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AMM & FORMANEX - TREATISE (CD by Fibrr Records)

ABS(.)HUM (CDR Fibrr Records)

In 2002 it was twenty years ago that UK composer and AMM member Cornelius Cardew was killed in a hit and run accident in London and for this occasion two groups and two more individuals joined hands to perform one of Cardew's more interesting graphic scores.

'Treatise'. This score, over 130 pages long, depicts lines, symbols, circles etc, but has no traditional musical notation. Those who perform it are free to choose by which means and how to perform it. The French band Formanex used to play pages from 'Treatise' in their concerts (see also Vital Weekly 270 and 339), so it's common territory for them. On this CD they perform the score together with AMM, Cardew's original group plus two more guests John White and Laurent Dailleau. As far as I can judge in this line up there are at least three guitarists, two piano players and a percussion player. It's hard to imagine that such a big band line up delivers such a delicate sound with so much silence interwoven. Everybody seems to be waiting for the others, in order to place their own little sound. Silence plays an important role in this improvisation. There are sudden outbursts, but they last only for a short moment. Small sounds, derived from piano, guitar or shortwave play the main role here. It's almost a sacred atmosphere (if that word wouldn't be so wrong in view of Cardew's leftwing politics). This version of 'Treatise' is a sober one, almost like a holy mass, a sacred celebration. Great improvised music.

Abs(.)hum is the strange new name for a new duo by Christophe Havard (of Formanex) and Charle-henry Beneteau. Together they play one guitar, by attaching the strings to ropes, placing objects on the strings and using motors. Seeing is believing, I guess in this sort of thing. All three pieces here are derived from improvisations and all three are distinctly different from each other. '#7' opens with strings being loosely strummed but with a sort of Pan Sonic pulsating rhythm in the background. As the piece progresses the strummings get less and sound effect pedals take over. '#4' is a more atmospheric piece of music. It's short and uses occasional sounds of sine waves (derived from the guitar, I'm sure). '#9' is the longest piece here and also atmospheric, but in a much darker way. Deep, drone like sounds, working on the overtones make a spooky atmosphere. And as said: seeing is believing, so there is a quicktime movie enclosed, so you can see how it looks when two men play one guitar. (FdW)
Address: <http://www.fibrr.records.free.fr>

NEUTRAL - CALLER ID (CD by Hymen)

Having never had the opportunity to listen to any of Neutral's earlier releases, I started feeling that I had missed something important. The reviews of the debut album "Font Translation Errors", as well as of second full-length album "Motion" are quite convincing in the enthusiasm about the sound of Neutral. Behind the project is the San Francisco based sound artist Nicole Elmer, who operates in the electronic sound field but with a frequent use of traditional acoustic instruments and a great talent of songwriting. Stylistically Neutral could be described as a blend between indie-legend PJ Harvey

(the vocals of the two ladies quite often sounds similar!) and the click-pop sound of Kid606 and Mira Calix. Being the fourth release of Neutral, "Caller id" is more like a tribute album to Neutral. Four out of the twelve proper tracks are new material from Nicole Elmer. The other eight tracks are interpretations of earlier Neutral most of them created by different artists of the Ant-Zen and Hymen label. In addition to the twelve tracks there are three interventions of answering machine-messages that probably gave the album its title. The four new tracks of Neutral has been woven in-between the remix-versions, resulting in a nice change between the melancholic and beautiful song-writing style of Nicole Elmer and the often harsh and heavily processed interpretations. Best moments are Nicole Elmer's own track "Carbon Paper" as well as Gridlock's trance-inducing and pretty spacey interpretation of "J. doesn't do acid anymore" and finally the rumbling pretty nasty remix of Desire by P.A.L. This is a very nice album both giving a small insight to the sound of Neutral and delivering a bunch of great experimental electronic remixes filled with the beautiful atmosphere of Neutral. (NMP)

Address: <http://www.klangstabil.com/hymen/>

ERIC COOK - I WILL NOT BE ANGRY ANYMORE (CD by Simulated)

You may ask Eric Cook? Whohe? Eric was once the drummer of Gravatar and Bantam Rooster, but he left those bands in 1998. Then he played solo music as Persona, of which I never heard music, but apperently it sounded like 'rigidly structured electronic and sample beat collage'. Quite a break from the heavy space jams he did with Gravatar. But both left him unsatisfied and he started playing under his own name. On this release he has ten fragments from concerts from 2002 in California and Michigan. It's kinda hard to tell, based upon just hearing the CD, what Eric does now, but I assume he uses live drumming in combination with live sampling. The various pieces have a rhythmical element to it but it's always hidden in atmospherical textures of sounds and colours. I was reminded to Jason Kahn's work, who is also a drummer and also works with live sampling, but Cook's pieces are less worked out, as he will immediately admit. These pieces are fragments, snapshots of the work in progress. Trial and error pieces. But they are pieces that look most promising to me. Delicate, full of tension and care for detail. It seems Eric Cook has chosen a good direction to explore futher. (FdW)

Address: <http://www.simulated.net>

CASIOTONE FOR THE PAINFULLY ALONE - TWINKLE ECHO (CD by Tomlab)

Already the third CD by this funny named band Casiotone For The Painfully Alone (see also Vital Weekly 308 and 331) aka Owen Ashworth. Fourteen tracks in thirty minutes: this is a man of great haste. Owen didn't make much changes in his approach: he plays short popsongs, to which he sings (and at that: it's good to see lyrics enclosed on the cover) and plays a few simple keyboards - the casio's mentioned in his bandname. Songs about loneliness, lost love and all those other sad things that can happen in life. Depressed music for the desolated in their teens. I liked his previous two CDs and this

new CD has some nice songs again, but the critical mind in me says that this album is interchangeable with the previous two. Maybe this guy can make another five, or who knows: twenty, albums, but it's about time with the next one that something changes. Maybe add a guitar? Maybe some more production? (FdW)

Address: <http://www.tomlab.com>

HEIMIR BJORGULFSSON & JONAS OHLSSON - FUR YOUR BEARS ONLY (CD by Bottrop-Boy)

With hindsight one could think: why did Heimir Bjorgulfsson and Jonas Ohlsson a CD together in the Brombron series? A series whose intention it is to set a meeting between artists who are not likely to meet and work together. But little over a year after the Brombron CD, the two come up with a new album, this time recorded in Amsterdam. Xiamen, Los Angeles and Reykjavik - have powerbook will travel. Heimir is of course best known as a one time member of Stillupsteypa and through his solo releases for his own (now stopped) Fire inc label, aswell as Ritornell and Staalplaat. Ohlsson is mainly a visual artist who lives in Amsterdam, but if the visual arts don't grab him that much, he will switch on his ancient synths, which has from his early Swedish days. Their Brombron release 'Unspoken World Tour' already showed an interest in working with techno rhythms, ancient synths and funny laptop doodlings, but they scattered into many short tracks. Here, on their second CD, they have only eight tracks, but they work out their interest in techno music much more than on the first. Some of the tracks, like the opening title track, 'My Arse Glicthes' or 'Give Blues Some Us' may have done nice on 12" for some sleazy underground art techno party, but a track like 'Hibernate' is well beyond me: much of it is just silence (and I don't think we need another CD with several minutes of silence after Oval's pesterings). 'Strawberry Bearclaw' finally closes the proceedings in a more Heimir like way of silence, sound and his recent interest in scratching and breakdance. This CD limps too much (again) on two feet. Nice techno doodlings, which could have fitted on a 12" and some tracks that are not entirely worked out and not very convincing. (FdW)

Address: <http://www.bottrop-boy.com>

MERZBOW - ANIMAL MAGNETISM (CD by Alien8 Recordings)

Some years after my purchase of the Merzbox, I found finally time this summer to play all 50 CDs, more or less one by one. One could say that I have heard enough Merzbow for the rest of my life, but then you don't know me. Maybe a short break but then it starts all over again. 'Animal Magnetism' is the first one that I picked up after the Merzbox. Since some time, Merzbow's Masami Akira works with computer treatments of his noise, although this CD credits him also for guitar. That Masami was a lover of cats, I already knew, but he seems to be also a lover of chickens - so this album sees off and on the return of chicken sounds, which add a remarkably strange atmosphere to the album. Five tracks, all quite long, of relentless noise with counterpoints where things drop - mostly the break between tracks. I had my doubts for some of the first Merzbow laptop works. It seemed

to me that for the early works Masami didn't master the technique quite right, but here on this CD, things sound exactly like a top Merzbow CD should do: loud, dirty, noisy, all over the place in terms of dynamics. A Merzbow that is willing to innovate himself, while maintaining his style, should go on for a long time. (FdW)
Address: <http://www.alien8recordings.com>

JAZZKAMMER - PULSE (CD by Bottrop-Boy)

It took me some time to get into Jazzkammer, as I wasn't blown away by their debut 'Hot Action Sexy Karaoke', but by the time they released 'Pancakes', they really grabbed me. Jazzkammer is Lasse Marhaug, one of the main players of Norwegian underground music and John Hegre, maybe less known but who has an interesting solo CD himself on Dekorder (see Vital Weekly 374). With the release of this new work, it has become harder and harder to pin Jazzkammer down to some specific musical style. The album was recorded in Singapore in April 2003, when Jazzkammer was there with a theatre group. The music here is only loosely inspired by that theatre piece. 'Pulse' is just one piece, thirty two minutes long. The core is an almost ambient drone like piece, to which a couple of pulses are added. When after some six minutes the sound starts again after a brief halt, and the sounds are the same, one could feel a bit deceived. Don't be. The first six minutes act like an overture, then the piece unfolds. It's stays on the minimal side of things, but over the course of the next twenty six minutes, colours change, small events are added. These small events might vague field recordings of summer buzzing insects (Singapore, remember), the skipping on a record or surface noise. These are elegantly mixed in and the piece has an ambient, melancholic touch. It's profoundly different from their previous works, but it somehow makes a coherent whole. Great CD! (FdW)
Address: <http://www.bottrop-boy.com>

STEVE RODEN - LIGHT FORMS (MUSIC FOR LIGHT BULBS AND CHURCHES) (CD by Semishigure)

Semishigure is the smallest label in the Bottrop-Boy imperium (next to En-Of) and deals with music and art, or art and music. The music can be soundtracks to films (Liam Gillicks CD) or installation music (Christina Kubisch CD). The third and most recent CD is by Steve Roden and is music from an installation he did in Berlin and a concert in Saarbrücken. For the Berlin installation he uses the sounds of lightbulb as a soundtrack to a super 8 film. Similar sound sources are used in the Saarbrücken concert, but here it's a studio version of that concert (which involved random, blindfold mixing). Both of these pieces have the subtle rumbling of a couple of lightbulbs in both hands. The recordings are put in some multi-track programming and mixed. A small part is looped for a couple of times. Some parts are reversed. But mainly: that's it. But all of these simple things lead to a beautiful work - ambient, musical, maybe even a bit glitch like. Since Roden's recent work on Sonoris (see Vital Weekly 363), I found his work to become more and more musical and this is continued on this new CD. His older works are now, in hindsight, more static, more ambient, and now a musical element has

come in, and his work matured overall. Another fine work. (FdW)
Address: <http://www.bottrop-boy.com>

FISK INDUSTRIES - THE ISLE OF WIGHT (CDEP by Highpoint Lowlife)
SI-CUT.DB - FIND SOME SHADE (CD by Highpoint Lowlife)

Two releases on a label that started life in San Francisco but now operates from both that city as well as London. Fisk Industries is the name chosen by Mat Ranson out of London and this is his first release. It has nothing to do with Jimi's famous performance at the Isle Of Wight a couple of years ago, but a trip Mat did to that island, which was full of sunshine. For his six tracks, Mat takes inspiration from a lot of bands like Isan, Boards Of Canada or Bola, but in general I found his music less melancholic and more happy than of those mentioned. Fisk Industries has a rather analogue approach, which makes the music less thin/more fat and that's nice to hear. These tracks aren't top musical innovation, but it's altogether quite an enjoyable ride along the sea shore.

Douglas Benford's Si-Cut.db might not be unknown, for he has been around for a while, also in these pages. His monthly Sprawl club can be found regularly in our announcement sections. Although Douglas has other alter-ego's, with Si-Cut.db, he displays his love for dub oriented music. Heavily inspired by the Chain Reaction sound, Douglas sure knows how to add a firm dose of his own stuff. I must say that the more uptempo dub pieces are more to my liking than the slower ones, tracks like 'Fortune Meadow', 'Stations/Return' or the extremely happy sounding 'Bluster' and 'Reverse Self Help'. Although this music is quite digital sounding, there is an overall sunny warmth coming out of the speakers, via the laidback bass lines, fuzzy noise and crispy clear production. So far, the nicest Si-Cut.db. (FdW)
Address: <http://www.highpointlowlife.com>

MEM - FREIBAND REMIXED IN III PARTS (CDREP by Mik Musik)
WOJT3K KUCHARCZYK - BIRDS WERE BEYOND MY CONTROL (CDR by Mik Musik)

Hot on heels of number five in the 'Even More Special Series' comes number six. In this series each new volume is a remix (demix as the cover says) of the previous volume. With more than eager ears I was very curious to hear what Polish Mem did with the previous one, the Freiband release. I never heard of Mem before, nor his (her?) music. It seems to me he has taken the sounds from the second part of the Freiband release, the more ambientesque sound approach. Mem extends this futher, eroding the original sounds further and adding a lovely set of crackles. Some of the Freiband original sounds are still recognizable present, but they are in decay. Nice rework! Wondering what is left of it when number seven comes round...

The other new release on Mik Musik is by Mik Musik founder Wojtek Kucharczyk, who was in Miami earlier this year for the Subtropics festival. All sixteen tracks are untitled and seem to me dealing with field recordings Wojtek made on the spot. It's not easy to tell what these field recordings are exactly, because the transformations made to them are quite intense. All of these sounds are maltraited, disformed and changed the nature of field recordings completely. With every track only lasting a couple of minutes (the release is just

over thirty three minutes), some of the pieces remain sketch like and not overall convincing. But as a sketchbook of a journey it's certainly nice. (FdW)

Address: <http://www.mik.terra.pl>

IGNEOUS FLAME - TOLMON (CDR by Chillfactor 10 Records)

Another new label on the front of ambient and electronics is Chillfactor 10 Records. One of the first releases is by one Pete Kelly from Leeds. Other than that he creates soundtracks for installations and for 'exhibiting in conjunction with visual artworks' I know nothing about him. He works as Igneous Flame here for his release 'Tolmon'. This work fits very much the label's idea of ambient music and electronics. Each of the thirteen tracks is a majestic flow of waving, dark atmospheric synths. Music that is best heard late night with a few candles lit and no other light. Music that is inspired by the entire Hypnos catalogue, as well as Steve Roach and Vidna Obmana. In the end it becomes not easy to see the difference between the individual pieces and they become somewhat interchangeable. If that is good for you then this release will help you through winter's darker hours. (FdW)

Address: <http://www.chillfactor10.co.uk>

GREG DAVIS - MORT AUX VACHES (CD by Staalplaat)

There is a website of some label which explain their demo policy by stating that the artist should work his butt off to get his music known, and one of the best things is to live out a lot, even when it's for free in a bookstore. Maybe Greg Davis took this advice and did it. In 2002 he and his pal Keith Fullerton Whitman, aka Hvratski, toured extensively the USA and Europe in a few months time and that certainly helped both to gain some attention (maybe Keith more than Greg, I don't know). So far Greg has had a few releases on Carpark and on his own Autumn Records, all which I must admit never heard. But his recording session at the Dutch radio station VPRO for their program (and the subsequent release in Staalplaat's Mort Aux Vaches, by now the equivalent of John Peel's Radio sessions, but then for a true underground) should change my mind. Greg plays guitar on this release and feeds the signal through his laptop, where max/msp software is happily waiting to chop up the receiving sounds. At the same time, Davis adds a bunch of field recordings, especially in the seven tracks that are called 'field' - internal plays of bird calls, children talking or simple water sounds. These tracks operate as cross fade tracks between the pieces in which the guitar plays the main role. Of course it's Fennesz inspired music (not just the guitar, but also the choice of a Beach Boys cover 'At My Window' - the only track that features vocals, and that is not the strongest point of Davis), but Davis certainly adds a good dose of his own style to the music. Warm laptop music - in case you didn't know it existed, here is the proof it does. There is also a point of executing this well - touring paid off here. Davis treats his material quite well and controls both guitar and computer well, also in a setting of improvisation. And the cover is of course in the usual Mort Aux Vaches style: this time made of chocolate wrapping

paper. (FdW)

Address: <http://www.staalplaat.com>

TANAKH (CD by Alien8 Recordings)

Tanakh is one Jesse Poe, hailing from Richmond, Virginia. His Villa Claustrophobia opens with an aesthetic use of drone music with Indian vocals. The singing is no less then transcendental and tingles the spine in such a delicate way that the mind levitates to a state of higher being. Then the surrounding sky becomes an alcohol coloured purple, only to be rained away by the bleak and weak singing of Poe himself (Jesse that is), accompanied by an acoustic guitar. It's a contrast one may recognize from Pink Floyd's Atom Heart Mother and Meddle, where also impressive, thickly layered psychedelic meandering is countered with three-minute pagan folksongs. Indeed Villa Claustrophobia could be categorized as a recently discovered ditty from the early seventies, never before released for whatever reason (too dark, maybe). The music is hard to pinpoint in its origin, being refreshingly new and ancient eternal at the same time. Only minor point is that where on aforementioned albums the musical extremes are split to an A-side and B-side, Poe alternates both per song. Takeoff and landing follow-up on each other in such short notice that no destination is reached. Luckily for Poe, they do look pretty good from a distance as well. (RT)

Address: <http://www.alien8recordings.com>

SAM SHALABI - OSAMA (CD by Alien8 Recordings)

Like Adolf, Osama has become a name most parents do not bless a newly born with anymore. Sam Shalabi, known from the Middle Eastern-influenced psychedelic outfit Shalabi Effect, does carry this moniker from birth. But in naming his album Osama he also carries out that this is his "protest music about arabophobia in a post 9-11 world". Finding out his exact viewpoint is difficult and I guess the same can be said about the music that comes to accompany. Osama is one of those rare albums that require its content to be reviewed per minute. Nothing can be said about it in general. Opening track The Wherewithall takes us on a trip that starts with authentic metal guitars and drumbeats that resemble the African Burundi. When these drum rhythms slowly vaporize the guitars transform into a drone. From that point on we go from screaming to nondescript noise to industrial metal with bare-your-tonsils-to-the-world singing to manic laughter to spoken word to whatever. Only the reoccurring parts of distorted guitar assure the listener that yes: this is still The Wherewithall we're listening to. A focus point like that is pretty vacant on the other four tracks. All parts seem to be glued together in no particular order. Surprisingly, this procedure does not get tiresome or annoying. There are enough beautiful, haunting and/or terrifying pieces coming along to keep ones attention. I found the sequence 04:00-09:00 from end track Guantanamo Bay of a touching beauty, where a strongly driven, epic song is buried underneath static noise. The album Osama is rich in its texture, where - some more deeply hidden then others - trumpet, tablas, piano, violin and even tap dancing all have their place. But the logic of these locations is beyond me. In

the end a question mark remains above the head. And it's a large one. Now maybe that is how Sam Shalabi has been feeling since 9-11 all the time.... (RT) Address: <http://www.alien8recordings.com>

MARTIN TETREULT & OTOMO YOSHIHIDE - STUDIO/ANALOGIQUE/NUMERIQUE (3 mini-CD by Ambiances Magnétiques)

More splintered and fragmented sounds from this duo that we already know from earlier work. ("21 Situations"). We find their new work physically not on one cd but distributed on three mini-cds.

Objectively there was no reason to do so. All the music would perfectly fit on one cd.

At the center of this triptych is the 'Studio'cd. It is recorded live in the studio and has Tétréault and Yoshihide playing turntables and electronics. No reprocessing afterwards took place. After this job was done both gentlemen split. Tétréault took the analogue road and Yoshihide the digital one. Both used recordings that were not used for the 'Studio'-cd.

On 'Analogue' Tétréault used obsolete tape recorders and created a flowing analogue remix, resulting in 5 short pieces. Yoshihide choses for another approach. With the newest facilities computers have to offer he created a heavy reconstruction, called 'Numérique'. It that lasts some 20 minutes. So the left and right panel of this triptych are both soloworks.

They knead their analogue and digital soundmaterial into objects that are hard to judge and compare. What point of reference shall I and can I take? Is this music? The answer makes no difference. But as a listener I want to conquer this strange soundobject one way or another. In order to give it some meaning, etc. But concerning this release, I'll try again another time. For this moment the sounds remains sounds, although manipulated by both gentlemen in a bruitiste way (DM).

Address: <http://www.actuellecd.com/>

WESTERN GRAY - GLACIAL ERRATIC (CD by Dr.Jim)

Western Gray is a trio of Sean Baxter (drums), David Brown (electroacoustic guitar) and Philip Samartzis (electrical mechanical & environmental sound). In track 4 they are assisted by Kaffe Matthews for additional environmental manipulation. Well, a promising line up I would think.

And let me say this immediately, indeed, we have a very interesting cd here.

On the one hand we hear drums played by Sean Baxter and the guitar played by David Brown. Both are very capable and original improvisers who really communicate with each other. Besides I want to make extra mention of the sounds that David Brown succeeds to draw from his guitar. Very beautiful.

On the other hand we have the low range electronic sounds provided by Samartzis.

In there acoustic and improvisatory interactions and excursions Baxter and Brown give much room to the other participant(s), but the interesting thing is that Samartzis does not take that much room. As said he provides sounds in a very low range. In a modest way. Also he does not try to accustome his playing to the typical improvisation

manners of playing of his pals. Samartzis sticks to his conventions as do Brown and Baxter. This difference is very obvious when you listen to this cd. So when listening to this very open and exciting music, you start to wonder where it is that they meet? Because it is also obvious that they do. Listen and find out! Very well done (DM).
Address: <http://www.drjimsrecords.com.au/>

ODRZ - ODRZO5 (CDR by Tib Prod)

Massimo Mascheroni is the guy behind ODRZ and on February 28th, 2002 he recorded 6 Italian nationwide television networks for an hour and a few days after he processed those sounds (the audio part of it) thus rendering the original sounds beyond recognition. An hour long distorted sounds, that could have also come from radio, various processed bird sounds or fifty different fridges - but it's TV and the idea is probably the distortion of reality or to show how dum we get from watching TV and that communication gets thinner and thinner, the more we watch the tube. It's a bit unclear why this has to be an hour. It could have been 20 minutes and it would have made exactly the same point. Now the noise acts as a background in very much the similar way as TV does for a lot of people. When it comes to mixed media music pieces, I think I still prefer Cage's Variations 4. (FdW)
Address: <http://www.tibprod.com/odrzi/index.htm>

FICKLE - I CAN SEE THROUGH YOU YOUR DRUGS DON'T WORK (CDR by Consume)

The Scottish Consume label specializes in weird projects. Music made by people whose name you will probably never find out. Music that is made with samplers, turntables, cd's and radio's: usually a curious combination of post rock, plunderphonics and electronics. Fickle - I mean whohe now - works with a turntable, CD player and radio, abusing all sorts of popmusic. With each track he mentions the musical style he operates in: techno, ambient, prog rock, ambient, dance, rock, new acoustic, big beat and chillout - all corners invented by the music press to easy classify new music. An abused copy of the NME comes with the package. These styles are probably not ment in any serious way. 'Decon/recon (hip hop)' does indeed have a hip hop rhythm, but that's mainly through the plundered hip hop beat. 'Locking Horns (prog rock)' has nothing to do with long guitar solo's and layers of keyboards - it's a sampled play of sounds on a relatively cheap keyboard (or maybe turntable). Although this release certainly has it's moment, I am not entirely convinced by it. There is a strong sense of naivety in these collages, plundered together from pre-recorded sources, but it's rather haphazardly put together by means of improvisations. Hmmm. (FdW)
Address: <http://www.consume.freeseve.co.uk>

RAPOON - EP ET VEE (3"CDR by Piehead Records)

After a whole bunch of lesser known musicians, Piehead now embarks on the more known ones for the remainder of their eleven mini CD set. Rapoon, might be equally well-known as Mark Spybey (see Vital Weekly 386), we learn from the press release, went back to university in 2002 to study for Masters degree in music technology and in 2002-2003 he is already a teacher at the Newcastle University. The music on

this mini CD formed part of a compositional assignment for the masters degree. More and more Rapoon went to using computers and software on his more recent release, but now he's obvious about, even stating which software he is using (Audio Mulch, in case anyone wants to know). It's quite interesting to hear this new piece as Rapoon may have updated his technology, but still remains within his usual musical interests: loopy sounds swirling around drony textures. This one-piece is a normal, good Rapoon piece, which, maybe sadly, doesn't add much news to his already vast catalogue - even when the technology is updated. But nevertheless a nice piece. (FdW)
Address: <http://www.pieheadrecords.com>

TORE HONORE BOE & FRIENDS - SERUM RECYCLED (2CDR by Hacienda)
TORE HONORE BOE - BEAUTIFUL MOMENTS IN FOUR MINUTES (5" by Like A/An Everflowing Stream)

Back in Vital Weekly 265 we reviewed a strange 10" release by Tore Honore Boe, a record with no sleeve, not even an inner sleeve, and with hardly any sound captured in the grooves. The whole idea was that the postal system would scratch the copy before it would be delivered and everybody has an unique copy. Of course, these things call for a remix project. Now that is available, though not officially released, as a double CDR on Boe's own label. Here the remixes are either people working with 'just' the sounds delivered on the vinyl or people who use this record in their DJ set. Included are people I never heard of like Jan Bang, Scientifically Speaking with Irene Moon, The Noisettes, Snail, Courage, LCA but also people like Ronnie Sundin, Lasse Marhaug, Francisco Lopez, Freek Kinkelaar and Kapotte Muziek are included here. Overall it's a release that is on the noiser side of things, as one can imagine with the raw, static crackles as their input. I must say I like those who (seem) to work with just the given material and do not add their own thing. Those who really go 'inside' as it is and discover the various possibilities. As I understood this release is available, but it's also open for anyone to release it, so grab y'r chance.

In the meantime, Tore also releases a 5" lathe cut record, with two pieces for unprepared piano. On '2.02 (Opus For Naked Piano + Traffic)' one may recognize the sounds of strings being rubbed and on the '2.02 (Opus For Warm Piano + Ebow)' there are hints of an e-bow playing the strings - but both tracks have some computer treatments, which render the original beyond recognition. A strange little record. (FdW)

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ACID MOTHERS TEMPLE & THE MELTING PARAIISO U.F.O. - ELECTRIC HEAVYLAND (CD by Alien8 Recordings)

Tokyo, Japan's Acid Mothers Temple (AMT) has been taking the underground by storm. This collective based around Kawabata Makoto explores psychedelic rock, space rock, krautrock and the lesser to unknown areas in between. With their cover art they flirt with famous sixties psychedelic images, like Frank Zappa's distorted colour photography on the Freak Out album. That's no coincidence as AMT has

the same open-mindedness about creating music, and, also very much like Zappa in especially that period, let feel rule over technical skill. Compared to other titles in the AMT catalogue, *Electric Heavyland* sounds quite conventional. Three lengthy tracks that all consist out of full-speed ahead groove driven guitar noise, with which AMT touches stoner, doom metal, grind and industrial. Now he who thinks being into these kinds of music should think again. AMT stays a psychedelic band through and through by experimenting heavily with sound effects. The album is mixed like it has been recorded in a large chapel. The sounds seem to come from everywhere, echoing to all sides. This causes the music to be an everlasting pandemonium of drone at first, making it very hard to get into. Closer listens do reveal structure and thought-over patterns, though. An intriguing way to get yourself a throbbing headache, this one by AMT. Non-initiated do well to check out the family compilation 'Do Whatever You Want, Don't Do Whatever You Don't Want!!' first (by Earworm Records, check <http://www.earwormrecords.com>). A 3CDBoxset with recordings by the band and solo material from its members that gives a comprehensible impression of what it can be all about. Even oriental traditional music finds a place in there. Recommended. (RT)
Address: <http://www.alien8recordings.com>

DRONE DEVIL (CDR by Ecstatic Zombie Recordings)

'File under: gothic lowercase sound' it is written on the inside of the cover. Gothic lowercase: if it wasn't invented, somebody should do it. Like 'reggae metal' or 'happy industrial' - there is a niche for it, I'm sure. Leaving all the silliness behind, this is actually quite nice. I didn't hear the music of Jorge Mantas before (I believe, I have to be careful here), but the deep ambient music of the opening piece 'Soundfaust' which is made with computer processings of what ever input is hardly much gothic to me. The death metal of 'Kiss Gently My Holocaust' doesn't count either as lowercase nor as gothic and is an exception among these tracks. The gothicness of the music would come in; the gothic-ness lies more in the use of images and titles used ('Sensual Zombification Of The Soul' anyone?) and not so much in the music. I'd say this is nicely made ambient industrial along the lines of Troum in a less raw state than that.

All the genres... (FdW)

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CHRISTOF MIGONE - SOUTH WINDS (CD by Oral)

Christof Migone hails from Montreal and has released a great deal of work on various labels, including his own label, Squint Fucker Press. Many of his CDs have a strong conceptual edge to it. For his CD 'Crackers' he recorded the sound of cracking knuckles, knees, wrists etc and made music out of this sound. On his new CD he works with the sounds of farts, a work Migone undertook by using Le Petomane, a creation by Joseph Pujol (1857-1945) - how they meet up is on of this CD's mysteries. The title of the CD refers to Marseille, birthplace of both Pujol and Antonin Artaud, which is the path of the mistral, the wind coming from the Alpes going to sea, and which is said to be a terrible wind. Terrible wind? Catch my drift? The sound of farts

was regarded as something funny, and maybe still is, even when it's imitated by instruments. Let's say that Migone recorded a whole bunch of farts and created this CD out of it. Like usually with this sort of things, if you don't know this, you wouldn't probably notice it. Maybe it sounds like another bunch of synthesizers. Migone however knows how to create an intelligent set of compositions with such limited sound material. For the better part of this CD are compositions that would appeal to a click and cut crowd (if anyone remembers what clicks and cuts are), but this material takes the whole idea just a few steps further. It works with clicks but Migone is not interested in dance music at all. His rhythms move along lines that are not really symmetrical. That makes this CD into a captivating one, with or without the concept of farts. (FdW)

Address: <http://www.oral.qc.ca>

GREG KINGSTON & WILL GUTHRIE - HILLS HOIST (3"CDR by Antboy)

Two improvisers from Australia in duet. There is Greg Kingston on guitar and toys. He suffers from Tourette's Syndrome and once learning to cope with that, he went on to use it to his advantage as an improviser. He teams up with drummer/percussionist Will Guthrie, who plays with his own band Antboy. Both players use beside their instruments home made instruments, found and junk stuff, including shortwave radio. Apperently the place were this was recorded didn't have a great amplification, but nothing such can be heard here. It's a very vivid recording of scrapping sounds, distorted shortwaves and hectic improvised playing. Even in its quiet moments, this music is loaded with held-back aggression and waiting energy to explode. Great stuff. (FdW)

Address: <http://www.antboymusic.com>