

welcome to the 9th absurdities thing. still is an in flux issue as don't know how it'll final look like but hope you'll enjoy it. slowly will start changing absurdities, yet don't know how will look like but absurd's still in a state of flux.

so since the previous update a couple of new absurds have seen daylight. including the long awaited sonic catering band 2CD set "live from the canteens of atlantis". a double set on the first disc of which you find an edit/mix of nearly all of their live sets including experts from a 3hour performance they did at the "moloko" restaurant in switzerland. The 2nd cd is their "geneva" live, actually the what initially was supposed to be a cdr on absurd and then the 2cd set idea came in mind. the project's final live thing back then. a subtle ambient moment, a cd I really love. Well the boys are soon to be back with a new release. a new cd is in the works to come in november, this time including lots of our Hungarian friends such as toth pal (whose on the cd's front cover), zsolt sores, zsolt kovacs, josef czeres (well he's the mad slovakian dr.) and more. you can get more infos at www.soniccatering.com then the adam sonderberg/sam dellaria "fold your arms and the world will stop" cdr finally saw daylight. a stunning intense work, done w/ a partiture and then melted into some really difficult musics. one of my favest absurds. You can get more infos on adam's & sam's works at www.longboxrecordings.com the tetuzi akiyama/richard francis/campbell kneale/clinton watkins/stefan neville cdr is then another drone rock installment of absurd. or perhaps absurd wearing his drone rock disguise, another recording am dying for and comes highly recommended.

upcoming releases include the pop "live in athens" cdr, a cdr documenting their last year's pop live during the electrograph festival and include as bonus a piece by zbigniew karkowski & a pita one. & comes highly recommended. then is the emil beaulieu/jason lescalleet split 7". certainly one of absurd's favest moments. most of you know that if it wasn't ron back in 96 to give a piece of help I doubt if absurd would have ever existed. In a way he's the 'zine's "godfather". needless to say "check rrr's site". lots of cool yummys around. coming too is a stunning cdr of boca raton called "mansdoof". For those unfamiliar boca raton is martijn tellinga of mixer. when he initially send me the cdr I liked it a lot, though were a moment or two that weren't fitting that good to me. in the meantime martijn wanted to make a change to it and I was received a dutch electroacoustics blaster! don't yet know but in case absurd's financial crap gets better don't be surprised to see it as a proper cd out. comes also soon the halliwell/wastell cdr (check out erstwhile records who soon have a splendid wastell/davis/ durrant cd plus the belasca cd mattin issued). this is a cdr that obsesses absurd each time I listen to it. mark's amplified textures have started getting this dark fidelity I enjoy a lot. hey when saying "dark" don't expect "goth" crap of course eh? also to celebrate absurd's 7th birthday that was sometime in mid august a very special & rather delayed dylan nyoukis/ smack music 7 split cdr limited to 77 is to see daylight soon. also sometime sooner or later is to come a limited documentation of the "frames" live thing that took place at small music theatre this summer. a live w/ joe tornabene on sax, anastasis grivas on guitar & nikos veliotis on cello who create a very droney atmosphere. a stunning moment. anastasis and myself also are to have our debut cd out soon. we've been recording it for a few months now and is to see daylight before the year's end. we're really crazy with it! editions_zero is to issue a couple of yummys too (the "frames" cdr might be under its umbrella depends on whether I'll have the bucks or not). a second issue of the playground 'zine is to come out later this year, which is gonna be a very special "amk" issue. an interview we did during the summer and is to come in a special anti-record/cdr thing. so stay tuned. sometime later we might settle an editions_zero site. even absurd is soon to move to a new permanent address to.

also long delayed is absurd #8. yes sounds crazy as #6 is partially on line and not in print and #7 has not yet seen daylight. but I keep those as surprises. both #6 & #7 will be printed issues and will come later in 2004/2005. as of the delayed #8 I hope that till november or even during october will be online. It'll be a special project which will work w/ a deadline. infos to follow around it later.

coming to more news. Well most of you might have seen the news around the harbinger fest in hinoeuma in London on November the 20th where are to perform schimplfluch gruppe (w/ daniel of tochnit aleph instead of rudolv), merzbow, new blockaders, anomali, putrefier. The latest news I have also say of con-dom & emil beaulieu saying that ron will probably will do with mike an extra con-dom/emil uk tour. for more info mail to info : hagshadow@freeuk.com

or: harbingersound@lineone.net

coming to greece, expecting soon to see the electrograph festival, this year showing lasse marhaug, roel meelkop, marc behrens (who'll do a workshop & installation), dieb 13, as11, thodoris zioutos & more. it'll take place on the 3rd/4th of october at the bios venue at pireos 84, athens. bios is a new place for live things and as far as am concerned it to work also as café-bar, has a record store and more. haven't been there yet though. they did recently the "videodance" festival in conjunction w/ a film organization (I think the cinema academy of thessaloniki or what the hell its title is in english) showing films but also included live sets of our jolly electronica scene such as dj lo-fi, voltnoi, coti also including a coti/ilios live thing plus a francisco lopez live thing too. for more infos check www.biofighter.com

ilios as most of you know already know, stands for absurd as the best greek experimental musics project. the last few years especially that is turning to more obscure electronics/ electronica style much more. recently they celebrated their 10th anniversary of live things in a very flabbergasting & for sure memorable way. on the evening of the 20th of september at small music theatre, around 6'o clock started a 10hour live thing for the celebration. friends were to come & go but mostly ilios was alone behind the desk melting sounds via his laptop. non stop 10hour music, at times more subtle, minimal, droney, intense. sets w/ as11, coti as well, in different moods but non stop. the intense moment was the set with Francisco lopez almost half an hour before the 10hour's set end, around 3.30 in the morning when everyone was thinking that things will be more mellow they did a stunning set w/ francisco. gotta admit that stands as one of the really amazing things I've experienced in greece the last 15 years that I remember myself going to lives. an experience of a lifetime. so guess that in a decade we have the 20 hours rendezvous. don't know if extracts or the entire live set will be released. personally speaking absurd wishes it had the cash to do a 10cd anniversary boxset but...

lately absurd has been a lot into post punk, punk, even more grind/noisecore than used to listen since early 90's. also sometime accidentally via the avantgarde_cdr, cdr trade list came across phil turnbul, phil used to be a member of the australian post punk outfits voigt/465, wild west, no night sweets. For the last few years he has worked on infos on this scene, yep the australian late 70's/early 80's post punk one. has been involved in the reissue of lots of stuff on cdr or cd. nearly all the voigt/465 stuff ("imprint" lp, lives, etc), wild west, no nights sweet plus solo stuff were made on cd or cdr. plus lots of compilations or reissues of live tapes have emerged from bands like makers of the dead travel fast, pel mel, tactics and more. you can get an idea of phil's amazing work at www.users.bigpond.com/pturnbul/nns_band.htm you won't be dissappointed believe me.

so let the navigation begin...

hal mcgee at least to some (if not all) of you needs no special intros, being a legendary figure of the us tape network since early 80's either w/ the legendary "cause & effect" label run by debbie jaffe (aka m/s relationship) & him, or w/ viscera (early 80's project w/ debbie jaffe) or with his monstrous dog as master project nor to mention the bwana dog (if bwana & dog as master) and a host of other projects, side projects, etc. for me will always be one of the persons that worked as links to my quests as somehow he made me discover new grounds & new worlds. as I'll never forget that little 18 year old boy fuckin' around around record stores of athens lookin' for obscure records & coming across accidentally to 2 issues of "electronic cottage" the fanzine he was issuing back in late 80's/early 90's and offered us 3 issues (which I cross fingers he scanned & uploaded in his site as downloadable pdf's) plus accompanying tapes w/ related luminaries (well, the fanzines I had picked were w/out them). in it was "documented" (speaking of today's words) the greatest part of the us underground tape network, generations unlimited, if bwana, dave prescott & loads loads more of interesting people, that even today its issues along w/ issues of metro riquet, bananafish, force mental, nd, the rreports belong to some of the most influential reading/zines I ever had.

luckily hal has started the last few years reissuing on cdr various old material & keeps on issuing new stuff too. he has almost reissued the entire of his 80's works and recently had the chance to trade some stuff w/ him as I admit that there's still lots of stuff that am looking after from the legendary tape days... but let's have the navigation

started...

allow me to start w/ **dog as master's "brash pussy"**, originally issued in 85 on the godly 3AP/ le syndicat (#18) label and a year after issued in the states via sound of pig (aka if bwana's al margolis little baby. Is a recording that made absurd feel tears in his eyes upon listening (no kidding at all!), guess that all those who are looking for some fine hardcore/noise electronics (as described today) then gotta check it out immediately. It really has the what I always fancied in this style (eg con-dom & the like), that pure intense sound and that hatred in the vocals, etc. no bullshit, not just another fx demonstration or whatever. pure raw sounds, using found sound, noises and his distorted voice. Including the track as well played backwards to make a more bizarre result as well! A CULT MASTERPIECE!

"an organised accident" by **dog as master/ if bwana & dog as master** was initially out on tape on sound of pig (I think that tape fidelity lovers you can still ask both hal & al for a possible tape copy of it). on the first side we find a dog as master solo piece lasting for some 20 minutes, where hal, starts with a kind of a ridiculous lo-fi sounding keyboard or so and slowly changes to a more distorted spoken word dementia, after a while tapes of recorded voice material (radio?) are interfered to make a recording sound a typical us experimental noise thing of the late 80's, and finally the last 4-5 minutes of which last w/ a really great drone. a drone that somehow can be seen as a "link" to the 2nd side of the tape that the if bwana/dog as master (if am not mistaken must be if not their first at least one of their very first collaborations), the first piece is a short drone thing and can't give you the slightest idea of the cheerful insanity of the rest of the tape (ahem, cdr wanna mean). a recording that will make lo-fi lunatics yelling out of pleasure. "dead, but he won't lie down" at times even brought in mind the more experimental sides of city of worms, 4 tracks the bizarre titles of which ("sad acrobats remain impassive", "the Chinese prestidigitator", "a sense of exhilaration in the absurd") I assume can give you an idea of the textures richness & creative experimentation that is all around this collaboration the sound of which sounds extremely fresh and beautiful today, making it a release worth to (re)discover!

"untranslatable/symbolic accidents of ceremony" is another great highlight of the **if, bwana/ dog as master** mid/late 80's collaborations. The first issued by sound of pig and cause & effect back in 86 is a really gloomy tape, perhaps (at least of the 3-4 cdrs I've listened by now) their more dark approach thing that I really enjoyed. additionally we find in it their '87 "symbolic accidents of ceremony" tape that was issued on broken flag whose atmosphere (& additionally voices included) has this dark atmosphere that make this release more special (someone might try to call it even "goth" but is not like that). Shows a different face to their work.

"peat" 's another fine addition to the **bwana dog** collaborations. Recorded back in august 90 and issued a couple of months later, is a recording that one hand will bring in mind some of the more obscure if, bwana stuff but also a more obscure synth improvisation between al & hal. personally I believe that is the influence of conrad schnitzler that made a lot of the people around generation unlimited to obtain a more obscure/cosmic sound in their work, a detail tracked down in almost all of the bwana dog's I've checked that far (besides "an organised...") and make those releases lovely enough!

60 minutes of laughter is almost where it all started. the first release & collaboration between hal mcgee & debbie jaffe plus friends. done actually for a mail art zine debbie was doing back at that time & is an hour's length of various crazy moments, songs, screams, experimentation and whatever. mostly can be seen as historical recording but still sounds interesting. Or what someone today can call a lo-fi madness...

viscera's "a whole universe of horror movies" must admit that is my first encounter ever w/ a more kind of "completed" work of them, till recently I had only a little idea of their work thanks to a couple of tracks that were included in the m/s relationship "my state of evil dreams" cd on staalplaat (which they sell @ a ridiculous price & is amazing so check www.staalplaat.com) which were really intense and superb. Herein though we find viscera in a more allow me to say lo-fi dark melancholy. Lo-fi thanks to the way that the sound of the tape sounds today which makes it really unique I admit. The atmosphere is in a more dark mood not a kind of a "dark wave" thing but a more personal obscurity of the universe of hal mcgee & debbie jaffe as was unleashed at that time. a kinda more poetic work I'd call it w/ a bizarre melancholy around it too. perhaps it didn't suck me that much but I gotta admit that I was really fond of the way it sounded to my ears, somehow I must admit that was one of the few times that I paid attention to the sound how is sounding rather so much in the details if someone can say so. however whereas lots of people today try to recreate such soundscapes and end in a really fake (in my opinion) sound & image this one is a real original and that's a detail I believe I have to mention besides to be honest am not that familiar with such "dark" soundings

from the states of early 80's either. so..

dog as master's "black body" is another adventure in dam's works, 2 pieces clocking for some 36 minutes and offer 2 really superb pieces of noises, electronics, tapes, etc. that make it a real splendor. people who are into lo-fi noise scene nowadays I assume will truly enjoy it!!!

dog as master's "trompeur et sournois" is a recording that if am not mistaken now was made using odds & sods that were left aside or reworked from the sessions out of which "black body" was made. issued in 85 on cause & effect to be reissued in 90 on the canadian freedom in a vacuum label is a cdr that shows another aspect in dam's work. you call call it noise miniatures, or whatsoever, actually hal here is playing w/ this thing, short pieces that are crafted together in a whole, actually at times are not kind of miniatures but I'd better say fragments. In between "silence" during which sounds of little orchestras or related sounds are melted in the background so each time you wanna give a more louder volume you always have the fear of seeing your loudspeakers blasting to hell out of a noise maelstrom that might suddenly blast in and fade out like a tornado sudden as it started. probably a dam tape to say that is more "dated" this doesn't have here a "bad" meaning on the contrary is a cool documentary, am saying so compared to the other dam stuff I've heard till now. a moment that lots of nice noise fans will enjoy for sure especially if you're looking after cool late 80's/early 90's noise stuff then this is entirely for you as the rest dam stuff. enjoy!

next is the **phinney/mcgee "antenna club"** a cdr recorded sometime in late 90's at the time that both have started doing a more extensive use of synths, theremins, etc. for those unfamiliar chris phinney is the mastermind behind harsh reality music tapes and also behind a host of projects the most known perhaps of which to most of you is mental anguish. I've been unaware of his material for long to tell you the truth as my last encounter w/ mental anguish's work was back in early 90's. you can get an idea of harsh reality's releases catalogue at www.sonicdetours.com/~harshreality if you wish. They have reissued a couple of old tapes on cdr, and still have available a host more. back to "antenna club" though, 9 tracks are included over here created in some more obscure ambient noisy often atmospheres, gloomy I'd call them. I think that a disadvantage in this recording is its length, 9 clock for some 77min all though in general is a pleasant cd. the final track I believe could have been omitted as I found it a bit out of the cdr's mood. I assume must have been created from the various loops that chris phinney must be into (or at least a look at harsh reality's site links seems that he's in doing so) and is the more "wimpy" track in my opinion.

Another highlight is the **"florizona"** cdr, the collaboration between **jeph jerman/hal mcgee** did sometime in mid/late 90's. each one recorded sounds of his area (as usual happens) and each manipulated then to make his piece. originally was issued on tape back in 97 & is a great excursion of manipulated field recordings ambiances, often noisy often more ambientish floating. I think that people who seek really cool noise recordings of the late 90's not in the extremely harsh jap (or later us) vein but in a more "normal" way will enjoy it more but overall is a truly cool experience.

somehow the same atmosphere can be tracked down in the **big city orchestra/hal mcgee** split cdr. each one manipulating the other's stuff to create an ambient noise bordello of sounds that every noisehead will enjoy listening and listening and listening..

dog as master's "conduit" is the reissue of dam's s/t tape from 86, featuring 4 tracks in a mood that today can be credited as "lo-fi noise", full of creativity and showing various moods of dam's work. not as harsh as "brash pussy" perhaps nor as subtle as "black body" but somewhere in between and damned I enjoyed listening it as all the rest of dam material as each of his releases I checked were completely different between them! a detail that I always enjoy in someone's work!

hal's recent solo **"my brain"** cdr is his latest effort. a pastiche of sounds, tapes, radio experts, piano/jazzy moods at times, etc. a kind of more personal collage, or say hal's obsessions by the time the work was done though failed to capture me that much as the previous ones no matter is noisy mood.

finally comes the **bwana dog "receding hairlines in brooklyn"** a cdr which I enjoyed a lot! recorded back in 97 when hal was @ ny to see al this one has a splendid obscure atmosphere, almost schnitzlerian one I'd say but at its bloody best. more obscure improv pieces w/ trombone, bass guitar. or the "binder" opening track done entirely w/ synths but in a purely dense and bizarre atmosphere and so on. knowing already their older works then you'll love this as well, if not and wanna check the older bwana dog ones then don't hesitate to check that too as is a super one aussi.

<http://hometown.aol.com/haltapes1/index.html> or haltapes1@aol.com

the **jason campbell/emil beaulieu** split tape on rrr was a jolly noise moment. coming as

how but that's what brings in mind. this cdr is somehow different than the humbug one showing another aspect of his work. more diy crap is herein as well at times more subtle such as the "passing slow-no-gamelan-night parades (on a river)" or kinda hissing/tape manipulation, household objects like stuff that can be tracked down on the rest of the tracks that make it a cool bizarro ending with a totally ridiculous "jaunty lyrer" short track that guess you can imagine what's happening from its title. ridiculous music to make you happy I assume!

the release though that I loved the most and really became a hit on my cd is the **julian bradley** "a companion as glamorous as sleeping on wheels" a release to evoke various questions to me (& I assume we're various out there to same the same shit). Included is material that was previously issued on various tapes between 97-00. eventually someone might ask seeing also the hell of releases that pop up everyday now of various individuals/labels, why do they issue a host of ultra limited tapes, etc as long as is better to remain silent till they have the necessary material to issue and then they will have to say something. Of course this doesn't have to deal w/ julian only but is the general thing. as I am unaware of the previous releases the pieces have been included can't say much. but speaking precisely of this cd I gotta admit that there's not a moment in it to make you feel bored. a really splendid compilation of material that combines the real lo-fi noise mayhem, more drone/feedback stuff crafted in a really challenging way. the variety of sounds presented is really superb needless to say that ends w/ a lmin. or more "rockin'" atmosphere. super! www.vegliarecords.com

elevage de poussiere, issued recently 2 great moments. the first being **don dietrich's** "dietrich" lp, a recording which is dedicated to the rest 2/3 of borbetomagus, where (for those unaware) don is a member. I gotta admit that borbetomagus belong to some of my favest projects, as records such as their first 2 lps, or "fish that sparkling bubble" w/ voicecrack, "buncha hair that long" & so on belong to those records which each time I listen to they knock me off w/ their harsh beauty. it wasn't actually a while ago that did the amazing trio had their new cd out (songs our mother taught us) after a silence of a few years, that did this lp was released. recorded in july 02 in don't room, using his sax, gadgets (whatever they might be) & I assume his effects, featuring 6 tracks in total. since the first sound drones you get lost in an astounding "psychedelic" atmosphere. I don't know but the whole universe this record evokes brings in mind some really blasting lo-fi "psychedelic" noisy moments, the saxophone hardly ever sounds like a sax as is melted through his electronics & the well known (& beloved) borbeto playing making it a really ace & guess that many of you will melt it on your turntable as I've done so far.

the next surprise was **junko's** "sleeping beauty" lp. for those unfamiliar junko is a member of the legendary jap noise combo hijo kaidan & jojo's partner in life. I assume that most of you who are into hijo kaidan like her shrieks as unearthed in lots of the project's "classic" (or newer) recordings. sometime last year she was in europe for some gigs (I think also that the e-mail w/ the dates was included in one of absurdities if I am not mistaken at the very moment). to tell you the truth, thanks to the hijo kaidan mayhemic sound I never had or perhaps never tried to isolate her voice and pay much attention as sound(s)ed really splendor in all that racket. listening to it though for the first time solo I have to admit that I was flabbergasted. I think that "sleeping beauty" belongs to some of the most extreme vocal lps I've come to by this day. I really don't know what is exactly the thing that makes me think & say so, no matter than I can't say am expert on vocalizations & usually is not the genre am keen in with the exception of some certain records such as the very early diamanda galas ones, meredith monk's "key" & a couple more, plus perhaps some very very few "ethnic" or "polyphonic" records. but here is not her voice that alienated me, on the contrary I think that what really makes me nuts w/ this lp is the feeling am given of a non melodic voice at all! might sound crazy what am saying, but is like an extreme cold voice shrieking, producing an amazing agonizing result that is no easy listening experience at all! top!

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elektron the label of seams (society for electro-acoustic music in sweden) striked back w/ a couple of new releases. the first being of a **hanna hartman**, housed in a really simple & beautiful foldout digipack cover, includes 3 pieces, the first two in a more "classic" electroacoustic mood. incorporating various field recordings as well in the recordings in order to create various moods in the soundscapes. the 2nd track especially ("cikoria) was giving me the feeling of being a piece divided into three parts thanks to

(turntables), the 4th with jerome noetinger (electroacoustic devices) to end w/ the quintet in an intense mood. the whole result of which sounds really great evoking some really joyous moments. is I believe of those records that no matter that they don't have to give something new to you, they really get you with their freshness & the way they are flowing/constructed. am sure that if you're for improvised electronics you'll truly enjoy it as I did! www.charhizma.com

firework edition records also have lots of interesting stuff to offer. 3 new cds plus a couple of vinyls was the latest label's lot. "**vibradisc**" the debut cd of **ingrid engaras**, including 5 pieces of hers using the vibradisc, a self invented instrument of copper plate which by vibrating creates a cool feedback sound & a kind of documentation of the few times she has performed with it lies on this cd. upon getting the cd I was puzzled to see a "probe" track mentioned too, a title which always clicks for john duncan and actually 3 pieces on the cd (including the almost 2 min "probe" itself) were recorded and engineered by the master himself so you can imagine what to get. five pieces of a splendid droning atmosphere whose vibration will evoke you some really unique moods. the next one is "**transmission**" by **kent tankred**, kent has been silent for a couple of years since his "a revelation" cd, hence the sons of god releases, this one offers five pieces crafted in the well known (allow me to say "swedish tradition") of obscure ambient electroacoustic soundscapes that really capture you upon first listening. gives me the feeling that moves further or continues the lines of "a revelation" too while listening to it and that makes it lovelier!

The next one is the **bo cavefors** cd, actually a cd that some might call a kind of "sound poetry" in a very broadened aspect of the title, some others might call it an "art record" or whatever. actually what you get is bo cavefors himself reading in swedish his 2 autobiographical books. Originally scheduled to be a cd for an exhibition on bo cavefors's work who's published a host of important books on a host of topics (be it history, art, etc) in sweden from 60's and on. sadly the exhibition was cancelled but the cd copies were however left. So assume that it has its interest mostly to swedish speaking people or perhaps for manipulating it.

daniel rozenhall's "eyeland" lp next is a record of an ambient/noise mood, to be honest there were moments that brought in mind some of aube's finest moments, not a record to say that is radical or offers something new but instead a record that you listen with great pleasure.

the release though that spoke straight to my heart was the **audio laboratory** cd. audio laboratory is a project around jean-louis huhta, per svensson, ebbot lundberg & henrik rylander though I don't know much 'bout them this splendor compiles 14 tracks of various live sets they've done in a period of 4 years and damned is a cd that blasts you. I gotta admit that the first time I listened to it was exactly after having listened to del's "projectionist please focus" masterpiece and upon listening to audio laboratory I was blown into outer limits off there indeed. superb improvisations that turn to more ambient realms or more obscure electronics ways. more improvised electronics as well or more "rockin'" electroacoustic moments too. a highlight I fancied was the "when you grow to heaven/in the mind of diamond snow III" a piece constructed and sounding like ridiculous lo-fi pop turns to a more ambient thing later though but is stunning enough. fuck, this is what you get when you lock up 4 people askin' 'em for a more "rock" session and this turns out to be an electronics maelstrom I think. out of all the recent fireworks I must admit is the one that blownd me the most, sounds that fresh & beautiful that you can't stop falling in love with it each time you listen to it, so don't decay & check this project today!

deg is the collaborative lp of **kevin drumm leif elggren & mats gustafson** recorded live in fylkingen on october 2001, a recording to show a joyous paranoia of the trio. starts with leif's demented words as were included in "45 minutes from underneath the beds" (cdr issued 3 years ago on absurd) and flows in an improvised mood of the way that anything & everything can happen on stage. sometimes noisy, some others more improvised or scratching surfaces (kinda new blockaders), and more insane things that make it a record to enjoy each time you listen to it more and more. so if you've been around for a record to bring in mind old style happening/ action/performance thing with a more up to the date sound then this is an essential!

www.fireworkeditionrecords.com

meniscus offered recently 2 more fine discs in its collection. the first being "**surface/plane**" recording of **the sealed knot** trio consisting of burkhard beins, rhodri

cdr to be discovered.

aaron ximm aka **a quiet american** is a "phonographer" (let's use this term) who's been a lot into the field recordings thing. unfortunately I haven't downloaded from his great site the various mp3's he has around so my first encounter was the stelzer/talbot - a quiet american split 3"cdr which I truly enjoyed. thanks to dale had the chance to get a better idea of his work as dale recently issued his (first if am not mistaken) full cdr "**plumbing and irrigation of south asia**" featuring 22 pieces recording between 98-01 all over asia (china, nepal, india, bangladesh, vietnam, etc. gotta admit that by the time I heard the aforementioned split 3"cdr accidentally was the time that the "a quiet american" movie was playing so went to see it, and frankly liked it, needless to say that upon seeing the film struck in mind a flash that I had graham greene's s/t book lying somewhere in the house, purchased some 15 more or less years ago for practice reasons and thanks to aaron (I guess) I found it rotting somewhere in my basement's library (though still haven't found the proper time to start re-reading it). but am beating a lot about the bush, well, over here I don't know if aaron's on pyle's role or the "narrator"'s but certainly it is a pleasant surprise to see that still are phonographers (uh, say "artists" or whatever) who evoke questions out of their soundscapes. aaron has included a very interesting text around the use of water and the future of water supplies in asia, including of course references to the west & east and the way the 2 deal w/ the the problem. the vast majority of the recordings themselves too deals with this certain problem. frankly being in a country that this problem is also discussed (but our state sleeps in its beauty sleep & gives no fuck 'bout that) I found it a really exciting moment both listening & reading. I assume that for being his first full cdr release aaron crafted a truly stunning experience, providing food for both mind & ear/soul. besides I always considered as essentials releases which work as "audiobooks", how about you?

www.and-oar.org wishin' more infos on a quiet american then check www.quietamerican.org

avarus's "luonnon ilmioita" 7" (hope I wrote ok the title) is another freaky installment of absurd's beloved finnish outfit. a bit more spacy but also lo-fi freakish acid/psychedelic makes it a 7" that will set your turntable on fire! tomustur@lah.fi

267 lattajjaa is a truly cool finnish label & hannu the guy behind it has offered various yummys for our pleasure. sadly most of them limited to some 50 or 70 or so copies, so guess you hurry up but I checked thanks to him **avarus's "a-v-p"** cdr, clocking for some 20 or so minutes and is a more freakish spacious avarus piece but really superb making worth to check it out. yep, seems am falling in love with this group and the finnish scene in general. The next surprise was the "**tididii tididii tididiididii**" 2 cdr compilation which comes highly recommended. I gotta admit that for the finnish scene unfamiliar listener (including me I mean) this can be a really great companion or at least to give you a really cool introduction to its local scene. we actually get 2 cdrs almost different in style, the first one features more allow me to say folkish/freakish/krautish/experimentalish tunes & projects such as uton, avarus, ektroverde, plat ypus, michael knight ensemble which makes it a really stunning cdr listening as sounds vary from ambient, then to more trip out folkish psychedelia, suddenly turn to more a la can or kraut style like stuff to turn again into more absurd craziness. The second one is the more electronica/core stuff, more 80's electronics clones, starts w/ a superb grindcore tune, some more hardcorish/punkish stuff and more electronica, perhaps I didn't fancy all of the bands in this one but almost 80% of the cdr was a really lovely experience, including crazy fucked up funny moments like "testicles"'s piece. so if you're wondering how's a great part of the finnish scene sounds like then don't hesitate to check this one out cos really rocks hard! Keep it up hannu! (hhahti@dlc.fi) www.dlc.fi/~hhahti/267lattajjaa

david jackman's "flak" 10" on die stadt is a release that caused rather ambiguous feelings. On side a we get the s/t flak track a piece in the well known beloved spirit of organum. The second side has a piece that sounds as if is a hissing field recording and occasionally a drone like thing comes in & out. a kind of a jackman's oddity. Anyway, if you get it I recommend you listen side b first & then turn to side a. not bad but...

toni laakso's 7" on lal lal lal is a recording that am sure will appeal to all those who

fancy getting sucked in superb lo-fi ridiculous sounds. using various amplifiers, toy drums, tape recorders etc makes a really splendid atmosphere that really made my day upon listening for the first time. especially side b that seems that voices, sounds have been recorded on Dictaphone (or so) & played on high speed making a super atmosphere! must thank roope for letting me know about **tomutonttu** another amazing finnish lo-fi folkish outfit. their tape I got from lal lal lal's mail order no matter that is short enough offers though some really amazing moments of a stunning atmosphere. a name to keep in mind for sure... and make you fall more & more in love w/ the finnish "folk" (or call it whatever) scene.

roope did also sent a recent compilation tape that lal lal lal had out "**kuolleena haudattuja**" a comp tape including a host of lo-fi finnish bizarros and made me ultra happy upon listening to such all time beloved sounds! a trip which you should experience yourself too.

still active they have the **anaksimandros "camels running through life"** havin' that clever cue that side a = b so you get the meditation twice or even if you wish eternally by simply changing sides and listen all time long to some really freaked out tripy folkish tunes that make this group one of my most beloved..

<http://fi.internations.net/lallallal/>

joan la barbara has been one of those artists who have somehow played a short/major key in my life in the very beginning of my explorations in the world of obscure musics. I'll never forget the day I saw her performing in athens back in early 90's together with david moss in a really superb encounter. since then my tastes & explorations changed of course but being one of the first live sets of this style I ever saw still remains something unforgettable for me. I may be unfamiliar though with a great part of her work or some other may be not of my taste as happens with many other people who are into vocalizations such as meredith monk (at least this name comes first now in mind) whose early works still set me on fire each time I listen to but their later progress is something that doesn't really hit me but eversince I have the chance to come across or see reissued early works of theirs is then something I do with great lust. Such as the recent "**voice is the original instrument**" 2cd set on lovely music. a set divided into 2 parts each one being each of the 2 cds. the first cd named "explorations" includes her early solo works, mostly w/ solo voice without multitracking or electronics/ amplification, etc, a cd which has a really "meditating" at times feeling evoked, or others really makes you stay dazzled & astound w/out believing that the what you are listening is pure unaltered human voice and not something else. a superbly flabbergasting experience! the 2nd named "the music" is the link to her more multitracking/electronics pieces, including 6 pieces of a severe beauty, at times so intense that really makes you cry out of pleasure upon hearing. a really unique moment. it includes material recorded between 74-80, the lp "voice is the original instrument" plus other pieces previously (un)published. Unfortunately the "tapesongs" lp is not included in so I assume that a future re-issue wouldn't be bad idea as well. a hilarious moment if you're looking for some really challenging and adventurous musics!

www.lovely.com

pogus has also issued a couple of interesting releases lately. a recent surprise was the "**analogue smoque**" 2CD, a project around **tom Hamilton, mike silverton, al margolis**, in which we find mike silverton reading his poems/stories and hamilton/margolis colouring the whole background with electronics. In the very beginning when I started listening to it I was reminded of randy grief's "alice in wonderland" 4cd boxset a few years back on soleilmoon or such releases. of course someone can mention countless more though personally I haven't been in much of them as usually is not so much my cup of tea. however people who fancy this kind of style I think will find it majestic, is truly mesmerizing listening to the fictious/surreal world of mike silverton and in the background the really stunning electronic adventures of Hamilton/margolis duo, at times are more electroacoustic, some other times they sound as real "fake" 50's/60's electronics composers, others more noisy, or even as for example on "he can't take you with him" (2nd cd's 2nd track) starting a kinda "ridiculous" electronics background to turn to a more lovely piece and so on. perhaps not the what I call my cup of tea but was a really lovely experience to come across this cd, and certainly if you're for such musics then don't hesitate to check it out as I believe is really adventurous.

waren burt's "harmonic colour fields" is a cd that as its title suggests too, its pieces

focus mostly on the harmonic colours. Including 5 pieces of computer music done between 96-97 gotta admit that is a cd which personally I believe that most of you will enjoy & discover in late night listening, the first daily listen I gave to it was cool but as cool as turned out the couple of night listens I gave to it. the first three tracks seem/sound to be more synthesizer based tunes that were lately treated via burt's computer, the 4th & 5th are in a more droning universe not obscure or intense. what the 5 tracks have in common and is actually the cd's/pieces idea is the harmonic colors that are used and create the cd's atmospheres which at times turn really superb upon listening. I gotta admit that no matter usually am not into such "lighter" sounds as this one here, this time happened to me to enjoy very much a cd which each time I listen to discover its hidden harmonic beauty. worth to discover. www.pogus.com

the pauline oliveiros foundation has issued various stuff recently such as the **new circle five "dreaming wide awake"** cd, ncf are nothing but a project of Monique buzzarte (trombone, didgeridu, conch), rosi hertlein (violin, voice), Susie Ibarra (percussion), Kristin norderval (soprano)& pauline oliveiros (accordion). They provide us 12 pieces in the a very classical improvised way or better to say is a cd that brought in mind the more straight works of tamia, meredith monk & such school not focusing on the voice and the rest of instrumentation surrounding it but in a more "ecm" like style at moments. I assume that people who are into such stuff will enjoy it, sorry I didn't.

deep listening band & joe mcphoe quartet's "unquenchable fire" cd was something I was quite curious to listen to too. no matter that the last time I recall myself listening to a joe mcphoe record must have been some 12 years or so ago & must have been some of his stuff of hat art if I recall now well. based on the same titled novel of rachel pollack, this encounter provides an improvisation that is in a more "classical" way of the term. moves somewhere along the lines of the most classic mean of the term and I believe that people who are into more "intellectual" kind of impro/(& very classical) contemporary stuff, or the old hat art catalogue then will be sucked by it. can't say I fancied it a lot though, perhaps am growing old & tastes change..

evidence's "out of town" was another recent offering of the deep listening org and I have to admit that is the release I enjoyed the most regarding the latest ones. evidence is a project around scott smallwood (who has offered us a really stunning cd on the deep listening org a few months ago (reviewed also in a previous absurdity)) and stephan moore. utilizing field recordings, laptops and whatsoever, the create their soundscapes. in the 5 soundscapes presented in their debut cd they offer us atmospheres that bring in mind some really intense moments of ambiances. To be honest, the first & closing tracks have rhythmical elements that really brought in mind a lot of nocturnal emissions's finest moments of their industrial/rhythmic days. the tracks actually have a feeling that reminds a lot also of hafler trio's finest moments, sometimes in a more "electronica" allow me to say mood but really stunning. Frankly is a cd that has a kind of "industrialish" atmosphere in it if I can say so though that was the feeling it gave me and frankly that's why I liked it very much. no kind of radical sounds or so but a cd crafted so nice that for sure will become a hit on your cd player. shows another aspect also on smallwood's work, unfortunately am unfamiliar with moore's. check it out.

www.deeplisting.org

noxagt's "turning it down since 2001" was a record to enjoy! Can't say I liked a lot their debut cd to be honest, as it had moments I liked and others I didn't. the recent "women taken in adultery" compilation though made me fall in love w/ their pieces included there (can be checked at www.geocities.com/glasvocht). This lp shows another aspect of their sound though. It has a more "metal" feeling in it. the viola though makes the change & the fast tempo otherwise would have been a killer doom metal lp to be honest! Pure rockin' hell the way I love it! reminded me of the good ol' days... uh, a bottle of vodka at a friend's place to listen this crap & more doomy stuff. HOT!

www.noxagt.com www.loadrecords.com (comes both on lp & cd. if am not mistaken cd is in 2 editions, both english & norwegian)

the recent **neil campbell/campbell kneale** collaborative cd on celebrate psi phenomenon was a cd to which I was curious to listen to. being into the universe of both campbell's wanted to get an idea of how a collaboration between them might sound. the result is 9 tracks that create a solid wall of soundscapes that bring in mind a more lo-fi 70's style like ambiances that the duo is creating. more "chaotic" improvisations & moods, no don't worry improves here might be more "chaotic" but are not pointless or dead ends on

the contrary work out in such a way that the cd turns to a really beautiful moment that captures you upon hearing the first drone ringing till the end. fans of oneiric lo-fi improv/drone like stuff will certainly enjoy it. I truly did! siberia@paradise.net.nz

it was sometime that I was seeing synaesthesia's releases via mego's allied ones and found the chance to check some recently.

snawklor's "it would have lived here", who are the duo of a nathan gray and a dylan kravec is a cd of beautiful electronica soundscapes. starting w/ a more rhythmic background (no don't expect it to be "danceable" just stays in the background creating a cool atmosphere) to more ambient ones, and through such a float of sounds turns to an enjoyable listen.

delire's "diaspora" is a cd of more obscure electroacoustic pieces at times or "electronica" others. clocks for some 35-40 min and also includes 2 quicktime movies too. delire actually creates his own systems & environments out of which he also composes his music the example of which is presented here I think that will appeal more to people who share the same enthusiasm for such ideas and are into more electronica created by them. don't know but didn't get me that much expect some really nice moments. the release I enjoyed the most though is the **anthony pateras & robin fox "coagulate"** cd. using various instruments such as voice, synthi aks, electronics, objects and so create various atmospheres from more improvised experimental ones to more electroacoustic craziness, often w/ this electroacoustic "concrete" way of manipulating that makes the listen a true love for me as you can guess and ends w/ a superb ambience. think is a release you should check out if you are into such obscure musics.

fennesz/zeitblom/rantasa's "music for an isolation tank" is another mego allied one subtitled as "an acoustic approximation of Oswald wieners legendary "bioadapter", phase 1" - to get you an idea- and comes in the rhiz series. as you clearly guess is based upon, here's some info around it as taken from the cd's booklet around oswald wiener's (a member of the legendary "vienna group" of the 50's) "bioadapter" *"the bio-adapter is in its fundamental form, arguably, the first distinct sketch of a total solution of the world's problems. It is the opportunity of our century; liberation of philosophy through technology. Its purpose is to replace the world that is a presently totally insufficient function of the existing environment as transmitter and receiver of vital information (food and entertainment), metabolism and mental thought processes) under our own direction "and to better fill our individual's life's purpose, that can the" everyday; now antiquated, so-called natural environment. In its effect the bioadapter can be compared to a highly bred uterus which could meet the most complex needs of highly organized individuals. It can interpret the nervous system of an individual and convert these interpretation into impulse."* Starting from this point the trio for this project allows the listener to get through a station where ones body sounds are recorded by various microphones in a standardized way not unlike a medical examination : breathing, heartbeat, etc and then the sounds are manipulated. The cd includes 2 tracks that the trio did and for the occasion of the release re-worked from recordings of the original project thing. the first one being more subtle at times someone can call "lowercase" probably making a truly stunning piece where an occasional burst of a "rhythm" or a drone makes it sound really great. the second turns to more "electronica" though is not bad at all. I was given the feeling that in the first part the trio sounds as if they are trying to give a representation of the original environment the recordings took place and on the second the more "adapted/manipulated" version of theirs around the project. of the ideas I always feel jealous & fond of to be honest therefore I truly enjoy it. www.mego.at

by the way as mentioned in the cd booklet there's a link including wiener's "bioadapter" full text but is in german here it is www.scara.com/~ole/literatur/bioadapter.html

birchville cat motel is turning to one of my beloved projects slowly, well since the first day I listened to the "8,000 lions generation" lp 've fallen in love with needless to say for "jeweled wings" or more ones later. However accidentally I hadn't checked out the **"we count these prayers"** cd on corpus hermeticum. And I did it recently. It was after having listened to the flabbergasting cd on mar/ino and this one also worked out fine with me. 5 pieces almost all different in shape & style. The first one sounds as if a more ambient background fights with a complete deconstructed & naïve guitar playing to be followed from more lo-fi or obscure "ambient" pieces of a unique nature. ends w/ "shapeshifter" a piece which really amazed me. starts with a kind of a toy music box deconstructed sound and slowly shortwave sounds come in, I know that for some of you this technique reminds of matthew bower's total project but whereas matthew's total sound boring & dull to me this piece was completely different. slowly evolving in its

"oneiric" float and after a while more droning parts get in to make it more great, and as you can guess ends in silence making this cd another super bcm one.

hcorp@clear.net.nz

ed @ eclipse keeps on issuing cool music on his label. ok some of his releases might sound too "post rock" to my ears or perhaps stuff in which am not into as happened w/ the recent christina carter & scorces lps, though the tom carter one was a cool one not the bloodiest best I've ever heard but had some really lovely moments in it so if you are into more "lighter" guitar improv/soundscapes sounds guess will fit, unless you're a charalambides freak so... certainly an lp I fancied was **sunburned hand of the man's**, I had checked the one at qbico but I didn't like it and that was my first encounter with their sound for which I'd heard a lot of my friends here who happen to have almost all of their cdrs. This time things are more spacious, folkish I'd say too, more "freaky" I'd say better. not of course as liberal as such late 60's/early 70's groups were but certainly in a point to make this record a purely enjoyable listening experience. guess that as a second encounter w/ their sound worked out really cool.

www.eclipse-records.com

emf recently re-issued various prehistoric **luc ferrari** pieces, under the "**tautologos and other early electronic works**" cd, a document which includes works spanning an almost a decade's works. blasting from his "etudes aux accidents" piece dating from 58 which as ferrari states in an interview done with daniel terrugi (ina-grm "chairman") was named after a pierre schaefer quote upon listening to some of his experiments at that moment), his "visages v" piece, the amazing "tete et queue du dragon" his 2 tautologos pieces (the next was to be found in the musical perspectives lp that was reissued on the blue chopstics label) and finally "und so weiter" piece (that was lying on the "music promenade" lp as a flip side). unfortunately I'd say that "societe ii" is missin' so some people will be still after an original copy of "presque rien" I assume. ok, still are missin' more ferrari's electroacoustic works of that time but this is to give you a splendor idea of his work of that time almost before & in between the blast of milestones such as "heterozygote", "presque rien" that since then the world wasn't the same (I assume) anymore. a fantastic collection worth to get sucked by! www.emfmedia.org

sirr issued 2 new cds recently. The first being **o respirar da paisagem** by **toshiya tsunoda** a sound artist whom I deeply admire & respect as I find his work really amazing. he has the gift to "speak" w/ field recordings, not that others can't but he seems to be totally into it as if he's in a completely different world (or call it "point of view") compared to other artists in the field. In this work he offers us 14 pieces created in such a way that you either consider them as a whole or listen sporadically to each other for a different "effect" each time. a truly fine disc!

The second installment comes from our hungarian friend toth pal, toth runs his weekly radio program in budapest & he airs various oddities (as you can guess). **en** is his solo project and "**op. 10218 v1.2**" is his debut (if am not mistaken). Including 3 tracks of an obscure ambientish nature. personally I liked a lot the first opening one, clockin' for some 35 minutes (actually half of the cd) is a subsonic droning nature where occasional bursts of smashes, "crashes", or whatever takes place slowly. That was a piece that worked fine with me. the rest 2 (the cd in all has 3 pieces) can't say that worked that fine though. The second has a static almost harsh drone and various structures are played in the back/foreground, a more "classic" I'd say ambient approach piece, doesn't last for long (some 13min) but can't really say it got me. somehow I'd say so for the 3rd closing piece which is somehow in the same mood though more subtle droning and has an end that didn't appeal to me as sounded like "electronica". as a first encounter to en's sound think am foxed as I think is an even/uneven cd but surely am interested in hearing more of toth's work. cd comes with a great artwork of marc Behrens as well.

www.sirr-ecords.com

humbug has released various yummys lately. out of the recent releases allow me to start first with the amazing **id m theft able "cl-amo/ang or/er us/e et c"** a release to bring tears in the eyes upon listening w/ such great pleasure. no matter how strange or crazy might sound, since the first time I heard to his work strucked in mind the amazing (&

accidentally was a mistake during the promos burning and the result was a maelstrom of digital noise. well that's for the gossip of the case as it was a really funny moment listening to some digital noise at the time nikos claimed it to be one of his lovely moments... to the recording itself, coti (I guess) did some more mastering to it as the actual recording was a bit more harsher though now sounds better, is a unique universe of a lovely minimalistic approach, showing the more "electronica" (allow me to say & use this term) face of both. the moods & atmospheres its 4 pieces evoke (or call it a piece in 4 parts better) are such that make this recording as one of my favest of the greek scene's "electronica" (yes I know uh that term again) for this year I'd say that speaking personally & knowing both nikos's & coti's careers sounds to me as a crossover to their work, a kind of link between their early 90's electro stuff, to their late 90's/early 00's improvised/electronica (the later for coti) stuff and now what? that challenge sounds cool for our beloved duo. a cool moment also showing another view of veliotis's work too. by the way wanna listen to another cool recording of the duo? then contact overdub zine @ overdub@otenet.gr in one of his latest issues accompanying cd had included a superb recording of the duo, recorded a couple of years ago during their live set w/ evan parker at small music theatre and damned it's the night's best moment! or to say so far one of the best "ping pong" techniques I've seen on stage the last 3 years here.

ilios is also back w/ a new cd titled "**old testament**", well guess that the "new testament" must be on the way for release sometime sooner or later. though not much info is given on this project (well usually this is also a characteristic of them) I gotta admit that must be one of ilios's finest moments. I am given the feeling that old material is being melted to recreate something totally "new" out of it, but cannot promise 'bout that thought. Either way this is not the point, ilios shows the greater development in his sound, as started from the "ba" 3"cd & on. in some cases I believe that "old testament" works as the link between ilios's amazing "encyclopedia" cd of the mid 90's to the present. There a host of styles were melted into what sounded to be a development of the project's language (however 2 attempts of deconstructed "pop" projects were made since that cd, a kind of technique that was used in their first 2 releases as well (eurovision/otrasvision & pharmacodynamics)) here I believe that is ilios's new language development at its bloodiest best or if you wish at a crossover. Till recently I was used to the project's approach to more "pop" attitude/culture and the various ways they were melting/playing w/ this image. "old testament" remarks a new technique, the play w/ the mistake. A "game" that obsesses this release I believe. Starting from the obscure ambient drone of the first piece (where you get a superb background sound as if you're listening to a cdr that has a "burning" problem) to more laptop based electroacoustic treatments. Turning to some more deconstructed "noise" structures but all around this intelligent playing w/ "mistakes", not "glitches" or so but mistakes that work truly unique in this amazing recording. perhaps that's why the title was chosen to show or remark a new era in the project's work. so far stands for me as ilios's finest moment, which comes highly recommended!

daniel menche's "invoker" cd was a pleasant surprise for me! I've been fan of daniel's music for long, especially the mid 90's that he outbreaked some of his first and truly stunning releases such as "incineration", "legions in the walls", or the epic "static burn" back then setting the more "organic noise" scene which unfortunately reached its limits rather soonish I think. till a point daniel kept on doing intense noisy releases when since his "rusty ghosts" 2x7" on ant zen started a change in his sound, becoming a more subtle ambient realm which wasn't bad but can't say it was the one that really blasting me. reminded me a lot of a more subtle hafler trio like ambience. I guess "invoker" though shows a change in daniel's recordings route, intense dronelike ambiances are reigning again in a cd that will definitely become a fave on your cd player. What is really stunning in here is that whereas nearly all of the last works of daniel seemed to be in almost the same mood/atmosphere, over here the 3 pieces sound almost different in shape & approach that makes it to be the key that makes this cd sound so lovingly beautiful. an intense moment which has to be experienced!

www.antifrost.gr

michael j. schumacher is an artist whose "fidicin drones" a few years ago had done a great impact on both the network & me, it was a stunning record of drones that you were falling in love with upon first listen. since then michael issued a few more cds of which I had only the chance to check a "room piece" cd which at that moment didn't work out for me to tell you the truth. sometime later did I find the chance at last to purchase and enjoy the superb "flood" cd (in collaboration with donald miller - of the borbetomagus fame-) & also the great droning atmosphere of the donald miller trio

(charles curtis, michael schumacher, donald miller). xi in its recent releases issued a double cd of his works entitled "**room pieces**" where we are presented 5 of his pieces. the first cd is consisting of the nearly 76min "room piece xi", the room pieces are pieces that can be seen as a more "spatial" approach of schumacher, a play w/ ambiances & serial music. from the liner notes did I learn that he has been experimenting with multiple speaker setups and is something he has used in his various "room pieces" so far. The "room pieces" are constructed via max/msp and are based on various samples that are played various algorithms. Don't call it "electroacoustic" or "ambient" music, I think in this case the term "spatial" music might fit better. however, I believe that in order to get a better feedback of the attempt is either recommended to listen to it via a multiple speaker system in order to give you a more close to the actual idea impact or to be experienced in situ, in a gallery or elsewhere being performed. Of course most of us don't have the later chance. So in "room piece xi"'s case, somehow I was given the feeling that I was missing something or it wasn't getting me too much no matter that deals with a topic/idea that really is up to my taste. The second cd includes 4 pieces, created in 2002 with the exception of the 3rd "untitled" that dates from 99. the opening "piece in 3 parts" uses sampled sounds of a jane henry's violin & tim barnes's percussion and is a more intense electroacoustic piece perhaps I'd say the set's most intense compared to the more subtle mood of the rest of the pieces. in a sense the second disc gives the feeling that is created in a way to have/show a kind of contradiction between his works. we get 2 more "intense" pieces against 2 more subtle ones. the 3rd piece "untitled" that dates from 99, is a more "computerized" someone can say version of a drone nature that brought in mind "fidicin drones" but in a more "intellectual" let's say mood. the 2nd & 4th tracks are titled "still", the first using bowed friction sounds by charles curtis (cello) & is a stunning piece of ambience that captures you and astonishes you. the later being in the same subtle mood somehow more abstract but makes also a very cool impact. I enjoyed the 2 "still"(s) that much that frankly I guess is high time I checked his "four stills" cd before its too late I guess. a cd that caused ambiguous feelings to be honest though, seems am into the more droney works of schumacher's.

alan licht's "a new york minute" was another addition to the "composers"'s catalogue. I gotta admit that though I've seen here & there lots of his collaborative things I'm only aware of his solo works and his superb pure cd as well. of course - as most of you too - have the 2 minimal top ten lists of halana mag that were so much discussed (well check the feedback too). my last encounter w/ licht's work was the "rabbi sky" cd which I really enjoyed, must say more than the "sink the aging process" lp (siltbreeze) & the "who's the evan dando of noise" cd (corpus hermeticum). so my hunger for sound started w/ the same titled track on the first cd, a 15 min piece of taped weather forecasts of the ny radio recorded in the period of january 2001 and was edited for the release. quite cool for an intro. "freaky friday" that follows and has multitracked guitar & bass sounds makes sometimes the instrument sound like an accordion or so and is only at the last 5-6 minutes that the decoded guitar sound is heard that you get to realize what's happening. clocking for some 20 min can't say it totally get me but it had its moments. "muhammed ali & the crickets" was to come next a some 6.45 min tune of taped cricket sounds and tapes of guitar abuse (should I say "death metal" ones?) in the back w/ things happening here and there to give its turn to the 5.30 min "another sky" piece which is a minimal organ piece that frankly must admit I enjoyed very much as luckily doesn't clock for an hour or so as others do & present as "art" nowadays. Somewhere here ends the navigation of the first disc & time for the 2nd round... the 2nd cd is the live cd thing compared to the studio thing that was the first. 2 pieces of guitar abuse are to be found. "14, second, fifth" opens and is the piece I loved the most of the 2cd set. often brought in mind the "sink..." lp in a more filthy rockin' mood. for some nearly 38 min that this one clocks I was in a real joy. "remington khan" comes then a piece around 39 min and is the set's longest. here in the very beginning almost no sound is heard unless you turn on the volume higher to listen a kind of tunin' or so and slowly gets after some 5 minutes or so in a deconstructed kinda "folky" thing which floats and around the 30th minute or so starts a more noisy guitar abuse in the background. a kind of piece that left me with a bitter taste to tell you the truth, as didn't turn to be my cup of tea. I think in general that seen as an introductory to licht's work can be ok in order to get an idea of his sounds exploration, etc. personally didn't work out for me all of it am afraid though. www.xirecords.org

fe-mail's "syklubb fra haelvete" lp was a great surprise from norway. When I first received it from sindre I thought it to be a boring record of harsh noise structures but

was wrong. It is a noise record but created in such a way that draws your interest in it from first sound droning and works in an adventurous mood via its structures and is not that harsh as I was expecting it to be. gotta admit that also the way the track listing is structured in the lp helps a lot to enjoy its atmosphere as lots of nice ideas are been melted in it. it's been quite sometime that did I enjoy such a record! funny to see that fe-mail's photos on the cover were shot by carl abrahamson (of the white stains/topy sweden fame). Check it out before is too late! www.tevefem.net or www.kunst.no/majar

fear drop's fario cd series unleashed a couple of months ago a new addition to the series. for those unfamiliar in the series 2 artists are been invited to handle a split release and include also a collaborative piece as well. in this case we get **rapoon & desaccord majeur** in the "**salmo salar**" cd. to tell you the truth I have been unaware of robin storey's work of the last 5 years or so. I think it must have been since "just say the faith" lp that did I stop paying attention to his work though am not that sure so when I got the split cd I was rather curious to see what's he's up to. the 2 pieces he provides here are in a very nice ambient mood, at least people who are into rapoon and enjoy his more "obscure" soundscapes then will definitely enjoy these pieces here. The collaborative piece w/ desaccord majeur is also cool, a kind of combination of rapoon's obscurities w/ a more "rhythmic" background which outburst for a minute or two in a more rhythmic mood towards the piece's end but the rhythm is not reigning but is kept in a more "strict" mood. but can't say the same with desaccord majeur, whose name I've been hearing for long but hadn't listened to his work. he's in a more rhythmical mood the kind of stuff that I think that labels like ant-zen, etc issue nowadays perhaps will do for people who are into such stuff but didn't do for me. so is a cd that balances in my opinion.

also the 10th fear drop issue was recently out including interviews/articles on thomas koener, contagious orgasm, savage republic, alain basso, roger rotor, ven voisey, chris watson, joe colley/crawl unit, oren ambarchi, andrey kiritchenko. written in french though but amazing. comes w/ cd as well so check it out. for more infos on both zine & label contact feardrop@wanadoo.fr

fringes a few months ago issued 2 fine discs too, the first called "**invisible ear**" by **john butcher** who seems to be of those that john butcher shows us a great example of his vocabulary. Including mostly pieces created using amplified/feedback sax sounds plus also a couple of multitracking pieces "invisible ears" turns to be a great cd especially for those who are into the more 'new musics' - call it that- approach of the improv scene. to tell you the truth, the more I listen to more I decline the more "classic" improv school, at times sounds almost alienated to me, therefore I was worried if john butcher's work can still work or not for me as he's in a crossover between the old & the "new" school. But still works in a great way! & frankly if you wanna enjoy his techniques & his vocabulary evolution then this is great point. also holds if you are into more profound approaches of sax sounds.

the next cd/project that giuseppe released was the **micel doneda/pierre - oliver Boulant "sopranino"** cd. allow me to say that probably together w/ the amazing "oreledigneur" & "beinhaltung" cds stands as one of my fringes loveliest releases to the day. I've been fond of micel doneda's approach in sax playing a few years ago when I heard the "eclipses" mcd which was a truly superb thing. see with the exception of borbetomagus anylonger I am not that fond of pure sax sound or the more "classic" improv approach of it as usually sounds too free jazzy in my ears and doesn't work that cool. seems that the last years am more into the way that people like nmperign, axel doerner, micel doneda and more approach their instruments as is a more "experimental" or even if you wish "rock" approach compared to the old improv school. "sopranino" then is built w/ 64 pieces, 63 miniatures a kind of game for radio, phonography & sax & the monstrous 64th that is crafted using as source 4 different recordings doneda did. Comes highly recommended to listen to it at random mode as you get various fidelities all the time. one of the first times I heard it was funny to listen after some 3-5 minutes the 64th track and by the time it ended after a couple of minutes the shuffle mode turned it up again and so on making it a truly hilarious experience for me. as the hissing, whistling, cracking sounds of it, are sounds that as you all know or at least absurd familiars, belong to my beloved ones. if you are into this "crossover" improv school and fancy such soundscapes then I think that this is an essential. If you are

also into such experimentalish soundscapes then holds the same. an encounter to discover absolutely! www.fringesrecordings.com

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dwelling lacuna issued after a period of silence, a new double lp limited to 110 copies. Titled "**songs from the bug in the box**" they offer us 11 brand new yummys which I can say cover nearly the vast majority of the proejct's sound explorations. The first record can be called, or allow me to call at least, the "ambient" record, more subtle ambient pieces full of obscurity that work as a great introduction to the double set. the 5th track however was probably the one I didn't fancy that much of the whole record probably because of the tape used, things here start to change to a more improv rock/post rock (or call it whatever) atmosphere. which continues on track 6 which is a kind of a link between the 1st and the 2nd lp sounding rather "unfinished" but guess this was done on purpose. The 2nd lp is in a more improv/post rock mood, but really great, improvised atmospheres are performed in such a way that little details eg a cymbal hit or so which sound to be done at times mistakenly or accidentally on purpose give it a nice fidelity. I don't know if you'll be lucky to purchase it or if later on they'll do a kind of an mp3 reissue or not (perhaps you can ask them for a cdr copy if the 2lp set's gone?) but certainly is a project to who you should take a look as they have really great & creative ideas, a project that slowly turns to absurd's beloved ones.

www.dwellinglacuna.net

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 ee tapes surprised me with their first cd release. surprised as was expecting it to be a human flesh cd as was long anticipated but turned finally for their first release to issue a **christian renou** cd titled "**7 kisses**". consisting of 7 parts is a cd which was recorded in early 2000 and as christian states in the cover these are the first experiments he did with old defective and more recent computers. Well, if am not mistaken now, this must be the third christian renou cd to come within a period of some 3 or 4 months. a few months later we had the ground fault cd, a while ago too the bastard noise/crenou cd and so on. there are times that I wonder as you'll also read elsewhere in this issue, what's better, to work slowly on a piece (be it a cd, cdr, lp, or what the...) or start issuing whatever's stored in your pc's or archive's library or whatever. this of course doesn't have to do with christian personally, is just a thought I have and share with you, as I guess that lots of you might have too. comin' to the cd which has an obscurity that I like, a dense sound at times giving me the feeling that christian is playing w/ a feedback like thing or so, others sounds are more subtle. There were some moments which I found rather uneven but overall is a cd that I enjoyed. Brought in mind obscure brume stuff. www.eetapes.be

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 nihilist, panicsville's label during the summertime issued a couple of new items. "**masters of the scene**" a cd tribute to the abba which includes a host of noiseheads paying their tributes to the swedish pop idols. the **wolf eyes/panicsville** split lp, which personally found to have its moments but failing to purely send me. but the cd I enjoyed the most is **costes "hung by my dick"** including stuff recorded in 93 this one's a great hit! I won't get in the trip to say is like this or like that, simply is costes doing all of his crazy acts and deranged lyrics, crap whatever. an entertaining scatological experience! www.nihilistirecords.net or <http://costes.org> for more costes. watch out for his upcoming us tour!

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cremaster's "23 november 2002" 3"cd on sound323 shows another aspect of the project's sound. more subtle & abstract compared to the more harsh/nihilistic views of their "flysch" & "infra" cds, a varied 20 min piece is over here waiting to be experienced by you. www.sound323.com also thanks for alfredo I checked his 2 solo cdrs on the spanish hazard records (where I also tracked down releases from the guy behind the avant derniere pensees group, remember them from their stunning collab lp w/ commando bruno on geometrik?). well **alfredo costa monteiro** has a way to work that really fits my ear & my soul I must tell you. his "**rubber music**" from 98, might be a cdr which sounds even/uneven to me, as was crafted using only rubber as source material and no effects or whatever. there we find alfredo slowly creating his later language, some pieces are more into the new scene sound some others reek this baileyesque sound improv which I totally dislike to be absolutely honest. however 01's "**paper music**" is a cdr that has some amazing soundscapes, harsh, scratching, more subtle, alfredo's approach to his source is something unique and original to say the least, truly creative improvisations! a cdr to

piece of an ambient melancholy where at a point voice is in effected and that moment & on striked this tangerine dream feeling in my head. cool & has a fantastic cover photo of 2 indian women almost in a skeletal form. but the cdr that was the blaster is the **cornucopia interprets mystery hearsay** well as of mystery hearsay you might laugh but no matter that I know him for a god knows how many ages have never heard of his work. that's not the point now as if you listen to the cornucopia's decomposition of his work you're gonna scream out of the pleasure. a spontaneous ambience that makes such an intense atmosphere that frankly am puzzled why only limited to 50 and not 500? jeff you gotta do an mp3 reissue for everyone to download and listen. cornucopia give me the feeling that the more they grow older the better electroacoustic they become. keeping' in mind that a couple of years ago they were a noise project the progress is amazing! must have 3"cdr so hurry up. www.zeromoon.com

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claus boehmler's "live at the lightbulb" can mostly be seen as a document of a cozy night back then in 81. a live thing including holger hiller, walter thielsch and guests is a nearly 50 min cd documenting that live thing where claus is playing the radio (mostly) and things are coming in and out. mostly speeches (german), music (be it whatever) all coming & going randomly and sudden. see it as a document or art record or happening. a piece of history... www.hundertmark-gallery.com keep a note that armin has moved to spain ok?

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belasca's "vault" is another fave thing. the collaborative project of mattin (computer feedback) & mark wastell (amplified textures) whose interaction stands probably to some of the most delicate obscurities I came across the last few months. ok ok ok, probably some might think that am overacting, but speaking of mattin & mark gotta admit that their approach is something that works perfect w/ my senses & subconscious. vault's a cd where obscurity gets a different meaning sounds can come out of nowhere or can given the feeling of an amplified thing that stands in the middle of nowhere. also since mark is been into the amplified textures things I believe he creates atmospheres of such subsonic density or sparseness that give me the feeling as if an infant is trying to create something with plaster or something like that. the same am given at times from mattin at least (as holds for mark too) for some of his releases. no matter how silly it might sound. now thanks to their intimacy both mattin & mark work as infants in my humble opinion over here however not to create a drawing of a certain improv symmetry but instead a canvas of an unnamable abstract improv darkness as was spawn out of their subconscious. it's up to you if you'll enter the vault or not... www.mattin.org

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john duncan's "keening towers" is the "soundtrack" to his installation of the same name that he handled during the "against all evens" biennale in gothenburg outside the city's art museum. having galvanized steel towers of some 25 meters high he had the soundscapes played there 24hours a day for 90days that the installation lasted. This time inspired by young children abuse john uses children choir sounds as source to create an eerie droning atmosphere that lasts some 70+min and gives another aspect of his work. over here (being also nearly the 3rd duncan work for this year) we get a different atmosphere compared to the intensity of "phantom broadcast" or the more "static" (in a way) of "infrasound/tidal"'s sound. over here the voice seems to reign all over be it completely melted & recreated in john's mind/studio or sporadically as a shout or shriek around the piece. a cry for help? or mercy? a work that the way is crafted there are times that gives me the feeling of a double meaning/game, on one hand the salvation (seek by the abused or...)like meaning on the other the abusive one (be it for or against the one who abuses - you decide). now I wouldn't call it "dramatic" as it would have been too easy to say or interpret on the contrary I think that is a work to show another aspect of john's career, a play we have seen before (& please do not underestimate or consider am not saying it with an underestimating mood) and I think that john from time to time reminds it us. his way of touching under his unique prism problems of our everyday routine/modernity. somehow I feel is also the artist's role to do so and think that seen or exposed under such an artistic manner sometimes such issues are pressed in a more effective way than the way presented from the media (where such topics is their prey for publicity). especially as long as the artist's view doesn't balance for or against (as the media's does) so the viewer/ listener/reader/whatever can make his own mind/justice. seeing it under such a thought, I consider it another fine addition to john's flabbergasting career/discography. www.allquestions.net www.johnduncan.org

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pietro grossi's "musicautomatica" that was recently issued on die schachtel and comes in a really stunning cover of those that always make absurd feel jealous of presents 3

pieces of the late Italian composer. To be honest, I was unaware of his work of course the same holds for lots of people someone can say but luckily nowadays that thanks to the current postmodern trends that stuff is been discovered lying around and the dust is cleared out of it we're lucky to experience some really unique musics as this lp. the first side including 2 pieces he did in the 60's at rai's studio. The first being a piece of early 60's the 2nd in later both having a superb adventurous minimalist language/fidelity. 2 real diamonds. the second side's "unicum" is a monstrous piece, "unicum" is a system that grossi invented and works as a kind of scrapbook or so. must be noted that what I admired in his views is his approach towards modern technology and also for his infinite (& around infinite) ideas. wisely the cover artwork has infinite's symbol to show that. in this way "unicum" can be an endless piece or can have endless interpretations. over here we get an almost 30min piece of a very subtle minimalism which you have to listen careful and see what's happening, if is happening, and so on. comes also w/ a little but fully informative 4 paged bilingual booklet (at the lp size) around grossi, his lifework and texts. overall a unique moment. limited to 300 so hurry up!

www.dieschachtel.com

cosmos's cd on erstwhile still echoes in my ears. was cool though not the bloodiest best I was coming across. The **astro twin/cosmos** 2cd on fmn though turned to be a great surprise. astro twin is ami yoshida on voice and utah Kawasaki on analogue synth. And their cd includes almost an hour of 2 sets done in japan & london. gotta tell you the truth that was expecting some sort of a minimalist drone and vocal pirouettes around it but to my pleasant surprise this thing turned out to be a kind of concrete/glitch (at times) like thing spawn of the synth with a voice that at times can hardly remind of a voice. At moments you think that is the synth shrieking rather than ami yoshida! That was a joyous surprise for absurd. imagine what happened upon listening to the 2nd cd of cosmos, this time being sachiko m on sinewaves and contact mikes on objects plus ami yoshida on voice. This one lasts for some 26 minutes or so and this is also an unearthly experience. still at times wonder of whether I was listening to sachiko or yoshida. a splendor! www.fmn.to

chefkirk's 4track demo was a noisy stuff I got sometime ago from roger smith. Recorded on analog 4 track then trasnfered to digital for the edit thing, roger provides 4 pieces of cool noisy moments. not as harsh as I was expecting to be (luckily) but in a good tradition of noise structures. the 3rd "bass player in knife fight" can give you I guess an idea more improv noisy and one I liked the most in this mcdr release. there were some moments in the rest of the tracks that found rather uneven but overall is a well promising release for the future as there's a freshness and cool ideas around. for those interested in hearing it or for more infos, etc rogersmith76@hotmail.com

le souffleur our dutch friend has issued 2 super yummys in his collection. the first being the 10" of **dadaphon** which is probably an experimental record that I truly enjoyed. being the baby of raymond dijkstra, known from various disguises like ki sync pulse, razul uslu & so this one that has a very nice record label as a parody of old 50's classical records & simple handmade cover on a white sleeve, is an intense surreal soundscape. often organumesque not in sound but in the perception, well actually raymond's work reminds me a lot of 80's groups (that once were amazing and now are retarded) but with very creative and as aforementioned surreal sounding, a thing that am afraid ceases today. a more drone/feedback game here and various sounds coming & going w/ an intensity (on the first side) & more obscurity (on the second) made this 10" as probably the best work of his 've come across to the day. limited to 400 (le souffleur does only limited edition vinyls) so guess you should hurry up.

asra's "souvenir asra" is another fine installment of our friend. asra is the project of af ursin & raymond dijkstra & gotta admit that its philosophy/idea is something wonderful. 4 pieces included herein in a record that can be said to be an one sided lp/7" in the package of 1. side a offers the 3 pieces, the little opening "voix de jeune fille" and then follow "dada black" & "aux chiotes" both of a splendid surreal (often nwwish) atmosphere, and full of rich textures & creativity. The second side, the 7" let me say has a completely diffent track in perception/creation. a piece of lo-fi (superb the idea of tape hiss in the background upon which the soundscapes are built!) nature, kinda a "parody" of 50's electronics? or more decomposed minimalism? frankly am

