Electronic mavericks AUTECHE stand out like supernovas amid one of music’s customarily staid collections. The Sheffield via Manchester duo of SEAN BOOTH and ROB BROWN are siren’s, sphinx-like and fiercely protective of their music and they nonetheless remain tantalising, even awe-inspiring narcissists. ‘Quarticile’ is their fifth album, the duo’s first in three years. Experimentation has made AUTECHE one of the most diverse and revered electronic groups of all time. They’ve previously been commissioned to remix the likes of STEREOLAB, TORNADO and SURGON and have notably been listed by THOM YORKE, with the RADIONHEAD front-man stating on his official message board that ‘Camfield’ “made my head spin” and citing Booth and Brown’s work as an influence on his own ‘Kid A’ and ‘Amnesiac’ (Autechre themselves admit influence to the latter). ‘Quarticile’ covers a wide-ranging terrain, sometimes brutalist, sometimes acutely melodic, always utterly compelling.

1CD / 2LP - All artwork courtesy of The Designer’s Republic.

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**EDITORIAL**

If our last issue was the dubstep special then Cyclic Defrost #19 (you’re holding it in your hand) is a tribute to music’s rich stew of sound. A Dylan-baking dubstep producer (Sydney’s Snawklor), a desert rock band who took two decades to release a record, but still stamped their influence across the abstract end of the rock spectrum (California’s Burning Man), a retrospective on a music academic, experimental record producer and indie pop kingpin (Ghislain Poirier), and a new music for all listenership. Burnt Friedman’s work confounds crackly techno has been finding a worldwide audience, a member of B(if)tek and now alt-country crooner (Melbourne’s Nicole Skeltys). But while Jon Tjhia from ii is making more beautiful music, he also found time to visit Francois Tetaz’s Melbourne studio for a piece on the legendary Australian producer’s recording environment.

Things changed since issue #18. A new editor is in place and the coming year is the test. If our last issue was the dubstep special then Cyclic Defrost #19 (you’re holding it in your hand) is a tribute to music’s rich stew of sound. A Dylan-baking dubstep producer (Sydney’s Snawklor), a desert rock band who took two decades to release a record, but still stamped their influence across the abstract end of the rock spectrum (California’s Burning Man), a retrospective on a music academic, experimental record producer and indie pop kingpin (Ghislain Poirier), and a new music for all listenership. Burnt Friedman’s work confounds crackly techno has been finding a worldwide audience, a member of B(if)tek and now alt-country crooner (Melbourne’s Nicole Skeltys). But while Jon Tjhia from ii is making more beautiful music, he also found time to visit Francois Tetaz’s Melbourne studio for a piece on the legendary Australian producer’s recording environment.

If you are a music fan, or just have the chance to listen to music, you can’t overlook Cyclic Defrost. This project has been aided by the Australian government through the Australia Council, its arts funding and advisory body. This project has been assisted by the Australian government through the Australia Council, its arts funding and advisory body.
Experimental music has become the most other musical convention can go out the think our sense of melody is what separates even that challenging when you look at it. I something easy. Not that we are grating or and when they do they value it more than it down, can't make it digestible because mum, it's what they feel you should have and being satisfied here?" says Dylan. "Is your music a 'gift' to the never talk about music, " says Dylan. "It's fun interviewing each other because we interview each other as well as talking to me. artistic endeavours are often a package of visual art. They don't draw lines between and when they do we play to about 30 people which I was more no one was going to turn up. We ended up one of those and we're going to do another setup with car batteries and a transducer so I could make a 20 second or 1 minute loop or something like that before it crashed. So we would make loops and then record it onto tapes and play tape decks and stuff like that. It was really ridiculous. Then we started playing laptop music which is kinda what we are best known for but we don't use anymore. The last laptop album we did was about five years ago. We stopped using laptops mainly because we were dissatisfied with the computer as a instrument. We wanted the live format to be more interactive and more instantaneous and it's just a lot nicer moving around and playing instruments. Playing a laptop is really tension inducing. We try to avoid full circle. The sets we're doing today, it's just Nathan playing keyboard and me playing guitar through effects. It's really nice.

"What makes Snawklor what it is and where do you think you'd like to take it next?" Nathan asks.

"Well it's not a chess game, " says Dylan, "and it's probably not..." Dylan is cut off and the discussion turns to acoustic instruments and now to this...synth/guitar trip. "When we started Snawklor it was a gallery based project. We were using sound sculptures with record players, xylophone keys and using answering machine tape loops like from the 70s. We ended up using that to get into computers when we could afford one, probably five years after everybody else could! The first concert I think I bought for $150. I think I could make a 30 second or 1 minute loop or something like that before it crashed. So we would make loops and then record it onto tapes and play tape decks and stuff like that. It was really ridiculous. Then we started playing laptop music which is kinda what we are best known for but we don't use anymore. The last laptop album we did was about five years ago. We stopped using laptops mainly because we were dissatisfied with the computer as a instrument. We wanted the live format to be more interactive and more instantaneous and it's just a lot nicer moving around and playing instruments. Playing a laptop is really tension inducing. We try to avoid full circle. The sets we're doing today, it's just Nathan playing keyboard and me playing guitar through effects. It's really nice.

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LEFT PAGE FROM TOP:
- PROPOSED FLYER FOR MARKA AT TOLARNO HOTEL
- PURITY ACCURACY AT UTOPIAN SLUMPS GALLERY

THIS PAGE COUNTERCLOCKWISE FROM TOP LEFT:
- MULTI KULTI;
- HINTED EDIT;
- UBERR BALLATS;
- SNOWKLOR ALBUM COVER QUO VIVI E AMICI
Growing up in the small farming community of Narran, northeast Victoria – ‘Torreya country’ – O’Neill says life was mostly great. He played Aussie Rules football at state level for Victoria, and then New South Wales after moving across the border to Mulwala, starting a punk band in year seven (Germ Warfare) that ‘eventually took the stage’.

The son of a ‘Dylan tragic’, O’Neill was named after Pink Floyd, the Doors, Zappa and Bruehnhart. ‘Dads LP collection had a pretty huge influence on me,’ he says. ‘My earliest musical memory in junior school was night listening to Bob Dylan’s Nashville Skyline, I remember the lyrics to the whole album. My first instrument was a 2005 nylon guitar.’

He played Aussie Rules football at state level for Victoria, and then New South Wales after moving across the border to Mulwala, starting a punk band in year seven (Germ Warfare) that ‘eventually took the stage’.

‘I think we are up on the wall at Wangaratta, and wound up on the Channel Rockalonga Festival with Jebediah and Dallas of success. They played Festival Hall, the Cross asked him to join and – aged around 15 – O’Neill says life was mostly great.

O’Neill escaped the tiny Sacred Heart Catholic College when his family moved to the northeast Victoria town of Wangaratta, and wound up at the 10-time large local school. Local band Double Cross formed in 1998, and O’Neill was basically ‘a funk rock band’ and O’Neill was born.

Listening to psychedelic rock, reggae and a funk rock band, he started drumming, but a shortage of instruments forced him to prop up the microphone stand.

‘We were very political and angry young men – we were vessels for the refugee detention centres and a few times we came into conflict with promoters and security for being a bit too political, and it led to some Djing and playing at live events, and collaborating online.

‘I re-ignited my enthusiasm for electronic music and sparked a renewed appreciation of my skills as a producer. Having access to the production forum (dubstepforum.com) and the dubstep producers on it, was the first time I took my engineering to another level.’

This kind of group dynamic – where people work together on social networks, sharing information and understanding – is being described as a kind of ‘collective evolution’ by biologists. Instead of survival of the fittest, music boards like dubstepforum foster altruistic behaviour.

‘By sharing their dubstep production knowledge, these bedroom producers bring the whole group to a shared level of understanding. A group where all parties can critically assess one another’s sounds and advance the groups production. O’Neill says it is a bottom-up approach.

‘I have always considered most of what I do musically to be psychedelic in nature, a lot of it is space out and self-indulgent, you could call it other-worldly, but when I make music sometimes I feel it’s a form of escapism.’

‘It’s a sound defined by the tools he can afford. I saved for six months to get Pro Tools, but I have a Mac so I can use Logic and an electric [guitar] and I try to use my own samples. I need a new computer, but that’s not going to happen unless I go into debt.’

O’Neill collaborates prolifically, generally online, producing tracks with JD Bigfoot of Britpop band ‘Bernard’ – ‘a real homage to King Tubby in the dubstep style’ – and O’Neill’s other catalogue of ‘New Fuse’, it’s clear his sound is among the country’s most original.

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Growing up in the small farming community of Narran, northeast Victoria – ‘Torreya country’ – O’Neill says life was mostly great.
This week I attended an Aboriginal Rights rally for the opening of parliament. There is visible resistance to Rudd’s policies.

As US and Australian imperialism.

Handful of other topics, and of what he sees privatisation of electrical utilities and a minister’s approach to East Timor, continues the genocide continues. Future for the stolen generations and I say no substance. He is offering no compensation but that’s all it is from Rudd: a gesture with no 999’ circulated via Myspace and message board connections, hint at a newfound optimism. But any suggestion it’s connected to the change of government is quickly squashed.

By Richard Macfarlane
cyclic Defrost Magazine

Page dimensions: 1133.9x566.9

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cyclic Defrost Magazine

The BACK of an ORGANIC FOOD RESTAURANT IN BRISBANE’S WEST END PROVIDES A SURPRISINGLY GOOD SPACE TO HEAR SOME OF THE CITY’S MOST INTERESTING SOUND; EVEN IF IT DOES SMELL LIKE A WHOLE LOT LIKE ROTTEN VEGETABLES. THIS BARELY-LIT LOADING AREA SCATTERED WITH A FEW OLD COUCHES, LAMPS, AND YES, THOSE BINS OF VEGETABLES, HAS PROVIDED A FORUM FOR BLANK REAM, ONE OF THE ORIGINAL ARTISTS TO INITIATE THE AUSTRALIAN EXPERIMENTAL MUSIC NIGHTS. DANIEL SPENCER, ONE OF THE FOUR (THREE OF WHOSE SIBLINGS UNDERSTANDS THAT IT HELPS TO MAKE YOUR OWN FUN IN BRISBANE.

Dubstep is often described as “post-apocalyptic” or “dystopian,” but although the mood of O’Neill’s recordings is often dark, he is loathe to draw the bow too far. “It’s a collision of sound reflecting my disposition at the time I was making it,” he says, “not a concept album or part of an abstract vision of the future. It reflects the current climate or material conditions that influence their development at the time of production.”

Last time I caught up with O’Neill was days before the federal election. Since then, of course, there has been a change of government in Australia. O’Neill’s latest recordings, such as the dubstep “Negro,” no 999’ circulated via Myspace and message board connections, hint at a newfound optimism. But any suggestion it’s connected to the change of government is quickly squashed.

He’s fiercely critical of the new prime minister’s approach to East Timor, Afghanistan, indigenous Australians, privatisation of electrical utilities and a minister’s approach to East Timor.

The formal apology is a welcome gesture, but that’s all it is from Rudd: a gesture with no 999’. To think I can fundamentally challenge poverty through my music can challenge capitalism and awaken the masses.

It’s all slightly under the radar though, because of the shitload of noise (of the experimental sort – not everyone’s cup of tea). There are occasions on which noise complaints get the better of the evening. The night I watched BlankREAM play was less key (not a small crowd as it was the first night back after summer holidays), made particularly good thanks to that secret, undiscovered sort of vibe. You couldn’t help but feel you were hearing something

I heard story after story from elders and young Aboriginal people from the NT speaking of the disgusting racist conditions they currently endure. One Aboriginal speaker spoke of the ID cards they are forced to use: an Aboriginal woman yelled from the crowd: “The dog tag!”

Basic services including stores and schools that the local people have built and maintained have been closed and maintained by the government. The state has taken possession of the land. It is effectively a state of martial law for Aborigines only. The military and cops are everywhere.

John Lennon’s ‘Imagine’ didn’t spark the anti-war movement in the way through the revolutionary action of workers challenging capital. All I’m saying is that fundamental change can only come about in fundraising events or supporting causes of the oppressed.

He’s an anti-war activist. “I heard story after story from elders and young Aboriginal people from the NT speaking of the disgusting racist conditions they currently endure. One Aboriginal speaker spoke of the ID cards they are forced to use: an Aboriginal woman yelled from the crowd: “The dog tag!”

Basic services including stores and schools that the local people have built and maintained have been closed and maintained by the government. The state has taken possession of the land. It is effectively a state of martial law for Aborigines only. The military and cops are everywhere.

The formal apology is a welcome gesture, but that’s all it is from Rudd: a gesture with no substance. He is offering no compensation for the stolen generations and all the injustice that has occurred because this intervention continues the genocide continues. Future generations of the indigenous peoples of this land will feel the long term effects of the racist land grab currently occurring in the NT and in five years we will need to apologize again.

I’m not under any illusions that my music can do anything to actually change the world. It’s just that I can’t bring myself to write crappy love songs, so just about everything I write has a political message.

In any case, music is just a side project to the main game: helping build a revolutionary organisation around Marxist politics that can have its roots in the working class. A Socialist Alternative member, he tries to convince his workmates to join the union, works on anti-war stalls and builds/attends rallies “I guess that rules off,” he says, “when you constantly agitate politically on the side of the working class this can influence how you approach music, and how people perceive it, regardless of the political content within the song itself.”

If people have to propagate, communicate then this can alert people to where I’m at. But music is not something that politically on the side of the working class this can influence how you approach music, and how people perceive it, regardless of the political content within the song itself.”

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“It’s only the non-obliging in the band, Luke Walsh, agrees, “but you do react to what someone else is doing. The first time we ever got to a moment where it seems like you’re creating is leading everyone instead of forcing something.”

“We’re through phases and get bored pretty quickly,” says Daniel. “It’s good to have the freedom to do that because we don’t have songs as such, we can change from set to set quite easily.”

“We’re through phases and get bored pretty quickly,” says Daniel. “It’s good to have the freedom to do that because we don’t have songs as such, we can change from set to set quite easily.”

“I don’t think any of us is the soloist or lead singer or whatever.”

“We used to joke about it all the time,” says Daniel’s sister Sarah Spencer. “You’d be like ‘what the fuck was that’?” was that good, or…?”

“I guess, well, we’ve lived here all our lives, “ says Daniel, “and it’s never really been a thing that a lot of us are missing. We’ve always felt like it was kind of like a hobby, something you do when you’re not in the band and you can tell if it’s missing. But then, as the set started, it was a strangely measured sort of experience, going steady but not predictably, fascinatingly or frighteningly, back to the heart and the body, exploring unknown territories in an instinctive way.”

“Music and other things you take in have got to come out somewhere,” says Daniel. “It’s been going around four or five years, “ says Daniel, of the Blank Realm’s DIY approach and appetite for real sounds and art. “We’ve got a heap of self-promotion going on. Instead, there’s a strange thing these days where people are trying to track down some obscure stuff ensued and it was clear that these guys love music, or new sounds, as much as anyone can. These four 20-somethings are keen to jutting out of one corner of the room, weird lo-fi folky stuff. Weirdly seem like you’re creating is leading everyone instead of forcing something.”

“We’ve always felt like it was kind of something bigger than us in the sense that it’s something we have control over but also kind of doesn’t. Sometimes it feels like nothing happens, but we do practice a lot, so it generally feels like something is going on.”

“Special, especially when it sounds this great. Still, elements of technology, leading to a lot of very very special, especially when it sounds this great. Still, elements of technology, leading to a lot of very very

“We’re not just nerds about weird pedals or anything. There’s definitely a network of like-minded noise makers in Australia. If Blank Realm fit into any particular niche it’s from their DIY approach and appetite for real sounds and art. “We’ve got a heap of self-promotion going on. Instead, there’s a strange thing these days where people are trying to track down some obscure stuff ensued and it was clear that these guys love music, or new sounds, as much as anyone can. These four 20-somethings are keen to jutting out of one corner of the room, weird lo-fi folky stuff. Weirdly seem like you’re creating is leading everyone instead of forcing something.”

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There is a violence to this. It enters via the floorboards oscillate, swinging ominously back and forth. The Earth is rupturing at its seams. Another. Searing, screaming top-end shatters what is left. It is a temperate Sunday night in a small, suburban house. Ambarchi in person – today hunched over a Malaysian meal in a tiny Melbourne restaurant, thinking they were fireworks, and I’d be sticking my head out the window. By the time he was finishing high school, he had decided to turn music seriously. His grandfather, who owned a second-hand shop in Sydney, taught him the rudiments of electronics. As a kid, Ambarchi had also started playing drums at 10 or 11. “He had a lot of old electronic equipment, like effect pedals and outboard machines, and so I used to just take them and play with them and mess around,” he says. “It’s quite a minimal, stripped-back, homey, and not many people get it of that, I honestly really like it. And I do know, in a way, that the world is maybe a bigger place, because you know, there’s like think about it, you know.” He also played an important, if not random, role in his introduction to music. “My mother was really cool and she used to just buy me these things, and she’d hear me imitating it and she’d go and buy it for me,” he explains. “It’s usually about taking stuff away and trying to do things in your head, and I think it’s something you really need in your life. I just don’t want to go to music and feel like you’ve got that feeling that’s going to stop you.”

That’s why I don’t really play that much these days, he says. “I try to make it as a right time and right place, and I try to make it as a right time and right place.”

Ambarchi as person – today lashed over a Malaysian meal in a tiny Melbourne restaurant, thinking they were fireworks, and I’d be sticking my head out the window. By the time he was finishing high school, he had decided to turn music seriously. His grandfather, who owned a second-hand shop in Sydney, taught him the rudiments of electronics. As a kid, Ambarchi had also started playing drums at 10 or 11. “He had a lot of old electronic equipment, like effect pedals and outboard machines, and so I used to just take them and play with them and mess around,” he says. “It’s quite a minimal, stripped-back, homey, and not many people get it of that, I honestly really like it. And I do know, in a way, that the world is maybe a bigger place, because you know, there’s like think about it, you know.” He also played an important, if not random, role in his introduction to music. “My mother was really cool and she used to just buy me these things, and she’d hear me imitating it and she’d go and buy it for me,” he explains. “It’s usually about taking stuff away and trying to do things in your head, and I think it’s something you really need in your life. I just don’t want to go to music and feel like you’ve got that feeling that’s going to stop you.”
I hadn’t really thought what a difficult task, since the
[...] two seem indecipherable on record. Jon Tjhia, one half of the
dozen or so songs that we couldn’t quite get the balance. If you put in too much
....

While the immediacy is palpable, the musician feels unconnected, the presence
behind Pendulum’s sound was far less harmonious. Did he realise it? So much
more, I think it is quite evident in the sound of the records. In the
other hand, when I was working on it, I was...
“I think we're pretty good at communicating what sort of direction we want to go in and also what the songs don't and don't like certain things. For better or worse the filtering process is pretty democratic because if one of us doesn't like something, if one of us really doesn't like something, that's 50% of the vote against and that means that hopefully the stuff we keep is - it's not about being even better about it - it's more about engaging at both of us so we can get behind it fully.

“I don't think we could have had the people in a room discussing one thing more than than the two of us, and that's what it comes down to. Even though they're Jon's words, they reflect..."}

**Photographs by Jodi Shannon.**
frustration! We have both tried to work hard separately on an idea or lyric that one of us has invented. Entering into a practice is always loose, confusing and full of blood pressure boiling. It never seems to work, Naked On The Vague seems to be some kind of vehicle for tormented spirits or something. The work of Blood Pressure themes recurring as touchstones throughout the gestation of NOTV’s music.

‘It’s definitely a bit of both. Sometimes songs just appear to us like magic, through jamming, and then others we really work on, and being different parts together form a song. The ‘Brown Skin/Sydney Lane Road’ song was an entirely improvised junk, which I don’t think we could repeat if we tried. Also, rather than practicing and recording a song, then performing it live, we seem to do the opposite and figure out its final form by playing it live for a while, then going in to record it, where it always changes, then appears live again entirely different. The only definite is either a strong bass part, keyboard part, or thing that one of us has invented. Entering into a practice is always loose, confusing and full of blood pressure boiling frustration! We have both tried to work hard separately on an entire structured idea for a song, then bring that to practice, but it never seems to work, Naked On The Vague seems to be some sort of vehicle for tormented spirits or something. The work of something else…’

Matthew are increasingly keen to concentrate on the recording, which I don’t think we could repeat if we tried. Also, rather than being together, as that’s the way we finalise songs, so there is always that element of improvisation there.” Lucy continues.

“Yeah, we definitely get influenced by particular lyrical themes requiring as touchscreen Blood Pressure’s mini track, given that somewhat ill-defined titles such as ‘Old Leader’ near their discs amidst the tracklisting. ‘Yes, we definitely get influenced by particular lyrical themes requiring as touchscreen Blood Pressure’s mini track, given that somewhat ill-defined titles such as ‘Old Leader’ near their discs amidst the tracklisting.

‘Yes, there are so many good bands/artists coming out of Sydney at the moment! I wish there were some more solid venues for bands like ours to play in. That is the main disadvantage – no long-running venues that house experimental/tom-rock type stuff. This is also a disadvantage, as it eliminates the ability for great Australian artists to exchange with internation and international acts. After both of us spending some time overseas, seeing lots of music, it is obvious that what is happening currently musically in Sydney, is world class, but this suffers severely due to establishment problems. ‘We see a much more frequent audience at the time Dual Plover released our 7”. As a label, Dual Plover seem to share similar visions with us in the way seemingly opposites can be bundled up together, and work. I think the fact that a band like us, can tour reasonably successfully with someone like Kevin Blechdom, слина dual Plover’s relentless, chaotic pursuit of diversity in art.”

In closing, I return to Lucy’s earlier remarks about NOTV’s planned upcoming US tour, particularly in regard to the Stateside vinyl release of Blood Pressure Sessions through US independent label Sublime during March. Is this a listening audience that she and Matthew are increasingly keen to concentrate on in the near future?

‘This will be a great way to spread it out amongst the listening audience there. Most of the interest we have so far has been from America, and much of the music we are both listening to at the moment exists in the “land of the brave and free”. We are very excited over in the ‘land of the brave and free’. We are also a disadvantage, as it eliminates the ability for great Australian artists to exchange with other than the main acts. If you’re from America reading this, and are interested, invite us to your town!”

Naked On The Vague’s Blood Pressure Sessions is available now through Dual Plover.

montreal’s ghislain poirier is one of the most commanding artists around exploring new territories of hip hop and electronic music fused with world riddim idioms twisted deep down around bass. after releases on chocolate industries and kid 606’s smokeout label, ‘no ground under’, his first album for ninja tune is a bass heavy work that touches on dancehall, hip hop, dubstep, grime, crunk, digital soca and electro. you’ve heard nothing like it before. trust us.

world: www.myspace.com/ghislainpoirier
www.ninjatune.net

Tempa
Dimitri Papadimitriou’s music is pretty funny. That’s not your first response, of course. After all, the microsampled, granulated and textural grooves his records as Aluf are wrapped in mournful and modulating waves of sound. There are no big bass drops or catchy hooks. The samples offer questions not answers. It’s techno crossed with IDM, music genres not known for their humour - but there is something quite absurd about the cornucopia of sounds, and song titles not answers. It’s techno crossed with IDM - music as much as I used to. “I was getting kinda tired of the whole...” exclaims at the time. Seth Horvitz (Sutekh) had already heard his first tracks referenced deep house, techno and glitch, the grooves felt unfinished and a little aimless. Dimitri agrees. “My first CD was really [just] fiddling around with different software and learning how everything works. Once I get the grasp of things and was technically equipped, I could focus on the sound I really wanted to get out.”

Paradiso had only listened to my demo CD and has immediately responding those tracks from Boogizm artists such as Fym, DJ Parade and Paradroid, and a longer live set from Dimitri to his home in Mainz, Germany, to license a track for Wending’s album set for release on Revolver this month. Dimitri is prepared to reconnect with the job done. I’ve actually been so focused on producing these new demo, represents a significant progression, building on the potential of his first recordings, but also tightening up the obvious. He can’t help that Twerk (Merck, Context) was involved in mastering the final release. People from downtown area call it “IT’S PRETTY MISERABLE. I HAD TO WORK NIGHT ShiftS AT A Mini-MARKET IN ORDER TO BUY DECUSion EQUIPMENT.”

Dimitri recently distributed another demo, this time an album. He’s back from Athens (with his girlfriend). His direction. First, he discovered “the wonderful world of jazz,” and, second, the Boogizm crew. “I was getting kinda tired of the whole...” he says. “Twerk and I worked closely during the whole process in order to get the job done. I’ve actually been so focused on producing these tracks referenced deep house, techno and glitch, the grooves felt unfinished and a little aimless.”

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"It was more of a gear-guy and playing in bands that got me started..." Julian Knowles on his early musical experiences and his foray into music technology.
can you step forward. Banjo's too loud, Matthew can we step back one pace? They relented for several weeks, and then at the end listened to it 2 back, and chose the best take for the album, which is minimally mastered and sweetened. This was "zero dollar" recording, according to Julian, with their own day rates. The band experimented with a variety of microphones and then heavily processed. Following up from their first remix project, they worked on the CD marking the band's tenth anniversary called Untitled (ten) (1998). Untitled featured one distinctive feature of new ideas, which was a video provided by independent artists who cut-up and re-assembled material from Extreme's back catalogue.

Julian describes the transition into remaking as a “reinvention” of the group. As part of this reinvention, the group worked on tracks like this from an experimental point of view, exploring the idiosyncrasies of digital - the click, the glitch, the extreme highs and lows. It was a 65 minute experimental music video - manipulated field recordings, experimental video - manipulated field recordings. This was a 65 minute experimental microsound aesthetic, Julian drew upon the ideas of glitch and found ways of using software with unusual outcomes. "There was a whole wave of practice around the late '90s culture, which is now called 'lo-fi', and 'found sound'. Interludes, and then this broken, single voice guitar-vocal song, was part of a much wider wall collaboration on the Phoenician Club. Master-minded by drummer and multi-instrumentalist Louis Berdette, the changing line-up included figures like James Ivy, Jon Gomm, Jason Puce, singer Lily Dior and bass player Cameron Undy (Kidzen) playing largely improvised sets to crowds at the Apothecary New Dance parties. By the late 1990s Julian became interested in the post-digital movement and he entered an extended correspondence with Kim Cascone, author of The Aesthetics of Failure. Julian began to develop his own video for projects around the same time. "I'd become obsessed with the idea of time delimited pieces, setting myself constraints and forcing myself to work within those constraints. One Day was a 12 hour drive and the objective was to gather the materials and create something out of that... A few different versions were created. The first one was in collaboration with a couple of other artists at a performance art festival in Korea. The next was a solo version, which I took to Experimental Intermedia in New York as a one hour performance with three video screens and live electronics. A great response to New York led to Australian performances and in 2005 Roger Richards from Extreme Records gave it to the Melbourne Film Festival. It was programmed in the Australian features section alongside Cate Blanchett in Little Fox (2005, Dirty Films). Rather than being a live performance, Julian had created a single screen cinema version, which Extreme Records plans to release to VOD. Since the mid-1990s, Julian’s solo work has travelled widely: the San Francisco Museum of Modern Art’s survey of Australian experimental music and sound work, Variously Resisted: 10 Hours of Sound from Australia (2002), curated by Philip Samaras, the UNESCO Digi-Arts Knowledge Portal and the Australian Sound Design Project database, the compilation Motion: Movement in Australian Sound (2005, Preservation), and locally, performances at Imporimment, Audio and Electrofinge. Interestingly, it is the emphasis on live performance which Julian has found most interesting. It has given Julian time to consider future avenues for accessing and distributing experimental music. "We’re not so far from releasing CDs but I think it’s a good time to question whether physical CDs are the way of the future. Perhaps there are other ways of making music and engaging with your audience? I’m a huge Last.fm user. You can put up free content and attract a pretty significant audience through those networks. So one way of thinking about it is to work in social media spaces, and to find a fair way of available for free, build audiences and then tour. Connect with your audiences on that level. It’s an interesting pause point, and everyone is in a new place. It's an interesting time to re-consider whether physical CDs are the way of the future. Perhaps there are other ways of making music and engaging with your audience? I’m a huge Last.fm user. You can put up free content and attract a pretty significant audience through those networks. So one way of thinking about it is to work in social media spaces, and to find a fair way of available for free, build audiences and then tour. Connect with your audiences on that level. It’s an interesting pause point, and everyone is in a new place. It's an interesting time to re-consider whether physical CDs are the way of the future. Perhaps there are other ways of making music and engaging with your audience? I’m a huge Last.fm user. 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I didn’t want something where you’d walk music and there’s nothing else around you. You’re working there’s just the feeling of the have quite a kind of meditative sense, so when get distracted by your surroundings. It should notice anything else around you. So you don’t there on a day to day level, you actually don’t elaborates: “What I was after in a studio was ago from the shell of an old chocolate factory, The effect is not an accident. The room is natural light filtering in through the slices in walls. At the rear, a square blue columns seem to emerge from towers and a large television The spaces between speaker bubbles to the surface of our conversation different for these projects, and it resonates with the modular nature of Tétaz’s knowledge and equipment. Rather than studying music at university, Tétaz studied with individual teachers. Initially a percussionist and violinist, he extended his musical and technical knowledge step-by-step in the directions he wished to develop – which, it turns out, would lead him to having his own studio. When I was in my early twenties, I realized the sort of thing I was wanting to do meant that I needed to have skills in the studio – I needed to understand the studio inside out. That’s when I spent a lot of time learning that stuff. I got to the stage where I needed to have really good raw skills. I wasn’t working with a couple of people remaking stuff, and then from there I decided that I really wanted to do what I wanted to do, I needed to just be working with people’s ideas. So I’ve used these skills in all sorts of ways – for example, when I started ‘Moose.’ The studio has been in the same location – the inner Melbourne suburb of Richmond – since its inception. Throughout this time, Tétaz has honed his compositional skills alongside his production knowledge. This combination affords him a great advantage as a soundtrack composer and record producer – two roles he finds very similar to another. “I use all these skills when I’m composing. Working as a producer, a lot of it’s arranging, so you’re using a lot of compositional skills. It’s like an improvisational composition scene. It’s like I’m producing. Then you have all the skills of recording and production that go along with it. So when I’m composing it makes it a lot easier to render the idea that I have. I don’t have to take it somewhere else and translate that – it’s one thing that I know is very frustrating for a lot of composers when they’re recording.

Indeed, Tétaz’s most recent soundtracks for Australian director Greg McLean’s films Wolf Creek and Rogue – are filled with a telling sense of texture and finesse. Wolf Creek’s final-30 minutes are entirely devoid of dialogue, adding weight to the muddly pull of Tétaz’s compositions. For some producers, he drew upon the unique, evocative harmonies of Alan Lambe’s ‘wire music,’ capturing the sound created by long-stretching telephone wire in the West Australian desert. At other times, deep, almost majestic rumblings ‘underpin delicate and prepared piano,’ Buyo, he explains, is “more full on” and “much heavier” – utilising brighter, more explicit sounds. On both films, Tétaz has also headed up the sound team, working with silk soundscapes and a creaky cinematic environment. The broad scope he’s given himself is also suggested by McLean’s vast amount of faith in Tétaz’s ability – a point which Tétaz confirms. “As long as you’re working with people whose music you have a really strong creative link with, then you sort of have that freedom. I’m starting on a film in a couple of weeks about motivating and getting people to do that, but it’s really hard work – rather than doing ‘Yeah, that’s fine, that’s it – do it!’ He considers himself a facilitator, as somebody there to help to evaluate and develop ideas. “You need to know and understand what the ‘tempo idea’ and what they’re trying to do with it, so your ‘temo de’ isn’t taken away from that,” he adds.

When producing records, Tétaz approaches recording from a number of angles. Generally, for a band, he’ll line out a studio for the initial tracking. Beyond this, it varies – for some projects, he’ll record overdubs at home, so he can track in isolation. It’s best suited to the space. But rather than ignoring the huge skills toward home recording, Tétaz capitalises on the extra scope this can afford some projects, particularly when the artists themselves are suitably au fait with the technology. “If you’re project on for months and months, it costs a huge amount of money, so it’s good to be able to use those skills on the things that the music really benefits from. It doesn’t have to cost a...
lot of money to do that," he says, adding that it also means band members become more responsible for their performance and can spend more time in a relaxed environment without being stuck with their homework assignments – but in a sense, what better way to immerse artists in the recording process.

If it seems unusual for a discussion about music to veer into the sphere of seclusion, it's because Tétaz repeatedly steers away from the topic. "I'm not that interested in music at all," he says. "I don't have any favourite music. I just like the idea of making music."

For Tétaz, creating a second, more casual production environment side-by-side with his main studio is the great flexibility available to Tétaz and his multitude of exploits? It is an ideal and unique working space known for unlocking the secrets of mastering music with electronica outfit Velure). In floor-shaking doom, and who produces 'tempestuous rock music'.

The music of Yawning Man is a product of 1980s California, four quick tempered teens who later became the descendents and the minutemen, who were all into free-forming, or in the process of disbanding while Yawning Man were sharing their La Quinta home. The band used to drive to LA to see shows, which is where they met Dow Travis, a teacher, filmmaker and musician who introduced the members to the idea of holding concerts, parties, in the desert.

"When there's no reverb, you can hear the whole world in front of you. And when sound is filtered through sand, it sounds like nothing else. We couldn't have the same sound in a regular studio," Arce says that although there were bands playing live shows in the desert throughout the 1970s, it started the Yawning Man when 'Travis came to the desert one weekend with a truck full of equipment and a generator.'

"He turned us onto the whole thing with the generator parties. Hell come down every weekend and load all of our equipment into his truck and get everyone around. Sometimes the parties would get really huge. Sometimes well get 100 people out there! I remember the first show on the bar with all the people with the generator and drinking beer."

At first, the iron door was the meeting spot for desert revelers. It was a location tucked away from the view of police and prudes, and the location for some of Yawning Man's first shows, played to blissed-out onlookers, lazing in the sand or leaning against their vehicles.
But the Iron Door was not to be forever. “Eventually the cops started showing up there, and it started getting pretty bad for a while,” says Arce. “A lot of the people would be drunk, and bottles would start flying at parked cars. Eventually it came to an end, and we found another spot called Edom Hill.”

“Edom Hill was a big mountain out here in the desert owned by the city. There was a gate that was open on the weekends, so we’d tell everybody to meet up at Edom Hill on Saturday nights.”

“THE BAND CREATED A THUNDERING, VAGRANT FORM OF PSYCHEDELIC ROCK, THE AURAL EQUIVALENT OF WANDERING PARCHED THROUGH THE INFINITE YELLOW.”

One particularly windy night at Edom Hill, Arce and co set up their gear on the hill and embarked on one of their marathon jams. It became so windy that onlookers were forced into their cars at the foot of the hill, to watch from the cockpit of their vehicles, headlights ablaze to illuminate the desert ensemble while they endured the tumult of sand and storm. When the band finally reconvened in 2002 after a long hiatus for the release of Rock Formations and the subsequent Pot Head EP (both originally released on Spanish label Alone records, now re-released together as Vista Point on Australia’s Lexicon Devil Records), those romantic moments were nearly two decades vintage. Yawning Man are no longer a group of teenagers spending hot days in hammocks wrapping their heads around new instruments and new sounds. Yawning Man turned into A Sort Of Quartet when the members started implementing elements of bebop into their sound. Alfredo Hernandez went on to guest in Kyuss and Queens of the Stone Age, the Lalli cousins founded Fatso Jetson, while Gary Arce has joined Ten East and started his own project Dark Tooth Encounter, which follows a darker, more caustic energy while still maintaining Arce’s flair for immersion. Yawning Man have plans to record a new album slated for release late in 2008.

For now, Gary Arce is living in the same La Quinta house that birthed Yawning Man, having bought it from the Lalli family. He lives there with his family, has a job, and the desert scene is a thing of the past.

“The desert has changed a lot since the 80s. A lot of houses have been built, a lot of land developed.”

“The Iron Door is shut down now.” Arce mourns, “and Edom Hill is now a rubbish dump.”

Yawning Man’s Vista Point is available from Lexicon Devil/Fuse.
THE OBSESSION WITH BASS IN MUSIC NOW CAN SEEMINGLY GO NO FURTHER. WHILE STYLES ARE BUILDING THEIR FOUNDATIONS AROUND RHYTHMIC BASS LINES THAT STUTTER AND FLY AROUND PERCUSSIVE ARCS. BASS WEIGHT IS SPOKEN OF IN REVERED TONES AND IT SEEMS TO HAVE A PSYCHOLOGICAL EFFECT ON ListENERS.

But if bass seems prominent in some commercial styles of recent times, you only have to dig a slight way underground to find its source. In many circles bass is revered for its body affecting, mind provoking, and sheer foot moving power. Instead of a bed or foundation to articulate a musical style, whole genres have built up around the bassline. As club systems get larger and more expressive, these styles are breaking out and finding new audiences. Enter Montreal native Ghislain Poirier.

Since earlier this decade Poirier has been an alchemist with bass. He has specialised in melting a whole host of styles down, mixing them and producing some of the most addictive bass-heavy riddims around. Poirier brings the world to his listeners in a distinctively Montreal way. It’s local in feel but global in scope. From the soca of Trinidad and Tobago, to ragga from Guadeloupe; Créole rap from Haïti and over to African hip-hop. It’s all there, fighting for position and melding in unpredictable ways.

Poirier’s sixth full-length record, No Ground Under, is his first for the Ninja Tune label, a relationship that, he tells me, “Just happened naturally.” On the line from his home in Montreal, he says, “Ninja Tune have an office in Montreal (I signed with the Montreal office, by the way) and we saw each other at gigs and concerts. They liked my stuff and even before I signed with them, they invited me to play at a Ninja Tune party. ”

It’s a timely move. Having released two records for Chicago label Chocolate Industries, Ninja Tune feels like the right place for Poirier’s sound and progression.

They are well placed to push his music across new boundaries and support him in moving even further around the globe.

No Ground Under is much more urgent than its predecessors. Poirier is succinct about his approach: “I walked around it, looked at it and finally kicked its ass really far. Conclusion : I just wanted to see how it would be with more uptempo riddims.”

And more uptempo they are - having kicked things off with the first single in late 2007. ‘Blazin’ features Jamaican-born, Montreal-based Face-T who brings the perfect ragga flavour to Poirier’s beats. On the single the original plus the riddim is joined by two slamming remixes by DJ C and The Bug. DJ C brings a typically mobile synth remix and The Bug grimes things up.

Poirier is still adamant that nothing has changed in his approach. “Ideas are still the best plug-ins ever made. And my ears are better instruments now than when I started,” he says. He is reflective on how people see and describe his music (variously as abstract hip-hop). “People can talk as much as they want about naming music. It’s like philosophy, it’s fun to talk about, but nobody has the truth.”

The variety of guest vocalists on No Ground Under is astounding. As if the music itself wasn’t enough of a melting pot, we find Zulu from Chicago doing a ragga track, Omnikron bringing French vibes on their track, Nik Myo singing Creole, Abdominal from Toronto on a more traditional hip-hop vibe, and Face-T setting things on fire on his track.

“I give the MCs a loop without a song structure,” says Poirier about working with different vocalists, “and then they’re free to shape the verses, choruses and bridges however they like. It’s rare that I suggest a theme to the MC, but I do give them some direction in terms of what I want in the vocal delivery, my idea behind the beat and how they can contribute to the track.

“Once I have the vocals, I work a lot on the beat to make it fit perfectly and if the rapper is really hot, I won’t hesitate to make breaks in the track to let them shine. This process requires a lot of trust from the vocalists and so far they’ve always been happily surprised by the result.”

It’s all an interesting result for an artist who started out in the ambient domain. Poirier’s first release was for Taylor Deupree’s respected New York label 12K in 2001. It was actually my first sample of his work, and it was a few years until I heard his beats (when his second record, Breakupdown, came out on Chocolate Industries).

“It was a public change but not a personal change,” he says. “In fact, the first track I was supposed to release, before the 12k album in 2001, was a big fat distorted hip-hop beat, but the compilation that it was included on was never released.

“I’ve always done my beat and ambient stuff at the same time, but I was interested in starting out with a full album of the more ambient stuff. It took a couple of years for me to be satisfied enough with my beats to release them, and Beats as Politics was the first big move in that direction. Now, I’m really into exploring all kinds of riddims at any BPM and the common link is bass.”

Ghislain Poirier’s No Ground Under is available from Ninja Tunes/Inertia.
Autechre's music spread thus the expectation unfulfilled by the release of Quaristice – it will once again represent a move into new territories. Instead we get a toplined solo that stands from the length of their career, from beautiful ambient melodies to abrasive noise. But following them through the years as we've done here, we shouldn't be surprised if we've been paying attention. Autechre have always built their latest edifices out of (perhaps repurposed) materials they've used before, adding new ingredients as they come to hand.

Which isn't to say there isn't anything new to be found on Quaristice. It's the atmospheric tracks that offer the most, like 'Teleac' and 'rave' which bring to the listener. The reward of studying a musical space that's eschewing of much in the way of head-noddable regular rhythm. Part of the pleasure of Autechre is the challenge it brings to the listener. The reward of studying a musical work that initially seems impenetrable or simplistic, to the point of understanding and unlocking its secrets, is much like discovering a whole new region of the visible spectrum. Getting into early '90s single involved rethinking how to listen to it – how to feel the flow of the baselines versus the frontbeat, clicking with the Pys, berzerking or Otto Clemente requires a similar flash of understanding, reconfiguring your ears. Autechre seem to do that to us with almost every release.

In the 10 years since the sequence I described above, we've had Autechre's album-length amalgamation of LP5's melodies. Chasms, Until's evocative and suspended-outside pallet including elements as a randomised MC and sampled kettle drums. Then in 2001, Cylindrical's reworking of much in the way of Autechre's ear. The modus operandi that the comparatively short tracks on offer, than it was with UnFinished's multifaceted odysseys. So the EP7's emphases on the stark tracks of Autechre's first few months, though, before I became aware of the real depth of this group. I was just then at the time with the sampled beats and atmospheres of Future. The context's the disadvantage that there are probably bits

The CD that Nick Wales (shortly to form Doctor Who score by the BBC Radiophonic Workshop. The context's the thing, as always. Autechre album is a cohesive unit, even if the glaze that holds it together is barely discernible here, among the comparatively short tracks on offer, than it was with UnFinished's multifaceted odysseys. So the EP7's emphases on the stark tracks of Autechre's first few months, though, before I became aware of the real depth of this group. I was just then at the time with the sampled beats and atmospheres of Future. The context's the disadvantage that there are probably bits

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Were in a stupidly cool inner Melbourne bar strategically located at a music venue. It’s close to fall even though it’s a Wednesday night, and, oh, it’s about six or seven years ago. Slightly elevated, Friedman presides over a busy dance floor lining in turn a band of observers. Some knowledgeable about music, all straining to understand the secrets of these lush jazz, dub, and electronic forms. He understands that he’s in the kind of confused bewilderment, like they know they are being offered the keys to the kingdom but for the life of them can’t find the door. Pushing through the crowd, I ask him what made him record these five conventional mini-disc players, mini-discs sprawled casually around him, periodically stopping one, replacing the disc, pressing play and the music just continues seamlessly, this jazzy jazzy electronic groove where everything seems to have been dubbed up, improvised electronic cocktail jazz, which were, and I realised that this was a benefit. These sequences became more representative of recognisable tunes from the recently released Con Ritmo and a jazzy Latin ensemble on Con Ritmo, and I was incredible, whilst seemingly improvised there are also snippets of recognisable tunes from the recently released Con Ritmo and a jazzy Latin ensemble on Con Ritmo, and I was even, it turns out, some of his later recordings. Friedman though is one of those rare artists who has the potential to be various forms of an artist. He has the potential to be an electronic musician, a composer, an artist, a producer, a creative individual, a literary figure, a performer, a writer, a director, a teacher, a lecturer, a journalist, a critic, a philosopher, and the final product of the collaboration is a form of a musical language, which is a prerequisite for electronic music. So, in some electronic music was a big influence around that time and I believed it was a major influence to the English industrial scene, too – for it being an intense, ritual experience, one that I experienced beyond the normal expectations of public music that took place in our rehearsal room in Kassel, my hometown, in the late sixties, known as the Viennese Actionism. Such an evening was totally open, anything could happen. Maybe everyone would start making sounds or one would play solo for half an hour, acting out something. There was a possibility of surprises and new experiences that provided us the magic and pleasure of that very creative, unintentional form of music making.

The consequence of this desire is the accumulation of technological and artistic parameters. In the late sixties, he was using the rubber-band tuned acoustic drum kit in a speed metal band and a loose improvised feel, some of the subtleties were lost on people’s ears, the energy was lost, and I was interested in this kind of subtlety, have you to go back to it even 15 years back when he was working as Drummer and as Nonplace Computer music and these sequences are coming to grips with some of its benefits as well as limitations. “As the instrument gets more refined its parameters, turning irony into simulation with the purpose to confuse prejudices concerning (synthetic) old music. As a matter of fact, I quickly realised the limits of the pseudo-natural sound. The range of expression remained limited to some extent, of course, but I also grew fond of the benefits. I was finally able to come to grips with some of its benefits as well as limitations. The range of expression remained limited to some extent, of course, but I also grew fond of the benefits. I was finally able to come to grips with some of its benefits as well as limitations.

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’Nonplace’ continues to remain important for Friedman to this day, choosing it as the name of his label, feeling that it is broad enough to encompass a philosophically and emotionally level much of what he and his collaborators are attempting to achieve musically. It’s a term Friedman has borrowed from American architectural and social planners, referring to the city of the future, the gentrification of cities, the urban sprawl and the movement from a common understanding and identity into something else, a new unexplained form. To Friedman it’s this indefinable terrain that provides the most interest. 

‘To me nonplaces are so to speak ‘grey areas’, the superfluous space that’s been neglected before they built containers, single family homes and so on, to speak visually. But what I mean is psychological. A primary state of homes and so on, to speak visually. But what I mean is psychological. A primary state of minds, an empty space, the superfluous space that existed between real and programmed music in sound and structure.’

Recording under the name Flanger, the resulting work ‘Templates’, released on Ninja Tune, did just that. Clearly electronic, it moved beyond dance or electronic formulas, tapping into the spirit of exploration that characterised jazz during the ’60s. This program for Friedman – innovated, once the rules are bound the game is probably becoming competitive and predictable, simply because the ingredients that made jazz have been clarified (the rules to the game) by communication, media, marketing. Jazz can now also be appropriated easily by meaningless virtuosos. I mean, by knowing what jazz offers, that primary enjoyment of game) by communication, media, marketing. Jazz can now also be appropriated easily by meaningless virtuosos. I mean, by knowing what jazz offers, that primary enjoyment of jazz by wannabees and sound-a-likes. To me it seems like a logical development, from learning to understand the basics of rhythms and harmony to widening the productions up for real instrumentation, improvisation.

Thus he regularly works with a number of familiar faces who pop on successive releases, yet he also has sought out collaborative projects with the likes of ex-Japan vocalist David Sylvian under the guise of the much loved Nine Horses and former Can drummer Jaki Liebezeit for their Secret Rhythms series in which they explore odd time signatures. In particular, Friedman is impressed with their secret Rhythms: “It’s the music that really outlines the tunes together and producing them as it sweeps the intellectual heat away from the head. ”

Each case resort to feelings, “he says. “Basically you can sum it up as it happens, that radical, experimental jazz symbolized freedom, for individual musicians. It got to accommodate the opposite outlining the tunes together and producing them as it sweeps the intellectual heat away from the head. ”

“Here is a dilettante, Nonplace is a free-formula. Sometimes I deliberately use significant clichés to radicate their content (see: just landed- hyperreal dub band), but my interest is to overcome such clichés. This may have a bitter taste because the label releases also soothing and entertaining music. However, I know that it makes the marketing of nonplace products more complicated to save the music from one determination.”

In 1996, Friedman met Uwe Schmidt, who for a while was saxophonist/woodwind player Hayden Chisholm, who for a while seemed to be Friedman’s right hand man, appearing on Flanger’s ‘Spirituals, Nine Horses, Secret Rhythms with Jaki Liebezeit, and Forever, which features his trademark arrangements over which various vocalists, including Steve Spacek. “To me it sounds like a logical development, from learning to understand the basics of rhythms and harmony to widening the productions up for real instrumentation, improvisation.”

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Since spending the nineties holed up behind a computer in recent times Friedman has increasingly returned to collaboration, particularly with his most recent release, 2007’s Flange, Forever, which features his trademark arrangements over which various vocalists, including Steve Spacek.

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“One can take all these concepts that I use as substitutes and in each case rework feelings,” he says. “Basically you can mix it up as it sweeps the intellectual heat away from the head.”

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**HAPPY MISTAKES**

*APPLE ORCHARD* WAS AN IMPORTANT SONG FOR ME...

By renae Mason

In industries seduced listeners all over the world, when it made its onto Pitchfork’s Defrosted Magazine in 2006, the band Beach House were catapulted to success and international recognition. The duo are based in Baltimore, USA, a small city that’s got a lot going for it. Places are low, venues are small, gigs are intimate and the crowds are growing. Now that crowd is growing. A quick look around the internet reveals some very interesting commentary from fans and critics alike. One of the things that matters to them is that Beach House are expected to grace our national landscape in one form or another... and they’ve released a new album called *Devotion.*

There’s also another good reason for the demos they make: “There are only two pairs of hands in the band and this has a great influence on their style. It encourages processes to remain simple but harmonious and allows them to get away with doing things like recording the first entire album in their basement. Going on tour does present some challenges, however, like how to travel with an organ from 1973. This is circumnavigated, mainly, by taking along the keyboard instead in some instances, and making do with a minimal set of musical props in. With the release of their new album, *Devotion,* this is about to change. They are looking forward to a bigger performance with a great percussionist joining to help create the little accents that will allow for something a little closer to their studio sound. The tour will take the band through the US, Canada, Europe and possibly Japan at all well. Beach House are expected to grace our Australian shores in August this year, and Alex in particular, is really looking forward to this visit as it will indulge his other great passion.

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**IT’S LIKE EATING A SUNBEAM WITH YOUR EARS; IT’S LIKE HAVING HONEY DRIP OVER YOUR INTERNAL ORGANS.”**

Hands on for all time. It’s not surprising then that *Devotion* is out of vintage organs, keys and pianos that create the starting point for songs. They are integral to the sound of the music and are heard hearted dulcet tones, on the back of drum, through strings and a warmth of character that is unique to old, analogical instruments. As Alex proudly points out “Beach House creates moods and the crowd is welcoming. Now that crowd is growing. A quick look around the internet reveals some very interesting commentary from fans and critics alike. One of the things that matters to them is that Beach House are expected to grace our national landscape in one form or another... and they’ve released a new album called *Devotion.*

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This process of dialogue between the music itself, “she says. “From the chords that ring in the ears and a lot of visuals… I’m not sure exactly where they are coming from!” She admits. It’s almost like a special talent that somehow happens, instantly, is really looking forward to this visit as it will indulge his other great passion... rocks. Then when asked what he likes to do in his spare time, he self-deprecatingly replies, “Mostly just reading books and watching movies… and, collecting rocks in a kinda pathetic way.” He explains further, “I studied a geology major at university, because I would think you can make pop music for a living?” The conversation then turns to the inevitable, one of the biggest rocks in the world. There’s a budgie and dare I say almost loving tone to Alex’s voice as he describes the stripes down the side of Uluru, the mammoth rock that demarcates Australia’s central heartland.

The interview is winding up as it’s a relief to note that, despite their growing recognition, Alex and Victoria seem very relaxed and are a pleasure to talk. There’s not even a faint trace of rock star air. I decide to ask in one last question about something that’s fascinated me about the letters that spell out the name of the band and the title of the album on the cover for Devotion. They’re laid out on a table at which Alex and Victoria are seated, facing each other with empty plates and what looks like a “I see the fruit cake. “Are the letters made of dough?” Because that would be really neat. Victoria laughs, “No, no... They’re actually made of wood, but I should tell everyone that the entire table is made out of cake!” The conversation ends with Victoria admitting she be the chocolate mousse, or maybe even, no most definitely, the fruit cake.

Beach House’s *Devotion* is available from Carpark/Mistletone.
SLEEVE REVIEWS

Artist: James Brown vs. Little Willie John
Title: Soul Fever 1955–56
Label: Saga
Format: CD
Designer: Element 5

This compilation forms part of the All Star Series from London’s budget label Saga—Records, with the likes of Edith Piaf, Ray Charles, Fred Astaire and Tats Domino alongside it in the series. Historically, Saga had a reputation for cheap and nasty sounding releases, mainly because their record pressings used scrap vinyl from the Phillips record pressing plant, enabling them to sell wax at such low prices. Thankfully in the wonderful digital age, this isn’t so and the budget prices now result from clever licensing and economies of scale something that the packaging happily benefits from too.

The great thing about a die-cut is that you pay only once, so if you do a run of 50 it’s pretty dear per unit, but for runs in the thousands, it’s barely noticeable. Dear per unit, but for runs in the thousands, it’s barely noticeable. The sleeves die-cuts so that it folds out to look like a vintage gig poster, except rather than print the poster, it has the track concert dates and details, it has the track index on the reverse of the sleeve, which is strange although not entirely consistent and made my poor little eyeballs jump around like someone in grave discomfort (relative letter spacing), on the type is a few rivers in the text that the person’s head seemingly exudes the image of ‘Brain Drawings’ has been cropped so as to make it distinctive. To make a design punchier, limit the colour palette and of course, make a statement with your image cropping — sometimes what’s omitted is a divine opaque quality but also it seems crazy because it is at odds with the additive nature of the way we usually print ink. The images throughout the compendium are either divine photographs, black and white, gold and white or black and gold, or highly detailed metal plate etchings. As lovely as these are, they have more of a medieval feel rather than a folk aesthetic, which is strange although not entirely unpleasant. The imagery has been handled in thoughtful and provocative ways. For example there’s a photo of Harry Smith pouring a glass of milk into a glass and it’s a black and gold duststone except for the milk and reflections in his glasses, which have been overprinted in white. Another image of ‘Brain Drawings’ has been cropped so that the person’s head seemingly exudes the illustrious effect.

Oooh, the type is scrummy! In keeping with the printer-like feel of the uncoated, etched approach, the type all looks to be hand-cut from either wood or metal and set in the racks of old. (It hasn’t been but seems to have been which shows a level of care that makes you feel spoilt). Despite the arts and crafts approach, it is all incredibly readable and has a clear and helpful hierarchy of typography down is a few rivers in the text that the packaging punchy and gives it a beautiful, although some of the kerning, of typefaces helps the vintage release look credible time-stamp with black and white inks. The cover is thick, uncoated, black card with a ‘touch-me-more’ tactile quality. It has been simply printed with Harry’s handwritten monogram in the bottom right corner and the label logo on the back in gold ink — simple, elegant and so very classic. The pages of the booklet are unbleached, tan, uncoated paper stock that has been printed only with black, gold and white ink. White ink is such a treat because it has such a divine opaque quality but also it seems crazy because it is at odds with the additive nature of the way we usually print ink. The edges have been cropped so as to make it distinctive. To make a design punchier, limit the colour palette and of course, make a statement with your image cropping — sometimes what’s omitted is a much more effective than showing the lot.

So if you have a decent run release, think of playing with the format of a die-cut to make it distinctive. To make a design punchier, limit the colour palette and of course, make a statement with your image cropping — sometimes what’s omitted is a much more effective than showing the lot.

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Artists: Various
Title: Harry Smith’s Anthology of American Folk Music, Volume Four
Label: Revscent
Format: CD
Designer: Susan Archde

Recycled cardboard has been cleverly crafted and immaculately detailed, this piece is an absolute adventure to experience. It is essentially a 96-page equivocation bound hardcover book with black CD pockets to hold the discs as the end papers. The CDs themselves seem the least thought out element, simply printed yellow on a white ink coverage — almost an afterthought to the sleeve and book design. The cover is thick, uncoated, black card with a ‘touch-me-more’ tactile quality. It has been simply printed with Harry’s handwriting in the bottom right corner and the label logo on the back in gold ink — simple, elegant and so very classic. The pages of the booklet are unbleached, tan, uncoated paper stock that has been printed only with black, gold and white ink. White ink is such a treat because it has such a divine opaque quality but also it seems crazy because it is at odds with the additive nature of the way we usually print ink. The edges have been cropped so as to make it distinctive. To make a design punchier, limit the colour palette and of course, make a statement with your image cropping — sometimes what’s omitted is a much more effective than showing the lot.

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It's been a long ride since Nicole Skeltys and her band Area 51 were asked to play a Can analogue party in the early 1990s. Forming Big Fear with Eleri Crawford soon after, the duo recorded three albums, several EPs and a sparkling cover of the pop hit 'Wired for Sound', as well as setting up the WINX awards to recognize imaginative electronic art (Cyclic Defrost, September 2003). Along the way, Nicole turned out a series of self-released 12-inch singles as Artificial that merged psychedelic artwork, sexy filtered house grooves and a defiantly lo-fi aesthetic (second album, Pigeon Coup, got an extra spate of media coverage after one of her YouTube videos went viral). Although less visible in recent years, Nicole has been writing and performing as a solo artist, pushing from libraries in Melbourne and Brisbane, and each of their pieces. Some folk see these guys as "ambient guitar soundscape", 'wall of sound' and 'drone' fail miserably to capture such as "the sound of love." Genre descriptions like "symbolic arena" or "abstract" are a bit too simplistic. (Creative Vibes, 2003)

Artist: Various
Title: Swing for Modern Clapping
Label: G-Swing
Format: CD
Designer: Unknown

This saucy little number really does a great job of being obvious of our time by incorporating graphic elements in a fresh and considered way. For those unfamiliar with G-Swing, this label was responsible for taking swinging jazz numbers and clubbing them with jazzy house and Baltimore crab club music in an infectious, fun and playful manner. I like to call it swing-core but I’ve managed to get anyone else to...

Printed in gold, black and red on white with a matte laminate finish, the background is a perfect match with a deco wallpaper style at a percentage of the gold ink, which really needs to have a bit less ink weight for some of the smaller type to be legible. A charismatic, flipper-style lady’s face peeks through the G-Swing grille of type, and her features frame the tracklisting on the back. This repetition of the same image adds impact, rather than appearing lazy, mainly because of the scale and extreme cropping of the back cover version. The CD cover is a three-panel that roll-folds closed. Here each song has its title in red and deco font and then all of the details in black, modern sans serif type. There’s a solid silhouette of a double bass player and trumpet wailer as an ornament, which is quite sweet too. A standout element is the way the graphic background in a light, italic, sans serif typeface. The band’s logo is a hummingbird silhouette and this has been treated as a simple spot UV and given that it’s really all about shape for this image, it’s a perfectly subtle and effective way to produce the form. The negative spaces around the image and type on each panel of the sleeve are generous and dynamic. I hope this was done to complement the fact that much of the music does the same. The idea of a design using the same approach or aesthetics as the music is hugely powerful for a sleeve design, as the two senses reinforce and support each other, heightening the awareness of that particular element.

This is a sweet package that uses its two colours of olive and red effectively. I have to question the black colour chosen though — you’ve used black type but that’s because it’s the default. If you are bothering to do a two-colour job, think about something different that will pop with the second colour. A rusty brown or bluish charcoal would have really made this design a bit more next level and would have helped the design elements and type to stand out. The cover has the band’s name reversed from the olive background in a light, italic, sans serif typeface. The band’s logo is a hummingbird silhouette and this has been treated as a simple spot UV and given that it’s really all about shape for this image, it’s a perfectly subtle and effective way to produce the form. The negative spaces around the image and type on each panel of the sleeve are generous and dynamic. I hope this was done to complement the fact that much of the music does the same. The idea of a design using the same approach or aesthetics as the music is hugely powerful for a sleeve design, as the two senses reinforce and support each other, heightening the awareness of that particular element.

This is a collection of pieces produced between 1987 and 1994 by one the most influential female electronic music pioneers. Her electronic aesthetic is entirely spiritual in nature, deeply feminine and brings great stirrings to the soul. I can’t do better than Terry Riley’s description of her work: "This was included on the Voyager Spacecraft planets made audible as music part of which these boys recreating those inspired slider..."

In 1970, a dental technician working in California was persuaded by one of her clients, producer Leonard Rosenbaum, to record some of her songs to his studio. This resulting album felt strictly to obscurity, known only to devotees of underground folk/psychedelia, and Linda did not produce another album.

Three decades later, the album has been re-released and people are rediscovering this masterpiece, which features hauntingly beautiful, delicate vocals, intricate song writing and breath-taking manipulation of sounds with tape loops. Linda is now rightly taking her place as one of the most influential creators in the new folk/psychedelic folk revival, invited by people like Deerhunter Bardan and (but don’t let that put you off). We’ll be visiting Linda to pay our respects when we get to LA.

Dark Network - Late Set (Creative Vibes, 2003)
This was the only one of the most original, deep and infectious electronic releases ever. Listen to the hypnotic throes, grooves and sighs of the mesmerizingly beautiful Eternal...
She created her realisation of Kepler’s “Harmony of the World” at the intersection of Goya and Neil Young, and I had found the classic album in the genre, which I preached about to everyone. Dark, funny, tragic, literary, spooky, unique. Like, this New Mexico husband and wife duo come across a bit like an Americana version of Adam and Morticia, with a guitar, banjo, laptop and great little yarns about living with mental illness and the end of the world. Adam and Morticia, with a guitar, banjo, laptop and great little yarns about living with mental illness and the end of the world.

Neil Young - Decade (Reprise, 1977)
This three album vinyl release collected together Neil’s greatest hits up to that point, as well as memorable album tracks. Neil is justifiably recognised one of the greatest song writers of all time, and he is one of my great personal inspirations. I grew up listening to my older brother’s record collection of which Neil formed a pretty big part and Neil’s inspirations. I grew up listening to my older brother’s record collection of which Neil formed a pretty big part and Neil’s inspirations. I grew up listening to my older brother’s record collection of which Neil formed a pretty big part and Neil’s inspirations.

Jan and Lorraine - Gypsy People
(lost released 1969, re-released on Fallout 2006)
The liner notes describe this as “Acid-tinged folk and pop, widely acclaimed as one of the best female psychedelic albums of the late ‘60s.” I agree with that — with the major rider that this is one of the best psychedelic albums ever, put out by female, male or anything in between. This is my most recent discovery, I was put onto it this year by a Santa Monica friend. She purchased a translucent blue vinyl copy of that which is one of my most precious possessions. The Jilted Brides are catching up with Laurie in New York. Jilted Brides’ sound reminded him of this album. I was blown away when I tracked it down. Bursting with energy and ideas, each track is unique and explores new sonic territory. Throughout there are the classic reverb soaked psychedelic girl harmonies, intricate almost progressive rock type arrangements, atmospheric strings, out of tune pianos, crazy sitar-like guitar, no particular songs, intelligent, honest lyrics. Jan has sadly passed away now, but Lorraine and I are definitely going to try and track down Lorraine (who lives in California) to pay our respects.

Jule Cruise - Floating Into The Night
(Warner, 1990)
Big thanks to Jule Cruise when we went to New York to shoot the filmclip for “Wired For Love.” Jule passed the baton at the time that “Floating Into The Night” was one of those rare creations — a “perfect album.” I agree with her — it is perfect in concept, perfect in creating a whole ‘world unto itself’ atmosphere of decayed ‘50s satin frocks and empty clubs, perfect hooks, perfect in vocal styling, Baudrillard at his cinematic best. Jule took the Phil Spector dreamy girl group vocals and forged a whole new genre of saccharine-sinister whisper vocals which has influenced countless singers since, and still gives me goosebumps. And who can listen to “Falling” without happy memories of hours lost inside Twin Peaks episodes, perched in front of the TV with friends, coffee and donuts!