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Cyclic Defrost Magazine
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Editorial
Superficially speaking, Cyclic Defrost is dedicated entirely to Australian artists. The point feels moot though, because I’d be a stretch to flag any of the musicians contained within as archetypically Australian. In our domestic critical climate that almost invariably favours the imported over home grown, it is easy to forget how healthy our scenes are, and more difficult still to identify the (always present) national idiosyncrasies they contain.
Numerous pages in this issue are dedicated to a celebration of enduring scenes and purveyors, Clan Analogue is refreshingly argumentative history is traced by Chris Downton, while Andrew Tuttle follows Room40 (and Cyclic Defrost contributor) founder Lawrence English through a history of that label. Elsewhere, Alessa Critchley provides a snapshot of a struggling Sydney underground, while Jennifer Moses explores a poshly healthy one in Brisbane.
Cyclic Defrost would also like to extend our condolences to the friends and family of Adam D Mills. Adam is dead. killed in an accident while backpacking in Guatemala. He will be missed.

Thank you for reading. Credit is due to all our donors large and small, advertisers, writers, photographers and contributors. Eli Murray for coming on board to design our cover and Ozi Batla for another smashing edition of Cyclic Selects, and Adam Bell for the continued updates to the design of the website. All at Inertia - especially the warehouse staff - Hugh at Unik Graphics; Chris Downton, Ozi Batla and innerversitysound, James Tuttle, Bob Baker Fish, Camryn Rothenbury, Chris Downton, Doug Waling, Eli Murray, Ewan Burke,Immutableound, James D’Apaic, Jennifer Moses, Joshua Meggit, Owen Lang, Peter Hulhs, Shannon Kennedy, Shaan Prescott, Thommy Tran, Wayne Stennell.

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When you start to worry too much about production, all the magic of making music kinda leaves, becomes [too] analytical. I want to Sublime when it was in Pitt Street. It’s funny talking about Sublime these days because it’s such a commercial, mainstream club. But that opened the floodgates into dance culture and all that comes with it. I was making a lot of cassette and CD compilations, so I got into DJing with a passion for sharing music. It wasn’t to play out in clubs or whatever, it was just enjoying that – just making at home. I bought decks, a mixer, closed the door and learnt to beat match for a few months. Then I played house parties for a few years which was good because it got me a lot of experience playing different systems, and having idiots shout at you. “Play this, play that!” When I finally got to a club it was a nice system and easy to hear, but still nerve wracking. I do remember going, “Wow, this is so much easier than some shitty house party with a hundred kids screaming at you!”

Eli was also attracted to the creative aspect of DJing. “At first I just learnt to mix house and drum’n’bass, and that was easy to learn to beat-match, but I realised with the slower tempos it’s a lot harder to mix. Then I got some mixes by Coldcut, DJ Rupture and DJ Spooky, who were doing these vast, eclectic mixes, and that blew me away.”

As a professional DJ, Eli’s early years were spent in the club – making his name doing drum’n’bass sets. It was, as he puts it, “a good, friendly scene”. But on the side he was being invited to do more eclectic sets – his real passion.

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When I pulled out, Damien from VOID had just made a breakthrough for me (hence the name). I wrote the track in one day, and I got lost in it – it goes for 10 minutes or so. One thing for me: I write in the morning. I love getting up as the sun’s coming up, the track in one day, and I got lost in it – it goes for 10 minutes or so. One thing for me: I write in the morning. I love getting up as the sun’s coming up, and just exploding – now with VOID they just pack it simple. It was nice and refreshing to just hear a few elements – baseline, kick drum, a woodblock and a sample. There was a lot of warmth, and not focusing on production as much. “Now of course it’s become like that as well (triggeregressive production), but that’s what hair that special place for me, those earlier years, those 12-inches and all those producers like Mala & DDO and Skream and & DMZ and Skream and Benga.”

During this discussion of clubs and Dub’s, it’s rather interesting to hear that the Gentlef weak album came out of a desire to never hear club music at home. “Coming home was just wanting to hear this big electronic music; I’m into experimental electronic and download stuff, but I’m also really getting into folk and blues and a lot of rock stuff. Stuff like Pan American, stuff on Kranky.

“When I started to take writing music a bit more seriously, it was [after realising] I wanted to play music you’d want to hear at home. And that wasn’t going to happen, it was definitely going to be something more beautiful, something warmer. So there are a few beats on the album, but it didn’t ever want to be the focus – those things are hidden, or sit in the background. I always like the idea of beats being something that just carries the song rather than being the focus. But saying that, I’m starting to think I’d like to make some stuff that people could still dance to.”

In fact, recently Eli collaborated on a work with dancer Robyn Wilson.

“The track’s called ‘New Ground’, and was kind of a breakthrough for me (hence the name). I wrote the track in one day, and I got lost in it – it goes for 10 minutes or so. One thing for me: I write in the morning. I love getting up as the sun’s coming up, having some breakfast and coffee. I feel inspired then. I started at 7 in the morning and finished at 5, I hadn’t eaten or anything. It was one of the first tracks I’d done as a collaboration, and that’s one thing I really want to get into – whether it be a pop performance or film and soundtrack stuff. I’ve done a few short pieces for documentaries and short films for friends, and I’d love to do more of that in the future.” (A special has downloaded of this track can be found with the online version of this interview.)

Despite a long-term love affair with music, and much experience playing other people’s music, it was with a spirit of independence that Eli embarked upon writing his own music. “I’ve always been aware of being too influenced by other people’s production or music making, or wanting to make it sound like this, or the EQing or production side to sound like that.”

With this album I’ve wanted to make an album that people could play on their radios, and my other stuff could be sort of half and half – an experimental album came out of a desire to never hear club music at home. “Coming home was just wanting to hear this big electronic music; I’m into experimental electronic and download stuff, but I’m also really getting into folk and blues and a lot of rock stuff. Stuff like Pan American, stuff on Kranky.

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Starting with the software Reason, Eli moved on to Ableton Live after winning it in a raffle when Robert Henke (aka Monolake, one of the main developers of the software) made an in-store appearance in Australia.

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mind up to new ways of approaching my art as well as using my imagination as the canvas. Musically at the time I was hungry for new sounds and I had a few older friends who introduced me to a lot of great music. I would often meet up with my friend Jonathan, who was in the year above me at school. I would go over to his house and he would always be playing music. I had not heard albums like Pink Floyd’s Piper At The Gates Of Dawn and Miles Davis’ Bitches Brew were heard for the first time there and just blew me away! We would often put on music and just draw for hours, not saying a word. I found now, stronger than ever, that music is a big factor in the way I create art.

“I think I have always been into line drawing as it’s a style of art that can be very instantaneous and direct. I use pen all the time as a style of art that can be very instantaneous and direct. I use pen all the time and this can be a blessing and a curse as sometimes I find myself hesitant to commit to a drawing on the Underlapper is of a friend of mine, James de la Cruz (who used to be in the Avalanches). I took a whole lot of photos of him and there were many super gifted artists that did so much cool line drawing and paintings. I’m into ‘60s & ‘70s rock, obvious bands like Pink Floyd, and then a whole lot of other psychedelic pop bands. I briefly looked at that before I did the Underlapper, and thought I really want to draw the font for this.

The cover for this issue of Cyclic also features a handmade font and a face, if rather less identifiable than James de la Cruz. While not exactly collage, the background is created from photographic layers of textured paper, placed together on computer. Many Cyclic readers will be taken by the cassette and its invocation of youthful mixtape swaps. I am definitely fond of mixtapes. Creating and receiving mixtapes is really special, the fact that someone has put time into making it. I find the idea of mixtapes a bit nostalgic personally. I also love analogue sound. There’s a warmth to tapes that I can’t resist! The tape Nipal! Analogue equipment features in a lot of my artwork.

“When I look at Cyclic Defrost I think of vinyl, and it’s such a hands-on thing. I still think vinyl artwork is the best way of viewing music and art – CD is so small! I think it always buy vinyl because of that. I have this ongoing idea of building a massive collection; I knew we’re going to have kids one day, and I’d love to be able to play music to a child still in such a physical way. To go, ‘oh, here’s music,’ and it’s not just an mp3 that they’ve never touched. Hopefully that physical aspect of listening for other people won’t die.”

Gentleforce’s Sacred Spaces is available from Feral Media.
concerned that this interview was in danger of developing into a boozy school reunion. Solo put an old quote of Nick Lupi’s to him and asked for his response. When it arrived, it was eloquent and intriguing. It concluded simply, “girls occupy a lot of time in my head.”


Preparing for this interview, I had been into the idea that Spit Syndicate, Horrorshow, Made In Japan, Sarah Corry, DJ Joyride, The Accidents and anyone else who could be tarred with the 1dayers brush were a part of something. I’d spent the better part of the time between entrée (assorted dips) and main (assorted pide) throwing the word “zeitgeist” out there and no one was biting. This was partly because I defined it badly (“it means time ghost”) but chiefly because those 1dayers present saw themselves as part of something broader.

Adit explained. “We’re doing what kids all over the country are doing: writing songs in our bedrooms and recording it at home in the closet… It’s nothing unique. We’re doing what kids everywhere have been doing for years”, he said. Solo clarified, “there are two levels to what you are talking about… We are making our contribution to music and hip-hop as people who have been fans and interested in it in a long time. With us specifically and our grass roots thing going on, it’s all on the back of this large network of people in Sydney and particularly the inner west; kids connected through schools and friendship circles and we have come up in that. “That groundswell of support has given us the platform to take it on a national level and get involved in labels and that sort of thing. I don’t know about a zeitgeist, though.”

The pide arrived. Nick Lupi looked up as the rest of us had started eating, “we’ll know about a group of close friends: rap music types. Two are signed to Melbourne label Obese Records, and two to Sydney’s Elefant Traks. Add a fifth guy, sit down for a chat, and try to figure out how five men who share a love of graffiti and Sydney’s Inner West came to be at the forefront of a movement.

They all arrived lovably late, the whole 1day crew. The swoon-inducing Nick Lupi followed by his Spit Syndicate colleague Jimmy Nice. Man-mountain DJ Joyride beamed a wide, welcoming smile as he approached the table, with Horrorshow wunderkind Solo and Adit close behind. We were at the Sultan’s Table in Enmore and about to chat about anything and everything. What fun. Or so I hoped.

Things began clumsily. “I’ll record this whole interview on my phone”, I announced. “Don’t worry about me missing anything when I’m typing. Everything you say will be a data file soon enough. We good?”

The response was hesitant, and it came from Adit, a man known for his beat making expertise and keen ear: “are you sure that’s going to be able to record everything, man? This is a pretty loud restaurant.”

The four other faces stared back at me; all made the same polite enquiry. Strike one. At this rate I had to hope they were going to like the double-sided question sheets I’d printed out for each of them. A few minutes in and we’re cooking with gas. I made a joke about my profession that went down with Joyride almost as well as it did in my head. Adit and Solo were consideration incarnate. And Jimmy Nice ripped on Nick Lupi for being “ethnic” because he offered our photographer the plate of dips.

Once Adit and Solo were considering incarnate. And Jimmy Nice ripped on Nick Lupi for being “ethnic” because he offered our photographer the plate of dips. It’s quickly becoming apparent that the appeal of getting these five together goes beyond the social. Unsurprisingly, they all came off as intelligent. The shock was just how reflective they all were; and how much thought they managed to give to questions asked seconds beforehand.

The first question of the night was pretty easy: is rapping about getting girls a self-fulfilling prophecy? Not for the last time that night, knowing laughter filled the air.

“These myths have to start somewhere – chicken and egg. I find myself saying this all the time, actually. Maybe I need to rap about it more, though”, added Solo. “Yeah, you don’t rap about girls enough”, chirped Nice.

The laughs were unanimous and immediate but – interestingly – Solo wrested back control of the situation and returned to the question, trying to make sure I left with something substantial. It’s a classy move, the move of a gentleman. Solo’s “Girls occupy a lot of time in my head.”
that zeitgeist in ten years, man. Too early to call shit a zeitgeist.”

As Lupi and friends have become more well known, those of us who’ve looked on have begun to get a sense of who’s in the ‘day world’. Just as Raphael is cool but rude, and Michaelangelo is a party dude, so is Solo the emotional ladies’ man, and DJ Joyride the funnest person there has ever been. I was intrigued to find out whether the men ever got a sense that they were being pre-judged in this way and, if so, whether having a stereotype precedes you was evidence of increased popularity—be it no longer a person, but an idea. The suggestion was met with less than universal acclaim.

Changing tack, I put a specific question to Jimmy Nice. Jimmy is sometimes quiet but never shy, he raps about James Dean, and seems cool. He’s also particularly warm and friendly in person. Only one line of inquiry would do.

“Nothing…” Solo corroborates.

“Yeah… Every six months I have lost a phone.”

“When?” asked Adit.

“Yeah… Every six months I have lost a phone.”

“Some things have paid off, some things we haven’t even reached where we want to reach. We’re on to something good I think, as long as we have to work harder at. At the moment, we’re just finding some other medium”, explains Jimmy. “We haven’t even reached where we want to reach.”

“Who’s a sex symbol then, you fuckers?! Sting was a sex symbol. I’m not Prince. I’m not Sting.”

“Alternative” sex symbol and even my trump card: reluctant sex symbol.

“I don’t see the consolation between being emotional and being a sex symbol. I look at the girls in the crowd and I think it’s refreshing or intriguing to some girls, maybe something they don’t hear all the time in other rap music, maybe something they wish is a zeitgeist. A sex symbol. I rejected it, just as he rejected ‘alternative’ sex symbol and even my trump card: reluctant sex symbol.

The fact I’m writing an article for a magazine that’s why there are girls at our shows. That doesn’t equate with being a sex symbol. Prince was a sex symbol. I’m not Prince. I’m not Sling.”


“Thany you go”, Solo concides with a hint of frustration.

“Graffiti played a big part in the growing up of a lot of kids in my area… in a lot of ways what we do now with our music is an extension of that. There is a reason graffiti and rapping and hip-hop are part of the same thing. There is a lot of parallels in terms of getting up— as a graffiti writer your challenge is to get in front of as many people’s eyes as possible. I sometimes look at music as a different way of getting up. Instead of holding down your neighbourhood with tap, it’s a medium that can go anywhere without you having to be there to put it up… It’s like a big inside joke. I find that the same way in rap; on a sampling level and with quotes. If you work hard and pay attention and listen, you get to be a part of it; it’s rewarding.”

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“Reluctant” sex symbol and even my trump card: reluctant sex symbol.

“It’s a different medium to use, it’s a different medium to work. It’s a different medium to express without you having to be there to put up… It’s a different medium to express without putting a rhyme.”

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“I can go on a bus or train and not write. Music is not like that for me. I can go days without writing a rhyme. I can’t go on a bus or train and not write. Music is not like that for me.”

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“I can go on a bus or train and not write. Music is not like that for me.”
I had been building an analogue studio inspired by the studios in Europe and the USA by the artists (whose music) I was DJing at the time,” Brendan explains. “In my teens, I’d caught the back of the acid house movement of the mid / late eighties, so was researching a number of those artists and finding many of the instruments very cheaply in Australia as the neo-analogue boom hadn’t hit yet. For instance, my first 303s cost me an average of $75. Through this process I met many synth collectors of all ages, alongside vintage organ collectors, keyboardists in bands, an ex-submariner who kept lizards and snakes and composed mega-synthy goth music with his atonal singing wife, Pete from Newtown’s music market. As I met more and more people I began to hear more and more music by people who weren’t getting the exposure they deserved. I met Toby Kazumichi Grime, who I eventually formed the band Telharmoneom with on a train station because he had a Casio keyboard under his arm, and I walked up and said hello. Toby ended up being the most supportive person helping me throughout the 1990s and early 2000s, the Clan Analogue collective grew from its early beginnings in a Sydney apartment into Australia’s largest independent electronic artist network, as well as a significant record label in its own right, with around fan albums and eight compilations in its back catalogue to date. At a time when local live electronic performers were still struggling to find switched-on venues, Clan Analogue provided an alternative to isolotist studio noodling, as well as a forum to exchange ideas, techniques and opinions that was previously missing amongst the then rock-dominated entertainment landscapes. What started with a group of like-minded studio subversives in 1992 soon became a thriving, ever-growing nationwide collective by the end of that decade, with chapters in almost all major Australian capital cities and several Clan-affiliated acts such as Biftek, Disco Stu and Deepchild all enjoying considerable airplay on Triple J and RAGE. While new releases from the Clan Analogue label have been relatively sparse over the last few years, the arrival of Clan’s long-promised Re: Cognition 2CD / DVD retrospective set sees the gears whirring back into action, as well as providing a fittingly extensive document of the collective’s history to date. As well as two CDs respectively featuring a selection of classic Clan tracks and a collection of new remixes, Re: Cognition accompanying DVD presents a previously unseen documentary, the majority of the collective’s videos to date and early footage recovered from the long-dated ‘Live At The Goethe Institut’ VHS.

When approaching a history of the Clan Analogue collective, one of the first obvious ports of call is founder Brendan Palmer, responsible for conceiving the collective back in Sydney in 1992 with a few other people, and now responsible for running Melbourne’s acclaimed Uber Lingua collective. In particular, I’m keen to find out whether he had specific priorities in mind for Clan Analogue from the outset. Throughout the 1990s and early 2000s, the Clan Analogue collective grew from its early beginnings in a Sydney apartment into Australia’s largest independent electronic artist network, as well as a significant record label in its own right, with around fan albums and eight compilations in its back catalogue to date. At a time when local live electronic performers were still struggling to find switched-on venues, Clan Analogue provided an alternative to isolotist studio noodling, as well as a forum to exchange ideas, techniques and opinions that was previously missing amongst the then rock-dominated entertainment landscapes. What started with a group of like-minded studio subversives in 1992 soon became a thriving, ever-growing nationwide collective by the end of that decade, with chapters in almost all major Australian capital cities and several Clan-affiliated acts such as Biftek, Disco Stu and Deepchild all enjoying considerable airplay on Triple J and RAGE. While new releases from the Clan Analogue label have been relatively sparse over the last few years, the arrival of Clan’s long-promised Re: Cognition 2CD / DVD retrospective set sees the gears whirring back into action, as well as providing a fittingly extensive document of the collective’s history to date. As well as two CDs respectively featuring a selection of classic Clan tracks and a collection of new remixes, Re: Cognition accompanying DVD presents a previously unseen documentary, the majority of the collective’s videos to date and early footage recovered from the long-dated ‘Live At The Goethe Institut’ VHS.

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Clan Analogue is up and going, he did all the graphic design that pretty much defined Clan Analogue’s image. I notice that much of the imagery featured on the first release was very particular in terms of period, even though most of the music featured on the compilation is from after that.

“Cyclic Defrost” was the label, but that was very much a ‘gutter wall’, as they were eventually called and some of those specific venus, the group’s name being taken from a DJ playing dance music.

More receptive to rock bands, or perhaps, at a find live avenues, when most local venues were in Australia being a particularly difficult time for very polished and happier house music producers, extremes of lefty punky electronic noise acts, and can join’ philosophy, meaning everyone from the head of the school wasn’t watching.”

The Wollongong Clan put out vinyl and tapes, then CDs and music releases, live events etc were really just the whole ‘collective’ tag a reality that worked. It kept going and kept it fresh and full of ideas. The Clan Analogue disc is from this pre-1995 era.

I was attracted by the talent of the artists, and I also dug that the people wanting to help each other out as well as themselves. It felt like an artistic movement, not just a bunch of home musicians just promoting an aesthetic and a co-operative philosophy. I also had the idea that a collective identity was capable of attracting interest across the generations. The age differences between members was quite extreme. There would be 18 year olds and 50 year olds all centering their focus on electronic music in different generations of music making techniques.

One major Clan Analogue member who vividly remembers the atypical nature of live electronic performance in Australia at that time is former member B(if)tek member Nicole Skeltys, now based in Pittsburgh.

Some of this attitude was compounded by the widespread desire in Australian culture to present the artists and sees that sized to their advantage, the collective’s strengths, the rapid increase in middle-class North Shore kid, an apolitical unit frontibringing electronic sound and vision of all kinds”

way Brendan and other members were able to pool like minded people together locally and from around the country. The network of people that had started to get involved really made the whole ‘collective’ tag a reality that worked. I kept it going and kept it fresh and full of ideas. The music releases, live events etc were really just the physical aspect of those friendships and energy I was doing this in your life where you suddenly know what your calling is, what you want to devote your life to. This was my tribe. I joined the collective when I was still with Area 101 (Skeltys’ first indie electronic crossover band), and later met Kate Crawford at a Clan Analogue gig at the Australian National University, and people from Sydney like Atone and Loose Unit came down, along with local (Canberran) nodding, “It was my first exposure to the collective’s activities.

“[Clan Analogue] was a naive construct of a middle-class North Shore kid, an apolitical unit frontibringing electronic sound and vision of all kinds”

I was interested in the early days there were many more electro-experimental acts involved like B(if)tek member Nicole Skeltys, now based in Pittsburgh. “Somehow I found out about a Clan Analogue gig at the Australian National University, and people from Sydney like Atone and Loose Unit came down, along with local (Canberran) nodding, “It was my first exposure to

"I'd found DJs like Jacqui-O inspiring,” Toby Grime. “The core ideal that really made

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selected artists from all over Australia who I felt were uniquely representing what was going on here, including artists from Adelaide (where Clan was never established) and Brisbane (where Clan had effectively collapsed). Unfortunately I had a near-fatal car accident that undermined the development of this new business, however in the time it was running Zonar Recordings released seven CDs and the Ali Omar 12” vinyl. All excellent quality productions.”

Toby Kuzumichi Grime also remembers Brendan Palmer’s departure from Clan Analogue as representing one of the most significant turning points in the collective’s lifespan so far. “When Gordon Finlayson took on a label managing role, it shifted more to a traditional record label ideal, so there were more releases and more of a catalogue of work. This was a good time for artists to get their music out. In some ways, things got more business-like with Finlayson and his organizing. It was like the second stage of Clan in a way.”

Given that the various former and current Clan Analogue members are now scattered all over the world, I can imagine that tracking them down to obtain tracks for the Re: Cognition compilation must have been a formidable logistical exercise. When I catch up with compiler and current Clan label manager Nick Wilson via email however, I’m surprised to find out that it was exactly the opposite. “It actually wasn’t that hard,” Nick counters. “I put a request out to the Clan members’ email list for everyone to nominate their favourite track from the back catalogue. Then I got a selection of trusted people to listen to the shortlist and vote for what they thought were the best. Then I had a final listening session around at my place with a few reliable buddies to get the selection finalised. Because we already had all the music on earlier releases, we didn’t have to do much chasing up of people, other than for the remixes.”

“I wanted to ensure that a wide cross-section of Clan Analogue’s history was represented, in terms of different eras and different musical styles. I also wanted every single Clan release to be represented somehow, whether as a track on the compilation, one of the remixes, or something on the download-only ‘rarities’ collection. I also wanted to focus with the first disc on acts that had gone on to make a name for themselves beyond their involvement with Clan Analogue and also on those tracks that had substantial radio airplay on first release. It’s a ‘Greatest Hits’ compilation, after all.”

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“The idea of a Clan Analogue DVD had been discussed for quite a few years,” Nick elaborates. “We were discussing releasing a Re: Cognition DVD, originally intended as a separate companion release. Martin K of Koshowko volunteered for the job of producing the DVD as he’d gained access to DVD authoring software through his work. He also had access to lots of nice camera equipment and contacts with film-makers, so he volunteered to put together a team of people to produce the disc.”

“Given that the Re: Cognition retrospective set represents the first physical release from Clan Analogue for a few years, I’m also keen to find out more about the reasons behind the collective’s comparative absence from record store shelves in recent times. “Gordon Finlayson was keen to release a retrospective album in 2002 to celebrate the 10th anniversary of Clan Analogue,” Nick responds. “However, there was some resistance at the time from board members who wanted to focus on releasing new music, so the idea went on the backburner for a bit. Someone suggested that we incorporate new remixes so that the release included new tracks as well as the old classics, so I revived the idea and tried to get it happening for the 15th anniversary of Clan Analogue in 2007. Unfortunately, we missed that deadline due to a few reasons such as distributors closing down and various other logistical problems. But now, it’s finally out!”

“This is the first (Clan Analogue) release after a
three year break, largely due to distributors closing down, which is probably related to the move away from physical releases in the wider music industry. We'll keep doing physical releases as long as the economics work. We see this release as a nicely packaged ‘collectible’ item in a ‘box set’ kind of way. Physical releases also give a certain sense of legitimacy to a release, elevating it above the level of demos uploaded to Myspace. They are also very effective for promotion. It is harder to sell physical product these days, but the CDs have also become cheaper to produce. We are certainly not neglecting the market for non-physical format releases, either.”

With the second CD packaged in the Rio Cognition set centred around remixes of classic Clan moments by a cast of producers comparatively newer to the collective, I’m keen to ask Nick whether this was a deliberate, conscious attempt to bridge together the past and present of Clan Analogue. “Yes, as noted before, there had been some sensitivity about putting out a purely nostalgic release, so it was important that new artists could get involved and produce something for the release,” Nick explains. “Several of the remixes on the second disc have not released anything previously with Clan, so it’s great to get some new people involved. It’s also a more idiosyncratic selection of tracks because its based on the personal choice of the remixers. The B(if)tek track ‘We Think You’re Dishy’ was requested on the personal choice of the remixers. The B(if)tek chose the final selection. The runner-up for remixing by quite a few people, so we made a competition where Nicola and KJ from B(if)tek chose the final selection. The runner-up entry by Bleepin’, J Squawkins was released as an extra track on the EP we put out just before the remix by Bleepin’ J Squawkins was released as an EP. The remix of the ‘We Think You’re Dishy’ track was quite idiosyncratic selection of tracks because it’s based on the personal choice of the remixers. The B(if)tek chose the final selection. The runner-up for remixing by quite a few people, so we made a competition where Nicola and KJ from B(if)tek chose the final selection. The runner-up entry by Bleepin’, J Squawkins was released as an extra track on the EP we put out just before the album came out.”

With a view to this newer cast of Clan Analogue members, I’m keen to get Nick’s thoughts about the future of the Collective. With many of the original conditions that acted as an impetus for Clan’s creation back in 1992 now substantially altered with the internet and the crossing over to the mainstream of Australian electronic music, does he see the collective’s ongoing role as having shifted along with the surrounding cultural landscape?

“There have certainly been a bit of changes since 1992,” responds Nick. “However, there are some cycles that seem to recur, for example in the early 2000s the pendulum swung back towards rock, away from electronic music, at least in the mainstream. The collective functions as a means for people interested in electronic music to come together and collaborate on projects and discuss ideas. The umbrella of ‘electronic music’ is broad enough to enable a diverse cross-section of artists to become involved. There are also aspects of electronic music which are unique in the sense that there is an ongoing and rapid development of new music technologies and ways of working. The collective is therefore a valuable way to exchange knowledge, particularly between experienced artists and people just starting out.”

Speaking from Pittsburgh, Nicole Skeltys also sees Clan Analogue’s ongoing role amidst the Australian musical landscape as continuing to be a relevant one, even if her own direct involvement in the collective has lessened in recent years. “Well, we never made any profits from our releases, it was more a series of art projects and trying to cover costs, so unlike other indie labels which have been going under because of the massive devaluing of recorded music and rampant download piracy, Clan can still chug along with its original vision of supporting and encouraging artistic innovation and beautiful beeps. That said, I hope the ‘Analogue’ never leaves the Clans, meaning I hope the spirit of using the old machines live and for recording does not go away, given that so many bands now just use pre-fab soft instruments and programs and laptops to produce music. The effect is often pretty but empty – the analogue machines have souls.”

Finally, it’s left to founder Brendan Palmer to offer the last word on where the future perhaps lies for Clan Collectiv. Eighteen years from its formation in his Sydney flat. “I think the Melbourne crew who do most of the administrative tasks of running Clan Analogue nowadays have done a good job of keeping the quality levels at a high standard,” he suggests. “I’d like to see them do a release with all new members. However much, I know and am friends with most of the people featured on Rio: Cognition. If there’s anything I think is missing in modern day Clan Analogue it is its previous motivations to aggressively find new members and forge new territory. I guess that’s the early 1990s me speaking. Without them actively recruiting new members and trying to push the boundaries of their environment they are simply a label, an avenue to release music under a moniker that has a credible reputation forged on being progressive and active in the past. It’s their right to do that seeing they are the people who’ve stuck by what is nowadays a ‘brand’ and kept it alive. Clan is still greater than the sum of its parts.”
Since 2000, Brisbane sound collective ROOM40 has released over seventy recordings, curated and programmed over a hundred events in Brisbane, Australia, and internationally, and has made the occasional excursion into visual art and large-scale commissions. From small beginnings as an outlet for releasing works by label operators Lawrence English and John Chantler, ROOM40 has since become recognised for an innovative and genre-expanding catalogue, with defining works from Brisbane and Australian artists including Robbie Avenaim, Robin Fox, Lloyd Barrett, Chris Abrahams, Leighton Craig, and Erik Griswold seamlessly nesting with those internationals including Taylor Deupree, Tujiko Noriko, Luu Ferran, Marina Rosenfeld, Tim Hecker and Keith Fullerton Whitman.

ROOM40’s catalogue is one that reflects careful curatorial consideration by English and Chantler, with a broad focus on innovative and challenging sounds that take in drone, minimalism, abstract electronics and glacial melody. One of the primary elements of the label’s oeuvre is a dedication to the ROOM40 aesthetic, which has a constant base in deep listening and minimal design, whilst encompassing a broad church of minimalist and drone based parameters.

Reflecting over the past ten years, English’s stated belief in the primacy of a clear linear path for ROOM40 as a label is quite evident, with a specific aim to make it “like a catalogue or an archive, so that when you see everything up on a shelf it all makes sense together.”

“All of my favourite labels and publishers and magazines, the sum of their parts contributes to a great body of work,” English says. “Ideally, you could also come back to something later and it then makes sense. It’s the whole vision of the label that it’s not just singular, there’s a weight about it. When you look at other labels like Touch.”

“I see ROOM40 as some kind of feeding, somewhere between low-key artist run (initiatives) and those that operate above it, with everything cycling around together.”

A sense of timelessness and of mutual respect is another important factor for ROOM40, with English explaining that “every record we put out I have a love for, and a respect for the artist as well. Some of the early ROOM40 recordings, for example the Erik Griswold record or the first DJ Olive ambient record, I can put them on now, and while it’s been almost ten years I can still be totally into it and transported by it in the way that I was the first time I listened to it. The Buoy record still sounds as relevant as the most recent one, the Triage record, the better part of eight years later.”

“I’ve always said ROOM40 is a friends and
family label, for people whose work i generally love and respect, and i want to see them do well. someone like robyn fox, for example, i have the utmost admiration for this very confident and considered artist, a very nice guy, and an amazing scope of work. i want to see him become as internationally recognised as he should be. getting the attention he’s getting for his records. i think it is a challenging thing, and the way ROOM40 has had to evolve is a very similar status by developing a strong brand by gaining the trust of their target audience along the way. this trusting relationship is needed to ensure that for many of the label’s creative freedom to its recording artists along the way. this trusting relationship is needed to ensure that the work and artists come through. whereas the label catalogue has been approximately one hundred live and recorded performances in various spaces of the Brisbane Powerhouse between 2001 and 2009. Fabrique was both its initial foray in gaining the attention of Brisbane audiences, bringing together international artists Keith Fullerton Whitman, Tujiko Noriko, Greg Davis, Fourcolour, and also other venues such as the Judith Wright Centre of Contemporary Arts and the Institute of Modern Art, both in Brisbane’s Fortitude Valley. The physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. The spaces in a way speak to the music. they’re not formal spaces, and once it broke out of the context, people engage in something happening. When you sit people down in chairs in rows, it’s a different idea. the Tim flyer event in february 2009 encapsulated the evolving approach to presentation by ROOM40. a lineup consisting of a Japanese free improvisation trio (Yonago), a german post-punk icon (Sudrun Gub), and a tag-rag maniac’s band (the Deadhearse) would be too incongruous, in most spaces, to serve the cohesion of the audience. but stripped of the artistry of academia and the dearth of subtlety at a pub gig, Fabrique embraced a rare middle ground – an engaging format that rewards careful listening and viewing whilst embracing the varying perspectives of a wider audience than previous ROOM40 events, the line-up melding label associates Tenniscoats, Qua, and Heinz Riegler, alongside artists the casual observer might not otherwise link with ROOM40. one of preferencing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. the physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. the physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. the physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. the physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening. the physical change that English speaks of is one of prefacing spaces with a fluidity - to bypass the ‘standard’ conventions and didactics of both institutional and ‘rock’ performance venues to get people listening.
Cyclical Defrost

...boundaries between established organisations base of attendees to reclaimed spaces. It promotes world-class art whilst drawing a strong insurgency, with Artist-Run Initiatives continuing to this reflects a distinctly Brisbane-esque cultural methodologies and practices. The reaction to live performance result in commercial enterprises push towards emphasising specific ‘precincts’ for Liquor Licensing regulations and a bureaucratic sustained beyond an official launch, and strict programming rather than their riskier stated aims. Some are really exciting and the CBD, whilst funded venues seemingly establishments in Fortitude Valley, West End in Brisbane’s ‘cultural’ and ‘entertainment’ popping up on the map here. That’s exciting, and level cultural institutions (such as GoMA) are tapped into these resources and created ongoing the Gallery of Modern Art (2006), Brisbane creative communities over the past decade, with intermittently poured money into Brisbane’s above it, with everything cycling around together. Brisbane audiences at various points over time, and Making Hey! in conjunction with interstate...
Cattle and Cane?

“Filling venues is increasingly less of a problem. It wasn’t always that way. In fact when we started doing shows and projects, 40 people was a good turn out.”

It seems Brisbane’s experimental music scene may be flourishing again. Peaks and troughs, ebbs and flows are common not just to Brisbane’s music scene but to its very demographic. Census data tells us that huge swathes of ‘young people’ leave Brisbane yearly to live, work and study abroad. The entertainment sector presents us with film titans like ‘All My Friends Are Leaving Brisbane’ and local band nights called ‘God Hates Brisbane’. As an outsider looking in you have to wonder how Brisbane’s creative side feels about itself. The creative arts have had, historically, an uneasy relationship with Brisbane’s conservative and rural minded heritage. So, when it comes to an experimental music scene, one has to wipe the dust from the laminex table, put the kettle on and butter up the pumpkin scones in order to scratch under the surface of the city that has always been referred to as a ‘growing city’ by locals or a ‘big country town’ by its visitors. Undeniably, the ground is fertile in Queensland and as the tentacles of experimental music’s vines intertwine and weave through different genres. Cyclic Defrost asks the question; what is feeding the soil in Cattle and Cane country?

I

For more information on Room40, visit http://www.room40.org/

Jennifer Moses
Brisbane City Council is just about to officially open a new bridge, ‘The Go Between’, with a live concert featuring mostly interstate bands and a guest appearance by Robert Forster. The bridge was named by public vote and it links South Brisbane to Milton; or from near the Brisbane Theatre Company to Suncorp Stadium, the city’s main sports venue. Another public vote is trying to get the name changed to ‘The Go-Betweens’ bridge.

Robert Forster, singer-songwriter of legendary Brisbane band The Go-Betweens performed a solo set at The Sydney Theatre Company recently as part of the Sydney Writers’ festival. For anyone who grew up in Brisbane and has always been motivated by music, but left found wanting in that town, it was an enlightening performance.

The room wasn’t quite full, on what was a rainy and windy night and Forster postured that had he had his stroke of genius weeks before, not hours before, to do ‘15 songs about Sydney’ the room would’ve been packed. Sydney is a city that loves to celebrate itself and if you get on to the press quick enough that an out-of-town musician wants to sing your praises, at the Sydney Theatre Company as part of The Sydney Writers’ Festival, there’d have been calls for a second show. Forster peppered this more intimate performance, with tales of the band’s formation in Brisbane in 1978 and having to live in London and Sydney for extended periods to record and perform for The Go-Betweens. The business’ of making music not being as viable in Brisbane at the time. He recounted anecdotes between tracks of travelling and performing and the business of making music. One memorable tale was of a road trip he took to Sydney with Grant McLennan in order to put pressures on the vinyl pressing plant that was late in delivering their self funded first single, the 1978 release ‘Lee Remick’. Forster had the crowd guffawing at the image he painted of a young McLennan running out of the first service station they found after crossing the New South Wales border waving a Playboy magazine excitedly at Forster waiting behind the wheel of an idling Falcon. The latest copy of Playboy magazine, banned in Queensland, had a lengthy article and exclusive interview with Bob Dylan, which McLennan read aloud to Forster the rest of the way down to Sydney.

Queensland Government records show Brisbane’s population at just over one million in 1978; the year ‘Lee Remick’ was released and a year with a major spike in police arrests. The government had banned street protesting, which accounted for some arrests, and it also set up a special ‘Task Force’ to deal with the strange increase in ‘drunken & disorderly’ behaviour and ‘hoofliganism’ that same year. While The Go-Betweens were getting out of town and pursuing an indie-pop path, a large portion of Brisbane’s music scene was revelling in anarchistic punk. A major contributing factor to spikes in arrests of 1978 can be traced back to, well, ironically ‘The Saints’. Joh Bjelke-Peterson, a part-time farmer and full-time right-wing conservative was ‘running’ Queensland as the head of the National Party and frankly punk music wasn’t really his thing. Neither was it then-Police Commissioner Terry Lewis’s gig. The disgraced Police Commissioner ended up in jail some years later for corruption and you can’t help but wonder if ‘The Saints’ ‘(I’m) Stranded’ resonated for him later in life.

Nevertheless, an underground punk scene that had caught worldwide attention thanks to ‘The Saints’ being signed by EMI in London on the strength of the single ‘(I’m) Stranded’, flourished. The UK magazine, Sounds declared it the independently recorded debut “Single of this and every week”. The fact that the world was listening to a band from Brisbane that pre-dated even The Sex Pistols did wonders for morale in experimental music. ‘The Saints’ sudden worldwide popularity helped create a structure that would support the experimental music scene in that city. Local radio station 4ZZZ started broadcasting from the University of Queensland in 1975 and was an important catalyst for sowing the seeds that would see Brisbane’s music scene builds a cohesive foundation. Being brave enough to broadcast local punk music that no other station would touch helped swell the crowds at local gigs. This swell of support then attracted police attention and...
The backyard parties

Sonic Boom seemed to be dictated entirely by the idea that good sound is good sound so let’s all get drunk in the back yard.

to my mind. He makes and releases beautiful music, mixes and masters my ugly initiative, sprouted up in laneways through Byron. Finding venues for the experimental music scene seems to have dominated with getting people through the doors.

“Filling venues is invariably less of a problem, it always hinges on the way. In fact when we started doing shows and projects, 40 people was a good turn-out.”

But where the experimental music scenes may find easier access to art houses and backyards for its sound exploration than traditional music venues, the scene does have its limitations.

She says her favourite experimental artists are English and Tom Hall and would love to see more bands from Brisbane being the “fastest growing city” every year but it doesn’t seem to be experimental artists pushing up the population. Those young creative minds keep blowing around the city.

What gets Weston’s goat is that Brisbane promoters are less an issue than the venues themselves. “Autechre are experimental electronic music royalty and they can’t land a show in Brisbane. They have signed up to change the name of The Go-Betweens to ‘The Go-Betweens Bridge’ but aside from seeing Robert Forster perform, they hardly ever get to see artists is frustrating she says “there is a far greater chance of something new happening (at DIY gigs that are not managed by promoters) than you would at say, an indie gig.”

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StraylightLowdown built their visual careers working within the music industry designing live visual, stage concepts and video content to complement the performing artists. Their first gigs were with local artists like Soma Rasa and The Nose Dogs.

First they would come to bands and work with touring experimental musicians like Scanner, I/O, Stanton at the Melbourne Liquid Architecture Festival, curating the 11th annual Liquid Architecture Festival of Sound Arts that has become one of Australia’s premier music events. “I’ve worked with Lawrence English on some of those gigs and Weston notes that English has been a constant presence at Liquid Architecture Festival like Splendid in The Grass, Future Music Festival, Fairplay and Good Vibrations. Weston and his business partner, Rachel Johnston have “developed a great national network where travelling interstate for gigs is normal”. So how does Brisbane’s scene compare to other capital cities? “I would say Brisbane definitely has less attendance compared to other cities. I notice this is starting to affect promoters choice to bring experimental acts to Brisbane.”

Ian Rogers has a slightly different opinion. “As far as filling venues, doesn’t seem to be easy to fill venues anywhere in Australia unless they’re small. In Brisbane, if you can get a hundred people to your show then you’re doing really well...but I’ve played in Sydney and Melbourne that Brisbane would lose their pars over in terms of the quality of the music booked and still it’s a hundred.”

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Sydney’s underground punk venues

Local

by Alyssa Critchley
Photos by Mikey Hamer and Lucien Alperstein

Pushing Up Daisies
The death of well-known venues around Sydney does not mean the death of independent music. It never has. Instead, a culture adapted at adaptability, and by very definition one which makes its own opportunities, has found refuge in places legitimate—galleries, record stores and organisation headquarters—and in places you’d perhaps never have imagined.

If there’s one moment, one shard of memory for a hip hop venue, she says, and before she really visible. “at least I hope not”, Brooke adds.

The independent music scene has always been shut down. The show cancelled. Limited Express, Ni

The knock at the front door in the bitter of early morning, the wasted ‘patron’ and the cops all at their front door, sniffer dogs straining on taut leashes. The police said “We know you have parties here but it seems weird, maybe that things are slightly more relaxed around us. She contemplates the climate for warehouse spaces in Sydney before she qualifies the statement, “I’m not sure if you heard St Peters got shut down a couple of weeks ago.”

Though Shirlows seems to be tolerated, the organisation headquarters—and in places you’d perhaps never have imagined. If there’s one moment, one shard of memory for a hip hop venue, she says, and before she really visible. “at least I hope not”, Brooke adds.

And now it too looks over the Sydenham reservoir. And now it too looks over the Sydenham reservoir. And now it too looks over the Sydenham reservoir. And now it too looks over the Sydenham reservoir.

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Hao, Holy Samolly, To The North and Hira had been crammed onto an existing Juracoustics night that had morphed from a few soothing ballads of voice mingling with strumming, into the upstairs library heaving with an audience craning over heads and shoulders to watch pint sized vocalists scream into tightly grasped microphones. That was when I first noticed it, he says—and he means Jura’s compensation for the lack of autonomous venues for independent music shows. “That’s when it first really started, when Mgtvle stopped having regular shows and when Birlows was on a break and before the Red Rattler really began”. Twice a month since that time, windows on the narrow two storey Jura building will remain lit into the night. Peering inside from the highway where cars and buses stream past, figures can be seen reading the titles stacked along the walls, or slowly moving around the tables in the middle of the downstairs room running fingers over book covers or leafing through the crisp pages. There will be someone at the desk near the small set of steps who will accept a donation, there will be people moving between the lower level, the narrow staircase that twists up to the kitchen and library upstairs and out to the back carpark—a swathe of concrete, steps and low brick walls. Once they had a show out back, the space that backs onto the quieter streets that are buffered from the constant cycles of traffic. Some people got angry and threatened to call the police and we just wrapped up the show. We try to limit the shows to two a month and always try to finish shows at 10:30 because there are people living next door. A lot of other groups use Jura, not just people playing music or punks, we want to make sure those people don’t get disadvantaged by us making too much noise or whatnot. He is generous with his thoughts, a smile stretches his lips wide, his hair matted into dreads is tied back. He speaks with a voice seemingly

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bucked by laughter or excitement rising in his throat. I’m not really sure why we haven’t got the unwanted attention of whatever. We always tell people not to hand the keys to the venue to clunker and prostitute in seemingly fertile enclaves (Hibernian House and Marrickville). Places like Ikkoften and Louie’s are all in the one area, so once one was found it drew attention to the others. What the independent music community seemed to be崇尚的 refuge—a building owned, no landlords, with a legitimate business running within it. Performance inside can be seen as an addition to an already illegal operation.

Experimental music seems to be happening in galleries, Brocks had said. An observation that resonated when I think of Serial Spaces and now as I see the bold signage for Hardware Gallery from inside, sitting at a small coffee bar, looking out...spaces along the stretch of Hunter Street. Zine stores, record stores, art galleries are dotted between vacant shops, boarded up shops fronts, surf shops and tourist office buildings. When I speak to Grant about Newcastle, about independent music and the secure spaces that are provided as refugia for a cultural injection, he acknowledge the help. It has definitely become list more supportive, he says. But prior to Renew Newcastle similar things were happening, there just weren’t spaces for it. Grant had made a home and venue of a warehouse on Anna Street, where once every two months they would have interstate bands play and which after around two years was reclaimed by the landlord. In years gone by, music has happened in a now defunct AFNI named Sushi and Cigarettes, in a small bowling club where old Croatian dudes go, The Croatian Wickham Sports Club. Stuff always being to happen under the radar, he says. What Renew Newcastle has done is provide independent endeavours with security, legitimacy, legality. It acts as an umbrella organisation where places like Vox Cyclops and ARThive are covered—legal stuff and insurance not even a worry. Though, it seems that Sydney sits down the coast as some sort of shaming mirage, somehow more appealing and I must always remind myself that these places that host independent music are more than their host buildings. It is always and will always be about the people involved. With people involved, there’s always something that is going to open up. This is something Grant has not forgotten: that at the very core independent music, musicians and those who run these venues, have to do things...

Sleeve Reviews

The cover features a photo of a rusted-faded looking Aphex Twin symbol. I’m assuming Richard was intrigued with what the Aphex symbols meaning is. It looks like a key or symbol to unlocking some mythical civilization. When listing to the album and staring at the cover I use to imagine that this photo was taken thousands of years in the future, by someone or something. The intense brown and earthy colours in the photos seem to saturate the future, by someone or something. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation.

The First Seven Days

Jan Hammer – The First Seven Days

I discovered this album through my Dad when I was still only a child. I remember he put it on the record player and turned it up nice and loud, handing me the cover to look at while the music played. The opening notes of ‘Darkness/Earth In Search Of Sun’ totally freaked my out. A four minute stretch of listening to at first. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. The cover, by Milton Glaser, features a painting of the earth, sun and moon with images of plants, insects and a snake in the foreground. The art, although colourful, has a cold feeling to it. The music on the album is full of synthesizers and prog guitar workouts and Jan, who plays all the music himself, attempts to create a soundtrack to the first seven days of creation. 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**Skull Disco – Vol 6**

In terms of sound and art, Skull Disco has to be one of the most original dubstep labels. Between 2005 and 2008, Shackleton and Appleblim released nine 12 inch records on the label, as well as an EP and 2 CD compilations. I first discovered Shackleton’s artistic vision of what the music looked like was frighteningly spot-on. The illustrations of dense jungles and barren deserts, that was full samples, sub sonic bass drones and ritualistic vibes, this music pulled you in to a very specific world. We Are No One’s album was another instance of me walking into a record store and being impressed that it was my cover. The words have such a delicious flow to them, written lettering from the golden era of music. The album cover is a near-perfect example of hand written lettering from the golden era of music. The physical words Pink Floyd says goodbye? I like to think that the ship actually doing? Is it landing? Or, is it saying goodbye? I love everything about the photo on this cover. The physical words Pink Floyd being placed on the floor. The vinyl copy of the Gigi soundtrack leaning against the wall is completely mystery. The faded colours and natural light being used. The dreaminess of it... Just like hanging out at your mate’s house, in the backyard on a Sunday afternoon. Oh, and a word of warning: it’s probably not a good idea to play Roger Waters’ song ‘Several Species of Small Furry Animals Gathered Together in a Cave and Grooving with a Pict’ at a social gathering... you might break someone’s mind in half.

Gentleforce’s Sacred Spaces is out now on Feral Media. See an interview with Gentleforce in this issue.

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**Pink Floyd – Ummagumma**

Pink Floyd has probably been one of the strongest influences on my art and music. Visually all of their album covers have always been striking in colour and design. I dig the earlier album covers the most. Ummagumma is a double album; one disc is made up of live recordings from their shows, long pieces of psych rock exploration. The second disc is split into four sections with each band member recording solo parts. The music on this is really varied and there are moments of gold. The cover has a photo of all four members of the band, sitting and standing in various positions.

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**Goodbye Mum.**

Neil Young – Harvest

Nail Young. You either love him or hate him. Many of the people that have been involved in his life actually hate him. I however, haven’t and am probably better off for it. I love my Dad. All this talk about making records is just about being close to my family. **We Are No One**

Mom... what happened to them? They used to... go to small Furry Animals Gathered Together in a Cave and Grooving with a Pict at a social gathering... you might break someone’s mind in half.

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I was one of those kids that got knocked for being middle-class. I was one of those kids that inspired a lot of my parent’s influence. I’ve always had a sense of social justice and careers councillor told me so. I suppose, means that this album sparks a lot of exciting memories. Before they disappeared up the Western Coast, I was one of those kids that got knocked for being middle-class. I was one of those kids that inspired a lot of my parent’s influence. I’ve always had a sense of social justice and careers councillor told me so. I suppose, means that this album sparks a lot of exciting memories.
I remember seeing Björk at the Big Day Out in 1996. It was just after ‘Human Behaviour’ had come out, and she was billed between soundgarden and The Smashing Pumpkins, which might have been why I saw her. The crowd was vaguely hostile, she was skittish and reluctant, but somehow managed to channel that into her performance. It was electrifying. I don’t think anyone guessed at the transformation she would make on the next album. The whole thing is so poised, despite the highwire act it performs to traverse styles. It was the moment that I realised all sorts of people worldwide were being influenced by the same varieties of music – I guess I was trying to figure out what to do with the MC inside me, with such a strange journey through electronica, rock, rap, and jungle. It was refreshing inside me, with such a strange journey through rock, rap, jungle.

From LA, a few of my best mates from home joined me as we drove a 1984 Volkswagen van through Mexico and Central America. It was one of the most amazing things I’ve ever done and probably always will be. About two months in, I was talking to a good mate we were seeing every day. The place was full of spaced-out kids hoping to act as “guides” through this bureaucratic minefield. Our van hidden behind a wall of semi-trailers, Toe-Fu pulled out the guitar and played the Clandestino for a group of guides and truckies. They had never heard it, but the lyrics told the story of their lives. It was fucking surreal. In Guatemala, I was a band - us and some local friends - to play for beer or pizza. We would play a few tunes from this album. This trip was the first time I really jammed with Toa and it would become an integral part of The Herd. Clandestino is the album that brought us together. ‘Mentira’ is one of my favourite tunes para siempre.

I was definitely right into the Stones Throw label for a good portion of the 2000s. For me, post Rawkus, they were the best and most consistent hip-hop label. I spent a long time when I got back from overseas rolling with my man DJ ALF and the flurpers. We were doing a residency with the Sonic Fiction d’n’b crew in the Cross over every Saturday night. We’d go until about six in the morning and then move on for a hazy day at someone’s pad. This usually involved the most twisted and blunted breaks the fellas could get their hands on. Stones Throw was always in the mix. Soundpieces: Da Antidote and Declaime (later Dudley Perkins) were the start of it, Lord Quas - in fact any record that Madlib had anything to do with. He was really breaking down hip-hop into tiny pieces and then fucking with those pieces in dope ways.

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The title track always reminds of a border between El Salvador and Honduras. The border itself is a river in a deep valley, the border crossing is a bridge high above it. We were without the ownership papers for our van, and as such accustomed to the intricate dance of bribery that occurred every time we crossed a border. The place was full of space-out kids hoping to act as “guides” through this bureaucratic minefield. Our van hidden behind a wall of semi-trailers, Toe-Fu pulled out the guitar and played the Clandestino for a group of guides and truckies. They had never heard it, but the lyrics told the story of their lives. It was fucking surreal. In Guatemala, I was a band - us and some local friends - to play for beer or pizza. We would play a few tunes from this album. This trip was the first time I really jammed with Toa and it would become an integral part of The Herd. Clandestino is the album that brought us together. ‘Mentira’ is one of my favourite tunes para siempre.

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Modvillain – Modvillainy

I was definitely right into the Stones Throw label for a good portion of the 2000s. For me, post Rawkus, they were the best and most consistent hip-hop label. I spent a long time when I got back from overseas rolling with my man DJ ALF and the flurpers. We were doing a residency with the Sonic Fiction d’n’b crew in the Cross over every Saturday night. We’d go until about six in the morning and then move on for a hazy day at someone’s pad. This usually involved the most twisted and blunted breaks the fellas could get their hands on. Stones Throw was always in the mix. Soundpieces: Da Antidote and Declaime (later Dudley Perkins) were the start of it, Lord Quas - in fact any record that Madlib had anything to do with. He was really breaking down hip-hop into tiny pieces and then fucking with those pieces in dope ways. He kept it out of the lush studios that polish the soul out of it, and, of course, the grit and the crackle were exactly what our fried ears needed. Doom would get flipped a lot, too. The way he messes with the vernacular and his cartoon imagery worked wonders. It was almost inevitable that Madvillainy would be ill. It caught Madlib at his peak - I don’t really think he has produced another full album of the same quality since. And Doom was on fire. ‘Shadows of Tomorrow’ is one of the tunes of the decade. “Doom nominated for the best rolled L’s / And fire. ‘Shadows of Tomorrow’ is one of the tunes of the decade. “Doom nominated for the best rolled L’s / And fire. ‘Shadows of Tomorrow’ is one of the tunes of the decade. “Doom nominated for the best rolled L’s / And

The title track always reminds of a border between El Salvador and Honduras. The border itself is a river in a deep valley, the border crossing is a bridge high above it. We were without the ownership papers for our van, and as such accustomed to the intricate dance of bribery that occurred every time we crossed a border. The place was full of space-out kids hoping to act as “guides” through this bureaucratic minefield. Our van hidden behind a wall of semi-trailers, Toe-Fu pulled out the guitar and played the Clandestino for a group of guides and truckies. They had never heard it, but the lyrics told the story of their lives. It was fucking surreal. In Guatemala, I was a band - us and some local friends - to play for beer or pizza. We would play a few tunes from this album. This trip was the first time I really jammed with Toa and it would become an integral part of The Herd. Clandestino is the album that brought us together. ‘Mentira’ is one of my favourite tunes para siempre.

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