





# Warp Records



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## Cyclic Defrost Magazine

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## Editorial

When Julia Gillard gave Barack Obama an iPod full of music as a gift to mark her recent visit to the US, it could have easily been mistaken as a representative canon of Australian music. Despite the wave of discontent that occurred soon after the playlist was released to the public, its inclusions are not as significant as the exclusions from the playlist. Surely, the past 200 years of Australian music production can be condensed to something more than just entire albums of Jimmy Barnes and Guy Sebastian?

Soon after the gift, a collective of Australian classical composers and musicians put together another iPod to protest the dearth of classical music on the original device. Certainly no single playlist could adequately represent the distinct nuances of Australian music across genres, but it's now certain from this backlash that the official playlist was distinctly lacking bite. This issue celebrates Australian musicians and artists across the country, from our cover designer Kris Keogh to Mental Powers and back with Catcall. Our new photo spread found in the centre of the magazine comes courtesy of Lari Gadza, who has documented her encounters with creative types both locally and abroad.

*Cyclic Defrost* would also like to extend our condolences to the family and friends of Trish Keenan from Broadcast who passed away earlier this year. She will be sorely missed.

Online there's a wealth of additional content including interviews with Gold Panda, Os Mutantes, The Books and all the reviews. A *Cyclic Defrost* iPod for the President, anyone?

Enjoy the issue,  
Shaun, Lex  
Editors



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# SUPER HAPPY *fun times*

**K**ris Keogh is a name familiar to most involved in the Northern Territory music scene. As a member of hushed indie guitar band Red Plum and Snow and a decade recording and performing as Blastcorp, Kris also maintains an identity as a visual artist - not to mention programmer, producer and DIY promoter.

There's a space in Darwin co-founded by Keogh in 2006 called Happy Yess that puts on gigs and holds events to foster the local creative community. Keogh creates the promotional material for the events with his characteristic bold colourings, hues so vibrant when observed on a page (or on a screen) they almost seem surreal. "I love colour and I love bold contrasts," he says. "The brighter, the better. I can save the subtlety and sadness for making music!"

There is definitely no tinge of sadness to the exuberant environments he creates in his visual landscapes: the cover of this edition of *Cyclic Defrost* being a prime example. "My friend Mel told me I'm quite an obsessive person and I guess she's right. I've been drawing rainbows for months now, thousands of them. I just wish I could see hundreds of rainbows in the sky all day, all at once. I want everything to be hyper-beautiful and I wish the meaning for everything would pop up in the gaps."

The main tool of his trade is notoriously simple - a Posca PC-5M - a brand that would undoubtedly trigger fond childhood memories of scribbling from anyone who attended a primary school in Australia. "It's the best texta ever

made. The tip is nice and even and it's actually paint rather than ink." After crafting the design, Keogh scans it in high resolution and works his magic with the paint bucket tool in Photoshop.

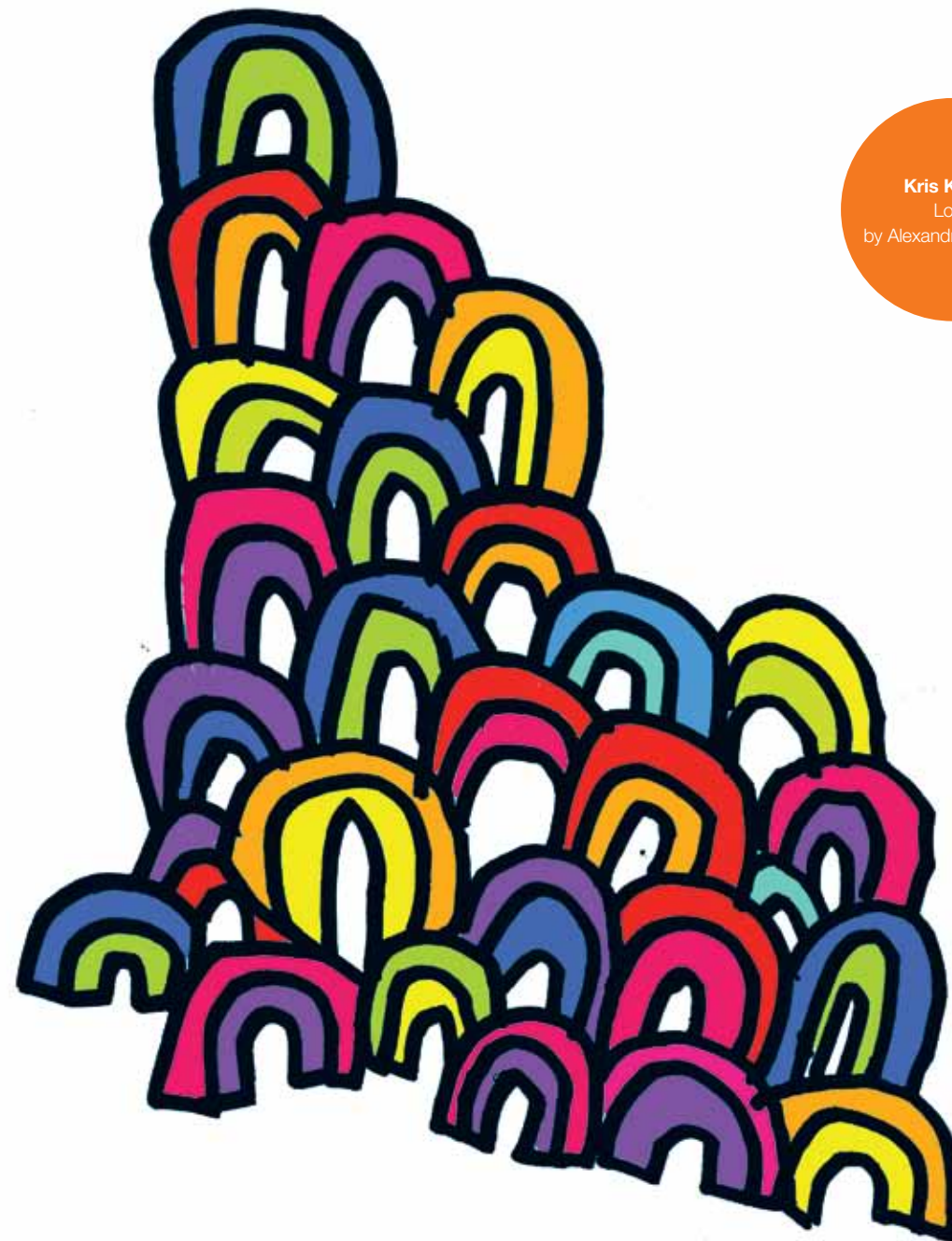
Keogh's approach to typography is just as organic, with his hand-drawn lettering augmenting, rather than distracting from, its surrounds. "Fonts are lame, I avoid them wherever I can. Every letter is exactly the same every time it's used, and it's like the potential beauty of the joins between letters never even existed. It breaks my heart, computers are such amazing creative tools, but, in the case of type, they seem to facilitate just making the world blander."

What is it about the world of Kris Keogh that makes everything seem so lively, an antidote to this synthetic blandness? Take his website as just one example; it's filled with a myriad of bold colour, photography, software and a section that's rather amusingly dedicated to 'Hair Care Tips'. It leads to a cryptic ellipsis which delivers on the quirky rather than didactic.

Beyond the fantastical characters he paints, resplendent in their intensely saturated colour, this world seems to be an extension of the Japanese "jumping-and-collecting-fruit games" he would play on the Commodore 64 when he was growing up. His childhood was spent in Nhulunbuy, a small mining town in North East Arnhem Land in which he still currently lives. He cites living on Aboriginal land, growing up with Indigenous art all around and the aforementioned computer games as his visual influences "in some weird hybrid way".

"Nyapanyapa Yunupingu, from here, and so many of the Papunya Tula

**Kris Keogh**  
Local  
by Alexandra Sawides







# “The whole standing behind a laptop checking your email vibe is super boring for an audience.”

artists like Ray James Tjangala, Yuyuya Nampitjinpa, and Walangkura Napanangka regularly blow my mind. There's a freedom in indigenous art that floors me. The symbolism is so fluid; a simple circle could represent a person, animal, place, event, relationship, a piece of knowledge or things I couldn't even imagine. Seeing artists create compositions and tell stories using symbols in this way is totally inspiring.

“All the indigenous artists I really admire also use perspective in ways that would do Picasso's head in. Things so often seem to be seen simultaneously from above, beside, inside, or from different times or places, and sometimes all at once. It's a visual language rooted in an ancient culture, yet it seems totally futuristic to me at the same time.”

Having elements run in parallel is also a reflection of the many projects that Keogh himself oversees. Apart from the days spent making music as one half of Red Plum and Snow, building audio processing software in Reaktor and exhibiting his art in Japan, Keogh has just released an album on the New Editions imprint under his own name. It fulfils a long-held desire to work with the harp as a primary instrument, which has made previous appearances in song titles and compositions.

Keogh is also working on a drum machine app in conjunction with software company Nyarl Labs called shaBOM - Super Happiness Beatbox Mayhem. Somehow, the name seems like it could have only been conceived by Keogh. He says he wanted the app to have a highly beautiful interface, “that you could project while playing live and have it look like a cartoon. All the beats are programmed by you making cute characters bust crazy dance moves, bringing a visual aesthetic into the music making process, an idea that really appeals to me.

“It's fun to design more visually entertaining ways of creating and performing electronic music, the whole standing behind a laptop checking your email vibe is super boring for an audience. It's also fun to make a drum machine that has more than the standard features, we're implementing lots of creative possibilities, stuff like rotational sample swapping, sequence modulation, individual tweaks for timing offsets, scaled tempo ratios and stacks of real-time effects.”

His latest release, *Processed Harp Works, Volume 1* is the sort of soundtrack that could easily accompany a Shigeru Miyamoto video game - imagine a *Legend of Zelda*-esque aural aesthetic married to beautiful imagery on screen. It all came about in 2008, when Keogh moved to Osaka. The

force, if you will, of the harp began to take hold. “For me, the harp is the most beautiful instrument I've ever heard,” he says. “When you hold it against you, it really resonates; it's gorgeous. One go and I was hooked.”

The story plays out like he's describing a love affair. Keogh rode his bike across the city each day to practice at the Aoyama Harp studio. “Everyone there was kinda bewildered by me. I was this six foot six, dreadlocked, broke looking Australian that spoke virtually no Japanese. After a few weeks, they realised I was serious about playing and we're really supportive. They even let me play an Aphex Twin track I arranged for harp for our end of year class concert!

“When I moved back to Darwin, I hunted down the storeroom where the Darwin Symphony Orchestra keep their harp at the university and kept practicing. There was no one else around, so I could bring my studio stuff with me and record. I also spent ages building audio processing software in Reaktor, to mutate the harp and turn my simplistic playing into something more beautiful. Once I had hours of source recordings and the software sorted, I moved back home to Arnhem Land, locked myself away for a few months and made the new album.”

Cut-up fragments of harp strike barriers of delicate white noise on tracks like ‘I Held On So Tight As Our Whole World Disintegrated’. There are also staccato elements to many of the songs that defy the delicate instrument they were born out of, resonating like a glistening, triumphant accompaniment to any number of ice world levels in the previously mentioned video game analogy. Titles too have this sentimentality about them, and read in order they form the beginnings of a story:

As we said goodbye to everything we ever knew  
You sat, looking out, but couldn't begin to explain  
Above Paris, with stars in our eyes  
With our own atmosphere  
Secretly knowing we'd never be the same  
It felt like my future, inside a black & white movie  
As meteor showers melted your heart  
Frozen, danger ringing in my ears  
Your eyes said we were never coming back  
I held on so tight as our whole world disintegrated  
We were gone, further than forever.



“All the indigenous artists I really admire also use perspective in ways that would do Picasso’s head in.”

Considering the events that happened after Keogh returned from his time in Japan, perhaps this sentimentality is not so unexpected. The Blastcorp moniker was retired in 2009 with the last release *Goodbye - R.I.P. (2000-2009)*, Keogh explains. “I kinda flipped out, had girl trouble and just wanted to ditch everything in my life. The Blastcorp name happened to be something in the firing line at the time. I also felt like I was trying too hard to make music that sounded like music. It had obvious melodies, beats and song structures. With this new harp album, I feel like everything is much more subtle; the rhythms aren’t obvious and the melodies are implied through glitches and changes in texture. It took forever, but I designed a writing workflow where all the chord structures can be built up in a non-linear way by me playing the software. That way I can make all the musical decisions with my ears, rather than all the harmonic rules burned into my head and my muscle memory from years of study and practice.”

As for live performances, Keogh uses a Monome256 which offers a totally different methodology compared to writing and recording. He runs the Monome with a MaxMSP patch called mlr, allowing him to improvise and manipulate the source audio while giving the audience another aspect to look at. “It’s got an awesome visual element to it that engages a crowd. They can actually see you are making the music on the spot and really appreciate that the whole thing could collapse at any minute. It turns one guy pressing buttons into an engaging live show.”

While this all might appear to indicate Keogh’s preference for working under his own volition, he admits that his “control freak tendencies” are tempered by his solo work. If Keogh’s stand-alone compositions could soundtrack a *Legend of Zelda* game, it makes sense to correlate Red Plum and Snow with a *Kirby* game - defiantly sweet, but easily able to shift into a full-steam ahead rock-out. “Gretchen, the other half of Red Plum and Snow, is my best friend, so working together is super fun, but can also be pretty intense. But letting go of controlling everything and sharing the creative process is a really beautiful thing, often the songs come out better than either of us could have made by ourselves. Plus getting out from behind all the technology and being in a band means I get to play guitar at gigs and make heaps of noise and feedback, who could resist that? I can’t help it, I just wanna do everything, all at once, forever!”

***Processed Harp Works, Volume 1* is out now on New Editions. Red Plum and Snow’s *Brightest Beginnings* is out now through Bandcamp. shaBOM will be released in the App Store in the coming months. Kris Keogh’s website can be found at [www.kriskeogh.com](http://www.kriskeogh.com)**



bvdub  
Tribes at the Temple of Silence

HOME  
NORMAL



# FOUR on the Floor

**N**amed after an apocryphal Italian breath mint with a strong aniseed aftertaste, Mental Powers are starting to make ripples in the wider musical universe outside of their adopted home of Perth. Mental Powers are the sound of creaky engines, human breath and inspiration, distilled and translated through the venerable art-rock canon. Taking equal inspiration from Star Trek, This Heat, the Tour de France and house parties, the four-piece are engaged in an impromptu dissection of the creative process via a rotating percussion-driven line up, shared experiences, and a somewhat hermetic approach to musicality.

Coming together in a typically organic manner, Mental Powers were born out of the ashes of Microwaves, an outfit assembled for a friend's birthday party in 2005 – a scene that surely repeats, as long as humans feel the need to gather in order to play instruments and celebrate

birthdays. The Clash may have declared 'No Elvis, Beatles or the Rolling Stones in 1977' during Punk's supposed Year Zero, but for Mental Powers in modern-day Perth, "we have no reference points". "It tends to be a clash between noisy, fast, aggressive music or soft vibes and nice melodies that we can relax into and develop slowly," according to keyboard player Tom Freeman, "Mental Powers is a meeting ground for our tastes."

Mental Powers can be a captivating experience. When the mood is right and the audience appreciative, being invited into their sound world is a rewarding proposition. Witnessing their support for Sun Araw in October last year was as close to transformative as I have witnessed in quite some time, and still sticks in my mind as one of the live experiences of 2010. Mental Powers appeared on the stage without fanfare, sitting cross-legged and self-contained. They proceeded to mould a delicate, slowly morphing atmosphere that was endlessly captivating to those audience members that resonated with the vibe. On this night, the crowd got to see the more subdued side of

Mental Powers, but weeks earlier they created a propulsive, ever-changing percussion lead onslaught to honour the launch of their *Stuffed Alive* CD.

Whereas an artist like Sun Araw could be typified as inhabiting the one musical neighbourhood, shifting his palate subtly with effects and instrumentation to bring about endless variations on a similar theme, Mental Powers' music tends towards a greater dynamic range. Constructing songs comes about through improvisational jamming at rehearsals, and then deciding what parts to keep and develop. Drummer Jamie Doohan perceives that "what usually happens is that we have an idea, some sort of sound, and we play that throughout the year. If anyone has seen us over the course of the year, the track might start out a certain way, but by the end of the year, the instrumentation will have completely switched. The emphasis may shift, but the actual germ of the idea has gone through all these different mutations."

Jamie continues, "I always think that when we play live, that it is sort of like a progress report

**Mental Powers**  
Local  
by Oliver Laing

on where the next thing will go. For me, there's a structure, sometimes it's loose, sometimes it's pretty tight, but we usually know our cues and where we are going with it. We might have a destination in mind – it's not like a loose improvisation, there are usually a lot of signposts along the way. It's important to have a structure for dynamics. I like the idea of dynamics, I like the fact that we can be super-loose or super-tight, if we need to be."

Although they were born out of a scene where bands played house parties as a way to gain experience and exposure (indeed, Jamie lived in a West Perth share house legendary for its living room gigs), Mental Powers are at pains to point out that they do not subscribe to a hierarchy of scenesters. There's definitely an under-current of this in Perth, and with the isolation inherent in the locale, it can be a challenge for perceived outsiders to break into certain areas. Maybe Mental Powers are just of an age where the cliquy nature of scenes can be firmly put in its place? "As long as the bands we are playing with are putting stuff out that kind of goes out on a





\*33 WALTER RD INGLEWOOD  
BBQ · BRING A PLATE 6<sup>PM</sup> START.

## “We (record) in a quarantine chamber in Inglewood, we have to wear special suits so that the germs don’t spread!”

limb, pushing it and relishing that challenge,” says Deni, “it’s kind of difficult to play live with people, exciting and terrifying at the same time. Just being in that moment – bands that aren’t trying to pose or pretend or be something that they’re not. Not necessarily immediate music, just being real honest.” There’s a hint of the hive-mind at work in Mental Powers, as Tom responds by email, “Perth’s been a great place for us, with heaps going on in terms of similar bands and having things to listen to and join in on, although, this seems common both nationally and internationally. I don’t know where we sit within it, but it’s good. I wish we had more time to contribute and being [sic] more involved!”

Thanks to their previous releases on local labels Fifth Column and Badminton Bandit, the Mental Powers sound is starting to permeate the airwaves, blogosphere and consciousness outside of their immediate circle of friends and bands that they have played with. For Tom, “the recordings we’ve released are only snippets of Mental Powers and our activities. They’re moments that we’ve focused on and put work into to produce a packaged thing. I don’t feel as if any of the releases are perfect, but I appreciate that they capture that time, plus they need to be finished at some point!”

Their first release was an obscenely short-run CDR given out to friends, while their first official release was a split 7” with Jarrod Zlatic’s Free

Choice outfit. Deni, who plays the alto saxophone, plus keyboards, percussion and vocal duties, met half of Fabulous Diamonds through Microwaves band-mate Clare, after catching Jarrod’s previous band Oh Belgium play in Collingwood. “This was before he had started Fabulous Diamonds, and Free Choice wasn’t even in the picture then, but I’d made contact with him. A few years went by, Mental Powers played with Fabulous Diamonds when they visited Perth the first time, and Jarrod was really excited by what he heard, he wondered if we wanted to do a split 7”. A mutual friend, James from Fifth Column, was willing to pony up the dough and put it out. We decided to record something new for that release, Jamie did the drawing for the cover.”

Chronologically, the three-track *Untitled EP* on Badminton Bandit was released before, but recorded after, the material that makes up *Stuffed Alive*. This EP is a perfect primer to the world of Mental Powers – hand-screened individual artwork by Jamie, unique packaging (of a size and shape that stands out from the bulk of CDs) and a sound that is at once aggressive, hypnotic and dynamic. It’s not a release that is immediate in its effect, the labyrinthine layers and nuances contained within demand repeated listens and full attention. For Deni, “things that I like straight away, I might only like for a short time. Things that I don’t get straight away, they kind of grow on me, reveal themselves over a longer period of time. It’s like your mind has

to catch up to the sound. Maybe you didn’t know that you’d like it, but you kind of had to invest some time.”

Jamie continues the theme: “Sometimes you might listen to something and you’ll discover the nuances later, get into it more, find out something more about it. I always feel that way about music, books and art; sometimes it’s just the right time to be listening to something, and at other times, it’s not where you are. I often find that when lots of people say ‘You should listen to this, this is the best’, I’m usually turned off by that, but then two or three years down the track I might discover it – I’m way behind the times, my new release section is like five years old! I get into things, an author for example, and I might try and read it and I’m like ‘No, I’m just not into this at the moment’. A couple of years down the track, I might totally understand this, and I’m totally getting the vibe of where they are heading.”

*Stuffed Alive*, released in September 2010, features live recordings of the band captured between 2007-10. “I like the idea of remixes, reworking songs continually so that stuff may be released again in a transformed guise,” says Tom. “That’s how *Stuffed Alive* came about, we got to play about with a big mass of recordings, trying things that weren’t sticking to the original idea that we might have had for these songs.” There’s a tension permeating



# “We aren’t genre-philes... the rules are, if you’ve got something that’s interesting, bring it to the table”

the marrow of *Stuffed Alive*, almost as if one can sense the razors edge of raw performance being usurped by studio reconstruction, splicing version after version into the mix. Jamie’s take is somewhat more prosaic, “in a way, the *Stuffed Alive* thing was a bit of a stop-gap, and that’s not meaning to dismiss it. It was released between the *Untitled EP* and the new 12” we are working on. I guess we couldn’t be arsed re-recording the tracks and we had all these hours of tapes. We did go for different takes of things that people might not have heard, there is [sic] a lot of acoustic sounding elements on *Stuffed Alive* that are different from our typical live approach. We tried to do something that was a bit fresh.”

The percussive elements of Mental Powers contribute greatly to the overall sound and energy of the band. Especially on *Stuffed Alive* and in the live arena, the Mental Powers drums are bolstered by percussion, wielded by various members, as the need arises. “Well, it’s the first instrument that anyone learns to play, isn’t it? You’ve just got to be able to keep in time!” Jamie explains the drum sound further, “Lew plays a Steel Drum, which is contact miked, but it’s not like a conventional Steel Drum kind of sound, how he’s got it set up. I’ve played the inside of washing machines

and other random stuff and contact miked these. That’s what you hear on *Stuffed Alive*, plus I use a lot of rims, like mishits, and my kit has two snare drums!”

A significant portion of the Mental Powers sound summons up the ghost of influential UK post-punk outfit, This Heat – “The whole This Heat thing, I’m not naïve but I probably came across This Heat two and a half years ago, and I really liked what they were doing,” says Jamie “but, I don’t think we are trying to self-consciously replicate any of that kind of stuff. If we share anything with This Heat, it would be in a sense of ethos. They really went out on a limb with what they were doing, and there’s something almost hermetic about the way they recorded and approached their music. You couldn’t really get much more hermetic than in an old cold-storage facility in Brixton. We do ours in a quarantine chamber in Inglewood, we have to wear special suits so that the germs don’t spread! I probably get into Charles Hayward’s solo stuff more, although he is predominantly known as a drummer, I just like him as a lyricist. As much as I love This Heat, I think that the other stuff is a bit overlooked. I don’t think we try to tap into anything, although I guess we kind-of do, by default.”

Deni takes up on the theme, “we aren’t like genre-philes in that way. As a band, the rules are, if you’ve got something that’s interesting, bring it to the table, and we’ll try to work it in somehow. I saw an interview with Frank Zappa once (he obviously knows how to play, though), and he was grappling with the challenge of bringing in a Hawaiian guitar part and make it work in the context of rock n’ roll music, played with rock n’ roll instruments. We have a similar kind of aesthetic.”

The band undertook their first tour on the Eastern Seaboard in late February, in support of their forthcoming 12” on Badminton Bandit towards the end of March. The new release, entitled *Homoh*, has been recorded entirely in house, as well as the artwork and all post-production. Being recorded in Jamie’s living room, he’s been witness to the musical goings on and experiments that have gone into the recoding of *Homoh*. “Currently, Lewis has also been making his own little music box things, which he’s been contact miking and then putting a few effects on,” says Jamie. “On *Homoh* you’re going to hear some pretty weird percussion / electronic kind of sounds, which are very ambiguous to their original source.”

*Homoh* is, in part, a reference to the lineage of the human genus, reaching out from the mists of time inhabited by *Homo habilis*, through to *Homo sapiens sapiens*, our modern, tweeting variety of consumers.

Clocking in at around 35 minutes, the tracks are all related to the body, and specifically invented body parts dreamt up by the band. Slated for release in March, according to the band, “people are going to be confused.” Possibly by the ambiguity of the title, which is also a palindrome, as much as by the musical ideas contained within.

As the Western Australia mineral resources bonanza ramps up again, saving the country from an inevitable slide into recession and indolence (at least according to the local papers), the crawl space available for people to eke out a living on the supposed margins of society takes another battering. Mental Powers exist in an atmosphere where creative people are being pushed hard to maintain the pursuit of their unique muse. It is not too much of a stretch of the imagination to summon up a near future where many creative pursuits are perceived as valueless in the onslaught of free Internet availability and a seemingly all-pervasive Bogan Bacchanalia – here’s to Mental Powers being an antidote to, or a refuge from this bleak future.

***Homoh* is released on Badminton Bandit. *Mystery Meats*, a compilation of flyers by Jamie Doohan, is a book released by Badminton Bandit in December 2010.**





# Some Come from the Sea

These images have been taken from my project "Some Come from the Sea...", a seven year long labour of love. The work depicts 'a day in the life' of eighteen musicians in eight countries, revealing that despite their geographical differences, they share a common bond - an urge, a passion for creating music. We get a glimpse into their world, how music has become part of their environment. We begin to question how their environment dictates their lifestyle and influences their outlook on making music.

Yet to be published (publishers reading this take note), keep an eye out for this photo-documentary in the form of a coffee table book.

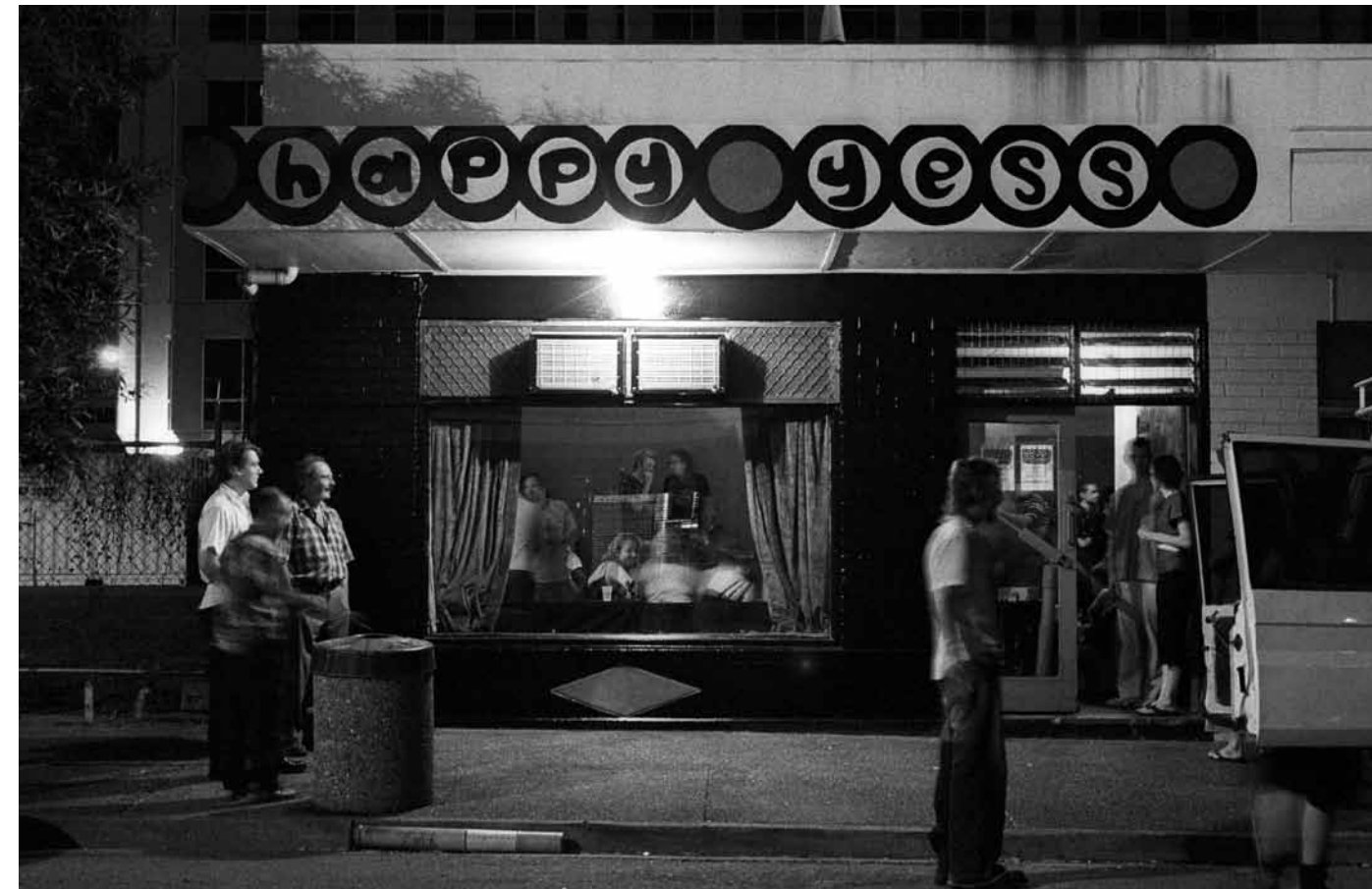
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Local  
Photos by Lari Gadza



Top: Keisha Hutchins, Philadelphia, USA

Bottom: Goran Vukojevic, Bosanski Brod, Bosnia & Herzegovina



Left: Kira Kira, on the way to Vogar, Iceland  
This page: Kris Keogh, Darwin, Australia





Top: Leah Flanagan (Relish Cafe), Darwin, Australia

Right: Goran Vukojevic, Bosanski Brod, Bosnia & Herzegovina





Top: Lukas Bendel, Darwin, Australia

Right: Shaka Itchi, Osaka, Japan







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**Catcall**

Local

by Jacinda Fermanis



# Warm August Nights

It seems as if there are two schools of thought about pop music. One says that what pop musicians do is complex: they make highly systematic music in favour of absolute creativity that goes beyond the ability to market their product. The other school of thought protests that they are not at all complex, and instead should be considered as distorters of a lavish and vastly broad musical culture that, in effect, feeds upon the common sensibilities of their intended audience.

The former emphasises that the primary means of making pop music is placed upon an open relationship and response to genre, arrangement and habits, whereas the latter says that it is really about the ability to sell and achieve long term profitability. There is validity in both views, but overall, neither can be considered the whole story.

"It takes a lot of work to make good pop music and I feel like people are often quick to assume that it's an easy task," says Catherine Kelleher, also known as Sydney's Catcall. "I get very curious about mainstream pop music because I only give my attention to a couple of those artists and I'd love to be able to appeal to a variety of music listeners on both sides of the spectrum."

An artist who has strived to avoid contrivances whilst simultaneously being influenced by a variety of styles that is evident throughout her work, Catherine's currently as yet unreleased album *The Warmest Place* touches on subject matters concerning loss, love and hope in clearly personal tones, carrying the melodic open vigour of her whimsical dreamy pop. Almost two years in quiet



preparation and the result of “a lot of trial and error”, by her own admission Catherine’s biggest hurdle was trying to define herself as a musician whilst letting things evolve naturally.

“I feel like as I get older I’ve grown and keep getting better and better and better,” she says. “I’m really proud of *The Warmest Place* because for me that’s the most exciting thing. Growth. You’ve got to go through the ugly duckling stage before you can blossom because that’s the way that good art matures.”

Recognising that the past twelve months have been some of her most productive, Catherine’s sense of achievement is palpable in the work she authors. Her track ‘Swimming Pool’ was featured on numerous Best Of 2010 lists across Australia and internationally before she had even announced the

“You’ve got to go through the ugly duckling stage before you can blossom because that’s the way that good art matures.”

release of her debut album, and now with the album on its way to completion she has cemented herself as a champion of the Australian independent pop scene. She has previously toured alongside the likes of Phoenix and Sleater Brockman, also performing at this year’s Big Day Out and Hot Barbeque festival, but despite her climb to widespread success and the accompanying pressures, Catherine’s focus still remains on the ways she writes and records.

“I didn’t start working with a new producer till 2010 and that’s what the game changed for me in terms of the songs really starting to go to that next level where I began to realise what this actually had the capability of being. I’m trying to finish off the last couple of tracks and every song for me has to be the highest quality that it can be as well as being very strong and soulful,” she explains. “That’s why it feels like such a long outcome since I’ve started working on this project. Sometimes I get wigged out because I haven’t got the album out yet and everyone seems to be so much younger than I am and I often wonder how the hell I’m going to do it. The closer and closer I get, the more I realise that’s it’s a pleasantly painful experience. You only ever get one shot at a first album.

“Once I started writing for the album it took me a really long time to establish what I was doing and I’m still trying to find that little pocket where I sit,” continues Catherine. “Now I feel like I’m almost there. Once I got set up with the label and there was a team of people concentrating on individual aspects it began to build and build and build till eventually we brought all the demos together and transitioned from demos to songs. The whole process has taken a while but it’s nice to finally have released ‘Swimming Pool’.”

Ever the perfectionist, Catherine chose to record and release Julian Mendelsohn’s extended remix single of ‘Swimming Pool’ for free online late last year as a preview to her work on *The Warmest Place*. The original, named track of the year on Mess + Noise as well as reaching #1 on Hype Machine after featuring prominently online unravels with washes of sound like a motion picture soundtrack - which seems apt as the original production is a collaboration with GLOVES aka Yama Indra, who has begun working on writing and producing film scores. Although ‘Swimming Pool’ emerged as one of the most celebrated and dynamic pop songs of 2010, Catherine is still somewhat uncertain to which direction that she’s headed, but is sure that “the essential ingredient is confidence.

“Everyone makes an emotional and financial investment in you but no matter what I’ll always be putting songs and albums out so long as I’m personally happy with it. I know I’m lucky because if it weren’t for my label Ivy League I have no idea who else I would have signed with. They’re one of the few labels that haven’t sunk, and at times it can be a hard industry. Big labels often like to support artists where they can predict the success of something, which often results in something quite generic and middle of the road. No one can predict in pop music what’s going to take off. Sometimes you can have a good feeling but you never know what the general public is going to latch on to. I’m confident within myself about *The Warmest Place*. It has been a long process and I feel like I’m learning something new each and every day.”

That change and growth seems to be a recurring motif throughout the course of her musical career. I put this to Catherine, who at only twenty three has resided within a wide scope of genres, including her initial emergence into the public eye with DIY punk outfit Kiosk alongside Circle Pit’s Jack Mannix and Angela Bermuda, a duo whose place in music is indelibly inked more by design than by luck.

“I wish I could say I envisioned any of it, but the most important thing for Catcall was to let it develop organically and to let myself learn to write better whilst being honest about it. Not really knowing how to play anything or have any musical training means I’m much more influenced by ear. When I first started playing with Jack and Angie in Kiosk I had no idea what I was doing or how to play, and it feels that the more that I work on the record, the more I write and sing the vocals and piece the parts together until it reaches the



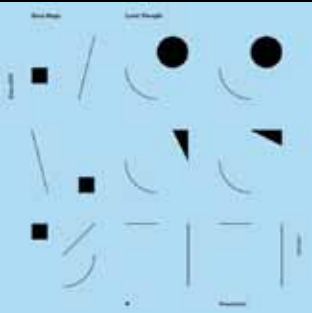
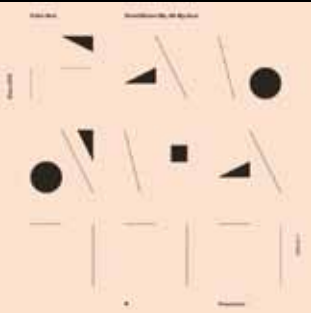
# “Pop music is comfort food, pop music is company, it’s an indulgence.”

point where I can go to my producer and he'll smooth out the creases in a much more technically aware manner. If I knew what was 'right' and what was 'wrong' then I wouldn't stumble upon the things I stumble upon when writing. "How I learnt to write music contributes to the end result and how it all falls into place," she continues. "Even when playing in the live show with musicians that have a good musicality, so long as everyone has the same vibe and so long as everyone understands where we're all coming from and isn't trying to steer it into a direction that doesn't work, then that's all that really matters and that's how we try to make interesting pop music."

Despite the overtones of wellness and positivity present not only throughout her songs but also in her current and impending live performances, there is an unshakable sense of sadness as one listens to Catherine's thoughts on the themes presented throughout her debut. Having focused almost exclusively for the past two years on writing, different relationships and aspects of her life have subtly infiltrated her own art. "It's important that the album title and every track has meaning and as a music listener I want to be able to really feel what the person is singing. *The Warmest Place* is a lyric from 'August' and the album opens with an a capella song by the same name that I wrote about my late father. All in all the title represents a lot of different things across a lot of the tracks. When you think of something that's warm, you usually think of a happy place and that can mean almost anything," suggests Catherine before pausing and adding a humble conclusion. "It's a positive album and even though I may be grieving on some of the tracks and lamenting loss, there's always going to be a lot of positivism. Pop music is comfort food, pop music is company, it's an indulgence and for me it's a safety that I associate with warmth." With so much thought and spirit injected into all these things, unarguably, for once it's okay to sit back and indulge.

*The Warmest Place* will be available through Ivy League Records in 2011.

# Mystery Tracks



Out Now  
**Sophie Hutchings:** *Becalmed*  
**Black Eagle Child:** *Lobelia*  
**Fabio Orsi:** *Stand Before Me, Oh My Soul*  
**Area C:** *Map of Circular Thought*  
**Deep Magic:** *Lucid Thought*  
**Quiet Evenings:** *Transcending Spheres*



Coming Soon  
**Grand Salvo**  
**The Singing Skies**



**Preservation**

Order direct:  
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It's been four years since the last Pretty Boy Crossover album, *We Are All Drifting*, an award winning collaboration between Jason Sweeney and Cailan Burns, aided by contributions by video artist Julio Soto. Since then Sweeney has released gorgeous ambient albums under the Panoptique Electrical moniker, whilst the other half Cailan Burns has been mysteriously AWOL. It turns out he's actually been labouring over his debut solo project Mystery Twin. Labouring may be the appropriate word because some of the tunes on this album of beguiling organic electronica date back at least eight years.

"If you played his album and my album at the same time it would probably sound like Pretty Boy Crossover," Burns quips. "That's what's funny about it, I can hear it." To Burns' ears both the Panoptique Electrical releases and the Mystery Twin album clearly betray both the strengths and weaknesses of the individual artists. "I was always the person who did the rhythm with Pretty Boy Crossover and a little bit of the melody," he reflects, "and Jason would be the one who sticky taped it together. I'd start stuff really well, give him some melody line or beat, and he had the knack of making it into a song. I learnt from him, (but) then thought I better step up and try and finish something myself."

Geography has always been an issue for Pretty Boy Crossover. If they're not living in different states, they're living in different countries: Burns was overseas in Japan for over two years where he ultimately met his wife Yoshie, who sings on the Mystery Twin album. "I got back from Japan in 2007 and I had all of these tracks, probably I've even got heaps more that I haven't finished, another album worth really. John Lee (Mountains in the Sky) and Cornel (QUA) would hear it and they'd be like 'you gotta finish this thing'. It took another three years to get it finished, with a lot of their help as well." According to Burns it was Lee's touch that impacted directly on the sound of Mystery Twin,

“I was wanting it to be, you know, this state where you’re not where you’re going but somewhere in between, you’re just travelling.”







making the sounds bigger, cleaning them up and bringing them out in the mix. “He added some touches (keyboards) here and there. Cornel played some Moog guitar, which was amazing. Then there was the suggestion of dropping the track back and bringing up something else, or making something really loud and overtaking the beat, rather than being safe and keeping everything to a level. Like Os Mutantes. You know how they could be playing and then this guitar solo would come in and it would just be ridiculously loud and through a weird amp effect? I always thought that was bizarre, not normal, like it came out of nowhere. My dream is to make music as nutty as that.” The result of their combined handiwork is nothing short of startling, a unique form of deep, melodic and gentle electronica, imparting dreamy and wondrous sounds with a clarity of focus you can only get through time.

“I’d make the basis of the track not finished and I’d put it on my iPod and I’d get on the train to go to work and I’d think what can I add to it, and it became this travelling music. I was wanting it to be, you know, this state you get into where you’re not where you’re going but somewhere in between: you’re just travelling.”

“Often if I’m listening to it and I hear something happening outside the headphone space I get influenced by that,” he continues. “Sometimes I’ll be walking along and I’ll hear the cicadas in Japan for instance, and I’ll think it goes (well) with the music so I started putting sounds into the music that are like that. I love all kinds of music, but the music that I want to make I like to incorporate the sound around you as well.

“I climbed mount Fuji and I had this stick that had these bells, and every walk was (accompanied by the) rattling of these bells. But then everyone had these sticks so the sound was around me and it’s now in ‘Infinity Plus One’. When I listen to that song I get the feeling of climbing Mount Fuji. That’s kind’ve where I’m at with music I think.” But that’s only half of it. Burns is also responsible for the incredible artwork, these strange beautiful multi coloured creatures that adorn the CD and pullout poster.

“Originally in my head it was going to be a book with a CD in it. A book of art, almost like a little Golden Book with a CD at the back.”

These characters seemed to crystallise whilst in Japan when he was given a book of Japanese Ghost Stories by Shigeru Mizuki.

“I’d already developed my own characters but they all sort of morphed into these mixtures of Jim Henson, Maurice Sendak, and Japanese Ghost Stories. I really loved Where The Wild Things Are when I was young. When I look at them I see a mixture of things I’ve liked over time.

“But I’m very interested artistically and musically by Japanese culture,” he continues. “I have memories of seeing the movie Nausicaa when I was young and I was really influenced by it, just the style. Kids were influenced by Marvel and I just didn’t get it. They were into big muscled men while I was into cute things with big eyes,” he laughs.

Of course there’s a darker side to Japanese culture such as Takashi Miike, Tetsuo: Body Hammer or even the Boredoms and though Burns appreciates the extremity, he’s a sucker for the cute and cuddly.

“I actually liked Tetsuo Iron Man,” he admits. “I really love that. I really like that dark side of the culture, but if you look at my art on the Mystery Twin album it’s pretty sweet. It’s dark, but cute

dark. I wasn’t into punk music. When I was young I was into metal, but it was hair metal. All the tough kids at school were into Iron Maiden or Megadeth, I was into Poison, the hairdos and eye liners,” he laughs self deprecatingly before muttering, “Lightweight.”

A lot of the characters seemed to be lurking within him, though again it was whilst in Japan that he discovered them.

“When I was in Japan I did a lot of meditating, and I found lot of images just popped up in my head a lot. When you’re meditating you’re trying not to have thoughts but some of them were images of drawings and paintings and I would go ‘uh remember that’ and move on and keep meditating. They do just fall out of my brain. I do a lot of drawing on the tram. So not forcing myself to draw, just drawing to pass the time, and then I’m in a state of openness.”

The bright colours however, have always been there.

“There was always these bright pinks and blues, I think it’s been in me for a really long time. I think it comes from rave music actually. Isn’t that weird? If I think about it, I used to love when the warehouse parties started up in Adelaide, I was a bit young but I remember seeing kids walk around the city and they just had the maddest colours and clothes, just bizarre. Because Adelaide was quite famous for its techno in the early 90s. I remember this one guy had a glow in the dark skeleton hand around his neck and thought it looked so cool. Maybe if I saw it now I’d just think you crusty hippy, but at the time I remember thinking yeah. I think the whole acid house bright colour thing never went away for me.”

In fact the art continues to be an overriding factor in Mystery Twin.

“If I do a follow up album it would be my dream to do more of an art book meets album. Because I don’t think I’m much of a performing artist where you have a band or a group or an act and then they play live. I’ve always been more into drawing and painting and it was only when playing with Jason that I would come out of my shell. That’s why I haven’t played Mystery Twin live. I don’t know how to.”

**Mystery Twin’s debut album is now available through Sensory Projects**

# Breaking the beats



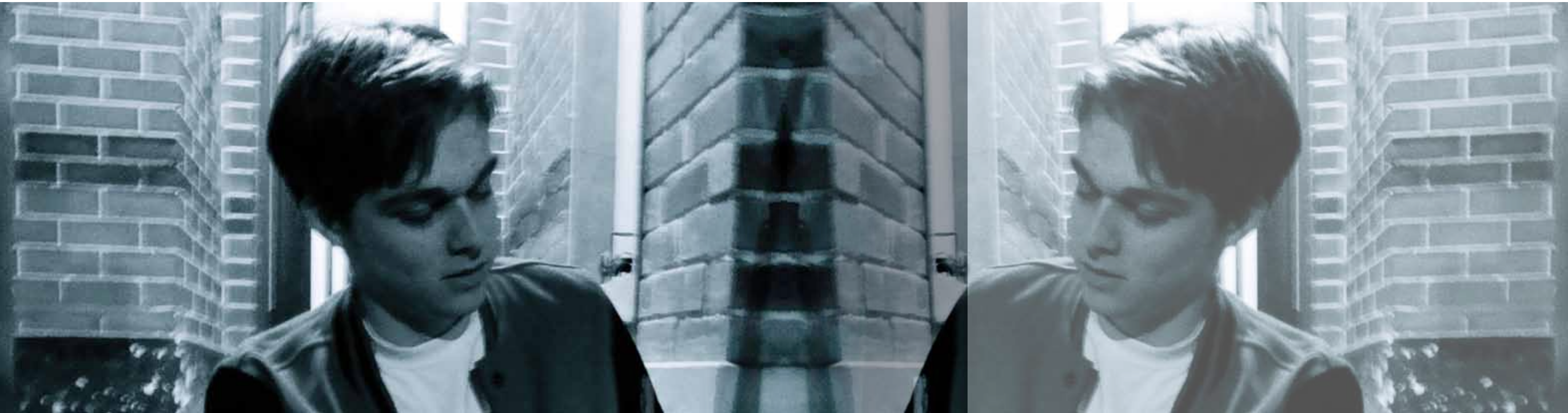
Dro Carey  
Local  
by Shaun Prescott

“A generational queasiness. Everything’s gross you know. I guess I’m trying to capture the spirit of YouTube comments. Like I watched this interview with Cassidy on YouTube. There were two comments, the first was something like ‘they really could have closed the window, very poor sound, all you can hear is the traffic, bad interview’ and the next is like, referring to the interviewer: ‘that bitch fine as FUCK!!’ I hope this clarifies my motivation in making music.”

That is 18-year-old Sydney producer Dro Carey

on the motivations behind his unaccountably distinctive dance music. It’s unusual for a young producer, particularly an Australian one, to emerge so suddenly and with a blend of influences that culminate in something unusual. Dro Carey’s productions do indeed evoke a sense of queasiness: immaterial pitch-shifted vocal samples swoop and duck among threateningly mechanical beats, apparitional melodies emerge for mere seconds before being prematurely stunted, bass lines operate as distinct from the beat. His is a music of false signals, and you can almost see Dro Carey fending off the myriad genre pitfalls as they descend on his otherwise sparse beats.

“(I listen to) mostly rap,” Dro Carey says. “And



“The greatest artists to me currently are those that capture this YouTube feeling and consciously make use of it”

RnB. Mostly rap and RnB, but (also) a whole range of other things. These last two weeks or so for example, I've been listening to Benjamin Britten, Mya, the noise project Vatican Shadow, Ol' Dirty Bastard Freestyles (Hot97 etc), the first remaster of Ready To Die (inspired by March 9), Young L and Neptunes productions, Mantronix, Theo Parrish, the Virgo reissue comp. Current stuff of the UK dance ilk would be BD1982, Nochexxx, Grown Folk, Joy O (shame he dropped the celeb pun).”

Dro Carey played at the Marrickville Bowling Club in Sydney last March, where he played to an empty dance floor. Most punters stood cross-armed at the sidelines, as they're sometimes wont to do at indie-oriented affairs (this was the Collarbones album launch). It's telling. Dro Carey's debut 12" Venus Knock was released on the Trilogy Tapes label, a largely indie affair, but his

productions couldn't be further removed from the smoothly-paced, hip-hop and RnB influenced beats that seem to prosper among “indie” fans with a “dance” persuasion. A greater level of abandon is needed to let your body make sense of Dro Carey's music. His productions bear a lot more in common with the Chicago juke scene and the sparser strains of post-dubstep, than they do, say, Mount Kimbie or Seekae. What these styles share in common though, is an affinity with the digital. Dro Carey taps into the horror of the digital landscape, the unrestrained human nature it reveals, the peculiar forbidden secrets it contains.

“Yeah I find that (the internet, YouTube) pretty fascinating. That it's this repository for infamy, hopeless dreams, fetishism and marketable voyeurism. The greatest artists to me currently are those that capture this YouTube feeling and consciously make use of it; undermine it, riff on

it - Lil B, Tim and Eric, Ryan Trecartin. They do to the internet what someone like Kenneth Anger did to commercials.

“It extends to other sites as well. I really can't understand people making any meaningful declarations or interactions on Facebook, I'm sure they do but I myself can't. I spend a lot of time online but it's still less real to me. And it's not more comfortable than real life either. There's just lots of music to download.”

Born in Perth, Dro Carey (his real name is Eugene, though no surname is forthcoming) moved to Sydney as a two-year-old. He's currently studying a degree in Media and Communications at Sydney University, juggling that commitment with music making. “I just cram it all in I guess. I plan a lot of things while I'm at Uni and then when I get home I just do them. The approach was similar last year in high school too. Otherwise I'm reading magazines like The Wire, The





# “I really can’t understand people making any meaningful declarations or interactions on Facebook”

Source, Bidoun, Zoo (the German one not the weekly Australian one, ha). Or watching music videos, new and old, I watch a lot of them - Anton Corbijn, Hype Williams, Stephane Sednaoui etc. I watch a lot of TV shows. I’m re-watching The Sopranos at the moment.”

Is Dro Carey’s smudge of influences a result of his being a “digital native”? “Well I learnt about all of those styles through the internet, so yes definitely,” He concedes. “To me though, this isn’t particularly remarkable. It’s just what naturally occurs. I’m sure it’s an infinitely more rapid, diverse exposure of things but I don’t have the experience of a previous era to make a comparison to it.”

As is common nowadays, Dro Carey has forged working relationships over the internet,

and operates a Tumblr to which he uploads new material alongside a seemingly arbitrary array of links and visual stimulus. The release of his first 12” was something of an accident – he didn’t pursue the release, it pursued him. “Will Bankhead of The Trilogy Tapes sent a message to me through YouTube asking if he could buy the tracks ‘Venus Knock’ and ‘Glitter Variables’ anywhere. I said no - I had only put them up online a week before he messaged me and they were the first Dro Carey tracks I’d ever done, pretty much. From there we worked on developing the EP. It’s been a great response for a record with such a small run. There are other releases with Trilogy in the works.”

Despite being something of an outsider stylistically, Dro Carey is enthusiastic about the current dance scene in Australia. “Warning: I’m

about to generalise a lot here so here it goes,” he starts. “It’s fair to say most of these guys have come from experimental approaches/backgrounds and this has fed into an amazingly original version of ‘beat’ music - drawing on ambient, boom bap beats, RnB, funk and boogie - that is distinct from the stuff in the US or UK that draws on those styles. The energy of the crowd at that show really illustrated how much popularity this sort of sound is gaining. Also, of course, look at the Seekae tour with Mount Kimbie and the critical reception of +Dome. There is so much great electronic music coming out of Sydney currently.”

**Dro Carey’s digital EP *Much Coke* is now available through Templar Sound. Material is forthcoming on Trilogy Tapes.**



# Sleeve Reviews



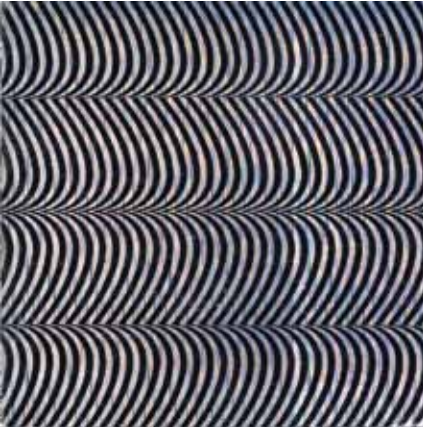
**Sufjan Stevens – *The BQE***

I totally admire creative people working in all manner of fields all at once, and Sufjan is a prime example. The typography throughout the whole release (hyped on the sticker that was on the front as ‘illegible graffiti!’) is jaw-droppingly awesome. The combination of blocky 8-bit outlines with crazy perspectives, smooth fades and no shortage of fluoro ink, make just reading it an adventure. Superimpose that on a bunch of dilapidated expressway snaps, then throw in a bunch of hula-hoop girls dressed as superheroes and you really can’t go wrong.



**Bogulta – *A Happy New Anarchy***

Bogulta are an integral part of the Osaka underground, and their music is some amazing death metal/rave/cartoon/prog-rock hybrid. They are, hands down, the best live band I’ve ever seen. I can’t believe they aren’t hugely famous. The artwork is by the bass player, Shogo Yoshikawa, who is also a painter, designer and animator. They are part of this extreme gabba/noise music scene where the designs, posters, gig décor and vibe are cute, bright and happy, which is so cool after seeing similar scenes in other places being dark, angry, evil affairs. You’ve gotta check out Bogulta’s MySpace, there’s links to their amazing manga style film clips, also done by Shogo.



**Merzbow – *Pulse Demon***

For me, this design by Colour Climax is a great example of a cover capturing the essence of the music. The combination of the op-art design and holographic silver cardboard makes the artwork pulse right in front of your eyes. This makes total sense once you put the record on. It’s full onslaught, white noise that swirls, beats and grates from start to finish. I used to work as rock’n’roll high school teacher, this was the album I would always put on to explain that there are no set rules when making music, just go for it!

# Sleeve Reviews



**The Melvins – 26 Songs**  
Mackie Osborne is the wife of Buzz, the singer/ guitarist of the Melvins, and has done all their artwork for the last decade or so. Her style totally sums up the music, they're a heavy metal band that aren't caught up in the tough guy posturing and angeriness that usually goes hand in hand with the genre. Her collages of old photos, 50s Americana, random cute stuff and general positivity are always amazing. She also often uses the back side of the CD jewel case as the front cover album artwork, getting a bigger area to work with, avoiding all the ugly plastic moving parts of jewel cases. Clever.



**Diane Cluck – Monarcana: Home Recordings 2001-2004**  
Diane Cluck is a super underrated American folk singer, and this cover again somehow captures the spirit of this record. Her ultra lo-fi home recordings are the exact opposite of rock'n'roll excess and so is the artwork. It just looks so peaceful in the countryside. I also like the fact there's some weird hand-drawn dog head stuck on the cover for no apparent reason, it's as random as the music. Oh, and this album is a dead set classic, totally recommended!

CD

# Cyclic Selects

by Seekae





# Cyclic Selects

## ALBUMS

### Aphex Twin – *Drukqs*

After years of listening to indie music, hip-hop and post-rock, discovering Aphex Twin for the first time was life-changing. To hear something so unique, so beautiful and not have the faintest



idea what was going on was amazing. On top of this, Richard D. James’ arrogant and mysterious persona stood out from a sea of musicians who couldn’t wait to get under the spotlight. It’s fair to say he was one of the main reasons we bought our first synthesisers and drum machines. *Drukqs* seemed to polarise a lot of his fans, but to us, it proved that he strived to push the boundaries of music. The album showed he could compose tunes both mind-blowingly complex and fantastically simple, whilst in turn producing an album that was thoroughly coherent. It opened us up to a lot of modern classical composers like Philip Glass and Erik Satie, who had a big influence on us. Perhaps most importantly, the album is timeless, and we’ll be hard pressed to find another LP to shift our ideas about music as much as *Drukqs* did.

### Radiohead – *Amnesiac*

This album took a while to get into compared



to their earlier records, but after returning to it continuously over the course of a few years, *Amnesiac* became one of those albums that you could never cease to analyse. Ed O’Brien claimed that “they had never smoked so much weed during the course of writing a record” and to us, the idea of Radiohead writing an album, whilst high, seemed like they’d fathom something unfathomable. Ultimately that was how *Amnesiac* turned out, an album so aesthetically provocative. ‘Pyramid Song’, ‘Hunting Bears’ and ‘Knives Out’ stand out for us as some of the greatest tracks they’ve ever written. Both the production and instrumentation on the record hugely influenced us in the latter stages of composing +*DOME*.

### Burial – *Untrue*

A really inspirational album, especially over the last two years. A unique take on club music, for what was happening at the time - which for us was high fidelity electronica, but Burial flipped it – focussing on vast, reverb spread melodies with groaning, filtered sub basses. The pitched vocals on this record gave the technique millions of ears, and almost single-handedly gave birth to its own sub genre. We weren’t big listeners of garage or step music, but the shifting rhythms and loose percussion translated what was previously dormant into an exciting new mode.

### Ben Frost – *Theory of Machines*

When Adam Udovich from Teenagers in Tokyo first showed us Ben Frost, we were immediately



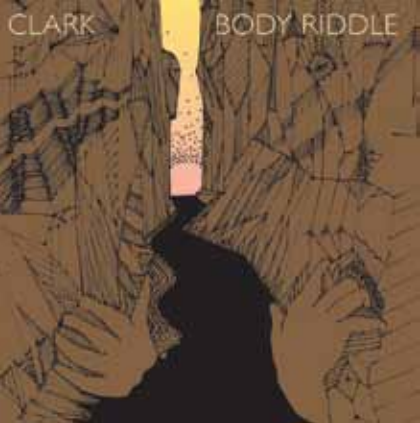
obsessed. The fact that an album can be so saturated and overdriven yet still maintain such space is astonishing. For a while, we’d been hearing a lot of electronic music coming out that wasn’t really pushing



anywhere new. A lot of people had moved onwards from post-rock/ambient, but *Theory of Machines* proved that you could use components from both and make something entirely new. Along with Clark, Ben Frost was able to make electronic instruments sound so organic, and totally flip the genre upside down. You could call it post-rock-electronica, but really it’s a massive step beyond that. *Theory of Machines* is an incredibly produced album, and without a doubt one of the greatest exports Australia has to offer.

### Clark – *Body Riddle*

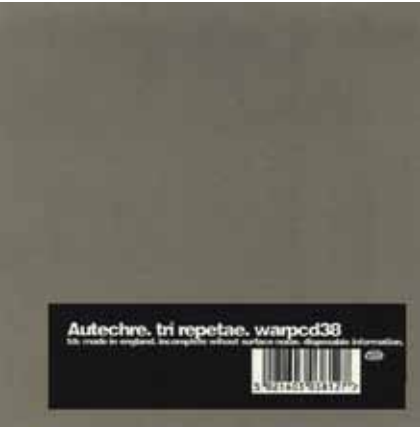
An almost genre-less record, *Body Riddle* is extremely human for such a produced solo record. At the same time it maintains its sequenced structure – it feels computerised but sounds mysterious yet decisive. It’s a rare occasion when a listener can’t grasp a hook but craves repetition of certain phrases – and that’s what *Body Riddle* does. It inspires concentration and excites only to a point where the unexpected is delivered. *Body Riddle* is a record that excels in control and after listening to it made us reconsider what it meant to write an electronic album. Rhythmically, its foundations are



confidently chopped with obvious sample end points strung together with sharp cymbal rushes. The result is a heavy groove-based record that feeds a hip-hop background with an electronic club palette. Extremely inspirational for us when recording and sequencing drums, though the overall sounds could never be imitated – *Body Riddle* is an indication that originality doesn’t have to come from recreation.

SINGLES

**Autechre - ‘VLetrmx21’**  
This was added on to the end of the original



*Tri Repetae* tracklist, and concludes the album perfectly. At first it seems like one of those tracks that ultimately should have a beat fade in and take it to the next level, but instead it manages to do exactly that with just one single layer remaining throughout its entirety. This has to be one the greatest ambient songs of all time, if that’s how you decide to classify it. Never has there been a track as intense as this one, with such an overwhelming swell and the perfect pick of chords. There’s not much else that can be said about this track, other than it dwarfs every other attempt at ambient music.

**Hudson Mohawke - ‘Polkadot Blues’**  
The wonky scene that came out of L.A. in late 2008 had a huge influence on us, and for a while all we listened to was instrumental hip-hop. The Glaswegian scene seemed to bring something new to the table that Flying Lotus and Samiyam hadn’t really come across, it was more instrumental R’n’B than anything else. ‘Polkadot Blues’ especially, had an unmatched swagger to it. The staggered high-pitched vocals and overdriven bass-kicks gave two fingers to all the production techniques we were used to, and opened our eyes to a whole new genre of music. It was undoubtedly our most listened-to track of 2008, and changed our original IDM approach to beat-making dramatically.



**Mount Kimbie – ‘Maybes’**  
There’s a lot to be said about the music that has come out of London, particularly the dubstep scene. But for us, the first two Mount Kimbie EPs on Hot Flush hit the nail on the head. The track ‘Maybes’ stands out. The opening piano build that starts off drenched in a thick reverb that takes you to some of the most exciting phrases in dance music of the last few years is more than seminal. All the percussion lines manage to sound like they’ve been dropped in puddles of water. What’s amazing is it’s so subtle. Halfway through the track you realise that nothing’s disappeared and it’s just been a constant build. When all is said and done, Mount Kimbie are a power house, and this is their atom bomb.

**Secede – ‘Leraine ft. Kettle’**  
This is another one of those tracks that starts with sounds that practically put you on top of a mountain. Windy and distant ambiance. One of the best keyboard progressions we know creeps in underneath and even though it’s blanketed with filters, reverbs and who knows what; you just know what’s coming. It’s future music and it’s really pretty. You can tell that Kettel weighed in heavily on this track, and because of that it’s so special. It keeps growing and wets you up more and more as you listen. To this day we’ve never come close to replicating the lead synth sound, despite many attempts. We’ll pay good money to whoever can...

**Boards of Canada - ‘Roygbiv’**  
Quite an unusual track, but an undeniable favourite for all Warp fans. This song was one of the innovators of instrumental hip-hop, and the most single-worthy track off their album *Music Has The Right To Children*. For us, this was one of the tracks (and albums) that brought us all together in the first place, and inspired us to begin the band. Structurally and aesthetically, it was what we first aspired to, and our earliest tracks were blatant rip-offs. The synth that drives it has such warmth and it seems odd to be picked as a lead. Despite this, it manages to intertwine itself perfectly with the beat and never seems out of place. Combined with perfect vocal snippets and reverbed piano, ‘Roygbiv’ ties up perfectly making it an absolute classic of the genre.

**+DOME is released through Rice Is Nice/ Popfrenzy.**



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