

*Have you done everything? Have you put away your toys and brushed your fangs? (Lily Munster)*

*Dr. Harvey Baxter: Now, tell me something about your background. For instance, where were you born?*

*Lily Munster: Transylvania. My father is a Count.*

*Dr. Harvey Baxter: And your husband?*

*Lily Munster: No Count.*

*Dr. Harvey Baxter: Bitterness is not the answer. I meant where was he born.*

*Lily Munster: Oh, my husband was made, doctor, not born*

*Dr. Harvey Baxter: Oh yes, of course, that's fine. Every woman should think her husband is a self made man.*

*Lily Munster: Oh, he had help...*

*Dr. Harvey Baxter: No look, tell me, is there another woman?*

*Lily Munster: No, the doctor quit after Herman.*

Hello friends and partners,

MIDEM around the corner - Andres will be in Cannes – the rest of the MDM crew has to stay in Berlin this year

BUSH'S IRAQ STRATEGY- More Blood, More Money, More Doubts

130,000 US soldiers haven't been able to bring peace to Iraq. Now George W. Bush has admitted his error -- and is sending in a further 21,000 troops. The US President is thus almost completely ignoring the recommendations of the Baker Commission.

Yvonne De Carlo, the beautiful star who played Moses' wife in "The Ten Commandments" but achieved her greatest popularity on TV's "The Munsters," has died. She was 84. De Carlo died of natural causes Monday at the Motion Picture & Television facility in suburban Los Angeles.

De Carlo, whose shapely figure helped launch her career in B-movie desert adventures and Westerns, rose to more important roles in the 1950s. Later, she had a key role in a landmark Broadway musical, Stephen Sondheim's "Follies."

But for TV viewers, she will always be known as Lily Munster in the 1964-1966 slapstick horror-movie spoof "The Munsters." The series (the name allegedly derived from "fun-monsters") offered a gallery of Universal Pictures grotesques, including Dracula and Frankenstein's monster, in a cobwebbed gothic setting.

WFMU has posted an MP3 of this 1972 record titled "Play It Safe! Vol. 4."

It's 47 minutes of conversation between a couple that's meant to be played when you're away from home to make thieves think your place is occupied

[http://blog.wfmu.org/freeform/2007/01/365\\_days\\_10\\_pla.html](http://blog.wfmu.org/freeform/2007/01/365_days_10_pla.html)

MORE ABOUT THE MUNSTERS:

Their pets

- \* Spot - A fire-breathing Dragon living under the staircase. Though never fully appearing on camera, his eyes could be seen glowing in the darkness beneath as a hinged section of the stair steps swung open by tilting backward one of the bannister newels.
- \* Igor - A bat (or perhaps a transformed vampire) who lives in Grandpa's lab and assists with his work.
- \* Kittycat - An average-sized black cat who roars like a lion.
- \* Charlie - A Talking raven who lives in the cuckoo clock in the living room (usually voiced by Mel Blanc).
- \* Goldfish - They devour food like ravenous piranhas.
- \* Elmer - A snake that lived beneath the garbage bin in the backyard.

#### Other relatives

- \* Charlie Munster - Herman's twin brother
- \* Ronald Dracula - Grandpa's younger cousin, a vampire
- \* Lester Dracula - Lily's brother, a werewolf
- \* Uncle Gilbert - Otherwise known as the Creature from the Black Lagoon
- \* Uncle Boris and Aunt Mina - Never depicted, said to live in Death Valley
- \* Cousin Phantom - Otherwise known as the Phantom of the Opera. Has a bad habit of shattering fragile objects with his voice when hitting high notes.
- \* Humphrey - A cousin of Grandpa's, who Grandpa hasn't spoken to since he stole his aspirin during the Black Plague.

#### Films

Several Munster films were released, two with the original cast.

- \* Munster Go Home! ~ (1966) The Munsters go to England to claim the Munster Hall after the death of an old relative. The film starred the series' cast with the exception of Pat Priest who was replaced by Universal Pictures by their contract player, Debbie Watson in a controversial move that was not well received by fans of the series, although most enjoyed the film and the chance to see the Munsters in color for the first time.
- \* The Munsters Revenge ~ (1981) A TV movie. The owner of a museum with a Munsters exhibit makes robots of Herman and Grandpa and uses them to rob a bank. Gwynne, De Carlo, and Lewis recreated their roles but Eddie and Marilyn were played by new young performers.
- \* Here Come the Munsters ~ (1995) A TV movie. The family search for Herman's brother-in-law Norman Hyde, only to find out that he has turned himself into Brent Jekyll, who is running for congress, and Grandpa must make a formula to change him back. The film featured a cameo scene of DeCarlo, Lewis, Priest, and Patrick as a bickering family in restaurant.
- \* The Munsters' Scary Little Christmas ~ (1996)
- \* The Munsters ~ In production, probably due for a 2007 release date.

#### Trivia about the munsters

\* George Barris built two automobiles for the show: "The Munster Koach", a hot rod built on a lengthened 1923 Ford Model T chassis with a custom hearse body, and Dragula (which inspired a Rob Zombie song by the same name), which was a drag car built from a coffin, which Grandpa used to win back "The Munster Koach" after Herman lost it in a race. (According to Barris, a real coffin was, in fact, purchased for the car.) In real life Yvonne de Carlo drove a Jaguar sedan fitted with custom-made "spooky" ornaments, for example spider webs on the rims. She had to give up on it, as the car was repeatedly vandalized by "fans" hunting for souvenirs.

\* The original series began with Beverley Owen in the role of Marilyn. According to Al Lewis in a 2001 interview with Pittsburgh radio's Doug Hoerth, Owen was having relationship problems that diverted her attention away from the series. After Lewis and Fred Gwynne petitioned the studio, the actress was "let go". The role was taken over in episode 14 by Pat Priest.

\* Despite popular belief, Herman and Lily Munster were not the first television couple to share the same bed. That honor belongs to "Mary Kay and Johnny", which aired in 1947. Mary Kay and Johnny Stearns were husband and wife in "real life." Samantha and Darrin Stephens of "Bewitched" were the first live-action TV couple, with the actors not married to each other in "real life," to sleep in a double bed. The episode in question, "Little Pitchers Have Big Fears," aired on October 22, 1964. "The Munsters" showed Herman and Lily first sharing a bed in the episode "Autumn Croakus" on November 26, 1964. [1]

\* Immediately after the show ended, the cast began filming a feature film, "Munster, Go Home!". Producers replaced Pat Priest with teenage actress Debbie Watson. Priest commented on the DVD interview that she was devastated at the producer's decision to not include the then-30-year-old actress.

\* The first television movie, "The Munster's Revenge", reunited DeCarlo, Gwynne, and Lewis. Jo McDonnell and KC Martell played Marilyn and Eddie.

\* A revival of the show, "The Munsters Today" ran from 1988 to 1991. It featured John Schuck (Herman) Lee Meriwether (Lily), Howard Morton (Grandpa), Jason Marsden (Eddie), and Mary-Ellen Dunbar and Hilary Van Dyke (Marilyn). This time, the first Marilyn (Dunbar) only lasted one episode.

\* Yet another cast appeared in the made-for-tv movies "Here Come the Munsters" and "The Munsters Scary Little Christmas". Yvonne DeCarlo, Al Lewis, Pat Priest, and Butch Patrick make a cameo appearance in the first of these as restaurant guests.

\* Gold Key produced a "Munsters" comic book. When it first appeared, the Comics Code Authority still forbade the appearance of vampires in comic books. Lily and Grandpa were permitted without apparent objection.

\* The show is often compared with "The Addams Family", which premiered and ended during the same two television seasons.

\* Bert Lahr was in the running for the role of Grandpa.

\* Butch Patrick (Eddie) starred in a 1970s Saturday morning live-action series called "Lidsville". He recorded a pop song in the early 1980s called "Whatever happened to Eddie?". In the 1990s, he sold custom made Woof-Woof dolls.

\* The Simpsons episode Treehouse of Horror XI from season 12 started out with the Simpsons as the Munsters, who were then killed by an angry mob.

\* The Munster's Victorian home is also the home of Gabrielle and Carlos Solis in ABC's Desperate Housewives

\* The episode "Hot Rod Herman" was partially filmed at Lions Drag Strip, a defunct raceway near Long Beach, California.

*Grandpa: When Herman and Lilly think their little boy is sick, they'll be so worried, it will bring them back together.*

*Marilyn Munster: Grandpa, you're a psychologist!*

*Grandpa: No I'm not, it's a trick I learned from watching old Shirley Temple movies*

<http://www.munsters.com/>

DID YOU KNOW:

TODAY IS ROBERTS BIRTHDAY...

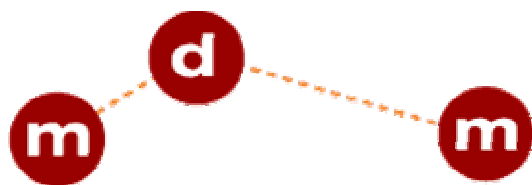
Peace, respect and a nice WE

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**MDM newsletter Week 02**

**Please Note:**

It is absolutely important to order with the **MDM references** !!!!  
Not all products listed are available for all territories. Please check your local restrictions.  
To ensure delivery please pre-order at least 14 days in advance !

All datas changed are marked in **red**

And as usuall in the first newsletter of a year: All items with the full info again !

**OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW ! OUT NOW !**

**SINGLES OUT NOW !!**

**SINGLES**

**SINGLES OUT NOW !!**

**KABUKI** Fever Pitch / Lunar Phase 12" Combination Records / core 046-1 881390214662 21466 0271 X\_\_  
A: Fever Pitch, B: Lunar Phase

**PORTABLE** Speak Out 12" Süd Electronic / süd009 881390197965 19796 0273 X\_\_

**REVIEW at TEXTURA** : Alan Abrahams recently created Bodycode as an adjunct alias to Portable, the idea being that the former would represent Abrahams' club-oriented music and the latter his more experimental explorations—a perfectly reasonable idea but one hardly borne out by the new Portable 12-inch Speak Out and its beautifully swinging house cuts. In fact, the major Portable-related development isn't its experimental flavour but the prominent role of Abrahams'

vocals. Often when a techno or house artist decides to add vocals to the mix, the results underwhelm when the singing proves to be merely serviceable, but that's not the case here, as Abrahams' vocals are surprisingly strong.

The 11-minute "Take Action" opens with a minimal pulse peppered by staccato croaking accents before the vocals appear, alternating between a lower register monotone and a delicate refrain ("I don't want to / I don't want to / I don't want to lose it") that rapidly becomes a potent hook. Despite the robotic delivery, the humanity in his singing won't be denied and Abrahams' voice takes on a Bowie-like tone in the lower register. The B-side's "Bubble World" churns hypnotically, with its infectious swing and vocal chants ("Of the future version of myself / To the future version of myself") more explicitly referencing Abrahams' African roots. Speak Out's apparently a precursor to a 2007 Portable album on Süd Electronic; let's hope the full-length makes good on the promise of this fabulous appetizer.

**Tracklisting:** a. Take Action; b. Bubble World

LONGPLAY OUT NOW !!

LONGPLAY

LONGPLAY OUT NOW !!

NO LONGPLAY RELEASES THIS WEEK

RERELEASE OF THE WEEK

RERELEASE OF THE WEEK

RERELEASE OF THE WEEK

RERELEASE OF THE WEEK

ROOT 70	Heaps Dub	LP	Nonplace / non20LP	881390257010	25701	0661	X__
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ROOT 70	Heaps Dub	CD	Nonplace / non20CD	881390257027	25702	0861	X__
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Ü J ReRelease Of The Week! With two nice reviews:

*acoustic dub masterpiece! An acoustic jazz quartet (plus guests) reinterpret the compositions of dub meister Burnt Friedman with amazing results. taking cuts from various releases by Friedman & the Nu Dub Players & Flanger, etc. Root 70 re-arrange these tracks for a set of killer dub jazz. highly inventive & skilled this cd cooks with heady brilliance. the earlier versions are stripped of any electronic or programmed embellishment but they retain their fully fleshed out richness. Adrian Sherwood, Bill Laswell & Jah Wobble should take note. this cd exposes the lame, muzak like quality of those once innovators & displays a sweaty energy unlike anything else. the original versions of these cuts are amazing in themselves & these faithful & lusty remakes are tremendous. (M. Miller)*

*Not only my favorite album of 2006; this is probably one of my favorite albums of the last five years. The backstory is almost too clever for its own good: jazz quartet arranges and performs the music of Burnt Friedman and Flanger (Friedman's collaborative hyperjazz project with Atom Heart), then turns over the tapes to Friedman himself, who remixes it all in a dizzying game of round-robin. But there's nothing pretentious or cutesy about the final product, which simply offers 10 tracks of dizzyingly expressive fare. It's the kind of album that makes you think about music in the way you think about language, raising ideas about logic, communication, abstraction, games, connotation, secrets and hints. The playing is wildly accomplished: virtuosic without calling undue attention to its own virtuosity, it's muscular, tender, and brilliantly nuanced. Bonus points for the fact that every track on the album is exactly five minutes long, and yet you'd never know it from listening alone. (I didn't figure out that factoid until after about 20 listens, when I happened to glance at the "Time" column in iTunes; I thought there must be some kind of database error, but no. Mr. Friedman, you are a cheeky bastard.) More bonus points: Nils Wogram's trombone solo on the closing "Nightbeat" is simply the most perfect 24 bars of music this year. (Phillip Sherburne)*

STILL FRESH	STILL FRESH	STILL FRESH	STILL FRESH	STILL FRESH	STILL FRESH	STILL FRESH	STILL FRESH
GAISER	Neural Block	12"	Minus / 45	881390584567	58456	0373	X__
O.S.T.	Vampyros Lesbos (Sexadelic Dance Party)	2xLP	Crippled Dick Hot Wax/cdhw 102-1	881390600212	60021	1063	X__
O.S.T.	Vampyros Lesbos (Sexadelic Dance Party)	CD	Crippled Dick Hot Wax/cdhw 102-2	881390600229	60022	0861	X__

**UPCOMING RELEASES      UPCOMING RELEASES      UPCOMING RELEASES**

SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03	SINGLES WEEK 03
<b>PRESALE:</b> Streetdate: 19.01.07							
O.M.F.O	Aelita	2x7"	Essay Edition Solaris / SOL 01	881390713370	71137	0503	X__
Ü J	for info see week 01						
<b>TRACKLISTING:</b>							
Single 1: A. Aelita - <b>OMFO</b> original mix (written and produced by G.Popov), B. Aelita - emixed by <b>Andreas Remmer (Dub Tractor)</b>							
Single 2: A. Aelita - remixed by <b>LEE NORRIS (METAMATICS)</b> , B. Aelita - remixed by <b>SIMON WALLEY (CIM)</b>							
<b>PRESALE:</b> Streetdate: 19.01.07							
V.A.	Cheap Electric Paradise	12"	Essay Edition Solaris / SOL 02	881390711468	71146	0273	X__
Ü J	for info see week 01						
<b>TRACKLISTING:</b>	A 1. Electrisher generator (Gas&Yustein) written by G. Popov, Y. Yustein, A 2. Pacific (Zodiac) written by J. Lussens, A 3. Torpedo girls (Aavikko) written by Aavikko, B 1. Apple blossom (OMFO) written by G. Popov, B 2. Hotel Supernova (Felix Kubin) written by F. Kubin, B 3. Cheap electric paradise written by G. Popov,						
<b>PRESALE:</b> Streetdate: 19.01.07							
V.A.	Omnipresence	12"	Essay Edition Solaris / SOL 03	881390711567	71156	0273	X__
<b>Received only very limited stock of this one – so we can supply just a handfull to everyone and will delete it straightaway</b>							

LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03	LONGPLAY WEEK 03
<b>PRESALE:</b> Streetdate: 19.01.07							
JEFFREY BÜTZER	She Traded Her Leg	CD	Lona Records /LOCD20	881390614028	61402	0861	X__

Ü J for info see week 01

**TRACKLISTING:** 01. She Traded Her Leg, 02. Piper Cub, 03. Rabbit Catcher, 04. An Eskimos Dream, 05. Hoodwinked, 06. Wooden Giraffe, 07. A Narrow Pit, 08. Dendrobium, 09. The Scrivener, 10. Tarred and Feathered, 11. Carbonated Sewing Machine, 12. Valse 1, 13. Lucy's Theme, 14. Broken Blunderbuss, One Hundred and Sixty Three Black Bubbles: 15. part 1, 16. part 2, 17. part 3, 18. part 4, 19. part 5, 20. part 6, 21. Her Body is a Swamp

**FILE UNDER: Experimental**

**FOR FANS OF YANN TIERSEN, PASCAL COMELADE, KLIMPEREI**

**Influences:** Jeffrey's love of European cinema led him to the composers: Michael Nyman, Nino Rota and Ennio Morricone. Other artists that have influenced his work include: Tom Waits, Harry Partch, Captain Beefheart, Nick Cave, Kurt Weill, John Zorn, Moondog and Edith Piaf. Gypsy, musette, jazz and surf music have also contributed to his unique sound.

**KEY SELLING POINTS:**

Seeming at first like a jolly dose of gypsy or circus music, **JEFFREY BÜTZER's** debut album with Lona Records, *She Traded Her Leg* quickly strikes a chord with its particular brand of percussive lo-fi minimalism tinged with cinematic overtones

<http://www.myspace.com/jeffreybutzer>

<http://www.lona-records.com/>

**PRESALE: Streetdate: 19.01.07 NEW!**

<b>BILL LASWELL</b>	<b>City Of Light</b>	<b>CD</b>	<b>Sub Rosa / SR114</b>	<b>5411867111146</b>	<b>42762</b>	<b>0861</b>	<b>X__</b>
<b>BILL LASWELL</b>	<b>Lo-Def Pressure</b>	<b>CD</b>	<b>Sub Rosa / SR150</b>	<b>5411867111504</b>	<b>42772</b>	<b>0861</b>	<b>X__</b>
<b>BILL LASWELL</b>	<b>Hashisheen</b>	<b>CD</b>	<b>Sub Rosa / SR154</b>	<b>5411867111542</b>	<b>42782</b>	<b>0861</b>	<b>X__</b>

Ü J for info see week 01

**THE BILL LASWELL MYSTIC TRILOGY IS BACK**

**TRACK LISTING City Of Light**

01 Nothing ; 02 Kala ; 03 Kahsi ; 04 Above The Earth

**TRACK LISTING Lo Def Pressure**

01 shivamythscience ; 02 black ice

**TRACK LISTING Hashisheen**

01 First Reading ; 02 The Old Man Of The Mountain ; 03 The Western Lands ; 04 The Spilled Cup ; 05 Marco Polo's Talk ; 06 Pilgrimage To Cairo ; 07 Freya Stark At Alamut ; 08 Castles ; 09 Hashish Poem ; 10 Sinan's Boat ; 11 Assassinations ; 12 The Mongols Destroy Alamut ; 13 The Divine Self ; 14 Morning High ; 15 A Quick Trip To Alamut ; 16 Slogans ; 17 Book Of The Highest Initiation ; 18 The Lord Of The Ressurrection ; 19 Assassiations ; 20 Tale Of The Caliph Hakem ; 21 The Assassins ; 22 Last Reading

**SINGLES WEEK 04**

**SINGLES WEEK 04**

**SINGLES WEEK 04**

**SINGLES WEEK 04**

**SINGLES WEEK 04**

**PRESALE: Streetdate: 26.01.07**

<b>NAVEL</b>	<b>Forsaken Speech</b>	<b>7"</b>	<b>Louisville Records / LVR020-2</b>	<b>4019593000621</b>	<b>19207</b>	<b>0233</b>	<b>X__</b>
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Ü J for info see week 01

“Younger and better looking than the Arctic Monkeys while Pete Doherty is licking their boots for a lesson in Rock” (NME)

TRACKLISTING: 1. ForsakenSpeech 2:40, 2. Manners And Philosophies 3:15

PRESALE: Streetdate: 26.01.07

V.A.	Traffic III part 3	10"	Combination / Core 049-1	881390214969	21496	0273	X__
Ü J	for info see week 01						

Cover: "Diorama-Drama" by Frank Jebe enclosed as a folded cover-print poster !!!

Tracks: A: LOWTEC - Chord Memory , B: DAZKO - WaitApplyAbuse

**MINUS BACKCATALOG RESTOCKS**

PRESALE: Streetdate: 26.01.07

RICHIE HAWTIN	Decks EFX & 909 (EP)	12"	Minus / MINUS 04	881390580460	58046	0373	X__
BUG VS HAWTIN	Low Blow	12"	Minus / MINUS 09	881390580965	58096	0373	X__
PLASTIKMAN	I Don' t Know	12"	Minus / MINUS 19	881390581962	58196	0373	X__
RUN STOP RESTORE	Geometry	12"	Minus / MINUS 20	881390582068	58206	0373	X__
FALSE	Sink The Ship	12"	Minus / MINUS 21	881390582167	58216	0373	X__
MARC HOULE	Restore	2x 12"	Minus / MINUS 23LP	881390582365	58236	1061	X__
MATHEW JONSON	Decompression	12"	Minus / MINUS 24	881390582464	58246	0373	X__
RICHIE HAWTIN	The Tunnel	12"	Minus / MINUS 33	881390583362	58336	0373	X__
RICHIE HAWTIN	Orange	12"	Minus / MINUS ORANGE	881390580064	58006	0373	X__
HARDTRAX (aka RICHIE HAWTIN)	Hardtrax Vol. III	12"	Minus Plus8/ MINUS PLUS8080	881390628063	62806	0373	X__
ADAM BEYER	A Walking Contradiction	12"	Minus Plus8/ MINUS PLUS8087	881390628766	62876	0373	X__

Ü J Restocks!

**LONGPLAY WEEK 04**

**LONGPLAY WEEK 04**

**LONGPLAY WEEK 04**

**LONGPLAY WEEK 04**

**LONGPLAY WEEK 04**

PRESALE: Streetdate: 26.01.07

BAJA	Maps/Systemalheur	CD	StiIII / SCD007	5413356089721	11172	0861	X__
Ü J	for info see week 01						

TRACKLISTING

MAPS : 1. Maps , 2. Meet Me At The Bridge 3. Anatomy And Variation 4. Balkan Express Pt.III 5. Insularidade 6. Small Scales 7. C'mon Roxy 8. Breakfast With Hostages

SYSTEMALHEUR : 10. Droma Waves, 11. Realphabetization, 12. Nona's Theme , 13. Systemalheur, 14. The Final Night Of The Glimmercities , 15. Kamengrad  
Web / links / video / other info : [www.stilll.org](http://www.stilll.org) [www.myspace.com/bajaband](http://www.myspace.com/bajaband)

**PRESALE: Streetdate: 26.01.07 NEW!**

**RADICALFASHION-** Odori CD Hefty Records / HEFTY 059 608401005923 15592 0861 X\_\_\_  
Ü J for info see week 01

Chicago-based HEFTY Records is proud to offer the debut album by Japan's **RADICALFASHION**. Fans of musical acts like **RYUICHI SAKAMOTO, STEVE REICH, NOBUKAZU TAKEMURA, THE BOOKS, MAX RICHTER** and **CORNELIUS** should take note of this exciting and refreshing collection of compositions.

**TRACKLISTING:** 1. Opening, 2. Suna, 3. Thousand (feat Carl Stone), 4. Usunibi (feat Carl Stone), 5. Ballet, 6. Shousetsu, 7. Shunpoudoh, 8. Toh-Koh, 9. Photo Dynasmo, 10. Mask

**KEY SELLING POINTS:**

-**radicalfashion** will have the song "Shunpoudoh" featured on the December issue **Wire Magazine / Wire Tapper CD** compilation, which should get readers acquainted with our new artist.

**PRESALE: Streetdate: 26.01.07**

**TG MAUSS** Gravity Will Keep Us All Together CD Quatermass / QS165 5411867171652 42702 0861 X\_\_\_  
Ü J for info see week 01

**TRACK LISTING**

01 You Want What I Want 3.33 ; 02 Multiple Face 4.43 ; 03 Take You Down 4.15 ; 04 All Is Not Enough 4.55 ; 05 Print Screen 4.03 ; 06 Wait, It'S Me! 2.19 ; 07 Heavyweighted 3.56 ; 08 Wanna Be 4.04 ; 09 Check Out My Name 4.05 ; 10 Gravity 4.45 ; 11 Friday Night 3.42

**keypoints**

- \* catchy cocktail of playful beat and brit-pop melodies, stomping 80s disco and hippiesque country
- \* from October, live performance tour as a duo
- \* <http://www.tgmauss.de/>

**SINGLES WEEK 04**

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**SINGLES WEEK 04**

**SINGLES WEEK 04**

**PRESALE: Streetdate: 02.02.07**

**FRIVOLOUS** Midnight Black Indulgence 12" Scape / sc43 881390104369 10436 0271 X\_\_\_  
Ü J for info see week 01

**TRACKLISTING 12:** a1 Me and My Social Anxiety (5:30), a2 Sooo Savey (7:18), b1 Forget The Funk (7:48), b2 Good-Bye Regrets (6:10)

**PRESALE: Streetdate: 02.02.07**

**HÅKAN LIDBO** Call For Islam 12" Musick / musick 13 881390237364 23736 0273 X\_\_\_  
Ü J for info see week 01

**MUSICK IS A SUBDEVISION OF SHITKATAPULT**

Tracklisting:: A: Call for Islam, B1: Half Man Half Lobster, B2: Speedway

**LONGPLAY WEEK 04****LONGPLAY WEEK 04****LONGPLAY WEEK 04****LONGPLAY WEEK 04****LONGPLAY WEEK 04****PRESALE: Streetdate: 02.02.07****FRIVOLOUS** **Midnight Black Indulgence** **CD** **Scape / sc43CD** **4015698243321** **10432** **0861** **X\_\_****Ü J** **for info see week 01****TRACKLISTING CD;** 1. Me and My Social Anxiety (5:30), 2. Sooo Savey (7:18), 3. The Long Way... (3:22), 4. Post Depression (1:12), 5. Forget The Funk (7:48), 6. Abandoned Earth (1:34), 7. Good-Bye Regrets (6:10), 8. High On The Plate (2:44), 9. The Duct-Tape Mechanics (5:58), 10. Perle Moon (5:39), 11. You Gotta Sing (2:30)**FILE UNDER:** electronic / dance / ~scape**SALES NOTES:**

- \* Frivolous a protagonist of the minimal house scene, is releasing his refreshing and outstanding electronic pop debut on scape.
- \* previous releases on the techno- and house labels Background Records (Duesseldorf) and Karloff Recordings (sublabel of Substatic - Cologne/Berlin)
- \* Frivolous is a constantly touring live act and dj. During the past years he played in various clubs and Festivals all over Europe, Canada and the US. Among Others there were appearances at Club Transmediale (Berlin) 2006. Bleeding edge festival (California) 2006, Jazz Festival (Montreal) 2006, Marke B (Berlin) 2005, Mutek Festival (Montreal) 2004, Seasides Festival (Tel Aviv) 2006
- \* Frivolous is known for his fresh and unique live sets, moving between house, electronic pop, swing and jazz with him singing and using costumes and several gadgets for his stage performance

find an excerpt of Frivolous' appearances in clubs and medias at [http://www.frivolouslive.com/frivolous\\_presspack\\_screen.pdf](http://www.frivolouslive.com/frivolous_presspack_screen.pdf)**additional press quotes on past releases:****earplug sept 05**

"it's one of the year's great unexpected pleasures."

**Grooves Magazine**

"Look up "frivolous" in the dictionary and you'll find "unworthy of serious attention," "trivial," and "inappropriately silly," none of which apply to the music of Vancouverite Daniel Gardner."

**11thHour.com**

" Digital dance music at its best (and unsurprisingly made in Canada) - I urge you all to try and listen to this. " (4 /5 points)

**Covert.uk.com**

"The great hero of little miracles is back"

**LONGPLAY WEEK 05****LONGPLAY WEEK 05****LONGPLAY WEEK 05****LONGPLAY WEEK 05****LONGPLAY WEEK 05****PRESALE: Streetdate: 09.02.07****BROKEN SOCIAL SCENE** **Feel Good Lost** **2x LP** **Arts&crafts / A&C005LP** **827590050013** **41051** **1061** **X\_\_**

Ü J New!

**“FEEL GOOD LOST” NOW AVAILABLE ON VINYL!!**

Finally here it is - the album all began with now available on vinyl- free for all of europe **except Germany**

"After being completely blown-away by You Forgot It In People earlier this year, I simply had to hunt down anything else that **BROKEN SOCIAL SCENE** had done." - Almostcool.com.

"Feel Good Lost conveys the cocoon-like bliss of two boys staying up all night during a sleep-over, in their corner of the world, bonding over the joy of making music" - Eye Weekly, Toronto.

"Warm and slumbering, certainly more mature than most bands are capable of"- San Francisco Weekly

**BROKEN SOCIAL SCENE** materialized in 1999 when **K.C. ACCIDENTAL'S** Kevin Drew and Brendan Canning, formerly of **BY DIVINE RIGHT**, bonded their friendship into a band. They spent the next few years honing an atmospheric rock sound in their native Toronto and the dynamic was great. Feel Good Lost marked their debut album in 2001 and introduced a revolving cast of Canadian indie musicians. Drew's fellow mate from **DO MAKE SAY THINK**, Charles Spearin, was added to the band, as well as Evan Cranley (**STARS**), James Shaw, and Emily Haines (**METRIC**). By the time their guitar-fueled sophomore effort, You Forgot It in People, was released in fall 2002, **BROKEN SOCIAL SCENE** had become an 11-piece collective. **JASON COLLETT**, Andrew Whiteman, Justin Peroff and **LESLIE FEIST** fulfilled the band's bombastic, orchestrated sound and critics loved it. You Forgot It In People was a buzz among indie cohorts and plans for a stateside release on Arts & Crafts was slated for the following summer. A surprise, however, coincided those plans in spring 2003 when **BROKEN SOCIAL SCENE** won a Juno for "Alternative Album of the Year" for You Forgot It In People. In order to maintain praise from critics, the band issued their first ever b-siders & rarities collection, Bee Hives, in spring 2004. Currently BSS is working on their next album, but for real crate diggers, there's the album that got everything started: "Feel Good Lost" The biggest error one can make is expecting this album to be anything like "Forgot". If anything, it's quite the opposite - no barn-storming guitars, no extreme pace changes, and hell, no vocals! This album has the pure and simple goal of hitting atmosphere - and it does its job incredibly well. This is an emotional album, pure and simple. Each piece evokes a feeling or mood inside of you - sometimes you just have to wait until the right moment.. Take the fuzzed-out atmosphere guitar of "Passport Radio" as a good guiding light for the eve. The drums decide to want to dance around a little bit on "Alive in 85", but something like the near-tribal "Stomach Song" comes into play, and your mindset is changed yet again. The band finds melodies in simple-yet-beautiful guitar lines, like a downtempo Explosions in the Sky. Throughout the album, a particular string sample does occasionally find its way into the songs, as if to act as a unifying theme - it never fully materializes, but provides a glimmer of familiarity in the sometimes vast-instrumental landscape that lies before you. Every listener will identify with a particular section of the album or a particular song, which leads to my personal highlight of the album, the mere 3:06-long "Guilty Cubicles" - a lullaby of a guitar line that creates a feeling of desired love and nights where getting home is only a secondary priority. It's a beautiful highlight to an already-beautiful album.

By all means, this isn't something you absorb in one listen. It will take awhile for the "Forgot It"-fan to get used to this slower and dreamier incarnation of the band, but for those who can lay expectations aside and accept the album for what it is - you have a new soundtrack for you life. Enjoy. FGL is an ambient space pop odyssey, a beautiful and dreamy introduction into the current wall of sound that is **BROKEN SOCIAL SCENE**.

TRACKLISTING: I Slept With Bonhomme at the CBC, Guilty Cubicles, Love and Mathematics, Passport Radio, Alive in 85, Prison Province, Blues for Uncle Gibb, Stomach Song, Mossbraker, Feel Good Lost, Last Place, Cranley's Gonna Make It,

**KEY SELLING POINTS:**

Until now, Feel Good Lost has been hard to find and available only at import pricing

Positioned next to You Forgot It In People, this title will sell itself!

**Still available:**

**BROKEN SOCIAL SCENE**      **Feel Good Lost**      **CD**      **Arts&crafts / A&C005**      **827590050020**      **41052**      **0861**      **X\_\_**

**PRESALE: Streetdate: 09.02.07**  
**THE ETERNALS Heavy International 2xLP Aesthetics / ast44 673431004413 37441 1231 X\_\_**  
**THE ETERNALS Heavy International CD Aesthetics / ast44CD 673431004420 37442 0861 X\_\_**  
**Ü J for info see week 01**  
**Vinyl version is limited to 500 copies worldwide and includes a poster. CD and Vinyl include free stickers**

**Track Listing**

The Mix Is So Bizarre ; Astra 3B ; Patch of Blue ; Beware The Swordbat ; Remove Ya ; Feed The Youth (Stage A Coup) ; Heavy International ; Crime ; The Origin Of The Heatray ; Too Many People (Do The Wrong Thing) ; It Is Later Than You Think (Pt.1&2) ; Scorpion ; M.O.A.B.

**Selling Points**

- Their 2nd 4 week European tour scheduled for April, 2007, incl 2 performances in London at All Tomorrow's Parties.
- Recent movie appearance in Afro-punk.
- Toured with Tortoise, Beans, Brokeback and Califone, Mars Volta, Stereolab, Fugazi, Hood, Anti-Pop Consortium.
- Remixed by: Prefuse 73, A Grape Dope (Johnny of Tortoise), Birthmark, Exercise Tiger.
- Damon's done cover artwork for: At The Drive In, Dismemberment Plan, A Grape Dope, Omar Rodriguez (Mars Volta), and Savath & Savalas.
- [www.myspace/eternalsthe](http://www.myspace/eternalsthe)

**Quotes**

"Untaggable" - **Simon Reynolds** / "An eccentric, genre-defying sound" - **Chicago Reader** / "Dirty disco-punk, filthy dub reggae, and filthier funk" – **Grooves** / "N\*E\*R\*D meets specials. A mission against political apathy" - **The Wire** / "Pre-digital dancehall and a patina of modern hip-hop" - **Seattle Weekly** / "Making art out of punk, jazz, soul and dub" - **Magnet**

**PRESALE: Streetdate: 09.02.07**  
**V.A. Underducks CD Combination / core edition001 881390811120 81112 0321 X\_\_**  
**Ü J for info see week 01**  
**Budget Price! Available for oversea territories only! (Carhartt exclusive in Europe)**

**Tracklisting:** 1.: **CONSIDERATE BUILDERS SCHEME** - Riverton Road 3:22 ; 2.: **THE VULVA STRING QUARTETT** - Out Of Sight (Farben says:It's out of sight mix) 5:23 ; 3.**DOUGLAS GREED** - Schwarzteemagen 6:56 ; 4.**SWIMMINGPOOL** - Last Night - "Roots Of Reggae-Vocal-Mix" by Supermax 5:54 ; 5. **MATT FLORES** feat. **PROSPER JONES & KEMO MC** - Ignoranzshmignoranz 3:19 **previously unreleased** ; 6.: **THE CONSIDERATE BUILDERS SCHEME** - No Way 2:53 **previously unreleased** ; 7.: **KABUKI** -Fever Pitch 5:18 ; 8.: **MATT FLORES** - Wookie Disco 7:47 ; 9.: **JAKE** - Hollow Inside 5:11 ; 10.: **THE VULVA STRING QUARTETT** - Cranberry Song 6:54 **previously unreleased** ; 11.: **SWIMMINGPOOL** - Chic Plaza (lowtec-Remix) 7:43 ; 12. **CHRISTOPHER JUST** - Moiras Theme 6:53 ; 13.: **NORKEN** - Memories 6:16

**PRESALE: Streetdate: 09.02.07**  
**VICTOR BERMON Arriving At Night CD Hefty Records / Hefty 060 608401006029 15602 0861 X\_\_**  
**Ü J for info see week 01**

A cinematic beauty lies at the heart of this gorgeous release and is recommended to fans of **MUM, SAVATH+SAVALAS, THE BOOKS, SUFJAN STEVENS, SAM PREKOP**, etc.

**TRACKLISTING:** 01. Farewell Lunch For Laura, 02. We Face Each Other, 03. Photographs Are Not Memories, 04. Unprepared, 05. View Of The Islands, 06. First Encounters, 07. Portrait, 08. Famous Discussion, 09. Theatre Of Signs, 10. On The Way Back, 11. Stacked Notebooks, 12. Prospect Park, 13. On This Night

**KEY SELLING POINTS:**

-**VICTOR BERMON** has been releasing music for years now on various imprints and under various guises. He has recorded as **FOTEC FOYAMAT** (Traum Records) and **MILLER & FIAM** (Background Records).

-Full priority publicity campaigns are planned for all distributed territories focusing on print/online/radio media outlets.

-Retail co-op budget available for listening posts, price + positions, etc.

-Print + online ads are planned in key territories.

-Extensive EU/Japan/Australia/North America touring planned.

LONGPLAY WEEK 06	LONGPLAY WEEK 06	LONGPLAY WEEK 06	LONGPLAY WEEK 06	LONGPLAY WEEK 06
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**PRESALE: Streetdate: 16.02.07 NEW!**

**JAN DELAY Searchin The Dubs LP Echo Beach / EB058LP 4015698100013 40581 0961 X\_\_**

**JAN DELAY Searchin The Dubs CD Echo Beach / EB058CD 4015698100020 40582 0661 X\_\_**

Ü J for info see week 01

**Tracklisting:**

01 Ragga Styler Dub ; 02 Vergiftet Dub ; 03 Söhne Mannheims Dub ; 04 Lieder Dub ; 05 Flashgott Dub feat Xavier N. & Dennis Dubplate ; 06 Konsolien Dub ; 07 Roter Kopf Dub ; 08 Party Zu Ende Dub

**CD plus bonus video** : Ich will nicht, dass Ihr meine Lider singt

**PRESALE: Streetdate: 16.02.07**

**STEREO TOTAL Party Anticonformiste (Best Of 2xLP Bungalow / bung126 5413356100518 24341 0931 X\_\_**

**STEREO TOTAL The Bungalow Years) gatefold. CD Bungalow / bung126CD 5413356100525 24342 0861 X\_\_**

**STEREO TOTAL Party Anticonformiste (Best Of CD Bungalow / bung126CD 5413356100525 24342 0861 X\_\_**

**STEREO TOTAL The Bungalow Years)**

Ü J for info see week 01

> **Robbie Williams, George Michael, Pink Floyd, All Saints....and now Stereo Total. A "Best of"-Album, just in time...to miss the christmas shopping boom!**

> **with 2 impossible to find songs (In/Out, Carte Postale) and a new version of "Schoen von hinten"**

> **CD with 5 (five) videos (Miau Miau was never shown before) / double gatefolded vinyl**

**TRACKLISTING:**

**I. (CHANSON)**

Schön von hinten (**new unreleased version**) ; Supergirl ; Les chansons d'A ; Dactylo Rock ; Touche-moi ; Cosmonaute

**II. (EIGHTIES-ELECTRO)**

Ach ach Liebling ; I love you ONO ; Sweet Charlotte ; Musique automatique ; Exakt neutral ; Supercool

**III. (ROCK'N'ROLL)**

Comme un garçon ; Lunatique ; Miau miau ; Carte postale (**long deleted b-side**) ; In/out (**long deleted b-side**) ; Für immer 16

**IV. (DISCO)**

Party anticonformiste ; Holiday Inn ; Push it ; Liebe zu dritt ; C'est la mort ; Wir tanzen im Viereck

**CD plus 5 Videos:**

Liebe zu dritt, ; Wir tanzen im Viereck ; Holiday Inn ; Schön von hinten ; Miau Miau (**exclusive**)

LONGPLAY WEEK 08	LONGPLAY WEEK 08	LONGPLAY WEEK 08	LONGPLAY WEEK 08	LONGPLAY WEEK 08
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**PRESALE: Streetdate: 23.02.07**

**BERNARD FOWLER Friends With Privileges CD Dude Records / DR103 4015698246025 80832 0861 X\_\_**

Ü J for info see week 01

**Track listing:**

1. Pop That Thang ; 2. Cinnamon Girl ; 3. Your Future ; 4. I Go To Pieces ; 5. Broken Man ; 6. Get Away ; 7. Trance ; 8. New York Time ; 9. Wild Horses ; 10. Small ; 11. You Know What I Mean ; 12. Never Met A Girl

**PRESALE: Streetdate: 23.02.07**

**ISRAEL QUELLET Oppressum CD Sub Rosa / SR244 5411867112440 42752 0861 X\_\_**

Ü J for info see week 01

**PRESALE: Streetdate: 23.02.07**

**V.A. Parlez Vous Pop? CD Bureau B / BB06 4029758595756 58062 0861 X\_\_**

Ü J for info see week 01

Exclusive distribution for the territory of Japan: PopBiz

Parlez vous Pop ? 16 enchanting songs in broken French from the 60s and 70s

**TRACKLISTING**

**SANDIE SHAW** - Stop Je Peux T'Aimer ; **ROY BLACK** – Quand Une Fille ; **MARLENE DIETRICH** – Ou Vont Les Fleurs ; **REINHARD FREDERIK MEY** – Dans Mon Jardin ; **CONNY FROEBOESS** – Chez Nous ; **MANFRED KRUG** – Parlez Moi D'Amour ; **CATERINA VALENTE** – Sait-On Jamais ; **MARIANNE FAITHFULL** – Coquillages ; **MARY ROOS** – L'Autoroute ; **PETER KRAUS** – Je Pense A Toi ; **FREDDY QUINN** – Day O (The Banana Boat Song) ; **LYS ASSIA** – Mama Cha-Cha-Cha ; **IREEN SHEER** – Tous Les Grands Sentiments ; **DUSTY SPRINGFIELD** – Je Ne Peux Pas T'en Vouloir ; **ALEXANDRA** – Solenzara ; **VICKY LEANDROS** – Entre Les Lignes

WEEK 08	STILL's Backcatalogue is now available on midprice!!	WEEK 08
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**PRESALE: Streetdate: 23.02.07**

**ARDEN Conceal CD Still / SCD001 / 5413356708721 11142 0561 X\_\_**

Ü J New! Midprice!

**ARDEN**, the band, unites forward-thinking micro-forces: **MITCHELL AKIYAMA**, **AMUTE**, **SOGAR**, **JEUC DIETRICH**, **CHRIS BAILLEAU**, and **SEBASTIEN ROUX**. Their debut, *Conceal*, was conceived across a three day production bender at an old house nestled in beautiful Belgian country. The album's style marries a minimal-electronic approach with post-rock sensibilities from each artist's sonic palette to birth an entirely unique improvisational sound. *Conceal* is a delightful production piece with unlimited moments of candid melodic beauty that spring into dynamically intense yet masterfully contained emotive exaltations.

**TRACKLISTING**

1. Jardin Opening 2. Smashed Computers and Bad Luck 3. Sleeping in a Strange Bed 4. Grafted Guitars of Unopened Train Doors 5. Ne se Soucier de Rien 6. Kidney's Crash 7. Des Routes Ensoleillées 8. Cello for Sudden Goodbyes.

**PRESALE: Streetdate: 23.02.07**

**OFFTHESKY** **It Is Impossible To Say Just What I Mean** **CD** **Stilll / SCD002 /** **5413356039726** **11152** **0561** **X\_\_**

Ü J New! Midprice!

**OFFTHESKY** "it is impossible to say just what I mean", a line in T.S. Eliot's poem "The love Song of J. Alfred Prufrock", fits apropos as title-to-idea for the artists on-going struggle to transcend innate social limitations. And in the process of completing this album, **OFFTHESKY** (Kentucky based Jason Corder) successfully crossed many boundaries through working with countless musicians to form a diverse sound. "It is impossible to say just what I mean" deftly fuses atmospheric-electronic sensation with heart-felt, post-rock melodies that exists truly as a work of poetry in motion.

**TRACKLIST**

1. Farther from wher we came, 2. Cold as your eyes can be, 3. A matter of feeling, 4. Folly Adieu, 5. Lonely faces, passers by, 6. Elliott goodbye, denouement, 7. Faint, wishful thinking, 8. One moment, 9. Gently down the stream

**PRESALE: Streetdate: 23.02.07**

**V.A.** **Stilllysm I Mean** **CD** **Stilll / SCD003 /** **5413356039924** **11162** **0561** **X\_\_**

Ü J New! Midprice!

Since April 2005, the Stilll label's reputation has continued to grow. The Brussels-based label's first compilation, *Stilllysm*, confirms a commitment to the best in organic electronic post-pop music with melancholic tinge. The compilation includes music from established artists such as **MITCHELL AKIYAMA**, **AOKI TAKAMASA**, **AMUTE**, **GHISLAIN POIRIER**, **PETER PRINCIPLE**, **OFF THE SKY**, **CHRISTOPHE BAILLEAU**, **BENJAMIN LEW**. as well as newer names, including the post-jazz duo **TANGLYPE**, the sonic deconstructed post-rock of **MIKALE DE GRAFF**, the extremely talented **HOLIDAY FOR STRINGS** ( who will soon release their official debut album as a co-production between Stilll an the Canadian label Intr-Version) and many other excellent surprises such as **IMMUNE** and **NOX**, both future full releases from Stilll. Sometimes melodic and dynamic, other times vast, contemplative and ambient, *Stilllysm* is a cohesive and powerful record that willl listeners in anticipation of the great things to come from this new label.

**TRACKLISTING**

1. **MIKALE DE GRAFF** - Dream Feel, 2. **GHISLAIN POIRIER** - They Believe, 3. **HOLIDAY FOR STRINGS** - I Got Two Hands, Three Thumbs On Your Fingers, 4. **AOKI TAKAMSA** - Walking With Polco, 5. **TANGLYPE** - Unwinking Transmission, 6. **NOX** - Nonna, 7. **MITCHELL AKIYAMA** - Early Wake, 8. **MUSIQUES AUTOMOBILES** - Le Bocal de Tom, 9. **OFF THE SKY** - Holiday Crash Pian, 10. **PETER PRINCIPLE** - Untitled, 11. **VIKTOR SJÖBERG** - No Beginning, 12. **CHRISTOPHE BAILIEAU AND WON** - Blue String, 13. **ARDEN** - Locked in the Attic (recorded live at NetDays 2004 - Pian K Brussels), 14. **IMMUNE** - Headfirst, 15. **WIXEL** - Karen Ikea, 16. **AMUTE/ ALINOVSKY/BENJAMIN LEW/ ANNICK DECOENE** - Stilll Here

**PRESS** from monochrom:

An experimental pop compilation, well – is it one? Not by the common definition of pop music, or is it that the adjunct of “experimental” makes it so far away from pop as it is used by mainstream radio to academic circles that it starts to count. Maybe it is just a cop out for using the word pop in opposition to electronica or noise or the sort of freeform music so abundantly trendy during the last months of 2005 (I mean, how did bands like Lightning Bolt, Earth or the Thrones really ever get popular? Reminds me of the Japan Noise craze some years ago, where everyone and his sister started to listen to Merzbow; or rather buy Merzbow-CDs. On the other hand, I am still waiting for those to creep up in second hand stores and bin sales, but maybe those get thrown away for nil resale value, but I am drifting off...). In this respect, the label “experimental pop” comes in quite handy, as signifying something that is good to listen to yet rewarding to think about as well. It goes together with another trend that had been stated in these pages already, which had to do with the growing appearance of guitars (electric and acoustic) and other “traditional” instruments in albums designated as electronic experimental (albums by Fenton, Desormais, Crescent, Lokai, My Jazzy Child, Mimi Secue come to mind). The “stillysm”-compilation makes a perfect update or referral point for this development.

After all the nitpicking about labels, “I got two hands, three thumbs on your finger” by Holiday for Strings is a pop song by all means and sits finely between the instrumental avant-gardism of pickers and pluckers such as Mitchell Akiyama (one of my favourites, see also Avia Gardner, Desormais and solo) and Arden, the intricate meanderings between concrete picking and strumming and island harmonies of Aoki Takamasa and the hip-hop gone electronica of Ghislain Poirier. In most cases electronic sounds and noises are mixed with acoustic sounds, very much like mentioned above, and since that seems to be the main regulation, all paths are open. Nevertheless, most tracks remain comfortably in the rather silent and gentle area of sounds, wether they start with some chaotic noise and glitches such as “Unwinking transmission” by Tangtype or if they are off the hook structures such as “dream feet” by Mikale de Graff. As you can see, the variety is quite available, but the main attractions lie in the details.

For instance, aforementioned “Unwinking Transmission” is actually a rather defiant and rigorous reworking of a folkloristic and jazzy song, with fascinating female vocals, that is distorted by digital effects, noises and loops. But not matter what the person behind the laptop or effects panel does, the traditional song seems to be able to make its way through the noise and chaos and regain upper level. In a similar vein “Headfirst” by Immune is the first artistically rewarding and sensitive reworking of an old jazz song (especially when compared to all those dancefloor bumpers). Is it a beautiful analogy to the current state of musical address in the experimental region? Does it mean, the traditional forms are coming back after this decade of ever growing noise, digitalism and destruction?

Together with the failure of life-models once called the urban nomads (you know, those people living out of tiny suitcases, packing various electronic gadgets from ipods to laptops, to hook up to their global communication and social network, who were always depicted in the advertisements as either sitting in airport lounges, running down subway halls or sleeping in fancy hotel rooms) for everyone except some high flying cultural business workers, there seem to be a welcoming for values and traditions once thought lost and forgotten. “Nox” by Nonna seems almost like the classical mix of avant-garde and ethno that we know from years back when the output of The Knitting Factory still was interesting and relevant. Why is a track like that intriguing today once again.

I guess it is much more than just a backlash or the pendulum swinging back (I don't believe in balance anymore. I go for progressing cycles.) because if you compare listen to these kinds of music, you will realize how much has changed. The background, the possibilities and the infrastructures of making music have changed so much, so that maybe the vision of the last years was just blurred by the concentration on the tools and the possibilities they offered, than the music itself. Honestly, a lot of electronic music has become self-gratulatory and irrelevant knobdiddling endlessly looped. True, if you really like something, endless repetition is not the worst thing. But I prefer this a lot more. Just listen to Akiyama's “Early Wake” and see what can be done by using well known patterns and rhythms like spacey atmospheres in the background, a little distortion and beats swaying between soft idm and laidbackness. Looked at from a distance, this track might seem to be one of the more unimpressive ones on this compilation, but, for one, I am a fan of what Mitchell Akiyama does, and for second, if this track is the bottom end, that's still really high up and a great promise for what is to follow on the rest of this compilation.

LONGPLAY WEEK 09	LONGPLAY WEEK 09	LONGPLAY WEEK 09	LONGPLAY WEEK 09	LONGPLAY WEEK 09
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<b>PRESALE:</b>	European Streetdate: 02.03.07						
<b>POLE</b>	Steingarten	2x12"	Scape / sc44	4015698243963	10446	0861	X__
<b>POLE</b>	Steingarten	CD	Scape / sc44cd	4015698243925	10442	0861	X__
Ü J	for info see week 01	Japanese Streetdate: 23.02.07 / US/Canadian Streetdate: 23.03.07					

Some Press quotes, POLE on mute, 2003:

**Mojo (UK) 5/03**

"Pole's new sound is winning. A gently jerking digital pulse overlaid with funky whorles of melody that wouldn't be out of place on a Timberland production."

**DJ (UK) 6/03**

"You've got to admire Berlin producer Stefan"Pole" Betke . He's pioneerd his own dub influenced elektronik sound , a hypnotic, humming cacophony of static interference, feedback noise and glitchy sounds."

**Uncut (UK) 8/03**

" Betke is a brilliant sound manipulator- warm , insectivorous, covertly melodic-..."

**Hip Hop Connection (UK) 7/03**

"Tasty clipped minimalism...."

**Hip Hop (UK) 8/03**

" He's create one of Leftfield Hip Hop's most compelling releases to date."

**Muzik (UK) 8/03**

"Berlin's top electronica innovator and Sonár veteran Pole (aka Stefan Betke) casts his eye over proceedings"

**Logo (UK) 7/06**

" The word groundbraking is over used and often abused, here though it's the only appropriate epithet available"

**Entertainment Weekly (USA) (4/03)** gives Pole 45/45 an "A" rating

"More than mixing blips and beats, Betke masterfully manipulates space and echo."

**Time Out New York #399 (5/03)**

"brilliant tech-dub minimalist..."

**TRACKLISTING:** 1. Warum (4:54), 2. Winkelstreben (5:00), 3. Sylvenstein (5:03), 4. Schöner Land (3:31), 5. Mädchen (5:34), 6. Achterbahn (4:52), 7. Düsseldorf (4:23),8. Jungs (7:11), 9. Pferd (4:11)

**PRESALE:** Streetdate: 02.03.07

<b>STEPEHN VITIELLO</b>	Listening To Donald Judd	CD	Sub Rosa / SR245	5411867112457	42792	0861	X__
Ü J	for info see week 01						

**TRACK LISTING** 01 ONE 04:09, 02 TWO 06:56, 03 FOUR 12:01, 04 FIVEE 10:20, 05 SIX 12:18, 06 SEVEN 08:15 (TOTAL TIMING 54:11)

SINGLES WEEK 10	SINGLES WEEK 10	SINGLES WEEK 10	SINGLES WEEK 10	SINGLES WEEK 10
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PRESALE: Streetdate: 09.03.07

NAKED LUNCH Military Of The Heart 7" Louisville Records / LVR021-2 4019593000645 19217 0233 X\_\_\_  
 Ü J for info see week 01

"Military Of The Heart" is the first single from the upcoming masterpiece "This Atom Heart Of Ours" .

TRACKLISTING:1 Military Of The Heart(Album) 3:39, 2 On Our Last Day (Single) 3:27

LONGPLAY WEEK 10

LONGPLAY WEEK 10

LONGPLAY WEEK 10

LONGPLAY WEEK 10

LONGPLAY WEEK 10

PRESALE: Streetdate: 09.03.07

BINDER & KRIEGLSTEIN Alles verloren CD Essay Recordings / AY CD 14 881390201426 20142 0861 X\_\_\_  
 Ü J New! Exclusive distribution for the territory of Japan: PopBiz

For a while, the most hyped line-ups and projects on the Austrian music scene had names such as **Kruder & Dorfmeister, Dzihan & Kamien, Pulsinger & Tunakan**. These were simply the names of the movers and shakers who put the Vienna Sound on the music map in the 90s and came to represent a whole new pop/electronic image. So when the name **BINDER & KRIEGLSTEIN** appeared, it was bound to make you think that this was just another similar act jumping on the bandwagon. Far from it: the very name itself encapsulates the wit and self-irony of **RAINER BINDER-KRIEGLSTEIN** from Graz (capital of Austria's south-eastern province of Styria). It may sound like a 'duo', but there's only one person behind it.

"Punky Lo-Fi with attitude, trashy electronic sounds and a generous smattering of humour" is how the Austrian radio station FM4 described his debut album „International" in which the drummer who had previously played with **Fetish 69, Sans Secours** and various jazz bands, showed what he was made of. Samples, loops and sounds all held together by the drumming and musical vision **OF BINDER-KRIEGLSTEIN**. It is important for **Rainer** to make music with people he likes – no matter what the style. As long as the chemistry is right, anything goes: **electronic, brass band or pop**. Pure eclecticism? A streetwise lust for life, more like. Minimalism to the max. An urge to capture atmospheres, attitudes and moods and serve them up in distilled form to a surprised and delighted audience. **BINDER&KRIEGLSTEIN** – live: with room for everything from quirky folk guitar and idiosyncratic double bass to moody downtempo grooves, swinging jazz textures and straight tech-house beats.

The new album **produced by Shantel for Essay Recordings**, has the title **Alles Verloren...** which, in German, means **All is Lost**. But don't be fooled into thinking it's all gloom and doom. Rainer **BINDER-KRIEGLSTEIN** doesn't take the concept of losing too seriously. It's just a question of style, as he would say. And if anybody knows a thing or two about style, he does. **BINDER & KRIEGLSTEIN combine local German (pop) with various influences from Hip Hop and Reggae to Polka, creating a unique style with lyrics in German and English**. Listeners might be reminded a little of **Manu Chao or Beck**. In his own words *"I like putting things together that don't really belong together. Which means, in this case, being able to translate the very crude mix of my productions into a sound that bears the hallmark of DJ Shantel. It also means finding points of contact with other genres. My vocalist Makki, for instance, is actually an artist (she studied at the University of Applied Arts in Vienna) and that makes the work incredibly exciting, because it means you are constantly negotiating different approaches. There are also contributions from Eva Jantschitsch, Uwe Bubik, Rainer von Vielen, Sasha Prolic and Kurt Bauer, which are musically very different from one another. Of course, the thing about the title, Alles Verloren, is that it isn't just ironic. Because there's enormous creative potential in drifting and getting lost. In that respect, I am striving for a certain equanimity, because loss also creates space. The fact that my own family history fits in so well is the reason for the cover. The crest, by the way, is real."*

But where does **BINDER** get his class, his cool, his nonchalance? One glance at the cover and we think we may have the answer: why, he's an aristocrat! The lands and fortune may be lost, but **BINDER** couldn't care less. He makes music as if there were no tomorrow. Trashy sounds with a razor-sharp edge, wild melodies with a touch of sophistication. His ancestors came from Alsace, he says. Which is, of course, the place where sauerkraut meets champagne. Not that

we have to believe everything **BINDER** says, but he certainly has a thing about unlikely combinations. And so it was that he left his Austrian retreat in search of some felicitous combinations for his new album. He found what he was looking for in Frankfurt, with label-founder and club culture iconoclast **Shantel (Bucovina Club / BBC Award winner)**. Yes, he has always had a talent for mixing and blending. As indeed has **Shantel**. He also has a very laid-back approach to the seemingly incompatible. We shouldn't underestimate the influence of his background here. The Binders and the Krieglsteins, after all, have always been involved in both the finer and the coarser things of life. Wine-coopers, engineers, farmers, goldsmiths, cultural bureaucrats. Itinerant musicians, too, according to family history. And also according to the wearers of rose-tinted specs, like Bruno, who wrote a nostalgic Old-Austrian memoir entitled Jugenderinnerungen eines alt-österreichischen Salonlöwen. And what about Binder himself? Well, let's put it this way: he's a man of independent means. A sophisticated cosmopolitan, but one with an outside toilet. A man of exquisite tailoring who sports a tattoo of the family crest underneath his fine suiting. In short, a real bloke. Even when all is lost.

**TRACKLISTING:** 01. Raupe feat. Richie Winkler (sax), 02. Alles verloren feat. voc. Rainer von Vielen (voc), Kurt Bauer (violin), 03. Piraten feat. Eva Jantschitsch (voc), Kurt Bauer (v), Lothar Lässser (acc), 04. Drink All Day feat. Makki (voc), 05. Daddy feat. Makki (voc), 06. Spit feat. Makki & Uwe Bubik (voc), 07. Monkey-Disco feat. Sasha Prolic (voc & guitar), 08. Wir Wissen Nicht feat. Uwe Bubik & Marc (voc), 09. Pietons feat. Makki (voc), Kurt Bauer (violin), 10. Smile feat. Makki (voc), 11. Without Me feat. Uwe Bubik & Makki (voc)

**FILE UNDER:** B / POP / Essay Recordings

**KEY SELLING POINTS:**

- Debut album of Austrian artist **BINDER & KRIEGLSTEIN** on Essay after two previous albums on Zeiger records
- Produced by Shantel
- **BINDER&KRIEGLSTEIN** combine local german (pop) with various influences from Hip Hop over Reggae to Polka into unique style with lyrics in german and english
- For fans of **MANU CHAO & BECK**
- One of their previous tracks (Wir Wissen Nicht - remixed by Shantel) was already featured on numerous compilations around the globe (like VA – High Fidelity that sold 30.000 units)
- Artist's website: [www.mikaella.org/bk](http://www.mikaella.org/bk)
- Booking coordination: Wolfgang Mitter for Miooow.coop ([www.miooow.com](http://www.miooow.com), [wolfgang@miooow.com](mailto:wolfgang@miooow.com))

**PRESALE: Streetdate: 09.03.07**

<b>NAKED LUNCH</b>	<b>This Atom Heart Of Ours</b>	<b>LP</b>	<b>Louisville Records / LVR022-2</b>	<b>4019593000669</b>	<b>19221</b>	<b>0661</b>	<b>X__</b>
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<b>NAKED LUNCH</b>	<b>This Atom Heart Of Ours</b>	<b>CD</b>	<b>Louisville Records / LVR012-1</b>	<b>4019593970184</b>	<b>19222</b>	<b>0861</b>	<b>X__</b>
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**Ü J for info see week 01**

**TRACKLISTING:**1 This Atom Heart Of Ours 2:10, 2 Military Of The Heart 3:39, 3 My Country Girl 3:28, 4 Town Full Of Dogs 3:03, 5 In The Dark 5:04,6 The Tower 1:12, 7 Into Your Arms 4:53, 8 Waterfall 4:07, 9 Colour 5:32, 10 In The End 4:02

**LONGPLAY WEEK 11**

**LONGPLAY WEEK 11**

**LONGPLAY WEEK 11**

**LONGPLAY WEEK 11**

**LONGPLAY WEEK 11**

**PRESALE: Streetdate: 16.03.07**

**OTOMO YOSHIHIDE**

**The Multiple Otomo Project**

**CD&DVD Asphodel / ASP3007**

**753027300737**

**70779**

**1221 X\_\_**

**Ü J New!**

Music: Otomo Yoshihide

Video: Masako Tanaka, Tim Digulla, Michelle Silva

**Product info:**

On *Monochrome* **OTOMO** presents 18 pieces that illustrate the entire range of his solo work from pieces constructed entirely of feedback, static and randomly generated radio noise, to sine wave experiments that bring to mind the humming of the solar wind as it wafts through intergalactic space. There are also rhythmic bursts of feedback and percussion that are almost danceable and subtle Zen like meditations full of slow sustained notes that fill the air with otherworldly overtones.

The *Multiple Otomo* DVD provides a dizzying compliment to **OTOMO's** music, full of jittery images both real and manipulated, flashes of visual white noise, strobe-like quick cuts, multiple split screens and extreme close ups that put the instruments **OTOMO** is using into a new visual context. The 30 segments feature improvisations on turntable and guitar complimented by the imaginative video work of **MASAKO TANAKA, TIM DIGULLA** and **MICHELLE SILVA**. "Vinyls" has **OTOMO** taking scratching to an extreme level, using recorded music to destroy our notions of what music should be. He ends the piece unexpectedly with a brief instrumental interlude from a **FERRANTE & TEICHER** album. On "Plucks" **OTOMO** plays rubber bands stretched and anchored to turntable knobs, tone arms and spindles, using LPs as mallets and caressing the rubber bands with a violin bow; the music is pensive and playful. "Frets" showcase **OTOMO's** guitar skills in stark black and white video. The piece is full of clanging feedback and rhythmic noise producing what may be the ultimate metal guitar workout. "Tone Generator" is an oscillator solo that moves from gritty feedback to smooth pulsing sine waves accompanied by acid washed video effects. The program ends with two calming interludes: "Blue Feedback" is a combination of gentle thrumming feedback and throbbing abstract color, while "Turntable Graveyard" is a slow, meditative eulogy for the machinery Otomo has destroyed in his performances. Staccato strings or perhaps plucked rubber bands supply a funereal soundtrack while the camera pans over the ruins of records and turntables suggesting battlefields and graveyards.

The *Multiple Otomo Project* is a collaborative effort recorded and taped in San Francisco at Obscura Digital, Asphodel Studios and Michelle Silva's Studio in the Mission from 2003 to 2005. **MASAKO TANAKA, TIM DIGULLA** and **MICHELLE SILVA** created the videos with editing and adjustments by **TANAKA** and graphic design by **DIGULLA** and **CHRISTOPHER MUSGRAVE**. **DIGULLA** and **SILVA** were the cinematographers.

**++ Otomo Yoshihide's Turntable Assaults**

Any repair technicians in the audience must have been biting their nails. A Technics sales rep, however, would have glowed. Not just playing the turntables but lifting, shoving, jostling, smacking, indeed, all-out attacking them, **OTOMO YOSHIHIDE** pressed his instruments far beyond what must be recommended in the owner's manual. Not only did his 1200s withstand the abuse, the ensuing noise was heavenly — even if Yoshihide did leave a workspace littered with broken records, aching cymbals, and Ortofon cartridges surely much, much worse for the wear.

Yoshihide's Bay Area appearance saw him at **NAUT HUMON's** Recombinant Lab Compound, an unlikely outpost of high-end technology tucked away in a forgotten corner of the economically depressed Hunters Point. It's hidden at the end of a dirt road, wood smoke pluming from an oil-drum stove and the bayside soil underfoot sprouting sad, toxic dune grasses. Yoshihide's approach to turntablism — outfitting twin Technics with an array of jerry-rigged attachments (cartridges dangling outside springs, coiled tonearm extensions that scraped across the surface of the platter) and then coaxing unholy blasts of feedback and broken tone from them — only reinforced the Mad Max feel of the site.

The Compound, a surround-sound studio where visiting musicians regularly record "modules" specially designed for the space, lived up to its recombinant aims: **YOSHIHIDE's** solo set was in fact a collaboration, if only a virtual one. As he sat at his turntables, an electric guitar in his lap, and eased tentatively into his performance with open-ended bell tones and quiet bursts of white noise (the product of the needle kissing the naked metal platter), several video screens flashed into life, ringing the perimeter of the room above the heads of the shoulder-to-shoulder audience. On each screen, **YOSHIHIDE** sat before a setup

identical to the one he was using at the Compound: two turntables, a translucent blue Vestax mixer, a prepared guitar, cymbals and sundry ambiguously-purposed objects, and scads and scads of scratched, unsleeved vinyl dully reflecting years of punishment.

**YOSHIHIDE**'s performance played off the videos, allowing his multiple selves to establish a buffered ambiance that grew in scope and intensity with his own. (**NAUT HUMON**, who had recorded the videos with Yoshihide three days prior, controlled their timing and volume.) The virtual accompaniment allowed the set to achieve a startling density, since at any given time there were six or even eight decks in play.

To watch **YOSHIHIDE** was to witness the concentration of the musical mind. Multitasking in a way usually seen with office workers juggling cell phones, IM and a PDA, the artist was forever doing innumerable things at once: chicken-pecking for grooves, powering down a deck to let the record slow to a crawl, adjusting the mixer, changing cartridges, back-spinning, forward-spinning. Many of his actions defied conventional wisdom — lifting the record just above the spindle to yank the slipmat out from underneath it, playing the needle against the metal platter (and setting up a delicate click rhythm with every revolution of a long-faded sticker glued to the surface, playing records on top of other records, in stacks three or four high (recalling nothing so much as the cover of *Let It Bleed* — if there had been a cake in the room, you can bet he would have tried to play it.)

Despite the frenzy of activity, though, calculation always trumped abandon. While hardly coolly methodical, every movement, no matter how slight, seemed to be considered. During quieter passages, for instance, **YOSHIHIDE** would be content to touch the needle to the bare platter once or twice, letting loose a quick buzz of static, before turning to another procedure, seemingly satisfied with that sound. Several times, he held a business card (from a Parisian hotel, it seemed, judging from the phone number) perpendicular to the spinning platter and pressed it gently against the edge, producing a sound like a grass-blade whistle.

Beginning with exploratory strummings and restless needling, **YOSHIHIDE**'s set soon swelled into a full ambient swirl, with microtonal vibrations colliding and colluding across the threshold between live and virtual. Spring-sheathed cartridges swept across the decks, prompting rhythmic groans of feedback. His assaults increasing in intensity, **YOSHIHIDE** began thumping against the turntable bodies, making the needles skip as deep bass kicks traveled through the pickups. The metal 45-inserts would slap up and down in their hollowed depressions, jerking like silver fish breathing their last on the deck of a boat. Several times he picked up a turntable from beneath, raising one side until the needle tripped like an exhausted mountaineer down the 45-degree surface of the record.

The finale was a relentless crescendo of noise. Clamping down cymbals over records, tonearms and all, **YOSHIHIDE** leaned into his gear with all his weight, shifting slightly to alter the pitch and timbre of the feedback. It was loud, it was shrill, and anyone standing directly in line with the speakers — and in a surround sound environment, it was hard not to — felt as though the midrange of their hearing had been sheared away. But despite the damage, the feeling was exhilarating. Looking at the wreckage Yoshihide left behind — a pile of scratched and broken vinyl, scattered detritus, and styli ready to be put out of their misery — it felt like having come through a storm and emerged unscathed.

## BIO

**OTOMO YOSHIHIDE** was born on August 1, 1959 in Yokohama, Japan. He spent his teenage years in Fukushima, about 300 kilometers north of Tokyo. Influenced by his father, an engineer, **OTOMO** began making electrical devices such as a radio and an electronic oscillator. In junior high school, his hobby was making sound collages using open-reel tape recorders. This was his first experience creating music. Soon after entering high school he formed a band which played rock and jazz, with **OTOMO** on guitar. It wasn't long, however, before he became a free jazz aficionado, listening to artists like **ORNETTE COLEMAN**, **ERICK DOLPHY** and **DEREK BAILEY**; and hearing music, both on disk and at concerts, by Japanese free jazz artists. The musician who influenced him most at that time was alto sax player Kaoru Abe (two of whose concerts he went to hear) and guitarist **MASAYUKI TAKAYANAGI**. For **OTOMO**, this was a turning point--the point at which he decided to play free jazz.

In 1979 **OTOMO** moved to Tokyo to attend university. While continuing to play jazz and punk rock, in his third and fourth years of university he took part in an ethnomusicology seminar directed by professor **AKIRA EBATO**. Otomo became increasingly involved in the study of ethnomusical history, and of two subjects in particular: Japanese popular music during World War II, and the evolution of Chinese musical instruments during the Cultural Revolution. In 1981 he went to Hainan, China with a group led by **EBATO**, to research ethnic music. In the same year he began playing free improvisation professionally--using guitars, tapes, radios, etc.--at Goodman, a live music club in Ogikubo, Tokyo, where he continued to play for about a year.

**OTOMO** became very active in live performance in 1987. Until about 1990 he often played duo concerts with **JUNJI HIROSE** (on sax and an original self-made instrument). In that period he also played in a band called **NO PROBLEM**, with **LIM SOOWOONG** (junk), **JUN NUMATA** (electric bass), **KENICHI SAITOH** (guitar) and **HIROSE**; performed with **KAN MIKAMI** (vocals); and was a member of pianist Kyoko Kuroda's group **ORT**. Starting in 1990 **OTOMO** collaborated extensively with other musicians, in a wide range of styles. He joined bassist **HIDEKI KATO**'s group **PLAYER PIANO** ('90-'91), and organized a Japan tour with **HIROSE** and percussionist **DAVID MOSS** ('90). That year, he also started his own band, **GROUND-0** (later **GROUND ZERO**). Until it disbanded in March 1998, the band was always at the core of his musical creativity, while it underwent several changes in style and membership.

**OTOMO** first played outside Japan in 1991. In April of that year he took **GROUND-0** to Hong Kong to play with two local musicians (bass and drums) in the "Best of Indies" concert; and in December he played in Berlin with **KOICHI MAKIGAMI** (vocals), **YUJI KATSUI** (violin), **HIROSHI HIGO** (bass), **DAVID MOSS** (percussion), and **FRANK SCHULTE** (turntables). Since then, **OTOMO** has played overseas every year.

**OTOMO** has created and organized various bands and projects in addition to **GROUND ZERO**. He had two bands between '92 and '94: the **DOUBLE UNIT ORCHESTRA**, comprised of two groups which he conducted simultaneously; and **CELLULOID MACHINE GUN**, which he described as the Hong Kong movie-style music world. **OTOMO** also formed **MOSQUITO PAPER**, which was active from December '93 to late '94. The name came from the slang term for Shanghai tabloid newspapers filled with gossip and fake news stories. In their performances, **OTOMO** set to music not songs but text readings, seeking to bring about the emergence of something between music and speech. He has had many connections with the Hong Kong/Chinese music and movie scenes, especially in the early and middle '90s. Both the **CELLULOID MACHINE GUN** and **MOSQUITO PAPER** projects were eventually absorbed by **GROUND ZERO**, when the band launched its monumental work **Revolutionary Pekinese Opera**. Another of **OTOMO**'s major projects at that time was the **Sampling Virus Project** ('92 to '98), in which sampling processes were applied to musical works which were "passed around" among musicians. In this way, the sampling acted in much the same way computer viruses do--invading, multiplying in and transforming the works --thus bringing new works into being. **OTOMO** developed the project through his various musical activities--solo work, collaborations with other musicians, his bands, etc. One example is **GROUND ZERO/Project: Consume**.

Since the disbanding of **GROUND ZERO**, **OTOMO**'s sound has changed greatly. The difference can be heard especially well in his current major projects: **I.S.O.**, his trio with **YOSHIMITSU ICHIRAKU** (drums, electronics) and **SACHIKO M** (sampler); and **FILAMENT**, his duo with **SACHIKO M**. The sound, which tends to embrace simplicity, minimalism, and texture much more than dynamism and instrumental performance, contrasts sharply with the extreme chopping and plunderphonics ("plagiaristic" sampling) which used to characterize **OTOMO**'s style. In another departure, in July '99 he started a new jazz project based on his own concepts--a jazz quartet with **NARUYOSHI KIKUCHI** (saxes), **KENTA TSUGAMI** (saxes), **HIROAKI MIZUTANI** (bass) and **YASUHIRO YOSHIGAKI** (drums). (Half of the compositions played are those of jazz giants such as **CHARLES MINGUS**, and the rest are **OTOMO**'s). He plans to keep the quartet together at least until the band has made a CD and appeared at the Music Unlimited festival in Wels, Austria, in November 1999.

In addition, **Otomo** has been very active as a co-founder and a side member of other groups and projects, the major ones being drummer **TONY BUCK'S PERIL** ('92-'95); **HOPPY KAMIYAMA'S OPTICAL\*8** (March '93-late '94); violinist **JON ROSE**'s Shopping project ('93-); vocalist **TENKO**'s Dragon Blue ('92-); drummer **CHRIS CUTLER**'s P53 ('94-); vocalist **PHEW**'s Novo Tono ('94-); Les sculpteurs de vinyl with **SACHIKO M** and French DJs ('96-); and his duo with **TENKO**, MicroCosmos ('98-).

**OTOMO** has demonstrated an exceptional talent as a composer of movie/TV/video sound tracks. He has in particular enjoyed an excellent relationship with creators in the Chinese and Hong Kong film worlds (See Major Movie/TV/Video Sound Tracks). He also served as music director of the theater group Rinkogun from '92 to '95, creating the music for such works as Bird Man, Inu no Seikatsu, Hamlet Symbol, and Picnic Conductor.

Finally, mention should be made of **Otomo**'s vital and wide-ranging writing activity. Since the eighties he has presented his ideas on music--from distribution problems in the music industry to sociocultural considerations of such topics as sampling and free improvisation--in his articles and essays for various magazines and books in Japan.

**TRACK- / CLIP-LISTING**

**DVD (MULTIPLE OTOMO):**

MDM Exportnewsletter week 02 page 20 of 28 in total

1. Burner – 4:10 ; 2. Vinyls- 4:28 ; 3. Plucks – 2:48 ; 4. Yellow Record – 2:53 ; 5. Quadrant – 4:38 ; 6. Uncoiled- 1:10 ; 7. Needles – 0:51 ; 8. Frets – 2:41 ; 9. Tone Generator – 2:48 ; 10. Spiral – 1:27 ; 11. Pulse – 2:21 ; 12. Clamps – 0:38 ; 13. Luminous – 4:37 ; 14. Dispenser – 1:07 ; 15. Taped Records – 1:39 ; 16. Rotations – 3:32 ; 17. Colored Records – 1:31 ; 18. Corrosion – 1:52 ; 19. Brushes & Washers – 0:46 ; 20. Red Record – 4:00 ; 21. Tinfoil – 2:48 ; 22. Layered – 3:10 ; 23. Clip & Spiral – 0:42 ; 24. Hands – 2:42 ; 25. Jagged – 1:31 ; 26. Rasps – 3:43 ; 27. Crackles – 1:20 ; 28. Color Liquid- 2:28 ; 29. Blue Feedback – 1:26 ; 30. Turntable Graveyard – 3:35

**CD (MONOCHROME OTOMO):**

1. Generator and Records – 3:52 ; 2. Turntable Feedback 1 – 7:57 ; 3. Handmade Generater – 1:32 ; 4. Records1- 1:55 ; 5. Surface and Sinewave – 5:15 ; 6. Cardboard Chip Needle – 1:42 ; 7. Turntable Feedback 2 – 3:40 ; 8. Prepared Guitar– 6:26 ; 9. Cutted Records – 2:43 ; 10. Coins – 1:58 ; 11. Violin Bow with Handmade Needle – 7:34 ; 12. Test Tone Records – 3:31 ; 13. Records 2 – 4:00 ; 14. Contact Mic – 1:26 ; 15. Needles- 3:09 ; 16. Records 3- 1:44 ; 17. Guitar and Rasps – 3:41 ; 18. Alloy – 2:54

**PRESALE: Streetdate: 16.03.07**

**RADIO ZUMBIDO** Pequeño Transistor De Feria **CD** Quatermass / QS179 5411867171799 42802 0861 X\_\_\_  
Ü J for info see week 01

**PLEASE NOTE:**

this one was previously announced as: **RADIO ZUMBIDO** / La Transistor En Raval: Twit / QS156 / MDM#41762 – please delete this one from your files  
(all backorders deleted)

Pequeño Transistor De Feria / QS179 / MDM#42802 is the official 2nd album of **RADIO ZUMBIDO**

**track listing**

01 Revuelta ; 02 El Desierto ; 03 Third Day In Chinatown ; 04 Tun ; 05 Pequeña Feria De Pueblo Azul ; 06 Bajando La Montaña ; 07 La Mexican Cornershop ; 08 Everybody Wants To Be Manu Chao These Days ; 09 Radio Frontera ; 10 Petit Llampec ; 11 Dolorcito ; 12 Tape #2 ; 13 Raval Tardor ; 14 Cinco De Mayo

**keypoints**

- \* long awaited 2nd album after the worldwide 1st album' licensed to Palm Pictures
- \* analogue tape machines and instruments (keys, kalimbas, guitars and different percussion were played live) in favor of an accidentally more organic sound.
- \* the sights and sounds of chaotic cities like Los Angeles & Barcelona, with very vivid Latin culture & vibes.

**LONGPLAY WEEK 12**

**LONGPLAY WEEK 12**

**LONGPLAY WEEK 12**

**LONGPLAY WEEK 12**

**LONGPLAY WEEK 12**

**PRESALE: Streetdate: 23.03.07**

**O.S.T. & TRANSFORMA** Synken **DVD** Shitkatapult / strike 81 881390168194 16819 1463 X\_\_\_  
Ü J for info see week 01

*an experimental visual-music film by TRANSFORMA & O.S.T.*

"Synken" is an evolving, resonating journey through splintering landscapes and mysterious characters. Abstractions and forms are reverberated in fragile soundscapes of chaotic planes and unsettling arrhythmic patterns. Is it film or an improvised VJ cut-up? Is it visualized music feeding back into images, or images generating music? This is not the point: synchronized sinking as "Synken" is a collective creative experience by **TRANSFORMA** (video) and **O.S.T.** (music). **It pushes the limitations and restrictions of genres and steps across new ground in digital art.**

**INFO:**

PAL / 4:3 / Audio 5.1 Surround & Stereo / Region Free

6 page digipack  
 51 Minutes Video  
 8 Bonus Tracks by O.S.T. as Mp3 to drag & drop to your harddrive.  
 Additional Bonus Material : Making of..., Stills, Trailer  
 Epilepsy Warning  
 DVD will be stickered (text not yet decided)  
<http://www.transforma.de>

LONGPLAY WEEK 13	LONGPLAY WEEK 13	LONGPLAY WEEK 13	LONGPLAY WEEK 13	LONGPLAY WEEK 13
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<b>PRESALE:</b>	<b>Streetdate: 30.03.07</b>					
<b>FLANGER</b>	<b>Nuclear Jazz (Templates / Midnight Sound)</b>	<b>CD</b>	<b>Nonplace / non21</b>	<b>881390257126</b>	<b>25712</b>	<b>0861 X__</b>

**Ü J New!**

*With this "two in one" - edited and freshly mastered reissue of Flanger's future Jazz classics, Nonplace offers a 79 minutes assembly of probably the most elaborate and witty electronic collaborative utterings to date. "It's difficult to imagine a time when it won't sound before its time." (Real Groove, NZ 1999)*

*Atom™ and Burnt Friedman attack the accepted notion of electronic music, slice it into a million pieces and stitches a pixelated patchwork from the jagged fragments: "Nuclear Jazz". The first and only Flanger remix, produced in 1999 for the Italian artist Gak Sato, completes this "blistering set of instrumentals that snare both, the intellect and the hips".(uncut 2000)*

*"Essential."(milesahead 1999)*

10 years ago, in December 1997 **ATOM™** and **BURNT FRIEDMAN** teamed up in Santiago de Chile to compose their first collaborative record "Templates". **ATOM™**, also known as **SEÑOR COCONUT**, had moved life and studio to Chile in 1997 and **B.FRIEDMAN** flew in as part of his annual travel to New Zealand and Australia.

"In Europe you always have the feeling that there's a lot of history, a lot of burden and ballast, historical and cultural accumulations. Here (in South America) you can get away from everything. It's quite rough, almost virgin. Here everything is just happening," states **ATOM™** in The Wire, 1999.

Equipped with few electronic production devices: sampler, sequencer and keyboard the duo managed to produce the entire first **FLANGER** record "Templates" within one week only. On their search for the ultimate organic, non-repetitive sound scape they intended to blur the borders between "real", "fake" and "hyperreal": Songs may start with an accumulation of shortest possible noise fragments derived from self-made instrumental samples - programmed with the deliberate avoidance of repetition - developing into the acoustic sound of a real jazz trio playing live. "Templates was a simulation of small group jazz. What sounded superficially like real time playing was revealed to be samples deployed in a psychedelic demonstration of **FRIEDMAN**'s Nonplace ideas, undercutting the record's apparent virtuosity and any assumptions about the meaning of the word 'genuine'," reviews The Wire magazine in 1999.

Shortly after **BURNT**'s arrival back in Cologne 1998 he received a call from the **Ninja Tune** label posing interest in a new project (**FRIEDMAN**'s early dub grooves came out on Ninja in 1993 under the name **DROME** and **NONPLACE URBAN FIELD**). Hence, Ninja Tune started promoting "Templates" on two Flanger 12" vinyl records: the beginning of a 4 years relationship with the dominating english freak-beat headquarter. Only one year later the duo decided to continue with their programmed Jazz improvisations and connected their "brain to midi interfaces" in sunny Santiago again. **ATOM™** and **BURNT FRIEDMAN** found a place where they could indulge their sheer love of playing," as stated in the 1999 liner notes of the second album "Midnight Sound". They added the latin flavour wherever they could. "Not only their wealth of ideas but also their ability to 'humanize' the sound of samples, coupled with the funkiness of their

music, is evident on this album. With electrically defamiliarized instrument set ups, 'Midnight Sound' ignores all the stylistic pigeon holes that critics so love squeezing musicians into. There seems to be nothing Flanger is reluctant to touch upon."

What the Nonplace label now offers with this "two in one" - reissue of Flanger's "Future Jazz" classics is a 79 minutes (carefully edited down from around 100 minutes of original music) assembly of the most compelling, intricate and witty electronic collaborative utterings to date. "This is light years ahead of what anyone else is doing." (footloose magazine 1999)

#### **tracklisting**

01 Intro 0:55 ; 02 Music To Begin With 1 3:10 ; 03 Music To Begin With 2 4:59 ; 04 Endless Summer 4:54 ; 05 Options In The Fire 3:12 ; 06 Short Note With A Few 6:20 ; 07 Studio Tan 6:00 ; 08 Full On Scientist 5:50 ; 09 Lata 5:47 ; 10 Nightbeat 1 3:52 ; 11 Bosco's Disposable Driver 5:15 ; 12 Midnight Sound 3:26 ; 13 We Move 4:44 ; 14 Human Race Race 3:53 ; 15 Angel Of Love 3:26 ; 16 Nightbeat 2 3:44 ; 17 Stepping Out Of My Dream 5:43 ; 18 Tangram 3:59 Flanger Golf Club Remix (bonus track)

**total time** 79:20 min

#### **press quotes for "Templates" & "Midnight Sound"**

*It's difficult to imagine a time when it won't sound before its time.* (**REAL GROOVE**, New Zealand 1999)

*The perfect soundtrack to 21st century horizontal dancing.* (**JOCKEY SLUT**, U.K. 2000)

*Tracks on Templates function as sonic time tunnels.* (**THE WIRE**, U.K. 1999)

*Absolutely ace this.* (**FUSED** 2000)

*They want to go to the 13th floor.* (**WALLPAPER** 2000)

*A blistering set of instrumentals that snare both the intellect and the hips.* (**UNCUT** 2000)

*This is light years ahead of what anyone else is doing (...) this has got to be heard to be believed.* (**FOOTLOOSE** 1999)

*We'd buy it. roll up a large one.* (**DJ** 1999)

*They fray edges of your brain and rub your conscious mind red raw (...) Templates attacks the accepted notion of electronic music, slices it into a million pieces and stitches a pixelated patchwork from the jagged fragments. Anything but normal.* (**FLIPSIDE** 1999)

*Essential.* (**MILESAHEAD** 1999)

*Heaven on plastic for jazzniks and avantgardists.* (**UPDATE** 1999)

*Jazz tipped on its head, taking it to places other producers haven't dreamt about yet.* (**DJ** 1999)

*Breaking down the barriers that exist between the electronic and the acoustic.* (**WHAT'S ON** 1999)

*"By the way, this isn't a hip hop album and you can't breakdance to it either. Pulling out individual tracks is pointless, too as it's a whole listening experience. If you're thinking of bi-wiring your third ambient speaker to your quadraverb, painting your arse blue and dancing naked in a field while taking bucket loads of hallucinogenic drugs you might want to take a copy of this with you. Just remember where you parked your car afterwards. But don't let this put you off. You never know, such activities may help you reach into your inner self and make you a better b-boy."* (**HIP-HOP CONNECTION** 1999)

*So just go buy it - it's the future.* (**WAX** 2000)

#### **sales points for the 2007 re-issue**

- 2 albums on one disc, plus bonus track (**FLANGER** remix of Gak Sato/ Right Tempo, Italy)
- this album has been re-mastered from the original DAT tapes and appears with new cover and poster inside
- most tracks appear as new versions, edited from the original

- **ATOM™** has been present in the media and on stage in 2006 as **SEÑOR COCONUT** with his orchestra
- **BURNT FRIEDMAN** recently appeared as **NINE HORSES**, a group project with singer/producer **DAVID SYLVIAN** and entered the charts in U.K., Italy and Sweden, a new release is due January 2007 ("Money For All"/Nine Horses/**Samadhisound**)
- the 2 records featured on "Nuclear Jazz" have originally come out on **COLD CUT**'s **Ninja Tune** label in U.K. and Canada 10 years ago and have gained a lot of attention from both, the breakbeat/Jazz scene and the electronic scene as the records blends both worlds perfectly together.
- the first half, "Templates" album, is an intense home listening experience
- the second half "Midnight Sound", is a Latin Groove adventure for all purposes
- cd package will contain a significant sticker with essential press quotes (see above)
- the original releases have sold out years ago, the reissue repertoire is now licensed to Nonplace, home of the originators

more information/press picture downloads/interviews/audio streams will soon be available on: [www.nonplace.de](http://www.nonplace.de)

**NONPLACE BACKCATALOGUE ON MIDPRICE**

**NONPLACE BACKCATALOGUE ON MIDPRICE**

<b>PRESALE for midprice:</b>	<b>Streetdate: 30.03.07</b>						
<b>FLANGER</b>	<b>Spirituals</b>	<b>LP</b>	<b>Nonplace / non18LP</b>	<b>881390256815</b>	<b>25681</b>	<b>0663</b>	<b>X__</b>
<b>FLANGER</b>	<b>Spirituals</b>	<b>CD</b>	<b>Nonplace / non18CD</b>	<b>881390256822</b>	<b>25682</b>	<b>0503</b>	<b>X__</b>

This new **FLANGER** album is all about re-imagining a period when music was still playful in itself - because back then, there was just no reason to be too serious about it.

Back then, people would come to call their songs Spirituals, for their inspiration to sing and play them came from above and would leave them in high spirits. Which was all the more reason to sing and play their songs.

As **ATOM™**, one of the two main players behind the **FLANGER** project, put it, Spirituals goes back to a time when "music was recorded in an almost documentary manner, when such things as "production" and recording techniques and technology did not yet exist - and therefore did not influence the nature of the musical creation itself. one could define it as a musically naive period. historically the last time music contained something like an immaculate, innocent spirit."

It is this spirit which **ATOM™** and his long-time **FLANGER** comrade, **BURNT FRIEDMAN**, are trying to catch. Only that it's nearly a century onward, and they are doing it their own global way. Over the last three years, both have recorded material, sending their efforts back and forth electronically between their studios in Santiago de Chile and Cologne de Germany.

All the while, both kept touring the world with their diverse musical projects, always carrying their mobile recording units along to have musicians from many corners of the world play with them. Much like the fin-de-siecle researchers who recorded the first Spirituals. Only that afterwards, both would bend the recorded material, give it a little twist to this side and that - be playful just like in the olden days, but with the use of modern instruments.

This album is not about re-constructing endless virtuoso solos via mere knob-twiddling. With Spirituals, **FLANGER** first of all want to explore and relive the emotional sides of this jazz-before-jazz, its moods and sentiments. As **FRIEDMAN** points out, the album may very well be seen as "the restoration of a lost sensibility".

**Press Quotes:**

> *No matter what musical style they choose to pursue, it always turns out to be utterly masterly.* (Wax 2000)

- > *B.Friedman and U.Schmidt have released records whose obsessive detail, deep thought about sampling, righteous swing and belief that an excess of cheese leads to the palace of wisdom make almost everyone else look 20th century in their music making. (The Wire 2000)*
- > *These days you can't step into a lift without fighting your way through musicians all trying to impress each other with their knowledge of jazz. Yet when Uwe and Burnt get in, the others fall silent. (wallpaper 2000)*
- > *Midnight Sound still remains the perfect soundtrack to 21 century horizontal dancing (Jockey Slut 2000 )*
- > *Jazz tipped on its head, taking it to places other producers haven't dreamt about yet. (DJ 1999)*
- > *This is lightyears ahead of what anyone else is doing. (footloose magazine 1999)*
- > *Bet you didn't think something this mutated could be this funky (echoes 2001)*

<b>PRESALE for midprice:</b>	<b>Streetdate: 30.03.07</b>						
<b>BRAUN (AND THE MOB)</b>	<b>As The Veneer Of Dumpness</b>	<b>LP</b>	<b>Nonplace / non16lp</b>	<b>881390256617</b>	<b>25661</b>	<b>0273</b>	<b>X__</b>
	<b>Starts To Fade</b>						
<b>BRAUN (AND THE MOB)</b>	<b>As The Veneer Of Dumpness</b>	<b>CD</b>	<b>Nonplace / non16</b>	<b>881390256624</b>	<b>25662</b>	<b>0503</b>	<b>X__</b>
	<b>Starts To Fade</b>						

next step in evolution - **BEIGE** is getting **BRAUN** ...

A peculiar skittery form of fun-funk, the sounds of Cologne based **OLIVER BRAUN** are totally unlike those experienced elsewhere, even amongst those of the clicks and cuts crew or other demented software manipulators. If it is funk, as it pertains to be, it owes to the likes of **JAMES BROWN**, **PARLIAMENT** and **NEPTUNES/TIMBALAND** than **AUTECHRE** and **FUNKSTORUNG**. **BRAUN**'s third album also contains elements of house and RnB, sliced up into fragments of real horns, double bass, piano ,accordion, claps and freakish vocals: in english, spanish and a strange form of german-english nuzzling up the toaster,the crotch in one hand, the microphone in the other. It's a record characterised by unsettling off kilter pacing and a fearless approach to ridicule hip hop codes. In a spasmodic jerky kind of way **BRAUN** brings the firing beat back.

**THE MOB: BEIGE** (ballon, harmonica, toys), **BRAUN** (recording, arrangements, guitars), **JESSICA KRUEGER** (vocals), **DENNIS KESSLER** (vocals, saxophone, trumpet, turk aldalla, violin), **LARS "THE" KAISER** (vocals), **ANA MACHADO** and **JOSÉ MÂRQUEZ** of **PEPITO** static discos (san francisco) (vocals), **SASHA PERERA** (vocals), **ROBOT KOCH** (samples), **OREN GERLITZ** (bass), **MICHAEL NAUSS** (bass) <http://www.hamton.de> (some very strange stuff) - [www.hamton.de](http://www.hamton.de) , [www.pepito.net](http://www.pepito.net) , [www.panhilla.de](http://www.panhilla.de)

The Wire 2002:

If you locked **GEORGE CLINTON**, **JAMES BROWN** and a couple of hyperactive kids in a room with an equivalent number of Casios and a primitive sampler, they might come up with something along these skewed lines.

NME 2001:

You know the giant insects who live inside Planet Funk ? This is their party soundtrack.

NME 2002:

**BRAUN (BROWN)** attempt to do for light brown what **EMINEM** did for white.

BIG DADDY 2002:

I would even go as far to say that this has got the funk.

<b>PRESALE for midprice:</b>	<b>Streetdate: 30.03.07</b>						
<b>SHANK</b>	<b>Do</b>	<b>CD</b>	<b>Nonplace / non15</b>	<b>881390256525</b>	<b>25652</b>	<b>0503</b>	<b>X__</b>
	<b>"Shank... made the best use of the new technology I saw at the festival" (Douglas Wolk, The Village Voice, June 1999)</b>						

**SHANK** is a 6 piece improvisers live band from Berlin, produced by **Burnt Friedman**. Recorded in June 2003: Drums/Bass/Guitar/Percussion/Trumpet/Keys  
 In 1999 the Berlin based instrumental group **SHANK** attracted attention with their first CD ("Something From Nothing", united One ). They were invited to partake in the Berlin Jazzfest programme and to perform at the 1999 Bell Atlantic Jazz Festival in New York. During their concert in June at the Knitting Factory they successfully befriended the jazz spoilt New York audience (see quote). **SHANK** became more estranged from pure Funk, heading in an atmospheric and trance-like direction. Now the groove is embedded, melting in the music, overlapped by suspense filled melodic and harmonic lines. In 2003 **Burnt Friedman** decided to record a one week session with **SHANK** and to produce a **SHANK** record for Nonplace. *The result of this Fusion Improv Hard Disc Mayhem* can be heard on \*Do\*.SHANK is occasionally touring in Brasilia and India

**Tracklisting:** 1. -SHANK, 2. S-HANK, 3. SH-ANK-,4. SHA-NK, 5. --SHAN-K, 6. S-HA-NK--,7. -SH-A-NK, 8. S-HA-N-K-,9. --SH-AN-K, 10.-S-HAN-K-,11.S-H-ANK

**Personnel:** Andreas Weiser (perc, electronics, voices, tapes), Andreas Advocado (bg), Matthias Trippner (dr, keyb), Michael Rodach (g), Martin Klingeberg (tp, electronics, voc, tapes, couch-shell, hawai-guit.), Sebastian Demmin (keys, Sampl)  
 CD only ( 50:00 min)

<b>PRESALE for midprice:</b>	<b>Streetdate: 30.03.07</b>						
<b>V.A.</b>	<b>Difficult Easy Listening</b>	<b>2x12"</b>	<b>Nonplace / non14</b>	<b>881390256464</b>	<b>25646</b>	<b>0503</b>	<b>X__</b>
<b>V.A.</b>	<b>Difficult Easy Listening</b>	<b>CD</b>	<b>Nonplace / non14cd</b>	<b>881390256426</b>	<b>25642</b>	<b>0503</b>	<b>X__</b>

For the first time in 4 years all **NONPLACE** associated artists and bands tea m up for \*Difficult Easy Listening\* (non14). It is not only an extraordinary mixture of various exotic quality grooves, but a stunning assembly of tunes from extremely different sources. Notoriously not fitting into a single category the 9 acts and authors present **15 dynamic exclusives: FLANGER** (formerly on Ninja Tune) and **CAN**-drummer **JAKI LIEBEZEIT** together with **BURNT FRIEDMAN** publish their first live recording from shows in Paraguay and Japan. **REPLICANT RUMBA ROCKERS (Atom Heart)** supply a Bossa of a foreign nature, the Berlin based Band **LYCHEELASSI** provide a reggae dub tune with laid-back slide guitar sound. Hear a brandnew and intimidating **BEIGE** Rhythm-plus-Blues interpretation. Nonplace also presents the music of two newcomers, the debut of **SWAAI** and **SHANK**, music fuelled by impromptu wit and imagination. **THE NU DUB PLAYERS** discover Klezmer-Dub and subversive Roots-Riddims with horns and clarinet, versions from the recent Can't Cool (non13) record. The production spectrum ranges from pure live instrument playing and advanced programming, as well as a visionary mixture of both. Consider this an entertaining view upon the deliberately mad and accidentally chic world of **NONPLACE**, exploring an otherworldly musical philosophy, addressing specialist and blockhead.... hence, the missing link

**TRACKLISTING:** 01 **SHANK**-Oust, 02 **SWAAI**-Cosmopartisan, 03 **LYCHEELASSI**-Shades Of Mosley, remixed by **Friedman**, 04 **BURNT FRIEDMAN & JAKI LIEBEZEIT**-5 live feat.**J.Suchy** guitar, 05 **B.F.&THE NU DUB PLAYERS**-Worth A Dub, 06 **REPLICANT RUMBA ROCKERS**-Space Bossa feat. guitars by **SWAAI**, 07 **BEIGE**- Explosions= AE in b.e.i.g.e. (nothing has changed), 08 **B.F.&THE NU DUB PLAYERS**-Designer Groove Version, 09 **REPLICANT RUMBA ROCKERS**- La Vida Es Llena De Cables c, 10 **BEIGE**- Schmonked Starlet (uh baby ! ... ah! ah! ah!), 11 **BURNT FRIEDMAN**-Busy, 12 **SHANK**-Ocker Space, 13 **B.F.&THE NU DUB PLAYERS**-Paternoster Version, 14 **SWAAI**-Dwell, plus Surprise track: **FLANGER, FEATURING JAKI LIEBEZEIT**, drums (live in Asunción, Paraguay 2002, cd only)

<b>PRESALE for midprice:</b>	<b>Streetdate: 30.03.07</b>						
<b>BURNT FRIEDMAN &amp; THE NU DUB PLAYERS</b>	<b>Can't Cool</b>	<b>2xLP</b>	<b>Nonplace / non13LP</b>	<b>881390256365</b>	<b>25636</b>	<b>0503</b>	<b>X__</b>
<b>BURNT FRIEDMAN &amp; THE NU DUB PLAYERS</b>	<b>Can't Cool</b>	<b>CD</b>	<b>Nonplace / non13CD</b>	<b>881390256327</b>	<b>25632</b>	<b>0503</b>	<b>X__</b>

**DUB PLAYERS**

...with a soulful skank ably assisted by his army of Nu Dub Players. These twenty collaborators, which with typical Nonplace idiosyncrasy includes musicians culled from four continents, assist Friedman in the realisation of a luscious vision which extends upon the bonhomous fusion of his Fuck Back ep with 12 further soulful beat jams. (Breakin Point 2003) Featuring Patrice & Don Abi on 2 tracks

**PRESALE for midprice: Streetdate: 30.03.07**  
**FREEFORM Condensed CD Nonplace / non12CD 881390256228 25622 0503 X\_\_**  
 The drift from sleepy guitars and bubbling dub through the jazz functionality of the title and closing \*Fuel Your Anger\* only reinforces Friedman's reputation as a true master of all he surveys. (BP 2003)

**PRESALE for midprice: Streetdate: 30.03.07**  
**DOMENICO DE CLARIO Shaker Road CD Nonplace / non10 881390256020 25602 0503 X\_\_**  
 In 1996 Domenico visited Shaker Village, Maine and spent the days working with the shakers in their gardens or orchards and the nights blindfolded at a piano playing whatever notes his fingers were drawn to. This process continued for a full cycle of the moon; from full to full. Shaker Road is a collection of highlights from those sessions. Painfully beautiful, stark and lingering like a swan song to a more simple life, becoming increasingly disconnected from the world around it. Simply enchanting. (Slug Magazine 2002)

**PRESALE for midprice: Streetdate: 30.03.07**  
**BURNT FRIEDMAN & Secret Rhythms CD Nonplace / non09CD 881390255924 25592 0503 X\_\_**  
**JAKI LIEBEZEIT.**  
 ...this disc glides effortless through genres. Whereas the sound occasionally comes close to ECM, at other moments it recalls Tortoise, rustic dub, cocktail jazz - albeit with just enough rhythmic obstinacy to avoid schmaltz - and even various echoes of ethnic music. (The Wire 2002) Liebezeit's quest is for the bare essence of rhythm; his playing sounds simple but has a feel most drummers can't touch. (Mojo 2002) featuring Joseph Suchy, electric guitar and Morten Grønvald, vibraphone

**PRESALE for midprice: Streetdate: 30.03.07**  
**REPLICANT RUMBA ROCKERS A Rather Interesting Mix CD Nonplace /non08CD 881390255825 25582 0503 X\_\_**  
 Friedman takes liberties in recounting the vast career of Schmidt, creating the Replicant Rumba Rockers as a façade that lets him excerpt his favorite bits of Schmidt-dom into wild and wooly new music through creative sampling and editing. ...the flavour is decidedly Latin... ...the most economical and enjoyable way to explore Schmidt's numerous Herculean musical tasks. (album of the month, XLR8R 2002)

**PRESALE: Streetdate: 30.03.07**  
**BEIGE Ein Königreich für eine Handgranate CD Nonplace / non07CD 881390255726 25572 0503 X\_\_**  
 ..as tight as Bootsy's codpiece and as fanciful as G.Clinton's view on space travel. (info) Oliver Beige Braun's quartet of mentalist funk-outs provide a fabulous aural assault course of crunching rhythmic U-turns, surrealist humming and jack-knife sazztronica. (NME 2001)

LONGPLAY WEEK 15	LONGPLAY WEEK 15	LONGPLAY WEEK 15	LONGPLAY WEEK 15	LONGPLAY WEEK 15
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**PRESALE: Streetdate: 13.04.07**

<b>STEWART WALKER</b>	Concentricity	2x12"	Persona Records / PRS-028	881390227860	22786	0861	X___
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<b>STEWART WALKER</b>	Concentricity	CD	Persona Records / PRS-028CD	881390227822	22782	0861	X___
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**U J New!**

Planes, Trains, and Automobiles: **STEWART WALKER**'s been around the world at least twice in the last 12 months, performing in locales ranging from rural Australia to New York City; Tokyo to Szczecin, Poland. Banging out his signature blend of rhythm and melody in a to party people and technophiles alike.

In 2007, **Persona Records** is eager to present Stewart Walker's new album "Concentricity." Commemorating his 10th year of making records and performing, Concentricity contains 10 all-new tracks of detailed electronic dance music representing the many facets of his musical personality, some of which we've heard before and some which are completely new. Downtempo, Techno, Ambient ...he's been there and left his mark in every area with recordings on such legendary labels such as **Minus, Tresor, and Mille Plateaux**. But aside from the history, aside from the old touchstones of "midwest techno" and "berlin" and "minimalism," here's the new stuff. Artists must choose to grow or to languish.

Concentric circles grow upon each other. From the core of early innocence grows layers of experience. From an interest in music grows into studying synthesis, drum programming, and then multi-tracking. Spreading from the studio to the stage with live shows: first with hardware when everybody else was DJ'ing and computers couldn't hack it, and presently with the newest tools. In 2003 came "Live Extracts," a testament to this love of live. Rumours circulated early last year that **STEWART** was working on the follow-up to that landmark, but what grew out of the early idea of a sequel was something else entirely. Not content with the "flatness" of so many contemporary tracks, the orchestration grew more baroque, with a rebirth of structure and dynamics. More highs and more lows, and a broader timbral palette.

Finally, the individual tracks were then combined into a perfect mix despite warnings from the industry that "nobody wants mix CDs these days." Techno is made to be mixed. He even threw in some reversed kickdrums as a way to say "What's up, Richie!"

Mixing the personal touch and the propulsive rhythm. This is the future of future-music, and this is what Persona Records brings you.

**Tracklisting (Mixed CD):**

1. Last Week's Disappearance ; 2. Water Wings ; 3. Madness, like schools of fish ; 4. Mylar Thought Balloons ; 5. Most Natural Thing in the World ; 6. Vibrating Hands of God ; 7. Fragile Chemistry ; 8. Fernbank 1991 ; 9. We Welcome Utopia!!! ; 10. Celestial Navigation

**Tracklisting (2x12")**

1. Water Wings ; 2. Mylar Thought Balloons ; 3. Most Natural Thing in the World ; 4. Vibrating Hands of God ; 5. Fragile Chemistry ; 6. Water Wings ; 7. We Welcome Utopia!!! ; 8. Celestial Navigation

The MINUS / PLUS TBA section	The MINUS / PLUS TBA section	The MINUS / PLUS TBA section
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**PRESALE: Streetdate: End February**

<b>V.A.</b>	min2MAX Part 1 (of 3)	12"	Minus / MINUS40-1	881390805167	80516	0373	X___
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**TRACKLISTING: A1) HEARTTHROB 'Baby Kate', A2) MARC HOULE 'Simpler', B) WINK 'Have to Get back' (non vox version)**

**PRESALE: Streetdate: End February**

MDM Exportnewsletter week 02 page 28 of 28 in total

V.A.	min2MAX Part 2 (of 3)	12"	Minus / MINUS40-2	881390805266	80526	0373	X__
TRACKLISTING: C) LOCO DICE 'Orchidee', D1) MAGDA 'Staring Contest', D2) KONRAD BLACK 'Gink Gank Gonk'							
PRESALE:	Streetdate: End February						
V.A.	min2MAX Part 3 (of 3)	12"	Minus / MINUS40-3	881390805365	80536	0373	X__
TRACKLISTING: E1) GAISER 'Scatter', E2) TROY PIERCE 'GRVL', F1) TRACTILE 'Unquenchable', F2) JPLS 'Twilite 7'							
PRESALE:	Streetdate: Mid February						
TRACTILE	Untitled	12"	Minus / 46	881390584666	58466	0373	X__
Ü J	for info see week 01						
PRESALE:	Streetdate: End February						
HEARTTHROB	Baby Kate Remixes	12"	Minus / MINUS 48	881390584864	58486	0373	X__
Ü J	for info see week 01						
Tracklisting: A1- Baby Kate (Magda's "Where's My Baby's Daddy?" Mix) 33 RPM, A2 – Baby Kate (Konrad Black Remix), B1- Baby Kate (Sascha Funke Remix) 33 RPM, B2- Baby Kate (Plastikman Remix)							
File Under: Minus							
PRESALE:	Streetdate: early March						
V.A.	MVS1	12"	Minus / MINUS 47	881390584765	58476	0373	X__
Ü J	for info see week 01						
Tracklisting: A: Heartthrob vs Troy Pierce 'Horse Nation Amended' B: Gaiser vs Heartthrob 'Nasty Girl'							
PRESALE:	Streetdate: ???						
PACO OSUNA	Crazy EP	12"	Minus / PLUS8093	881390629367	62936	0373	X__
Ü J	for info see week 01						
Tracklisting: A1 Crazy, A2 Alsound, AA1 Joakh im ,AA2 Sechamps							