

# WIRE

GAME-CHANGING  
COMPILATIONS, ANTHOLOGIES,  
A-CHRONOLOGIES & LISTS

# THE

From Songsters & Saints to The Shining

# COMP

From monastic mixtapes to dub manifestos

# ILER

+ Marshall Allen | Okkyung Lee | Inga Copeland  
Eric Chenaux | Peanut Butter Wolf | Arto Lindsay

THE WIRE 363 | MAY 2014  
Edited Not Curated  
£4.50 | 9 770952 068106 05



## Steppin' Forward

### Various

Moonshine DL/2×LP

This label was set up around six years ago as a home for reggae-influenced dubstep; since then, reggae and nu dub have taken hold and this debut album from the label features some of the better recent entrants to the rootsier genres of bass. Standouts here are Kalbata's abstract dub groove "Man God", prefacing his solo album, Alpha Steppa's "Shinkansen", with the Far East steppers influence derived from his time in Korea, and the Reggae Roast boys Vibration Lab providing the steady rhythm for an affecting vocal from rootsman Wayne Jarrett on "Buy You Gold". There's other strong contributions from Bristol's RSD, Hatti Vatti with Cian Finn, Adam Prescott and Violinbwoy.

### Trinity

#### Vampire/Version

Iroko 7"

Deejay Trinity – his pseudonym was derived from spaghetti westerns – experienced his golden period in 1976 alongside fellow toaster Dillinger with the "Crank Face" single, then the *Clash* album for UK based producer Clement Bushay. He was later in great demand recording for Winston Riley, Tommy Cowan, Yabby You and more, and his biggest hit came with "Three Piece Suit" for Joe Gibbs, a version of Alton Ellis's Studio One rhythm "I'm Still In Love With You" that also formed the basis of Althea & Donna's "Uptown Top Ranking". "Vampire" was cut around the year 1980 on a monster version to The Heptones' "Love Without Feeling" rhythm as a riposte to Errol Scorcher's "Roach In A De Corner" and its disrespectful references to women. The flipside contains a rough dub cut by either Prince Jammy or, more likely, the brasher Scientist on an early excursion.

### Upsetter Revue/King Scratch

#### Play On Mr Music/Dread Lion (Alternate Jamaican Version)

Rock A Shacka 10"

A remarkable excavation from the Japanese label that specialises in high-end reggae reissues, "Play On Mr Music" is the result of an impromptu studio jam, famously captured on film for Jeremy Marre's *Roots Rock Reggae* documentary from his *Beats Of The Heart* global music series. The Upsetter Revue consisted of The Heptones with support from The Congos, heard here on a simply joyous rhythm with their bassist of choice Boris Gardiner, Mikey Boo on drums, Robbie Lynn on keys and none other than Junior Murvin on guitar. It's a lightly swirling trademark Upsetter mix that fairly skips along, in contrast to the flip, the original cut of which can be found on the *Super Ape* album. It's even more treacly on this version where Egbert Evans's flute melody barely escapes sinking in the broiling mix. □

## Adam Harper on waveform transmissions, post-human sequencing, and new age tropicalia

### Atom™ & Marc Behrens

#### Bauteile

Editions Mego CD/DL

*Bauteile (Construction Parts)* presents a sprawling collection of sonic nuggets collected and polished by German electronic adventurers Uwe Schmidt and Marc Behrens over a period of 27 years. Mixed together into a continuous track over 70 minutes long, and even though few of the episodes contained exceed roughly three minutes, it sounds as epic as you'd expect. While it's essentially a collection of odds and ends, the scope is about as wide as it gets, and it's an absorbingly unpredictable listen throughout. The mood swings from light to dark, hard experimentation to pastiche, shimmering beauty to goofy humour, never too arch, never too disposable, welcoming all. Was that an owl? Was that suggestively heavy breathing? Was that a Neu! cover of Lady Gaga's "Born This Way"? Some of the soundworlds on offer might have deserved a more substantial visit, but even the bits and pieces left over by the rich careers of this pair are enthralling.

### AyGeeTee

#### Eternity's Conceit

Reckno DL/MC

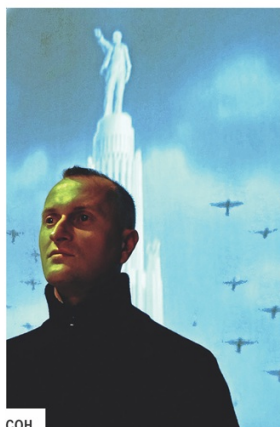
London producer AyGeeTee is a central figure and stalwart in an experimental underground community emerging online, with his list of associates a who's who of avant kitsch, digital damage and other web-based weirdnesses. His angle is unique, however – maximal trance states that find uncanny ways to blend electric and organic timbres, heavy rhythm and airy detail. With just two 18 minute long sides, *Eternity's Conceit* is one of his strongest releases so far. "The Feed" is a boundless torrent of oxide-coated synths, snappy swung claps panning all over the place, tom-tom dynamo pushing forward, all of it raked with flutter like a lunatic Zen garden. "Conceit" slowly lurches into dissonance, even though its textures become highly active, but it soon cools you off with some voluptuous, odd chillout.

### COH

#### To Beat

Editions Mego CD/DL

Waveform mathematics becomes affable circuit funk in this latest album from the prolific Sweden based musician Ivan Pavlov. Like a sort of test pattern, its opening track "Wave To Beat" evolves from a continuous tone into a staccato rhythmic pulse, after which the disc launches into a ballet of sawtooth tones climbing up the harmonic series while fleshy voices periodically intervene. The album's timbral palette is



COH

absorbingly strict: momentary shocks of basic synth with only a dab of electronic gloss and one or two airbrush strokes of electrical noise for company. Even though the melodies are constrained to low res Kraftwerk structures, the rhythms are wickedly syncopated, even suave, as they pace around their pixel labyrinths. COH finds a way to explore the grid-like feel of early electronic pop without the retroism others are sucked into, and avoids the tendency to chuck out personality in pursuit of the robotic, too.

### Karmelloz

#### Source Localizations

1080p DL/MC

Karmelloz, based in the US Pacific North West, has been one of the more subtle producers in the experimental electronic style that has grown up online in the aftermath of hypnagogic pop and alongside its more straightforwardly sample based cousin vaporwave. From these two styles he takes a certain new agey tropicalia, but this is recast distinctively as a sinister, elusive, gentle chaos. While the musical elements used in *Source Localization* come from a broad range of genres and the tracks strike different poses, there is a continuity that binds them together that's difficult to describe. Maybe it's in the deep, gorgeous churn of drones, filtered as if they were vats of glowing liquid in some amoral future manufacturing plant. Maybe it's an alien logic in the way things are thrown together, creating unnerving dissonance and yet a sense of inevitability that's not just sonic but... technocultural. Benefitting from a handful of decent remixes too, *Source Localization* might be the best yet from a new producer with an uncanny ear for the modern.

### Napolian

#### Incursio

Software CD/DL/LP

In the past few years, Joel Ford and Daniel Lopatin's Software label has made its way to the forefront of hip electronics with silky

technocratic soul (Autre Ne Veut, Ford and Lopatin's *Channel Pressure*), multicoloured coral reefs of sound (Co La's *Moody Coup*, David Kanaga's *Dyad OGST*), decayed techno (Huerco S's *Colonial Patterns* and Pete Swanson's *Punk Authority*) and everything in between (Lopatin's Oneohtrix Point Never disc *Replica*). Napolian provided one of the label's earliest releases in *Rejoice*, a strong collection of angular synth-funk charmers, and has since produced beats for A\$AP Ferg and cutting edge R&B for Kelela. *Incursio* expands this sound, but loses much of its character and vitality in the process. While more detailed and technically accomplished, the result falls confusingly between a hyperactive sublime and laidback, proggy lounge beats, never really committing to either, and little sticks out that might catch the ear or communicate something to it.

### Oneohtrix Point Never

#### Commissions I

Warp 12"

In both name and content, *Commissions I* proposes Lopatin as a serious composer. The first track presents a reinterpretation of preludes by late Polish composer Witold Lutoslawski, renamed *Music For Steamed Racks*. It slowly turns over various combinations of pitches and ersatz colours – vocals, strings, church organ – as if guided by some glacial algorithm. "Meet Your Creator" was originally the soundtrack to a performance in which 16 quadrotors – miniature flying robots – were choreographed to the music. Without being able to see how the music synced up, it does edge towards the simplistic, even cheesy. But the kicker is the final track, "I Only Have Eyes For You", where Lopatin's post-human sequencing is turned on vocal samples, dissecting and suspending them in vast shafts of light.

### Plaid

#### Reachy Prints

Warp CD/DL/LP

Over two decades, Plaid have quietly earned their place as one of the great European ambient electronic duos. Their varied but unassuming language still has something of the eerie innocence of their 1990s roots and peers, but has rarely descended into vacuity or tweezeness. It might be their subtle deployment of strange chord changes, or that undecided swirl in the background, or those moments where the textures have a touch of coldness – as if they're not quite as charming you as you thought. *Reachy Prints* is rich for these moments of wrong-footing, and drags you under its deceptively polite surfaces. Daydreamy riffs gently rub against harder, metallic basslines; the summer sun seems to have gone a shade of green, and the sunbathers have incisions from fly-sized probes. The pleasures of *Reachy Prints* are deceptively complicated, and it's another masterclass in how lightness needn't be thin or naive. □