

Size Matters

Byron Coley on burble-assed bedroom pop, blabbermouth lockjaw vocalising, and honey-laced vom from the avant garage

CE Schneider Topical

Treeberry

OSR Tapes 7"

CE S T are a Brooklyn based duo of Brattleboro ex-pat Zach Phillips and Chris Schneider, who play lean avant pop with odd signatures. On this lathe, as scratchy sounding as a 78, they do covers of The Choir, John D Loudermilk, West Coast Pop Art Experimental Band and Juice Newton (!). That list should show you where they're coming from as well as anything.

Cuz

The Lighthouse Keeper

Bleeding Heart 7"

Finally scored this first single by Cuz, a duo made up of Sam Dook (The Go! Team) and Mike Watt. Great spatial glockenspiel on the A side (with voice by Go! T's Kaori Tsuchida). The flip is a Charles Plymell poem set to burble-assed bedroom pop majesty voiced by Plymell himself. Crazy combination of people and sounds that works really well.

Matthew De Gennaro

Spark & Flame

Soft Abuse 7"

A guitarist based in the Upper Midwest (Michigan, then Minnesota), De Gennaro first made his mark collaborating with New Zealand experimentalists. But this single is a really nice folksy mix of viol de gamba, organ, acoustic strings and vocals. It has a certain forthrightness recalling early 1970s rural sides that were played straight, but came out of such a bent context that they achieved real otherness. Quite dandy. No pic sleeve, but boss label art by Joshua Burkett.

Diablofurs

Sweet Janine

Punk Fox 7"

Stomper of a debut single by this Nottingham quartet who manage to sound like a New York Dolls/T Rex damaged 1978 pop-punk outfit with a glam overbite. Back in the day it might well have been on the Lightning label.

Neil Michael Hagerty & The Howling Hex

Full Moon In Gemini

Drag City 7"

There's less norteno aktion and more thug psych guitar spuzz on this new Howling Hex

single, and that works pretty well for me. Drums pound while amped strings mass like storm clouds, and the words pour out like honey-laced vom from the avant garage. Nice handmade sleeves too.

Lutto Lento

My Number One High

Dunno 7"

One of the solo handles of Polish musician/DJ Lubomir Grzelak, Lutto Lento mostly made cassettes and 12"s before this, but I never ran into one. His single is danceoid in a certain light – at least it's built around a central pulse – but it's also pretty freaked. The A side uses circular bell sounds, altered vocal samples and various squiggles to praise the power of music. The flip is even more abstract and flipped, with less beat anchoring. Pretty groovy.

The Limiñanas

The Woods

Cougouyou 7"

Another fine single from French duo The Limiñanas, this one with a distinct 1960s edge. The A side is like a sketch about one of Ginger Baker's songs for Cream (maybe "Anyone For Tennis") and the flip miniaturises and reimagines a segment of Pink Floyd's "Lucifer Sam". Cunning work.

Oksun Ox

Dreamboat Screams Up The River Of Blood

Stabbies And The Rockets 8"

First Stabbies lathe I've seen in a while. Good to know Stefan Neville is still churning them out. Oksun is a solo project by a New Zealander named Ben Holmes, about whom I know squat. But this record is a classic slab of Stabbies-style tongue pressure. The pieces function more or less as songs, the format is a leftfield but still identifiable form of rock music with guitar and crude electronics and whatnot, and the atmosphere is charged with articulate energy and mystery. What could be more ducky?

Red Mass

Re-Mi-Si

Solid Sex Lovie Doll 7"

Birds Of Paradise

Syrup

Solid Sex Lovie Doll 7"

Radio Burns

Tea Bone

Solid Sex Lovie Doll 7"

Choke Chains

Choke Chain

Solid Sex Lovie Doll 7"

Rejecters

She's So Fine

Solid Sex Lovie Doll 7"

Paul Jacobs

Waiting For The Grave

Solid Sex Lovie Doll 7"

The latest batch of singles from Italian label Solid Sex Lovie Doll pretty well traces the outlines of their aesthetic. Led by Roy 'Choyce' Vucino, Red Mass are a prolific Montreal based ensemble of varying size, who release all sorts of records. This one is a garage/new wave merger with celestial themeology and upful root twists. Birds Of Paradise are Vucino's duo with Hannah

Lewis who reach for a ring that recalls a stripped down and imaginary version of what somebody who'd never actually heard a Delaney & Bonnie album might hope it sounded like.

Radio Burns are a Detroit quartet with a fast punk delivery that starts off clean and a chorus structure indebted to those core bands who loved The UK Subs. After that, US style scuzz pokes its head up. Often. Choke Chains are another Michigan quartet (related to The Dirtbombs and No Bails, among others) and their sound on the A side is akin to slightly sped-up 78 Los Angeles punk with thick guitar ribs on one side, and closer to fake drumbox post-punk on the flip. Solid concept! Rejecters are a Montreal quartet who pull out a traditional post-Flamin' Groovies mix of Chuck Berry based downstroke and punk as a futurist stance. As wide as two cars. Same goes for Paul Jacobs, a one man band from Montreal, with a deep appreciation of fuzz guitar, reverb, synth freakouts and the blabbermouth lockjaw approach to vocals perfected by The Flesheaters' Chris D. Which means this is a near perfect spin for your next sock hop. So do it.

Louie Rice

33/45

Organized Music From Thessaloniki 7"

One third of VA AA LR, Rice is a London based sound artist who creates electroacoustic events that are based on the palpable qualities of sound. And so it is here. Although it's rarely (if ever) clear what the hell is going on, there's a distinct sense of depth and distance, and the sound is somehow illuminated with the excitement of a happening. Will there be shovels?

Smallerite

Crickets

Poor L'Amour 7"

Nice debut single by a Minneapolis duo who use guitars, pedals and taped voice shards to muzz around in the dark in a way that reminds me a bit of Dreams Of Tall Buildings. The guitar pieces are more about texture than coherence, but they have a lovely drift (not unlike early San Agustin), and bend time as easily as some bands bend forks.

Station Rose

PIXXI_Hall

Gunafa 7"

New single by longrunning Viennese duo Station Rose released in conjunction with their appearance at Donaufestival 2016. The A side tips a little too far in the techno direction for my taste, but the flip, recorded during an academic residency in Cairo in the late 1980s, is another story. You can definitely hear their tech-basic orientation, but the insertion of Egyptian instrumentalists into the swirl makes the outcome sound far more doped up and confounding.

Nick Storrington

Exaptations

Notice Recordings MC

Two sidelong pieces by this Toronto based composer. "Field Lines" was created

to accompany a dance work involving heavy rotation. The music has sheets of sound (often with metallic or percussive components) gliding past each other in stately event sequences, with occasional gamelan interludes and whorls of sonic swaddle. The flipside is made up of drones crafted into horizontal panels, which eventually bump into noisier currents of air bearing dangerous edges.

Talibam! & Alan Wilkinson

It Is Dangerous To Lean Out

Astral Spirits MC

Like their 2010 Bo' Weavil LP, this collaboration between New York's drums 'n' synth duo Talibam! and UK saxophonist Wilkinson shows a great integration of impulses. When they're backing an improviser, Talibam! always manage to cast themselves as a powerful rhythm section, and so it is here. Recorded at two Italian live dates a couple of years apart, it's pretty cool to hear how the Manhattan abstracters and the London blaster create such a fine free jazz/free rock hybrid.

Matt Turner & Hal Rammel

As On A Pivot Of Air

Penumbra Music 10"

Very nice duet by two Wisconsin based avant musicians, one of whom plays cello, while the other uses whatever it is he's put together this week. On this session Hal Rammel plays 'amplified palette', which reminds me of a joke my wife made when we saw Hans Reichel doing a dachsofphone duet with Fred Frith many years ago. But, just as then, this stuff may be funny but it's no joke! The improv regions the duo reach is impressive. Turner's cello creates an upper sonic edge, but Rammel really manages to get an amazing scrub and rasp or squink out of that palette. Their abstract wrangle for dominance is sweetly blooded.

Woodboot

Black Pist

Total Punk 7"

First single by a Brisbane punk quartet who make a very old school racket, with thick Ramones based guitar raunch that sounds almost like a muzzy, early demo by The Saints. Viciously precise. Need to dig up their albums. □

Neil Michael Hagerty

