

DISKONO 017 Press Release

Artist / Title: Scott Haggart (plus Lary Seven, EVOL, Felix Kubin, White Daughter, Charlie McAlister, Jan Van Den Dobbelsteen) / 1:17

Label (catalog #) / QTY / Format (RPM): DISKONO (017) / 1000 / 12" vinyl (45RPM)

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Release Date: 07/27/08 (USA/ CAN), and 27/07/08 (UK/ Europe/ rest of world)

A-Side

Scott Haggart's original edit is "*psychotopologically derived from a 0.7 millisecond recorded extract of a DISKONO performance (2000).*" Obsessively and secretly expanded is a 0.7 millisecond sound into a 1:17 second composition, which took many years to superimpose and further re-sample the fragment into a strict bombardment of fractal concrete sound. Within a "*tradition of discrete spectrality*" and with the satisfactory feeling brought about by orchestrating a 1:17 second work, it become inevitable to extend the invitation to six others to create alternate versions (resulting in seven total variations) using the original as source material/inspiration. Strict adherence was required to a rule of the versions being 1:17 seconds in duration, so as to absurdly explore the potentials of this 0.7 millisecond sound.

B-Side

Lary Seven (The Analogue Society's Minister of Audiology and star of "*The Avant Garde Showcase*") "*used a direct transfer from the master recording to his Ampex 1/4-inch tape machine.*" It's in Lary Seven's version that the original is most easily identifiable. Lary uses real-time cut-and-splice, switching and mirroring techniques alongside dangerously comical use of feedback at his legendary Plastikville Studio in NYC. The result is a pure analogue work which, juxtaposed against the original, introduces a clear textural acceleration to the sonic onslaught which follows...

EVOL is a music project of **Roc Jiménez de Cisneros** and its what's innate in his synthesized electro-acoustic contribution whether your cartridge/pickup will implode, speakers explode, or both. The tracking and sound pressure levels (SPL) of this composition are rather profound to say the least. You are left experiencing a gravitational deftness and a purposeful sense of tonal humor. Post mastering at the lathe-cutting studio, Scott Haggart commented "*this was the piece that almost resulted in the mastering engineer taking a hit out on me.*"

Felix Kubin lives and works against gravity with Sci-Fi Pop/Noise/Animation Films/Radio Plays/Experimental Broadcasting. As a messenger of exploding lungs, he started the label **Gagarin Records** in 1998 and rules the **Syndicate Of Counter-Noise** since 9.9.1999. It was obvious that the fridge of Kubin be opened and an ultra-transient work of spatial cool and magnitude land upon the geometrical dark counter of the vinyl. We see Felix Kubin shift from his "*legendary and unforgettable dance-hall soirees*" and introduce a kind of post-KLANGKRIEG otherworld of sound.

White Daughter are **Nathan Bennett** and **Mark Bihler**, who use their Russian cold war synth and signature monolithic guitar to strip the original to a dense heaviness which rests on the knife-edge of beauty and horror. This is as close to how the 1:17 project would have been had Joe Meek and John Carpenter found each other propositioned with the same rules as White Daughter.

Charlie McAlister is regarded as the most elusive of outsider artists currently living east of the Appalachian Mountains. You are more likely to find Charlie building a boat or theorizing about botulism than to meet him as the Charlie we know that we don't know at all. After a decade of correspondence with Scott Haggart via transatlantic postal mail, this contribution, not so subtly, hints at Charlie's most celebrated theme, i.e. fishing, and manages to capture and cast a "Fishun Rod" into the mix whilst heavily manipulating but retaining identity in the original.

Jan Van Den Dobbelsteen is one half of JaDa and Professor of the Incredible. Jan teaches us about "two very important things in the adventures of melody making... the rise and fall." Falling nothing short of what will become surely a JaDaistic vocal anthem we find the primary elements of a vocal sample, fragments of sound one can't quite put ones finger on, swinging in and out of phase hard-right/hard-left, obscuring linear comprehensibility and bringing the 1:17 project to a fitting resolution (for the moment).