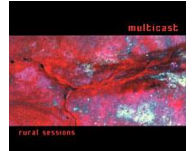


Multicast *Rural Sessions* OBQ-05LP Press Sheet

OR
Obliq Recordings



Big Takeover Issue 48: *Review by Mark Suppanz.*

**THE
BIG
TAKE-
OVER**

My main gripe with most electronic-based ambient music is that it sounds either too rigidly computerized and programmed on one extreme, and too new agey and bland on the other. This Colorado-based trio manages to avoid both traps by creating melodic, expansive, and attractive instrumental soundscapes, underpinned by warm, inviting rhythms and percussive elements. Sounds dart in and out from everywhere—with crackling synths, throbbing bass, shimmering guitar signatures, fuzzy static tones, propulsive lasers, even high-pitched dolphin squeals—all serving to both accompany and counterbalance the soaring atmospherics. The group describes its music as "improvisational electronics," and it does indeed have that spontaneous, human feel, despite the advanced technologies used to create it. While the group's home base suggests inspiration from long mountain hikes, they sound more like a submarine voyage to the bottomless depths of the ocean. This is 74 minutes of intelligent, mind-expanding music.

Grooves Issue 6: *Review by Rob Geary.*

GROOVES

Put on "Ballerica," the fourth track of *Rural Sessions*, and zone out for a bit. Ambient has come a long way, hasn't it? A laid-back beat, hardly calling attention to itself, fizzles away, a

bit of static warmly invited in. An analog synthesizer plays no more notes than necessary. A spare guitar figure drifts in and out every once in a while, lazily. The multicast fellows live in rural Colorado, far from the hustle and bustle of the city, and their music reflects and instills a kind of ranch-hand bliss out.

Their sound is a little bit Tortoise, unafraid of some traditional instrumentation, a little bit classic Brian Eno in its undeniable will to relax, a little bit like an Americanized Boards of Canada with mellow, open-sky easiness substituted for Scottish melancholy. However, even rural Colorado has the Internet, and "La Honda" definitely bears the influence of glitch music—dig the squelchy percussion that sounds like it's relayed through the cardboard tube at the center of a paper towel roll, and the pads wobbling between pitches, like a Kid606 joint afflicted with narcolepsy.

Alternative Press Issue 155 **Lowdown** feature. *Review by Dave Segal.*

AP
ALTERNATIVE PRESS

A blend of pioneering '70s German synthesis and '90s armchair techno. Expansive, intricate song structures coexist with beautiful, poignant melodies and warm ambience. Currently working on a remix for Anthony Rother's PSI Performer project; Multicast build their own analog synths, forgoing the computers and software programs prevalent in today's electronic music. KIN: Boards of Canada, Global Communication, Aphex Twin.

De:bug: *Review by Thaddi Herrmann.*

Endlich mal ein richtiges Album von Multicast, den Helden auf Obliq, unserem Lieblingslabel aus den Staaten. So geht das auf dem Land. Hier kommt es nicht darauf an, dass die Rechenleistung der PlugIns so intensiv wie der Fernsehturm hoch ist. Man hat einfach Zeit, Drive-By-Shooting kennt man nur aus dem Fernsehen und der Himmel ist einem viel näher. Also schwelgen die Synthesizer, kokettieren mit Gitarren, alles ist herrlich warm und deep, komplett oldschoolig, hallisch, ausladend und englisch, wobei das eine Ohr immer an Detroit klebt, mal mit Beat oder einfach ohne...der reine Schokoriegel eben. Solche Platten verdienen Aufmerksamkeit, einfach, weil es mittlerweile schon fast ungewöhnlich klingt, solche Musik, obwohl wir alle mehr oder weniger damit aufgewachsen sind und ihre Schönheit schlicht vergessen haben.