

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet

OB
Obliq Recordings



Igloo Magazine (IglooMag.com). *Review by Mark Teppo.*



The great thing about vinyl is how it fills a room, how a record seems to inhale slowly before letting loose with that first note. Vinyl just oozes into a space and Multicast's **Bahian Coastal Hwy** (offered exclusively on this old school of formats) flows out from your speakers with a lush, tropical sound. Multicast builds rich tapestries with their intricate and delicate guitar melodies, their sensuous bass rhythms that tap like a lover's thumb against the base of your spine and their percussion that mimics the sounds of birds and insects deep in the verdant jungles.

Oh, yes, it's a record to smoke a fat one too. "Now then, if you'd care to sample this," a voice says in the intro of "Underdub," "I think you'll be charmed with its effects. You may find it slightly reminiscent of cucumber; a characteristic I'm unable to account for at the moment, but it's not bad at all." Oh, definitely. As the skittering percussion lays down a foundation for a guitar to spill warm sunlight across, you will find it very easy to lie back and puff puff your way to a melodious nirvana.

"Arrival" is filled with longing as a melancholic guitar finds its way across an empty heath. Its company is a lonely wind of fading choral notes and a series of bubbling modular synth phrases that rise up like neglected spirits and vanish in the purely tonal sky. A left-field electronic pop melody winds its way through curtains of shimmering static in "The Only Thing I Adore," setting the stage for the frail vocodered voice that lays bear its heart.

Tribal percussion kicks off the flip side of the record. "Pucuna" approaches a frenetic drum circle in the same way that "Bahian Coastal Hwy" (the record's opening track) dealt with the heady romance of Brazilian dance music: by building austere arrangements in which echoes grow. Multicast believes that silence is a vitally important instrument, and doesn't feel the need to layer so much texture and overdubs onto a track that you can't hear the reverberation of your heartbeat as it thrills to the delicate instrumentation it is feeling.

"Departure" loops through a revving cycle, attenuating and diminishing its range of electronic arcs to give off a semblance of a spinning whirlwind; "Ansico" unspools into the infinite horizon with a lap-steel guitar and a bright synth accompaniment while a bassline rumbles beneath, providing propulsion and impetus to the light percussion. As with the rest of **Bahian Coastal Hwy**, "Ansico" is filled with rich elusive cinematics -- widescreen canvases painted with fleet brushes and delicate daubs of sound. Multicast is the reason I still have a turntable and **Bahian Coastal Hwy** is this summer's reason to knock the dust off yours.

Grooves (GroovesMag.com). *Review by Heath K. Highnight.*



A recent thread on the IDM list made the revelation that Warp's Artificial Intelligence II compilation—the triumphant hallelujah chorus to the Ten Commandments of IDM, 1993's Artificial Intelligence—has been around for a decade. There's no better touchstone from which to begin understanding where Multicast's latest effort, *Bahian Coastal Hwy*, originates. Full of the flesh and blood of Warp's blessed early roster, *Bahian Coastal Hwy* is one of those rare mini-LPs that manage to sound fresh by invoking its forefathers from 1994-5 so fervently and without prejudice. Verily, it would be hard to get through a single audition of the album's standout "Departure" without hearing the madreporic layers of Speedy-J's soporific ambience, and Global Communication's painstaking attention to stereo positioning; throughout this dreamy track, a forlorn guitar theme sails through a muted, sun-soaked harmony plume. The quixotic dub and dancehall stylings that defined The Orb's freaky Pomme Fritz period make a momentary appearance on "Underdub," although it must be noted that the gentleness of the track's guitar leitmotif owes equal debt to two of Dr. LX Patterson's then-collaborators, guitarist Robert Fripp and electro-experimentalist Robert Fehlmann, both of whom contributed some level of sanity to the mad doctor's paranoid soundscapes. No, Multicast's Dave Alexander, Nathan Jantz, and Jeff Holland, who record within view of Pikes Peak in Colorado, have boiled down all the beautiful bits of IDM's early classics and extruded a prismatic, synth-driven ambience that has few equals among artists today. Oliver Leeb's flanging techno tendencies are exceptional, but, when compared to the razy, undulating reverb flourishes of "Arrival" on the b-side of *Bahian Coastal Hwy*, seem conventional and uninspired. All of the chiming, throbbing techno chutzpah that made Sun Electric one of the early 90's most overlooked electronic music phenomena comes shining through on the closing cuts "Rotation" and "Ansico," the latter's slide guitar theme invoking whiffs of Luke

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet



Vibert and steel guitarist BJ Cole's fabulous collaboration, *Stop The Panic*. If any fault can be found with this delicious clear & white 10-inch release, it's that Multicast made us wander around for three years waiting for it. Shame on them for keeping us waiting.

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet

OBQ
Obliq Recordings



Convulse Magazine (Convulse.de) & **Vibe Magazine** (Vibe.cd). *Review by Benne.*



Eine Weile hat man von dem kleinen amerikanischen Label (stets extrem limitierte Auflagen) nichts gehört, doch nun melden sich Obliq mit einem neuen Album ihres Zugpferdes Multicast zurück. Bei „Bahian Coastal Hwy“ spielt vor allem die Auseinandersetzung mit lateinamerikanischen Rhythmen eine Rolle. Interessanterweise führt dies bei Multicast jedoch nicht in die üblichen Freestyle/Nujazz-Gefilde, sondern das Produzententrio aus Colorado verfolgt stattdessen weiterhin seinen ganz eigenen Trademark-Sound, der sich irgendwo zwischen Ambient, Dub und Electro bewegt. Wesentlichstes Wiedererkennungsmerkmal ist dabei nach wie vor die Multicast-typische Gitarre - ausschließlich als rhythmisches statt als melodisches Instrument eingesetzt und im Effekteschleier kaum als solche wahrnehmbar. Acht höchst entspannende Stücke für Zuhause.

De:bug (De-bug.de). *Review by Thaddi Herrmann.*

DE:BUG

Endlich neue Tracks von Multicast, unseren alten Freunden aus den Weiten des amerikanischen Nichts. Als hätte die Zeit ein paar Jahre still gestanden, machen Multicast da weiter, wo sie immer waren, mit heftigen wie unauffälligen Veränderungen. Ihre deepen Tracks haben jetzt mehr Gitarren,

die Hand am Delay ist zittriger und so klassisch und einfach die Tracks auch scheinen, so filigraner und feingliedriger sind sie geworden, detailreicher, offener und verspielter. Man schaut einfach noch öfter nach oben in Multicast-Land. Das Ausrufungszeichen hinter massiv kann auch sachte bedeuten. Tolles buntes Vinyl, tolle Verpackung ... unbedingt liebhaben . *****

Westword (westword.com). *Review by Jason Heller.*



On Sunday evenings, Jefferson Holland is known as Uncle Jeff, purveyor of all things rustic and Americana on Radio 1190's popular show, *Route 78 West*. But his obsessions run farther afield, as evidenced by *Bahian Coastal Hwy*, the second full-length by his project, Multicast. A collaboration with fellow members of the Obliq Recordings collective, the

disc strays both sonically and geographically from Holland's usual stomping grounds. Nary a twang is to be found. Instead, *Bahian* bobs on a transatlantic current that infuses tropical Brazilian rhythms with the motorik pulse of classic and contemporary German electronic music: to Rococo Rot's processed psychedelics, Laub's deep, free-floating bass, even the skittering minimalism of late-'70s Cluster. The sound itself is taut and lean, with melodies poking like bones through a skin of ambience, voice samples and organic analogue synths. As enveloping and compelling as *Bahian* is, though, Holland had better not drop any of it on *Route 78 West* -- he just might get lynched.

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet



Better Propaganda (BetterPropaganda.com). *Interview by Jonah Sharp.*



BP : Can you tell us about Obliq and [Multicast](#) and what you lot do out there in Boulder, CO

O: The Obliq label is run by three of us: Dave, Jeff and myself and essentially all the various music projects on the label stem from any combination of the three of us. Historically Multicast tends to be the "super group" of sorts where a lot of our musical energy is focused showcasing melodic and rhythmic counterpoints and loose jazzy structures. We tend to look back at early live recordings from Tangerine Dream, King Crimson and Kraftwerk and really enjoy the live element that they bring. So it's all about improvisation with electronics and acoustic elements for us. But other projects such as Ted Sturgeon, Crix Madine and FreqModif represent our other musical interests and tastes.

FreqModif is a pure electronic-based project with heavy emphasis placed on improvisation and stream of consciousness. The FreqModif project has traditionally taken on modular synthesizers and rhythm machines and that has confined this project to the studio but we are starting to take this project into live settings more and more.

The Crix Madine project puts a lot of emphasis into electro/IDM beats with a tinge of acid elements and loads of emotion and melodies. This stems from nostalgia for early 90's uk electronica ala Black Dog, Rephlex, Kirk Degiorgio/A.R.T., Stasis, B12, etc, but with a more modern angle.

Ted Sturgeon is the digital surgeon and Obliq archivist. He records almost everything in the field, solo, or in band configurations. There is a psychedelic aspect to many of these tracks, and a strong melodic structure reminiscent of spaghetti western themes.

BP: Nate, the vinyl pieces you have released are all virtual works of art. This begs the question - Are they hard to get hold of?

O: Well, given that we usually do limited pressings, part of our back-catalog is sold out (namely the first three vinyl releases), but we do try and keep a good portion of it available. Perhaps the easiest way to get our stuff is direct from us through our website obliq.net. And yes, we do put a lot of emphasis in hand-made packaging on certain releases. The latest release has hand silk-screened clear sleeves and marbled green vinyl.

We are all record collectors and have always enjoyed something a little different; thus our emphasis on creating not only a musical soundtrack, but also an art piece. Jeff and Dave are always showing off some exotic limited-edition colored vinyl release like an old Bob Dylan TMOQ 'splatter vinyl' or a classic Air Liquide imprint. The silkscreening and stenciling are jointly done by the band, and hopefully it acts as an attractant to the music inside. The artifacts have a timeless and lasting quality which we hope will translate in the future when some collector finds an Obliq Recordings record in 2050. So, you can download the MP3s, but you are really missing out on a very important part of the release!

BP: It's very rare I get sent vinyl (especially green vinyl) these days even though you can probably hear the hum from my trusty old Technics 1200 on the download here, the quality of this 12" of is phenomenal. Was it mastered somewhere exotic?

O: Lupo at Dubplates & Mastering in Berlin cut the new Multicast record to our extreme delight. He also cut a previous Multicast release on K2o/Kanzleramt, and when they sent us the test pressings we couldn't believe our ears and we were just blown away. We knew right away the next Multicast release would be cut to vinyl at D+M again, but this time we wanted to see the process first hand and see what the black magick was all about.

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet

OR
Obliq Recordings



Better Propaganda *Interview continued...*



We've always been huge fans of the Basic Channel crew in Berlin since their inception in the early 90's and I have always sited them (and all their subsequent manifestations) as a major influence, not only in terms of their music, but more their attitude towards music and the obvious attention they pay to the post production process. It's as if they almost put the mastering/cutting process to vinyl on equal terms to the music making process. D+M treat the mastering/cutting process as an art form in itself (as they should) and we thought these are the people we want to cut our new record. After hearing the test press, we decided NOT to release a CD version for now because the sound is not nearly as impressive and we wanted this release to be available in the highest quality!

BP: Your tracks are pretty Dj oriented. Does this mean you guys DJ too? And how about Multicast live shows. (OK I've seen one) but what can we expect ..?

O: If they sound DJ oriented, it certainly isn't a conscious thing on our part during the recording process. We do pay close attention to dynamic range and space during the mix but it's only after we get the records from the pressing plant do we realize that, hey this dub infused track will sound rather nice on large PA system, lets play it out somewhere! So yeah actually all three of us do DJ from time to time, perhaps a lot more before we even starting making music together. And when we do, we like to merge the old and new since we have been at this for so long. Jeff even has a regular local radio show here in Boulder called 'Route 78 West' (route78west.com) where he plays old 78's, surf, spaghetti westerns and trucker songs. So lately we have been experimenting with using vinyl in a live context. For example, we use run-out grooves from old 78's that each have their own locked rhythm and mix these together. By changing how these loops are synched, effected and EQed you can get varied and syncopated rhythms. Then the rest of the band can improvise to that.

BP: where do you think this mp3 digital download thing is all heading? Will album artwork finally pixelate itself into oblivion?

O: This is a big topic, but I will sadly say it is all going the way of bits and bytes. But that isn't to say that is all bad. I see it as we are simply in the midst of a major transition in how this art medium is distributed to and consumed by the masses which could lead to new and innovative concepts in music that haven't even occurred to us yet. So hopefully this will all turn into a positive thing. It's really quite amazing to watch the traditional music industry crumble before our very eyes as a direct result of technology. With that said, I'm not impressed with the current state of the digital download industry. It is still in its infancy and for some reason existing loss-less formats are really slow in catching on with these services. But compression technology is getting better and better and hopefully some loss-less format gets accepted widely and become industry standard. I think once we get to that state, piracy will be less encouraged. Because honestly, who wants to pay money for inferior sound quality? It will also require a social change in how consumers define what intellectual property is, because as it stands now most people assign value to physical objects more than virtual ones made up of bytes and bits.

Multicast *Bahian Coastal Hwy* OBQ-10LP Press Sheet

OB
Obliq Recordings



Better Propaganda *Interview continued...*



The key is to remember that most folks are listening to the music in their tiny headphones or in their car where there is a lot of atmospheric noise bleeding into their experience, so the inferior, compressed audio quality probably doesn't make a difference and most folks are used to listening to the radio anyway so the quality isn't an issue. Plus, record shopping is so much more fun than MP3 shopping!

As for Obliq, we are not ignoring this shift, and do have lots of people interested in purchasing our music in digital form (apart from CD), so in the coming months you will start seeing our stuff available through various download services. But we still want to press vinyl for the true collectors out there. With the advent of cassette and CD, many people wrote off vinyl a long time ago, and in 2005 it is still hanging on (albeit in small numbers) but record pressing plants are still operating all over the world, so there is still a demand. Is it un-reasonable to think that there will still be a market for new vinyl 20 years (50?) from now?

BP: OK, some people are gearheads and probably want to know your favourite bits of gear are. except for a computer of course..

O: Buchla Marimba Lumina, anything from Elektron, Future-Retro Revolution, Theremin, Fenix modular, Devilfish, modified TR-606 beat boxes, MS-20 and SQ-10 combo, Aural Research Facilities prototype modular, Ernie. Jeff relies on an old high-strung telecaster and never leaves home without his tube Echoplex, a custom slide steel, Roland GT-5 and Oberheim Digital Echoplex for looping. A custom built 5-string electric mandolin and a beautiful Mexican requinto acoustic are used on many tracks.

BP what music are you listening to these days? Are you an electronic purist or is your listening taste more expansive?

O: We are bit all over the map: Anything coming from Echocord, Brokenhearted Dragonflies (insect recordings from Thailand), recent Dead Can Dance live show recordings, Luke Vibert's "Lover's Acid", the Analord series, Octex live recordings, Rhythm & Sound's "Si Mi Yah" 7" boxset, Fingathing, Kraftwerk & TD bootlegs, Meat Beat Manifesto, Creatures, Satamile electro, Nobot Media compilation, lots of avant-psych, Sir Richard Bishop, Harmonic 33, and Gravenhurst's 'Black Holes in the Sand' disc was great, Kinski and almost anything on Kranky. Jeff has been absorbing old Hawaiian releases and the complete Ravi Shankar catalog. One genre is like eating the same meal every day!