

“- THE DRUM MACHINE IS GOOD!”

South Finland powerhouse electro brut creator and backwards futurist dad-noise enigma Sauce & Cop team up with equally semi-secretive and wraithlike hypno drum machine player Coltor. Three Legged Race versions.

Sauce & Cop you know by now. In case you don't, check back to the press we wrote for Erikoisdance 16, the retrospective long player *Jonkun on ymmärrettävä mitä tehdään* we dropped 2 years back. Since then they've been laying both low and new tracks down as usual, but also playing live abroad a bit (at Madrid's wonderful Electrónica en Abril festival last spring).

Calling this new stuff natural progression would be misleading. It's not really "progress" in any of the usual, easily predictable, slowly looping circular directions of the surrounding electronic music world. They're more like spinning in an eternal messy vortex of hypercreativity, Ouroboros constantly losing site of it's own tail in the maelstrom. Imploding with ideas. In total, clueless control, creating micro-genres that last for just 2 bars of a track. But yes, as theirs is a project that makes cronology seem utterly irrelevant--past and present, now and the 90s, budget home recording and high definition synthetic sound-art coexisting naturally side by side--the confines of a record isn't really restrictive in any way. So there is a dialogue at least, this could easily be taken for an illogical half-diptych or sequel for their 2013 release. Or rather, should that record be seen as a mere trailer or modestly bombastic intro fanfare to this creative nailbomb of inspiration and styles?

Then there's Coltor. That immediately blew my mind the first time I heard it. And it wasn't even the tracks yet--just the name! Like *Cyttorak. Terrax. Zardoz!* "Coltor"... You can feel it too, right?

"-The drum machine is good!"

But on a purely descriptive, technical level. How do they sound? Well, the main sonic sensation is that of dryness. Very dry. There's acid, so blown out and grainy it will whiten the teeth of anyone standing near the speaker, and leave their glasses scratchy! There's a miniature noise piece sounding like a microphone being sand-blasted next to a plastic can full of angry bees. When actual added effects appear they're applied as freestanding instruments rather than a means of overall sound enhancement or post-production, Sauce & Cop's volcanic bursts of reverb on "Suomen laajin lippisvalikoima" are aroused dragons panting hellfire in their love-nest dungeons, while "Coltor 1" and "Coltor 2" gallantly struggle against anomalous, filter-modulated phasing and flange eating the whole tracks alive. But most of the time it's just the drum machine, or whatever happens to qualify as sound-generator for S&C, and some badly dolbied out mains-hum.

And Robert Beatty does some magic things in his Three Legged Race remix of Sauce & Cops glacial, drum-free synth piece "Quartz Crisis", restructuring it into something several notches free'er--a strangely funky piece of impulsively processed sound, splashed around the walls and ceiling of the whole stereo image. Computery in a wondrously humane way. Accessibly arty.

FORMAT: CDr *** DURATION: 39 minutes
RELEASED: January 2015 *** FILE UNDER: techno, electronics, synth, drum machine, sound art, free-form, home recording

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