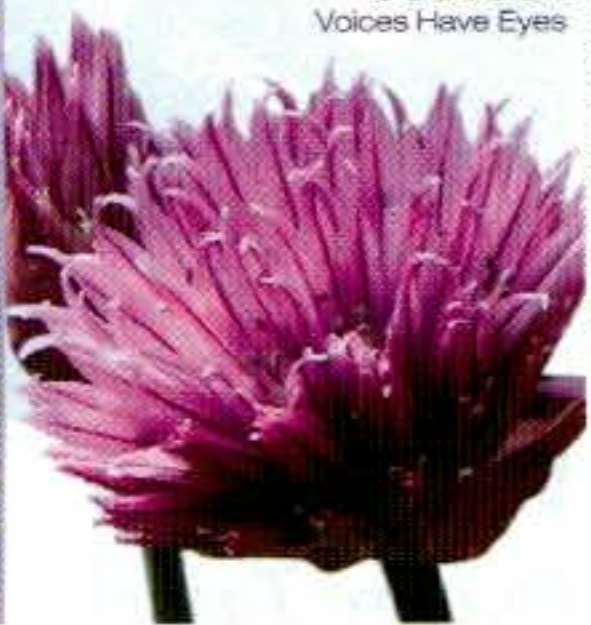


Ecodek

Voices Have Eyes

WHITE SWAN RECORDS

by Ginger Hebert



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Voices Have Eyes

www.ecodek.com

Canadian producer Andrew McPherson really has his work cut out for him; unfortunately his potential overshadows his product. To a listener who is not into world music whatsoever, this assortment of vacation-sounding music is exactly what it claims to be: worldly.

McPherson's vision here was to take a bunch of musicians from all over the world and have them paint out his thoughts through music. He brought in six singers, over seven instrumentalists and a full choir from countries as varied as Turkey, Rwanda, Nigeria, India, Mali and Fiji. The result

is a very busy album that proves a bit too noisy for my taste. Tracks like "Spacehall Dub," "Heart's Desire Dub," and "Bula Akuila," are far too drum heavy, with identical boring bass lines and ethnic vocal chants with far too much reverb. "Words of the Griot," "Juju in Those Strings," and "Fan the Flames Dub," continue the dub groove genre but venture on to add elements of random electronic sounds to the mix. They are also greatly structured with a immense buildup to appealing climaxes usually involving a solo from a saxophone or jazz flute.

There's not much variation from song to song, and most of them border on supermarket music or a Sade backing track. It would have been more fascinating to draw from the background of the musicians on the album. While including so many ethnicities from around the world, *Voices Have Eyes* seems a bit generic. Not recommended.

Einstuerzende Neubauten

Palast Der Republik

MVD

by Lauren Proctor



www.neubauten.org

Einstürzende Neubauten's performance DVD of *Palast Der Republik* starts with the subtle percussion of packing pellets slapping quietly against a metal slab. Then the band crashes into full swing as their ominous industrial rock dares to stretch the definition of music.

Melody is sparse in Einstürzende Neubauten's work, but the real achievement in the German group's music is their ability to transform everyday objects into instruments. The combination of bass, guitar, vocals, and industrial objects slams together into cascading crescendos and restrained musical arrangements.

Palast Der Republik isn't flashy in its presentation to the viewer, but simply effective in capturing the most compelling side of the German band's creative soul. The lighting isn't dramatic, and the camera angles aren't complicated. But ostentatious frills would detract from the real drama of the concert.

Instead, the viewer is encouraged to focus on the sound of spinning wheels of soda cans and plastic bottles amplified by a microphone or the way chains bang against scrap metal to form a percussion line.

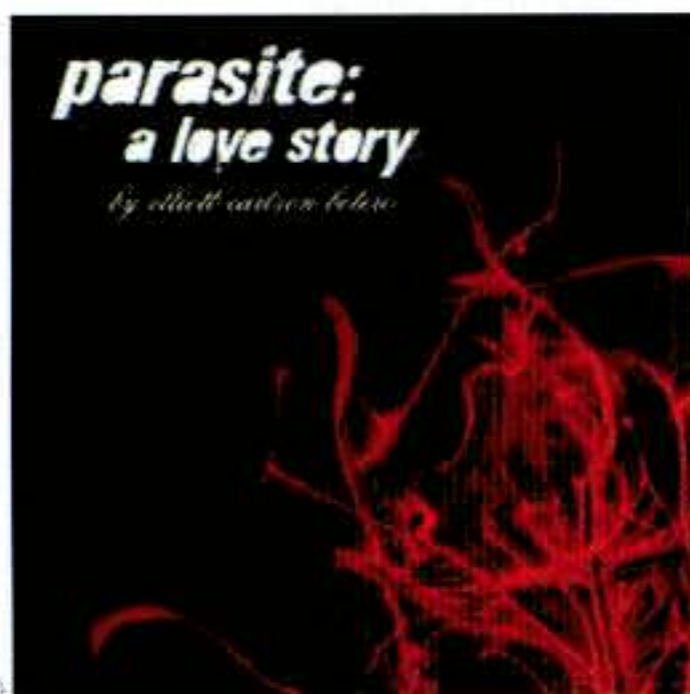
Einstürzende Neubauten's restrained performance of "Youme Meyou" is particularly forceful. The song is slow and creeping, yet full of tension as if it were on the brink of explosion. The band bundled PVC pipes together for this track, creating an almost electronic sound that boings its way through the song.

Palast Der Republik can crash and bang, seeming almost intolerable. But if the DVD doesn't give you a headache, you'll be blown away by the way they turn industrial objects into rock instruments in an experimental form of artful music.

Elliott Carlson Botero

Parasite: A Love Story

by Len Sousa



www.myspace.com/ecbmusic

Colombia-born and New Jersey-raised Elliott Carlson Botero fuses the fuzz flips of Beck with the pop tripping smoothness of Prince and winds up somewhere in between. An independent artist in the fullest sense, Botero notes on his own CDBaby page (Amazon doesn't carry his album yet), "90% of what you hear on this site was recorded in my bedroom, on my G4 Mac, at 3:00 in the morning, by yours truly."

However, unlike many other indie artists, it doesn't show. The production on *Parasite: A Love Story* is tight. There's a mix

of sweet pop tracks and dance numbers replete with dialogue samples. Botero seduces with a 70s disco vibe in "Starless Lounge" without coming off as a creep—singing in Spanish no doubt helps.

There are some weak spots. "So Right" and "Buried Treasure" should have probably stayed in the outtakes folder of his G4. But tracks like "Home Sweet Home" and "Parasite" make up for them. Perhaps only ironically, Botero uses the name "Sweet Adeline" in the song "Chop Chop" echoing a similar song by

a more-famous Elliott—the late Elliott Smith (*not to mention the barbershop quartet standard of the same name – ed.*).

Though on his own in the States, Botero has released two albums in Spain and played with Grammy® winners Los Bacilos. So he's no novice to the game, and *Parasite*, while not coming off as a complete concept record in the traditional sense, is a successful tapestry that pulls together the strings of several pop genres while maintaining throughout a stitch all its own.