

# NEW ISSUES

## 3) RADAR SUZUKI LAHAR UNIT 4252

*ESHU / LUZERN LAUSANNE /  
WODKA BEZ PIWA (DENGI NA  
WETER) / KURZ / SPECK & SILBER  
/ ME AND SISSI / LAHA..43:02*

Dario Siserá, d, comps; Franz  
Hellmüller, el g, comps; Luca  
Siserá, ac b; Carles Peris, ts, flt.  
June 2009, Berlin, Germany

## 4) LAURA TOXVAERD DO DRUGS

ILK 168

*WALTZ FOR A CHAR / ANTS  
/ APHRODITE ON ECSTASY  
/ POPPER / ALICE / JINXES /  
REDBIRD / ACCEPTANCE / FANCY  
PANTS / HAPPIEST THUMB /  
CHASING STEEPLES / BLUE  
CROSS / MILLIONAIRE / PRIVATE  
O / BOUNCING BILLS / POPPY.  
25:20.*

Toxvaerd, as; Frederik Thaae, el g,  
p, perc; Mikkel Engel Gemzoe, d,  
perc. 11/2-3/09,  
Copenhagen, Denmark.



John MacLeod courtesy of John MacLeod

on your view of electronics—for this one has a lot of it. The disk contains a series of duets between electronics (Jankalovich) and a live or partially processed music-making element by a particular instrumentalist.

You will find lots of space-funk sorts of things; some predictable, some not. The sound occasionally can get large—in a soundscape way. The melodic elements hold interest most of the time and there are decent solos here and there. Not uninteresting.

Keep in mind once again that the “live” musicians are also subject to looping and are otherwise electronically altered which, if you are a purist, might tick you off. If you are not, the music is something to get your attention. Everything is basically funky in a post-Subotnik manner while some of it gets repetitiously tranced out...so there is a relationship to Electronica for those that find that interesting.

Radar Suzuki (3) is an advanced Euro space Jazz-Rock outfit with the prolific Hellmüller taking the space guitar chair—and who also shares the compositional contributions with drummer Dario Siserá. Both write interesting material and both are distinctive and accomplished improvising musicians. Peris’ reed work is sometimes a bit Garbarekian and generally adventurous. Sierra holds down the fort and shows himself to be quite a decent soloist.

The group sometimes ventures into collective improvisations with a Rock-beat foundation, as in “Speck and Silver.” There are ECM-like moments with more formal head arrangements (“Luzerne Lausanne”), some Fusion-leaning numbers (“Wodka”) that let Hellmüller pull out the avant electric stops, a slow Rock ballad (“Kurz”), and so forth.

It’s the compositions and group ethos that make this one a standout. If free space with a Rock edge is to your liking, you will find this one a nice pleasant surprise.

Laura Toxvaerd’s alto leads the way on the wacky EP *Do Drugs* (4). I presume the title to be a sort of tongue-in-cheek provocation in keeping with the quasi-punk attitude of the music itself.

Here we have quasi-Weillian Eurofolk-ethnic music with a Zorn-Flying-Luttenbacher sort of outness. Note the 25 minutes total time. The music is of such an intensity that 25 minutes is quite sufficient for a first go. Cuts tend to be quite short: there’s thrash Jazz, nutting-out skronk sax, some compositional bite, out crime-secret-agent-Jazz, the Oscar Meyer Weiner theme song meets no-wave-new-wave-skronk-wave. Some moments sound like a retro mimic of a bar honker sax and the routines are not as simple as might at first seem.