



**CUNEIFORM**  
**R E C O R D S**

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Bio information: **RADIO MASSACRE INTERNATIONAL**

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**FILE UNDER: ELECTRONIC / COSMIC MUSIC**

“RMI’s Steve Dinsdale, Duncan Goddard, and Gary Houghton know how to coax all sorts of nuances from their machines, and they function as a live, interactive trio, with each member responding to the others’ riffs and musical motifs. In a word, Radio Massacre International nail the vintage electronic music sound, but the band is simply more “nimble” than the first generation models, which greatly enhances the listening pleasure of the suitably attuned listener...if you’re a musical novice unacquainted with RMI’s sources, this music will serve as a stellar introduction to the form.” – **Bill Tilland, All Music Guide**

“Frankly there isn’t anyone out there doing this kind of music better... If you have a yearning for the glory days of the Berlin school, this is where you should be going.” – **Spacerock.co.uk**

**Radio Massacre International (RMI)** is an electronic improvising trio that is carving out new ground in the genres of **electronic space music** and **space rock**. Composed of **Steve Dinsdale** (keyboards, electronics, drums), **Duncan Goddard** (keyboards, electronics, bass) and **Gary Houghton** (guitar, keyboards), the trio improvises with a mixture of vintage and modern analogue and digital equipment to create massive, shifting electronic soundscapes. Instantly recognizable, RMI’s organic, visceral, and at times rough-edged explorations in space music transport the genre popularized by **Pink Floyd, Tangerine Dream, Ash Ra Tempel/Manuel Gottsching** and **Klaus Schulze** in the 1970s into the 21st century. The world’s best current exponents of epic electronic space improvisations, RMI expose the genre to be as vital and vibrant today as it was in its infancy, and more accessible to mainstream audiences than ever before.

Dinsdale, Goddard and Houghton began playing together when they were 16-year-old students. In 1979, Dinsdale and Goddard formed a band with **Mark Spybey** (later of **Sofortkontakt!**), which Houghton soon joined. The group evolved into a collective called **DAS** and recorded 12 albums of material between 1980-87, before disbanding in 1988.

**RMI** was born in late 1993/early 1994, when former DAS bandmates Dinsdale, Goddard and Houghton reunited to play music. They named their new band Radio Massacre International. RMI immediately began to record its epic electronic improvisations; by 1995, when their first official release, **Frozen North**, came out on the UK electronic label **Centaur**, the band had an archive of 30 recordings. RMI continued its highly prolific output, releasing 7 more CDs on Centaur and appearing on 6 compilations. To further accelerate its release schedule, in 1997 RMI started its own label, **Northern Echo**, which has released 20 recordings, as well as a growing number of ‘download-only releases.

RMI’s live improvised performances are legendary, leaving audiences enthralled with their atmospheric journeys. They have appeared at numerous high-profile electronic music festivals in Europe, including 1995’s **EMMA** (UK), 1997’s **KLEM Dag** (Holland), 2000’s **Alpha Centauri Festival 300** (Holland) and 2004’s **Virtaa Arts Festival** (Finland). RMI was the first group to perform at Britain’s **Jodrell Bank Observatory**, playing in the shadow of the radio dish in 1996 and remaining a fixture in the electronic music series subsequently associated with Jodrell Bank. Between 2003-2006, RMI performed four times at another venue with space associations: the **National Space Centre** in Leicester. RMI has also performed on European television and radio. The trio appeared on **BBC TV**’s “**Don’t Look Down**” special on Jodrell Bank, and in 1996 RMI co-hosted and performed on European **MTV**’s “**Chill Out Zone**”. RMI was influential in founding the **Hampshire Jam** concert series in southern England, and have performed there numerous times. In 2004, deviating from its practice of working solely as an electronic trio, RMI collaborated with vocalist **Damo Suzuki (Can)** for a Manchester, UK concert and improvised on guitar/bass/drums. They played **NEARFest** in Bethlehem, PA to a sold-out audience of over 1,000 in 2008, have appeared at the electronic music concert series **The Gatherings**, in Philadelphia four times, and have appeared at Holland’s **E-Live Festival** on numerous occasions.

The group’s US debut was 2005’s **Emissaries (Cuneiform)**. Containing some of RMI’s best epic space improvisations – over “2 hours of...genius” [*Sequences Electronic Music*]. *Acid Dragon* insisted it was “essential listening for all lovers of inspired electronic/space rock music.” Numerous magazines cited the release as proof that, “among the improvising Berlin school followers, Radio Massacre International stands out as the current reference point for the style,” [*Axiom of Choice*].

*Emissaries* introduced RMI to wider audiences. In the words of *Terrascope Online*:

“...‘*Emissaries*’, despite only having been recently released, stands firm as a perfect introduction to the band; I just believe it should carry a warning sticker to the effect that listening to it could potentially be damaging to the pocket, since few bands this side of *Acid Mothers Temple* have been as prolific. ...This, friends, is good old-fashioned space rock played at it’s very **HIGHest** level – think *Tangerine Dream, Ash Ra Tempel* and *Klaus Schulze*, laced with a dash of scorching guitar from Houghton...”

**Rain Falls In Grey** released in 2007 was RMI’s second Cuneiform release and was, in the band’s words, “quite a departure from the sequencer/electronics of ‘*Emissaries*’ but if you listen closely, it’s the same people at the core.” Instead of RMI’s customary electronic space improvisations, sculpted by the trio using electronics, keyboards and guitars, the disc – a tribute to **Syd Barrett** – is pure space rock. RMI expand their sound by adding more conventional rock instrumentation (bass, drums) to their electronic arsenal, and by adding guest musicians. The band states that, “The album is in many places like a greatly expanded RMI line-up (with us all doubling on keyboards too)...”

[*Time & Motion* press release continued on verso...]

The record was exceptionally received and press for *Rain Falls in Grey* reached beyond RMI's traditional base. *The Wire* noted:

*"Rain Falls In Grey is a heartfelt tribute to Pink Floyd founder and missing-in-action frontman Syd Barrett. From the title phrase borrowed from Barrett's "Baby Lemonade" to the instrumentation chosen to echo Pink Floyd circa 1967-68, trio Steve Dinsdale, Duncan Goddard and Gary Houghton make their 27th album together sound and feel like a lost Floyd recording. All the pieces of the puzzle are present: the snippet "Syd" has the descending power chord riffing and paranoid howls; "bett'r day-s" explores the same laidback, funky Ambience that Air made stretch for a full album on Moon Safari (and then across their whole subsequent career). The title track is a monster with passages propelled by looped synth and some inspired soloing from Gary Houghton, who is never as smug or pompous in his playing as Dave Gilmour could be. Cover art from Gong man Daavid Allen sleeves the enterprise perfectly."*

After over 15 years together as RMI and over 30 albums and hundreds of concerts, you might think that there might be no surprises left, but like their music, the musicians are always finding new twists and turns to incorporate into their sound. At its root, **Time & Motion**, their third Cuneiform release, very much has their "Berlin-school electronic music" sound intact, with music that gradually develops in the manner of the classic pioneers of this sound; the synthesizers and clouds of guitars take us all on a journey into the cosmos! But they've added guest **Martin Archer** on reeds and electronics on about 40% of the album and he is fully integrated into the ensemble, adding a very unique solo and ensemble contribution to the spacey electronic music presented - a sound that has not previously been heard in electronic trance/space music.

#### **The band had this to say about their new release:**

***We exist in the present. Each live performance is as new to us as it is to the audience.***

*Our technical set up allows us to constantly start from zero. Everything you hear is made in the moment. We have, after many years, established a way of working, but have resisted the temptation to formalise our sets by relying on programmed structures, preferring to hit the ground and be made to work at sculpting something.*

*For us it is good to lay bare the process of improvisation in the moment, for better or worse, in the belief that the good will outweigh the bad, and presenting an honest and true reflection of the evening's work.*

*The technology is now available for us to make the quality of our work better than our forbears. It is now possible to work with live sequencing without relying on pre-written sequences. We don't come all the way to the USA to play what we did last year – all performances happen on the night, little of it is programmed. That way, when we finish, go back to the hotel, have a few, and listen to the recording, we find ourselves surprised.*

*RMI is a band/brand people trust. The Necks are a good comparison, at least in the terms set out by their performance. I know what to expect from them too, but in the moment no-one in the room, including the musicians, knows what is going to happen.*

*Following a plan means reading pieces of paper when you could be thinking about what the immediate future presents. On stage in our best moments we are thinking, if we are at all, about the immediate future. Music is meant to be made in the moment, that way it engages everybody in the same precious time.....the moving, linear, logical present.*

***We're looking for the nuances and the music happening outside of us, striving for the moment when the music is in the room and we're making it automatically.***

#### **TIME & MOTION**

*This new double CD is programmed in a way which encourages selective listening. The old paradigm of the 40 minute listening experience holds true. We are presenting 4 such slabs of music because the format allows it. This way you have 4 LP's of music rather than a double CD. The listener has other demands on their time, so for them to spend 40 minutes in the company of RMI is time they have earned.*

***The title arose from Gary's exploits with his watch; we English are instilled with a work ethic dating back centuries. 'Time and Motion' studies.***

***TIME:*** *Painting the clock with beauty. Music is the best way of measuring time, and yet seems to free the human spirit from the clock.*

***MOTION:*** *Sequencers. Bouncing mathematical reality in dancing patterns as hallucogenic entertainment for the drug free !*

For more information, visit Radio Massacre International online at:  
**[www.radiomassacreinternational.com](http://www.radiomassacreinternational.com)**

#### **PROMOTIONAL PHOTOS**



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