

WHAT THE PRESS HAS SAID ABOUT:

RADIO MASSACRE INTERNATIONAL

EMISSARIES

CUNEIFORM

2004

Lineup: Steve Dinsdale (*lamm memorymoog, mellotron, maq 16/3 sequencer, percussion, great british spring, devices*) Gary Houghton (*electric guitar, acoustic guitar, jam-man, theremin, devices*) Duncan Goddard (*yamaha cs50 & cs30, P3 sequencer, maq 16/3 sequencer, roland sh3a, repeater, moog source, bass, korg vc-10 vocoder & es-1 sampler, devices*)

"Each of the two CDs in the double disc set Emissaries...presents a distinctive facet of this interesting trio... Disc 1: "The Emissaries Suite"...is essentially a studio album. While the music on this disc feels more arranged and composed than the group's live concert albums, RMI's freewheeling style is ever present. The pieces unfold, expand and recede as if in a rehearsed jam session rather than a clinical/critical studio project. The keystone supporting this music is Duncan Goddard's sequencer patterns. Multiple sets of cycling synthesizer tones dance, skip and echo through minor key scales, running full-tilt like a runaway train. ...Disc 2: "Ancillary Blooms"...is a live album... two one hour sets were edited down so as to fit on this CD, and flow along a subtle spatial arc suitable for late-night listening. Within this setting the sonic inventions are more discovered than composed as the trio tends to explore areas of texture and mood. The ensuing musical themes grew out of an improvisational interaction that could not have been planned, nor repeated. When it comes to playing music under these conditions, RMI call on their instincts. ...they produce complex atmospheric realizations. Perhaps their most significant insight lies not in this music's technology, but in understanding that it exists over time and that each live performance is an opportunity to participate in a singular and completely unique experience."

– Chuck van Zyl, *Star's End*, May 26, 2005, www.starsend.org

"...This music is no self indulgent noodling. There are concepts at work here...that inspire the 'near-telepathic communication' of Steve Dinsdale, Duncan Goddard and Gary Houghton. ...Entrancing, at times frenetic... I'm quite breathless and there's two hours more music on the CD! I couldn't even attempt to describe the nuances of this music..."

Compositions with intriguing titles segue into each other as moogs, mellotrons, sequencers, samples, devices and theremin bubble and flow. RMI never lose sight of the melody and the 'hooks' that emerge will haunt you for a long time to come. ...Gary plays a lead role on 'Sympathy for the Bedevilled' which you could easily mistake for early Pink Floyd music. It also has a Claptonesque 'Edge of Darkness' feel about it, the guitarist connecting with his audience on a highly visceral plain.

'Emissaries' is a mind-blowing listening experience... essential listening for all lovers of inspired electronic/ space rock music."

– Phil Jackson, *Acid Dragon*

"...crammed with 2 hours of...genius... the long sequencer runs, ethereal Mellotron chords & slightly weirder interludes that are RMI's forte are all present... the atmospherics that the band conjure up are so impressively 'out there' that you won't just be waiting for the sequences to arrive... The band really let rip...with some scorching soloing atop surging sequences while the sudden ending is another cool, no-messing-around touch."

– C.J., *Sequences Electronic Music*, #31, October/November 2005

"This British electronics-based trio's recently issued two-CD set should garner quite a bit of attention here on these American shores. ...Think of Tangerine Dream's oscillating rhythmic endeavors coupled with the ambient-electronic treatments of "Cluster," then add searing electric guitar riffs to the mix. ...these artists manage to convey a distinct identity via memorable sequences and gravitating choruses. They combine older electronics technology with digital samplers, guitars, and a theremin. A top pick for 2005, regardless of musical categorizations."

– Glenn Astarita, "New & Noteworthy," *All About Jazz*, July 2005, www.allaboutjazz.com

"...imagine blending Meddle period Pink Floyd with just about anything created by Tangerine Dream. ...Put that together, in its myriad shapes and styles and you'll have a pretty good idea of what...Emissaries is all about. ..."

Musically much of the material RMI create falls into the improvisational spectrum. ...pieces start with an idea and then simply progress through a series of movements where each member contributes, soloing against a background of synth washes and Mellotron choral and string sounds. Synth arpeggios predominate creating a rhythmic background for the percussion or guitar to poke through... It's all very hypnotic and naturally trance like. ...Each of the pieces starts sparsely and...continually layers sound on sound building to...open ended climaxes that resolve themselves pastorally. ...This is a style of music that's intended to create an atmospheric backdrop.

If you are a fan of...Tangerine Dream or that mid-period Pink Floyd or the work of Fripp and Eno this will be right up your alley. RMI's Emissaries is one-hour of entrancing space-rock...and is a great example of how this genre can transcend time by sounding every bit as relevant in 2005 as it did when it was first created. ...Well done!"

– Jerry Lucky, *Ghostland.com*, October 20, 2005

"...England's Radio Massacre International possess a multitude of instruments, from traditional standbys to gearhead exotic. The trio have the sense not to use them all at once...in service of long, co-joined non-vocal compositions that shimmer, pulse, and fade from one weird keyboard figure to another..."

– Raymond Cummings, *Signal to Noise*, #39 Fall 2005, www.signaltonoisemagazine.com

"As soon as I heard this I found myself thinking I really *really* wished I knew more about Radio Massacre International. ...apparently they are "the world's best exponents of epic electronic space improvisations", and have released upwards of 22 CDs... 'Emissaries', despite only having been recently released, stands firm as a perfect introduction to the band..."

...there's a warm glow and a tint to their shifting soundscapes which is sadly absent from much modern "progressive" and pseudo-classical electronic, techno, industrial and new-agey music. This...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..."

...Epic in scope as well as by nature...six songs in all, together making up the "Emissaries Suite", of which the first number...features some of the band's best riffing and undoubtedly their finest title: 'Seeds Crossing the Interstellar Void'. The second disc features a live...radio broadcast by the band dating from May 2004, recorded at 2am and appropriately for that hour starting out subdued and somnambulant, although over time it builds into an absolute crescendo of sound. Great stuff. ..."

– Phil McMullen, *Terrascope Online*, July 2005, www.terrascope.co.uk

"Radio Massacre International are a British trio who play a brand of Space Rock that will transport you back to the glorious 70's, when bands like Pink Floyd, Tangerine Dream, Ash Ra Tempel and Hawkwind were defining the Kosmiche music genre. ..."

The opening sounds like the intro to an old Pink Floyd or Klaus Schulze album, with cosmic drifting keyboards, assorted freaky sounds, and trippy flute and horn emulations. After about 7 minutes the guitar starts to jam and the main keyboard theme kicks in, bringing us deep into Tangerine Dream territory. The guitar remains in the forefront along with the keys, which makes for a really gorgeous blend of old school Tangerine Dream and Pink

Floyd, with guitar patterns that sometimes have a Manuel Göttsching flavor to them. ...Radio Massacre International...do it as good as any of the pioneering 70's bands...creating a non-stop hour of mind-bending Kosmiche music. ...

The second CD consists of 76 minutes of a...performance from May 2004 on the Star's End radio show on WXPN... There are 6 lengthy, lusciously cosmic tracks for the astral voyager in all of us. If you're a fan of Phaedra/Rubicon era TD then there's a couple tracks here you have absolutely got to hear. I love the ripping guitar against classic TD sequenced keyboard patterns on "Mobile Star Systems"... "A Piano Wanders the Incandescent Vapours" and "Sympathy for the Bedeviled" are slowly rolling space voyages with a distinct Pink Floyd flavor... Wow, this is really wonderful stuff. ...Highly recommended."
– Jerry Kranitz, *Aural Innovations*, #31, June 2005, www.aural-innovations.com

"...CD 1 – "The Emissaries Suite"...seems more 'prepared' than any of their earlier work...but it is certainly as accessible as they're likely to get, with some superb melodic guitar lines peeking through the shimmering electronica. CD 2 – "Ancillary Blooms" is probably the one that's going to get the hard line RMI fans slightly moist..."

Frankly there isn't anyone out there doing this kind of music better, so the live improvisations and jams are rather special. If you have a yearning for the glory days of the Berlin school, this is where you should be going. Four out of five stars."

– Stuart A. Hamilton, *Space Rock UK*, August 12, 2006, www.space-rock.co.uk

"...Radio Massacre International is...remarkably accessible while still creating a sound that's really out there. Most ambient/electronic music tends to be very structured, but these guys use a lot of improvisation, especially guitarist Gary Houghton, who weaves in and out of the lush keyboard dominated sounds with all sorts of creative sounds from scorching solos to droning phrases. The band utilizes banks of synthesizers, mellotron, sequencers, vocoders and such to create elaborate spacey musical tapestries. The band draws on influences of classic bands such as Ash Ra Tempel, Tangerine Dream and Hawkwind, but adds a modern day twist with hypnotic undertones. ...These moody multi-textured pieces create an aural atmospheric soundscape that makes one want to turn out the lights, kick back and, as Pink Floyd once said, "Set the Controls for the Heart of the Sun." ...If you are into the Dead's space segments, this stuff will please your mind. ..."

– Mick Skidmore, *Kynd Music*, July/August 2005, www.kyndmusic.com

"...The 16 minute kick off "Seeds Crossing the Interstellar Void" at once proves how diverse the soundscapes of RMI have become. In the first minutes we're treated to wind, choir, space sounds, drones and weird noises, when the sequencer reaches its running state, a very nice duet of Mellotron flute and all sorts of lead synths blossom. "The Emissaries Suite" is an absolute joy for sequence buffs, it rattles all around you and it feels like a pulsating organism. ...The second CD ("Ancillary Blooms") is not a howling fury, but a soothing, beautiful pastoral sound picture. "Mobile Star Systems" again is a superb piece full of sequencer whirls and thematic and improvisational richness. On "Sympathy for the Bedeviled"...guitar improvises on a bed of string-choir and electronic piano splashes. ...RMI is alive and kicking."

– Roel Steverink, *Exposé*, #27, September 2005

FEATURE:

ELECTROAMBIENT SPACE:

"A few issues back...I ran an interview of Steve Dinsdale from Radio Massacre International... But admittedly, that interview was somewhat dated by the time it ran. Both Steve and RMI's new label Cuneiform were interested in something more current, and I certainly jumped at the chance... we finally got together to chat for about 30 or 40 minutes, and talk about what makes RMI tick, and where they go from here.

Phil Derby: ...How would you describe the Radio Massacre sound – what defines you as a band?

Steve Dinsdale: I think the overriding factor which seems to pervade most of our recordings is – if I had to sum it up in one word it would be "exploratory" I suppose, in the way that most of the work that we do is generated via complete improvisation. ...What we try to do is shift the goalposts continuously for ourselves in order that we don't get bored. ...from a technical point of view, it's exploratory, improvisation-based. ...we're quite fascinated by something that happens upon a certain day that can never be repeated. ...looking at the whole, the 24 albums that we've done...they're all very different from each other, they all have their own personalities..."

PD: ...How do you guys keep it fresh after this much time, with so many albums with the same three guys?

SD: ...the three of us are very close knit as people...so in a way the band is built around this social network that we have. The music is a byproduct of it. ...Musically speaking, the way Duncan tends to approach things technically is that he's an avid buyer of whatever gear is out there, he'll be across it. He'll say, is this suitable for us or is it not? Every time we get together there's always something different in the set up for us to come to grips with. So we're not just assuming the same roles – he'll make some new samples, or he'll have linked 3 different devices together so that it does something they're not supposed to do – that's what Duncan is very good at. ...it keeps it fresh. ..."

– Phil Derby, "Interview: Steve Dinsdale of Radio Massacre International," *Electroambient Space*, June 11, 2005, www.electroambientspace.com