

01. Marcelo Radulovich - Que grande se ve la ciudad 3:30. (Santiago, Chile). Assembled from phonographies captured in Santiago, Chile in 1999. The title is uttered at the end of the piece by my father, Nicolas Radulovich, commenting on how big the city of Santiago looked from the top of Cerro San Cristobal. m@MarceloRadulovich.com <http://www.marceloradulovich.com>

02. David Cooper Orton - Location, location location - As one door shuts... 7:09. (London, Croydon, Surrey, England and Penarth, South Wales). Manipulations of sounds recorded in and around central and south London, Croydon, Surrey, and South Norwood in England; and Penarth in south Wales. Recorded on mini-disc, then chopped and changed in ACID pH1 on a PC. July/August 2001. As additional information - although the actual construction of the track took place in July & August 2001, most of the sounds were recorded during the previous several months, in which time we as a family moved house twice, although I managed to move three times for reasons I've yet to determine. Anyway, doors shutting and opening became something of a motif, virtually and on the recordings. The conversation at the beginning actually took place - I didn't stage it - and seemed too obvious not to include. There's also the voice of an estate agent telling me all the keys to our present property are available for collection ("I say all the keys - the keys to get in"), and the piped music of the ice cream van - good humour wagon? - that circles around and around Penarth all summer, driving me to distraction. Plus London's Babel-like panoply of voices, accents and languages, all melded together on the public transport network, of trains, trams and the Tube. The last section uses all of these to reconstruct the sound of the UK dance scene - arguably the dominant sound of summer over here. Or may I just made that up, not sure, david@cooper-orton.fsnet.co.uk <http://www.davidcooperorton.co.uk>

03. Omnid - peachtreeandwind 4:28. (Bayonne, New Jersey, USA). Recorded with self built stereo contact mics on a nice windy day in my backyard in Bayonne New Jersey. This piece is actually an excerpt from a 20 minute piece that I have released on my full length cd "Peachtree" on The Shadow Puppet Recording Company label. On the cd, my aim was to represent the differences in tonality as the tree begins to go through its seasonal changes. omnid@optonline.net

04. Marcos Fernandes - Dawn Reverie 5:42. (Volubilis, Fes and Marrakech, Morocco). Source material recorded on dat in Morocco: Dawn in Fes, Hmadsha musicians in Volubilis and Djmaa el Fna market in Marrakech. Mixed live to cdr. <http://www.marcosfernandes.com>

05. Antipriest - Frogs of the Alien Dreamtime Calling Their Mothership 7:00. (Milwaukee, Wisconsin, USA). The contrast between urban and rural settings is magnified in this deconstruction, of frogs and natural ambience of a pond surrounded by TV, Radio, and cellular towers. The original sounds were captured on minidisk and manipulated via digital and analog processes (PC and outboard FX). One can almost imagine the Frogs melding their consciousness and using the towers to help magnify and project their song to some unseen Gods. taoxproductions@telocity.com

06. Paul Paulun - 'Seoul Rapid.' <export> 6:49. (Seoul, South Korea). A short excerpt of a 30min long composition that reflects upon the situation in Seoul as I encountered it while strolling around. The arranged fragments form an image of the city that mirrors the astonishment of a visitor that gets confronted with a society that is still based on traditional values on a large scale. Surprisingly this situation does not correspond very much with the appearance of the city; its numerous anonymous apartment buildings and lcd screens.

07. archive - spotter 4:37. (Minneapolis, Minnesota, USA). Derived entirely from a field recording of a gymnasium weight room in Minneapolis. The lengthy resonations are abstractions of the clanking barbells. Also audible are the cycling of weight machines, the gasping of exercisers, and the overtones of pounding music from the aerobics class downstairs. junior@juniorbirdman.com <http://www.juniorbirdman.com/archive>

08. The Quiet American - Seven Minutes in Tibet 7:01. (Lhasa, Tibet). An exercise in catoptromancy (divination with mirrors). In this case, a palindrome made from distorted reflections. The skeleton of this piece is a Chinese propagandamusic video playing in Lhasa airport. The TV had trouble with the video MPEG stream, so the audio stuttered, stalled and stopped -- its unintentional glitch-core mirroring cracks in the great wall around Tibet. Other compositional elements reflect the iceberg-tip the tourist encounters: street musicians, the shuffle-hiss of the faithful prostrating themselves, the crash and bang and drone of religious ritual. Worksongs and spot welding. Prayerwheels and the radios of the PLA. Source sound was recorded with Sonic Studios quasi-binaural microphones to minidisc, then manipulated on a PC. ximms@yahoo.com <http://www.quietamerican.org>

09. Gydja - Tranz Metro 7:00. (Wellington, New Zealand). The Tranzmetro section of railway is part of the main trunk line that runs through New Zealand's North Island connecting Auckland with Wellington. Tranzmetro provides the Wellington region with a valuable public transport system, providing the outlying suburbs and neighbouring districts with a direct route to the central city. All sounds were recorded during the brief journey from the suburb of Tawa into Wellington. rokkrx@ezysurf.co.nz <http://www.Gydja.cjb.net>

10. Jamie Drouin - vessel_part 4 5:17. (Victoria, British Columbia, Canada). Location: Beacon Hill Park, Victoria, British Columbia, Canada. Recorder: HHB Portadisc. Statement: There is a wonderful, almost distorted tapestry of sound created by the birds living within the grid work of branches. For the most part, they remain unseen... small enough to hide inside thin shadows, but their presence is overwhelming. I have accentuated this effect slightly back in the studio, but it is not a heavy-handed approach: a generous section of pure field recording has been built into a multilayered loop, using the Electrix Repeater, with each layer slightly out of pitch from the other. The resulting effect is a highly textural drone, playable at a range of volumes. This track is part of a larger solo cd titled "vessel". <http://www.infrequency.ca>

11. Rob Switzer - What Happens While We're Away 4:00. (Harrisburg, Pennsylvania, USA). Date was 4th of July weekend, 1997 or '98 -- I forget which. I suspended a microphone from the attic window of the house in the foreground and recorded the sounds of the intersection -- I also did some time-lapse video of the same intersection from another window, but sadly, I've managed to lose the tape . . . It was created by layering and time-compressing over 8 hours of raw recordings down to the length of the finished track. It is designed to be barely audible and to blend seamlessly with the ambient sound wherever it is being played to heighten the listener's awareness of the sonic environment they find themselves in. rman@pa.net