



## Ephemeral Radio Music Newsletter

**Aurora News About Madeleine Peyroux, MiT-CON, The Atlanta Composers Group, Aurora Coffee Songwriters Series, Sensitive Chaos**

Dear Jim,

Spring is trying to poke through the rain and clouds and cold. Temperatures got into the 70s today here in the Atlanta area. Perfect for all sorts of musical activity! Look for the reviews and musical line-ups in this month's issue.

My work during the day at [Matter](#) affords me with much that is satisfying, but a couple of special musical events have provided a really nice counterpoint to the norm. One new client of ours is Paula Cole, she of "Where Have All The Cowboys Gone" and the theme to Dawson's Creek. We are designing her new web site in conjunction with her new CD release called "Courage" in mid-year. Paula's management and record company invited us up to Boston to see [Paula's first concert in 7 years](#), at the Berklee College of Music. It was a pretty emotional event to see and hear from second row center. Pure joy.

Another of our clients, [Madeleine Peyroux](#), is performing in Atlanta, Saturday, March 3rd at Atlanta Symphony Hall, and this time the whole office is going out to see her wonderful channeling of old soul jazz vocalists through her 33 year-young vocal chords.

So two back-to-back, incredible performances. And even as my own Sensitive Chaos CD continues to do well in its own place in the universe, it is quite nice to watch those who rule with such intensity a different place in the musical universe. May we always live in times of such wonderful music.

-Jim "Synthejim" Combs

## AJC Review of 'Turned On' to Music of War and Gloom

[Pierre Ruhe appreciates the noise](#)



Atlanta Composers Group presents  
**Turned On**  
an evening of electronic music  
featuring Atlanta's composers

- Colin Bragg
- Cousin Virgil
- Chip Epstein
- Don Hassler
- Brent Milam
- Adam Scott Neal
- Darren Nelsen
- Nicole Randall
- Michael Thomas Roe & Conrad Schnitzler
- Brian Skutle
- Oliver Smith
- Daniel Swilley
- Mitchell Turner

**The Five Spot in Little Five Points**  
1123 Euclid Ave • Atlanta • 404-223-1100

**Monday, February 19th, 9:00 pm**

[www.curiomusic.com/concert](http://www.curiomusic.com/concert)

Pierre Ruhe reviewed the "Turned On: Electronic Music by Atlanta Composers" Five Spot show in the Tuesday, February 20, 2007 edition of [The Atlanta Journal-Constitution](#). An excerpt follows:

In the "Turned On" context, the most polished and also frightening piece was "Mi.T.-CON 04 #3," created by Conrad Schnitzler (a founder of the ambient pop group Tangerine Dream) and Michael Thomas Roe. The title simply combines the composer's names — pronounced "Mighty-Con" — yet sounds more like code for nuclear missiles on high-alert.

Although written in 2004, the music had a 1980s feel, of boppy pop, aerobics videos and leg warmers. If hints of war and gloom seemed encoded within the perky sonic matrix, a listener could interpret a different message: War Will Set You Free. (Like the music, it seemed a mentality from the end-of-Cold-War '80s.)

## Aurora Coffee/Criminal Records Songwriters Series

**Both locations: Virginia-Highlands and Little Five Points**



[Jim Combs](#), [Brad Jones](#), and [Blake Guthrie](#) host the **Aurora Coffee/Criminal Records Songwriters series** at Atlanta's Aurora Coffee in Virginia-Highlands and Little Five Points.

The Aurora Coffee/Criminal Records Songwriters series showcases the best in local Atlanta-region songwriters and features all types of music and performers.

There are great lineups most Saturday evenings starting at 7pm (Va-Hi) and Sunday afternoons at 4pm (L5P). In the opening spot on all Songwriter shows, either Brad will be showing off his delta blues-inspired solo guitar, Blake will sing his fabulous songs, or Jim will be performing spontaneously composed ambient drums'n'bass with a healthy dose of explanation of what the heck he's doing. He calls it ambient drums'n'insight.

Check the web site [for the whole schedule](#). A few on tap:

- Mar. 3: [Erik Stephan](#), [Darin Seldes](#), and Brad Jones
- Mar. 10: [Warm In The Wake](#), [Lindsay Appel](#), and Jim Combs
- Mar. 11: (4pm L5P): [Chickens & Pigs](#), [Marlin](#)

[Brackett](#) and [Jim Combs](#)

- Mar. 17: [Isia Cooper](#), Mary Delaney of [Letters to Mary](#), and Brad Jones
- Mar. 18: (4pm L5P): Blake Guthrie
- Mar. 24: [John McNicholas](#), [Mary O. Harrison](#), and Brad Jones
- Mar. 25: (4pm L5P): [Lesbian Afternoon](#), [James Evans](#), Brad Jones

- Apr. 1: (4pm L5P): Alan Shelton and [The A-Sides](#), and Brad Jones
- Apr. 7: [Jesus Aaron](#), [The Last Relapse](#), and Brad Jones
- Apr. 15: (4pm L5P): Blake Guthrie
- April 21: [Jennifer Matthews](#), [The Cherokee](#), and Brad Jones
- Apr. 22: (4pm L5P): [Lesbian Afternoon](#), [Hucpac City](#), Brad Jones

Hope to see you there!

Aurora Coffee in Virginia-Highlands is located at the intersection of Virginia & N. Highland, 992 N. Highland Avenue, Atlanta, GA 30306, 404-607-1300

By the way, if you are interested in performing at one of the Aurora Songwriters evenings, contact Brad Jones at his MySpace page- <http://www.myspace.com/ancientyouthmusic>

## Sensitive Chaos Leak Continues National Airplay On "Echoes"

**Radio play and sales steady into March**



**Echoes**, the daily two-hour music soundscape (acoustic to electronic, jazz to space music, the avant-garde to rock format), distributed by **Public Radio International** and broadcast on over [145 radio stations](#) from Maine to California, played the title track "Leak" from Sensitive Chaos Leak on their [Tuesday, January 16, 2007 & Sunday, January 21, 2007](#) playlist, [Tuesday, January 23, 2007 & Sunday, January 28, 2007](#) playlist, [Tuesday, February 13, 2007 & Sunday, February 18, 2007](#) playlist, and [Wednesday, February 28, 2007 & Sunday, March 4, 2007](#) playlist, and "Android Cat Dreams Of Mice" on the [Monday, January 29, 2007 & Sunday, February 4, 2007](#) playlist, and [Tuesday, February 6, 2007 & Sunday, February 11th](#) playlist.

**Music From Beyond the Lakes on WDBX 91.1 FM**, Carbondale, Illinois (ambient, electronic, jazz) included "Starry Night" on its February 4, 2007 Cold Nights, Warm Hearts show, just before a Roger Eno tune.

**February 2007 - New Age Reporter's Bill Binkelman** has posted his [Twelve Best Ambient/Spacemusic/Electronic Recordings of 2006](#):

- Moonwater - Artist: Rudy Adrian, Label: Lotuspike
- Trans Ukraine - Artist: Bodhi, Label: Crystal Wind Publishing
- Sub Rosa - Artist: Robert Davies, Label: dataObscura
- Astra - Artist: Igneous Flame, Label: Chillfactor10 Records
- Beneath The Sky - Artist: Lammergeyer, Label: dataObscura
- Dimensions - Artist: John Lyell, Label: Light Year Productions
- Imprint - Artist: Mark Mahoney & Michael Peck, Label: Self Released
- Live - Artist: SADU, Label: Sylken Music
- inTRO - Artist: Bruno Sanfilippo, Label: ad21 Music
- Leak - Artist: Sensitive Chaos, Label: Subsequent Records**
- Vast - Artist: Paul Stokes, Label: Foundry
- Cenote - Artist: The Tunnel Singer, Label: Self Released

**February 2007 Top 20, as reported to New Age Reporter, Music from Beyond the Lakes**, Produced by Jerry Nelms and Namdar Mogharreban, Sundays, 8-10 pm Central Time, USA, WDBX, 91.1 FM, Carbondale, Illinois ([www.wdbx.org](http://www.wdbx.org))

- Igneous Flame - Astra - Chillfactor 10, 2. TranZen - Chakra Frequencies - William McNeely, 3. Arvel Bird - Animal Totems 2 - Singing Wolf Records, 4. V/A - Music For Yoga - Domo Records, 5. John Foxx Harold Budd - Translucence + Drift Music - Edsel Records, 6. Zola Van - Piano Bouquet...Songs for My Father, 7. Johnny Whitehorse - Johnny Whitehorse - Silver Wave Records, 8. Dan Pound - Shaman's Dance - Self Released, 9. Liquid Mind - Ambience Minimus - Chuck Wild Records/Real Music, 10. Rudy Adrian - Moonwater - Lotuspike, 11. Curtis Macdonald - Everlasting - EverSound, 12. Dean Evenson Li Xiangting - Tao of Healing - Soundings of the Planet, 13. **Sensitive Chaos - Leak - Subsequent Records**, 14. Fiona Joy Hawkins - Angel Above My Piano - Little Hartley Music, 15. Crystalline Dream - Threshold - Solovey Music, 16. Roger Eno - The Night Garden - La Cooaka Racha Records, 17. Chad Hoefler - Quiet Glow - Lotuspike, 18. Lynda Cole and Jan Michael Looking Wolf - Spreading Wings - Self Released, 19. King Never - Lullabies & Sleepless Nights, 20. Jacob Young - Evening Falls - ECM Records

In addition to the Echoes shows on 145 stations across the U.S., radio stations that have played *Leak* in some rotation include Alternative college station [WTUL 91.5 FM](#) in New Orleans, [Music From Beyond the Lakes](#) on WDBX 91.1 FM, internet radio station SomaFM's [Space Station Soma](#), internet radio station [Ambient Ping Radio](#), internet radio station [CoolStreams Ambient Caverns](#), Finnish Broadcasting Company [YLE Radio 1](#) space music show Space Junk, Alternative radio station [KTUH FM](#) in Honolulu, [StillStream.com](#), [Galactic Travels](#) radio show on NPR member station WDIY 88.1 FM, Allentown and Bethlehem, PA, 93.9 FM in Easton, PA and Phillipsburg, NJ, 93.7 FM in Fogelsville and Trexlertown, 92.9 FM on Service Electric Cable, and webcasting on the internet, and [Aural Innovations Radio](#) show The Electronic Cottage.

Record store outlets now carrying the *Leak* CD...

[CD Baby](#) online:



[Ping Things](#) in Canada:

music for your inner spaces... ping things

And [CDJam.jp](#) is our distributor in Japan:



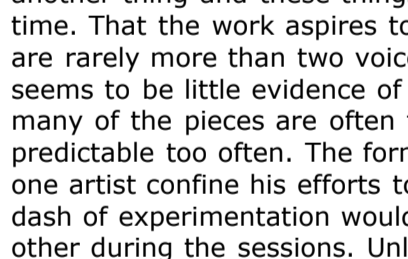
You can also get the CD at [Decatur CD](#) in Decatur, GA, [Criminal Records](#) and Aurora Coffee Va-Hi in the Atlanta area.

You can also download *Leak* from [iTunes](#), Rhapsody, and 25 other online stores.

Many thanks to everyone for the support! Be sure to visit the Sensitive Chaos [web site](#), [MySpace page](#), and [T-shirt shop](#).

## E/I Magazine Reviews MiT-CON Releases

**MiT-CON 04 and Aquatic Vine Music**



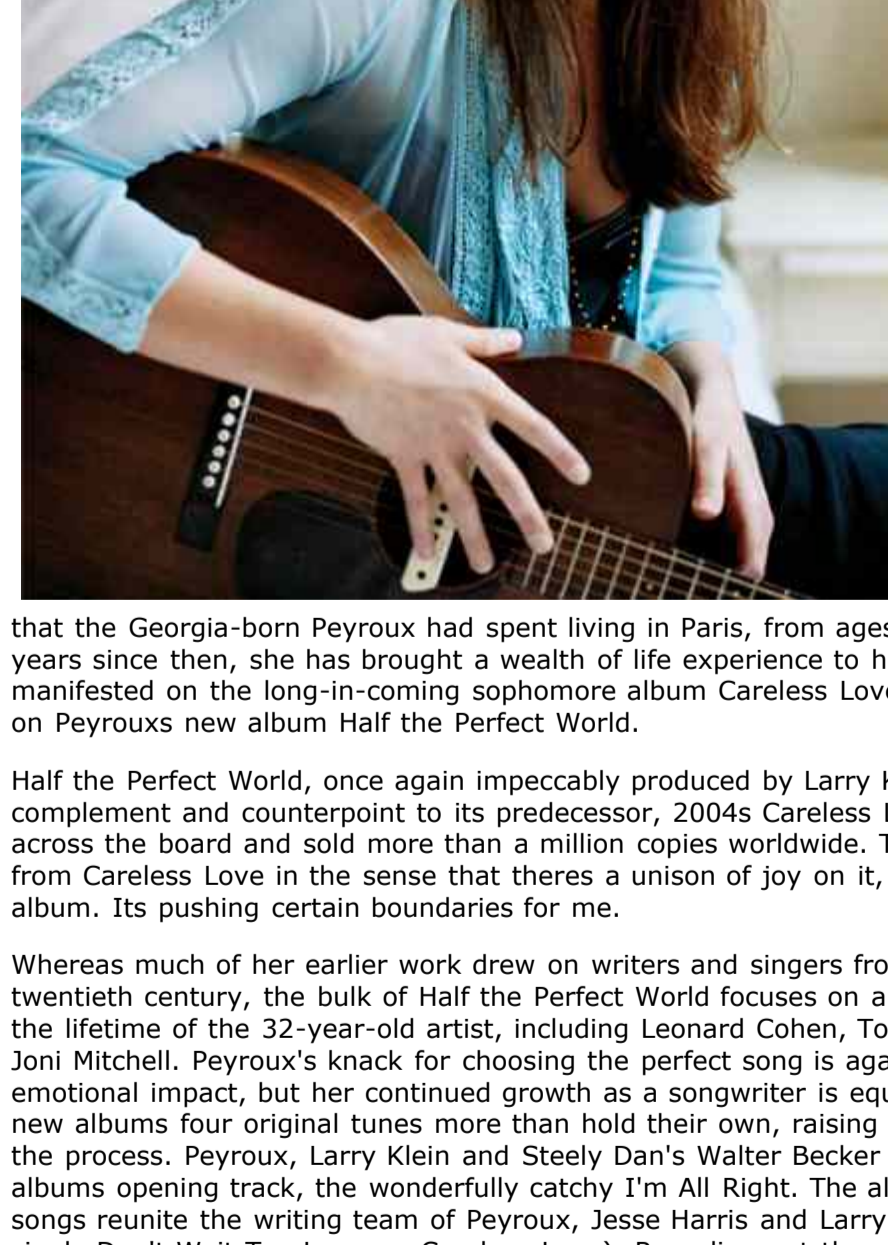
Having gratefully set aside the notion of titles, MiT. offers eight pieces of varying length and at times unsurprising consistency. Sounding pretty much wholly improvised, the interplay between these two musicians remains on a fairly two dimensional level, engaged most often in two separate monologues which only approach dialog now and again.

Pitched information blankets the unpitched. Pulses grapple with establishing a rhythm while life goes on pretty much as it always has. The results are fairly raw and highly—even overly—dependent on an echo unit and a Sample + Hold filter which for all the world sounds a lot like the old S+H circuits on Micromoogs. This is the result of a casual approach to synthesis and an equally casual approach to music, making no efforts to embellish or curtail the ultrafrank squawks, twangs, doinks and clanks typical of unapologetic and recalcitrant oscillators. Or should one say "absence of sound"? In any case, good of knob-twirlin' music that would have seemed revolutionary in 1972 and which seems now almost completely nostalgic in both its aspirations and its outcomes.

Aquatic Vine Music is a comfortable companion to the above. Even divided by seven this still comes across as a single, organically built exercise in free association that meanders across some fluid modulations (aquatic?) with interconnected interludes (vine?) all built on a fairly analog synth-sounding basis (music?). Again, we hear one thing placed on top of another thing and these things remain fairly discrete and fairly unrelated most of the time. That the work aspires to collage or concrete effects is hard to determine since there are rarely more than two voices accompanied by their associated processing. And there seems to be little evidence of editing: one passage becomes another on the fly. Again, many of the pieces are often too reliant on an echo/delay that becomes too naked and too predictable too often. The formula seems built upon a dictum which, simply put, insists one artist confine his efforts to pitched information, another to non-pitched information. A dash of experimentation would exist if, perhaps, one musician was unable to hear the other during the sessions. Unlikely as that may be, the work exhibits an admirable resistance to second-guessing and remains single-minded in its uniformly uptime pacing. Staunchly averse to all intimations of languor, Schnitzler and Roe forge forward and back without apology or regret. Aquatic Vine Music displays a nervous and clattering abandonment of form and contrast, with formal construction now thrown overboard along with all other musical conceits. (K. Leimer)

## Madeleine Peyroux Live At Atlanta Symphony Hall

**March 3, 2007 at 8PM**



Athens, GA native Madeleine Peyroux brings her sublime jazz/pop vocals and top shelf backing band to the [Atlanta Symphony Hall](#) on Saturday, March 3rd.

Madeleine Peyroux doesn't simply interpret songs, she possesses them and vice versa. Peyroux is either an old soul or was born with it (depending on ones theory about the flashpoint of artistry); that became apparent in 1996, with the release of her debut album, Dreamland, a remarkably knowing work in which the then-22-year-old singer brought commensurate insightfulness to material associated with Billie Holiday, Bessie Smith, and Patsy Cline. Her decision to cover Edith Piaf's La Vie en Rose reflected the decade

that the Georgia-born Peyroux had spent living in Paris, from ages 13 to 22. In the ten years since then, she has brought a wealth of life experience to her natural affinities, first manifested on the long-incoming sophomore album Careless Love and brought to fruition on Peyroux's new album Half the Perfect World.

Half the Perfect World, once again impeccably produced by Larry Klein, serves as both complement and counterpoint to its predecessor, 2004's Careless Love, which drew raves across the board and sold more than a million copies worldwide. This record is different from Careless Love in the sense that there's a unison of joy on it, Peyroux says of the new album. Its pushing certain boundaries for me.

Whereas much of her earlier work drew on writers and singers from the first half of the twentieth century, the bulk of Half the Perfect World focuses on artists and writers from the lifetime of the 32-year-old artist, including Leonard Cohen, Tom Waits, Fred Neil and Joni Mitchell. Peyroux's knack for choosing the perfect song is again key to the albums emotional impact, but her continued growth as a songwriter is equally important, and the new albums four original tunes more than hold their own, raising the groove quotient in the process. Peyroux, Larry Klein and Steely Dan's Walter Becker collaborated to write the albums opening track, the wonderfully catchy I'm All Right. The albums other original songs reunite the writing team of Peyroux, Jesse Harris and Larry Klein (who penned the single Don't Wait Too Long on Careless Love). Rounding out the new album are Peyroux's interpretations of standards from Johnny Mercer, Charlie Chaplin and Serge Gainsbourg.

These love songs all come from an extremely personal place, says Peyroux of the new album, and therefore allowed me a most intimate reading. Indeed, Peyroux's vocals bring such insight into both covers and originals on Half the Perfect World that a theme emerges many of the albums songs explore romantic relationships from a distinctly female perspective.

Along with revealing her artistic growth, the new album also reflects Peyroux's increased confidence, resulting in part from the synergy shed achieved on Careless Love with Larry Klein and the core players guitarist Dean Parks, bassist David Pilch and drummer Jay Bellerose. They're joined on Half the Perfect World by keyboardist Sam Yahel, drummer Scott Amendola and a stellar cast of supporting musicians which include saxophonist Gary Foster, pedal steel player Greg Leisz, Till Bronner on trumpet and Larry Goldings on celeste. "This record has me taking more leaps in every song, partly because these are different kinds of songs than the songs I've previously covered," Peyroux says. "Working with a team that I've already worked with, and knowing how amazing they are...The depth of collaboration and self-expression among all of us is what defines the essence of this album."

The album is full of sublime moments. Sung by a woman from a mans point of view, Blue Alert (written by Leonard Cohen and Anjani Thomas) is psychologically complex and erotically charged. "This intertwining of genders adds a depth to the song that wouldn't be there otherwise," Peyroux says. The blending of Peyroux and k.d. lang's distinctive voices on River puts an entirely new spin on the Joni Mitchell classic. And Peyroux's vocal on Chaplin's Smile is reflected by Till Bronner's muted trumpet, forming the musical equivalent of a shadow thrown by a streetlamp. Highlighting two of the albums songs, the Serge Gainsbourg standard La Javanaise and the original composition Once in a While, are poignant string quartet arrangements courtesy of Mark Orton.

Half the Perfect World is an album in which time stands still. It is filled with performances in which the spaces between the sounds are as crucial to the effect as the sounds themselves. As Peyroux puts it, "Silence is not just an absence of sound." Klein echoes this sentiment in discussing Peyroux's particular gift: "She gets at this almost indescribable, ineffable kind of poetry. You see it in Picassos work; you hear it in Miles playing. Id say 90 percent of what she does is implied."

Connoisseurs of eloquent, understated delivery now have a core artist in Madeleine Peyroux, and while Half the Perfect World provides dramatic evidence of her rarefied power of suggestion, its also hard to avoid the impression that this album is merely the tip of the iceberg.

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