

The Ephemeral City

Second Swimmer

An Equal Reaction

Fourier

Through The Honeycomb Window

Reservoir Dreams

Figures In The Snow

Slipstream Fiction

Infinite Mirror

Ready Brek Kid

Dekatron Memories

Oregon Water

A Memory Of Forgetting

Released to the world June 2018



CD, digital download and Special Collector's Edition Cassette (Limited numbers only incl. rare remix by ADecentMan)



Southern England, March 2018...

A warm, sun-drenched workday in early Spring gives way to a cold, crisp, starlit night. The same commuters that optimistically swapped coats for shirts, suddenly scurry for cover. The evening news mentions that the daffodils that broke the surface days earlier may have been duped. There is a snow storm coming. A 'beast from the east', if the hyperbole is to be believed.

Elsewhere, the world watches as North Korea first sends an envoy to its neighbours in the south to celebrate the Winter Olympics, then apparently offers nuclear disarmament and talks. In North America, the young find its voice and maybe – just maybe – begin to affect change in the wake of yet another horrific high school shooting. Unthinkable just days earlier.

Are constants changing?

Perhaps.

Or, like the changeable British weather, can the first beautiful signs of warmth and optimism be deceptive and short lived? Do they offer mere respite from the relentless and inevitable march towards a much colder, darker place and time? Are sick times still ahead?

One thing becomes apparent. As I huddle against the cold, wishing I'd chosen somewhere that sold a decent cup of tea, or at least had doors or windows that hadn't been kicked into a dystopian wet dream, the person I'm waiting to meet has his own take on our possible ephemeral future. But as we'll learn, even this can leave us wrong footed.

An occluded front could be on its way. Brace yourself and batten down the hatches. **The Weathermonger** is on his way...

I think most people will know you from Redpoint, or Bright Pylon, but tell us a little about your background musically.

I've played in bands since I was at school. Usually as a drummer or guitarist but a lot of the music I first connected with was electronic. My dad had some Tangerine

'Sometimes it's hard to let something go.'

Dream records and a tape of Kraftwerk's Radio-Activity, and I was fascinated by them. That led, natu-

rally, to a love of synth-pop which was blossoming at that time. Although one of my school friends had a home-made synthesiser, it never crossed my mind to actually do anything with it. I can thank him for getting me into Depeche Mode and OMD though.

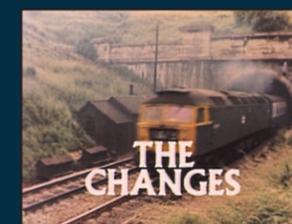
In my teens it was all about guitars. I became a bit of a 4AD obsessive thanks to Coc-



The Changes by Peter Dickenson

A trilogy of stories about an England of the future, when people hate machines and lead primitive lives. In the first book, *The Weathermonger*, twelve-year-old Nicola finds herself abandoned and wandering in an England where everyone has suddenly developed a horror and hatred of machines. In *Heartsease*, four children help a person knowledgeable about machines escape punishment as a witch. In the final book, *The Weathermonger*, people recreate the Middle Ages by destroying machines and subjecting anyone found with a machine or with knowledge of machines to death, while others try to find the cause of the sudden change in civilization.

The Changes on TV



The Changes is a British children's science fiction television serial filmed in 1973 and first broadcast in 1975 by the BBC. It was directed by John Prowse and is based on the trilogy

teau Twins, Pixies and Throwing Muses. Then the shoegaze scene happened right on my doorstep. I bought a guitar that I couldn't really play and a new fx pedal every month.

It wasn't until I heard Orbital, Aphex Twin, Autechre and a little later Boards of Canada that I started exploring electronic music again. The urge to actually make this kind of music only came about after I met Andy (the other half of Redpoint) and we decided rather than just talk obses-

sively about Geogaddi, we should try to make something instead.

What were your earliest memories involving music?

My earliest clear memory is of listening to Bowie's Space Oddity while looking at a Sunday colour magazine centre spread diagram of the Apollo/Soyuz link-up. That would make it Summer 1975.

Do you recall what the first record you bought was?

I was fortunate to have ac-

cess to my Dad's LP collection growing up so, throughout the '70s, records would just periodically appear. The first that I can clearly recollect buying was a tape of Ultravox - Vienna, with a record token from Boots in Woking. I still have the tape...

This project seems to have had a pretty long gestation – there are tracks on your Bandcamp page from 6 or 7 years ago. What kept you!?!?

Sometimes it's hard to let something go.

Who are Twoism Records?

Twoism Records is an independent record label, based around (although not exclusive to) contributors from Twoism.org forum. We passionately promote artists who demonstrate they understand our ethos.

Twoism Records stands apart from the electronic music scene, continuing the spirit of the Hexagon Sun Collective.

To paraphrase our peers..

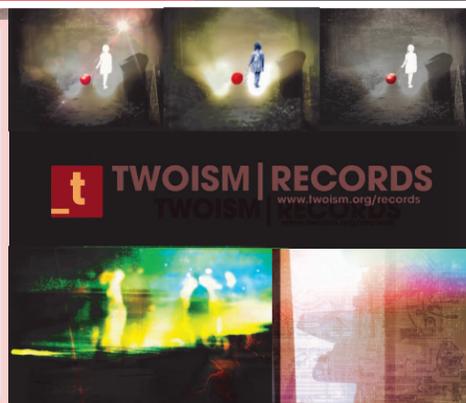
'You can do all sorts of things with music. You can listen to it once, twice, or as many times as you like. You can do it by yourself or with friends. You can give your favorite music as a present. Perhaps you'll be given music as a present yourself. Music you've never heard of and wouldn't otherwise have come across. You can talk about music during the day in the record shop and at home or at clubs in the evenings.

Music is culture. And culture is *life*.'



When Redpoint went on hiatus I wasn't sure how to go about writing anything without a partner to bounce ideas off, and it took a little while to recognise how I wanted to sound. I played live a couple of times back then, with a mixture of tunes pulled from around 10 years of recording, and that helped define what I did and didn't want to do. An early version of Fourier came out of those gigs.

There were also a couple of tracks on the One On Twoism compilations as Bright Pylon. One of those, 'Winterslows', was the jumping off point for writing the tracks that make up 'The Ephemeral City'.



The bulk of the album was written between the middle of 2012 and early 2013. That was around the time my mother fell ill. After she died in May 2013 I barely wrote or recorded anything for a year. I think 'Figures in the Snow' is the only track that I completed in that time.

It was only when preparing a version of the album to play for some friends in Summer 2014 that I worked on it again.

It's difficult for me to separate the record from my own relationship to it and specifically how it links back to my mum. Listening to it was an anchor in difficult times. I didn't intend to write it for her but that's how it turned out, although I know she would berate me for making it too melancholy.

As you've alluded to, some were lucky enough to hear an early version of The Ephemeral City way back in 2014. How has the album changed since then?

It's quite a weird experience - playing something you've made to a bunch of relative strangers. It definitely makes you listen to it in a completely different way.



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I'd tried to weave all these shortwave recordings into it and I realised it was just unnecessary decoration. It didn't add anything and I took them out again straight afterwards. It also ended with this relatively upbeat track that felt like a throwback to French Curves and didn't suit the mood of the album at all. That had to go. In its place came a more reflective closer and in time a couple more tracks that helped balance the middle of the album a bit better.

It got a pretty favorable response even back then as I recall, how did that feel?

The main thing I felt was relief. I was in half a mind not to play it at all. You don't want to be the one to fuck up the great evening everyone's having. I'm sure DJs must feel this anxiety all the time! More importantly,

the reaction to it gave me the confidence to (eventually) finish the thing. It still hadn't crossed my mind to release it to anyone other than a handful of friends though.

You took some field recordings at Wispit I believe? Tell us about those. How were those incorporated?

Yeah. I woke up early, around dawn. Everyone else was still crashed out asleep. The waves breaking against the cliffs sounded amazing, so I tried recording them from different locations around the quarry. Eventually I wandered down to the water's edge and sat there a while with my field recorder. When I listened back to the recordings I knew I wanted to weave them into one of the tracks, which

is what you hear during 'Honeycomb Window'. The other thing I knew when I woke up was what my artist name should change to.

The album is getting a special collector's edition cassette release too. Considering we all first heard it on tape, that's pretty cool. How do you think the choice of media fits with the album?

I grew up with vinyl and tape. My first recordings were done on an old Fostex portastudio in my childhood bedroom. I wish I still had that thing. Part of me would love to record direct to tape but I know it doesn't suit my protracted recording process, where tracks can take months or even years to get to a point where I'm happy with them.

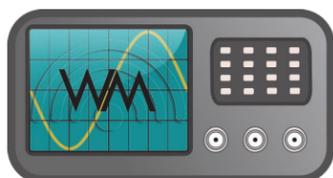
Although I use a few distressed synth sounds, I rarely use tape effects or artificial ageing when recording. I like how any tape artefacts you hear are from the media itself and life always sounds better with a bit of hiss in the background.

How do you see this release as different from the work as part of Redpoint, Bright Pylon, or even French Curves? What position does this take on your musical sofa as it were?

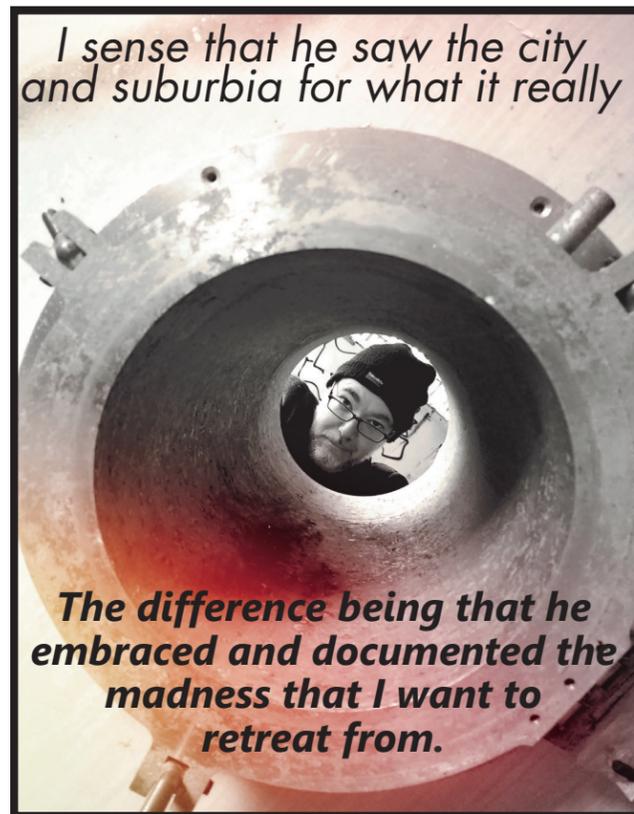
Well, the biggest difference between this and Redpoint or French Curves is that this is just me working alone. Both Redpoint and French Curves were Andy and myself collaborating, which makes for a very different dynamic - more arguments but also a whole lot more energy and momentum.

Stylistically, I think this is closer to Redpoint but the process is closer to French Curves, which was our first attempt to use hardware synths rather than build everything in Reason. With hindsight, I think with French Curves we got a bit carried away with arpeggiators and hung up on making something more uptempo than Redpoint. The Weathermonger is me doing what feels natural again.

I think of Bright Pylon as being the temporary placeholder name before I settled on The Weathermonger.



Is there any new Redpoint material on the horizon at all?
We have a fair few half-finished tunes and ideas. The biggest problem we have is simply getting together. Andy is establishing himself as a novelist, which has its own demands, and I work full-time. I would love for us to do more Redpoint but I also recognise that a lot of it came from us being at a particular point in our lives when we had a fair amount of free time, lived closer to each other and were relatively free of responsibilities.



I sense that he saw the city and suburbia for what it really

The difference being that he embraced and documented the madness that I want to retreat from.

Tell us a little about The Weathermonger – you took the name from Peter Dickenson’s book right?

It was one of a trilogy of books that were partially adapted into the BBC children’s series ‘The Changes’ in the 1970s. The idea of a Britain where technology and electricity was something to be feared and physically repulsed by both fascinated and terrified me as a child. One of the main characters in the books is referred to as a Weathermonger - someone who can influence and control the elements. I love the idea of that.

I also like how The Weathermonger sounds slightly enigmatic, like The Caretaker or The Head Technician.

You also quote JG Ballard’s High Rise in your liner notes. Can you tell us something about the reason for that?

Well, J.G. Ballard is probably my favourite author. He used to live less than a mile from my house, in a quiet Shepperton street. I found it inspiring that such an imaginative and transgressive mind could flourish in such an unassuming suburban location. I sense that he saw the city and suburbia for what it really was. The difference being that he embraced and documented the madness that I want to retreat from.

People will likely make comparisons with Boards of Canada of course, but in one of the first comments I heard, it reminded the listener of Vangelis? What influences are you aware of?

I can definitely hear the Vangelis thing, or at least the influence of watching Blade Runner too many times. I love those searing lead sounds and cavernous reverbs. To be honest, beyond the BR soundtrack I’ve not heard that much Vangelis!

I think early Autechre is as much an influence on me as BoC. Hearing Amber the first time was something of a eureka moment, especially as I’d only bought it for the cover. I can hear Plaid as an influence on one track in particular, and another one came out of me trying (with limited success) to sound like Kuedo.

There are lots of odd moments, most of them accidental, where I

can hear very specific nods to songs I know. There are at least two bits of Cocteau Twins buried in there and a bass line that wanted to sound like Washed Out.

A lot of the unfinished tracks littering my hard drive sound a lot more like Boards of Canada, but that’s often the reason I left them unfinished.

Anyone who’s visited your studio will know it’s full of some pretty cool hardware. Any favourites? Any secret weapons??

The one synth that’s on almost every track is my Prophet’08. It probably is my favourite, or at least the one that I compose everything on. I try to give everything in the studio a chance to prove itself. For immediacy and joy of programming it’s difficult to beat the Jupiter 6. Sounds great too, although it arrived too late to make it onto any of these tracks.

If there’s a secret weapon it’s an old Yamaha An1x. It’s all over ‘Infinite Mirror’ and ‘Oregon Water’.

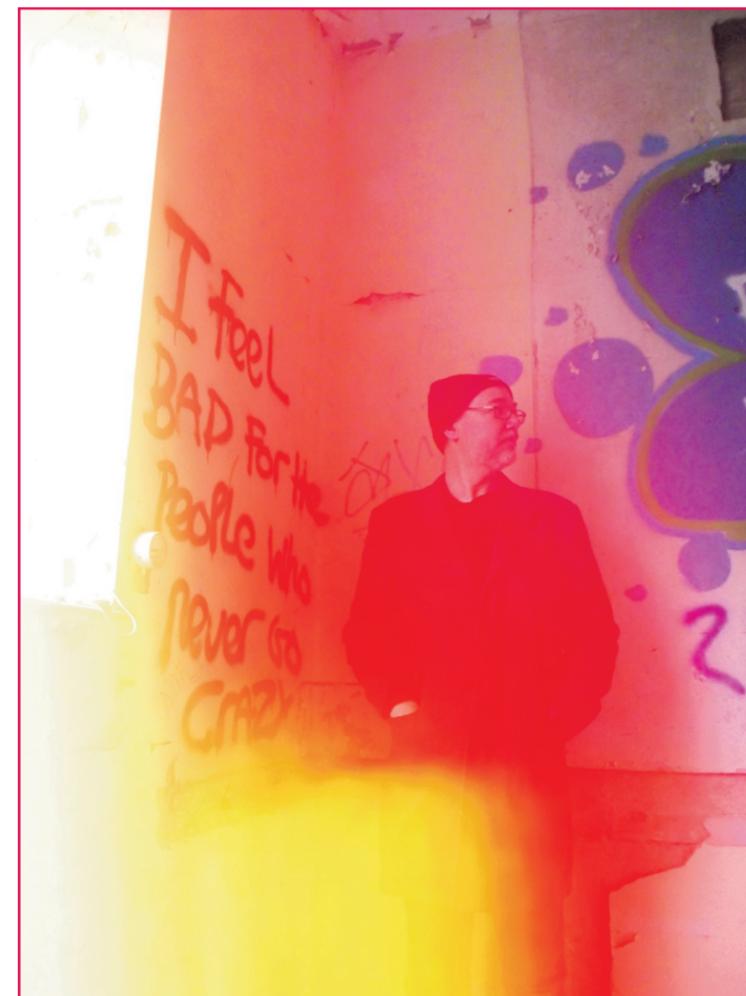
What’s your view on the hardware vs software debate when it comes to electronica? I’m assuming you didn’t exactly go to town with VSTs on this one?

There’s probably a little more soft synth on there than you imagine. Certainly there’s one key sound that I programmed on the Prophet V a long while back that makes an appearance. I’ve never been able to quite replicate it with hardware.

I don’t enjoy programming soft synths that much but there’s little to choose between the best of them and hardware when it comes to sound. I’ve been playing with Repro-1 recently and it’s incredible.

I choose mostly hardware synths because they’re fun to use. Doing everything in-the-box is a little too close to work for me but ultimately it’s what you do with the tools you have, however humble, that matters. Some of my favourite records have been made with just a single synth and a drum machine.

You also play live in a band, as a guitarist, but am I right in thinking you don’t technically play keyboards? Do you see that as a hindrance or an advantage?



How does it influence your sound?

Actually, I tend to play everything from the keyboard, but pretty inaccurately! I usually try to keep the organic timing as played and adjust the bad notes. I keep trying to work with step sequencers for melody but it never feels quite right. Drum machines are another matter...

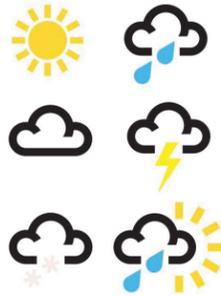
Before I was a guitarist I was a drummer. Drums are my first instrument and the only one I can really play without thinking (insert drummer joke here). Being a rhythm guitarist just followed on naturally from that.

What next for The Weathermonger project? I see new tracks appearing on your Bandcamp page fairly recently? Is this an on-going entity?

It’s definitely ongoing. My glacial workrate means I never quite know when I’ll get more tracks finished. There are a few in the can already. Maybe an EP’s-worth?

I’m also working on a more ambient project with a local artist. She’s

Hearing Amber the first time was something of a eureka moment, especially as I’d only bought it for the cover.



commissioned me to write a soundtrack to a new series of paintings and in return she's agreed to paint me a potential record cover.

Any chance of some live shows?

I hope so. From prior experience it's a huge undertaking to pull together a live set that doesn't rely on a room full of synths but I've loved the challenge before. The only rule is that it has to be without a laptop. Giggled with an old MPC last time and that was way more fun.

One thing I will say is that playing electronic music live is so much harder than just turning up with a guitar and playing in a conventional band... but it's amazing when it works out.

Redpoint were the first band to play Kelvedon Hatch, which has since hosted The Delaware Road event. How did that come about?

Way back, Andy and I stopped at a Little Chef on the A12 and they had all those little pamphlets for local attractions at the entrance. One of them was for Kelvedon Hatch Secret Nuclear Bunker. Naturally, this was exactly the kind of thing we had to visit.

The place was amazing. Full of cold-war eeriness and faintly macabre. We cheekily recorded some of the ambience of the place while we were there, which crept into our track 'Q-Met'. We kept discussing how weird it would be to play a gig there, so we paid them a second visit. Much to our surprise they agreed to let us perform there later that summer.

If there's a unifying theme to the album it's of the city slowly stealing away our humanity and a desire, or even a need, to get away from it to something and somewhere more honest and natural.

We setup in the communications room, surrounded by old telex machines and mannequins. Andy had prepared films for every track on the album. It was a crazy amount of work for a one-off gig but worth every bit of it. The audience had to walk through the rest of the bunker to reach us at the end, which did the hard work of setting the mood for us. I still can't quite believe it happened. My one regret is not filming it all.

When we first discussed the art for the album, you politely rejected my first sketches as too dark. You're forgiven (I'll just use them in 20 years for the reissue) but you seemed to have a definite theme and feel in mind for this one – can you tell us more about what you were going for?

Well, as you know, my placeholder album cover was a painting by Simon Stalenhag, picturing a boy playing beside a lake with only the rusting hulks of abandoned technology for company. If there's a unifying theme to the album it's of the city slowly stealing away our humanity and a desire, or even a need, to get away from it to something and somewhere more honest and natural. It comes partly from my feelings towards London - somewhere I once loved but now feel nothing for.

I hope the music on the album reflects the brighter place we're aiming towards at least as much as the city's bleakness we're trying to leave behind. As such I didn't want the art to be too dark. There has to be some hope there too.

With glorious timing, a chill blast sweeps across the empty road towards us and we both instinctively turn our collars up and dig our hands deeper into our pockets. Whether that hope lives or breathes, you get the sneaking suspicion more immediate concerns take precedent right now. I suggest we head to the pub for a warming whiskey and The Weathermonger just nods as we hurry back to the car.

Figures in the snow?

Soon.

All to soon, I suspect...



Aesthetically speaking..

..with Twoism Records founder Robin Temming, also known as Aesthetics and Grim On Mbient..

Why have you decided to launch Twoism Records?

Since we started in 2004, Twoism.org has become the haven for likeminded people, drawn together by a mutual fascination with Boards of Canada. As well as sharing thoughts, swapping information and having fun, several people began posting their own music. We noticed more and more music producers, many of whom went on to bigger things, such as Com Truise, Lone, Solar Bears and Ciaran Byrne, becoming active. Slowly but surely Twoism.org became a fertile breeding ground for talented musicians.

Several interesting projects developed, and in 2007 I mixed the first 'One on Twoism' compilation. That was when Twoism Records began. Through six compilations this remained our only official output. Until now...

IT'S GRIM OUT

A while back, myself and John Dinsdale (aka Mexicola) started brainstorming behind the scenes, looking at ways to grow the label to supporting single artist releases. By 2017 (mere decade later!) we felt the urge to finally make it happen. Now or never? Perhaps, but you can't rush perfection either, right?

The number of independent records labels grows daily. Why launch a record label now?

Totally agree, the amount of independent record labels is saturated already, so we needed to take a different approach. We want to show the people a different path. At the risk of sounding pompous, it's a path we truly feel is the right one, but it might not always be the most obvious one. Twoism.org is the perfect platform to start from because it already attracts like-minded music lovers, listeners and producers.

We think these people already get what we're about naturally. They've already gravitated towards us for a reason. We fit together.

What is the ethos / mission statement of Twoism Records?

The talent pool within the electronic genre has never grown faster than today. But within that huge genre many different styles have emerged, like IDM, Ambient and Downtempo for example.

It seems to us that these styles are becoming more and more niche, increasingly isolated to the point where they became genres in their own right. While many of the musicians in the Twoism community are inspired by Boards of Canada and some initially mimicked their style, there's now new genre appearing within this. Artists who call Twoism.org home won't always sound like BoC necessarily, but they're probably influenced by them. We might release albums in the future which lean heavily on BoC's sound, but that's not our true aim.

Will Twoism Records be limited to members of Twoism.org? No, but that's the fastest way to reach us with your music.

Why have you chosen The Ephemeral City as your debut release? Simple. We really wanted our first release to be the perfect representation of the label. The Ephemeral City achieves that and so much more.

Can I buy a copy on vinyl?

Not at the moment, but we hope to in the future.

Do you have other releases planned?

Yeah, there are a few in the pipeline but no word on that at this moment. We take it slow ;)

Can I release my record via Twoism Records?

Everyone can. BUT there are a lot of talented artists and several who already want to release via Twoism Records. Opening up a promo channel could lead to saturation. The artists who we think are suitable will surface on the forum. See?

My music doesn't really follow the electronica / IDM mould, but I love BOC. Can I release via you?

Sure. See you on the forum!