

**A SUDDEN
REARRANGMENT
OF BIRDS.**

Music and Fiction



<http://www.cellularsmoke.net>

Cover Art: Becca // Fiction: Gordon

00000000

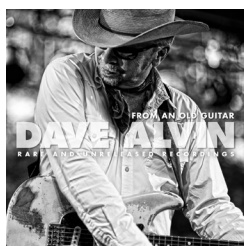
Started 2020, December 21. Published 2021 January 02.



Ad Infinitum
Chapter I: Monarchy

April, 2020
Napalm Death Records

Mixing symphonic and gothic metal. The album has a high-gothic feel to it (literature, not musical), the songs center around recounting Versailles in a full concept offering. It's an epic debut.



Dave Alvin
From An Old Guitar

November, 2020
Yep Roc Records

Rare And Unreleased Recordings. A collection of music recorded over a lifetime at various moments. These are snapshots of a musician in love with music, most recorded for no reason other than to make it. And they're all just excellent to hear.



Desired
The Sweetest Dream

June, 2017
Neoncity Records

More than just synthpop, it has a heavy 80s rock vibe to it, an early JPop feel permeates the album. If you want an album that feels like it came from a late 80s/early 90s anime, this is it.

Night Tempo
Pure Baby Maker [Rewind]

June, 2017
Neoncity Records



Synthpop spliced lightly with vaporwave elements. A bit faster, more energetic than vaporwave, a little more jazzy than synthpop. It's a nice upbeat album with seriously good vibes.

Semblant
Obscura

March, 2020
Hellion/Frontiers Records



A loud, purely symphonic metal album. It mixes the male/female vocals almost evenly, creating a good, heavy atmosphere. They've hit a solid stride on their third album that's not to be missed.

StriveAU
Aesthetic Nights

August, 2017
Neoncity Records



A slow, mellow, vaporwave album. Smooth 80s jazz sits back and relaxes a little more than normal. It's a great soundtrack for a warm summer night, hanging out, without much going on.

//Fiction - 00; Wire Dance, Post Show//

Boot Sequence Initiated

... ..

System Online

... ..

Loading Profiles 00

... ..

Calibrating Matrix

... ..

Alignment Complete Loading Environment

... ..

An aesthetic from the previous century fades into view. A dimly lit bar, deep mahogany wood, scarred with use and age. Smoke fills the space near the ceiling, just above a slowly moving fan. On a tiny stage, no more than a platform built from cheap wood a step up from the floor, an upright piano and small drum kit fill most of the space. To one side a man sits on a stool, playing a guiar, the other side two woman play saxophones in harmony. In front, the last member of the sextet plays an old bass guitar, his rough voice breaks through the rhythm in a talking-blues style.

As the music encompasses the whole of the room, people draped in shadow drink, laugh, listen, and move. A couple is to one side, slowly dancing. The lyrics remind you of a nostalgic sense of love, an old relationship long gone but remembered fondly.

After several minutes you put down the empty glass on the bar and walk outside into the cool night. A dimly lit cityscape greets you. Streets still wet with a recently passed rain, the smell of fresh water mixed with old buildings.

You walk down the streets, familiar and strange both at the same time. Vague snippets of a city you recall, and strange architecture from cities you've never been to. The music follows you, the two saxophones playing against each other as they echo off concrete walls. A string accompaniment joins them as the last of a guitar solo fades off into the distance like tail lights moving away.

A drumbeat sounds as much like percussion as it does waves softly beating against a pier. Turning a corner you walk out into a wooden dock, footsteps in rhythm to a drum kick and snare combo. boom. snap.

Violins you think, more a feeling, the unseen instruments wash across the waves as you stop at the end, staring out into black waters. The moon rises over the water, perfectly black waves roll in the soft white light. A crescendo of strings rises suddenly as the moon lifts off the horizon, the brass instruments coming to a peak.

And silence, a slight hiss in the air, the vision fades out to black as the song ends.

... ..

Sequence Saved

... ..

Initiating Unlock Sequence

... ..

Safe To Disconnect

... ..

Shutdown Sequence Initiated

... ..

The lights on the hard-wire pods blink from green to red, one by one. Renee Red sits up from the reclined seat, the wires attached to her spine stretching from the back of the seat. She stops at a fully upright position as a tech comes in and detaches the wires. Across from her Tsin Li is in the same position, another tech disconnecting her wires.

Renee brushed her sweat soaked hair back, her trademark bright red, the interwoven fiber light strands standing in contrast to her sweat soaked hair. They stood almost in unison, like they were still in sync inside the wire-dance. Tsin Li pulled a dress shirt over her t-shirt, slit open in the back to allow the wire harness to connect. Renee pulled a t-shirt over her naked torso as they made their way out of the recording room.

"You don't sweat enough," She said in her native French as they walked down the hall to the green room.

"You sweat too much." Tsin opened the door and they walked in. Tsin Li dropped into a chair as she felt the first tingle of the post-show crash on her skin. Renee dropped cross-legged onto the floor in the middle of the room and started breathing exercises. They warn you with lengthy paperwork when you get the implants, every dance has a chance of nervous system crash. Every artist thinks it'll never happen to them. So far,

every artist has been wrong.

"That was a good show." Tsin Li said after minutes of silence, she had been staring at a pattern of squares taped to the wall. Renee had breathing, she had visual exercises.

"That hiss at the end was new."

"Subtle touch to make the show different than Munich." Tsin Li rubbed her eyes and sat forward, "Have to give the critics something to talk about."

"Speaking of," Renee Red stood up, "We scheduled an interview."

Jean-Pierre sat to one side, a pair of data-pads in front of him, one he was writing notes into, the other was a flat recording of the show he just watched, he was scanning it back and forth while he waited.

The bar was half full, mostly crew from the show. A few groupies had found the location of the after-party, after the PR Agent carefully scattered a few clues to make sure it happened. The diligent fans felt rewarded, in on a secret. The crew was about half local to move equipment, and half techs to actually run it. ZeroZero, Double Zero, Jean-Pierre wasn't sure which was canon among fans, hadn't come out of the back yet.

When they did the were in the classic rocker outfits. They were greeting the crowd and saying their post-show hellos while he waited. It wasn't long before their PR Agent came over to let him know the interview would start soon and gave him the ground rules - nothing personal. Stick to the music and the show. He sighed, they weren't big stars yet, but anyone paying attention could see they were fast risers - if he wanted in on their process early he'd have to play by the rules.

... load interview, StyleX Mag ...

Renee Red takes the color seriously, bright red leather jacket, red fiber strands illuminate the hair, giving it a hazy glow, the rest of her ensemble is fashionably shredded jeans, t-shirt of some band I don't recognize, and sneakers. Tsin Li, a stage name far too clever by half, is in all black, on black, with more black. The leather jacket has to be too hot to wear. Both of them are either trying to hard to ef-

fect a style their PR team thought was cool a quarter century ago, or these two epitomize not giving a fuck.

Jean-Pierre: I noticed there's always some obvious details changed between shows, how much is deliberately changed, and how much is just the act of live creation?

Renee Red: It's all deliberate, every detail is meticulously crafted.

Tsin Li: We try to find areas to personalize to each broadcast. If you wanted the same show every time we have pre-records for sale.

J-P: You're mid-tour and are taking a break in Paris? Why this city?

TL: It's a good middle point for Europe and North Africa. Also, our manager put a break in the schedule here based on the number of shows played, not geography.

J-P: Most wire-acts don't employ former Dancers as management, especially one that burned out so spectacularly.

RR: Excuse... (note: Renee was stopped by Tsin Li, she appears visibly agitated the rest of the interview)

TL: She knows what she's doing, she understands what we're doing. We work well together. She makes sure we can put on the best dance every time we wire in.

J-P: You brought her on after she retired, with no management experience at all? How smooth has that gone compared to your first tour?

RR: Awesome.

TL: We were running a dual act with Blitz Breaker, we used their manager at the label's request.

RR: They just wanted a poster to read "BB-00".

TL: He got us into the game, but we needed our own manager for a solo-tour.

J-P: Speaking of this solo-tour, normally there's more space between tours. You barely waited four months to get on the road again.

RR: You only get a seven-year ride, not sitting around waiting for the clock to tick down.

TL: We had ideas we wanted to run, the pre-record is doing well, it felt right.

//End Transmission...//

Genre Musings - Thrash Metal

An early 1980s development in the Heavy Metal genre. Fusing the complexity of the New Wave Of British Heavy Metal guitar work, with the pure aggression and speed of Punk, and adding the double bass drum element. The double-bass drum created the now signature Blast Beat. Lyrically similar to punk with massive anti-establishmentary elements (anti-government, anti-corporate, anti-religious, anti-social...), but not without it's humour or other cultural references (see: Anthrax, often basin songs off books, comics, and movies).

There is a lot of crossover with Speed Metal, so much so the two are effectively the same (Thrash Metal was coined to describe Anthrax's sound by Kerrang! Magazine, where Metallica referred to themselves as Speed Metal - thus East & West Coasts got to argue about which is the proper term for years).

The genre started to wane significantly in the early 1990s, going back underground as quickly as it had risen (yes, grunge is to blame here too). Post 2000 saw a resurgence of the genre, as with many things the internet helped the genre find its fans.

There is a lot of cross over with Black Metal, Doom Metal, Metalcore, Power Metal, and Death Metal.

Bands To Check Out, New & Old

3 Inches Of Blood (1999)	Metal Church (1980)
Alien Weaponry (2010)	Metallica (1981)
Anthrax (1981)	Midnight Dice (2017)
Artillery (1982)	Mr. Bungle (1980)
Battlecross (2003)	Overkill (1980)
Carnivore (1983)	Testament (1983)
Destructoin (1983)	Sacred Reich (1985)
Detönator (2018)	Skeleton Witch (2003)
Exmortus (2006)	Slayer (1981)
Exodus (1979)	Speedwolf (2008)
Gwar (1984)	S.O.D. (1985)
Havok (2004)	Throne Of Iron (2018)
Holy Mosts (1980)	Venom (1979)
Iron Reagan (2010)	
Kreator (1982)	
Megadeth (1983)	

Merely a sampling of what the genre has to offer...