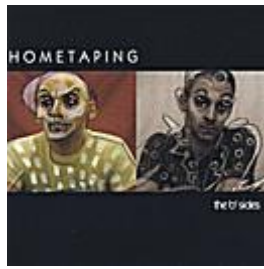


Mp3 Hometaping - The B' Sides



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Spooky pop-electronica album that features: Dark and bittersweet songs, 'low-fi' space sounds , drama and theatrical performance , alternative cabarets, analogue synths with an electro - new wave- 80s feel and much more awaiting your discovery..... 14 MP3 Songs POP: New Wave, ELECTRONIC: Pop Crossover Details: HOMETAPING, consisting of Nikos AIMA and Aris Siafas, are back with their second "major" record which is definitely their most mature, complex and musically rich work. This is not -as the title suggests- a collection of the b-sides of their already released 7" singles, even though we hope this happens in the future. In the 14 new tracks of 'THE B SIDES', HOMETAPING find and release the ghost that haunts the house/studio where they live and work and send it to futuristic mutant cabarets. Spooky lo-fi electronica with plenty of drama, humour and theatrical acting by Aris Siafas (who is also the frontman of the English-singing band MATISSE). Their new romantic heroes of the eighties are still here, albeit better hidden than in their first album. Dark and bittersweet love songs suffused with the cheap spacy sounds of Nikos AIMA's analogue synthesizers. In this record new romantic eighties meets punk-funk and Soft Cell meets Prince and Momus. This is a great album of subversive and original pop that stands outside of trends. The coming together of dreamy instrumental and haunting ballads with an up-tempo yet hard core mood creates a wonderful balance. - a story- HOMETAPING Aris Siafas vocals Hometaping started off somewhere between 1995 and 2000 though this is not verifiable. The sound emerged as a need to record anything, anytime, anyplace, anyhow. The songs ended up like out-of-tune pop monsterpieces. Subjects are drawn out of simple everyday life experience (children raping adults, war and sodomy, isolation and imprisonment, hospitals and public toilets, weddings and funerals, incestuous love in and out of the family, sexual violence in art, the nude in theatre, frenzied mothers in voodoo practices, desperate lovers, exploitation in love, forgotten actresses in tombs, socialism and

capitalism etc.) and develop in an inescapably delirious way. The vocals are lyrically deranged.

Throughout the songs one can recognize a twisted adherence to symmetry along with discomfort in harmony. Denial of all human ear advancements in recorded sound perception and love for more or less crude techniques in song production. Influences are obvious but not completely. All music genres of the 80s (electro pop, new wave, italo, experimental, mainstream etc.) mixed with elements of Greek music of the century, inevitably ringing in the ears, running through the veins, dancing in the genes, abiding in cells . Nikos Aima instruments

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