

Mp3 Kolo - Diversions Of Grandeur



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IDM, electro, techno, noise 14 MP3 Songs ELECTRONIC: Techno, HIP HOP/RAP: Alternative Hip Hop
Details: Here's what some have had to say about KOLO: First presented as Plex on the Boston not London compilation, Kolo has since changed it's name and continued on with it's first full-length album. Fourteen tracks of abstract electronics that create this weird 80's minimalism/ hip hop/ break beat/ experimental noise/ IDM/ funk monster that speaks softly and keeps your children out all night dancing the jig. Even after all those combined genres, the sound comes out as this smooth laid back trip through wacky land were naked dodo birds romp in the bushes with young red-headed vixens. - MUTEMAG The first song starts with a synth sound like at the end of the Iggy Pop song "Mass Production" (from 'The Idiot' LP) then moves quickly into the same territory as Metamatics or stuff on the Leaf label. Pretty neat for a Boston band. In fact, the label this is on (C-FOM Records) has a strong interest in Boston's Electronic Music scene. C-FOM's last release before this disc was the 'Boston Not London: Volume One' compilation, which has two songs by S. Pescatore (Kolo) under the name Plex. Like Don Lennon, C-FOM is based in Somerville MA. My favorite songs are "Divergence", "Subversive Behavior", "Circumstance", and "Helium?". Each of them have quirks and tweaks that bring them alive, and raise them above the heavily saturated Electronic Music scene which seems to be peaking everywhere today. - Carl Thien, gullbugy.com "This is the first full-length release from local musician Steve Pescatore aka KOLO. Earlier this year, Pescatore contributed two tracks (as Plex) to the Boston not London: Vol. 1 compilation, both of which appear here as well. On Diversions of Grandeur, Pescatore serves up a disc of twenty-first-century electro so fresh it's still wriggling. Here, his tracks combine squiggling melodies, funky bass lines and crispy, crunchy beats. Kolo's music recalls, but does not imitate, sci-fi futuristic sounds and deceptively simple melodies with DSP-induced hisses, clicks and pops. Some of the standout tracks include: "Polar",

with its appropriately chilled grooves, the slightly ominous "A Crude Orbit" which initially is all grunts and hisses before becoming shimmeringly melodic, the lush "Circumstance," "Subversive Behavior" with its chugging, vintage 1982 synth-lines, and the eerie, trippy closing track, "Helium?" in which Pescatore uses samples from the "Oh, the Humanity!" Hindenburg disaster radio broadcast to great effect.

Recommended." - WEEKLY DIG From an interview with KOLO: "Strolling into a downtown coffee shop, sporting a nonchalant disposition and wearing a heavy jacket, Steve Pescator, a.k.a. Kolo, radiated the easy mannerisms typified by those residing in the oft forgotten realm of experimental electronic music. Pescator is one of an expansive cast of experimental producers living in Boston who operates almost completely out of sight and beneath the radar of the city's electronic music scene. Despite difficulties in finding venues and the inklings of being under appreciated, the potential for these musicians to gain recognition has steadily increased, especially with the recent founding of a new Friday live electronic music weekly at Cafe de Michel. Pescator's musical beginnings hail back to his days in high school in Chapel Hill, North Carolina, where, after having mastered the guitar, he took a class on synthesizers and recording. Following a brief stint in a band called Screen, he teamed up with a college friend to put his knowledge of electronics to work and create what was later to become his sound. Over the span of two or three years, he slowly put down the guitar and leaned on his increasing fascination with synths to boost his creative output. According to Pescator, his change was inspired by the works of artists such as Kraftwerk, Throbbing Gristle, and Coil along with newer producers such as Autechre, Push Button Objects, and various works on Skam and Schematic Records had a massive influence, serving as puzzle pieces in his more recent productions. He elaborated, "My work consists entirely of manipulating sound structures, or tweaking synthesizer patches and effects. Yet, his inspirations aren't limited to solely electronic compositions. He commented, I pull from a lot of other stuff too: punk, rock, jazz... I'm a big Miles Davis fan, John Coltrane, you name it." He continued, "I also use newer technologies, DSP processing, computer effects, software synthesis and fuse them with analog synthesis, analog drums, and hip-hop beats with a funk rhythm reminiscent of the classic eighties sound." In particular, the above sensibilities are strongly apparent in his electro compositions. However, his throwback approach to electro differs slightly when recording than when he plays live. In fact, while his CDs are more song oriented, with a great deal of attention paid to creating structure and progression, his live sets are more apt to wander, which allows for improvisation. "I strive for two things in my live sets. I want part of my set

to be accessible so people who aren't necessarily into my type of music, or who came to dance or for the lack of something better to do can listen to it and say 'Hey, that's kinda neat. I can get into that.' My other goal is to take my music and twist it. Give em a little noise, some feedback, something really different that they're not familiar with." In fact, his sets will be even more active with the addition of a drum machine to compliment the computer sequencer, mixer, and rack effects. To date, Pescator has appeared on two albums, Boston Not London, a compilation containing two pieces of his under the abandoned moniker Plex, and his newest effort, Diversions of Grandeur, under Kolo. Both albums appeared on the C.F.O.M. (Chocked Full of Mercenaries) label, which came about after label boss Charles Terhune met him on the mailing list "Analog Heaven", and then subsequently published both CDs." - WEEKLY DIG

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