



Chris Cutler and Thomas Dimuzio
Quake
CD
RÉR Megacorp, 1999
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CHRIS CUTLER AND THOMAS DIMUZIO
QUAKE CD

Soundstages in San Francisco and Los Angeles were being structurally reinforced yesterday in preparation for the arrival of Thomas Dimuzio and Chris Cutler in September. Said Fire Chief Don Draper 'From the day Dimuzio moved out here it's been one disaster after another - now he's bringing that Brit nutcase over. For what?'. Well, according to press releases, the ill-matched duo are coming in a cynical attempt to puff up their new CD 'Quake' (RÉR Megacorp), recorded at earlier shows on the East Coast this spring. 'They don't seem to care how much damage they do in the process' said one beleaguered club owner 'but we gotta have them or their fans will tear the place down'.

"I used to like Chris Cutler," he added, "but now he's just fooling about with his so-called 'electrified' kit; I mean piezos and pedals and spaghetti's of cable like he's a guitar player or something. And his ears are gone. Dimuzio's been deaf for years. Dimuzio, I ask you, what's that? Live sampling, processing — it's just an excuse for making everything sound like the last crack of doom. You might as well try to sleep on the runway at LAX. And he's got that rig of his connected to the room, to Cutler's kit, and running through his seismic generators".

"Plain irresponsible" said the LA Times, "shapeless noise" commented Markus Fox at the Herald Tribune "this writer sure has no problem believing they make it up as they go along".

But a million fans don't care. At least if dozens of news groups are to be believed.

"It ain't loud" I managed to get Cutler to say on a bad transatlantic line — was this really the same man who wrote a dense theoretical book on recording technology? — "but I guess you could say it's kinda, uh... messed-up".

"...droning, rumbling, scraping and clanging soundscapes... these guys take delight in triggering strange and unsettling sonic waves." —Mike Joyce, Washington Post

"...Cutler's abrasive percussives, and gritty electronics supplying the microsonic detail, with Dimuzio expanding these textures and unleashing his own ominous stormcloud drones." —Chris Blackford, The Wire

"A maelstrom of subterranean scrapings, violent tectonic displacements, and occasional cataclysmic beats." —Forced Exposure

"I hope this combination of improv outings becomes a more common format, ...great imaginative sonic creation." —Caleb Dupree, All Music Guide

"...Its haunting vibrations set off convulsive bursts in the synapses." —Sam Prestianni, SF Weekly

"...quite a dynamic electronic/percussive duo!... Another treasure to savor from the fine folks at Recommended." —David Beardsley, Downtown Music Gallery

"...a very nice mixture of improvisation... the whole CD comes like one long flow. A nice flow indeed." —Frans de Ward, Vital Weekly

"... low-end rumbling and shifting textures sustain a thrill topped only by the rippling body of Mother Nature herself." —John G. LaBriola, Westword Weekly

"...insistent scrapings, raucous breathings, tectonic frictions, raspy breaths or electrostatic hammerings... imitates sub-bases of the earth's crust." — Traverses

