

ALVA NOTO + BLIXA BARGELD

(Germany)

Saturday 27. June h 10.00 pm Auditorium

Alva Noto is a stage name of sound artist Carsten Nicolai who uses art and music as complementary tools to create microscopic views of creative processes. Another alias he uses is Noto. He is a member of the music groups Signal (with Frank Bretschneider, AKA Komet and Olaf Bender, AKA Byetone) and Cyclo. (with Ryoji Ikeda).

Nicolai was born in Karl-Marx-Stadt, East Germany. He has created music from overlooked sounds – the noises of modems and telephones for example.

Carsten Nicolai also works as a visual artist. Using the principles of Cymatics he visualizes sound. Nicolai's practice is formed by a convergence of sound, painting and sculpture that results in installations exploring the idea of creativity filtered through modularized systems and codes. His music features prominently in his art. Nicolai's work exposes the limitations, and potential beauty and creativity, possible within strict logical systems.

Nicolai plays with the rules of physicality. Sound is changed and evolved into time and space and transformed by looping oscillators and tone generators. Through these processes the essence of pure electricity is made audible. He works without sequencers, but mathematically edits his work to give his compositions precise rhythmic structures. Clicks and glitches are not used as ornamental additions to the compositions but make up the essential elements of the work and these sound sources are applied to the rhythmic groove of Hip-Hop and R&B. The sounds of electronic information transmission such as fax tones, modem sounds and telephone pops and clicks are sampled and organised into loops to which Nicolai adds longer electronic tones in the background and foreground as the piece progresses.

He has recently written an opera in collaboration with Michael Nyman, *Sparkie*.

Blixa Bargeld (born **Christian Emmerich** on January 12, 1959) is a composer, author, actor, singer, musician, performer and lecturer in a number of artistic fields. He is best known for his studio work and tours with the groups Einstürzende Neubauten and Nick Cave and the Bad Seeds.

In 1980, he founded the music group Einstürzende Neubauten, which has released numerous albums and singles, performed all over the world, and still exists to this day. His stage name comes from *Blixa*, a German brand of blue felt pen, and

Bargeld, German for *cash*. *Bargeld* also refers to German Dada artist Johannes Theodor Baargeld.

From 1983 to 2003, Blixa Bargeld was a long-time guitarist and backing vocalist in Nick Cave and the Bad Seeds. Bargeld also sang several "co-vocals" with Cave, such as on "The Carny" and "The Weeping Song." Nick Cave first saw Bargeld performing with Einstürzende Neubauten on TV while The Birthday Party (Cave's band at the time) were touring in Amsterdam. He described the music as "mournful," Bargeld as looking "destroyed," and his screams as "a sound you would expect to hear from strangled cats or dying children."

He is credited with playing guitar on the Gun Club song, "Yellow Eyes", off the 1987 album *Mother Juno*.

Since the middle of the 90s Bargeld has appeared live with his solo *Rede/Speech Performances*. During these performances, usually supported by Neubauten's sound engineer Boris Wilsdorf, he works with microphones, sound effects, overdubbing with the help of sampler loops, and speaks English or German. The performed pieces include such curiosities as a vocal creation of the DNA of an angel and a parody of a techno song.

His current guitars of choice are a Fender Jaguar and a Fender Mustang, as seen on the concert DVD *God Is In The House*, the partner documentary *No More Shall We Part*, and various other media appearances. Although initially he used a highly battered Hofner Model 173 and a red Hofner Colorama II until they "fell apart." After his effect pedals were stolen in the early eighties he then exclusively relied on the Fender floating/dynamic tremolo (like the Hofner units) which raise the pitch up as well as down, Fender Twin amplifiers, metal slide, sheer volume, and changing his amp settings for each individual song to create his unique guitar sound.

Blixa is a school dropout and he left his parents' home in the late 1970s. A 2008 documentary featured him visiting his mother and talking to her about his childhood and the relationship he had with his parents.

Blixa Bargeld had a short romance with Cinema of Transgression's Lung Leg, documented in Nick Zedd's *Totem of the Depraved*.

He is married to Erin Zhu who is also the webmaster of <http://neubauten.org> and lives in San Francisco, Beijing and Berlin.

www.alvanoto.com

www.myspace.com/alvanoto

www.blixa-bargeld.com

www.myspace.com/executionofpreciousmemories

GLITTERBUG

(Germany)

Thursday 25 June h 3,00 a.m. Chiostro Auditorium

Glitterbug started developing his unique musical racket and hum in the late 80's in illegal acid parties and continued in Cologne's experimental techno scene in the 90's, strongly infused with a deep love for gay house music, the early Chicago and the later Detroit sound. Combining the many worlds his feet tap in, glitterbug has been trying to bring together new ideas, notions, content and emotions into new flavors that always are aimed at the heart.

Since 2004 glitterbug has spent much of his time in Israel performing on a hectic DJ schedule and helping to develop the independent techno scene in Israel through artist exchanges, bookings and the esteemed 'c.sides festival for electronic music and critical media arts', which he jointly initiated and curates with c.sides' other half, Ronni Shendar, since its beginning in 2004.

In 2008 glitterbug released his debut album: "Supershelter" that immediately won hearts at home, on the dance floor and the highest of critic's praise internationally. "Supershelter" has been applauded as groundbreaking by legendary personas of the music world, it has been named album of the month November 2008 in the legendary Groove magazine as well as "album of 2008" by Berlin's Steve Bug, to name but a few. "Supershelter" has brought a new sound to the club world, with promises many new surprises in 2009, currently there is an EP with Murat Tepeli of legendary Ostgut Ton in the making.

www.myspace.com/meglitterbug

GOBLIN

(Italy)

Thursday 25. June h 10,00 p.m. Chiostro Auditorium

Goblin started in 1974 as the progressive rock group Cherry Five. The name Goblin first appeared on the map in 1975, when the band recorded the soundtrack for Dario

Argento's "Profondo Rosso". This was the starting point for a decade long, highly creative and widely influential collaboration between the eccentric film maker and Goblin, that made the group become the aural signifier of the Italian horror film movement of the seventies and the eighties. Till the late eighties they released two studio albums and wrote scores for about 20 films of various directors, including Joe D'Amato and Luigi Cozzi. With OST's for the Argento cult films "Profondo Rosso" (1975), "Suspiria" (1977), "Tenebre" (1982) and "Phenomena" (1985), as well as for the European versions of George A. Romero's classics "Martin" (1977) and "Dawn of the Dead" ("Zombi", 1978), Goblin created some of the most thrilling pieces of soundtrack music ever made. While Argento undisputedly masters color and composition, Goblin's suggestiv and complex symphonic scores mark a demarcation line when it comes to dark atmospheres, suspense and stirring drive. In combination they create the unique, highly stylized, surreal and psychedelic experience, that made the movies become cult classics.

One does not exaggerate, when allocating the haunting main theme of "Suspiria" – the film and soundtrack being also a huge inspiration for John Carpenter's "Halloween" – the status of a musical icon. With its sweet, lullaby-like melody and deep, disturbing bass it has set the blueprint for modern, eerie, bone chilling horror movie soundtracks. The song, as many other Goblin pieces, has had a huge influence on subsequent musicians up till today, reaching as far as from the Italo Disco cuts of Rotterdam's Clone and Bunker Records to Mike Patton's Fantomâs project, who recorded a version of "Suspiria" for their *Directors Cut* album. In 2007 Justice achieved dancefloor acclaim with the track "Phantom", which at its core was nothing more than an altered version of Goblin's "Tenebre"-theme, that hurled Goblin back into the attention of a wider audience.

Goblin had split apart in 1989 giving room to the various solo projects of Claudio Simonetti, Massimo Morante and the other band members. In 2001 the band reunited to record the soundtrack for another Dario Argento film, "Non ho sonno". In 2005, now without founding member Claudio Simonetti, Goblin recorded their third studio album *Back to the Goblin*.

The idea behind the creation of this CD came from Massimo Morante and Fabio Pignatelli a couple of years ago with the intention to develop some tracks based on original ideas.

In the beginning, Massimo and Fabio laid the foundations to develop several pieces, Fabio took care of most of the work by building the structure of each track based on the original ideas, creating audio projects, adding new parts, keyboards and temporary drum patterns, then contacted Agostino Marangolo to join them and play drums. It was at this phase of the Project that Fabio and Massimo asked Maurizio Guarini to re-join the band.

For live performance Goblin added a musician Aidan Zammit on Keyboard.

Their show will feature :

Fabio Pignatelli (bass), Massimo Morante (guitars), Maurizio Guarini (keyboards), Agostino Marangolo (drums) and Aidan Zammit (keyboards).

www.goblinhome.com
www.myspace.com/backtothegoblin

JUJU & JORDASH

(Nederlands)

Thursday 26. June h 01,30 a.m. Chiostro Auditorium

Nearly a decade ago, in the seaport city of Haifa, Juju & Jordash met. They had very different lives going on at the time, but found one another through their weekly be-bop jams.

Throughout the 1990s, Juju & Jordash each played in and composed for various post-rock, jazz, ethnic and experimental combos by day.

Meanwhile by cover of night, they were both experimenting with electronic dance music—something they would soon come to do together.

In 2003, Juju & Jordash officially joined forces. Together, two years later, they released The Hush EP on Reggie Dokes' legendary underground 'Psychostasia' label (Detroit).

In 2006, came their track The Ballad of Johnny Velocity with Walter M. Jones on the Cisco House Presents Compact Vinyl EP1 (Cisco, Japan). Next up was their 2007 Blue Plates EP release on London based label Real Soon, which received rave reviews by, amongst others, Philip Sherburne in the highly regarded WIRE magazine; who wrote another review just as great, again in the WIRE, regarding their follow-up Release, the Time Slip EP.

2008 has so far seen Juju & Jordash's first digital LP for the highly acclaimed label Rope A Dope, Keith Worthy's Detroit based up and coming label Aesthetic Audio and various remixes for Norwegian artist Sienna and for the Spanish deep house label Deep Explorer.

As solo artists, they have also released on Terrence Parker's Real Right Recordings (Detroit), Attic (UK) and Fact Records (Jerusalem).

It is hard to describe Juju & Jordash's music. It is a unique fusion of electronic and acoustic, lounge and reggae, Detroit flavored techno, post rock and free jazz—music from the future gazing deeply into the past. Musical influences range from Ryuichi

Sakomoto to Thelonius Monk, from Kraftwerk to Mr. Fingers, and from Cabaret Voltaire to Ornette Coleman.

With many expected releases in the works, Juju & Jordash continue to make more music—still the daily joy of Juju who hasn't put down his guitar since age ten, and Jordash who's been at the piano since his fifth birthday.

They are currently based in Amsterdam, where they work in close association with Fortress Music Studios.

www.jujujordash.com
www.myspace.com/juju&jordash

KETTEL

(Nederlands)

Thursday 25 June h 00,00 Chiostro Auditorium

Reimer Eising aka Kettel (1982) from Holland, classically schooled pianist, has been a busy man since his first 7" record on the legendary Planet Mu label in 2003.

Passing by labels like Kracfive, Neo Ouija and Clone, Kettel is now an established IDM household name. In a genre that is rather to die than to live, he undoubtedly keeps his head up with recent tours in Japan, the USA and all over Europe.

Kettel is probably most known for his striking Depeche Mode and Dash Berlin remixes and the Through Friendly Waters (2005) album that was topcharting in Japan.

The Kettel liveshow recipe may differ a little from his releases, but also finds melody as the biggest foundation of his brews. Apart from that, there will be tougher beats, tougher acid and a sample from an elephant. Recent liveshows on the Monegros Festival in Spain, various shows in Berlin (accompanying Plaid) have proven Kettel isn't merely working in the head, but also on the dancefloor. Yeehaw!

www.kettel.nl

M16
(Italia)

Saturday 27 June h 01,00 a. m. Chiostro Auditorium

Alessandro Bocci was born in 1967 in Viareggio, but moved to Massa few days later. He is a member of Starfuckers and Sinistri. He started singing in some local punk bands. His first experience with creating music was playing the turntables. Between 1990 and 1995 he worked as a dj in the early important electronic events in Italy. In 1991 he became a regular member of Starfuckers. During 1993/1994 formed the M16, a free techno funk improvisation project. In 2004 M-16 became a solo electronic project.

www.myspace.com/m16project

MOVE D
(Germany)

Thursday 26. June h 00,00 Chiostro Auditorium

Looking over Move D's distinguished discography, it's almost easy to see why 2008 has been something of a watershed year for the producer. As the world of electronic music continues to move away from the dry, minimal sound, D's warm, deep past looks prescient. But while deep house and ambient music may once again fall out of favor, David Moufang, the man behind the Move D name, will most likely keep plugging away until the whole thing comes around again. (After all, he's already been at it for more than 16 years.) He has been churning out the hits with a string of incredible releases for labels like Smallville, Warp, Source Records, Bine, Plug

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Research, Workshop and Modern Love. Not one to slack off, his live performances have been on par with (if not superior to) his studio work, pulling from all corners of his diverse catalogue in order to create an experience that attacks the hips and head in equal measure. His releases touch on house conventions but are delivered in his own inimitable style, leaving everyone—from long time fans to the uninitiated—with their jaws on the floor.

www.myspace.com/moufang

NOZE

(France)

Saturday 27. June h 02,00 a. m. Chiostro Auditorium

Nôze alongside Ark and Cabanne have defined the new school of French tech-house, fusing dance with jazz and rock, resulting in an explosive cocktail of freeminded spirits and last but not least, in a real performance on stage.

Nicolas Sfantescu (aka DJ Freak) founder member of the label Circus Company, and his stage partner Ezechiel Pailhes are together, Nôze.

An adventurous electro-band from Paris who have been praised by the press since their live gig at the Sonar festival this year.

Nôze are two comrades, two troublemakers full of life, joy and happiness, often wearing their straw hats and stripping off their clothes at the end of their show after anything musically has been touched.

www.myspace.com/nozecircus

TOM TRAGO
(Netherlands)

Saturday 27. june h 03,30 a. m. Chioistro Auditorium

Tom Trago is part of the new school Amsterdam producers. He is also an accomplished dj and is the Trago in Yuro Trago.

Raised on a steady diet of hip-hop and jazz, Tom Trago (1983) entered of study of contemporary music when he entered his twenties. Around this time he was also mentored his way into the Dutch club scene by a well-known local dj. Trago learned fast and his own dj career kicked off in no time.

Over the past five years he has played many clubs and parties both locally as internationally. His diverse music taste has made him appreciated in different scenes; from a block party to a rave...people get down to his sound. He is / has been resident for Kindred Spirits parties, Dekmantel parties, Parra Soundsystem and Rush Hour. He also initiated the o8Bar, a project where producers get linked up to each other and jam live to an audience.

Tom debuted with his 2006 single "Live With The BBQ", which made it to Bob Sinlar's Playboy Mansion CD. Since then he has released some singles and remixes which are as diverse as his dj sets.

With his studies finished and with ending some of his dj residencies, Trago has made way for himself to focus on his production. He spent most of last year in his studio to shape his sound. The first outcome of this since last years 'Primary Roots' (as Yuro Trago) is his new album 'Voyage Direct', which is an ode to his love for disco and house.

This year will see him promoting his new album as well as working on more production, both solo as well as collaborations. In the pipeline are a disco project with San Proper, a visit to the Carl Craig studios in Detroit to work on new Yuro Trago material and remixing other peoples material (watch out for his Phillippe Zdar remix on Cassius Records).

www.tomtrago.com

SHAPE

(Usa, Germany, Spain, Lebanon, Italy)

Venerdi 26 Giugno h 22,00 Auditorium

Take the most important producer of Techno and House music of the world, together with the master of the Dub Techno and a classic pianist that have a passion for electronic and add also two musicians and composers, one from Lebanon and one from USA and a saxophonist from Umbria. The result is Shape. Carl Craig, Moritz Von Oswald, Francesco Tristano, Bachar Khalifé, Justin Messina e David Brutti, that is Dream Team that will give life to this fantastic project.

Carl Craig started out as Derrick May's chief assistant in Detroit and London, then moved on to found his own label, Planet E, and influence the direction of techno with a number of recordings under all sorts of monikers.

As Psyche, Craig released his first single, *Elements* (Transmat, 1989), and the seminal *Crackdown* (Transmat, 1989), later collected with other early tracks on *Elements 1989-1990* (Planet E, 1996). *Neurotic Behavior* shows his musical debt to May, *Chicken Noodle Soup* sounds like future 69 singles, *Please Stand By* predates *Bug in the Bassbin*.

As 69, he released the EPs *Four Jazz Funk Classics* (1991) and *Sound on Sound* (R&S, 1996), that contain experimental abrasive techno tracks such as *Ladies And Gentlemen*, *If Mojo Was AM*, *Jam the Box*, *My Machines* and *Microlove*.

Paperclip People was his plainly dancefloor project, that yielded the hits *Throw*, *The Climax* and *The Floor*, later collected on *The Secret Tapes of Dr. Eich* (Open, 1996)

His most ambitious project, Innerzone Orchestra, was originally only a nickname to release the highly influential jazzy single *Bug In The Bassbin* (Mo Wax, 1995), but was revived in 2000 for the album *Programmed* (Planet E, 1999). This time Craig is truly conducting an orchestra, that includes seasoned programmers such as Richie Hawtin (Plastikman) and veteran jazz players such as Paul Randolph on bass, Craig

Taborn on piano and jazz drummer Francisco Mora. Despite the collaborators, the cubist fusion of *Eruption* and *Basic Math* is quintessential Craig art. The album includes old-time favorites *Galaxy*, *At Les*, *Manufactured Memories* and *Bug In The Bassbin*.

Carl Craig finally recorded under his own name the album *Landcruising* (Planet E, 1995), later remastered and reissued as *The Album Formerly Known As*, and the effect was to distance himself from the dancefloor. The clattering *Mind Of A Machine* and *Einbahn* are basically tributes to his two biggest influences: Kraftwerk and Tangerine Dream. The romantic and almost ambient *A Wonderful Life* and *One Day Soon* are equally indebted to another strong influence: Ennio Morricone's soundtracks. And for *Landcruising* and *Science Fiction* Craig turns to his third main influence: 1970s orchestral disco music. Such a fundamentally retro album is crowned by *Home Entertainment*, a futuristic concerto for electrical objects. The fusion of past and future that has always been Craig's ideology achieves here its grandest statement.

The follow-up, *More Songs About Food And Revolutionary Art* (Planet E, 1997), indulges in this stately romantic techno (or "techno soul", as he likes to call it). From the intense *Es.30"* to the delicate *Dreamland*, from the robotic *Butterfly* to the hymn-like *At Les*. Movie soundtracks are still a major influence (the haunting ambience of *Red Lights* and *Goodbye World*), but the album is obviously trying to unify jazz and techno. The same kind of fusion is at the core of the vocal tracks (*Attitude*).

Sessions (K7, 2008) is a double-disc anthology.

Moritz von Oswald, better known as half of the Basic Channel duo, as well as solo artist Maurizio, went on to become one of the most influential producers of techno music in the 1990s. In the 1980s he was percussionist for Palais Schaumburg, but would segue into electronic music by the late 80's and early 90's. First as 2MB and 3MB (with Thomas Fehlmann), he co-founded with Mark Ernestus the Basic Channel label, whose various releases came to epitomize minimal techno. As part of the Berlin/Detroit axis, minimal techno was characterized by other artists like Rob Hood, Jeff Mills, Mike Banks, and UR. Living in Berlin, he was also part of a music scene that pivoted around the Tresor Club and record label, as well as Hard Wax, a record store he also found. Von Oswald's epic M series of records are characterized by a 4x4 beat with dub-inflected syncopated synth pads, slowly modulated over time. Like the Basic Channel records, each 12" had tracks that took up the entire side of each record. His work was highly influential on that of Richie Hawtin, Thomas Brinkmann, Robert Henke (aka Monolake), Wolfgang Voigt, and later through artists whose records were released on the equally influential Chain Reaction Records, part of the Basic Channel family. His current work with Mark

Ernestus as Rhythm & Sound fuses his interests in dub reggae and techno even further, where Jamaican vocalists sing or speak over stripped down techno beats and bass.

Born in 1981 in Luxemburg, **Francesco Tristano Schlimé** has always been living with music. He attended Conservatories in Luxemburg, Brussels, Riga and Paris, before he started the Juilliard School where he earned a Bachelor and Master of Music.

His deep and mature music knowledge let him to join his passion for classic music, jazz, contemporary music, improvisation and composition with an unusual simplicity.

As a soloist, he debuted in 2000 in United States with Mikhail Pletnew and the Russian National Orchestra.

Research and experimenting willingness lead him towards techno rhythms that he is magically able to drag on the piano; in 2006 "Not for Piano" comes out; it is an album where he reviews some of the greatest successful techno and house pieces for piano. The result is amazing and worth of world consideration.

The famous Mexican composer Murcof invites him to an outstanding performance at Sonar 2007 in Barcelona. The live legend Carl Craig notices him and remixes his single "The Melody" and put into his hand the role of pianist for the rare performances of the Innerzione Orchestra.

Born in Beirut, Lebanon on February 13, 1983, **Bachar Khalifé** was five years old when he started studying the piano. Shortly after, he relocated to France and continued his musical training at the Conservatoire National de Région de Boulogne-Billancourt, simultaneously studying with Lebanese pianist Abed El Rahman El Bacha.

At eleven years old, Bachar discovered the world of percussion after meeting Lebanese musician Ibrahim Jaber and began studying percussion with Michel Cals. He continued his musical studies at the CNSM in Paris as a percussionist, deepening a repertoire in contemporary music, while working under the direction of conductors such as Pierre Boulez, Kurt Masur ...

While performing in concerts with his father, Marcel Khalifé and Al Mayadine Ensemble, which recently received an award from the Charles Cros Academy for the album *Taqasim*, Bachar conceived the BACE quartet with Ace Petrov, Theodosi Spassov and Vasil Hadzimanov. They released their first record, *Guerre Propre* in 2005. A second recording is planned in late 2009.

Having mastered the riq, the near eastern tambourine, Bachar soon developed his own technique and personal style.

In addition, Bachar composes with his brother, Rami a repertoire including creations for dance, shows, etc, performed in duo piano-percussion. They recently presented a film-concert at the Cinémathèque in Paris for *Faust* by Murnau.

Bachar's musical experience encompasses a broad range of collaborations with musicians like Francesco Tristano, Aufgang, Dhafer Youssef, Mark Helias, Hadouk trio, Trilok Gurtu, Absolute Ensemble...

He was recently invited by the new Qatar Philharmonic Orchestra to perform as a soloist under the direction of maestro Loren Maazel.

Bachar Khalifé teaches digital percussions at the Toulon Conservatory in France since 2006.

Messina's versatile musical creations range from extended orchestral works to electronic music. *Abandon*, a work for chamber orchestra premiered at Carnegie Hall by the American Composers Orchestra, features elements of both of these worlds combined into something quite different from either one of them. His true love for electronic music has sparked an outpouring of tracks in recent months. His acoustic scores range in character and instrumentation and are available here. Currently living in Brooklyn and attending the Juilliard School, Messina will complete his Doctorate of Musical Arts in the coming year.

David Brutti is a saxophonist born in Foligno particularly involved in research and in popularization of contemporary music, he was the purchaser and first executor of more than fifty original works. Very active also in the Jazz sphere he performs in the most important Jazz club and Jazz festival in Europe.

MOUSE ON MARS

(Germany)

Saturday 27. June h 09,00 p.m. Piazza della Repubblica

Mouse on Mars is a duo from Germany (Jan St. Werner, from Düsseldorf, and Andi Toma, from Köln) who have been making electronic music since 1993. Their music is a sometimes quirky blend of techno, trance, disco, and ambient with a heavy dollop of analog synth sounds.^[1] Their music also utilizes live conventional rock instruments such as drums, bass and guitar.

St. Werner and Toma are childhood friends who were born on the same day, in the same hospital.^[2] Their first album, *Vulvaland*, was released in 1994 on the British record label Too Pure. This is considered their "straightest" and most focused album, mixing ambient and techno. Their second album, *Iaora Tahiti*, has a much more playful feel and encompasses a wider variety of electronic dance genres.

Over the years, their sound has increased in warmth, playfulness and what the duo term "fantastic analysis". On their fourth album *Niun Niggung* (released on Domino Records in 2000), the live instruments start to become more prominent. *Idiology*, their fifth album, has continued this trend while their sixth album *Radical Connector*, has a more "pop" feel. Both of these albums also increasingly include vocals, primarily by touring drummer Dodo NKishi.^[3] Their sound seems to have taken a large veer away from the stylistics of their last two efforts on their newest album *Varcharz* which has a firmly experimental electronic foundation.

Mouse on Mars regularly perform live as a three-piece, with Toma & St. Werner augmented by drummer Dodo NKishi. In 2005, they released their first live album, titled *Live 04*.^[4]

Mouse on Mars collaborated in the studio and toured with Stereolab in the mid 1990s - the results can be heard on Stereolab's Dots and Loops album and the associated Miss Modular single, and Mouse on Mars' Cache Cœur Naïf EP. St. Werner and Lætitia Sadier of Stereolab have also performed karaoke duets.^[5] Around the same time, Mouse On Mars co-produced an album called *Time Pie* for ex-Kraftwerk drummer Wolfgang Flür's new project, Yamo.

St. Werner has released solo work under the name Lithops and partners with Markus Popp of Oval for Microstoria.

While releasing albums on British indie labels, Mouse on Mars started their own label, Sonig, on which they release their own work and that of other German artists. They have also produced a number of EPs and have recorded music for film soundtracks as well as remixing the work of other musicians.

Mouse on Mars have collaborated with Mark E. Smith of The Fall in a band called Von Südenfed in 2007. Their album is called "*Tromatic Reflexxions*".

www.mouseonmars.com

MUNGOLIAN JET SET

(Norway)

Saturday 27. June h 11,30 p.m. Chiostro Auditorium

Founded By Paul "Strange fruit" Nyhus, Knut Sævik, Reidar Skår and featuring frequent collaborations from:-The Knights Of Jumungus; Presidential Candidate And Chief Editor Of The Mungzette: Sir Dhahii The Space Cabriola; Black Beauty; Jan Bang; Bugge The Bald Bespectacled; Jamine Tonto; Izzy Pizzy; Slough; Slaban Hansen; Turid Lancombe; The All-Seeing 33rd Eye(nah..we just kicked it as we recently found out it was actually a blood- craving sinister infiltrator from the Yukon cross-breeding freemason society); Sister Mung; Haakon Crop Circlin Kornstad; Roffa Nystrøm; Tore Brevik; Tore Jazztobakk; ... the list will go on.

www.myspace.com/mungolianjetset