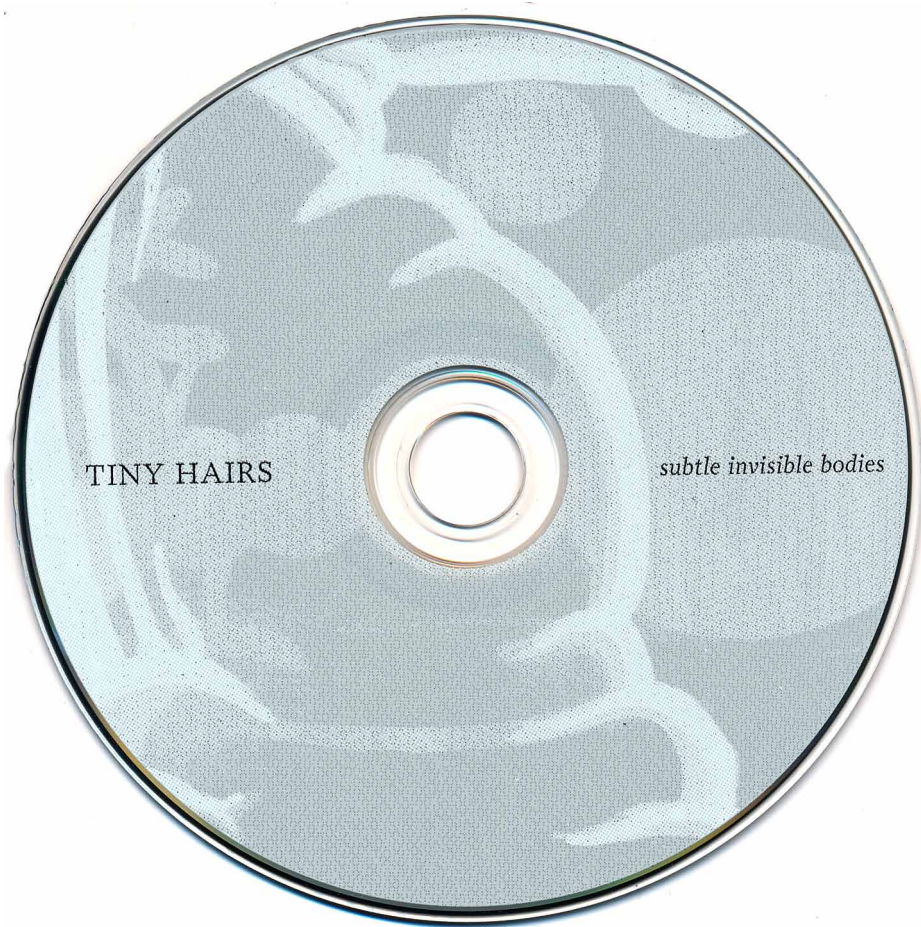


TINY HAIRS *subtle invisible bodies*



TINY HAIRS

subtle invisible bodies



TINY HAIRS *subtle invisible bodies*

- 
1. Square Sail Growing From the Branch of a Tree 3.33
 2. A Ghost Torn and Rolled Between the Fingers 6.53
 3. Feldspar Spurs 5.05
 4. A Spider with the Legs of a Bird 7.00
 5. Shimmering Leaf (in syrup) 5.46
 6. Berm 5.56
 7. Carcasses of Bees 6.10
 8. Extensive and Well Cataloged Collection of Aspirated Objects 17.23
(recorded live at Nervous Center, 06.22.01)

Mark Booth - *guitar, keyboard (2)*

John DeVyllder - *double bass, acoustic bass guitar (4,7)*

Charles King - *electronics (4,5,8), turntable (2,4,5), shortwave (6,8), electromagnetic bicycle/shelving/fan/jar of bolts (7)*

Jonathan Liss - *guitar, keyboard (7)*

Jim Lutes - *drums*

Peter Rosenbloom - *violin, viola, acoustic bicycle (7)*

recorded by: C King at Damen Tool and Die, Chicago, IL editing: C King & Tiny Hairs painting: M Booth design: J DeVyllder ©2001 Tiny Hairs www.tinyhairs.com

False Walls

www.falsewalls.com, fwalls@xsite.net

many thanks to:

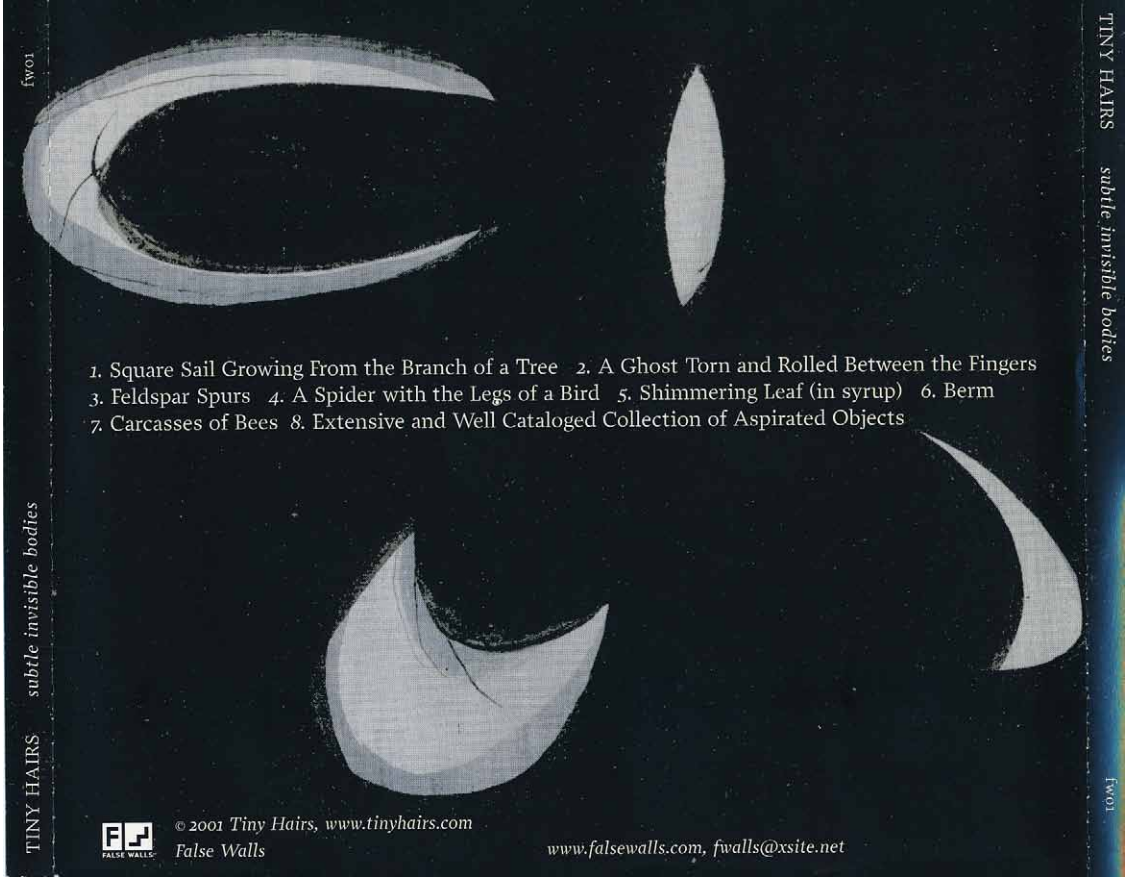
Natalie Jacobson, Janna Hicks, Kim Piotrowski, Tami Bartell, Kathleen Odell, CJ Mitchell, Ribbon Effect, Tundra Survey, Dummy Antenna, Bob Cozzolino, Lou Mallozzi, WNUR, WLUW, WHPK, WZRD, Peter at Empty Bottle, Tim at No Exit, Richard + Ken Syska at Nervous Center, Jim Becker at Lula Cafe, John Corbett at Empty Bottle Jazz Night, Jason Soliday/Coerl/Crank Satori, Cyrus Highsmith, Arthur Jones, Blake Edwards, John Tweedie, Francis/Cave, Jay Kullman, Todd Stooksbury, Karen Christopher, Daniel at Roomtone
for ears and suggestions:
Jacob Ross, Philip von Zweck, Bill Talsma, Richard Holland, Patrick Dillet.

In memory of Jerry Lutes (1934-2001)

TINY HAIRS

subtle invisible bodies

fwo1



fw01

TINY HAIRS subtle invisible bodies

- 1. Square Sail Growing From the Branch of a Tree
- 2. A Ghost Torn and Rolled Between the Fingers
- 3. Feldspar Spurs
- 4. A Spider with the Legs of a Bird
- 5. Shimmering Leaf (in syrup)
- 6. Berm
- 7. Carcasses of Bees
- 8. Extensive and Well Cataloged Collection of Aspirated Objects

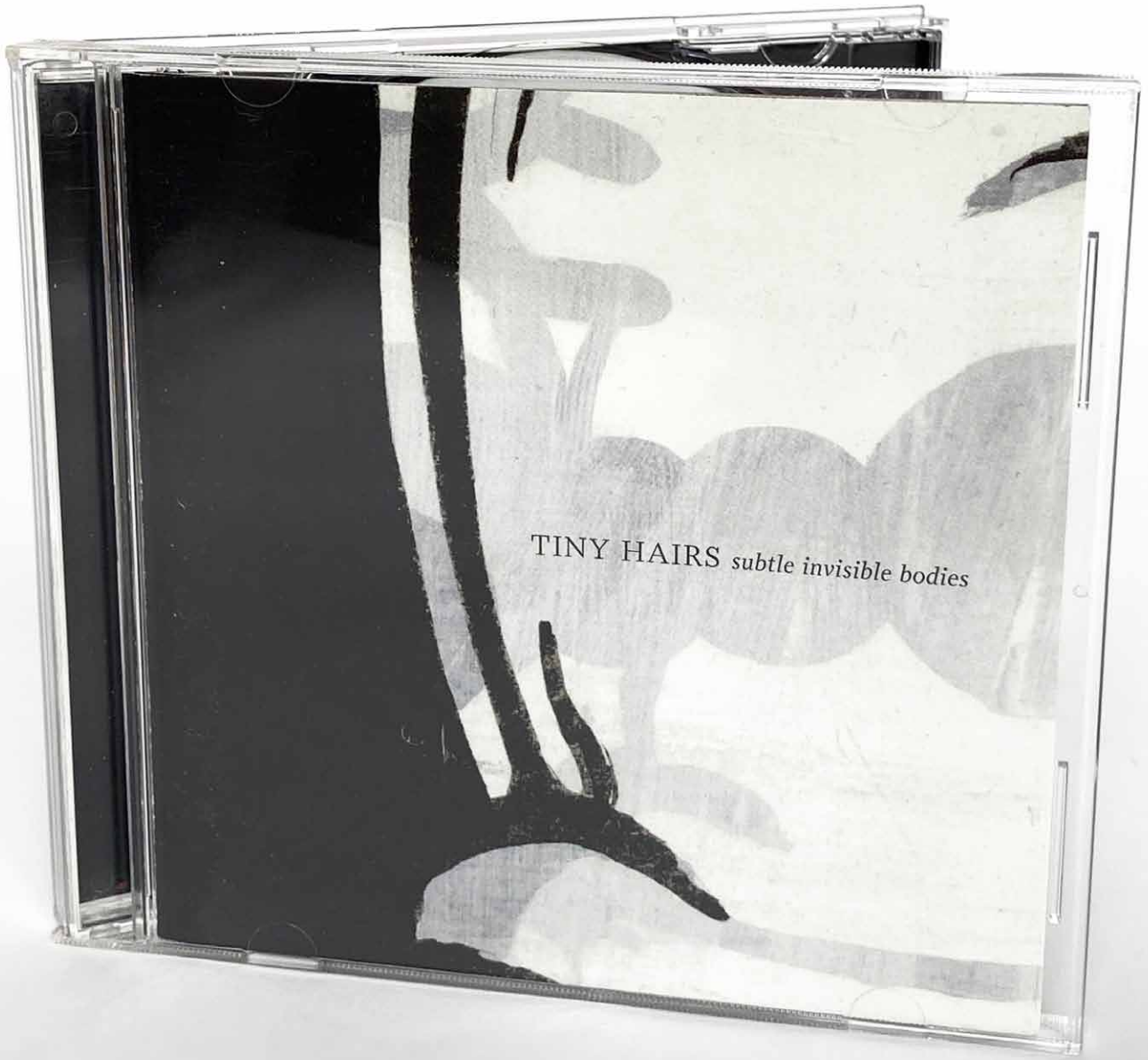
TINY HAIRS subtle invisible bodies

fw01



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TINY HAIRS *subtle invisible bodies*



TINY HAIRS

subtle invisible bodies



FALSE WALLS RECORDING ARTISTS CD RELEASE PARTY

Tiny Hairs

debut cd release: *Subtle Invisible Bodies*

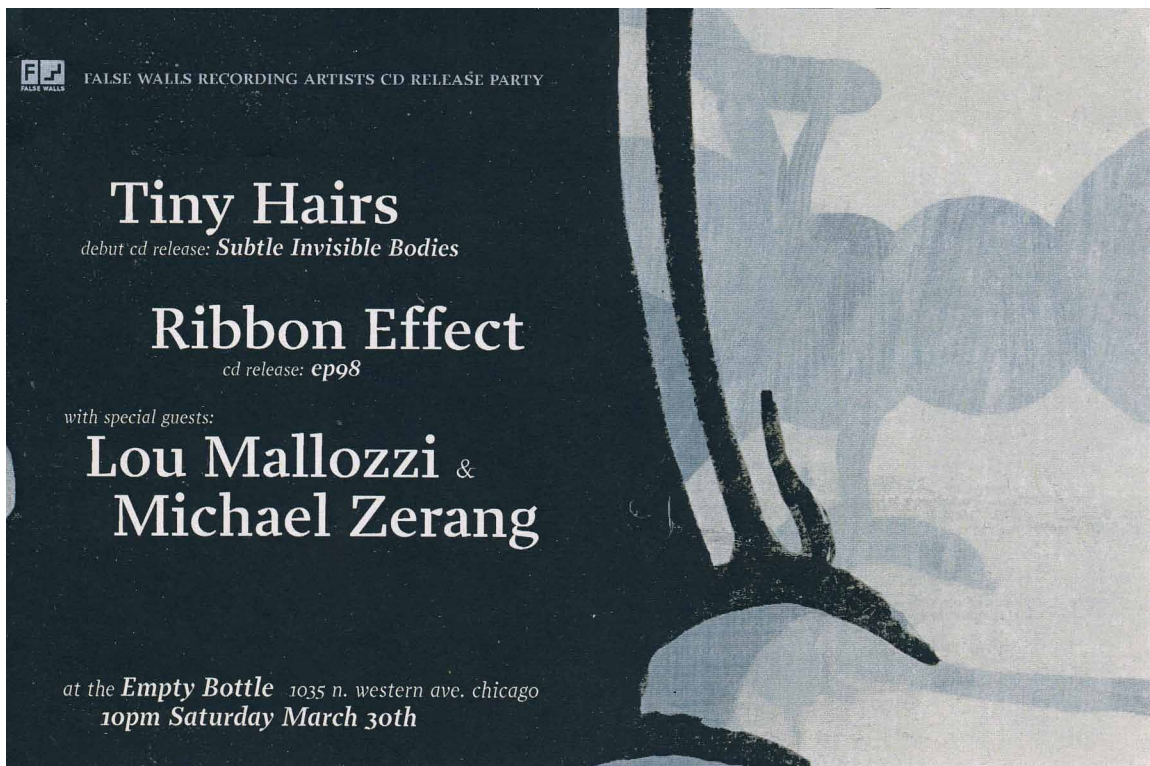
Ribbon Effect

cd release: *ep98*

with special guests:

**Lou Mallozzi &
Michael Zerang**

at the *Empty Bottle* 1035 n. western ave. chicago
10pm Saturday March 30th





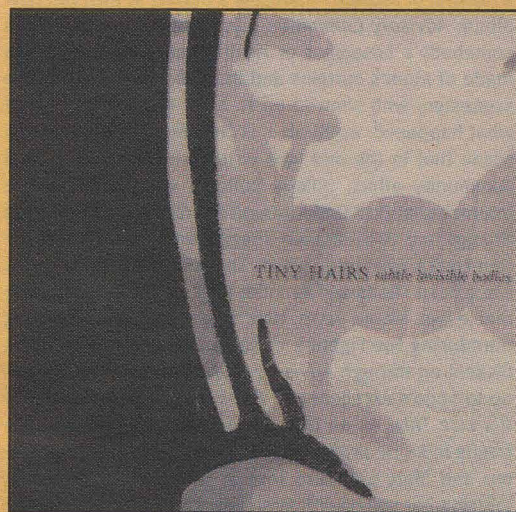
Record of the Month

Tiny Hairs

Subtle Invisible Bodies (False Walls)

"I was living in San Francisco and one day I found a big, box TV set on wheels. So of course I rode it down a hill," waxes Chuck King, the electronics/turntable/short-wave radio/bric-a-brac engineer for Chicago's experimental sextet Tiny Hairs. And after listening to the Tiny Hairs' debut full-length *Subtle Invisible Bodies*, that makes perfect sense. From the guitar/violin intricacy and glacial groove of "Square Sail Growing From the Branch of a Tree" to the Mexican accordion transmissions of "Berm," Tiny Hairs' minimalism is the sound of saddling static and riding it down the aural landscape in slo-motion. All at once their subtle melodies and open-ended drone will put you in a trance, only to be zapped out by random bursts of short-wave and punctuated by samples of what sound like grammar lessons. Too many improvisational instrumental artists either come off as too pretentiously brain-jarring or too overtly calculated, but Tiny Hairs' experimental compositions are spontaneously graceful as they build quiet anticipation without alienating listeners.

**Tiny Hairs' record release show is March 30
at the Empty Bottle with False Walls
labelmates Ribbon Effect.**



Record of the Month – Local

UR Chicago: March 14 to April 11, 2002

for Tiny Hairs contact Charles King pork@ripco.com

for False Walls contact CJ Mitchell fwalls@xsite.net or 773 764 2789

False Walls, PO Box 146788, Chicago IL 60614

READER

FRIDAY, MAY 24, 2002 | VOLUME 31, NUMBER 34 | CHICAGO'S FREE WEEKLY

TINY HAIRS *SUBTLE INVISIBLE BODIES* (False Walls) This sextet employs significant amounts of improvisation and experimentation, but their main goal seems to be beauty.

Painterly prettiness from violinist Peter Rosenbloom, electronicist and turntablist Charles King, and electric guitarist Mark Booth levitates over the somnambulant drumming



of Jim Lutes, who spreads the rhythms all over his drum kit, and the mutating acoustic guitar arpeggios of Jonathan Liss; John DeVylder's somber double bass holds everything in place. While the music is probably as static as Sinister Luck Ensemble's, the intuitive quicksilver interaction between players gives it an exciting tension.

Chicago Reader - May 24, 2002

for Tiny Hairs contact Charles King pork@ripco.com

for False Walls contact CJ Mitchell fwalls@xsite.net
False Walls, PO Box 146788, Chicago IL 60614, USA

Distributed by: Southern Records PO Box 577375 Chicago IL 60657

summer of love (2002) volume 11 issue 1

lumpen

Tiny Hairs *Subtle Invisible Bodies*

False Walls

Ribbon Effect EP 98

False Walls

The inaugural releases on CJ Mitchell's False Walls imprint, Tiny Hairs' *Subtle Invisible Bodies* and EP 98 by Ribbon Effect, nicely represent why Chicago is at the vanguard of experimental music. Both groups build upon rigorous improvisation and incorporate various electronic components, but the comparisons, for the most part, end there.

Tiny Hairs, making its full length debut with *...Bodies*, is a six man crew of sonic sculptors who specialize in hypnotic, droning instrumentals that recall the cinematic sweep of Godspeed You Black Emperor! and the jazzy crawl of Tortoise. The LP offers seven studio cuts, including the insectoid "Carcasses of Bees" and the static glitchiness of "A Ghost Torn and Rolled Between the Fingers." Track #8, "Extensive and Well Cataloged Collection of Aspirated Objects," was recorded last summer at the improv-friendly Nervous Center.

Ribbon Effect has been around slightly longer than Tiny Hairs (since 1998, to be exact), and made its debut last year with *Slip* (on the Roomtone label). *Magnet* magazine compared the album to the "shape-shifting of (minimalist composer) Steve Reich and the more contemplative Krautrock bands." High praise, and EP 98 builds on the promise of *Slip* in new and exciting ways. The opening track, "The Building of the Ship," is a rhythmic marriage of guitar and accordion that recalls the late Love Tractor, while "Cast Away" is a pulsing soundscape that benefits from seriously skittery electronics.

Both bands are welcome additions to the local musical landscape, and False Walls seems to be on its way to joining the ranks of Thrill Jockey and Some Odd Pilot as local labels to watch.
-August Forte

Lumpen

Summer 2002, Volume 11, Issue 1

for Tiny Hairs contact Charles King pork@ripco.com

for Ribbon Effect contact Jacob Ross beltline@graffiti.net

for False Walls contact CJ Mitchell fwalls@xsite.net

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Comes with a Smile

Ribbon Effect | *ep98* (False Walls)

Tiny Hairs | *Subtle Invisible Bodies* (False Walls)

The inaugural releases from Chicago label False Walls are two CDs that meld differing degrees of chaos and control, both borne out of live group improvisation. 'ep98' constitutes the first recordings from Ribbon Effect, whose debut album, 'Slip', was released last year. Building upon melodic or textural ideas culled from improvisation, the three-piece construct slow-burning instrumentals that build to an energy that imbues a sense of movement. Bearing comparison to Directions in Music, Ribbon Effect layer repetitious riffs, which gradually emerge out of abstract ambience, mutating through interlocking phases towards pulsing crescendos. 'ep98' is a haunting collection whose use of accordion as the lead instrument signposts their blending of the organic and the electronic. Slightly less tangible is 'Subtle Invisible Bodies', from Chicago improvising sextet Tiny Hairs. Like 'ep98', it's another mix of ambience and aggression, silence and noise, stasis and dynamism, and other polarities besides, another record that unfolds its moods with patience and melancholy. Not without ambition, Tiny Hairs can be dreamlike and poignant like the more abstract, soundscaped moments of Hood, where melodies uncoil out of a melee of atmospherics. But perhaps 'atmospherics' is the wrong word, nominally demoting what is an essential aspect of the music, because Tiny Hairs achieve a balance,

where the found sounds and electronic trickery that is often seen as an intriguing backdrop to the more 'musical' portions, is afforded equal aural status. On *Extensive and Well Catalogued Collection of Aspirated Objects* (they apparently take some pride in their Gastr Del Sol-esque faux-academic song titles), the live seventeen-minute album closer, their collectivity is apparent as melody emerges from the instrumental fog with a palpable sense of the players feeding off each other. It's a gratifying end to a great album.

MW

Comes With A Smile – Spring 2002

for Ribbon Effect contact Jacob Ross beltline@graffiti.net

for Tiny Hairs contact Charles King pork@ripco.com

for False Walls contact CJ Mitchell fwalls@xsite.net

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SPOT CHECK

✿ **RIBBON EFFECT, TINY HAIRS** 3/30,
EMPTY BOTTLE This is a party for the two initial releases by the Chicago label False Walls; both Tiny Hairs's second release, *Subtle Invisible Bodies*, and Ribbon Effect's *EP98* (recorded before last year's debut album, *Slip*) come out April 1. Both bands rely on improvisation to generate ideas; though Ribbon Effect consider themselves a song-oriented band, none of the four long tracks on the EP coalesces into a pop structure. Nonetheless they seem the more light-footed of the two, percussive and sometimes even effervescent as keyboards and drums interlace; the very analog accordion challenges the electronics to a playful duel. Tiny Hairs go into darker territory; the tracks unfold gradually and with a slow pulse; if you follow Peter Rosenbloom's violin it behaves like a fairy light, getting a listener more and more lost in the moonlit forest of Charles King's magical miscellany ("electronics, turntable, shortwave, electromagnetic bicycle/shelving/fan/jar of bolts").

Spot Check – Chicago Reader, March 29, 2002 for CD Release gig

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for Ribbon Effect contact Jacob Ross beltline@graffiti.net

for False Walls contact CJ Mitchell fwalls@xsite.net or 773 764 2789
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