





ribbon effect  
ep98

fw02

recorded and mixed in June 1998  
by ribbon effect (danielle malkoff,  
jacob ross and bill talsma) at  
experimental sound studio, chicago

thank you:

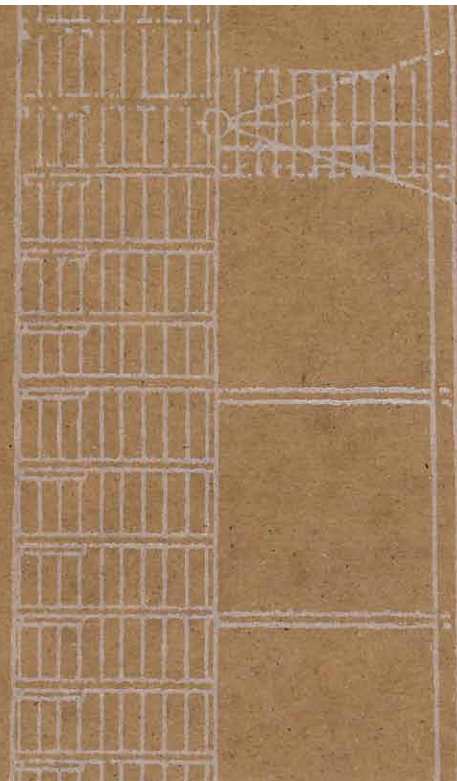
joel R.  
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amy elizabeth T.  
brian W.  
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ruth R.  
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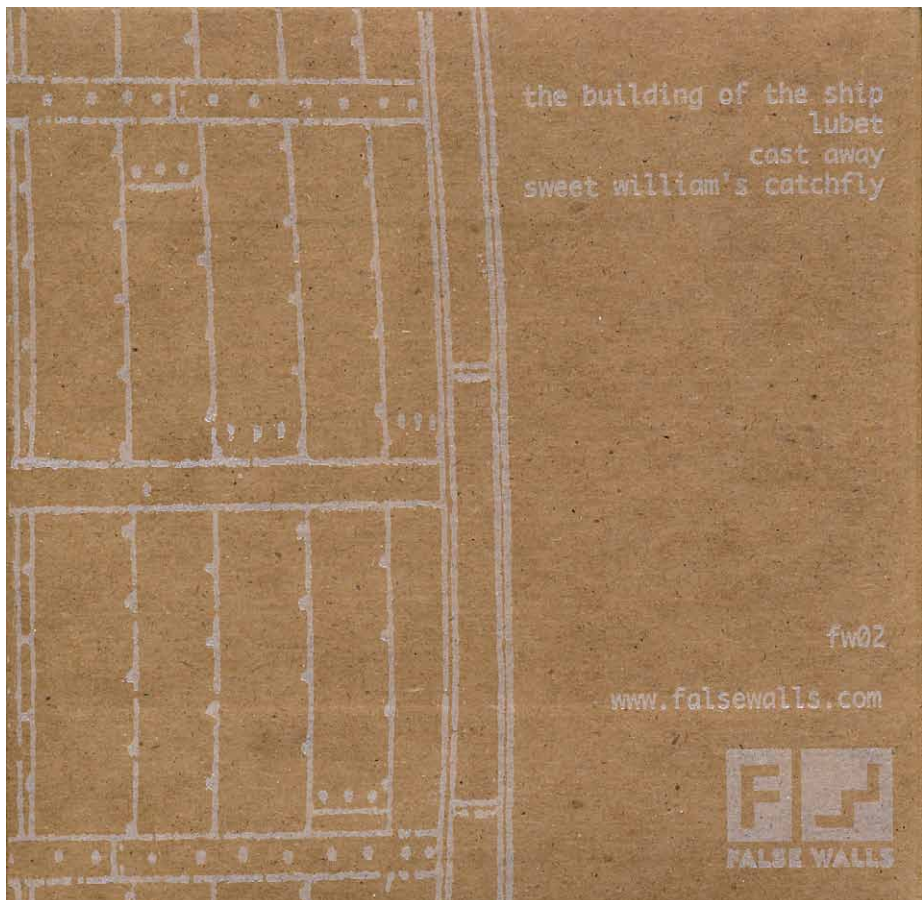
cover art by joel ross

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false walls  
PO box 146788  
chicago, il  
60614

[www.falsewalls.com](http://www.falsewalls.com)  
[fwalls@xsite.net](mailto:fwalls@xsite.net)





the building of the ship  
lubet  
cast away  
sweet william's catchfly

fw02

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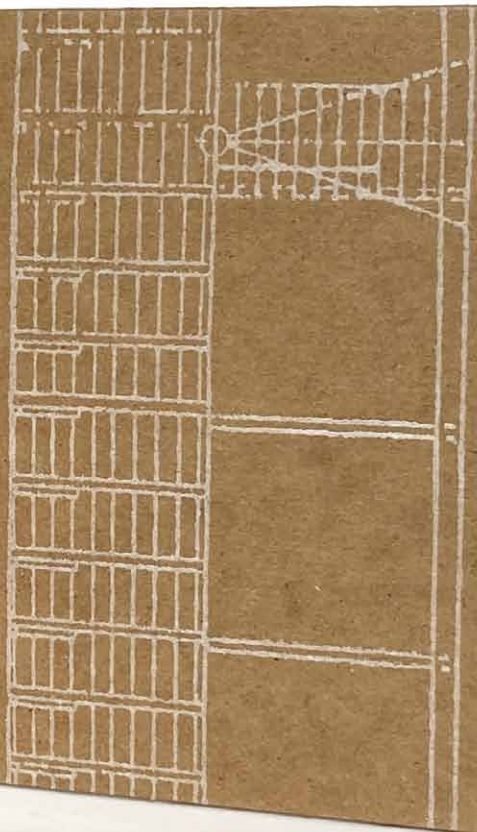
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FALSE WALLS RECORDING ARTISTS CD RELEASE PARTY

## Tiny Hairs

debut cd release: *Subtle Invisible Bodies*

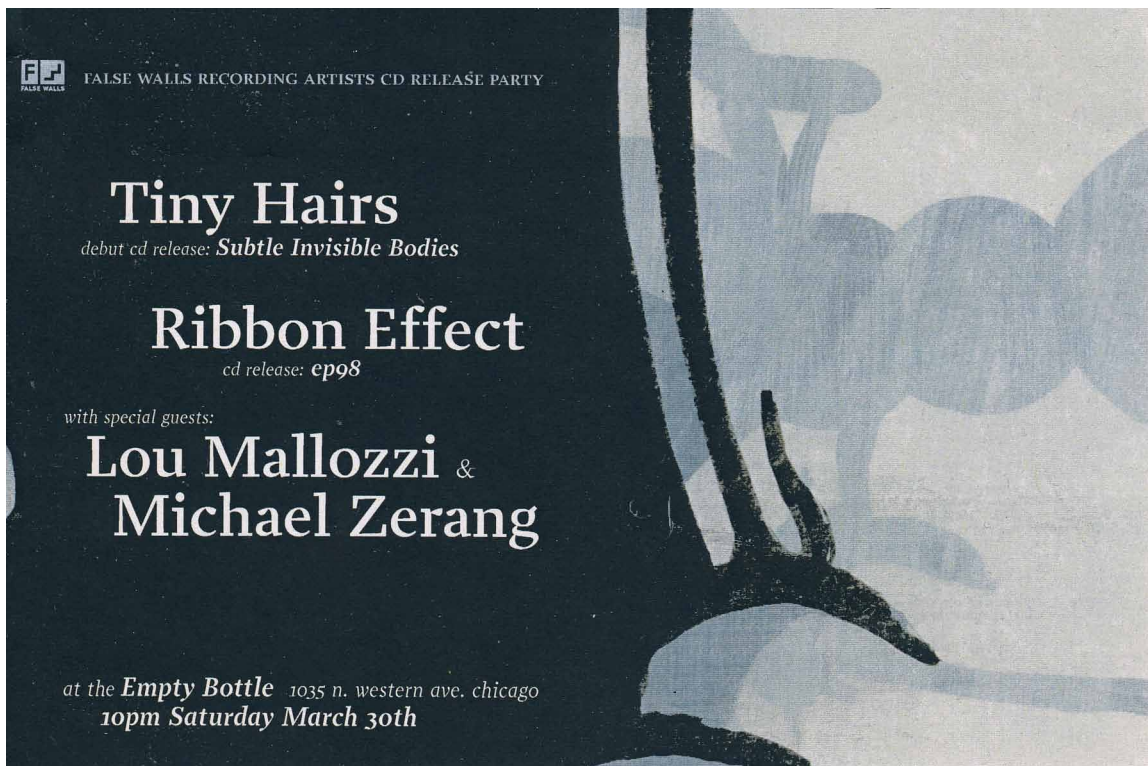
## Ribbon Effect

cd release: *ep98*

with special guests:

**Lou Mallozzi &  
Michael Zerang**

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



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](mailto:pork@ripco.com)

for Ribbon Effect contact Jacob Ross [beltline@graffiti.net](mailto:beltline@graffiti.net)

for False Walls contact CJ Mitchell [fwalls@xsite.net](mailto:fwalls@xsite.net)

False Walls, PO Box 146788, Chicago IL 60614, USA

Distributed by: Southern Records PO Box 577375 Chicago IL 60657



# 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](mailto:beltline@graffiti.net)

for Tiny Hairs contact Charles King [pork@ripco.com](mailto:pork@ripco.com)

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# MAGNET

REAL MUSIC ALTERNATIVES

## **RIBBON EFFECT**

### **EP98 EP**

*ep98*'s four tracks are this Chicago trio's earliest recordings. The group's spare, sculpted improvs maintain a degree of intensity and focus due in large part to Bill Talsma's energetic drumming. It's striking to hear his fired-up stick work play against the group's simple accordion and electric-guitar parts. Keyboards and electronic shadings flesh out Ribbon Effect's instrumental sound; stately tempos and the squeezebox's reedy tone at times imbue this 29-minute EP with a vaguely folk-like quality. The third track comes off as little more than an amorphous sketch, but the other pieces work just fine as unaffected experimental slow jams.

[False Walls, [www.falsewalls.com](http://www.falsewalls.com)]

—Fred Cisterna

## **Magnet, June/July 2002**

for Ribbon Effect contact Jacob Ross [beltline@graffiti.net](mailto:beltline@graffiti.net)

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# READER

FRIDAY, MARCH 29, 2002 | VOLUME 31, NUMBER 26 | CHICAGO'S FREE WEEKLY

## 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

for Tiny Hairs contact Charles King [pork@ripco.com](mailto:pork@ripco.com)  
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