

### **TRAXX - France - September 2001**

Véritable fouille au corps cérébrale, c'est le festival des bleeps électroniques, des remous " bip-hop ", des breaks asthmatiques, des métaphores orchestrales envisagées sous forme d'octets et des mécaniques noise minimalistes. Avec Tennis on se retrouve à la place de la balle dans un Roland Garros lunaire en apesanteur et sans rebonds sur le sol. Les fréquences de ce duo anglais formé par Benge (alias Ben Edwards) et de Si-(cut).db (alias Douglas Benford) sont autant de perforations en douceur de votre gilet par balle jaune à rayures, de la scarification sonore travaillée jour après jour à coup de petits tampons d'éther sur la carte mère de votre ordinateur. A partir des erreurs générées par une machine qu'semble déficiente, le duo présente des versions contemporaines d'un dub atmosphérique alliant la recherche rythmique et l'hybridation des sons digitaux et analogiques. A l'instar de Pole, qui a récemment commandé un titre pour son label scape, Ben et Douglas sont influencés par les méthodes d'enregistrement du dub et utilisent le passé pour mieux imaginer l'avenir aux frontières de la douce mixité des mondes-machines où l'homme ne sera plus arbitre mais hypnotisé au fond du filet.

### **GROOVES # 7 – USA – November 2001**

#### **FEEDBACK MONITOR – Canada – November 2001**

A collaboration between Ben Edwards (aka Benge) and Douglas Benford (aka si-cut.db), Tennis could loosely be considered members of the 'clicks & cuts' club as they build their sound on a solid base of digital glitches and Chain Reaction-esque dub. But beyond the initial comparison, the duo's work exudes a warmth that is often missing from the offerings of their more stoic contemporaries - the clicks aren't as stark and mechanical sounding, and the watery dub backdrop is less frigid and more welcoming. The pair also seems to take both the project name and album title to heart, as some tracks seem to ping-pong along like a evenly matched contest at Wimbledon, while others follow the slightly off-kilter clip-clop course of a trotting stallion. There are a couple of tracks that drag on a bit, especially "Weakness Together" which clocks in at nearly 9 minutes and would have more impact at 2/3 that length. But this does little to diminish the album as a whole, as compact beauties like "Port Helix" and "Debonair Content" make up for the slightly excessive numbers.

Greg Clow

<http://www.feedbackmonitor.com/index2.html?reviews/s/solvent2.htm>

### **EPITONIC – USA – October 2001**

File Under

[Experimental](#), [Abstract](#), [Electronic](#)

**Tennis** is an ongoing collaborative project between **Benge (Ben Edwards)** and **Si-{Cut}.db (Douglas Benford)**, both of whom have established solo careers. The two come together to "explore digital and electro-acoustic sounds and rhythms combined with 21st century audio software."

**Ben Edwards** started **Benge** in 1995 and released a number of CDs on his own label, **Expanding Records**. In 1999, **Sub Rosa** released **Benge's The Very Best of...**, and in 2000, *Silicon Valleys*. **Expanding Records** has continued to, er, expand, and **Benge** continues to explore the world of abstract electronic music with releases from **Volume**, **Digital Muppet**, **Munk**, and more.

**Si-{Cut}.db** is just one of many monikers of London's **Douglas Benford**. Under the names **Radial Blend**, **Phoenix Jig**, and **Pantunes Music & Media Form**, **Benford's** records range from drum and bass to dub to abstract. He's released three albums as **Si-{Cut}.db** on his own **Sprawl** label, and has worked with or remixed **Scanner**, **Saint Etienne**, **Janek Schaffer**, **Momus**, **Add N to (X)**, and more.

*Europe on Horseback* is **Tennis's** first release for **BiP-HOp**, following an album on Cologne's **ElectroChemicalResearch**. "Civic Halo" and "Self-Seal Mishap," both from *Europe on Horseback*, reflect the duo's interest in dub and the complex and sometimes harsh realm of abstract beats. This release elevates **Tennis** to the level of abstract dub pioneers **Pole**, **Monolake**, and **Thomas Brinkmann**.

Noel Morrison

<http://www.epitonic.com/artists/tennis.html>

### **De :Bug – Germany - May 2001**

Nach zwei Compilations, die das Genre, das keins war, überall bekannt gemacht haben dürfte, kommt hier soetwas wie eine Artist-CD, die aber dem Prinzip des Zusammenschaltens des Labels treu bleibt, denn Tennis sind Si-{Cut}.DB und Bengé, die man von Quatermass und Sprawl kennen sollte. Wir wissen es nicht, aber vermuten mal, dass die CD so entstanden ist, wie der Titel vermuten lässt, per Audiopingpong, und so clickert es mit skurrilen Sounds, leicht albernem Flair zwischen Soundtrack für Pferdefilme aller Art und knisterndem CPU-Pop, zwischen romantischen präviktorianischen Dubs und Abstaktionsfunk der besten Sorte. Sehr gute Platte mit viel Gefussel und blendend gelaunter Grundstimmung.

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### **BETA MUSIC – Hong-Kong – October 2001**

Tennis, a London-based duo comprising Bengé (real name Ben Edwards) and si-cut.db (real name Douglas Benford) create electronic music that's very brittle, rather retiring, and mildly lulling. "Europe on Horseback" is their second full-length release. Intricately sewn from clicks, glitches, pops and beats, the tracks take a while to develop but when the heavy background fuzz swells into percolating melodies, the overall effect is quite appealing. This kind of thing has been done before, most notably (and noticeably) by German muso Pole, but the Londoners bring a snappy British sensibility to their work. Their dub patterns, for instance, seem like they're wrung from the numerous sound systems that have proliferated in the wake of Soul 2 Soul. Tennis have also played on Coldcut's Pirate.TV as well as provided a mix for the latter's Solid Steel radio show.

Toby Small

<http://betamusic.i.am/>

### **EXCLAIM ! – Canada – September 2001-09-26**

Well wrought click-no music with strong dub elements that can be better appreciated if the listener's stereo has a good low-end bass output. Bass is a major driving element for this album, and the rhythms are evenly placed, sometimes like clockwork with plenty of noise over top. The oddest, yet most enjoyable track, on Europe on Horseback is «Weakness Together» which sounds as if a chorus of cats are performing back-up vocals to crunchy digital beats. Though good there is nothing that sets it apart from the hoards of other click-dub albums.

I Khider

### **FEARDROP #8 – France – Aout 2001**

Dans la pratique risquée de la balade en pays electronica, de nombreuses têtes brûlées se sont écrasées dans les reliefs cassés et syncopés. Au cœur des apparences chaotiques, il faut savoir retrouver la séquence - voire la recréer - découvrir le fil rationnel. Pour se faciliter la tâche, certains prennent les déviations ensoleillées, les paysages sucrés où peu, à part Plaid, savent rouler sans s'enliser dans le sucre. Le duo anglais Tennis (composé des musiciens de Benge et Si-{cut}.db) a su contourner élégamment ces écueils. Dans leur déroulement en terre électronique abstraite, Tennis agissent sans trop emprunter à leurs prédécesseurs : ils préfèrent reprendre à leur compte les codes sonores (clics, cracs, échos dub, rotation d'orgue modifiés). Claudicante et construite pour l'être, la musique de Tennis crée la lumière par intermittence, polit les reflets d'harmoniques à la manière de ultra Milkmaids sur leurs derniers travaux, et installe une nouvelle fois le rebondissement et le crissement au cœur du langage numérique moderne. L'Europe à dos de cheval, ou comment rallier Vienne, Francfort et Sheffield en l'espace d'un clic.

D.B.....

### **wReck thiS meSS / Adventures in UNsound: no. 153 > Bip Crop Amsterdam - Maandag, 17 September 2001 (17:15 - 19:05)**

"Europe on Horse Back" on Bip Hop out of Marseille, France <[www.bip-hop.com](http://www.bip-hop.com)>. Tennis is Benge & Si-cut.db. A collaboration that feels organic and tight and totally devoid of that feeling of electro-noodling improv. You will be hearing a lot of this one in coming shows.

### **GREEN UFOS – Spain – May 2001**

Después de abrir la caja de pandora de la nueva electrónica (intelligent dance music, como la llaman los ingleses) con los dos primeros volúmenes de la serie Bip-Hop Generation, el sello de Marsella se lanza a la edición del primero de sus discos de artista. Chicos listos, escogen para ello al más experimentado de los proyectos que tienen en cartera, Tennis, que no es sino la asociación de dos músicos ingleses tan curtidos como Ben Edwards y Douglas Benford. El primero posee una amplia y jugosa discografía en su propio sello y en Sub Rosa bajo el alias de Benge, además de regentar el Spanding Studio Bunker, auténtica base de operaciones de numerosos freaks electrónicos y refugio desde el que elaborar puzzles sonoros con mimbres como la imaginería polirrítmica, la disfunción digital y la recuperación de cacharrería analógica de saldo. Más brutote que el anterior, Benford gusta de erizar el vúmetro de su equipo de sonido con su proyecto Si-Cut.db, una vuelta de tuerca al minimalismo bleep con escasa proyección lejos de las islas, a pesar de los parabienes que le dedican gente con tanta envidia como Janek Schaefer, General Magic o Vladislav Delay. Con semejantes antecedentes, lo fácil sería suponer que la unión de ambos elementos daría lugar a un discurso repleto de crujidos, rítmica desencajada y sampledelia de ascendente arqueológico. Y, aunque algo de eso hay en este "Europe On Horse Back", resulta que el auténtico leit motiv de Tennis es la experimentación con el software de audio digital y la puesta en solfa del exagerado intelectualismo que parece rodear a la escena clicks & cuts en los últimos tiempos. Eludiendo los trillados caminos por los transita el grueso de la generación

laptop, asimilando los mejores descubrimientos de monstruos como Pole o Kit Clayton, nuestra pareja hace gravitar amables apuntes melódicos sobre colchones de glitches y pulsiones de vocación dub (a la manera de ~scape, donde no han tardado en ofrecerles cobijo), transformando la aridez de la materia prima en cálido y vibrante miniaturismo tecnológico y el frío proceder frente al secuenciador en ingeniería aural de alcance corto y fuerte vocación emocional. Mucha clase.

Por Vidal Romero.

<http://www.greenufos.com/web/grupos/t/tennis.htm>

### **OUTBURN # 16 – USA – September 2001**

When electronic musicians collaborate, it's not as rewarding to analyze as, say Jazz. It's not like you can pick out a high-pitched sine wave from a morass of electric squiggle and think «Yeah, yeah, yeah ! Listen to him rip it up on that laptop with the Cycling 1974 Pluggo plug-in !». But that's what we have in the case of Tennis, a duo comprising of Ben Edwards (aka Benge) and Douglas Benford (who has recorded under the awkward moniker si-(cut).db for Sprawl). On their own, each would fall loosely under the IDM umbrella. But as Tennis, the two veer towards clicks 'n' cuts style, running their rhythmic electro acoustic sounds through heavy processing software. Europe On Horseback, their second album (for BiP\_Hop), sees them pumping out moody, crackling, throbby avant-techno a la German labels Mille Plateaux or ~Scape. Trend followers ? Maybe. But Benford and Edwards wear glitch well, rivalling artists like Vladislav Delay (or even the Basic Channel posse) with brooding repetition and dubby accessibility. Well crafted, if not entirely fresh and original.

### **CHRONIC'ART – France – JUNE 2001**

Première sortie d'album pour le label électronique de Philippe Petit, et confirmation que le monsieur ne veut décidément rien faire comme les autres, puisqu'il se jette à l'eau avec le projet de collaboration de deux agents franchement méconnus de l'electronica britannique. C'est bien connu, la scène électronique est la plus ingrate et la plus cruelle de toutes les scènes musicales, et pour elle, le buzz qui façonne aussi l'identité des artistes est la plus estimable de valeurs. Or ni Benge (plusieurs albums sur Sub Rosa, notamment) ni Si-cut.db (plusieurs albums sur The Sprawl, également maison de Osymyso) n'ont franchement bénéficié de ce dernier, malgré des vertus musicales plus que gratifiantes. Passons, soulignons juste le courage de Bip-Hop, résolument international et caractériel, de faire la promotion de ces artistes envers et contre tout, d'autant que la nature de cette collaboration pourrait faire sourire : une nouvelle tentative techno dub privilégiant la répétition et la beauté des textures. Quelque part entre Vladislav Delay, Pole et Kit Clayton. Benge et Si-cut.db ne seraient-ils là que pour ramasser les miettes ? A l'image du morceau Weakness together, Europe on horseback ne serait-il que l'aveu d'une initiative d'emblée vouée à l'échec ? Que nenni, le résultat est unique, ne ressemble à rien de déjà existant.

Civi halo nous plonge brusquement dans son enchevêtrement alambiqué de bleeps, de blops et de mélodies trébuchantes. L'horlogerie est ordonnée avec maniaquerie, mais aussi poussiéreuse. Les affects musicaux ressemblent à des hocquêtements malades, mutants. On attend un pied en 4/4 salvateur, qui ordonnerait le tout, comme chez Vladislav Delay. Il n'arrivera jamais. Effet de stretch sur la miniature mélodique, puis l'auditeur est projeté dans un accélérateur de particules. Dans Contube alomany, les poussières deviennent cliquetis rythmiques, les hocquêtements percussifs deviennent douces infrabasses, un tuba synthétique fait fondre la glace, et le

métronome devient le pied tant attendu. Un groove haletant s'installe, un peu douloureux quand même, comme un glaçon sur la peau au beau milieu d'un été caniculaire. C'est Ibiza sur la banquise, les percussions et les constructions demeurent aussi acérées et précises que des stalactites. Weakness Together arbore une mélodie carrément tragique, presque gothique, vite rejointe par un glitch animal en forme de bass-line défigurée. Le rythme s'installe, lourd et alcoolisé, on se demande comment les deux compères vont s'en sortir cette fois. Tout simplement en multipliant les textures et les effets. C'est très beau, très triste aussi. Self-seal mishap commence aussi de façon très morne, avant que l'orgue d'église se barre d'un feeling dub plus classique. C'est le morceau le moins original du disque, comme une redite soupe du Entain de Vladislav Delay. Safelle rappelle le goût de Si-cut.db pour la muzak déconstruite, et confronte diverses sonorités midi complètement ringardes à une rythmiques minimales, comme si Stock Hausen & Walkman rencontraient Pole. Comme c'est souvent le cas en electronica, le reste du disque est beaucoup moins engageant : Port Helix est vainement complexe au niveau de la rythmique, Loose-Knit Pierrot ne décolle jamais de ses accords de synthés plaqués sans conviction et de sa bass-line ultra-pop. Debonair Content, en fermeture, accélère heureusement le rythme et multiplie les inserts et les incohérences sonores.

On sort tout de même satisfaits de ce joli voyage à cheval, heureux d'avoir vu du pays grâce à ce projet dont on n'avait pas donné un kopeck sur le papier, affreux snobinards-victimes des affres de la hype que l'on est. Le fait est que les deux compères nous font oublier tous les a priori dont pouvait pâtir leur projet.

Olivier Lamm

[http://www.chronicart.com/music/music\\_electro.php3?id=6861](http://www.chronicart.com/music/music_electro.php3?id=6861)

### **ALTERNATIVE PRESS # 158 - USA –**

Rating 7

Who ? Londoners Benge and si-cut.db

Sounds like : Twitchy-rhythmed, reverb-laden abstract electronica that will furrow your brow and put a spring in your step.

How is it ? An intellectually stimulating listen for clicks-and-cuts fans who also dig dub.

Kindred spirits : Scanner, Solvent, Plaid.

### **DIGITAL ARTIFAKT – USA – August 2001**

Are you becoming one of those clickwhores? You know, panting for the next Pole, jonesin' for more Jelinek, drooling for Dettinger, and crawling around the floor with cravings for Cascone? If you answered 'yes' to three or more of those questions, pull yourself together and check out Tennis, a collaboration between Benge (Ben Edwards) and si-cut.db (Douglas Benford). Among the artists cited above, Tennis is most comparable to Pole, mainly due to the heavy dose of dub infusions. And while Tennis is perhaps not quite as strong as the best material by the folks listed above, this is a sturdy, solid release. The only criticism is that some of the tracks feel as though they would have benefited from just a bit more time developing the raw ideas further.

Nonetheless, it is nice to see more full-length artist releases in this genre instead of comp after comp. The prime tracks here are the toe-tapping "Civic Halo," the slo-mo abstract dub of "Self-Seal Mishap," and the skanktastic "Port Helix."

Brad Yost

<http://www.digitalartifact.org/dei.htm>

### **ALIAS – Italy – July 2001**

Super-duo britannico nato dall'unione di due sigle già note in ambito genericamente techno, vale a dire Benge e si-{cut}.db, i Tennis approdano all'etichetta marsigliese Bip-Hop la cui ragione sociale è anche un efficace neologismo per identificare le più avanzate frontiere in fatto di microelettronica, conquistate strutturalmente a colpi di incagli e cattivi funzionamenti (clicks o glitches che dir si voglia) del mezzo digitale. Procedendo dunque al piccolo trotto (siamo pur sempre a dorso di cavalloS), i nostri accoppiano vischiosi saliscendi armonici, cadenze ritmiche ossute e irregolari, blandi scricchiolii e varia caligine elettronica con esiti di dinoccolata rilassatezza alla maniera del collega Pole.

(Nicola Catalano) SUONABILE

### **The WIRE # 210 – UK – August 2001**

Constructed out of hints, intrigues and suggestions, the music of Ben Edwards and Douglas Benford, otherwise known as Tennis, revels in its own tentative, if intriguing existence. Revealed at its best in the dub resonance of «Port Helix» and the unsteady rhythmic progressions underlying «Debonair Content», this creative partnership shows a distinct aversion to taking itself too seriously. «Self-Seal Mishap» and «Safelle» conceal the occasional surprise, but the sure sense of form on «Loose-Knit Pierrot» and the confident rhythmic drive of «Weakness Together» repay the closest attention.

Ken Hollings

### **SEVEN – UK – August 2001**

Tennis is listed as "Benge vs. si-cut.db." Through a combination of choppy, cut, paste and echo dynamics, sounding at times like smoothed out glitchtronics, the duo mutilate the sounds into stuttering rhythms, dubscape perversions drawn from the circuitry byways and corrosive electronic mis-connections. The hiccuping glitch intro to "Civic Halo" is swiftly molded into a slashing dub rhythm born of machines rather than ganja. Ricochet percussion rationed out in inconsistent intervals and rusted bass textures rain from the synth clouds of "Weakness Together," growing quite distorted and frazzled at times. The bubbling electronic percussion of "Port Helix" is steered by a slithery bassline into sonic territory somewhat reminiscent of what Scorn would utilize. The only difference is a more overtly reggae undercurrent (beneath the electronic percussion), the bassline not distancing itself from the thematic source. «Europe On Horseback» is another intriguing example of how the electronically dominated post rock machinery is molded into songs (as opposed to an exhibition of quirky sounds), a fusion that foresees an electronically vital future in sound manipulation with purpose! Which is the key impetus behind the existence of the Bip-Hop label in the first place.

<http://www.nezzwerk.com/seven/>

### **FREAK-OUT – Italy – May 2001**

Tennis - Europe on horse back- (Bip-hop) Scrivemmo tempo fa della tendenza modaiola di una parte della musica elettronica d'oltre Manica a proposito di alcune dichiarazioni rilasciate dai

Lesser. Ne è una prova il fatto che i due Tennis, Ben Edwards e Douglas Benford, abbiano pubblicato i loro album sul vecchio continente ospitati prima dalla tedesca Research ed ora dalla francese Bip-hop. Questo perchè l'ascolto del materiale non è certo riconducibile alla musica da clubs londinesi. I digital, i glitch, i drones, i ticchettii, i ritmi asimmetrici dei brani, tra i quali merita un plauso Weakness Together, ne fanno un prodotto appetibile per quanti alla ricerca di un nuovo materiale elettronico.

Gerardo Ancora

[http://www.freakout-online.com/archivio\\_albums/lettera\\_t2.htm](http://www.freakout-online.com/archivio_albums/lettera_t2.htm)

### **REMOTE :INDUCTION – Ireland – July 2001**

Europe On Horseback is the second album by UK duo Tennis, this release seeing Ben Edwards (Benge) and Douglas Benford (Si-cut.Db) on the Bip-Hop label. The 8 track release coming in a digi pack and featuring a carefully executed contemporaryelectronica.

The influences of Tennis are perhaps suggested from the first glitches of Civic Halo. Springy dub pulses, with backing sweep and stroke. Slowly building in a teasing fashion, and laid back with that. Mixing an increasing complexity of electronica with a wistful reluctance. Skipping sections of tune assemble in Contube Alomany, with a little plip beat. Bass bobs and the plips become an extended sound and the differentials threaten to become integrated. A squelching melody eases through the core as all this happens, in the process establishing the vibe and offering a catchiness. Textures densen and the tendrils of sound spread through the elements of percussion and melody. Weakness Together starts with a yawning vocal effect, which in some way reminds of the track Interview of Tennis' Expanding 7". This effect is somewhat sighing, contrasting with blunt percussion. Little sounds add to the layers, fleshing out the tracks impressions. Growth occurs which connects this to the previous track, but there is still a different edge to the timbre and atmosphere of this track - a bitty, darker feel. The flow of the track becomes more viscous, the sounds slowing in protest. Little vortices form in the overall flow, emphasising weakness. Hesitant hum comes in the wavering build of Self-Seal Mishap. Behind that a little bobbing beat grows, backing the now stroking hum. Little echoing taps signal an expansion the layers establishing their flows as further elements are added. Again this shows the elements of techno-dub heard already on Europe On Horseback, very much a contemporary impression that would fit right in with material on the likes of Clicks+\_Cuts 2.

Safelle is a liquid ritual, glipping fluid motions punctuated by deliberate percussive strokes. This changes as other elements come up - a playful bass line, occasional melody and other deeper sounds. Impressions suggests this is of a more experimental form, but also that there is something light hearted, perhaps a little funky electronica. An upbeat patter and hollow wind announce Port Helix. Glitch beats play with the bass line, working into the curious mix. Contrasting light and deep, playing with an easy depth and chipper percussive influence.

Steel drums skip and echo with glitches in Loose-Knit Pierrot. A humming bass melody plays along, its tone rich and warm, its level a step back. Wire notes play now and other elements come along for the ride. As this forms a certain pitter pattering there is a beat cut short to be blunt accompaniment. Plinking, chimed melody adds with Loose-Knit Pierrot seeming to be one of the most changeable piece here. The last track is a thin buzz melody and the quickly tumbled rhythm of Debonair Content. Melody an extraction - drawing out sounds to effect. Rhythm a disruption - cutting sounds into a bitty pittering sequence. Melody has a restrained lushness, while dub influence is an occasional spark.

Europe On Horseback is a subdued album for the most part, not going for anything too flashy. The result is an album that feels deliberate, with a contained mellowness, that makes the release as a whole an enjoyable listen. PTR

[http://members.tripod.com/rem\\_ind/](http://members.tripod.com/rem_ind/)

### **FLIRT – Portugal – July 2001**

Si-(cut).db e Benge, em registo surreal, procuram estimular a realidade britânica insuflando doses massivas de histórias benignas eletrônicas. Tennis é um cardápio anormalmente criativo para um mundo que procura a seriedade dentro da eletrônica moderna : usa dub, falso ambient, estruturas simplificadas ou pop, e no fundo é a música de Si-(cut).db enriquecida com Benge, e vice-versa. Ou a prova que duas cabeças funcionam melhor que uma quando ambas partilham energia, empenho e vontade.

*Si-(cut).db and Benge, in a surreal tone, aim at stimulating the british reality by blowing up massive doses of electronic benign stories. Tennis is an abnormally creative menu for a world that looks for seriousness within modern electronics : he uses dub, false ambient, pop or simplified structures, and deep down lies Si-(cut).db's music improved with Benge, and vice-versa. Or the living proof of how two heads work better than one when both share energy and strong will.*

Pedro santos

### **SOUNDICATE – France – July 2001**

A mi-chemin entre techno minimaliste et dub electro, cette production de Ben(ge) Edwards et Si-Cut.Db, alias Douglas Benford, sortie sur le label français Bip-Hop (cf. les très bonnes compilations Electronica "Bip-Hop Generation"), sonne très allemand ! Les amateurs du son à la Pole du label Scape seront ravis par cet album qui s'écoute à plein volume si l'on veut en apprécier les rythmiques répétitives, les bleeps et les accents dubby jamaïcains. Bref, après un premier album ("Wooden Sweets") paru chez les colognois d'Electro Chemical Research, c'est un retour avec une orientation plus aboutie pour ce duo anglais.

Définitivement orientés listening, les huit morceaux de "Europe on Horseback" ont ce côté envoûtant et atmosphérique, comme un long voyage sur une autoroute déserte au milieu de paysages étrangement beaux. Attention tout de même aux trous de boulettes dans le canapé ! Tennis se révèle efficace et pourtant il n'y a rien de révolutionnaire dans leur tactique de jeu. Mais après une première partie où le duo se donne à fond - "Civic Halo" et "Contube Alomany" sont excellents dans leur genre -, le deuxième set se révèle plus laborieux. Nos joueurs en double ont un passage à vide, ils perdent confiance, leurs coups manquent de précision et deviennent trop prévisibles. Ils font des fautes impardonnables et c'est dommage car le début de partie était prometteur. Pour exemple, une faute directe plage 5 (dans le filet) : pour cacher un manque certain d'inspiration, ils ajoutent des couches successives de sons monocordes. Au final, cet album contient quelques perles, mais une édition maxi aurait parfaitement suffi.

<http://www.soundicate.com/show/showB0.asp?ID=1274>

### **AMBIENTRANCE – USA – June 2001**

Tennis, anyone? Bengé (a.k.a. Ben Edwards) and si-cut.db (Douglas Benford) engage in a few rounds of beaty glitchery while reinventing assorted sonic styles. I don't know where the horses come in, but Europe on Horseback makes for quite an eclectic ride.

Glowing in obscure vapors, civic halo pulsates like a micro/phantasmal reggae tune, and contube alomany (amid brassy-though-shapeless blurts) pops along more straightforwardly. The moviola murkiness of weakness together (8:53) is punctuated with echoey percussives, then a grittier electrogroove laden with matching textures.

A ghostly glitch/dub hybrid, self-seal mishap is alive with hypnotic bass ruffles, slurry electron veils and digital pops arranged in an islandic style. An irresistible low-end stirs things up in port helix (4:21), accented by shifty e-beats and percolating atmospherics.

Much of the hazy debonair content fades in and out, though its scritch rhythms remain steadfast until the disc's final moments.

Tennis serves up eight tranquilizing sets of slightly scratchy dub explorations, and more. Fans of Pole and/or Oval would be naturals to point toward Europe on Horseback's 8.6 glassy reinterpretations, though they're recommended to all micro-minded listeners...

Always unique, BiP - HOop recordings can be found amongst Dutch-East's amazing offerings.

<http://www.spiderbytes.com/ambientrance/ten-eoh.htm>

### **Ampersand Etcetera \_11 – Australia – July 2001**

For their first full album, Bip-hop bring us Tennis (Ben Edwards [benge] and Douglas Benford [si-cut.db, who will be on a forthcoming Bip-hop generation disc]) and a very nice glitch-beaty album.

The opener, « Civic halo », is probably more cut-up than most of the rest with a deep choppy rhythm and metal breathing loop, but over that there are fragments of instrumental sounds recognisable but not continuous and creating the hint of a melody. Then weaving through is what sounds like a voice activated gated keyboard providing an almost lyric. There is a suggestion of the horseback in « Contube alomany » which has a clip-clop beat running through, with various other loops and soft horns and synth washes over, giving a spaghetti western interlude.

And if we are now on horseback, with « Weakness together » we travel over the cold Russian steppes: it opens with long computer tones which are obviously extended vowel sounds, low and mournful; gradually rhythms are placed over, developing a complex polyrhythm, a deep bass sound, long decaying bursts and finally a crackling vinyl sound. We have reached a pinnacle, highlighted by the evaporation of most of the passage up, leaving a skeletal rhythm and the crackling; after we travel an almost symmetrical descent, regathering the elements and then returning to the voice tones, with some minimal crackles and percussion in a soft fade. « Self-seal mishap » has a slower basic rhythms, with pulsing keyboard tones, and a sensuously dancing beat on the surface: the base is also working to a longer cycle as it also fades and returns: a more minimal piece, modulated as it passes by.

The mood lightens, and the pace picks up again, with « Safelle » which opens with a random chattering clatter, out of which a dubby bass line emerges, joined by almost jaunty keyboards, including some piano, and an off beat. More reggae with « Port helix » which continues with the strong bass line overlain with boppy bloops and a schwarling loop below. Back to a more subdued techno with « Loose-knit pierrot » which adds a deep casio-like tone melody to the

loops, then adds a metalrhythm-preset that give a somewhat retrofeel to the layers of swishy percussion, all swaying in and out of focus, before a bell-melody joins near the end. And finally « Debonair Content » with a sitar-sample cycling through, some complex drum and percussive layers and bleeps which all sounds a little Muslimgauzish, and very moving for a strong conclusion.

The cover suggests that Tennis is Benge vs sci-cut.db: I'm not sure why versus, but however they work together, as Tennis they have created a complex, varied and satisfying album of bip-hop music, the intersection of electronica, idm and techno. Impressive, by both the band and the label.  
[http://ampersandetc.virtualave.net/ampv2001\\_11.html](http://ampersandetc.virtualave.net/ampv2001_11.html)

### **SUPERSONIC – Italy – May 2001**

Non c'è dubbio, giocare giocano davvero bene questi Tennis. Suoni dilatati e rarefatti, dub iperspaziale in puro stile tedesco (uno dei generi più in voga al momento) per un disco che non lascia indifferenti. Dietro a questo pseudonimo sportivo si nascondono due ben noti personaggi della scena elettronico-avanguardistica europea, si tratta di Ben Edwards, conosciuto anche come Benge, e il londinese Douglas Benford, che incide con il nome di Si-Cut.Db.

Pionieri dei suoni rarefatti questi due musicisti hanno deciso di unire le loro forze l'anno scorso creando appunto il progetto Tennis. Gli sono bastate un paio di tracce per farsi conoscere e per farsi chiamare dal mitico Vladislav Delay come supporto alla sua serata londinese, nonché per registrare una live session esclusiva per Pirate Tv, il sito gestito e organizzato da quei due scarniati di Coldcut.

Adesso approdano al loro primo Cd, stampato dalla neonata etichetta francese Bit-Hop, assemblando 8 brani uno più oscuro e minimale dell'altro. Certo alla lunga il suono è sempre quello, e solo in alcuni punti ("Weakness together") si rimane davvero impressionati da questo duo. Forse la maniera migliore per gustarsi questo disco è utilizzandolo come colonna sonora di un match tennistico visto in televisione. Magari qualche vecchia partita di Wimbledon, di quelle degli anni '80, dove il gioco della racchetta non era diventato ipercinetico e fulmineo com'è adesso. Naturalmente dovrete applicare sopra al vostro televisore una calamita che provocherebbe dei simpatici disturbi magnetici sullo schermo deformando, distorcendo e frammentando l'immagine che state guardando. Vi trovereste ad osservare degli scambi di palla slatellanti, indecisi, soprattutto non riuscireste bene a capire chi gioca e in quale parte del campo, mentre in sottofondo sentireste sibili e fruscii, gentilmente offerti da Tennis, tanto per complicare ulteriormente la situazione.

Una raccomandazione: se avete intenzione di provare davvero quest'esperimento sappiate che il vostro televisore potrebbe avere dei danni permanenti a causa della calamita. Vi rimarrebbe una voragine grigiastra appiccicata proprio al centro dello schermo, che vi impedirebbe di vedere correttamente la Tv. Proprio come l'ascolto di questo Europe on a horse back vi impedirà di ascoltare la musica alla stessa maniera di prima. Un viaggio senza ritorno, insomma, verso le nuove frontiere del suono.

Alessio olivieri

<http://www.supersonic.it/news/visualizza.cgi?azione=leggi&mioid=1087&rubrica=7>

## **ART AND JOB – Italy – May 2001**

L'anima musicale di Tennis

Ben Edwards, già ben conosciuto come Benge, e Douglas Benford, un altro personaggio famoso nel settore elettronico con lo pseudonimo di si-{cut}.db, formano assieme l'anima musicale di Tennis e la foza creativa che ora presenta l'album Europe On Horseback (BiP-HOp/Wide). L'inventiva esplosiva di molti giovani artisti oggi, grazie alla poliedricità e versatilità dello strumento elettronico, si sviluppa, sia personalmente, sia in progetti condivisi con altri, in forme e aspetti musicali sempre diversi e i nostri Tennis non sfuggono a questa regola. Giunti al loro secondo album, dopo il precedente "Wooden Sweets", i Tennis mantengono inalterato il linguaggio elettronico del loro sound, ma scelgono coordinate soniche meno sperimentali e certamente più fruibili.

"Europe On Horseback" si rivolge al sound elettronico del passato, per farlo rivivere su nuove battute electro downbeat, perfette per il nuovo millennio. In questi otto brani troviamo reminiscenze del sound dei Can nelle lunghe composizioni ipnotiche, come nel brano "Contube Alomany", oppure ritroviamo la sperimentazione elettronica degli anni Settanta e Ottanta in una veste completamente nuova nei brani "Self-Seal Mishap" e "Weakness Together". "Europe On Horseback" possiede il fascino del ricordo di un mitico passato rivolto al futuro e, nella sua lontananza dall'eccessivo feeling rumorista dell'elettronica attuale, riesce a proporre atmosfere elettroniche sofisticate, ricercate e, quel che più conta, perfettamente ascoltabili.

Romano Rigamonti

<http://www.artandjobmagazine.com/Rubriche/Musica/Tennis.html>

## **MUSIC BOOM – Italy – May 2001**

Ben Edwards, già ben conosciuto come Benge, e Douglas Benford, un altro personaggio famoso nel settore elettronico con lo pseudonimo di si-{cut}.db, formano assieme l'anima musicale di Tennis e la foza creativa che ora presenta l'album Europe On Horseback (BiP-HOp/Wide). L'inventiva esplosiva di molti giovani artisti oggi, grazie alla poliedricità e versatilità dello strumento elettronico, si sviluppa, sia personalmente, sia in progetti condivisi con altri, in forme ad aspetti musicali sempre diversi ed i nostri Tennis non sfuggono a questa regola. Giunti al loro secondo album, dopo il precedente Wooden Sweets, i Tennis mantengono inalterato il linguaggio elettronico del loro sound, ma scelgono coordinate soniche meno sperimentali e certamente più fruibili.

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[http://www.musicboom.net/salv/vista\\_rec.asp?ID=20010509190405](http://www.musicboom.net/salv/vista_rec.asp?ID=20010509190405)

### **BLACK - Germany**

Obacht Leute, das junge Label bip-hop aus dem südfranzösischen Marseille verdient unsere Aufmerksamkeit, denn hier wird moderne elektronische Musik auf Silberscheiben gebrannt. TENNIS ist das Projekt der Engländer Ben Edwards und Douglas Benford. Auf ihrem imaginären Centercourt spielen sie sich ihre Bälle, bestehend aus Bleeps, Clicks und Samples, zu. Die Musik von TENNIS vereint Drum´n´Bass, „jazzy glitches“ und „distorted computer beats“ zu einer interessanten Mischung. Man gibt sich rhythmisch, vermeidet aber jegliches Dancefloor-Feeling. Beide Musiker haben einige Erfahrung als Solokünstler, DJs und Kollaborateuren mit namhaften Künstlern wie KREIDLER, AUBE und SCANNER, das bürgt für Qualität. Also dann: spielen wir etwas TENNIS, und nächstes Mal reden wir über FUSSBALL. (T.B.)

### **DAYDREAM – France – June 2001-**

A mi chemin entre la sonate expérimentale et le dub futuriste, Tennis livre 8 titres allant du plus dépouillé au plus riche... Novateur et frais, les deux londoniens de Tennis apportent la paix sonore.

Fred

<http://www.daydream.org/>

### **ELECTROAGE – Canada – July 2001**

First album release from the minimal-oriented French label Bip-Hop, who brought us the superb Bip-Hop Generation compilation series, Tennis is a collaboration between Bengé and Si-{cut}.db (from which we can expect a new release on the very same label) delivering an album that sits well along the lines of the label's compilations.

The unfortunate Europe on Horseback title might be repulsive at first, but the album reveals itself to be a solid hybrid of minimal techno and electronic experimentation. Melting the expected blips and glitches with scattered beats and catchy melodic intrusions; Tennis is at once quiet and rhythmic, which gives an highly varied release oscillating from abstract atmospheres (Civic Halo and Contube Alomany) to up-tempo numeric dub (the excellent gritty darkness of Weakness Together).

Between the electronic modulations and the subtle beat pulsation, there is an overall lounge feeling surrounding Europe on Horseback and Tennis is even taking an assumed jazzy sounding on Safelle. Elsewhere though, technoid rumblings and comfortable frequencies murmurs in Port Helix to the broken assemblage of sounds and beats found in the great Debonair Content.

Diverse but homogeneous, Europe on Horseback offers a great deal of complexity and experimentation while being accessible and rather enjoyable. Just like the Bip-Hop's compilations, Tennis is shining by its quality and is showcasing the wide and vast field that can be exploited within electronic music.

Tennis is: Ben Edwards (Bengé) vs. Douglas Benford (Si-{cut}.db)

Review by Final Man @ Electroage

<http://electroage.lowlife.com/electall.htm>

### **Go Mag # 13 – Spain – June 2001**

BiP\_Hop se estrena con el segundo trabajo de Tennis, el duo londinense formado por Ben Edwards y Douglas Benford. Tras su primer disco "Wooden Sweets" para electro Chemical Research y las posteriores colaboraciones con ~Scape y Spa.rk (propiedad del catalan Fibla) Tennis reaparecen con "Europe on Horseback", un album sobre el que se proyecta, sin ningun intento de disimulo, la sombra del dub sutil y chasqueante de Pole. Pero a diferencia de Stefan Betke, que a veces puede provocar autentica somnolencia, Edwards y Benford esquivan el laconismo de los metodos digitales echando mano de la electronica analogica mas lo-fi y dando, asi, un aire menos nihilista y frio al conjunto.

Arnau horta

### **VITAL WEEKLY – Hollaand - Week 26 / Number 281**

After the two brilliant "Bip Hop Generation"-compilations, French label "Bip Hop" have now released the first entire album by one single artist. Tennis is the collaboration between Ben Edwards (aka Benge) and Douglas Benford (aka Si-{cut}.db), both having their base in the London electronic scene. On this second release of Tennis, the two sound artists focus on style that blends electro-acoustic expressions into a glitchy post-digital texture that point its head towards Pole and Kit Clayton. Multi-layered rhythmic pulses dance along with digitally glitch and catchy dub-grooves. Though "Europe on horse back" does not break the limits of the experimental dub-style, the album still have power enough not to drown in the great ocean of releases in that musical area. Overall a nice album that shows a promising future both for the Benge/Si-{cut}.db-collaboration and for the Bip Hop-label. (NMP) Niels Mark Pedersen

### **ROCK AND BULLES – France – Juin 2001**

c'est le deuxième album de Tennis alias Ben Edwards (qui s'illustre chez Sub Rosa sous le pseudo Benge) et Douglas Benford (boss du label Sprawl Imprint et âme prolifique de Si-[cut].Db). Leur base est à Londres où il explore les possibilités de combinaisons de sons digitaux ou électro-acoustiques avec des programmations assistées par ordinateurs. Ce deuxième album se veut plus « digital/glitchy » (sic) mais rythmiquement très accessible et relaxant. En bref on peut appeler ça de l'electro/dub du 22ème siècle

<http://www.multimania.com/rockandbulles/>

### **BIO-RIYMOS – Spain – June 2001**

de la maraña de artistas vinculados de un modo u otro a la órbita del sello Sub Rosa, nos llega el segundo trabajo de Tennis, un dúo británico formado por Benge (su nombre real es Ben Edwards) y si-{cut}.db, nombre tras el que se oculta Douglas Benford. Aunque de los dos, posiblemente sea Benge el más prolífico, ya que ha publicado varios álbumes anteriormente en el sello de su propiedad (Expanding Records) antes de fichar por Quatermass -la división electrónica de Sub Rosa- para editar su último LP, "Silicon Valleys". En vista de los antecedentes, el segundo álbum de Tennis, tras su debut "Wooden Sweets", continúa su progresión en la abstracción, aunque esta vez infectada de vaporosos graves provenientes del dub, que está presente prácticamente en todos los cortes del álbum, a la vez que demuestran un uso en las composiciones de concisos patrones rítmicos. Por eso, este "Europe On Horseback" actúa como un bálsamo ambiental a fuerza de la reiteración y la inclusión de bajos que nos lleva a lugares

más cálidos de los que en principio su austeridad formal hace sospechar. Y es en esos momentos en los que se entregan a la sonoridad jamaicana cuando mejor podemos apreciar las cualidades compositivas de Edwards y Benford, creando sonidos para chill-out en el que destacan cortes como "Contube Alomany", "Self-Seal Mishap" y "Port Helix". Y para todos aquellos que quieran seguirles la pista, en breve publicarán temas para los sellos de Stefan Betke (~scape) y Fibla (-spa.RK\_).

[Nacho Pérez]

<http://www.bio-ritmos.com/>

### **INCURSION – Canada – June 2001**

This is the second album by Tennis, a new collaborative project between Benge (Ben Edwards) and si-cut.db (Douglas Benford). Europe on Horseback offers up eight tracks of compelling rhythm-based digital music, complete with glitches, tones, clicks and cuts, and some unconventional yet driving bass rhythms for both your head and some serious toe-tapping. Most of this lies within familiar territory; and though Europe on Horseback isn't genre-defying music (the sort of microwave-dub hybrid we have been seeing more and more of since Stefan Betke and Vladislav Delay have become fixtures in the current electronic music culture), this music has the advantage of being expertly crafted with an impressive sound dynamic. They also know to give their tracks some generous breathing room when there are some good ideas on the table; a few of these tracks run over 7 minutes long, and these are the ones that work their magic on me best. One of my favourite cuts here is "weakness together", with a house rhythm that moves along at a comfortable walking pace, dub-like delays and a strange heavily processed atmosphere wavering in the background. The first track as well, with its strong dub influence, moves me in an unconventional way, and the closing number opens up the stereo field nicely with some wonderful sounds and rhythms. The album is not a complete success, though, and my feeling is that a few of these tracks lacked the wealth of ideas and unique voice exhibited in some of the other tracks. Notwithstanding, however, there are some wonderful tracks here that merit of a lot of attention. Tennis is currently finishing up their European tour (on horseback?), so do check them out if they'll be in your area. [Richard di Santo]

<http://www.incursion.org/imr/index.html>

### **INTRO – Germany – July 2001**

Tennis sind Ben Edwards a.k.a. Benge, der vor kurzem ein großes Album auf Sub Rosa herausgebracht hat, und Douglas Benford, der sonst als Si-(Cut).Db arbeitet. Für das französische Label Bip-Hop zuckeln und ruckeln die beiden mit schwer zuzuordnenden Klängen und zappeligen Beats schwerfällig aufeinander zu und fangen schließlich doch gemeinsam böse an zu grooven. Die Sounds sind immer zu vielfältig für Minimales, zu fett für Glitch und zu knisterig für Dub. Schön! So muss das sein.

Andreas Brüning

### **SPLENDID – USA – June 2001**

Electronica has long been touted as the music of our future, as it reflects an increasingly mechanized, depersonalized culture. The relatively recent sub-genre of "glitch" -- electronic music composed of the shortest of burps and squiggles of digitally processed sound -- plays like

the gritty, abstract, even confrontational soundtrack to a techno-dystopia. Even the hyperkinetic rhythms and brooding strings of drum 'n' bass can seem listener-friendly in comparison. By contrast, Tennis' obviously sporty name, the album's jaunty title and the burbling warmth of Europe on Horseback adds a patrician sheen to a genre defined mainly by Autechre's chilly minimalism.

Glitch is usually classified under the rubric "IDM", or Intelligent Dance Music. As usual with such taxonomies, most musicians working in the field disassociate themselves from the label, although it's in fact rather complimentary, especially considering that you can't really dance to it - a fact which seems, unaccountably, to be conflated with intelligence. Europe on Horseback is, as Peter Buck once described REM's music, "the acceptable end of the unacceptable stuff." While they're working with lengthy tracks, Pro-Tooled soundscapes, repetitive beats and virtually nonexistent melodies in a music that's concerned more with conceptual innovation than hummable choruses, Tennis craft songs that engage the listener on a visceral as well as intellectual level. Despite the short-attention-span-friendly nature of the individual sounds, most of which come as brief bursts across a wide spectrum of tones, there's a drawn-out quality to the songs that rewards careful listening. (And headphone listening: behind the most obvious tempos lurk an exploding universe of even shorter, quieter noises.) This second collaboration between the London-based solo artists Ben Edwards (Benge) and Douglas Benford (si-cut.db) plays around with dub ("Port Helix", "Safelle"), drum 'n' bass ("Debonair Content"), Krautrock ("Self-Seal Mishap") and anything else that keeps the momentum churning hypnotically. "Weakness Together" overlays a scratchy vinyl sound that's both ghostly and organic, which isn't far from being a description of Europe on Horseback as a whole. The tracks don't change much from beginning to end, with repetition being, in this context, a virtue instead of a fault; they start out strong enough -- and the album as a whole is varied enough -- that each added nuance is significant. What's left out is just as compelling, as Benford and Edwards prove adept at not cluttering the main thrust of the music.

It's fair enough to ask whether Tennis and their brethren will stand the test of time; as the Top 40 convincingly demonstrates, even an obvious hook and a simplistic melody grab human beings in ways that theoretical soundscapes don't. For the moment, however, Tennis effectively harness the innovation of their more experimental peers in a concisely crafted album that should earn an audience beyond dedicated electro-heads.

Ryan tranquilla

<http://www.splendidezine.com/reviews/jun-18-01/tennis.html>

### **WEEKLY DIG – USA - June 2001**

Not surprisingly (given it takes two to play the game), Tennis is a collaborative effort between Ben Edwards (a.k.a. Benge) and Douglas Benford (a.k.a. si-cut.db), both venerable figures in the British armchair techno/ambient/electronic listening music circuit. On Europe On Horseback, the duo serves up eight tracks of cool, glitchy dub. It's the kind of music that would not be out of place on a label such as Stefan Betke's ~scape: tracks like "Weakness Together" and "Self-Seal Mishap" (especially the latter), with their grainy textures, are not wholly unlike material off of Pole 1 or 2, although the crackles are not as central rhythmically and the bass is less overwhelmingly gut-rumbling deep. Unlike much recent glitch dub, Europe On Horseback is not overly smooth or homogenized, as Edwards and Benford manage to skew and undermine the genre, adding their own subversive spin. There's no danger of slipping into dub techno- induced

malaise here, as there's a bit of proper bounce and drama in tracks like the upbeat "Port-Helix," as well as "Loose-Knit Pierrot" and "Debonair Content," with their nervous, crispy, crunchy beats. Another interesting release from France's Bip-Hop imprint. (Bip-Hop/CD/Fr) [www.bip-hop.com](http://www.bip-hop.com) > [www.expandingrecords.com/tennis.html](http://www.expandingrecords.com/tennis.html) Susanna Bolle

### **JALOUSE # 41 – June 2001**

Un p'tit tennis ?

Bienvenue au pays de Lewis Carroll, version revisitée. Fées, elfes, lutins ou bons génies, vous en trouverez en pagaille sur le deuxième opus de ces joueurs de tennis anglais. Imaginez que vous débarquez dans les égouts d'une grande ville, Londres par exemple, et qu'à la place de l'immondice attendue, vous tombez sur le palais d'une fée se proposant d'exaucer vos souhaits. Vous tomberiez alors dans une bassine dont l'élixir de jouvence n'aurait de cesse de vous galvaniser. C'est un peu l'effet fourni par cet album aquatique, dès lors qu'on se met à sa disposition pour l'écouter.

Thomas erber

### **FAT BANKROLL / Sweden / May 2001**

Tennis är namnet på samarbetet mellan för mig okände Bengé (Ben Edwards) och kanske mer kände Si-cut.db (Douglas Benford). Enligt skivbolaget Bip-Hop så handlar det om ett Londonbaserat projekt som utforskar digitala och elektroakustiska ljud och rytmer med hjälp av 2000-talets mjukvaror för ljudframställning. Det låter ju säkert bra, men knappast unikt. Tennis har tidigare släppt skivan "Wooden Sweets" på tyska ElectroChemicalResearch och deras nya skiva ska tydligen ta musiken längre in i något sorts glitchinfluerat dubljud.

Det börjar faktiskt relativt lovande. Första spåret, "Civic Halo", är lite lömskt med ett och annat knepigt ekande ljud ovanpå mörk bas. Man ska dock inte låta sig luras av denna inledning för resten av skivan är tyvärr inget vidare. Dub med glitchinfluenser är antagligen precis vad Tennis har velat göra men de har misslyckats ganska ordentligt. Visst finns det djup bas men i övrigt så innehåller de åtta spåren så mycket ljud som inte borde ha varit där att man bara blir irriterad. Spår två, "Weakness Together", verkar innehålla ljud från någon billig standardsynt - saker tagna direkt från något sämre ljudkorts uppsättning av midiljud, och detta problem dyker upp under hela resten av skivan också. Vill man vara lite snäll så kan man kanske säga att Tennis åtminstone försöker ta den här sortens musik ett steg längre eftersom det inte direkt låter som något annat. Men tyvärr så är det snarare så att Tennis låter som någon som försöker låta som något annat men som helt enkelt inte kan. Frågan är då om man borde försökt från första början. Lite underligt är dock detta eftersom åtminstone Si-cut.db borde veta vad det handlar om.

Skivan fortsätter på ungefär samma sätt och det är heller inte roligt. Med undantag för första spåret så är det i stort sett samma idéer som återkommer under hela skivans gång. Vissa av numren börjar lovande men sedan kommer tidigare nämnda ljud som absolut inte passar in och förstör alltihop rejält. Egentligen ingen skiva att bry sig speciellt mycket om alltså, och redaktionen roar sig istället med att dra dåliga skämt om bandets namn. / Christoffer  
<http://www.fatbankroll.nu/showreview.php3?id=988095854>

### **rec-order.de / Germany – May 2001**

Scape, das Label von POLES STEFAN BETHKE steht immer noch als einziger unangefochtener Begriff für Bleeps und Plongs der feinen Dub-Art. Das könnte sich vielleicht bald ändern. Denn nach zwei weiter gestrickten thematischen Compilations ('BIP-HOP GENERATION v.1' und 'BIP-HOP GENERATION v.2'), die schon stark nach Angriffspunkten im Scape-Universum schielten, ist der dritte Release des neuen, umtriebigen französischen Bip-Hop-Labels ein Album, das man ohne zu zögern als Speerspitze des Knister+Knack-Dubs bezeichnen kann.

TENNIS ist die erste Zusammenarbeit von BEN EDWARDS, der als BENGE schon seit 1995 für sein eigenes Label Expanding Records und für Sub Rosa Alben aufnimmt und DOUGLAS BENFORD, dessen Outfit SI-CUT.DB für diverse Alben und Remix-Projekte bekannt ist. Als TENNIS konzentrieren sie sich auf kleinstmögliche Klangeinheiten, die in sehr reduzierten Strukturen größtmögliche Eingängigkeit auf ausgeprägter Dub-Basis entfalten.

Das erinnert zunächst deutlich an die Radikalität der musikalischen Entwürfe von POLE, entfernt sich mit weiterem Hören dann jedoch ziemlich weit von den sich sehr langsam zu Song-Teilen zusammensetzenden, eher fragmentarisch bleibenden Tracks von POLE. TENNIS steuern direkt ein einfacher nachzuvollziehendes Gerüst an, das man eher als Song bezeichnen würde denn als Track. Sie bilden, so könnte man im übertragenen Sinn sagen, die

Abstraktion von instrumentalem Reggae, während POLE schon die Abstraktion von Dub wäre. TENNIS selbst ist also sehr viel direkter Dub - auch hörbar - als POLE, dessen Dub sich auch nur wieder als Zitat entwickelt.

Das klingt jetzt entweder kompliziert oder hilflos, soll aber letztendlich nichts anderes sagen, als dass 'EUROPE ON HORSEBACK' eine sehr geradliniges, aus kleinen elektronischen Feinheiten entwickeltes Dub-Album mit einer sehr eingängigen, melodiosen Wohlfühlgarantie ist. Ein Album, an dem Freunde von POLE ebenso Freude haben dürften wie Musik-Hörer, denen die POLE-Welt eine Spur zu verstiegen klingt und die eben dort etwas Griffiges vermissen, das sie hier bei TENNIS in wohldosierter Schönheit bekommen. -tg

<http://www.rec-order.de/cgi-bin/recorder/27748>

### **FREQ e-zine – UK – May 2001**

Tennis is part of an ongoing London-based collaboration between Benge (a.k.a. Ben Edwards) and SI-{CUT}.DB (a.k.a. Douglas Benford). Imagine Pan Sonic or some of Richie Hawtin's recent minimalist numbers with a bit more spike and a tad more Electro clutter. Their influences are dub and Germanic and the sound isn't quite so sparse and singularly oscillator generated. Acoustic and digital sounds combine together to form nicely disfunctional rhythms, counter-rhythms and textures.

This is the duo's second album, and BiP-Hop's first full length release. Tennis seem to be on the move, and look like they have been since the mid Nineties - with a collective discography as long as yr arm on as many labels. Also on the current agenda are dates in London and Europe, as well as the entirely appropriate possibility of tracks appearing on Pole's ~Scape label. This is an album of glitter for all occasions. Europe On Horseback is yet another reason to keep an eye out for the sound assemblers of Tennis in their various guises.

-a.p-

[www.freq.org.uk](http://www.freq.org.uk)

### **JADE / MONOTRAINS & SATELLITES – France – May 2001**

On oublie trop souvent qu'un album, avant d'être du son et de la mélodie, reste avant tout un point de vue sur une certaine vision du monde, une certaine attente sur ce qui nous environne. Dans le cas de Tennis, ce sont non pas un mais deux points de vue complémentaires sur le monde qui se confrontent au long de ces 8 titres. A la manière du sport pratiqué, les 2 entités qui composent ce projet, Douglas Benford, alias Si-cut.db (ou Radial Blend, Phoenix Jig, Mediaform, etc...) ainsi que Ben Edwards, Bengé, bien connu des aficionados de l'écurie Sub Rosa, mentor de son label Expanding Rec...se livrent à un face à face exaltant, à une conversation entre dub et nu-jazz, où les samples et les pitches jouent les arbitres de filet.

Un album enivrant autant que méditatif de Dub Blanc, agrémenté de mélodies Flangeriennes de Glitchy et de blips, proches dans ses vues des forfaits de Pole ou encore d'une frange de la clique Scape (label de Stefan Betke, tiens donc...) avec comme frères de sang Gramm, Vladislav Delay, Friedman et consorts..

Un album logique de son tenant à son aboutissant, premier vrai long courrier pour le label Bip-Hop, qui décidément s'impose comme la référence incontournable de cette scène électro sans clivage...à dos de cheval ou non d'ailleurs..

<http://www.pastis.org/jade/av01/topbruitav01.htm>

### **TERRA.PL – Poland – May 2001**

Dwóch artystów tworzących Tennis, Ben Edwards oraz Douglas Benford, ma spore doświadczenie na polu elektroniki. Pierwszy z nich nagrywa? pod szyldem Bengé dla wytwórni Sub Rosa, z kolei Benford ma na koncie kilka płyt jako Si-{cut}.db. Obaj tworzą muzykę będącą kontynuacją tradycji IDM. Podobnie jest w przypadku "Europe On Horseback". Kiedyś kawałek Tennis zabiera nas w podróż po inteligentnej (czytaj: nie tanecznej) muzyce elektronicznej. Na ile aktualne są ich wojaz? Trudno powiedzieć. Kumających dorobek wytwórni Warp (lub przynajmniej jego części), Tennis nie zachwyci. Ci bowiem znają postrzępione bity Autechre z okresu "Tri Repetae", okraszone tęsknymi melodiami post-mechaniczne plumkania i zgrzyty. Cóż zatem na tej płycie jest nowego? Niewiele. Mimo wszystko mi?o sieć tego s?ucha. Bo jest to poprawna elektronika na przyzwoitym poziomie. Ni mniej ni więcej.

Kamil Antosiewicz

<http://www.terra.pl/recenzje/index.html>

### **POPKOMM – Germany – May 2001**

Satt quillt der Dub. Aber doch anders, als man es von elektronischer Musik heute gewohnt sein mag. Tennis greifen spielerischer auf Klänge und Techniken zurück, die man erstmal durchaus auch einem Label wie Chain Reaction zuordnen könnte. Auf die zum Beispiel dort gepflegte konzeptionelle Strenge lassen sich die beiden Londoner, die sich hier erstmals gegenseitig die Bälle zuwerfen, nicht ein. Die Herren Bengé und Si-{Cut}.DB treiben es als Tennis bunt, eine englische Tradition à la Rephlex schimmert im besten Sinne durch: Albernes Gehoppel macht Ernst mit dem Albumtitel, wohl dosierte Gimmicks lockern die Stimmung auf, und wenn es getragen wird, dann bitte richtig. Bei allem Überschwang wird jedoch wunderbar das richtige Maß bewahrt, jedwede Skurrilitäten machen bei allem Unsinn immer Sinn. Und nebenbei sogar noch gute Laune!

(ss)

VÖ 04/2001

<http://www.popkomm.de/dyn/news/popclash/platten/electro/15826/0>

## **TUXAMOON - Der Newsletter zu Musik, Kultur und Meinungsbildung**

### **Ausgabe - Mai 2001**

Tennis ist das gemeinsame Projekt von Benge aka Ben Edwards und Si-{Cut}.DB, und dies nach Wooden Sweets (ECR Rec.) ihre zweite CD. Die zurückhaltend klickenden Tracks der neuen CD trudeln ungehetzt durch Zeit und Raum, drohen manchmal etwas auseinander zu fallen, was aber auch nicht weiter stört. Nicht weltbewegende, aber nette Platte für ruhige Zeiten.

<http://www.tuxamoon.de>

### **OVERLOAD – England – April 2001**

Tennis, an ongoing London collaboration between Ben Edwards (AKA Benge) and Sprawl man Douglas Benford (AKA SI-CUT.DB), enters the world of pop n'glitch dub confidently among the upper ranks. When 'Civic Halo' pipes in with its cheeky bass, ghostly echoes and slurring bleeps, the obvious comparisons with Pole, Delay et al rush to mind. No bad thing, but be assured 'Europe On Horseback' rides its very own trail through the electro-acoustical hinterland, stopping but briefly at points of reference along the way. The best tracks seem to be stockpiled at the end, with the ambient electro dub of 'Port Helix' and the blissful 'Debonair Content' proving that playing tennis without a racket is much more fun. >RECOMMENDED< FJ

<http://www.overloadmedia.co.uk>

### **RUMORE – Italy - Maggio 2001**

From the monthly column "Ricerca"

Torniamo alla Bip-Hop con Europe On Horse Back di Tennis, ovvero i britannici Benge (Ben Edwards) e si-cut.db (Douglas Benford), già noti per le loro multiformi attività soliste: la giocosa elettronica digital-retrò del primo viene qui trasposta in più asettiche frequenze glitchoidi, conservando però una predisposizione ritmica e una latente vena "paesaggistica" avant-dub che rendono il suono sufficientemente vario e accessibile.

Vittore Baroni

### **ABSORB – USA – April 2001**

tennis is a london-based duo consisting of benge, and si~cut.db (ben edwards and douglas benford). 'europe on horseback' is their second full-length release. it's a very atmospheric album, with subtle rhythms, clicks and beats laced throughout. the album is very drawn out, and the tracks take time to develop. interesting use of sounds, with a focus on heavy background fuzz, combined with percolating melodies. it's not as snap, crackle, and pop as an artist like pole, but the album comes across as extremely minimal; not sure if that was the intention or not.

there is definitely a huge dub influence on tennis, and they have attempted to take the sound to the next plateau of modern day recording. 'port helix' is the most representational of the dub inspiration, containing some boundless echoes. 'safelle' brings more of a hectic beat pattern to the unhurried background, creating an appealing medley of sound.

mellow repetitive tracks that serve well as a background soundtrack. overall, the album seems as though it could be kicked up a notch, and try to be a bit more experimental. some of the repetitiveness just seems lazy; tracks like 'debonair content' branches out to become a bit more intense, with sound moving in and out of the foreground. rapid electric bass and percussion makes this by far the best track on the album.

this is an extremely accessible album that would be best listened to on a restless saturday, a lazy sunday, or when your just getting home on a monday. reserve something else for friday nights.

Phillip Raffaele

[http://www.absorb.org/reviews/a\\_tennis.html](http://www.absorb.org/reviews/a_tennis.html)

### **RECYCLE YOUR EARS – England - April 2001**

For the first album release on the french minimalistic techno label Bip Hop, after the quality Bip Hop Generation samplers (vol.1 and 2), here comes a CD by Tennis, a collaboration between Benge and Si-{cut}.db. Once again, by judging the name of the projects involved or the artwork of the CD, I was a bit hesitant about this Bip Hop item, and, once again, I was wrong.

Clear, calm, lush and melodic, Tennis's music takes small glitches, tweaked short percussions, catchy melodies and melts it all into this hybrids of techno and experimental music that forms what is now called "blipcore", this free-style electronic made mostly of short tones. But Tennis break the rules often, introducing longer waves and more classic patterns (for example with the jazzy "Safelle"), therefore managing to keep the listener attentive. Moreover, the tracks are really varied, from the slightly Ultra Milkmaids-like "Civic Halo" to the more Autechre-ian end of the album. A lot of stereo effects and unexpected elements are added to the mix, in a well done and thoughtful way.

It might be lounge-oriented, I would not say that this album carries a lot of emotions. It is still a nicely evocative music that is played here, with a lot of changes in sonorities and tempo. Stepping further that the boundaries of "blipcore" and always staying in control, these two musicians I didn't know of before show a lot of maturity and innovation, offering here a very good CD that I would recommend to anybody who has appreciated the Bip-Hop compilations.

Nicolas, March 20, 2001

[www.recycleyouears.com](http://www.recycleyouears.com)

### **PELICAN NECK newlist – England - April 2001**

TENNIS : Europe On Horse Back - Bip Hop - CD £7.99

New on the upcoming BipHop label, Tennis is the collaborative work of Benge (real name Ben Edwards) and Si-{cut}.db (real name Douglas Benford), two emerging solo sonic artists in their own rights. Tennis is part of an on-going London based collaboration exploring digital and electro-acoustic sounds and rhythms combined with 21st century audio software. 'Europe On Horseback' is an eye-opening LP, siting somewhere alongside the glitch-dub efforts of the likes of Vladislav Delay, Pole and Kit Clayton and shows a progression of the 'Tennis sound' into a harder more digital/glitchy but accesible rhythmic realm. Flowing effortlessly from start to finish, this is top-notch dubby ambience that glides into deep low-end sparkling territory. Check.

### **NOVAPLANET.com/Electroscape – April 2001**

Contemporary non-vocal electronic music, this is what Tennis do in a nutshell. Tennis are Si-{cut}.db and Bengé both known respectively as Douglas Benford and Ben Edwards. They released their first collaboration entitled 'Wooden Sweets' on the German label 'Electro Chemical Research'. They record in London under a bunker where they explore digital and electro-acoustic sounds and rhythms in Bengé's 'Expanding Studio'. Si{cut}.db has recorded alone under the names Radial Blend, Phoenix Jig, Pantunes Music & Media Form and there is a Si-Cut-db vs. Bit Tonic selection on The latest Wire magazine's 'Wire Tapper #6' CD. He has also worked with Scanner on 'Bovine Revolver' and is currently remixing Janek Schaefer's 'Wow'. Europe on Horseback, as its title suggests, is a relaxed voyage. The rhythms slowly draw you into a cushioned saddle and an electronic trot then begins, taking us through fields of bubble bass, valleys of sonic glitches, and mountains blooming with digitalia. Not quite as minimal as Pole but just as deep. Stefan Betke recently invited Tennis to write a track for his label ~scape.

They never break into a gallop, conserving energy rather than letting it run wild. This record is a form of deconstructed dub / house which avoids 4/4 time at every corner creating a relaxed, challenging and accessible electronica lined with interesting bass lines. A petit thoroughbred from the bip-hop stables in Marseille.

black sifichi

### **SABADA – Hungary – April 2001**

Fantasztikus névváltás, főleg egy duónak. Jól ragadták meg a lényegét a közös munkának. Amit az egyikük feldob arra rögtön reagál a másik és már üti is vissza a maga kis plusz energiájával. De ez a két fiatalember nemcsak a humorban jeleskedik, hanem külön-külön is ontják a kíváló lemezeket. A Bengé néven is ismert Ben Edwards és a meglepő SI-{CUT}.DB név alatt alkotó, kevésbé ismert Douglas Benford realizálódott előttünk első közös lemezükkel, mint Tennis.

A srácok jól bírják a tempót. Bengé 1995 óta minden évben újabb lemezzel rukkolt elő. Ezek közül kettőt ismerek és azok nem összezapott munkák. Szórakoztató elemekkel és meglepő hangokkal gazdagon fűszerezett kísérleti popzenék. Saját kiadója az Expanding Records hozta ki korábbi lemezeit, ezekre figyelt fel a Sub Rosa kiadó. 1998-ban szerződtették és azóta két album is megjelent tőle a patinás label-nél, valamint a Substancia válogatásokra is rendre felkerül. Ezeket mellesleg ajánlom mindenki figyelmébe, egyrészt a töretlenül jó színvonal másrészt a zavarbejtően alacsony fogyasztói ár miatt. A másik fél, ( a kimondhatatlan nevű), Douglas három saját lemezzel ajándékozta meg idáig a civilizációt, amiket sajnos nem ismerek. Közreműködött a Scanner, a Momus a St.Etienne és sok más kevésbé ismert alkotó valószínűleg igencsak elborult lemezein. Találkozhatunk vele a Counter Intelligence válogatáson és a hamarosan megjelenő Dub Auder kompiláción. Ezek után talán nem meglepő, hogy neki is van ám saját cégecskéje a Sprawl Imprint. A möbiusz-szalag itt kanyarodik vissza önmagába, mivel a következő Bengé albumot már a Sprawl jelenteti meg. A Tennis CD amiről most szó van nem ezeknél a cégeknél jött ki, hanem a Bip-Hop Generation válogatássorozatáról elhíresült francia Bip-Hop-nál. Talán azért, mert a lemezen semmi korábban hallotthoz sem hasonlítható zenével találkozunk. Molekuláris house, afféle hangyazene. Elmondani nem túl egyszerű mi ez, de engem egyből meggyőzött. Nem valami harsány, ha az a cin, meg az a brummogó basszus nem lenne benne azt mondanám ambient. Mellesleg annak sem rossz. A csúcs a "Weakness Together" című darab. "Közös Erőtlenség" ez talán az Európai Unióra utal, (mivel a lemez címe "Európa Lóháton"), hát nem

rossz duma. A dub is erősen jelen van szinte mindegyik számban, egy kicsit a Mouse On Mars stílusát idézve. Azthiszem igen erős anyaggal szembesül aki meghallgatja a Tennis bemutatkozó lemezét, nem érdemes elmenni mellette. Megjelenés áprilisban.

Suefo

<http://www.extra.hu/sabada/m.htm>

### **ROCK & POP – CZ - April 2001**

Europe On Horseback (Bip-Hop) dua Ben Edwards (jinak Benge) a Douglas Benford (jinak Si{Cut}.Db) zapadává do čerstvého proudu cvrlik-prask-šumovitych desek rostoucích zejména v Německu jak sněženky po zimě. Kdo by od Douglase čekal podivné breakbeaty, utøe nos, protože Tennis přehazují mě přes sílu neomylně v rytmu ospalého dub techna. Repetitivní a ne nezajímavé basové linky dávají ambientním náladám stejného odstínu jiné rozměry a z dnešního výběru by zřejmě na Jamajce tuto desku odhodili až jako poslední. I tak ale velmi záhy.

published in Rock & Pop / CZ

### **YOT # 14 – Germany / April 2001**

Benge und si-cut.db sind zusammen Tennis und spielen sich verhaltene Dubbassläufe zu. Hier wird aber nicht gegeneinander gespielt, sondern in minimaler Harmonie gezeigt, dass der "Sound of Berlin" überall stattfinden kann (vgl. auch [www.systemf3.com](http://www.systemf3.com)). Herr Pole müsste eigentlich auch seine volle Freude daran haben. Anfangs etwas verhalten entwickeln die Stücke immer mehr Wiedererkennungsmomente, die ich brauche. Hallo, Reisebüro, ich würde gerne einen Tauchgang buchen...

rené margraff

### **SOMA MAG # 13 – Germany – April 2001**

Dub meets Electronica meets minimal Techno wäre wohl die beste Umschreibung für den Stil von Tennis. Doch damit ist noch lange nichts über den jeweiligen Anteil der einzelnen Komponenten und erst recht nichts über die Musik die aus der Summe dieser drei Elemente entsteht gesagt. Genau wie beim richtigen Tennis liegt mal der eine vorn und dann wieder der andere. Gerade deswegen macht es Spass diesem Spiel beizuwohnen, denn man weiß nie wer am Ende siegen wird. Doch eins steht von vornherein fest, hier wird in der oberen Klasse gespielt, weshalb sich der Eintritt auf jeden Fall lohnt.

[www.somamag.de](http://www.somamag.de)

### **IGLOOMAG - USA / April 2001**

Mixing dub with techno gets more popular by the day. Following the noisy and repetitive basslines of the Basic Channel gang and the minimal click/pop-rhythms of Pole, more and more albums with clear dub influences keep cropping up. Tennis is a collaboration between englishmen Benge and Si{cut}.db, and as such they choose a markedly less minimal route than the previously mentioned artists. They often use rhythms with a grainy, sandy feel, and they have a penchant for squeaking and creaking sounds. I feel Tennis has done a good job with the dub elements of the record, but the other sounds can often get irritating and they are given too much room, whereupon that laid back feeling that I like about dub records more or less goes missing.

Henrik stremberg  
igloomag.com

### **Geräuschgenerator** – April - Germany

In der Kontrastierung von Geräuschen, gebrochenen elektronischen Rhythmen, die nur sehr schemenhafte Erinnerungen an ihre Herkunft aus einer wie auch immer gearteten Tanzmusik bewahren, und "sentimentalen" Harmonien wirkt Europe on Horseback von dem britischen Duo Tennis (dahinter verbergen sich

Benge alias Ben Edwards und si-cut.db alias Douglas Benford) um einiges verspielter, ironischer als die minimalistisch-konzentrierten Sampler-Beiträge. Damit beweist die CD nur umso deutlicher, dass die Codierung von "avantgardistischen" und "popartigen" Klängen obsolet ist - hier werden diese vermeintlichen Gegensätze so schlüssig verbunden, dass der Hörprozess die entsprechenden Vorurteile nach und nach suspendiert.  
gebrauchtemusik.de

### **ELECTRONIC ART NETWORK** – April – Germany

[nag champar] Tennis sind Benge [Ben Edwards] vs. si-cut.db [Douglas Benford]. Nach "Generation" folgt nun diese Veröffentlichung des französischen Labels biphop - da soll mal jemand sagen, dass kranke elektronische Musik immer mit co.uk endet. Nein! Die beiden Produzenten liefern hier digitale, eindringliche und verzerrte Skulpturen ab und zeigen dem Mainstream die kalte Schulter. Tennis hat den Dreh raus, wie man Zukunftsvisionen auf 44.1 kHz bannt.

electronic-art-network.net

### **AQUARIUS** list - USA

TENNIS "Europe On Horseback" (Bip-Hop) cd 15.98

Tennis is the collective nom de plume for British electronica artists Ben Edwards and Douglas Benford, who are respectively known better as Benge and Si-Cut.Db. At first, their collaboration sounds like a mutation of the utopian neo-dub of Pole and Kit Clayton, in which all of the grooves have been shredded into jagged patterns, and reassembled into disjointed filter techno rhythms. However with a outfit name like Tennis, the inevitable Ping Pong 8-bit rhythmic bleeps had to get going, with some bleepy dub elements relating it to the Pole / Clayton continuum. Just imagine two Kraftwerk dummies swivelling at the waist and smacking a tiny ball back and forth. Unlike the majority of the Force Inc / Mille Plateaux, Tennis retains a welcome sense of humor while rivalling their German counterparts in post techno innovation.

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Aquarius Records // New Arrivals #111 - April, 2001

### **(K-RAA-K)3 newslist / Belgium – April 2001**

For fans of Vladislav Delay, Pole and other glitching slow danceshoes.  
great stuff, recommended.

## **SOUNDBASE ONLINE MUSIK MAGAZINE – Germany**

'Tennis' ist eine Zusammenarbeit zwischen Bengé (aka Ben Edwards) und si-{cut}.db (aka Douglas Benford). Die Musik klingt so wie die Band im ersten Star Wars Film auf dem Planeten Mos Eisley (wenn das mal richtig geschrieben ist...) hätte klingen müssen:

Rhythmusbetont, elektronisch, futuristisch und äußerst eigenwillig. Dabei wird innerhalb der Songs eigentlich Bekanntes verarbeitet, verwurstet und zu neuen Sounds zusammengeknetet. Spontan hätte ich mir bei dem Song 'Weakness Together' trotz aller Modernität ein Saxophon Solo vorstellen können und vor meinen Augen tanzte Bär Balu mit King Louie. Ähnlich erging es auch bei anderen Tracks. Erst einmal die Ohren auf die ungewohnten Klänge ausgerichtet, entdeckt man doch liebevolle Kleinigkeiten, die einem in den ansonsten recht monotonen Dub Klängen verborgen bleiben.

Schuld an anfänglicher Ablehnung mag hierbei der erste Track 'Civic Halo' sein. Das ruckt, zuckt und strapaziert einfach nur. Tip: Skippen und mit Song No. 2 fortfahren. Da kriegt man wenigstens Akustik geboten, die ab und an mit Fahrradpumpenklängen verziert zu sein scheint. Glaubt's nicht? Hört mal auf die Rhythmusinstrumente! Könnte natürlich auch ein quietschendes Bett bei Beanspruchung durch ein kopulierendes Paar sein! Was der Musik dann auch eine erotische Komponente gibt...

Weil's schwer zu beschreiben ist, hört doch mal rein unter

<http://www.bip-hop.com...> (DJ)

Sound Base / April 2001

<http://www.soundbase.de/s/index.php3?br=0&rub=rezension&id=961>