

OPEN CIRCLE PARTY

Original Australian dance-trance-dub-space music composed, performed and produced by Open Circle Party.

Released in two versions on 1 Feb 2010.
Cover photo by Raymond Steiner.

Website: havrillay.com/opencircleparty

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Chris Basile - guitars, bass [2], tabla, darabuka, kalimba, qraqib, suling, percussion, tapes

Garry Havrillay - keyboards, bass [1], samples, drum box, programming, nylon guitar [1], tapes

Stereo CD

1. Side 1 16'13"
2. Side 2 17'55"

5.1 Surround Sound CD (requires a DTS-capable playback system, e.g. any normal CD or DVD player via optical or coaxial digital cable to a home theatre amplifier with DTS decoding*)

1. Side 1 16'13"
2. Side 2 17'47"
3. Remix 1 7'22"
4. Remix 2 10'26"

AVAILABLE FROM

Purchase CDs or download (name your price) from
<http://opencircleparty.bandcamp.com/>

OPEN CIRCLE PARTY INTERVIEWS (excerpts)

"...its 'Open Circle Party' because a party is a celebratory gathering as well as a social or political force... and its a circle - well, anything is really - but its an 'open circle' in the sense that both the music and the band are open-ended and participation, improvisation and chance are encouraged and invited..."

"...each of the two pieces on the album is based on a live, solo performance which was then developed and manipulated in various ways... the basis for

the first part is an electric guitar feedback improvisation in an altered tuning, and the second is based on a rhythm performed on Indian tabla drums... each initial performance, the guitar feedback and the tabla groove, went on for about 17 minutes and was recorded in one take, and the album grew organically from that simple foundation... by overdubbing we played along with the basic tracks with no preconception or plans, and when we agreed that something sounded interesting we worked with it... the process was completely free and improvisational and for that reason exciting and engaging for us as the composer/performers because we never knew how it would turn out..."

"...so there were no rules but, inevitably perhaps, as we played and listened back to the music there were a couple of operating principles which emerged - the first was that we didn't want to play music that was identifiable as belonging to any given genre... so none of the usual rock, jazz or funk moves, or the expected 'dance music' elements, or imitation whatever... not that we don't like all those kinds of music and many others depending on mood and time of day and so on, but because we wanted to create space to hear something fresh in our music which could reflect the way we feel right now, so something could emerge that is distinctly in its own time and space...."

- from an interview with Chris Basile in Melbourne.

"SURROUNDED" - THE REMIXES

"...and to call them 'remixes' is not very accurate. I like the term that Bill Laswell uses, being 'Reconstruction and Mix Translation' because it says so much more about the act of ... well ... 'funning' it up (laughs) ... to be uninhibited about a possible radical departure from the original - a bit like baking a cake, but throwing the recipe book away after a first glance, and seeing whether the result is still palatable "

"... The DTS Surround format has been available for standard CD now for some years, so it seemed the obvious choice given that home cinema amplifiers with decoders are quite common now. In case you don't know how it works, the CD is 'normal' in every respect except that instead of burning standard audio onto the CD, you use encoded DTS WAV files. These just sound like a buzz if you try to listen to them on a standard system, but connecting any CD or DVD player to a DTS-decoding amplifier with a digital cable brings the 6 encoded channels to life in surround sound. I dreamt about this technology 30 years ago .."

- from an interview with Garry Havrillay in Japan.

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