

NEW RELEASES FROM
TABLE OF THE ELEMENTS

BC GILBERT ORDIER



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Though the era of punk was widely regarded as a time of extremes, legendary group Wire and guitarist BC Gilbert provided the most problematic, visionary and ironic response to the music scene of the mid Seventies. The angular minimalism of their sound, the abstract, deadpan lyrics and a penchant for confrontation betrayed the art school origins and made Wire an idiosyncratic triumph.

With bravery, integrity, absolute courage and energy — and more ideas and concepts than any other musician of his era — Gilbert continues to forge ahead. In his post-Wire work, he has utilized a variety of modernist tools and explored a vast range of experimental music, from electronic noise to ambient drones; he has collaborated with Robert Mills to examine the relationship between environment and sound by placing mics around a London art gallery; he was involved in the production of MZUI Australia with Russell Mills and Graham Bartlet, a 16-track live air-to-satellite mix from Sydney to London; he was also part of the infamous Moscow 'Brittonica' festival, where he and Aphex Twin were physically ejected from behind the turntables.

However, Gilbert's most notorious solo project was that of DJ Beekeeper, a regular at Paul Smith's Disobey noise salon, where he performed inside a garden shed. In 1996 he was invited to bring this sonic melee to the Table of the Elements "Yttrium" Festival in Chicago, where he shared a stage with avant stalwarts including John Fahey, Tony Conrad, Jim O'Rourke and Keiji Haino. Table of the Elements is now pleased to present the contemporaneous CD, *Ordier*. Recorded for the label in 1996 but subsequently believed lost, *Ordier* lets loose a wild swarm of electronics. As Gilbert writes: "I'm taking a very, very minimalist approach and really getting inside some of the sounds and chasing them to destruction. It's done mostly with effects, guitar pedals pushed to the absolute limit."

Beautifully packaged in a custom-designed wood case, and featuring photographs by prominent photographer Bettina Herzner.

"That's the biggest change that has happened since punk; the apparatus to manipulate noises are available to everyone for a few pounds. In our early period, the most interesting development was digital echo machines. They sampled a piece of music, stored it really, ready to be triggered. But the concept of that machine wasn't designed to take it to where it is now. It was designed as a circuit to give a perfect echo, not to actually sample other sounds and manipulate them. But human beings are naturally curious. Give them machines and they'll pull them apart and abuse them for their own ends."

—BC GILBERT

"A forceful piece of work which sounds like nothing else around. Conducted in a register of baleful menace, it combines rawness and sophistication in unfamiliar ways."

—THE WIRE

"A slice of genius enacted with off-hand majesty."

—MELODY MAKER

"We were never selling gleaming objects, maybe a few dead flies and wasps."

—GRAHAM LEWIS, WIRE

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