

Rashomon

The Finishing Line (Film Music Volume 2)

Catalogue number: hint 07
Format: CD
Package: Arigato Pak
Release date: January 2010

1. The First Race (9 And Under Fence Breaking) 2. The Second Race (12 And Under Stone Throwing) 3. The Third Race (Last Across) 4. The Fourth Race (All Ages Tunnel Walk)

Total playing time: 45.25

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The second full-length album from Rashomon (aka Guapo founding member Matt Thompson) follows 2007's *The Ruined Map* (Film Music Volume 1). Inspired by John Krish's scaremongering public information broadcast *The Finishing Line* (1977), the record is a sonic re-imagining of the film as a haunted meditation on the power of memory, drawing the listener into a claustrophobic sense of unease and mounting horror. An amalgam of library music, 1970s prog soundtracks, musique concrete and spectral jazz, the music of *Rashomon* is by turns creepy, terrifying, artless then all the way back to creepy again.

This instalment in the ongoing Film Music series is a continuation and reassessment of the ideas expressed on *The Ruined Map*, applying filmic techniques to music to express the discontinuities of forward-thinking narrative cinema. Instrumentation : Mellotron, MiniMoog, guitar, percussion, organ, Fender Rhodes, bass, vocal, sinewaves, bowed psaltery, zither, violin, vinyl.

Rashomon is the solo project of London-based Matt Thompson. Established in 2004, the Film Music project was instigated as an attempt to apply filmic processes to music – re-imagining the underlying psychic meanings of the films, rather than creating soundtracks per se. Mixing together prog rock, electronic noise, waltzes, East European folk, trad metal, drones, psych rock and free jazz, the music is similar in intention to soundtrack innovators such as Toru Takemitsu, Jonathan Bepler and Ennio Morricone.

Reviews for *The Ruined Map* (2007):

"Something visual, narrative and emotionally distinct is suggested by each composition. Better than alternative soundtracks, they're trailers, sending you straight to the nearest arthouse cinema." (The Organ)

"Over the course of the the record, as the tracks slip from film to film, director to director, Bresson to Suzuki, Starewicz to Shindo, *Branded To Kill*, *Lancelot Du Lac*, *Onibaba*, *The Mascot*, the songs follow suit, shifting from mood to mood, sound to sound, soaring strings, ballroom jazz, bursts of acid fried synth blow outs, tribal almost African sounding drumming, gypsy folk violins, super intense spastic freaked out avant metal damage, deep shimmering drones, long stretches of creaking industrial ambience, haunting bagpipe like melodies, moody abstract drifts, gently strummed guitars, clouds of cymbal shimmer, a constantly shifting world of sound, deep and layered, expansive and indeed, so cinematic...anyone into far out soundtracks, experimental soundscapes or avant prog should definitely check this out." (Aquarius Records)

"*The Ruined Map* is for the most part dark in tone, and explores cinematic atmospheres in a range of different, discomfiting ways..."*Onibaba*" (showing no small debt to *Goblin's* demonic prog) brims with ominous creaks and indistinguishable satanic whispers over a steady mono-tonal bassline and a nervous, breathy organ...Sure, making a progressive/ambient album dedicated to obscure art-house nuggets is one of the loftier concepts out there in the musical spectrum, but hey, we're talking about the work of a musician whose work is mentioned in the same breath as *Magma*. *The Ruined Map* is an expressive shot at bringing filmic feeling to dimensions of sound, and doesn't dwell too needlessly in the realm of the inscrutable." (Dusted)

"The new solo project from Matt Thompson seeks to go beyond synchronicity and inhabit the same spaces / shadows / crevices as the works of experimental filmmakers...haunted merry-go-round surrealism, Balkan wedding music, heaving prog rhythm sections, falsetto hair metal and freak-outs channelling Sonny Sharrock's ecstatic guitar style. There are times when directions taken are jarring and bizarre, but there are passages where the idea of reifying cinema's moods and spaces into sound are thoroughly explored." (Rock-A-Rolla magazine [issue 10])

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more info & soundsamples: www.hinterzimmer-records.com

