

DARKROOM MAGAZINE 13-04-2010 (www) Robassomero (TO), Italy

Ginger Leigh – Merchant of Death CDR
H(Autoproduzione)
Time: (71:09)
Rating : 6.5

Confesso di non aver mai sentito parlare di questo curioso progetto americano con alle spalle varie autoproduzioni in CDr (tutte apparentemente sold-out) e, ad oggi, ancora senza un'etichetta che se ne prenda cura. Mister Leigh assorbe nel suo disco una quantità spropositata di stili divergenti e li dosa in una serie di frammenti sonori che diventano le tappe di un viaggio attraverso tempi e spazi lontani. Le ritmiche sono il mezzo preferito per creare scenari diversi: tribalismi, basi secche e giri funky si mescolano a melodie accennate, campionamenti, litanie, urla, rumori ed altri ammennicoli che il Nostro intreccia ed estrae da una realtà artistica e sociale preesistente. Gli effetti più evidenti emergono in molteplici esotismi spesso di provenienza orientale, in uno scavo nel recente passato statunitense (a tratti sembra di essere catapultati in un vecchio serial poliziesco americano), echi folk, tradizionalismi rotti da inserimenti noise e tanto spirito pop. Gli arrangiamenti, a tratti un po' fatiscenti, risentono invece di un retroterra industrial, genere che in fin dei conti appartiene a questo autore se non altro per le modalità compositive. Nel marasma di suoni spunta qualche angolo da smussare, costituito essenzialmente dal fatto che le brevissime tracce sono spesso solo un accenno a qualcosa che non viene sviluppato in toto. Ma probabilmente è proprio questa l'anima del progetto: rapidi flashback che aprono per 2 o 3 minuti le porte dell'altrove, per poi chiuderle all'improvviso dando spazio a pensieri diametralmente opposti. L'articolazione dell'opera va quindi ricercata nell'insieme dei 19 brani, evitando di soffermarsi troppo sui singoli movimenti. Azzeccatolo anche il nome Ginger Leigh, che richiama inevitabilmente alla memoria il dorato mondo hard a stelle e strisce degli anni '80. Solo la California poteva dare i natali ad un autore del genere. Caleidoscopico.
Michele Viali.

EXISTENCE ESTABLISHMENT 10 April 2010 (www) Roslindale, MA, USA

Ginger Leigh – Merchant of Death CDR (Self Released)

Here is another disc by Ginger Leigh, once again bringing the strange, Middle Eastern psych rock mixed with the rare noise outburst and distorted vocals. It's like a sample-based Muslimgauze because this feels more like someone got their hands on a large library of old-school psych records from Cambodia (yea, Africa I know, still a similar sound) and edited the tracks ever-so-slightly adding an electronica element here, and experimental noise element there.

With 19 tracks on Merchant of Death it's pretty surprising how consistent Ginger Leigh is with his sound. I would think that the disc would be all over the place, but the tracks are always a bit hypnotic, rhythmic, and repetitive with sampled elements augmenting the songs to add a sense of movement and dynamics that works well. Although there are hints of vocals in "The Charcoal Man" it's not until "Six Little Thieves" where there are actual decipherable vocals, keeping it quite simple of course: "Here they come again, those six little bastards, here they come again, those six little thieves." Though I have no idea the background or origin of whoever the fuck is behind Ginger Leigh, I am just a little surprised

that the lyrics are not spoken in a language that seems like it might fit the origin of the music a bit better.

I can't help listening to Merchant of Death without thinking of how similar it sounds like something that could come from Sublime Frequencies or some other ethnic music documentary label. This is a good thing, because I really enjoy this kind of stuff and combined with the subtle sound design, noise, and electro elements it becomes just a bit unpredictable. Merchant of Death is a mash-up of culture, post-modernism in all its glory.

My main criticism is that with the vocals in "Sometimes I Dream" being simply "Sometimes I dream of doing bad things." I wonder at the concept of these tracks. It seems to lose some of the depth and mystery that could be quite effective with music like this, and makes it much more "noise for noise" sake than I would prefer. Without these kind of "fucking around" lyrics you could listen to Merchant of Death and think it's got some kind of cryptic agenda, hidden messages abound, subliminally infesting your mind as you enjoy the entrancing ethnic loops. But that element is stripped away with the occasional immature outburst and playful electronica beat or unnecessary noise blast.

Merchant of Death is certainly a strange beast and in that lies its strengths. There isn't much of anyone beyond Muslimgauze doing this kind of thing that I know of, and Ginger Leigh goes into even stranger territory than Muslimgauze treaded, at least to my knowledge. If you enjoy Middle Eastern influenced music mixed with subtle noise and experimental influences I would recommend this. If Ginger Leigh could hone his concept and narrow his added influence to these tracks just a little bit, it could add a lot of needed weight to hold down the concepts a bit more. I also wouldn't mind the noise/industrial and far out sounds intruding a bit more. Overall, a very strange and confusing artistic vision here, but one that is quite an enjoyable listen.

THE BIG TAKEOVER #66 2010 (30th Anniversary Issue) Brooklyn, New York, USA


Ginger Leigh - Merchant Of Death

Funny how synchronicity works: I've been on yet another Williams S. Burroughs kick and this comes to me for review. After several listens, I'm convinced that it's the perfect soundtrack to Burroughs' mythical city, Interzone. Loops of Middle Eastern belly dancing and café music collide with screeching noise and electronic drones, while down the street, the Master Musicians of Jajouka jam on a psychedelic funk riff, driving the whirling dervishes into a psychotic frenzy. Black Sabbath's "Iron Man" wears a turban and Jesus Christ Superstar is locked into a sinister electric Miles Davis groove. Blast "Merchant" while staring into your dream machine—I'm sure you'll land in Interzone. (gingerleigh.com)

CULTURE ASYLUM MAGAZINE Jan 2010 (www) Philadelphia, PA, USA

Ginger Leigh - Merchant Of Death

Ginger Leigh is amazing, blending Psychedelic, Experimental, and Industrial in a way that is unlike any other musician. Each track is a soundtrack to the ultimate movie ranging from porn to tripped out 60s, 70s nostalgia movies. There is avant-garde noise fused with music that is alluring and very strategically done. Merchant Of Death is a masterpiece and a mind altering experience,



transporting you to places you have only dreamt of. This release is highly recommended for those that like ethnically mixed experimental music with thought behind it. Ginger Leigh is very mysterious; not much is known but venturing into his musical vision gives you a bit more insight behind the eyes of this talented artist. <http://www.gingerleigh.com> or <http://www.myspace.com/gl3>
Rev. Gira

VER SACRUM Jan 2010 (www) Orzignano, Italy

Ginger Leigh: Merchant Of Death (CD - Masuno, 2009). Sul suo sito Ginger Leigh si presenta come "a rather less celebrated musician". Ha perfettamente ragione, perché è un artista tutto da scoprire. Il suo ultimo parto è un album bizzarro che mescola influenze su influenze, gioca con i generi, avendo come minimo comune denominatore solo un solido background industrial-noise. Non si tratta però di assalti auditivi all'arma bianca, ma di un lavoro più ragionato e dal non facile ascolto. Divertente "The Charcoal Man", che mescola su un'aria mediorientale grida isteriche reiterate a più non posso e una filigrana noise leggera leggera e non invadente. E il tormentone rock-psichedelico (!!!) di "This Is Ginger Leigh" non è certamente da meno, soprattutto quando parte la voce filtrata. E si continua così per tutto il disco, senza sapere mai cosa ti aspetterà dopo. Avete presente il Bobby Conn di "Rise Up!"? Immaginate una versione ancora più fuori di testa ed estremista che invece del rock ha avuto un mancamento quando ha sentito per la prima volta i Throbbing Gristle e ci sarete vicini. Non funziona sempre, ma a tratti è esilarante. Web: <http://www.gingerleigh.com>. (Softblackstar)

DARKLIFE Online Journal V.X.8 2009-12-19 (www) Enfield, England

Ginger Leigh - Merchant of Death (Masuno)

While much has been written at Darklife about Ginger Leigh and his unrepentant pinch for a kind of avant-garde industrial with a mysterious, quasi-psychedellic taste for the Middle-East, it appears as his generous back catalogue has sold out for good and Merchant of Death is your only option to get an insight on what innovative talent can do when let loose on a lo-fi rampage taking no risks of possible commercial contamination. This is, to the best of my knowledge, GL's ninth album and offers one of the best incarnations of the artist's visionary abilities. Noise excursions are a bit toned down on Merchant of Death, albeit not absent, while the Middle-Eastern elements have become more prominent across the full length of the work. It is impossible not to draw parallels with some of the production of Muslimgauze, but matters are taken a few steps further here, as a highly aggressive mixture of weird sonorities takes hold, unsurprisingly in fact, given the author's established boundless regime in terms of composition. Sitting cocktail bar riffs next to bursting synth noises, sitars, Arab percussion or fiendish wailings is not an art open to all, yet it seems much effortless to Ginger Leigh. Grab it as it lasts, if you long for innovation, as this is an obliquely rewarding work. Much like this talented artist's entire back catalogue for what I know. www.gingerleigh.com -Gianfri

FOXY DIGITALIS June 30, 2009 (www) Tulsa, OK, USA

Ginger Leigh "Merchant of Death"

<http://www.gingerleigh.com>

<http://www.myspace.com/gl3>

I couldn't really find anything about this band online, but if I am ever in need of escort service in Western Michigan, I will be sure to call up that Ginger Leigh.

It took a while to sink in, exactly what this was like, why the combination of junkyard percussion, squirrely electronics and Middle Eastern chanting and instruments felt so familiar. I realized it's what I thought Muslimgauze would sound like when I read about them before hearing them. Unfortunately the first time I heard Muslimgauze it was one of those terrible techno records. Even the font that the band uses on the CD matches the font used on some Muslimgauze releases. For example see "Islamaphobia". And yes, I had to look that up, there's no way I have instant recall of that many album covers.

That being said, this stuff is great. Continues the promise of early Cabaret Voltaire, Muslimgauze and anyone who has tweaked an oscillating synthesizer. There's a lot of variety within the use of Middle Eastern instruments too, getting away from the strict forms of guitar or oud, Ginger Leigh also incorporate various percussion and the astounding and enjoyable Middle Eastern vocal techniques that I could find myself listening to for days. Really solid, even if you did get burned out on all those Muslimgauze releases.

8/10 -- Andrew Murdock Livingston (30 June, 2009)

BECAUSE GOD TOLD ME TO DO IT Thursday June 18, 2009 (Blog) Galt, CA, USA

Thursday, June 18, 2009
Ginger Leigh - Merchant of Death

I suppose if one was pressed you would have to classify Ginger Leigh as Musique concrète. The music is abstract and often reminiscent of a time gone by. Ginger Leigh contacted me about a week ago and asked if I would give his music a listen... I did, and I liked. In fact I believe I said something to the effect of "I listen to it and can picture Raquel Welch and Robert Wagner cruising to an adventure in 'The Biggest Bundle'..."

The music is from the CD "Merchant Of Death", which features 19 songs. Posted here are the first three.

For more information visit Ginger Leigh at the following address; www.gingerleigh.com www.myspace.com/gl3

Track Listing;
1 Merchant Of Death
2 The Charcoal Man
3 This Is Ginger Leigh

Posted by TheeBradMiller at 4:15 PM
Labels: Ginger Leigh, Merchant Of Death

HEATHEN HARVEST June 1, 2009 (www) Hyampom, CA, USA

Ginger Leigh - Merchant of Death

Take a trip! Take a long trip... A strange, freaky, spectacular trip to Seal Beach, Cali-for-nye-ay, where a strangely Gangsta lookin'

dude will TRIP YOU THE FUCK OUT. I have never listened to something so original in my short life, and amidst my high enthusiasm I declare that not only is it "Merchant of Death" that should be celebrated, but Mister Leigh himself. Hybridization is nothing new in the music world, but who would have ever thought of combining Pacific Islander tunes, 60's surfer rock, Psychedelia, sharp electronic synth, and even scant Industrial noise into one peculiar but incredibly enjoyable style?

This album sounds like it is the product of a weird experiment in which some penniless Hippie was barricaded on a beautiful stretch of tropical coast, having every drug imaginable at his disposal, some deliciously Lo-Fi equipment, and a thrift store's worth of vintage vinyl. There were so many times when I could not distinguish samples from actual instrumental performances that eventually I just gave up on trying to figure it out. Sounds range from highly optimistic and nostalgic like on "sometimes I dream", disorderly and spicy as on "faded photographs", which begins with a loop of some singing male voice with a lot of distortion and suddenly goes into a Salsa groove with a screeching voice on top of it, and even somewhat enlightening with "50 sheep", which is something of a Vedic, Indo-Islamic slice of belly-dancing Heaven... Sitar, sub-dub electronic bass, eastern wind instruments, tweaked out synth sequences, congas, tablas, distorted melodic vocals, strings, funky guitar... It really feels like you get it all in this super smiley, cracked out, sun-kissed package!

The innovation here is very encouraging, and often times kind of challenging, but it may give you the courage to go ahead and execute the stupidest, most non-conformist ideas you might have ever had... Who knows? It might just work. Enough talk! This man has a decent sized repertoire which he is willing to share with you at only ten bucks a pop, so send Mister Ginger a dime or dub (ghetto talk for 10 or 20 dollars), go and get yourself your poison of choice, and don't be afraid to smile!

Reviewed by TraXteR

DARK ENTRIES muziek magazine March 2009 (www) Sint-Niklaas, Belgium

Ginger Leigh - Merchant Of Death
Eigen beheer
<http://www.gingerleigh.com>

Ginger Leigh uit Californië stelt ons zijn negende album voor. In eigen beheer, zoals al de vorige. Ginger Leigh klinkt nog altijd als de Residents op een monsterdosis LSD en marihuana. Psychedelic rock, ambient en noise, world music en etnische folk... Ginger Leigh is een muzikale duizendpoot die een veelvoud aan stijlen samensmelt tot één grote caleidoscopische, psychedelische droomtrip, een prettig gestoorde geluidscollage, een weirde melting pot van stijlen en samples. Regelmatig moet ik denken aan "Rembrandt Pussyhorse", mijn favoriete Butthole Surfers plaat. De Arabische sferen die steeds weer opduiken, roepen onwillekeurig vergelijkingen op met Muslimgauze en The Legendary Pink Dots met hun mix van wave, psychedelica en experimentele elektronica zijn ook nooit ver weg, evenmin als de experimentele geluidsstormen van White Noise. De opener en titelsong "Merchant Of Death" neigt naar old school industrial à la Test Dept. Vreemd genoeg staan op dit nieuwe album "Merchant Of Death", vier songs die ook al op het vorige album "Ginger Leigh And The Hallucinations" prijkten. 1) "Al-Ironman", de afsluiter van dit album

en de opener van het vorige album, een nummer dat bestaat uit een dronende gitaarsample van Black Sabbath's "Ironman" die al gauw verzuipt in Arabische sferen. 2) "Get It Right", dat klinkt als de soundtrack van een 70's B-film. 3) "I'd Rather Want To See", een soort Arabische noise cross-over. En 4) "This Is Ginger Leigh", een straffe surfrocktune die op het vorige album tussen de titelloze bonustracks stond en die zo weggelopen lijkt uit de sixties of uit de soundtrack van een Tarantino-film, maar dan opgefleurd met elektronische noise als van een theremin. Op dit album staan maar liefst 19 tracks (71 minuten speelduur), dus het is niet dat Ginger Leigh verlegen zit om nieuwe songs; eerder herneemt hij de hoogtepunten van het vorige album. En alle vorige albums zijn al 'no longer available', dus we kunnen het hem allerminst kwalijk nemen. Net als het vorige album is "Merchant Of Death" weer een dikke aanrader voor de liefhebber van experimentele weirdness en geschifte tripmuziek. Persoonlijk ben ik helemaal weg van Ginger Leigh! <http://www.myspace.com/gl3> [HV]

Dutch to English translation:

Ginger Leigh of California releases his ninth album. Another self-released CD, like all of his previous CDs. Ginger Leigh still sounds like The Residents on a monster dose of LSD and marijuana. Psychedelic rock, noise and ambient, world music and ethnic folk music... Ginger Leigh is a centipede with a variety of musical styles merging into a large kaleidoscopic, psychedelic dream trip, a slightly eccentric sound collage, a weird melting pot of styles and samples. This reminds me of "Rembrandt Pussyhorse", my favorite Butthole Surfers record. The Arabic atmospheres that continually surface, involuntarily recalls comparisons with Muslimgauze and The Legendary Pink Dots with their mix of wave, psychedelia and experimental electronics which are never far away, nor are the experimental sounds of White Noise storms. The opener and title song "Merchant of Death" sounds like old school industrial à la Test Dept. Strangely enough this new album includes four songs already on a previous album "Ginger Leigh and the Hallucinations". 1) "Al-Ironman" closes the album which opens the previous album, a song consisting of the opening guitar riff of Black Sabbath's "Ironman" which soon concludes in Arab influences. 2) "Get It Right", which sounds like a soundtrack from a 70's B-movie. 3) "I'd Rather Want To See", a sort of Arabic crossover noise. And 4) "This is Ginger Leigh", a surf rock tune from the previous album with extras between other extras and sounds like it could come from a Tarantino movie, but enhanced with electronic noise from a theremin. It's not like Ginger Leigh is stumped for new songs on this new album of 19 tracks (71 minutes playing time) before he highlights songs from his previous album. We can't fault him since all previous albums are no longer available. Like the previous albums, "Merchant of Death" is a big must for the lover of experimental weirdness and crazy trip music. Personally, I really love Ginger Leigh! <http://www.myspace.com/gl3> [HV]

MEDIENKONVERTER 2009-03-24 (www) München, Germany

ginger leigh - MERCHANT OF DEATH

Vor einiger Zeit wurde an dieser Stelle das Album "...And The Hallucinations" von Ginger Leigh besprochen. Nach kurzer Zeit war es aus den Augen (Regal eher weiter hinten) und somit aus dem Sinn. Nun meldet sich das Projekt mit "Merchant of Death" zurück und erstaunlicherweise reicht schon der erste Takt, um zu erkennen: Aha, Ginger Leigh. Dieses hall-lastige Industrial-Geräusch sagt schon wieder alles, auch wenn es nicht das typische Merkmal des Vorgängers war. Somit sagt es hoffentlich

auch nicht zuviel über die aktuelle Scheibe aus, denn Hoffnung auf neue Dinge ist das Stichwort.

Was ist geblieben? Die "besondere" CD-Aufmachung (kein Cover, nur eine auf Folie gedruckte Tracklist samt Webadressen), die wieder etwas eigenwillige Titelnamengestaltung und die akustische Mischung, zu der sich aus jedem Dorf ein Hund gesellen durfte. Im Übergang des Industrial behütet, macht sich Ginger Leigh wieder daran, diese experimentelle Noise-Industrial-Mischung mit Stilen zu verbinden, die gewagt aber dennoch hörbar sind, da es glücklicherweise vor allem sein Steckenpferd ist und aufgrund der extremen Nischen keine großartigen Nachahmer gibt und geben wird. So hätten wir als dominierendes Element wieder die arabischen bzw. mittel- und fernöstlichen sowie perkussiven Klänge, die trotz der Unterschiedlichkeit jedes einzelnen Tracks meistens integraler Bestandteil sind. Ebenso wie plötzlich auftretende und nervig verzerrte Schreigeräusche. Psychedelic Rock-Fetzen, musikalische Erinnerungen an 70er-Jahre- und Western-Filme sind ebenfalls vorhanden, scheinen aber eher nach dem Zufallsprinzip eingestreut zu sein.

Neu ist eigentlich nur, dass die Titel denen des Vorgänger-Albums bis auf drei Ausnahmen nicht gleichen (#3, #7 und #19 sind erneut dabei - ...? - na gut, #7 quasi als "Unterschrift" des Produzenten), sondern eher als CD #2 durchgehen könnten. Eine Veränderung lässt sich nicht erkennen, was angesichts des befremdlichen Musikfeldes auch gar nicht möglich erscheint. Gelegentliche Randerscheinungen wie bspw. "Tea House" sind durchaus auch ein zweites oder drittes Mal hörensenswert, aber für den überwiegenden Teil reicht ein Durchlauf (oder keiner: "Black Raindrops") bis zur nötigen Regalschwere aus. Vielleicht schade, aber diese Andersartigkeit der Musik ist dermaßen stimmungsbabhängig und daher arg eingeschränkt konsumierbar, dass man sich fast den Wecker für den nächsten Monat stellen sollte, damit die CD nicht ganz in Vergessenheit gerät. Wer den vorletzten Titel "It Might Be Long Before I Return" ernst nimmt, mag sich vielleicht nun freuen, doch ist gerade dieser auch eine hörenswerte Ausnahme durch seine ruhige, fast chillige Atmosphäre, die Ginger Leigh am Ende natürlich auch wieder zerstört. –Björn

GOTHTRONIC 2009-01-11 (www) Leeuwarden, The Netherlands

ginger leigh - MERCHANT OF DEATH

Ginger Leigh is a multi-industrial project. Their albums are always chockfull of everything industrial influenced, and then some. This album is also full of a very wide variety of sounds and structures. It has a total of 19 tracks and runs just over 70 minutes.

The album starts with some old school industrial, 'Merchant of Death', which is very nice. 'The Charcoal Man' has an Arabian sound, which works really well to create the mood. 'this is ginger leigh' is pure jazzy rock, something akin to Goblin. With 'sometimes I dream' there are vocals added amidst the Middle-Eastern influences. 'I'd rather want to see' goes further with the Middle-Eastern tones, but adds a fair share of noise above it. 'as we stood there watching' is more of a short experimental intermezzo. 'Walk Tall' sounds as if it came straight from the 'Jesus Christ Superstar' soundtrack. 'it might be long before I return' has very accessible trip hop elements, with the Middle-Eastern sounds around it. 'al-ironman' is pure psycho industrial rock.

This is a very diverse album from Ginger Leigh, but it also feels very consistent. Throughout the album there is a great Middle-

Eastern vibe to it, which is what connects most of the songs. Still it goes to all different kinds of places, from old school industrial to industrial rock, and from experimental structures to more industrial noise elements. A very strange album indeed and a must for the experimental music connoisseurs!

Band: Ginger Leigh (int)

Label: Own Management

Genre: experimental (experimental / avantfolk / avantgarde / electro-acoustic)

Type: cd

Grade: 8

Review by: Fabian

Website: <http://www.gingerleigh.com>


DARK ENTRIES muziek magazine Dec 2008 (www) Sint-Niklaas, Belgium

Ginger Leigh and the Hallucinations

Eigen beheer

<http://www.gingerleigh.com>

Erg moeilijk om een etiket te plakken op de muziek van deze Ginger Leigh uit Californië, experimentele muziek die uit verschillende vaatjes tapt, van ambient en noise over psychedelic rock tot world music en etnische folk. Een avant garde plaatje dat zo een beetje klinkt als Residents of latere Butthole Surfers op LSD en marihuana (en géén kleine dosis). De perfecte hybride tussen muziek voor de hippie scene en voor de zwarte scene, zoals ook de Legendary Pink Dots maken. Een mooie mix ook tussen gitaren, electronica en allerlei etnische en folkinstrumenten. Soms klinkt het eerder rock (naar de sixties lonkende psychedelische gitaarrock), om dan over te gaan in ambiente soundscapes en soms aardig richting noise gaande avant garde geluidsexperimenten of experimentele geluidstormen à la White Noise. Ook heeft Ginger Leigh een voorliefde voor oosterse instrumentatie zoals tabla en sitar (Ravi Shankar iemand?) die weerom doet denken aan het jaren '60 hippiedom. Jungleritmes en primatengeschreeuw doen ons bij momenten in Afrika wanen, even later wanen we ons dan weer op een oosters marktplein. Dan gaat het weer richting Amerikaanse hillbilly en bluegrass rootsmuziek met banjospel. Een rustig wegluisterend loungy nummer wordt plotseling verstoord door noiseterreur. Samples bij de vleet ook, zo bestaat het eerste nummer voor een groot deel uit een dronende gitaarsample van Black Sabbaths "Ironman" die al gauw verzuipt in Arabische sferen. "Al-Ironman" heet deze song dan ook heel toepasselijk. Het herhaaldelijk opduikende gestoei met Arabische samples en ritmes doet me denken aan Muslimgauze. Ginger Leigh brengt ons een vreemd amalgaam van stijlen (zelfs surfrock zit er ergens in) dat samensmelt tot één grote caleidoscopische, psychedelische droomtrip of- jawel – hallucinatie. Uiteindelijk blijft dit schijfje naar onze maatstaven toch aardig toegankelijk – toegegeven: we zijn wat gewoon – en het zit vol melodieën, al kunnen die soms wel bevreemdend zijn. Het album bevat 17 tracks ('songs' kan je ze meestal bezwaarlijk noemen), waarvan slechts de eerste 10 een titel kregen en voor de overige 7 moeten we het stellen met 'and more voices in my head...' (totale speelduur: 64:40 min). Ginger Leigh's 8ste release sinds eind jaren '90 wordt blijkbaar nog steeds uitgebracht in eigen beheer (het miskend genie, ocharme!). Het schijfje is een spray painted cdr in een jewel case met een transparante tray card. Check op Ginger Leigh's myspace site maar eens of dit soort geschifte tripmuziek en experimentele weirdness iets voor jou is. Wij zijn alvast fan van



Ginger Leighs prettig gestoorde geluidscollages!
<http://www.myspace.com/gl3> [HV]

Dutch to English translation:

It is very difficult to put a label on the music of Ginger Leigh from California, experimental music from different genres, from ambient noise, psychedelic rock, to world music, and ethnic folk. This is avant-garde music that sounds a bit like The Residents or later Butthole Surfers on LSD and marijuana (and no small dose). There is a perfect hybrid between music from the hippie scene and the black scene, something like The Legendary Pink Dots make. There's a pretty even mix between guitars, electronics and various ethnic and folk instruments. Sometimes it sounds more rock (beckoning to the sixties psychedelic guitar rock), and then proceeding in ambient soundscapes and some nice progress towards noise avant-garde sound experiments or experimental noise storms à la White Noise. Ginger Leigh also has a penchant for Eastern instrumentation like the sitar and tabla (Ravi Shankar anyone?) who recalls the '60s hippiedom. Jungle rhythms and primates make us scream at times in African delusions, delusions of an oriental market follow. Then again we move toward hillbilly and American roots music with bluegrass banjo playing. A quiet lounge song is suddenly disturbed by noise terror. There are samples galore too, as is the first song for a large part a droned sample of Black Sabbath's "Ironman", which soon concludes in Arabic influences. The title "Al-Ironman" is quite appropriate. The repeated Arabic melodies and rhythms remind me of Muslimgauze. Ginger Leigh brings us a strange amalgam of styles (even surf rock is in there somewhere) that mixes into a large kaleidoscopic, psychedelic dream trip or hallucination. Ultimately, this disc is still quite accessible to our standards with all of its melodies and can sometimes be surprising. The album contains 17 tracks (you can hardly call them "songs"), of which only the first 10 are listed and the remaining 7 are listed as "and more voices in my head..." (Total running time: 64:40 mins). Ginger Leigh's 8th release in the late 90's is apparently still self-released (a misunderstood genius). The disc is a spray painted cdr in a jewel case with a transparent tray card. Check out Ginger Leigh's MySpace site to see if this kind of crazy and experimental music trippy weirdness is for you. We are already fans of Ginger Leigh's slightly eccentric sound collage!
<http://www.myspace.com/gl3> [HV]

the one true dead angel (Blog) Sunday, December 14, 2008
Austin, TX, USA

Ginger Leigh -- MERCHANT OF DEATH [Masuno]
One guy with enough vision (and enough gadgets) can make plenty of whacked-out sounds, as this disc proves. The nineteen tracks on this disc are short musical vignettes, each one usually built around a repeated sound or effect and garnished with other sounds, some melodic, some exotic, and many just plain noisy. A black sense of humor manifests itself on tracks like "Charcoal Man," which opens with a jaunty sample promising "most enjoyable" listening and is followed by a demented electronic waltz accompanied by bloodcurdling shrieks, and "al-Ironman," which is essentially the best part of Black Sabbath's "Iron Man" (the intro, natch) looped endlessly as demented noises and distorted voices battle over it. A lot of it resembles twee-electronica in the hands of a demented, noise-loving eccentric or perhaps mutant dance music accompanied by the pipes of Pan (or maybe Zamfir). The songs aren't really structured as conventional songs for the most part, but rather assembled as layers of loops and sounds... but what an abundance of strange sounds and beats! Maybe this is exoticica for

the new millennium. Whatever it is, there's certainly plenty of bouncy beats and perverted sounds to tickle your inner ear. —RKF

LOOP Dec 2008 (www) Santiago, Chile

Ginger Leigh - "Merchant Of Death" Independent, 2008

Este artista norteamericano comienza en 1998 y "Merchant Of Death" es su novena entrega.

Se mantiene realmente es la esfera independiente, auto produciendo sus discos, sin entrevistas en la web y dejando que su música hable por sí sola y por cierto que su música es realmente inesperada e impredecible.

Leigh combina los ritmos del Medio Oriente, pesados tambores del género industrial, exótica, folk y rock psico, entre otros estilos. Algunos de los temas también aparecen en su anterior trabajo "Ginger Leigh and the Hallucinations" (2007), como "I'd rather want to see", cuya citara despliega melodías orientales, una filuda guitarra que va in crescendo en su agudeza y produce un sonido distorsionado como si alguien estuviera gritando. También viñetas de viejas películas se entremezclan con estilos musicales impredecibles.

Leigh crea música interesante que sólo está disponible en su sitio web.

www.gingerleigh.com

The North American artist has been active since 1998 and "Merchant Of Death" is his ninth installment to date.

He keeps himself in the real independent sphere self-producing his albums; no interviews on the web and letting his music speak by itself. And by the way his music is really unexpected and unpredictable as well.

He combines Middle Eastern rhythms, heavy bass drums in the likes of industrial music, exotic, folk and psyche rock among other styles.

Some of the songs also appear on his previous "Ginger Leigh and the Hallucinations" (2007), album like "I'd rather want to see", a sitar that spreads out an Eastern tune, a crunching guitar that goes in crescendo and produced a distorted sound like a someone's screaming. Also snippets of old movies interweave with unpredictable music styles.

Leigh creates amazing music which is only available through his web site.

www.gingerleigh.com


Guillermo Escudero

JUDAS KISS December 2008 (www) Gloucester, UK

Ginger Leigh -- 'Merchant of Death' CD (Masuno)

Written by Roger Batty

The name Ginger Leigh may suggest a quirky folk singer/songwriter project or possible an aged pop rock artist- but this is neither of those. Merchant of Death is an often punishing but memorable and original industrial/noise album that's lined with Indian and Asian music samples, 70's cop film funk struts, corrupted easy listening, with brief slices of sinister/muffled vocals here and there. It feels like a more aggressive and noise take on Norwegian Lars Pedersen When project, with jarring sledgehammer industrial beats and chops rubbing up against sitar pop samples and discolored and grimed musical cheese. A welcome relief from industrial and noise music more serious and



bleak takes on things- that still manages to stay brutal and often face melting noisy.

PTOLEMAIC TERRASCOPE Rumbles Dec 2008 (www) Wiltshire, England

Ginger Leigh "Merchant of Death" CD

Seemingly revelling in being an outsider, "Merchant of Death" the latest offering from Ginger Leigh is a great collection of sounds, structures and melodic madness, a nod to Dadaism, Experimental electronic music and unexpected happiness. The title track is a primitive death stomp that opens the album with intent, whilst "This is Ginger Leigh" is a bizarre sixties groove that suddenly lurches in odd directions. Elsewhere, "Flechettes" is eastern psych squashed into two minutes, the Mexican flavoured "Tea House" is battered by glitch electronics, before falling over completely and "It Might Be Long Before I Return" is warm electronica, that almost escapes unharmed. Finally "Al-Ironman" sounds like it should, the opening chord from Sabbath looped over and over again. Pop this in the player when you don't know what to play, a new surprise everytime. -Simon Lewis

LA DEFUNCION November 2008 (www) Las Palmas de Gran Canaria, Spain

GINGER LEIGH "Merchant of Death" 2008 Masuno CD

Nada más poner el cd en el reproductor de la cpu, me gusta que al saltar el Itunes, surja como una declaración de intenciones en toda regla la palabra Inclasificable en la columna del género. Y es que me hace mucha gracia cuando son los propios sellos y cuando no los propios grupos los que encasillan -nunca mejor dicho- su música de forma tan burda y absurda al incluir esta información descriptiva en el Itunes. Clasificando su música, nos ahorran trabajo a los críticos, pero matan su música definiéndola. Se suicidan antes de que yo los asesine, lo cual me parece extremadamente ridículo, además de quitarme cierto placer en el proceso, lo admito. Sin embargo este no es el caso. El misterioso proyecto americano Ginger Leigh es libre como el viento, y hace honor a su género, la casilla del varios, del inclasificable. Me hace gracia cuando en Last Fm sale la foto de "la otra" Ginger Leigh, la cantante country-pop, a la que no sé si dedican el proyecto irónicamente o realmente el dueño del cotarro se llama así realmente. Dado el humor y la ironía del proyecto uno puede esperar cualquier cosa. O quizá Last Fm no sea perfecto. El caso es que Merchant of Death es un collage de música industrial retorcida, de corte étnico, con samples y grabaciones trash, fabricando una especie de Swing industrial atravesado por ritmos étnicos imposibles y canallas. Los samples de risas absurdas, de públicos con más de 39 grados de fiebre, y su voz macarrónica resultan interesantes y atractivos hasta decir basta. Practicamente y que yo sepa, que no se sabe mucho y la agencia de comunicación de Ginger Leigh tampoco es que trabaje demasiado, han publicado desde 2003 cuatro trabajos, más este último, Merchant of Death, practicamente a uno por año, siempre desde una perspectiva psicodélica al abordar un industrial étnico sucio y trasgresor. Una mezcla entre Muslimgauze, Merzbow y Mondo Brutto. La mezcla resulta pasional y atractiva, no cabe duda. Merchant of Death tiene swing, sentido del humor, y sobre todo, y por encima de todas las cosas, al fin, inclasificable.

CUEMIX November 2008 (www) Herzogenrath, Germany

Title: Merchant Of Death
Artist: Ginger Leigh
Release: Autumn 2008
Label: Masuno
Web: www.gingerleigh.com

Ginger Leigh strikes back! His newest release is called "Merchant Of Death" and this fascinating album starts where the last one called "ginger leigh and the Hallucinations" ended.

A brilliant merging of a scaring atmosphere produced by the very personal atmosphere of the tracks and the beauty of the strange sounds he uses. This album represents twenty tracks... songs that will change your life. The atmosphere of the songs changes like a fast trip around the world in a day, and in the end you really loose your feeling for time and space and will turn the album on again and again. Why? Because this music fascinates, disturbs and makes its listener curious. No compromises, Ginger Leigh creates his music rich and colourful without but he plays with emotions. He bewilders his audience by this genius mixture of samples and sounds; ethnic meets psychedelic beats from the sixties. And even when Ginger Leigh frightens and disturbs his listeners he will heal your ears in the next second with his outstanding way of creating nonesuch music. Ginger Leigh is one of the big exceptional artists in business, he didn't care about anything and in the end the result is fascinating and mesmerizing. Music that doesn't bore its listener, this music asks for attention and open ears. Nonesuch!

Hey can someone stop this magic big wheel that came straight out of hell! I am getting addicted...

One of the most fascinating ones in 2008.

-Michael Mückz

TERRORVERLAG 2008-11-11 (www) Gütersloh, Germany

Artist: GINGER LEIGH
Title: Merchant Of Death
Homepage: <http://www.gingerleigh.com>
Label: MASUNO

Schon mit Intro und dem Stück "Merchant Of Death" des gleichnamigen Albums haben GINGER LEIGH einen Stein bei mir im Brett. Typisch arabische Klangelemente, ein simpler, aber hypnotischer Rhythmus und eine unüberschaubare, facettenreiche Landschaft unterschiedlichster Sounds, die um das tragende Bumm-Ramsch-Ramsch herumschwirren.

Erinnerungen an MUSLIMGAUZE kommen hoch, ist doch der Sound wahnsinnig nah an Bryn Jones' Glanzmomenten. Industrial-Elemente in der Spielart des ESPLENDOR GEOMETRICO Albums "Sheikh Aljama" machen das Rahmengerüst des Albums aus und so findet man GINGER LEIGH irgendwo zwischen diesen beiden Referenzen wieder. "Merchant of Death" lässt sich am besten als industriell angehauchtes Ethno-Album begreifen und stellt sich in der Kernaussage - wie der Name schon suggeriert - gegen die Flut von Waffenhändlern, die desolate Regimes in Afrika unterstützen. GINGER LEIGH setzt hierbei auf zwei Elemente: Eine relativ ruhige, behäbige orientalische Grundnote der Songs auf der einen Seite und unangenehme Noise-Einlagen, verstörende Samples



сowie sonstigen „Audio-Terror“ auf der anderen. Mal obsiegt die ruhige, dann wieder die unterschwellig-aggressive Seite von "MOD" und erzeugt dadurch eine Grundspannung, die sich bis zum Finale "al-Ironman" in ihrer Intensität immer weiter steigert.

Ein großartiges Album, das Traditionen aufgreift und nach eigenem Ermessen weiterentwickelt oder gar einreißt.

Gnark (11.11.2008)

GOATSDEN November 2008 (www) Evansville, IN, USA

Ginger Leigh - Merchant of Death CD

Seemingly a 'best of' selection, this 71-minute set from the prolific composer once again infuses some offbeat sounds into a generally harsh and unforgiving musical climate. Beginning with the dour industrialisms and martial drums of the title track (fans of 'In Slaughter Natives' or 'Cold Meat Industry' take note), the set heads into the wild, feral screams and even elegant classical / Middle Eastern vibes of 'The Charcoal Man'. Confused yet? Good. Predictability is overrated! Ginger Leigh has been producing his own off-kilter melding of disparate elements for some years, and his unusual pairings of frivolous surf / go-go music ('This is Ginger Leigh', 'Get It Right!'), harsh, noise-laced industrial, and exotic ethnic theatricalities ('Love Letters', the Joujouka-ish 'Black Rain') - and often in the same song - is uniquely his own. And check out the virulent Sabbath-trib, 'al-Ironman', that closes this disc out. It's huge and mean and threatening in such a marvelous way. 'Merchant Of Death' is a compelling selection of avant-experimental-electronic-noise-pop that deserves far more attention. Get this weird and eccentric mix for only 6 bux through his website...and pick up some free mp3s while you're there. -Todd Zachritz

DREAM MAGAZINE Issue #9 2008 Nevada City, CA, USA

Ginger Leigh - Merchant of Death (Masuno, www.gingerleigh.com)

A breathtaking listening experience sure to delight the more intrepid (and/or stoned) amongst you. Nineteen tracks of highly imaginative textural contrasting between harvested recordings and instrumentation aimed at sculpted noise and psychic displacement. Very hooky and pop friendly after a fashion with random shrieks, Middle Eastern sampling and aural hoodoo latching into grooves of loopy slippery navigation. In the time space continuum of psychedelic music this nestles somewhere between Sun City Girls' Torch of the Mystics and George Harrison's Wonderwall soundtrack. Not a false or nonhallucinatory moment amongst the seventy one minutes of pure chewing satisfaction. -George Parsons

VITAL WEEKLY n650 week 44 2008 (www) Nijmegen, The Netherlands

Ginger Leigh - MERCHANT OF DEATH (CDR, private)

The belief in a just world is something I gave up on a long time ago. Music industry, to limit my rant a bit, is based upon lies and corruption (just finished Simon Napier-Bell autobiography of a few years back), and always seem to promote the wrong people. Why

the hell am I reviewing yet another privately released CDR by Ginger Leigh and why the hell is this not on Cold Meat Industry, Staalplaat, Cold Spring or Old Europa Cafe, to mention four labels that would suit him well? If you can release In Slaughter Natives why not the sampled mayheswainsm of Leigh? His industrial beating, orchestral interludes, ethnic percussion, hip hop rhythms, his excellent use of vocal snippets, his dark sense of humor. Perhaps it's that latter thing that bothers the music industry. If 'humor' is not direct in your face, but hidden in the music, through weird samples, odd quotes and not a joke act, then they are not there. To even bother to think what it is, is too much to ask. Oh well, like I said, there is no just world. Ginger Leigh, however great I think his music, will no doubt be bound to unleash his crazy, eclectic music on privately released CDRs, reaching only for those in the know. What a pity and what a shame. Another pearl for swains. (FdW) Address: <http://www.gingerleigh.com>

GANGLERI Oct 23, 2008 (www) Eindhoven, The Netherlands

Ginger Leigh * Merchant of Death (cd 2008 masuno)
Category: experimental, noise

Totally unexpected a new album of Ginger Leigh fell in my mailbox yesterday. "Merchant of Death" is another typical Ginger Leigh album. Sound collages with strange samples, weird rhythms and this time more vocals than we are used to. Swinging 'noise 'n' roll' (even though this new album is again not as noisy as the earlier albums) with jungle sounds, Middle Eastern flutes, etc. making a sound that I still have not heard anywhere else. In spite of the strangeness, I find Ginger Leigh listenable and very enjoyable. Nowadays you can also have a try before you buy, since the website has free downloads and Ginger Leigh got a MySpace, see below.

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GAZE INTO A GLOOM Sept 2008 (www) Riga, Latvia

Ginger Leigh and the Hallucinations

артист: GINGER LEIGH
название: And The Hallucinations
формат: CD-R (17тр/64мин49сек)
ОПИСАНИЕ: крашенный через трафарет черный диск; стандартная пластиковая коробочка с прозрачным треем;
ИЗДАТЕЛЬ / АРТИСТ: Masuno, 2007 / GINGER LEIGH [<http://www.gingerleigh.com/>]
РЕЦЕНЗИЯ: Oleg Manson, 2008 [olegmanson@mail.ru]
* ПОЖАЛУЙСТА: если вы нашли ошибку или не работающую ссылку, то сообщите [gjag@mail.ru]

рецензия:
Калифорнийская "Джинджер" только и делает, что опять несказанно радуется благодарного слушателя, продолжая сооружать на своих пластинках изрядный звуковой винегрет. Музыка GL — галопом не только по европам, но и по америкам, с заходом на Ближний Восток и с заездом в незнамо какие субурбии. Феерическая каша из всего, каждый трек — запрыг за угол и этническая прогулка. Подскакивающее кантри после раг, крайн нуар после индустриальной нойзовой похлебки, опятно-гаремные релаксы взамен "Польки-бабочки", винтажный серф с дребезжалкой, и далее — как паровоз: без спотыкачеств.

Сказать, что альбом хорош, это все равно, что скромно отмолчаться.

содержание:

- 1 — Al-Ironman [6:01]
- 2 — Heaven's Eye [3:33]
- 3 — Get It Right! [5:44]
- 4 — I'd Rather Want To See [4:43]
- 5 — Bright Lights [2:33]
- 6 — The Cripple And The Mime [4:01]
- 7 — The Fisherman's Hook [4:32]
- 8 — Walk With Me [4:37]
- 9 — The Day The Birds Stopped Singing [1:26]
- 10 — Uzbek77 [3:09]
- 11 — без названия [5:17]
- 12 — без названия [2:17]
- 13 — без названия [2:19]
- 14 — без названия [1:05]
- 15 — без названия [3:37]
- 16 — без названия [5:47]
- 17 — без названия [4:05]

конец.

jumetsu's Xanga Site - Weblog Monday, September 15, 2008

Ginger Leigh: And the Hallucinations...Pandemonium: The only word that can describe the militant battle between the culturally crossed sounds and aesthetic ambience Ginger Leigh's latest album, And the Hallucinations constructs. From the influences of American music to the sitars and string arrangements of the Middle Eastern countries; confusion, ideology, and entropy mark Ginger's belief about the eternal antipodal difference between the Eastern and Western cultures.

The greatness of the album comes from Ginger's ability to tell a story about the journey of a person finding the true meaning of war through obscene fracas instead of using words. It is a dream; a hallucination. The opening number, "al-Ironman," is an attempted warning that suggests that the cultural conflict is so large, only a superhero like Ironman can resolve it. "Heaven's Eye" is beautifully disturbing in which it escapades from loud sirens to the sounds of a hopeful ending to the war. The Psychedelic songs like "Get It Right!" and "A Song For Two Marionettes," are salutes to the many who protest wars. Much like during the 60s when the Vietnam War was demonstrated by hippies, the two songs provide nothing but realism to the story: We are human, thus our world is not perfect, but let's make it goddamn it! Another hallucination is told in "The Cripple and the Mime." The dream is taken to a carnival when suddenly, a loud bang erupts the festivities only to elude a terrorist attack has taken place.

Whether one views this album as disastrously annoying or a phenomenal masterpiece, Ginger's understanding of how to artistically illustrate an anarchic cultural clash through noise is flawless. Even though little is known about Ginger Leigh and why he creates songs of calamity depicted through various electronic sounds, after listening to And the Hallucinations, it is clear that his primary objective was not to write an album of popularity, but to solemnly diagnose a demented album that confronts a jumbled political thought.

DARKLIFE Online Journal v.X.5 2008-08-26 (www) Enfield, England

Ginger Leigh and the Hallucinations (self-released)

Ginger Leigh catalogue enriches itself of yet another chapter of unique mysterious industrialism crossing over Orientalism and pure self-declared madness. There's nothing linear in GL's sonic world and this latest release simply confirms this. And The Hallucinations is an aptly descriptive title for this new collection of visionary tracks, each bringing an element of that kind of weirdness that must have tapped the back of the minds of us all a few times during our lives, and that GL seem to persevere in committing to disc at regular intervals since no-one else of us finds the courage to. There's a way to further avant-gardism in this record and the overall atmosphere is of sojourn at a mental institution after all, save for the obligatory oriental references that work wonders to relieve the otherwise dooming serenades of mental apocalypse that find their way in to this work. Ginger gives up naming tracks at the ten mark, past which, he brands the rest "and more voices in my head...". Some of the seven spillover tracks were actually part of Sparrow Wings, so there's a channel of conduit there... Perhaps one day we'll unveil the mystery behind Ginger Leigh, but for the time being I'm quite happy with being presented with works of industrial avant-garde that transcend the establishment schemes and take up on a completely unconventional approach with the result of delighting my ears and soul. www.gingerleigh.com –Gianfri

DARKLIFE Online Journal v.X.5 2008-08-26 (www) Enfield, England

Ginger Leigh Sparrow Wings (self-released)

We have been following since a while now the extravagant brand of industrialism that Ginger Leigh has made a name himself for with a string of self-produced releases that have managed to raise quite a few eyebrows among the avant-garde crowd. Sparrow Wings is yet another bizarre work pretty much in line with what we have learnt to appreciate from this eclectic artist. In Sparrow Wings GL takes the likes of seventies movie themes and bastardizes them with his touch of dirty industrial, mixes in Middle Eastern sonorities which he then proceeds to dirt with harsh noises and trashy cacophonies, stirs in lunatic patterns of electronic madness, then quits quietly on the sample of a slowing down train, after a mere half hour, leaving the listener with that weird sensation of 'what was that all about??' Avant-garde and experimentalism a go-go in Sparrow Wings, and what makes this artist a rare pearl these days is the fact that his production has brought a liberating wind of freshness on to the industrial scene as he freely moves away from scene paradigms and clichés to forge ahead a vision that is every bit as intriguing as this mysterious artist is. A new album has just been released, so watch this column for more on Ginger Leigh. www.gingerleigh.com -Gianfri

LEONARDO / THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES AND TECHNOLOGY Sept. 2008 (www) United Kingdom

Ginger Leigh & the Hallucinations

by Ginger Leigh

Masuno, Artesia CA, 2007

CD, Masuno #20070811; \$9.00 US (\$13 foreign orders)

Distributor's website: <http://www.gingerleigh.com>.

Reviewed by Michael R. (Mike) Mosher
Saginaw Valley State University, Michigan

mosher@svsu.edu

This is a CD shrouded in mystery. Among the CDs tracks, "al-Ironman" begins with the repeated opening guitar slide and beat from Black Sabbath's "Iron Man," its repetition emphasizing its industrial quality, augmented by a sound like a flock of squawking birds, circling and hunting for a chord. Yet the next track "heaven's eye" proves more peaceful, an everyday calliope surrounded by a subsuming drone, a jangle like call to prayer, and a visionary violin. We hear the calliope again in "the cripple and the mime," merrily fighting industrial buzz, the noise of waiting. Like something in a feverish basement club in the 1960s, "get it right!" builds upon a rhythm and blues loop, severe sewer organ with bubbles of odd echo-chamber vocal muttering.

The repeated riff in "I'd rather want to see" uses sitar and tabla, whoops or noise, and the banjo riff in "bright lights" stirs up a buzzing sitar then recedes into a single stale tone. We're surprised when "the fisherman's hook" offers a little vibrapone riff with exotica monkey calls, and "the day the birds stopped singing" brings even more Martin Denny tiki-bar cocktails, perhaps as might be performed by the German band Can if they dressed up in grass skirts and ragged straw hats. The tenth cut, "UZBEK77" is about distractions, little cabin riffs, irritation and subsequently "more voices in my head".

Hungry for more information on Ginger Leigh and these odd audio hallucinations, the seeker soon observes a web site blessed with a flying typewriter, tiny animations of static, VU meters careening into the red. Is Ginger the bearded gent in the aviator sunglasses, offering downloads? The mask that's captioned "This is Ginger Leigh"?

He or she appears to be based in Artesia, California (which sounds blessed with cooling springs), and has an upcoming CD called Merchant of Death. Previous CDs, now unavailable, are praised. Several reviewers in UK and Russia cited their "middle eastern wailing", and a reviewer in Wiltshire, England calls it all "monster music". A 1999 article in Russian on thirty years of Throbbing Gristle (whose final concert this reviewer saw at Kezar Stadium; did Ginger?) is there because it cites Leigh's "Sparrow Wings" CD. And free downloads are offered on Leigh's website, for the curious, interested, tentative or timid.

TERMINAL BOREDOM 2008-05-28 (www) Kenmore, NY, USA

Ginger Leigh and the Hallucinations "s/t" CDR

Ginger Leigh would be a great porn name, a reference to both the good and evil sides of the industry. It recalls Ginger Lynn, Queen of Eighties kink and a woman who was a legend in my pre-teen scrambled porn watching years. In those youthful days seeing a Ginger Lynn flick was like spotting a Yeti, an awe-inspiring happening that you stayed up late for and logged many hours waiting to happen. She retired and dated Charlie Sheen (and Martin Sheen as well, rumor has it) and actually had a semi-legitimate acting career throughout the Nineties. And in a character defining moment, she pulled a stand-up move by refusing to testify

against the industry in the Traci Lords case. She was no fucking rat, even if it meant incurring the wrath of the IRS as a repercussion. She returned to porn in the late Nineties, doing some great MILF work and currently hosts a Sirius Radio program alongside the lovely Christy Canyon. Ginger Lynn = a woman who made porn work for her. It also brings to mind the tragic Megan Leigh, she of latter day Deep Throat and Behind the Green Door installment fame, who tragically took her own life in another of porn's often horrible moments. A history of drug abuse, family rejection and dysfunctional relationships supposedly led to the single bullet that she fired into her mouth, a twenty-six year old casualty of the sex industry. The porn game is tricky, some starlets can manage their lives well enough to make it through and some are all too human and succumb to its dark side. I have nothing but respect for these ladies and wish them all well and thank them for all they've done for us fans. (RK) (*this disc really sucked it*)

OBLIVEON 2008-04-08 (www) Duisburg, Germany


GINGER LEIGH and the Hallucinations (CD) (64:40 min.)

Wie soll man einen Stil beschreiben der so breit gefächert ist wie es bei "Ginger Leigh" der Fall ist. Hier werden alle möglichen Stile gemixt und zu etwas verarbeitet was ich persönlich gerne als Soundtracks hören würde. Instrumentale, psychedelische Songs die einen manchmal an die "wilden" 70er-Hippie-Jahre voller Drogen-Exzesse denken lassen. Im nächsten Moment fühlt man sich wie in einem anderen Zeittunnel der einen direkt zu den Anfängen des Punk-Rock oder des Gothic-Rock katapultiert. Ruhige, fast ambiente Töne fehlen aber auch nicht auf diesem Silberling der musikalisch wirklich einiges zu bieten hat. Leider fehlt mir bei einigen Stücken doch der Gesang wie gerade beim Opener "al-Ironman" einem Goth-Rock-Stück aller erster Kategorie. In Gedanken hatte ich beim hören seltsamerweise die Stimme vom "Fields Of The Nephilim"-Frontmann Carl McCoy im Ohr. Für Leute die gern Musik nebenbei hören ist die Scheibe aber sicher nix, denn ein gewisses Maß an Aufmerksamkeit braucht man schon um die dichten Songstrukturen zu durchdringen. Wie gesagt, mich würde sehr interessieren wie einige der Stücke mit Gesang klingen würden. - Ohne Wertung - IB

INTROSPECT 2008-02-28 (www) Vilnius, Lithuania

Ginger Leigh and the Hallucinations CDR

I had no idea what to expect from this - maybe an 80's porn star turned singer? Despite the sound of the name, Ginger appears to be a burly, bearded guy from California. The confusion only increased on hearing the opening number 'al-Ironman', a giant, cavernous, sludgy mess, sounding like a Skullflower pisstake on the opening of the Sabbath classic, with Arabic flourishes (hence the title). The rest of the disc is all over the place, taking in minimal electronic droning, 60's garage psychedelia, Indian ragas, Bollywood pop music, Appalachian folk, bluegrass, noise, lounge sounds, Arabic folk, Persian classical music and Muslimgauze-esque percussion with and without heavy distortion, with much occurring simultaneously. This may sound like a recipe for disaster, but everything flows together fluidly and the pieces are very concise and quite infectiously catchy at times. There's an evident fixation on the mid-East and South Asia that ties all of these disparate elements together. What it all means is unclear - the titles don't give anything away (in fact, only 10 of the 17 tracks on the



disc have titles at all). There's a rough-around-the-edges quality that gives this music a home-made feel, which ends up working very much in its favour. A baffling but highly entertaining listen. -J. Hamilton

BEAST OF PREY 2008 (www) Grudziadz, Poland

Ginger Leigh and the Hallucinations cdr (MASUNO)

Wrzucam płytke do odtwarzacza, pierwszy utwór. Skąd ja to znam? Rzut oka na okładkę i wszystko jasne, toż to przeróbka genialnego Black Sabbath! Wstęp zaczyna się przeciągać, dochodzą jakieś głosy, gitara buczy nieubłaganie, a perkusja wystukuje hipnotyczny rytm przez następne sześć minut. Stop. Kolejny utwór brzmi jak arabska modlitwa w towarzystwie brzęczącego komara. Wbrew pozorom bardzo poruszający utwór który powili się wycisza i... I koniec tej nostalgii, panie i panowie, prosimy na parkiet! Znany rockowy motyw na gitarze sprawia że nogi same rwą się do tańca. Nagle uderza w nas ściana szumu z której wyłania się indyjska melodia przepuszczona przez noisowo-powerelectronics'owy filtr. Dalej mamy gitarę akustyczną, melodyjki z cyrku, sporo hałasu, rockowy odjazd a'la Beatelsi na halunach i wszystko inne co przyjdzie wam do głowy, a nawet parę rzeczy na które nigdy byście nie wpadli, a to wszystko w bliskowschodnich klimatach. Tu ciągle coś się dzieje w totalnie nieprzewidywalny sposób. Sam Nostradamus słuchając tej płyty nie odgadłby co za chwilę wypluje głośnik.

Znacie takie rzeczy jak Novy Svet, AIT, Mushroom's Patience? Ginger Leigh to to samo tylko bardziej. Duuużo bardziej.

note : 8.5 / 10
author : hm

NEO-ZINE 2008-02-15 (www) Ebensburg, PA, USA

Ginger Leigh and the Hallucinations

I'm so glad that Ginger Leigh is still around. It's been a while since I've heard a new recording from this project, and I'd just about forgotten how much I was enthralled by them the last time around. This recording cements the sentiment. It starts out with those all too familiar opening sounds from Sabbath's "Iron Man" but then goes a totally different direction with an Iron man inspired experiment in deconstructive noise, drone, and wild sci-fi imagination that will just freak you out with familiarity and fear. It's like having something as close to you as your home blow up right in front of your face, and yes, there is a strong Arab influence to the musical aspect of this song. Amazing. This is the best use of existing material that I have probably ever heard, and I haven't even got past the first song yet!!! Yep, Ginger somehow got into my head, and was able to extract something from deep inside my psyche to bother me. Fantastic work. Well, the whole rest of the recording strikes much of the same chord. It is a slow moving monster movie soundtrack nail bites to keep you on edge and make you think a little bit. Kudos to one of the best!!! There are more ambient pieces, and there are some that have a more rhythmic component. It's funny, because everything in here sounds like something that you should know, but then it is warped and destroyed to an extent that you are repulsed by it. Every song wrecks your comfort level at some point. Listening to Ginger Leigh is like listening to my own mental disturbances.

HEATHEN HARVEST Feb 2008 (www) Hyampom, CA, USA

Ginger Leigh and the Hallucinations

One of the odd things among many odd things about this CD is the fact that there are seventeen tracks listed when I put it in the player but only 10 actually named on the cover and no other information regarding those extra tracks. The cover itself is an odd affair too; no inlay cards of any description, just a transparent jewel-case with the album name, track titles and other information printed in silver on the back (making it extremely hard to read). It's also fair to say that it's an odd mix of music and a strange collision of cultures, comprising as it does looped samples of western music and noise with samples of Arabic and other Eastern melodies and instrumentation, occasionally being interrupted by injections of pure abrasion – for all I know it could be that it's intended as a statement on the current geo-political climate pertaining to the 21st century. Having said that though there's no clue as to the artist's intentions or stance that can be readily gleaned from the track titles so one can effectively read from it whatever one wishes – it could be saying that the two hemispheres of East and West will never meet in harmony, but it could also be saying that despite regional and national differences we are now truly a global culture or it could just be saying absolutely nothing at all. This is as inscrutable as it comes.

In my research on Ginger Leigh I found precious little to go on, however I did come across a comparison between his music and that of the late Bryn Jones of Muslimgauze – I would agree up to a point, but this is a lot rawer and a great deal less accomplished and the name check can only be made because of the similar preoccupations with, and use of, oriental music and rhythms. Muslimgauze had an overt political stance which was more about making us aware of the plight of the Palestinians and the music was an integrative part of that mission – Ginger Leigh's has no such purpose behind it and is considerably less holistic, less integrated and more piecemeal. That could be at the root of why I didn't quite click with this music – there doesn't seem to be a purpose binding this into a whole. Certainly there's no denying he has a certain amount of technical skill when it comes to splicing everything together and has a feel for what works where, but even so I felt that it didn't quite truly hang together.

There are some odd combinations here – to give you an example take track one, 'al-Ironman', as a typical instance; it scrunches together a sample of a riff from the well-known track of the same name by Black Sabbath with some eastern wailing and noise careening into it – but altogether it sounds like a wave crashing impotently against a solid defensive wall to no particular purpose. That I think is the essential difference between Muslimgauze, Ginger Leigh and why one works and the other doesn't quite do so – the former immersed himself in the culture and music of the Palestinians, so much so that it became a part of his very being; Leigh feels like an interloper and an outsider trying to look in on a culture he doesn't understand (and to be quite frank many of us join him in not understanding it). If the point he's trying to make is that the two cultures cannot exist side-by-side then he has succeeded to a certain extent; if that's not what he's attempting to communicate to us then he most definitely hasn't.

It's not all bad though; track two, 'Heaven's Eye', with its drone, voice and oriental string sample, had shivers racing up and down my spine – a truly beautiful and atmospheric piece. 'I'd Rather

'Want to See' is a mesmerizing noise, sitar and tabla ensemble that works on so many different levels – musically, technically and just in terms of sheer stompability, although it could have done without the noise attack towards the end; otherwise it's a nearly perfect track.

This was definitely a hit and miss affair – for me mostly miss. With the exception of the two tracks highlighted I shan't be revisiting this anytime soon.

Reviewed by Simon Marshall-Jones

Ver Sacrum Dec 2007(www) Orzignano, Italy

Ginger Leigh and the Hallucinations: Ginger Leigh and the Hallucinations (CD - Autoproduzione, 2007). Il nome di Ginger Leigh è del tutto nuovo alle mie orecchie, malgrado questo sia il suo ottavo lavoro che, come i precedenti, credo sia autoprodotta: il promo in mio possesso è arrivato corredato di una copertina trasparente con stampati i titoli dei brani (nemmeno di tutti, a dire il vero: ne vengono indicati solo dieci sui diciassette presenti) e privo di notizie aggiuntive. Descrivere la musica contenuta nel dischetto non è assolutamente opera semplice, data la sua notevolissima varietà; l'incipit, intitolato "al-Ironman" è affidato al riff di "Ironman" dei Black Sabbath su cui Ginger Leigh aggiunge distorsioni di vario genere; segue "Heaven's Eye", una sorta di breve raga psichedelico il cui sfondo può, molto vagamente, ricordare l'idea alla base di "Where the long shadows fall" dei Current 93. Segue "Get it right!", basato su un una chitarra dal suono funky su cui si stratificano apparenti field recordings e voci campionate. "I'd rather want to see" si spinge decisamente più verso oriente, con le tablas e il sitar accompagnati da una chitarra elettrica distorta e suoni sintetizzati. In "bright lights" fa la sua comparsa il country che scompare dietro un muro di suono distorto, seguito dal carosello (a sua volta destinato a sparire in un'esplosione seguita da suoni non ben definiti) che introduce "The cripple and the mime". L'inizio di "the fisherman's hook" potrebbe essere un outtake della colonna sonora di Twin Peaks che, ancora una volta, scompare sotto un'eruzione vulcanica per poi ricomparire nel finale. In "walk with me" ci si avvicina ai territori musicali messicani, "The day the birds stopped singing" rappresenta un intermezzo più ritmato e "Uzbek77" chiude i dieci brani dotati di titolo con un riferimento alla musica dell'area a cavallo tra Europa e Asia. Direi che posso fermarmi qui: si sarà capito che il dischetto in oggetto ha dalla sua un'indubbia originalità, legata, però, più alla completa mancanza di una "linea" che alla capacità compositiva dell'autore. Mi riesce veramente difficile dare una valutazione d'insieme, sia perché il suono nel complesso è piuttosto lontano dai miei ascolti usuali sia, soprattutto, perché è apparentemente privo di qualsiasi filo logico: probabilmente molti potrebbero trovare qualche brano interessante tra quelli qui proposti, difficilmente si troverà qualcuno a cui piacciono tutti. Un disco, per me, piuttosto indigesto. Web: <http://www.gingerleigh.com/>. (Ankh)

LOOP Dec 2007 (www) Santiago, Chile

Ginger Leigh and the Hallucinations Masuno 2007
Este es el último disco del enigmático músico norteamericano Ginger Leigh quien posee una discografía de ocho discos. Su estilo es tan variado: ruidismo, psicodelia, música lounge y exótica, con ribetes orientales y sampleo a una amalgama de ruidos de animales, de extractos de música de películas y en definitiva Leigh

nos deja envueltos en su mundo extraño, tan propio de un músico del underground.

Se habría que mencionar alguna influencia, podrían ser innumerables y que seguramente sea así, sin embargo quiero situarlo en el ecléctico y oscuro mundo de Nurse With Wound y el esquizofrénico Merzbow.

Gran habilidad con el sampler tiene Leigh, pues mezcla diversos sonidos que reúne con magistral sentido, también las percusiones con influencias de la cultura oriental.

Apabullante y repetitivas son las guitarras de black metal/doom en "al-Ironman" que da comienzo a este CD de 17 temas. "Heaven's Eye" es un ambient/ritual que se contrasta con el funky "Get it Right". Las sitaras y las tablas de corte hindú son las notas melódicas que se mezclan con una ruidosa y filosa guitarra en el excelente tema "I'd Rather Want to See". El sampler de un organillero que insinúa un ambiente lúdico es interrumpido abruptamente por una nota repetitiva y un espeluznante y estruendoso ruido. Música lounge nos trae "The Fisherman's Hook" junto a unos cantos de pájaros selváticos. "Walk with Me" es una hermosa canción del oriente. Luego seguimos inmersos en el mundo ecléctico de Leigh en el que recoge influencias tan ricas y diversas.

Escuchar la música de Leigh es una experiencia auditiva que ayuda a entender la actual diversidad cultural

www.gingerleigh.com

This is the latest CD of enigmatic American musician Ginger Leigh who has a discography of eight albums. His style ranks a wide range: noise, psychedelia, exotic and lounge music, Eastern musical influences and sampling to an amalgam of animal noises, excerpts of music for films and definitely Leigh leaves us surrounded in his weird world, so proper of an underground musician.

It would be necessary to mention some influences, could be innumerable and that surely is thus, nevertheless I want to place him in the eclectic and dark world of Nurse With Wound and Merzbow's snatches of schizophrenia .

A great skill with sampler has Leigh since his blend of diverse sounds that reunite with skillful sense, also percussions have influences on the Eastern culture.

Crushed and repetitive black metal/doom guitars lines on 'al-Ironman' that starts this CD of 17 tracks. 'Heaven's Eye' is an ambient/ritual that's in opposition to the funky 'Get it Right' song. Sitaras and Indian tablas are the melodic notes and rhythm mixed with a noisy and edgy guitar of the remarkable track 'I'd Rather Want to See'.

The sample of an organ grinder suggests a playful atmosphere and is interrupted steeply by a repetitive note and a horrifying and uproarious noise. Lounge music brings 'The Fisherman's Hook' alongside wild birds songs. 'Walk with Me' is a beautiful Eastern song. Soon we continue immersed in Leigh's eclectic world that gathers so rich and diverse influences.


Listening Leigh's music is an audition experience that helps to understand nowadays cultural diversity.

www.gingerleigh.com

Guillermo Escudero

PTOLEMAIC TERRASCOPE Rumbles Nov 2007 (www) Wiltshire, England

Ginger Leigh and the Hallucinations CDR



With a backing that consists of the opening note from 'Iron Man' (Sabbath) repeated for six minutes, whilst banshees wail and howl over the top, the latest album from Ginger Leigh and the Hallucinations, is a primal cavern ritual overflowing with chanting, eastern motifs and rattling percussion. After the intensity of the opening track, 'Heaven's Eye' is calmer, although no less intense, a call to prayer for a lost psychedelic tribe. Following on, the lo-fi funk of 'Get It Right!' is something of a surprise, demonstrating the bands abilities to switch styles, although the lysergic feel remains very much intact. From this point on, anything goes as the musicians roam through their imaginations, snatches of bluegrass, drones, experimental noise and alien lounge music/exotica, all featuring in the mix. The more I play this album, the more I like it, must be the surprise element within. -Simon Lewis

CUEMIX November 2007 (www) Herzogenrath, Germany

Ginger Leigh and the Hallucinations - Ginger Leigh

Title: Ginger Leigh and the Hallucinations

Artist: Ginger Leigh

Label: self release

Cat: CP2007

Release: Summer 2007

Distribution: via website <http://www.gingerleigh.com/>

This album weights a ton!

Ginger Leigh hailing from New York proves with his new self-released album called "Ginger Leigh and the Hallucinations" that also the sun shines in hell.

This album is a real masterpiece, a mixture of lofi recordings, sampled 60's sound, IDM and experimental electronica. Listening to this album is like falling from a tall building in 70 minutes. Right after the brachial opener "al-Ironman" you might think that this is a pure Industrial thunderstorm. But right after the next track "heaven's eye" you rub your eyes. What's going on here? Undesirable and enthralling... this magician fools you: every time you might think that you understand the direction this album will take comes the next U-turn. The music and the intelligent lofi production of this album is nonesuch. I won't classify this music, all I can say that this album is bewitching, fascinating and scary.

On the back-sleeve of the album you will find ten tracks with their names seven more are filed under "...and more voices in my head..." At this point the album becomes more claustrophobic and darker, so it's like a day and night part. These seven tracks are like a dream protocol... maybe the most personal tracks?

This album is a real rarity; an artist goes new paths without copying the styles and music you know so well in this art form. Even if you aren't interested in dark IDM electronica I can approve this album to you 100%.

-Michael Mückz

GODSEND ONLINE November 2007 (www) Evansville, IN, USA

Ginger Leigh - "and the Hallucinations" CDR - From the opening notes of the first track, 'al-Ironman', the mysterious Ginger Leigh's penchant for startlingly creepy sounds is evident. The second cut ('heaven's eye') is a trippy nest of Middle-Eastern loops, buzzing

effects, and vocal chants - ultimately creating a tense atmosphere of both terror and beauty. 'Get It Right' is a swank slice of surf-pop -- a nice diversion before the dark carnival nightmares of 'The Cripple And The Mime'. A master of stylistic inversion and mood, Leigh creates a more innocent, less virulent strain in the lovely and melodic 'Walk With Me'. Superb, engrossing work and a great selection of uneasy listening. -Todd Zachritz

JUDAS KISS October 2007 (www) Gloucester, UK

Ginger Leigh and the Hallucinations (self released)

If you are looking for experimental then you got it with this very lengthy release by Ginger Leigh. Endless looped guitars and thin sounds that seem to be derived from some kind of minimal aesthetic and in good old industrial experimental tradition, samples of what one could only describe as random middle to far eastern people and instruments at times folk song cuts and sirens as well as tracks with leanings to neo-folk.

The strange meditative to funky turn the collection of songs takes reminds one of the hippie movement in the 70's with their drugs excesses and "way out" music fuelled by free love and LSD... groovy and psychedelic man...

I personally do not enjoy the release that much, though I would class it as an "interesting" way to make east meet west and as "mad" or "odd", which in itself is not a bad thing.

A bad thing though is that the name for the band was badly researched and therefore interferes with an Austin/Texas based rock singer of the same name.

-Snowwy

TERRORVERLAG 2007-10-25 (www) Gütersloh, Germany

Ginger Leigh and the Hallucinations

Artist: GINGER LEIGH


Title: And The Hallucinations

Homepage: <http://www.gingerleigh.com>

Label: EIGENPRODUKTION

Das Gute am schreiben von Rezensionen ist, dass einem viele unbekannte Projekte auf dem Tisch landen, in die man sonst wahrscheinlich und meistens bedauerlicherweise nie reingehört hätte. GINGER LEIGH stammt aus Kalifornien und darauf beschränken sich meine Rechercheergebnisse auch schon fast. Mir ist nicht einmal klar, ob es sich dabei um eine Frau oder einen Mann handelt. Vorliegende CDr ist jedenfalls die zehnte Veröffentlichung seit 1998 und erscheint wie alle anderen auch in Eigenproduktion. Das könnte durchaus an der Musik selbst liegen.

Der Eröffnungstitel „Al-Ironman“ klingt irgendwie bekannt. Das liegt zweifellos am Gitarren-Riff von BLACK SABBATHs „Ironman“. Danach Alarmsirenen. Nächster Track eine Funk-Nummer. Lied 4 orientalisches. Nummer fünf ein sehr ruhiges Ambientstück. Ein psychedelisches Intermezzo. Dann mal wieder etwas industriallastiger. Und das gleiche wieder von vorne. Bei den insgesamt 17 Tracks weiß der Hörer nie, was ihn als nächstes erwartet. Die Wahl bleibt: Anhören oder Weiterdrücken. Ich musste anhören und irgendwann WOLLTE ich auch Anhören. GINGER



LEIGH ist ein Paradebeispiel experimenteller Musik: keine wirklichen Songstrukturen, Verwendung von allen möglichen Klangstrukturen, selten Rhythmus, dafür monotone Passagen und anderes Abgefahrenes. Aufgrund der abwechslungsreichen Songauswahl dürfte für viele Hörer etwas dabei sein. Insgesamt ein interessantes Album, das es direkt auf der Homepage von GINGER LEIGH für 15 Dollar inkl. Versand zu kaufen gibt. Bei dem aktuellen Dollarkurs ein richtiges Schnäppchen. Vorheriges Reinhören ratsam, allerdings sehr schwierig, da keine Hörproben im Internet zu finden sind.

LA DEFUNCION 2007-10-18 (www) Las Palmas de Gran Canaria, Spain

Ginger Leigh and the Hallucinations (CD)

Hay veces que cuando uno se encuentra ante trabajos como este no sabe qué pensar sobre él. Dentro de un artista que ya lleva varios discos publicados en el mundillo industrial-avantgarde, como es el caso del norteamericano Ginger Leigh, sucede, bajo mi modesto punto de vista, que se compone lo que sale del alma, con un hermetismo que le da la sensación al oyente de que está oyendo pasar al tren, y quiero decir con este símil que la música transcurre sin emocionar debido a su alto grado de introspección, con lo que la conexión entre el artista y el oyente no se produce, y creo que este es mi caso con gran parte de este disco.

De todas formas, la música está perfectamente producida, y hay buenas maneras, atmósferas hipnóticas que, por momentos, te sumergen en una especie de trance acústico, a veces tribal, como en "Heaven's Eye", donde una especie de cántico tratado se repite sobre una base sintética algo áspera. Otras, como en "Get it Right", se roza una cierta forma de psicodelia setentera propia de película de Tarantino, pero con un formato hasta de rock industrial, por sus efectos y disonancias de fondo. En "I'd rather want to see" una base étnica de corte árabe y arreglos de cuerda se castiga con efectos de guitarra tratadas hasta el extremo, junto a diversos samples y efectos percusivos, creando un aire muy de soundtrack, una sensación que te queda cuando te has oído el disco completo. Devaneos pseudo countries con banjo (y ojo, que a mí me encantan los folk singers atormentados) y desembocadura ruidista en "Bright Lights" o melodías de carrusel en "the cripple and the mime" ensombrecidas por golpes contundentes y más disonancias para finalizar en un tema ambiental que podían haber firmado los Controlled Bleeding más experimentales. Más psicodelia y sonidos de animales sobre lo que simula ser un motor eléctrico en "the fisherman's hook" y así hasta un total de diecisiete cortes (solo hay diez listados) que, una vez que acaban, pues eso, te quedas frío, pues, demostrando en ocasiones buenas maneras e influencias (Throbbing Gristle, Controlled Bleeding, por citar algunos...) me da la impresión de que tanta introspección ha terminado por estropear el resultado, o como decía al comienzo, tal vez no haya conectado con el artista, hasta me pregunto si esto es demasiado introspectivo o tal vez extremadamente excentrico. ¿Recomendado? Tú mismo.

BLOOD TIES Oct 03, 2007 (www) West Roxbury, MA, USA

Posted: Wed Oct 03, 2007 6:37 pm
Ginger Leigh and the Hallucinations CDR
Self Released: <http://www.gingerleigh.com/>

Overall Rating: B+

<http://www.gingerleigh.com>

<http://www.myspace.com/gj3>

Composition: B+
Sounds: B
Production Quality: B+
Concept: B+
Packaging: D

Here is a strange one, a simple spray painted CDR in a jewel case with a transparent tray card and no other information. I had no idea what to expect least of all a doom/sludge band which, based on the first track "al-Ironman" I thought these guys were. There was something wrong here though, the sound just seemed a little off, with more of an experimental edge, and I found out quickly when "Heaven's Eye" the following track kicked in that this material is actually quite different.

I've read that Ginger Leigh has previously been compared to Muslimgauze and if I had to compare this to anything I'd say it's pretty close. But there are differences, Ginger Leigh doesn't really have a "techno" feel at all. It's much more of a sample collage going on, albeit rhythmic and accessible, but it doesn't at all feel contrived or bland. In fact, the tracks have interesting things going, strange juxtapositions like in "The Cripple and the Mime" which features sitar drones in the first half, combined with subdued harsh noise blasts in the second.

There are a lot of different atmosphere's featured here, most of which are derived from samples of world music, Middle Eastern world music at that, but there are also moments, like the generator buzz overlaid with chill lounge music and monkey calls in "The Fisherman's Hook" that is suddenly broken by heavy power electronic styled drones. Very odd genre hopping here but it does form a unique sound and in the end doesn't come across as just a pinch of this and a dab of that, but what seems to be a window into the mysterious world of Ginger Leigh. Most definitely a perfect case of genius through insanity.

I really actually enjoy all these tracks in their own way, and there are a lot of them. At 60 minutes the album does feel a little long but 17 different tracks you get an astonishing variety of different atmospheres while not having one of them feel out of place. From the sounds of a 50's classic film, to psychedelic surf rock with accompanied with squealing electronics, I know it all sounds like a cluster fuck on paper but Ginger Leigh pulls it off flawlessly here.

Something new, different, and although probably the most sample-derivative music I've reviewed to date, it also manages to be some of the most original. A must-have for fans of sample collage and post-modernist freaks. -Egan Budd

MEDIENKONVERTER 2007-09-27 (www) München, Germany

Ginger Leigh and the Hallucinations (CD)

Ginger Leigh ist ein Ein-Mann-Projekt aus Kalifornien und veröffentlicht seine CDs derzeit immer noch in Eigenregie. Der Grund dürfte höchstwahrscheinlich seine eigene Musik sein, die sehr eigenwillig und experimentell daher kommt. Diese Fremdartigkeit ist allerdings das Markenzeichen dieses Projektes, so dass der etwaige Labelchef in spe sicherlich nur marginalen Einfluss auf die Ideenverarbeitung haben wird. Der musikalischen Elektronik-Seite anhängend verarbeitet Ginger Leigh auch bei der aktuellen Veröffentlichung "And The Hallucinations" quasi alles, was ihm unter die Finger, Ohren oder wo auch immer hin gelangte und vermixt dies unter Zuhilfenahme von Samplern in einen

experimentellen Klangbrei, der teils noisig und mit Rhythmus versehen monoton angehauchte Atmosphären schafft, der einen entweder die Stirn runzeln, schnell die Skip-Taste drücken oder einfach nur gebannt dem Titel lauschen lässt.

So beginnt das relativ langsame und mit der Zeit immer monotoner werdende "Al-Ironman" mit einem Sample von Black Sabbaths "Ironman", hat aber später arabische Einflüsse, um dann wieder zum "Hauptthema" zurück zu kehren. Anschließend wird es bei "Heavens Eye", wie auch noch häufiger anzutreffen, fernöstlich, wobei die Sounds und Samples teils starken Bearbeitungen unterliegen. Sich repetierende Hillbilly-Klänge mit Noise-Anteil, ferne Gebetsstimmen oder auch menschliche Gespenster-Imitationen sind weitere Bestandteile. Und wenn man zu Beginn denkt, dass es durchaus entspannt mit indischen Klängen die nächsten paar Minuten zugeht ("I'd Rather Want To See"), dann wird diese 'Harmonie' mit 100%iger Sicherheit in Kürze zerstört. Mit einer Rummel-Version geschieht dies bei "The Cripple And The Mime", nur wandelt sich hier alles ins düstere Ambient, durch die dunkle Fläche erschreckend bedrückend und durch den total verzerrten Sample angenehm bedrohlich. Manchmal lädt der Sound anfänglich fast zum entspannten Zuhören ein ("The Fisherman's Hook") aber ein typisches Netzbrummen und der partielle Wechsel des Songs hin zum totalen Noise machen ihn wieder weniger gut verdaulich. "UZBEK77" ist in diesem Zusammenhang der in sich stimmigste und hörbarste Track, frei von Unterbrechungen der monotonen Wiederholungen usbekischer Klänge. 'Trash' in Reinform bietet übrigens auch Titel Nr. 16.

Für den Otto Normalhörer ist "And The Hallucinations" garantiert nichts, weil es scheinbar konzeptlos und bunt zusammen gewürfelt alle möglichen Klänge miteinander kombiniert, gut klingende Samples meist nach kurzer Zeit durch Noise zerstört und das oft mit hartnäckiger Sturheit und vielen Wiederholungen. Die 'Halluzinationen', die sich durch Verbindung von Komponisten- und Albumnamen vermutlich eher auf Ginger beziehen, sind es allerdings, die der CD die Intuition anheften könnten, alles wäre so eine Art Traum oder vielleicht auch Film, der durch oder eben gerade durch diese Halluzinationen im Kopf entsteht. Ehrlich gedacht, müssen aber schon ein paar Verwirrungen im Produzentenkopf geherrscht haben, damit dieses Klangkonstrukt entstehen konnte. Wer sich also solch experimentell und eigenwillig angeordnete Ideen zu Gemüte führen möchte, sollte sich auf die links genannte Webseite begeben, denn nur dort sind diese schrägen Töne (bisher) erhältlich. Allen anderen sollte es reichen, sich einen Ginger Leigh-Käufer zu suchen, sich die CD bei ihm/ihr einmal anzuhören und dann wieder nach Hause zu gehen.

GOTHTRONIC Sept 11, 2007 (www) Leeuwarden, The Netherlands

Ginger Leigh and the Hallucinations

A heavy and well known guitar riff welcomes you in the first track of this Ginger Leigh recording and yes it is a sample of Black Sabbath's 'Ironman'. Pretty soon it gets distorted into an Arabic atmosphere. The track is therefore fittingly named 'Al-Ironman'. And the Hallucinations breathes an ethnic atmosphere in the hypnotic noise soundscape mantras. Sometimes it reminds of Muslimgauze. Exotic and adventurous drones. Big Black style noise and all sorts of extraordinary sounds, such as theme songs from the 60's invoke an almost filmic sphere. And the Hallucinations could as well be labeled a surrealistic soundtrack to a non-existing movie, with each track reflecting a different scene

<http://www.gingerleigh.com>

<http://www.myspace.com/glj3>

from that movie. This is material that should appeal to those who love the avant-garde industrial and soundtrack works on Stateart or Fin de Siecle Media. The ethnic sounds and rhythms naturally flow into each other and as a whole the noise music of Ginger Leigh works really wonderful. Ginger Leigh has produced a wonderful work that is very much recommendable. Labels watch this!

Band: Ginger Leigh (int)
Label: Own Management
Genre: ambient (ambient / soundscapes / ritual / drones)
Type: cd
Grade: 8
Review by: TekNoir
Website: <http://www.gingerleigh.com>

BACK AGAIN Sept 2007 (www) Hamburg, Germany

Ginger Leigh and the Hallucinations

Erstveröffentlichung: CD 2007 / Masuno

Was mich hier aus den USA erreicht hat, lässt sich auf Anhieb kaum beschreiben. Industrial werden es die meisten Leute nennen, aber damit trifft man kaum den Punkt. Ein anderer Schreiberling hat bei GINGER LEIGH die Namen Big Black und Muslimgauze in einem Satz erwähnt und damit nähert man sich schon ein wenig den morbiden Klangwelten an. Vielleicht sollte man dieser Beschreibung noch die Norweger Holy Toy hinzufügen und eine Spur Sonic Youth und und und...

Auf jeden Fall muss der Begriff „Soundtrack“ fallen, Noise gibt es auch zu hören, ebenso überraschenderweise 60s Psychedelic und sogar Hillbilly-Anklänge tauchen auf. und das Ganze wird vermischt zu einem Gebräu, das dem Hörer voll durch den Magen geht. Düster, manchmal fast rituell mit verschiedenen morgenländischen Einflüssen und eben durchdringendem Bombast.

Vielleicht kann man es als „Soundtrack zu einem Krieg“ beschreiben und trifft damit den Kern der Sache? Ich glaube, GINGER LEIGH können damit leben! Allemal ein Reinhören mehr als wert. (A.P.)


GANGLERI Aug 19, 2007 (www) Eindhoven, The Netherlands

Ginger Leigh and the Hallucinations (cd 2007 masuno)

Filed under: noise, experimental, soundscapes - Roy @ 4:48 pm

Every now and then I receive a cd of Ginger Leigh, that weird American electronic project. The new album has as always 'minimal packaging' and the strangest sound. "and the Hallucinations" is again less noisy than its predecessor, but still has 'that Ginger Leigh sound'. That sound is hard to describe, since I know no comparison. Strange samples in loops, either melodies or rhythms (which can be industrial as well as jazzy or anything else), together with more strange samples, (near) Eastern instruments or voices, guitars, singing, jungle sounds or whatever. Here and there the sound gets a distorted, noisy twist and on a few occasions the sound comes pretty close to noise. All this makes weird soundscapes with an atmosphere too. Also on this new album, older tracks can be found. All I can say is, if you enjoy strange sound collections with a noisy edge, get in contact with Ginger and try one of his albums.

VITAL WEEKLY n590 week 34 2007 (www) Nijmegen, The Netherlands



Ginger Leigh and the Hallucinations - (CDR, private)
With large intervals we are exposed to the music of Ginger Leigh from the USA (Vital Weekly 443 and 513), and here is a new one. Absolutely not my type of music, and yet there is something about it, which I really like. The sampler is the core of the music of Ginger Leigh. In here all disappears and when it comes out, it's a dark and haunting tune, but always with a light touch and bit of humor. There is cheesy lounge music in there, or carnival like hummings, but Leigh always knows how to bend his stuff into more creepy alleys. Classical music, ethnic, bombast. All the previous elements are still there, but it seems also to me there is a sense of progression. It's not all dark and doom ringing the bell here, but it seems to be more worked out, more varied in approaches, and in general another damn fine CDR. Kitsch perhaps, and did I already say, absolutely not my thing, but that's the very thing I like about this. But I am not widely known for my correct taste. Yet, it's entirely unclear why Leigh hasn't found himself a proper CD label to bring out this into the open more. Record company bosses should take notice. (FdW)
Address: <http://www.gingerleigh.com>

PTOLEMAIC TERRASCOPE Rumbles March 2007 (www)
Wiltshire, England

GINGER LEIGH - IF I SHOULD DIE TOMORROW
Ginger Leigh is from Artesia California and has been releasing strange CDs to much acclaim for quite awhile. 'Walk Tall' is badass, thumpy, modern, heavy bass, drum machine... 'Artificial Limbs' is department store music in Hell, bizarre noises, effects, buzzing droning... 'In The Month Of March' tinkling piano, chains a clanging, cheesy keyboard melody, what does it all mean? 'My Only Son (Morning Song)' unclassifiable music, drum marching swoops, banjo strumming, water running, heavy, ominous... caterwauling female vocals, is that Ginger Leigh? Sounds pretty great... 'Love Letters' like an Arizona bus stop on acid in the 1950's. 'More Unquestionable Truths' some crazy ass music, pretty cool.... 'Sand' more, intense craziness, how to describe this? drones, sampled vocals, but it all sounds fairly original, modern, sounds good/great! 'Hole In My Heart' effected out acoustic strumming along with twittering deep space drones, samples, they might be on to something here? 'Red Balloon' pre-recorded? male vocal, percussion, buzzed out guitar riff, more innovative than the usual fare, not trying to be weird just is! 'Taxicab Ride Through The City' a lot of these songs have an Indian, Middle Eastern vibe to them, this one definitely does, sounds like a porn theatre in New Dehli (do they exist?) 'Waiting For The Apocalypse' yes, it sounds like it... intense, air siren, and percussion with drone. 'Push/Pull' more of the same, intense weirdness that all sounds pretty great. It all sounds like great soundtrack music for movies that would be too good to actually be made! Monster music, more industrial than industrial music. 'Photographs Of Agony' more of the same, this CD gets louder, more intense, industrial as it nears the end. 'The End' a lot of this music seems to be sampled from old recordings etc.? But the way it's all put together is very impressive.

GINGER LEIGH - SPARROW WINGS
'Sparrow Wings' is next. 'This Is Ginger Leigh' starts with flute then cheeseoid 1966 pseudo psych rock. Is this really played by Ginger Leigh or just sampled? Sounds pretty cool either way. 1:50 intense overdubbed vocal, noises? Now crazy theremin overdub, 3:40 now the volume goes half down? A desired effect to make everything sound kinda crappy? 'Here Come The Trumpets' back

to the Ginger Leigh intense industrial noise jangling percussion! Is this great or terrible, I'm not sure yet. Weird muted vocals, tea whistle, fog horns, trumpet samples, too much of this could send you on around the bend. 'Immigrant Song' nice Middle Eastern strumming on some kind of stringed instrument? Then a nice soaring drone, 50's Science Fiction sounds then an oscillator now some gun shots!?! A little bit of everything, actually a very nice track! 'Living In A Grey World' back to the low end rumble of a noise generator? Then industrial percussion march with a repeated bass riff on top! Crazy effected out vocals, rain, somehow all makes sense and sounds pretty cool. Infinite stars for even trying to do something original! A 'Song For Two Marionettes' more of the Tiki Torch party in 1959 Hell, crazy vocal/moan on top. Big percussive back drop! Cheesy pre-recorded horns, what does it all mean?! Sounds like a lion growling into an effects box. '300 White Rabbits' steam whistle, flute playing, drones, something very meditative about all this crazy chaotic noise. Ends with train going down the tracks, pretty cool, not that I'd listen to this more than once in a Blue Moon.....

-Simon Lewis

APOSTAZJA 2003 (www) Poznań, Poland

GINGER LEIGH – A TRUE LIFE STORY
GINGER LEIGH pochodzi ze Stanów i gra muzykę nie do końca pewnie przystępną dla ogółu swoich rodaków oraz całej reszty ludzkości. Pozornie spokojnie rozpoczynającym się utworom pod koniec towarzyszy już raczej chaos i harmider. Każda melodia i każdy bardziej przystępny motyw pojawiający się na płycie, żeby nie były zbyt piękne, zostają częstokroć przybrudzone i pokiereszowane. I to nie kurzem, zwala się na to często gruz i wielkie kamloty. Są więc tu piski i przesterowane wokale, są jakby sample starej drukarki igłowej i wiele, wiele innych przeszkadzajek. Czasem muzyka się zapętlila, czasem wkręci i ruszy do tyłu. Muszę jednak przyznać, że te linie melodyczne i tematy, które uda nam się usłyszeć są rewelacyjne. Podczas każdego z 16 utworów dzieje się coś ciekawego. Grają pozytywki, pojawiają się motywy orientalne, muzyka na skrzypce rodem z horrorów, jakieś mniej lub bardziej chore wokalizy. Po którymś razie wszystko to pasuje do reszty i daje się ułożyć w logiczną całość. Przyznam szczerze, że ja przekonałem się do tej płyty i teraz staram się rekomendować ją wszystkim, którzy akceptują choć trochę zgrzytliwą muzykę.

HEATHEN HARVEST Jan 2007 (www) Hyampom, CA, USA

GINGER LEIGH – SPARROW WINGS

Welcome back to the early seventies! Don't doubt that Ginger Leigh, whether it be man woman, band or alien, really wanted to have flat Cleopatra hair and wear op art clothing and ride around the world in their 'vespa', listening to groovy and tribal sounds. Except they weren't, so they just had to give their musical 'wishful-thinking' a 21st Century approach. And believe me, it doesn't mean they are going revival. Because the world has long lost its black and white advance, and they are not prone to the rock approach (no Kula Shaker or Birdsnest here), they just have to take similar sequencing, groovy feelings and thrust them into the modern word. Underneath their sort of vintage sound they really are pissed off as hell: the songs are broken, twisted, destroyed and reconstructed.

'A Song For Two Marionettes' as well as 'This Is Ginger Leigh' definitely take us there. Bring out your pinball machine, and modernize it. You'll have to add some people to shoot with your metal ball and war to reenact as a game. Add a little bit of suffering, moaning and cynicism and, voila! The free dancing attitude is there. The elegant rebellion, the revolutionary modern chords and combinations... But they are surrounded by machinery, deformity and mutilation. Perhaps it's a homage to a less nihilist youth or a conquest of nostalgia. You will hear the groovy melodies, wind instruments, base lines, easy beats, and tribal winks. Yet you can also find postindustrial crunches and the repetition is taken to an extreme, converting the song into an exercise of irony.

'Here Come The Trumpets' combines the tribal percussion, which it opens with, over a thick collection of distorted vocals and noises. The trumpets are either samples or awfully manipulated by the sound engineering, because they are the backbone of the song and can be defined more as a repetitive noise more than anything melodic. The initial confusion and disorganization ends up being an organic wave of sound that it cut suddenly. 'Immigrant Song' picks up a light chord melody that is played over and over again over blips, oscillations and blow. A modern slave song? A growing menace is created in the underground - sounds that take the lower frequencies and work as a base line - to then be silenced. 'Living In A Grey World' uses vocal samplers for the first time. The theme transforms into a modern soundtrack for quotidian noises. Radio clips, water running, motors... under a cover of gray, dirty and industrial composition.

To close, '300 White Rabbits', unites two worlds of sound. One is tune and melody in the background, slowly losing control. And the other is the discord and noise of an industrial landscape. It is a short composition yet it manages to emanate a sort of darkened desperation.

The main weapons of Ginger Leigh (the artists under which 'Masuno' is hidden) are distortion, a defined volume for each sound line and repetition. The combination of melodies and noise stands out, but it is in a completely different way than other experimental / ambient or noise acts are using it. There is no place for melancholy and greatness and epics. 'Sparrow Wings' picks up pure energy and works over that to make Ginger Leigh a very unique and interesting act. -isis

COMPULSION Nov 2006 News (www) Scotland, UK

Ginger Leigh - If I Should Die Tomorrow

This is a real puzzler. I've no idea if Ginger Leigh is a he, a she or a group. It perhaps doesn't matter as 'If I Should Die Tomorrow', one of a number of self-released CD-Rs from this Californian outfit, is a mixed bag of musical styles and atmospheres. They've been compared to Muslimgauze which I guess is a lazy reference to the eastern beats that feature on some of their tracks but any Muslimgauze listener who has picked up any Ginger Leigh material must be feeling puzzled, bemused or, more likely, cheated. Ginger Leigh appear to be coming from some lo-fi ideology with an eye on skewed soundtrack material and a penchant for industrial noise, often augmenting source material with blasts of noise or distorted electronic accompaniment. Several tracks such as the opener 'Walk Tall' and 'More Unquestionable Truths' are based on appropriated funk grooves combined with lashings of harsh noises and crude experimental touches, kinda like V/VM. At other times

soundtrack music is employed. There's a sort of European film feel to 'Artificial Limbs' complete with ethnic wailing and slabs of crunchy noise. A similar approach is found on 'Take Me Away To Dreamland' where a gentle cinematic score plays amidst electronics and shrill sounds. Then there's 'In The Month of March' which comes over like a medieval piece strewn with crushed glass and bursts of searing noise. It's followed by 'My Only Son (Mourning Song)' a funereal dirge of acoustic (zither?) strum, ceremonial death beats and various percussive devices including bells and wind chimes which reminds of the weird folk group Xenis Emputae Travelling Band. The fuzzed out archaic instruments of 'Hole In My Heart' continues in a similar manner, this time set against eastern rhythms and a constant drone. It's not a patch on 'Love Letters' where the drone is pitted against finger pickin' banjo music, which halfway through can't decide to take the distorted banjo into psychedelic or mid-eastern realms before opting for an industrial hoedown. With its stop-start fuzz guitar, toytown rhythms and gruff gospel singing 'Red Balloon' beggars comparisons with Tom Waits, while the bombastic percussion, eastern wailing and orchestral swoops of 'Push/Pull' is closer to a harsh noise version of KnifeLadder or Steroid Maximus.

A real eastern feel permeates 'River of Tears' and 'A Taxicab Through The City'. The former augmented by electro-rhythms and whirring electronics, while the more authentic city sounds of 'A Taxicab...' are cut with Bollywood strings, handbells and explosive noise. It's the closest Ginger Leigh gets to a Muslimgauze sound.

'If I Should Die Tomorrow' is a disparate collection of tracks which succeeds as much as it fails. Its lack of cohesion is as much its strength as its weakness. Its ability to purloin from various musical styles is unique especially amongst the industrial and noise genres and, at least, they're attempting something different. Maybe it'll become clearer next month as another Ginger Leigh CD-R is sitting awaiting review...

Oh, and don't confuse this Ginger Leigh with this with the Austin based rock diva who I found myself perusing on the internet due to typing the wrong extension. Still it's nowhere as bad as my Sleeping Pictures mistake where an incorrect extension saw me ogling pensioners on a granny porn site! For more information go to www.gingerleigh.com

-Tony


MUZIK.ALUTIS Sept 2006 (www) Vilnius, Lithuania

Ginger Leigh – "Sparrow Wings"

Jau nepirmas šio amerikono relyzas pasiekęs mano ausis, ir pirmas kuris patiko. Užcikliinta elektroninė ir gyva muzika, pirma kompozicija - tokia tarantiniška, smagi, antra jau slegianti, bet toliau eina ramesnės, vėliau vėl slegiančios. Iš konceptualizmo reiktų paminėti ne tik idomų CD apipavidalinimą, bet ir dainų pavadinimus. Bendras įspūdis - dažnai neklausysiu, bet muzika tinkama fonui, noiso ne perdaugiausiai, šiek tiek čigoniškų motyvų, kažkokie nurūkstantys tolyn traukiniai, etc, žodžiu nenuobodu. Bendras įvertinimas būtų 7/10. Song list: this is ginger leigh, here come the trumpets, immigrant song, living in a grey world, a song for two marionettes, 300 white rabbits. -Vidmantas Laurinavicius

English translation:

This is not first disk from this American music creator, to reach our ears and definitely the best we heard from this band. Looped



electronic / live music, starts with a Tarantino style song, after this there's a dark one, and then an easy one to listen to, followed again by another dark one. This CD won't be played on my player very often. But this mix of noise, gypsy melodies, runaway trains, etc, this cd should be listened to more than once. Total mark for this disk is 7 points of 10. Also, the CD layout is worth mentioning – an original one.

-Vidmantas Laurinavicius

Kenji Siratori, May 2006 (author of Blood Electric) Japan

GINGER LEIGH – "IF I SHOULD DIE TOMORROW" CD - "Ginger Leigh exterminates the paradise apparatus of the human body pill cruel emulator that compressed the acidHUMANIX infectious disease of the soul/gram made of retro-ADAM to the body encoder of the ultra machinery tragedy-ROM creature system that was debugged the technojunkies' to a hybrid corpse mechanism. Reptilian HUB modem that crashed a chemical anthropoid Ginger Leigh turns on ill-treatment to the insanity medium of the hyperreal HIV scanners that covered cardiac mass of flesh-module DNA channel of the corpse city. If I Should Die Tomorrow, the murder game neuromatic to the terror abolition world-codemaniacs that was processed the feeling replicant living body junk of Ginger Leigh's digital vamp cold-blooded disease animals data mutant of the drug fetus of the trash sense." - Kenji Siratori, author of Blood Electric

AURAL PRESSURE 2006 (www) Northants, United Kingdom

GINGER LEIGH - "Sparrow Wings" CD
CDR: Red River Productions [2005]

I'm not sure. I'm not sure if Ginger Leigh is a man or a woman. I'm not sure if a computer was used in the production of these tracks. I'm not sure if anything innovative is happening here. I'm not sure that this is noise or industrial. I'm not sure if what I've heard is "experimental". I perform regularly with Persian and Middle Eastern artists doing music that is usually labeled "World Music". Among the six tracks on this offering, the tracks 'Immigrant Song', 'This is Ginger Leigh', and '300 White Rabbits' sound like parodies of "World Music". In fact, most of this CD could be regarded as a parody of so called "World Music". There's nothing wrong with planting the tongue firmly in the cheek and parodying to one's heart's content. I'm just not sure if this is what's been done here.

This CD landed on my desk accompanied by a page full of excerpts from nothing less than stellar reviews of previous Ginger Leigh releases. Good. There are others for whom Ginger Leigh is, as one reviewer put it so well, "...an artist who can make astonishing and moving music." For this reviewer, Ginger Leigh should carry on more... gingerly.

Jair-Rohm

NEO-ZINE 2006-05-06 (www) Asheville, PA, USA

GINGER LEIGH - "Sparrow Wings" CD
<http://www.gingerleigh.com> - This sounds like a cross between an avant-garde / experimental improvisation and an atmospheric soundtrack colored by exotic world music flavors. This is not a sound that you can generalize to one particular genre and then just

<http://www.gingerleigh.com>

<http://www.myspace.com/gj3>

be done with it. This is a strange adventure into uncharted territory, and you don't want to gloss over the discoveries. This isn't very upbeat. It's probably a little bit darker in nature. There are ties to traditional ethnic music forms, but they are highlighted in the glow of otherworldly fluorescence and the suspect sounds of technology. For its strangeness, this music isn't too "put-offish." Somehow it is grounded in a musical structure that is both familiar and inviting. It's the specifics of the music that make it so different. If nobody has ever done things quite like this in the past, then we as listeners have very little frame of reference. So the less commercial aspect of the music is really grounded in innovation rather than anti-social tendency. Regardless, some people are going to have trouble listening to Ginger Leigh. So be it. All the more for the open minded.

SIDE-LINE 2006-06-07 (www) Brussels, Belgium


GINGER LEIGH - "Sparrow Wings" (cd Red River Productions) - There's a non-stop mix of influences running through this record. GL for sure belongs to the wide fields of industrial music, but he also likes to explore rock and Latino-influenced pieces transposed into an industrial sphere. The last cut entitled "300 white rabbits" is a real cool song full of imaginary visions. www.gingerleigh.com (DP:5/6)DP.

TERRORVERLAG 2006-05-31 (www) Gütersloh, Germany

Artist: GINGER LEIGH
Title: SPARROW WINGS
Homepage: GINGER LEIGH
Label: EIGENPRODUKTION

Ich hatte ja keine Ahnung, was mich hier erwartet. Spartanisch kommt die CD/ Promo zu mir – ich habe ehrlich gesagt keinen Schimmer, wer oder was sich hinter dem Bandnamen verbirgt. Ein Mann? Eine Frau? Ein Künstlerkollektiv? „Sparrow Wings“ ist Sohnemann Cole gewidmet, aber das bringt mich auch nicht weiter. Und doch: Wenn ich ehrlich bin, ist es mir ziemlich Wurst, wer genau dieses knapp halbstündige Kleinod auf den Markt geworfen hat, denn das Ergebnis ist entscheidend.

Den Anfang macht „This is Ginger Leigh“ mit einem ultra-lässigen 60er-Jahre Agentenfilm-Hook (siehe auch „A Song for two Marionettes“ – wie genial), der vor sich hin hoppelt; cool und unspektakulär bis auf ein paar verzerrte Schreie gegen Ende. Fast schon kakophonisch mutet das darauffolgende „Here come the Trumpets“ an; die Stimme klingt wie ein Muezzin, der dem Backwardmasking frönt. Der „Immigrant Song“ ist beinahe mein Favorit, wenn das Herausfiltern eines Solchen bei einem derartig experimentellen Output möglich ist. Ich tippe auf eine Ukulele, über deren fast schon monotones Riffing seltsames Fiepen und ab und zu Schlägen gelegt wird. Ich kenne mich zu wenig mit Musiktheorie aus, aber die Klänge muten irgendwie fernöstlich an, was ich als durchaus erfrischend empfinde. Stampfende 80er Industrialbeats bereichern den nächsten Track. Irgendwie kann ich nur ungläubig kopfschüttelnd zurückbleiben. Innerhalb guter 30 Minuten jagt eine Innovation die nächste – nichts wird unnötig überlang ausgereizt. Kein Track ähnelt einem vorigen; ich habe das positive Gefühl, hier waren noch experimentierfreudige Visionäre am Werk und keine gelangweilten Spinner. Rückkopplungen, Knacken, sphärisch-angespannte Synth-Flächen münden in einen treibenden Film-Soundtrack-Rhythmus – und das klingt verdammt gut, sowie macht



Lust auf mehr. „300 white Rabbits“ klingt so wie der Titel: strange, etwas beängstigend und wieder kakophonisch geordnet; Flötentöne kann man hinter Störgeräuschen ausmachen und jagen einen durch die Nacht.

Ich bin gespannt, was es in nächster Zeit noch von dieser Ausnahmeerscheinung aus den USA zu hören gibt. Vielleicht lege ich mir bis dahin erst mal den Backcatalogue zu.
TG

GODSEND ONLINE May 2006 (www) Evansville, IN, USA

GINGER LEIGH - "Sparrow Wings" CD - The mysterious and prolific Ginger Leigh returns with this 6-song, 29-minute release of odd and abrasive soundtracks. Opening with a mirthful and exotic (and, eventually, noise-laced) 60's-pop-inflected piece, the disc leads into 'Here Come The Trumpets' - a tightly-compressed, claustrophobic attack on the senses, complete with screeching feedback and trebly static. The composer's fascination with Middle-Eastern themes can also be felt on 'Immigrant Song', which has little in common with the (cough) classic rock song of the same name. Approaching a kind of better-developed digital power noise at times, the music of GL is certainly not for the timid of ear or mind, and the crunchy, dark, and often-repetitive themes may frighten those not familiar with similarly-minded post-industrial sounds, but given an open mind and ear, these tracks are engaging, unpredictable, and unique. -Todd Zachritz

GAZE INTO A GLOOM May 2006 (www) Riga, Latvia

GINGER LEIGH - Sparrow Wings

Американский проект играет в высшей степени занимательное нечто, которое может вогнать в тупик всякого, кто любит все классифицировать и класть на заранее определенную полочку: крайне сложно как-то вот так взять, и парой-тройкой слов охарактеризовать данный эээ... продукт. Поскольку первый трэк немедленно и резво уютит нас стилизацией под шестидесятническую трэш-киномузу (приблизительно в таком духе работали российские Messer Fur Frau Muller / Messer Cups и последующие сольные проекты их участников), а далее все вдруг вываливается не то в постиндустриал, не то... не то... не то я не знаю что. От грязного, кривобокого пердячим листовым железом лоу-фая, до однообразного, изнурительного, закольцованного балалаечного бренчания и чего-то смахивающего на сильно пьющий и не попадающий в ноты диксиленд, с утра в понедельник приглашенного подработать на кошерных похоронах почившего давеча старосты Биробиджанской синагоги.

Russian to English translation:

This American project plays something entertaining to the highest degree, something which can confuse anyone who loves to classify and categorize everything. It is very hard to take this product and describe it in a few words. This is because the first track immediately hits you with the stylization and the spirit of trashy 60s movie music in the spirit of Russian Messer Fur Frau Muller/ Messer Cups and the subsequent solo projects of their participants who work in a similar style. The remainder of the CD suddenly drops into something that is hard to describe. Maybe post industrial? Maybe? I am not sure what. From the dirty lopsided iron sheets of lo-fi noise, to the monotonous, exhausting, repeating strumming of balalaika, and something resembling a very drunken

and sloppy Dixieland band that was hired to play for extra money on Monday morning at the kosher burials of the late warden of the Birobidzhan Synagogue.

ELD RICH PALMER May 2006 (www) Mlawa, Poland

GINGER LEIGH - If I Should Die Tomorrow

The name of the prematurely passed Bryn Jones aka Muslimgauze has indeed been mentioned here and there on the occasion of Ginger Leigh's various releases as a vague reference, and "If I Should Die Tomorrow" is actually imbued with the Middle East feel to a considerable degree. However, that's where the parallels end and thus the point is somewhat weak for the said influence, much as it is pronounced, couldn't be compared to that which is such an integral part of Muslimgauze's work. Ginger Leigh manages to produce an absorbing conglomerate of various styles, combining some apparently incongruous elements and even if the Eastern thread seems to be running throughout the fabric of the entire set, each track shows a different approach to it. It gets sprinkled with some noise speckles or is downright drowned with caustic sonics; some tracks rely on cheap keyboard sound, one is a travesty of 1970s disco music, while the other is a soft, ambient-like piece, with a lead-theme on flute-like instrument(s) against ethereal synths; fiddling with concrete objects and piercing bazaar music. A nice work, worth your while, even though as I'm typing these words, a new production from Ginger Leigh, "Sparrow Wings" is already out. -przemek chojnacki

Kenji Siratori, May 2006 (author of Blood Electric) Japan

GINGER LEIGH - Sparrow Wings


"GINGER LEIGH aspirate tera of dogs trash sense of drug fetus reptilian HUB modem heart that hung up to the mass of flesh-module of the hyperreal HIV scanner form that was debugged acid. Sparrow Wings, the abolition world-codemaniacs that was processed to the paradise apparatus of the human body pill cruel emulator corpse feti streaming of the soul/gram made of retro-ADAM data mutant of GINGER LEIGH's ultra machinery tragedy-ROM creature system guerrilla. GINGER LEIGH's hunting for the grotesque WEB joint terminal of the biocapturism nerve cells in the surrender-site of the living body junk feeling replicant where turned on the ill-treatment of a chemical anthropoid murder-gimmick of a clone boy DNA channel." - Kenji Siratori, author of Blood Electric

LEGENDS #158 April 2006 (www) South River, NJ, USA

GINGER LEIGH - Sparrow Wings

Ginger's strangeness continues on in the latest release of Sparrow Wings. Six tracks this time, the first being a strange collection of vacuum humns, rhythm and high pitched guitar. It's kind of nice in a weird sort of way. Ginger Leigh still has a knack for finding things that you might like and presenting them to you with as little fuss as possible and Sparrow Wings follows in this trend. I had no idea vacuum tubes can be made to whine. I don't even think it's vacuum tubes...it's just what I see. And he sounds pissed today because now he's screaming at me. Maybe because I got the vacuum tube thing wrong. The track is called 'This is Ginger Leigh'.

'Here Come the Trumpets' sounds both namewise and aurally as a threat. I can see the trumpets destroying the world now. A really annoying track. 'Immigrant Song' has an interesting (guitar?)



strumming vibe, but gets much too repetitive for my taste. The closing '300 White Rabbits' is just blaring noise, really, without anywhere to go so I'll have to give this one a thumbs down.

My favorite by far is 'A Song for Two Marionettes', utilizing the ambience of a marching band to create a unique flavor. It's muddled a bit, so sounds a bit surreal, giving a zombie marching band impression. This is an evil marching band. They're coming to take me away, toot toot.

Well...Ginger Leigh always brings out the weird in me. As usual we have your usual assortment of "What the hell was that?"s and "Well there's something you don't hear every day"s and "Somebody turn this racket off!"s and such. It's a mixed bag, as always with Ginger, but if Harry Potter can reach into a bag of jelly beans and risk getting a vomit flavored one, then we should be able to put on a Ginger Leigh CD and risk getting a zombie marching band on silver high speed vacuum cleaners sans mufflers throwing trumpets at us sounding one. Or something. - Marcus Pan

SMOTHER MAGAZINE 2006 (www) Manassas, VA, USA

GINGER LEIGH - If I Should Die Tomorrow

Lo-fi noisy industrial that could be really glorious if given better sound quality. But after hearing two Ginger Leigh albums I almost wonder if the onslaught of crappy mixes is intentional—something that would loved to be labeled art if only because it was merely one letter away from a gaseous human explosion. - J-Sin

GINGER LEIGH - Sparrow Wings

Noisy electronica outfit Ginger Leigh want you to hear them. So they don't care if they throw in a bunch of crazy clanging loops and distorted synths. Noise for noise's sake sometimes fires on all cylinders and other times it just sounds disjointed. In this case it's the latter. - J-Sin

BEAST OF PREY 2006 (www) Grudziadz, Poland

project : GINGER LEIGH

title : "Sparrow Wings"

format : CDR 2005

label : Red River Productions

contact : www.gingerleigh.com

Niestety nie miałem okazji wysłuchać poprzedniego albumu tego pochodzącego ze Stanów Zjednoczonych projektu, więc trudno mi powiedzieć czy opisywany właśnie przeze mnie krążek jest kontynuacją poprzednika, czy też wyłomem w zupełnie inne rejony muzyczne. W każdym razie muzyka GINGER LEIGH od razu zaznaczam nie jest przeznaczona dla każdego. Pierwszym skojarzeniem, które przychodzi mi na myśl przy przesłuchiowaniu "Sparrow Wings" jest chaos i eksperymentalizm zarazem. Zaczyna się bowiem od jakiejś dziwnej wiekowej piosenki niczym ze starej międzywojennej katarynki, co może momentami przywołać na myśl bardziej odjechane utwory NOVY SVET. Klimat lat 50-tych wręcz jak znalazł. Dalej jednak nie jest już tak ładnie - z głośników zaczyna się wydobywać cała masa przybrudzonych ostrych dźwięków, które mimo że nie pozbawione swoistej rytmiki, to jednak połączone są ze sobą w taki sposób, iż ciężko jest o jakąkolwiek jedność i ład. Wszystkie elementy są nacechowane pewną domieszką eksperymentalnego, acz interesującego grania, które co by dużo nie mówić nie jest żadnym novum. Poszczególne

kawałki wypełnione są wszelką masą tzw. przeszkadzajek oraz różnego rodzaju zgrzytów, burczeń, łomotów i tym podobnych industrialno - noise'owych hałasów. Gdy już zaczynam myśleć, że ta katarynkowa piosenka na powitanie była tylko swoistym preludivm, do uszu znów trafia inna, acz nie mniej wesoła i pozbawiona swoich lat jakaś "pieśń" niczym ze stowarzyszenia cyrkowców. Uff, ekstremalnie, ale i zarazem eksperymentalnie jest na tym krążku. Mimo wszystko jednak widać, że twórca GINGER LEIGH ma jakiś pomysł na tworzoną przez siebie muzykę i naprawdę potrafi poprzez nią zaciekawić odbiorców, którzy zdecydują się sięgnąć po płytę z logo tego projektu. Tak jak wspomniałem na początku sporo na "Sparrow Wings" chaosu i zamieszania, przez co za pierwszym razem materiał ten dla wielu może wydać się zbytnio nieprzystawalny, ale z każdym kolejnym przesłuchaniem ja osobiście zaczynam się do niego przekonywać. Tak właśnie powinna wyglądać definicja eksperymentalnej antymuzyki.

author : Tomasz Lewicki

VITAL WEEKLY n513 2006 (www) Nijmegen, The Netherlands

GINGER LEIGH - A TRUE LIFE STORY (CDR, private)

GINGER LEIGH - SPARROW WINGS (CDR by Red RiverProductions)

Quite some ago I reviewed 'If I Should Die Tomorrow' by one Ginger Leigh (see Vital Weekly 443) and the two releases are from before and after 'If I Should Die Tomorrow'. 'A True Life Story' is from 2003, currently sold out, but will be in print again soon. Both releases are again strong statements of bombastic music. Sampling the hell out of classical music, re-organizing them into rhythmic loops and attacking them with electronics of sometimes a rather piercing nature, this reminded me of the old In Slaughter Natives sound, but less the vocals. Sometimes he throws in a bit of eastern rhythms or quite moments. To compare the old and the new, I'd say that 'A True Life Story' is a bit more meaner and more aggressive than 'Sparrow Wings', which sounds throughout a bit more musical, with samples from other places than just classical music. Also 'Sparrow Wings' sounds bit less aggressive and it has bit more humor. Playing both of these releases in a row gives the listener not just an idea of the development of the composer Ginger Leigh, but it is also a highly varied bunch of musics, that from a single idea is worked out in many ways. I think it's about time that someone offered Ginger Leigh a real CD deal, and make his work more widely known. (FdW)

AUF ABWEGEN 2005 Issue #35 (www) Cologne, Germany

GINGER LEIGH - If I Should Die Tomorrow (MASUNO)

Wow, was für ein kreatives Durcheinander. Beginnend mit einem Soul-Zitat, geht es weiter über orientalisches anmutende Rhythmen bis hin zu fast schon Muslimgauzemaßigen, stoisch verzerrten Beats. Alles ohne Scheuklappen eingespielt und mit dem Ziel, die Hörerschaft zu überraschen. Ein bisschen wavige Romantik taucht auch auf und irgendwie bleibt das Ganze pop-pig-leicht. Cool. - Yves

MONAS Feb 8, 2006 (www) Eindhoven, The Netherlands

GINGER LEIGH - Sparrow Wings (cd 2006 red river productions)

This is the third Ginger Leigh album that I reviewed, but there are more. Ginger Leigh makes a strange kind of noise, "noisescapes" may be a good description. Strange tunes, weird rhythms (Eastern, jazzy, industrial), odd samples and distorted sounds make Ginger Leigh a crazy listening experience. "Sparrow Wings" is a short album, only 30 minutes. The sounds seem to be more minimal and noisy. There aren't such 'extreme' parts as in "A True Life Story", which makes this new cd more fit for background music. On the other hand, you better listen to it very well if you want to hear all the sounds, samples and ideas. Weird music for lovers of experimental noisy music. -Roy

DARKLIFE Issue #X 2005 (www) London, England

GINGER LEIGH – If I Should Die Tomorrow (self-released)
Ginger Leigh inhabits planet unpredictable-ness and is now back with a mixture of retro sounds, oriental flavour, razor blade noises, ear-cutting distortions, disconcerting loops and more unexpected electronic weirdness in a general lo-fi style. If I Should Die Tomorrow includes 18 tracks and you're constantly on the looks for what's coming next. In a way the short running times of the tracks gives this album a soundtrack kind of flavour and indeed I reckon that GL seems to have all the qualities for scoring movies in his own quintessential weirdness. The general atmosphere is quite grim and his approach definitely avant-garde. Not quite sure how he has not landed on an appropriate label yet, as he is churning out albums that are one more interesting than the other (see previous Darklife issues for more reviews. -Gianfri

LEGENDS July 2005 (www) Mayfield, MI, USA

GINGER LEIGH - IF I SHOULD DIE TOMORROW
A weird conglomeration here, with left field ideas from a talented artist to create – well, hits or misses depending on your viewpoint. Ginger Leigh is one of those artists who refuses to come out of his basement, always hiding in the shadows and kicking out a release here and there with little to no fanfare. His artistic displays will vary according to his whims, with some tracks like *Walk Tall* being overall interesting and others like *Artificial Limbs* being somewhat distant. My reasoning between the difference in the two is this...to start both have a background vocal chant that hides just barely under the music. In *Walk Tall*, it combines wonderfully against a minimal but interesting rhythm and bass stance. On *Artificial Limbs*, which is less controlled, it loses its appeal as it becomes lost. Then Leigh turns to brighter melodies interspersed with dark chain-like rhythm and organ chord elements with *In the Month of March*. The effect is at once brightly luminescent a'la Twink, and on the same token dark and brooding a'la Midnight Syndicate. Leigh doesn't resort to high-value production or mixing. His work is off the cuff, raw and challenging; keeping what seems to be most elements that he's come up with to good and bad. The idea of keeping it "all" is astounding, and at the same time mesmerizing. You can go from hating a track to loving the next throughout the course of *If I Should Die Tomorrow*. Track 6, *Love Letters*, opens with barely audible samples that could be either a television or an overhead speaker of some sort. It then goes into an interesting but overbearing combination of Deliverance banjo and cabaret dirge. The banjo hangs a bit but morphs into a sitar and throughout it there's this annoying whine that can either be meant to be there, or a fault with low budget equipment. It ends on a shout. This is an example of a miss. *More Unquestionable Truths* on the other hand mixes up funk and toy pianos together for an interesting effect. While I could do

without the static noise throughout it all, I can forgive it based on the ingeniousness of the track itself. This is an example of a hit. Another hit is the Arabian stylings of *Taxicab Ride Through the City*. Bombay, it must be. *If I Should Die Tomorrow* goes along in this vein, like a lonely child pulling the petals off of a flower: "love it, hate it, love it, hate it." Sometimes it's worth giving something new a try. Ginger Leigh's *If I Should Die Tomorrow* is like that, too. It's something new and you can come out the other end saying, "Well, I'll never do that again!" or being radically interested. Or you can be like me, kind of flipping back and forth like the petals of the flower. But either way, you certainly can't detract from the mysterious basement dweller and mainstream shunner Ginger Leigh. He certainly has his own muse and he's determined to go where it takes him, whether we like it or not. - Marcus Pan

WORM GEAR June 2005 (www) Mayfield, MI, USA


GINGER LEIGH - IF I SHOULD DIE TOMORROW
As the opening track commences what comes to mind is Ginger Leigh's attempt to enlighten the realms of noise and café euphony into a favorable fusion of Mid-Eastern sounds and cut ups to create a broad limitless balance. Although I have not heard Ginger Leigh's previous work I like their focus on theatrical sound effects used to authenticate this project. As one listens to the music the mind's eye travels become more and more pronounced: opening up worlds within the individual's imagination. After exploring the album I found that the efforts in such paid off very well, with tracks like "Red Balloon" and "Take Me Away To Dreamland." I was intrigued with the carnival soundscapes and dissonance added into the background of the songs. Despite the fact that there are 18 tracks on this album I found myself profoundly entertained. – K

HEATHEN HARVEST May 2005 (www) Hyampom, CA, USA

GINGER LEIGH - IF I SHOULD DIE TOMORROW

Ginger Leigh is a pretty unique outing, impossible to define or fit into a genre. Within "If I Should Die Tomorrow" there is a constant and sustained blending of genres and ethnicities, and seemingly random shifts in mood. The project shows an impressive ability to mix darkness with humor, sacred sounds with accessible rock, and a movement from one theme to the next that never rears too far off-kilter. It begins to sound like a very brilliant collection of musical adepts, auditorily sewn up to present a new set of sounds and images that would never have happened in the world of skin. This 'band' could have only been formed by the conjuring of sounds with an extremely creative ear. I love the way it mixes very clean and well recorded graceful instrumentation with distortion so that it keeps a raw feel, even with tracks by master musicians. It's what would happen if you rounded up the religious instrumentalists of China, Japan, the Middle East, and Germany and had a punk rock soul session, a party of magnitude and casual abandon.

"Walk Tall" opens the disc with spooky disco and bongos, violins, occasional screaming and bursts of noise, and random electronic sounds that reminded me of early Thrill Kill Kult! We are welcomed to club Ginger Leigh! Early on you see that no mood or style will be maintained long enough for you to get settled in though as "Artificial Limbs" brings distant samba beats and organ sounds, as if from inside of a strange church. There's a light hearted melody and the sound of something burning, like we are partying huddled around a trash can blaze after clubbing. Eastern horns and animal



noises give the song an out of place and animalistic feral feeling. Soon again, and on and on through most of the disc, we are in yet another mode. Pianos lead an orchestra into the haunted house and clanging chains of "In the month of March." It has the feel of some sort of anthemic death march. I imagined pallbearers, heading out from that party we just had at the church.

The clanging chains become the jingle of chimes and bells in "My only son, mourning song." Deep bass drumming pounds out along with strummed lute, water flowing, and amazing bowed strings play through the distortion. Now we are putting the body in the water, while looking somberly on. I start to think this is Ginger Leigh's dream, if I should die tomorrow; is this the dream of how it would happen? Flutes come in like someone crying or howling, as if they are heartbroken watching the body float away. Then we are soothed by the Sufi flutes of "I Dreamt a Dream" as we are surrounded by high pitched dissonant, sparkling, droning electronics. Dreamy orchestral sounds come out. What is happening now? Am I in my own body or I am just my soul, floating away? The album is such a storyteller. The music is filled with experimentalism in a fashion that doesn't sound like children playing with dad's electronic gear in the basement and instrumentation that doesn't come off as a pretentious maestro charging \$50 so you can sit in the nosebleed level. In other words, a very pleasant musical surprise.

A very calm few moments appear. I lay back and enjoy this, wondering where it will take me next, knowing the surprises aren't over. Unexpectedly the echoing voice of a woman chattering excitedly and a clock ticking ushers in the party of "Love Letters." Strings are plucking like banjos, joyous marching band drums and distorted strings lead crashing cymbals. We're dancing again with ecstatic celebratory lute playing and orchestral loops of happy abandonment. Am I partying in the afterlife now? A long droning pause, a distorted string solo, a drone.....and the lute comes back in with a marching band snare drum riff before cymbals crash and end in silence. Still much to go.

"Sand" screams out with spiritual singing so distorted that it is filled with intensity and desperation. The screaming of a child joins this, and it is then lead out with droning tones. "Hole in my heart" has a lute playing a traditional song and is joined in the background by a distorted guitar riff. Then "Red Balloon" appears where toy keyboard beats and distorted pop guitar riffs reminded me of early WEEN! What stands out even still after all of these, is how f**king well so many disparate and widely varying sounds are welded together so that it often doesn't seem like a collage of samples, it seems like a band out of a dream. I keep feeling like there's been a time machine gathering up adepts from all over, getting them drunk, and recording the ruckus jam session that occurs. Still more, there's "Take me away to Dreamland," a masterpiece of noise and droning loops, metal being scraped and clanged looping along like a horrific film soundtrack. It's so masterfully done and unique even within this huge mélange. "River of Tears" again brings on marching band style snare and Indian drum loops, then "Taxicab ride through the city" continues with ethnic sounds, but from several origins at once, and the surprises keep coming to the very last second, where we hear "The END.

"There are a few mainstays, the recurring use of Asian string instruments, ethnic drumming or voices, and repeatedly added to those is a lot of distortion, so they're simultaneously noisy and exotic. There's a great display of musicianship without pretense through each piece, and clearly no desire to get this vehicle on any

one road. It drives you all over like a roller coaster. Spacey organs, electronic water fuzz, toy melodies and beats, somber droning, rock guitars, shakers, belly dance dumbecs, and thematic loops, we hear them all. Experimental moments that displace clear thought, polka beats and jangling fuzzed out rock, eastern throats and western organs, Ginger Leigh is a rare mélange of many lands, many flavors that don't let up long enough for your to cleanse your palate. You'll dance. You'll relax. You'll laugh. You'll wonder what is going on, and you will often be surprised at what happens. I haven't been able to get enough of it. I've listened to it while writing, while tattooing, at parties, it fits, everywhere. It's a true roller coaster ride. -Sasha Drumure

JACKAL BLASTER April 2005 (www) St. Mary, MO, USA

GINGER LEIGH - IF I SHOULD DIE TOMORROW 2004 (Self-Release) 54mins.

The newest from Ginger Leigh is a further expansion of the sounds found on previous albums. Beginning with percussion beats over atonal noise and electronics, the album gives way to a vaguely familiar sound. A collection of 18 brief snippets (I won't call them "songs"), every discordant track is filled with an overwhelming fluid amount of vibrance and electricity. The tracks here incorporate funk, disco beats, pop, and industrial rhythms which many times revert back to its electronic, Middle Eastern percussion origins. Like the last release, there is a few repeating familiar tracks from previous albums present to guide the listener into friendly territory. At times, particularly the first half, the album gives off an early dissonant, creative Coil vibe. Mostly though, it's still noisy, bombastic, and abrasive, containing that beat driven electronica that gives it a vibrant pulse and overwhelming sense of new adventure. I really have enjoyed all of the Ginger Leigh albums I have heard so far but it seems like she is stretching the songs thinner and thinner as she goes along, and while this album is good, in the end it seems almost recycled. If I may suggest something, I think more focused, longer tracks and less repetition, on future releases would greatly enhance and expand the sound tremendously, as well as deepen the aesthetics and atmosphere the band is attempting to create. As it stands, If I Should Die Tomorrow may not be my favorite Ginger Leigh album, but, like all of them, it's still a recommended piece of listening. - Jeremy Ponder

OUTSIGHT Feb 2005 (www) Royal Oak, MI, USA

GINGER LEIGH - IF I SHOULD DIE TOMORROW

This is electronic music with cinematic depth from an experimental palette. With one foot in Middle Eastern music and one foot in industrial music, Ginger Leigh presents an exotic and substantial blend. This instrumental music is not unlike Throbbing Gristle, Muslimgauze and Steve Roach in a blender with Pigface pushing the buttons. Overall, the work is an evocative and mysterious travelogue over an antique and foreign land where the lone and level sands stretch far away. (3.5) -Tom Schulte

L'ENTREPOT Jan 2005 (www) Turnhout, Belgium

Ginger Leigh: A True Life Story

Ja, wanneer je woorden als 'industrial' en 'arabisch' iets te dicht in één zin ziet staan denk je logischerwijs meteen aan Muslimgauze. Maar Muslimgauze is dood en dat kan je van Ginger Leigh nog

steeds niet zeggen. Arabische ritmes en geluiden, lekker puberale noise uithalen, Black-Lung-achtige sferen en theatrale soundscapes, kortom alles wat Engelbert's hartje kan bekoren.
-engelbert von mausmatte

AVERSIONLINE Feb 2004 (www) Richmond, VA, USA

Ginger Leigh "If I Should Die Tomorrow" CD

3/10 - [self-released]

Another lengthy release of experimental sounds from this strange project, consisting of a large number of generally brief tracks, beginning with the odd "Walk Tall", which basically sounds like manipulated samples from 70's funk music or something. Like the last Ginger Leigh CD-R that I heard, the bulk of this material is an unusual mix of experimental sounds ranging from harsh noise and ethereal ambient to much more musical styles, this time making more use of musical samples that sound like they could've been borrowed from obscure old movies or TV shows. This material is less harsh than the last disc, with more musical samples playing larger roles, often with a Middle Eastern sort of flare. It's honestly just not my thing. I don't know, there are some cool moments, but overall I find it to be kind of random and uninteresting, relying too heavily on existing music that's not heavily manipulated enough to feel entirely new or out of context. "I Dreamt a Dream" is nearly the longest track (though still only around four minutes), and it's also the best, as it feels more deliberate and developed, whereas some of the shorter pieces sort of end before they feel like they got off the ground. I really just don't understand the vibe here. I'm definitely not at all into more lighthearted sounding tracks like the funky opener or "More Unquestionable Truths", which takes a slightly darker though ineffective twist to another funky beat. And what's the connection between the quirkiest tracks and the Middle Eastern influences? "Take Me Away to Dreamland" is another more subtly musical track, with a pulsing rhythmic loop and sizzling textures over softer musical elements, and I kind of like that as well... it's just too short. In my opinion longer, more focused, more intentionally structured tracks that dwell more on the truly abstract sounds would make for infinitely more interesting and powerful work from this project. The CD-R is jet black top and bottom, in a clear jewel case with minimal artwork under the tray, consisting of stickers on a piece of paper with a tracklist and the release title and nothing more. Honestly? It looks pretty plain and shoddy, I won't lie, but if nothing else I like the sleek blackness of the disc itself. I liked the last effort a little better, though. The sound quality seemed cleaner and the approach seemed a little more original. This is still pretty different in its own right, but I'm just not feeling it at all. A matter of individual tastes, perhaps?

Running time - 53:18, Tracks: 18

[Notable tracks: I Dreamt a Dream, Take Me Away to Dreamland]

Ginger Leigh - <http://www.gingerleigh.com>

GODSEND ONLINE Nov 2004 (www) Evansville, IN, USA

GINGER LEIGH – "IF I SHOULD DIE TOMORROW" CD - More harsh and unexpected sounds from this California-based composer who uses Middle-Eastern loops and sounds ala MUSLIMGAUZE in spots, but tempers that intensity with traces of funk (the opening track, "Walk Tall"), ear shredding noise, and everything in-between ('Love Letters' joins what sounds like distorted banjo, simulated bagpipe drone, and martial drumming loops). 'More Unquestionable Truths' begins with a disco beat that can be heard alongside a sizzling amount of crisp noise drone. Very effective music that comes at you from all sorts of directions and never fails

<http://www.gingerleigh.com>

<http://www.myspace.com/gj3>

to keep you awake with generous amounts of shrill feedback and crushing over-the-top distortion. From rhythmic and near-dance worthy to purely loop-based experimental compositions, GINGER LEIGH has created a niche which is pretty well fully his own.
(Ginger Leigh) -Todd Zachritz

MEDIENKONVERTER 2004-10-27 (www) München, Germany

GINGER LEIGH - IF I SHOULD DIE TOMORROW

Es kann nicht Sinn und Zweck von Kunst zu sein, "nur" zu unterhalten - im Gegenteil: Nur allzu viele Vertreter der schreibenden, bildenden und tonerzeugenden Ausdrucksformen nutzen ihre Medien seit jeher, um ein Bild der sie umgebenden Gesellschaft zu reflektieren, um den Betrachter respektive Zuhörer zu Engagement, zu Kritik oder zumindest zum Nachdenken zu bewegen über Zustände, Situationen, Ereignisse, die uns umgeben und die wir wahlweise mit unterdrücktem Grummeln oder aber mit offener Resignation hinnehmen. Es ist fraglich, ob Kunst in der Lage ist, Antworten zu bieten in Zeiten, in denen der Wahnsinn längst Normalität geworden zu sein scheint und auch die Normalität längst wahnsinnig machen kann. Auf jeden Fall aber ist Kunst in der Lage, Fragen zu stellen; Fragen, über die man sinnieren, philosophieren und auf die man vielleicht sogar Antworten finden kann...

An Fragen mangelt es nicht auf "if i should die tomorrow", dem aktuellen Album von Ginger Leigh; dabei ist die erste ("Wo ist denn bei der verd*&!en, beidseitig schwarz schimmernden CD oben und unten?") trivial und insofern schnell beantwortet. Danach wird es sperriger, unscharf, kaum beschreiblich. 18 Tracks, insgesamt 53 Minuten Tonkunst, die sich allenfalls mit dem Begriff "originell" erschlagen lassen. Die ersten Assoziationen, die dieses Werk erzeugt, lassen einen entfernt an einen Soundtrack für einen düsteren, sperrigen Science-Fiction - Streifen denken, an das Leben in einer beängstigenden, bizarren, konfusen Realität aus der Gedankenwelt eines William Gibson oder Jeff Noon, in einer Welt, in der gesellschaftliche Strukturen und Werte ebenso verblassen, in einer Zeit, die ziel- und orientierungslos geradewegs auf den großen Knall zuzutreiben scheint, wie "waiting for the apocalypse" (Track 15): Alarmsirenen, unterbewußt-bedrohliche Elektronik-Klangkonstrukte und ein hypnotischer Percussion - Rhythmus, dem kaum zu enttrinnen ist - der Weg ist bekannt und vorbestimmt; entkommen wird man nicht.

"if i should die tomorrow" steht für Industrial, für Noise und Ambient, wobei sich der oder die Musiker hinter diesem Projekt auf Pfade weitab der mit diesen Begriffen verbundenen Erwartungen bewegen. Teilweise bestehen die "Songs" lediglich aus Lärmcollagen. Unter Sirenen, schreiende Stimmen, schlagende Hämmer, kreischende Elektronik-Passagen und startende Motoren mischen sich dabei auch schonmal asiatisch anmutende Flötenklänge ("i dreamt a dream"), orientalische Musik mit dem Charme eines überlaufenen Basars ("love letters"), Samples melancholisch-verträumter Jukebox-Klänge ("artificial limbs"), Bass- und Sitar-Passagen ("walk tall") oder Gitarren-Parts ("red baloon"). Diese eigenwillige Zusammenstellung von Klängen, kurzen Melodielinien und Geräuschen in Verbindung mit dem Sound der CD, dem der Charme einer Radio-Übertragung auf Mittel- oder Kurzwelle anhaftet, erzeugt, wie schon angedeutet, die Wirkung eines Soundtracks, der den Hörer nach den letzten Klängen von Track 18 ("the end" ...) verstört und mit Fragen im Kopf zurückläßt. Ist dies eine dunkle, bedrohliche, unfaßbare Vision oder, im Zeitalter von Terrorismus-Angst und

Präventionskriegen, von Totalüberwachung und Konsumgesellschaft, von Biotechnologie und chemischen Kampfstoffen nurmehr der Soundtrack zu der Realität, die um uns herum schwelt, während wir uns, paralysiert, wehr- und willenlos, längst darauf beschränkt haben, stumme Beobachter zu sein, Statisten am Rand eines Weges, der für diese Welt vorgesehen ist? Fragen, Fragen, Fragen...

Es ist kaum möglich, "if i should die tomorrow" nach herkömmlichen Maßstäben zu bewerten: Von der technischen Seite her wirkt die Platte (sowohl was den Sound und die Produktion als auch Covergestaltung und -umsetzung betrifft) im Vergleich zu dem, was in der gegenwärtigen Industrial - Welt üblich ist, nahezu dilettantisch; andererseits kann man sich der Erkenntnis nicht entziehen, daß genau diese Wirkung gewollt und beabsichtigt sein könnte. Von der konzeptuellen Seite betrachtet ist die Platte um Dimensionen experimenteller, ausgefallener, gewagter, sperriger als alles, was ich in den letzten Monaten zu Ohren bekommen habe; hier entzieht sich das Album konsequent dem Vergleich mit irgendwelchen anderen derzeit aktiven Bands und Musikern, und selbst die Schublade "Industrial" ist eigentlich für Ginger Leigh viel zu klein. Fünf von sechs für ein schwerverdauliches, schwer beschreibbares Album, welches trotzdem irgendwie zu faszinieren vermag.

TERRORVERLAG 2004-10-16 (www) Gütersloh, Germany

Artist: GINGER LEIGH
Title: IF I SHOULD DIE TOMORROW
Homepage: GINGER LEIGH
Label: EIGENPRODUKTION

Na, wer wird denn solch düstere Gedanken haben? Wir wissen zwar nicht, wie alt GINGER LEIGH ist, wie sie aussieht und was sie in ihrer Freizeit so treibt, aber wenn der Titel ihres aktuellen Albums auch nur irgendeinen Rückschluss zulässt, dann muss man sich eine äußerst grüblerische und wenn nicht unbedingt necrophile, dann zumindest dem Morbiden nicht abgeneigte Zeitgenössin vorstellen. Andererseits hat sie den Pressezetzel mit ungefähr einer Million Ausschnitten aus ebenso vielen positiven Reviews nicht mit Blut, sondern lediglich mit roter Tinte unterschrieben und sogar ein keckes „Hope you enjoy it!“ hinzugefügt. Also was denn nun!

„If I should die tomorrow“ ist eines dieser Alben, das man prima seinen Freunden beschreiben kann. Coctailswing aus der Retorte wäre eine adäquate Beschreibung, Easy Instrumentals aus dem Volksempfänger auch. Wer sich ein wenig distinguert geben will, sagt Industrial Exotica dazu. Alles kommt verdämmt lässig daher, doch während man noch die Olive aus dem Martini zu fischen versucht, fährt bereits ein trötender Schaufelraddampfer vorbei und übertönt das dünne Stimmchen der blonden Gesprächspartnerin. Überhaupt: Die Gegensätze! „I dreamt a dream“ wird mit Flöten, Vogelgezwitscher und ohne NICOLE im nächsten Jahr das Eurosongfestival erobern, während bei „My only son“ ein Gamelanorchester den Staub von den Instrumenten putzt. Über dezent orientalisch angehauchten Rhythmen legen sich verzerrte Flächen und maschinelles Rumpeln, was zu verstörenden und verfremdenden Effekten führt. Gleichzeitig erinnert der nicht versiegen wollende Springbrunnen fröhlich plätschernder Ideen regelmäßig an die Cut-Up Technik eines DJ SHADOW oder DOCTOR L – ohne den HipHop wohl gemerkt. Gelegentlich klingt das dann so, als habe jemand Omas Plattenspieler laufen

gelassen, während sich in der Nachbarwohnung THROBBING GRISTLE und PETER THOMAS einen erbitterten DJ-Battle liefern. Mit einem erkennbaren Stil hat das einiges zu tun, mit Innovation oder gar Zukunftsmusik hingegen rein gar nichts. GINGER LEIGH hat ein erkennbares Konzept entworfen und wiederholt dessen Formeln wie ein Pilger den Rosenkranz – in beiden Fällen ist Erleuchtung nicht garantiert. Man vermutet schon einen weiteren Novelty-Act, ehe das Album plötzlich und heftig an Fahrt gewinnt. „Take me away to dreamland“ ist ein majestätisch eierndes Industrial-Ballet mit der dicken Bass-Dröm, während bei „Taxicab ride through the city“ ein arabisches Orchester im Bombenhagel einen hypnotischen Bauchtanz aufführt. „Waiting for the Apocalypse“ nennt sich schließlich eine eigentlich mangelernährte Bohnenstange aus Klatschen, einem hölzernen Drum n Bass-Bass und einer Alarmsirene. Doch der Höhepunkt kommt ganz zum Schluss, als in „Push/Pull“ ein japanischer Trommeltrupp völlig durchdreht und sich ihre Sake-Beats mit den verzweifelt-hysterischen Schreien am Spieß schmorender Kannibalenopfer mischen. Ein sensationelles Stück Musik.

Besser beenden kann man ein Album kaum und deswegen vergibt man GINGER auch gerne den etwas lauwarmen Einstieg. Gleichzeitig wäre man gespannt auf ein wenig mehr Material von dieser streckenweise faszinierenden Neuentdeckung. Und auf einen Blick hinter die streng unpersönliche Fassade: Wenn ich morgen sterben sollte, wünsche ich mir ein Foto von GINGER LEIGH.
tofaci

(16.10.2004)

VITAL WEEKLY n443 w41 2004 (www) Nijmegen, The Netherlands

GINGER LEIGH - IF I SHOULD DIE TOMORROW (CDR Masuno)
Without much luck I tried accessing the website of Ginger Leigh to get some more information, but my web browser kept crashing, so instead I have to rely on the sheet that comes with this, but it's all filled with favorable quotes. I know 'If I Should Die Tomorrow' is not Ginger Leigh's first album, and many of the quotes read about industrial music and how good Ginger Leigh is. No doubt, Leigh's music is indeed quite nice, but I didn't think this was very industrial by traditional standards. Ginger Leigh's music is indeed dark and atmospheric, but at the same time also rhythmic, sometimes even bombastic and all derived from sampling together a whole bunch of classical music, but there is a lot more happening here than on many other albums from the world of industrial music, by whatever standards. This is a richly varied bunch of songs, with darker undertones that are usually not well spent on me, but it's the variation that makes this into a nice work of whatever you would call this kind of music. Ranging from dark and introspective to more up-tempo and aggressive sounding material, this is quite an extensive journey. A nice one too. (FdW)

IKONEN MAGAZIN Nov 2004 (www) Wiesbaden, Germany

GINGER LEIGH - IF I SHOULD DIE TOMORROW
Einen sehr ungewöhnlichen Weg setzt die amerikanische Avantgardeformation Ginger Leigh fort: Sie mischen unzählige Musikstile zu einem komplexen Zustandsbericht über die USA. Diese Musik ist mehr als vieles andere Geprägt vom politisch forcierten Zerfall der amerikanischen Demokratie (Tribe of Circle

nennen das "Demokratur") und der offen geschürten Terroristen-Paranoia. Titel wie "Unquestionable truths" - vermutlich bezogen auf die Lügen zum Irakkrieg - oder die Katarstophsirene aus Track 15 sprechen hierbei ein deutlich Sprache. Was bereits auf der ersten CD (Bild rechts) durchklang, war ein massiver orientalischer Einfluss - das mag in der gewärtigen Situation für manchen fast 'ketzerisch' anmuten - sowie ekstatische Drum-Kaskaden. Track 16 etwa erinnert an die japanischen Dissecting Table bzw. den Soundtrack zu den japanischen TETSUO-Filmen. Die vorliegende CD "If I Should Die Tomorrow" entzieht sich einer eindeutigen definition ist gerade deshalb so wichtig und begrüßenswert innerhalb der häufig klischierten Industrialszene. - MaNic

MONAS Nov 27, 2004 (www) Eindhoven, Netherlands

GINGER LEIGH – "IF I SHOULD DIE TOMORROW" CD (Masuno)
A year ago I got a copy of the previous cd "A True Life Story" which was also released by the band itself. This is a very good 'noise-ambient' cd with a very experimental and wonderful sound. I play this cd quite often while reading. Now I got this new cd which is also experimental and strange, but especially the first half is less noisy. It takes a few rounds in my player again to get into the original sound of Ginger Leigh, but this American artist did it again. Progressive industrial sounds, a "When" for the 21th century? Some tracks were also on "A True Life Story". –Roy

EQUINOXE MAGAZIN Issue #23 2004 (www) Germany

GINGER LEIGH – "A True Life Story" CD (Masuno)

Ginger Leigh's "A True Life Story" wird meiner Meinung nach zu Unrecht mit Muslimgauze verglichen, denn letztere gehören noch zu einer Industrialgeneration, bei der die Kulte der Primitiven und ihre klanglichen Überlieferungen, sobald man sie verwendete, mit moderner Elektronik in eine neue sehr subtile industrielle Ethno-Magie verwandelt und aufgehoben wurden.

"A True Life Story" aber zerstört zumeist mit Übersteuerungen das eingespielte ethnische Material, ohne dass dabei eine neue hörbare Fusion zwischen Ur-Folk und Noise-Elektronik entsteht.

Allenfalls dort, wo man – wie auf einigen wenigen der sechzehn Tracks – das Ausgangsmaterial weitgehend unbeeinflusst lässt oder ganz eigene, – dann zumeist recht apokalyptische – Soundskulpturen entwirft, ist diese CD auch ein zweites oder sogar drittes Mal hörbar. Mehr allerdings dann, zumindest für mich, nicht.

(Wolfram Hasch)

DARKLIFE Issue #IX 2004 (www) Berlin, Germany

GINGER LEIGH - A TRUE LIFE STORY (self-released)
After the previous promising releases (see Darklife nr. VIII), I was more than curious to hear the new material by Ginger Leigh. And here I have it, hitting me straight in the face with a full blast of power-pull-no-stops-electronics to start with. It's only with track nr. 3 that the ethnic elements present in the previous productions surface again. A little middle east melody allows for the recovering of your ears, and from there on we are back on track with his "traditional" way of working. Traditional, here is pretty much relative

to Ginger Leigh's world, so it actually means, out of the schemes and pretty much unpredictable. Crispy, distorted and screeching sounds and backdrops abound in A True Life Story, joyfully co-existing with phrases of more classical conception, making everything quite paradoxical, while frightening screams might come to interrupt the catharsis created by each track. Explicative of this oblique approach is "Graveyard of Dreams" which loops over and over a solemn passage while uncontrolled noises ravage the scene, with the odd middle eastern flute cropping up from time to time. Perhaps the most accessible track on the disc, though. With this album, harder-edged if compared to the previous productions, Ginger Leigh has demonstrated that there's still quite a lot to explore in the world of experimental industrial music and the conscious integration of cross-culture elements is a winning factor. And that talent and inspiration do count in this field, not merely the mastering of your machines. So, if you have realized by now that the majority of industrial acts tend to sound more alike as they inevitably become slaves of the technology they use and can't supply substance to match up, do yourself a favour and get a copy of this album. www.gingerleigh.com -Gianfri

AVERSIONLINE Feb 2004 (www) Richmond, VA, USA

GINGER LEIGH "A TRUE LIFE STORY" CD
4/10 - [self-released]

I'm not sure how I feel about this. It's highly original in my opinion. I'll give it that. It's very structured experimental noise that contains elements of harsh noise and power electronics, as well as more musical elements... but something seems weird about it. At times it's incredibly abrasive and effectively put together, and some of the percussive rhythms and grating textures are really forceful. Plus the recording is absolutely pristine in volume and clarity... But I'm not very fond of the musical elements, the synths and such. Sometimes they're okay, but something about them feels out of place and detracts from the vibe of the other textures. Sometimes it gets a little cheesy, and in other instances those facets make the stuttered loops and rhythms harder to focus on. Pretty much every track has its great strengths and its damning weaknesses, and there's really not any one song that sticks out as being completely "good" to me. And I'm not sure I understand the packaging, it looks like there was an attempt to be creative but it honesty ends up looking somewhat unattractive. The jet black CD-R comes in a clear jewel case with no front cover, a square insert with jagged edges that has the album titles and an image of a flying typewriter on it acts as the cover, appearing on the back of the tray. The other side of the tray has a separate insert with similarly cut edges that has the tracklist and such on it, and the disc face for some odd reason is brightly colored with a field of flowers in hot pink and purple. Very strange... this entire release is actually all very strange. I admire and respect the project's creative vision, and I've never heard anything quite like this before, but I also don't enjoy it all that much. It's incredibly promising, and the recording quality is simply stellar, it's just not something I can appreciate to a large degree in its current state.

Running time - 43:31, Tracks: 16

[Notable tracks: numerous pieces are on the verge, but none really strike me]
Ginger Leigh - <http://www.gingerleigh.com>

MUZIK.ALUTIS Jan 2004 (www) Vilnius, Lithuania

Ginger Leigh - "A True Life Story"
Kadandi sis keistai supakuotas ir isleistas CD pas mane nepasileido nei ant vieno aparato ar kompiuterio teks pacituoti

FLUX EUROPE recenzija: A third straight noise to a third industrial blustering to a third unadulterated weirdness, this is littered with howls of pain, unnerving Middle Eastern wailing and an extraordinary visual capacity that makes it like the fractured soundtrack to some deep, dark video documentary on nocturnal activity in your local cemetery...

SCABIES MAGAZINE Jan 2004 (www) Carrollton, GA, USA

Ginger Leigh - "A True Life Story"

I am truly in awe of all the sounds off this little slab of plastic! This is defining experimental electronics that I feel few have ventured into. There is so much going on all at once, but never once becoming over baring or too much. The tracks sway from over the top P.E. with mounds of Industrial flavoring, to a mellower Middle Eastern vibe. Explorations are abound on this disc and am very pleased and over joyed with every track on here. Oppressive, In-Your-Face, soft and gentle, this has it all.

LEGENDS #137 Nov 2003 (www) South River, NJ, USA

REVIEW: Ginger Leigh - "A True Life Story"

By Christopher Eissing

Finally a refreshing deconstructed sound. Finally an eroded and corroded tonescape that has width and breadth. Finally someone since Bauhaus that recognizes the musical quality of noise and naturalistic sounds rather than dropping distortion over a drum machine and calling it music. Leigh does with reverberations what Twink has done with melody and instrumentation.

Take Me Away to Dreamland accomplishes what the prelude to Pink Floyd's *Time* does not, and is a both a psychological salve... and irritant. *Push/Pull* is precisely that. It is felt. In all the strength of a verb, a word of action without overall meaning. Dipping a toe into the deep waters that is Jung's collective unconscious is *NARC*. It brings a sense of sound, music and emotional experience and intent. With thick Indian overtones and juxtapositions of powerful tones, like a bringing of strength to subservience, is *Unpaved Roads*.

I've never contemplated the concept of *Elephant Milk*. The idea is an academic one. Elephants, being mammals, lactate. I put it in coffee. Ginger Leigh explores the concept of the elephant to its conceptual and social and continues the theme. Introspection, gentility, and fragile accepting are the conjured feelings of *Pearl Necklace*. Like a quiet realization on an autumn morning.

I Don't Know What I Don't Know is not so gentle. It is Neitche's great horror, staring into the abyss to find it staring back at him. *I Dreamt a Dream of WAR* is the most subtle of any song on the subject. Both fearful and longing it is the gentle whisper of antique times.

Surprising, and completely fitting, is the mouthharp counterpoint of *Here Comes the Asian Cowboy*. It does not end comfortably. Followed by *Graveyard of Dreams* is the nightmare of the opium den, and the banshee's gasp before wail. And just for a change that the sounds around silence are powerful as well is *The Ventriloquist is Sipping Mint Tea*. *I Know What I Gotta Do* is a song of an unheard mantra, strolling through foreign markets.

This album is to be experienced, not listened to passively. Most strive to entertain, to fill 40 minutes or so of someone's life with a diversion rather than to enrich. If you dance to this album it will likely be a performance art piece. It strives to be more than a hole in time, more than a telling of tales. It shows with all the mystery of a scrapbook without captions. It succeeds.

Contact Information:

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E-Mail: boujeloudia@hotmail.com

Web: www.gingerleigh.com

ELD RICH PALMER Sept 2003 (www) Mlawa, Poland

GINGER LEIGH "A True Life Story" Masuno CD-R

It's really amazing how far you can go blending two musical aesthetics as different as chalk from cheese - pop and noise! Ginger Leigh's digitally generated works are based on these two elements - noise as the building material, the skeleton, and pop as the surface layer owing to which the listener finds the final product nice and accessible. If by now you start to visualize what it sounds like, I'll blur that somewhat vague image by saying that Ginger Leigh scorns half-measures - ear-splitting feedback, squeaks, hums and frequent expanses of harsh sonics, overtly presented, are there all the time. Yet you they easily may pass unnoticed, so deftly is this anti-pop matter employed to form catchy tunes, to create a quasi soundtrack to an oriental sound journey. Yes, this album contains compositions, everything falls into its place, meticulously designed to the slightest single screech. No improvisation or controlled chaos. The whole thing has a narrative feel to it - beside the poundings of digital hardcore you encounter oriental drums, pipes, fleeting jokes and a good deal of serious electro in vein of latest incarnation of Coil. I must admit it's the first time I've encountered such an approach to the highly uncommercial matter that the sounds from beyond the margin of music. What's more, it works fine. More accomplished than its predecessor "10 Stories, 10 Lies", "A True Life Story" shows that Ginger Leigh has metamorphosed from a merely intriguing sound-maker into an artist who can make astonishing and moving music. Recommended. [krzysztof sadza]

FLUX EUROPA Sept 11, 2003 (www) London, England

GINGER LEIGH

A True Life Story


CD

2003

Masuno

43:33

Life, so I am told, is stranger than fiction, and truth is of course a concept defined by interpretation (if you don't believe me then go switch on the next news broadcast). A True Life Story is definitely strange, the product of the fevered imagination of a lady by the name of Ginger Leigh, who - perhaps no big surprise this - resides in Artesia, California, a town that, to borrow from Voltaire, if it did not exist then it would be wholly necessary to invent. ART IS HERE, CA! A third straight noise to a third industrial blustering to a third unadulterated weirdness, this is littered with howls of pain, unnerving Middle Eastern wailing and an extraordinary visual capacity that makes it like the fractured soundtrack to some deep, dark video documentary on nocturnal activity in your local cemetery (standout track 'Graveyard of Dreams': the funeral march, the twitter of bats, the pouring rain, the creak of the opening casket).



After five years or so even I am tired of listening to seventy minute slabs of pure metal noise, tweaked to such ludicrously high volumes that the slightest twitch on the amplifier knocks all your windows out. This is a pretty good alternative. Alternative noise. Alright, it does sound a bit like Muslimgauze, but you couldn't make that a criticism. Worth buying for the final track 'WATCHTOWER', a cracking piece of cracked industrial, alone.

STEWART GOTT - 11 September 2003

GINGER LEIGH
<http://www.gingerleigh.com>

IKONEN MAGAZIN Sept 2003 (www) Wiesbaden, Germany

GINGER LEIGH - A True Life Story
Hinter dem unscheinbaren Namen verbirgt sich eine Old-School-Industrial-Band aus Artesia / USA, die mit lauten Soundschleifen, sägenden Gitarren, Melodiefragmenten und erstaunlich eingängigen Rythmuspassagen einen Soundtrack zum gegenwärtigen Zustand ihres Landes mixen. Ein vielschichtiges Klangerlebnis, das unwillkürlich inhaltliche Assoziationen provoziert und Inspiration aus zahlreichen transkulturellen Quellen schöpft, so auch aus der Musik des Orients. - Diese Scheibe wurde als komplett schwarz beschichtete CD gepresst. cd

German to English translation:
Behind the inconspicuous name, an old-school industrial release emerges from the city of Artesia in the USA, which mixes a soundtracks with noisy sound loops, sawing guitars, melodic fragments and amazingly unusual rhythms considering the present condition their country is in. A multi-layered sound experience, which produces mechanical associations and draws inspiration from numerous multicultural sources, as well as the music of the Orient. - This disk was pressed as a completely black coated CD. Cd

FUNERAL PROCESSION Sept 2003 (www) Utrecht, The Netherlands

GINGER LEIGH - A True Life Story
style: eclectic industrial

This is already the third album of Ginger Leigh I have had the pleasure listening to. And as usual I'm treated to a rich spectrum of sounds, ranging from harsh noise to exotic world music. "A True Life Story" seems to be a little harder in general than his previous work, it is more relentless and less cheerful. In the first song 'Take me away to dreamland' sharp noises interfere with the eastern orchestral melody. Really harsh is 'Push/pull', which I already tried with success at some industrial dance floors. Dynamic ethnic percussion is mixed here with heavily distorted power electronics-type vocals, which are screaming fiercely. 'NARC' is another hard, monotonous attack, while 'Unpaved Roads' sounds like the soundtrack to an old Bombay movie. With this artist you can expect anything...

Ginger Leigh again convinces with a mixture of eastern madness and industrial fierceness, and this time he is more violent than ever. One of the songs is perhaps not by accident called 'I dreamt a dream of WAR'.

Type: cd, 16 tracks
Label: self-released
More info: <http://www.gingerleigh.com>
This cd was reviewed by HD
Posted on Monday 15 Sept 2003

GODSEND ONLINE Sept 2003 (www) Evansville, IN, USA

GINGER LEIGH - "A True Life Story" CDR - More undefinable sounds from this prolific and enigmatic composer, 'A True Life Story' slinks from abrasive noise grinds ('Push/Pull' is a scorching assault) to darkly seductive Middle-Eastern dubs ('Elephant Milk' could be a long-lost MUSLIMGAUZE track). Later tracks alternate between looped-up and shrill rhythmic noise with a tribal influence to dark digital textures, almost always with a harsh, bombastic, and volatile temperament. A uniquely brutal release with an exotic flair, GINGER LEIGH's 'A True Life Story' is at once breathtaking and harrowing. (Ginger Leigh) -Todd Zachritz

WETWORKS EZINE July 2003 (www) Frederick, MD, USA

GINGER LEIGH - A TRUE LIFE STORY self-released cdr 2003
Wow, this album is very impressive. Ginger Leigh's music falls somewhere between harsh Power-Noise ("Narc" and "Push/Pull") and middle-eastern rhythms ("Unpaved Roads" and "I Know What I Gotta Do"). I'd compare her work to a noisier version of Muslimgauze at times. Each track on "A True Life Story" tells its own unique tale, from pummeling beat-driven power electronics to softer ethnic sounds full of great percussion. Ginger Leigh has only a few releases under her belt but is already carving out a place in experimental music for herself and her unique compositions. "A True Life Story" is a thought-out slab of noise, full of richness and depth. You need this album! Reviewed by: GunHed

MARTWY ZMIERZCH July 2003 (www) Kunto, Poland

GINGER LEIGH - A TRUE LIFE STORY self-released cdr 2003
This is something totally different to what I have listened to lately. 'A True Life Story' is the release name and I am talking about American Ginger Leigh. Often compared to Muslimgauze for me it is a mixture of experimental harsh noise / industrial with calm and psychedelic oriental voices from the Middle East. These voices are much more making the background as the noisier parts are in the foreground. Pounding sounds, feeble child and women screams are making this cdr like a soundtrack to some mad and psychically incorrect film. Summing up 'A True Life Story' is something fresh, original and varied. This variety makes me really for this album ('Push | Pull' or 'I dreamt a Dream of War') and against ('Misplaced Summer') as well. I recommend this one to open minded seekers of diversity and innovative activities. -Pawel Nawrocki

OUTSIGHT July 2003 (www) Royal Oak, MI, USA

GINGER LEIGH - A TRUE LIFE STORY
Ginger Leigh, ~~POB 683, Artesia, CA 90702-0683~~
<<http://www.gingerleigh.com/>>
Mysterious industrial rocker Ginger Leigh is mad about something. At first I thought it might be about Bush and the Second Gulf War as I thought I heard "Bush" in the screamed words of "Push/Pull" and noted the song "I dreamt a dream of WAR". But, that seems to be not the case and it is hard to imagine what true happenings

necessitated such surreal catharsis as "Elephant Milk". The album is a mix of Bauhaus-like neo-Gothic chill with unfettered sonic assault and a dash of Asian flavor. This is the curried crossroads between Bile and early Christian Death. (4). -Tom "Tearaway" Schulte

JACKAL BLASTER June 2003 (www) St. Mary, MO, USA

GINGER LEIGH - A True Life Story 2003 (self-release) 43:33
Focusing more on industrial rhythms and noiser electronics than in the past, Ginger Leigh broadly expands her soundscapes on this excellent new release. Comprised mostly of new tracks that veer into harder noise than before, *A True Life Story* also contains a few older, percussion-based, songs from the past. Again, samples, vocals, and bubbling, beat driven electronics make up the picturesque, alchemic sounds that Ginger Leigh concocts, and *A True Life Story* is as much a deep, richly thought-out, and intensive recording as anything previous. Here though the emphasis is placed on noisy, beat oriented electronics, and less on Middle Eastern rhythms and patterns. Keeping the Arabian influences more in the foreground and less dependent on it forces both the composer and the listener to draw on other aspects of the music that is just as interesting and unique. One of the great things about an electronics/ambient/industrial/avant-garde composer like Ginger Leigh is a mindset of individuality and progressive continuity, where each and every album is different, yet enveloped in a uniqueness that only a certain artist could create, and in turn keeping the listener on edge by never knowing what to expect. Although a young artist with only a small handful of releases, Ginger Leigh has certainly created her own lasting identity through a highly creative output that draws on a number of different electronic styles. I highly recommend any of her releases. - Jeramy Ponder

DARKLIFE Issue #VIII Spring 2003 (www) Berlin, Germany

GINGER LEIGH "FROM ARTESIA WITH LOVE"
GINGER LEIGH "10 STORIES 10 LIES"

From Artesia (California) with *Love* and with a flying carpet ride to carry a great deal of the Muslimgauze spirit across the most part of these two valuable releases for Ginger Leigh. Middle East atmospheres and rhythms rendered in pure lo-fi, distorted fashion rub shoulders with raw and powerful industrial with a feel to it ranging from exotic to urban. Add in the melting pot bits of sinister sixties psychedelic taste, some calls to garage punk, thundering power electronics and even goth and you can picture the sonic atmospheres depicted by this wicked American dude, all flavored in noise. Quite interesting and extreme lo-fi experimentation following little or no clichés, will appeal to open minded fans of the industrial genre. Sinister ethno-industrial for lack of a better definition. Recommended! www.gingerleigh.com -Gianfri

ELD RICH PALMER Feb 2003 (www) Mlawa, Poland

GINGER LEIGH "10 STORIES 10 LIES (Original Motion Picture Soundtrack)"

Against a background of rhythmless, amusical releases that have been getting into my hands, any which the above adjectives don't apply to are at an advantage of relieving me from the monotony of a standard. Don't mean that I'm not happy with the status quo, but such anomalies simply do me good. Today one of them is an item from an artist I'm totally unfamiliar with: Ginger Leigh from the US.

Her appearing in my musical environment could be compared to a lightning in a wintry sky. I'm surprised and impressed. 13 pieces of high-energy blend of Eastern ethno-trance, electronic throbbing and boldly incorporated noise elements, e.g. feedbacks, harsh sounds. Undeniably that short description brings to mind MUSLIMGAUZE and indeed we're on the right track but we need to make some notes that will stand up for Ginger Leigh. A well-known formula of combining East-Asian themes with the post-industrial that MUSLIMGAUZE worked out is not developed but rather interpreted here for a personal use. The dialogue of Leigh and Jones doesn't seem to be an even one, but hardly anybody is willing to follow that path these days anyways. However, she is far from the deliberate slovenliness and radicalism the untimely deceased Briton has been known for, her work is characterized by meticulousness about musical and technical aspects, accessibility to an inexperienced ear, and 'cinematic' atmosphere. Drawing a parallel between those two approaches to the music of Near East, Ginger Leigh appears a commercial artist! One of a great style, however! "10 STORIES..." is a worthwhile item insofar it isn't judged in terms of originality. What puzzles me is only the very layout of the disc. If the first ten tracks belong together, what about the remaining three which aren't that stylistically different, save for the NY Dolls cover? [krzysztof sadza]

ORTUS OBSCURUM Dec 2002 (www) Skultuna, Sweden

GINGER LEIGH: 10 STORIES 10 LIES

Released by: self-financed

Release date: 2002-06-23

Format: CD


Total Length: 43:01 min

General Facts:

Information on Ginger Leigh remains scarce, yet as far as I know, this artist has done a couple of commissioned works and prefers to let the music speak for itself. The project released its debut CD in 1998 and since then, 4 CD's have followed - this one being the latest.

Review:

This CD took me by surprise. It is always very nice to experience new innovative and inventive bands of these proportions. It is even better when the music has an attitude and with Ginger Leigh, this is certainly a fact. '10 STORIES 10 LIES' presents 13 very impressive tracks of music that easily sticks to the mind like superglue. The emphasis of Ginger Leigh's music seems to be the rhythms. They are placed in the foreground of the production in front of a wide array of melodies played by ethnic instruments and electronic sounds. The music has a lot of playful spontaneity, yet it is in no way unserious. It seems that the artist has really been contemplating on the material featured here without letting it become too dry and rigid. As the material is very eclectic, there's no really suitable definition of the music presented here. Sometimes it reminds me a lot of Muslimgauze, sometimes absolutely not. Ginger Leigh doesn't seem to be afraid of playing with their music. '10 STORIES 10 LIES' is clearly a junction between several different genres, ranging from electronic C-64 space music to more ethnically oriented stuff with the most unordinary middle-eastern finishing spices. One track is actually an unexpected outburst of cocky rock-music. I can't say I'm very fond of this kind of music but in this context, it works fine. This is a very enjoyable piece of experimental music that I recommend to those



who are tired of hearing the same stuff released, over and over again. A splendid album. - Ectonaut

HEIMDALLR Autumn 2002 (www) Châtel-St-Denis, Switzerland

GINGER LEIGH - 10 STORIES 10 LIES - CD - 13 titres
"From Artesia with Love", l'album de Ginger Leigh sorti l'an passé, m'avait admirablement impressionné, avec ses tribulations électroniques teintées de rythmes et de mélodies ethniques si chères à Bryn Jones. Pour agrémenter cette bonne surprise, Ginger Leigh revient avec un disque encore plus somptueux et réussi que son prédécesseur, délaissant un son aux structures orientales pour se concentrer sur des compositions beaucoup plus personnelles, à la maturité impressionnante. Une musique électronique sombre et répétitive, une rythmique tantôt plombée, tantôt aérienne et enjouée. Des compositions puisant dans les délicatesses de l'electronica associées aux puissances ravageuses de l'industriel, tout en y intégrant subtilement et insidieusement une rythmique ethnique du plus bel effet. La voix, présente sur quelques morceaux, apporte une touche solennelle et tragique, aussi sombre que rédemptrice. Il devient rare aujourd'hui de trouver des albums d'obédience industrielle capables d'innover, et Ginger Leigh s'impose désormais naturellement comme une valeur montante de la musique actuelle. L'album de la confirmation. Recommandé! -Stéphane Fivaz

"From Artesia with Love", the album from Ginger Leigh that came out last year had admirably impressed me with its unpredictable electronic changes treated with the colors of ethnic rhythms like the sounds of Bryn Jones. To add to this wonderful surprise, Ginger Leigh returns again with a new disc that is more expressive and more successful than his predecessor, abandoning the sound of the eastern structures to concentrate on more personal compositions that exhibit impressive maturity. Some of this is dark repetitive electronic music held together by rhythms and at times it is atmospheric and cheerful. The compositions illustrate the delicacies associated with electronica to the devastating powers of the industrialist, all the while integrating subtly and insidiously ethnic rhythms for one more beautiful effect. The voice present on a few pieces is a solemn and tragic one with a dark redeeming quality. It is becoming more rare today to find albums of industrial obedience able to innovate, and Ginger Leigh is essential from now on naturally like a rising value of the current music. This album confirms it. Recommended! - Stéphane Fivaz

LEGENDS #127 Oct 2002 South River, NJ, USA

GINGER LEIGH - 10 STORIES 10 LIES

After perusing Ginger's web site and all of the reviews that she's gotten I can't help but feel like I'm missing something. I really enjoy the collaging and textural work of this release, but the low quality, almost broken tattered vinyl sound of the recording leaves me scratching my head. This recording sounds like it was made in 1930. It's flat, poorly EQed - if EQed at all - and seems to have had a heavy reliance on Sonic Foundry's Acid.

Nevertheless, though, there are some truly creative moments in this recording. I just wished that Ginger had taken the time to clean up the recording and make it a little more accessible and listenable before she put it out there. If you're curious to know what this recording sounds like, imagine Land of Rape and Honey-era Ministry recorded on a four-track with tattered, fourth generation

overdubbed Maxell tapes that were picked up on a budget at the local Wal-Mart.

But... once you get past the unlistenability of the recording, it's an excellent recording. What the hell is this guy talking about, you might ask? Well in a time when anybody can get audiophile quality recordings out of their PC or Mac it's a little hard on the ears when I hear something that's this abrupt, but at the same time the Throbbing Gristle-like coarseness is organic and draws me in.

The musical ideas that make up this recording are undeniably good. In fact they sort of remind me of my own work. When I set out to record I'm so interested in the process that I just throw the stuff on my HD, or to tape and call it good. After years, though, of being bagged on for my lo-fi work, I have to say that I take the time now to put together a strong recording. This recording is strong, particularly in musical idea and concept. I would venture to say that Ginger is going to have an awesome discography in time. These ideas seem like the sketch book, as compared to the masterpiece that Ginger hasn't manifested in hard copy form yet. I'll say, though, when she does finish that work that is probably mixed, mastered, and EQed, I look forward to it as I'm sure that it will be a most fantastic recording and one that will certainly be worthy of all the press and support that it will get.


What does it sound like? I hear traces of Big Black, Muslimgauze and a sort of garage-band version of Dead Can Dance. This recording is loop-based, yet not minimalistic, and quite ornamental. Much of the material that makes up this work is of a middle-eastern orientation, yet there are a lot of experimental aspects to this recording. There are a lot of deep drones, resonated electronic sweeps that seem to swell beyond the periphery of 0db, digital, thus creating distortion and an interesting effect, intentional or not. All and all this is a fine work, but truly an indication of the excellent work that is still yet to come.

Reviewed by Matt Borghi

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AURAL INNOVATIONS #21 Oct 2002 (www) Columbus, OH, USA

GINGER LEIGH - 10 STORIES 10 LIES (self-released 2002)
Soundtracks are just something that I rarely consider paying attention to, as they are often little more than a collection of songs that happened to appear in a movie, or they are little more than background muzak. When evaluated strictly as a listening experience they rarely hold up very well. This cd is one of the exceptions to that statement, and if it didn't say it was a soundtrack you would never know it was one. Equal parts ethnic fusion, weird industrial noise clatter, and fuzzed out distorted rock, this is a really fascinating release. It sounds like much of the percussion was created from loops of ethnic/international music, and the rest was played and added on top, and it's done perfectly. More than anything the mix of rhythm and noise brings memories of the pre-suck days of industrial music, when bands such as Blackhouse, Factrix, and SPK roamed the earth. A couple of the more percussion based tracks even bring to mind Muslimgauze. One of the curious things is the inclusion of the New York Dolls song "Chatterbox" in its entirety, although it sounds like it was run through a echo chamber first. Maybe it's used in the film that way? The press sheet gives very little info about Ginger Leigh - I don't



know if this is one person alone in front of a four track or their computer, or if this is an actual band, but in the end I guess it doesn't really matter. I dig it, and now I am kind of curious about the movie! -Brian Faulkner

For more information you can visit the Ginger Leigh web site at:
<http://www.gingerleigh.com/>.
Contact via snail mail c/o Ginger Leigh; ~~PO Box 683; Artesia, CA 90702-0683.~~

OUTSIGHT Sept 2002 (www) Royal Oak, MI, USA

GINGER LEIGH - 10 STORIES 10 LIES
Ginger Leigh, ~~POB 683, Artesia, CA 90702-0683~~
<<http://www.gingerleigh.com/>>

Dense electronic compositions of Middle Eastern sounds and bright, percolating rhythms make "10 Stories 10 Lies" a sonic magic carpet ride to desert scenes of one's own imagination. This dream-like quality is interrupted by the spoken word delivery on "I Know What I Gotta Do" and then we are dropped off that ride into unsettling mechanical exotica on "Something is Wrong." This is the essence of Ginger Leigh: the fusion of shades of Arabia with the quasi-industrial. The ragged and rough sound quality makes the album an attention-getting mosaic of juxtaposed textures and impressions. -Tom "Tearaway" Schulte

JACKAL BLASTER August 2002 (www) St. Mary, MO, USA

Ginger Leigh – 10 STORIES 10 LIES : Original Motion Picture Soundtrack. Recorded and Produced by Ginger Leigh. 2002 (self-release) 43:00

It seems only natural that Ginger Leigh's music would be presented through a soundtrack, given the very picturesque nature of the scenery and images the music conveys in the listener. Besides the soundtrack reviewed here, Ginger Leigh's music can also be heard in the "Best Director" winner at the No Dance Film Festival, 2002 film, Lucky. 10 STORIES 10 LIES presents Ginger Leigh's compositional skills within the entirety of an independent film score, and similar to earlier works, the transformation from music to transcendental moving pictures is clear and vividly kaleidoscopic.

Like John Zorn's Filmworks series, here Ginger Leigh's work lies between cultural barriers and avant-garde lines, where each individual track is a piece within a larger puzzle, and there are always vague, abstract, images surrounding them. Beginning with a lightly driving Middle Eastern percussion piece, tracks 2-4 lie within more mysterious avant film territory. "Watching you while you sleep" is a heavily layered, subterranean rumbling weight, with deep processed vocals, reverting to a rhythmic industrial pace slightly similar to Deutch Nepal's territory. "The Smell of Incense, Spice, and Urine" is short and minimal electronic blinking, while the "Burial Song" and "Little Angels" reverts to more of the exotic industrial culture blend of electronica and Middle Eastern atmospheric drones. The NY Dolls cover "Chatterbox," and the driving "Black Hair" are hard and distorted punk, like a walk through a noisy underground nightclub in New York City; not out of place given the jump and cut movement of the film music, which always returns to the dominant Arabian cultural identity. "Pearl Necklace" is simmering, bubbling ambient electronics and found environmental sounds, bits and pieces like Amorphous Androgenous or Future Sound of London's ethereal nature. The final track "The World Spinning Beneath Me" is a vortexed,

circularized pounding of beats and distortion, reverting back to the centralized sound of rhythm, like noisy Muslimgauze or Zipper Spy, ending with an array of photogenic images, sounds, and cinematic atmospherics.

Ginger Leigh has created quite a musical cinematic journey through chiaroscuro shadows with 10 STORIES 10 LIES. As with successful soundtracks, particularly from experimental artists, the music is able to stand independently on its own. A viewing of the film, and a comparison between the images on the screen with those already sketched in the viewer's mind, makes for an even further rewarding awareness of the music and its expanding qualities. - Jeramy Ponder

ANGBASE Summer 2002 (www) Houston, TX, USA


Ginger Leigh "From Artesia With Love" CDR
A mixed bag of distorted Muslimgauze-styled middle eastern loops, rumbling, lo-fi ambient noise, and full-on sampled weirdness. Like track 7's mix of Jew's harp, orchestral strings and bass-heavy menacing loop and an ear-piercing female shriek that brings everything to a sudden close. These pieces would work well if imagined as horror movie soundtracks - perhaps inspired by Goblin's work with Dario Argento in the 70s - tracks 7, 8, 9 do a good job of this. This music is obviously loop-based, with no more than 3 or 4 loops interlaced and with an added distortion edge - like on track 10, where a white-noise barrage drops in uninvited. Nevertheless, the most unusual cut here might be track 5, which is a minimal rock tune ala the Velvet's "Loaded" or Xpressways' finest with some nicely distorted chuck berry riffs. Maybe it's my favorite track because it has character - it feels natural and the music fits the recording quality perfectly. On the disc-ending track 11 the loop overstays it's welcome - pounding away over a sustained string chord, with the occasional creepy rattles sprinkled about. Early Foetus could make this sort of home-made creepy soundtrack work because he transcended the technology he was working with - he made you wonder if he indeed managed to score a Fairlight or a full orchestra for "Nail" or "Hole" - this however is tied down to a hissy sound that is at odds with the aspirations of some of the pieces. -Carlos M. Pozo

FUNERAL PROCESSION July 2002 (www) Utrecht, The Netherlands

Ginger Leigh - 10 STORIES 10 LIES
style: industrial exotica

Ah, here we have Ginger Leigh to bring some sunshine in our urban blues. After "From Artesia with Love" he takes us again on an adventurous trip through hidden big city slums, deserted industrial terrains and forgotten corners of the Middle East. The covers states that is an 'original motion picture soundtrack'. I have no idea for what film that would be, perhaps some wild exotic Bollywood movie, with some scenes in an industrialized environment.

It is amazing how many different sounds and moods this artist manages to cram into one album, or even into one song. If I'm not mistaken, all music is created in an electronic manner. Despite the title, this album contains 13 tracks, each with a different pace and atmosphere. My favourites are the Eastern ethnic world of 'River of Tears', the uptempo adventurous ride 'Alice in Wonderland', the



tribal drumming of 'I know what I gotta do' (with a Boyd Rice type voice) and probably a handful more. Oh, and don't forget to mention the noise-punk of 'Black Hair', which makes the Stooges sound well-educated.

Ginger Leigh makes the world more colourful. This music should be played in boring offices and supermarkets, and our daily lives would never be the same again...

Type: cd, 13 tracks
Label: Red River Productions
More info: <http://www.gingerleigh.com>
This cd was reviewed by HD
Posted on Friday 26 July 2002

JACKAL BLASTER July 2002 ([www](http://www.gingerleigh.com)) St. Mary, MO, USA

Ginger Leigh - From Artesia with Love 2001 (Red River Productions) 42:28

Where the earliest Muslimgauze releases, as well as those by Tribes of the Bow, were purely Middle Eastern ethnic acoustic percussion and mixed instrumentation, later releases, up until Byron Jones' death, took the Arabian percussion to very noisy and unpredictable levels. Here, the mysterious and relatively unknown artist Ginger Leigh conveys a similar mindset to later Muslimgauze releases, but without the political activism that was the core existence of Jones' work.

Where the large and vast foreground is dominated by the appearance of Middle Eastern hand percussion and instrumentation, the background is interwoven with ambiguous noise, samples, and other electronic oddities. Much like a film score, the music works more like pictures - ambiguous images with a conglomerate mix of cultural diversity. Techno aggravation is also explored, as is spacey, droning moments of ambience, yet it always seems to revert back to the core East Indian abusive percussion. At times, the emphasis shifts completely toward the electronic side, as the industrial pounding borders on an almost monolith approach as on "Force It!" or the more static nature of "Red River", but the overall effect of the work is an adventurous, dreaming atmosphere. While Eastern rhythms may play a dominant role, electronics is the single key factor, particularly as the unpredictability of the world that Ginger Leigh shows us unfolds into a visible, futuristic, exotic form of musical cinema. -Jeramy Ponder

GODSEND ONLINE July 2002 ([www](http://www.gingerleigh.com)) Evansville, IN, USA

Ginger Leigh - "10 Stories 10 Lies" CDR
Billed as an "original motion picture soundtrack", this California-based solo artist brings an impressively diverse arsenal of moods and motifs in this 13-song journey. From loopy proto-power-electronics 'Alice In Wonderland' to freako exotica with 'I Know What I Gotta Do', Leigh provides an array of heavy-duty post-industrial electronics, Middle-Eastern rhythms, and oddly surreal sounds, all the while never truly fitting into a rigid set of ideals or set styles. 'Black Hair' sounds like a bastard love-child between MUSLIMGAUZE and THRILL KILL KULT maybe, with it's overdriven bass, distorted vocals, and galloping tabla rhythms. The bottle-rockets-in-the-mosque sounds of 'Little Angels' is reprised from his last album, while the NEW YORK DOLLS cover, 'Chatterbox', is an unexpected rough-and-tumble ride into sleazy

rock & roll territory. Then it's back into 'Pearl Necklace', a lovely classical/drone piece that would work nicely in a David Lynch film. All-in-all, a more than solid work that doesn't fail to surprise and even shock in its unique combination of vibes and disparate cultural reference points. (Ginger Leigh) -Todd Zachritz

FLUX EUROPA May 2002 ([www](http://www.gingerleigh.com)) London, England

Ginger Leigh - From Artesia with Love
Another CDR full of varied sounds created by Ginger Leigh from Artesia USA. All music was created electronically. There's lots of styles including warped versions of world music mixed with samples and effects. Also there's a fair amount of techno. There's also some noisy power electronics. In all a nice schizophrenic collection of sounds. <http://www.gingerleigh.com>. (JM)

ABOVE THE RUINS March 2002 ([www](http://www.gingerleigh.com)) Limburg, The Netherlands

Ginger Leigh - From Artesia with Love
Long Beach, California....hmmm...that brings back some memories for me when I was listening to Trash Metal in the middle of the 80s. This project however does not play trash metal but a strange blend of Indian traditional music and harsh industrial/techno beats with some noisy loops. Not bad but also nothing new. My favorite track is "taxicab ride through the city"....very strange and very cool. - Peter S.

FUNERAL PROCESSION Feb 2002 ([www](http://www.gingerleigh.com)) Utrecht, The Netherlands

GINGER LEIGH - From Artesia with Love
style: ethnic industrial

This stuff brings me in a very good mood! I put this promo cd on without a clue what to expect and immediately it had me in its spell. I never heard of Ginger Leigh before, but he (?) seems to be very productive and already had good reviews in internet publications like Flux Europa, Achtung Baby! and Heimdallr. The music of Ginger Leigh is wild and ritual, energetic and hypnotic and above all eclectic and full of ideas. Every song has a different mood and takes you to other places and spheres. There are many ethnic ritual elements in the music, reminding me of late Muslimgauze. Don't be surprised if Indian percussion is suddenly mixed with industrial noises or techno beats!

The first song is called "taxicab ride through the city" and you can really visualize a wild urban adventure when hearing this track. Further on the cd is a track called "passing trains", again very dynamic, it could be a soundtrack to an old silent movie which contains an exciting scene with a steam train. And I think that's the main force of this cd: with each song your fantasy completes it with an image that is often exotic and adventurous. This mix of electronic industrial fused with eastern sounds and melodies really works! An eclectic journey through a multicultural landscape...

Type: cd, 11 tracks
Label: Red River Productions
More info: <http://www.gingerleigh.com>
This cd was reviewed by HD
Posted on Monday 11 February 2002



HEIMDALLR October 2001 (www) Châtel-St-Denis, Switzerland

GINGER LEIGH - From Artesia with Love (Red River Productions, CDR)

Je n'avais ma foi jamais entendu parler de Ginger Leigh auparavant, et force est de constater que cette découverte fut enrichissante. Un album coup de coeur dès la première écoute. Une musique alliant différentes influences, du Moyent-Orient, de l'Inde, en passant par la musique industrielle, électronique, minimaliste, ambient et répétitive. Ginger Leigh est une sorte de Bryn Jones éclectique, touche-à-tout, qui se placerait sans problème dans le catalogue éparse de Staalplaat. Moults tambours et percussions, légèrement calfeutrés sur de longues plages électroniques, enveloppés de mélodies imparables et verticales, de samples à la dérive et de rythmes envoûtants. Comment ne pas succomber à ces morceaux, dont la finesse et l'intelligence n'ont rien à envier à leur douce harmonie. Parfois le son se fait plus revanchard, parfois plus docile, en sachant allier sonorités exotiques et contemporaines. Le train de la pochette nous invite dans un voyage que je vous recommande fortement, jusqu'à Artesia, Californie, à la rencontre de l'alliance éternelle des samplers et des tambourins, de l'Occident et de l'Orient. Excellent! - Stéphane Fivaz

I have never heard of Ginger Leigh before and was forced to recognize that this discovery was enriching. From the first listening, this is an album from the heart. The music combines the various influences of the Middle East, of India, industrial, electronic, minimalist, ambient and repetitive. Ginger Leigh is a kind of eclectic Bryn Jones, in touch with all, which would be placed without a problem in the catalogues of Staalplaat. Drums and percussion are laid across long electronic beaches with prepared and impaired vertical melody samples to drift through the rhythms. How can you not succumb to these pieces, of which the smoothness and the intelligence do not have anything to envy their soft harmony. Sometimes the sound is made more rigid, sometimes more flexible, while knowing how to combine exotic and contemporary tonalities. The train on the CD insert invites us on a voyage that I strongly recommend to you, from Artesia, California, with the meeting of the eternal alliance of the samplers and the tambourines, the West and the East. Excellent! - Stéphane Fivaz

AURAL INNOVATIONS #18 2002 (www) Columbus, OH, USA

GINGER LEIGH - From Artesia with Love (Red River Productions, CDR)

Ginger Leigh fuses blistering industrial electronics with eastern atmospheres to produce an unusual, yet compelling mixture of sounds. The style changes with nearly every song according to which of the two elements dominates. The electronics also range from soft to mostly extreme and caustic. "Taxicab Ride Through the City" is a mesmerizing track that starts the album off with tablas and a hypnotic keyboard sequence. This main rhythm is interspersed with dramatic and synthetic Indian film score synths, cobra-charming flutes, and industrial bass punches. The song reminds me of an industrial version of some of the eastern escapades on Gong's "Shapeshifter" release. "From Artesia with Love" is more of a background track that uses repetitive drums and sitar strumming along with mournful violins with an eastern voice. "Passing Trains" is pure dance electronic pulsing accented with samples of screeching factory steel inspired by the landscape of

the aforementioned city of Artesia. The shift in styles is rather drastic despite the hints of in "Saffron" is another drastic jump back into a soft, relaxing experience of shimmering sitar drones and soft, gliding synths. These jumps are obviously intentional, perhaps as a commentary on the multicultural population amid industrial settings that Artesia (and Los Angeles) signify. The remaining tracks are mostly industrial electronic with touches of eastern music. Some of the tracks here would have an almost universal appeal while others would be too harsh for most listeners. I enjoyed almost every track, but I'm not sure I would recommend it to anyone who has a problem with extreme electronic or industrial music. The music is very engaging, but not very consistent as far as flow or style. As I said, though, I don't think it was intended to be. I was a bit disappointed in the production. The melodies are slightly muffled while the bass is sometimes overwhelming. Considering the style and philosophy behind the music, that too may have been intentional. I enjoyed the CD quite a bit, so if you find the concept interesting, I'd encourage you to try it out.

- Anish Bhatia

LEGENDS #118 2002 South River, NJ, USA

GINGER LEIGH - From Artesia with Love

Think of all the wonderful gifts Long Beach California has given us: Snoop Doggy Dogg, No Doubt, Alyssa Milano. Add to that list Ginger Leigh: an eclectic musician straight outta South California. Many compare Ginger to Muslimgauze; I would add Steroid Maximus, Foetus, Praxis, Brian Eno and Tom Waits. Ginger draws from a rich pallet of musical flavors: from Middle-Eastern and Arabic sounds, to low-fidelity hardcore techno. And best of all, his music sounds nothing like Skinny Puppy*.

The balance of the songs on "From Artesia with Love" share an exotic (because I live in New Jersey) Middle-Eastern flavor (and forgive my cultural ignorance) – from the rich rhythms and vibrant melodies of "taxicab ride through the city" and title track "From Artesia with Love" to the minimalist drones of "saffron", you'll find it hard to believe these songs originate from a bare-bones studio in California. Listening to these tracks, and others like "STAR MAPS" and "little angels", can be a truly transcendental experience – close your eyes and you'll find yourself speeding through a Moroccan marketplace or staring at the stars while lying on a blanket of sand.

"From Artesia With Love" isn't limited to the exotic. "Passing Trains" is a low-fidelity techno/Zoth Ommog type piece that takes me back to the late 80's/early 90's Industrial sound - very basic and low-fidelity, yet the type of song that would set the tone for a night of dance floor drunkenness and debauchery.

Ginger scrapes the noise genre with "force it!", and convincingly enters the soundtrack genre with "Red River" and "darkness". A real surprise on the album is the lone vocal track "god is in the mountain" that could easily slip onto one of Tom Waits' recent albums without anyone noticing.

Fans of the bands mentioned in the introduction paragraph should be pleased to discover an up and coming entrant into the diverse ambient genre. Ginger has a long way to go - mostly in the production department - before he can take the stage with the big boys. With plenty of effort and some more time spent on the finished product, Ginger could find a place amongst the greats.

-Dan Century

**If I have to review one more Skinny Puppy clone band, I'm going to quit reviewing music forever. Better yet, if you're a Puppy clone band I'll smash your CD, burn it, take a picture of the remains and then submit the picture as my review. Don't misunderstand me: I love Skinny Puppy, but I can't stand the fact that so few people are able to create original music.*

ACHTUNG BABY! Dec 2001 (www) Rostov-on-Don, Russia

GINGER LEIGH - From Artesia with Love

Экстремальная музыка из "Америки под ружьем", до краев наполненная упоительным безумием Ближневосточных мусульманских ритмов, арабской звуковой каллиграфией и этно-ритмическими пейзажами. Все изящно и непритенциозно обернуто в странные мистериозные пейзажи телесериалов 60-х, потусторонние ментальные космогенные созвучия, урбанистические шумовые оболочки полифонии и промышленных мантр. Как итог - 42 минуты странного пугающей миксажа из ансамбля мастеров Джаджуки, не раз вдохновлявших мэтров от Брина Джонса до Пи-Ориджа и Led Zeppelin, синтетических плясок алжирского поп-оркестра Pop-Rai' Rachid Style ("Rai Rebels", 1990) и битов Muslimgauze, пост-модернистского Балкан-фолка, секретности иронии и гротеска the Residents и призрака Уильяма Берроуза, метафизической потусторонности Элиота Шарпа и паранормальности X-Файлов, путеводителя по "одноэтажной Америке" и тургиду по многоэтажным бескрайним просторам "National Geography"... Все в одном - музыканте и главном действующем лице любительских электро-сессий на CD-Rs, второй год покоряющих зияющие высоты мира, по имени Ginger Leigh. Будь то нескончаемая "Поездка в такси через город", плотно насыщенная витиеватыми мароканскими туманами зноя, гашиша и агонизирующего танца, вторящие ей эхо вдогонку афгано-индуистские псалмы "Из Артезии с любовью", в посвящение родному одноименному городку в Калифорнии на побережье Лонг Бич, близ легендарной в истории криминала Красной реки, или же диалог вагонных колес несущихся в Некуда как остановившееся время составов "Passing Trains" - попытку передать через короткую инструментальную пьесу рифмованный срежущий организм еще одного "поезда-беглеца" без роду-без племени, везде здесь обнаруживаешь ироничное чувство юмора музыканта-"ботаника", через звук настойчиво продолжающего вслушиваться в дыхание простых вещей, заселяющих наш мир, как таинство жизни по ту сторону лунно-солнечного света, пыли дорог и записных книжек романтиков-скитальцев, умытых полуденным дождем. "Saffron" окунет вас в полифоническую струнную мантру, словно высекаемую созвучиями древних ситар, "Бог - это гора" - в дьявольскую реверберацию гитарного скрежета и фузирванного вокала, деструктивно и параноидально проговаривающего фразу-сюжет недоснятого любительского фильма под монотонные, навязчивые и волнующие колыбельные ритмы надтреснутого калипсо-фокстрота. "Force it!" сгребет вас как бульдозерный хлам, с хрипом и стоном под бравурные механико-турбелентные марши выбрасывая в поднебесье. А "Here comes the Asian cowboy" заманит на монгольские пастбища, отведать кумысу и вздремнуть под душеспательные трели национальных смычковых неопознанных инструментов потомков Чингиз-Хана. Балканский фолк разбудит под барабаны, домбры и рожки в "Star Maps", а "Маленькие ангелы" окупят в придорожную цыганщину бубнов, флейт и пространных


механизмов. Завершающие композиции альбома - мир, проникающий в тебя самого, получающий там продолжение, с привычным лейтмотивом дороги на бескрайних просторах потустороннего. -Igor Vaganov

Extreme music from "America under fire" is filled up to the brim with the delightful madness of Middle Eastern Muslim rhythms, Arabian sounds and ethnic rhythmical landscapes. All is gracefully and unpretentiously wrapped up in strange mysterious landscapes of 60s shows, in metaphysical cosmic notes, in urban noise environments of polyphony and in industrial mantras. And the result is 42 minutes of a strange and frightening blend from the Master Musicians of Jajouka (they inspired many known musicians from Brian Jones to Genesis P-Orridge and Led Zeppelin), from synthetic dances of Algerian pop-orchestra Pop-Rai' Rachid Style ("Rai Rebels", 1990) and from Muslimgauze rhythms, from post-modern Balkan folk music, from secret irony and grotesque of The Residents and from the ghost of William Burroughs, from metaphysical Elliot Sharp and from paranormal essence of X-files, from the guide on "One-Story America"¹ and from many-story unlimited space of National Geography. And this is all combined in one musician named Ginger Leigh, in a single character of amateur electro-sessions on CD-Rs, who is conquering gaping heights of the world for the second year. Everywhere you discover the musician - "botanist" ironic sense of humor - through the sound of attentive heart beat of simple things inhabiting this world like mystery of life on the other side on moon-sun light, road dust, and washed by midday rain, notebooks of romantic wanderers. Whether it be never-ending "taxicab ride through the city" - densely saturated with florid Moroccan heat fogs, with hashish and agony dance. Or the following, like an echo of Afghan-Hindu psalms, "From Artesia with Love" - dedicated to his native Californian city of Artesia via the Long Beach coast that is sitting near the legendary in criminal history Red River. Or, "Passing Trains" with its dialog of car wheels rushing to nowhere, it has stopped the time of passing trains, with its attempt to express a rhymed and screeching organism of yet another "train-fugitive" through a short instrumental play. "Saffron" will dip you in polyphonic string mantra as if cut by tunes of ancient sitar. "god is in the mountain" submerges you in devil reverberation of a guitar gnash and vocal that is destructive and paranoid in pronouncing of a phrase-plot on incomplete amateur movie under monotonous, persuasive and exciting lullaby rhythms of a hissing old damaged record player playing calypso-foxtrot. You will be swept by "Force It!", like trash by bulldozer, with rattle and groan, under ostentatious mechanic-turbulent marches throwing you out in the sky. And, "Here comes the Asian Cowboy" will entice you on the Mongolian pastures to try koumiss and to take a nap under soul-touching trills of unknown string instruments of Genghis-Khan descendants. Balkan folk will wake you with drums, dombras and horns in "Star Maps", and "Little Angels" will dip you in roadside Gypsy tambourines, flutes and obvious mechanisms. Final compositions of this album are the world penetrating inside of you, receiving there continuation, with a habitual theme of a road in the boundless space of the other side. -Igor Vaganov

¹Note "One-Story America" is a book by famous Russian satirists Ilf and Petrow written after their visit to America in 20s or 30s. 'One-Story' relates to the fact that most of American houses are actually one-story and not like the skyscrapers in N.Y.

L'ENTREPOT November 2001 (www) Turnhout, Belgium

Ginger Leigh - From Artesia with Love



DWaarom zit Ginger Leigh nog niet bij een groot platenlabel; die man is geld waard. Op meesterlijke wijze combineert hij etnische invloeden met electronica. Arabisch-Indiaanse tot eerder Tibetaanse invloeden worden op beat gezet, of gewoon geloopt zodat zeer beeldende geluidslandschappen ontstaan. Maar verder is de muziek van Ginger Leigh ook ontzettend gevarieerd. 'Passing Trains' flirt met gabber. 'Star Maps' en 'Darkness' herinneren aan Black Lung. 'God is in the Mountain' is punk-electro, en vaak herken je stukjes Muslimgause. Verschillende culturen worden leeggeplunderd: 'Star Maps' herinnerd aan de pakistaanse muziek van Nusrat Fateh Ali Khan. 'Here Comes the Asian Cowboy' heeft Tibetaanse invloeden en een nummer als 'Taxicab Ride Through the City' lijkt dan weer direct uit een Bollywood film geknipt te zijn. De diversiteit in genre en sfeer is extreem zo is nummer drie 'Passing Trains' een gabber-achtig nummer, het volgende nummer is dan weer het soberste nummer van de plaat: 'Saffron'. Een simpele spanningsboog van geluid, maar toch zo krachtig. Daarna volgt dan 'God is in the Mountain' een unieke mix van garage punk en electronica. Maar toch blijft deze plaat in zijn diversiteit een geheel vormen. De voornamelijk Arabisch getinte etnische klanken maken van deze plaat een consistent samenhangend geheel. Een filmisch en beetje dreigend reisrapport door een van de interessantste streken van de wereld. Pure klasse. -Tom Wilms

Why is it that Ginger Leigh hasn't got a major record deal; this man is a genius. In a marvellous way he combines ethnic influences with electronica. Arabic-Indian and Tibetan sounds are combined with beats, or just been looped so that there arise a wonderful soundscape. The music of Ginger Leigh is also very varied. 'Passing Trains' plays with gabber (digital hardcore). 'Star Maps' and 'Darkness' reminds to Black Lung. 'God is in the Mountain' is punk-electro. Sometimes you recognise the influence of Muslimgause. Different cultures are plundered: 'Star Maps' reminds to the Pakistani music of Nusrat Fateh Ali Khan, 'Here Comes the Asian Cowboy' has some Tibetan influences. 'Taxicab Ride Through the City' could be a song from a Bollywood film. The diversity in genre and sphere are extreme. The third song 'Passing Trains' is gabber the next one 'Saffron' is the most gentle and sober song of the record. After this follows 'God is in the Mountain' a unique mix of garage punk and electronica. But still forms these recordings a whole in all there diversity. The mostly Arabic ethnic sounds made this record to a consistent whole. A filmy and strange threatening travel journey through one of the most interesting regions of the world. -Tom Wilms

CHRONICLES OF CHAOS #55 2001 (www) Toronto, Ontario, Canada

GINGER LEIGH: *_From Artesia with Love_* (independent 2001) by: Adrian Bromley (7 out of 10)
I reviewed Ginger Leigh's *_Broken by the World_* back in CoC #51, an interesting disc that offered the listener a unique blend of industrial beats and bizarre ideas rolled into one. While not really metal for the most part, Ginger Leigh offered the metal masses a solid realm of heaviness that consisted of electronic snippets and distortion. While less electronic based that the past work, Ginger Leigh's new disc scopes out a very atmospheric soundscape, led by a lot of percussion work and a sitar. Interesting enough, these ideas only take up a portion of the record, with a good enough portion focusing on the industrial drive (Godflesh, Nine Inch Nails) that encompassed the first outing. While different from the last record, it is quite evident that Ginger Leigh likes to explore new ideas and keep the door wide open, never really pigeon-holing the

sound and direction. The work of Ginger Leigh is far from done. There will be more.
Contact: Ginger Leigh, P.O. Box 863 Artesia, CA 90702-0683, USA
<http://www.gingerleigh.com>

INCURSION PUBLISHING Issue #38 2001 (www) Maple, Ontario, Canada

GINGER LEIGH: *From Artesia with Love*
I'm not quite sure what to make of this one. Part Muslimgause imitation, part dark and aggressive techno, *From Artesia With Love* is an eleven track full length from California resident Ginger Leigh. The record begins nicely enough, with a sojourn through middle-eastern percussion and a sampled string arrangement which sounds like it's coming from an old vinyl record. Similarly with track 2, which is pleasant enough, still nothing we haven't heard before from Bryn Jones and his unwitting compatriots. Yet from this point on is where the album begins to fall apart for me. With the third track it takes a turn for the worse by introducing some energetic dancefloor techno with some high-pitched whistling and a harsh shrieking like that which could once be heard on the artist's website some months ago. From here it's pretty much hit and miss; found sounds, ambience and a touch of mystery here and there mixed with a more rough-edged palette of percussion loops, noise and sampled strings with all the flavours of an ageing movie soundtrack with middle-eastern motifs. But at the end the album doesn't sit too well with me; just as there are some interesting moments here, there are others that seem lacking in originality and direction. Ginger Leigh's music is something of a curiosity, and not without its good points, but in all I found this a mediocre effort inspiring a mixed reaction. Check out his previous EP, *Broken By the World*, for a more succinct and economical look at what Ginger Leigh is all about; it shows all sides of his current programme (aggressive electro vs. soundtrack vs. Muslimgause-style percussion loops) all in just over 20 minutes. [Richard di Santo]

GODSEND ONLINE Oct 2001 (www) Evansville, IN, USA

GINGER LEIGH - *From Artesia with Love*
Ginger Leigh-"From Artesia With Love" CDR - This California-based solo composer draws in a number of disparate musical elements into his weird sonic stew. Exotic, Middle-Eastern-flavored percussion and samples (ala MUSLIMGAUZE) are the first thing to crop up, then by track 3, it's energetic and thumping techno with an aura of distortion. The kind of techno that might scare some more conventional clubgoers with it's maelstrom of dark post-industrial effects. 'God Is In The Mountain' is a bizarre and noisy programmed-rock track that kind of goes nowhere. Further on in the disc, things take a turn for the even more bizarre as the creeped-out soundscapes begin, then more Middle-Eastern themes, distant drones, electronic screeches, etc. 'From Artesia With Love' doesn't always congeal itself fully, but there's enough interesting sounds and juxtapositions to be challenging and unique. Solid work for more adventurous ears. (Ginger Leigh)

OUTSIGHT Oct 2001 (www) Royal Oak, MI, USA

GINGER LEIGH - *From Artesia with Love*
Red River Productions, POB 683, Artesia, CA 90702-0683
<<http://www.gingerleigh.com/>>

Ginger Leigh fuses angry, thunderous industrial sounds with hyper, accelerated east India melodies. This curried cyber-crunch is an excellent juxtaposition of the exotic and delicate with rigid, artillery-fire rhythms. Ginger Leigh has been doing this sort of at-home production for a decade, now. If Steve Albini had set up shop in Calcutta instead of Chicago, this could be the sound of Big Black. -Tom "Tearaway" Schulte

BARCODE MAGAZINE Oct 2001 (www) Middlesex, England

GINGER LEIGH - From Artesia with Love

Despite an occasionally interesting brew of asian drum loops and vocal samples, From Artesia With Love is a rather poor effort. 'Passing Trains', a rather tacky take off of Kraftwerk's 'Tour De France', with choo-choo samples instead of bicycle gears, is cringingly contrived and makes for rather irritating listening. When they attempt the spiritual approach, as on 'Saffron', the music simply meanders along, lacking the ethereal inspiration they were surely hoping to create. However, they almost manage to pull it off on 'God Is In The Mountain', which at least half-succeeds in mentally hauling the listener from the armchair. The didgeridoo of 'Here Comes The Asian Cowboy' and jangling guitar threads of 'Star Maps' once again hint at something untried and tested but it still remains a rather shallow listening experience overall. Having said all of this I get the nagging feeling that they're onto something and their motivation is genuine. I still remain interested enough to endeavour to find out what they might come up with next.

WRAPPED IN WIRE Oct 2001 (www) Toronto, Ontario, Canada

Artist: Ginger Leigh

Album: Broken By The World

Label: n/a

Style: Noisy alternative / melodic electro / experimental

Songs: 6

Reviewed by: Darklight

Ginger Leigh offers a lot of variety on this demo EP. The first song combines fuzzy guitars, noise sounds and tribal drum beats with male vocals that are slightly altered and yell out the lyrics in a rather high-pitched tone.

The rest of the album offers some techno with repetitive bass beats and melodic soundscapes. There is an interesting track with a beautiful sounding woman humming over soothing music. The CD ends with an alarm mixed with tribal drums.

This is definitely a strange CD. It starts off one way, and then goes in several different directions before it finishes. While I personally don't really enjoy anything that is offered here, it is still quite interesting sound art that I'm sure some people will like.

This project would be perfect on the Tone Casualties label as it would fit with their current line up of experimental artists.

GRAVE CONCERNS 2001 (www) Albany, NY, USA

GINGER LEIGH - From Artesia with Love
(Red River Productions)

This is definitely a rare CD that you will find, and it is these rare CDs that holds musically beauty. Ginger Leigh manipulates the

electronics to where they tell a story. You can actually picture the songs in your head. All the songs on this CD are instrumental. "Taxicab Ride through the City" gives you a feeling that you're riding in a cab in a foreign city, maybe like in China, and you are moving very fast and it hits many bumps, and you are seeing many things outside going on as you drive by. It really is magical. "Passing Trains" is another one of my favorites, with the high energy and very fast programming, that makes you hear the pumping sounds of trains passing as it moves along the tracks. I don't feel like I'm on train in the US, and I feel like I am on a high speed train in Europe, and has sudden stop sounds, and the sound of breaking. "Saffron", takes on a whole other feel. I feel like I am just waking up in the morning and the sun is peeking through, and it feels like a mystical experience. "God is in the Mountain" has a slower feel, has more sharp sounds, and has samples in the background. This is a very unique CD. "Force It" is cool, it has a machine sound, that is trying to speed up and move someplace. "Here comes the Asian Cowboy", is really funky, and almost humorous, and scary at the same time. Again, a very rare CD that is far out there, and you're missing out if you don't get it. - Julie Johnson

PAST AND PRESENT 2001 (www) Blagsvard, Denmark

GINGER LEIGH - From Artesia with Love (Red River Productions)
Det må være omkring et halvt år siden, at jeg anmeldte Ginger Leighs sidste album. Dengang var jeg ikke imponeret, og rådede derfor manden til at prøve igen, og det har han tilsyneladende også gjort - desværre. Og tør man sige, at bedre er det ikke blevet? Man får allerede bange anelser i skivens første skæring, hvor Ginger Leigh prøver at kombinere indiske stemninger med sin kedelige form for industrial. Det er måske unødvendigt at sige, at det storkikser, og desværre kan Ginger Leigh ikke stoppe mens legen er god, fordi gentagne gange prøver han førnævnte mønster, og hver gang er det lige kedeligt, intetsigende og ligegyldigt. "From Artesia With Love" er herved dømt til evig tavshed, i hvert fald hjemme hos mig, og du gør klogt i at bruge dine hårdt tjente penge andetsteds. (J----) Hans Jákup Eiðisgarð
Roughly translated Danish to English text:


It's been around a half year since I reviewed Ginger Leigh's last album. At that time I was not impressed, and advised the gentleman to retry, and it has he apparently too done - alas. And dry decent tell, that worse luck isn't it been? Decent gets as early as misgivings to the first slice, where Ginger Leigh experiences that combine by one annoying fitness by industry. It is possibly unnecessary that tell Ginger Leigh to quit while he is ahead, because repeated experiences are straight dull, inane and careless. "From Artesia with Love" is hereby convicted to perpetual secrecy, at least at home by me, and you'd be clever to spend your hard made bread somewhere else. (J-----) Hans Jákup Eiðisgarð

MARGEN #22 2001 Lugo, Spain

GINGER LEIGH - Broken by the World (Autoprod)
Desconstrucciones sonoras a caballo entre la electroacústica melódica, la étnica y el techno hard.

LEGENDS #111 2001 South River, NJ, USA

GINGER LEIGH - Broken by the World Compared to everything from the Stooges to Big Black and Lou Reed, the only thing that



seems to tie various descriptions of Ginger Leigh's music together is their incomprehensibility. It's been labeled as low-fi, experimental and avant-garde, all of which are good code words for "we're not sure what to make of this, but it sounds vaguely impressive and arty." It's the sort of album that keeps rock critics employed and listeners alienated unless they're severely stoned.

Black Hair - This track is tinny and metallic as all hell. It starts out with random electronic noise and a sort of catchy riff that sounds vaguely like the Stooges. The vox are the standard vaguely-contemptuous style favored by some punk bands and Ozzy on his bad days. This stuff is interspersed with some somewhat Islamic-sounding samples. The predominant effects are what sound like a vacuum cleaners and fans. This is an amazingly obnoxious track, sure to appeal to the musically pretentious everywhere.

Thirteen - Starts off sounding vaguely hurdygurdyish. Then there's a percussion hit, and the track's over in under a minute.

Children of God - This is industrial crunch with odd orchestral overlays. No vox, severely repetitious. There's a brief interlude of light tropical percussion, then back to the crunch. Some distorted wordless singing is introduced late in the track.

Little Angels - Here's another syncopated riff, with tambourines and vague wailing in the background. Occasionally there's the odd orchestral string hit, squeak like a disgruntled dolphin, or a background muffled metallic tinkling.

Broken by the World - This one is all cheesy 60s folk-pop. That's pretty much it.

Waiting for the Apocalypse - This is just tribal drums with air raid sirens going off in the background.

Like Lou Reed's *Metal Machine Music*, this is the sort of thing that rock critics play for their friends when they want them to go home and not come back. The only real track is the first one; the rest are just sonic noodling. If you want something to impress the easily impressed and alienate people on demand, for g*th's sake, buy this record now. If you want something you can actually listen to on your own, stay as far away as possible. -Wilde

GODSEND ONLINE May 2001 (www) Evansville, IN, USA

GINGER LEIGH - Broken by the World CDR This brief 6 track set of mostly instrumental tracks by California's Ginger Leigh showcases some diverse musical influences and obvious professional programming skills. From noise-laced post-industrial grinds to mysterious cyber-techno grooves to the middle eastern exotica of 'Little Angels' to the surreal 'found' vocals on the campy and cinematic 'Broken By The World', Leigh crafts a brave new world within these 21 minutes. Only the final track, 'Waiting For the Apocalypse', fails to impress, as its emergency sirens and repetitive, erratic rhythms seem to linger to infinity. All-in-all, a fine release and worthy of attention. -Todd Zachritz

INCURSION PUBLISHING Issue #24 2001 (www) Maple, Ontario, Canada

GINGER LEIGH: Broken by the World
RLM | CDEP

Here's a strange little beast. Ginger Leigh, from Artesia, California, has recorded six tracks here of such diversity, I don't quite know what to make of it all. Things get underway with the track "Black Hair", which is a noisy little number featuring a wall of fuzzed-up guitars, distorted vocals and electronic weirdness over top of a steady ethnicized backbeat. Things move to similar territory in "Children of God", but after that the disc takes an unforeseen turn

on "Little Angels". Here's a Zul'm-era Muslimgauze style track, which is really rather pleasant to listen to. No distortion, no industrial music leanings, just a simple percussive number with a lonely wailing melody played over top. Quite a surprise to hear this after the mayhem that started this disc off. From there we take another bizarre turn to a groovy harpsichord-laden number that would be right at home on an Italian horror film from 1962. The disc closes with a ritualistic drum track, complete with menacing sirens borrowed from the previous track. So there you have it. A definite plethora of styles covered in a very short (22 minute) time span. Should Ginger Leigh follow some of the paths taken on this EP, I should be very interested to hear what else he can do with his creativity. Should you choose to visit the web site, be warned: auditory annoyance is guaranteed.

[Vils M DiSanto]

ARTIST: <http://www.gingerleigh.com>

L'ENTREPOT March 2001 (www) Turnhout, Belgium

Ginger Leigh - Broken by the World

De Lo-Fi beweging lijkt zich aan te passen aan de tijd en durft het zelfs aan om elektronica in hun composities te gebruiken, zelfs in die maten dat de lo-fi elektronica echt een zelfstandig genre dreigt te worden. De lo-fi elektronica heeft een vettigheid die je op de meer gesofisticeerde varianten moet missen. Dit is ook de sterkte van Ginger Leigh, het heeft een vettige sound, het klinkt ruw en echt.

Het eerste nummer 'Black Hair' is gewoonweg fantastisch, het is nog het meest te vergelijken met garage-rock maar dan op een elektronische manier gemanipuleerd. The Cramps meets The Chemical Brothers. Elektronische Rock and Roll, vergelijkbaar met wat 'Tweeterkiller' doen.

De andere nummers klinken tegenover dit wat teleurstellend braaf. Hier wordt met typischer elektronische techno structuren geprutst. Weliswaar even ruw, maar toch iets te braaf. -Tom Wilms

The lo-fi movement uses more and more electronics in their compositions. It goes even so far that you can speak about a new genre lo-fi electronica. This variant of electronic music results in a rougher, in a less clean sound. This is also the strength of Ginger Leigh. It sounds real.

The first song, 'Black Hair' is really fantastic, it is maybe most comparable with garage-rock but than in an electronic way. The Cramps meets The Chemical Brothers. Electronic Rock and Roll, comparable with 'Tweeterkiller'.

The other songs sound after 'Black Hair' a little bit disappointing. Here Ginger Leigh works with the typical techno structures. -Tom Wilms

PAST AND PRESENT 2001 (www) Blagsvard, Denmark

Ginger Leigh - Broken by the World
Selvstændig. 2000

Så er der igen tid til et amerikansk industrial projekt. For nogle år siden, ville jeg sikkert synes, at dette var vildt underholdende og anderledes. Og for dem som ikke kender til musik udover det, som de bliver udsat for på MTV, lyder dette sikkert også anderledes - og måske samtidig skræmmende. Men folk som normalt hører industrial musik, opdager hurtigt, at Broken By The World er fuld af genbrugte beats og riffs. De seks numre på Broken By The World er godt nok varierede, hvilket bandet i det mindste skal have ros for. Men der er dog alligevel ikke noget, som rigtig formår at fange

min opmærksomhed her. Det er elektroniske beats, computertrommer, etnisk perkussion, tunge guitar-riffs og digitalt forvrængede vokaler som overordnet skaber Ginger Leighs lydbillede, sammen med en masse mærkelige elektroniske lyde, som stort set ikke lyder af noget. Skivens sidste nummer - Waiting For The Apocalypse - byder lytteren på en omgang sløjt perkussionsspil krydret med en støjende sirenelyd, som mest af alt minder mig om lyden, vi hørte da frokost pausen var færdig på min gamle arbejdsplads. Og hvor skræmmende et flashback er det ikke at få. Prøv igen... (J-----) Hans Jákup Eiðisgarð
Roughly translated Danish to English text:

So is there again age to a america industry plan. By some år the paper, ville i certainly seem, that this were savage amusing and weirdie. And by they but recognizing to music besides that, that they is exposed to at MTV, sounds this certainly too weirdie and possibly contemporary scare. However they that normally hear industry music, detects fast, that Broken By The World is loaded from reuse beats and riffs. They six tricks at Broken By The World is good very likely vary, whatever the band at any rate shall orchard praise by. However there's after after no, that correct fitness that prisoner my attention here. It is electronically beats, computertrommer, etnisk perkussion, hard guitar riffs and digital distort vokaler that superior originate Ginger Leighs lydbillede, together with a lot of weird electronically sound, that large noted no sounds impressive. The slice last number Waiting For The Apocalypse bid listens at a round be below par perkussionsspil krydret by a noisy buzzer, that most of all memories me about the sound, vi heard when lunch silence were finished at my old workplace. And where scare a flashback isn't it that get. Try again. (J-----) Hans Jákup Eiðisgarð
<http://www.gingerleigh.com>

CHRONICLES OF CHAOS #51 2001 (www) Toronto, Ontario, Canada

Ginger Leigh - Broken by the World (Independent)
I was actually taking my time deciding on whether or not to review this for CoC. I decided to give it a chance and let the readers of the magazine decide if it was worth investigating. This is indeed a strange mix of sounds and styles, most noticeably drawing from the likes of Godflesh, Johnny Violent and Nine Inch Nails, though less of the latter's commercial substance. The beats of this electronic outfit are whisked into a fevered frenzy, as distorted sounds and samples make their way throughout the song. The end result? A mish-mash of sounds and ideas that sound like you're at a rave at times, but quite easily make it seem like you've been abducted by aliens and are in another world. Cool, creepy and just downright crafty. I think this belongs in CoC 'cause it will no doubt expose many people to a form of music they may not know of or really care for. We all need to just get away (especially us metalheads) and why not let someone else do the driving for a while? It's worth the trip to Ginger Leigh's world. -Adrian Bromley
<http://www.gingerleigh.com>

FLUX EUROPA December 2000 (www) London, England

Ginger Leigh - Broken by the World CDR 21:45
Ginger Leigh is the sole force behind this CDR which he recorded in Long Beach, California. You get the impression it could be quite amateurish being a homemade CDR but the quality of music on here is surprisingly good. Also it has a surprising level of variation despite being so short. It starts with 'Black Hair' which sounds a bit

like Big Black with it's thundering New York noise-industrial style and is the only track which features Ginger's vocals. This is followed by 'Thirteen' which is a short blast of electronic tinkering. 'Children Of God' is in the Nine Inch Nails electronic-industrial genre. It has a nice eerie sound flowing through it although I'm not entirely convinced it should be an instrumental. 'Little Angels' with its hypnotic percussion has an ethnic feel to it - a bit like Muslimgauze - whilst 'Broken by the World' sounds like the 60s theme to Randall and Hopkirk (Deceased) with added wailing female vocals like on the original Star Trek! This is definitely my favourite thing on here as I love that 60s style theme music. Final track 'Waiting For The Apocalypse' has a futuristic sci-fi feel about it. It has a bassy rhythm with the sound of sirens in the background, and then it all ends quite abruptly. JOHN MARSHALL - 1 December 2000
<http://www.gingerleigh.com>

PTOLEMAIC TERRASCOPE #27 1999 Wiltshire, England

LOVE CHEATER Ginger Leigh (CD)

The name Ginger Leigh might conjure up images of a 40s B-movie goddess, but don't be fooled because the target here's your head and not your libido. Picture a squalid basement filled with ancient amplifiers, tape decks, cigarette butts, guitars and discarded beer cans as well as other nameless, shapeless artifacts. Amongst them crawls a scientist of sound, his head filled with riffs by the Seeds, Suicide, the Shaggs, Silver Apples and the Stooges as well as perhaps a few other letters of the alpha-beat. He mixes them all up, stirs them all around into a sonic stew seasoned with lashings of feedback and adds some suitably shapeless, distorted vocals in the Screaming Mee Mees mould. Curiously enough the strongest two tracks on the album, 'I got a Woman' and the menacingly surreal 'Love is Hate', are polar opposites in terms of approach and intent: in a way though that's reflective of the strength in depth on offer. One dimensional Ginger Leigh's music certainly isn't, even if the dimension in question is the 4th and beyond.