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Throbbing gristle second annual report lyrics

On a normal day, if you are asked when is a prog album not prog?, I would probably just answer Bat Out of Hell and that would be it. But recently I got to think of Pounding Gristle's work in terms of what could ever allow them on these archives – it's pretty obvious that they're quite unlike any prog electronic out there, let alone the rest of the progsphere. Now it could well be their influence still manages to speak for itself: roll call reveals White Noise's deconstruction of their own happy psychedelic electro on the other side of An Electric Storm, K Kluster's minimalist mechanical music that was as much a precursor to industrial as to their own later work like C Cluster, and Can's Aumgn and Peking O , where they allowed themselves to experiment with soundscapes directly manipulated to introduce listeners to the sound of madness, plus some conceptual and performance tips from Zappa, Beefheart, and Morrison. What TG made is best compared to the two quoted Can tracks, which were the least prog but the most radical pieces they have ever made. And from there came additional musical influence from John Cage and the concrete composers, and additional conceptual influence from the likes of William S. Burroughs, first compiling the library of transgression behind the industrial. In the end, though, I conclude the connection is pretty strong, and what TG made, especially here, is something like an errant Hull sourced response from the Düsseldorf School to Tangerine Dream and the rest of the one in Berlin. Think of this as a pitch dark Zeit. That's the uniqueness of early industrial: it was a unique starting point from not just electronica, but also psychedelia and, I would now say, the fringes of prog. More important, of course, is the music. Sounds. This album is nothing short of a grand, all of which include the portrait of a dark world not quite of P-Orridge's, Fanni-Tutti's, Christopherson's, and Carter's own designs. This record is the founder of not only industrial, but also of the great tradition of industrial of debuts are spectacular mission statements - Mix-Up, Birthdeath Experience, Collapse, Laibach, Pretty Hate Machine. Through judicious choices and playing, the band achieved music that sounds like a relentless march through the mirror of our world they created. Gristleised guitars sound like mechanical thunder at Slug Bait - Southampton, and then go martial at Maggot Death - Rat Club. Morbid synths move the experience forward even in the album's slowest and otherwise calmest moments. P-Orridge was happy to recite lyrics about war crimes and how much the audience sucked, and they had samples to top even that. And After Cease To Exist achieves a damn balance: ever poignant, but often too quiet, in this unforgettable sense. And special mention goes to the rehearsals, which helps achieve soundscapes in the biggest, scariest and most unique way. Random sounds, out of place dance tunes, horrified people, with location and even juxtaposition to die for. John hit on a big concrete soundscape like this with Revolution 9 - maybe another influence - and Steven Stapleton would do plenty of great work like this as Nurse With the Wound, but TG's concrete side really sticks out. That's what I become and what I envy. All in all, I can conclude by saying a few concise things about this beast. Still one of the greatest of all industrial albums. A unique and excellent experimental record. A scary, dour, off, yet addictive soundscape. A mission statement. A monument to what cross-border art can be. A prog album that is not prog. Industrialists - if you haven't, listen to this. Adventurous progheads - maybe you won't like this, but if you feel really open-minded, you can find something or else in here. On a normal day, if you are asked when is a prog album not prog?, I would probably just answer Bat Out of Hell and that would be it. But recently I got to think of Pounding Gristle's work in terms of what could ever allow them on these archives – it's pretty obvious that they're quite unlike any prog electronic out there, let alone the rest of the progsphere. 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Adventurous progheads - maybe you won't like this, but if you feel really open-minded, you can find something or else in here. 1977 studio album / Live album by Throbbing GristleThe Second Annual ReportStudio album / Live album by Throbbing GristleReleasedNovember 1977Recorded18 October 1976 - 3 September 1977GenreIndustrial.Length39:32 LabelIndustrialThrobbing Gristle chronology The second annual report (1977) D.o.A: The third and final report of Pounding Gristle(1978) The second annual report is the debut album by the English industrial music group Throbbing Gristle, released in November 1977 through Industrial Records. It is a combination of live and studio recordings from October 1976 to September 1977. The second annual report is considered to have an influence in electronic music, which is one of the first industrial music albums. [1] Background The original vinyl version underwent several pressings. Industrial Records' original pressing amounted to 785 copies, while Fetish Records pressed more after the original Industrial Records master records were destroyed. The third edition was included in the five-album Throbbing Gristle box set; the album was recut to play backwards and included a chamber orchestra on the track After Cease to Exist. Fetish plates were recycled to cut presses made by Mute Records and Celluloid the latter was allegedly released without Permission. (At least the Celluloid issue is known to have poor sound quality.) [2] Towards the end of Maggot Death (Live at Brighton), Down on the Street by The Stooges can be heard during the fade-out. Critical reception Professional reviewsReview scoreSourceRatingAllMusic[3]The Austin Chronicle[4]Pitchfork8.6/10[1]The Rolling Stone Album Guide[5]Spin Alternative Record Guide6/10[6]Uncut8/10[7] Michael Bonner from Uncut described the music as a dystopian churning of smoke and asbestos dust and queerly hypnotic. [7] Vinyl Factory's Anton Spice acknowledged the role of the album with its provocative subject in establishing Throbbing Gristle's reputation as a cross-border figure in underground electronic music. [8] Thirty-second annual report In 2008, a limited-edition album titled Thirty-Second Annual Report, or The Thirty-Second Annual Report of Pounding Gristle, was released to commemorate the thirties anniversary of the second annual report, as well as to mark the official reactivation of the Industrial Records label. [9] The 12 180gm vinyl LP consists of a recording of Throbbing Gristle's live performance at La Villette in Paris on 6 October 2015. This album is pre-framed in bespoke, high-quality white gloss acrylic with an easy access clear window for removing the plate/sleeve so the buyer can play the album and then reseal it in the frame. Accompanying the packaged vinyl is a special black extended CD version which includes additional tracks that would not fit on the LP format. There is a version of the recording available for download, but the track lengths are different from the vinyl version. Track listing Page A.No.Title.Length1. Industrial opening1:032. Slug Bait (Live at Institute of Contemporary Arts, London)4:183. Slug Bait (Live at Southampton)2:434. Slug Bait (Live at Brighton)1:175. Magdike Death (Studio Recording)2:476. Maggot Death (Live at the Rat Club)4:327. Maggot Death (Live at Southampton)1:348. Magdike Death (Live at Brighton)0:57 Page B.No.Title.Length1. After Cease to Exist - The Original Soundtrack of COUM Transmissions Film20:16Total Length: 39:32 Note The location of the live version at the Rat Club and the studio version of Magdot Death swapped on the 2011 remastered edition first disc. Bonus tracksNo.Title.Length10. No Two Ways (Live at Winchester Hat Fair 1967)4:0311. Last Exit (Live at Polytechnic, Brighton 1977)6:1212. Forced Entry (Live at Nuffield Theatre, Southampton 1977)5:0113. Tesco Disco (Live at Rat Club, London 1977)5:1814. Feeling Critical (Live at Winchester School of Art 1977)6:2915. National Defront (Live at Nuffield Theatre, Southampton 1977)4:3016. Urge to Kill (Live at Rat Club, London 1977)7:2517. Zykton B Zombie3:5318. Unted4:03Total length:46:54 Staff to AllMusic: Genesis P-Orridge - bass, clarinet, guitar, liner notes, violin, vocals Chris Carter - synthesizers, programming, mixing, photography Cosey Fanni Tutti - guitar, liner notes, photography, vocals Peter Christopherson - processing, tape, trumpet, unknown contributor role References ^ a b Daniel, Drew (December 7, 2011). "Pounding Gristle: Second Annual Report / D.O.A. / 20 Jazz Funk Greats / Heathen Earth / Greatest Hits, Pitchfork. Downloaded 27 January 2013. ^ Pounding Gristle Discography: LP. userpages.umbc.edu. Retrieved 27. ^ Simpson, Paul. The second annual report on pounding Gristle - Pounding Gristle. Allmusic. Downloaded October 18, 2020. ^ Winkie, Luke (February 10, 2012). "Pounding Gristle: The second annual report (Industrial Records LTD) / D.o.A. The third and final report (Industrial Records LTD) / 20 Jazz Funk Greats (Industrial Records LTD) / Heathen Earth (Industrial Records LTD) / Greatest Hits (Industrial Records LTD)". The Austin Chronicle. Downloaded 1. ^ Malley, David (2004). "Pounding Gristle. In Brackett, Nathan; Hoard, Christian (ed.). The new Rolling Stone Album Guide (4th ed.). Simon & Schuster. p. 814. ISBN 0-7432-0169-8. ^ Strauss, Neil (1995). "Pounding Gristle. In Weisbard, Eric; Marks, Craig (ed.). Spin Alternative record guide. Vintage Books. p. 408-10. ISBN 0-679-75574-8. ^ 1.0 1.1 Bonner, Michael (February 14, 2012). "Pounding Gristle: the industrial pioneers, republished. Uncut. Filed from the original on June 6, 2015. Downloaded July 13, 2013. ^ Soulsby, Nick (May 15, 2015). "Industrial development: Pounding Gristle in 10 essential records. The vinyl factory. Downloaded June 10, 2017. ^ Throbbing Gristle – The Thirty-Second Annual Report of Throbbing Gristle – Industrial Records Store. Greed. Retrieved July 13, 2013. External links The second annual report on Discogs (list of releases) Drawn from