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People Like Us

Inside the mind map of Vicki Bennett

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The power of cut and paste shakes the boundaries of reality in the collages of **People Like Us** aka Vicki Bennett. As she prepares a multi-screen installation for a UK tour, she tells **Abi Bliss** about Buddhism and subverting popular culture. Photography by **Polly Brown**

Mirror

“I’ve always liked it when bands or books or films make recurring references to earlier material, plots and symbols of their own,” says Vicki Bennett, talking about the ways in which her 2018 audiovisual piece *The Mirror* teems with references both explicit and submerged to its title and the theme of going beyond the surface. “Like ‘Glass Onion’ by The Beatles, or when Robert Anton Wilson would have the same characters pop up across his books, or David Lynch would have the night shots of driving where you saw the stripes on the road or recurring mystical pointers. It’s all little friendly flags and reminders of how things slot together into a bigger invisible web. It’s Indra’s Net,” she says, referencing the ancient Vedic metaphor in which a web of cords connects infinite jewels, each one reflected in the facets of every other.

While Bennett’s own output as arch-collagist *People Like Us* may not yet have attained such cosmic proportions, it’s tempting to reach for mythic analogies when trying to sum it up. Her 30 year catalogue of slicing, splicing and subverting found sounds and footage comprises albums, films, radio shows and audiovisual performances that draw endless connections within popular and unpopular culture while also constantly overlapping, quoting and reflecting themselves.

Alternately – often simultaneously – irreverent and unsettling, celebratory and questioning, her work sparks outward curiosity and inner journeying. As Bennett puts it: “Collage makes sense of things in a manner that our brain actually understands. Because of these fragmental parts and the way that we assemble information, collage is like the working of the brain.”

But she insists that works such as *The Mirror* aren’t about “trainspotting” references, “which is natural to do but it’s comparatively a surface experience”. Leave those pop quiz scoresheets at home. “I know people automatically want to start naming sources but I can guarantee you that after ten minutes they give up, give in... that’s my aim, to get them to that state *beyond* the one they arrived in, because that’s where the immersive experience begins.”

As a teenager in rural Suffolk, it was Soft Cell and the “chaos and humour” of the synth pop duo’s label Some Bizzare, run by Stevo Pearce, that set Bennett on her path. “Marc Almond was my gateway,” she remembers, in an email from her London home the week after our attempt to condense the *People Like Us* timeline into one lengthy Zoom conversation. “He introduced fans to music that wasn’t mainstream.”



Crack'd



Vicki Bennett in London, March 2021

“Collage makes sense of things in a manner that our brain understands. Because of these fragmental parts and the way we assemble information, collage is like the working of the brain”

Almond’s guest vocals also drew her to another Some Bizzare release, Psychic TV’s debut *Force The Hand Of Chance*. “The mixture of pop and intense sounds and subject matter appealed, as did the obvious mystical and magical undertones,” Bennett says. “I used to write to Genesis P-Orridge and he used to write back. When I was 14, I went to London and met him outside the Some Bizzare offices.” She adds: “I actually lived with [P-Orridge] for a while a few years later, as a housemate; we parted ways not long after. Genesis and Marc were lifelines. Growing up in a rural environment I found it hard to find other seekers.”

Bennett enrolled at Brighton Polytechnic on a degree in Fine Art Alternative Practice – the then-experimental field of multimedia. “I learned how to use a video editing suite. I also learned about multitracking, tape slide and all kinds of things relevant to 1987,” she recalls. “I stayed there for a bit, but I got distracted by life. In the summer holidays before I went there, I took acid for the first time and that was basically the end for me in terms of higher education. My mind was working in a different way. The tutors said, ‘you’re only here to use the equipment’, and I thought, yeah, you’re right! So after the second year I left.”

Alternative learning was provided when a friend recommended Nurse With Wound’s 1985 LP *The Sylvie And Babs Hi-Fi Companion*, its faintly queasy cocktail of dusty easy listening, Brylcreemed comedy snippets and bodily sounds inspiring Bennett’s own experiments with a borrowed four-track recorder. “The sense of humour appealed and it was so visual to listen to, you could almost see the samples. I heard it three years before People Like Us came about, but it struck a chord that I wanted to make collage with found material too.”

An opportunity to air these came when Bennett gained her own graveyard shift show, *Gobstopper*, on Brighton’s Festival Radio. Although the temporary station only transmitted for 23 days in May 1990, it began an enduring relationship with the medium. “What I still like about radio, 31 years later, is the ethereal nature of it, the fact that you have a time-based restriction – sometimes you need that live pressure – but you’ve not got people looking at you,” Bennett says. “Many of the albums I’ve subsequently released have been the result of the radio that I’ve made.”

The following year, Bennett moved to the nearby town of Lewes and threw herself into making collages in a variety of media. Surviving on unemployment and housing benefits, she used the materials to hand: VHS tapes, Super 8 footage, her double cassette deck, cheap charity shop LPs and cut-up paper. She scraped together enough to buy a friend’s Amiga A500 computer and an 8-bit sampler. Later came a Roland DJ-70 sampling keyboard: “It revolutionised my work because I could record live jams onto a floppy disc.”

In 1992 she self-released the first People Like Us record *Another Kind Of Humor/Another Kind Of Murder*, a split LP with Glasgow industrial artist Abraxas. Bennett’s half may have been the nominal light relief, but the perky easy listening, Tyrolean yodelling, melodramatic horror clips and local news interviewees were spliced with primitive, unyielding loops, placing the resulting mix firmly alongside *Sylvie And Babs*’s subversion of apparent normality.

Starting with 1994’s *Lowest Common Dominator*, subsequent releases on the Staalplaat label saw Bennett further establish her sound and meet likeminded peers such as Stock, Hausen & Walkman and Berlin VJ Assaf Etel, aka Safy Sniper. “He was mixing live TV,” Bennett says. “It was my experience of total immersion into a world that he’d created.” Using VHS and tape players to create “a big live wash of audiovisual stuff” in her own performances at the time, she later moved away from live mixing to presenting precomposed work in concert: “There came a point where I knew I wasn’t giving my best by doing things live in an audiovisual way.”

Despite positive experiences, Bennett looks back at the era as lacking focus. “In a way I defined my twenties by what I didn’t want to do rather than what I did,” she reflects. Meanwhile, she lent a hand to friends such as Coil’s Peter Christopherson and John Balance. “I went round their house and there was a pile of post three feet high in the middle of the studio. It was four years of unsent mail order things. So I did mail order for them.” Afterwards, the government’s Enterprise Allowance scheme paid for her employment at Touch, whose co-founder Mike Harding, another friend, encouraged Bennett to take her work further. “Mike kept saying, you could make a living out of this, you don’t have to be stuck,” she says. “Because I felt stuck, in a way, at that point.”

In 1997 Bennett applied to re-enrol at Brighton Polytechnic. But life supplied its own abrupt edit. “I caught the bus to Brighton,” she recounts, “I was carrying the enrolment papers on my back and then I got run over 100 yards from the polytechnic.” The car fractured her arm, leg, pelvis and collarbone. “I think that was something telling me, don’t go further into academia,” she says with an incredulous smile.

A month spent in hospital before her 30th birthday forced a radical shift in outlook. “I had to be still. My mind had to slow down and I was also on morphine, which affects you a lot. I walked with a stick for a year afterwards. It’s amazing how slowness can change you. It changed my music as well, because I think I got a lot better at it.”

The accident also strengthened Bennett’s resolve. As soon as she was able, she booked a flight to the US, staying with Mark Hosler of Negativland, whom chance had brought to her doorstep back in 1989 when he knocked at her Brighton house while searching for P-Orridge. Bennett had established a long distance friendship with the notorious plunderphonics group’s Don Joyce. “He was the king of collage to me. He was also a very Zen figure; he had a very philosophical outlook on sampling, which definitely impacted my way of thinking.” She also met Jon Leidecker, aka Wobbly, a future collaborator who eventually joined Negativland and succeeded Joyce as host of the KPFA sound collage radio show *Over The Edge* after the latter’s death in 2015.

The trip to the US brought creative renewal. “I felt I was becoming the artist that I wanted to be. I had more of an identity and a community, which is the collage sampling community and also the wider one of sharity, the gift economy.” Impressed by leftfield stations such as California based KPFA and New Jersey’s WFMU, she guested with UbuWeb founder Kenneth Goldsmith on WFMU, leading to the 2003 debut of her own show *Do Or DIY With*

People Like Us. Aiming to bridge the divide between avant garde sound works and pop music, *Do Or DIY* features Bennett's typically wide-ranging collaged playlists. With a weekly slot to fill during each run, the show offers a swift-moving crucible for ideas. "I precollage the radio show, but I do it so fast, it's almost like I'm improvising with myself," she says. For her 2016 WFMU residency OPTIMIZED!, she expanded beyond soundwaves to explore the potential of streamed radio, programming a week of shows and complementary audiovisual commissions that included animated gifs from internet artist Dina Kelberman, alongside fellow resident John Kilduff's *Let's Paint TV* show. "Every day he would be doing a live painting cooking show on a treadmill."

Bennett's increased assuredness not only manifested as *People Like Us*'s 2000 album *Thermos Explorer* but through several video pieces created around the same time. Though lo-fi by today's standards, these echoed her audio wit, demonstrating how even the most mundane footage requires only a small contextual shift to render it strange. *Music Of Your Own*'s deft splice hijacks the supercilious narration of a vintage anti-drugs clip: "*The world is a wonderful and exciting place. And there are a thousand exciting things to do without experimenting with music of your own*". In *Discovering Electronic Music*, computer-generated oscillations and arpeggiated Bach from the mild-mannered 1983 documentary of the same name are edited to summon Satanic forces from 1981's cyber-horror *Evilspeak*.

The new millennium brought further leaps forward, with Bennett gaining both a broadband connection and access to the Prelinger Archives, the collection of thousands of industrial, educational and amateur films available online nowadays through the Internet

Archive. *We Edit Life* (2002) is the first *People Like Us* film to draw upon this treasure trove of everyday and ephemeral footage: it lends age-old nature versus art arguments the memorable form of Elektro, a 1930s robot built to promote Westinghouse Electric Corporation, repurposed from newsreel footage to lip-sync a disturbing re-edit of the folk song "Music Alone Shall Live".

Given the prevailing aesthetic of the Prelinger films – formal, didactic, often bright-hued with mid-century optimism – one wonders which alternative directions *People Like Us* could have travelled in if it had been a different archive that was opened. "Hard to say for sure," she replies. "Much like how it is with your first tastes in music and what follows, but you only respond to that which is around and available to you, and you only respond to that which is inside you. If it had been different material, I'd have gone on a different path but ultimately in the same world. I'm suddenly thinking of *WandaVision*," she adds, referencing the recent Marvel Universe TV series. "It's lots of really different outer manifestations of a more constant deeper internal world."

The arrival of DVDs a few years later heralded another shift, as Bennett raided the world of feature films. "I had two DVD rental accounts, would get several delivered at a time and spent ages ripping them. But the postman kept stealing them. They started to think it was me." It's noticeable that even with today's filesharing offering material beyond that supply, Bennett's work leans heavily towards pre-1990s films and music. Is this a deliberate artistic choice? "It takes a while to disseminate the culture and the imagery and sound and it takes a few years to take that in; you need a certain distance," she

considers. "In the bigger picture the 90s are a fairly short amount of time ago. I hope I'm not just being generational. I am not a fan of nostalgia; it's idealising the past."

Keen not to romanticise the constraints she worked up against in the analogue era, Bennett recognises that they imposed an external discipline that may have to come from within in today's near limitless world. "On one hand it helps you shape where you're coming from and who your community is. On the other hand it stops you doing what your vision is to a certain extent. I had the vision of doing what I'm doing now when I was 15. Technology, affordability and access have been the key things shaping my career."

Even though Bennett finds all of her source material online nowadays, she still plans each *People Like Us* piece using paper mind maps, massive shaggy fronds of sliced and glued office paper covered with detailed notes of scenes, sounds and moods, as though a game of Exquisite Corpse defied the shredder's blades and started replicating its own papery DNA. "Computers are very good for stream of consciousness writing, great for editing, composing, but whittling down a huge amount of information or just trying to keep it all in your head? You can't fit it all on a screen, it's too small," she says. Instead, each mass of notes is laid out on the floor then assembled into sequence. "There's a certain satisfaction in knowing you can see it all. Nothing forgotten. All equal. It's also reassuring to know that somewhere in that jigsaw puzzle is a finished thing."

She adds: "I often stray away once I've made these maps, once I put the descriptions and the breakdowns of subject matter back onto the timeline but it helps familiarise me. They also look great! I

People Like Us's *Gone, Gone Beyond* (2016-ongoing) at RML CineChamber, San Francisco



Courtesy Vicki Bennett



Stills from *Fourth Wall* (2020)

would like to keep them but I don't have room, so I give or throw them away."

While Bennett's chosen form of expression requires countless solitary hours spent piecing together each edit, by its nature collage is also open to the meeting of minds. Although most of her collaborations occur online, they sound surprisingly sociable. An enduring partner in "timeline tag teaming" is composer and fellow collage fiend Ergo Phizmiz. Their joint projects include the 2007 album *Perpetuum Mobile*, where cut-ups formed the basis of absurdist pop songs sung by the pair, and the WFMU podcast series *Codpaste* (later spawning the album *Rhapsody In Glue*), in which they picked apart editing processes and sonic fascinations. "With Ergo, we would make sketches, then upload bounce downs of multitracks and work in tandem on each other's material: great fun and we'd not get in each other's way," Bennett says. "Ergo is such a genius at making songs too, he's so fast – it was him that got me to sing." Her work with Wobbly, meanwhile, builds upon their shared love of radio experimentation: "We would go on the radio in the Bay Area and record three-hour jam sessions, then make edits and release them."

Between the concert-length AV works in the People Like Us catalogue such as *Genre Collage*, *Consequences* and *Citation City* are several smaller pieces that reveal Bennett pushing beyond her established methods. Depicting giant insects roaming across the London skyline, *Skew Gardens*

(2008) was the first film made using her own original footage, its soundtrack a collage of urban field recordings. And *The Doors Of Perspection* (2011) inverts the cinematic shorthand of panning, re-editing sequences onto a larger backdrop to reveal a more panoramic world beyond the confines of the shot.

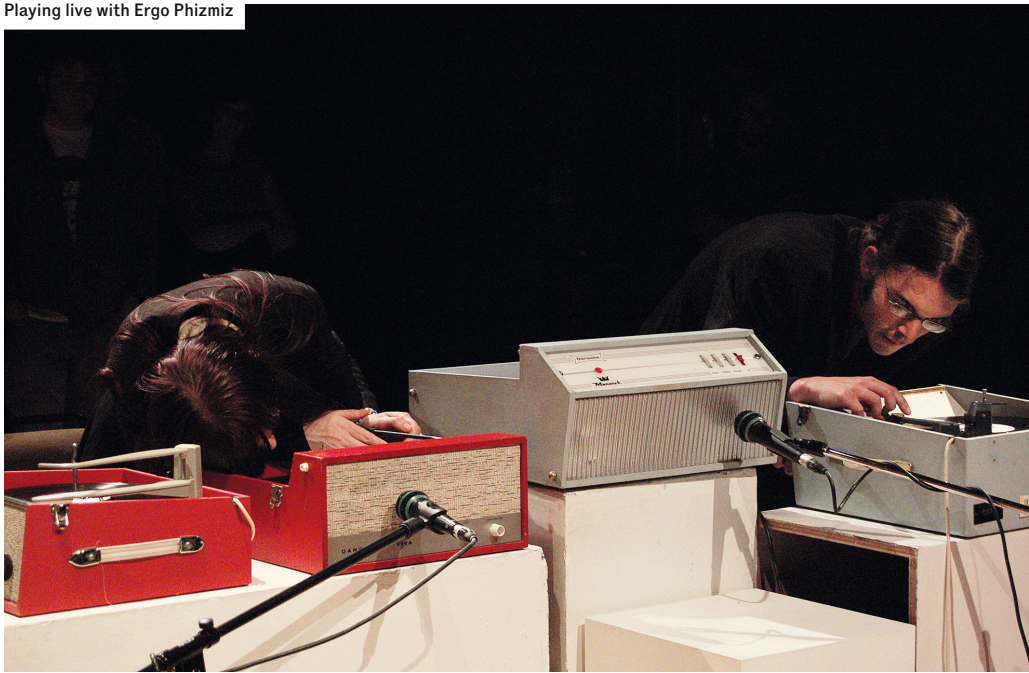
Elsewhere, there are deceptively simple 'what if' -pieces such as *The Sound Of The End Of Music* (2010), in which the *Apocalypse Now* sequence of firebombing helicopters set to The Doors' "The End" meets the scene from *The Sound Of Music* where Julie Andrews's Maria bursts into joyous song on a hilltop. Produced both as a video and as a track on the 2010 album *Welcome Abroad*, it stands apart from many contemporary artists' mash-ups in cultivating uncomfortable cognitive dissonance rather than dancefloor hooks. "My collaborations aren't always with people like Wobbly or Ergo Phizmiz. They're with Julie Andrews and Jim Morrison," she laughs. Well, Andrews once made a record with Moondog, so why not People Like Us?

While *Do Or DIY* underlines Bennett's knack for retrieving dusty, half-melted oddities from the back of music's radiator, her audiovisual work lifts some of the most familiar and financially lucrative sources in Western pop culture, from Hitchcock movies to Beatles songs. In her 2012 Collateral Damage essay (*The Wire* 337), Bennett lauded the

creative possibilities that accompanied the internet's explosion of free content. Nine years on, she agrees that the rise of copyright-protecting algorithms and takedown notices have made it harder to share her work on platforms such as Vimeo or YouTube. Although she views People Like Us's sampling as fair use, she doesn't feel that the money and time required to legally contest such removals are worth it. "My fight is a subtle fight for these things," she says, noting that she can still reach fans outside of such tightly policed arenas.

Most of the People Like Us catalogue can be enjoyed freely on UbuWeb or Bandcamp, which also offers the opportunity for purchase. While commissions from funding bodies and cultural festivals have enabled her work to evolve beyond its shoestring origins, Bennett has little time for the scarcity model underpinning the economics of the art world. "My stuff can't be commodified in that way, because I won't let it," she says. Her stance in relation to both her own and others' creative work stems from Buddhist and Vedic philosophies. "I come from the standpoint that there's no fixed or isolated thought or idea, because everything changes in time," she explains. "So there's no fixed, independent self and that resonates in some key areas of sampling. Sampling is the idea that you're taking from an origin, but that origin doesn't actually exist."

Negativland and Nurse With Wound may have been early teachers, but the philosophies that underpin



Bennett's approach to collage became a key part of her life after she programmed *Radio Boredcast*, 744 hours of programming themed around slowness for Newcastle upon Tyne's AV Festival in 2012. "[AV Festival director] Rebecca Shatwell said, 'Will you make a month-long radio station?' Then laughed," Bennett remembers. "She knew that I was a hardcore person for the job because I like making big, big lists of things that go together."

Alongside shows from collaborators old and new and Bennett's own themed playlists, the programming included several guided Buddhist meditation sessions. Once again, she was forced to pause. "That broke my mindframe, in a good way; I became way more serious with meditation and started to do it every day," she says. "I went to Buddhist class, became a fully fledged Buddhist, whatever that means, and got more and more involved in that area of life."

If Bennett's spiritual practice has influenced the content of People Like Us, it's by making clearer themes that were always present. "I want to inspire people with my work but I also want to elevate them. So I use subject matter that is giving messages to do with elevation, expansion, breaking things," she says. "Not in the way that I've blown things up many times in movies, but in terms of using collage as a medium for looking at the way information comes to us as fragments and that nothing is fixed."

Such themes are now coming to the fore in *Gone, Gone Beyond*, a feature-length audiovisual work and the most ambitious People Like Us project yet. Its title and underlying concepts come from the Heart Sutra, a key text of Buddhist scripture describing how all phenomena are empty in form yet ultimately interconnected. "It's about breaking beyond the frame, going beyond, beyond, beyond the mental constructs, which in literal terms is the rectangle," says Bennett, "but in psychological, mental, spiritual terms it means breaking through your preconditioning, and even the idea of consensus reality."

Gone, Gone Beyond is both a complement to and expansion of *The Mirror*, whose myriad clips of glassy surfaces, eyes, portals and the cosmos invited viewers to question the permeability of the divide between mirror and reflection, screen and viewer, and exterior and subconscious worlds. The soundtrack mirrors the visuals' lushness, saturated with pop songs – a splice of Don McLean's "Vincent" with The Velvet Underground's "I'll Be Your Mirror"; Demis Roussos crooning "Forever And Ever"; multiple versions of "The Windmills Of Your Mind" – whose familiarity doesn't blunt a longing for connection and transcendence.

In a new venture for Bennett, *Gone, Gone Beyond* was made as an immersive experience for Recombinant Media Labs' CineChamber, a mobile cinema whose ten screens completely surround the audience. CineChamber's creator, San Francisco artist and curator Naut Humon, had repeatedly invited Bennett to make work for it, but she had always declined. "I didn't know how to do it technologically, but more importantly my mind couldn't get beyond 2D," she explains.

Eventually, in 2016 she said yes. "Then followed this almost painful experience of trying to go beyond 2D with my imagination. I knew it was amazing but I could not get beyond the vertical line of where movies end," she says. A research visit offered a useful parallel: "It turned out to have the same principles as fairground rides. You have a space which people move through but you mustn't make them sick and you mustn't annoy them, unless you intend to."

Bennett collaborated with film maker and animator Peter Knight to ensure the visuals flowed around the entire 360 degree space, while Wobbly and Ian Stonehouse, head of the electronic music studios at Goldsmiths, University of London, assisted with the eight-channel sound spatialisation, a task she found easier to get her head around than the visuals. "The good thing about collage is that you can physically pull apart all of the elements and layers, and then expand it around the room." Creating *Gone, Gone*

Beyond has been, she says, "a very difficult process, an ultimately mind-blowing process. But it was really the most important thing that I've ever had to try and do, artistically, and there's no going back now."

People Like Us's tenth and 25th anniversaries were marked with retrospective compilations, but Bennett says she has no specific plans for this year's 30th. After 2020's pandemic-enforced stasis it's not surprising that her main focus is getting *Gone, Gone Beyond* in front of – and alongside and behind – people, with screenings across several different cities planned for the autumn.

On some level, the collages of People Like Us always reached beyond the frame, but now that Bennett has visuals to go with the sound, does she wish to explore other immersive media, such as virtual reality? "I'd like to do augmented reality, where it's a headset and real space," she replies. "I don't want to do VR, as the whole thing with *Gone, Gone Beyond* is that you experience looking at the other people in the room. Really looking at them: meeting their eyes, following their eyes, seeing them smile, being able to talk to each other." Given how we've become accustomed to viewing things of late, that sounds pretty mind-blowing right now. "Naut Humon calls it 'VR mindset without the headset' and that says it all for me."

After premiering in 2017 in a 40 minute version, *Gone, Gone Beyond* continues to grow; the current edit is over an hour long and Bennett intends it to keep evolving. "At the end, the Heart Sutra goes 'gate gate pāragate pārasaṃgate bodhi svāhā', which means, 'Gone gone beyond, gone beyond that a bit more, and then beyond that a bit further'. It's not quite that, but it translates in a way that made me laugh, really," she says. "When you think you've gone the ultimate way, as soon as you think that, you haven't. You've got to go beyond a bit further and then beyond that." □ People Like Us's *Gone, Gone Beyond* tours selected UK venues and nyMusikk Oslo this autumn. *Welcome Abroad* is reissued on Discrepant. peoplelikeus.org



Alternative Africa 15

- Beko The Storyteller** (Swaziland)
"Black Coffee" (Rondavel)
Masma Dream World (Gabon/US)
"Becoming The Magician" (Northern Spy)
[Monrhea] + Ejuku (Kenya/Uganda)
"122.2.22.22" (Syrphe)
FRKTL (Egypt)
"Haruspex" (Bandcamp)
Pö (Ghana/France)
"Laydo" (Syrphe)
Catu Diosis (Uganda)
"Kakoze" (Nyege Nyege Tapes)
MC Yallah & Debmaster (Kenya/Germany)
"Mbakebere" (Nyege Nyege Tapes)
Authentically Plastic (Uganda)
"Dividual" (Club Chai)
Nadah El Shazly (Egypt)
"Sekkett El Amwal" (Nashazphone)
Turkana (South Sudan/Uganda)
"This Turns To Be Difficult" (Nyege Nyege Tapes)
Azu Tiwaline (Tunisia)
"Air Element" (IOT Records)
Aya Metwali (Egypt)
"Istana Remix" (Ruptured)
Pö (Ghana/France)
"Fuck Jungle" (Nyege Nyege Tapes)
Authentically Plastic (Uganda)
"Anti-Fun" (Nyege Nyege Tapes)
MC Kadilida (Tanzania)
"Amsha Dude" (Nyege Nyege Tapes)

Experimental tracks by female and queer artists from Africa compiled by Mach mal langsam, Radio Z, Nuremberg, radio-z.net, mixcloud.com/harti2020/

Coping Mechanism 15

- Sainkho Namtchylak**
Stepmother City (Ponderosa Music And Art)
Dickie Landry
Fifteen Saxophones (Unseen Worlds)
Junior Kimbrough
Most Things Haven't Worked Out (Fat Possum)
Joëlle Léandre & Canvas Trio
L'Histoire De Mme Tasco (hat ART)
CSSO
Are You Excrements? (Morbid)
Music Of Indonesia, Vol 20: Indonesian Guitars
Various (Smithsonian Folkways)
Guy De Bièvre
Very Slow Disco Suite (Canal Street)
Shadow Ring
Hold Onto ID (Siltbreeze)
Orlando Owoh
Dr Ganja's Polytonality Blues (Original Music)
Malaria!
Compiled 2.0 1981–84 (Moabit Music)
Oranssi Pazuzu
Mestarin Kynsi (Nuclear Blast)
Maxime De La Rochefoucauld
Automates Ki (Plastique Recording Co)
Christophe DeLaurenti
Favorite Intermissions (GD Stereo)
Moderne Nordeuropäische Dorfmusik
West Berliner Stadtmusik 1969 I–IV (SO-2)
Hickey
Hickey (Probe)

Compiled by *Wire* subscriber Scott Muncy

Discontinued Commutes 15

- Yara Mekawei & Mina Nasr**
Shubra Line (Atrellewa Gallery)
Claudia Molitor
Sonorama (Electra Productions/SoundCloud)
Ain Bailey
Five Car Train To Fremont (Resterecords)
Michelle Moeller
Spoke (Bandcamp)
Philip Perkins
Drive Time (Fun Music)
TAMTAM
A100 (Crónica)
Jean-Luc Guionnet/Dan Warburton/Eric La Casa
Metro Pré Saint-Gervais (Swarming)
Odland + Auinger
Rome: Traffic Mantra 1992 (Secrets Of The Sun)
JaneK Schaefer
Radio 104 FM (12k)
Luís Costa
Da Serra Para A Fábrica: O Meu Mapa Do Bairro (Binaural Radio Rural/SoundCloud)
Christian Zanési
Grand Bruit (Recollection GRM)
Felicity Ford
Around The A4074 (BBC Radio Oxford)
Tamio Shiraishi
2009・05・23 67Avenue (PSF)
Viv Corringham
The River Fleet Walk (Extracts) (thediagram.com)
Marc Behrens
A Narrow Angle: Taipei Metro Easycard 500 NT\$ (Entr'acte)

Compiled by Carlo Patrão, zepelimradio.com

The Virtual Office Ambience

- Alpha Maid**
CHUCKLE (CANVAS)
Angrusori
Live At Tou (Hudson)
Cowboy Flying Saucer
IsoMusik (TQN-aut)
Mia Doi Todd
Music Life (City Zen)
Dope Purple
Grateful End (Riot Season/WV Sorcerer Productions)
Masabumi Kikuchi
"My Favourite Things I" (Red Hook)
Save The Stones!
Various (Industrial Coast)
Okkyung Lee
나를 (NA-REUL) (Corbett Vs Dempsey)
Manslaughter 777
World Vision Perfect Harmony (Thrill Jockey)
Bheki Mseleku
Beyond The Stars (Tapestry Works)
Rachel Musson
Dreamsing (577)
Phew/John Duncan/Tatsuo Kondo
Backfire Of Joy (Black Truffle)
Jon Rose
State Of Play (ReR)
Simona Zamboli
Ethernity (Mille Plateaux)
Ziúr
Antifate (Pan)

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