



Artist: **connect\_icut**  
Title: **LA (An Apology)**

Label: CSAF Records  
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Genre: Experimental/electronic  
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Related projects: The Bastion Mews, Not Me

PROMOTIONAL COPY - NOT FOR RESALE

This promotional LP does not feature the finished artwork. To order a limited edition full-art copy, go to the connect\_icut website.

Side A  
Previously Unreleased Bonus Tracks  
unplugg\_ed  
Birdies Is/Birdies Ain't  
Advanced Distortion  
Lucifer Calling  
The Grainfields of connect\_icut

Side B  
Clear Sight Blinds  
I'm Really Really Sorry

All songs written and performed by Sam Macklin  
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Produced by connect\_icut for CSAF  
Mastered by Joshua Stevenson for Cast Exotic

## LA (An Apology)

"For the last five years or so I've been making experimental music with my computer and playing shows under the pseudonym connect\_icut. I did a tour of the West Coast and everything. I never did make it to LA but that's a different story.

Somehow, I've managed to put out three albums of my music along the way - and in as many formats! LA (An Apology) follows Moss (Dehausset, CD) and Fort (Rundownsun, cassette). It's a vinyl LP issued in a run of less than 100 copies (the exact number is shrouded in mystery, as these things must sometimes be).

The album begins with about two seconds of sampled, processed vinyl surface noise. The records themselves have been expertly mastered so that they actually skip once or twice during this short burst of static. You see, here at Crappy Sound Audio Files, we still Worship the Glitch (as Coil - a key connect\_icut influence - might put it).

Here's how we see it. These days, just about all rock and pop music is smoothed and solidified to perfection within hermetically-sealed PC hard drives. In this context, those of us that persist in making computer music per se have more responsibility than ever to engage with "The Politics of Digital Audio" (as Oval - another key connect\_icut influence - might put it).

LA is not - I hasten to assure you - a retread of the clicks-and-cuts clichés that ran experimental electronic music into the ground a few years ago. This album makes no serious attempt to shape the detritus of digitized sound into recognizably musical shapes. The musical use of noise is fine as far as it goes but connect\_icut has always been more about the noise use of music.

Consequently, it uses many of the same melodic, harmonic, instrumental and (very occasionally) rhythmic elements that rock and pop acts the world over pour into Pro Tools on a daily basis. Instead of using software to pull these elements into line and make them behave, I misuse it to force them into oddly appealing new shapes.

What results isn't some kind of some kind of satirical mash-up frenzy, mind you. All of the tunes here are my own and the intent is decidedly sincere. Instead, the album's mood most closely resembles the work of another key connect\_icut influence, Christian Fennesz. Admittedly, my personal style conspicuously lacks Fennesz's admirable sense of restraint and good taste.

The music of connect\_icut has been consistently unkempt and indecorous since day one. This is something I used to fight against but - having finally come to terms with it - I'm able to tell you that my distasteful lack of restraint is precisely what gives connect\_icut music its edge. These days, imperfection and chaos are cut directly into the very grooves of my records.

And, for that, I'm really, really sorry".

**Sam Macklin, Vancouver, November 2006**