

DIRTY PURPLE TURTLE



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ARTIST: DIRTY PURPLE TURTLE
ALBUM TITLE: MEDICINE & MADNESS
LABEL: SPEZIALMATERIAL RECORDS
STYLE: ELEKTRONIK ROCK
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VIDEOS:
[VIMEO.COM/78409736](https://vimeo.com/78409736)
[VIMEO.COM/71642396](https://vimeo.com/71642396)
[VIMEO.COM/77333964](https://vimeo.com/77333964)

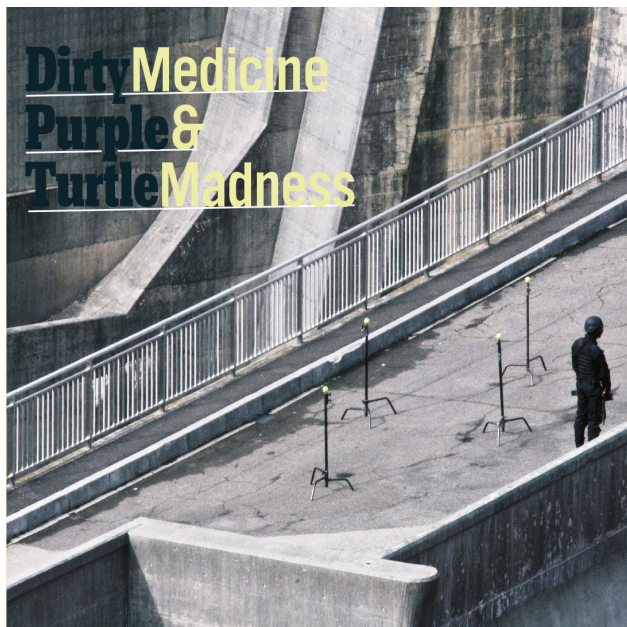
PW: BRUTE
PW: HENRYWHO

DANIEL ZIMMERMANN ELEKTRONIK
DAVID ZINGRE DRUMS
LUKAS PULVER VISUALS

PROJECT

Electronics, drums, visuals. The jam is the plan! As live, direct and lively as possible. That's how electronic music is supposed to be for the threesome Dirty Purple Turtle. In its nature much closer to rock than electro, they say. In their live performances they create much thrill visually: On three screens projections accompany the sometimes winsome and catchy, sometimes dark and inaccessible songs. At times they work as a light-show, at others the music takes a backseat. For such a precise and dynamic realisation to work, it takes the three men's gift of being true electro McGyvers. They always have the perfect do-it-yourself solution at hand. Oh, and the name. Well, it's just good on Google. **FOR FANS OF: NINE INCH NAILS, MINISTRY, ZOMBIE ZOMBIE, ADD N TO X**

Tracklist			
1	COUNT THE CLOCK	5	SEKTOR G UND D
2	HIRITOTO SHIKITSCH	6	MEDICINE & MADNESS
3	ABER	7	DUCTTAPE OR GLUE
4	GODS LEFT EYE	8	I AM THE BRUTE
		9	HENRY WHO



RELEASE

Harnessing some pretty rough and raw live energy is the key to DPT's sound, refusing as they do to allow overdubs, along with a completely uncompromising approach to song structure and making no concessions to what they or anyone else might consider fashionable.

Beginning with the unusually catchy 'Count the Clock' – a pulsating motorik affair with offbeat electronic syncopations and dreamy synths – we quickly arrive at 'Hiritoto Shikitsch' where a whole welter of other potential references and influences come to mind, with none of them coming close to capturing just what is going on here. At times we could be listening to some unholy mash of Add N to X, Cabaret Voltaire and Holy Fuck, with elements of Maurice Fulton's Syclops project thrown in for good measure. Super tight drums keep a handle on barely-contained synth overload... there is a lightness of touch, hard (and live, remember!?) internal edits, a broad palette of sounds being employed using a relatively constrained set of instruments.

The set continues with 'Aber' – a broody chugging headnodder, all half-speed beats and crushing staccato doom riffs pinning the thing to the floor, before it unleashes a double, quadruple and octuple speed black metal-inflected live harmonic acid emulation. 'God's Left Eye' seems to offer repose with soft pads and an almost Tortoise-like feel; another processed vocal waxes out a torrent of imagery leading the track into refined territory, opening further into thick layers of droning melodic guitar and feedback squall. 'Sector G und D' sounds a note of genuine alarm, a grinding menace not entirely alien to Maurizio Bianchi's strange industrial universe – where a surprisingly soulful vocal carries a thread of mild sanity to hang onto amid the nauseating heat.

'I am the Brute' treads a fine line, one seeming bright and playful but permanently on the edge of major malfunction – a lost chorus from Beefheart set to a sort of skipalong live Atom™ jam, but halfway through - *suddenly* - we are in an 8-bit Bad Seeds disaster game with untethered libidinous vocals, perhaps thankfully just on the verge of audibility... who ARE these weirdos? 'Henry Who' opens as some sort of unconventional space dub workout, with shimmering harmonics and bubbling delay trails; the synth takes centre stage and kicks off a dialogue with gentle guitar feedback... once again, about halfway in, when we think we have a handle on this, along comes the noxious breath of Satan to drag the melodic remnants into a funky gutter of drastic proportions, fading out to leave only Laibach-styled militaristic percussion ringing heavily in the ears.