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LAX is a *cinema vérité*¹ of contrasting soundtracks: 10 scenes map the gradual collective re-wiring of reality to that of high-parallelism during the 2 years before the year 00 in the megacity of Los Angeles.

LAX examines the new cartography of underground music or *Musik des Unterbaus*² that emerges from the fallout of contemporary society's reaction to stress. It listens to Los Angeles' true ideology.

LAX is a not Mostly Mozart, but Mostly Marx; not only historical materialism but dialectic Duck Soup³ - providing mankind a soundtrack to the "economic structure of society, the real foundation [Unterbau], on which arises a legal and political superstructure [Überbau]"⁴

LAX was recorded in its entirety in Los Angeles with vintage equipment - including, but not limited to, a Hewlett-Packard first-generation model sine wave oscillator, and classic Atari and Macintosh home computers, both of which were custom programmed.

LAX is post-computer, post-electronic, post-ambient, post-field-recording, post-noise, post-industrial, post-sound-art, post-office. It shapes the parallel reality of the 21st century as a process of Synesthesia, where sound becomes in sight: the Freedonia of music.

1 Movement OR cinema of truth *fr*

2 Music of the sub structure OR build(ing) *ger*

3 Marx Bros. "Duck Soup" (1933)

4 Marx, Karl "Critique of the Political Economy" (1844)

Frank Rothkamm represents the "supermodernist philosopher-cum-musician"¹ who's "life, technology, and quasi-mystical principles"¹, although "highly entertaining"², "appear to be magic"³ and are "placed in that galaxy that is proud not to belong to any circle or school of thought"⁴.

For over a "quarter of century"⁵, since his first teen-age experiments in *Moers Works* as an early industrial "musical genius"⁶, Frank Rothkamm has been a "true underground figure"⁵ and "passionate maximalist"⁷ who "gazes up to the destroyed world as it descends"⁸.

As he releases "nothing with great speed or urge"⁹, his "grandiose ideas"¹⁰ give birth to rare "unearthly music"¹¹ albums with "such an abundance of sounds"¹², "fine attention to sonic detail"¹³ and "an intricate web of relentless richness"¹⁴ that "you could just listen in sheer amazement"¹⁵ because "all the tracks are totally great"¹¹.

Frank Rothkamm currently lives and works in Los Angeles.

1 Adam Blyweiss (E|I MAGAZINE)

2 David Stubbs (THE WIRE)

3 DaveX (WDBX)

4 Massimo Ricci (TOUCHING EXTREMES)

5 Dmitry Vasilyev (MONOCHROME VISION)

6 Prenna Unsane (HEATHEN HARVEST)

7 Rigobert Dittmann (BAD ALCHEMY)

8 David Cotner (LA WEEKLY)

9 Frans de Waard (VITAL WEEKLY)

10 Karl Daniel (NRZ)

11 Matt McKeogh (OUTERSPACEGAMELAN)

12 Gottfried Michael Koenig (INSTITUUT VOOR SONOLOGIE)

13 Chris Cutler (ReR MEGACORP)

14 Ingvar Loco Nordin (SONOLOCO)

15 Guy Montag (KFJC)