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Colluding with artists, critical poets, noisemakers
& net nomads that reinvent the world that straddles
earthly and digital zones

China Blue has a romantic relationship with the Eiffel Tower. In 2005, her then boyfriend proposed to her from the top of this Paris landmark. Ultimately this led to a fascination with documenting the acoustic properties of the tower, using a combination of special seismic and binaural microphones. What results is a varied album of mostly ambient pieces inspired by the sounds of environmental forces on architecture.

Rather than approaching the project as academic exercise in acoustic ecology, China Blue's heart inspires how she paints with her collected palette of sound. It isn't sappy, much of the recording is comprised of distant drones created by wind on metal and the clanking of the Tower's internal gears, but there is also a mood of nostalgia.

Under Voices begins the recording with a pleasant Eno inspired ambient track. Without knowing the context, it's quite possible to mistake the field recordings for highly modulated synthesizer sounds. China Blue introduces other thematic samples in *Crypto Keys*, a piece that reminds me of classic Musique Concrete, which begins with continuous auto-dialer telephone touch tones, and shortwave frequency noise with voices. Intermittent ringing telephones and operator samples reinforce the concept that towers are not just monuments but places to receive and transmit data.

The deep resonant drones caused by the wind are best showcased on the *Wind and The Accordionist*, which oddly enough doesn't seem to have any accordion on it. *Iron Rhythms* is a bit repetitive with sounds recorded from the machine room and elevators, but they do reveal some interesting sonic characteristics of this huge metal structure. She ends *Under Voices* with a down-tempo club track, which sounds more inspired by the theme music for HBO's "the Wire" than Eiffel Tower recordings. I might be missing a connection here but it's evident that China Blue is really just following her heart, and if a little incongruous at times it's not such a bad direction.

Review by **Derek Morton** for Further Noise

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