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/bienne

海外向け電気製品 歡迎光臨免税

AKKON



2020 has been rough on all of us and for some reason it hit me in a weird way I wasn't expecting. I've had this overwhelming feeling that if I'm not working on something that's going to better my future, I'm wasting time. Really this means, I was focusing on this zine, work and studying Chinese... and to be honest, I just don't relax. Everything feels like there's this urgent need to produce and not consume. Around the start of issue 5, I was starting to burn out. I needed something that didn't feel like the world was ending if I wasn't working.

I'm not the biggest gamer, again because it feels like wasting time. All work and no play makes Johnny a dull boy, right? Well I thought if I was able to skateboard for an hour outside, at least I was getting away from the computer but with winter around the corner, there's only so much light after work to keep my self sane. I struggled really hard with deciding if I should or not, but ultimately, I folded and bought myself a Nintendo Switch.

The Nintendo Switch is the first console I've bought in my life, seriously. So this was a big step for me. Of course, I owned a PS2 as a child but my parents bought me that launch year for Christmas. I wasn't even a teenager yet. I did buy myself a Nintendo 3DS, which was wonderful but I've never been a sit in front of the TV gamer. To say I'm a handheld gamer would be more fitting, so even though the PS5 and Xbox something just came out, I know I'm going to be under my covers in my lonely apartment keeping warm playing with a screen glued to my eyes.

Pulling the trigger and buying it wasn't nearly as painful as the wait for the FedEx guy to bring it to my apartment. After 3 delays, my brand new from GameStop Animal Crossing Edition Nintendo Switch arrived.

From my days of pirating, I know having 1000s of games on a single flashcard only leads to feeling overwhelmed and not playing any games at all. So I bought Legend of Zelda Breath of the Wild to dip my toes into the new generation of Nintendo. From what I had read one could easily put 100+ hours in the game, that's more than enough time to keep me entertained. So as I write this, it's been my full experience with the Nintendo Switch and what an experience it has been.

LoZ: BOTW in short is incredible. That initial moment of exiting the shrine and seeing

the wonderfully rendered barely fogged landscape from on top of that cliff my mind was blown. See the last real video game I had played was Pokemon Ruby remake, screens on the 3DS only gave me so much viewing angles. Literally, from the second I started playing the Switch, I was thinking in the back of my mind how am I ever going to go back to playing the DS with such a small screen. It blows me away that even as an adult, I played on such a small screen size. The Switch has already spoiled me. From the 15 hours I've put into BOTW, there's a few outstanding experiences I want to share.

First, thunder scared the crap out of me yet felt very peaceful as I waited it out. I couldn't believe how realistic that moment felt and the sound of rain gave me goosebumps. That same oddly cozy feeling I'd get if there was one outside my apartment. Which actually is a welcoming sound as San Francisco has yet to really rain since I moved here 4 months ago.

Next, I am in love with the sound design and subtle use of music. Everything has sound in BOTW, from the trees in the wind, to my footsteps or my foes, the world completely captivates me better than any video game I've played before. I remember playing a 3DS game called Attack of the Friday Monsters! And being blown away at the fact the environment used spacial audio but then with Pokemon Omega Ruby not even having footsteps, I was feeling rather disappointed. Idk, I must be an audio guy or something but BOTW has tickled that fancy fantastically.

Lastly, I love the climbing. Again, I haven't played console games in so long but from what I remember, games are not really that open world. GTA 3 was the biggest experience I had like that. So when everyone was saying BOTW will ruin climbing for future video game for me, I now understand it. If you haven't experienced it yourself, just understand literally, if you can think it, you can climb it. I don't even mind the complexity of rain added. I'm in love with the sound of the rain, so I've never felt irritated at the difficulty it adds to climbing.

Overall, I am very much excited to own a Nintendo Switch. I am grateful I am able to afford one and that the first game I'm experiencing is BOTW. I rarely if ever splurge on myself, but for once I am happy I did. I hope if you're asked for one for christmas, or you wanted one starting off the new year, you get one. It's worth every moment.



Zelda: Breath of the Wild shrine maps and locations







DEATH by II nøthing II

ON NO PROBLEMA TAPES

And just like that I broke my new years resolution to cut down on cassettes I own. 6 days after the rerelease of Death by II nøthing II, I randomly find a tweet promoting it and the rest was history. Now I can't wait to add this to my box of cassette that I hope one day I'll have somewhere to properly display the beauty of.

This release is incredible and one I wasn't expecting. Usually, album design sells a cassette before the music does and I was holding back at my instinct to want to own this because of how wonderful the print is. But then the music hit hard and for 25 minutes straight I just experienced the album.

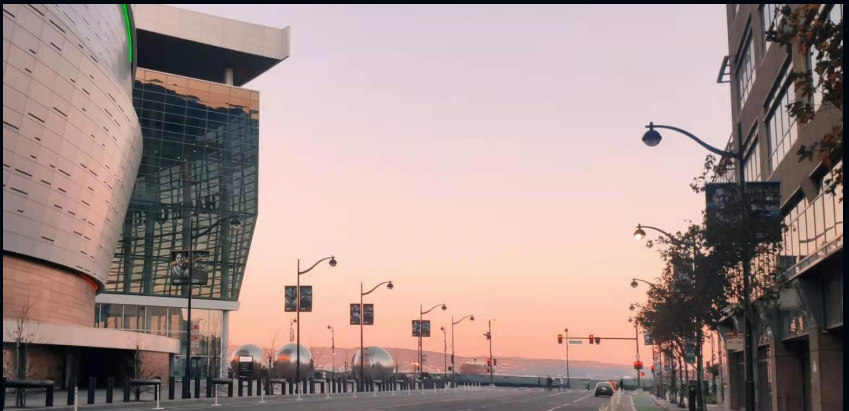
II nøthing II has been impressing me for a while but this them taking their sound and elevating it to the next level.

With the use of perfectly snagged samples, heavy bass and vocals that aren't typical of vapor, how in the 6 days since this rereleased has it not sold out?

The title track 'death' is just a massive jam and the one I return to the most but I can't wait to get this on cassette to properly experience it. This one belongs on cassette and I'm glad the time and effort was put in to properly craft it with 2 variants. Stoked to check out the remix cassette, which isn't currently available for streaming.

Each box includes both albums:

- NOP-139: II nøthing II - DEATH
- NOP-140: II nøthing II - DEATH [remix album]



San Francisco 2021

謝若希端斯

Chinoiserie pt.3 - All Versions

I've been a Bruce Lee fan for as long as I remember. I always found his discipline and charisma to be admirable to the point that as a celebrity he was almost holier than thou.

Maybe it was thanks to his ability to rise above the typical Chinese-American constraints forced on to minorities in the 1960s or his tragically short life, it seems in his 32 years he has transcended past human. It's no wonder Time named Bruce Lee one of the "100 most important people of the 20th century."

Obviously, to the west, Bruce Lee's fame came from his roles in various Hollywood blockbusters, but his legend continues with projects big and large playing homage to his liking. One of the biggest films I can think of in modern history is Kill Bill with the famous yellow jumpsuit in Game of Death. It might even surpassed Lee's fame as its so iconic.

Another example is the wildly successful Ip Man movies starring Donnie Yen as



Bruce Lee's former master. There's almost a hint of "pure good" found in these character's philosophy that when brought to the big screen we can't help but idolize Kung Fu and the people who define it.

Which brings me to a new album I recently discovered surfing for new cassettes to collect from Bandcamp, Chinoiseries pt.3 - All Versions by Onra.

Onra has mastered the process of crate digging for samples for a precise and uniformed sound in this 3 part cassette collection. Although the central theme is the orient, the transformation of traditional melodies and asian instrumentation into hip-hop beats keeps a higher than normal integrity of the sampled genre.

Occasionally, a Mandarin or Cantonese vocal sample from is added but it isn't even required to give the listener the knowledge that his is dope

chinese-sampled music. Onra uses the style of analogue MPC production that makes one want to listen to the album in full, start to finish, every time.

This 32 track album is available on CD and Cassette still, which is sick considering this project was first released in 2017. After multiple repressing it's one every hip-hop beat fan will want in their collection.

There's something wonderful about the fact that to this day Bruce Lee and the 1960-1970s Hong Kong is still inspiring new mediums in the 21st century. Powerful beats inspired by a power man.



MTHU Recommends

tracks that hit harder than the rest

Tipper - L.E.D. Down [downtempo]

Kyson - We've Been Inside For Too Long [chill/ambient]

Erika de Casier - What u Wanna Do? [2k R&B]

Erika de Casier - Little Bit [2k R&B]

Erika de Casier - Do My Thing [2k R&B]

VHSテープリワインダー - 21st century lipo chitosan [early vapor]

Monjola - Know You [Irish R&B]

kn X - believeit_ [french hip-hop]

Ruto - Eternal Soul [R&B]

Josh Furey - Pieces of Her [new age]

BAHЯ - Autumn [new age]

DJ Shadow - Stem / Long Stem / Transmission 2 [hip-hop]

Mewt Keys - Never Again [DNB]

Owen - Lost [folk]

Merge Of Equals - The Impossible Planet [chillout]

Merge Of Equals - Menina [chillout]

POPCULTR - California [synthpop]

LANDMVRKS - Lost In A Wave [hardcore]

architecture in tokyo - Summer Paradise [vaporwave]

Isao Tomita - The Bermuda Triangle [newage]

박혜진 Park Hye Jin - Like this [lofi house]

トキメキANARCHY - Fancy You (feat. クリスタルKITSUNE) [j-pop]

Marcy Playground - Sex And Candy [90s alt rock]

Pinback - Good To Sea [2000s indie]

Phoenix - Too Young [alt rock]

Jordi Savall - Der Makâm-I Hüseyinî Semâ'î (Mss. D.Cantemir 268) [renaissance]

The Rose Ensemble - The Road To Compostela: Annua Gaudia (2) [renaissance]

Nima Ben David - Death (No12 In Musical Humors) [renaissance]

10cm - Island [cafe]

Block B - Be the Light [kpop]

CNBLUE - Imagine [kpop]

G-Dragon - That XX [kpop]

Sami Yusuf - Mast Qalandar [world music]

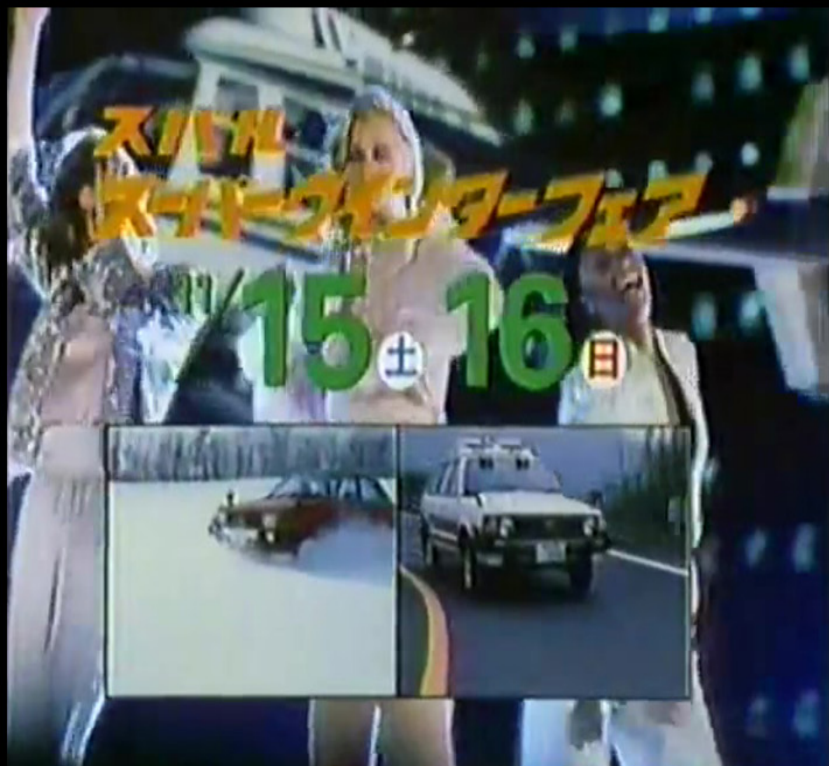
Deep Blue Something - Breakfast At Tiffany's [alt rock]

Fei Yu-ching - Yi Jian Mei (xue hua piao piao bei feng xiao xiao) [chinese]

Townes Van Zandt - Nothin' [folk]

For the first time we actually have a direct link to the playlist for this issue. This way you too can listen to the same tracks that hit harder than the rest.~







Nothing says an anime is a masterpiece like it getting a terrible live-action release on Netflix. Netflix's first anime live-action project was 2017's *Death Note*, which flopped horribly.

With a moody emo Light, a barely memorable L, and did Shinigamis even get an actual appearance?, to say the movie sucked is an understatement. Oh, and did you know Netflix is also working on a *Cowboy Bebop* and *One Piece* live actions? oof.

Obviously, when I saw that one of my top 3 anime classics was getting the real-life treatment I wanted to be excited but who doesn't think this is going to suck? The only saving grace is, unlike the *Death Note* film, this one is going to be produced by a Japanese studio, Robot Communications. The good news is the first Japanese live-action adaptation of *Death Note* was pretty solid, too bad it's not the same production house.

I think *Yu Yu Hakusho* could work as a live-action only if the storyline doesn't contain too many of the

monsters in the spirit world, which then what would the plot even be.

Bad CGI will just completely ruin this as most of the monsters aren't even that scary but just cartoony. It worked as an anime.

"When Yusuke dies saving another's life, he'll embark on a journey across the world of humans, spirits, and demons to return to the land of the living. Yoshihiro Togashi's legendary manga *Yu Yu Hakusho* will be a live-action series on Netflix!", Netflix teased us in mid-December of 2020.

At this point, there is no release date or even an estimated year. I hope it's not rushed and we can get a decent product. I would completely prefer that it was a Japanese film and we had to read subtitles. At least then we know it'll not be butchered by foreign actors.

I hope the Spirit Detective and crew get the justice it deserves, if it does well we might even get a new anime arc out of it!



Tape for BRAINS

by deliriously...daniel

He said to me:

*You still use that crummy thrift store cassette deck?
Nobody every told ya what's wrong with auto-reverse?
The tape head: it gets flipped 'round when Side A's done.
And flipped back again. And back again. And again.
Old analog parts, they get cruddy and crusty, y'know.
Ever clean that thing? Gotta use denatured alcohol.
Anyway, it flips and flips 'til the head gets skewed.
Messes with the azi-whats-it...Azimuth Alignment.
If the head ain't perpendicular to the tape, you're
gonna have a bad time. A staticky whirr of a time.
Better off saving for a Nakamichi. An RX-202E or
a Dragon. Those suckers flip **the whole tape** around.*

*Whatever. Moral of the story: get your ass out of bed and
flip the tape yourself! It takes like five seconds, Christ.*

He's right. Five seconds today. Ten tomorrow.
Flip a tape. Wipe some crud. Walk to the used electronics store.
A little maintenance, every day. A little more, every day.
Keeps your head on straight.





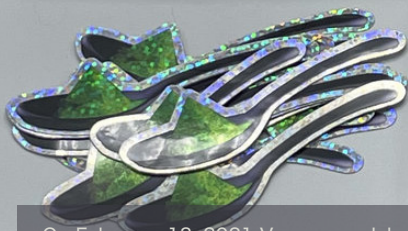
<https://www.backdrophome.com/collections/interior-standard>

One of my biggest challenges I face with Visual Signals is designing each page to look unique and colors that don't bore. Colors are a massive part of what draw people to read and if you notice this issue talks about a couple of websites I visit to get the inspiration.

I found a company recently called *BACK-DROP*, which is an interior paint website, but damn is the web design new age. Big bold fonts, good looking models covered in paint, different ways to sample color swatches, they've grabbed my attention and I don't even own a home to paint.

The website has a couple of tools to help you find paints, supplies, calculate costs or just browse a gallery of homes to see what your dream home could look like.

I accidentally stumbled up their "Find Your Color" feature which lists paint drops of various colors with cool names like "WEST COAST GHOST" and descriptions like "Super light gray with blue undertones". To say this issue sampled HEX values for this magazine bought the pages to life would be an understatement. I'm falling in love with a paint company.



On February 13, 2021 Vaporwave label, Aquablanca 音楽レーベル, released arguably one of there best packaged cassette / miniDisc release to date. NYX by Zero れい was released with a screen printed cassette, holographic stickers, gold texted j-cards and hold trimmed trading cards. It impressed me so much that I had to reach out to get a quick interview with the team behind AB. Cassettes are still available on their Bandcamp:

<https://aquablanca.bandcamp.com/album/nyx>

What is it about this release that you're putting this amount of effort into it?

its a lot of effort and work but really fun

I think its important to put high effort into anything aquablanca releases. my main intention at first is for the artist to love everything about their release with us, and second, for the fans to receive a premium product that stands out and makes that physical-digital-vaporwave feeling connection we all love.

But for this release, i enjoyed the loud and beautiful tones in the two tracks in this release. and after it was mastered, it sounds even better. we love working with zer0, and as much effort as he puts into the art and music we get from him, we like to return the favor with the effort put into the release

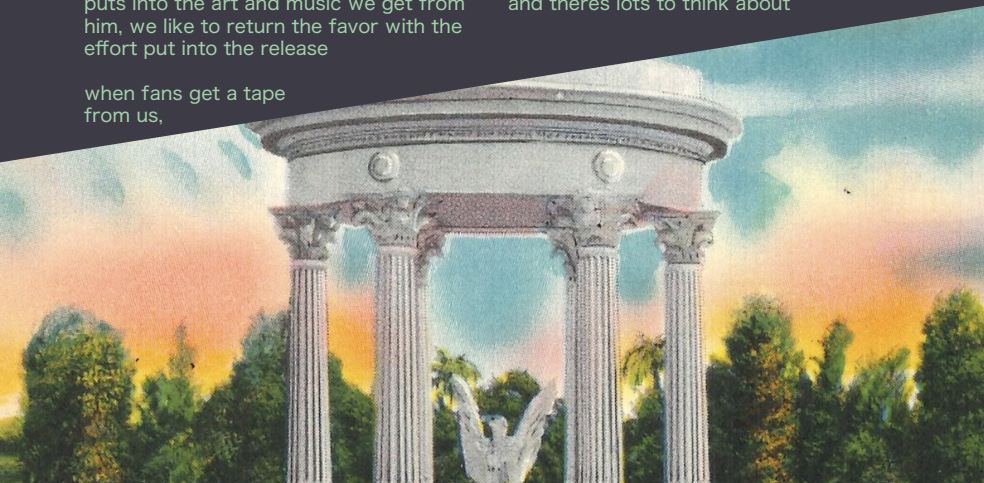
when fans get a tape from us,

i want it to feel like its getting a gift or that similar feeling.

How do you manage cost vs production as a business? do you think about AB like that

Yes, its important to plan ahead, and budget time and money because a lot of the label work is DIY work from me. thats why i stopped doing the sticker strips i used to do, and now we get printed on tapes. it saves me so much time because im not cutting and pasting strips anymore. it does cost a bit more but it increases the presentation which is a huge factor of likeability, you know

but ill share that most releases take 6-8 months to plan, i dont like rushing things and theres lots to think about



#TRUE FUTURE - Album by Q-Rabbit

released October 25, 2020

Artwork by: @Koba_Yuri

Music by: @i_9_

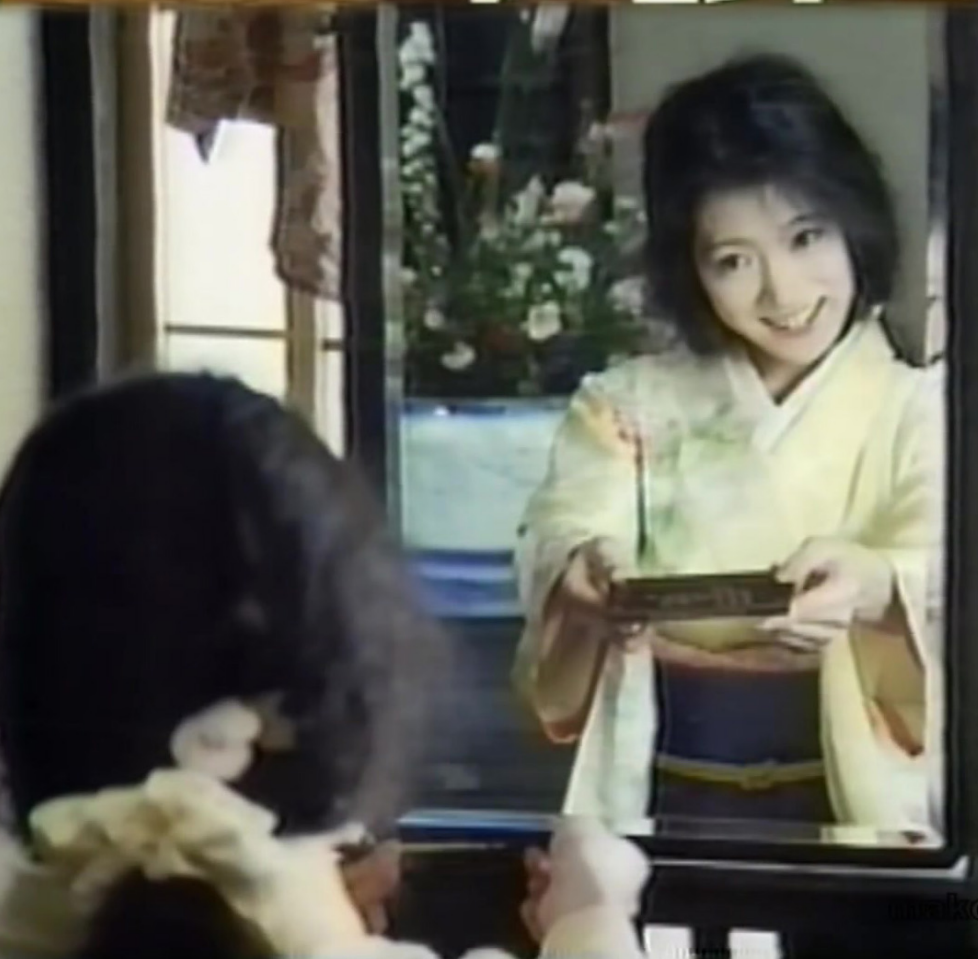


**OUTSTANDING
DESIGN AWARD**





明治チョコレート
アーモンド





Soo Fong

3801 3rd St Ste 370 San Francisco, CA 94124

On January 11th, 2021, I asked my now fiancée to marry me. I had first met her in Shenzhen, China in 2017 when I worked on a film project in my spare time. Since then we've traveled all over the work, experienced major highs and major lows but in the end we've always felt we are one half of each other. The thing is, thanks to Covid I haven't been able to see her since 2019. Thankfully Zoom, Wechat and the power of the internet we've forged a stronger bond than we've ever had. I knew deep down in my heart I was going to spend the rest of my life with this wonderful woman and with the uncertainty of covid, we just needed a way to see each other again.

Unfortunately, getting married to a foreigner during Covid isn't the easiest thing so we did the next best thing, applied for a K-1 Visa, so she can immigrate to the United States. Within the month of asking her to marry me we completed the paperwork and on 1/29/2021, like

a mad man, put together the 50+ package and shipped it off to the US government. To celebrate our completion, I grabbed lunch at this Chinese restaurant, Soo Fong, which was a block from the post office. On my skateboard with a takeout "Thank you, come again" white plastic bag, I took my "Tofu w/ Mixed Vegetables" to Heron's Head Park for a nice January outdoor meal.

My future wife was past sleeping at this point, but this was my little moment to remember. It's interesting how a place in my mind will live rent free for something so special. If you ever get a chance to come to SF, I totally recommend Soo Fong~



Artist: Abandoned 実体
Title: Eternal Existence Concept [Abandoned Trilogy - Part III]
Label: No Problema Tapes
Release date: 19 February 2021
Cat #: NOP-166
Format: Digital & Cassette / Deluxe Cassette Edition
Link: noproblematapes.bandcamp.com/album/eternal-existence-concept

NO PROBLEMA TAPES



The third and final part of 'Abandoned Trilogy' is entitled 'Eternal Existence Concept'.

Eternal Existence Concept' compared to the previous 2 albums, this is a different album and much more diverse in its sound, with a total duration of 1 hour and 8 minutes, divided into 10 tracks, where each one is between 4 and 10 minutes long.

This album throughout its songs conveys the concept of eternal existence, we know that our stay in this existential plane is temporary but this album is able to transport us to another existential plane, an eternal wandering through totally dreamlike melodies that make us lose a total connection with our plane.

**** Important note about the physical edition ****

All the albums will be available in cassette format separately, 50 copies each. In addition there will be a limited edition consisting of a box containing all 3 cassettes. This special edition will also be limited to 50 units.



Tracklist

01. Hyper Love [6:24]
02. Transformative Emotion [5:00]
03. Warm Signals [5:52]
04. Chosen Midnight to Be Alone [10:48]
05. Distant Walk From Reality [5:05]
06. Being Together [10:24]
07. An Unique Way to Smile [7:04]
08. The Way Things Change [8:17]
09. Unfaded Soul [5:36]
10. Eternal Self [4:10]

Tags

DRONE, AMBIENT, DARK AMBIENT, TRANSCENDENTAL



Artist: Abandoned 実体
Title: Spirit & World [Abandoned Trilogy - Part II]
Label: No Problema Tapes
Release date: 19 February 2021
Cat #: NOP-165
Format: Digital & Cassette / Deluxe Cassette Edition
Link: noproblematapes.bandcamp.com/album/spirit-world

NO PROBLEMA TAPES

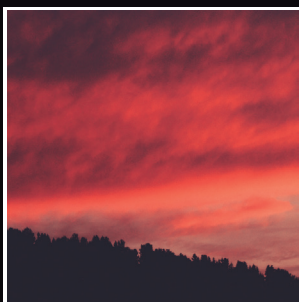


The second part of 'Abandoned Trilogy' is entitled 'Spirit & World', it consists of an album of 2 full-length tracks, reaching a total duration of 1 hour and 10 minutes.

As the album title itself says, this album is about the relationship between the spirit and the world, the first track, titled 'Eternal Spirit', is an extensive sound passage that introduces us into a sea of thoughts and deep feelings. It is a track that we can enjoy with soul, body and spirit, 35 minutes that are eternal for the rest of our soul.

The second track, titled 'Colorful World', is a piece full of textures that will embrace your spirit and will make you enjoy your temporary stay in this colorful world, proposed by Abandoned Entity.

The wonderful thing about the ambient proposal of 'Spirit & World' is that it conveys many feelings, without the need for a single word to be mentioned.



Tracklist

01. Eternal Spirit [35:00]
02. Colorful World [35:00]

Tags

DRONE, AMBIENT, DARK AMBIENT, TRANSCENDENTAL



Artist: Abandoned 実体
Title: Dream Therapy [Abandoned Trilogy - Part I]
Label: No Problema Tapes
Release date: 19 February 2021
Cat #: NOP-164
Format: Digital & Cassette / Deluxe Cassette Edition
Link: noproblematapes.bandcamp.com/album/dream-therapy

NO PROBLEMA TAPES



Abandoned 実体 [Abandoned Entity] is an ambient music producer, originally from Romania, previously already released by No Problema Tapes the double album 'Utopian Render' [NOP-080, 2018], and this time we present a triple release: 'Abandoned Trilogy'.

'Abandoned Trilogy' consists in:

- Part I : Dream Therapy | NOP-164.
- Part II : Spirit & World | NOP-165
- Part III : Eternal Existence Concept | NOP-166

The first album 'Dream Therapy', was self-released by the artist in 2017 and is now re-released for the first time in physical format.

'Dream Therapy' is a 3 tracks album with a length of 2 hours for its digital version and a total length of 1 hour and 22 minutes for its cassette version.

Have you ever used music as therapy? This album can achieve an incredible dream therapy, the mantras that it generates as the minutes go by become a total escape from reality, taking us into an adventure where we lose the perception of time with extended duration melodies and a great variety of textures that throughout the minutes become totally ethereal and otherworldly soundscapes, while our soul and our sorrows slowly start to regenerate, this album is like medicine for the soul.



Tracklist [Version Digital]

01. Initialization [42:00]
02. Power of Time [01:05:00]
03. Interference [23:45]

Tracklist [Version Cassette]

01. Initialization [42:00]
02. Power of Time [21:00]
03. Interference [21:00]

Tags

DRONE, AMBIENT, DARK AMBIENT, TRANSCENDENTAL



MACH SPEED AHEAD

WALKER NEUDORFF

Innovation is never spontaneous. As you peel back the layers of the major movements in music history you begin to see the dominos; all different sizes, in many divergent paths, all coalescing to that one big moment. At times it can be the smallest domino that starts the chain reaction that alters the course of history. One such artist released a 12" record over forty years ago that would swing the doors open to the house music genre, foreshadow the sound and techniques of future funk, and ultimately be an essential if miniscule domino in the lineage of all electronic dance music. This is the story of the mysterious Mach.

As disco music began to take over in the 70s it ushered in a new era of DJing. The DJ's themselves began to be looked at as more than just curators and tastemakers, they became performers sought out in the clubs by name. Extended disco remixes and 12" singles allowed for a new set of techniques and possibilities. With much of disco music being built upon similar repetitive drum beats, DJ's could more easily and seamlessly mix tracks together, making their sets more cohesive, and giving their audience exhilarating nights of non stop dancing. As this new brand of DJing took hold, a new style of record was born: the megamix. Megamix records were created by DJs dabbling in these advanced mixing techniques, however they distilled the all night sets and concentrated the best

dance moments from many popular songs into one long form jam. The mixes were often created by using the earliest sampling techniques, cutting up sections of reel to reel tape and physically taping the pieces together. In the early days these were most often released by bootleggers who had no association with the artists sampled or their labels, so it was in the interest of the DJ's behind the mixes to remain anonymous.

One of these anonymous DJs went by the alias Mach, who released two 12" megamix singles in 1980 for the bootleg label Remix Records. Mach's approach, however, was notably different than that of their peers. In lieu of cramming many high energy dance moments into an action packed ADD mix, Mach would find just a few drum breaks and basslines to loop and let them ride, peppering the track with pop culture references and simple background vocal samples. What resulted were tracks not quite as high energy as the disco songs they were sampling, yet extremely catchy, and worked just as well as their counterparts at whipping a dance floor into a frenzy. The most notable of Mach's songs is the sparse yet highly infectious track "On and On". The song is built simply on loops of intro basslines to Player 1's "Space Invaders" and Lipps Inc.'s classic "Funkytown", layered with the "Beep Beep Toot Toot" vocals from the Donna Summers smash "Bad Girls". "On

and On" succeeds at being a dance hit that samples some of the most popular disco records of the time, while sounding completely original, and nothing like anything released up to that point, with its closest sibling being the sounds of primordial hip-hop just beginning to bubble in the streets of New York City. "On and On" captured the attention of one DJ in particular, a young up and comer from Chicago named Jesse Saunders. Saunders at the time was incorporating early drum machines into his DJing, mixing records in and out of a constant drum beat. "On and On" became his signature opening track, the attention grabber, the party starter. As legend has it, one fateful day, Saunders' copy of Mach's "On and On" 12" was stolen from his crate. The resourceful DJ did not dwell on the loss, instead he imbued himself with the D.I.Y. spirit, vowing to make his own version of his signature track. Instead of using the DJing and sampling techniques behind megamixes, however, he decided to take a different approach. With the electronic drum machine already a part of his repertoire, and the commercial synthesizer industry seeing its first boom, Saunders set out to make an original song inspired by the bootleg masterpiece.

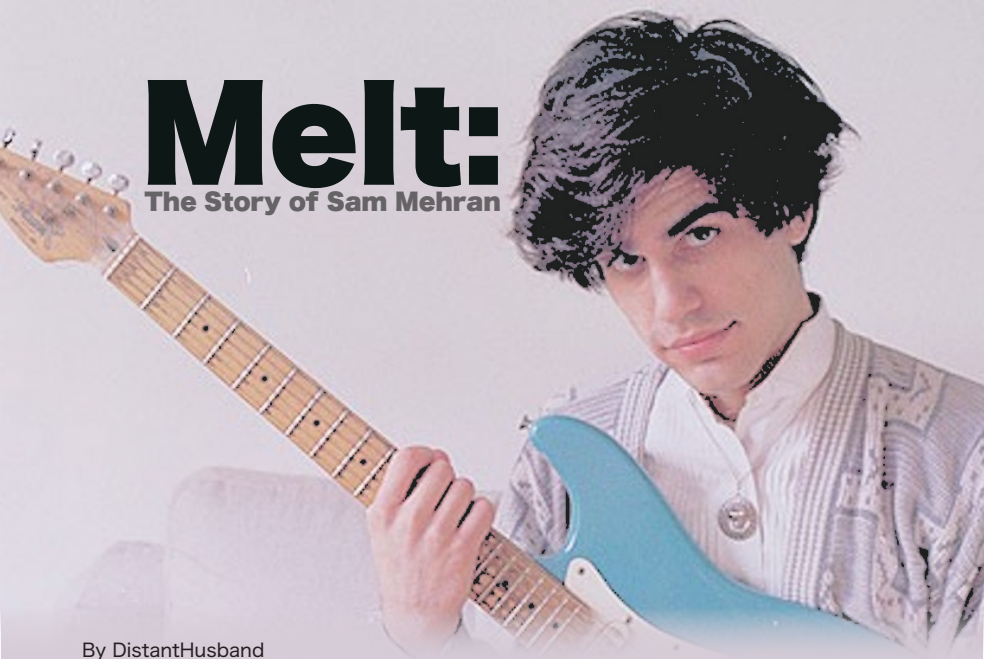
Using only an 808 drum machine, TB 303 bassline machine, his mom's Korg Poly 61 keyboard, and a four-track cassette recorder, he began to make his own sparse, yet wildly funky dance songs, one of which not only took significant inspiration from his signature Mach track, but was named "On and On" in homage to the tune. With the help of an industry friend, Saunders

was able to start his own small-run record label, and in 1984 "On and On" by Jesse Saunders effectively became the first house record to ever be released. This record lit a fire under the Chicago dance scene for many reasons. Not only was this a whole new style to explore, but many quickly realised the ease at which these tracks could be made. You didn't need extensive musical training, or access to an expensive studio to make a hit record, you just needed a four-track, some synths, and a good sense for catchy rhythms. Even though Saunders' record was truly original for the time, many DJs and artists who heard it felt they could do better, and saw a vision for how far you could push this new format. In a few short years the Chicago house scene exploded, ushering in a new era of electronic music.

Although Mach is sometimes cited as a footnote, they have never revealed their identity, and as a result can easily be brushed aside, despite the significant impact the small body of work had. There are many parallels one can draw between Mach and the vapor-wave genre as well, such as the embrace of artistic anonymity, evasion of copyright law, the sampling of classic disco tracks, and the influence on D.I.Y. music and the next generation of musicians. The ripples of Mach's influence are still being felt to this day, and the mystery makes you wonder if Mach is even aware of their own impact. They may never speak on their own behalf, so for now, as it has been, the music must speak for itself, and claim its own place in history.

Melt:

The Story of Sam Mehran



By DistantHusband

When digging through crates, going down internet rabbit holes, or unraveling the threads of music history, you sometimes stumble upon the unsung hero—the artist whose talent seems so undeniable, their influence so palpable, that you wonder how such an incredible body of work could practically be ignored.

For the unsung hero, Sam Mehran, this was by design. His sounds were constantly on the cutting edge, yet moving so fast it seemed that even he couldn't keep up with himself.

Born in 1985 in Miami, Florida, Mehran spent his teenage years in London. There he founded the cult-classic punk band Test Icicles alongside Devonte Hynes, better known for his later work as Blood Orange, and Rory Attwell. After one full-length studio album and a 2005 tour, Test Icicles swiftly broke up, with Hynes at the time saying they “weren’t really keen” on the music they were making. Mehran moved back to America shortly thereafter and recoiled into the shadows.

But just a few years later,

Mehran launched into the most prolific, influential, and hyper-creative phase of his career. Between 2008 and 2012, he was involved with at least a dozen

musical projects, many of them solo outings, each with their own distinct and solidified concept. He created the “fake label” Outer Limits Recordings as an umbrella to contain his sprawling sonic universe. His real name appears on almost no releases from this era, suggesting to listeners that Outer Limits was a real label or collective encompassing multiple different artists, and allowing Mehran himself to remain anonymous and unsung.

During this period, Mehran’s music became entangled in the ballooning hypnagogic pop movement that helped spawn the vaporwave genre. Mehran had multiple early releases on the infamous and often contentious label Olde English Spelling Bee, and collaborated in various ways with artists such as James Ferraro, Ariel Pink, and Daniel “Oneohtrix Point Never” Lopatin. Mehran’s artistry pushed the sonic boundaries of what was considered pop, while inadvertently stumbling upon many of the styles and aesthetics that would become mainstays of the vaporwave sound and influencing some of the genre’s most notable and formative players—among them, Luxury Elite and Internet Club.

Mehran’s project Matrix Metals, a noted antecedent to the vaporwave genre,

contains all elements of the genre's core concept, sound, and aesthetic: retro-futurism, pastiche '80s artwork, artistic anonymity, distorted synth-heavy disco-inspired loops, and samples drenched in reverb. Its sole self-titled album was released on cassette in 2009 by Not Not Fun and later reissued for vinyl by Olde English Spelling Bee. This record was truly ahead of its time; the original cassette even came with two tickets for a Matrix Metals show on 4/17/2086. Matrix Metals also collaborated with LA Vampires to produce the influential "So Unreal," an album which, despite its 2010 release date, fits in snugly with the vocalist-centric vaporwave recently on the rise from labels like 100% Electronica.

Mehran's first record for Olde English Spelling Bee was 2008's dark and droney "Flashback Repository," released under a project of the same name, which came complete with a five-page zine explaining the concept: "The flashback repository is a storehouse of collective waste consciousness from all beings of the universe, i.e. all unfiltered myth & material of the human/alien/animal mind..." It's a truly mesmerizing work that meshes with much of the dream and deathdream music of the last few years. Another of Mehran's gorgeous proto-dream works was 2009's "Bermuda Telepaths" under the alias Explorers, released on Not Not Fun. This beautiful and all-encompassing ambient experience, almost slushy at times, feels as though it could have emerged out of any era of experimental music since the late '60s. From the accompanying liner notes: "A fermenting mouth who spits the death of its past back to the temple of child channeled through the mind's monster splash - Leviticus 3:18."

The eponymous Outer Limits Recordings project is the most well-known of Mehran's outings from this era and saw him embracing pop music in the style of bedroom recording legends like R. Stevie Moore and Ariel Pink; Pink would later be featured on an OLR track. Much of the Outer Limits output was supposedly demo material meant to be rerecorded in a studio, but Mehran, unable to bring himself too close to stardom, never made this happen. He still released multiple albums and singles into 2011 but ultimately capped the project off with the 2013 double LP compilation "Singles, Demos and Rarities: 2007-2010." The

liner notes contain a farewell from Mehran, including a detailed outline of his musical output up to that time, revealing all of his previously-uncredited projects released under the Outer Limits umbrella. This would mark the end of Sam Mehran's solo career and see him fade even further from the public eye. Between 2013 and 2018, Mehran continued to hide from the limelight. He and friend Zak Mering collaborated on a few "joke" projects; one of these, 2 X Love, sounds eerily out of today's burgeoning hyperpop movement, proving that Mehran could stumble on sounds years ahead of schedule even when joking around. Besides these, Mehran took a back seat and embraced the role of producer, most notably co-producing Ssion's 2018 comeback album "O." Shortly thereafter, he began work on a project with musician Marion Belle. One afternoon in late July, Belle and Mehran were picking up secondhand gear. When the seller asked what they did, Belle pointed to Mehran and said, "This guy is a rock 'n roll legend!" Clearly uncomfortable embracing such a title, Mehran replied, "I'm a producer."

Tragically, one week later, Sam Mehran took his own life at the age of 32. It is said that a journal was found with his body, with one word written on the open page: "Melt." It's a chilling yet deeply resonating message that echoes through Mehran's entire body of work. He had reportedly just completed a new solo record and a follow-up Matrix Metals album. His suicide took everyone in his life by surprise. His story highlights unfortunate truths about suicide: that the struggle can feel completely internal and isolating, and that anyone can be affected. In Sam Mehran's own words: "Over the past few years I've learnt that people are people and music is music and I can't really judge or say I believe deep down that one thing is genuinely better than another. Life is just so crazy. I used to think I was an alien, but Earth has been such an epic experience that I'm now glad to call it home. But who knows, maybe one day I'll leave and realize that home was somewhere else. Thanks for listening!"

National Suicide Prevention Lifeline:
1-800-273-8255



The making of Visual Signals: Issue 5's cover

When KITE0080 asked me to design the cover for this issue, he explained to me that his vision was one of optimism and moving toward a better future for the new year and beyond. One of my favorite aspects of the multifaceted vaporwave universe is the recurring theme of better futures. This aesthetic archetype often manifests itself in music and visuals that feel like they were transported to our world from an alternate timeline where things worked out differently, perhaps better. These days the pop culture portrayals of the future often depict dark and dystopian settings, in contrast with the bright and optimistic visions created in the past. It was from these bold sci-fi futures of the past that I took my inspiration for the cover.

For anyone interested in graphic design, I thought I'd give an overview of a few of the tools and processes I used to create the cover. Note that all of the software I used was 100% free!

Blender: Blender is a powerful (free) design tool that can be used to create still images and animations and even perform video editing. Although everything that appears in my design is original, one great way to get started is to use license-free Blender assets available on various websites. Working with premade assets allows you to quickly create scenes and animations before diving into the world of modeling your own objects. In addition to the base software, there are countless free plugins and addons that can be found within Blender and around the internet

that add additional features.

Video hardware: After creating the 3D image that would form the base of my design, I started working on adding the logo for Visual Signals. I wanted to give it a pixelated CRT feel, so my idea was to display it on a CRT monitor and take a picture of it. I also did this for the lotus on the back cover. To add an extra layer of analog glitchiness, I ran the logo through an old video mixer (a Panasonic WJ-AVE5) and used video feedback to create the colors and cascading effect you can see in the logo. Video feedback is the process of taking the output of a video system and feeding it back into the input of the system. Adding effects to the feedback loop opens up a limitless world of visual possibilities.

GIMP: Once I had all of the components I wanted in my design, the last step was to combine and arrange them into the final image. For this I used the image editing software called GIMP. It may not have all the features of Photoshop, but, like Blender, it is 100% free and there are tons of free plugins and addons you can find to add powerful features. I used a template for the cover that KITE0080 gave to me to ensure that no text fell outside of a certain area and also to help with centering and positioning the visual elements.

I had a lot of fun designing this cover and hopefully you found this overview helpful! Happy new year, and here's to a bright future! -visualculture // @visualculture4

KORG NU:TEKT NTS-1

DIY DIGITAL SYNTHESIZER

JAY
WALLACE

While off work, I decided to add to my collection of ribbon synthesizers & dive into Korg's new DIY Synth kit, the Nu:Tekt NTS-1. After putting it together, I can only say it is better, and far more capable, than I imagined. I'm dubbing it "a Slushwave machine", which I'll explain why soon enough.

This is a Digital Monotron, in effect. It uses an oscillator similar to the MULTI engine on Korg's Minilogue XD and Prologue synths, comes preset with five waveform patterns, Filter and EG settings, FX settings (MOD, DELAY & REVERB) and a really good arpeggiator, all which you control with three knobs on the device. It can even act as a MIDI Controller and you can add effects and oscillators using Korg's logue-SDK. For \$100, this is very powerful for something a little bigger than a Monotron.

What use is this for the Vaporwave artist? Well, if you'd like to make a stab at sample-free slushwave, this is the machine to use. Just as an example: Set REVERB to RISER, crank the time/depth (A/B knobs) about $\frac{3}{4}$, DELAY to STEREO, MOD to PHASER and crank A/B to 10/10, set EG to whatever (Try OPEN) FILTER OFF, OSC to WAVES then turn on the arpeggiator and crank the A knob – pattern length – to 24. This is me, a non-musician, fucking around, but you get this haunting, echoing synth-heavy slush through the speaker. Imagine what an actual musician could do.

It's not perfect though. The biggest disappointment is that it's USB Power Only; there's no on-board battery. Putting it together is a bit of pain due to the tiny ass screws that holds the body together. The ribbon keyboard is a sticker, and if you screw up while peeling off the tape it'll be stuck, permanently, where it lands. (Notice in the photo the keyboard is just slightly off.) This doesn't affect performance, but aesthetically it's annoying if you fuck up putting this together. That said, if you want a slushwave machine small enough to fit into a fanny pack, this is it.



Blissmonkey interviews

The Microgram

Abduction, which is your first release, is now eight years old. How did you get started making electronic music and what were your early influences?

My friend John got me into electronic music, we would chill playing PlayStation games listening to loads of different stuff from ambient to jungle. I would say Boards of Canada were my main influences to begin with, along with carbon-based lifeforms, burial, aphex twin but with him it's his attitude towards music that I find interesting.

Your most recent album, Subjective Experience, is considerably different from Abduction. As an artist, how have you changed?

I don't think I have changed very much to be honest, any change is just a natural progression

When making Subjective Experience (SE), what kind of musical experience were you creating? What were your goals for this album?

I was just trying to create something slightly different to what I had been making recently, just wanted a

chilled out, deep sounding type of thing.

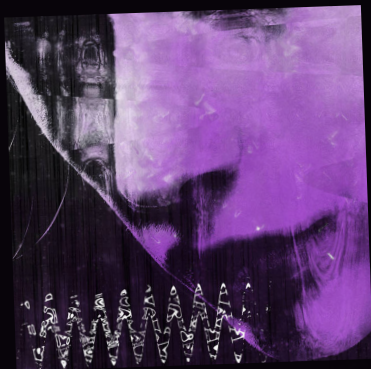
Why did you self-release SE, what were the challenges, and will you be self-releasing future projects?

I have self-released a few things before, but this was the first time I released a physical copy, I just wanted to get it out there ASAP and I had already designed the artwork for the release, so I just did it myself. I had a lot of fun doing it and I will probably be doing it again at some point. I was overwhelmed by the support I received for that release, big thanks to everyone that supported in any way.

What artists have you most enjoyed hearing from this year and how is Dreampunk growing and changing?

There is so much great music coming out of this scene it is amazing, pretty much everyone involved is absolutely killing it. Not going to make a list because I will inevitably miss some people out, but I don't think I have heard a bad release this year. They have all been sick. Dreampunk is growing and evolving, artists are really pushing the boundaries with creativity, I love how dreampunk is not just one sound it is a community. I hope to see more experimentation pushing it even further. I really dislike the idea of genres it is obsolete these days, I hate the idea of people sitting there arguing what genre a release falls into rather than just accepting it for what it is, to me that is totally missing the point of what music is.

How does creating music benefit you personally?



Making music is like meditation for me. I find it hard to just sit and watch tv, so music is perfect for that. It allows me to completely switch off from everything that is going on and focus on creating something

Yeah, you pretty much got it there, I am working on more music under this alias as we speak, Samadhi is meditative, reflective with more vocals than my other stuff.



Best album of 2020, any genre. Go.

Ambient Punk Vol 2

This year, you released Irretrievable under the alias Existential Sin. How is Existential Sin different from The Microgram?

Existential Sin is darker, and more beat driven, sample/loop based and less focus on ambience. I had a great time making those tracks and will be exploring that sound more in the future, it was mainly just me experimenting with the Digitakt. Shout out to lost in the rain of our tears, check that label out if you have not already.

As Samadhi, you also released Release//With, a couple of tracks with a much different vibe than your other aliases. What are you going for as Samadhi, and does it relate to the Vedantic word for enlightenment? Does this alias represent an exercise in musical self-reflection?

What kind of gear do you use to create music and what's your creative process like?

My current set up is a laptop running Reason, MIDI controller, Digitakt and a Model:Cycles. I like to start by creating a few different synth patches and just seeing where it goes, then after 20 or 30 minutes I decide to either bin it or keep working on it. I like to set random challenges to myself sometimes like make a track in under 30 minutes or make a track using only X number of instruments or sounds.

Outside of music, what do you enjoy doing the most?

I enjoy walking with my dog, I love weightlifting and working out, although COVID has made that more difficult this year I have still been doing it anyway I can. I also enjoy painting and want to start spending more time doing that.

What future projects can you tell us about? What are your plans for 2021?

Just making more music, I have a few releases planned for 2021 so look out for them. Hoping it is possible to play more live sets in 2021 as well.

Any words of wisdom before wrapping this up?

Stay safe and just do whatever makes you happy. Thanks for the interview.



Signal Bells: Vol 2 (A Signalwave Holidays)

Holiday Fundrasing



I wasn't planning on doing a Signal Bells 2 last year but thanks to some of the fans on the MTHU discord we were able to get 28 artists from all over the world to make another winter holiday inspired Signalwave album before Christmas. Thanks to chatting with Yuni Wa, we decided that all proceeds for the first 3 months would go to the San Francisco Marin Food Bank.

In total, we were able to raise \$209.21 from 33 fans. According to the Marin Food Bank, that's 218 meals! Since we are donating to my local Food Bank, I also announced that I will be donating my time to volunteer for a weekend to meet face to face with those who will benefit from our generosity.

Thanks everyone who helped donate or promote this. I hope you also enjoyed the album. If you wish to donate directly, feel free to scan the QR Code below:





チェン・ビ Cheng Bi

程璧

In my mind, I have the same attraction to Cheng Bi as most of the west once had with Zoey Deschanel. She gives off this quirky slice of life folksy persona that grabs hold of you with such a lovely spring time voice.

She has a master's degree from Peking University (one of China's top school if not the top school) and decided to travel to Japan after graduation. During her travels she met Japanese poets, musicians and became part of the singer-songwriter world supporting audiences in both Tokyo and Beijing.

In 2014 she signed with Japanese music label, PANDA RECORDS, which markets modern Chinese artists in Japan. With her high education it's no surprise to find out she speaks Japanese and has songs written in the language as well as collaborated with various folk artists.

She has a wonderful peaceful sound, one that calms the mind and one I wanted to share with the west. Most of her music has music videos on Youtube, check her out on PANDA RECORDS.

思故郷 (Nostalgia/ふるさと) (below)





lofi hip hop radio - beats to relax/study to

30,970 watching now · Started streaming on Feb 22, 2020

4.5M 88K SHARE SAVE

Origins of Lofi Chillin'

Lo-fi Hip-hop is the Hang Up but how did it all start? According to most sources, 1986 DJ William Berger of East Orange, NJ radio WFMU, coined the term lo-fi. He had a weekly half hour segment in his regular programming dedicated to "home record music" under the name Lo-Fi.

Although started as an underground music scene, artists such as Sebadoh, Pavement, and Beck are accredited for their contributions. Probably most well known Loser by Beck, which interestingly enough and sticking to Lo-fi roots was actually recorded in a kitchen and made it into the Billboard top 10.

So Lo-fi was starting off in this garage made shoegaze rock. During the 90s the craze caught on but fragmented the definition of the genre, and ultimately turned into indie rock. The term, Lo-fi, was not being forgotten in time leaving it open for the next generation.

Although in the 90s and 2000s bands were still looking for that original bedroom sound by purchasing vintage equipment to achieve an authentic lo-fi aesthetic no one was claiming the lo-fi sound any more in headlines.

What was seen though that the lo-fi feel had a very unique sound of distortion and noise (such as birds, busy cities or a passing car) to achieve a vintage sound. The aesthetic of harmonic distortion, dynamic tape speeds and tape / vinyl noise but most of all downtempo

driven music was the defining characteristic.

It's not difficult to see these elements could be taken from it's original origins and put into a genre like hip-hop.



Some would argue that DJ Shadow (below), J Dilla, Nujabes and the Memphis rap scene had the sound before there was a term associated with it. and I agree, I grew up on Nujabes and I think that early 2000s sound is what originally made me interested in lo-fi hip-hop.

Relating this term to hop-hop is relatively new. The subreddit for lo-fi hop-hop being barely 5 years old and the use of it on soundcloud a little earlier, but I think where most of us were introduced to it was on those wonderful youtube playlists.

I don't know the exact playlist that originally introduced me because at this point a lot of the



see why people have attached to it for studying, chilling and creative exploration. Plus add a cute anime girl or a racoon and it's not hard to see how it's gotten so much attention.

I think the essence of lo-fi can be found from the first machines to allow sampling. For example popular instruments such as the Roland SP-404 (left), BOSS SP-303, SP-202 and early MPCs. Just as seen in early lo-fi the vintage hardware is still sought after for the sounds. I've owned an MPC500 and 1000 and can attest to the use of them but I think for the effects of lo-fi the SP's are so groovy. The woobles and distortion in them really make up the elements of lo-fi for me.

The lo-fi scene is kind of saturated yet at the same time, I've yet to find a song on a playlists that made me think, yeah that's a skip. Listening to one of the youtube playlists and a spotify one as well, I've put together a few artists I dig:

BSD.U
Knowmadic
Jinsang
Shlohmo
Eevee
Tompson
Shamana

For some final words. I really dig the genre, and I like that in the 2010s we've gotten a lot of new genres, such as Lo-Fi Hip-hop Lo-fi house, and Vaporwave to name a few. Music keeps evolving and I'm stoked to see what the next wave going into the 2020s soon.

If you like this kind of thing, I usually look at songs or artists that effect me in each episode. Usually they are not as structured as this one but if you enjoy this format let me know. Hit us up on social media or even leave a review I enjoyed researching and putting this one together and I want to keep doing it. So any kind of spreading the word would be awesome.

art and titles of the videos have been emulated to much but it was for sure the original girl from the anime Wolf Children in the room studying.

Most likely it was the one titled "Lofi Hip Hop Radio 24/7 Chill Gaming / Study Beats," which was actually removed from YT from the animation house of Wolf Children. Too bad because that bit of animation literally started the lo-fi craze for most and it was great adverting for the animation study in my mind. It made me go out and rent the movie.

So how did anime get involved?

Obviously a lot of the playlists on youtube includes them but did it start from there? I'd argue that Samurai Champloo and nujabes are a big source of information. Even some would argue that at one point when adult swim and hip-hop sampled bumpers got together it formed this notion that these two mediums go hand in hand.

At this point though the genre and anime feel like they go hand and hand. It's difficult to find a youtube playlist that is title lo-fi without some form of cartoon. Thus catering to the scene and it's listeners.

Even though that stream is gone, we can say she did finally finish her homework.

What makes lo-fi hip-hop so easy to listen to is that it plays of nostalgia very well. Plus add some bird sounds, a crackling of vinyl and the perfect speed of downtempo it's not difficult to

Credits:

- Background image from chilledcow.com
- DJ Shadow image from Wikipedia
- SP 404 image from eBay posting
- Article originally written for MTHU podcast episode 9 by KITE0080

NEW & NOTEWORTHY

in vaporwave, future funk, dreampunk, lo-fi, and more



Return to Sender
by The Microgram



星に願いを [NE-30]
by amber ツリー
ルート



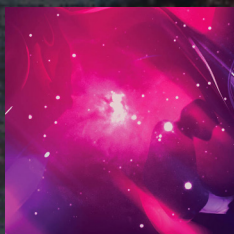
牛年
by 琥珀樹的根



A Day At The
Videodrome
by Eulalie



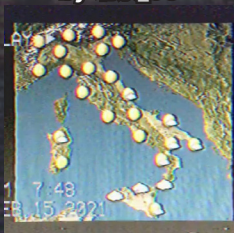
『LIGHTBRINGER
R●ライトプリンガー』
by 北京_93



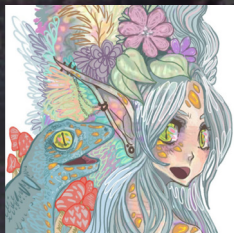
Transient
by Kunisaki



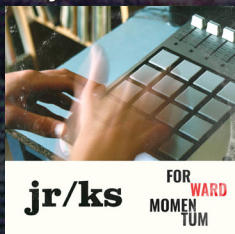
The Winter
Scriptures
by Aindulmedir



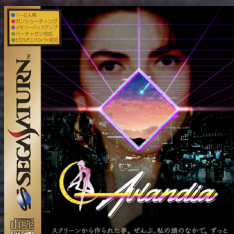
meteo 24
by Tele+1



Gecko in Fantasia
by Gecko Afterlife



Forward
Momentum
by JR / KS



AVlandia
Bonus Tracks
by AV 0



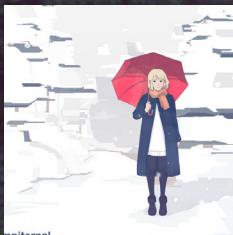
Lattice 19-94
by DARKNESS



あなたの夢にログインします
by 明晰夢のキャッチャー



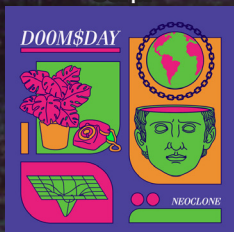
MODERN
COMPUTING
by DreamScape
Corp.



sempiternal
by ブルックル



Customer Service
by Monodrone



DOOM\$DAY
by NEOCLONE



大山隠岐国
by 秋



Mars Man
by Slick King



All Nighter Vol. 5
by FORM



PULSE of POISON
by DESKPOP



Morning
Appointment
by TV2



행복 가이드
by ____【지붕】____



Dream Signalwave
Woman
by 御幸 & TV2

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後部 大雪
伊豆諸島 北 波浪 波浪
伊豆諸島 南 波浪 波浪
三宅島 波浪 波浪
山梨 大雪

警報

栃木 前部 大雪
後部 大雪
群馬 前部 大雪
後部 大雪
群馬 前部 大雪
後部 大雪

注意報

埼玉 着雪
茨城 風雪 波浪 着雪
栃木 南部 着雪
北部 なだれ 着雪
群馬 南部 着雪
北部 なだれ 着雪



MTHU
002



Is It Wrong to Try to Try to Pick Up Girls in a Dungeon?

ダンジョンに出会いを求めるのは間違っているだろうか

Is It Wrong to Try to Pick Up Girls in a Dungeon? or more commonly known as DanMachi in short form is a Japanese light novel series turned manga and anime that has captured fans imagination since 2013.

The plot is pretty SIMPLE, Bell Cranel is a noob adventurer who is saved by a stronger female character, Ais Wallenstein, and immediately falls in love with her starting his adventure to be strong enough to be part of her life. Ais is part of an almost untouchable guild yet somehow he naturally sneaks his way into their affairs.

Additionally, somehow Bell's childish looks for a warrior class adventurer gets just about every girl in the series crushing on him including his side kick Goddess that protects him but also constantly is conflicted with Bell's natural ability to rise through the level system and draw attention to everyone who matters. He is the plot force in everyone's life.

If you've ever wanted more out of Dothack, was turned off at the massive series Sword Online has turned it in but still wanted a fantasy series that had leveling mechanics, inventory and magic like video games, DanMachi is great. There's also so many female characters with great personalities that there's one for everyone to stan. I think that's what stands out the most for new comers of the series, and there's a great reddit community to support it. Check it out~





Yoko Takahashi & Megumi Hayashibara Evangelion Finally - 2X LP

Evangelion Finally is a collection of vocal songs performed by Yoko Takahashi and Megumi Hayashibara as heard in the hit anime series Neon Genesis Evangelion and the 2009 film Evangelion: 2.0 You Can (Not) Advance. Neon Genesis Evangelion originally ran from 1995 to 1996 and is credited with the big global spread of Japanese animation due to the popularity of the series.

Now available for the first time on vinyl, this release is pressed on a pair of magenta-splattered pink vinyl housed in a widespine jacket. A credit insert featuring interviews with the performers is also included.

Track List

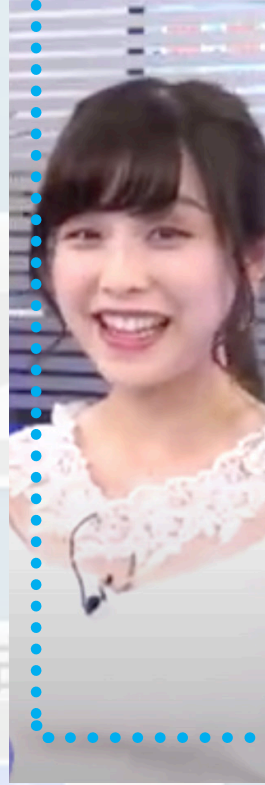
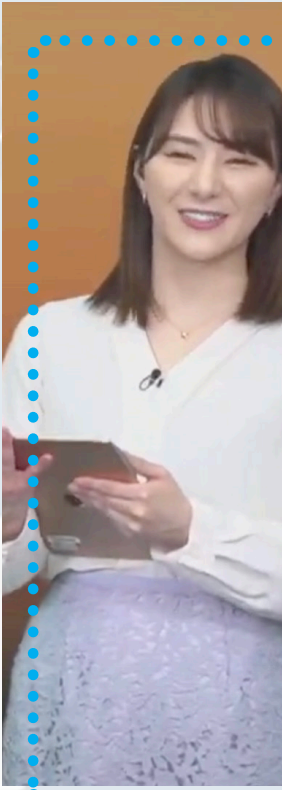
A1. The Cruel Angel's Thesis
A2. Fly Me to the Moon (Yoko Takahashi Acid Bossa Version)
A3. Soul's Refrain
A4. THANATOS -IF I CAN'T BE YOURS-

B1. KOMM, SUSSER TOD (M-10 Director's Edit Version)
B2. KYOU NO HI WA SAYOUNARA
B3. TSUBASA WO KUDASAI
B4. FLY ME TO THE MOON (2020 Version)

C1. Kokoro yo Genshi ni Modore 2020
C2. Mugen Houyou
C3. Shiawase wa Tsumi no Nioi
C4. Come sweet death, second impact

D1. Dilemmatic triangle opera
D2. The Image of black me
D3. Dilemmatic triangle opera (AYANAMI Version)

WNI WEATHER GIRLS ウェザーニュース



高気圧圏内となり、東日本を中心に日差しが届き穏やかな空が広がります。ただ、低気圧や前線が西から接近し、西日本では天気下り坂。九州や中国四国では、夕方〜から夜にかけて雨が降り出しそうです。北日本でも雲が優勢で、にわか雨の可能性あります。気温は全国的に高く、春の陽気が続きそうです。

It will be in the high pressure area, and the sunshine will reach around eastern Japan and the calm sky will spread. However, low pressure systems and fronts approach from the west, and the weather is downhill in western Japan. In Kyushu and Chugoku-Shikoku, it is likely to start raining from evening to night. Clouds are predominant in northern Japan as well, and there is a possibility of showers. The temperature is high nationwide, and the spring weather is likely to continue.

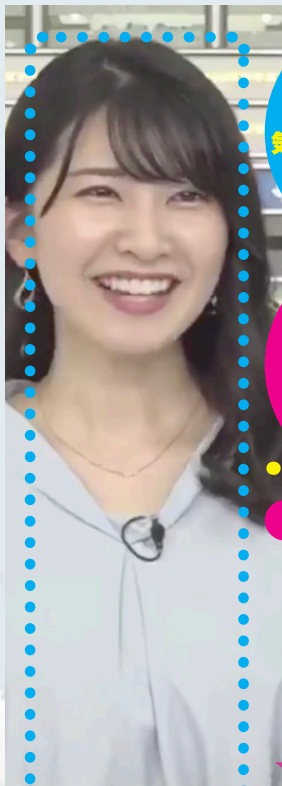
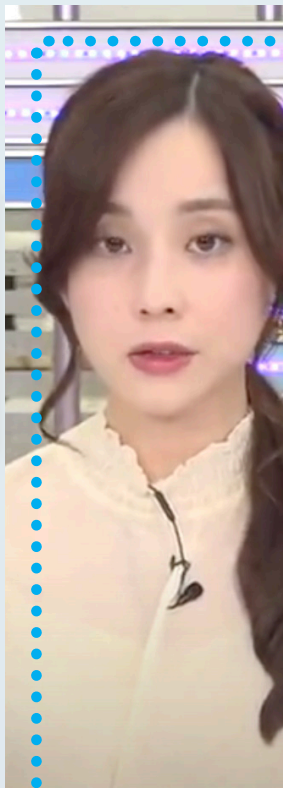
13日23時過ぎ、福島県沖を震源とする大きな地震があり、福島県と宮城県で震度6強の揺れを観測。福島県沖はその後も地震が相次いでいて、気象庁は、今後1週間程度、最大震度6強程度の揺れを伴う地震に注意するよう呼びかけています。この後も周囲の状況に注意し、安全な場所でお過ごし下さい。

YT's Most Famous

ウェザー

※ご連絡※

チャット上で他の方にルールを強要するコメントが見受けられます。本チャンネルでは参加者



ウェザーニューースキャスター☑ 茨城県水戸市出身☑
気象情報番組『ウェザーニューースLIVE』に出演しています。

アニメ・本・ゲームが好き
“I like anime, books, and games”
- Saya

檜山沙耶

檜山沙耶
@sayahiyama_1027
Saya Hiyama (left)
October 27, 1993
(age 27 years)
Height: 5' 3"
Japanese
weathercaster

ウェザーリポートの送り方

暴風警報

台風19号の影響がはじめています。21時30分現在の警報の発表状況を確認します。

台風19号】警報の発表状況

あやちが現場で取材している中、これ以上は危険と判断してスタッフに言われてすみません。お家に入れてもらってもいいですか？と言ってこないかな

あやちが可愛い過ぎて注意報が頭をよってけえへんやんけ

台風が来ようが風が吹こうがそれでも出勤する方々気を付け
下さいね

After 23:00 on the 13th, there was a large earthquake with an epicenter off the coast of Fukushima prefecture, and shaking with a seismic intensity of over 6 was observed in Fukushima and Miyagi prefectures. Earthquakes have continued to occur off the coast of Fukushima Prefecture, and the Japan Meteorological Agency is calling for attention to earthquakes with a maximum seismic intensity of 6 or higher for the next week or so. After this, please pay attention to the surrounding conditions and spend your time in a safe place.

Weather girls

ニュース

間の挨拶や会員有無に関するガイドラインを設けておりませんので、どなたでも公共の場としてお書き込みください

reflections of the
“Lost Year”
WaveCitizen

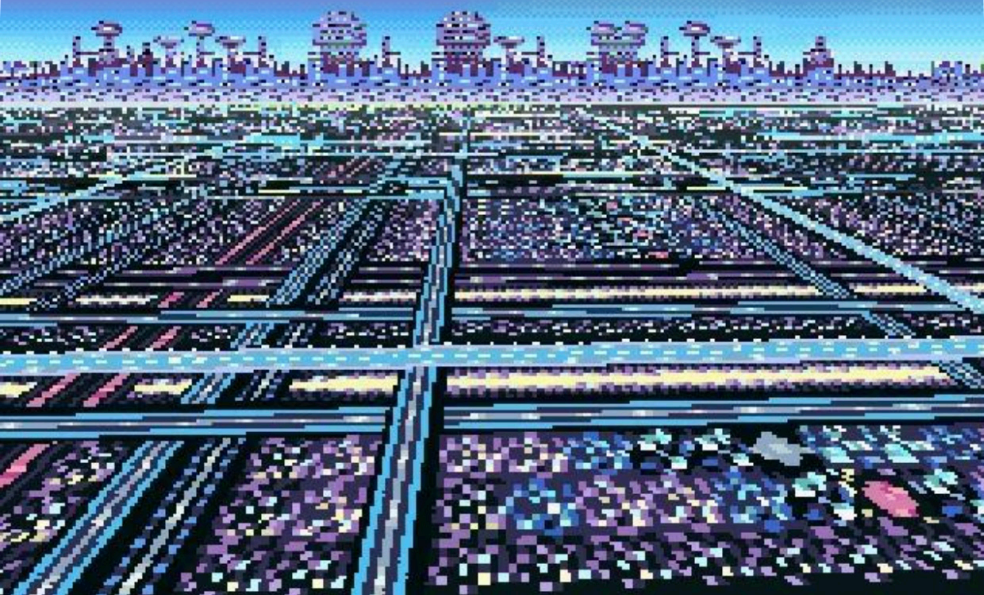
January is by many means a month of reinvigoration. The point at which December ends, and January begins is a statement in time, it is the punctuation signifying the end of one chapter and the birth of the next. Nikola Tesla once described the earth as a conductor of acoustic resonance. The year has passed, yet we can feel its reverberations shaking the world around us. We are no longer part of what was once 2020, or as it has come to be, “The Lost Year”. Time itself has moved in fluctuations, at times feeling exceedingly fast and other times begrudgingly slow.

The past year has been shrouded in a shadow we in our own lifetimes could have never predicted or suspected. Facets of our lives have changed, and consequences have been forced upon us through the sheer will of the populace. We have bore witness to the power of biological rebellion, and as well seen the limits of the human condition in its conviction for the fight against racial injustice. The true face and intentions of many of our friends and acquaintances have been shown in revealing lights and the will of humanity has been tested in every corner of the world as we know it. The patience of our spirits is on trial as we continue to stay safe away from others to protect

those around us by doing what humans do not do naturally, social distancing. This is a time for reflection, as well as a time for production, we should look at the year ahead of us and the time we have away from others and see our opportunity for internal growth.

This new year will not be like any year we have ever lived through or witnessed in our time. This is a year of transition, a year of change, and a year for reinvention. I want to send some positive vibes to all the readers of this publication. Your year may not have been what you wanted it to be, you are not alone, none of us are. We should come into this ready to take on every obstacle that has quelled us in the past. The second these flood gates lift, a powerful surge of life will be unleashed into the world, and we bear the opportunity to usher in this new possible renaissance. The Lost Year can be followed by the Year of New Optimism and the collective family of creators that we are should embrace what is to come. Let your creative light become a beacon of hope and let it shine throughout your future endeavors.

The Year of New Optimism is upon us, let us color it with every shade imaginable.



New color
2001.11.21 on sale

ニンテンドーゲームキューブ 新色登場



Nintendo®

info@www.electronics.co.jp 株式会社エレクトロニクス 東京都港区新橋1-11-1 03-5561-0011
 〒104-0045 東京都中央区新富町1-14-1 Aビル 03-5561-5050 03-5561-2400 03-5561-2000 03-5561-2000 03-5561-2000

Recently ive been burnt out on the vaporwave aesthetie, ive been in the scene more less since 2014 and with the new deecade ive been looking for something fresh to inspire me. as of recently my main interest has been focused on medieval culture.

I got into my medieval kick thanks to picking up skgrim on the ninter-do switeh. i was so amazed with the lore, the books, the environment and evergthing inbetween, i wanted to studg what inspired it, the middle-ages. so naturallg, i went online to find some more information and went down this massive rabbit hole finding myself now currentlly enroled in a medieval manuscripts class.

Thanks to one of the best video games of the last deecade, i am now learning how the middle-ages was not even about the roman empire but well after. now the literature of the time survived hundreds to thousands of gears later. what the kings thought, how religion ruled the land, how attila the hun was running around causing distruction before king author was even a fieltional character.

What has surprised me the most is how little i actually knew and how much school crunked a massive emount of time into a small neat package. did you know manuscripts were written on animal hide and the wonderful illumination one sees inside are one off originals?

When i finish this class and gain a little more historg under my belt, i plan on picking up middle english by reading sir gawain and the green knight. my life experienees in the past month have vastelg increased thanks to the inspiration i found inside an almost deecade old video game. anyone who says video games are not art is missing a modern medium that is worth criticallly investigating.

If you have been stuck in a single scene for a long time, look outside for a seconed and see what might inspire you next. who know, you might be able to bring it back and start a new subculture because of it. we do already have artists like equip who play on the dungeon video game side of vapor. labels like agape are using ancient greek aesthetie to set themselves apart from other labels. where will other inspirations take the scene next? if not from me, from you?

-**S**ile Double o eightg

Ther fore redynges alle I yow bidden
 If y^e hold thynge I saye as in my queste
 As thus, though that I telle som what moore
 Of godes than ye han herd before
 Comprehendes in this lital tretys booke
 To enforse ech thyng of myn matere
 And thogh I nat the othe wordes seye
 As ye han herd, yet to yow alle I preye
 Althowgh me nat for as in my contente
 Shul ye nothe way fynden difference
 Fro the contente of this tretys lyte
 After the which this myn tale I write
 And the fore bybutheth that y^e shal seye
 And lat me tellen al myn tale I preye

Explicit

Here begynneth Chaucers tale of welbeck



Quidius de penitencia quoris

A yong man called welbeck myghty and yere bigat
 on his wyf that called was prudence a doghter
 which that called was cyphre. Upon a day byful
 he for his desport is went in to the feldees hym to pleyse
 his wyf and set his doghter hath he left inwith his hous of which
 the dore was faste yshete. Thye of hys olde fere han it espyed
 and gotten laddres to the galles of his hous and by wyndowes
 been entred and betten his wyf and woundes his doghter. With
 fyve mortal woundes in fyve condyt places this is to comen
 in hyr feet, in hyr handes, in hyr eyes, in hyr nose, and in hyr mouth
 And lesten hyr for deed and senten away. Sohan welbeck se
 tomykes was in to his hous and caught al this wretched. He lye a
 mad man penyng his clothes, gan to wepe and crye. And the
 re his wyf as ferforth as she coude bydoghte hym of his weeping
 for to stynte but nat for thy he gan to crye and wepen eue longer
 the moore. This noble wyf prudence remembred hym upon the
 contente of prudence in his booke that claped is the remedie of lous.
 Shep as he sayth he is a fool that settouseth the woode to sepen in
 the deeth of hyr child, til she haue seynt hyr fille as for a certen
 tyme. And thanne shal man don his diligens ech amysable
 wordes hyr to reconforte and preyen hyr of hyr weeping for to
 stynte. For which reson this noble wyf prudence, suffred hyr
 housbondes for to wepe and crye as for a certen space. And when
 she caught hyr tyme, she cryde hym in this wise. Allas myn
 lord quod she why make ye yowr self for to be hys a fool for so
 the, it aperteth nat to a weysman to maken such a word, yow



斉藤 由貴

Yuki Saito

Yuki Saito (斉藤 由貴, Saitō Yuki) was born Yokohama, Kanagawa Prefecture of Japan on September 10th, 1966. She's best known for her acting career on multiple hit TV dramas and films but in our scene we know her thanks to her greatest hits being sampled in future funk (Night Tempo has a great track sampling her on Showa Groove).

In the mid of the 1980s she came out with countless singles and albums but one track stands the test of time, Sotsugyō (Graduation). Some how her debut single turned into an instant hit and has been covered endless times since its release.

The song also became synonymous with the Myojo Foods' "A Ramen Named Youth" (青春という名のラーメン) line of instant ramen but regardless of where you know the track, 30 years later it's still a popular song heard all over Japan.

If you're looking for a more modern twist on the song, in 2017 FEMM (a

Japanese electronic dance music duo) did a cover for their album "80s/90s J-POP REVIVAL" titling it as "卒業 (Radical Hardcore Remix)". Which totally takes the source and brings it to a different Dimension, not nearly as classic sounding but the glitch editing has an interesting effect.

Yuki Saito was once the face of youthful Japanese pop in the 1980s and has gracefully aged into her 50s. You can still find her occasionally singing a ballad or playing a key role in modern tv, but for most of us we'll always admire the voice and look she provided us in a time we can only dream about.





FASCINATING DESIGN OF JAPANESE PSX COVERS



PAQA (1999)

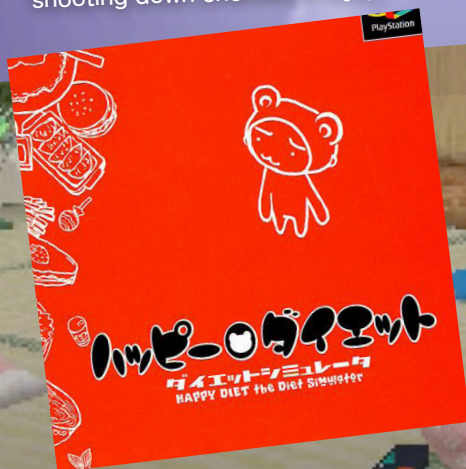
It's very difficult to find any information on this "game".

From what I have been able to find, it seems this is a companion application to the Sony PocketStation. The PocketStation was a on the go Memory Card with a LCD. Similar to the Dreamcast's memory card.



Pilot ni Narou! (1998)

A pretty basic flight simulator game but damn do those graphics look great for PSX era 3D. The sky is dynamic with different color sunset and sunrises. There are multiple planes to fly with and just overall, flying around and shooting down enemies is a joy.



Happy Diet (2001)

A weird little heal simulator with a chibi character that inspires you to not eat junk food and of course struggle to work out with him/her. It's cute and something that i'm sure if I could read Japanese I'd get more enjoyment out of.



Driver (2000)

What kid didn't own Driver for the PSX? It was the original GTA and everything we hoped out of future 3D driving crime games. I loved flying off the bridge and hitting it just right as it turned into a ramp. This Japanese cover looks real mint and really makes driver look as cool as it was.



Shin Megami Tensei II (1994)

Shin Megami Tensei is still a household name in the RPG series for it's weird battling against monsters and women. It's evolved since it's PSX days but damn does this Japanese cover give off a weird vibe. No way this half naked girl design would sit on the shelves in walmart in the west.



Kidou Senshi Gundam - Version 2.0 (19960

Did you know Gundam had 3D games back on the PS1? Fighting directly from the cockpit, this gundam sim was probably all the rage in Japan but I never saw it in the USA. That album cover is so powerful in it's minimalism, loving that design.



Wipeout (1995)

It wouldn't be a Japanese PSX cover art article without talking about Wipeout. From the instantly recognizable font to the futuristic space racing crafts, wipeout's PSX design inspirational and unique to this day. If you haven't played this fast paced racer, give it a go, this version holds the test of time.



Tech Review:

Panasonic Slimline Shoebox Tape Recorder

Jay Wallace

I only started collecting cassette tapes in 2020, which lead to me on the hunt for cassette players. I started with a P05 Jensen portable from Target, then upgraded to a Sony Sports Walkman I found in a local junk shop for \$10. The Walkman serves me well, but when the 'roni hit, suddenly the need for something portable dropped like a brick. I wanted a boombox. For \$12, I ended up with a Panasonic "Slimline" Shoebox Recorder, and for listening to lo-fi/vaporwave stuff, it's perfect.

Found in the same junk shop I found the Walkman, this shoebox tape recorder came in the original box with "Almost New" scrawled on it. It also came with an external microphone... except it didn't fit the mic input on the recorder. Either way, it doesn't matter because this comes with a built-in microphone. I actually had one of these as a kid, which I would use to record songs from movies I like directly into the built-in microphone.

The recorder is entirely mechanical; every button press is clunky and requires some heft to press. It's also mono, because I suspect these were intended for dictation so stereo audio wasn't really important, only clarity. And clarity it has. For listening to Vaporwave/Lo-Fi cassettes, sound is excellent. My first test of this was listening to Wave Racer's four-tape release of Diskette Park's "Vision" and it sounded great.

Would I recommend one of these? I'd say yes. Keep in mind, it is mono, not stereo, so if that's important to you, look elsewhere. It's also not aesthetic - this is boring, if not ugly, to look at - but if you only want to listen to cassettes instead of looking at them perfectly lined up on a wall, a shoebox tape recorder like this is perfect.



Model Number:
RQ-2735

Released:
1978-??

Features:
Built-in Condenser
Mic, Auto Stop,
Mechanical Pause



春のWプレゼントセール

'89年4月30日まで



お買い上げいただいたものの中から抽選でくわしくは、新聞・ポスターで



7 Tracks to Welcome In the Newly Vapor-Curious

Before I start: I want to emphasize that this list is in no way exhaustive, conclusive, or particularly ordered. These tracks are simply a great collection of tracks that can demonstrate the talent, atmosphere, and variety within the vaporwave and vapor-adjacent scene. I feel it is too impossible to make a "best" track, because art is subjective. The list I made below is a collection of historically meaningful tracks, as well as tracks I find particularly pleasing. I feel this is a decent primer collection for people who are curious. Not being on this list doesn't mean that a track is bad--of course not. There are so many bright minds and talented hands in this scene, that there would be no chance to create a comprehensive list, even just of artists in the scene, let alone all the phenomenal art therein. All names will be in full caps, but album and song titles will be stylized as the artist wrote them.

- ティルス レイナード // @Tails_155

TRAIPSE - Reset (Moonstone City)



Basically ever since I got into the vaporwave community, I felt the PS1 and PS2 startups could make for a great vapor-adjacent track. Traipse is one of the few artists I know who I would put in a pseudogenre I've called "cinematic ambient" because of how his works sound like they could work fantastically in a movie background soundtrack. This sounds like it could be used in some action movie in a scene of the city at night, or people getting equipped for battle. The beat combined with such a familiar sound really works amazingly to create a wonderful sound.

超高 TITAN - スネークビットに入ります



The second track from the same EP is from another artist. 超高 TITAN, or Tekeo, has a great grasp for production and an ear for music. This track in particular feels like it could be opening credits to a film, but also works great as a track to drive around playing amidst the haze of a rainy night. It just hits perfectly. The synth sounds great both forward and back, and the rhythm is just so nice.

JAKE STEVENSON - A Break-In And A Briefcase (World Problems)



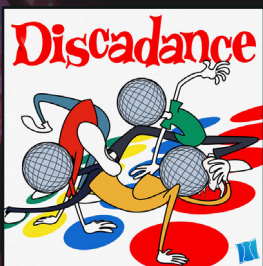
This track really does build into what sounds like an early 2000s video game stealth briefing segment. It has a sense of plotting and maybe even espionage to it. It also has a solid enough melody and a pretty good rhythm, making it a piece that new ears could find reasonably welcoming, especially if they come from a background of having played games in the early 2000s.

OBLIQUE OCCASIONS - Boston Tea Stop (Ruined Opportunity)



The foundations of vaporwave are rooted in smooth jazz, muzak and easy listening tracks, inoffensive versions of music created to fill the background of shopping centers in the second half of the 20th century. Many use those simpler pieces to form their music. Oblique Occasions took this in a direction of delving more specifically into jazz as a source, fitting into a subgenre titled "jazzwave." True to its name, it uses wonderful samples of saxophone and smooth beats to create a serene instrumental track that is beautiful to listen to.

DISCOHOLIC - Discadance (single)



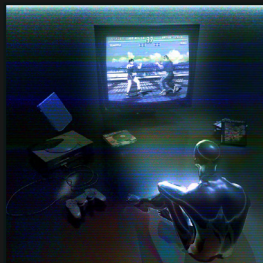
Discoholic is an unabashed dork, and more or less the mascot of his own label, and he makes fun music, too! Discadance definitely draws from Discoholic's favorite genre (I'll give you three guesses), but gives a fun modern spin, and the fake ad for his twister-like game that he put at the intro to the YouTube upload is silly fun, too. Easy to listen to, especially if you are familiar with disco and house.

FIBRE - Virtual World (single)



If I include Discoholic, it'd be hard not to include his partner in crime. Fibre is a pretty well recognized artist in the future funk scene. This particular track sounds like it easily could be on dance radio. It has the general stylings and tropes of a more pop-friendly genre, and the instrumentation is fun. I'd almost argue it could be top 40 material, except that the mixing lends itself more to a club than ho-hum office radio. It definitely is within the realm of accessibility to newer ears, though.

VS MODE - BAKGROUND (BUMPS 'N' BREAKS)



Mildly on the frantic side, yet still holding an organized rhythm, topped with vocals from fighting games of old, there's a sense of being trapped somewhere between the menu screen of a Playstation-era fighter, and the fight itself. Perhaps like a track that would play over the demo screen, it truly does bring one back to a time in a dark room, lit by nothing but an old CRT, after the sixtieth battle with your friend. You know they aren't cheating, but you really want to accuse them just to save face.



Pioneer パイオニア株式会社

創業者である松本望がアメリカ製のダイナミックスピーカーを聴き「いつか必ず自分の手で純国産のスピーカー(ユニット)を作りたい」と、1937年(昭和12年)に初の純国産ダイナミックスピーカー「A-8」を自らの手で開発したことより始まった。「パイオニア(PIONEER)」とは、そのスピーカーの商標であった。翌年、福音商会電機製作所を設立し、販売を開始した[1]。なお松本は後に印刷会社も興し、この会社は「フクイン(旧称・福音印刷)」としてパイオニア製品の取扱説明書やカタログの印刷を担当している。1961年(昭和36年)には商標であったパイオニアを社名とした。その後、世界初のセパレート型ステレオを発売し、オー

ディオブーム全盛の頃には山水電気(サンスイ、2014年7月に破産)、トリオ(後のケンウッド、現・JVCケンウッド)と並びオーディオ御三家(俗にいうサン・トリ・パイ)と呼ばれており、特にオーディオファンからは「スピーカーのパイオニア」で親しまれた[2]。1980年代にはビデオディスク規格競争において少数派のレーザーディスク陣営を率いて圧倒的多数派のVHD連合に勝利し、映像事業においても大きな飛躍を遂げると思われた時期もあった。

1937: Pioneer's founder, Nozomu Matsmoto develops the A-8 dynamic speaker.

January 1938: Fukuin Shokai Denki Seisakusho (precursor of Pioneer) is founded in Tokyo.

December 1953: Hi-Fi Speaker PE-8 introduced.

1973: Introduces de reel to reel recorder RT-1020L

December 1976: Shares are listed on the New York Stock Exchange.

February 1979: Introduces the industry-use Laserdisc player.

October 1982: Introduces the LD Karaoke system for business use.

November 1982: Introduces CD player.

December 1985: Introduces the 40-inch projection monitor.

1993: Pioneer establishes Pioneer Entertainment in the U.S. as the American division of Pioneer LDC.

December 1996: Introduces DVD/CD player and the world's first DVD/LD/CD compatible player for home use.

May 1997: Starts supplying digital satellite broadcast set-top boxes in Europe.

November 1997: Introduces the world's first OEL-equipped car audio product.

January 1999: Introduces new corporate logo.

March 2000: Shares of Tohoku Pioneer are listed on the Tokyo Stock Exchange Second Section.

November 2002: Introduces GPS automotive navigation system with a wireless communication module.

March 2010: Pioneer stops producing TVs.

April 2013: Pioneer officially launches the DJM-750.

March 2016: Pioneer moves its head office from Kawasaki to Tokyo

March 2019: Pioneer delists from the Tokyo Stock Exchange to focus on debt restructuring, after the bailout was accepted following an extraordinary shareholder meeting.

CLASH OF '84

Daytona International Speedway
Daytona Beach, Florida



CLASH OF '84
Daytona International Speedway

ClubG

건프라 한정판은
모직 반다이 놀에서!바로
가기

Dalong's Gunpla Review



NEW UPDATE

02/19 Club-G [MG Hazel Custom Titans Color](#)
02/18 Club-G [MG Gundam TR-1 \[Hazel Custom\]](#)
02/17 Club-G [HGUC Todesritter](#)
02/16 Club-G [HGUC Pale Rider \(Space Type\)](#)
02/15 Club-G [HGUC Pale Rider \(Ground Type\)](#)
02/14 SD2 [BBW25 Shin Taishiji Dom](#)
02/13 SD2 [BBW24 Shin Enjutsu Zessa](#)
02/12 [Wonder Woman Humikane Shimada Ver.](#)
02/11 Rock Man X [1/12 Force Armor](#)
02/10 Frame Arms [Shingen](#)
02/09 Sousaiholoteien [Madoka Yuki](#)

GUNPLA DIARY INSTAGRAM



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<http://dalong.net>

Every niche has it's secret resources that those who know, know about but never share out. So today I'm going to open the doors to set in 90s web 1.0 world of Gundam, Dalong's Gundpla Review.

From the outside dalong looks like an abandoned early internet site with flashing gifs and a front page design that fits exactly 870px wide stuck to the left of the screen but inside is so much more.

Dalong has been documenting gunpla builds from the earliest builds to modern day with the highest of detail. It's a historic document for everyone who has dreamed of owning or building various models since the inception of marketing robot toys to sell more air time for TV.

Just about every day a new post is added to the "NEW UPDATE" block which links to kit reviews with modern camera specs and backdrops the speak professionalism.

It's almost like the author intensionally uses the front page to hide the secrets inside.

It's really interesting to look at model kits from the 90s in HD with wonderful untranslated korean descriptions (it adds to the aesthetic).

In the following kit review there are over 40 images explaining various details and designs of the MG Gundam TR-1 [Advanced Hazel] and it's such a treat. If your a vet or just getting into gunpla, I totally recommend checking out this site to inspire your next build.



담배갑과의 크기 비교



Patreon Supporters

Gotta give a massive shout out to the Patreon Supporters who had to wait 3 months to get this issue. Fortunately, we kept delaying payments for this issue but without you guys I don't know if this issue would have been completed. I had been feeling super burned out from working on the monthly zine, MTHU and the Youtube Channel. I guess because you guys believe in me enough to give me your hard earned cash, I couldn't let you down. So even though it took a minute, issue 5 is dedicated to all of you.

Don't worry, there's going to be an issue 6, I'm just going to release every other months. Again, don't worry, I'll delay payments to every other month :) Thanks as always for the support and I hope you love this issue. This one didn't feel stressful to make because I had all the time in the world to get it done. I love you guys, I hope 2021 is going great for all of you. Until the next issue -- KITE0080

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We have various tiers from simply supporting it from a digital standpoint (\$3) to VIP (\$20) which gives you bi monthly gifts and extras when issues come out. Previous issues came with stickers, magnets, handwritten christmas cards and digital downloads to MTHU Records releases.

If you also want to get exclusive updates or input on the zine, the patreon form is open to hanging out and joining the discord. We hope to see you there

-- KITE0080

CREDITS

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- Reflection on the "Lost Year" by Ron De La Garza, Wave//Citizen
- 7 Tracks to Welcome In the Newly Vapor-Curious by ティルス レイナード // @Tails_155
 - Read all 100 reviews: <https://www.deviantart.com/tails-155/art/100-Tracks-to-Welcome-In-the-Newly-Vapor-Curious-864485857>
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