



Bio information: **RADIO MASSACRE INTERNATIONAL**
Title: ***GALACTIC FURNACE*** (Cuneiform Rune 537/538)
Format: CD / DIGITAL
www.cuneiformrecords.com
FILE UNDER: Electronic

Steve Dinsdale (keyboards, electronics, drums), Duncan Goddard (keyboards, electronics, bass) and Gary Houghton (guitar, keyboards) began playing together, along with other friends, as 16-year old students. After several years of various combinations, in 1993 they began working together in this trio format and began calling themselves 'RADIO MASSACRE INTERNATIONAL'

After amassing a number of recordings that they were happy with, the group released their first CD in 1996 and also began playing shows and electronic music festivals. Throughout the 90s, the group released many CDs and toured much of western Europe. They have also appeared in the USA six separate times, beginning in 2002.

Their music is largely improvised and performed live, without overdubs, gathering shape via post recording editing. Their discography, which includes many BandCamp-only releases, is quite extensive. But in addition to the bands many 'd.i.y' releases, they have had a long relationship with Cuneiform, stretching back to 2005. *Galactic Furnace* is the group's fourth collaboration with Cuneiform. With such a large output, we thought it might be a good idea to allow the band themselves to speak about this specific album:

"Galactic Furnace was made over the course of a week, in the middle of summer, in beautiful North Yorkshire. We inhabited a cottage space which was very kindly loaned to us by a good friend and unlike many recording environments, it was extremely pleasant with plenty of natural light and air. As is our wont, we always keep a live microphone somewhere in the mix and this one was outside on the decking pointing towards woodland and good old Yorkshire countryside. This album is unique, you could say, because it was recorded in this certain space which we know will not be available to us again (*it now belongs to someone else, we didn't trash it or anything*).

When assimilating the music we have made, certain images and pictures arrive unconsciously, there is a loose visual impression created. Whilst we never set out to paint literal sound pictures, or describe specific images, the music suggests these things to us afterwards. Certain sections of this music seemed to convey a vast turbulent cosmic fire, while others a peaceful sunlit place. You could maybe say this is our 'Anthem To The Sun'.

We'd been aware of the work of Greek painter Silena Lena through her galleries on social media, and the minute we saw 'The Dimensions Of Stillness' we knew that there was an immediate synergy with the music. Sometimes you just know when the right cover has presented itself, and happily Silena loved the music and gave us her blessing to use the work. We're still great believers in the CD/LP as an artistic medium, and the artwork is crucial to the listener's perception of the music, so we are very happy that the two fit together so perfectly in this case.

Regarding how we see physical releases v digital ones: Physical releases are still the 'major statements', the career markers, the work which adds up ultimately to your story, so a release like this is very important in reinforcing how the band is perceived. It is the work which may draw in people who are new to us, it's important to put our heads above the parapet occasionally and go for a higher profile regardless of how realistic this expectation may or may not be.