

DISORDER / CAPITAL MAG – Canada – June 2002

Have you ever pressed your face up to shag carpet? And after this carpet shag, up to a piece of sandpaper? Rubbing your face around, delicately, even erotically, over the rough stubble? No? Well: you now have the perfect chance to perform this strange act aurally with Cray's carefully textured album. Australia's Cray, aka Ross Healy, lays down the shag with the first track, "motherboard," which sets up the ears for what is to be a granular-microsound excursion. The sonic plane is inviting, and crackly, like crickets; and then out of Blue—for I can only tell you, now, that this is Blue—arises the poking of the Sun. It's a Greek Sun, the Sun that burnt many wax wings but also shone brightly on Achille's armour. It's the Dawn of the Beauty of the Computer Age, and the motherboard is the Monolith of Circuitry. Soon, however, the Universe has changed. A Zoo emerges out of the hilarity of chaos, and a monkey plays organ chords over the distorted animal signals, the languages spiralling out of control, hyper-accelerated and sped up beyond comprehension: "usker," "forna," the track names pass by like the music, as we delve deeper into the circuitry, until the bleeps and the switching processors notice our presence—"mar562001" and I think my CD player is speaking to me in binary. Finally, it decides to assault me—probably a good thing as what I was doing to its 1/8" headphone jack was nasty. It's "wdd56-broadband" time, according to the tracklisting, and shortly after the pandemonium is the unpronounceable and just as wire-grating "_rvrsdle." I think, in our travels, we are somewhere around the processor: a big, shiny God, a Thor of sorts, some sort of Bowel-Earth God (or is it the heart of the Sun?) because the processor is HOT and it is melting our ability to *hear*: the sounds recede, while only certain tonalities press through, like keystrokes, into our receptive fibrous ear canals. Then, we ARE in our ear canals! Sounds, high-pitched, telephone, blips and bleeps and xylophone schizophrenic orchestras: it's the noise of sound, the stuff we usually don't here in our waxy innards, as our brain—the processor—tends to sift it all out into musical cadences and emotional meanings. Well, no longer: I've been aurally fucked and I've got carpet burn. Which leaves us, may I add, in perfect repose for the digital cigarette, "rd0blst," each inhalation pinging sonar-deep into the bowels of my neural networks, just me and my CD player and the probing appendages that are CRAY.

-tobias v

<http://www.capitalmag.com/capitalmedia.cfm?category=5#4article>

AREEN – Estonia – May 2002

90ndate algul olid Crayd superarvutid, mida kolmethelised organisatsioonid kasutasid password?ide lahtimurdmiseks. N?s on sellenimeline firma maamunalt p?, kuid seda suurem r? et kusagil Austraalia s?tes on ?ay hakanud endast toorest digitaalset heli vlja ajama. Selle omanik Ross Healy vidab, et tal pole asjaga mingit pistimist: ?Virtuaalne digitaalne stuudio v?s ohjad enda ktte. Mulle tundub, et arvuti on olulisem kui muusik.? Ja p?ndatult, sest mherdune muusik suudaks kuhjata miljoneid siinuslaineid sellistesse binaarse juhuse ja m?keanidesse, kus navigeerijal kaob vhimgi m?us, aja- ja ruumitaju. Mitte inetu valge m?aid ?etult v?ad ja kummalised, ?stratavad meloodiad. 9

<http://www.ekspress.ee/viewdoc/C5F25E44BCC4C32CC2256BAA00482016>

wReck thiS meSS : Adventures in UNsound: no. 179 - Holland - April 2002

Cray is Ross Healey from Australia. This is a disc that seems to take its inspiration from a radio that refuses to be tuned, a radio that cannot tune in a station, and so what you get is a world inbetween meaning and nonsense, between and abstract and the desire to make sense of things. It is not easy to listen to because it sounds like somewhere between Hendrix on transistor radio, Pierre Henry fleeing melody but not totally successfully. These are manipulated field recordings [where? some magnetic fields, no doubt!] where the field disappears and the musician does too as the sound begin to converse with one another, autonomously, to the delight of Healey.

SONOMU – UK – April 2002

Music reviews traditionally discuss artists as active agents, plying their trade with guitars or laptops jacked into sound systems. When it comes to Cray, it's difficult to determine who is playing whom.

For the man behind Cray, Australian Ross Healy, the relationship is an equal give and take. First, he gives top billing to his main piece of music-making machinery, a Cray Computer 1/1. Second, his composing style is

grounded more in the realm of synchronicity and circumstance, relinquishing artistic control and fostering a musical dialog between composer and computer.

At times these conversations on 'Undo' are one-sided, as on 'wdd56- broadband'. If dot-matrix printers could scream, stampede, and collapse in exhaustion, this track would have captured their obnoxious nature. 'rahos' also has an electronic harshness to it, more like a Cray vomiting rather than speaking.

However, when the dialog between Healy and the Cray is flowing back and forth, the resulting conversation has an eerie, creepy feel to it - the human and non-human elements fit together too well. The prime examples are 'forna' and '_rvrsdle'. Both tracks start with a barrage of electronic babble, but they are soon interacting with a sorrowful ambience. The noisier fragments do not overpower it, though. In fact, they build upon the melody, as if Healy programmed in the emotional components and the Cray is responding to them in its own primitive way. In these instances, he comes the closest to listening to what the Cray has to say in order to discern what his own voice is all about. This openness makes the electronic fits and sputterings on 'Undo' more human and warm than on many other artists' PC-based performances. michael woodring

<http://sonomu.net/release/undo/review/undo.html>

[UZINE] – Belgium – April 2002

Second release by Ross Healy from Melbourne, Australia, who is currently finishing an album which focuses "on Japanese stillness of mind, the afterlife and pools of mystery". I'm sure he'll come up with something that reflects those concepts, but I'd wish I'd known the ones behind "Undo" as well. Because right now, I'm at a loss in seeing the point of this album. Cray (see also U0123) has been applauded for composing his music along the lines of mathematical or scientific processes, but to me his music tends to lack appeal because of that. The principle is interesting, but imho it still needs some poetic spark or other, an undercurrent, a context. "Undo" may have it, but I'm not able to register it. French authors Raymond Queneau, Georges Pérec and other members of their Ouvroir de Littérature Potentielle (Oulipo) were trying to work along mathematical principles too, yet they combined those efforts with other literary styles or approaches and by writing about human ambitions - thus creating poetry through a combination of angles. "Undo", however, sounds 100% clinical, as if it came from a lab where human life had no access. As such, I do not criticise it - I merely observe that it'll sooner bore me to bits than move me to tears. Now click Command-Z for a different opinion... (pv)

AMBIENTRANCE – USA – April 2002

My first thought upon exploring the twisting sonic terrain of Undo was that the sound was definitely much closer to that of the super-computer than that of the guitar-toting bluesman who share the Cray namesake... well, duhhh... Ross Healy's "instrument" of choice is indeed the Cray Computer 1/1...

The first few of mothersboard's dozen minutes simply wash around in a bristly stew of atom-sized sound particles from which arise the flickering of more-tonal sheets; the movements of roughened ripples evoke a strange sense of majesty and wonder despite (and because of) its noisiness. The shifting layers of forna are blasted with caustic emissions as well as swept with softly hypnotic droneclouds; their inexplicable interplay is entrancing.

Beneath an overall gloominess, many activities seem to occur (sometimes simultaneously) within busy-yet-nicely-paced usker... sizzling, pipping, humming, swishing, warping, weaving, chittering and clattering, to name only a few. More-torturous manipulations are executed in wdd56-broadband (12:18), a surreal series of spastic microcommunications in the form of staccato machine-blurts; midway through, the piece lulls into a more-relaxing (though still unnatural) state, where the thinnest of soundwaves flit and drift.

Crazily spewing shards of sound, rahos tests one's difficult-listening threshold... yikes! If your friend/family/coworkers don't already think you listen to some really weird stuff... run this past them! Eerie/ominous rd0blst (3:13) surges and recedes, before spiraling out a string of speed-shifting nuggets and glaring resonance.

The "computer music" of Undo undoes whatever preconceptions that term may connote... this Cray artfully reconfigures unknowable sources into even-less-identifiable scenes of chaos and sometimes loveliness. Truly beautiful moments exist within the enigmatic mysteries... occasionally grating, but tastefully arranged earns a sure B.

David J Opdyke

<http://www.ambientrance.org/0402/cra-u.html>

AMPERSAND etc... - Australia – March 2002

Cray hails from Australia – always nice to be able to review the local, and generate his music. This disk strikes me as a fascinating mixture lap-top style crunchiness with an electroacoustic sensibility in some directions. As with W.I.T. and much that passes this way, there are gestures towards music, but this is not a musical, beat-driven album. The thanks to Pimmon (amongst others) provides another indication.

Mothersboard provides an indication of the complexity and aesthetics of the album. A shimmering field of rapid and slower pits suggests aural-stereograms as parts pulse into the foreground creating a three-d effect. A woobling music – possibly sampled – suddenly enters, together with tonal strings and gong-tones. Not really musical but suggestive; this drops out a couple of times, starts to distort and breakup, and joined by a harsh venting sound on its second return. Then starts to fade, and we return almost to the opening salvo, but with distant tones in it, before a cycling fade.

Then there is Forna which follows a more random path as harsh buzzy machine sounds seem to crackle and shift over hidden tones that are more mellow and seem to humanise the piece, the balance between these elements shifting throughout. (There is also a very nice, abstract quicktime video of the track on the album) Usker also mixes machine and softer sounds, opening with a music-box that is surrounded by sqwaling radio interference, clicks and swirls. A metronome pop develops, with deeper tones, and a collection of noises that sounds like a recording in a zoo. Shifting between more musical gestures and clatter with slow tones, white noise buzzes us out.

A lighter touch in Mar562001 sees fragments dancing around distant music and computer babble. A big tone that reverbs from speaker to speaker introduces a change, with watery noises and the volatile clicks and pops dancing around the sound space, quite relaxed and restrained, before the big tone recurs just before the end.

The next two tracks have rhythm bed (although more prominent than that) which sound like they are recordings of a printer/terminal. In Wdd56-broadband it comprises the first half, which sounds like an old-fashioned (and imaginary) mainframe room with the printers banging and clattering away but surrounded by a tinkling tone dance which would accompany the movie version of the flashing lights. The second half is simpler, with some of the same noises only lighter, distant tones and an altogether relaxed feel. The moody _rvrsdle combines the bumpy printer with a deep melody that simplifies down into buzzes blips and noises-off, before rebuilding slightly and fading.

An edgy randomness suffuses Rahos as computer noises weave around a flock of high chits before some subtle minimalism in Rd0blst where a click-click-tone cycles, interspersed with a musical rumble, putters and insect clicks, a short but interesting change of direction.

Complex and impressive, this album treads a line that occurs in a variety of albums reviewed in this issue (Frog Pocket, for example) and elsewhere, which could be simplified as a combination of beauty and harshness (not ugliness). Dense crackling rhythm beds with simple music over, or here where throughout you can hear distant mellow tones or closer musical gestures. This adds a contrast which lightens and humanises what is sometimes abstract machine sound/noise. The album is less obviously rhythm based than other Bip-Hop releases, but extends the label in an interesting direction, and maintains their position as a label to keep an eye/ear on.

<http://ampersandetc.virtualave.net/ampersand.html>

BRAINWASHED – USA – March 2002

Having been quite impressed by the MP3 extract of Cray's 'Seven Satellites' that was up here a few weeks ago, I bought a copy of his second full length album. A mate of Pimmon, Melbourne resident Ross Healy's fascination with the raw whoosh'n'screech of short wave radio is readily apparent in the dissonant abstractions that his hardrive has spewed onto "Undo". He likes to let the computer play itself and randomness plays a large part in the locust chatter of his computer music, but the influence of early electroacoustic pioneers is also felt. Track titles are mostly in the Autechre computer geekspeak mode. However the opening 'mothersboard' not only has two regular words, but couples crackling dissonance with emotive melody in a way that ought to appeal to anyone who found "Endless Summer" by Fennesz an engaging listen. Cray likes to let errors remain in the music, but the distracting sudden split second of silence in the middle of the opening track makes this seem a bit shoddier than it might have been. The melodic ambience buried in swathes of glitch and static screaming continues on 'forna', and there's also a suitably oblique but strangely beautiful CD-ROM video for that track.

After that dissonance begins to fill up the tank, although the fractured remains of what could've been a hesitant bass line occasionally peak through the spiralling mists of 'usker'. Melody seems to recede further into the background with each track. Environmental recordings form the chatter, but everything has been so mashed up it's

hard to tell, and for the most part his continual quick sonic stutter could just as easily have been entirely computer generated. 'mar562001' lays some intermittent slabs of dense noise against a pebbledash backdrop, then the following 'wdd56- broadband' erupts into rapid spurts of splintered floor shaking flotsam which recede as a filigree digital tide of harp like runs washes over. By the time the relatively sparse coda 'rdOblst' hacks drone loops up into a decelerating rotor blade suite, the track titles have become about as abstract as the music. Check out www.bip-hom.com for more sound samples. -

Graeme Rowland

<http://www.brainwashed.com>

FLUCTUAT – France – March 2002

Ross Healey, artisan sonore de son état, fait partie des mauvais élèves de la scène digitale. Il est de ceux qui préfèrent interroger les travers, les erreurs et globalement tout ce qui fait défaut dans le système numérique. Batteur de formation et activiste de la scène electro abstraite australienne, il signe avec Undo sa deuxième production au sein de la structure marseillaise BiP-Hop. Cet album qui fait, en quelque sorte, suite à un mini-cd sorti il y a deux ans, reprend les bases du design sonore que Healey avait mis en place pour la série Invalid Object sur le label irlandais Fält.

Cray, qui emprunte son nom de scène à un super-ordinateur, explore donc l'imperceptible et les intervalles du mouvement binaire. Telle une douce métaphore de l'erreur survenue au delà de la perfection technique, son projet s'accorde à mettre à nu les failles du numérique. Refusant les normes préétablies et les pratiques vides de toute interrogation, il esquisse une organisation partielle de l'imprévu. Impossible de masquer le processus, le réel prend le pas sur le virtuel. A l'aide de sons extirpés du quotidien, Healey insuffle des fragments de vie à son calculateur portable de prédilection.

Bruits factuels et dé-construction musicale se mêlent aux bleeps académiques pour créer un agencement toujours en composition provisoire. Entre electronica et musique concrète, Cray provoque, invoque la plainte de l'outil informatique. Il laisse libre court à l'introspection de son ordinateur domestique et à l'improvisation de l'instant. Des fragments de signaux mélodiques, reçus au hasard de ses mothersboard d'adoption, figent l'imperceptible pluralité des émotions pré-natales.

Undo perpétue l'édifice inconscient des nouveaux plasticiens du dysfonctionnement récurrent. Sans bouleverser les bases de la recherche digitale empirique, il vient se placer dans le peloton de tête des travaux qui rejettent la perfection numérique comme valeur d'autonomie autarcique. Pittoresque, intrigant, captivant... Et si finalement l'homme descendait de la machine ?

Laurent Rollin

<http://www.fluctuat.net/musique/bac02/cray.htm>

ALL MUSICGUIDE – USA – March 2002

The second album from Cray (Australian's experimental electronica artist Ross Healy delivers all the promises held by the track included on Bip-Hop Generation, Vol. 4 a few months earlier. Cray pushes the envelope of laptop electronica, shamelessly crossing borders between experimental techno, ambient, musique concrète and sound art. All that is done with a constant care for drama. If some pieces can be quite abstract, even confusing at times they rarely fall into the culprits of the genre: self-indulgence, process-over-result, etc. Glitches, clicks, buzzes, electrical hums cohabit with synthesizer atmospheres and warped field recordings to create unsteady soundscapes. Undo comes this short of having a clear, signature sound so to speak, something commanding in the over-saturated field of experimental electronica, where more and more artists sounded alike by 2002. The music on Undo is challenging, it will test your patience, but it also rewards the attentive listener with odd contrasts, unexpected turns and deceiving gestures, like the best moments of Farmers1 Manual, Rehberg & Bauer, Pita, or Pimmon. The exhilarating Rahos2 the maniac-depressive wdd56-broadband and the almost melodic (in a Fennesz} way) Forna2 stand out. If titles like these put you down, don't venture. Otherwise, you are in for a nice treat. The CD contains an hour of music plus a very good art video for Forna by Marcus Struzina.

François Couture

FREAK-OUT – Italy – March 2002

Lo pseudonimo Cray rivela l'artista aussie Ross Healy alla sua seconda uscita sulla etichetta francese. Ci troviamo di fronte ad un ostico muro di suono interrotto da lunghi silenzi rumorosi ed improvvise interferenze soniche quasi

si trattasse di incidenti di registrazioni. Lo stesso autore ne segnala la buona fruizione tra i corridoi di una galleria di arte contemporanea la qual cosa sarà immediatamente soddisfatta non prima di aver prenotato un serie di sedute dal nostro psicanalista di fiducia certi di soddisfare la suscettibilità dell'autore. Gerardo Ancora
<http://FREAKOUT-ONLINE.COM/recensionalbum.html#album01>

JADE – France – March 2002

MONOTRAINS ET SATELLITES – France – March 2002

Ross Healey est un garçon entreprenant et exigeant. Australien de son état, pote de chambrée de Paul Gough (Pimmon) on connaît de lui assez peu de choses si ce n'est un album sur le label Irlandais Fallt intitulait Comment ». Anciennement batteur au sein de structures rock (56K, Amnesia, The Digital Ocean), il se détache progressivement de cette voie pour se consacrer pleinement à la musique électronique. Il pose d'emblée des postulats stricts, des dogmes personnels sur le sens et les valeurs qu'il donne à sa musique Il voit ainsi dans celle-ci (et dans ses fondements concrets et électroacoustiques, courants dont il est fan) une nouvelle Prométhée, la promesse d'une musique résolument tournée vers l'abstraction totale, où l' intervention humaine se doit d'être le moins ostensible possible. Une sorte de quête de l'objectivité électronique De plus, il constate que « tout est musique », un peu à la manière de Zbigniew Karkowski.ce qui lui fait dire que chaque accident, erreur, lors du processus de création n'est pas fortuit et devient base de création..Pour ma part, même si l'idée grise, elle laisse un vide trop grand quant à l'acte du compositeur. L'accident se produisant de manière non provoquée, l'auteur n' est en rien responsable ou actif dans le processus créatif, il est de ce fait interchangeable.Une sorte de nihilisme du rôle du musicien qui est ici prônée et qui dérange un peu..

Pour autant, en fin altruiste et amateur de Tudor, Dockstader ou Pierre Henry, il compose avec méthodologie et sous couvert d'improvisation ses sons, happés au gré de ses excursions : bruits de roulement de rouleaux, ressacs des vagues, frémissement du sable, larsens d'insectes nocturnes.Il retranscrit les sensations que lui procure son environnement (la côte australienne.) de manière minimaliste.. Ce n'est ni plus ni moins, de l'impressionnisme analogique poussé à un point d'abstraction extrême.. C'est aussi sans doute le disque le plus énigmatique de la collection bip-hop, proche ici des investigations de Shinsei sur Active suspension (Forna), des environnements de Francisco Lopez, d'artistes de microwave et d'un certain sens des improvisations microtonales de Trente oiseaux. Une musique introspective et virulente, par instants.. Julien Jaffré

<http://www.PASTIS.ORG/JADE/mars02/topbruitmars02.htm>

PROSPECTIVE – Finland – March 2002

Cray is an Australian one-man project of one Ross Healy. He is one of the latest additions to the Bip-Hop roster of artists exploring diverse forms of electronic sounds. Although Cray can't be put directly into the glitch category, the music bears an obvious link to it, yet containing some touches of ambient and soundscapes as well. As a matter of fact, the thing that comes to mind when listening to Cray is an ambient recording listened through faulty software in a computer constantly crashing down. I know, it doesn't sound too promising, and I'd really prefer most of the 'software error' sounds to be absent on this record, yet they do give a special character to the sound, still keeping enough distance to glitch. Anyway, I wouldn't call this an essential record no matter what. The CD comes with a video track featuring quite a traditional experimental video collage, nonetheless suiting the music rather well.

Jukka Mattila [7 / 10]

<http://www.prospective.nu/reviews.shtml>

STATION SERVICE - Rubrique Flyer - France – March 2002

Chrome de caniveau, lendemain aux couleurs néon, il tombe un crachin visuel sur les ambiances glaçantes de Cray. Neige cathodique, breakbeat métallique, mélange d'acier chromé et de basses vibrantes, excès bruitistes et crachotements parasites, Cray jette le trouble à travers ces précipités (n/h) happés par les sonorités industrielles. Taillant dans le vif de ses textures cliniques, on voit apparaître les résonances magnétiques d'une litanie obsédante distillée dans les sous-terrains. On s'use les yeux à décrypter l'expression numérique de fissures encore fraîches, on imagine son espace coincé entre bitume et gomme usée. A la fois sensible et rude, malléable et sans concession, il mixe éléments invisibles et turbulents, particules chancelantes et imprévisibles. Une mise en orbite de vibrations sonores pour un voyage en cabine capitonnée.

Claustrophobes, retournez faire une séance de photothérapie avec Si-Cut.Db. Pour les autres, faites un effort cela en vaut le détour.

Laurent Guérel

INCURSION – Canada – March 2002

Cray is the recording project of one Ross Healy, an emerging laptop artist from Melbourne, Australia. Undo is his second release, after Comment, a mini-CD released for the Invalid Objects series on Fällt, and an appearance on Bip-Hop Generation [v.4] released last year. Healy has been involved in the Melbourne music scene since the late eighties (he has played with such diverse musical projects as Eden and The Digital Ocean), but lately he seems to have settled into the microsound/glitch scene with some degree of comfort. And rightly so: Undo is a disc full of ideas. Each of the eight tracks takes a different direction, full of heavily processed static, hiss, and crackles, with a density reminding me of some of Pimmon's recent work. Healy likes to have his sounds stutter and shake; you'll never be lulled into complacency while listening to these jittery, restless pieces. The music maintains a certain level of abstraction, never breaking into conventional rhythms, although there are rhythms here, hidden and unconventional, deep within the rich layers of static and glitches.

Also included on this disc is an enhanced portion including an intriguing Quicktime video for one of the tracks, "Forna." The images, obscure close-ups full of interesting colours and textures, stutter and jump cut in time with the sharp static sounds in the music. In all, an inventive release with more than a few good ideas kicking around, well worth the exploration. [Richard di Santo]

<http://www.incursion.org/imr/>

FREQ – UK – March 2002

Undo is the second release from Cray, a.k.a. Ross Healy, on the continually impressive Bip Hop label. Undo isn't the easiest of listening, but we all need a challenge every so often. Ross Healy pretty well does that as he goes about assembling found sounds and chance noises. "The key element in Cray's music is to experiment with sound and to create sound images", states Healy. "Over the years I have tried to put less control on my works, as I get very bored with a fixed way of doing music."

The chaotic sound paintings of Undo are collected from microphones and MiniDiscs and are then layered on computer. The results can be harsh but rarely austere. There is too much flux and change going on for Undo to be austere. Dare I mention Karlheinz Stockhausen? Maybe its inevitable that all abstract electronic worlds refer back to his early electronic pieces. Maybe there is a surface similarity, but it ends there. Stockhausen's electronics weren't chaotic. Strip away what appears to be random and you'll find a structure that's so all pervasive that it'll make a Beethoven symphony look like hastily flung together bag of crotchets. Cray's methodology is wildly different. He works on much more random lines. Chance plays an important role, more important than the musician even. "Everything is meant to be in the music, if and accident happens I leave it in. There is no right and wrong in sound."

Perhaps it will come as no surprise that Cray is preparing as his next release Zen and The Art Of Hard Disk Recording. -ap-

http://www.freq.freeserve.co.uk/albums.html#cray_undo

REMOTE INDUCTION – UK – February 2002

Cray is the Australian Ross Healy, who with Undo releases his second release. This follows the mini-CD Comment, as well as a preview appearance on one of the Bip-Hop Generation compilations. The CD contains 8 tracks, as well as a short video piece for one of those tracks, all in a fold out digi-pack in the same style as the label's compilations.

Motherboard is established as subdued piece, quiet layers of crackle and buzz working together in a stream that fluctuates consistently. After a couple of minutes of this melody wells up, a shifting note that mixes with a mild drone, these new levels working off the initial base. With a switch this thickens, stripped of harmonics to darken for a moment, the previous detail coming back one more with a wavering intensity. Continuing there are more shifts so that Motherboard strips back down gradually. Electronics squeal in the vibrant bursts of Fornas, resolving into harmonic washes and buzzes, punctuated by a consistent pop track. Warm intensity, balancing the layered

detail. As with a couple of the recent Bip-Hop releases UNDO contains a quicktime video, here it is of Fornas and is an intense little piece filled with cell wall detail, bubbling water bodies, and alienated shark views.

Pinging tones work in fairground melody, conversations laying with the sound of rides, in the denseness of Usker. Uttered skips provide a continuity to the mass of sound, though behind that there are bass strums and a constant layer of fizzing sound. The piece moves, TV chatter and sound amongst which the persistence of Usker continues to carry through. Bubbles and splashes fit into a semi-organic rhythm that is MAR562001. Trickling electronics take us towards a low skip-strum melody that is present in the background. Gurgled computer voices talk, words nonsensical to humans. Bass wells forward, a steady harmonic drone, which runs the risk of overdriving into noise. Slight blipping mechanisms flutter in hard code as the splashes and strokes come back, with a greater popping presence. On some levels Cray establishes a sense of sound works, random elements worked together in a kind of electro acoustic form; but there is also a sense of the elusive, of reason and composition that provides a "tune" to be found. At times falteringly stripped and then returning to massive and overdriven.

Wdd56-broadband stutters with power tool play, buzzing electronic imitation and sweep burgeon round that. An agitated and busy collection of sounds – signals blipping, bass crunching in dips, flecks of detail. Stripping to a reduced humming stream and bare detail, then blocking back up into the chunkier territory again, but in an almost more focussed fashion. Mechanised details, clunking, a sort of noise, by density, but not really with that kind of excess of intensity. Melodies roll through at an odd moment, signal sequences sliding through that. Smoothing into wistful moments, calm of water body at rest, comfortable. Extracting from that point in teased little turns, a choral trickle of sound. _rvrsdle follows with data streams buzzing while a printer clunks and strokes its point-work detail. Bass sighing behind, forming a coherent form, little bobs of sound flirting forward. Coming down to a more focussed electric stream, the sense of the start breaking through in more deliberate buzzes and the odd stutter. Working back up to a juttering stream, agitated and contained in its spark-edged potential.

Glistening wet fragments are torn in accelerated rips of objects deconstructed from Rahos, blips and pulses marking the dotted lines, please cut here. Scrabbling against the high-pitched tone, communication network overloading in its intent to continue manic detail. Becoming less manic, but with the abrupt noises and chatter there is a definite sense of a greater intensity. Constant shifts and mixes of detail, sounds in motion, energetic combinations that pierce and invade.

UNDO comes to its conclusion with rd0blst - humming wash mixes with a crackled three point detail; stitch-stitch sound through the humming wave. Rotary detail cycling behind then to the fore, slowing with the clipping sparks. The stroke of bass gains prominence again, then gives it to pulsing accompaniment.

RVWR: PTR

<http://www.remoteinduction.co.uk/audio/cryndo.htm>

BLOW UP – Italy – February 2002

Cray è il nome d'arte dell'Australiano Ross Healy e questo "Undo" è il suo secondo cd per Bip-Hop, label della quale dobbiamo comunque ricordare le buone raccolte a nome "Bip-Hop Generation"... Anche qui gran dispiego di tecnologie digitali con alcuni notevoli spunti melodici, ma i suoni sono spesso poco coesi nella loro astrazione. Afferra una melodia intrigante ma poi la perdi, il suono si sfilaccia, e alla fine il sapore è di qualcosa di piuttosto irrisolto per quanto non privo di suggestione (6/7) (Gino Dal Soler)

RIF-RAF # 132 – Belgium – February 2002

AUDIO TEST – Holland – February 2002

"I like the idea of the computer being more important than the musician. I am interested in the conversation sounds have with one another", dixit Ross Healy oftewel Cray. 'Undo' is een ver doorgedreven vorm van die zogeheten random processing. Healy geeft Het Toeval de hoofdrol in zijn fascinerende techniek. Gemanipuleerde veldopnames worden een geluidsspectrum ingestuurd waar de producer-manipulator niet langer de touwtjes in handen neemt. Zulks betekent geenszins dat Healy's losgeslagen werk passie ontbeert. 'Mothersboard' of 'Fornas' herbergen een onbeschrijflijke warmte die ondanks het sonische freewheelen een prachtige constante vormt. De simulatie van toevallige akoestische geluiden (druppelend water, vallende voorwerpen) wordt nog enigszins beteugeld in 'mar562001'. In 'wdd56- broadband' is het hek pas goed van de dam. Healy laat zijn klanken vrolijk slalommen tot er een onoverzichtelijk doch fascinerend zootje ontstaat. Het onbetwiste hoogtepunt heet 'Rahos' en klinkt alsof een androïde door een berg glasscherven slentert. Prrrrchtig! (svs)

HOUSE OF TECHNO – France – February 2002

C'est des antipodes, d'Australie exactement, que nous arrive Cray alias Ross Healey, avec cet album aux cambrures hertziennes dignes de l'oeuvre électro-accoustique de Parmegianni. Sur « Undo », les ondes voyagent au travers de rythmes aléatoires, créant des interférences entre la réalité et un monde de songes abstraits, à la matière impalpable. Les grésillements omniprésents, montent et descendent sur des vagues au balancement parasite. Ces petits bruits qui hantent inconsciemment notre quotidien, se voient ici réajustés, détournés, et réemployés à des fins de réflexion, où ce qui nous entoure, prend tout à coup un autre sens. Cray reformule avec fluidité une autre perception de l'espace/temps.

Roland TorresHOT•

www.house-of-techno.com/Pages/tests/testambiant.php3

GREEN UFOS – Spain – January 2001

Existe una parcela en la música electrónica que se siente heredera de la música concreta. Es un lugar en el que el sampler ya no se utiliza para el expolio de viejos discos de funk, en el que ya no se toman muestras de películas o de series de televisión. Antes bien, la propia naturaleza, el sonido que producen los objetos cotidianos, los animales, las máquinas, constituyen un nuevo foco de interés, un cofre del tesoro en el que han germinado perlas del calibre de "A Chance To Cut Is A Chance To Cure" (Matmos), "Above Buildings" (Janek Schaefer) o "Pia" (Takagi Masakatsu). A este selecto club llega ahora el australiano Cray, un recién llegado que, en realidad, no lo es tanto. "He estado relacionado con la música electrónica desde principios de los noventa, bajo nombres como Amnesia, This Digital Ocean, 56k o Siko Spunji, todos los estilos imaginables de electrónica. Antes de eso solía tocar la batería, me pasé quince años en el conservatorio, pero no me he acercado a un instrumento acústico en más de una década". Semejante currículum puede resultar epatante, por mucho que nuestro hombre insista en una escena australiana rica en músicas digitales "Severed Heads ya estaban a principios de los ochenta, Foetus utilizaba samplers con frecuencia... debes tener en cuenta que Australia es un país muy grande. Por ejemplo, Pimmon vive en una ciudad que está a doce horas de coche desde mi casa, así que no creo que haya una única escena electrónica, sino varias. Además, como estamos en la otra punta del mundo nadie nos hace mucho caso".

Sí, Pimmon es, sin duda, la otra joya de la corona electrónica australiana, un nervioso muchachito que, en los dos años escasos que han transcurrido desde que se oyera por primera vez su nombre, ha tenido tiempo de colaborar con gente como Pita, Rehberg o Jim O'Rourke, y de sacar discos en sellos tan reputados como Fat Cat, Staalplaat, K_raa_K. O Fällt. Allí se responsabilizó de uno de los volúmenes de las Invalid Object Series, además de dar la lata para que le encargaran otro a Cray, otorgándole carta de conocimiento en Europa y convirtiéndose en algo parecido a un padrino. "Pimmon es un buen amigo, hablamos mucho porque los dos usamos tecnología de PC, y no los habituales Mac. Hablamos mucho de equipamiento y tecnología". Tecnología que, no lo duden, significa para Cray el futuro de la música. "Antes tenía un estudio enorme, con muchos sintetizadores, mesas de mezclas, racks de efectos... ahora sólo necesito dos ordenadores y un mini disc. La tecnología será la que dicte las direcciones que tome la música, la que haga evolucionar los estilos. Por supuesto, el hombre será el que tenga la idea, muchas veces por utilizar mal el equipamiento, o por equivocarse en su manejo. Esto está bien, el futuro de la música está, ahora más que nunca, ligado a la tecnología. Me imagino con un microchip incorporado, en un futuro de tecnología orgánica". Con semejantes declaraciones sería fácil imaginar una música fría, mecanizada y hermética. Pero eso sería equivocarse.

Para Cray, la tecnología es el medio, pero la base está en la naturaleza, en la manipulación, como ya hemos señalado antes, del entorno natural. "Adoro el sonido, me encanta hacer sonidos, pero odio samplear el trabajo de otros músicos. Prefiero grabar el ruido de un coche al pasar, los pasos de alguien que se acerca. Llevo constantemente conmigo un minidisc y un micrófono para grabar temporales de viento, el canto de los pájaros, el sonido de los árboles y de la gasolina ardiendo. Tengo cerca de 3.000 horas de grabaciones de campo". Y es por eso por lo que sus composiciones parecen paisajes desenfocados, de extraña calidez, de rara luminosidad, porque el esqueleto es descaradamente natural, aunque la tecnología contribuya a establecer un halo de irrealidad. "Cualquier sonido puede inspirarme, nada me resulta desagradable excepto la música pop, que no me transmite nada. Creo que los sonidos hablan entre sí, y me gusta descubrir esa conversación". Descubrirla, sí, y también describirla, enseñarnos la cotidianidad a través de un caleidoscopio caprichoso. "Me gusta ese momento en el que no sabes si los pájaros suenan como un cacharro electrónico o es el cacharro el que suena como los pájaros". "Undo", el debut

de Cray para el sello BiP_HOP es, ya lo habrán imaginado, una obra enigmática y diferente, un paisaje artificial de intensidad y belleza diáfanas, que no tendrá traslación al directo, "no me interesan los conciertos, prefiero concentrarme en casa con un buen par de auriculares", pero que sí comienza a mostrar una faceta igual de fascinante de su autor, la videocreación. Dentro del cd se incluye un video (una "portada en movimiento"), del tema "Forna", donde la espectacular maraña sonora se hace acompañar de imágenes que abarcan desde lo microscópico (las células, las vísceras del cuerpo humano) hasta lo macroscópico (la tierra vista desde el espacio) en un continuo que finaliza focalizado sobre un ojo inquieto, que mira en todas direcciones, como abarcando la totalidad del mundo, como buscando cientos de pequeños universos. Igual que la música de Cray. Un pequeño universo. Un universo en continua expansión.

Por Vidal Romero.

<http://www.greenufos.com/web/grupos/c/cray.htm>

HARAKIRI – Germany – January 2002

Die Franzosen von bip_hop haben es sich zur Mission gemacht, den Status des Elektro-Fricklertums weltweit zu dokumentieren. Mit Cray haben sie nun auch einen Australier (eigentlichen) namens Ross Healy am Start. Hier fällt das böse Wort von den 'Soundimages1 zur Beschreibung, und tatsächlich ist Cray einer der sperrigeren seiner Zunft. Kein angehuster Weichspül-Elektro, sondern digitaler Abstrakt-Hardcore, der ständig die Frage der Hörbarkeit (wie auch des Hören-wollens...) stellt. Healy arbeitet am heimischen PC und sagt: "Ich interessiere mich nicht für menschliche Kommunikation, was ein Grund dafür sein mag, weshalb ich Songtexte für überflüssig halte.2 Statt dessen sieht er seine Musik näher bei der Malerei als bei eigentlicher Liedkunst. Musik zum Sehen? Vielleicht. Zum Hören jedenfalls nicht. (JR)

<http://www.harakiri-kulturmagazin.de>

CONTENTMENT – Austria – January 2002

Als bekennender Pierre Henry-Verehrer trägt Ross Healy aka Cray die Fackel der musique concrete ins digitale Zeitalter. Da werden Alltagsgeräusche aufgenommen und auf der Festplatte hin- und hergeschoben, bis sie sich zu etwas zusammenfügen, das Healy gern als "Sound-Gemälde" betrachten würde. Was ein durchaus verfolgenswerter Ansatz ist, bringt er doch so berauschte Meditationen wie "Undo" hervor. Modernes Kunsthandwerk, möchte ich sagen, und für allfällige Geräusch-Installationen prima geeignet. Gut oder schlecht? Wie du willst.

Sebastian Hofer

www.Contentment.at

D-SIDE # 8 – France – January/February 2002

Premier véritable album pour Cray, pseudonyme de l'Australien Ross Healy, *Undo* fait suite à une apparition remarquée sur un mini Cd au sein de la *Invalid Object Series* du label Fällt, et pose véritablement les bases du travail de design sonore accompli par Healy, qui crée des paysages complexes à partir du hasard, de l'intuition, et de quelques enregistrements de terrain réalisés dans son environnement immédiat. A cheval entre electronica et musique concrète, Cray dresse une sorte de cartographie imaginaire de son être, un état des lieux où se mêlent des plaintes minimales d'instruments maltraités et des cascades de crachotements, où une semi-improvisation peut laisser un accident heureux prendre le pas sur une mécanique en cours de construction. Refusant la conceptualisation outrancière, Cray laisse vivre les sons sans les cloisonner trop ouvertement dans un schéma préétabli, et c'est sans doute ce qui donne à *Undo* son foisonnement polychrome et le rend toujours plus captivant à chaque écoute. Redo !

Jean-François Micard

REC-ORDER – Germany – January 2002

Ambient als Kampfbegriff. Gerne rutscht die ein oder andere Art mit Sound zu experimentieren in den Bereich bloße akustische Füllung des Umgebungsraums zu sein, ohne es zu wollen. ROSS HEALY geht offensiv den anderen Weg: Er bastelt Soundscapes aus vorgefundenen Klängen, die zuerst nichts anderes sind als purer Ambient. Dann jedoch intensiviert er einzelne Momente bis ins Unerträgliche, um die Aufmerksamkeit des Hörers zu wecken und sie über diese Stellen auf den Teil seiner Soundscapes zu lenken, die er als schwache von Melodien bezeichnet.

Dort kann man sich dann festhalten, die leisen Andeutungen gewohnter Musikalität verfolgen und ihren Weg durch den aufgeworfenen, nunmehr plastisch und transparent gewordenen Haufen Sound verfolgen. Das kann mitunter extrem spannend werden, denn HEALY denkt sich kein Falsch oder Richtig in seine Musik hinein, sondern lässt auch den Kollaps oder andere chaotische Momente, die andere als Unfälle schnell entfernen würden, einfach stehen, um sie selbst als musikalischen Weg oder Umweg zu beleuchten.

Andererseits kann es aber auch passieren, dass die Linie oder der lose Faden, den man gerade verfolgt und der einen im Track leitet, einfach verloren geht, nicht mehr auftaucht und nur als die Erinnerung an ein Geschehen bleibt, dessen Existenz ohnehin nur Erinnerung war.

Man gerät schnell in seltene schwebende Zustände, verfolgt man die verschlungenen Wege durch die Soundscapes von CRAY. Eines aber wird nicht passieren: 'UNDO' im Ambient versacken. Eher erleidet der Hörer einen Hörsturz! -tg

<http://www.rec-order.de/cgi-bin/recorder/33176>

DEBIL – Germany – January 2002

Was ist eigentlich Musik? Eine theoretische Frage, die schon so manchen Wissenschaftler und selbsternannten Fachmann beschäftigt haben mag. Mit "Undo" liefert der Australier Ross Healy aka Cray seinen Beitrag zu dieser theoretischen Diskussion. Da das Werk beim französischen bip-hop-Label erscheint, ist eigentlich klar, dass Herr Healy seine kreativen Ideen mittels elektronischer Hilfsmittel umsetzt. Und damit eröffnet sich bekanntlich ein weites Feld. So ist es auch nahezu unmöglich, Cray's Schaffen, mit einem geschlossenen Terminus zu charakterisieren. "Das wichtigste Element der Musik von Cray ist das Experimentieren mit Klängen und das Erschaffen von Klangbildern", so Healy. Dabei ist er alles andere als ein Perfektionist. Vielmehr fasziniert den gelernten Drummer das "Zwiegespräch" der Klänge. "Ich bin nicht sehr an zwischenmenschlicher Konversation interessiert, ein Grund, warum ich Texte unnötig finde. Mir gefällt die Idee von Musik, die wie ein Gemälde ist, das man in einer Galerie betrachten kann."

Um seine akustischen Bilder zu schaffen, erforscht Cray seine Umwelt mit Aufnahmegegeräten. Sein Material sind vorrangig Alltagsgeräusche (Fachleute verwenden dafür den Ausdruck "field recordings". Die hohe Kunst besteht darin, möglichst ungewöhnlich, noch nie gehörte Geräusche zu konservieren, ohne dabei gleich an der heimischen Waschmaschine oder am Toaster hängen zu bleiben.) Diese speist er in seinen PC, manipuliert und kombiniert sie, um dann den Extrakt heraus zu destillieren. "Über die Jahre habe ich versucht, weniger Kontrolle auf meine Arbeiten auszuüben, da mich jede vorgeschriebene Art, Musik zu machen, sehr langweilt", erklärt Healy seine Arbeitsweise. "Alles hat eine Bedeutung in der Musik und wenn ein 'Unfall' geschieht, dann belasse ich es dabei. Es gibt keinen falschen oder richtigen Klang." So wie Bilder die verschiedensten Stimmungen einfangen können, variiert auch Cray's Musik von soundtrackartigen, homogenen bis hin zu völlig konfus wirkenden Stücken. Hier dominiert Geknister, Entladungen, Knarren. Es wird geknorzzzt, gezonggt und gebleept, was Hard- und Software hergeben. Dort schweben himmlisch-irreale Melodien, die Assoziationen zu den isländischen Elfengesängen von Sigur Ros zulassen. Ein weites Feld, wie gesagt. Ähnliches habe ich bisher nur bei Illusion Of Safety gehört. Harmoniesüchtige werden "Undo" sicher schnell wieder zur Seite legen. Alle anderen können Cray als Untermalung nutzen, wenn sie das nächste Mal über die Frage nachdenken: "Was ist Musik?"

PS: Die CD ist enhanced. Zu gut Deutsch: Es gibt ein Video darauf. Leider kann mein Rechner es nicht lesen ...

<http://www.tolkewitz.de/rezis/rezisc.html>

VITAL WEEKLY number 307 / week 2 – Holland – January 2002

Bip Hop is mostly known from releasing an excellent series of compilation CD's called 'Bip Hop Generation'. Every once in a while they also release a whole CD of one artist. Here they are with one CD by one artist featured on the fourth volume of their series.

Behind Cray we find Ross Healy from Australia. This is second release as Cray, after an initial release in the Fallt 24 3" CD series. This full length album is the most experimental release so far on Bip Hop. Despite a longer career in music, Ross used to be a drummer and was involved in various techno projects down under (Eden, Amnesia, 56K and This Digital Ocean), he devotes his life now to making music with a PC. Using heavily processed environmental sounds as the basic source for his music, he also adds dashes of melodies (such as in the opening piece 'Mothersboard'), noise and rhythm. Therefore this is a much more album than most of middle of the road

experimental laptop albums. Cray doesn't stay with one thing, he moves around the various possibilities and offers a varied insight in his ideas. Relying as much as possible on the more 'traditional' musique concrete ideas, but by sticking the ideas into his computer, he's definitely a child of our days: working at home (or anywhere where there is electricrery), outside the world of studios. All in all a nice release, but not one that causes another musical revolution. (FdW)

SOMAMAG – Germany – January 2002

Der Macher dieser Platte ist gebürtiger Australier. Seine Arbeitsweise sieht folgendermaßen aus: schnappe dir einen md-recorder und ein Mikrofon und verlasse deine 4 Wände. Wenn du zurück bist spiele die Töne in deinen Computer ein und Sorge dafür, dass sie nicht mehr zu erkennen sind. Las dabei deiner Phantasie freien Lauf. Herausgekommen ist dabei eine Platte die sehr abstrakt ist und sich gänzlich der Bearbeitung von Klängen widmet.
<http://www.somamag.de/platten/platten.php3>

L'ENTREPOT – Belgium – January 2002

As opposite to the very fluent Si-cut.db CD on Bip Hop is this Cray (alias the Australian Ross Healy) much more experimental. Sounds are used arbitrary and traditional instruments or structures are been avoided. Much sounds are recorded during field recording sessions and are depending on the goal, manipulated with PC and be layered and cut & paste. So he composed hectic soundscapes. Listen to "wdd56- broadband" where with all kinds of different sounds the search for a music channel on an analogue radio is rendering. "usker" has a bit the drone undertone that we know from Low with micro sounds layered up on it. In songs as "Motherboard" and "Forna" is something from a hidden melody worked out with cut surrounding sounds and PC noise. The minimal, dark "rd0blst" is for me the best tune, it is lesser hectic than the other tunes. For fans from the more experimental work who can appreciate the random function.

In tegenstelling tot de zeer vlotte Si-cut.db CD op Bip Hop gaat Cray (alias de Australische Ross Healy) veel experimenteler te werk. Geluiden worden veel naar willekeur ingezet en traditionele instrumenten en structuren worden gemedend. Veel geluiden zijn opgenomen tijdens "field recordings" en worden afhankelijk van het doel met PC bewerkt en aan / over elkaar verwerkt. Op deze manier worden hectische composities gemaakt. Luister maar naar "wdd56- broadband" waar met allerlei geluiden het zoeken naar een muziek zender op een analoge radio wordt uitgebeeld. "Usker" heeft iets van een ondertoon van Low met micro geluiden eroverheen. In tracks als "Motherboard" en "Forna" is iets van een verborgen melodie uitgewerkt met verknipte omgevingsgeluiden en PC noise. Het minimale donkere "rd0blst" is voor mij het sterkste nummer dat iets minder hectisch is dan de voorgangers. Voor fans van het experimentelere werk die de random functie weten te appreciëren.

<http://users.skynet.be/entrepot/rev/c/cray.html>

THE MILK FACTORY – UK – January 2002

Australian born Ross Healy presents his second release under his Cray outfit. An active member of the Melbourne scene, Healy has been involved in releases with Eden, Amnesia, 56k and This Digital Ocean, before offering his first record as Cray, Comment, on Irish label Fallt. Undo is his first album. Influenced by the likes of Pierre Henry and Tod Dockstader, Healy also takes much of his inspiration from more contemporary digital technology, obliterating in most part of his compositions any relationship with melody, to concentrate on developing complex sounds and drones and positioning them into the soundscapes. Working from field recordings, recorded with a mini disc and microphone, these samples are then redesigned on his PC, and arranged in random fashion. The notion of mistake doesn't exist in Healy's world. The man considers that, if an accident happens, it was meant to be. As he puts it himself, "there is no right and wrong in sound". This is the driving force behind the Cray project. It is a way for Healy to bring a natural factor in an otherwise terribly dry and mechanical environment. Undo is not a contemplative record as such, but has a lot of connection with the work released on labels such as Mille Plateaux. The ambiances created here are complex and intriguing. The captivating structures provide an abstract backdrop for imaginary films, as irregular blocks of noises and intricate drones slide in and out of the soundscape. There is no beat patterns or obvious sounds to hang on to. The forensic approach to sound adopted by Healy is in turn

fascinating or disturbing. To the neophyte ear, Undo might sound just like a series of noises, with no structure. Healy however offers here a truly brilliant record, and, despite the hermetic musical settlements on which he evolves, creates a much evocative soundtrack. Although based mostly on found sounds, Healy's compositions have very little to do with the outside world. If crowd noises can briefly be picked up on Rahos, or sound of water running on Mar562001, it is always through distorted treatment, making them almost unrecognizable. Everything here is detached from reality. Healy not only alleviates notions of melody and recurring patterns, but also seem to erase concept of time from his environment.

<http://www.themilkfactory.co.uk/themilkfactory/tmf.htm>

RECYCLE YOUR EARS -UK – December 2001

If the "Bip hop generation" compilation are going in a rather understandable and predictable way, the other Bip Hop releases keep on belonging to the "unidentified audio object" category. What we get here is the second CD by a australian musician called Ross Healy, whose idea is basically to record sounds that surrounds him and edit them with just his computer, reducing them to tiny beats and cut ups. This doesn't sound so original at first, but the result is weird, oscillating between a Ultra Milkmaids' kind of ultra calm editing and a more gritty and noisy side.

Benefiting from a really good sound quality, production and mastering "Undo" is an album that contains a lot of sonorities and which plays a lot with contrasts, by putting together tiny blips, soft soundscapes, or avalanches or grinding noises. The whole thing sounds pretty improvised, even though this was done only with a computer, and the listener shouldn't look for any structure here. Landmarks are rare and, at best, you will get a couple of sounds staying all through a track.

To imagine Cray's sound, you would have to mix a lot of silence, very small clicks and blips, all sounding like very small parts of field recordings. These elements are added to soft ethereal soundscapes on some tracks, and to a light noisy chaos on other. And, basically, if the material can get pretty noisy sometimes, it also gets meshed and rather vain in the most distorted track, resulting in something that goes nowhere without really doing anything. However, the calmest tracks ("Forna", "Usker", "Rd0blst") have a more beautiful edge. The relatively classical use of tones makes them more enjoyable and image inducing.

Oscillating between improvised and half hearted chaotic tracks ("Wdd56-broadband", for example) and other that have really nice textures and arrangements of blips and glitches, this album is something that didn't totally convince me, even though some of it is really good. I would therefore definitely recommend listening to this before buying it, but I am sure that some people will like this CD a lot.

Finally, the disc also contains video for "Forna", full of organic shapes and colors shot at very close range and edited to evolve with the music. Once again not a very original idea, but the video itself is well done and produced, which is a plus for the album.

Nicolas, December 18th, 2001

<http://www.recycleyourears.com>

ABSORB – UK – December 2001

it's as if godpseed you black emperor or mogwai had used laptops instead of guitars. taking the apocalyptic sound of impending doom and lacing it with the digital burps, clicks and whistles which define modern electronic music, cray (aka ross healy) has sculpted a noteworthy piece of work. hailing from the sunnier climes of melbourne, australia, this is his second release for the french label, bip-hop.

to the casual listener this contains all the annoying factors of modern electronica. abstract melodies and randomised percussion, no choruses, hooks, jingles or breakdowns round these parts. vocals? not likely, "unnecessary" as he puts it. but for those willing to try something different, freak out their neighbours and look dead trendy all at the same time, then this is invaluable stuff. opener 'mothersboard' is an awesome introduction. the swarm of digital crickets envelops the listener before an almighty crescendo takes things to a higher plateau.

'forma' takes the orchestral elements further and even introduces melody to the fray, the seemingly computer generated rhythms start to fall in place. 'usker' is an intense ride through field recordings, noise and shards of percussion all backed to a beat that sounds like someone walking. occasionally it can get self indulgent. the incredibly high levels of noise and glitch on tracks like 'wdd56-broadband' and 'rahos' will make sure that your cd-copier will refuse to copy this particular cd. unsettling. (7)

BAYRISCHER RUNDFUNK.BR2 – Germany – December 2001

BipHop ist auch die Heimat von Cray. Als Mensch heisst Cray Ross Healy und kommt aus Melbourne in Australien, wo er ganz sicher den Geräuschen der Termiten, der Kookaburras und Dingos gelauscht hat. Was er noch gehört hat, ist Musik von den Elektronikpionieren David Tudor und Pierre Henry. So haben Zufall und Unfall ihren Weg in seine Musik gefunden. Soundgemälde, auf die der Titel der nächsten Cray-CD gemünzt wurde: Zen and The Art of Hard Disk Recording. Die aktuelle Cray-CD heisst allerdings erst einmal Undo. "Mich interessiert die Konversation, die Klänge miteinander haben", sagt Ross Healy. Und so lässt er die Sounds miteinander sprechen. Wir dürfen zuhören. Noch einmal Cray mit einem seiner unaussprechlichen Titel. Undo heisst die CD freundlicherweise.

Interview for a magazine from Macedonia

1. can u first introduce yourself... a short bio ?

I , Ross Healy have been involved in music since I was a child, always playing percussion and writing songs at age 5. I fell in love with electronic music at a early age and have always enjoyed the abstract in electronic sounds. I also use to spend a very long time listening to shortwave radio, which in Australia is a lot more sparse, no voices like in europe, just phasing sounds....i guess it all started from there.

2. your music background include many bands and projects. when and how did u start to make music ?

Carring on from the previous answer I had a girlfriend who played music too so we started making music, kind of industrialish with electro beats, my best friend Pieter Bourke joined us , and we became Eden with another person, we released records in UK and USA, but I was playing bass , and it was a guitar band with synths, i wanted pure electronics, so I started This Digital Ocean which released records in Germany, Australia and USA, this was really me trying to write songs again and release who i was through vocals, I then was so into techno that i became Amnesia, I released a techno album, also later a drum n bass ep on SOUR in UK, then a full cd as 56K, i then went through a phase of not enjoying music, i had done all i could and needed a change. Cray was that change where i could get rid of beats, chorus etc, and just be with sounds as sounds.

3.what does cray mean ?

Cray means sound as sound, I also like the name from supercomputer, as we have powerful computers now.

4. i think i saw in your mail signature all your releases. is that all your full disco and tell us something about all your releases by now ?

That is all Cray releases to date, although I do have odd tracks on servers, like microsound etc. All releases are just me exploring sounds, i like the idea of painting music in my mind.My past music is around but it is the past.

5. how did u get in touch with bip-hop ?

I must say that my mate Pimmon in Sydney put me onto Bip Hop, I kept playing him tracks and he was saying I was mad not sending them out, I got hold of some Bip Hop releases and liked where their head was, sent a CD and Philippe loved it, Philippe and I both get on well and we love to talk about music and life.

6. your album undo is functioning from noise perspective same as it functioning from glitch perspective. where will u put your self into ?

I think with noises you are more open to the abstract, the surreal, but I am not sure what noise is, i know it is non melodic , but thats all i know about it.

7. on your page writes: The key element in Cray's music is to experiment with sound and to create sound images - how your creative process is unwinding ?

I just make sounds from real world or made up inside teh computer or synthesizers, i then throw it all together and see what it is talking to me about. I do have some control over the arrangement fof a track, but i like to keep my options open.

8. i agere with you about your statement that there is no right and wrong in sound. everything is music, even mistakes. all that skippes and glitches that happened through making procces. there is also process of making whole music with mistakes. making with skipp cd like oval and taklemura do showing up all that mistake aesthetic. what is your position about all this ?

All new musics over the ages hascome about by error I believe , people on drugs writing music, technology making errors, or by just opening your mind to hold an instrument differently..I love the honesty in error. I was working with skipping Cds back in 93 unaware of Oval, but i must say they did do it better. i just loved the sound of the glitch sound the CD player made. I did not develop it as such like Oval.

9. im also follower of the idea that this days computer is more important than musician/artist and that this isn't wrong like some of more conservative musicians and artists think. technology is moving paralel and along with art. how technology is developing, art is taking technology as an instrument and medium... what do u think about this procces of changing position of artist, instrument and medium ?

I like the idea that you look at art as art, not as what made the art, but I think this is changing as robots are painting pictures and music programs can compose music, it is all art , saying that I love technology, also a paint brush is technology (a tool) so technology has been with art for ever. i am not so interested in human voice in music id rather listen to sounds interact and speak with one another. I have never thought of my computer as an instrument but i do play it to get the results i guess.

10. "Over the years I have tried to put less control in my works, as I get very bored with a fixed way of doing music". how will u comment this sentence. what is fixed way of doing music and how do u put your work out of control ?

I use to be very controlling with my music, everything had to be right, over time i found that mistakes make up a part of a song if you leave them in, I had learned how to program and write music, now I want to let go and just let sounds talk, i dont care so much where a sound comes in or goes out, i like to listen to the end result, i know what i would do as I have been me for my life , but if i let go I get more .

11. i dont know any experimental projects from there. i accidentally found one site for some experimental radio program on community radio station 3ccc-fm, -possible musics-, presenting experimental music...from australia and all over the world... we talked about changing some music... it is broadcasting from bendigo, victoria... what is the situation now with experimental scene in australia ?

Wow I did not know about that, i must check them out. Australian music is quite large and experimental, since the days of Severed Heads to today, Pimmon, Oren Ambarchi, Cray etc. I think Australians have a less chance of releasing music than say Europe or USA, as it is really these countries that control music to some degree, so Australians have more scope to just do what they are evolving to do. When the "what is music festival" is on each year we have 3 days of experimental music, and many people play and come to listen, so australia does have a good sized experimental scene as no one knows about us so much.

12. where do u see the future of music if continue to progress so fast...?

I have always wanted to be one with music to live inside it, i know this sounds vague, but i hope music will be another thought or emotion in the future. I want to create rooms of time, not a room reverb as such but want to create a moment in time in a fictitious room, i am interested in how sound will react when i make my imaginary room, what will happen in there, and then listen to the results.

13. who is markus struzina and how come to cooperate with him for the video ?

Markus is a great photographer and friend, he loves computers as much as i do and early electronic music , he asked me if he could do a video clip after i played him one song Forna, he then got the images and we both sat down and worked on it together, I taught him some things about playing the programs to make a scene, and he brought me into the world of video prodction, and all the great ideas available. We plan on playing live with live video manipulation, also a new video clip will be made. Everything he touches has his mark on it.

14. design on your release is also awesome (work of julien berthier). bip-hop is one of the labels that care much about design of their releases. there are couple of labels that gives attention to desing same as they give it for music, like 12k-line, mille plateaux... For you is design as important as music itself ?

I love design, and architechure, it is so close to music, abstract music, I think a lable with a strong look shows it is serious, but it could be minimal like Enigma lable or the Designer Republic and Warp, or Mille Plateau etc

15. what r your direct influences, and what are your favorite bands/projects... that u r listening most...?

I prefer music with electronic sounds, but also love all music and the environment, my favourite sound at the moment is a tea cup chipping another china tea cup. I listen to so much music that i rarely take my headphones off I live with my minidisc on where ever i go and enjoy natural sounds, birds sound like electronic music , and so does the human body, or is that the other way around?