

AMPERSAND Etcetera / Australia / March 2003

Tennis is Si-cut.db and Bengé, seen separately and together on Bip-Hop – this is their second album. They have moved from the melodic choppy sound of the first album to a more restrained musicality. A relaxed beat, buzz saw and insect crickling introduce us to the 'Inedible doormouse', the rhythm melody pulls back to soft woobles (the mouse?) and rumbles. Soft hiss combined with clicks twings echo (this is a 'Bat 2 far') with pulse melodies and phone tones emerging like a slow moving animal. Some melodic elements join in and drive the second half.

Faster loops and vocal fragments are choppy in 'Vole shapes', with some bass and metallic twittering that has a voice-structure, echoed fragments and soft keys provide a full active feel. The start of 'Pine martin eden' has a shimmering wash and improv-style guitar, spacious with pulses and clicks before a slow rhythm kicks in, with light and echoes through the openness. Click-drum loop and white noise pulses give us 'Bad hare day' as chimes and electric guitar, key pulses and a metallic sample slides into echoey dub.

The restrained space of the album is exemplified by the simplicity of 'Otter story' where watery loops, clicks and pops create an environment where the entry of pulses creates a strange threat. 'Badger tracks' are rapid scrabbly with tones over, faster and scrappier than the other animals.

Our last nature walk is 'Mole colour' where slow pop rhythms, woobles sonar and distant voices are joined by click rhythm and some loungey organ before washes and a tonal end. And ends a well balanced techno album – an attractively restrained mood with animals of around 6 minutes long, giving time for introductions and development, but none of them overstays their welcome, and there is nothing nasty to clean up afterwards.

And here's the half review: as a special bonus to celebrate Bip-Hop's birthday, Furlines comes with a full disk of remixes from Tennis' first album Europe On Horseback (the first artist album on the label). 15 different artists offer their work, based on the original 8 tracks (some were more attractive to the remixers than others).

'Self seal mishap' is jittery and swirling from Taylor Dupree, becomes an edgy desert tending to noise under Time Hecker, the consistent key pulses are overlaid by computer crashings by Cray and finally a vehicle for mysterious pulsings and children's and choir voices under Bovine Life. Warmdesk combines key samples and weird noises with rhythms to make 'Civic halo' quite groovy, while the same weirdness becomes dark and brooding under BitTonic's hands. 'Contube alomany' is mad wild and forceful through ElectroniCat, restraint on the verge of music via Pimmon and glitchy scrabbles for C K Dexter Haven. The other multiple is 'Safelle' which sounds randomly aleotoric from Kim Cascone and crackles and echoeys before big bass and groovy keys join Frank Bretschneider's version.

Delicate keys and click/pulses by Kptmichigan from 'Debonair content' and tonedrone choppy beats and samples fill Scanner's 'Weakness together'. The Jerker is appropriately named as his 'Port helix' is bloopy shimmering and choppy, while Mikael Stavostrand creates some driving house techno from 'Loose-knit pierrot'. In other words a very nicely varied collection.

Furlines on its own is a very nice album, but the added remixes makes it a bargain.

jeremy keens

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

IGLOOMAG / USA / March 2003

Tennis (Ben Edwards, Douglas Benford) delivers a crackling set of slow-moving microcuts. The languid 'Bat 2 Far' dips and droops like an old fashioned amusement park ride, a fun house of low-fi proportions. In the ongoing practice of BiP-HOP, this lil' French caboose that could, a very definite mark has been made on the minimal electronic music scene. The eerie dynamic of 'Pine Martin Eden' puts the listener in a room with a menacing grandfather clock

with concealed intentions. The sheer pensive approach on 'Badger Tracks' stirs a countless amount of references, many from cinema, many from industry. The final track 'Mole Colour' sounds like a blurry Pole, with a less funky twist of vibe-like synths.

Disc 2 provides the 'horseback mixes' from Tennis' 2001 effort *Europe on Horseback*. Opening with Taylor Deupree's ephemeral take on 'Self-Seal Mishap' we are introduced to a pure atmospherically polished 12,000m Above Halifax Mix. Does this concur that Taylor was mixing in the sky? Seems so when you close your eyes and imagine repetitive cloud masses and momentary sunny breaks. Chicago's Warmdesk (William Selman) incorporates a purring, mechanical minimalism on his update to Civic Halo, almost creating his own whole new track, the original is hinted at in such a brilliant, disguised light. bitTonic's (Iris Garrelfs) Permafrost version of Civic Halo reminds me of the aftermath of a thawing icestorm. With a hollow center and writhing edges - she has developed a dizzy, repetitious ending that fades into a void of squeaky unprotected gears and things. Safelle is now the Viral Spectra Mix in the hands of Bay Area's Kim Cascone. As he warps and twists the delicate original it has become a contorted and bass built micropiece. When Frank Bretschneider takes on the same duties on this track his remix is full of treble and tapping pop - sweetly dizzying in its bare bones harmony and groovy sensibility. Scanner's eclipsing of Weakness Together is by far the stand out track here. His Dvojitá Chyba Mix has left a harmonic hum and its curiously funky, staying true to the original, while implanting some signature voice and structure to the track. Weeding and filtering to the finite, French guitarist and electronic whizkid electoniCat (Fred Bigot) takes Contube Alomany apart. He then pieces it fluidly back together in a streaming and distorted barrage of beat oriented sound. When Scottish CK Dexter Haven takes on this track there is a reverse fore/background play with our (sur)reality. Her use of tonal sine waves makes for some awkward micro-distortion. Mikael Stavostrand takes Loose-Knit Pierrot to a subambient place. More like a blurry formal dance inside a crystal ball, his work here has the lilt of fresh sheets in the open breeze. UK filmmaker Chris Dooks' Bovine Life made a big impression with his recent *Social Electrics* (also on BiP-Hop), and here blends voice samples and chant to a haunting cinematic effect. The end result is a perfect ending to a well balanced double set that is in my top ten spins, especially for those in denial that small sounds have a big impact. (TJN)

<http://www.igloomag.com/>

STYLUS / Canada / January 2004

Furlines, the third Tennis album from Douglas Benford (Si-Cut.db) and Benjamin Edwards (Benge), invites comparison to *System*, the eponymous ~scape full-length from the trio of Anders Remmer, Thomas Knak, and Jesper Skaaning. Both are heavily textured exercises in dubby ambience, with *System* slightly more focused on straightforward beats and *Furlines* more fixated on fashioning dense atmospheres out of which beats subtly emerge. Conceptually, the album aspires to simulate a night-time walk in the woods with Benford and Edwards your guides, hence the abundance of titles like 'Badger Tracks' and cover imagery of rabbits and moles. The music attempts to convey the impression of animals scurrying past as one moves through a darkened forest, and, while it arguably accomplishes this goal, abstract sound of this sort could just as convincingly be said to be any number of other things as opposed to forest sounds in particular. Regardless, the programmatic qualities of the music are of incidental importance when *Furlines* would generally come across as non-associative music had abstract song titles been used. Having said that, the forest concept isn't inappropriate since the group's sound is atmospheric and evocative of the twilight chatter that might prevail at 3 a.m. in some deep summer woodland. For example, 'Vole Shapes' and 'Pine Martin Eden' are both shimmering ambient soundscapes that are filled with thrumming insectile clatter. 'Badger Tracks' similarly pairs scuttling animal sounds with a propulsive dub

beat that, of all the Furlines tracks, most directly evokes System. Another key influence comes to the forefront in 'Otter Story' as it marries spacious Basic Channel/Chain Reaction swathes of reverb and chordal washes with aquatic textures reminiscent of Vladislav Delay's Multila and Entain. In general, Tennis's music is densely textured with understated hints of beats and rhythms, a music poised between stasis and development. The Furlines pieces lean more towards being deep, submersive ambient soundscapes and their multi-layered spaciousness recalls dub. And it's a generous release, as it's supplemented by a second disc: fifteen remixes based on eight tracks from Tennis's second Bip-Hop release Europe on Horseback.

The remix set is no mere afterthought but a substantial sixty-five minute overview of the electronica genre that makes it of equal interest to Furlines. Taylor Deupree's atmospheric version of 'Self-Seal Mishap (12,000m Above Halifax Mix)' begins the companion disc at an especially high note. Anyone anticipating sub-audible microsound will be surprised by the aggressive presence of clattering showers that keep up a constant rhythm throughout. Tim Hecker offers an 'Undertaker Mix' take on the same original, and, as might be expected, his version is powerful, mysterious, and atmospheric. More divergent interpretations of 'Contube Alimony' would be harder to imagine than those provided by ElectronicCat and Pimmon. Some welcome overall contrast is provided by the spirited, noisy beats and electronic bravado of ElectronicCat's version while Pimmon's descends into surgical dissections of the original. Mikael Stavöstrand also provides some satisfying contrast with his buoyant tech-house remix of 'Loose-Knit Pierrot,' although it's weakened by its excessive length. Bovine Life's 'Self-Seal Mishap (No More Self Harm Remix)' ends the disc cinematically by evoking some exotic locale haunted by ghostly voices and electronic shimmer. Other contributors like Kim Cascone, Scanner, Cray, BitTonic, and Frank Bretschneider provide tracks which offer succinct distillations of their signature styles. All told, the bonus disc is a substantial collection that acts as a natural complement to Furlines. Of course, its inclusion could cynically be interpreted to mean that Bip-Hop or Tennis had some reservations about the impact Furlines would have made as a single release, or the remix disc might more generously be regarded as the bonus it's purported to be. Either way, the combined set provides an informative portrait of the Tennis sound and a broad sampling of current trends in experimental electronica.

Reviewed by: Ron Schepper

<http://www.stylusmagazine.com/review.php?ID=1631&PHPSESSID=fedca72484bb3e71eef6782122b8778a>

MOVING HANDS / Sweden / May 2003

A stroll through the woods, digitally presented furry friends and concept albums. This is Tennis third album, soft and warm electronica to caress ones ears. I like the whole idea and concept of this album, and of course the realization of it. It has the feel of a walk in the forest, passages going almost silent, some new sound popping up and little bits and pieces found and then lost along the way. This is quite a composition, at times in a classical sense even. Echoing backgrounds of electronic woodpeckers, birds, branches snapping, the pulse and feel of a forest caught with filtered cymbals, hissing steam pipes and dream-like water drops falling from flowers into puddles. While there are only eight tracks on this album, almost all of them are six minutes plus long, something that often makes songs inaccessible. Here on the other hand, it works very well with the given concept. Walking around in a forest one often does let ones mind slip, to snap out of it at some sound and then gently wander of in ones mind again. If I had to pick any one track out as a favourite then it would have to be "Otter story". A vexing, pulsating song of life above and under water lasting seven minutes. I

especially like the rainfall about a third into it, lasting only a very short while. Magnificently done I must say.

With this album comes a remix disk of songs taken from the "Europe on horseback" album. Remixers include Scanner, bitTonic and Tim Hecker. All in all, it's fifteen remixes with plenty of good material should one tire of "Furlines" to fast (how could one do that?). Ranging from industrial and ambient to shoe-gazer electronica there are quite a few gems to be found. And although this album may not be for everyone, I am confident that those who decide to get it will not be disappointed.

/Fredric Düring

<http://www.movinghands.net/reviews/detail.asp?id=581>

GROOVES # 10 / USA / April 2003

Tennis' third album of is somewhat oddly themed around small wild mammals, though it soon becomes apparent that the scurrying, snuffly sound the duo produce is well suited to the comparison with silky-smooth creatures - though hopefully Douglas Benford and Ben Edwards aren't in danger of being gassed, shot and generally hunted out of existence for their skin.

As with classic themed dub albums, track titles like "Inedible Doormouse" or "Badger Tracks" bear only slight resemblance to the music, instead acting as a conceptual hook for some soothing, skilfully-assembled excursions through deep end pulse and drone, echoed digital click and sussurating electronics. Comparisons don't end there, as the ghosts of skanking rhythms, transformed bass and cyclical percussion Tennis weave into a highly seductive whole hark back ultimately to Jamaica circa 1975, filtered through a quarter century of soulful melding of artist and technology. Furlines has a glint in its bright little eye too, as the irresistible pun of "Bad Hare Day" is kicked into sharp relief by some jagged swipes of their electronic claws to dispel any worries about descending into toothless fluffiness.

A bonus second disc of remixes of the Europe On Horseback album includes various rejiggings as glitch baths (BitTonic, Warmdesk), motorik dub grooves (ElectroniCat), microwave House (Mikael Stavstrand), recursive digital mania (the Jerker) and melodic electronica (Scanner, Taylor Deupree). Pimmon performs a close-up examination, CK Dexter Haven excoriates thoroughly, while Frank Bretschneider and Kim Cascone funk up the harsher source material. In all, a superior remix set.

Richard Fontenoy

CRACKED / Austria / April 2003

With a enormous step from their first record, Tennis managed to make the warmest and most human electronic record in the last 12 months (I never think farther back than that in terms of electronic music). « Furlines » will make you dream of a better world, bozo. And to celebrate release #20 on Bip Hop records, they put a free CD with remixes of their first album, done by artists close to them, on top of that. Ain't that a treat?

While I am sitting here, February is turning towards its end, which means that this record has already been released some time ago and I am still no further into figuring it out than I was before. Whenever I think about, what it is exactly that makes the electronic excursions of Douglas Benford aka si-cut.db and Benjamin Edwards aka benge so special and unique, all I can think of is, that « furlines » is the warmest and most human electronic record I have heard in a long time. Of course, this is a big step from their first record, « europe on horseback » which sparkled with abstract rhythms and filled the forms with emptiness. « furlines » is no less abstract or innovative, but the cool atmosphere of computer-generated music was exchanged with the warmth of people producing music with computers. Take for instance the

track « bat 2 far », which feels like someone remixed the adagio from a baroque chamber concerto with static noise and some clicks and looping and it turned out beautiful.

The whole album is beautiful. The sounds mix and mingle and flow – even though there are quite contrasting elements and disturbing sounds in awkward timing – like slow summer days. Dreamlike, might be the word to describe the feeling. The romanticism of urban people who dream about the life in rural areas, but would never think of really moving into the country for good. Because they know that dreams can't come true, that dreams are better off in the realm of fantasy because reality destroys dreams just like that. Well, at least most of them. Some manage to live their dreams, but those are finally the most pragmatic of all. And then they fall onto ideas such as making animal-jokes in all titles of tracks on their newest record. Very clever. Try to explain the joke to a 65 year old farmer who has never been in a theatre and never sat in front of a computer. Of course, Tennis find their target group like everyone of them and this is a (rather small, I'd guess) group of people, who are definitely highly educated, mostly male and living in a dreamworld that makes them think that record labels and French philosophers are important. Thinking about it, the world might be a better place, if these were the majority. Not a lot would get done while a lot of things would be talked about, but the world would be more peaceful, I guess.

I wonder, if any track of « furlines » will ever be played in a club. Guess not. It is too weird and smooth at the same time, too elaborate and straight forward. Will clicks'n'cuts-purists forgive them using the sounds of jazz-guitars on « bad hare day »? Would they ever care? I know, it is bad style to use a lot of questions within a review, but I can't answer those.

Especially a track like « bad hare day » offers such a lot of interesting moments with its bass-line made from hissing noises, the middle-part with the volume-trickery, the clicks and cuts and ever so on. Tennis ain't ever satisfied with just one single thing, they want to go new ways. Or rather: they want to talk a nice walk down new ways.

And so do a bunch of other people as well, who are also somehow connected with Bip Hop and Tennis, because alike and alike tends to find each other. And because as a label, to survive twenty avantgarde-electronica-records is a big thing in itself, 15 of these people were asked to contribute a remix of one track of « europe on horseback », the first record by Tennis, which are compiled of a free CD that comes together with « furlines ». Some of the artists are Scanner, bitTonic or Tim Hecker. This will make a bunch of people very happy (if you know all three of the aforementioned artists, then you are one of them), and there is a whole new world to explore as well. A reshaped world. Like it has always been.

<http://www.monochrom.at/cracked/reviews/Rev%20Tennis.htm>

SONOMU / UK / March 2003

I'm a big fan of the recent Kit Clayton/Safety Scissors Ping Pong EP, and the whole concept of two electronic musicians bouncing ideas back and forth, catching, mutating, and running with an idea before volleying it back.

This seems to be the idea that Douglas Benford and Ben Edwards have been playing with for the past few years. Under the guises of Si-cut.db and Benge, respectively, they both record as solo artists, yet come together to create something all together different as Tennis partners.

Very organic and warm, confident in its stride, multiple elements careen and slowly ricochet off each other, bouncing along in a wonderful slow robot groove. Analog blips dance with fuzzy melodies and shuffling rhythms, all shaped and caressed by deep resonant bass.

Beginning with an electronic excursion to an idyllic day in the countryside, playful tones cajole and gambol with each other through pixelated spring meadows in 'Inedible Doormouse'. 'Bat Too Far' takes a strident low bass trek into deep digital territory, continued further by the fluid mid-afternoon sprawl of 'Vole Shapes' and the time-lapse dub of 'Pine Martin Eden'. 'Bad Hare Day' leads the rest of the tracks into yet further bitscapes - sparse,

static-infused liquid headspaces to immerse yourself in. Really well put together, soft and languid, not a sound out of place, it's a cd i find myself constantly returning to.

CD2 comes as a nice additional perk - 15 re-interpretations of tracks from the first Tennis CD 'Europe On Horseback' by a very well selected team of remixers including a standout track by Taylor Deupree, a pulsing, living sound form by Kim Cascone, abstract beats and sound art by BitTonic, the hypnotic scrolling of Pimmon, and the painful genius of CK Dexter Haven.

Wonderful stuff by all involved and well worth picking up.

thorsten sideboard

<http://sonomu.net/review/+furlines/>

THE MILK FACTORY / UK / January 2003

Composed of Ben Edwards and Douglas Benford, who respectively record under the Benge and Si-Cut.db guises, the pair got together at the tail end of the nineties to form Tennis. The collaboration resulted in a first album, *Wooden Sweet*, on German label Electrochemical Research in 2000. Their second offering, *Europe On Horseback*, released a year later on then newly formed Bip-Hop Records, saw the duo moving to more arid territories as they blended their individual sound more closely, convincingly experimenting with glitches and digital abrasions.

After returning to their solo projects for a while, the pair got back in the studio and now present their third album, *Furlines*. In essence close to last year's Si-Cut.db album *Enthusiast* in the way the sonic landscape is carefully carved and assembled, this album also bares the melodic imprint of Benge's recent *Meme Tunes*, as the duo develop basic musical structures into subtle progressive constructions. Contrasting with the fractured soundscapes of *Europe On Horseback*, *Furlines* offers a series of elegant downbeat moments. The compositions remain however firmly abstract, demonstrating the intense exchange of ideas between the two men and highlighting their common ground. The first four tracks show a progression from the minimal soundscapes encountered on Tennis's previous album to the more luxurious, and perhaps more ambitious, second half, with the dub-infused *Otter Story* stealing the show. Inspired by nature, and described as a walk in the wood with Edwards and Benford as your guides, *Furlines* is before all a brilliant emulation of these two artists' talents.

The album, the twentieth release in just two years from French label Bip-Hop comes with an additional CD containing remixes of tracks taken from *Europe On Horseback*. With contributions from a variety of artists, from relative new comers Cray, Taylor Deupree and Chris Dooks to established artists, including Kim Cascone and Scanner man Robin Rimbaud, the *Horseback* mixes offer a different view on Tennis's previous album and their music. If some artists choose to remain close to the pair's original playground, warping the minimal soundscapes and adapting them to their own scope, others introduce a more perverse vision of Edwards' and Benford's work, elevating it into strange new grounds. Kim Cascone's reinterpretation of *Safelle* takes the listener on a journey through electronic distortions and glitches. As he strips the track from its melodic elements, Cascone reveal some surprisingly intense sonic formations. Totally hijacking *Weakness Together*, Scanner's Robin Rimbaud applies his unmistakable sound with force, transforming the original into a fascinating five-minute piece of electronic. The unlikely dance floor bonanza of Frank Bretschneider's remix of *Safelle* and ElectroniCat's version of *Contube Alomany* turn the originals into dense organic moments, while Chris Dooks, here under his Bovine Life alias, dresses up *Self-Seal Mishap* with ethereal vocals and warm ambient waves.

While *Furlines* introduces a softer, darker side of the Tennis sound, demonstrating the increasing chemistry between Ben Edwards and Douglas Benford and emphasise the similarity of the two musicians' soundscapes, the *Horseback* mixes provide a very interesting insight into the pair's sound and highlights its relevance to the current music scene. 3.9/5

http://www.themilkfactory.co.uk/reviews/tennis_urls.html

FREQ / UK / March 2003

Pursuing their quest for the ultimate in soothingly textural electronica abstraction yet further, Douglas Benford and Ben Edwards bring forth eight small mammal-themed tracks on Furlines. As a bonus to celebrate BiP-HOP's 20th release in two years, a second CD of remixes of material from the Tennis album *Europe On Horseback* makes up the package to a double-disc set. There is a rustling country air to the album, with the skittering cheeps of rodents and other little furry woodland creatures permeating atmospheric traipses into the trees. There is an opportunity for a bad pun to which doesn't go unmissed in the form of "Bad Hare Day" with its loping back legs leaving deep and crisp indentations in the half-glimpsed rhythms of digital snuffles and Dubwise shivers. The mood is pastoral, serene, ambient is the sense of suggesting a sense of rural place in an entirely electronic fashion. Assured and indubitably pleasant to the last crackling twitch of its bright button nose, Furlines soothes and warms in equal measure; but as the urgent scurrying patter of sharp claws of "Badger Tracks" demonstrates, never to be dismissed as soft or toothless.

The second disc, *The "Horseback" Mixes*, opens with a glittery "Self-seal Mishap" deconstruction by Taylor Dupree as the "12000m Above Halifax" mix, flickering and slow-burning in a languid flow of delay effects and melodic hints at stepping motion. Cray reconfigures the same source into "Hard Drive Mishap56", employing a gurgling virtual frog chorus as clean-up crew to munch their way through the crepitating aftermath of the creaking rewind accident, while Tim Hecker puffs gentle echo chamber breezes into a gathering rumbling storm for his "Undertaker" mix. The "No More Self Harm" mix by Bovine Life's Chris Dooks is altogether spookier, with cut-up fragments of a child's little voice accompanying both male and female supernatural choirs from the aether in counterpoint to a hissing undertow flecked with watery mechanical trickles.

Similar diverse interpretations of "Contube Anatomy" come from ElectroniCat, who blips and chugs into an urgently groovy 4/4 buzz with both knobs and bells on; from CK Dexter Haven as a series of radio interference patterns pushed through a whining digital blender stuttering under the strain; and Pimmon's "[J-jay Jeans Mix]" in extreme close-up dissection mode, splayed out and expanded to fully discern the traces of its anatomy. "Civic Halo" becomes a suitably enveloping if distracted melange of bass and click, steamed hiss and bleep in the "Slow Motion Halo" version from Warmdesk while Iris Garrelfs, AKA BitTonic, turns the same into a crow-infested clash of pitched-down hesitating Dub and glitch at a few Industrial removes for her "Permafrost" mix.

Elsewhere, Mikael Stavstrand turns "Loose Knit Pierrot" up quite a few Housier notches, sparking the deracinated samples into an uptempo fusion of pulsing bass and glistening faux-piano stabs, the whole still sprinkled with enough twinkly detritus to keep the thematic digital grime from quite disappearing down the disco for a syncopated night of arm-waving fun. The Jerker does something appropriate to their name to "Port Helix", throttling down and twisting up matters until the ears pop under the stress of a well-wrung out procession into splattercore digital grimacing, with no rhythm left unsprung or peak level exceeded and hardly an opportunity for timestretching into oblivion avoided. All these and a typically mellow swirl of FM synthesis and busy glitchadelic sample-layering from Scanner's "Dvojiti Chyba" take on "Weakness Together", the low-end wall-shaking and dripping of "Viral Spectra" from Kim Cascone or Frank Bretschneider's short-form turning of the same basic "Safelle" track to harsher Digi-dub funk directions complete what is above all a well-rounded set of remixes.

-Richard Fontenoy-
www.freq.org.uk

AMBIENTRANCE / USA / April 2003

A 2-CD extravaganza where crispness meets cloudiness... tennis (a.k.a. ben edwards + douglas benford) give life to furlines' cute animal titles. A second disc of v/a remixes (of earlier works) is quite a bonus. My favorite kind of micro... where the hints of musicality are neither too overt, nor too hard to grasp.

Dominated by the pulsing bass rhythm of a 60's pop ballad (really!), inedible doormouse's other pittery-pats are much more ethereal. bat 2 far thumps with vague warmth and even-vaguer key noodlings, followed by the bleary groovemist of voleshapes.

Drifting waves of effervescence swish over the phantasmal bass murmurs and scatters of pinprick percussion in pine martin eden (7:44). The jittery micron spew of badger tracks sorta mellows into a dub-influenced tapestry of translucence, in one of the more disjointed pieces. mole colour frizzles in enigmatic churns, evolving into glowing organ tones and particle-rhythms... 49 minutes slip by too soon.

But wait... there's more! Fifteen (count 'em!) various artists fill CD2 with their own reorganized particles from tennis' previous release (europe on horseback); the extra 65+ minutes opens when taylor deupree casts a shimmering skein of molecule-dub "12,000m above halifax" (derived from "self-seal mishap" , the most-oft-remixed tennis track; tim hecker, for instance, sprays those same source sounds from his own sonic atomizer resulting in the vaporous gusts and drones of "undertaker mix").

Following the especially energetic buzz-n-thump of electroniCat's "remix", the formless slurs and slithers of "permafrost mix" by bitTonic seem all the more ethereal. c k dexter haven's "<<extends>> disjoin mix" (1:47) stutters and sputters too spastically, though not for long. mikael stavöstrand's beaty, bouncy "remix" precedes the finale in which bovine life takes one more twist at "self-seal mishap" with the dreamy blurs of "no more self harm mix"... soft surreality! Other too-many-to-detail remixers include kptmichigan, warmdesk, kim cascone, scanner, cray, frank bretschnieder, pimmon and the jerker.

The furlines package delivers beguiling pip-and-sweep esoterica from tennis and their v/a remixers. So much! So cool! The dazzling two-fer gets my A+ vote.

by David J Opdyke

<http://www.ambientrance.org/0403/ten-f.html>

PHOSPHOR / Germany / April 2003

The third album by Tennis is another refined masterpiece.

This collaboration between Douglas Benford (Si-cut.db) and Benjamin Edwards (Benge) offers some beautiful and refined electronica. The music is calm, every sound seems to be well in place and thought about. The sound sused are clean and pure, though not clinical. Tennis know to keep warmth and depth in their music. The first album of this digipak contains eight tracks original tracks that slowly progress and offer a few minimal changes afterwards. The beats are deep and irregular. Clicks and cuts plus undefineable electronic sounds have been added, giving the music a futuristic and abstract atmosphere.

CD2 has been remixed by some of the most well-known and highly acclaimed names in the progressive electronic scene. Taylor Deupree, known from his label 12K is one of the artists that remixed the music that originally was released on the Tennis album entitled Horseback (2001). His 12,000m above halifax mix is rather dynamic without loosing the atmosphere of the original track. Kptmichigan presents a dense remix that could have done by Tennis themselves. Warmdesk's Slow motion halo mix features some vocals in the background that fit the minimal structures perfectly. Tim Hecker, known from his excellent releases on

Substractif, takes the Tennis concept a step further by adding an organic, soft floating structure. Kim Cascone, who released some material on Ritornell, offers a dynamic and excellent Viral spectra mix, in which the refined tunes have been put into a nice digital rhythm. Scanner, who released, besides an album with Kim Cascone, some material on his own label Bette and lots of material on other labels (like Sub Rosa), adds his own atmosphere to the original due some nice samples and an uptempo beat. Cray remixed the seventh track. The result is a mixture of miniscule crisps and nice stereo effects. Frank Bretschneider, known from the project Komet moves away from the Tennis style, by using a dance-like beat. ElectroniCat's remix is also hardly comparable to the original version. He incorporates his own musical style, a sort of mechanical industrial-techno mixture. The end result of bitTonic's permafrost mix is a ghostly, mysterious sounsculpture. Australian composer Pimmon heads in that direction as well, though with some noise elements added. The jerker's mix is dense piece splitted up in repetitive parts and some sample layering in the end. C K Dexter Haven's mix is also quite noisy, due to fragmented and manipulated sound bits. Mikael Stravöstrand moves in a techno direction, due to a straight beat. Bovine Life ends this excellent remix album with a dark, slow moving atmospheric soundscape in which lost of minimal sounds and some nice sacral male and female vocals can be detected.

<http://www.xs4all.nl/~phosphor>

L'ENTREPOT / Belgium / April 2003

Een verjaardag CD van BipHop, de twintigste release en daarom een dubbel CD voor de prijs van één. Ten eerste de derde langspeler van Tennis het duo Douglas Benford en Benjamin Edwards. De eerste kennen we van het zwaar aan de Dub verslingerde Si-cut.db en de tweede werkt ook onder het pseudoniem Benge. En als extra een Remix CD van Tennis vorige BipHop release "The horseback" met schoon volk achter de PC als, Scanner, Pimmon, Mikael Stavostrand ea.

De nieuwe van Tennis heeft een concept, "het wandelen door het bos, en het ritselen van de voor je weglappende bewoners van het bos". Je moet er maar opkomen als elektronische artiest zulk een gegeven als basis te nemen, je zou makkelijkere opdrachten kunnen verzinnen. Het resultaat is dan ook navenant, geen voltreffer over de hele lijn. Er staan goede traks op, "Vole Shapes" met de Dub invloeden klinkt lekker, de korte opener "Inedible doormouse" is een rustige mooi kabbelende elektronische intro. In "Mole Colour" zitten een paar lekker sinister, donkere stukken en "Bad hare day" hoor je gitaren (of samples van) door in de elektronica wat het nummer een aparte sound geeft. Tennis laat het geheel wel organisch klinken en de ritmes in de track insinueren wel geritsel en bewegingen, de invulling is toch wel 100% elektronica zo te horen. En dit is meteen ook de sterkte en zwakte, zeven nummers van een minuut of zeven lang gemiddeld met elektronisch vorm gegeven bewegingen en voortschrijdende ritmes gaan op den duur wel wat vervelen. Denk aan een log mechanisch voortbewegend robotje, ook iets dat je na een paar minuten gezien hebt. Dit is wel wat cru gesteld, er zit wel veel variatie in, maar klinkt allemaal toch iets te vlak. Nee dan gaan wij voor het gratis schijfje. Vijftien remixen varieerend van gewoon tot knallers. Kptmichigan (werkt soms samen met Schneider tm) laat niet veel over dan een gesmaakte zeer minimale elektronica track. Twee wat onbekendere namen bij de openings nummers kunnen niet overtuigen, Taylor Deupree en Warmdesk, de laatste ook wel minimaal, maar met een warmere klankkleur mmhhh allé ja. De eerste die echt klinkt is Tim Hecker, zijn donkere noise stuk klinkt wel lekker en Kim Cascone combineert click'n cut's met de meer organische sound van Tennis, niet slecht. Dan de eerste Yeah, Scanner maakt er een soulvol prakje van, dat apart klinkt en lekker doorslikt. Cray overtuigt me met deze remix meer dan met zijn CD die een tijdje terug uitkwam op Bip Hop, maar nog geen referentie. Dan de tweede echt Yeah, Frank Bretschneider met lekker vette bas sounds en minimale maar stuwende elektronica. En

aansluitend voor mij de revelatie van het album, ElectroniCat, up tempo electro / dance, maar vooral vette track. Terug naar de dungeons van de printplaat, BitTonic, niet slecht, vervolgens puur elektronica maar van het "Art" type, Pimmon met puik werk. Dan nog twee gewoon goede bijdragen van The Jerker en CK Dexter Haven om tot de klapper van de CD te komen, ElectroniCat was de verassing, Mikael Stavöstrand bewijst eens te meer zijn kunnen. Koele strakke recht vooruitgaande IDM met verdomme lekker D en voldoende I zoals we hem kennen dus. En waardige afsluiter Bovine Live geeft zijn eigen vertrouwde fimistische draai aan de Tennis track.

Omdat je er twee hebt voor de prijs van één toch nog een voldoende met enkele uitschieters zowel op de "Furliness" CD als op de remix schijf. Maar het zal wel niet de bedoeling geweest zijn dat de laatste hogere ogen gooit. (Tom)

<http://users.skynet.be/entrepot/rev/t/tennis.htm>

NEURAL / Italia / April 2003

Ventesima uscita in due anni dagli esordi per la Bip-Hop, raffinata etichetta elettronica francese, che festeggia il compleanno con un bonus cd di quindici remix, in aggiunta alla nuova produzione di Douglas Benford e Benjamin Edwards (Benge), insieme Tennis, collaborazione proficua la loro, in questo caso intrecciando preziose trame digitali, dai riferimenti rarefatti ed in parte di natura organico/animale. Microsuoni, particelle di melodie e dissonanze, sensibilità sintetiche dalle molte forme, infinitesimali variazioni. Astrazioni complesse, dipanate in uno spazio-tempo neutro, sostenute da una matrice concettuale, in linea con la più autentica tradizione delle avanguardie artistiche contemporanee. Fra i molti remix in evidenza quello degli ElectroniCat, che testano queste acute sperimentazioni in una dimensione da club futuribile, estremo e deviato, altrettanto interessante in relazione a questo contesto l'interpretazione secca e minimale di 'Loose-Knit Pierrot' ad opera di Mikael Stavöstrand, ipnotica e tech. Sempre notevole Scanner, qui con 'Weakness Together', in un crescendo straniato e poetico. Una collezione di remix davvero di rilievo che aggiunge valore ad un album altrettanto meritevole.

Aurelio Cianciotta

<http://www.neural.it/rec/tennisfurlines.htm>

JADE / France / March 2003

Le Premier album de Tennis, « *Europe on Horseback* » n'a pas fini de nous livrer ses secrets de fabrication. Bip-hop a du moins décidé de proroger leur travaux à la faveur d'un de-mixed (comme il est à présent coutume de dire), prétexte aussi à une vraie et saine émulation des barons du genre...les invités de marque feraient pâlir la plus prestigieuse des programmations de festival, la plus avant-gardiste, également. De splendides prestations dans l'ensemble qui travestissent les morceaux d'origines, les dissèquent et les retranscrivent dans un éventail de sons électroniques minimaux, abstraits, infimes, microscopiques, transparents, itératifs aquatiques, spatiaux, ambiants Avec Taylor Deupree, Kptmichigan, Warmdesk, Frank Bretschneider, Cray, Tim Hecker, Pimmon, electroniCat, the Jerker (?), bovine life, bitTonic, mikael stavöstrand, etc.... évanescent et versatile

Cependant, comme les protagonistes n'ont pas pour habitude la contemplation béate et l'enthousiasme nostalgique, Si-cut Db et Beng (Tennis) ont choisi cette occasion pour formaliser leur nouveau chantier en parallèle

Furlines a quelque chose de plus bucolique, de plus pastoral dans l'âme, les samples paraissent en meilleure santé, moins visité par l'asthme des villes. L'air est moins vicié, moins chargé que sur *Europe on Horseback*, rendant plus prompt la débauche d'exercice physique. Il est néanmoins toujours question de Dub et d'analogie, de basses et de réverbérations de

climat floconneux et d'atmosphères anémiés par la chaleur. L'engourdissement contemporain dans ce qu'il a de plus salubre.

<http://www.pastis.org/6piedssousterre>

DUSTED MAGAZINE / USA / May 2003

The Sound of Trees Falling in the Woods

It is important to consider, when approaching the music of this record, that Tennis has attempted to create a conceptual message that ventures beyond the mere collection of songs. Furlines is contextual music, better understood, like a cinematic score, as accompaniment to a larger, three-dimensional setting. It is also incidental music, and the context is your life and however you spend it in your downtime, be it driving, napping, making love, or coming down off of foreign substances.

In 1978 Brian Eno described, in the liner notes of the American release of *Ambient 1: Music for Airports*, his vision of an engaging incidental music. "Whereas the extant canned music companies proceed from the basis of regularizing environments by blanketing their acoustic and atmospheric idiosyncrasies," he stated, "Ambient Music is intended to enhance these." The enhancement of the idiosyncratic nature of acoustics and atmosphere is, of course, a goal that leaves a lot to the subjective nature of the environment in which the music is played. Which is to say, on some level, that without a considerably controlled environment, the listener is going to get something different out of the music with each listen. And in the case of Tennis, who appear to be a little less concerned with the science of it all, this proves to be a rewarding dynamic.

Tennis is comprised of Ben Edwards (who also records as Benge) and Douglas Benford (a.k.a. Si-cut.db), who have recorded one other collection under the name Tennis. For the uninitiated, this record is a great introduction to the varied musical makeup of Bip-Hop, which runs the gamut from (way) downtempo to incidental to slightly nondescript. Like much of the music on Bip-Hop, this is background music that enhances moods very subtly and very unobtrusively.

As electronic music goes, Furlines more suited to the chill-out room than the club proper, and it's ultimately the stuff of the bedroom musician. Those not particularly versed in Ambient Techno but fond of Aphex Twin's *Selected Ambient Works* collections will hear the influences of those watershed records, as one might in a lot of contemporary Ambient music. The record opens with a significant Kraftwerk reference, broadening the historical scope a bit. Spare beats and tinkering, melodic keyboard lines fill the majority of the album, and the overall spacey sound that envelopes the slight instrumentation owes a lot to dub. The moody meanderings of Radian can be heard throughout, along with the sound of a subdued Autechre and especially the lighter side of Mouse On Mars.

Listeners intent upon engagement at all times may have a rough time taking on this record in its entirety. There are a few vibrant points, particularly the relatively up-tempo "Vole Shapes," and "Badger Tracks", which features spliced beats, tape manipulations – bringing to mind Prefuse 73 – and considerable play with the recording levels (one of this record's recurring tricks). Midway through the album, "Pine Martin Eden" eventually gives way to a mild House thump that is nearly inaudible, restating the album's larger concern that electronic music need not be about beats.

Included is a bonus disc with over an hour's worth of remixes of songs from Tennis' first recording *Europe On Horseback*. The project, which features mixes by Scanner, Taylor Deupree and Kim Cascone, moves a lot closer to dance-ability while maintaining the overall integrity of the album as a collection of soundscapes.

By Cory O'Malley

<http://www.dustedmagazine.com/reviews/719>

CLARKNOVA / France / November 2003

Un des labels ténors de la scène minimale électronique fait une fois de plus les choses en grand en sortant ce double Cd du très chaloupé duo Tennis. Car il faut bien dire que Douglas Benford et Ben Edwards ont acquis une sacrée technique et ont en magasin un talent remarquable pour ce dub-minimal organique à souhait, au flegme si british et à la couleur si chaudement tempérée. Chaleur qu'ils ont d'ailleurs sympathiquement gagné depuis le précédent album (Europe on Horseback) où précision et rythmiques indolentes faisaient déjà parti du lot mais à qui il manquait certainement un brin d'humanité. La voilà aujourd'hui doucement égrénée au fil de huit morceaux toujours aussi incisifs dans leur précision et où s'ajoute une forme d'empathie rarement ressentie dans le monde de la musique électronique.

Puisqu'il s'agit d'un double Cd attardons-nous quelques lignes sur ces Horseback Mixes où des invités aussi prestigieux que talentueux ont accordé un peu de leur temps à nos deux amis : Taylor Deupree, ElectroniCat, Warmdesk, Kpt.michigan, Scanner, Frank Bretschneider... Autant de gens qui ont pour la plupart déjà fait montre de leur art chez Bip-Hop et qui le temps d'un morceau s'arrête pour apporter un grain d'interrelationnel à cette toute petite, mais foisonnante, famille de l'électro-minimale et expérimentale. On entre dans Furlines comme dans un cocon, on en ressort métamorphosé.

Poss

<http://www.clarknova.org/internationale-608.html>

FAT BANKROLL / Sweden / May 2003

Douglas Benford och Ben Edwards, alltså Bengé och Si-[cut].db, är tillbaka med sitt samarbete kallat Tennis. Jag vet inte riktigt om man ska se fram emot detta eftersom förra skivan "Europe on Horseback" inte var speciellt bra. Deras nya skiva heter "Furlines" och handlar uppenbarligen om skogen. Enligt pressreleasen så ska det hela ses som en digitalt guidad tur genom naturen och allt vad den har att erbjuda. Detta lyser då fyndigt igenom i låttitlar som "Badger Tracks" eller "Mole Colour". Jag har inte mycket till övers för det här koncepttänkandet, eller vad man nu ska kalla det. Musik handlar för min del ofta om hur jag själv uppfattar den, men här har någon redan tolkat innehållet på skivan. Jag väljer därför att helt bortse från skogstemat och lyssnar vidare som om ingenting har hänt.

Det man inser direkt är faktiskt att Tennis har skärpt sig en hel del sedan det förra albumet. Istället för att jönsa runt med tusen idéer är "Furlines" ganska tillbakadragen. Musikens struktur är likartad genom varje spår och det känns som om Tennis verkligen vinner på att hitta en låtidé och sedan köra vidare på den utan krångel. "Furlines" känns väldigt elektronisk och i princip varje spår innehåller repeterande och lätt hackande, men finstämda, små slingor samtidigt som fler element läggs till musiken. En försiktig takt vävs in eller eko- och andra effekter får allt större övertag. Speciellt bra är "Otter Story" med en behaglig atmosfär av ljud tillsammans med en dov, minimal rytm och elektroniskt pyssel/knäppande i bakgrunden. Det hela är faktiskt riktigt trevligt och Tennis har, trots sitt fåniga namn, stigit i graderna hemma hos mig.

Glad över detta kan man även konstatera att Furlines innehåller ytterligare en cd. Bip-Hop firar nämligen tjugo-släppta-skivor-jubileum i och med "Furlines" och därför finns en cd fylld med mixar på allehanda spår från "Europe on Horseback" också med. Hemska tanke, men så illa är det verkligen inte. Man har lyckats riktigt bra med att få ihop ett välkänt gäng elektroniska kollegor som har gjort mixarna, bl.a. Pimmon, Scanner och Mikael Stavöstrand. Vissa av versionerna är naturligtvis bättre än andra. Väl värda att nämna är bland annat Taylor Deuprees mix av "Self-seal Mishap". Av originalet hörs inte mycket utan ett magiskt cd-repeterande och en fint flytande melodi har ersatt alla spår av Tennis. Kim Cascone gör en märklig variant av "Safelle" som inte alls är dum. En dunkel och aningen slumpmässig slinga

under krångligt och aningen oroväckande missljud. Oroväckande är även Pimmons version av "Contube Alomany". Oberäkneligt och dovt med industriell takt någonstans långt borta. Bip-hop levererar alltså oväntat nog ännu en riktigt hygglig skiva (Twines "Recorder" var ju något av en höjddare). Vi gratulerar till tjugo släppta skivor och att skivbolaget sannerligen tagit sig i kragen. Helt plötsligt är det inte utan att man ser fram emot nästa släpp.

/ Christoffer

<http://www.fatbankroll.nu/showreview.php3?id=1047549278>

SOMAMAG / Germany / June 2003

Die vorliegende schicke CD ist, laut Beiblatt, das 20. Release des französischen Labels, deshalb gibts als Geburtstags - Bonus gleich noch eine zweite dazu. CD 1 beinhaltet das neue Album "Furlines" des wunderbaren Elektronik-Duos Tennis (Douglas Benford aka si-cut.db und Benjamin Edwards aka Benge), auf CD 2 gibt es Remixe des Vorgängers "Europe On Horseback". "Furlines" klickert, knistert, knarzt, knispelt und knirschelt, dass es eine wahre Freude ist, und klingt dabei ruhig und entspannt wie sonst nur was. Dubbig - verrauschte, ambiente Weiten lassen mich glauben ich steh mitten im Wald - passend übrigens zu den Bildern putziger Bewohner des selbigen im Cover. Wo "Furlines" aufhört, knüpfen die Remixe dann auch gleich nahtlos an, auch hier werden experimentelle Minimalsounds vom Feinsten zelebriert. Dafür sorgen u.a. namhafte Leute wie: Taylor Deupree, Scanner (!), Tim Hecker, Mikael Stavöstrand, Frank Bretschneider, electroniCat und Kpt. Michigan. Da kann ja eigentlich nix schiefgehen ... Kaufen!!!

VON Falk (Redakteur/in) 19.06.2003

<http://www.somamag.de/article.php?id=2241>

ROCK DE LUX # 206 / Spain / April 2003

Como sucede en los matrimonios bien avenidos, el proyecto en común de Ben Edwards y Douglas Benford terminará fundido en una entidad única con más interés que las partes separadas. Porque, si el primero se dedica, en soledad y como Benge, a superponer polirritmias, líneas melódicas y disfunciones digitales, y el segundo se disfraza como Si-cut.db para practicar el sampleo indiscriminado de tablitas de madera, cuando se sientan juntos delante del laptop les sale un techno dub amable y volátil, cargado de glitches y con una pátina superficial llena de floraciones melódicas. Tan bonito y disfrutable, tan equilibrado en la relación entre riesgo y accesibilidad, que se perdonan las deudas contraídas con Porter Ricks y Pole, o que la construcción mediante loops permita ver más andamiaje del deseable. Además, y como celebración del segundo cumpleaños de Bip-hop, "Furlines" regala un segundo cd donde la liga mayor de los clicks'n'cuts (monstruos de la talla de Taylor Deupree, Frank Brestchneider o Kim Cascone, promesas como Pimmon, Cray, Mikael Stavöstrand o Warmdesk) deconstruye el anterior disco de la pareja, el entrañable "Europe On Horseback" (2001), con mucho esmero y resultados destacables.

Vidal Romero

ERA Magazine # 5 / Spain / April 2003

El techno-dub de superficie cálida y cimienta en crepitación gana la partida a las polirritmias obtusas en el tercer disco de Douglas Benford y Ben Edwards. Bañado de amables melodías, debe interesar a todos los que alguna vez amaron a Pole, a los que piensan que lo experimental puede dar la mano a lo asequible. El regalo de un segundo cd, colección de remezclas a cargo de una escogida alineación (Taylor Deupree, Kim Cascone, Frank Bretschneider, Cray, Pimmon), añade valor a la compra.

Vidal Romero

COCAZINE # 107 / France / May 2003

Le label marseillais Bip Hop a été monté fin 90's par Philippe Petit, le boss de Pandemonium. Sa direction artistique est l'electronica. Sacré label du mois il y a peu par BBC 1, il était juste de rendre hommage au travail de P.Petit en vous présentant le 3ième opus de Tennis, 20ième sortie du label. Souvent, la musique raconte une histoire. Ainsi, le concept sous-jacent de cet album est la description par la musique d'une promenade dans les bois.

Ici, pas d'ambiance suffocante façon Autechre, exit l'hystérie d'Aphex Twin mais également, absence de la mièvrerie new age que le thème aurait pu suggérer. Si vous êtes fana de clic, blip, bzzz, crrr... qui s'écoute alongé dans le noir, jetez vous sur ce disque (+ cd bonus remixes). Sylvain Duigou

ETHER REAL / France / May 2003

Troisième album du duo formé par Si-Cut.Db et Bengé, et le deuxième chez Bip-Hop après le très beau Europe on Horseback, l'un des premiers albums du label marseillais. Si ce précédent album était encore très marqué par le dub de Douglas Benford, Furlines apparaît tout de suite comme une meilleure fusion des genres abordés par chacun de ces deux artistes.

En fait on est partagé entre deux impressions. D'un côté on retrouve sur quelques titres comme Pine Martin Eden, une basse qui nous fait penser au dub électronique de Si-Cut.Db, même si celle-ci reste en retrait et agrmente un titre sans pour autant le faire basculer vers le dub. De même les mélodies douces de Bengé tentent de s'infiltrer sur ce disque, non sans mal. A mettre tout les deux un peu de leur esprit, on finit par se demander si Tennis n'est pas devenu le projet le plus expérimental des deux hommes. En effet, tout étant retenu, les basses en retrait, les mélodies tronquées, rien ne se démarque vraiment et le résultat est une musique répétitive, minimaliste qui semble tourner un peu en boucle, ou dont les mélodies flirtent avec la facilité, pour un résultat certes original et inclassable, mais un peu plat.

On appréciera toutefois quelques particularités comme l'ambiance légèrement jazzy de Bad Hare Day, l'impression d'écouter un vinyle rayé de Biosphere avec Otter Story, ou les sonorités plus franches, les compositions plus riches des deux derniers morceaux, mais cette première partie de Furlines reste bien en retrait par rapport à leur précédent album.

Par contre, pour fêter les deux ans du label et cette 20ème sortie, Furlines est agrémenté d'un deuxième CD contenant pas moins de 15 remixes des huit titres qui composaient Europe On Horseback. Si le son dub de ces morceaux était très marqué, ce "Horseback Mixes" est par contre aussi riche que ce que peuvent produire des artistes comme Scanner, ElectroniCat, Taylor Deupree ou Pimmon. On retiendra en particulier Self-Seal Mishap, repris par quatre artistes dont Taylor Deupree avec une version très répétitive mais envoûtante, Cray qui ne garde que le strict minimum des mélodies pour mettre en avant bruitages et glitches, Bovine Life très étonnant avec une magnifique version ambient à base de choeurs éthérés et chants religieux, et enfin Tim Hecker que l'on découvre pour l'occasion et qui met tout le monde d'accord avec ses drones inquiétants. Parmi les autres surprises on notera Kpt Michigan qui retient toutes les notes pour ne garder que l'essentiel de la mélodie sur une très belle version de Debonair Content, ElectroniCat qui nous amuse toujours en remplaçant à chaque fois ses basses grésillantes et sautillantes pour une version très personnelle de Contube Alomany, et pour finir Mikael Stavöstrand nous offre une version dansante d'un Loose-Knit Pierrot initialement plutôt expérimental.

Au final on s'y retrouve largement, avec un album un peu en deçà de nos attentes, mais un CD bonus avec 15 remixes très différents, de nombreux artistes déjà croisés notamment sur les compilations Bip-Hop Generation, et quelques belles surprises.

Fabrice Allard

http://www.etherreal.com/magazine/disques/?file=tennis_furlines

FUNPROX / Holland / April 2003

Tennis consist of Ben Edwards, also recording as Bengé and Douglas Benford, who does solo work under the name of Si-Cut.db. They started to collaborate end nineties as Tennis. This release is their third full album, and their second release on the french Bip-Hop label. The release consists of two cd's, one cd with 8 new Tennis tracks, and one remix cd with remixes of their previous album Europe by horseback, also released on Bip-Hop.

The Furlines cd sounds warm and deep, combining soundscapes with clicks and cuts. Sadly it doesn't offer too much new ideas. It all has been done before. It's not extremely exciting, it's simply nice relaxed listening. The cd is not bad, it's actually fairly good, but it's not the most original thing released this year, and most certainly not the best when it comes to clicks and cuts. Perfect music to play while you have to work.

The Horseback remix cd is something different though. Here the tracks are being remixed by several big names from the clicks and cuts scene. All artists take their own view on several tracks, turning them into something completely new. From the dreamy Tim Hecker remix of Self-seal mishap to the beat oriented Electronicat remix of Contube Alomany to the sweet Bovine life remix of Self-seal mishap.

Is this cd worth to buy? If it was only the Furlines cd, I would say no. But the remix cd on it's own is worth every penny, you get the Furlines cd as a bonus.

This cd was reviewed by BVG.

Posted on 10-4-2003.

<http://www.funprox.com/judgment/review.asp?show=414>

ALL MUSIC GUIDE / USA / February 2003

« Furlines » is Tennis' follow-up to 2001's « Europe on Horseback ». This association between Ben Edwards (aka Bengé) and Douglas Benford (aka si-cut.db) produces some very fine fruits, drawing from both artists fortes: solid glitch grooves and a certain lightness or studied carelessness in the arrangements that make the music easier to listen to than what you'd expect at first. The palette of textures explored on this disc remains somewhat limited, but there is enough variety between the tracks to justify the decent 50 minutes length. « Otter Story » uses a light dub backdrop reminiscent of Komet, while the other cuts take a Glitch/IDM path that brings to mind Kim Cascone's lighter material and Benford's solo music. The elegant « Vole Shapes » stands out. The album comes with a bonus second CD, The Horseback Mixes. 15 artists the likes of Taylor Deupree, Cascone, Frank Bretschneider, Pimmon, Bovine Life, Cray and Tim Hecker contribute remodeled versions of tracks off Tennis' first opus. They all valued a strong personal input, enough to insure that four remixes of « Self-Seal Mishap » doesn't feel excessive. 6

François Couture

<http://www.allmusic.com/cg/amg.dll?p=amg&uid=2:54:53IPM&sql=A8p6xlfkeacqo>

VITAL WEEKLY # 359 : week 7 / The Netherlands / February 2003

The ongoing collaboration, I guess one might say with their third album: a real group, consisting of Douglas Benford (otherwise active as si-cut.db) and Benjamin Edwards (otherwise as Benge). As Tennis they operate in a rather well-throdden territory of glitch music cum techno inspired music. A lot of known influences can be found here, anything from Kit Clayton to Chain Reaction to Pole. But it wouldn't entirely justify them right, because one could altogether too easily think that they copy the best influences of others and have nothing of their own. Tennis' blend of styles results however in a nice hotch potch of all of these styles, and by adding for instance a little bit more melody on top of every track, they offer warm, melodic and above all dubby music that works well at home - I am not too sure about the dancefloor though.

Maybe the enclosed free bonus CD of remixes do well on the dance floor? Fifteen remixes based on 'Europe On A Horseback', their previous CD on Bip Hop, by as many artists. Not really dancefloor related these remixes, as many artists rather go for a more abstract approach. Taking a few samples here and there, but almost everybody is building a entirely new track based upon these few samples, but most of the times, as said, in a more abstract way then Tennis' own approach, even despite the fact that many of these tracks use repeated blocks of sounds (also known as loops). Not really a big problem though - I ain't no dancefloor type anyway - because the outcome is quite nice. There are pieces by Taylor Deupree, Frank Bretschneider, Pimmon, Warmdesk, Bovine Life, Scanner and many others. Many stick to the trade, which in the case of Electronicat works really nice. His trademark Suicide influence work really nice in the context of a remix. (FdW)

SCANNER MAG / Italia / March 2003

Un'escursione nel bosco elettronico!

Una passeggiata in un bosco alla scoperta della natura può essere descritta in infiniti modi, tuttavia uno dei più inaspettati è proprio quello della fredda musica elettronica, come accade nel nuovo album Furlines (BiP-HOp/Wide), frutto tecnologico del progetto musicale Tennis.

Non si tratta, come ci si potrebbe aspettare, di sample naturali gestiti ed assemblati in forma di musica, è invece il semplice fluire degli elettroni attraverso gli oscillatori, che di naturale non hanno alcunché, che descrive l'habitat di un bosco e gli animali che si muovono in esso. Questo non è un esperimento isolato; nel passato più volte abbiamo incontrato tentativi di descrivere con il sound elettronico la natura che ci circonda, come nell'album Soil Festivities di Vangelis, oppure in On Land di Brian Eno, tuttavia la differenza tra questi lavori è insita nell'estetica del sentire di chi li ha composti, diversa in ogni singolo caso, come ora accade anche per l'album Furlines.

Diversificato all'infinito è l'approccio della mente umana alla descrizione della natura, ma unico ed esclusivo è l'uso che ne fa l'anima artistica per creare la sua espressione elettronica. Benjamin Edwards, ben conosciuto come Benge, assieme a Douglas Benford anch'esso già noto con lo pseudonimo di Si-Cut-Db, sono le anime artistiche del progetto Tennis, giunto ora con questo Furlines al terzo album.

Il linguaggio sonico, espressione della loro estetica del sentire, li porta a costruire un percorso nel sottobosco naturale ricco di frammentazioni, di momenti estatici, accompagnati da bucolici panorami ed oscuri presagi claustrofobici. Maestri di un'electro frammentata, ben sviluppata nel loro precedente lavoro Europe On Horseback, un album che profuma di un passato illustre riadattato in modo perfetto al ventunesimo secolo, i Tennis usano le fredde strutture elettroniche per una descrizione scientifica, aliena ai ritmi codificati e giostrata con maestria su concetti frattali, legati al suono e alla musica.

Negli otto brani presenti possiamo facilmente percepire l'attenzione riposta dai nostri due nel riprodurre quelle che possono essere le atmosfere naturali, senza scadere in suoni troppo prevedibili o scontati. Non possiamo ascrivere Furlines ad un genere, o ad uno stile preciso, è un'opera a tema e come tale va ascoltata ed apprezzata, tuttavia le personalità di Ben e Doug appaiono chiaramente, evidenziando una raggiunta maturità del loro spirito artistico.

Lontani dagli estremi rumoristi seguiti da una parte degli avanguardisti elettronici attuali, i Tennis riescono a proporre atmosfere elettroniche sofisticate, ricercate e, quel che più conta, perfettamente ascoltabili e fruibili. Se poi un album solo non vi bastasse, assieme a Furlines troverete anche un secondo cd, che contiene tutte le versioni remix del precedente album di Tennis, *Europe on Horseback*, con la partecipazione di Scanner, Cray, Pimmon, Bovine Life ed altri. Questo secondo cd, che da solo meriterebbe l'acquisto, è un omaggio offerto dall'etichetta bip-hop per festeggiare la pubblicazione di Furlines, il suo ventesimo album.

Voto : 9 - Romano Rigamonti

<http://www.scanner.it/musica/tennis22145.php>

PREMONITION / France / March 2003

Dès le premier morceau de ce troisième album, Douglas Benford (Si-cut.db) et Benjamin Edwards (Benge) se renvoient clairement la balle. Au sens propre comme au figuré, ces deux musiciens donnent au mot interaction une autre dimension, tant on ressent toujours pleinement cette notion d'échange qu'ils essaient de faire passer dans leurs compositions. Leur style reste quant à lui toujours très dub, très glitch et très ambient, même si pointe également parfois un côté jazzy moins enthousiasmant (*Bat 2 Far*). Pour cet album conceptuel, le duo nous convie à une ballade sylvestre au cours de laquelle chauve-souris, campagnols et autres lièvres viennent à notre rencontre (chaque titre inclus le nom d'un animal), et où l'on observe une loutre batifoler dans une eau à la sonorité proche de celle de l'aspirine effervescente (*Otter Story*)... Une bonne atmosphère mais rien de bien nouveau sous le soleil de cette forêt où les dieux Pole et Monolake continuent de régner en maîtres absolus. Le deuxième CD, car il s'agit d'un double album, est composé de remixes, ou plutôt de "décompositions" du deuxième album de Tennis, *"Europe on Horseback"*. De l'approche mathématique de Taylor Deupree à celle très roborative de Electronicat ou Scanner, chacun devrait trouver son bonheur dans ces plus ou moins petites reconstructions qui, au final, ressemblent davantage à des morceaux des "remixeurs/recomposeurs" que des remixés ! À noter l'excellente "réinterprétation" du morceau *Port Helix* par The Jerker (plus connu sous le nom de Oren Ambarchi) ou l'ambiance totalement décalée de *Self-seal Mishap* réalisée par Bovine Life. Ce deuxième disque est un véritable vivier de bonnes surprises.

Carole Jay

<http://www.premonition.fr/>

HIS VOICE / Tchekoslovaquia / March 2003

Snaha pracovat se k podstatì vïcí v sobì zahrnuje nutnost kebabáøsky odøezat svrchní vrstvy a zakousnout se do toho opravdu zásadního, nejòùavnatijòího jádra. Oba recenzované projekty tímto způsobem pátrají v základech domu s nápísem dub. Duo Tennis tvoří jinak pøedevòím samostatnì èinní Douglas Benford (neboli si-cut.db) a Ben Edwards (Benge), jejichòu spolupráce na jiù tøetím albu Furlines probíhala zejména v tolik dneöní rovinì

distančního vyměňování zvukových souborů. Vzhledem ke skutečnosti, že první jmenovány operuje v oblasti křídlení dubu s mikroútrůkovou scénou clicks&cuts a druhy ěmucha spíoe v ambientním hvozdu, nepøekvapuje, že jejich společný plod disponuje delšími skladbami, jež nehyš náhlými změnami a rozmiloují dubové podklady v repetitivní ukolébavky. Pøísluöny promo materiál pøíhodnì hovoš o soundtracku zachycujícím noení digitální öustot lesních tvorů - koneckoncù názvy tracků vůdy jedno takové zvíøe obsahují - a poslech desky opravdu vyüaduje obdobné soustøedíní jako úporná snaha identifikovat öelest v kšoví pøi veðerní procházce. Z typických dubových basových linek a silnì echovaných motivů Tennis vütöinou ponechávají jen nevyrazný stín (leè dostateöny k 'vedení' posluchaèe, místy s vypomocí potlaèeného pravidelného beatu) a díní soustøedí do laptopem víøeného prachu z drobných elektronických èástek, jehoü komplikovaná struktura a vyvojové tendence pøedstavují zøejmì ten nejpozoruhodnìjš element.

Album doplòuje bonusové cd 15 remixů skladeb z jejich pøedchozí desky Europe On Horseback, pod nimiü jsou podepsáni elektronieü pátraèi (Taylor Deupree, Pimmon, Tim Hecker, Frank Brettschneider a dalš), z jejichü variací èi snad dalších stadií ambientního dubového rozboru vyniká napøíklad aü tranceovì nabalující se poèn od projektu Scanner s èeskoslovenským oznaèením Weakness Together (dvojitá chyba mix).

Hynek Dedecius

BODYSPACE / Portugal / February 2003

A pequena editora francesa Bip-Hop (com representação em Portugal via AnAnAnA) culmina em "Furlines" dois anos de intensa actividade em que deu ao mundo alguma da mais interessante música na área do Avant Garde e experimental. Scanner, Tonne ou Twine são apenas alguns dos cerca 50 nomes que já apareceram com selo Bip-Hop, quer em álbuns a solo quer em compilações de cariz internacional que a editora apresenta como "Bip-Hop Generation". O volume seis foi editado como comemoração dos dois anos de actividade, contando com colaborações de Scanner, Ilpo, Angel, Battery Operated, Alejandra & Aeron e Bittonic.

"Furlines" é o terceiro disco do projecto Tennis, de Douglas Benford e Benjamin Edwards e apresenta-se num convidativo pacote digipack de dois discos. Se se pode aplicar o adjetivo "atractivo" ao pacote, a verdade é que a música fica muito aquém das expectativas. Algures na linha de uma série de pequenas editoras europeias de música experimental (Pong, Ad Noiseam, entre outras) os temas que fazem parte deste terceiro disco da dupla Tennis apostam na repetição maçadora de elementos electrónicos com ponto de partida em ruídos aborrecidos e chegada em ritmos desorganizados e sem orientação estética de grande acervo. Apesar disso, uma audição cuidadosa e descomprometida deste disco mostra alguma qualidade criativa num tipo de música que teima em ser ainda por muitos considerada menor. Pior que isso, este disco não transporta nada de inovador ao género o que deverá levar os tais "puristas" a torcer ainda mais o nariz.

O disco habita numa lógica orientadora em ambientes que evocam o lado obscuro das árvores, das florestas e dos animais. Esse lado criativo é algo que se pode conduzir a favor do disco, mas que podia ser mais explorado. Mesmo assim, essas esferas ambientais assomam aqui sob a conformação de medo, desconfiança, solidão e apreensão. Entramos por entre uma floresta obscura sozinhos, onde pequenos ruídos nos levam a temer que alguma coisa nos possa acontecer e que algo aflore da escuridão. Chegamos ao fim felizes por termos escapado sem que nada nos tenha acontecido, mas por certo não queremos repetir a experiência tão cedo. É mais ou menos esta a história adaptada à ideia do disco que pode ser utilizada para definir "Furlines" sem nos referirmos aos elementos musicais.

Como a Bip-Hop faz anos, a prenda surge com um segundo CD bónus de oferta que contém remixes do anterior disco do projecto (sob o signo da mesma editora). Artistas como Taylor

Deupree, ElectroniCat ou Scanner recontextualizam os temas de "Europe on Horseback", embora sem grandes rasgos de génio nem grandes alterações formais. Algumas músicas aproximam-se mais do formato canção, mas ainda assim ficam bastante longe dele. Destaca-se o tema "Loose-knit Perrot" remisturado pelo desconhecido Mikael Stavöstrand.

Devedor das escolas europeias da nova música electrónica experimental, mas também de um certo prazer experimentalista próprio, "Furlines" é um disco que fica a meio caminho entre algo que podia ser bom mas que apresenta uma mão cheia de eixos a alterar. Que melhores dias venham.

Tiago Gonçalves

http://www.bodyspace.net/album.php?album_id=145

PHLOW / Germany / April 2003

Releases von BipHop trete ich immer ein wenig skeptisch gegenüber. Das liegt einmal an dem Cover-Artwork, dass mich in der Regel in keinster Weise anspricht und auf der anderen Seite an den Tracks. Diese wirken oftmals zu verkopft oder wirken als Selbstzweck und lieben zu sehr die Technik. Doch Ned Edwards und Douglas Benford überraschen diesmal mit süßlich tropfenden Melodien.

Während auf der einen CD ein neues Album von Tennis winkt, bekommt man auf der Bonus-CD satte 15 Remixe. Ehrlich gesagt, ich gehöre eher zu den Musikliebhabern, die sich von Melodien leiten lassen oder auf einem dicken Beat bouncen wollen. Autechre, Aphex Twin oder Clicks&Cuts-Künstler entpuppen sich zwar oftmals spannend in ihrer Produktionsweise, Ästhetik oder Sounds, aber beim erneuten Plattenauflegen interessieren mich meist schöne Melodien und Grooves. So verirren sich doch eher alte Mouse On Mars-Alben wieder in meinen CD-Spieler, als die neuen Plug-In- & Equipment-verseuchten.

Auch wenn Tennis wieder einmal mit ein paar Tracks ihrer naiven Freude am Knöpfchendreihen erliegen, finden sich einige sehr feine Tracks auf « Furlines ». So verliere ich mich gerne in den weiten Hallräumen der "Otter Story" und fliege mit dem Echolot. Oder suche die "Inedible Doormouse".

Ist der 8-Track-Trip vorbei hüpfte ich rüber zum Teil 2 und dort begegnet mir wieder das bekannte Problem. Remixer synthetisieren, dekonstruieren und hinterlassen selten ein Gefühl von Ganzheit. Mir ist das auf die Dauer einfach zu fremd. Trotzdem, sollte man einige der Herren lobend erwähnen. Unter anderem Scanner, dessen Hihat und Klangteppich den Track zusammenhalten. Oder Frank Bretschneider, der sich mit seinem "Safelle Rmx" in einem lustig-freundlichen Reggae-Universum verliert. Oder Mikael Stavöstrand, der ein weiteres Mal beweist, dass er einige Styles im Gepäck hat und diesmal ordentlich die 4 to the floor kicken lässt. (Brigitte Bijoux)

http://www.phlow.net/nu_archives/000036.html

NOIZE.CC / Germany / April 2003

Man stelle sich das einmal bildlich vor. Du hast die Tür deines WG-Zimmers nur leicht angelehnt und draußen auf dem Flursofa, inmitten von Decken gehüllt, liest jemand die Tageszeitung vor. Nicht so, wie man das vom Frühstückstisch kennt. Nein, vielmehr wie im Märchen. Großstädte sind die Wälder von heute. Um Tieren, die durchs Unterholz flüchten einen zeitgemäßen Namen zu geben braucht es heute keinerlei ausufernde Fantasie. Happy Endings gibt es eh schon lange nicht mehr. Langsam und bedächtig, mit bedachter Phrasierung bohrt sich die Stimme in deinen Tag. Um dieses Szenario zu untermalen, könnte "Furlines" der durch und durch elektronische "place to be" sein. Extrem niederfrequent, nur wenige Zentimeter über der Grasnarbe spielt sich das Geschehen ab. Lemminge stürzen im dumpfen Zeitlupentempo den Hang hinab während hinter ihnen offene Kabelenden wie Schlangen über den Boden zischen. Auf jede Idee einer Melodie wird von Beginn an

verzichtet. Tieftöner haben die Regie übernommen. Douglas Benford und Benjamin Edwards bezeichnen sich selbst als "Guides in the Darknes ». Es braucht, ohne in den Anti-Kriegs-Chor mit einstimmen zu müssen, nicht all zu viel Fantasie um täglich noch viele Bilder mehr zu diesen Klängen zu finden. Auf der beigefügten Bonus-CD « The Horseback Mixes », welche frühere Tracks der beiden featured geht es sogar noch einen Hauch düsterer zur Sache bis am Schluss fast alles zum Stillstand gekommen zu sein scheint. Bedrückend!

-Michael Kellenbenz-

http://www.noize.cc/noize/reviews/main.php?p_id=3502

WHIRLYPOP / Germany / April 2003

Neben den feinen "BIP-HOP GENERATION"-Compilations erreichte mich das superbe französische Electronica-Label vor geraumer Zeit mit "EUROPE ON HORSEBACK", dem zweiten Album von TENNIS, womit meine Überzeugung, Bip-Hop sei eine höchst außergewöhnliche Plattenfirma, weiter bestätigt wurde. Vondem irgendwie unpassenden Projektnamen sollte man sich nicht irritieren lassen, denn auch das neue Album "FURLINES" ragt mit besonderen Qualitäten aus dem – zumindest für mich – unübersichtlichen Marktsegment 'avancierte Elektronik' heraus.

TENNIS ist die Zusammenarbeit von BEN EDWARDS, der als BENGÉ schon seit 1995 für sein eigenes Label Expanding Records und für Sub Rosa Alben aufnimmt, und DOUGLAS BENFORD, dessen Outfit SI-CUT.DB für diverse Alben und Remix-Projekte bekannt ist. Mit ihren eigenen Projekten sind beide inzwischen ein fester Bestandteil des Bip-Hop-Universums. Als TENNIS konzentrieren sie sich auf eher kleinteilige Klangeinheiten, die in reduzierten Strukturen sowohl milde Eingängigkeit, als auch verdichtete ambientartige Atmosphären auf teilweise ausgeprägter Dub-Basis entfalten.

Das erinnert, wie Kollege Thomas zum Vorgänger-Album schrieb, in der musikalischen Struktur durchaus an die Radikalität der musikalischen Entwürfe von POLE, entfernt sich mit weiterem Hören dann aber tatsächlich ziemlich weit von den sich sehr langsam zu Song-Teilen zusammensetzenden, eher fragmentarisch bleibenden Tracks von POLE. TENNIS legen sich aber kaum auf ein bestimmtes klangliches oder strukturelles Muster fest. Dennoch klingt "FURLINES" absolut konzentriert, kein Ton, kein Sound, kein Sample (toll: die sich auflösende Brausetablette!) ist hier zuviel.

Manches eiert zunächst durchaus unlustig vor sich hin, um dann via kontrolliertem Spannungsaufbau mit sich nur ganz leicht verschiebenden Beats, kleinsten Hall- und Echo-Effekten oder sich langsam entwickelnden Klangflächen zu wachsen, Stimmungen zu erzeugen, untergründige Spannung ins Spiel zu bringen. Dabei bleiben TENNIS aber eher spröder als beim letzten Album. Der Sound wirkt eine Spur maschinenhafter, kälter und abstrakter, der Dub-Vibe ist nicht mehr so warm und bassig wie zuletzt. Dass es auf "FURLINES" konzeptionell um einen digital umgesetzten Waldspaziergang mit eigenwillig wahrgenommener Fauna und Flora geht, bemerkt man allerdings bestenfalls an den Titeln. Die Tracks sind dennoch durchgehend mehr als nur hingeworfene Klang-Skizzen, mich ziehen sie jedenfalls unweigerlich in ihren suggestiven Bann.

Wem das noch nicht genug Argumente für "FURLINES" sind, der kann sich dazu noch an der Bonus-CD- erfreuen: einfach so erhält man eine Remix-Version des gesamten letzten Albums. Die "HORSEBACK REMIXES" stammen von befreundeten Künstlern wie TAYLOR DEUPREE, TIM HECKER, SCANNER, FRANK BRETSCHEIDER, dem erneut tollen ELECTRONICAT und ein paar nicht ganz so bekannten Leuten. Das jetzt im Einzelnen zu kommentieren, spare ich mir aus Platzgründen. Die Musik ist jedenfalls höchst spannend und abwechslungsreich, ganz dem vom Label ausgegebenen Motto entsprechend, dass es für einen Remix nicht reicht, einfach ein paar Noten zu verändern.

-joe

http://www.whirlypop.de/03_kw11/2.htm

L'ENTREPOT / Belgium / April 2003

Een verjaardag CD van BipHop, de twintigste release en daarom een dubbel CD voor de prijs van één. Ten eerste de derde langspeler van Tennis het duo Douglas Benford en Benjamin Edwards. De eerste kennen we van het zwaar aan de Dub verslingerde Si-cut.db en de tweede werkt ook onder het pseudoniem Bengé. En als extra een Remix CD van Tennis vorige BipHop release "The horseback" met schoon volk achter de PC als, Scanner, Pimmon, Mikael

Stavostrand ea. De nieuwe van Tennis heeft een concept, "het wandelen door het bos, en het ritselen van de voor je weglappende bewoners van het bos". Je moet er maar opkomen als elektronische artiest zulk een gegeven als basis te nemen, je zou makkelijkere opdrachten kunnen verzinnen. Het resultaat is dan ook navenant, geen voltreffer over de hele lijn. Er staan goede traks op, "Vole Shapes" met de Dub invloeden klinkt lekker, de korte opener "Inedible doormouse" is een rustige mooi kabbelende elektronische intro. In "Mole Colour" zitten een paar lekker sinister, donkere stukken en "Bad hare day" hoor je gitaren (of samples van) door in de elektronica wat het nummer een aparte sound geeft. Tennis laat het geheel wel organisch klinken en de ritmes in de track insinueren wel geritsel en bewegingen, de invulling is toch wel 100% elektronica zo te horen. En dit is meteen ook de sterkte en zwakte, zeven nummers van een minuut of zeven lang gemiddeld met elektronisch vorm gegeven bewegingen en voortschrijdende ritmes gaan op den duur wel wat vervelen. Denk aan een log mechanisch voortbewegend robotje, ook iets dat je na een paar minuten gezien hebt. Dit is wel wat cru gesteld, er zit wel veel variatie in, maar klinkt allemaal toch iets te vlak. Nee dan gaan wij voor het gratis schijfje. Vijftien remixen varieerend van gewoon tot knallers. Kptmichigan (werkt soms samen met Schneider tm) laat niet veel over dan een gesmaakte zeer minimale elektronica track. Twee wat onbekendere namen bij de openings nummers kunnen niet overtuigen, Taylor Deupree en Warmdesk, de laatste ook wel minimaal, maar met een warmere klankkleur mmhhh allé ja. De eerste die echt klinkt is Tim Hecker, zijn donkere noise stuk klinkt wel lekker en Kim Cascone combineert click'n cut's met de meer organische sound van Tennis, niet slecht. Dan de eerste Yeah, Scanner maakt er een soulvol prakje van, dat apart klinkt en lekker doorslijkt. Cray overtuigt me met deze remix meer dan met zijn CD die een tijdje terug uitkwam op Bip Hop, maar nog geen referentie. Dan de tweede echt Yeah, Frank Bretschneider met lekker vette bas sounds en minimale maar stuwende elektronica. En aansluitend voor mij de revelatie van het album, ElectroniCat, up tempo electro / dance, maar vooral vette track. Terug naar de dungeons van de printplaat, BitTonic, niet slecht, vervolgens puur elektronica maar van het "Art" type, Pimmon met puik werk. Dan nog twee gewoon goede bijdragen van The Jerker en CK Dexter Haven om tot de klapper van de CD te komen, ElectroniCat was de verassing, Mikael Stavöstrand bewijst eens te meer zijn kunnen. Koele strakke recht vooruitgaande IDM met verdomme lekker D en voldoende I zoals we hem kennen dus. En waardige afsluiter Bovine Live geeft zijn eigen vertrouwde fimistische draai aan de Tennis track.

Omdat je er twee hebt voor de prijs van één toch nog een voldoende met enkele uitschieters zowel op de "Furliness" CD als op de remix schijf. Maar het zal wel niet de bedoeling geweest zijn dat de laatste hogere ogen gooit.

(Tom ** 1*2)

<http://users.skynet.be/entrepot>

EVERMUSICA.com / Russia April 2003

<http://brandbox.ru/ever/music/22-tennis.html#2003>