

nt / Areal

nt/Live: Fingernail (USA) & DJ Quesako (F)
Beautiful electronic (pop) music
somewhere between Kraftwerk, Eno, Autechre
and oldschool electro

Freitag, 22.6.01, 23.00 Uhr, nt/Areal (DB-Güterbahnhofareal),
Erlenstrasse 21, 4058 Basel. Zugang via Kreuzung Erlenstrasse/Mattenstrasse,
Tram 1/Bus 33: Hst. Musical Theater. Ins Areal zu Fuss oder mit dem Velo. Kein direkter Zugang mit
dem Auto. Vorsicht: LKW-Verkehr auf dem Areal. Das Betreten des Areals erfolgt auf eigenes Risiko.
Eintritt Fr. 10.-

Fingernail und Quaesako werden auf Wunsch von nt/Live nicht unabhängige Sets
spielen, sondern mit einer Mischung von konservierten und live-gespielten Sounds
interagieren.

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FINGERNAIL **(Philadelphia – USA)**

Adam Di Angelo, a.k.a FINGERNAIL is a young American composer. He started to produce music (Electro style) since half of 90's. His first tracks were published by little independent American labels till 1996.

In 1999, one of his records came in Atomic Recording's office and the owner of this Belgium label was so enthusiastic that he decided to ask new tracks from FINGERNAIL and a new record was published the same year. During this time, FINGERNAIL's fist album "So Backwards" was remixed by Woodenspoon (Mark Clifford / Warp records), Flowchart (Sean Oneal & Erin Anderson / Darla records) Cathars (Ultra Vivid Scene / 4ad), Bochum Welt or Global Goon (Rephlex records).

At the beginning of year 2000, when he received a new pack of tracks signed by FINGERNAIL, Marco Repetto, owner of the excellent Swiss label Inzec, was so enthusiastic that he decided to delay the outlet of his own record to publish Fingernail's one immediately !

"A childhood in Aeden", FINGERNAIL's new CD album was realised in April 2001 and published on the American label Doubtful records.

For more information on Fingernail, visit www.doubtful.com.



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FINGERNAIL EUROPEAN TOUR (June 2001)

07 June : Rotari / Plattenbau @ Offenbach (near Frankfurt) - Germany.
09 June : Scheune @ Dresden – Germany.
10 June : MFOC (with Supperdeffect & Ralf Köster) @ Hamburg – Germany.
12 June : Bastard club (with Phonem) @ Berlin – Germany.
15 June : Elastic bar (with Quesako) @ Strasbourg – France.
21 June : Komfort (Inzec rec. Night with Bigeneric & Alphantronic) @ Bern – Switzerland.
22 June : Areal (with Quesako) @ Basel – Switzerland.
23 June : Rohstofflager (Inzec rec. Night with Bigeneric & Alphantronic) @ Zurich – Switzerland.
30 June : Nuvolari Libera Tribu (with Strek from Betulla rec.) @ Cuneo – Italy.

FINGERNAIL SHORT INTERVIEW

I have always been an admirer of Italian electronic musicians. They have been an inspiration to me (I feel my work is more similar to theirs than to the English or my American kin). D'Arcangelo, Leo Anibaldi and Bochum Welt are some of my favourite artists of all time.

In my early school years I learned to play a few instruments - trumpet, bass, guitar. I would play different music (from punk to rock to jazz) in small bands, but it was always displeasing to me to have to compromise my creativity to permit the presence of others. It was at that time I discovered the four-track tape recorder and began with my own productions. Before this I had a knowledge of music and so I could compose on paper, but I never fully realized the music as I could with tape.

It took a long time for electronic music to reach the United States. Of course, there were the Detroit and Chicago techno sounds, but this was something entirely different. When I first heard the artists from England (Aphex Twin, Mu-ziq, Seefeel) and those Italians I mentioned earlier, music was reinvented for me. It seemed a new romantic era, and I was enraptured.

So with a friend (now as known as Octorock) I had my first collaborative cd release. It was very primitive, but our intentions were clear. After that I developed my own productions over hundreds of experimental works. From these the album "So Backwards" (Fuzzybox/ Darla) was distilled. Then subsequently "Three Suites" (Atomic Recordings). After a long passage of time I prepared the album "Pageant" (INZEC) which was really a response to the influence of Bochum Welt. The new software technology fascinated me, although it became to limiting. So with my latest work "A Childhood in Aeden" (Doubtful), I have returned to the methods that first inspired my creation of electronic music - and then moved beyond them. This album is, at once, something nostalgic of my earliest works and premonitory of where I imagine music to one day advance. (February 2001)

MEDIA INTERVIEWS

Philadelphia Weekly: Cover Story (April 21 - April 28, 1999)

"I don't get out a lot," says Adam DiAngelo, the sole force behind Fingernail. And in the end, that admission is more a statement of artistic aesthetic than a peek at his social calendar. As such, the chilly but inviting music on Fingernail's first CD, *So, Backwards* (Fuzzy Box/Darla), has an audible homebody sensibility. Though actual melodies may sneak in and out of the floating tones and distorted rhythms, *So, Backwards* is designed for solitary headphone time, not for when the party's moving. Appropriately, Fingernail is a Philly project that occupies little, if any, public space in the local music scene. "If I were a 'Philadelphia artist,' I think most of my inspiration would probably come from collaboration or local feedback," DiAngelo says, noting that outside of his friend and sometime-collaborator Eric Sherman, Fingernail is essentially locked in a personal vacuum. DiAngelo doesn't even venture out of the house to go to a studio, instead recording and mixing his music on a laptop computer.

But it's just that self-imposed isolation that lends Fingernail its uniqueness. "I think I have an idea of how a song should sound and what music should be," says DiAngelo. "When I listen to other people's music and they don't fulfill my expectations, I then take that upon myself."

The irony is that, by following an inward vision, DiAngelo is actually building an audience -- no matter what he might think. "If I went out on the street wearing a T-shirt that read, 'I am Fingernail,' I don't think people would treat me any differently. A few people at Spaceboy Records will recognize me and say,

'Hey, you're Fingernail, aren't you?' That's the highest reaction that I ever get. I figure that's about right." -- B.G.

City Paper: The Music Issue (April 15, 1999)

Adam DiAngelo, the lone figure behind electronic project Fingernail, says that his goal when sitting down to write music is to make pop songs. Hmm... that might give you the wrong idea. That's like referring to Beckett as light, summer reading. Perhaps DiAngelo, 21, is just being modest. While there's an ethereal element to the all-instrumental analog keyboard, computer and sequencer compositions on his debut full length *So Backwards* (Fuzzy Box/Darla), its complexity and looping meditation are a far cry from the candy-coated beats and whistles of electronic club pop. Fingernail is as cerebral as atmosphere acts like Tomorrowland and Labradford and as beat-oriented as Autechre with a bit more warmth. Yet Fingernail rarely performs live. DiAngelo much prefers to record in his home/studio. Though he's fond of composer Philip Glass, he claims Kurt Ralske of Ultra Vivid Scene as perhaps his biggest influence. In a turn of divine karma, Ralske will contribute to an upcoming *So Backwards* remix album. DiAngelo also admits an affinity for the big soul sound of Phil Spector. He says his goal is to follow in Spector's footsteps and form a girl group, "the Spice Girls, with some good music," he explains, only slightly joking. --Brian Howard

REVIEWS

XLR8R: Issue No. 35 Fingernail: so, backwards

IDM fans take note, Philadelphia's Adam DiAngelo has created a new album of computer-based intelligent dance music comparable to some of the greats of the genre. Global Communication-style ambient interludes, to mellow keyboard sounds reminiscent of B-12 plus some occasional staccato drum machine beats. *So, Backwards* has a magnificent, drifting quality that evokes futuristic city landscapes. Floating, beatless melodies swirl in "Santaand" like Santa Ana winds through the streets of Los Angeles while "Gentlemen" is a rhythmic treat comparable to Jega or releases on the Skam label. This release is surprising, creative listening for electronic enthusiasts who aren't afraid to step out of a dance-beat structure. While the back cover track listing only shows nine songs, your player will track 15 (that's six bonus pieces!). --Derek Grey

ElectronicMusic.com

Fingernail: so, backwards

Fuzzy Box Records

It's always a joy to hear home grown sounding as good as Fingernail's release *So Backwards* sounds right now. Recorded sometime between the Summer of 97 and the Winter of 98 it really makes me glad that not all artists feel that they have to be signed to a major record deal before deciding to put out the good stuff, although these days it's growing increasingly more difficult for electronic music makers to stay in the shadows.

As the bio, which has Adam DiAngelo down as being signed to Fuzzy Box Records out of New Jersey, rightfully proclaims the music is out there with the likes of Aphex Twin and Autechre, although I hasten to add that originality is really the key word around here, with most of the music heading off in an entirely new directions while retaining that all important "sounds like electronic music" quality.

A record company talent scouts' dream come true. Rating - 911,383 (out of a possible 1,000,000) --
electronicMusic.com

ElectronicMusic.com

Fingernail - Three Suites By ... / So Backwards both LP

There is a winning softness to the music of Fingernail that is sweet and gentle in an almost organic way. At it's best the grooves are uncluttered by needless production trickery and the tiny electronic melodies and basic rhythms sound unforced and relaxed as if the machines were accidentally recorded while just singing un-selfconsciously to themselves without human intervention. A lot of 'Three Suites By ...' is evocative of the early '80s, although I'm not quite sure why. Maybe it's because here and there there are the merest hints of sounds I heard on old Paul Hardcastle records or Cabaret Voltaire discs or even on Tomorrow's World articles about bubble cars or lunar travel. That's not to say, though, that the music is dated sounding as there are some contemporary sounding bin lid rattles and bass rumbles that

suggest the ever-present influence of Warp Records; the icicle tinkling/fractured clattering of 'Adrienne and Kim' being a fine example. 'So Backwards' is, if anything, even more minimal and small-scale with its translucent ripples that never threaten to become tidal waves. There is a sense of sleepy wonder that pervades the delicate hums and glows of 'Santaand' that mean it could easily go on all day without becoming tiresome. 'Isn't Backwards' is beautifully repetitive and could be the sound of a 1,000 daises opening their petals to greet the early morning sun. In these 2 lps, Fingernail have fashioned a couple of unassuming but nonetheless life enhancing pieces of electronica that stand up to repeated plays and are ideal accompaniments to those moments between sleep and waking.

Three Suites By ... is on Atomic, Parijsstraat 32, 3000 Leuven, Belgium (available from Melody Bar)
So Backwards is on Fuzzy Box, PO Box 632, Mt. Laurel, NJ 08054. USA --David

Neural Online (www.neural.it)

Fingernail Versions

CD - Fuzzy Box/Wide

Due tracce brand new, Tensioni ambientali e schizofreniche, programmazioni ritmiche per uno dei pi—
intriganti remix ambient/experimental sulle tracce dell'album di debutto dei Fingernail So, backwards.
Le atmosfere serene e sinistre, intrise di so tile umorismo, sono opera di remixers provenienti da
etichette del calibro di Warp e Rephlex. --Neural Online

DJ QUESAKO (F-Strasbourg)

Quesako was 15 years old when he discovered electronic music, by going very often in rave parties in Switzerland with his elder sister. In 93, he was at Energy, the famous big event in Zurich and it was a shock ! He started to buy techno records and, a few years later, with his big collection of records and his new turntables, he started to play and became quickly a very good DJ. Quesako is very open minded and pay attention to various musical styles : from techno (Plastik Man or Goem) to Indus-Breakbeat (labels like Praxis, Zhark... or artists like Somatic Responses, Joker, ADC...) or Ambient, "New Hip Hop" (Autechre, Aphex Twin, Funkstörung and labels like Warp, Rephlex, Schematic...) and electro (I-F, Ectomorph, Passarani, Amp-Tek, Leo Anibaldi...). His aim is not to become a DJ Star but to be in the service of a first quality music and that's why he's very often invited to play in various parties in Strasbourg.



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