



netBloc vol. 1

The Opening Salvo

Processed Music Product

Being a child of the 70s, I clearly remember a time when music was alive. Radio playlists weren't limited to 10-12 tracks endlessly played over and over. Yeah kids, there was actually a time when FM radio was relevant. You could easily dial into your favorite station(s) and catch something new and interesting or even old and classic being played.

Before videos, before the independent music industry sprouted, before CDs, MP3s and iPods. Somehow the major music industry, even with it's monopolistic control, allowed artists to develop and create great music. Then came MTV and CDs.

Initially, MTV introduced a whole crop of new artists to it's viewers. It was the wild wild west. Independents gained national exposure and helped garner MTV respect and trust among music fans. At least until the majors caught up to this new thing called videos. Suddenly the independents were squeezed out again to make way for videos from the majors. Then came this little thing called rap music. It took a while for MTV to pay attention. Thanks to Yo! MTV Raps, it finally did and independents once again got the spotlight. At least until the majors figured this thing called rap out and realized that they could make loads of skrilla by exploiting it. So they did. Yo! was put off the air and rap was placed into normal rotation. However, videos were slowly being pushed aside to make way for 'original programming', even as the popularity of independent spirited "grunge" and alternative was dominating. Slowly MTV devolved into eMpTyV. By the mid-90s music no longer dominated.

Since this time, the major music industry has been reshaping itself to make ever more profits. The bottom line became the only goal. The industry became focused on singles-driven profits. Artist development was a thing of the past. No longer would megastars such as Madonna or Michael Jackson be a possibility. Sure there would be 'stars', but not of the international caliber or longevity that the 80s performers became. Pumping out artificially created 'stars' du-jour became the status quo and has remained so.

Little did the majors know that something was just around the corner that would change everything. Something that the majors largely ignored. "Liquid Audio" suddenly ushered in a new era. In hindsight, a new era that Liquid Audio would play a very small part in, thanks to another digital audio technology. Liquid Audio was the music industry's first tiny foray into digital audio downloading. Though it was doomed from the start due to DRM restrictions and due to that other digital audio format MPEG-1 Audio Layer 3 or for short MP3.

What a huge impact one little acronym can make! Of course... it's impact would have been much more contained had it not been for a file-sharing application developed by Northeastern University student Shawn Fanning, Napster. In 1999, through word-of-mouth, music lovers worldwide heard about the application and file-sharing network that it provided and instantly recognized the possibilities it afforded. For the first time in history, music from all over the world was available quite-literally at one's fingertips. Suddenly music was alive again! Music fans started seeking out discographies of their favorite groups. The Beatles' catalog was one of the first extensive catalogs to be digitized by fans. The buzz was out... media caught wind of it and the firestorm began. Metallica's Lars Ulrich became the music industry's right-hand man when he legally went after Napster for providing an avenue for fans to download Metallica music for free. At the same time, Def Jam artist Public Enemy left the label due to a disagreement over providing their remix album 'BTN 2000' for download online. Public Enemy's lead member Chuck D, was equally outspoken, though he sided with file-sharing. Inevitably, Chuck and Lars ended up in a public debate over the subject. Eventually, Napster was shutdown and was relaunched all 'legal-like' and has since struggled to find it's place in the digital music realm up against Apple's iTunes, where fans are lead to believe that .99 cents per track is a "bargain".

Just around the same time that the MP3 came to light an underground digital movement that was already well established began to see this new format as a means for sharing music. Soon, internet labels, or "netlabels" for short started springing up out of the demoscene. These netlabels provided free internet only music releases. For the most part, these netlabels were initially ignored by outsiders of the scene. At least until RIAA lawsuits against file-sharers, shoddy mainstream music, DRM'd CDs and downloads. Suddenly free and legal music sounded like an idea who's time had come.

The popularity of netlabels is ever increasing as the numbers of netlabels explode and as copyleft licenses such as those developed by Creative Commons become widely used. Music is alive again!

One problem... the sheer quantity of netlabel releases and no simple way of sifting through it all to find the gems. That's where blocSonic and our netBloc releases come in. Admittedly not a solution to the problem, our netBloc releases are a but a tiny-step in the direction of a future solution that we intend to develop and launch. For the time-being let our monthly releases help you shine some light on deserving artists/netlabels and the terrific music that they have to offer. Help us usher in a new era by regularly downloading our releases and then checking out the featured artists' and labels' websites for more from them.

Send a message to the major music industry by declaring war on them. There are literally thousands of netlabels and I guarantee that among those labels, you'll find music that's breaking boundaries and innovating new sounds. The music is free, the quality is excellent, the diversity is ever increasing. Now's the time to support the new music industry, instead of buying that new mainstream artist-du-jour's album. Send a donation to that new netlabel artist you discovered online or their label, purchase the CD-R of the release.... whatever. Your money will mean more to them than it will to some CEO of some megacorporation. If you don't want to pay a dime, you don't have to... just spread the word... let others know about the netlabels and artists you enjoy. I foresee that quite soon a whole new industry will sprout up around netlabels, be a part of it. Hear it happen. Consider this release the opening salvo in the war on music-product.

Listen to the music.

Peace

Mike Gregoire

Owner/Creator of blocSonic.com

01 M.A.Z.C.A.

Seven Faces of Him (3:29)

(from the selva elettrica release 'First Hour of Summer' SEL002)

Written by: Marco Bernacchia

Produced by: Selvaelettrica/marinaioagio

Performed by:

Marco Bernacchia: guitar, vocals, computer

Michele Morganti: bass guitar, electronic instruments

Daniela Maori: Drum

Special guests:

Marco Scattolini: hammond

Roberto Mazzoli: Fisa, saxophone, vocals

Recorded at: Yellow Ship of Macerata (Italy)

Year: 2005

License: <http://creativecommons.org/licenses/by-nc-nd/2.0/deed-music>

Release URL: http://www.selvaelettrica.com/release_detail.php?id=2

Netlabel: selva elettrica

Label URL: <http://www.selvaelettrica.com>

Seven Faces of Him

If ever there was a doubt that legitimate rock music would be released via a netlabel, M.A.Z.C.A proves otherwise. Immediately following the distorted intro fade-in of 'Seven Faces of Him', the drums and guitars tear in to let you know that this is REAL rock with a formidable modern sound. Instrumental hard-rock never sounded so good. It only makes you long for them to be on the charts and not "rock" groups like Nickelback. Just as you settle into the modern sound, the rhythm guitar riffs added to the latter half seem to pay homage to The Clash's "London Calling" which adds a political context to the song. If you'd like to hear more from them, be sure to visit <http://www.selvaelettrica.com>.

M.A.Z.C.A. (Movimento Attraverso Zone Comunemente Atipiche)

(Movement Through Commonly Atypical Zones)

M.A.Z.C.A. are experimentation. The need for continuous regeneration. M.A.Z.C.A. music is an enthralling mantra, where matter-like brush-strokes evoked by the guitar merge with fierce bass lines and thundering rhythms, enriched by sparse entrancing analogue-digital arrangements.

M.A.Z.C.A. are very sensitive to the surrounding environment and their vital lymph stems from pulsing contemporary life.

The story begins in 1998 in Senigallia, in the Ancona district.

Since then, Marco Bernacchia, Michele Morganti and Daniele Maori, founders of the band, have been pushing their search through thriving brain paths with great achievements. M.A.Z.C.A.'s high performances also are the result of various external collaborations that contributed every time with new sound conceptions to the trio already ripe melodies.

“Since the beginning, our research has been characterised by the need to express our emotions and the wish to render them accessible to our audience by the means of our music.

Our research resolved in “suites” of articulate sounds, whereby the idea of belonging transpires. This key idea behind our works was forged also thanks to the most various sound generators.”

SELVA ELETTRICA

THIS IS THE MUSIC WE LIKE.

It's been a while since Selva Elettrica is on line. This is a Rome based net label promoting and distributing open music on the web. The project was born in 2005, from the connection of some independent italian and european bands. The central debate of those bands was the diffusion, preservation and promotion of the italian music underground scene, especially the Rome one, where they mainly came from. To find a simple and fast way to distribute themselves without the control of a major label seemed to be impossible, when inspired by the web and by the “opensource” movement, Selvaelettrica came into light. A brand new source of talented people producing works in free download and communicating to the world their own will to make good music.

Selva Elettrica (electronic groundcover) is a net label born from our desire to diffuse ,trough the net, a lifestyle and a way of conceiving art and music that is vanishing

Artists who are involved with are independent. They don't care about money; in the selva elettrica (electronic groundcover) the artist is pure and can't be corrupted, he doesn't produce anything but he lets his emotions flow out, collaborates and see finally his art as a result of an act of freeing his personality. Selva elettrica believes strongly in the sharing of music, the selva is a stream of informations and has meaning if it interacts with the net; we believe and support files sharing.

The groundcover is a free ambient, an audio factory where musicians can meet and enjoy their experiences in this fluid way without any compromise.Selva elettrica believes strongly in the sharing of music, the selva is a stream of informations and has meaning if it interacts with the net; we believe and support files sharing.

The selva is an always open factory: cooperates with associations; promotes events and tries to create situations, and to get new solutions for distributing and advancing its music. The wish and the aim of those taking part at this project is that their vision and management of music and art could be the future, making culture and knowledge free from the market and corporations, because...

02 Rafflesia

Nada P Flojos (3:14)

(from the 12Rec release 'Logenplatz Im Pantheon' 12REC034)

Written by: Fritz Gnad, Floris Gnad & Arne Grüber
Produced by: Fritz Gnad
Performed by: Rafflesia
Recorded at: Different locations in Dortmund, Bochum & Cologne
Year: 2006
Release URL: http://www.12rec.net/Release_Rafflesia_034.htm
Netlabel: 12Rec
Label URL: <http://www.12rec.net>
License: <http://creativecommons.org/licenses/by-nc-sa/2.5/>

Nada P Flojos

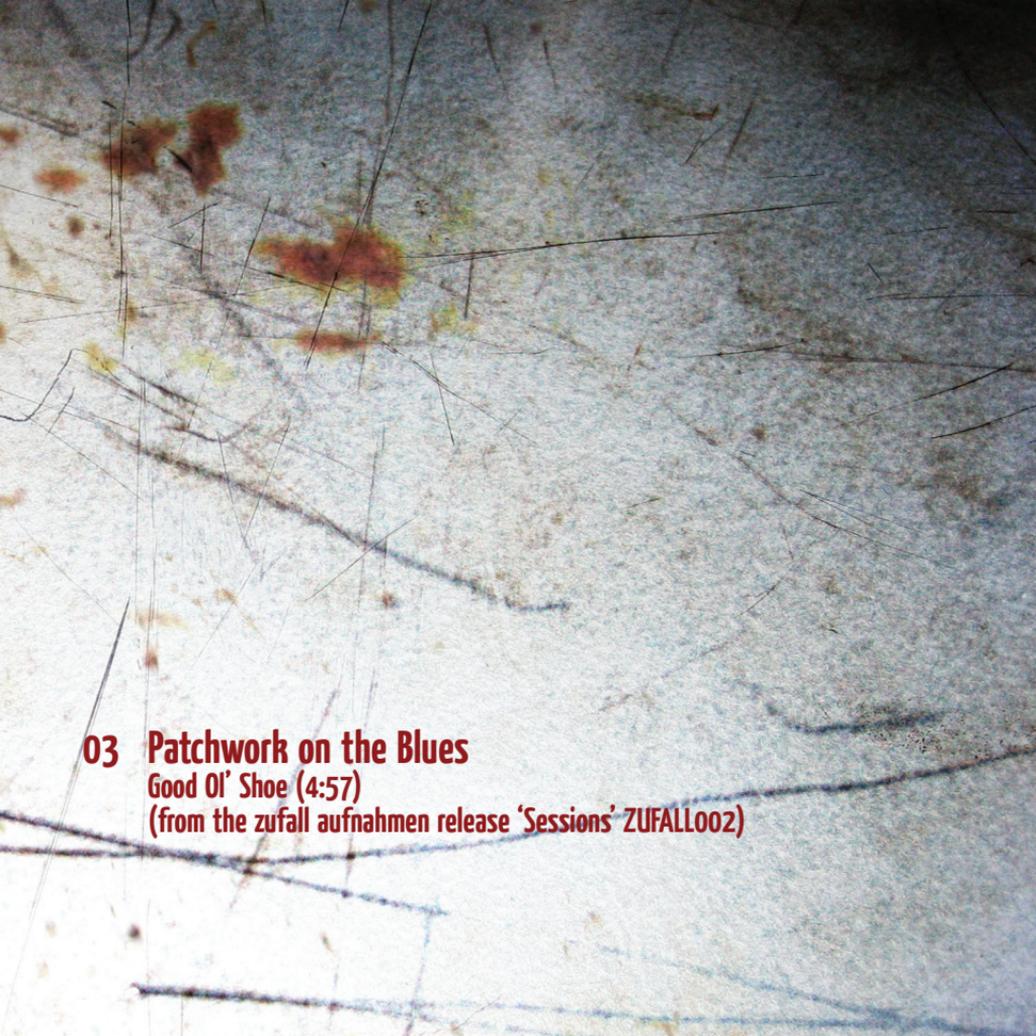
It's truly a shame that American radio is so dead-set against foreign language... otherwise I could easily imagine 'Nada P Flojos' getting major rotation nationwide or could have in an era when quality hip-hop ruled the airwaves. Regardless of whether you can understand the lyrics or not, you can't ignore the incredible beats, the precision cuts provided by DJ Freeze and the mad flow of the MCs – Amigo and Cachafa. Fans of 'true school' hip-hop of the late 80s/early 90s will appreciate this jam with its production style that's reminiscent of that era. Oh yeah, REAL hip-hop is mos def represented in the world of netlabel audio. Be sure to peep out more from Rafflesia at <http://www.12rec.net> and <http://www.rafflesia.de>.

RAFLESIA

Rafflesia is an electro hip hop band from the Ruhr Area in Germany. Since 1999 the MCs Amigo and Cachafa and the Producer and DJ freeze//freeze create obscure auditive worlds.

12Rec

12rec. is a German based netlabel that has been releasing music as creative common licensed MP3's and as handcrafted CD-R's for just over two years now. Their releases span a wide range of styles that include, but are not limited to, post-rock, electronica (in the broadest sense), rap, instrumental and electronic hip-hop, pop (in its seemingly infinite variations), and even folk. There is a strong leaning towards music that is, in general, both poignant and experimental.



03 Patchwork on the Blues

Good Ol' Shoe (4:57)

(from the zufall aufnahmen release 'Sessions' ZUFALLOO2)

Written by: Traditional

Produced by: Veit Angermeier & Andreas Weilhartner

Performed by:

Andreas Weilhartner: vocals, guitar

Martin Mayr: guitar

Michael Eder: drums

Reinhard Klausner: bass

Max Shire: piano

Recorded at: Mike's Flat, Vienna/Austria

Year: 2004

Release URL: <http://gnua.org/zufall/?q=zufall002>

Netlabel: Zufall Aufnahmen

Label URL:

<http://gnua.org/zufall/> (German)

<http://www.archive.org/details/zufall> (English)

License: <http://creativecommons.org/licenses/by-nc/2.5/>

Good Ol' Shoe

Three tracks deep into this compilation, and guess what... NO electronic/techno yet... and here you thought that all you can find on netlabels is ambient/techno/chillout! (Not that there's anything wrong with those genres.) Here we have genuine blues represented by Patchwork on the Blues based in Germany. An excellent traditional blues track performed with humor, energy and verve! Dig it. Check out more from these guys at <http://gnua.org/zufall>

PATCHWORK ON THE BLUES

"Patchwork On The Blues" was founded in 2001 by Andreas Weilhartner, song writer, singer, guitarist and harp player of the band. Playing the Blues since he was 14 years old he saw the band as kind of Blues experiment, a so called

patchwork on old Blues themes as well as (his) own written songs. All members of the band are close friends what you can hear on the tracks. There's a lot of fun and party going on. The members of the band were Martin Mayr on guitar, Michael Eder on drums, Reinhard Klausner on bass and Max Shire on piano.

In 2005 the band split up. Andreas Weilhartner and Martin Mayr founded a new formation called "Mud & Bone's Blues Distillery". Since then the band is steady rollin' on and playing the Blues like in old times. The Blues will never die!

For further information about "Mud & Bone's Blues Distillery": andreas.weilhartner@gmail.com

ZUFALL AUFNAHMEN

Zufall Aufnahmen is a small netlabel based in Vienna, Austria. It started in 2003 with 3 Artists, Patchwork on the Blues, Some and Ekustika. While many other netlabels have an emphasis on electronic music, ZA tries to have no limitations in style.

ZA also organises concerts of the artists on the label and a keyboard jam session, called TastenWahnSinn. In 2006 ZA startet to release literature, also available on the label homepage for free und - like the music - under creative commons licence.

At the moment we have 11 musical releases and 15 publications in literature by overall 11 artists, with more soon to come.

04 Phour Trakk

Long Transfer (2006 Rework) (4:45)

(rework of original from the iD.EOLOGY release 'Lost In Transition' ID028)

Written by: Julian van den Boom
Produced by: Julian van den Boom
Performed by: Julian van den Boom
Recorded at: Apartment 302 (Julian's old flat)
Year: 2005
Release URL: <http://www.ideology.de/archives/audio000133.php>
Netlabel: iD.EOLOGY
Label URL: <http://www.ideology.de/>
License: <http://www.ideology.de/archives/000019.php>

Long Transfer (2006 Rework)

Phour Trakk reworked this one slightly for this release and improved on an already great mellow trip-hop track. Definitely THE track to bump while in your automobile cruising on the highway. Stop by at <http://www.ideology.de>, <http://www.musicartistry.de> and <http://www.myspace.com/zengineers> to check for more from this excellent artist and his side-projects 'Zengineers' and 'Peripherique'.

PHOUR TRAKK

Phour Trakk has been producing music for a couple of years now. He's always searching for new inspirations and ideas from all over the world to become part of his work, which amounts to more than five netlabel releases so far (side projects included). All of Phour Trakk's albums have been published on ideology.de, a netlabel from Cologne, Germany, Phour Trakk's hometown. Stay tuned for more to come!

iD.EOLOGY

iD is for identity. iD.EOLOGY is a platform for identities. For iD.EOLOGY supplies artists with an iD in order to offer them a

spot of their own within virtual space, an opportunity to publish their material. That's why our label strives to create a network, a communication-facility for musicians, graphics-artists, designers, lyricists, listeners and viewers. Simultaneously, the label is a display, offering free access to artistic content, sorted by IDs.

05 youthmanSteppa

Steppa Foundation (obfdub Remixed) (5:34)

(from the Afterbeat release 'Occupation' ABN001)

Written by: youthmanSteppa & obfdub6tem

Produced by: youthmanSteppa

Performed by: youthmanSteppa

Recorded at: Home

Year: 2006

Artist URLs:

<http://www.dincise.net>

<http://www.audioactivity.net>

<http://www.obfdub.net>

Release URL: <http://afterbeat.org/index.php?action=rel&id=1>

Netlabel: Afterbeat

Label URL: <http://www.afterbeat.org>

License: <http://creativecommons.org/licenses/by-nc-nd/2.0/>

Steppa Foundation (obfdub Remixed)

Proving once again that netlabel music is NOT just about 'electronic' music... youthmanSteppa delivers this hot dub track with ferocity and style. Even if you're not much into the reggae/dub side of things, I doubt you can resist this. Check for more music from youthmanSteppa or his alter-ego d'incise at any of the following sites — <http://www.dincise.net>, <http://www.audioactivity.net>, <http://www.obfdub.net> and <http://www.afterbeat.org>

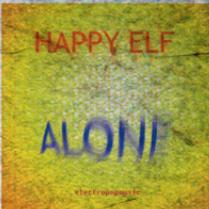
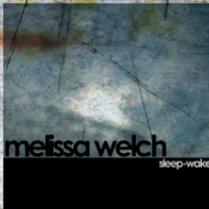
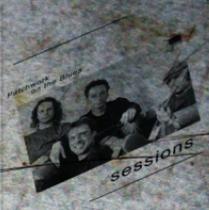
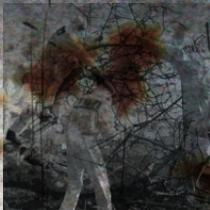
youthmanSteppa

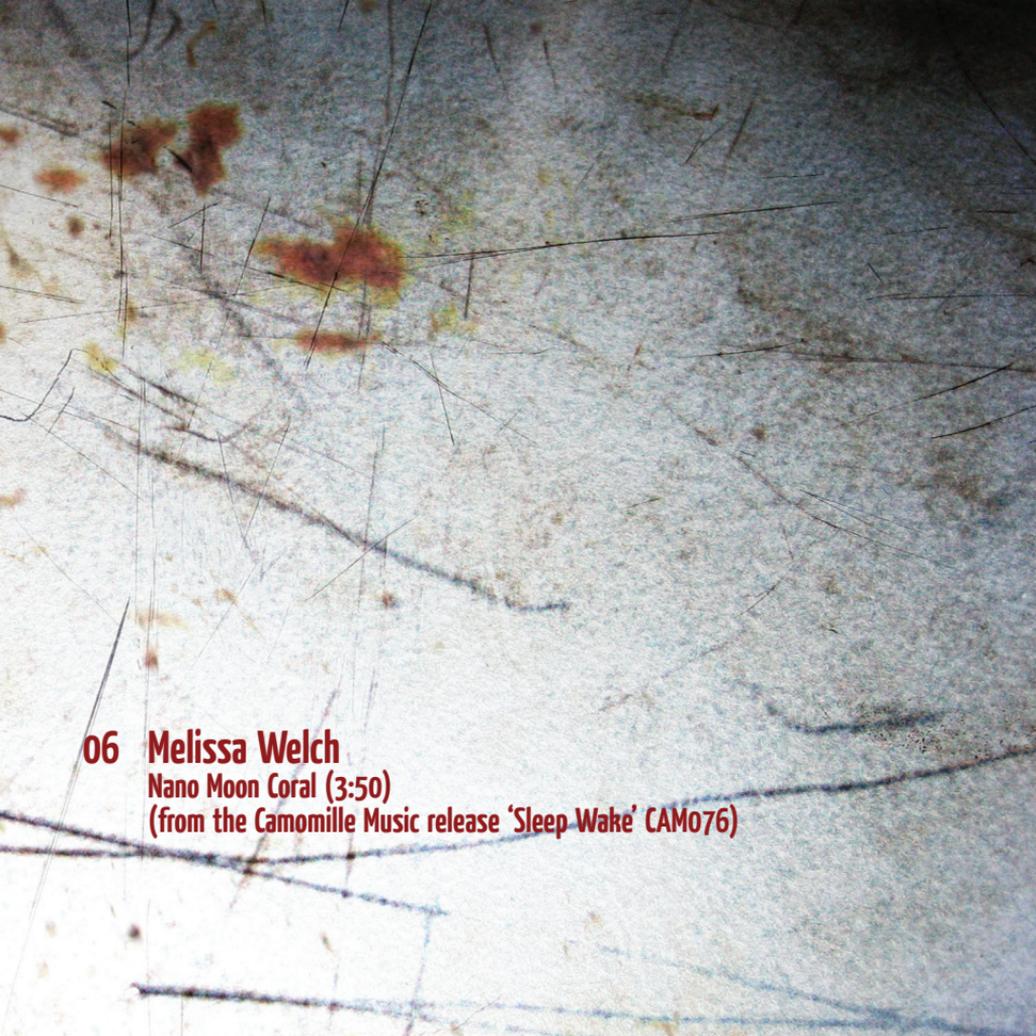
Member of the artists collective Audioactivity sound system, created in 2000 in Geneva, Switzerland, he started to compose dub music in 2003. He is defending a hard and dark steppa dub in the continuation of uk style.

In 2006, he definitely stop to use the "youthmanSteppa" name, but continue to produce extreme dub under the name he use before for all his experimetnal stuff: "d'incise".

AFTERBEAT

Afterbeat Records is a young, warsaw based net label, focused on modern dub, roots and dancehall music.





06 Melissa Welch
Nano Moon Coral (3:50)
(from the Camomille Music release 'Sleep Wake' CAM076)

Written by: Melissa Welch

Produced by: Melissa Welch

Performed by: Melissa Welch

Recorded at: Melissa's residence

Year: 2005

Release URL: <http://www.camomillemusic.com/076.htm>

Netlabel: Camomille Music

Label URL: <http://www.camomillemusic.com>

License: <http://creativecommons.org/licenses/by-nc-sa/2.0/>

Nano Moon Coral

The first "electronic" track represented and truly deserving of the attention. Melissa delivers a laid-back, innocent and atmospheric song which rests nicely on a energetic trip-hop beat. Find more music by Melissa at <http://www.camomillemusic.com> and <http://www.myspace.com/melissawelch>.

MELISSA WELCH

My name is Melissa Welch, and I'm a 16 yr old girl who lives on the top of a hill in a very boring town in California. At 13, I was interested in creating sounds to play with just to pass the time. Later on, I began music projects with my sister, Stacy, and her boyfriend, James (General Musician). We played with more organic sounds like taps and sighs, and I got into playing with my voice. After becoming familiar with my sound, I started to make music alone in secret, and shyly let it flow out into public. Then, when I got some appreciated recognition, my mom jokingly advised that I make money off of my music. But to me, music is socially recreational, and I only want to share.

CAMOMILLE MUSIC

Camomille is a free music net label created by Genshi Media to promote the distribution of high quality, professional music through the use of the internet. We strive to present artists with unique and individual sounds that differ from their pop culture counter parts, while doing the best that we can to keep the "Camomille sound" with as much pertinence and integrity as we can.

07 Happy Elf

You Foxy Lady (3:49)

(from the WM Recordings release 'Alone' WM017)

Written by: Jeroen Elfferich

Produced by: Jeroen Elfferich

Performed by: Jeroen Elfferich (all instruments/vocals)

Recorded at: Jeroen Elfferich's home studio.

Year: 2005

Release URL: <http://www.wmrecordings.com/releases/wm017.htm>

Netlabel: WM Recordings

Label URL: <http://www.wmrecordings.com>

License: <http://creativecommons.org/licenses/by-nc/2.0/>

You Foxy Lady

Do you love 80s pop? Do you love electro-pop? Do you love analogue synths? Do you dig fun music? Do you have a pulse? Then you'll love this highly addictive treat coming straight out of the Netherlands. Let Jeroen Elfferich's alter-ego give it to you in a way only a Happy Elf can. Check out more addiction-inducing music from Jeroen at <http://www.wmrecordings.com>.

HAPPY ELF

Happy Elf is the name of multi instrumentalist Jeroen Elfferich's soloproject. He has released more than 10 albums since 1999.

Happy Elf's main instruments are his 2 analogue synthesizers, the Roland Juno 6 and Yamaha CS10. But we also hear electric guitar, bassguitar and drum computers. A lot of the songs are instrumental but some have vocals. The music of Happy Elf can be labeled as electro, but actually it is much more than that: it's pop music made with analogue synthesizers.

Elfferich has been making different kinds of music for the last 25 years. He has been performing as a percussionist

in orchestras, guitarist and lead singer in a rockband and as a drummer in jazzbands, funkbands, klezmerbands, rockbands, fusionbands, cajunbands etc.

Music by his band Elfferich Four is available from iTunes and eMusic.

WM RECORDINGS

WM Recordings is a netlabel operating from Heerlen, the Netherlands. WM Recordings brings you music that is a little "different". We do not specialize in one style, but instead bring you exciting sounds that you're not likely to find anywhere else. We started in autumn 2004 and have released more than 50 free CDs since then. While our catalogue of free releases expands we also release music on iTunes and eMusic.

08 Pablie

Trying Jazz (4:58)

(from the Error! Lo-Fi release 'Prelude to Anything Exactly Specific' LOFI06)

Written by: Pau Soler (original song by Cotton Pok)

Produced by: Pau Soler

Performed by: Bass, guitar, flute, rhodes, xylophone and scratchings all played and arranged by Pau Soler

Recorded at: Pablíe's Studio

Year: 2006

Release URL: <http://www.error-lofi.com/lofi06.htm>

Netlabel: Error! Lo-Fi

Label URL: <http://www.error-lofi.com>

License: <http://creativecommons.org/licenses/by-nc-nd/2.1/es/>

Trying Jazz

You're going to love this track! I did... immediately. Jazz samples cut up and combined with an infectious beat all served up with a touch of melodic soul. Although this is Pablíe's first release for Error! Lo-Fi, he's already the star of the netlabel. Definitely check the following for the latest Pablíe music and news – <http://www.error-lofi.com> and <http://www.myspace.com/pablíebeats>.

PABLÍE

It's difficult to describe Pablíe, his music has reminiscences of different styles. Obviously his base is instrumental hip-hop, over it he builds structures with sounds of pop, psychedelic and electronica, always keeping his melancholic and emotive sense.

Pablíe gets your mind to fly away over images, remembrances, hopeful moments or whatever you feel listening to his music...

ERROR! LO-FI

Error! Lo-Fi Recordings is a free netlabel from Barcelona whose artists develop a lo-fidelity sound always keeping the emotive and melancholic sense. A way to show people and the world the new talents of the experimental underground scene.

09 This One

No Time For Lookin' Back (1:21)

(from the Dust Shop Records release 'Regular Cat with Headphones' DSRO02)

Written, Produced and Performed by: This One

Recorded at: The Dodge Room, 2005

Year: 2005

Release URL: http://www.archive.org/details/DSR002_regularcatwithheadphones

Netlabel: Dust Shop Records

Label URL: <http://www.dustshop.tk/>

License: <http://creativecommons.org/licenses/by-nc-nd/2.0/>

No Time For Lookin' Back

This One brings it on the hip-hop tip with this one – no pun intended... DJ cuts and production skills for days with a smoothed out groove. You're simply crazy if you don't check for more great music from him at <http://www.dustshop.tk>.

THIS ONE

This One is a Belgium based all schools beatmaker. He's been producing hip-hop, dubstep & electronic tracks since 1999.

Dust Shop Records

Dust Shop Records was established in 2004. Trying to release a wide range of music in mp3 and sometimes 12" or cd-r formats.

10 Disrupt
Don't Talk, Shoot (3:25)
(from the JAHTARI/PHONOCAKE release 'A Fistful of Dub' PHOKE24)

Written, produced and performed by: Disrupt

Recorded at: Jahtari studio, Leipzig, Germany

Year: 2004

Release URL: <http://www.jahtari.org/music/afistfulofdub.htm>

Netlabel: Phonocake / Jahtari

Label URL:

<http://www.phonocake.org/>

<http://www.jahtari.org>

License: <http://creativecommons.org/licenses/by-nc-nd/2.0/de/>

Don't Talk, Shoot

If ever there was such a thing as hardcore dub... well I'd say this is it. This isn't your grandfather's dub. From the man who started the "Digital Laptop Reggae" movement. Check out everything he's done at the follow sites - <http://www.jahtari.org> and <http://www.phonocake.org>.

DISRUPT / JAHTARI

After a few years of experimenting around with the most different equipment and styles (from Gabba over Digital Hardcore to Electronica) I finally came to love Dub and Reggae with all my heart. Thanks to Christoph mostly. From the lack of money and other possibilities came the idea of doing Dub myself with just the tool at hand - a cheap laptop.

The first attempts on tracks in this vein were released in May 2004 on the highly recommended PHONOCAKE netlabel as the 'A Fistful Of Dub' EP. This release turned out to become a small surprise hit which gave enough motivation for us to pursue the whole thing further on and eventually start our own JAHTARI label in Nov 2004.

Since then JAHTARI and the concept behind it virtually exploded in many ways. First of all a supernice network of fellow musicians from all over the globe who produce their music in a kind of similar approach started to develop and is rapidly

extending still. Lots of great and - in a way - even new stuff came from that.

Our bunch of releases in the funny NET-7" format or on NET-EPs, of which I supplied a few, found a huge number of people who to seem like our sound and approach a lot. At least the crazy download numbers and the feedback we get hint to that. A wave of gigs (pics and reports [HERE](#)) and even a surprising amount of media interest followed. Let's hope all this paves the way for some 'real' releases on vinyl soon.

Apart from producing a lot of music I'm running this site and already did a bunch of our covers.

disrupt@jahtari.org

Many thanks to the artists and netlabels who graciously provided bios and uncompressed copies of the tracks used.

Support netlabel audio by donating, purchasing releases, and going to see your favorite artists perform live.



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