



## ART OF NOISE: INFLUENCE (HITS, SINGLES, MOMENTS TREASURES)

	Art of Noise
	Influence
	Producer: Trevor Horn
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**10 hit singles / film & TV soundtracks / album tracks & B-sides / collabs with Duane Eddy, Tom Jones, Rakim, Max Headroom / 20 unearthed, previously-unreleased archive treasures**

Salvo - Union Square Music's collector's label – announces the definitive **Best Of the Art of Noise**. Disc One compiles all the hit singles plus collaborations, classic album tracks, movie & TV themes, 12" remixes and B-sides. And Disc Two retells the Art of Noise story via 20 previously-unreleased tracks from all eras of the group's history, from 1983 to the present day.

Influence covers all eras of Art of Noise's ground-breaking contribution to sampling, dance and electronic music. From the early 80s with records like **Beat Box**, **Moments in Love**, **Close (to the Edit)** (UK #8), and as the band that put together **Malcolm McLaren's** highly influential **Duck Rock...** To mid-80s hit singles like **Peter Gunn** (with Duane Eddy) (UK #8), **Kiss** (with **Tom Jones**) (UK #5), **Paranoimia** (with Max Headroom) (UK #12)... Art of Noise's 90s/00s reincarnation – when founder members **Trevor Horn**, **Anne Dudley** and **Paul Morley** were joined by **Lol Creme** – is also covered with singles such as Metaforce (featuring **Rakim**) and the drum & bass riffing, **John Hurt** sampling The Holy Egoism of Genius.

The band that sparked the fire of sample-based music – turning sound collages into pop songs, dance tracks and ambient masterpieces – Art of Noise have since become the third most sampled band in history, after Kraftwerk and James Brown. You can hear fragments of Close (to the Edit) in everything from **The Prodigy's** Firestarter to **Christina Aguilera's** Back in the Day, and Moments in Love across the history of hip-hop from **LL Cool J's** Doin' It to **2Pac's** Numphos.

Prolific both as songwriters and as a band at the cutting edge of remix culture, there are not shortage of unreleased experiments, ideas, mixes and tracks in the Art of Noise vaults and, for Influence, ZTT has hand-picked no less than 20 previously-unreleased 'treasures' including **JJ Jeczalik's** 12" remix of A Time for Fear, remixes of Moments in love and Beat Box, spoken word sessions from John Hurt and all members of the group, unused tracks for the movie **Alien Nation**, live concert recordings (including the 1999 **Coachella Festival**), fly-on-the-wall rehearsal tapes, 90s tracks recorded under the guise of **The Image of a Group**, and the first-ever release of music from Trevor Horn and Paul Morley's legendary splinter group **Art & Act**.

Oscar-winning composer – and string arranger to the likes of **Pet Shop Boys**, **Paul McCartney** and **Robbie Williams** – Anne Dudley has been the Art of Noise's consistent member across all eras of the group's history and provides candid sleeve notes.

### Media Contact

Review copies / interviews / photography available now from:

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## **ART OF NOISE: BIOGRAPHY, BY PAUL MORLEY**

Art Of Noise first appeared to appear in 1983, with a song in their heart, a beat in their soul, and an ignition key in their hand. Formed at a time when the reverberations of punk, post-punk and new wave could still be felt, they were determined to be a different kind of group, a group that set themselves outside the then currents of fashion and style, a group that were the missing link between **The Monkees** and Talking Heads, Abba and **Kraftwerk**, **Frank Zappa** and **The Archies**.

They took their name, like all the best pop groups from **Soft Machine** to **The Velvet Underground**, from a book - a book about Italian futurism. Influenced by the likes of Kraftwerk, **John Cage**, **Marcel Duchamp**, **Terry Riley**, **Miles Davis**, **Todd Rundgren**, **Marvin Gaye** and **Tangerine Dream**, they considered themselves futurists in the sense that they were interested in the future, in making the future a better place, in the technology of the future, in turning up in the future, in sounding like they belonged in the future.

At their first group meeting, on February 2nd 1983, they decided that they would never appear in their videos, they would not have a lead singer, they would never officially finish off a track, they would use technology to liberate the imagination, and they would be represented in photographs by **spanners**, **roses** and **Sigmund Freud** (Read into that what you will).

Part studio experiment, part pop group, part time, part play, part considerate, part pioneers, part theory, part science, part art, part of the brand new hyper Zang Tuum Tumb record label, their first record 'Into Battle' (1983) was a blueprint for everything they would get up to in the years ahead. A chopped, sliced and blended mix of dance, trance, new fangled samples, pith and improvisation, it was twenty odd minutes of musical puzzles, collaged collisions and rhythmical novelty. Critics and reviewers, faced with the faint facelessness of the group, the banging sorcery and ringing sourcelessness of the sound, hazarded guesses that the group were black Chicago House builders, or underground sonic surrealists from Berlin, or **the missing link between Boney M and The Residents**. In many ways, they may have been right.

### **Mark Brydon (Moloko):**

"Dance music owes a massive debt to the Art of Noise. In the mid-eighties, the Art of Noise were the first band to write songs with just sounds and samples."

### **Richard H. Kirk (Cabaret Voltaire):**

"Art of Noise lead the way with sampling very early on in the game and they made dance music with a sense of humour."

### **Carl Cox:**

"Art of Noise were always the innovators for me - you can't touch stuff like Beat Box - and in the early days of house they were sampled by everyone from Frankie Bones to Frankie Foncett."

### **Graham Massey (Sisters of Transistors):**

"The Art of Noise put creative music on the dancefloor at a time when everyone else was making disco records. They made brilliant arty music that got played in hip-hop clubs..."

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