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MUNKIE PRESS KIT

**MEMBERS: JASON CLARK - ALL INSTRUMENTS
KATE PETERS - VOCALS**

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ONE SHEET

ALBUM: DARK CORNERS
GENRE: DOWNTempo / ELECTRO / IDM / CHILLOUT
LABEL: SUNSHINE MUSIC
PUBLISHER: MOHICAN RECORDS

MUSIC STYLE

Munkie music is a melting pot of ideas, It has been likened to Morcheeba, Massive Attack, Air, Zero 7, Depeche Mode, Boards of Canada, David Holmes and Everything but the Girl. A tall chilled glass of ambient sounds with a dash of funk, a slice of Electro and incorporating World / Urban Music flavours. MUNKIE has "to die for" picture in sound quality, the songs create visual images in the mind. He has exceptional songwriting, production, composition and sound design skills enables him to create truly original songs.

BACKGROUND

From the early days playing guitar and piano as a kid, I have always had a passion for music. I have been a DJ, Radio Presenter and Remixer before MUNKIE. Started out using an Atari ST and released a white label 12" 'The Journey' that was an underground success. I also played guitar as part of an Indie band that had some label interest in the mid 90s and had a good fanbase in the South East.

As MUNKIE I have released 3 albums to date "Progression" (approx 500 units sold), "Chemical Process" (3500 units) and now "Dark Corners". With over 27,000 fans on MySpace and more on other networking websites MUNKIE are becoming very popular with very positive comments. I am now looking for management to help take this further and improve upon what has already been achieved.

DARK CORNERS - TRACKS OF NOTE

- | | |
|--------------------------|------------------------------------|
| * 01. MADE OF PIECES | 06. THEY INVADE MY DREAMS |
| 02. ANOTHER GAME TO PLAY | * 07. FAKE SMILES OF A PLASTIC MAN |
| * 03. FALL AWAY | 08. I THOUGHT |
| 04. DEAD INSIDE | * 09. NO MORE LOVE TO SHARE |
| * 05. DARK CORNERS | 10. TOO LATE BY HALF |

PRESS QUOTES

"Progression is an outstanding debut from MUNKIE, great stuff" - *Pete Tong*

"It's a visual, lucid, creative, fertile album. It'll make you want to dance" - *Manchester Music Scene*

"This stuff runs the gamut from uber-ambient to immaculate, starchy pop-electronica and some incredibly well produced Indian-influenced worldbeat electronica. Talvin Singh should be watching his back." - *EPIPHANY Radio*

A melting pot of ideas which has an energy that pushes along, really has a sense of intention and direction" *Will Seelig - Future Music*

"I am quite in shock.... What a great first album. Extremely well put together, with an interesting, 'different', feel. Stunning album!" - *Dec Cluskey (The Bachelors)*

"Atmospheric, layered evilness. The soundtrack to your most debauched night, a wonderful album" - *Sandman Magazine (Leeds)*

"Intelligent, dreamy and deliciously atmospheric, it's a great album" *YORKSHIRE EVENING POST*

"'PROGRESSION' sounds like HYBRID remixing the new AIR album, It's a very interesting and exciting piece of music" - *LEEDS MUSIC SCENE*

"Lush, downtempo collection of electro-pop tracks on this debut release from Munkie. There is enormous potential here." - *Barcode Magazine.*

"A haunting album that will stick with you once you fully absorb it." *EVOLUTION OF MEDIA - Gina Morris*



MUNKIE

Jason Clark - All Music

Kate Peters - Vocals

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BIOGRAPHY



MUNKIE is the alter-ago of Jason Clark. A Composer, Producer, Musician and Remixer. The music he creates is a sonic art-form containing many elements of lucious layered instruments to stir the emotions and engage the mind. This truly original downtempo / electro style music can be described as a long chilled drink containing elements of Electro, Funk, New Wave, Psychadelia and Ska with Wolrd / Ethnic music to add the flavour.

"MUNKIE music is a fantastic blend of ambience and haunting vocals. It's the kind of album you would put on when you are chilling with a bottle of wine in a candelit atmosphere, and hopefully someone to enjoy it with." - Jo Cowap, Zejo Music.

MUNKIE

Born in Essex, grew up in Devon and is now living in Leeds. "After moving around the country in the early part of my life I feel that this formed my writing style, with never having that sense of belonging. I have always looked on aspects of life from an outsiders point of view, being intrigued by people and personalities".

This inquiring imagination can be heard on his albums, the debut 'Progression' looks at human life and how we interact with each other, the second 'Chemical Process' looks at human emotions and how little things affect how we feel or react to towards each other and the third "Dark Corners" explores the dark reaches of the human mind. With musical influences with the likes of David Bowie, Brian Eno, Steve Reich, Human League, The Specials, Joy Division, Kraftwerk, Depeche Mode and more recently Radiohead, MUM, Sigur Ros and Stereolab.

Jason and Kate met at the Leeds College of Music where they were both studying, with Jason having an extensive background in music production and composition having been a professional DJ for a while then playing guitar in a fairly successful Indie Band and creating remixes for various labels. He remixed the Media Records back catalogue in 1998 (their early 90s era), then followed Beck -Mixed Bizness, Tweaker - Microsized Boy, Baldwin Brothers - Dream Girl, Liberty-X - Just a Little Bit, Lo-Fi Allstars - Somebody Needs You and Fila Brazillia - DNA to name a few. Then from advice given by a contact in the industry he decided to pursue his own music to make a name for himself. Jason say's " The best thing so far was the double page review in the Yorkshire Evening Post about the debut album, oh and being nominated for Best Electronica Album"

After starting out without live vocals, Kate's vocals were added. Being an accomplished vocalist she added depth, sex and sass to the tracks.

Through promotion and hard work MUNKIE is now starting to gain some recognition. With promo videos being played on US TV and in Europe, tracks being included into Films and compilation Cds. Also the track 'Dreams (are there)' entered the top 50 US Unsigned Charts in 2006 through downloads.

Jason has a clearly defined vision with his music and wants to be seen as a composer, producer and remixer with a unique style that is easily recognised.

With tracks from the first two albums currently receiving radio airplay and heavy promotion on the internet MUNKIE have now completed their first video promo that will be released in 2007 for the single "Antidote to Strychnine". Jason & Kate have completed the 3rd album "Dark Corners" that will be released in April 2007, this will co-incide with a series of live shows in the UK in the Summer 2007. MUNKIE now have a lot of support on MySpace and other networking websites, with their music available for download from all the Major distributors. Their music has been licenced for use in TV ads and Films by publishers, they are currently signed to Mohican Records and are now looking for management to control their interests. They were also nominated for BEST ELECTRONICA ALBUM 2006 in the JPF Music Awards in Nov 2006.

On a final note Jason says, "I love making music and enjoy all the aspects of music production. The reason is that I like the reaction from people when they listen to what I have created whether this is positive or negative. I like to think that somehow I can make a difference to someone's day."

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QUESTIONNAIRE



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Where are you from?

Born in Benfleet, Essex. Grew up in Devon and moved around since leaving school. Have now settled in Leeds, UK

What does your recording name mean and/or what inspired it?

I have been told my arms are long like a monkeys, I also used to climb a lot of trees when I was younger so I got the nickname Monkey Boy.

How do you pronounce your recording name?

Like the animal just spelt differently

HOW, WHEN, and WHY did you get started making experimental music?

First started making music when I was 10 years old, playing the piano and re-styling famous songs. This developed over time, through being a Club DJ, Radio DJ, guitarist in a band and studying Music Production. By learning different experimental music composition techniques, adapting this style to the standard "pop" way of composition to create a new style.

Does your current profession and/or past (or present) course of study play a role in your music creation?

My previous studies have been an important part to my music development as an artist. It has enabled me to research different music styles and techniques, as well learning new instruments and production techniques. Through my day jobs I have also learnt how to network and make contacts that will be useful in the future.

Are you, or have you ever been, in any another serious bands or musical endeavors? If so, name and describe them briefly.

I was a DJ (Jazzy Jay) in clubs / bars and on pirate radio in the Essex area. I also played guitar in an Indie Band called Deel in Reading that had a good local fanbase.

Do you have any releases out under your current recording/band name or from a previous project? If so name and describe them.

The debut album "Progression" was released in 2003, this is an eclectic mix of electro, pop and IDM it is a dark industrial sound that explores human relationships and feelings. The follow up "Chemical Process" in 2005 is a darker affair with more of a New Wave or Darkwave influence that looks deeper into the Human Psyche and the new release "Dark Corners" in 2007 looks and the darker reaches of the human mind with how we are influenced by negative thoughts and our peers.

What do you think draws you to experimental or otherwise unconventional music making? Why do you make the style of music(s) you do?

Because the music industry needs some diversity to get away from the manufactured "pop idol" sound that is drowning good music. Also I find making intellectual dance music far more interesting and challenging than bland dance pop.

How would you describe your music to a person who had never heard anything but Top 40 radio?

It's a melting pot of ideas much like making a long chilled cocktail. If you take a measure of early 80s hiphop/electro, add a dash of funk, a bit of psychedelia, through in a good measure of triphop/ambient dance music with some world/ethnic music for the added flavouring.

How would you describe your music to an aficionado of experimental music?

It's like Steve Reich, Brian Eno and Kraftwerk locked in a room with a computer and one synth each.

If I listened to your music and I liked it, what other artists' work might I be likely to enjoy?

Morcheeba, Zero 7, Air, David Holmes, Kraftwerk, Massive Attack, Depeche Mode

In a similar vein - name at least 5 artists you find inspiring or influential in your work.

David Bowie, Kraftwerk, Steve Reich, Brian Eno, Human League, Depeche Mode, Radiohead, Blur, Led Zeppelin

Describe your music making approach and philosophy.

To have an open mind to new ideas and approaches to creating music. I always have fun making music, because if it stops being enjoyable then you lose sight of why you started making music.

PRESS REVIEWS



MUNKIE
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DARK STAR MAGAZINE - Rob Dyer

This is pretty impressive on several fronts. For starters there are ten decent tracks. Then there's the fourteen page, full-colour booklet featuring a variety of images evoking the main essence of each of the songs. This concludes with a refreshingly unpretentious set of sleeve notes from Jason that offer a greater insight into the compositions. The recurrent theme that the world is moving too fast and the human race cannot cope with the stress levels is something I can certainly relate to.

Stylistically, Clark draws on various influences including early 80s electro/synth/pop, but perhaps more interestingly his interest in various ethnic and world music styles (to say nothing of psychedelic rock), also comes into play. The results blending sequencing and programming with live guitars. Whilst there is a faint sense of continuity, the influences are clearly wide ranging and the results are pretty varied (with both male, female and vocodered vocals). If pushed, Clark himself lumps for 'experimental techno'. Not sure I'd use the term 'techno' myself (Progression is generally far more temperate than that would imply), but the experimental bit is right enough. Something we're always keen to hear at DSO. Like many experiments it doesn't always work. Nevertheless, it offers up plenty of fine mood moments and there's clearly lots of future potential here.

LEEDS MUSIC SCENE Review written by [Gavin Miller](#)

The album is a mix of different styles and techniques, all loosely based around the down tempo electronica scene populated by bands like Air, Hybrid, Boards of Canada, etc.

On tracks like 'Collision (Sunrise Mix)' and 'Shadows Of Black' Clark is at his peak. Mixing acoustic guitars with tripped out synth atmospherics and 808 programmed beats; it's an exciting mix of all things musical. Including guest vocalists on tracks like 'Arbitrary Love/ Hate' and 'Dreams (Are There)' it gives the record a more human feel, making the album seem less cold and calculated.

On a first listen, 'Progression' sounds more like Hybrid remixing the new Air album, but other, more varied influences manage to permeate through the endless use of atmospheric chords and dreamy synth sweeps on repeated listens. 'Bright Rays Of The Sun' is a reggae-ish number, complete with snatched guitar chords and booming beats, and 'Panic Attack' is a claustrophobic electro noodle, complete with breathy vocals from singer Kate Peters.

With the title track, and also the aforementioned 'Shadows of Black', Munkie manages to make another genre reference with the blistering none-more-weird beeps and blasts, an obvious hello to Warp records and their roster of fucked up cut and paste artists. Still making it sound somewhat listenable, it's an interesting two or so minutes. It's a very interesting and in parts exciting piece of music that Clark has here.

WILL SEELIG - Future Music

This is a melting pot of ideas, with loads of influences coming through in a variety of guises and styles. Opening with an acoustic guitar riff before dropping into a nice sturdy beat that has plenty of movement, you could for a moment expect Justin Timberlake to start wailing away. This track seems to have an 80s feel to the vocals with a bit of Digitech Talker (ala Tupac's "California Love"). The beats have a nice swing and pattern to them that's backed by a synth bassline that keeps the energy pushing along. What makes this work so well is the arrangement; it develops, comes back to themes and really has a sense of intention and direction. The rest of the MUNKIE album continues to show Jason's ability to create well-crafted music *****

PRESS REVIEWS



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MANCHESTER MUSIC SCENE - By Tom Kirk

So, accomplished is probably putting it a bit too strongly, but it's rare you get a home-made record as visual, lucid, creative, fertile as this, which comes scuttling out of a music grad's garret in Leeds. Which isn't to say that with this debut outing Jason Clark (who is Munkie) has completely avoided the pitfalls and traps of making a full, 10-track album at demo-quality. But while 'Progression' is unwieldy in places, Clark (unlike most artists at this level), rarely leaves it to us to imagine what might have been if he'd waited for some solid, full-scale production. Imagination is already what makes him tick, and the kaleidoscope of ideas that weave themselves into his frittering electro-pastiche 'Progression's life-blood. With Munkie any latent potential is already being realised – here – now – setting him apart from his peers.

In keeping with the warm, shimmering images blurred across its artwork, 'Progression' opens in a blissed-out, Mediterranean haze. 'Collision' is like a Balearic daybreak sucking up memories, an evocative fusion of lignified sighs, fibrous guitars, lolling synth-beams and sleepy vocals that smear themselves backwards across it like putty. As a theme-setter, though, it's deceptive. What closes itself around 'Progression's central visions is the sordid, squalid, ineludible suck of the inner city. And by the time we're at the album's heart, Clark's dreams and delusions, far from gauzy tripping, seem more to be those of clubs, tower blocks, precincts and alleys; of steel bars and wire meshes; of backstreets and echoing urban places; and of the lives pounding through them and beating against them. What's more, it'll make you want to dance.

'Shadows Of Black', for example, started life according to Clark's notes as an expression of frustration at the bureaucratic labyrinth he was expected to negotiate as he tried to fund his first CD. In like manner, the track itself swells from cursory robotic glitches into a swarm of Detroit techno bassline chatter and confused cyberbabble – a fair soundtrack, in fact, for anyone embroiled midst red tape and form-filling. 'Ghosts In The Machine', another decent example of Clark's pen-portraiture, is according to him based on the paranoia that unseen forces in the world could be conspiring against him. The track is also neurotic, tracing the descent of wheeling industrial motions past faltering murmurs and heavy, oppressive beats, while underneath it all muted, submarine tremors pulsate in concentric circles. The effect, in keeping with Clark's anxious curtain-twitching, is that of hearing shadows dart and skim past the viscid slide of liquid mercury, until finally it breaks down, concluding in a state of surreal, nocturnal malfunction.

'Arbitrary Love/Hate', which is the kind of song that leaves its teethmarks in you, is both the best example and the best track. Its guest singer (Mama Bass) lets rip her carnal, fiery vocals to writhe and squirm astride its close sultriness full of smoke and blood and sputum, lubricating its sinews, dirtying it with the cloying, venereal aftertaste of a violent, casual fuck. Kate Peters, meanwhile, who assumes vocal duties for most of the record's remainder, is nowhere near as erotic. But her voice can take on a lovely, curving slinkiness – as on 'Dreams (are there)', where she weaves a slow, shapely, trancelike dance over parched outcrops of blaring electronica and leathery dub beats.

it's easy to be sucked in by 'Progression's intoxicating mesh of ideas. Sensitive Clark may be, but he has a to-die-for instinct for the pictures, sounds and rhythms his senses make, and a natural talent, in his best tunes, for passing it on. And that, naïve or otherwise, is all a good dance artist (or fan) could need or wish for. **MMMM**

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Leigh Linley – Sandman Magazine

'Panic Attack', is a charming little slice of Massive Attack-esque paranoia, rumbling bass and stuttering drums pounding away menacingly beneath a lovely female vocal. We lose track a little in the middle of the album, but then 'Psycho Hour' slinks out of the speakers and saves the day. Carrying on the the Portishead/Goldfrapp vein, we get some more atmospheric, layered, evilness - and wonderful it is too. If Munkie can pull all this off live, then they could be the soundtrack to your most debauched night out... and that's a good thing.

Tom Henson [Muphonic / Paratraxx Records]

I think PROGRESSION has A LOT of potential and is definitely deserving a proper release.

Rik McLean- PING THINGS RECORDS

Intelligent Dreampop exploring many different directions. "Progression" by Munkie is a strong example of the chill genre, a finely crafted blend of downtempo beats and deep atmospheres with lush pads and bright melodies. Occasional vocal tracks stand alongside instrumentals in a tasteful and appealing blend. Opening with "Collision (Sunrise Mix)", we're treated to an upbeat track filled with plucked guitar loops and uptempo percussion. A lovely start to the disc suggesting an optimism and positivity that will carry throughout.

"Arbitrary Love/Hate" is a blast of psychedelia amid a constantly shifting backdrop of stop and go drum patterns and choked guitar. Quite engaging this one. "Shadows of Black" is a frantic bass heavy sweep through angular pads and treated vocals. Totally cyber, very Gibson-esque. Skip ahead to the claustrophobic tones that open "Ghosts in the Machine", where a dark and dreary intro gives way to a percussion heavy track with percolating melodies and rising sounds that ebb and flow throughout. A fine example of cleverly executed IDM.

"Bright Rays of the Sun" uses a reggae flavor to propel the piece forward, a summertime love song filled with optimism and light. "Going Home" is a light groove piece with wahwah guitar and brushed drum beats that evoke a Hooverphonic type vibe. Very nice work, very chilled. Overall I think that "Progression" is a strong debut from a talented new performer. I trust that we'll be hearing more from them, and this is of course a good thing.

Andy Garibaldi (Dead Ernest Records)

Occasionally someone sends you a CD and you listen to it thinking "what on earth are they doing sending this to ME? This is far too good for the likes of me - this band should be enormous" - as you proceed to marvel at the sounds, the songs, the vocals, the construction - everything - and wonder how on earth an act like this aren't on everyone's lips. Essentially a set of songs done in a myriad of styles within a fundamentally ambient-house-dub framework, with a couple of instrumentals along the way, you are constantly left open-mouthed, track after track, at the sheer magic of the arrangements, not to mention the seriously blissful female vocals that pervade most of the songs on the album.

The production is simply stunning as you listen to the beefy electronic and electro-percussive rhythms that form the backbone of most of the tracks, while on top there are string synths, synths, acoustic guitars, keyboards, samples and just an infinitely deep well of gloriously warm-sounding but incredibly strong ambient electronic heaven. Then, on the songs, you hear this wondrous, sultry, strong, flowing female vocal that positively soars through the lyrics, solo and multi-tracked to exquisite effect.

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DANNY TURNER – BARCODE MAGAZINE

Lush, downtempo collection of electro-pop tracks on this debut release from Munkie. 'Collision' starts off with a plucked acoustic guitar, warm synth waves and esoteric vocoded vocals to get the album off to an agreeable start. This is swiftly followed by the poppy-groove of 'Arbitrary Love/Hate'. Lots going on in the mix here, this is a track that could have been written by the Blow Monkeys. 'Panic Attack' is a particular highlight on this album of eclectic styles, Kate Peters delivers some strong vocals, while the acoustic guitars return, blending in nicely with the dark, hypnotic keyboards. The album gets darker mid-stream, and therefore becomes more stylistically consistent. One thing is for sure, you can be under no illusions as to the depth of Munkie, aka Jason Clark's talent. Tracks such as 'Bright Rays Of The Sun', demonstrate a very highly accomplished understanding of studio production and songwriting. There is enormous potential here.

Caragan Music Agency

PROGRESSION is of such an excellent standard, it was immediately clear that you have some real talent. The tracks are well produced, well sung and strong lyrically. The structure of each track is also notable as things that you want to happen generally do where you want them to, i.e; the songs build well and develop nicely from start to finish. Your songwriting technique is very good and you are a competent songwriter, structure, lyrics, vocal and production are all very good.

DEC CLUSKEY ('The Bachelors')

I am quite in shock.... What a great first album. Extremely well put together, with an interesting, 'different', feel. I particularly like your 'busy-ness' ... the fact that you use a lot of samples, rather than the six or seven on a 'novice' track. Stunning album! You are so close to a Top Three.

EPIPHANY Radio

"This stuff runs the gamut from uber-ambient; to immaculate, stary pop-electronica; to straight-up housey groove; to some incredibly well produced Indian-influenced worldbeat electronica. Talvin Singh should be watching his back."

JAMES CLOSE - PANARTIST.COM

"The funk-hop of 'Arbitrary Love/Hate' was only the tip of the Munkie's game. Juxtaposing every genre he can imagine, exacting the primitive world of DJing down to a sonic science. 'Bright rays of the Sun' matches reggae beats with a cheerful bubblegum melody. He goes slightly more solid on sampling and production--clean and immaculate."

BLAST RADIO 1386

"GREAT, Fantastic. A superb mix of music and emotions on one album, this is a great album and I now wait with baited breath for more!!!"
Outstanding Debut

Pete Tong (Radio One)

Downtempo music with very well produced vocals, this is nice and relaxing in places without losing an ounce of funk. Good stuff.

Laura Sugden (FAN)

The mood is set from the opening bar of the first track to closing bars of the last. The music sets out to chill and that is exactly what it does. It's a bit everything but the girl/morcheeba esque, yet somehow deeper, as if the whole thing was written straight from the heart. Contemplative and ambient. First class.

PRESS REVIEWS

EvolutionofMedia (www.evolutionofmedia.com) by Gina Morris

Chemical Process, the second MUNKIE album, is shot through with humanity, atmosphere, and sex. Clark's multi-instrumental talents are in clear evidence throughout, creating sometimes haunting, sometimes soothing sounds capes that will suck you into their world given half a chance. On his myspace page, Clark cites Eno and Kraftwerk as influences, a fact which is obvious when you get a listen to the instrumentals "Fire in My Heart" and "Chemical Process".

Of course, behind every great man there's a woman, and the female in question is vocalist Kate Peters who plays just as an important part in the scheme of this music as Clark does. Her sensual voice adds the sex element a seductive lure into the songs "Antidote To Strychnine", "Dream Of You (In Colours)", and "(We Are) Automated". The combination of Clark's compositional/playing chops and Peters' aching vocals similarly ignite "Thin Skin" and "Shatter the Circles".

CD BABEL – E Jeff Einowski

This album has great sonic textures and is a joy to listen to. It has some sounds that even Pink Floyd could be proud of. Makes for great dance music, but is gentle enough to study to.

Munkie - Chemical Process

It's quite ravishing in a downtempo gothic techno kind of manner. It's haunting and lovingly spooked. This is the kind of dark techno influenced realms of pseudo-soundtrack style inhabited so brilliantly by the Sabres of Paradise and Two Lone Swordsmen. I'm looking forward to great things to come.

reviewed by [laze](#) on ADD REVIEWS

Mellow, glitchy downtempo beats with a slight electro edge back vocals that linger in the mix like a cloud wisp.

Properly Chilled (Radio) – DJ Brandon.

Munkie's "Chemical Process" is a combination of IDM, electro, dreamy pop, and triphop that, due largely to the soft, breathy style of vocalist Kate Peters. "Fire In My Heart" is tense, sweetly feminine, and slinks along on super mellow, IDM-ish breaks. Another nice track is "Shatter The Circles". It has delicate instrumentation of subtle acoustic guitar, piano, strings and minimal percussion that goes so well with Kate's vocal style, it's perfect for the kind of quiet moments that might follow a light rain on a lazy day. Hands down, "Thin Skin" is the cut to experience here. Soft, beautiful, rhythmically melancholic, and Kate's voice is so painfully sensual it almost hurts. Definitely check it.


BUZZOUT ROOM (Radio)

I have to say, its very rare that I actually include songs with vocals on the Buzzoutroom. If I do they have to have that sound that grabs you, and keeps you, and the 1st track Antidote to Strychnine featuring Kate Peters on Vocals does exactly that.

What I like about this project from Jason Clark is the diversity he shows. Songs like the title track "Chemical Process" and "We are automated" which borders on dare I say, a smattering of 80's sounding Kraftwerk synth. "My Thin Skin" where Kate adds her wonderful vocals, a la Massive Attack influences.

MUSIC PRESS – Wayne

'Munkie' Aka: Jason Clark is an accomplished composer come producer, providing his creations with a unique identity and with the introduction of 'Kate's' pure vocals was a clever move. The album is obviously well produced with every element structured perfectly giving you a final mixdown, of a very high standard, leaving you with a mental programming stating how good this album really is. The songs depict stories for the telling even 'Chemical Process' which is void of defined vocals some how electronically



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CHEMICAL PROCESS

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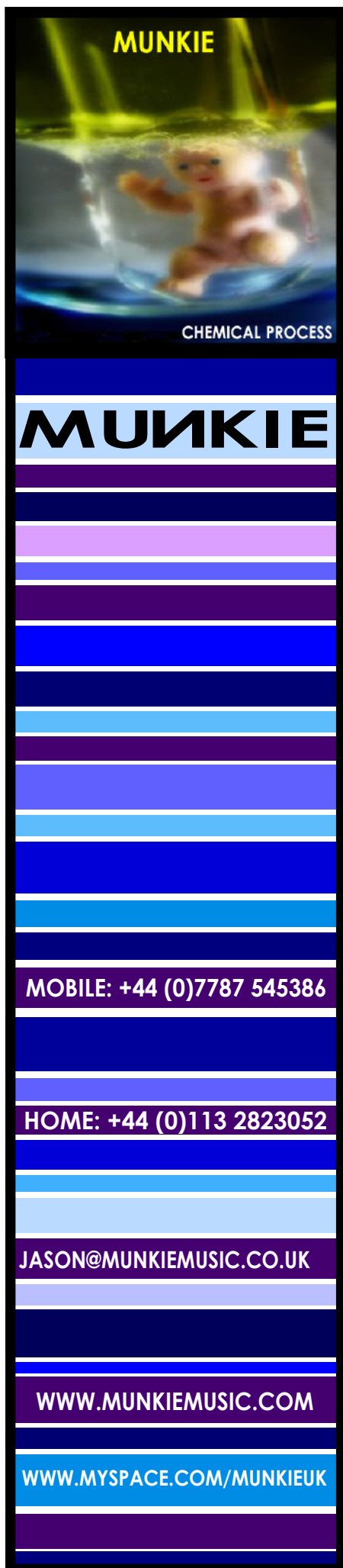
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Jo Cowap for Zejo Music

Munkie have been around for over three years now and frankly I'm surprised they aren't a household name... The latest album, Chemical Process, is a fantastic blend of ambience and haunting vocals. It's the kind of album you would put on when you are chilling with a bottle of wine in a candlelit atmosphere, and hopefully someone to enjoy it with. Because you will want to spread the word once you've had the total chill out experience this album offers.

Each of the 11 tracks has a personality from Fire in my heart where the emotion pumps out the speakers to the beat sounds from Dream of you (in colours). It would be hard to choose a favourite but if I had to, mine would be the title track, Chemical Process, which waffed me back to the 80's with it's experimental electronica reminiscent of Gary Numan. Munkie have said that they would like to believe their music would make a difference to someone's day. Well done guys, you made my day and Chemical Process will remain at the top of my fave tracks for a long time to come.

Andy Garibaldi – Dead Earnest Records

With some tracks being a bit more sprightly and commercial, while a song like 'Shatter The Circles' is just so full of heavenly passion and beautiful instrumentation, as strings, synths, piano, electro-percussive rhythms and deep bass supply the backdrop to a smoothly flowing vocal from the gorgeous voice of Ms Peters. what a superb quality slice of ambient song-writing, playing and vocalising, this is, as the tracks unfold to perfection, not a less than stunning composition on the entire album. In the vein of things such as Massive Attack (only, in my opinion, way more enjoyable), this band just get better and better - somebody sign them up - NOW!!!!

Gavin Miller - Leeds Music Scene

Munkie has another cracking CD here, mixing dark synths, gorgeous vocals and some of the funkiest, downbeat drum patterns I've heard in ages. Opener 'Antidote To Strychnine' is a mellow piece of downbeat electronica, complete with some of the haziest, melancholic vocals ever.

The album then changes pace, and from the sublime we go to dark via the up tempo. 'Dream Of You (In Colours)' is a happy-ish big beated effort, whilst 'More Precious Than Gold' is just plain scary in parts, with its vocodered (and not like Cher) vocals and its sinister synths, it really does give you the creeps. In a good way though. Fire In My Heart' is reminiscent of a Massive Attack. Pulsating bass lines, trippy beats and soft synths all slowly bounce around like bubbles in a lava lamp. Oh, and those vocals... The 808 comes out on '(We Are) Automated', which sounds like a weird mesh of early 80s electro The album's latter half starts with a paranoid, edgy instrumental (the title track) and the beautiful 'Shatter The Circles', featuring some gorgeous acoustic guitar, subtle piano and some more of Peters' fine singing. On 'Thin Skin' there's deep, haunting synths, quiet clicks from the drum machine and some acoustic guitar somewhere. It's slightly eerie, yet strangely heavenly.

Jason Clark has yet again proved that he's a talented young man. The production on this album is something to be proud of. The layered synths, processed beats and programmed everything-else are not easy to achieve, trust me. Yet he's put so much attention to detail into every track here, it's hard to fault.