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The Kiss That Took A Trip - How The Mighty Have Fallen

Last Updated on Saturday, 16 February 2013 22:36 Written by Ken Foster



This 3rd album by TKTTAT is epic in scale but still contains an earthy rawness that sucks you in to discover more. On **'Xenia, Ohio'** the first track, you can almost imagine a David Lynch intro sequence and all that entails. This 10 minute piece is a slightly disturbing introduction to the dystopian vision of M.D. Trello. A post rock dissonance gives way to a vocal maelstrom consisting of distorted interference - a truly satisfying opener.

Samples are introduced in **'Sleeping on the railroad'** which again uses a post rock wireframe to contextualise further experimentation. On **'Fangs'** a jazzier opening (again sample infused) develops into a archetypal but beautiful post rock riff and i'm starting to feel more warmth in the compositions. In fact 'Fangs' is astonishingly accomplished and worth the price of the album alone.

After the first 3 tracks i become excited to learn which way we'll go with the rest of the album. TKTTAL eschew traditional note sequences, preferring instead to focus on obtuse sequences that become oddly compulsive. **'Fugu'** exemplifies this style - the jazz piano underpinning a wild unrelenting rhythm sequence. **'Black Nectar'** has a Phaedra like Tangerine Dream feel to it in parts, but again the swelling trombone's and picked guitars give it an authenticity leading into an almost prog like keyboard run followed by distorted vocals and samples. Where will it go next i'm wondering.....

The answer is Lynchian Jazz complete with a lounge piano feel, walking bass line and trumpets! **'Let It Rot'** develops into a more 'structured' piece without becoming 'comfortable'. It almost lulls you into a false sense of security before pulverising you with distorted guitar, staccato rhythms and finishing as it started. Complex, odd and disturbing. Just the ticket!

'Amethyst' starts with a Japanese feel and erm Gregorian Chant before a swirling (melodic listenable side of white noise) backdrop supports a piano melody. If they'd taken the easy route this would form a backdrop for a momentous post rock finale... but no we're not going to be let off the hook that easily. Although we do get taken down a few T junctions prior to what could almost be construed as a conventional (in TKTTAT's world) ending.

I'm not sure **'Meat Ain't Murder'** has any reference to the Smiths polar opposite song (somehow i doubt it), but it does mark a departure into electro territory albeit with cracked and distorted Pet Shop Boys style vocal.

'Three Girls' is the most upbeat number in the collection, probably even rising above the band's own claim that the whole represents a 'beautiful despair'. maybe a pained beauty on this

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occasion but nonetheless beautiful!. If nihilism hasn't crossed your mind when listening to this album, it almost certainly will when you listen to the closing track '**Le temps detruit tout**' (Time destroys everything). Imagine a nuclear bomb being dropped in a Blade Runner scenario and you won't be far wide of the mark. The track finishes with a disturbing 911 call where a calm husband describes how he has just shot and killed his wife.

Album rating: 4/5

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