

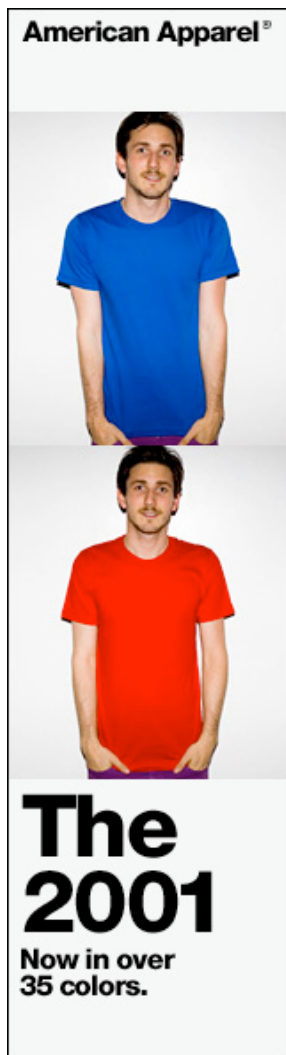


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Boom Bip
Sacchrilege EP
[Lex; 2007]
Rating: 7.2

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If you're already a Boom Bip fan, there's a chance that his *Sacchrilege* EP is going to piss you off. Until now, Bryan Hollon has produced electronic music for people who don't really like electronic music. His most exceptional work is also among his earliest: 2000's *Circle* album with leprechaun rapper Doseone, an unclassifiable and often nightmarish work that approached hip-hop as if it were action painting. But the solo album *Seed to Sun* and the two EPs that followed it found Hollon retreating to the jazzy, directionless territory DJ Shadow made safe for a whole generation of so-called experimental DJs.

Hollon's music began to show signs of life again on 2005's *Blue Eyed in the Red Room*, an album with relatively unfractured beats and analog synth clouds describing coherent melodic arcs. With guest vocals by Super Furry Animals' Gruff Rhys (with whom Hollon is collaborating on a full-length project this year) and Nina Nastasia, not to mention a welcome transparency, it felt like an album that wanted to engage listeners rather than keep them off-balance. And now, the straightforward *Sacchrilege* culminates Hollon's seven-year transition from pandemonium to order. It's a tight quintet of techno-inspired synth jams that have a lot more in common with Eliot Lipp's simple yet vibrant sequencing or Ratatat's stadium-sized squelch than Odd Nosdam's soft-focused beat collage.

Emphasis on techno-inspired: *Sacchrilege* finds Hollon severing his tenuous ties to indie hip-hop and jazz, but it will be a bit too rushed and songy for techno buffs. Instead, it's an album of driving electronic pop infused with Krauty mechanical pulsations, clubby, night riding synthesizers, and the sort of crystal-clear dynamic shifts Hollon has shied away from until now. And it has an infectious enthusiasm-- you can tell Hollon feels stoked to be making music that really *moves*, and in his eagerness, he tries on a variety of styles. Opener "Snook Adis" is an itchy Italo-disco sine wave that marks Hollon's first foray into music you could cruise to. "Rat Tail" is splashy, dot-matrix electro, and "The Pinks" is glossy new wave with interstellar synths and bucking cowbells. "Coogi Sweater" is a concentrically-rippled take on deep house, complete with coolly hedonistic lyrics from Ali Lee: "Make your way/ To the bar/ Put me in your fancy car." It's the album's surest sign that Boom Bip is letting his hair down and embracing a value that's often been lacking from his otherwise-intriguing music: fun. It's also what stands to alienate listeners who like Boom Bip as a defiantly un-jiggy indie auteur. People-- let a player play.

-[Brian Howe](#), July 10, 2007

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