

GASTR DEL SOL

Twenty Songs Less

picture 7"EP

Tracklist:

1. Twenty Songs Less Side One
2. Twenty Songs Less Side Two

Line-up:

Jim O'Rourke - electronics, engineering, editing

John McEntire - drums

Bundy K. Brown - acoustic

David Grubbs - acoustic guitar, piano

One of the most critically acclaimed experimental groups of the last decade, **Gastr Del Sol** creates songs from pieces of disparate musical fragments (namely haunting, repeated guitar and piano riffs and otherworldly tape manipulation) and pastes these fragments back together with little regard for linear motion.

Gastr del Sol is an oft-cited stalwart of what is sometimes termed the "post-rock" movement of the 1990s. Based in Chicago, Gastr del Sol explored idiosyncratic sonic textures, veering from avant-garde punk to atonal songcraft to Musique concrete to composition for small orchestra.

The group began as the brain-child of **David Grubbs**, an alumnus of the Louisville, KY punk rock scene that produced **Squirrel Bait** and **Slint**, the former of which he was a member. A few years after Grubbs's arrival in Chicago, his esoteric punk group **Bastro** metamorphosed into **Gastr del Sol**.

With the release of 1993's "The Serpentine Similar" on Teenbeat Records, Grubbs and his former Bastro colleagues **Bundy K. Brown** (bass) and **John McEntire** (drums) traded the more traditional arrangements of punk rock for a literate, meandering yet often poignant approach. The slippery tones of Brown's bass provided a counterpoint to Grubbs's clean electric guitar and naked piano.

In the following year, the guitarist, composer and all-around production guru **Jim O'Rourke** entered the fray and Brown (who at the time was busy enough with his other projects, including—with McEntire—the seminal post-rock act **Tortoise**) left the band. With O'Rourke's arrival, Gastr del Sol became a more or less equal collaboration between he and Grubbs. Although it is difficult to spot precisely who did what, it appears that lyrics were Grubbs's domain and production and tape manipulation were O'Rourke's, with both of these able musicians handling instrumental duties as desired, with the occasional appearance of McEntire on drums and other musicians on an auxiliary basis.

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