

TELEPLASMISTE TO KISS EARTH GOODBYE

HOM 020

TELEPLASMISTE IS A DUO COMPRISING MARK O. PILKINGTON AND MICHAEL J. YORK.

Their 2017 debut album *Frequency Is the New Ecstasy* (House of Mythology HOM 008) propelled the curious into a mesmeric world of bespoke electronica and was described by The Quietus as “comprehensively mind-bending”, while the Wire felt it was “operating at the highest possible level. Outer Space, in fact.”

TO KISS EARTH GOODBYE, Teleplasmiste’s second full album, follows in the wake of two EPs – *The Wishing Machine* (House of Mythology HOM 015) and *Science <> Religion* (Golden Ratio Frequencies GRFRQ 005) – and sees their sound-vision expanding and deepening, phantasmally and fantastically, opening onto thrilling new vistas of euphoria. The music is informed by a deep awareness and respect for prior esoteric traditions and counterculture currents, but forges a new and fertile synthesis very much its own.

...Arriving from indecipherable points, high in midnight blue, from the inner sanctum of the sky to the distant outer reaches of the body ... Thunder to herald the dewy dark of free mountains, twisting in the lightstream, caressing the mineral radiance of a trance-bred colossus... Vibrating biosphere, oxygenic euphoria, awareness shivers through the synapses, a ceremony in the hollow... The heart’s immeasurable dimension filters into voice as ripples of mutant locution. Sand and wax spill and gather, in dreams whose decryption dissolves into tongue-forms and lip-forms and pipe-forms. Messenger of forgetfulness, full fathom in the winding wood, a singing worm hangs on briars and folds under golden roots. Footprints in the loam fill with water, merging into limpid slime, brought from the earth by snails carrying spiral jewels of thought past armies whose weapons cease to fire ... From the wood’s knotted lesson, across the dawn, drawn, sleep unshorn, past pale fields of haze by the smokesteam of chimneys and kettles,

entrails to the foundry, the black ribbon road of human encounter ... Lunar illuminations, dream-crust on foliage, a new place to go in the sky’s endless joy, as twirling eyes descend through breathing hills. The upper slopes are crystal, the lowlands wide and brimming, cool fluid caught in blades of green. A chance to be the cosmos looking at itself ... Further light than final thoughts, deeper dreams than sleeping means, stepping into ageless geometry through gates of glass and summer dale and autumn fire and winter wrath and spring’s pulsation, spinning on the axis of the moment that reaches every tendril, a hammer of time to crush the failings of man and a suction so vast it propels the void, a jellyfish priestess through the aether, saving and gestating essence before moving to another place ... To start again? To seed a world in arable time? To bring what can be brought into seas that can be sought. A world renewed? Time will not tell. Step through the mirror and see...

In addition to various studio conjurations, *To Kiss Earth Goodbye* incorporates field recordings taken at sites of magical and historical significance in the south-west of England, where both musicians live: an ancient spring, a neolithic long barrow, subterranean spaces, a megalith accessed via trapdoors in a medieval church floor.

The cover art is by spirit painter and medium Ethel Le Rossignol, whose 1933 book of spiritualist teachings (dictated to the artist by a spirit she called “J.P.F.”) lends its name to the album’s second track: ‘A Goodly Company’. Another composition, ‘An Unexpected Visit’, incorporates a previously unheard trance recording of occultist Alex Sanders (aka the UK’s “King of the Witches”), made by Sanders himself in the 1980s.

Merging the blissful, the ineffable, the elemental and the majestic, *To Kiss Earth Goodbye* is a richly rewarding encounter with the far reaches of pagan-cosmic music, a cascading mindscape with surprises and joys for even the most well travelled ears...

STEPHEN THROWER