Other Worlds Festival is lucky enough to see a second incarnation this year, and we’re delighted to be able to host yet another feast of the senses for you filthy audiophiles and sonic devotees of that which is a little left of centre. Again, we blend international acts with local talent, we stretch this year from Dubai via Korea to Bacup. No, really.

We only hope that you all enjoy our growing, almost nascent event as much as we enjoy putting it on. It’s a pell-mell, dizzying process that only really reaches full cohesion as it happens. And then it seems it has ended almost as soon as it has begun, and we are left with a weird combination of satisfaction; that we did it, and loss; that it’s over.

We have an absolute bundle of people to thank, which we will take the time to do. We just wanted to let you all know that it’s been an absolute mental, infuriating, joyous and creative time for us. We hope it’s the same for you all. We realise that the people who make this really happen are you, our constant audience, those who support us by coming and supporting your local arts scene, or just for the love of the music and dance.

But the nuts and bolts of this audio extravaganza are tightened by a veritable array of wonderful humans and we must give them their dues.

Big love and thanks to the following:  
Jim Southern (for turning words in pictures on the internet and being a bloody diamond, generally.)  
Kirsty Jennings (for writing shit on line and proof reading, while managing to not kill anyone.)  
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Issy Patience (and all the Skinny).  
Kate Fear & John Tree (our superstar DJs)  
BomiLito (for cool scribbles and design).  
Stephen Skelly (and the brilliant folk at Bootleg).  
Simon Coates of Tse Tse Fly (for curating the Thursday night).  
Buzz Bury (for his continued, much appreciated, support).  
Garth Gatrix (Abingdon Studios).  
All the incredible OTHER WORLDS 2016 artists and musicians.

Our Funders:  
The Arts Council, Sasakawa Foundation.

Our Media Partners:  
The Skinny, Resonance Extra, Wire.

We’ve been told that due to health and safety constraints, we cannot make any sacrifices to the above entities, but we’ve always been told it’s the thought that counts and we’re so fortunate to have had all those guys along for the ride.

For the families among us, please do be sure to join us on Saturday 9th April at Blackpool Central Library from 12 noon for all sorts of goodness and at The Grundy Art Gallery for Laura Cannell at 4PM. All free!

For more adult entertainment, go to Bootleg Social from Thursday at 7:00, Friday 7.00PM, Saturday 6:00PM and Sunday 3.00PM. There will be noise, there will be dancing, there will be a temporary Valhalla from the working week.

Enjoy!
THURSDAY 7 APRIL
BOOTLEG SOCIAL
Curated by TSE TSE FLY (Dubai)
19:30 - 20:30 SOUND ART FROM THE MIDDLE EAST ON SCREEN
20:30 NIDAL MORRA
21:00 GHADA DA
21:30 NOUR SOKHON
22:00 KARIM SULTAN
22:45 TSE TSE FLY DJ SET (Middle Eastern disco, Chaabi and Electronica)

FRIDAY 8 APRIL
UPPER FLOOR ABINGDON STUDIOS
18:00 ADAM BASANTA “SOME FAMILIAR OBJECTS” SOUND INSTALLATION
BOOTLEG SOCIAL
19:30 ALISTAIR TOPP
20:00 PLATEMAKER
20:30 ELIZABETH PRESTON
21:15 HEATHER LEIGH
10:15 THE PERVERTS (UK)
23:00 FRET!

SATURDAY 9 APRIL
CENTRAL LIBRARY
12:00 - 14:00 BREATHING SPACE
15:00 SOUND BOOK PROJECT
ALL DAY: CARLITO JUANITO & RICK THOMPSON
ALL DAY: bORKESTRA
GRUNDY GALLERY
16:00 LAURA CANNELL
BOOTLEG SOCIAL
18:30 FILTHY TURD
19:15 TIRIKILATOPS
20:00 KURT DIRT
20:45 MRS CAKEHEAD
21:30 BONGOLEEROS
22:15 PADDY STEER
23:00 RICHARD DAWSON
23:45 GUM TAKES TOOTH

SUNDAY 10 APRIL
BOOTLEG SOCIAL
15:00 SOME SOME UNICORN
16:00 LEFT HAND CUTS OFF THE RIGHT
17:00 ITTA
18:00 GRAHAM DUNNING
19:00 TENGGER
**THURSDAY APRIL 7**

**BOOTLEG SOCIAL CLUB**

**CURATED BY TSE TSE FLY DUBAI**

**Tse Tse Fly** hosts regular chaotic club nights in Dubai, showcasing curated selections of sound art and noise alongside live performances from sound artists and experimental musicians with sets of experimental music played by the Tse Tse Fly Sound (Art) System. The format subverts the clichéd club night formula, replacing traditionally-associated music and visuals with sound art, experimental noise and attendant complimentary video art. Tse Tse fly will kick off the festival with a short screen showcase of Dubai’s experimental music and art scene.

**Nidal Morra** is a Palestinian-Lebanese artist and filmmaker. Nidal works using different media to document and remix the presence of ideas over time in memory, as well as fundamental elements like water, and their relationship to a land and it’s inhabitants. Nidal began experimenting with sound and noise in 2003, and his works have been published under the monikers Kcess and Sonic Spar.

**Ghada Da** Her multi-disciplinary practice is focused on sound, performance and video installation, and her work is a journey of observation and exploration on disconnect, the genderless body, finding home, rebirth, identity and the representation of the sacred body.

**Nour Sokhon** Born in Beirut in Lebanon and based in Dubai, artist Nour Sokhon’s sound art practise examines the collision between the frequencies of nature, digital technology and the cultural dissonances in her home country. Her track ‘Matters of Grey II’ features on the 2015 ‘autohypnosis’ compilation from the Mute Sound label.

**Karim Sultan** Born in Cairo in Egypt and now living in Dubai, Karim Sultan is a performer, musician, producer and writer. A graduate of the York University in Toronto, Karim creates experimental electronica-based sound art that is imbued with Arab and regional influences.

**Simon Coates** Simon Coates founded the Tse Tse Fly platform in 2015 and curates and co-ordinates all the Tse Tse Fly artistic directions. He is an English multi-media, project-based artist, curator and writer living in Dubai. He put together the UAE’s first-ever sound art exhibition in early 2014. To wind up the Thursday celebrations of Middle Eastern experimentalism he promises us a, “DJ set of Middle Eastern disco, Chaabi and Electronica”.

FRIDAY APRIL 8  
BOOTLEG SOCIAL CLUB


Platemaker is the alter ego of Rob Woodcock (Shy Bairns Electronics, ex Marzuraan, Tide of Iron, Orrin de Forest). Harsh noise oscillation via the medium of kids toy *ckery. “Rob brings a fascinating and fairly unique approach to making what he refers to as ‘nasty’ noise. Using a very DIY approach, he obtains electronic toys and gadgets and tinkers with them, a craft known as circuit bending.”

Elizabeth Preston is originally from Blackpool, she’s now a Manchester-based artist who plays cello and uses a loop sampler and her own vocals, as well as a small maraca and some claps for percussion. Comparisons to the (almost incomparable) Kate Bush have been made, and as long as you add a dash of PJ Harvey. She can play a jaunty, defiant, pacey song, just as deftly as a haunting ballad.

Heather Leigh furthers the vast unexplored reaches of pedal steel guitar. Her playing is as physical as it is phantom, combining spontaneous compositions with a feel for the full interaction of flesh with hallucinatory power sources. With a rare combination of sensitivity and strength, Leigh’s steel mainlines sanctified slide guitar and deforms it using hypnotic tone-implosions, juggling walls of bleeding amp tone with choral vocal constructs and wrenching single note ascensions. ‘I Abused Animal’ was Underground Record Of The Month MOJO magazine March 2016.

The Perverts began making lives a hideous disaster back in 2002. They make twingly child-like tunes mixed with spazzcore punk spikes and strange noises. They play to their own tune and are best observed in the live arena. However they have released multiple EPs and three album.

Fret! Three fuzz-monsters riding a tidal wave up the Tyne. They grab from math-rock precision, no wave experimentation and ethereal melodicism, but with an energy and dynamism that’s all their own. Their debut single Attune/Cowboy has earned rave reviews and a follow up 12 EP, “Killing Susan”, is out now. But trust us when we say that Fret! really have to be experienced live..
Filthy Turd  “Well that was the 2nd most dreadful thing i’ve heard in my life. F*cking Awful! And it’s a slap in the face for everyone who’ve actually tried f*cking hard to write and play songs for people to hear. I’m laughing at you because otherwise i’d be f*cking fuming”
Anonymous online review

Tiriklatops Born of a fossilised egg discovered on a Korean mountainside during a heavy thunderstorm! Tiriklatops mash up the place with a combination of wonky beats, dayglo colours, hacked keyboards, rice wine and halloween dress sense. Bom Carrot sings of snail parties, spy dolphins, hailing ufo’s, sea mammoth’s and all sorts of other strange gooba. These elements are coupled to earworm melodies that will infect all four of your feets. Unless you’re dead. “John Peel would have binned them to death” Leo Thai - DJ

Kurt Dirt comes oozing up from the gutters of Manchester. An electro / punk mutation cannibalising lo fi synthesizers and video nasties to create his sound. His live shows are just as intense as his music, featuring caged gimps, chainsaws, day-glo vomit, mannequins and outfits that are equal parts Mad Max and Ed Gein. Recently Dirt has worked as a composer for Troma Entertainments latest movie, “Return to Nuke Em High”, currently showing in cinemas around the globe and due to be released via Anchor Bay Entertain- ment. His second EP is also due out on Valentine Records this year.

Mrs Cakehead are a band of people and machines covering dub , ragga , Bhangra , old school ska, odd covers and originals. Mrs Cakehead is Lancashire’s biggest reggae export besides Steve Barker. A wonderful fountain of strange Bacup-style toasting over a variety of wonky, noisy dancehall beats. Not to be missed if you fancy cracking your jaw laughing.

The Bongaleeroes play “primitive and remedial Dada rockabilly”. Songs about creepin and a-peeepin and homages to the sweet voice and filthy mind of Hank Williams and downright righteous versions of Chuck Berry classics. Stripped down b-movie rock ‘n’ roll delivered with the energy and conviction of people who’s lives depend upon it. And they wear good shoes and shirts.

Paddy Steer In rejection of the notion of ‘immaculate reproduction’, Paddy’s live performances err daringly and admirably on the frontier of chaotic abstraction, expression and focussed blunder, dice rolling down the hill in case of duende, as from behind his stacked array of instruments, the anarchically intrepid punk gargles through a vocoder with his xylophone, all a-clatter under disco lights and doilies. It’s a sometime cartoon-like music. Sounding much like a Swiss cuckoo clock made of egg boxes and horsehair, glued together by an African Moog player in a Vietnamese iron monger’s shop.

Richard Dawson. Rising up from the bed of the River Tyne, a voice that crumbles and soars, that is steeped in age-old balladry and finely-chiselled observations of the mundane, Richard Dawson is a skewed troubadour at once charming and abrasive. His sham- bolically virtuosic guitar playing stumbles from music-hall tune-smithery to spidery swatches of noise-colour, swathed in amp static and teetering on the edge of feedback. His songs are both chucklesome and tragic, rooted in a febrile imagination that references worlds held dear and worlds unknown.
**Gum Takes Tooth.** Two man everything machine endlessly seeking what-the-f*ck aural mesmerism in a maze like arrangement of physically overwhelming rituals of sound system culture, riffs and pan-cultural psychedelics. Each member focusing intently on un-mediated rhythmic interaction between crowd and performer, directing the energy towards unexplored altered states. Dark primal frequencies are felt and not heard, unmitting circular drums shatter and rebirth whilst a cast of vocal characters provide an astral guide through these dizzying manipulations.

**SUNDAY APRIL 10**

**BOOTSLEG SOCIAL CLUB**

**Some Some Unicorn** is a large collective of like minded musical magpies under the laid back eye of composer and improviser Shaun Blezard. The sound of Some Some Unicorn is improvised around loose ideas from Shaun to create a big band free drone soundscape similar to the paths trodden by Godspeed! You Black Emperor and The Kilimanjaro Dark-jazz Ensemble with an eye on the world of later period Talk Talk.

**Left Hand Cuts off the Right** is the moniker for sound artist and experimental musician, Robbie Judkins. The project is an outlet for exploratory methods and composition most often found in music concrete, minimalism, noise and improvisation. His work has been featured in the Wire Magazine, NTS Radio, Resonance FM and at the University of Central Lancashire.

**itta** is a Korean female shamanic psychedelic pop / drone / ambient musician and multi-instrumentalist. Her name,itta, means exist in Korean. For performances she uses children’s toys, organs, piano, synthesizers and miniature instruments while improvising vocally or singing her poetry. She is a performance artist, visual artist and also creates sound installations. She released her first album in 2002, and has collaborated with many artists in many different genres. Tours have included Japan, China, Uzbekistan, Kazakhstan, Ireland, USA, Germany, Austria.

**Graham Dunning** Lee Scratch Perry described Dub as “the ghost in me coming out”. Using Mechanical Techno set-ups Dunning aims to release the deus ex machina, the ghost in the machine. Each of his set-ups is unique. The technique is inherently clumsy and delicate, leading to frequent and multiple mistakes and accidents. The chance elements and unpredictable aspects lead to compositions he would never think to deliberately make.

**Tengger** are a self described “electronic/psychadelic drone duo of musical travellers”. Itta is a Korean New Wave avant garde musician/vocalist, who also plays toy instruments and Indian Harmonium. Marqido, dubs himself “...Japanese noise creator and music producer who plays analogue synthesizer”. Formed in Korea in 2003, they are keen environmentalists and draw organic inspiration from anywhere they might be. They have toured Asia, Europe, and the USA extensively, which might help account for their wonderfully multifaceted sound.
**OTHER WORLDS FREE EVENTS**

**APRIL 8 9 AND 10**

**UPPER FLOOR ABINGDON STUDIOS**
6PM FRI AND 10AM - 4PM SAT SUN

*Adam Basanta* investigates perception – and listening in particular – as an active, participatory, multi-modal activity which is distributed throughout a variety of human and non-human agencies. By interrogating points of intersection between the conceptual and sensorial, the psychological and psychophysical, as well as conscious, bodily and mechanical dimensions of the listening experience, he aims to draw the viewer’s awareness towards undiscovered facets of their own listening.

**SATURDAY 9 APRIL**

**BLACKPOOL CENTRAL LIBRARY**

*Sound Book Project* is a group of collaborating artists and musicians using books as instruments. Interacting with books in a new and surprising way, the books will trigger sound by the turn of a page. The books speak for themselves. The books will be wound, sprung, strummed, slapped and thrown and a soundscape will evolve around the performers.

*Breathing Space* are a collective who create site specific performances in non-traditional spaces, using improvisation, choral voices with electro-acoustic soundscapes and live experimental instrumentation. They will perform with the Blackpool Sea organ (next to The Sand Castle indoor swimming pool on the promenade) for two hours around high tide, from approx 12 until 2pm. Simultaneously, and for the less intrepid, the performance will be streamed live to Blackpool central library.

*bOrkestra.* In the vast majority of cases, electronic music is the reproduction of sampled or synthesised sounds. Fine, but what happens when you flip it the other way and pick a fight with the limitations of physics rather than stay within the comfy, limitless, digital surrounds of your operating system? bOrkestra is a collection of physical electronically driven alogrhythmic music making machines. Every sound can be traced to a physical action. They are making electronic music a bit more acoustic.

*Carlito Juanito and Rick Thompson* Between September 2015 and February 2016, as part of the Wyre Borough Council Arts Residency, Rick and Carlito collected and archived sounds from around the Wyre Estuary Country Park. These sounds have now been used to create a sound installation. The sounds will also be turned into an online sound archive and will be released on Must Die Records as part of a limited edition CD of soundscapes and phonography recorded in the Wyre borough area.

**BLACKPOOL GRUNDY GALLERY**

Laura Cannell’s work draws on the emotional influences of the landscape and the sometimes dissonant chords of early and medieval music. With deconstructed bow and the extraordinary sound of double recorder, Laura’s music has grown out of unearthed fragments that became improvised pieces. Her music encompasses both wild animal calls and long forgotten liturgical fragments, which drawn through Laura’s music seem to originate from the same, ahistorical place. With a background in traditional folk, early and experimental music, she creates a solitary minimalist chamber music, where one player makes all the harmonies.
VENUES AND DIRECTIONS

BOOTLEG SOCIAL, 32 - 36 TOPPING STREET FY1 3 AQ
ABINGDON STUDIOS, ABINGDON ST FY1 1DE
BLACKPOOL CENTRAL LIBRARY QUEEN ST FY1 1PX
GRUNDY ART GALLERY QUEEN ST FY1 1PU