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Never Knowingly on the Pop Pulse.

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[Axxonn: Let's Get It Straight](#)

11 03 2011



Over the past few years or so, I've spent considerable time listening to a lot of electronic/electroacoustic fuzz-drone type stuff, and I've come to realise that much of it fails to sustain an interest beyond the first couple of outings. So I tend to acknowledge the abstraction, occasionally scratch what beard I might have, and then move back to something with a bit of structure and, dare I say it, a bit of melody. What Axxonn (moniker for the Australian artist Tom Hall) achieves is therefore no small feat – he manages to

marry the abstract with the tuneful. Often these lines of melody are uncomplicated, yet (as is so often the case) they are all the more affecting because of it.

Accompanying these minimal tunes, such as on 'Slave Driver', you get waves of distortion from what might have been a guitar at some point in its life time; or rhythms that are warped, or clicked, or tribally pounded out on a floor tom; or pianos looped to a backdrop of field recordings ('10 Pound Trouble'); or acoustic guitars duelling over a simple riff that gets transformed into something laden with doom with a big stamp of a fuzz pedal ('Golfini'); or sweeping synths that sound so submerged that it's like listening to the best underwater club you've never been to ('Perfect for Acid').

The sense of the unexpected and the dynamism that surges through *Let's Get It Straight* marks this out as something special. And if the idea of a Fennesz with tunes, a stripped down Fuck Buttons, or a slightly less hyperbolic Teeth of the Sea appeals, I suggest you give this a go.

[The Second Death](#)

Let's Get It Straight:

Purchase *Let's Get It Straight* [here](#).

angrybonbon

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