

Allen Ravenstine Press Quotes

"...It's challenging, mesmerizing, and at times downright haunting stuff, a soundtrack to the urban decay..."

- **Blurt Magazine**

"...an immersive journey..."

- **Aquarium Drunkard**

"Allen Ravenstine is best known as the influential modular-synth player in Pere Ubu, Cleveland's most famous underground band. But around the time the group was recording its debut single (1975's "30 Seconds Over Tokyo"), Ravenstine was creating one of the most intriguing items in his catalog, a 15-minute work called **Terminal Drive**. Joined by bassist Albert Dennis, he constructed the recording using concrete sounds and a primitive, yet powerful analog synthesizer—the EML ElectroComp 200."

- **Bill Kopp, Keyboard Magazine**

"...it's THE piece of music that led to Ravenstine being asked to join the fledgling Pere Ubu, whereupon his distinctive amusical synth playing became mighty damn influential."

- **Ron Kretsch, Dangerous Minds**

"...Ravenstine created a unique and distinctive sound that relied on a purely experimental and highly improvisational approach that worked within the contexts of art rock and electronica."

- **Noisey/VICE**

"...a splendid document of the point where the avant first approached the garage."

- **Dusted Magazine**

"...maybe the most striking sonic aspect is just how subtle it is while being untethered to anything resembling rock."

- **Joseph Neff, The Vinyl District**

"...a momentary reprieve from the stultifying asphalt of the city and recycled promises of its returning greatness. The city's dreams and the dreams of its residents are encapsulated herein."

- **Dave Cantor, Paste Magazine**

"...at different times spectral, kosmische, and menacing -- might inspire comparisons to the works of electronic pioneers like Stockhausen, Cage, or Boulez, Ravenstine denies their influence. Credit instead the industrial brutality of the factory and the rust-belt anomie of dying cities..."

- **Ken Shimamoto, Stash Dauber**

"Tracks conjure up ambient soundtracks, jazzy miniatures, space age exploration, world music, the ghost of Harry Partch, and, on "Day Shift," the industrial dance floor... *Waiting for the Bomb* is a stunningly mature work that provides new and surprising sonic rewards with each and every listen."

- **Robert Bowman (on *Waiting for the Bomb*)**

"an intriguing and delightfully odd record"

- **Nick Storing (on *Waiting for the Bomb*)**

For review materials, to set-up interviews with Allen Ravenstine or to request additional information on the album, *Waiting For The Bomb*, please contact Fly PR: T. 323-667-1344 E. flypr@flypr.net.