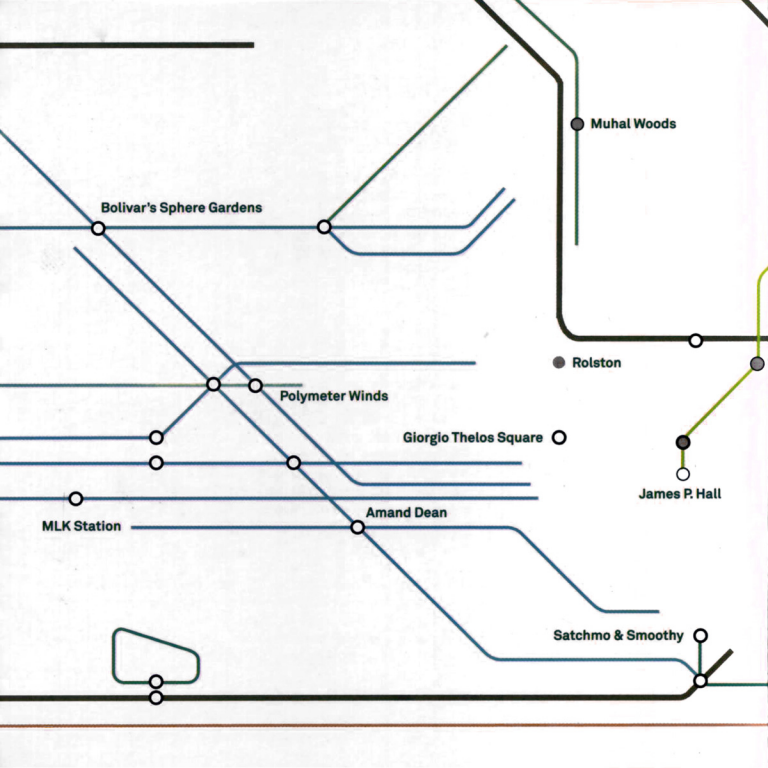


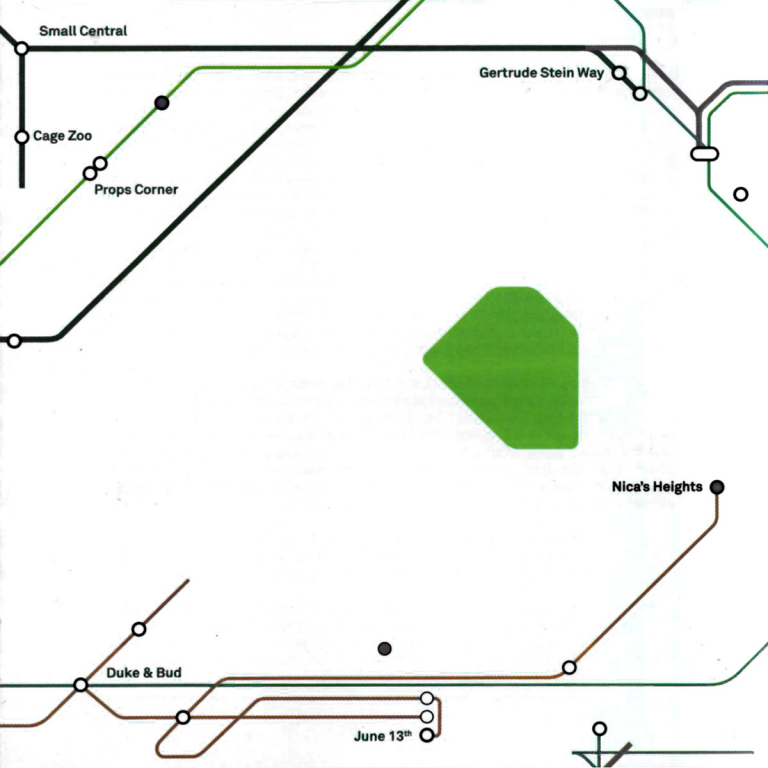
The background is a dark, abstract image with teal circuit-like lines and white dots. The lines are thin and connect various points, some of which are white dots. The dots are of varying sizes and are placed at various points along the lines. The overall effect is a technical or digital aesthetic.

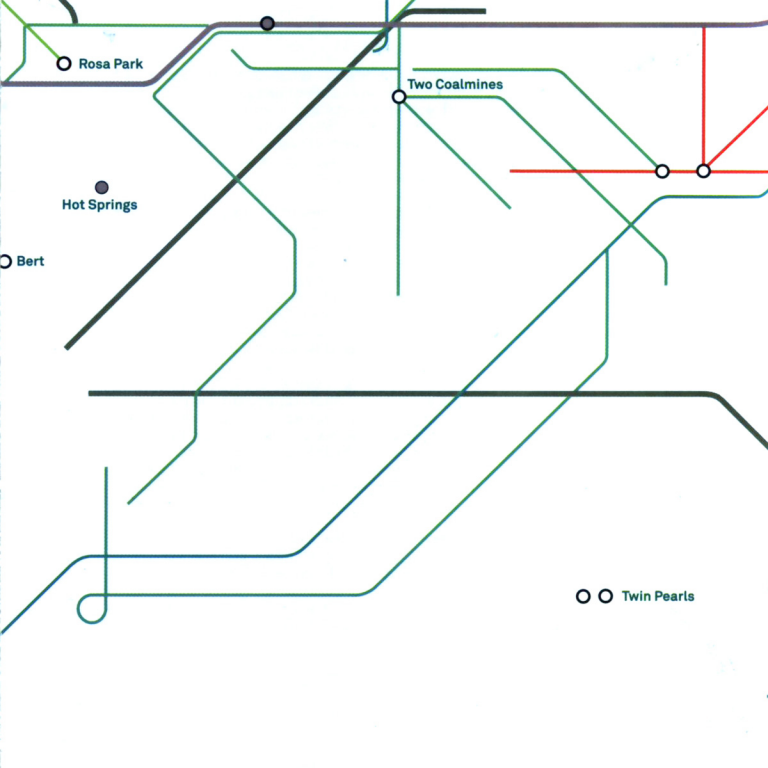
*Where
is*

Pannonica?

Andy Milne - Benoît Delbecq









For eighteen years, we've waited to enjoy a glass of wine with poultry, overflowing with irony: our two questing spirits in pursuit of the sound of our muse. Today we celebrate another step in getting there, being there. This phase begins with two buses stopped along the Trans-Canada in the frigid cold. In the middle of a long journey, neither of us realizes the mere 10 metres that separate us; a distance that shrinks as we discover our deep brotherhood and growing trust while traveling this road together. Synergy that expands by leaps and bounds daily... Miraculous.

Soon we find ourselves finishing each other's jokes, musical phrases, and conceptual suggestions. The strange coincidences of our personal experiences during this journey make for an uncanny backdrop to this movie.

So, Where is Pannonica, anyway? Is she looking out from her terrace over Nica's Eights wondering how it will all come together or fall apart? Perhaps hearing strains of *Pyramides* will transport her to other worlds beyond Muhal Hill. She might find humour in watching the legacy of *Giorgio Thelos'* poetry outline his innovative methods for raising poultry in the mountains of the Bow Valley.

On the 18th day, B proposed some *task sharing* to give the rhythmic synapses a break. A responded favorably, enthusiastically devouring every suspended contortion.

We couldn't possibly call it an *ice storm* in the Rockies with the average temperature outside flirting with -25°C on a daily basis, but running back to our studio from Props Pub was often a risky journey on ice. During one storm, we glided in eighths through a 21-count double-vision vamp, so treacherous that even with special footwear, we needed some playful training to keep standing.

After the storm broke, Mal and Steve dropped by for a *divided comedic* break, with 5's pulling against 3's and 4's, until finally some textures from a previous experience returned to surround us with an electric recap burst from the digital society.

Occasionally unrevealed time divisions appear, but when they lead to a new harmonic vision, it's almost always because our comrade Chander is nearby. As is always the case, something funny accompanies his presence, a sort of "I know this one too..." smile. A wrote about such an experience, anecdotally paying tribute to that very unique lifestyle we associate with *Chander's suspended logic*.

Later *le même jour*, we got into a playful game of pursuit, with A chasing B, the older brother leaping through a meadow of prepared obstacles, leaving space for his sibling to catch up along the way. A positioned himself in the distance, near the southern edge of Rolston Woods, albeit a somewhat disadvantaged perspective compared to that of his older brother, and trusting B's lead, found his way back to the foreground.

As the two brothers came together to explore the Danish *Micro Turn*, they opted against plucking, in favor for strumming, using some hair they acquired from Cheryl's friend Nigel. Moving into the 27 eighths, A decided to think about 13.5 fours.

Standing next to water has often been a source of inspiration for poets... however during winter in the land of the holy springs, there is no such place except for when one fully revisits this statement while visiting the hot springs themselves. But would one call it the *water's edge*? If experienced in two distinct states, part one is perhaps characterized by water which seems to fall quickly, while the second part requires an appreciation for water slowed down by the frost – a phenomenon best observed through the window of a warm room.

After much discussion, we decided that our closing remarks would echo the footsteps of those who came before us. Who on earth has not been caught trespassing? – The later the better! Our instrument has been played by thousands who have passed away... but how many have died while playing her? To exorcise this axiom and give it a blink, A opted to feather the frame and low end, and mute the middle with bits of obsolete latex. B helped flank the truism of it all, drowning into the vibe and provoking electronically processed variations of the freely unrehearsed sounds. Pannonica listened gleefully... remembering.

Publishing: **Andy Milne** (SESAC/GEMA, Triborg Publishing),
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Produced by: **Amandine Pras, Benoît Delbecq, and Andy Milne**
Executive Producer: **Tony Reif**

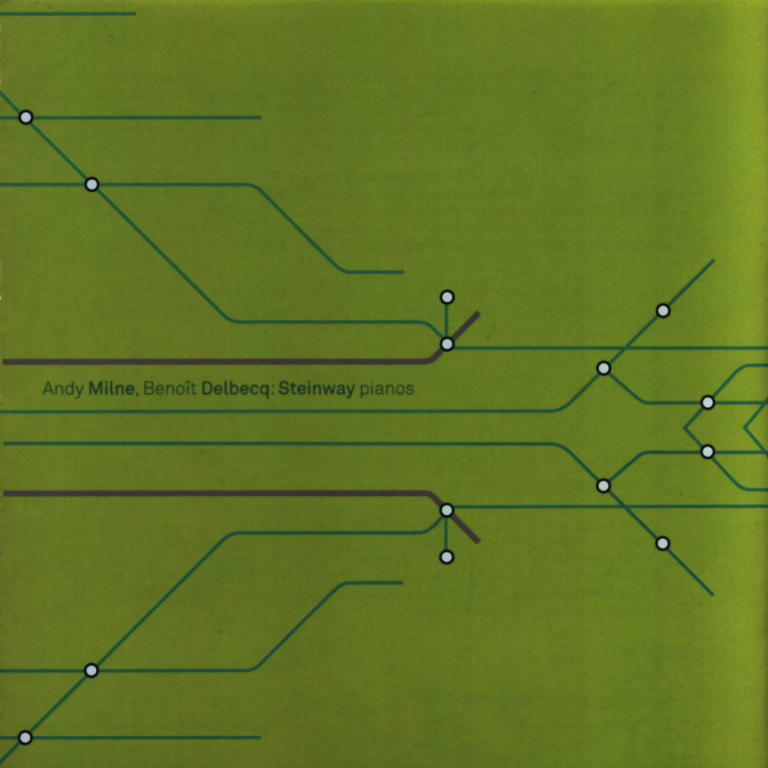
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Mixing: **John Adams, Amandine Pras, Nathan Chandler, and Andy Milne – The Telus Studio, The Banff Centre**
Mastering: **Graemme Brown – Zen Mastering, Vancouver, BC, Canada**
Engineered by: **John Adams, Graemme Brown, and Amandine Pras**
Assistant: **Brian Losh**
Editing: **Amandine Pras and Andy Milne**

Video Production: **Saki Murotani**
Photography: **Rebecca Birch** (front cover) and **Laurence Svirchev** (tray card)
Graphic Design: **Sylvie Astié, dokidoki.fr**

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The image features an abstract graphic design on a solid green background. It consists of several horizontal and diagonal lines in a darker shade of green. These lines are interconnected by small white circles, which serve as nodes or junctions. Some lines are straight, while others have stepped or angled segments. Two lines are highlighted in a darker, almost black, color: one runs horizontally across the middle, and another runs horizontally in the lower half. The overall composition is minimalist and geometric, resembling a stylized circuit board or a network diagram.

Andy Milne, Benoît Delbecq: Steinway pianos

Where is Pannonica?

Andy Milne, Benoît Delbecq: Steinway pianos

1	PORTRAIT OF GIORGIO THELOS (Delbecq/Milne)	4:44
2	TASK SHARING (Delbecq)	3:18
3	DIVIDE COMEDY* (Delbecq)	5:57
4	ICE STORM (Milne)	6:37
5	LE MÊME JOUR (Delbecq)	4:39
6	MU-TURN* (Delbecq)	6:21
7	CHANDER LOGIC (Milne)	6:04
8	PYRAMIDES (Delbecq/Milne)	3:17
9	WATER'S EDGE PART I (Milne)	2:51
10	WATER'S EDGE PART II (Milne)	4:59
11	TRESPASSING* (Milne)	3:02
		total time: 51:50

SACD multi-channel only:
 12 UHREN (Steve Coleman) 3:49
 13 PYRAMIDES (Delbecq/Milne) 3:02
 alternate take and alternate surround image

* B.D. uses Dlooper, an audio application by Tom Mays

+ Includes video: The Making of
 Where is Pannonica?

PRODUCED BY: AMANDINE PRAS, ANDY MILNE, AND BENOÎT DELBECQ, EXECUTIVE PRODUCER: TONY REIF

RECORDED AND MIXED IN 24 BITS/88.2K TO STEREO AND 5.0



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