



Party monsters leave a footprint

musicpreview

Dietzche V and the Abominable Snowman CD Release Party

With Shout Out Out Out Out DJ set, Roland Pemberton III and the Hues
Friday, 7 September at 8pm
Starlite Room

PAUL BLINOV
Arts & Entertainment Editor

Just as you might expect from a mysteriously named figure and a legendary, elusive beast, Dietzche V and the Abominable Snowman enjoy camping out in the wilderness of Edmonton's dance music scene. They pop up for the occasional show or to release a single stirring up the masses—only to sneak back into the darkness, leaving audiences to wonder if they still exist in between shows.

Now, after so much under-the-radar activity, the techno act is finally releasing a full-length album, *Macho 2003–2007*, as if to herald their continued existence to the world. Like their album title suggests, they aren't afraid to make

boastful statements about themselves and their music.

"This band has always been about keeping it so real that no one's ever heard our music, so we picked the name to be impossible to remember," The Snowman states. "So far, it's worked."

The tough-guy attitude suggests that ego might be the root of so much down time between shows, but it's actually a problem of distance—the Snowman no longer resides in the Edmonton. He moved to Toronto a few years back, and although the band resumes whenever he visits, that doesn't happen particularly often.

"I'm back in Edmonton probably once every two or three months. That allows Dietzche and me to get close again, musically, although what I don't tell him is that I have a musical partner in every city in Canada," The Snowman jokes. "I just want to make sure I don't give him a computer virus when we're working on electronic tracks."

"I think [distance] keeps things fresh," Dietzche adds. "I don't think we've ever had a point where [our music has] gotten stagnant. It seems like as soon as that point happens,

things settle down for a while, and The Snowman's gone back [to Toronto]."

Macho 2003–2007 collects select tracks from within that timeline, presenting a record of Dietzche and the Snowman's musical progress to date. Even if they vanish into the background once more, audiences have a snapshot of where they were, here and now. Clearly proud of their work, the duo see *Macho 2003–2007* as the favourite lovechild of their collaborative years, as spaced out as those songwriting sessions may have been.

"It's a greatest hits package," Dietzche explains. "We were going to call it a greatest hits package, but we didn't know how that would go over for a band that no one had ever heard of. I mean we're pretty conceited people—we're pretty overconfident and arrogant—but we didn't want to turn anybody off by calling it greatest hits."

Not that the duo seem worried about naysayers. They've proven them wrong before, burning only brighter and, despite distance, not fading away.

"There's a lot of haters out there, and there's a lot of people who said this band wouldn't last," The Snowman says. "They were wrong, and we were right."



albumreview

Dietzche V and the Abominable Snowman

Macho 2003–2007
Pop Echo

PAUL BLINOV
Arts & Entertainment Editor

It's difficult to review a dance album in the stationary, stale atmosphere of a seat or desk; you have to at least imagine it being dropped in the middle of a pulsating, breathing dance floor and think about how the assembled tangle of bodies would react from track to track. Fortunately for Dietzche V and the Abominable Snowman, *Macho 2003–2007*'s '80s-laced, synth-propelled songs are

exactly what a DJ spins to set a party on fire.

The Purple Rain-era Prince influence is notable: come-hither synthesizers slither between sweaty beats while vocoder-kissed, sometimes-there vocals suggest escorting tonight's special someone from dance floor to your bedroom. Make no mistake: with lyrics like "This sex addiction in my mind / It's caus-

ing me to fall behind / Why don't we head back to your place / So we can self-medicate," it's pretty obvious that this album's got copulation on the brain.

The slower half-way marker "Eternity (Beyond Forever)" offers a moment of rest from *Macho*'s continuous bump and grind before listeners plunge into the album's second half. It holds up almost as well as the first, but by the time "Sexual Variations" slinks along, Dietzche and the Snowman seem like they're out of new tricks to turn you on. As a result, *Macho* feels a little tired in its final moments.

If heard through your headphones, *Macho 2003–2007* is a solid dance album that wears itself out by the end. On the dance floor, however, this is the thumping soundtrack to a night ending in sexy results.

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