

21W.765
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Comments on the Weekend Remixes

DJ Spooky That Subliminal Kid: Gedanken Form Remix

I chose this particular remix because I was hoping for a techno-fied version of the sound collection we'd heard earlier. Instead, this particular remix seemed to blur the sounds together in an ethereal, "spooky", ambience-forming introduction. At about two and a half minutes into the piece, a Pac-Man-like, video-game-chattering effect took over, with repetitious beeps amidst a regular cacophony. The same sounds create an industrial dream. Whereas the initial two minutes were almost "organic", the middle bit is streamlined in the pulsing manner of a cardiogram. At about five minutes, voices kick in. Blurred and spooky, they're intelligible; you can't understand what they're saying, and even though the overall tone of the voices is happy, it's almost maliciously so, with a feel of impending doom. At about six minutes, the scratching of the DJ records is apparent, remixing amidst the sometimes singing, sometimes screeching, sometimes laughing blend. At nine minutes, the cardiogram begins again, this time with conversational echoes and record scratching.

The 'remix' adds a blend of electronic music to the vaguely random collection of sounds. Rhythmically random beeps insert between the otherwise mundane noises, morphing a 'normal' weekend into an almost terrifying associative experience. With "Weekend," there was a pleasant blend of almost too-much-to-observe. With DJ Spooky's Gedanken Form Remix, I felt lost, trapped within a nightmare that seemed familiar, but was heartrendingly and painstakingly blurry. The ambience of the electronics creates an atmosphere similar to troubling memories.

A contemporary audience might experience this remix in the scratching of a DJ; blended with Darude's "Sandstorm", the energy of the latter song and the industrial terror of the "Weekend"'s spook would mesh in a hyperactive frenzy. The sounds can be repeated, spun again, and played back and forth. DJs mixing beats in today's age can sample the myriad of sounds present. For example, in "Omnibus," a German techno piece by Laut Sprecher, the voice of the child saying "omnibus" sounds exactly like the child in "Weekend." Perhaps that's the source for yet another mode of audience exposure to "Weekend."