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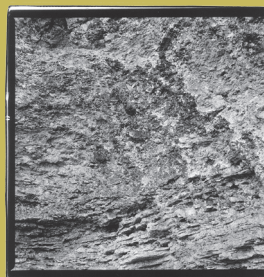
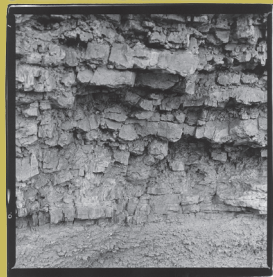
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## Shifts “Pangæa” cd

E+J Recordings catalog number: EAJ002

**Shifts**, another pseudonym for **Frans de Waard**, a co-founder of **Beequeen**, also renowned for his ongoing experiments for recycling music with **Kapotte Muziek**.

**de Waard** likes to treat his various guises with a broad stroke of monochrome paint... each name is something else, something different.

**Shifts** as an idea has existed on paper for a number of years - only recently fully materializing in the form of three 7”s released on deWaard’s Korm Plastics label.

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and **Shifts** embraces the traditional concept of minimalism implementing multi-layered drone guitars and overtones that create an overwhelming atmosphere.

**Pangæa** is indeed a concept album, inspired by the process of the earth’s plates drifting apart into the four separate continents. **Pangæa** becoming the world we know today. The plate tectonics that cause the drifting is echoed in the music... blocks of sound are repeated in several layers and create an unworldly ambience. There are four distinct sections to be noted here (although indexed as one track).

There is a guitar sound to be spotted in the first and in the last section, the large middle section is just guitar generated overtones.

**Shifts**, an altogether successfully realized observation from the ever prolific **Frans de Waard**.



**SHIFTS - PANGÆA** (CD on Elsie & Jack Recordings)  
More solo stuff from Franky De Waard who limits his sound source for this project to guitar and studio effects. This is his first full-length single piece CD as Shifts and as the title of the CD (and the project) imply, the music is all about moving about without being too obvious. Pangæa is the name given, not only to an album by Miles Davis, but also to the first continent which gradually spread itself across the surface of this planet like slow, crunchy peanut butter eventually forming places like Yorkshire and Asia. What happened to Gondwanaland?  
Anyway, the track can most certainly be divided into four sections... it starts with a sort of digital rain; feathery fingers trip lightly across the strings picking out incidental notes which click and rattle and ricochet. A high whine slides out from underneath this; it floats in the room, filling the corners, struggling to redefine the basic architecture. A low throb does exactly the opposite, pulling everything back into shape before letting the sounds that a tinkling bell makes slip into this palette of drifting continents. Music which doesn't stay still even if you do. (MP)  
review taken from **Vital Weekly** week 53 number 109, an e-mail review magazine. For a free subscription, email: [staal@euronet.nl](mailto:staal@euronet.nl)