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**Scott Walker - Bish Bosch (2012).zip |BEST|**

if only tilt and the drift were collected together, its a 3-cd set with the tilt disc in its own slipcase. it would be a near-perfect example of scott walkers heroic vision, with everything recorded live, just as it was conceived in the studio. the album opens with the last of scotts solo albums, tilt, following the silences and reverberations of the vox humana sessions, the first half of bish bosch is a dense, meandering and introverted affair, executed in a similar way to the the drift. walker sings from the low register, sounding like he has just got out of bed, and his words are thrown at the listener like shards of glass. despite the beautifully tortured delivery, its about as clinical and cold as youd expect from a man whose sound and persona has been forged in the furnace of isolation. james murrays productions turn the screws a little tighter and at a slower pace, with its day-glo effects and ready-to-hurl drumming, while mark whites meticulous production gives bish bosch an especially dusty feel. walker was a romantic man who wanted to explore the human heart and soul, and in bish bosch, he puts this into words, told through the music. in a similar way to the jg williams film the black prince, where the tiniest moments of life are captured in a grainy black and white photograph, bish boschs photos are snapshots, small, black and white, that reveal the darkest corners of our souls. but as his solo discography continues, and his boundaries continue to expand, the cracks in his music begin to show. bish bosch isn't the typical walker album, though; while tilt and the drift are credited to the scot walker band, here, walker is the only name listed, and while the latter two albums have been credited to the walker brothers, the former has yet to be attributed, even in the liner notes, were it not for the two full-length albums from walker brothers that were released in the late sixties, nite flights and the magic christian, it would be hard to guess that these two are by the same man. the actual scott walker is gone, replaced by another man, one who appears to be written out of scott walkers own records.

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crisp digital sound textures are a constant and driving motif, though one that walker experiments with constantly, sometimes to the point of tedium. the drums in radio silence are like walking on crushed glass, lost and at the same time on a mission. on blackball, the sound of a recording of a phone call, a chime is plucked from a phone, but that sound is played against a manic drum-roll, before one of walker most endearing comedic touches, an alarm clock, tells him its time to be getting up. bish bosch is a continual parade of sound, something youd struggle to single out in a hurry. its quite possibly the most coherent album walker has made since his genre-bending tilt. in the last two decades, walker has carved out an almost unique place for himself within the music world. as previously established, it doesnt have much to do with his creativity, though he never fails to update the existing language of classic rock. his musical identity is a very particular kind of music (a pop-rock) and he has clearly taken it upon himself to sound as if hes never stopped making that music. despite that, the albums most compelling element, is the constant sense of enticement. on paper, the decade-spanning scope of bish bosch will likely seem as large as the rest of this album is small. the albums constantly-changing setting, sometimes terrifying, but also oddly-funny, is the perfect antidote to the regularity of walker's output. its a source of genuine pride for us to be able to say that bish bosch is the type of album that will keep you engaged in the act of listening long after youve finished it. its not that bish bosch is difficult to listen to. its not that it demands that much attention. it just demands to be heard. and that, in itself, is a difficult enough achievement.

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