

# dDamage

Title: **Shimmy Shimmy Blade**

Label: **Tsunami-Addiction**

Release date: **6 Novembre 2006**

Distribution: **Discograph**

Both Hanak brothers, known under the name of **dDamage**, play an indescribable electronic music, violent and melodic at the same time, juggling with hip-hop beats, riffs of guitars and heat of analog synths. With tended flow, their music lets appear a rare sensitivity, skilfully camouflaged behind intense "boom tchack" of modern cruelty.

After two long years of intense work, these terrible children of the electronic music bring out again from the studios with a fortnight tracks, on which are invited the crême of the independent hip-hop scene. We can find **Bigg Jus** there (former member of the legendary new Yorkean band Company Flow) and his comparse **Orko Eloheim** (NMS / Project Blowed) for two on-vitaminized tracks, overloaded of intergalactic synths. **Dose One**, leader of the bands Subtle and Clouddead, makes his appearance beside the emblematic figures of French hip hop, **TTC**, in an opera of digital maths-rock. **Mike Ladd** rewards us with a featuring full of rapologic brick breakage, botching the walls of samples with blows of punchlines with a detonating force. We can also see **Tes** (Lex Records), feeling at ease on dynamic rock' n roll, then teletransported in Zapp&Rogers' talk-box. Also **Crunc Tesla**, Atlanta's crunky south based rapper, posing his flow in a war of synthetic violins and vibrating basses. Or Stacs of Stamina, in an exercise of zigzag where the beats take sometimes the shape of anti-personal mines. dDamage leaves then rifles to pump, on the explosive "S.I.N." track, where the dance is carried out by the rapper **Sin**, Sizzerb member affiliated with the new Yorkean scene Dipset/Diplomats.

Not to forget **Existereo**, who poses his aggressive rockin' flow on an instrumental track that reminds us a hip-hop version of Suicide tortured by Steve Albini... An opening track that gave its name to the album: "**Shimmy Shimmy Blade**". The whole thing is intersected with a few energetics ultra dancefloor tracks. But be careful, one is here much nearer to the relifted digital New-Beat and EBM styles, than house or current disco music. Because if "**Shimmy Shimmy**" makes us dance, do not forget that "**Blade**" remains a sharp blade. A blade put under the neck of the listener. By force.

<http://www.tsunami-addiction.com>

<http://www.ddamage.org>

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**Discograph**

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## Tracklisting :

- 01- Shimmy Shimmy Blade (feat. Existereo)
- 02 - Sign My Name Part 1 (feat. Tes)
- 03 - Punktüre
- 04 - Verdi Rough (feat. Bigg Jus)
- 05 - dDistorted (feat. Stacs of Stamina)
- 06 - Inter Rock
- 07 - Adrenalyn Bisc (feat. Crunc Tesla + Tes)
- 08 - Acoustic Anarchy (feat. Orko Elohiem)
- 09 - Pull The Plug
- 10 - My Favourite Ladies Part 2 (feat. Mf Doom)
- 11 - S.I.N. (feat Sin)
- 12 - Sign My Name Part 2 (feat. Tes)
- 13 - Alkalyn Reefer
- 14 - Alphabet N Burners
- 15 - Feed The Fish (feat. Doseone + TTC)
- 16 - Slight Return

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## dDamage: Summary of the last episodes

From the release of the traditional **"Radio Ape"** (Planet-Mu/2004), the fratri-sonic duet did not have any cease to feed their activity and to extend their network, such as an electric octopus with unverifiable tentacles. After two EPs vinyls on Planet-Mu ("Pressure ep"/2005) and **Tigerbeat6** ("Ink 808"/2006), we can see their remix of the mythical Belgian band **Confetti's** for the official reedition of their 80's hit: "The Sound of C", reedited for the 20 years birthday of the formation of this founder project of the Newbeat movement (**USA Import/Skelt**). More recently, dDamage was harnessed with the production on the mixtapes of the young American rapper Sin, a member of Sizzerb, and affiliated with **Dipset/Diplomats** (Cam'ron, Juelz Santana, Jr. Writer, Don Bishop Agallah...) currently working with the higher realms of US hip-hop, as Freeway, Fat Joe, Dj Clue, Dj Vlad or Green Lantern.

From the electronica side, dDamage remixed the last single of **Christ** (project of the ex-**Boards of Canada**) recently published at **Benbecula Records** in Scotland, or also in taking part to the last compilation Seed Records (Post-Human, Ardisson...). Still hip-hop sounds with a remix placed on the last EP of the Atlanta based rapper **Crunc Tesla** ("Welcome to the Circus", Ekler' o' shock) or the last compilation "Future Sound of Hip-Hop" (**Wagram** 2006) on which we can find Beans, Dizzee Rascal, The Streets, Madlib and other MF Doom. Without forgetting their remix of the last single of Swedish mc's **Stacs of Stamina** ("Mistake rewind repeat", along with a remix of the French producer Paraone). Don't miss their recent collaborations with the crème of the Parisian producers **Dj Ai** (Karat), **Krikor** (Rootdown) and **Krazy Baldhead** (ED Banger)...

Their future won't find some rest, considering that an ep vinyl is already announced for 2007 for the **Shockout** series (dancefloor subdivision of Tigerbeat6), a new appearance on Planet-Mu, an Ep in collaboration with the famous American producer **Thavius Beck** (dj of Saul Williams, also known under the name of Adlib), a production for the next album of **James Delleck** (Tôt ou Tard), new tracks with Existereo, a new project with **Mc Paul Barman** (protected by Prince Paul), as well as a ton of remixes, for **Kid 606**, **France Copland**, **La Caution**, **Les Gourmets**, **Subtitle**, **La Chatte**, **Zucchini Drive...**

Real free electrons in the French musical landscape, dDamage succeeded in making the great difference between the mainstream universe of Diplomats and the one much more sharp of the English electro. Capable to remix and to produce **TTC**, to afterwards deliver an order for the biggest studios of Belgian New Beat, their adventure keeps on the full mode. As well solicited by the first rapper having signed on the most important independent label of Chanson Française (James Delleck), than by the new friend of Michel Gondry (Mc Paul Barman)... In brief, dDamage is an incernable band, improbable, being always located where they are not awaited. A band having succeeded in - slowly but surely - imposing their atypical style, without never cloned no musical current.