

VOGON POETRY – THE PREFECT STORIES

Sci-fi passionates will associate **Vogon Poetry** to **Douglas Adams's** movie **The Hitchhiker's Guide to the Galaxy**, and certainly not to the pleasant form of poetry of the alien Vogon population, destroyers of whole planets, nor to the cult of ugly; the truth is that this also indicates the synth pop band that today we talk about, who has already released an EP, **More things to do in zero gravity** and a proper full length album, **Don't panic**. After a year, the Swedish come back with The prefect stories, published by **ScentAir**, which proposes new songs characterized by their melodic style and by their cosmic and spacious soundscapes, played upon minimal and retrò sounds; not revolutionary, but **Kraftwerk**, early **Depeche Mode** and early **Duran Duran's** fans will like them, and also in general who loves elegant and synthetic '80s sound.

The album starts with the minimalistic and spacious sounds of *Ready player one*, where minimal basslines compete, soon accompanied by a melodic singing and keyboards clearly influenced by the English champions of stadium electronics as well as by italo disco; the synth crescendo that explodes in a series of controlled cybernetic gallops confirm the impression, for a song that clearly belongs to the decade that maybe has influenced the most modern music (or at least in the electronic music field), and to which still today several tributes like this one are paid.

Spit it out begins with piano motifs and spacious basslines, while afterwards we find a pulsing synth upon which the echoed voice shows all its melancholy with seraphic choruses on the background; a whispered and tender song, which for the most of its length is suspended and stifled, then assuming, in the middle of its development, a more insistent rhythm, characterized by the use of never heavy and or aggressive snares and drum machines, maintaining their dreamy and rich of pathos taste.

Possibilities (Bistromath remix) shows more dancefloor-like sounds, always supported by undoubtedly synth pop vocals, which stand upon the tensed developing of the electronic equipment, not forgetting tender keyboard melodies; *Hyperspace bypass* seems to offer darker tones with its beginning effects, but soon a keyboard so retro that seems to have been sampled from a '80s record make us know that the influences are the same experienced before: melancholic melody and singing style clearly influenced by a neo italian style that in Sweden is a trend. A pleasant pastiche that will be liked by the genre's passionates; if you're allergic to the retrò style that by now dominates the new millennium since more than ten years, you could avoid this record, because the whole record is dominated by this retro taste.

Afraid shows some effects more influenced by '90s dance music, but the singing bring us back to the well-known coordinates, even if based upon synth pop gallops and impulses which recall Pet shop boys; therefore, this is a danceable episode where, then, the drum machine makes itself more pulsing; the modus operandi is now clear, even if varied a bit to avoid the sensation of being bothered. *Virtues* shows once again the oppressive piano motif with some electronic sounds, while the dreaming voice acquire its role, remembering the slow songs sung by **Martin Gore**, using a similar style; then, here there's huge space for a sweet refrain which take us back to the '80s early years so much talked about in our analysis, and to its minimal and naive songs.

The last *Never too late (Glenn Main remix)* recalls Duran Duran with his spacious singing style and his controlled and mellow sounds, with soft keyboards and its slow crescendo; afterwards, a pulsing uppercute recalls a bit Music for the masses's Depeche Mode; the song develops itself

alternating this coordinates not showing huge surprises, even if then shows an end characterized by melancholic melodies, which develop between cosmic effects and effected vocals, joining to seraphic choruses.

In conclusion, this is an elegant and tender work, played upon melancholic atmospheres, sometimes spacey, and upon movements influenced from a sound that still today has several feedbacks; if you're searching for something original or for strongly different and various songs, this is not your record, a record that the passionate will interpret as coherent and cohesive, but that who search something else could consider tedious. Asking if is really necessary to have other bands that take back sounds and patterns used thousands of times is a dangerous game and, in the end, useless, something that shouldn't be made; in the end, what really means something is the result, and even if these songs will not become a part of history, neither they offend, donating a collection of songs experienced at their best with a relaxing and dreamy listening. Passed, even if we have the suspicion that in the future the same words will be used for every new release, who will live will see.

Score: 7

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