

## SUPPLEMENTAL MEDIA for “The Sublime Frequencies of New Old Media” (*Public Culture*, Fall 2011)

*Sublime Frequencies* has issued about 70 CDs, LPs, and DVDs, some of which are available for mail order and digital download at [Forced Exposure](#). In addition to radio and field recording mixes (for example, “[Hyderabad Fidelity](#)” from *Radio India* and “[Rubber Television](#)” from *Night Recordings from Bali*), historical compilations, and documentary films (for example, the [trailer](#) and an [excerpt](#) from *Sumatran Folk Cinema* by [Alan Bishop](#) and [Mark Gergis](#), and the [clip described in the essay](#) from [Hisham Mayet’s](#) *Jemaa El-Fna: Morocco’s Rendezvous of the Dead*), the label has released material by contemporary individual performers, and has recently organized [European and US tours](#) for [Group Doueh](#) and [Omar Souleyman](#) (whose 2011 remix of Bjork’s “Crystalline” is [here](#)). In addition to [Awesome Tapes from Africa](#), many other notable MP3 blogs redistribute regional popular music recordings via open file-hosting sites, including [Madrotter](#), [Africolombia](#), [Monrakplengthai](#), and [Holy Warbles](#), for starters. A few, such as [Analog Africa](#), [sahel sounds](#), and [Voodoo Funk](#), also release physical media, often in the form of compilations like [Music from Saharan Cellphones, Vol 1](#) and [Lagos Disco Inferno](#). This last example inspired an [online debate](#) about the licensing practices of Voodoo Funk’s proprietor, NYC-based DJ Frank “Conakry” Gossner, whose [record-collecting expeditions in West Africa](#) became part of a [broad critique of “crate-digging” as a neo-colonial practice](#). Other blogs, such as the crucial [wayne&wax](#), [Norient](#), and [Mudd Up!](#), represent an emerging online literature on World Music 2.0 and global circulations of popular music.

Parallel World’s initial 1996 [Cambodian Rocks CD](#) has inspired several official and unofficial reissues, including a series of [spin-off compilations](#) that borrowed the title. The provenance of the original tracks has now been widely documented by online commentators, such as the contributors to [this thread on WFMU’s Beware of the Blog](#). The recordings led to a [documentary](#) and a [biopic](#) about the Phnom Penh music scene under the Khmer Rouge, and inspired the formation of [Dengue Fever](#), who are renowned for [their version](#) of [Ros Sereysothea’s](#) famous track “[Chnam Oun Dop Pram Muy](#)” (“I’m Sixteen”) (listed as “A2” on the *Cambodian Rocks CD*). In addition to their 2005 tour of Cambodia (documented in [Sleepwalking through the Mekong](#)), the group performs regularly in the United States, and has contributed to TV and film soundtracks (including a [Khmer-language cover of Judy Collins’ “Both Sides Now”](#) for [City of Ghosts](#)). In Phnom Penh, [The Cambodian Space Project](#), fronted by singer Srey Thy, plays classic Cambodian rock for local audiences and tourists; see also [The Documentation Center of Cambodia](#), an archival media project to shed light on the Khmer Rouge Era.

[Konono No. 1’s](#) 2005 album [Congotronics](#), produced by [Vincent Kenis](#) for the Belgian label [Crammed Discs](#), was another major flashpoint for World Music 2.0 listeners. The album has inspired remixes by global artists, including Belgian-Congolese rapper [Baloji](#), who recorded much of his 2010 album [Kinshasa Succursale](#) in Kinshasa, and [Bjork](#). In 2010, Crammed Disc released [Tradi-Mods vs. Rockers](#), a two-volume set of [Congotronics material](#) reworked by experimental indie musicians like [Oneida](#) and [Eye](#). The album inspired a [Congotronics vs. Rockers concert tour](#) that brought [ten Congolese musicians from together with ten indie rock musicians](#) for a 2011 tour of Europe and the United States ([a documentary of the tour](#) is currently in the works).