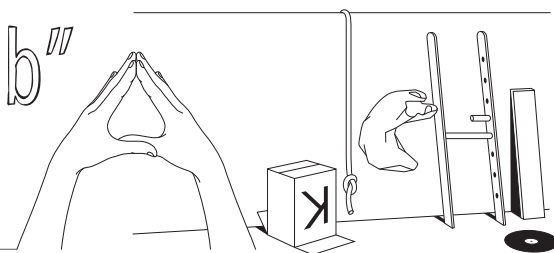


Urichipangoon "Giant Club"

23rd.Apr.2008 Release



The second release from AKICHI RECORDS is the long-awaited new album by Urichipangoon which means "the land of the Urichipan people". This also being their second album, in five years, "GIANT CLUB" is an intriguing masterpiece that comes to show how they have grown since their first album through many live performances from the original two piece band into an eclectic foursome. Paving a new way and aesthetic in search of a new breed of pop music with uncompromising stubbornness, they continue to push the boundaries of pop music mediated in Japanese lyric, crossing over different times and eras. They have managed to weave a colorful tapestry as if offering us a sneak peak on the world through their unique looking glass. Well this is how they do it. It is because they withhold technique that is carefully precise yet creative to the limit, and the singing, chorus and melody that touch the soul. Their synthesizer arrangements stimulate instant sparks and the rhythm comes on hard and sensitive that moves you in a legendary jazz drummer sort of way.

What one finds through their music is a nostalgic place, tucked away in the deepest corners of the world still waiting to be discovered. So we invite you to join us where the undiscovered giants have found their new expression. Come, to the land of mystery: to the land of Urichipangoon!

Artist : Urichipangoon

Title : GIANT CLUB (DDCA-7002)

Release Date : 23rd April 2008

Format : Audio CD

Sticker Price : ¥2,625 (without tax : ¥2,500)

Genre : J-Pop / Alternative

Pos Code : 4543 034 01502 3

Distributor : BounDEE (+81.3. 5766.1730)

Info. : Mao Yamazaki (+81.3. 5988.0171), Chiako Kudo (+81.6. 6459.2121)

mail address : mao_yamazaki@graf-d3.com

URL : www.akichirecords.com

[Tracks]

- | | |
|----------------------------------|---------------------|
| 1. Zenon | 6. Openly, Secretly |
| 2. Paya Paya | 7. Boy |
| 3. Coast Of The Smiling Monolith | 8. Atlantis |
| 4. Karma Blues | 9. Limited Leaf |
| 5. Terma | 10. fun-KIN |



About AKICHI RECORDS :

AKICHI RECORDS is the new music label from Osaka based graf media gm, an alternative art space that has been attempting to create stimulating environments in order to discover and evaluate alternative perspectives and ideas. The new label tries to bring out what graf media gm has been pursuing; to create its own AKICHI (meaning empty-lot in Japanese)-like environment in music.

AKICHI RECORDS / graf media gm: n.o.n.

2-32-6 Matsugaoka, Nakanoku, Tokyo 165-0024, Japan

tel: +81.3.5988.0171

fax: +81.3.5988.0181

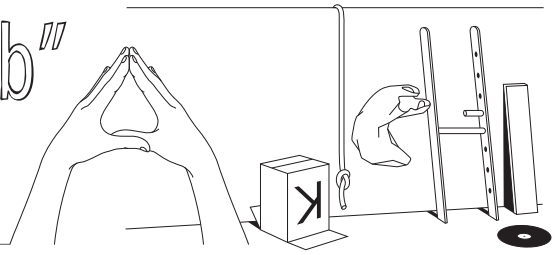
e-mail: akichi@graf-d3.com

URL: www.akichirecords.com

www.myspace.com/akichirecords

Urichipangoon "Giant Club"

23rd.Apr.2008 Release



About Urichipangoon

The band was formed in 2004 by OORUTAICHI and YTAMO. The first album "Sen" was completely home-recorded and released from the Nara based independent label scilli disques. In 2004, they invited Muneomi Senju (dr) and Nahoko Kamei (key) whom they had already collaborate with, playing live shows in various music events. With this transition, they shifted to a new band sound while honing a new style of songwriting and composing songs based on studio sessions. What they were able to build through the live sessions as well as the studio work was poured in to create the best sound, without losing spontaneity. Recent work includes sessions in July, 2006 with Argentine Musica Frontera musicians with whom UA also collaborated. They also took part in live sessions with Argentine musicians such as Fernando Kabusacki, Alejandro Franov and Santiago Vasquez also known for supporting Juana Molina. The path they pursue is a unique one which crosses over songwriting to improvisations.



OORUTAICHI (Vo&G,Prog etc)

Embarking on a musical career in 1999, he has released numerous recordings from various labels within and outside Japan. He is known for his tracks that cross over different genres and countries, as well as his non-linguistic songs and sounds with unique its chorus arrangements. In 2003, he released "Yori Yoyo"(moroheitya / expoi) and the EP "OY" (out one disc). In 2005, he released the EP "MISEN Gymnastics" from BEARFUNK in the UK remixed by the IDJUT BOYS. In September 2007, his London and Dublin tours were successfully acclaimed.

www.okimirecords.com

YTAMO (Vo&Key etc)

Starting his career in 2000, after numerous independently produced albums, he released his first solo album "Limited Leaf" from scilli disques in 2006. He also produced a CD for D&K represented reggae singer, Karukaya Makoto, and supported his live performances.

www.ytamo.com

Muneomi Senju (Drums etc)

He was one of the BOREDOMS and also a member of PARA led by Seiichi Yamamoto. He has played on COMBO PIANO's recordings & shows, and works extensively on recordings and live performances with different artists.

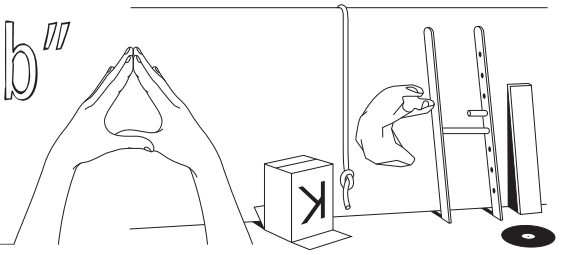
www.muneomisenju.com

Nahoko Kamei (Key etc)

She trained as a classic pianist from a very early age. She has played improvisations on Harmonium, piano and bass clarinet from 2002, before joining the soothingly explosive brass band, Mitamura Wind & Drums Orchestra as clarinet player, releasing the album "!! In 2006 from map. She works extensively, playing live shows and in the studio as a keyboard player.

Urichipangoon "Giant Club"

23rd.Apr.2008 Release



Could the ultimate state of Pop music be folk songs? The thought came to mind when listening to this album. It's obvious that they've taken time with great care.

Ryuichi Sakamoto

I feel so thrilled to have ever encountered such music. They are, for sure, one of the best pop groups around. Already standing at the pinnacle of alternative pop, they show us the music of the future.

Shugo Tokumaru

Have they come drifting from the south on the warm current? I've never set ears on music by such gentle pervs.

UA

No doubt, it is the first time I've ever heard such a sound where there was no hint of a déjà-vu or predilection. But when I feel the body cells in my pinky(finger) twitching in happy oblivion, I can't help thinking that their music might have been connected to me in many ways I've never recognized before..... The mystery of Urichipangoon leaves me ever more mystified.

Yayako Uchida

"Greetings, from the world of Urichipangoon!" It has been a while since the locality in music has disappeared from the collective labor in the fields, as the only reminder being the repertoire of barley stomping songs. After the industrial revolution, machines were the first to kill the repertoires in collective production. At the same time, the rhythm of the new machines fascinated us and created a new sense of collective bonding=unity. This sensation brings us to the birth of techno. In present times, while local communities shifted gears to new cyber communities, its size expanded enormously with the www, but bigger songs that can communicate universally, such as Rokumonsen's "Tabidachi-no-Uta (Songs of Departure)" or Haruo Minami's "Sekai-no-kuni-kura-Konnichiwa (Greetings from the world over)" have become next to extinct. As everyone hopped on the gnat-picking marketing bandwagon, community-based music exists only on a small scale amongst few friends. With that in mind, the new work by Urichipangoon whose music is made with a strong longing for fictional folklore shows a bigger scale that might become the labor songs of 21st century Zipang. They offer us a new pop music that shows a larger perspective.

Yuichi Kishino

They say, in the land of Urichipangoon, there is a secret road. It is a hidden path that connects us to any place in the world. The ones who 'know' the way are these four musicians, and what we need to know is their music that connects us to their world.

Kazuhisa Uchihashi

If I were to make a comment on the new work by Urichipangoon, I must say that their music is a most mysterious one. It leaves you in wonder but also makes you feel like you've been listening to them for years.

Seiichi Yamamoto