

MANY TINY BOXES RETURNS AND FINISHES

WITH HER MAGNUM OPUS

MOON TOUCHES EARTH IS A RADICAL change in direction and focus from many tiny boxes on her last record under the name, in which she seeks to find peace in both the world and her own mind. She stretches to the tallest mountains and the smallest blades of grass in a whirlwind of blazing cacophonous highs and the quietest and most solemn lows - all in aid to her single dream - peace and love.

Many tiny boxes is not a producer, not a songwriter, not a singer, not a writer, not a guitar player, bass player, or any other kind of player, she is simply Aspen. And Aspen has returned after two entire years of complete silence to release the final album under her name 'many tiny boxes.' The first question is, was it worth the wait? And my first answer is yes. Not only does it live up to and exceed every single expectation I had for her final release, but it also leaves more questions than answers, which gives off the wonderful feeling of an 'open door' so to speak, where I can imagine every possible direction that her future career and art could take.

I remember Aspen asking me to play a guitar solo on the fifth track of the album. I was at the very least - stunned. I had absolutely no idea what she meant by that and I was so high that I thought that she was telling some sort of sick joke I wasn't getting. But she showed me the section and sheepishly asked me to 'do something' over it, which I happily obliged. When we began, she was sitting in the chair and I was standing over my pedal-board with my headphones on trying to figure out what I was going to do. I opted (as any guitar player worth their metal would) to stumble around some guitar feedback until I could gain my footing. I was content to simply make a few strange and bombastic noises while she nodded for the remainder of the time,

however Aspen was not so content. She got down on her hands and knees in front of my pedalboard and began fidgeting with the different knobs and levers - many of which she had no idea the purpose of. Between adding an element of danger and shock, as well as simply making it more annoying and difficult for me to play guitar, she completely changed the entire energy of my performance, which in turn influenced me to push further and further past the bounds of my comfort zone.

As I slowly noticed that we were pushing past her dedicated 'guitar solo' mark on the ableton timeline, it seemed she was just getting started. Maybe it was the result of the both of us being a bit too high or simply the heat of the moment, but either way she continued on with no inclination that she would be stopping any time soon. I don't remember exactly how we decided that it would end. I think the simple truth was that we both saw what the track was going to become while we were playing and when the time came we knew how it was going to end. This would set the stage for every other time that Aspen would ask for my help with working on something with her for the record, and I can say with certainty that she lived up to this moment each and every time.

The way that I see it is, this record is an attempt to sculpt a mirror that any listener can walk up to and see inside a reflection of their world through Aspen's eyes. You will see yourself in her pain and you will hear your voice yelling out her words and you will understand innately what she means when she cries out to you, "SHITBAG BRAIN, LEAVE ME IN PAIN, GOD FORGIVE US!"

"It's about 11 o'clock on a Thursday night-"

