

*When did you first come up with the idea of doing an album of your remixed material?*

I originally wanted to put out several of the earlier works separately on vinyl, and had even segmented many of them into two 18-20 minute tracks. When I first discovered the challenges and depth of the analogue medium I was working as a janitor in an office building. I remember vacuuming the veranda and coming to the realization that whatever I hoped to accomplish with tapes had already been done, and probably by some German guy 40 years ago [laughs].

*So what happened?*

When I originally pondered a collection of my tape works I wanted to record only machines and electric static in different polyphonic exercises. I especially was interested in creating a prepared washing machine symphony based on Jack DeJonette's idea of consistent cycles of lateral movement, manipulated alleatorically by the principles of gravity and mass. By putting a combination of objects in a machine and timing their entrance and exit, one could create a very diverse display of uncontrollable aural collages.

*But this experimental process does not seem to be represented on the album.*

Well, when approaching the concepts I had laid before me I found most of them to be trite and sonically uninteresting. Who

would want to listen to such a piece? It would be less a tribute than an apt mocking.

*But couldn't it be said that most of your work is an "apt mocking"?*

Yes, but only of the creator.

*And is that what you claim to be?*

Already trying to engage me! I would say that I am creating an event by which others can create their own. It is a recycling process, as many of the sources of my recordings have also been recycled from the subconscious of our expansive world culture.

*Many of your recordings seem to reflect some sort of distortion or amalgamation of cultural identity. Let's talk a little about your view of culture and its commodification. How has your training as an ethnomusicologist affected your approach to this socio-schizophrenic warbled tape medium? Would you call it musique-concret?*

My training gives me a honed sense of awareness and an interest in the continuity of identity through form and change of function. I have also become very disenchanted with the reverence of self-recognition, and how copyright laws only benefit those who don't deserve the royalties. I choose to blend cultural works or distort original sources based on what I

feel represents an altered but pervasive psychic awareness about the state of that identity and how it is -and has been- received. Without going into much academic dogma I can say that it has opened my eyes and ears to the true mysteries and jealousies by which we base many of our cultural perceptions.

*Is it then your goal to elucidate these notions of "other" cultures versus the super-culture, to cause the listener to reexamine their own identity and reconcile it with the often fragmented cultural images you are examining?*

Yes and no. I cannot hope to elucidate any sort of confusing cultural supposition. It's more that the works included here reflect my own processes of interpretation and extrapolation. Of course I would love if each listener could grasp my initial intentions and gauge my success based on their own aesthetic enjoyment and mental meanderings. But I have learned through releases of earlier work and live shows that tangibility is a big issue when listening to this music, as is context. I can only hope that a listener is in the right physical let alone emotional and mental environment to absorb my offerings.

*Let's begin to talk about the first disc and its contents. How did you go about choosing selections for this disc, and why does its layout differ so greatly from that of the second?*

I actually released the second disc as is, in full, in very limited supply in 2001. Many of the works were older, but I was experimenting with new material and wanted to purge some of the old before moving on entirely. Most of the contents on the second disc, *New Now*, were from a tape I had lost. Upon rediscovery, it became some of my most favored work as it reflects an important shift in my creative process.

*How did you then compile the tracks on **Magnetic Service**? It appears as though many of the tracks were recorded this year. Can this be seen then as a look at your progress up to date?*

Actually, no. Almost all of the ideas explored in this disc had been lingering in my mind, waiting to be birthed and brought into fruition. Even most of the material recorded only months ago was the result of a continuing process or technological battle, or had yet to be exercised due to lack of physical capability.

*Who is Kryon, and why did you chose to begin the disc with his rather ominous proclamation?*

The intro track is a splice of a tape I found of a Kryon channeling session which was a gift and a blessing, really for its mutability rather than its content. I ran the tape through a delayed response reel creating the warble, and then overlapped the track with

the weight-loss talk introduction. The latter was part of an earlier recording called "Venus Wears a Flower." I used the jagged entrance of the drums with brushes to imitate and mock the shallowness of the doctor's introduction and to further separate the listener from the voices. When recording and mixing this tape, as with many of the others, I use the response of the invaded tape to create a struggle or depth within the recorded work. This becomes more evident in **Electronische Musik**, where the voices come in and out of focus as if the recording is live and they are rudely conversing over the music. The voices come in intermittently to give the listener an anxious feeling, like the music is not interesting, or is being ignored by the unsympathetic audience.

*Where did **Electronische Musik** spring from, and does it correlate to Stockhausen's masterwerk?*

My focus was to create a parody on the dance experience, by creating a nearly ambient feel. The track is too fast to dance to, and is not clean enough to clearly focus on. The listener is then forced to justify or condemn this experience and how it undermines the genre and their cultural expectations for a dance remix. The length is also a factor. I spent a long time gathering samples from dance mixes and DJ techno mixes, creating a variety of sounds and textures that are undanceable but connote the need to shake it. This

juxtaposition further enhances the listener's evaluation of the genre, the "DJ" (me), and the transformed and anxious context. Intermittently on this track I fused a recording of a preacher talking about "The Reality of Hell." I used this both as a pivot point and to comment on the intellectual view of the commodified booty music.

*Is that your view then that this is "booty music"?*

No, that would negate all of the amazing accomplishments of the genre and the impact it has had on world culture. I think that this form of music is not the future as many say, but a main expressive vein for the youth of today to connect across cultural barriers.

*Let's move on to the next track, **The Magician Waved His Wand and the Sky Fills With Birds**. What was the exercise for this recording?*

I was very interested in seeing how far I could extend the longitude and layers of recording, and the ear's ability to construe complexity versus resigning to aural inoculation. I used a sample of a bass line playing an arpeggiated pattern and attempted to create a parabola of recording velocity, or pitch, growing exponentially each turn. This became harder and harder as did the pacing of the layers, but I feel that the end result somewhat explores the region and shape I hoped to convey.

*Did the use of tape and analogue devices impede this process and any other strategies you had set forth to investigate? Would you have preferred to use other media or technologies to help clarify some of your concepts?*

For this recording, absolutely not. I have since moved on to computers and their silicate definitions, but I for a long time felt that the magnetic saturation of tape was the closest I had come to rippling the void. I was not always successful in my ideas and execution, but the limitations of tape also speak towards its unique recapitulative process.

*Why was **Hip Hip>Fast Fats** included in this collection?*

This originally was an extension of **Electronische Musik** and “The Reality of Hell” sessions that included several very humorous introspections on contemporary electronic genres. I included this Hieroglyphix remix because I think it has the most spunk and does not compromise the source material as much as some of the other interpretations.

*The **Puzzle Piece #1** song is perhaps the first overtly comical track on the disc. Upon hearing it first I thought it was just more sped up voices, but then heard its decay into the right speaker and realized that you must have made several layers of this track.*

Yeah, I actually made a lot more than I used. Which is often the case. I am very indulgent, and will keep going with the idea usually until it is too busy. I often end up only with the first few layers of a recording. For this piece though I used a Jeb and Cousin Easy side. The source was originally backwards which I thought was a very apt expression for the inane material recorded on the A side. Like you said, I decayed the layers through the speakers but created a delay and phase by the forwards backwards layering, giving it a ping-ponging feel. The voices oscillate back and forth before submitting to the next set of guffaws.

*The next track is a mutilated barrage of early rock and dance classics. What was your motivation for this piece?*

For **Teenage Boy** I wanted to look at some of the music that transformed the American teenage identity as it was stolen and mutated throughout cultures across the globe. The idea originally came from wanting to create a compendium of dance music from the Renaissance to American Bandstand, but like many of my projects, the concept became too heavy and seemed to lack mobility. The result is something very synergetic and spastic, with beats and melodies dissolving and breaking into others. I used the music of Willie Mitchell and Duane Eddy mixed with Mexican garage psych, Swedish Letkis, and others to fuel the dispersion of teen angst and

hormones across the piece. Once again, the layers had to be stripped down into something palpable, because I ran amuck attempting to include all of the sources I felt were important.

*Let's talk about the **Cirquestra** pieces together. This recent material seems to show a change in focus and in textural depth. How did you create them?*

Originally I wanted to do a triptych of pieces involving the revolution of tape loops and cycles of microphone oscillation feedback patterns fed through different optical filters. I focused on trying to keep a consistent spiral or circular pattern as I manually spun microphones across a sonically charged field. The first track, **Cirquestra #1** was created with a karaoke machine and a children's robot voice microphone spun counterclockwise, creating feedback phases. **Cirquestra #2** was a combination of several different microphones and tracks blended through an optic wah-wah filter. Beyond the layering of the tracks, no other alterations were made from the output of the speakers.

*I was struck by one of the pieces in between.*

Really?

*Why did you choose this subdued and mediocre Slavic version of "Somewhere Out There" to demonstrate your idea? Or better yet, what is your comment about this forced mimicry?*

Attempting to delve further into the trenches of commodification, I wanted to destroy the detachment of the original piece and mock the singers' lack of intentionality. The song, which is notoriously mushy and maudlin, has been reduced to utter slop. I wanted to de-mechanize and reconstruct the piece to fit its post-modern statement and create a sort of self-conscious emotionality.

*You had previously mentioned your personal satisfaction with the results of the **Schoenberg** track. What was your initial concept, and why was this session more successful in your mind than some of the others?*

The **Schoenberg** piece was a personal triumph mainly due to my lack of interference in its outcome. I have been heavily influenced by the Schoenberg String Quartets and thought that a careful connection of movements would help me to convey the idea of "twin-ship" as a form of duality. I am very interested in the manifestation of two like minds, working in unison, but for different ideals. Or two different minds working to empower their situation similarly. The most complex of all is one mind, divided, working for different means, but towards a similar end. I found that Schoenberg encapsulates that internal struggle to define direction and purpose, and I could not stand it the way of that...

*Do you believe then that there is really only one voice within Schoenberg, or in the entire human Diaspora? Are you trying to convey the voice of modern man with this diverse sonic display?*

No. I do feel there are many psychic connections and behavioral patterns that connect humans across the dimensions, but I cannot claim to speak for mankind, as if I was sent into space as a representation of human art and culture. That is another commodification of sorts, while I am also creating and discussing another, so I cannot pretend to believe that my message or messages supercede those of others.

*One of the most phrenetic tracks on this disk is **Pisces Motherfucker and Big Daddy Unite in Heaven** from 2003. How does this material fit into **Magnetic Service**?*

This piece is an edit from an 18 minute exploration involving the work of my friend and colleague, known by most as Pisces Motherfucker. The music comes from one of his earliest releases on cassette. Originally done as a tribute and a spoof of his work, I included it here because his work encapsulates a very jagged and self-aware divulsion, one which challenges both form and content. He has challenged my musicality and my conventionalism, rendering him subject to my remix abuse.

*The next track, **Message of Misuse** has a humorous undertone. Is there a*

*philosophical undertone to this piece as well?*

No, this one is more playful. Like the last piece, this one reflects some of my less cerebrally derived work, which comes more from a healthy need to explore. I came across the recorded phone call on a tape from a thrift store answering machine. And like many of these recordings, I decided to improvise along. I am connecting different circuits on an amplifier with my hands, creating a shock that shorts out the circuit path and sends squelches through the speaker. This instrument was created by mistake, but has proven to be one of the most versatile sound generating devices I have encountered. I guess one could read into the recording that the squelch hides behind the woman's voice, mocking the man and his modest threats.

*How does the song **Starz (loud)** correlate to that last statement? It has such an overpowering feel, like there is no room for anything before or after it.*

This song, created back in 2001, was inspired by the writings of Rabindranath Tagore. His poetic didacticism spoke much of identity and how patriotism or love of one's homeland is often rotted by ignorant nationalistic fury. He demonstrates very clearly how pride turns into privilege separating man from history, causing him to forget and create worlds of suffering so as to relive the glories of inclusion through

dissolution. In the end, man is left clutching the remnants of the patriotic culture that once pleased him, as he reaches complete isolation through his nationalistic judgments. I used the “Cool Water” clips at the end to signify this personal desolation and the remembrance of the good ol’ days. The remembrance may or may not coincide with the recognition of what caused the initial rupture.

*Hu'er shows a very different side of the helix.*

[Laughs] This was a stolen tape recorded in China in the mid 1980's. The material as I understand it consists of rural whores meeting after a night of work to lament upon the evening, and their objectified role in the disconsolate surroundings. They would meet on the outskirts of town and stand in a circle cursing, spitting, and wailing. I find the material to be very heavy and sad, so I wanted to treat the tape accordingly. To prepare the tape I layered the recording and staggered the entrances. I then set the tape out of phase at a lower pitch catching it up to the source every so often. This process saturated the tape and created an overflow into the cache of other tracks. This distortion softens the recording and gives it its depth. It is the dirge of the disenfranchised woman.

*And then you fade in a track that seems to be very childish and mocking of that*

*lamentation. What is the story behind Circular Breathing Vol. 2?*

I don't think it's necessarily mocking, rather I feel it to be a reaction to the recognition of that tragedy, which can often be in the form of parody. Everyone copes with despair by mocking themselves, artists and preachers are just better at it. It can be an amazing catharsis. The **Circular Breathing** track was very cathartic in itself. This is also an edit from a 50 minute track, that has two improvisational layers of a rock oriented band, and a commentary track of reactionary instruments such as drums, trumpets, samplers, and general cacophony. I included this edit because I enjoy its meandering and arrogantly self-absorbed stumbling. In the early recordings, I thought it was important to throw my voice in over the top as I mixed it down because it falsified the atmosphere and created another context for the listener to consider. Often the words or syllables I would utter were distorted and serve mainly as a distraction. I now do not find the need to bastardize my work as much, but it is important to address that early approach.

*The song after Circular Breathing Vol. 2 has a different feel than the rest of the CD, almost giving the listener a break for a moment. When is this recording from?*

I wrote this piece for someone special to me at the time using a keyboard that had a broken pitch bender that left every note

untempered or microtonal. The recording was part of a series for a long time but I isolated it for this issue. I also altered its sound by playing the source tape through an obstructed cassette deck and then doing a pan phase for that creepy saturation.

*The Afrique Suite I understand consists of music you recorded while doing research in Ghana, West Africa. What does this manipulation speak to in your experience there?*

I went to Ghana the first chance I could get, which happened to be when I was 18. I became enamored with a piece of music by the Yeji people of the Volta region in Ghana, and after some negotiation I was staying near the capital in the Nungua/Teshi area living with the Kusun Ensemble. The first part of the suite deals with the view of Africans and African music as being very primitive and hard to decipher. I drastically slowed the singing to drive that point home. I also wove a variety of bell patterns throughout to cater to the prevailing notion that there is nothing to grasp onto but the occasional bell pattern or djembe call. The effect is disorienting and somewhat disquieting, causing an untrained ear to both pity the participant and feel as though it is missing something.

The second part to **Afrique Suite** is a tribute to the great highlife guitarist, Nii Amarah Ashitey. It is a blend of a recording I made at a funeral the third day I was there. I was

very disoriented and unsure of my role in the event, even though I was forced to dance and play shekere with the band.

*How has your musical training affected these recordings? Do you approach these pieces musically, or is it more structural and textural?*

A lot of my musical training, both listening and practicing, has served to extend my textural palette, which to me includes melody and harmony. With this music specifically, I look more towards composition than I do notation, but I am very cautious and aware of the implications of any given action in regards to the flow of a piece. Although, as I said before, I am given to experimentation and often that is what yields the most favorable results.

*Now, the next track is an extended piece with Arabian guitar and singing. Where is this recording from, and how does it reflect your view of Arab culture or construed representations of it?*

I see you are leading me with the end of the question, but really that is not the case. While many of the pieces on this disc deal with representations or distortions of cultural idioms, I found the challenge of this song in its mirror. I discovered this tape in a bootleg store in Kreuzberg, Berlin, and I have no idea who it is. I believe the man said it is from Lebanon. After listening to the tape on my Fostex I knew there was

nothing I could do but let the tape play. Any layers I tried to add destroyed the solitude of this holy man. This track is an edit of 22 minute tape, with the B side playing backwards over the A side. I made the recording out of reverence. There is a lot of positivity and poetic mysticism in Arab art, they understand how to be complex yet modest.

*The second to last track on **Magnetic Service** stands out due to its eeriness and its recording date. It is the oldest thing on here.*

Yeah, it was recorded All Hallow's Eve, 1998. I actually put my little general electric tape recorder into the wall piano to record **Pianoween**. The whir is from the recorder itself which I realized that night to be a very important voice in the process. On many of the early recordings I tried to give the recorder a voice and only use the internal microphones at loud levels. The extra frequency range excites the tape and makes it pop, but can also be distracting. This was also my first experiment in tape phasing, creating a stutter or tape delay that becomes more evident towards the end.

*The **Hypgnosis** is a very fitting way to end this mercurial sampler. It is almost as if you empathize with the listener [laughs]. It really brings the disc together, and helps one reflect on all that has transpired. How did it come about?*

I appreciate my listeners, and so maybe that is why I challenge them to expand their tolerances and sensibilities to include my muck. **Hyppnosis** is the result of my obsession with collecting any self-help or educational tape possible. I came across two tapes at a library sale, one of Jungian Past Life Therapy, and the other of a hypnotic pulse. I layered and staggered the pulse to create a near hocketing of the tones and then built higher pitched sonic layers. I recorded the Jungian Past Life talk over the modified bass pulse and then connected the parts. The outcome is not attempting to hypnotize or manipulate the audience any more than the other tracks, but it does provide some closure to the disc. In the future I hope to use the pulse along with other hypnogogic devices to create a “live” temporal lapse, but that takes very active audience participation, and very few lack the inhibitions to be hypnotized or so self-aware in public. Nor should they, the results can be very dangerous.

*Let's move on to the second disc, **The NEW NOW**. Why now?*

***The NEW NOW** was originally released in small quantity in 2001. It has been included again here to give the listener an idea of some of the extended earlier works, to better ascertain my evolution and progress, blunders et al.*

*Speaking of which, talk about the first section of the disc, entitled **Progress!?!.***

*This was recorded as one long piece that you divided into tracks for this issue. What was the motivation for this change and how does it reflect the flow of the piece?*

I divided **Progress!?!** into segments because I thought it would help orient the listener to the sudden changes in the piece. Originally this kind of facilitation was something I tried to avoid. As is clearly evident in the piece, I wanted to make the changes as abrupt and obvious as possible, forcing the listener to examine the creative process. I felt that this approach countered a lot of the aesthetical dogma that surrounds “the listening experience” and I was anxious to manipulate and negate the continuity by which most people chose to compose. Later on, I found this style to be limiting and somewhat obnoxious, so I have since implemented new techniques and approaches to the recording and deconstruction process.

*If you would, expound a little on the different tracks that make up **Progress!?!**.*

The first part is called “Education” and it begins in the middle of the protagonist’s awakening to the reality outside the regimen of institutionalized learning. The source for this piece is a class I taught at a high school called “Drumming and Improvisation as a Means for Emotional Expression.” I taught several class periods each with over 80 high school kids. At the end of the lecture and demonstration I gave them all sticks and

other idiophonic devices and told them to go crazy and bang on anything and everything. The lesson was in letting go and having fun while still respecting the rights of the others. In the remix, I took all the classes and overlapped them, creating a very disorienting effect. I pulsated some of the recordings to give a more militaristic feel and to further demonstrate the isolation of the protagonist.

The next part is about relationships. The first segment comes from a recording I made in the shower. It is supposed to symbolize the protagonist getting ready for a date. The second segment is part of a couples counseling session I recorded off the internet. I pitched one voice high and the other low to emulate a superficial male and female conversation and relationship. Throughout this segment there is a backwards cymbal sound that consistently builds, separating their connection and creating anxiety. This “feeling” encapsulates the doubt or inability to relate with others (or her) as felt by the main character. It becomes so overwhelming that it consumes the segment and destroys the life of the character.

The following part describes the transitional period in which the protagonist is waiting to be assigned a new body and the struggle that defines it. The source is a recording of my grandfather’s accordion songs. The protagonist knows he is not floating or

suspended in the ether, but cannot tell if he is rising or falling to his fate.

Then comes “Birth Trauma” and the despair of an incapable body. The source is an improvisational session involving five musicians.

After that, “The Adjustment” shows the protagonist developing mobility and reconnecting to the progression of temporal residence. This is from the same improv session as “Birth Trauma”. The track cuts in and out unnaturally to demonstrate the unease with which the protagonist discovers his world.

In the next part, the protagonist has died again, due to unforeseen circumstances, and without remembrance or recognition of the transitive void. He is thrust into another life of sludge and perceived immobility. The harshness of this section demonstrates the ill regard the protagonist feels towards this existential path.

“The Search” feels very frantic, but the direction of movement becomes more apparent. There are less obstructions though the path is still very uncertain. This segment is very pivotal in the development of the protagonist, who only remembers the visceral negativity he has experienced and is desperately searching for confrontation. Exasperated, he spirals down into a fit of despair. The protagonist is really not looking for redemption or elucidation, but

instead a tangible display of lack of control or a negative interaction by which he can demonstrate the injustice of progress without volition.

The last section of the piece I call “Motorcycle on the Highway” because the protagonist can no longer hide from his fate. In the last section despair, self-awareness and recognition destroy the ego, allowing the eaters of flesh to come and desecrate his experiential body. This creates an ecstatic aural feeling for the protagonist, as he is physically overcome and reduced to the clatter of voices walking in traffic. This was the first of my meta-novels, and in my mind the most successful.

*What do you mean by meta-novel?*

It is a novel of a novel’s process, which cannot be absorbed intellectually, but only through intangible cross-sections that emote aspects of the human existence as shown through experiential disorientation.

*Okay, let’s now go on to the next piece, **Portrait of Loneliness**. It is the most brutal on the album, and the length does not give the listener any rest. Why include this piece on the disc, and what do you have to say about the critical accusations made about **The NEW NOW** after its initial release in 2001?*

Wow, throw it all at me there. My critics often say that they cannot stomach my

irrational and tangential remix process, that there is nothing but acid ramblings and childhood experimentation at play. To them I say, thank you. They are not as far off as I thought. It takes an exceptional experience to elicit such harsh words from a man of music, and often the emotions I am trying to paint are those of childhood and loss of innocence. Take **Portrait of Loneliness** for example. It is a hard track to get through even for me, but it proves the disorienting and dismaying effect this format can have upon a listener. You may say that is negative and therefore superfluous, but I think that music like this has many healing properties. In order to even receive its transmissions one must quiet his or her sensible mind and allow the sounds to just exist and evolve. One can never suspend full judgment. I want this to enrage people, not because it is bad, but because there truly is something wrong with it. I am proud of this piece because I am ashamed of those feelings within myself.

*Fair enough, let's go on then to the final installation to **The NEW NOW**. What do you have to say about **Standing Underneath a Waterfall**?*

I think the name says most of it for me. I find this to be a piece of great jubilation and catharsis. It is a cleansing of sorts, you know. These recordings were made on my brother's birthday and he is showcased on trumpet and trombone. This was during my phase of a mirrored spine in which I would

take improv sessions and layer them forwards and backwards so as to meet in the middle and switch to a contra-positional mirrored opposite. If there are 4 tracks and four quadrants, the first and fourth quadrants are exact directional mirrors, as are the opposing two. They circumscribe each other in the middle, creating the spine, before they redefine their new quadrant with a new set of parameters and patterns.

*Is there anything more you would like to say about the material? You are shaking your head, so let me asking you about something of personal interest. I read somewhere that you are in the process of creating a synaptic time machine. Can you go into more detail for the readers and for my personal benefit? What progress have you made?*

[Laughing] Well I am certain we have wasted enough of the readers' mental capacity with my philandering. That subject is of extreme interest and importance to me. However, as of yet, none of my findings have proved to be successful beyond a temporary shift. I can say that the practice is as old as writ, and will be explored until the end of days. See you then...

Excerpt from an interview by Floyd Kramer at Big Daddy's private residence on Walpurgisnacht, 2005. Transcribed by Floyd Kramer for VALIS Records.