

MARRIED LIFE

QUARTERLY

WINTER 2009



607 Midgard Rd Columbus Ohio 43202

HOME IMPROVEMENT

Wherein we work on projects around the house and listen to records



Over the past month, Jen and I have switched our bedroom and office around, painted the walls, the trim, the window frames and doorways, and put the quarter round back on (we removed it when we re-did our floors over a year ago!).

Here's a list of LP's we listened to and some pictures of the results:

Human League – *Crash* / **Ravi Shankar** – *Ragas and Talas* / **Ravi Shankar** – *Portrait of a Genius* / **Moody Blues** – *This Is* (2LP) / **Platoon** – *Motion Picture Soundtrack* / **Mandrill** – *s/t* / **Roy Orbison** – *Greatest Hits* / **Gerry Rafferty** – *s/t* / **Saturday Night Fever** – *Motion Picture Soundtrack* (2LP) / **Great Plains** – *Born in a Barn* / **Kitty Wells** – *Sincerely* / **VIA** - *The Good Times in Country Music* / **Grand Funk Railroad** – *Live* (2LP) / **VIA** – *40 Miles of Bad Road* / **Marty Robbins** – *Greatest Hits* / **Jim Reeves** – *Best Of* / **101 Strings** – *Fire and Romance of South America* / **5th Dimension** – *Reflections* / **Karlheinz Stockhausen** – *Mantra* (Side 1 only) / **Velvet Underground** – *White Light/White Heat* (Side 2 only) / **Creedence Clearwater Revival** – *Bayou Country* / **Leonard Cohen** – *Songs From a Room* (only the first few songs) / **Christopher Cross** – *s/t* / **Charlie Daniels Band** – *Million Mile Reflections* / **Crosby, Stills, Nash, and Young** – *Déjà vu* / **VIA** – *Coming Home* (another country music comp) / **Gang Wizzard** – *Godtime Man Universal Continuum Calibration Disc* / **Steely Dan** – *Aja* / **Yes** – *Fragile* / **Yes** – *Close to the Edge* / **Jandek** – *Ready for the House* / **VIA** – *Xxperiments comp* / **Commodores** – *In the Pocket* / **Erasure** – *Circus* / **Tangerine Dream** – *Stratosfear*



Close Encounters of the Third Mind: A few questions with ARA

Interviewed by Todd Pontius

ARA is Sara O'Keefe and Trevor Tremaine from Lexington, Kentucky. They both play together in Eyes & Arms of Smoke, but you might be more familiar with Trevor's work in Hair Police and Burning Star Core or Sara's work in Auk Theatre. Their debut LP "Pick Up And Run 2007" is full of dense dark smears of reeds and drums and electronics breathing together over long, live recordings. The hazy interplay of two people having an intimate conversation, but also snippets of real give-and-take free improv. At times ARA's music sounds like it's wrapped in gauze and there is incense burning... a bit mysterious, so I emailed Trevor and Sara to ask them a few questions.

Could you introduce yourselves and tell us what instruments you play?

TT: I'm Trevor Tremaine and I play percussion and a little trumpet (poorly).

SO: I'm Sara O'Keefe. I sing and play clarinet and tenor sax.

From what I've been able to figure out, ARA started off as Sara's project. Since then, you've released two tapes and an LP. How did that come about?

SO: I guess ARA really started out as me doing solo sets during Irene Moon performances. Irene encouraged me to go out on my own and do more solo performances. Before that, I'd been playing with Eyes & Arms of Smoke, but not on my own.

TT: I came aboard when I was helping Sara setup to practice for a gig. She was gonna be opening for Hair Police at one of our rare hometown shows. While she was checking her mic, I was fiddling around with delay pedals. We were both pretty into it, so that's how we did the show. Shortly after, we recorded our first cassette Vacant Vessel, which we put out on Rampart.

SO: We haven't done a tour, but hopefully will in the future.

TT: And the LP is actually a bootleg. Sort of.

Sometimes when just two people play together it can get kind of intense. I know that with Eyes and Arms of Smoke it's sort of a different context. What is different about playing together as ARA?

TT: Being in a duo is really kinda crazy. There's barely enough there to make music. But there's also never any clutter. When we're improvising, it's very direct. Not to mention the fact

that we've been a couple for nearly a decade, so we communicate on this pretty unconscious level. That makes it really easy most of the time, but it kinda sucks that when it's not working, we both know it, and we each know the other knows it, and we have to find some way to correct it gracefully.

SO: Playing with Trevor is like playing with another me. He usually knows what I'm going to play before I play it.

Talking about the LP... it sounds like someone who sort of set out to play something else and ended up accidentally playing passages of dark jazz music. Do you really "set out" how you're going to play before you do it?

SO: We definitely have moods we're trying to express in each song, and depending on what's on my mind, that's how I play. One of the most fun things about ARA is it keeps you on your toes.

TT: We never discuss it beforehand or anything like that. We try and switch up the vibe from one song to the next, when we're playing live. There's less pressure when we're recording. We just fill a bunch of C-90s. The change in mood or sound is evidently more gradual over the course of an unedited recording than at a gig, where we try and do these more extreme shifts.

The song on side B sounds like one of those little songs that emerge from living closely with people and spending most of your day with them. Like maybe a small solemn song that you would sing to the cat?

TT: Sara sings to our cats a lot.

SO: And I talk to them a lot.

TT: I think that ARA is trying to capture this intimate, fragile sort of feeling. Something that could almost be embarrassing if people found out about it. I like that sort of tension.

SO: We just play how we live. We have open communication between us. The music is like a conversation.

TT: It's domestic jazz.

It's nice to see people from the Midwest get national attention, especially since a lot of the time, people from all over play together. The Caboladies dudes...is there anyone else from the Bluegrass State that you're into right now? What is Lexington like?

SO: Very small, close-knit scene, but very alive.

TT: Lots of good bands, some of which we're not in.

SO: Kraken Fury, Wretched Worst.

TT: Obviously the Cabo boys and all their projects. Cadaver in Drag, Arzu, Walter Carson, Three Legged Race.

SO: Warmer Milks.

TT: Yeah, at the risk of getting nepotistic, Warmer Milks, ATTEMPT, Laloux, Eyes & Arms of Smoke no, really, there's a ton of good music coming out of here right now. My friend Rob Theakston has a lot of cool projects.

ARA is a constellation in the southern hemisphere and your bio mentions star parties. Do you believe in extraterrestrials?

SO: Oh yes. Of the third kind.

TT: We have a bio?

What is currently going on with ARA and Eyes and Arms of Smoke? Do you have plans to release more records and tour?

SO: ARA just recorded an LP for Nashazphone, and we're finally mixing Eyes and Arms of Smoke material for a new record.

TT: Yeah, the Eyes and Arms stuff is almost a year old. We were pretty inactive for awhile. We did a short tour last spring. Who knows what the future holds?

What ARA stuff is still available? Is Auk Theatre still active?

TT: The first ARA cassette, Vacant Vessel, might still be around some places. It's pretty different from the stuff we've done since then. The Toxic Motions cassette is still in print, and the Pick Up and Run LP on What the? should be available from fine distros.

SO: Auk Theatre will always continue, wherever Irene Moon is.



Todd Pontius enjoys jazz cigarettes, the Sun City Girls, Fritz Lieber, and New Chapter Organics Life Shield Throat Defense. He lives in Columbus OH and can be reached at tpontius@gmail.com.

LOOK FIRST: Tex Kerschen of INDIAN JEWELRY



First idea to form the band: Erika and I officially decided to start this band, originally "Swarm of Angels" while driving around big bend state park in texas at the end of 2001. But, the thing is, we are revisionists, so we are always changing the band. All these firsts were done better the second or third time around.

First practice: Erika and I are sewn up at the limbs so we've been practicing together long before we played together.

First song/ recording: Recorded countless songs going back to the end of the nineties.

First gig: Classy Party in the warehouse I lived in the Second Ward, Houston. Played with Deth Kraut I think, Don & Sibyl from Rusted Shut. The next day I woke up to find an eviction notice from our landlord taped to the warehouse door.

First release: Swarm of Angels "Plessure ep"

First time opening for a "larger" act: Most people in this music world are fairly small people. It is not like the Method of Destruction or Tad days. Sheeit. At first no one wanted to book us with better known acts. Then, we became too big for us own britches anyhow.

First line-up change: Countless. There was them and they was gone and sometimes they come back. We ain't Stalinists though. Everyone is counted. I don't want to waste space but swarmofangels.com/ntxwho.html is our attempt to keep a comprehensive list of members.

First gig at a significant venue (and why?): Most venues are terrible places. Shady opportunist promoters who slave to trends and wouldn't spit on a fire if it was you what was on fire, arrogant soundmen, beastly bouncers, stinking rooms with crumbling walls and subhuman audiences. What is significant is when a place does something different than that. Like the Eyedrum in Atlanta or the Bottle Tree in Birmingham, where they support bands. But as far as somewhat well-known venues I guess we were banned for life from the Knitting Factory NYC after they pulled the power on us for sucking real bad and talking a lot of shit to compensate for how tremendously bad we were that night. We've been back since.

First out of town gig: Always touring. Toured before we played an official home show. You see, we're from Houston.

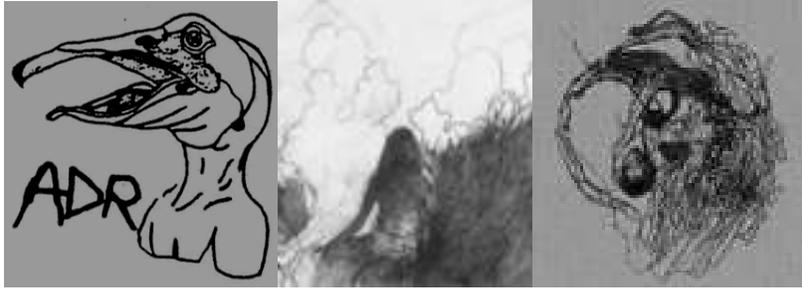
First tour: June 2002. West Coast. No money and several van breakdowns.

First album: NTX+ELECTRIC "We Are The Wild Beast" is our first full-length album. We released it 2003 on our Girlgang Records label and then it was re-issued under the IJ name by Tigerbeat6 in 2008.

First national tour or First foreign tour: First national tours were 2002. Swarm of Angels West Coast. Then 2003 NTX DETH FUR AND DIAMONDS East Coast. Then all year 2004 & most of 2005. Then 2006 East Coast again. Then most of 2008. First foreign tour was June 2007. We toured England, Scotland, Wales, and Ireland. James Melley set it up. He's a standup guy. Wait. Actually, in 2003 our friend Martin Zet brought us to the Galeria Arsenal in Bialystok Poland to do a show.

Other significant moments: First time to set a warehouse on fire. 2003 or was it 2004? Either way it was in Houston.

ANIMAL DISGUISE RECORDS



12/24/08: On the way to work this morning I looked over and noticed two cd's: **Cadaver in Drag's** *Raw Child* and **Sic Alps** *Pleasures and Treasures* sitting next to each other pretty randomly and realized they're both on the great **Animal Disguise Records**. I decided I was going to check out the Animal Disguise myspace page, but it turns out there isn't one (probably because there is a perfectly functional ADR website), so I decided I would check out the Myspace pages of all the band's who currently have available records on Animal Disguise.

Mammal (www.myspace.com/doublenature): This is the point of origin. Mammal, solo project of Animal Disguise head honcho Gary Beauvais, who released hands down the best record of 2007 in the *Lonesome Drifter* 2LP. His default picture is the great head and shoulder sharp gamma (mug)shot of himself staring straight at the camera, hair long, morose biker/ metal head style. The page background is a sunbleached blurry landscape sort of thing, similar to the gatefold of *Lonesome Drifter* but without any people or depressing industrial vibes. Maybe this reflects his recent move to Tacoma Washington which is totally what the fuck? Anyway, 8 top friends only a few of which are on the label he runs, his motto is "hydrocodone", and his influences are South Dakota, Tape, Metal Dust, Estral Beach, Manual Labor, and Impermanence. He has four songs up, I only listened to Theme from Death Rider which I think was from a 7" that I don't have, but came out right around the same time as *Lonesome Drifter* and sounds like it. Though it's a bit more of a Chrome inspired jaunt across open space. Maybe the most uptempo of his bluesy rock ish tunes as opposed to the caustic noise washes of his earliest material. Someone named ZZZZZ has posted a lot of comments with great pictures of cats, piles of poop, weird costumes, amateur shots of naked teenagers, etc.

Cadaver in Drag (www.myspace.com/cadaverindrag): From Lexington Kentucky. Pretty minimal page, they use the classic default template and haven't logged in for three days. No motto, but they call the music: "Progressive". Their picture is a band photo of three long hair dudes standing against a wall or something, but whited out so you can't really make out any of the details, which is good, cuz I know these guys, and they're all ugly! So is their music. Two short songs, one is called Intro (oscillating synth sounds) and the other is called Untitled (sounds like bass guitar and drum sludge doom radically slowed down by playing the recording back at the "wrong" speed). These guys aren't going to give it all up on their Myspace page and neither of the offerings sound anything

like an actual CinD song. Go get their amazing *Raw Child* already, ya cheapskate! There is also an 8 minute youtube link to a live set. These guys are straight up one of the most brutal bands doing the repetitive and primitive steam roller noise rock thing. They rule. In the "about Cadaver in Drag section" it says they are working on some new recordings... yes!

Eloe Omoe: No Myspace page.

Viki (www.myspaced.com/wikedviki): Style: Big Beat. I know she's from Michigan, her default pic is some sort of dome as seen from above. Guessing it's the Tacoma Dome, since that's where she says she's located. Now in Tacoma Washington too? So they're both out there. The first song of 4 is called "I am the Man" and is dancey beats, dead lady voice and hot wired electronics. Minimal design using the basic Myspace template (which is kind of surprising because I've seen some of her crazy art photo collages/ loop dvd things of doubled industrial factoryscapes and they are wild retina burning weird looking things). There is a youtube embed thing that I didn't watch, and some blog posts. Not a lot of info here. No "influences" or "sounds like". Member since 1/21/2007. 967 Friends, 34749 Profile views.

Warmer Milks (<http://www.myspace.com/warmermilkeskentucke>): Listed on Myspace as Warmer Milks of Kentucke, these guys are the classic Other/ Other/ Other. That really is a Myspace classic. No friends/ No info/ No blogs/ No Comments and they haven't logged in since June 24th, 2006. There are two pictures, one is small, hard to see, and is upside down, the other is also small, and hard to see but is the classic Warmer Milks picture of them all out at a campfire somewhere, no shirts, one knife, human sacrifice time. There is a song ("Initials") that has zero plays. I couldn't get it to play. It says it's paused. Infinitely Paused?

AWESOME.

NOTE: I do think they have an actual for real Myspace page. This is totally a "made it and forgot the password" type thing I think.

Total Life (www.myspace.com/totallifeband) are a Christian/ Rock band from NISHIO, Aichi Japan with 137 friends. I'm pretty sure this is not the Total Life who have an LP out on Animal Disguise, but probably another band with the same name. They list their label as the MAJOR label "Audio Master Records". Pretty good label for a band called Total Life I think. This is also a fairly pro looking Myspace. Lots of Youtube links, scrolling pictures, a flashy background with a cheesy logo that I think says RoraLife Total. Japanese translation? Under "band members" it says: JOIN AT TOTAL LIFE BAND COMMUNITY IN THE ORKUT. I don't know what this means, but I have a feeling they're not the awesome cult band with the open membership that I want them to be. They have a top 39 friends, and some girl named Cynthia has left them a bunch of dumb comments and she says "lol" in all of them. The rest are pretty typical religious sorts of things. From their photo slideshow they look like late 20's/ early 30's unstylish nerds. I didn't listen to any of the 4 songs they had on the page or watch any of the videos.

Charlie Draheim (myspace.com/draheimtasm) : No music page, but he does have a personal page. There is also a page called The Gay Charlie Draheim, which is a not very clever joke page. The real Charlie Draheim's default picture is a blurry shot of him cuddling with a kitten, eyes closed. He's 28, living in Ypsi? Michigan, and his mood is happy. He has 80 friends, and hasn't logged in since 11/24/08. That's one month ago! There's one blog post called "For H.V.M" but it's set for only his friends to read. I'm not actually logging into Myspace to check and see if I'm one of them but I think we might be. I mean, I have slept on his floor a few times. No "About me". No "Who I'd like to meet". A reasonable amount of INTERESTS though. Here's a sampling. General: "...thinking about shit." Music: "I am a lucky person in that almost all of my good friends are muscians that I respect and admire." Television: "also animal shows and shows about people eating weird stuff". Charlie's a good dude, he's in a relationship, and he's a Leo.

Bad Party (<http://www.myspace.com/badpartyhatesyou>) : Bad Party is two guys from Detroit Michigan who also use the standard Myspace template, but there is quite a bit of info on the page. Their style is: Melodramatic Popular Song / Acousmatic / Tape music / Ghattotech and their motto is a bit of self promotion for their ADR LP. It says ""coming out slowly" LP OUT july 29th 2008!" Their SOUNDS LIKE says: "confrontational Detroit duo featuring ex-White Devil and Tamion 12 Inch members. This is stripped down and agressive industrial rock with a punk edge that carries the minimalism of early Suicide and Big Black." They have five songs that sound exactly like that description. Their default photo is a black and white glammy leather dude/ kiss sort of graphic that says BAD PARTY. They have three shows coming up (Detroit, Ann Arbor, and Chicago) and I think are the only band I've profiled here who actually have any shows in the near future or at least ones listed on their Myspace pages. Their ABOUT is a pretty extensive history of the band. They have 765 friends. Also, lots of Myspace ads for other people's gigs, releases, etc in their comments section.

Sic Alps: No Myspace page, and their website says: "Sic Alps are no longer on MySpace. Too many crappy ads, Madonna videos, and the fine print about them owning your tunes, etc. So we did what any self-respecting band with a website would do and got off of there. Go ahead and throw yourself upon the gears of the corporate machine too why don't you, man?"



IT'S JUST THE WAY I FEEL ABOUT THESE JAMZZZZZZ



by David Reed of ENVENOMIST

***APPREHENSION** CDr (2005)-The first Envenomist release. I had bought a couple analog synths (a 202 and the Spectral Audio Neptune II) a couple months earlier and after working with them, finally felt comfortable enough to record. Spent the weekend seeing what could happen and this was the result. Did a couple things on this one I haven't done since like manual filter manipulation and using one of my VA's with delay to get this sound I had used on several Luasa Raelon tracks. Recording with a Tascam 424mkII and getting the tracks onto disc by mixing down onto CDr using a component CD burner. Brutal style. If something wasn't right, had to do it all over again. LOTS of discs laying around by the end. And of course things don't translate exactly so had to know what to do so I could get a close approximation of the sound I was hearing through the phones coming out of the 424. The cover for this one is Pharoah's Horses, thought it was fitting for a release permeated with a feel of unease and doom, hence the title.

***THIRSTING** CDr (2005)-Slower and deeper. Sound is evolving. Conscious effort to expand time. Think I had obtained my SH-101 for the recording of this. The 101 became a big part of the Envenomist sound for a couple years. Thirsting? Think, vampire.

***HELLDRIVER** CDr ep (2005)-Cover of MB's SS-20 Attack on this one. Only cover so far. More planned but haven't gotten around to it yet.

***BENTHIC EPOCHS** CDr (2005)(split w/ Wapstan)

***SPIRES** CDr (snip-snip) (2005)

***FERAL TOWERS 7"** (Bloodlust!) (2006) -First big release for the envenomist project. Was really excited when Mark asked me to do the 7" and went berserk recording. Huge two-week session until I felt I had two tracks that were worthy. heh. I had the MG-1 by this time. The more I used the MG-1, the more I liked it. Has become a major player recording and live. Love its cold sound and the variety of interesting textures I can get from it. Also made the acquaintance of the random LFO during the sessions. Been to good to me since.

***DELVING GLACIAL** CDr (gameboy) (2006)

***THE SIXTH AND SEVENTH KEY** CS (hanson) (2006)-Have gotten a lot of good feedback on this one. First exposure for a ton of people and a favorite of those into what I am doing. Thank you, Dilloway.

***ABYSSAL SIEGE** CD (pacrec/snip-snip)(2006). First CD. Funny thing is that it wasn't originally intended to be on CD. Was going to be a CDr but Phil asked, and I said hell yes. MG-1 is all over this one. Was making a conscious decision to acquire a small collection of

synths and every few months, would get another one off ebay. Would have one in mind and watch until I found what I thought was a good deal. With each new acquisition, I found new textures unique to that particular synth giving me more sounds to work with. Abyssal Siege was recorded around the same time as the material for SPIRES. Had a terrible time with the mastering cause my CD burner died and before it did, made some bad burns. Ugh. FINALLY got it done but needed a new burner which ended up sucking and made me think about how I was going about recording. Last track on this one is a little different from other envenomist material I think. More of a doom metal vibe. Have thought about this particular track and going back to that style but never seems to work out. Total underwater atmosphere, delving in the depths.

***HIDDEN** C-60/CD re-issue(bloodlust!) (2006/2008)-So when this relationship I was in fell apart, I had to crash at my brother's place and spent a lot of time recording to occupy my mind. Only had the four-track, a reverb, and two synths-The 101 and the MFB Synth II. Think this is the beginning of the more dense, heavier, darker sound. Hidden is directly inspired by HR Giger's NYC work. I really like this series of his, some of my favorite work by him. Fitting in that he did all of them as a relationship he was in was falling apart. Every city has a hidden, dark side to it. Greh did a great job getting the material ready for CD.

***BEHOLDER** CDr (chondritic sound) (2007)-OK. This is another one I hear good things about. These three tracks were left over from the Feral Towers sessions. Like I said, I did a LOT of recording and liked these three tracks, seemed to work well together. Felt the material messed with time, had a definite feel of things slowing down. The stare that turns to stone those in its gaze.

***CHARIOTS** LP (segerhuva) (2007). First LP. Spent a ton of time on this one. So dark and desolate. Maybe the darkest thing I have done in my opinion. Theme is death from above. Aliens bring the hate onto mankind. I recorded all the material onto the four-track but mixed it all down onto a digital recorder rather than a burner. MUCH less painful of a process. Recorded right after Hidden. Was using the MFB heavily and had access to all my synths. The second side's tracks are two of my favorite tracks I have done. I had another idea for a cover, but when they sent me what is now the cover for approval, I was ecstatic. So fitting.

***WEIGHTED GHOST** CS (snip-snip) (2007). My contribution to the mysterious Weighted Ghost series. Done for my tour with Mark Solotroff.

***CS split with PULSE EMITTER** (black horizons) (2007). This started with an idea for a side-long track with small changes happening. Thought would be interesting to see if I could do one long track where things slowly happen and change. Spent an evening in the horrible summer heat in the zone, tranced out and hunched over my synths recording track-by-track (usual fashion by the way) for this one. Base drone sound is one tone going on and I am making changes to the settings here and there. Came out nice. Things don't usually work out for me like that where I get an idea and hit record and it just works.

***BLACK BILE** C-30 (twonicorn) (2007)

***DIVINE INTERVENTION** C-30 (husk) (2008)

***ARCLIGHT** CS (iDeal)(2009). This one isn't out yet I know. When you do hear it if you are so inclined, you will hear the influence of the 70's synth people like the Tangerine Dream crew, Klaus Schulze, and Richard Pinhas. Also been using a DSI Evolver a ton and it is all over the place on this one-rapidly becoming my main synth. Had the idea to do what I did with Hidden and Apprehension and limit the synths I was using and focus more on what they could do rather than just grabbing one and using a texture I had done before so did some experimenting. Have been mentioning darkness as a sound characteristic of Envenomist but as a result of the above mentioned, been working on a clearer sound among other things.

The Bassists of Psychedelic Horseshit: Interviews



Since they formed in 2005, and especially since their original bass player, Jason Roxas left the band, Psychedelic Horseshit has had an almost comical number of bass players share the stage with them. With Matt Horseshit's help*, I compiled a list of everyone and sent them the following questions**:

- 1) How long did you play with Psychedelic Horseshit/ How many shows did you do with them?
- 2) Circumstances of joining/ leaving? Did you practice much? Help write any songs?
- 3) Do you own a bass?
- 4) Flea or Les Claypool?
- 5) Advice for future Psychedelic Horseshit bassists?

Here's what they had to say:

Jason Roxas (original bassist) 2005-2007

1) (August) 2005 would be the year of the horseshit, I left after march/april 2007. We did maybe close to over hundred fifty or more shows. That's really hard to remember.

2) Joining:

I used to have a storage space for all my records in a warehouse on Chestnut St between High St and Summit. Matt and I would run into each other...this is when I got back from Seattle Washington (2005). Matt had a private recording studio in the basement. I intended on selling my records and moving back west with my friend, Kenny Stone. Kenny passed away before I did my first record yard sale. So I was basically lost and in shock. Matt suggested I play a show with him at Victoria's Midnight Cafe. He originally asked me to play drums. Then at the first practice, he decided I should switch to bass.

Rich was an acquaintance of Matt's. He met Matt sometime in 2004. Matt had strong impulses and dreams to form a band then, but nothing came of it. By summer 2005, Rich

was taking ccad classes. So he was now living in Columbus. Rich was a drummer originally from Pittsburgh, Penn.

Matt had some songs fleshed out in the beginning. More like folk-rock/Bob Dylan wannabe numbers. Rich and I made them weirder and stronger. No doubt, there is chemistry between the three of us.

The great Sarah Asher named the band after the 2nd show (Pie in the sky fest in delaware, oh). She deserves so much credit. Matt adopted her style and basically mixed the strokes with Bob Dylan and My Bloody Valentine.

Matt wrote most of the melodies and all the lyrics. I helped with riffs and arrangements. 'In the know' is a riff I stole from Gang of Four. I asked Matt to give me a list of influences, so I could buy the records and study them (public image ltd, gang of four, king tubby/lee perry, my bloody valentine, bob dylan, etc..).

We practiced a lot in the beginning. We would work the songs in different tempos and arrangements. There are many versions of all songs. I felt that our studio recordings should be different than the live shows. It would garner excitement, you wouldn't know what to expect. I was older than the other the two and had more experience. Perhaps I was little too demanding on what Psychedelic Horseshit should be.

Since TNV loved Sarah Asher, they would eventually dig us. Sarah was our biggest supporter in the beginning. She and I booked a few a shows around town. Rich slipped Kevin Elliot's girlfriend our first cd/ep. and the rest is history.

Leaving:

Our first album was recorded under duress. I didn't like a lot of the songs. Matt wasn't ready and was pulling at half formed ideas. I felt his ego was getting too pushy. There was talk of firing me and/or hiring a female concubine/chanteuse/musician that they could abuse. Tom Lax was now our label supporter...so through TNV's connection, Siltbreeze was going to put out the first lp. Drug abuse was now rampant in the band. Everyone knows that cocaine is a destructive drug. So the pressure was on.

I hated being in Jared's basement studio playing the same 'new' songs over and over. I came up with the riffs for 'nothing is revealed' and two/three others. It was here that my music abilities were put to the test.

Matt and Rich's music abilities were subpar, I overdubbed a lot of piano and organ on the first lp. Favorite playing organ riffs are on Portals (making fun of j. geils band 'centerfold' song). My bass line on Can't Get Enough Part2, is my favorite (ripped off from Sonic Youth's Daydream Nation album). It was tiring trying to make arrangements to these songs I didn't like. New Wave Hippies was the worst song imho, I thought Matt was being too hypocritical by making fun of the freak folk scene (that he was into himself), it was the first time I told Matt that one of his songs was awful.

Mixes were done w/o Rich's or my involvement this time around. We were given cds and asked to criticize them. I felt matt's ego had run rampant. I suggested he dump the tracks to pro tools for cleaner approach and pushed for the opposite of TNV's dirty sound...to

jump to the next level. The previous cd/eps/singles had all been recorded with a four track. With pro tools, Psychedelic Horseshit could make a good album that stood the test of time with all the great punk records (Sex Pistols, Buzzcocks, New York Dolls, and the Stooges recorded cleanly and still retained the energy). It would be the live shows that people would talk about. The pro tools mix was astounding. Sounding rough around the edges yet big enough with something to prove. The album was put on hold for the upcoming tour.

My last Horseshit tour (with Pink Reason) was for sxsw. It was horrendous. We didn't know if we were getting paid or if we had sleeping quarters. Very make or break. It broke me...I felt like an outsider and didn't enjoy the situation. Acting miserable probably didn't help either (had girlfriend issues)...Very sure Matt and Rich were fed up with me by that point. I came back to Columbus to find out that my apartment had been nearly torched by a neighbor's lit candle. It was a sign.

After the tour, my side project with Kyle Siegrist had a conflicting date with a Horseshit show. I gave Matt a month in advance notice. He forgot and threatened me: I would be suspended from the band and be given no pay. How ridiculous! Matt said horseshit was his empire and he was its dictator. I would either have to do as told or be fired. That really hurt me...those words. We would later make up, but I couldn't shake off his overblown ego. I decided to quit right before the next tour (spring 2007)...a childish act of revenge.

Matt exerted the same by releasing "the non-pro tools version" album with too much treble and multiple guitar overdubs (Van Halen would be proud), hence lessening my role in the band and pronouncing his. It was a disappointment to me, he was choosing aesthetics over substance. 'Shitgaze' genre over just making good music. I've always hated the labeling of music.

As a side note, I did the album release show with them and Kevin from Pink Reason. Very good. A lot of chemistry still exists between three of us. I asked if they wanted me to rejoin, then I would have to do the European tour with them. Matt decided to go with Kevin and Ryan Jewell instead. He didn't want to pay for Rich's passport either. To me, this was the end of Psychedelic Horseshit and the birth of 'Matt Horseshit'.

3) Yes, the green Ibanez active bass (sg4) is the true sound of Psychedelic Horseshit bass. The Casiotone mt100 keyboard is the sound I used in Quasar and other songs. I used a Univox Mosrite copy later because it had a rougher sound (humbuckers) and had a unique distinction (passive).

4) Flea, since he always loved Gang of Four and even tried out for Public Image Ltd. (he was hired, but turned down the gig).

5) They need psychological help first...just kidding. Talent is a must, since you would be balancing their subpar music abilities. You would have to enjoy staying up and partying perhaps. If drugs and no responsibilities are your bag, then Matt and Rich would be your dream dates. It's not fun all the time. You might not ever see any money come your way or worse, credit/appreciation. Rich is a very good drummer, definitely the Ringo Starr type, goes along with the tide. Matt is talented...he has a gift for words and simple melodies. Some compare him to a young Ron House. 'Both sides now' is probably his best song, imho. Any upcoming bassists can call on me if they need help on parts or

advice, but should just listen to the recordings and come up with their own parts. Knowing when to play and not play takes experience, but be positive and keep playing.

Epilogue- I've always felt that they wanted me to rejoin, but my school/work is what I focus on now. I would neither have time nor commitment that they need from me. but as stated I am always available to help them with recordings and some local dates.-

Jesse Baker, 2nd Bassist

- 1) 4 days, 3 shows.
- 2) Jason quit at the time and day they were supposed to go on a short tour. Rich called me while I was having lunch, and we left an hour later. Matt taught me the songs in the alley across from the Union in Athens.
- 3) No, I borrowed my roommate's.
- 4) If I had to choose, I guess I would fuck Flea.
- 5) Rich isn't as funny as he says he is, but he is funnier than everyone else says he is.

Laura B, 3rd Bassist

- 1) A few months ... I think maybe 8 shows? 10? Including one weekend of extremely bad drunken behavior on my part in Milwaukee/Minneapolis (hitting (on) people, spitting on apartment floors, yelling ethnic slurs out the window in the Milwaukee ghetto). I'll always have those memories guys, thanks!
- 2) There and willing. We practiced, but it didn't seem to affect what happened at shows much. I didn't write with them. I did hint that I'd be interested in "jamming" but they never took me up on it, later I discovered they don't really have the attention span to play past 2 minutes at a time. It's like a physical incapability with them.

I left the way all PH bass players leave--asked when the next show was ... got an evasive answer ... discovered there was already a new bass player in the wings ... argued with Matt ... yelled at Rich ... boycotted their shows ... and then, recalling the aroma that filled the car after a short weekend on the road (BO, Rich's feet, ball stank), not to mention the constant barrage of degrading commentary directed at my person, appearance, etc., eventually realized it would be better to just return to superfan status. As much fun as it was to watch Matt glare at me as I tried to figure out what key he was in (trick question: he wasn't in one!), it's even more fun to watch him glare at the new guy. And they're still one of my favorite bands.
- 3) Yeah.
- 4) I would rather party with Flea. I would rather bash in Les Claypool's head with his custom-made bass.
- 5) Be willing to take a lot of abuse, and ultimately know it's just the coke talking.

Kevin De Broux, 4th Bassist

1) It's hard to say exactly. Seems like it was fall of 2007 through till the summer of 2008. It was a while, for sure. We played quite a few shows together. I did a few tours during the time. We played in Europe, all across the states, plus plenty of shows in Ohio.

2) I kinda forced my way into the band. They had been looking for a bass player for a while and were having trouble finding one. I was living on Rich's couch and we were constantly touring together. They backed up Pink Reason for a while. Finally I was like "Duh! Let me do it!" I didn't have tits, but it made practical sense. We never practiced. I can count the number of practices we had on one hand. "Practice" consisted of us getting high and Matt telling me "ok, we're gonna do a dub set tonight" or "we're Phish tonight." One time he took a large painting of a naked woman and wrote a plan of attack for the night that was like a football play sheet. Made sense at the time. I knew their songs well enough from touring with them that we didn't really need practice. Never helped write any songs. Never had any desire too. As far as my leaving is concerned. I was essentially fired because I tried quitting Pink Reason to pursue my career with Horseshit fulltime. I had promised them I would not do that if they let me play with them, it was a condition of my "employment" in the project. When I broke our agreement they found someone else and I moved in with my girlfriend in Brooklyn.

3) Nope. Never did while I was in the band, although I have played bass in a few bands before.

4) No brainer! Flea. The dude was in Fear, was influenced by the Minutemen and acted in Suburbia.

5) Don't do it. They're some of my closest friends in the world, but they are impossible to deal with. You can't handle it. They survive on a strict diet of nothing but drugs and pussy. You won't get paid, except for when Matt passes you the bowl. They never practice and won't teach you their songs but they will get upset when you don't know how to play them. You'll have to listen to Rich tell the longest joke in the world while you're stuck in a car that's literally held together with duct tape and rope. You'll have random people on the highway pull up next to you and ask you "where's the doses?" You'll have to listen to Primal Scream constantly. Matt and Rich will blow all their gas money at the casino. You'll find out where Syd Barret lives, the hard way. Damn I miss it!

Ross B Maddux, 5th Bassist

1) Well, I played three shows with them. During the three weeks, I practiced only once with them, which was before my first show with them, Blackout Fest in Athens at the Union. Then I played that show. Ryan Jewell became a sort of guest keyboardist on a song. There was also a blackout at blackout fest, though it was not due to the free drinks I was given.

2) Met them at a show a Carabar. Said they didn't like picking people who responded to their Myspace ad, so they said that I should play with them.

They told me they were only going as a pair on tour, though the reason they told me they wanted me was because of my ability to go on tour with them. They basically then quit picking up my calls. Heard they in fact went on tour with an Australian dude, but not

sure. Now they only hit me up when they think I have free keyboards or if they can't find any kindbud...

3) Yes, I used my Hamer Explorer Bass in their band. Just got a Squier jazz bass at the String Shoppe going out of business; if you know anyone who wants the Hamer with a hard case.

4) Les Claypool; plays with Bernie Worell and Mark Ribeau.

5) You gotta make 'em need you. And don't show up Matt Horseshit soloing in any improvised live sets.

Andrew Graham, 6th Bassist

1) I think it was 16 shows in 17 days or something of similar proportions.

2) Rich was talking about how he was bummed because they were about to leave for a long tour and they didn't have a bass player. I wanted to play with them, but I wanted to have it both ways by going to North Carolina with my friend Hannah and then flying out to Seattle to catch up with Matt and Rich. So that's what I did. They actually helped me pay for my plane ticket, so anyone who doesn't think that those guys can be generous...

We had a brief moment of euphoria right after I got the tour OK-ed by my boss. Matt was talking about how we were going to "win" on tour, and I think he might have mentioned as an aside that all three of us were young and good-looking.

We practiced twice before leaving for tour. Everything went smoothly at practice except that we were playing all new material and there weren't any lyrics yet, so there were a few cues that were hard to catch. I don't think that any of my contributions could be considered as "helping to write songs."

So we toured down the west coast and across the south and when we stopped in Columbus I was kicked out of the band. That part doesn't need to be public because there were about four kinds of dissatisfaction coming from two different people and at least three-fourths of it was ill-found or misplaced. In other words, we don't know what happened.

3) I borrowed a bass from my friend Jon Dyrce in late 2004 to record a solo album. It stayed in a closet for a while before we brought it to Columbus. Tommy Greensleeves and I share it in RTFO Bandwagon so that neither of us has to claim responsibility for the theft. That's the one that I took on tour with Psychedelic Horseshit.

4) My favorite work by Flea is his role as Nihilist #2 in The Big Lebowski. My favorite work by Les Claypool is in Seinfeld. It's more fun for me to watch The Big Lebowski than Seinfeld.

5) If you're familiar with the band's music before you join, it's going to be hard to play the bass as god intended the bass player in Psychedelic Horseshit to play. If it doesn't seem like you're having enough fun you will not be allowed to play with them anymore. Don't touch the knobs on your amp. Matt is more qualified than you to take care of that. Seriously. He's a really good soundscaper.

Michael Bray, 7th Bassist

- 1) My employment lasted roughly three months, and I played around 15 shows. I will however, feel like I am a member of the band forever, such is their staunch dedication to the well being of their bass playing "family" and consummate professionalism in maintaining healthy relationships with those past.
- 2) Psychedelic Horseshit's agency flew Me to the West Coast to play, at first, guitar with the band, then on a promotional tour of roughly three and a half weeks. They were then working very hard to maintain a consistent identity within the demographic of disaffected opinionated young men with roughly 40 hours of internet usage a week. Having gained a key following with this group, it was imperative that the band provide a real, tangible show experience to support the hours and hours of chat room buzz so far. Given my basis in the performative arts as much as on the fretboard, I was chosen to give the band a more energetic and convincing stage presence. When on the final leg of the tour, the bass player was dismissed for lacking in this very presence, I was moved into the rhythm section. Moving from six strings, the bass actually allowed me more freedom to provide the band with more of the flair for which I was originally chosen. Practice was generally limited to a brief run-through of score sheets just before hitting the stage. Some songs were performed on stage as their first rehearsal, but again, this was no problem given the experience and musical accomplishment of the troop. Matt Whitehurst has a very complete vision for each musical statement both in theoretical and musical terms, so my input was limited to a few of my trademark 5/8 blues runs, neo rococo flourishes and other general idiosyncratic stylistic trademarks.
- 3) I have quite a few, to suit whatever artist I am playing with. For Psychedelic Horseshit I chose the Steinberger Synapse Xs-15fpa 5-String Bass Guitar, which combines the warmth of wood with the clarity of graphite, and features 5 strings for the creatively dexterous.
- 4) I admire and respect both artists with a slight leaning towards Flea. Whereas Claypool is obviously the more artistically adventurous for sure, Flea has combined an aggressiveness of attack with a funkiness and technical superiority unparalleled in contemporary rock.
- 5) My lawyers had a slight problem with the "distribution of performance income" clause. Whereas it is most common to distribute payment in monetary terms, Psychedelic Horseshit insist that all performance revenue is to be used to purchase Marijuana, and this is the single binding factor in any contracts. I would advise any future performers that in order to receive any benefit from playing with 'Horseshit, they will have to smoke a hell of alot of "bowls".

Ryan Jewell, 8th Bassist

- 1) I've been sort of an unofficial extended family band member being frequently invited to play drums, keys, electronics, broken guitar noise, etc for about a year and a half when were in the same area. Did a couple of tours with them too and just recorded some tabla/ melting bongos last week. I had only one shining moment as a bassist at Cafe Bobo a few months ago when they were in a pinch. I had no previous experience playing bass, and as of now it is the ONLY time I have ever played such a glorious thing.

2) Rich and I lived in the same house for almost 2 years. Kevin of Pink Reason was also there for a while. We were all friends and all busy writing and recording our music things all the time, so it just made sense that there was some playing together. I've only ever practiced with Psychedelic Horseshit on two occasions and each practice lasted about 25 minutes. Once on drums with Matt on guitar and Kevin on bass a few days before the Kraak fest/ Europe tour thing, and then once when Matt came over and showed me how to play the songs on bass the night before the Bourbon St. show.

3) Nope.

4) FUNKY MONK!

5) Play the songs on the bass.

Sean Wright, 9th Bassist

1) One night

2) I went to see the Sic Alps/Horeshit/El Jesus de Magico/TNV show at Bourbon Street this past summer and Matt asked if I wanted to go to Detroit with them for their Friday night X-Fest slot (Tyvek and Sic Alps were also on the bill). I guess that they had been touring with Ryan Jewell doing percussion and samples and had him thumb around on bass for the Sic Alps show, but wanted to at least get someone who knows how to play guitar play bass. I had just graduated a month before and had yet to find a job so when Matt offered \$40, and ensured that it would be a 1000% improvement from playing with Ryan, I accepted the offer. I hung out over at Rich's for a good part of Friday afternoon because we were supposed to practice at noon, but we ended up just watching a bunch of bullshit on TV and cracking jokes until Matt showed up about an hour before we were supposed to hit the road. We practiced for about fifteen minutes and then Jared picked us up (Matt had persuaded him into driving). The drive up was a lot of fun, we stopped and picked up some Frosttop root beers between Bowling Green and Toledo, got really lost in Detroit, but we're eventually guided in by Tyvek, who stole the show at that night. As for PH, we botched the opener "Both Sides Now," and had to restart it midway through the song, but from then on it was a lot of fun and the crowd got into too. I was surprised that I remembered all of the songs.

3) I started out playing bass back in '01 and had an Epiphone hollowbody bass, but when I switched to guitar in the fall of '03 I never looked back and consequently forgot where the hell I left it.

4) Flea because I have thankfully avoided ever knowingly hearing a Primus song, and I had at one point in High school owned Blood Sugar Sex Magic.

5) Do as Jason Roxas did and sport flipflops onstage.

Jared Phillips, 10th Bassist

1) About two weeks. We did the east coast and two dates in Canada. From what I remember there wasn't many days off. Two at the most.

2) I think it was typical, 'oh, shit we've got a tour coming up and need a bass player!' I'd told them in the past I would gladly do it anytime I wasn't busy, and that time I wasn't

busy. There was a show in Columbus a few days before the tour, so we practiced about two or three times together beforehand. From what I gather from other vets is that that was a luxury. Matt gave me the band's stock bass guitar, on which I flipped the strings to make left-handed. It only came with three strings, so that's all I used. Didn't even change them (I hear bass strings are expensive, so fuck that). The goddamned input jack kept shorting out, so there was a lot of duct-tape going on. And not just with the guitars. Shit was on the hood of the car and everything. Rich's clothes were made of the stuff. Wish I could say I helped write some songs, but I did come up with an organ part on one.

3) No.

4) n/a

5) Bring a pillow and a flask. Always have duct tape ready. Oh, and don't suck.

Dave Trenoff, 11th Bassist (current???)

I might still play a couple of more shows with horseshit, although they never really tell you if they need you to play until the last minute. I'll just answer all the questions as if I've fulfilled all my duties with them.

1) About 1 month. Think there were 3 shows in Columbus and a 6 day tour with Fucked Up. Must have been 9 all together? Was supposed to play a show at Kenyon college with them, but Rich couldn't get out of work so Matt went up and played by himself I think. At least that's what he said he was going to do.

2) I mean, it's pretty much the same circumstance as any other bassist. They had no regular bass player and had to leave for tour in a couple of days so they asked around to see who could go out with them for a week long jaunt. I said maybe, then the next day decided that it might be fun and told them that I was in for the tour. Might have practiced two times. Was still a little shaky the first couple nights of the tour, but I think by the time we got to Buffalo on the last night, I knew all the songs. Actually, I think I had them down pretty well in Detroit the night before or maybe even in Chicago. I dunno. I would never try to help write songs as a bassist.

3) No. They had this shitty bass with the input duct taped together that would cut out here and there that most of the other people who played with them had used. Ended up grabbing my friend's bass for the tour instead, although Matt had restrung the shitty one from a lefty to a right handed bass, cause I think Jared had used it on their last tour. The bass traveled with Fucked Up most of the time because there wasn't really enough room for it in the car.

4) I think Flea would be better suited for Psych Horseshit because of his funky style and willingness to lay down the low end without trying to play it as a lead instrument.

5) If you're a chick, you better be hot.

Rich Johnston, Psychedelic Horseshit's fulltime drummer who also played bass twice live***

1) i play drums, sax, and other things in PH. iv been in the band since day 1 and still i am in the band.

2) im in the band i do all of those thing and as soon as we find a bass player who can hang long enough we will start practicing alot more. it kinda sucks with only 2 people(no offence). seems like good bass players is hard to come by. i dont get it, we are the coolest guys with great looks, and demand only 3 rules 1 funny 2 cool 3 good lookin.....the last few just didnt have it i guess

3) i dont own a bass i dont know how to play bass in fact im not sure i ever even heard the bass

4) im not sure who these people are im sorry but they can try out if they want i guess

5) please someone join our band for good.

i played bass 2 times when i was tripping im not a bass player im a drug addict.
i play bass on recordings and live only when we have no idea what else to do.
let the readers know we are taking applications, and to apply in person (hot chicks only)

thanks, hope this helps.

-Psychedelic Rich

p.s. if this helps us get a bassist theres 3 bucks in it for you!

* Thanks also to Laura B and Kevin De Broux. While Ryan Jewell was not able to provide any e-mail addresses I didn't already have, he actually had phone numbers for 6 of the 11 people who have played bass with Psychedelic Horseshit.

** I haven't edited any of the answers I received. If any of it seems libelous and/ or contradictory and perhaps even not true at all, well, before I began, Matt told me "if anyone says they want to kill my firstborn child, go ahead and print it..."):

*** Ryan Jewell was the one who told me that Rich had played bass at a SxSw show in Austin where he'd played drums (and claimed to be the only one not on acid), there's some youtube footage of it out there, and then I remembered I actually saw the other show where Rich played bass. It was at Skylab, there were no drums, it was totally improvised, Rich played bass and Ross played keyboards. One of my favorite times ever seeing the band, actually....



Inner View of Eric Landmark

By Sarah Bernat



SB: *The night we met, we were at Paul Costuras's Buddies DJ Night at the Knockout talking to Dave Hoag. You had just dj'd a couple Skrewdriver tracks, and you guys were talking about starting an Oi band. I enthusiastically offered to be the singer – Dave seemed a little skeptical, but you were actually pretty open to the idea. We haven't started the band yet, but the dream is still alive.*

You're imagining a pretty specific guitar sound for this band – what are some of the Oi bands you have in mind?

EL: Mostly I'm thinking of Last Resort - like their songs "Violence In Our Minds" and "Working Class Kids" – they have a slow, dull, violent kind of sound that I really like and I think hasn't been used much. Might be cool to do something along those lines. Combat 84 also sounds like that. 4skins to some extent. Also some of Skrewdriver's early stuff like 'Antisocial' and 'I Don't Like You' even though the tempos are a little faster. I'm not talking about Skrewdriver's racist stuff – which I'm not down with – both because I'm not racist and because it sounds like bad Lynyrd Skynyrd. I'd want to use those bands as a starting point and try to come up with something new.

SB: *Oi bands typically produce heavy testosterone-fueled performances. How do you think a female vocalist would stand up under the scrutiny of hardcore Oi fans?*

EL: Probably some initial skepticism but if you have the right person it would be pretty cool I think. It's also a good way to do something new and different. That's good for musical and fuck-with-the-audience reasons. I wouldn't want it to be a generic boring testosterone-fueled slugfest.

SB: *On the other side of the musical spectrum, you also play the banjo and have gotten really into Old Time and early American religious music. How long have you played banjo and where did the inspiration for Old Time come from?*

EL: I've played banjo about 2 years. I play claw hammer style which is the older style before bluegrass. I picked it up after playing Old Time guitar for about 10 years. I got into the music about 15 years ago after listening to Hank Williams and Johnny Cash and learning more about where that came from. I like it because to me the music feels very unpretentious and there's not a lot of emphasis on technical skill. Also the lyrics are often about some of the harshest stuff in life. Some of the prettiest songs I think are the old sacred ones from the 1800s. These songs are so good that they still hold up after 100

years. I'm not a believer but its pretty easy to feel some pretty strong stuff in these songs.

SB: *Lately you've been trying to fuse your love of the banjo with your love of keyboard synthesizers, which you played in Numbers. What synthesizers are you using, and how do you envision these two instruments working together? Has it changed the way you approach the keyboards?*

EL: Towards the end of Numbers I was getting into playing fast repeating patterns on the synth - like Philip Glass or Krautrock stuff. At the same time I was learning the banjo and noticed the old-time clawhammer patterns were very similar. It seemed exciting to try and mix the 2 together somehow. Still working on it... one day I will figure it out and blow minds. Silver Apples already tried it somewhat.

SB: *If you could own any synth in the world, which one would it be and why?*

EL: That is a crazy tough question. There are so many amazing old synths out there. Right now I would bypass the ones with great history or strange interfaces and instead go for a combination of sonic power and relative ease-of-use in a live situation. For me that would be the Voyetra 8. I love the sounds I get out my Octave Cat synth - a monophonic powerhouse that came out in the late 70s. The Voyetra 8 is an even rarer synth that Octave made after the Cat. Supposedly its like 8 Cats in one rack mount unit although I've never heard one. I saw one on eBay once for \$8000. But then again, would I ever bring an \$8000 synth to a shitty bar I'm playing? probably not.

SB: *What is the instrument you would want to play the least?*

EL: Probably alto sax. I played it for years in school. Totally sick of it now. I think I don't like instruments that go in my mouth. I prefer the hand-controlled class of instruments.

You can find out more information about some of the topics covered above at these places:

Eric Landmark: www.ericlandmark.com

Eric's Old Time: www.myspace.com/ericlandmark

Eric's dream synth, the Voyetra 8: <http://www.vintagesynth.com/misc/voyetra8.shtml>

The synth Eric actually has (one of them), the Octave Cat:
<http://www.vintagesynth.com/misc/octavecat.shtml>

The Last Resort: <http://www.myspace.com/thelastresortuk>

Eric didn't mention him, but Uncle Dave Macon is one of his biggest influences:
<http://www.countrymusichalloffame.com/site/inductees.aspx?cid=142#>

Eric's old band, Numbers: <http://www.myspace.com/numbersmusic>

Sarah Bernat lives in SF and is finally learning how to play the guitar (sort of)

The Interview of Romaric Sobac by Nicolas Murer

1. Why do you like music ?

It's because I like women and dogs, so Music is the whole or the hole? I don't know why music is so important for me, but it's a fight against sense probably, music is an arab woman who is howling like a dog and blablabla.

2. Why do you like women ?

It's because my mother is a woman, and she's singing in a choir, and my dog is getting so anxious because of my mother.

3. What is the peak of your career if it has been reached ? If not what would you want it to be ?

Today I made an "exposé" (presentation ?) about Usa and Elvis Presley and my shoes bought in Columbus. Everybody was happy to hear this words. The management's teacher was a little beat suprised. Last week I left the course because of my bleeding nose etc etc.

Next week, If I made my presentation about Colonel Parker, in the english course, that will be definitely maybe the peak of my career.

4. What is the thing you are the most afraid of?

To speak/talk in front of my family (brother and father).

5. What is your favorite soprano sax player ?

Wayne Shorter and Jimmy Giuffre although is a clarinetist.

6. How many people will remember you at least once a month ten years after you're dead ?

673.

7. Do you think that every famous musician has at some point in his/her career stolen ideas from a friend or someone that was much less exposed ? If yes do you have an example ? If no do you have an example ?

Yes I do, Arno Riviere stole Alexandre Bellenger's idea to become a caïd from the parisian noise scene.

8. What do you estimate the most : female writers or male singers ?

Very difficult, I don't know if Marguerite Duras sung as drunk but I choose male singers.

9. You're the one to come up with this idea to abruptly ask someone to choose a band between two names, so it's an honor to return you this gimmick :

a. Gary Peacock or Jimmy Garrison ?

Very easy because Gary P was the first american jazz musician I saw with Paul Bley in Angers (1994). I would like to see Charlie Haden before he die.

b. Aaron Dilloway or Viki ?

Viki because Aaron Dilloway is like Arno Riviere, and Viki is like Viki, I hope to see her again before I die.

c. Bus 61 or Bus 96 ?

96 but it's hard to choose, last week I caught a cab in Montparnasse until the Chiquito, like a fucking rock star, I've never done this before.

d. Guy Marchand or General Motors :

Gerard Manset!

Romaric Sobac is a good guy from Sarthe (72). He's listed in Wikipedia as an improviser. He understands everything you're telling him. He lied because the peak of his career was actually reached in my bathroom when he opened and spilled a trunk full of tapes and the light went off at the same time.

KIM PHUC / CRO MAGNON / PIZZA SLAYER
@ 71 W. Tulane Rd. (Saltair II) Friday December 19th 2008 Columbus OH
by Laura B



The beautiful thing about this show was the fact that the entire lineup had not one single thing in common, except that they were all amazing fun to watch, loud, and each occupied a genre entirely of their own. Pizza Slayer's two-man minimalist pizza rock (complete with covers of "Centerfield" by John Fogerty and "Teenage Kicks") warmed everyone up for the rapidly-forming party. Beer was spilled, pizza was handed out, and Pittsburgh guest Count Drugula obligingly rubbed a slice on his balls after being reminded he'd promised to fuck a pie before the night was over. Of course, Pizza Slayer's anthem "I Wanna Party and Do Drugs With You" was the perfect soundtrack to this.

By the time Kim Phuc, a nouveau-hardcore combo from Pittsburgh, crowded onto the tiny basement stage the downstairs room was warm and packed with slightly rowdy partygoers. Kim Phuc—named for the girl in the famous Vietnam-era photograph of a fleeing, napalm-burned child—have a sound strongly reminiscent of the Wipers—everything from the vocals to the moody chord progressions to the guitar sound. And the Wipers are an awesome band to sound like! Their harder moments have the thick double-guitar attack of moderncore bands like Fucked Up. This was what I wished more hardcore resembled when I spent hour after monotonous hour in sweaty basements seeing thrash and grindcore bands.

Cro Magnon from Lafayette played last, having gotten lost and arrived late. The last mic stand having broken, someone slung a microphone by the cord over a heating duct for Haley to scream into and they played silhouetted by the naked bulb illuminating the stage. One of my friends (notably—perhaps—a dude) said that they scared him. But I think they're more pissed off and funny. They're defiantly discordant, but totally in command of your attention. And tonight the ladies played the best I'd ever seen them, sounding exasperated, gleeful, and completely in control. A great end to a totally feel-good kind of night.

Laura B is a true American patriot living in Columbus OH. She believes in supporting the American economy by drinking a shitload of cheap domestic beer and buying lots of 7"s by your local guitar wielding idiots.



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