

The sounds of ideas forming, Volume 3

Alan Dunn, 22 July 2020

presents

precious but not precious



UP-RE-CYCLING

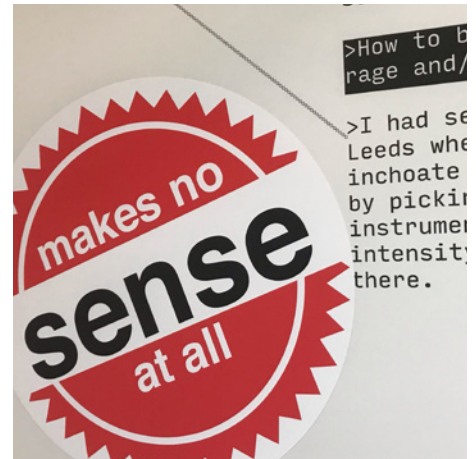
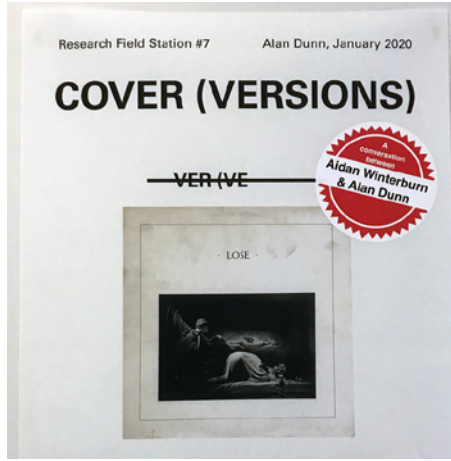


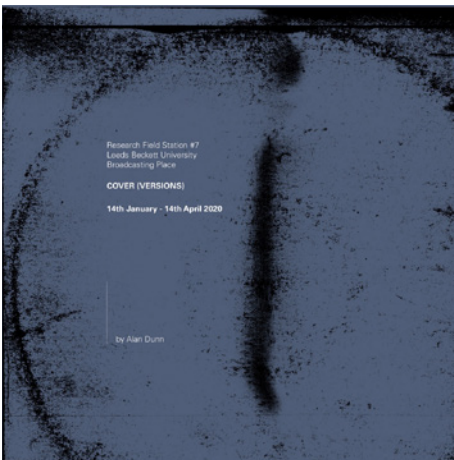
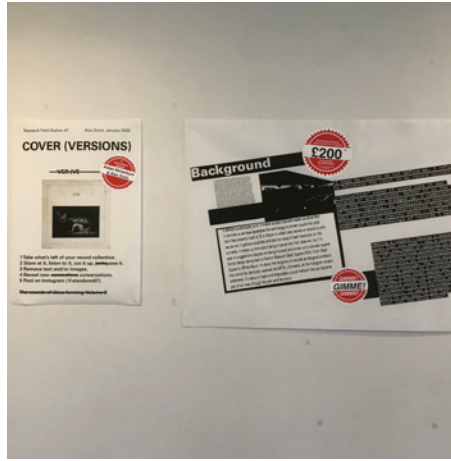
This is the recycle tip at Clatterbridge. In February 2020, we're dropping off some stuff when Brigitte shouts "if you get to the plastic section sharpish, someone's throwing out a pile of records." I leg it round and within seconds, eyes and brain honed from years in dank backrooms and charity shops, I smell good stuff. I lean inside, grabbing a pile of vinyl and sticking it up my top. There's compilations with Blondie, Boomtown Rats and Devo and a couple of odd 2001: A Space Odyssey and *Close Encounters* soundtracks.

COVER (VERSIONS) www.alandunn67.co.uk/coverversions.html

For those that read the last text, you'll enjoy the irony in this introduction. This story is about vinyl but not as a precious and passive hands-off medium but about using it to generate and form ideas, abusing it to paginate a digital sketchbook and continuing to be astonished by its magic.

We re-enter the story, the story of *the sounds of ideas forming*, after the *COVER (VERSIONS)* exhibition in collaboration with Aidan Winterburn that brings together the ideas from July 2018 – December 2019. Staged at Leeds Beckett University, it presents the greatest hits of the first 18 months and some extracts from that first text that Aidan responds to (<https://tinyurl.com/y4tza6jq>), with me in turn responding back, via some 'OUR PRICE' style stickers with quotes/stats. For the exhibition, the mock-up sleeves fabricated by Tom Rodgers look stunning, turning the digital detournements into believable double-sided artefacts. I watch students hanging out in front of a modified Bjork or Paul Young sleeve and we debate whether the word VERMIN from *NEVER MIND THE BOLLOCKS* is appropriate to be outward facing. *COVER (VERSIONS)* is located in a corridor, an unusual architectural space for LP sleeves more used to laying dormant in cramped square rooms; this is more Museum-like, more National Trust.





I come away from *COVER (VERSIONS)* with the usual mix of elation/deflation and inspiration/exhaustion. I've always been against ego, over-confidence, megalomania, those that don't ask questions, those full of themselves, self-obsession and each project further cements that stance. On BBC Radio 6, Steve Lamacq asks Steve Diggle what it's like basking in the glory of Buzzcocks' *Love Bytes*:

There wasn't much time to rest on your laurels. You made a great meal last week but it's dinner time again. Once it was out, you had to take a step back from it. I never played it to anyone once it was made, I was thinking about new adventures in life. It always made me a bit sick to gloat and be over proud and try to force things on people.

COVER (VERSIONS) has a beautiful booklet accompanying it but it's those physical mock-ups that suggest new ways forward. Walking the corridor each crisp January morning, the sun streams over the sleeves (a conservationist's nightmare) or shadows on the water droplets from the night rain flicker over ABBA & THE TIMELORDS. COVER (VERSIONS) feels like a first album, congealing the pent-up thoughts from recent years about records, collecting, making art, destroying, losing, forgetting, audiences, sharing, design etc. It's done, off to the pub with Diggle to talk about the next project.

Thursday 7th May 2020 - 4pm - 9.380 posts - 1.734 followers

COVER (FLOW)

Except we can't go to the pub. I come away from COVER (VERSIONS) literally as the UK enters lockdown, contained and challenged by the lethal COVID-19 virus that we sit on our arses and watch on TV, ignoring it as it ravages Italy, miraculously crosses the channel and starts to shut us down, bit by bit.

Just prior to lockdown, we're also developing the COVER (FLOW) project in collaboration with Dr Marion Leonard at the Institute of Popular Music (IPM), University of Liverpool, bringing Graphics students over from Leeds to visit their goldmine of a record archive. The IPM is founded in 1988 as the world's first specialist centre for the study of popular music and I initially visit their archive of around 80,000 albums in 1996 while preparing *The Vinyl Whistle* exhibition for Bluecoat (during Euro'96 we present walls full of football-related sleeves, including many from IPM, Roger Hill and the highly eclectic Exotica Records, see <https://vimeo.com/19622843>).



football à la carte

20.5-96

Hi Alan,

here's the sleeves.

- 12" - FLAIR '89 - Double LP + Booklet
- L'ÉTRÉ I LUND - ICELANDIC FOOTBALL 12"
- MEMORABLE CUP FINALS - GATEFOLD
- THE HOLY GROUND OF GLASGOW CELTIC - LP
- ENGLAND WORLD CUP SQUAD 1986 - PICTURE DISC
- VIVA FOOTBALL - GERMAN LP
- ← LEGENDARY CIRCULAR SLEEVE - ENGLAND W.CUP. 50. 1970 (SHOULD FOLD OUT THUS)

7" ERIC THE KING
+ 11 x PHOTOCOPIES OF VARIOUS 7" SLEEVES (5 x 2.30 + 1 x 1.40) = £12.90

CDS BOND IT! 91 + 92 (PROFS)
Bond it! 93 + 94 (Booklets)
RED ALBUM / CANTONIA (Booklets + posters)
MANC ATTITUDE 96 (in my card) - NEW RELEASE!

let me know how it goes and would appreciate all sleeves back when you're finished. Cheers Jim.



ANGEL



This project asks whether we can teach students *to leave things out* as a creative act. In the archive, I stare at the cover of Vangelis' 1492 soundtrack sleeve. The figure staring into the night sky and the letters A-N-G-E-L have always been there, like intermediaries of other meanings hovering behind everything we read. *The sounds of ideas forming* can be obvious and prosaic but also sublime and ingenious and is in many respects simply about communicating visually, as the introduction to *Art without Boundaries: 1950-70* (Thames & Hudson, 1972) notes:

For the purpose of this book we say that 'visual communication' is that area of painting, drawing, print-making, photography, film-making, typography ... in which some sort of dialectic has been established – when there is a continuing enquiry into the nature of things – and, perhaps, where there is a concern for the problems of coming to terms with a culture which is dominated by technology.

Wednesday 17th June 2020 - 1pm - 10,080 posts - 1,187 followers

score_draw www.alandunn67.co.uk/scoredraw.html

More on this later, but just before lockdown we're also developing the **score_draw** project between Leeds Beckett University and University of Leeds. The project explores the tangibility of sound and markmaking by inviting students from both institutions to spend an afternoon listening to a range of sounds and immediately drawing on blank score sheets.

The project is partly a cover version of Christian Marclay's *Graffiti Composition* (1996) in which he posts blank music sheets around Berlin and then returns to photograph them. The afternoon resonates the students as we work shoulder to shoulder with them and new pieces are created in vast quantities during only a one-hour session. A few weeks later we give ourselves also only an hour to hang the drawings in the Foyer corridor space and invite some Masters music students to re-interpret the scores on opening night.



Playlist and instructions from the original afternoon:

30 SECONDS

Commoners Choir *Signs Songs* (from MA'68) (draw behind you)

The Sunny Bank Mills archive phone (draw what you hear)

Laurie Anderson *O Superman* (intro) (draw with your wrong hand)

60 SECONDS

Pharrell Williams *Happy (remix)* (draw then move to someone else's sheet and continue)

Donkey King *Wah Rocker Dub* (draw with continuous line, draw from your mouth)

The sounds of hell (draw around the outer edges only)

Verity Hatfield *spin* (student recording) (draw faster and faster)

90 SECONDS + BEYOND

Bjork *Utopia* (draw with your feet)

Lawrence Abu Hamdan *Marches* (draw by stabbing or thrusting)

Dr Who theme (draw by taping pens to sticks)

Recording at Leeds & Liverpool Canal under bridge 1am (tape sticks together – University Challenge!)

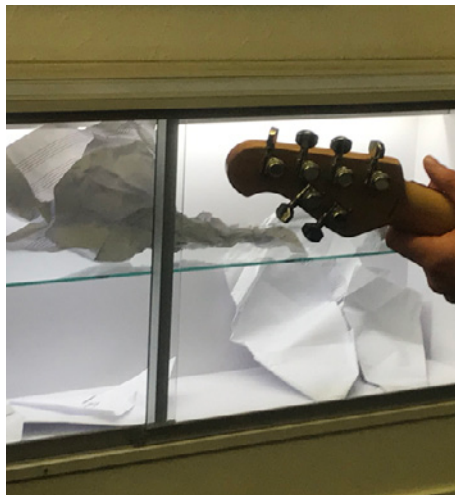
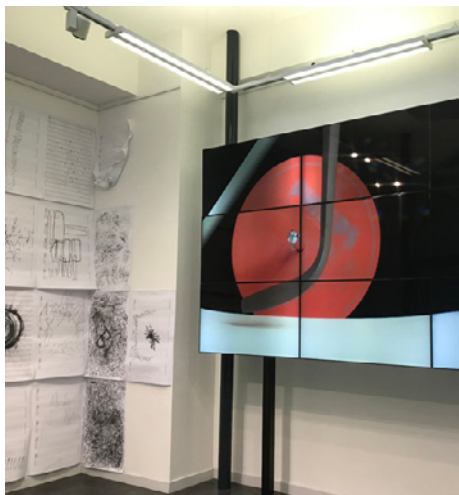
Kurt Schwitters *Die Sonate In Urlauten* (everyone draw on the same sheet of paper)

John Cage *4'33"* (draw with closed eyes)

Theme from *A Clockwork Orange* – the crescendo (draw by folding and scrunching)







I create an accompanying film by taping a fine-liner pen to the arm of a turntable and playing a warped Rachmaninov charity shop LP. Our photography support officer Ricky Adam finds an old turntable that does 78rpm and he films the delicate drawing beautifully and it's edited together with the sounds from a previous workshop (www.alandunn67.co.uk/dangerousundertaking.html). These are Lennon's drawings of (78rpm) revolutions; soft bumpings of ink on card that are Edisonian, visual sound waves for the eyes and tiny scores maybe to be re-performed in future.



TOP TEN FUTURE PROJECT TITLES

(UNDER) COVER

COVER(AGE)

COVER (LETTERS)

COVER (STORY)

COVER (UP)

(TAKING) COVER

(BOOK) COVERS

COVER(T)

(BREAK) COVER

COVER (MY TRACKS)

THE SECOND ALBUM

(one of many semi-related sketchbook notes from elsewhere, inserted here, indicative of a certain lack of routine and concentration)

OUT NOW on/no label! More relaxed, more playFULL, more *Nevermind*, *It takes a nation of millions* and *Astral Weeks* (<https://tinyurl.com/yatww6cn>), more and LESS focussed, *more prolific*, additional short-film content and closer than ever details, *MORE PRECIOUS* and *LESS PRECIOUS* ...

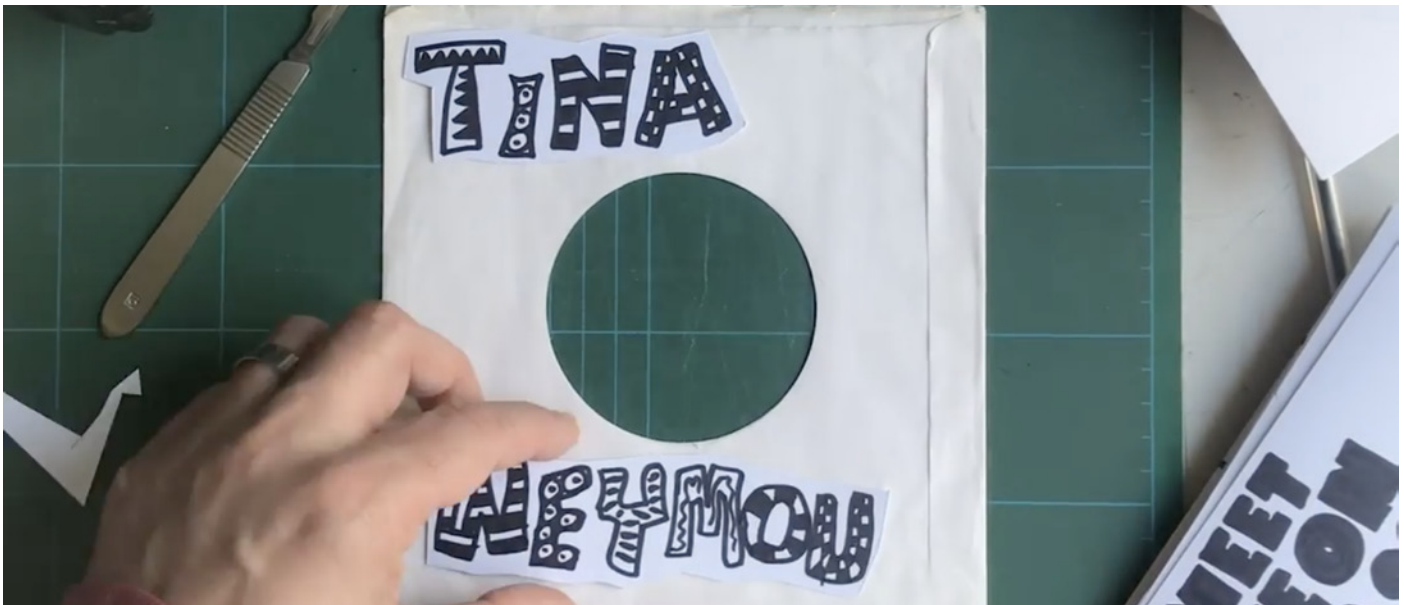
Regeneration interests me - the Time Lord's biological ability rather than the late 90's housing term - and the ability to shapeshift from project to project and within projects. Whilst I treasure the *RAY + JULIE* work as much as the Malcolm Lowry projects, billboards, cantaudio series, broadcasts, community workshops, sound art curating, lecturing, dementia project, writing and *FOUR WORDS*, I need space to reject all of those and start something new. I have mild panic when imagining that there's a gallery dealer with big show lined up and enormous expectations based on previous work, heaped upon my shoulders. Despite history showing that these are not actually possibilities, I have to accept that I cannot work that way. In that sense, let's agree with that other child of 1967, Jürgen Klopp when he deflects interest away from himself (asking the crowd not to sing his name for example) and shying away from overtly chasing titles and records in favour of hard work, loyalty and progression.

SUBS DIS(COVER)

(Second note) I put the word *sketchbook* in the Instagram blurb to self-define; sketchbooks should be bubbling with raw ideas, brave experiments, notes, reminders and scary risks. Will Alsop writes that he keeps all notebooks from his student days, as he feels there are good ideas in there but he simply doesn't (can't) recognise them as such at the time. Our own ideas can be misaligned with us. They have their own circumference within the many cogs that represent short and long projects within an artist's life. They have their own half-life and can lurk behind something we think is an idea but ends up being a red herring. Other ideas, like Gustavo Fring in *Breaking Bad/Better Call Saul*, brazenly hide in plain sight but we lack the awareness or audacity to embrace and unleash them. It saddens me when a student pulls out a sketchbook only to reveal that the first pages are full of work but the rest of it is blank. The neat writing and early enthusiasm have dissipated. Sketchbooks should not be so unfriendly or threatening! They exist to expose us, but in a good way. They are by nature on our side, a bit like a Labrador - a mirror to our inner workings, through good times and bad.

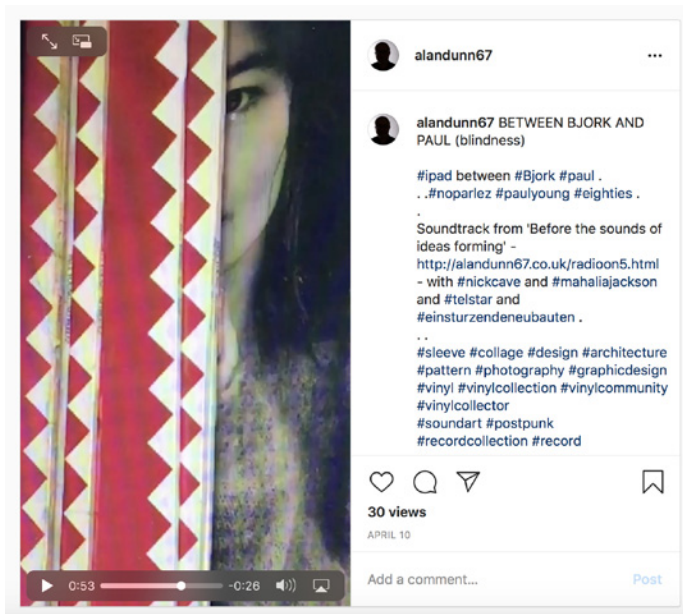
IGTV: *Discover the Value of Streaming Video*

Without physically commuting to work, I have more studio time. Between COVID-related activities (primarily helping neighbours), concentration is of course hard, trying to suppress thoughts




of the horror of thousands dying and of Governments procrastinating as the limelight falls on them every day. I have time to handle vinyl *a lot* again, reordering, reading, unpicking, ripping, cutting, mimicking, juxtaposing, imagining, remembering, buying blindly, playing and filming. I think of our former student living in Italy and hope she's ok and contact our current student, locked at home in Spain. We speak with our students via various video conferencing systems and the mantra is *make with what you have* and don't mourn what you don't have. Don't dwell on what you've lost and don't worry about what you can't affect. Don't worry about what's gone. Easy to say.

I borrow an iPad just before lockdown and it is the spur to start making these short vinyl-related films. It's a new relationship with adrenaline and curiosity as new works emerge. They seem to be doing things of their own accord and making decisions for me, a separation of artist and artefact. Art Historian Edgar Wind speaks of *the forecourt* where an artist makes planning decisions prior to commencing, and *the temple* as moments of suspension during making, in which the work takes over and speaks to you. I'd rather the chosen phrase didn't have the religious (or Psychic TV) connotations, but I do believe in the concept. The work: "*What will you do to me next? Am I good enough yet? Place me next to that. Why can't you try that? What do I mean? Am I important? What if you use that discarded section? Can I say this to you? Do you see what you've made me say?*"



Tuesday 5th May 2020 - 5.33pm - 1.733 followers - who did I lose?



alandunn67

alandunn67 THE STEREO SQUEAKBALL INTERRUPTUS

THE #STEREO #SQUEAK ball
#INTERRUPTUS


STARRING #Lulu the #blacklab #dog
AND #jgthirwell #2001aspaceodyssey
#theblues

#dontstartmetalking

#warp

22 views
APRIL 28

Add a comment... Post



alandunn67

alandunn67 STOP SELLING MY S/CONTROL (teardrop explodes)

STOP SELLING MY CONTROL, listening to 'theteardropexplodes'.


Soundtrack from 'Before the sounds of ideas forming' -
<http://alandunn67.co.uk/radioon5.html>
- with #guidedbyvoices and #tomjones
and #sioxsieandthebanshees and #kraftwerk and #johncale.

#sexpistols #super8

#sleeve #collage #design #architecture
#pattern #photography #graphicdesign

26 views
APRIL 12

Add a comment... Post



alandunn67

alandunn67 LEAVING ON A STRAWBERRY


#leaving on a #strawberry

a #studio nod to the
#psychedliaofmylife -
#echoandthebunnymen
#strawberryswitchblade
#guidedbyvoices #spacemen3
#jesusandmarychain #huskerdu
#dreamsyndicate #theprimitives
#byrds #thirteenthfloorelevators
#thefall #naznomad #xtc
#velvetunderground

Soundtrack from 'Before the sounds of

24 views
APRIL 15

Add a comment... Post



alandunn67

alandunn67 WHITE LIGHT / MID / SENTENCE

WHITE LIGHT / MID / SENTENCE

#white #light #mid #sentence

#destroy #davidbowie
#whitelightwhiteheat

Soundtrack from 'Before the sounds of ideas forming' -

60 views
APRIL 22

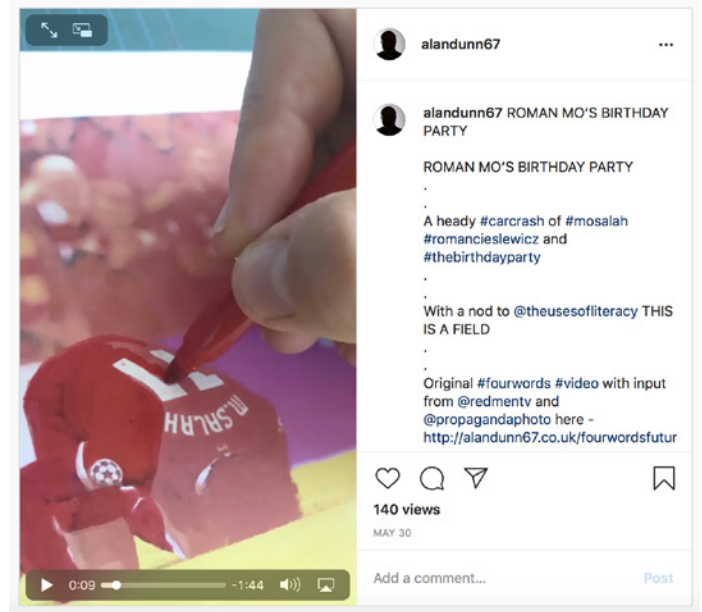
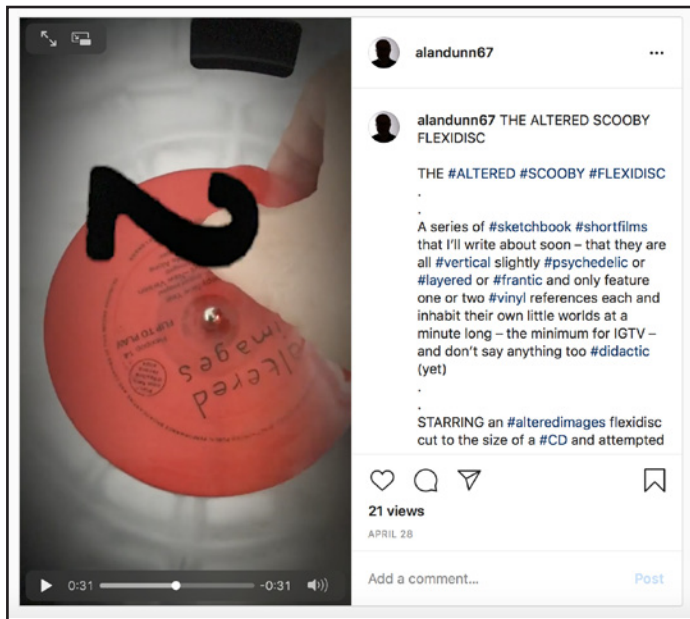
Add a comment... Post



What are they and what do they do? Some of the films evidence that real record sleeves suffer in the making; Human League sleeve slashed, Orange Juice scribbled on, Bowie chiselled or Placebo punched. This is the language of violence and iconoclasm and Douglas Gordon looms large over some, particularly his exquisite burnt Syd Barrett we collaborate on or the Sex Pistols Queen portraits (<https://tinyurl.com/y8rhzjsb>). I think he once says 'I can burn the fuck out of anything' but I prefer the surgical blade. The 10a Swann-Morton blade has been by my side since 1987: it's precise, dangerous and bends beautifully around curves. Trace your eye across an image and cut.

(note) remember those early noughties mash ups: *BASTARD POP*: 2 Many DJs crushing Salt'n'Pepa and The Stooges, Nirvana vs Beyonce *Smells like Bootylicious*, Adina Howard's *Freak like me* welded to Gary Numan's *Cars* and then 'covered' by Sugababes and *Can't get you out of my head* sublimely mashed with *Blue Monday*. This is John Peel. Never mind the genres, experience the content. Don't discriminate. We don't really care who you are – Surfjan, Shakin' or Trevor – if you have stuff that acts as a counter to another piece.

To recap, we are locked down and projects postponed. I'm in the studio in the garden, learning how to make short collage films, making work with no purpose other than to see where it leads, making content to share on Instagram as part of a sketchbook that is desperately seeking new people. (note) reading back the following highlights from these short films, it's clear there's no real focus nor direction across them as a whole, but there is a spontaneity and precision that is not surgical but 'just enough' to create curious images. It may take years for them to emerge from the sketchbook and turn



into fully fledged ideas but maybe that's the point. Calling it a sketchbook in many ways protects them from having to be something, something more important. It takes the pressure off them like a team that's reached the magical 40 points or the way that Klopp allows Firmino to play.

The short films are also inspired by a particular guilty pleasure, namely those timelapse videos of people drawing or painting that are all about craft, skill, patience and invested time: *watch me to the end, it's ok, I'm speeded up, condensed, compressed*. I am a human and an artwork in a quiet room usually devoid of 'everyday life' (kids, dogs, meals). *We live by frames per second. We are addictive, like Koyaanisqatsi (1982). We take you out of your human timeframe but are often just a vehicle to showcase our skills in colouring in or blending.*

The heart pounds in the studio. I put on faster music. Nine Inch Nails, Neubauten, Black Flag, Bikini Kill or Melt Banana. This 'invisible threat' may be hovering outside my house as we speak, or lingering inside that neighbour. Make really short films like those really short early punk songs.

STAY HOME. STAY ALERT. Make films faster and faster;

not NEAT NEAT NEAT but neat enough.

Top five film moments <https://www.instagram.com/alandunn67/channel/>

ROMAN MO'S BIRTHDAY PARTY (141 views) After Mo's heroics, it suddenly all turns black, like the season being voided, like the spectacles being blacked out, sparked by a glitch during an online tutorial as a student's screen goes completely black, leaving shifting shadows and shapes as the sound continues.

THE JOBLot SINGLES CLUB (volume 1) (115 views) I find someone on a houseboat in Derbyshire who buys 8,000 singles at a time and sells 'lucky dips' including a special 'sleeves only' option just for me. Someone sees the video of me opening the first box, asks me where I get it from, I tell them, they buy a similar lucky dip but they're not happy with the selections and I get dragged into a depressing legal argument between the two.

THE CRAMPS STAY BAT (72 views) The Cramps rock up and hijack the UK Press Corona Virus press conference – where the fuck did that come from? Ok, there's a Cramps fanzine (covered with bat illustrations) laying around the studio and old fake wood wallpaper; the daily news conference emerges from between that door as the Union Jack appears with the updated STAY HOME or STAY ALERT messages. The Cramps on the other hand say STAY SICK, their nod to 1960s Cleveland DJ Ghoulardi and as I write, this STAY SICK mask crops up.



LEAVING ON A STRAWBERRY (26 views) Strawberry Switchblade, also ex-Glasgow School of Art but a few years before me; the legacy of 60s psychedelia in Glasgow - it was always much more a Lou Reed city than a Bowie one.

STOP SELLING MY S/CONTROL (teardrop explodes) (26 views) The Teardrops – STOP SELLING MY ... I start writing this with the camera rolling with absolutely NO IDEA which fourth word is going to come out ... I start writing an 'S' so where does CONTROL really come from?

DETOURNEMENTS / VIRUS / VINYL

The clever wordplay evident in the first album (eg *VERMIN*) reduces but it's still there. *THE VIRTUES* becomes *THE VIRUS*, the letters of the teardrop explodes spookily become the sex pistols, ADAM meets *THE (SHOP ASSIST)ANTS* and *LEAGUE* becomes *PLAGUE*. Some of the photos become looser and almost parodies of other people's vinyl uploads. This is not done disrespectfully but to understand the mechanics of the context.

See the record sleeves photographed at 45 degree angles on nice clean white turntables, someone posing with a flawless sleeve amidst no clutter or a set of themed vinyl laid out on the carpet. An upload from a relatively new collector, with an 180gm reissue on an expensive turntable, may get 400 likes. I'm averaging 20-30, so what does this mean? Am I out of touch or uploading too much? I check the 'guide to good Instagram' and, yes, probably posting too much, but it 's easy to wake each day with ideas for new things to try. This is what I want. No pressures, no responsibilities, no waiting on nor chasing up other people, no middle ground or agents to go through and most importantly, none of the 'death by strategy' or 'conservative collaboration' that has permeated



the art world by 'socially engaged collaborative participatory art workers' who have read the books, been to the conferences but never really been inside a community as an outsider – listening, provoking, pressing (as in *gegenpress*) cajoling, animating, challenging, defending to the death, suffering, celebrating, getting lost and thinking about the responsibilities of changing someone's

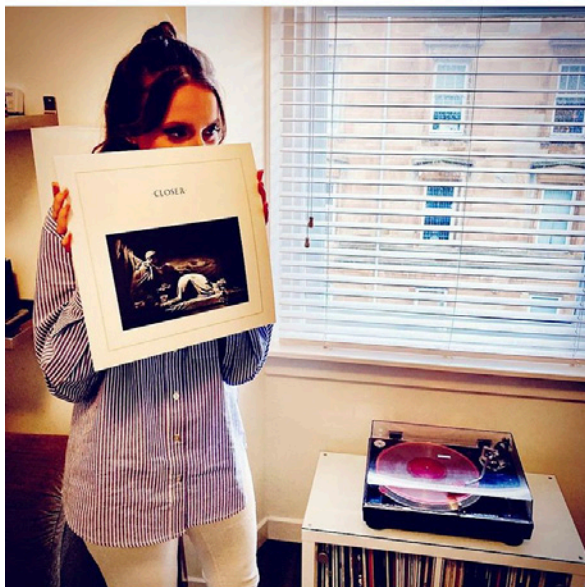
path. You know who you are. Safe funded jobs in which good ideas must fit into your wider strategy. Little room for grabbing opportunities and responding to quick openings (because ... *they do not fit our long-term cultural business plan*). Fuck you. You take a vibrant Mo Salah goal of an idea and bolt every fucking restriction to it, terrified in case a partner or customer should somehow be upset or anxious (answer – anxiety exists and has to be dealt with, dear arts managers, rather than run from and collaborating with people can't – shouldn't – be as neat and tidy and 'easy' as you want it, these are real people we are working with) and each

Saturday 13th June 2020 - 5.29pm - 10,000 posts - 1,796 followers

BREAK



pamgram33



Liked by hammyshifi and 139 others

pamgram33 Waited for you all my life ... more



wbowdoin · Follow



Liked by frobowski, gregherald and 181 others
wbowdoin Joy Division - Closer. Tomorrow Joy Division's second album turns 40. What could



#vinylcommunitypost
davewellbeloved · Cardiff



Liked by the_spiral_groove and 17 others
davewellbeloved Joy Division - Love Will Tear Us Apart/These Days 12-inch #music #vinyl... more



vinylvictoria · Follow

...



Liked by raulrecordcollector, sierrajeneanvinylqueen and 327 others

vinylvictoria Happy 40th Anniversary to Joy Division's Closer! ❤️ 🇬🇧 #AMeansToAnEnd #JoyDivision #Closer #Vinyl #Wax #Record

View all 8 comments

jtsdeepcuts Excellent record

alevilla1963 🙌 🍷



20:03

37%



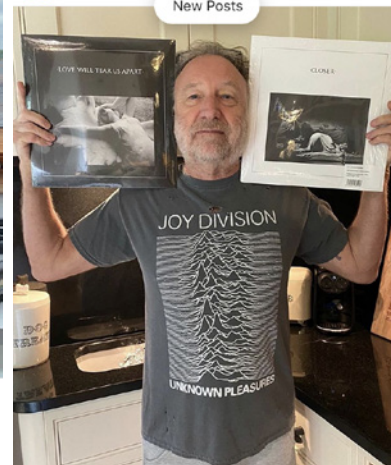
Instagram



peterhook_thelight

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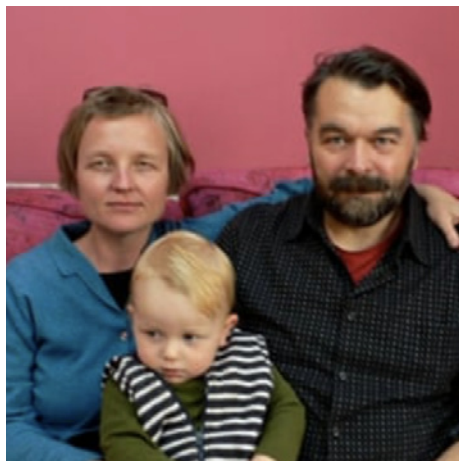
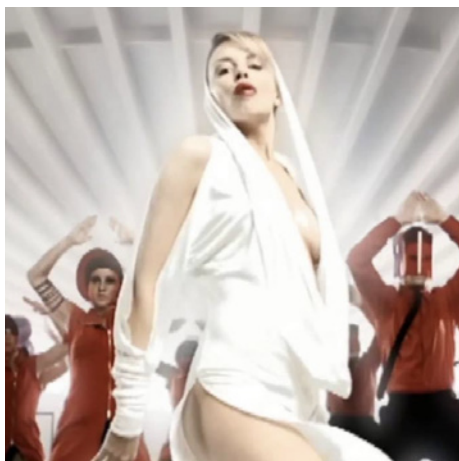
New Posts



End of Side 1. End on an angry note to make you turn over.

Sit back, read the sleevenotes and acknowledgements. Make a cuppa.

Here's a list of stuff that's been absorbed since the last text.



SCREENS, ZINES AND INBETWEENS

Better Call Saul, El Dragon, Outnumbered, Keeping Faith, Vera, Poirot, Vanishing Point, McMafia, Queen of the South (although Season 2 is too much like a 90mph derby with no football being played and no breathing space), *Storyville Jonestown: Terror in the Jungle, Straight Outta Compton, The Virtues, Age of the Image, Eric Burdon: Rock 'n' Roll Animal, U2 - Official 80's music videos - TV80s, Homeland, Unorthodox, Shameless, The A Word, Car Share, Journey to the Centre of The Cramps, Degree of Murder* (1967, with Anita Pallenberg), *Contagion, Citizens of Boomtown: The Story of the Boomtown Rats, Malcolm Lowry Hear us O Lord from heaven thy dwelling place, Tom Lubbock Until Further Notice, I am Alive, Marion Coutts The Iceberg, Guided by Voices: A Brief History: Twenty-One Years of Hunting Accidents in the Forests of Rock and Roll, BAD PUNK* on ResonanceFM, *Woods, Thompson & Williams Art Without Boundaries 1950-70, Dancing With The Fridge* on Boogaloo Radio, *Herman Melville Moby Dick, 12 Years a Slave, Narcos, RedmenTV, The Two Popes* and *Craig Charles* standing in for *Steve Lamacq* on BBC6 Music including *The Trunk of Punk* at 5pm.

VINYL SHOPPING (where'n'what)

81Renshaw, MUSIC FILMS DIRECT and DIG (all Liverpool), *Skeleton* (Birkenhead), *Leeds Market* (Thursdays only), *noiseisforheroes* (Leeds), *Ellesmere Port Record Fair*, the colossal *Legacy Records* (Southport), *Lizard Inc Records* (Warrington), *Discovery Records* (Bradford, since closed), *Teuchtlér Schallplattenhandlung u. Antiquariat* (Vienna), *Liverpool Liner Hotel Record Fair*, *Port Sunlight Antiques/Collectors Fairs*, *Discogs*, *Tinashe Joyride, ANIMA, Die Antwoort, The Graduate*, 80s comps, *Hüsker Dü, The Fall, Ariana Grande Sweetener, Lady Gaga, Psychic TV, St Vincent, Supremes The Happening!, Ricky Nelson Lonesome Town, Radiohead acoustic, Einstürzende Neubauten, PJ Harvey, Justin Timberlake Man of the Woods, Soft Cell, From Scotland With Love, Human League, Guided By Voices, Simon & Garfunkel, Susanna and the Magical Orchestra, Tom Tom Club, Vangelis, Gram Parker, Buzzcocks, Eleni Poulou White Walls 12", Dukes of Stratosphere 25 O'clock, Goldie, The Damned, Stump!, Aldous Harding Designer, Clairo Immunity, Any which way but loose soundtrack, Dinosaur Jnr You're living all over me, Man Or Astroman?, The Last, Wedding Present George Best, Black Flag Damaged, Mogwai Zidane, Matt Morton Apollo 11, B52s, Little Simz, Public Service Broadcasting, Michael Smith Mi Cyaan Believe It, Can't Get Blue Monday out of My Head ...*

LIVE

We pay a lot of money to see *Queens of the Electronic Underground* (great title) as part of Manchester International Festival. The publicity says:

Boasting one of the most forward-thinking line-ups of this year's Manchester International Festival, Queens of the Electronic Underground brings together some of the most exciting electronic artists on the planet for an evening of pioneering sound and breath-taking visuals.

In reality, it turns out to be ... a gig. In the Ritz. Watched from behind columns, with a little bit of lighting (*breath-taking visuals*) and some tinfoil rolled on the floor to reflect the lighting (*breath-taking visuals*). We leave before the end, as do many others who later agree it's shit. Expensive well-promoted hyped SHIT. It reminds me of turning 50 and treating myself to a £50 ticket to see one of my favourite albums, *The Velvet Underground & Nico*, performed live in Liverpool. It's outdoors so the Mersey winds blow the sound away from our ears. There's no bass. John Cale is bored. Total shit. *It always made me a bit sick to gloat and be over proud and try to force things on people.*



On the other hand, I see Melt Banana again, this time in the tiny Gorilla venue in Manchester. They appear before us like the monster the Cocteau Twins might have become. Yasuko Onuki introduces *short* songs and we are thrust back in the small room with the glory of *Neat Neat Neat* (<https://tinyurl.com/yc88yhvj>). Faster, wilder, she sonically whirls devices in her arms, performing from the shoulder just as we are taught to draw. It ends and I push to the front and thrust £30 in Ichirou's hand for as

much vinyl as it gets me. There's no excessive hype, ego, press release, sickly worthiness, preaching nor inflated logic. They are complex but also humble. They continue to follow their path but are not necessarily going backwards because others are going forwards. That evening, time is as fast as life is

as fast as Melt Banana's Damned. It feels somehow faster in the home of the Buzzcocks, like one of my sped up videos, and I come away wondering if Glasgow and Liverpool's love of 60's psych has made them slower cities?

TOP TWENTY-FIVE SONGS SEEN PERFORMED LIVE

Melt Banana *Neat Neat Neat* (Manchester, 2019)

Wedding Present *Kennedy* (Derby, 1996)

Cocteau Twins *Sugar Hiccup* (Glasgow, 1984)

Ramones *Wart Hog* (Glasgow, 1985)

Scanner *Set* (Manchester, 2019)

Duran Duran *Duran Set* (Berlin, 2005)

Sleaford Mods *TCR* (Liverpool, 2016)

Nick Cave *Wild World* (Liverpool, 1999)

Arab Strap *Fucking Little Bastards* (Bergen, 2003)

Jesus & Mary Chain *Never understand* (Glasgow, 1985)

The Melvins *BB/Spook House/Kranky Klaus* (Liverpool, 2003)

Mogwai *It Would Have Happened Anyway* (Manchester, 2013)

The Smiths *Marie's the Name (His Latest Flame)* (Glasgow, 1986)

The Pop Group *She is beyond good and evil* (Manchester, 2014)

Einstürzende Neubauten *Yü-Gung (Fütter Mein Ego)* (Chicago, 1990)

Man or Astroman? *Clean up on Aisle #9 (Turn up the Monitors)* (Washington DC, 1994)

Iggy Pop *I wanna be your dog* (Chicago, 1990)

Adam Ant *Deutscher Girls* (Liverpool, 2015)

Billy Bragg *Goalhanger* (Liverpool, 1995)

Cramps *It's just that song* (Glasgow, 1986)

Faust *Nosferatu* (Newcastle, 2000)

Philip Jeck *Set* (Cologne, 1998)

Aïsha Devi *Set* (Manchester, 2019)

Squarepusher *Set* (Liverpool, 2004)

Dinosaur Jnr *Knocked Around* (Liverpool, 2016)



SPECTACULAR, LA'

Sunday 7th June 2020 - 2.09pm - 9.950 posts - 1.792 followers

Can we still do spectacles that make you (me) shiver? Can we plan them? While working on all this, something happens at Anfield that makes John Cale's attempt on the Mersey redundant. Liverpool are 0-3 down to the mighty and experienced Barcelona (Messi, Suarez, Coutinho) after the first leg of the Champions League semi-final. What happens over the 90 minutes is, as Pep would say, *incredible, incredible*. I want to buy the footage from BT and clear every art space in the world to hang pristine screens that show this. Over and over and over. No Salah (but he's there, wearing his NEVER GIVE UP t-shirt). No Firmino. The way commentator Darren Fletcher screams *Wijnalduuuuuuu* when the third goal goes in (at 4'40'' here - <https://tinyurl.com/rof9ut9>); the pandemonium without commentary (6'45'' - <https://tinyurl.com/y97ktnyZ>) and the gantry footage of Steve Hunter and John Aldridge from LFCTV is equally exuberant, historic and human *corner taken quickly ...* (1'32'' - <https://tinyurl.com/y3el8ztk>). Liverpool go on to win the final, win the Supercup and we drink and





bite nails and win the World Club Cup too and just win and win and then two fucking wins away from the Premier League as I write ... lockdown ... we rewatch and reswoon: Mo races from halfway to finally score against MU, Virgil nods them in, Sadio roadraces, Trent and Bobby and Milner, Shaq falls out then young Curtis wins it against Everton in the cup, little Harvey shows glimpses, as does Neco, then Div does his thing, Robbo heads in, Bobby backheel nutmegs, Adrian gives goals away, even dogwalker Lallana scores, poor Rhian disappears to Wales, Hendo shuffles, Ox dazzles, Alisson baptises, Matip, Naby and Gomez shine and then a young lad called Joe Hardy who is in same class and team as my son signs for LFC ...

I sit in The Templar in Leeds and agree to get a Liver Bird tattoo done if ...

Thursday 14th May 2020 - 3.05pm - 1.751 followers - who did I gain?

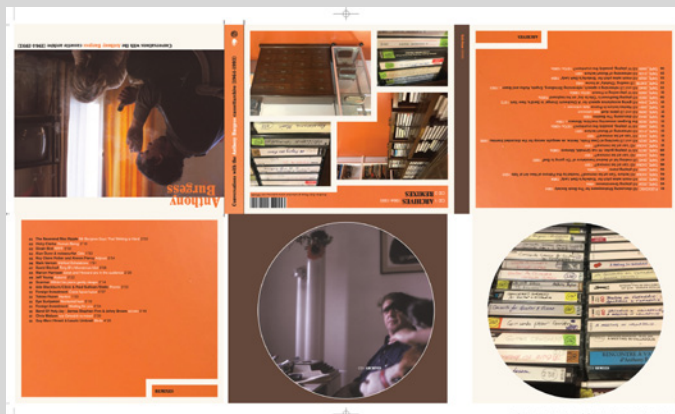
TOP FOUR EXTRA PROJECTS SINCE JULY 2019

I spend a lot of time working on two major sound exhibitions for the National Science and Media Museum in Bradford with Sheffield designers Field. The Museum has an extraordinary collection which is the opposite of *The Sounds* – it can't be touched, must be preserved and has to be explained very logically. Our job is to create two exhibitions, one for trend-awares and one for families and young people over summer, that make sound visible and tangible. For example, how can we make the story of the Moog relevant to that age group? How can we deal with noise pollution, silence, radical compositions, ever-shrinking formats, black boxes with flashing lights and, once it opens (2021), perhaps a reticence about pressing buttons to interact?

I finish the *Conversations with the Anthony Burgess cassette archive* LP on Sub-Rosa. Sub-Rosa! Home of content from Burroughs, Oliveros, Nam June Paik, Tinguely, Duchamp et al. Our LP is selling ... slowly ... but the launch event in Manchester is legendary and Band of Holy Joy do a gorgeous remix of it on Resonance FM (<http://alandunn67.co.uk/badpunkburgess.mp3>). On the Low Company website, they begin: 'REAL HORRORSHOW 2LP set raiding and re-interp'ing the intimate domestic audio stash of arch-ranter and A Clockwork Orange author Anthony Burgess - its uncanny assemblages of spoken word, found-sound and air-curdling ambience sitting somewhere alongside the work of Lambkin/Lescalleet, Olivier Brisson and Mike Ratledge's Riddles of The Sphinx' - <http://alandunn67.co.uk/burgess.html>

A collection of examples of the word *revolution* gathered on Facebook becomes an edited film for the NEO Screen Festival in Manchester and I invite Peter Hook again to provide a soundtrack which he does under the guise of Monaco - <http://alandunn67.co.uk/neo.html>

Collaborating with Dinah Bird in Paris, we find a way of creating a live radio broadcast from my garden studio, contacting students across the UK to phone in sonic updates, musings, soundtracks and anxieties. Our regular online learning platform is called CAGD (Contemporary Art and Graphic Design), hence the lockdown title, CAGED - <http://alandunn67.co.uk/caged.html>



Alan Dunn *Revolutions in the city*

Exclusive soundtrack written by Peter Hook, David Potts and Phil Murphy and recorded by Monaco.



Another Ideal For Living, NEO screen festival, Manchester
www.alandunn67.co.uk/neo.html

4.10 - 1.12.2019

bruntwood



MANCHESTER
SCHOOL OF ART

TOP OF THE *Instagram* VINYL POSTERS 2018-20

@pete23skido	<i>fuzzy raw moshpit noisy shaking</i>
@eleni.poulou	<i>sound artist, ex-The Fall - broadcast, share, make noise!</i>
@bojoermejo	<i>the good sounds we associate with American College Radio</i>
@negrita_ht	<i>classic drinks photographed with rock, hic</i>
@u1thousandleaves_vinyl	<i>the collection I'd swap mine for (one of them)</i>
@post_punk_beckys_vinyl	<i>ditto – I don't wanna go to the beach</i>
@_bobby.jean_	<i>the heavy metal house that lets some Nick Cave in occasionally!</i>
@velocitypopkiss	<i>the feeling of being 19 in 1986 again</i>
@pablo.lliete	<i>as you were, front row CBGs/Roxy/Barrowlands</i>
@morristed	<i>aggression, intelligence and melody delivered with a smile</i>
@slayercarito	<i>crank up the dark greens, purples and (the) blues</i>
@gavinbar	<i>always goth, always vinyl, always sombre</i>
@ripoffcovers	<i>as the name says, visual cover versions across the genres</i>
@oowets__wasaburou.w	<i>electronic compositions with Lego</i>
@smurffingerrecordbox	<i>stunning punk noise riot grrrl collection</i>

JUVENILE DESINGER

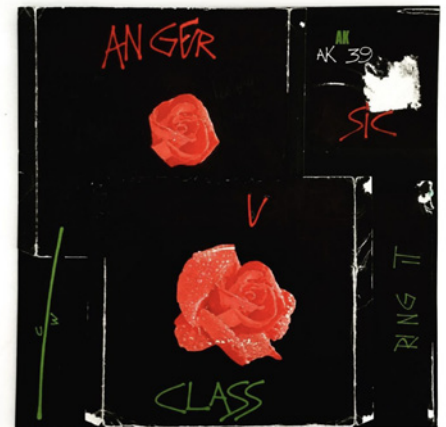
There's a memorable scene in Banks Tarver's *Guided By Voices* documentary with Pete manager for life Jamison rifling through handmade and uniquely numbered *Propeller* sleeves. Earlier in the documentary, Robert Pollard shares some of the mock sleeves he makes in high school for imagined bands. And this is what this project is also about – the frustrated musician who can't play a note but can make the sleeves (that's me, not Pollard). Yes, it's juvenile to make up album sleeves, so I start doing it. I make these in order to stay safe, to make timelapse films and to enjoy the temple. I buy forty blank white sleeves (it all starts with *The White Album* doesn't it?) and start with a ripped up KLF poster, cutting and collaging it to a 12" format. I do the same with family photographs, football books, fanzines, sleeves from the houseboat and school drawings from when I am ... juvenile.

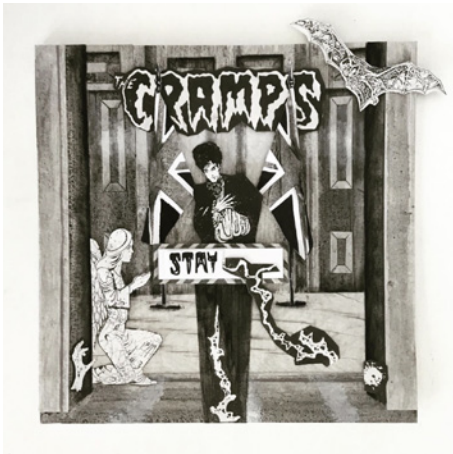


These are everything that those *Propeller* sleeves are. They exist in an expanded field, sometimes extending beyond the 12" because they can; some have bits roughly glued on and others are arranged with, again, just enough precision without being surgical. Like the short films, they start chattering amongst themselves and telling me what to do. They start *liking* each other.

I don't set out to create *ANGUR* but, just as Pollard glances at and misreads a shop sign to give him a song title, or the short-sighted Dali glances at a lobster and sees a phone, having physical sleeves laying around gives them time and architectural space to communicate visually, with me and each other. I look away from that sleeve and see *ANGUR* in the corner of my eye, from *ADRIAN GURVITZ*. Chris Watson tells the tale of a faulty air conditioning unit in a new Dublin office and numerous reports of spectral sightings. They find that the fans are creating soundwaves at a frequency that is softly vibrating the edge of the cornea, creating white flickers always just out of reach.

This is about grabbing those edgelands and slamming them facedown in cement. The torn fragments of the *Welcome to the Dark Ages* poster are a nod to the obsessive nature of those that follow everything K Foundation, KLF, JAMMs and Bill Drummond. I'm kind of into that (as a chosen way of life - completist, precious, righteous), but I'm really not in it. I tried when younger but can't do it now. I prefer the knife. I prefer incompleteness, damaged sleeves and a blossoming iconoclasm. There's a cut *No Parlez*, continuing my Charity Shop cover of Rutherford Chang's *We buy White Albums* project (<http://rutherfordchang.com/white.html>) that reverses the process of an artist creating and sending forth millions of copies around the world, a kind of backwards Big Bang. These are silent, dreamt-up LPs that have no siblings nor clones or even sounds. They go against everything commercial music delivers. They are prototypes for remixes, souvenirs (or, as Buzzcocks put it better, *nostalgia for an age yet to come*).







See Twitter - @NoParlezClub
The first rule of No Parlez Club is ... well the clue's in the name. The 11,575th best album of all-time.



The TOP 40 July 2019 - July 2020

And so, after the videos and mock LP sleeves, cuts and ruts, back to *the sounds of ideas forming* on Instagram and this year's Top 40.

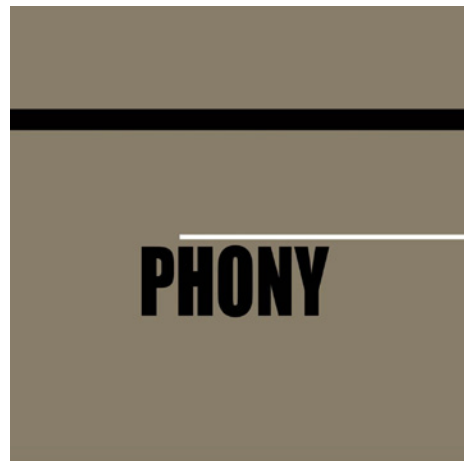
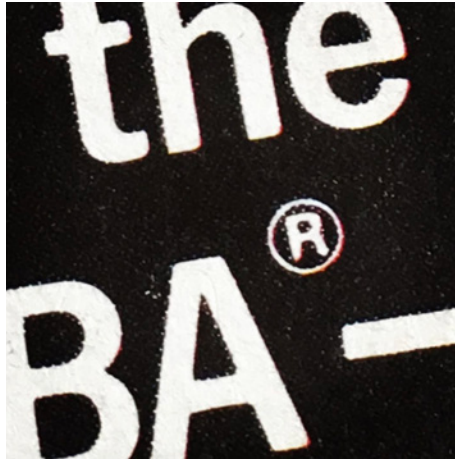
These are record sleeves juxtaposed with strange bedfellows, texts altered, cut or removed, unseen details highlighted, genre leaps made, family and pets captured, moments of boredom and inspiration shared and lots of hard work (as opposed to chance) evidenced. Here is a parallel record collection where divisions have collapsed and all the artists are in one space, mingling and comparing notes. They *like* each other. This is a warped record sleeve Museum, trying to understand some of the traits that make a good sleeve design, but also dealing with, as that 1972 book says, *the problems of coming to terms with a culture which is dominated by technology*. Yes, these are digital end-point of works and I've found Instagram to be on the whole a supportive community, if a little un-critical with tendencies towards saccharine sentiment. Importantly it does, in my circles, lack the venom and pack mentality of Twitter (well, after the 'cassette incident' - see first text). But, the majority of these artworks have evolved through handling, moving objects around in the *real* (Newtonian) world, actual 10a scalpel blading, drawing, tearing and inserting.

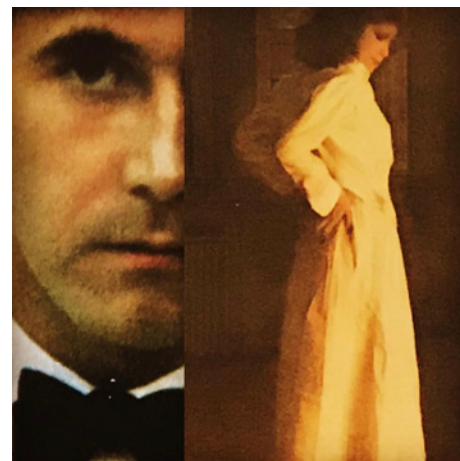
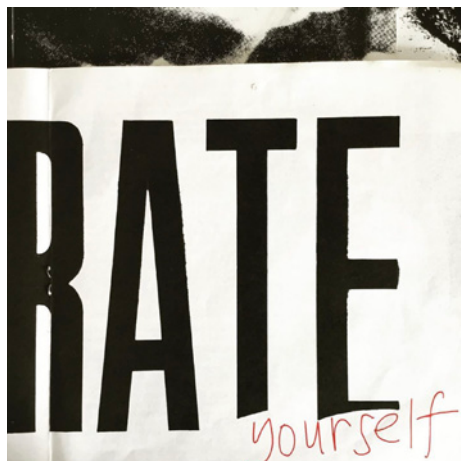
These are ideas forming, but ideas that are not ready to leave the lab and not necessarily ideas that are fully recognised or understood yet. Which is the point.

Lulu nodding off to Algernon Doll
Bauhaus One Eye
Bloody self portrait with Cher
Close encounters with a skip
Lulu swims with Cocteau Twins
Extra Power Cat
Spacemen 3 Joey 2
Kylie joins McLaren on fire
BRYAN across the Mersey
ODD Human League NERDRUM
The Smiths between my thighs
Specials changed to Species
VIRTUES VIRUS

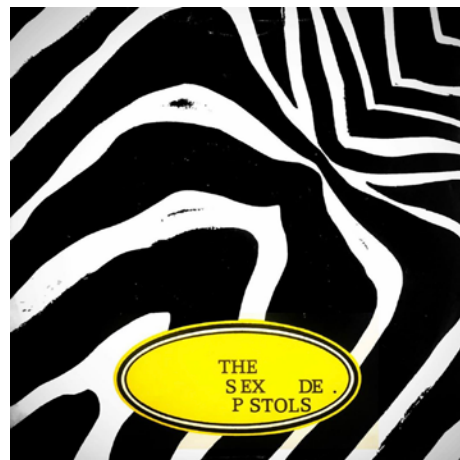
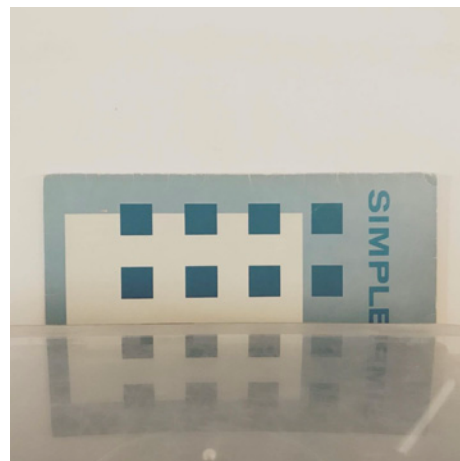
ABBA registered logo
Bjork big shoulder to cry on
Boney M watch the tsunami
Chumba RATE yourself
Joy Division Daft Punk b/w
Human League Kylie
John Yoko crisp packet
Lloyd close up
No Parlez on Pollock floor
Ripping ERNIE
Clash smoking
All over the world monkeys
UB40 Dana sleeve swap

Ariane XTC
BLACK FLAG Sheena Easton
PHONY (Branca)
Ferry Simon cocktail
Dead Dada Kennedys
Joey Copyright POGO feet
Basie Killing Joke
Matchstick Swans
Vicious Burger No Parlez (thanks to SR)
Simple reflection on turntable
SO PHY SICAL
Teardrop Sex Pistols Explodes
Empty Elton & The Voids
George Best - RESENT









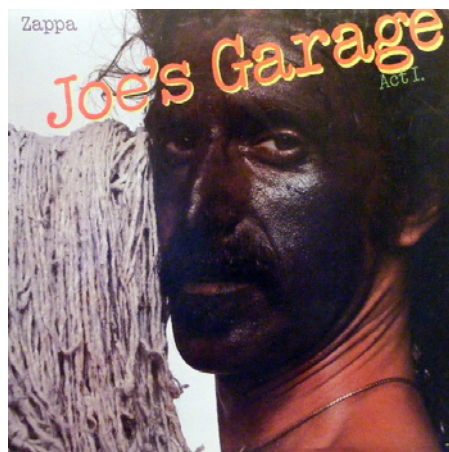


Regrets ... I have a few, and counting

In the first text, I'm a bit blasé about all those records I discard in the skip in 2013, suggesting there's no regrets, but this is very wrong. I have many. Every now and again I hear something and think, merde, I had that record. When that happens, I open my phone and note down it's title. This list will shift and will hurt me, just as Douglas' *List of names* (1990-) will track his memories of all of us, until he eventually forgets us. So, in no particular order ..

LPs

Morrissey *Your Arsenal*
Morrissey *Viva Hate*
3 Mustaphas 3 *Bam! Mustaphas Play Stereo*
The Mission *God's Own Medicine*
Various *This is Nurnberg*
Visage *Visage*
Lou Reed *New York*
Lou Reed *Magic & Mystery*
Lou Reed *New Sensations*
Lou Reed & John Cale *Songs for Drella*
John Lee Hooker *Greatest Hits*
Crime & City *Solution Paradise Discotheque*
Red Dragon v/s Flourgon *Red Dragon Vs Flourgon*
Wedding present *Hit parade Vol 1 and 2*
Various *Four bands that could change the world*
Green Day *Dookie*
Ice-T *The Iceberg*
Eric B & Rakim *Paid In Full*
Link Wray *Good Rockin' Tonight*



The Pastels *Up for a bit with The Pastels*
The Vaselines *All the stuff and more*
Hendrix *Greatest Hits*

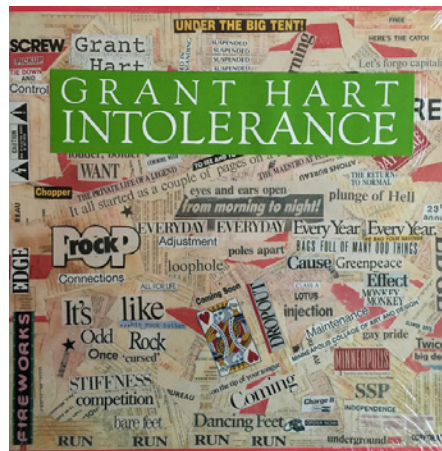
The Police *Greatest Hits*
Die Toten Rosen *Reich & Sexy*
... And You Will Know Us By The Trail Of Dead ...
And You Will Know Us By The Trail Of Dead
Ten Benson *Hiss*
Green on Red *Gas Food Lodging*
Boogie Down Productions *By all means necessary*
Betty Boo *Boomania*
Wu-Tang Clan *Enter The Wu-Tang (36 Chambers)*
Pavement *Slanted and Enchanted*
Various *Jamming!*
Neil Young *Sleeps with Angels*
Neil Young *Landing on Water*
Various *A Bridge - A Tribute to Neil Young*
John Lee Hooker *The best of*
Waitresses *Wasn't Tomorrow Wonderful*
The Jam *Snap*
Supergrass *I should coco*
Lori & The Chameleons *The Lonely Spy*
Style Council *The Cost of Loving*
Style Council *My Favourite Shop*
Revolting Cocks *Big Sexy Land*
Trans-Global Underground *Dream Of 100 Nations*
Sisters of Mercy *First and Last and Always*
INXS *Kick*
Various *Ambient House*
Donovan *Best of*
Herman's Hermits *Herman's Hermits*
Gun Club *Miami*
Gun Club *The Las Vegas Story*
Aztec Camera *High Land, Hard Rain*
XTC *Beeswax*
XTC *Waxworks*
Breeders *Last Splash (sleeve only)*
Culture *Stronger than ever*
Various *Punk and Disorderly*
Anti-Nowhere League *We are .. The League*
Scars *Author! Author!*
Billy Bragg *Life's a riot*
Billy Bragg *Brewing up with*
Billy Bragg *Talking with the taxman*
Billy Bragg *Workers Playtime*
Billy Bragg *Don't try this at home*
Billy Bragg *The Internationale*
Judge Dredd *Working Class 'Ero*
Adverts *Crossing the Red Sea*
Love *Forever Changes*

X Live *At The Whisky A Go-Go On The Fabulous Sunset Strip*
The Byrds *Greatest Hits*
Elvis Costello *Greatest Hits*
Sly & The Family Stone *There's A Riot Goin' On*
Johnny Thunders & Patti Palladin *Copy Cats*
Cowboy Junkies *The Caution Horses*
Jane Bond & The Undercovermen *Jane Bond And The Undercover Men*
The Zantees *Out for Kicks*

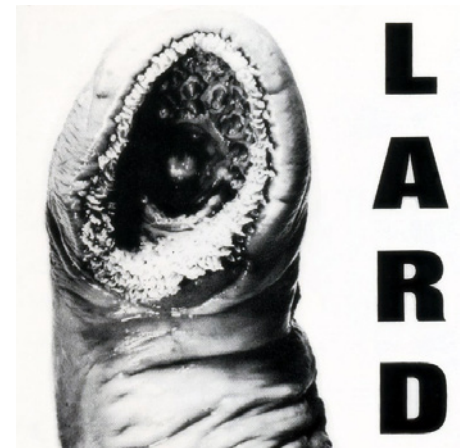


Frank Zappa *Joe's Garage Acts II & III*
Frank Zappa *Sheik Yerbouti*
Frank Zappa *You can't do that on stage*
AC *Temple Songs of Praise*
Buffalo Tom *Buffalo Tom*
Disposable Heroes of Hiphoprisy *Hypocrisy Is The Greatest Luxury*
MC5 *Kick Out The Jams*
Rain Parade *Emergency Third Rail Power Trip*
Space *Spiders*
Scientists *Weird Love*
The Nomads *Where The Wolf Bane Blooms*
The Nomads *Outburst*
Fuzztones *Lysergic Emanations*
David Bowie *Pin Ups*

Boston Don't Look Back
Frank Sinatra Greatest Hits
Johnny Cash Greatest Hits
Faust Faust Wakes Nosferatu
Royal Scots Dragoon Guards
Various Memories of Japan
The Spinners Greatest Hits
Various Shaft soundtrack
Various Cartoon Hits
Various Scooby Doo
Andy Stewart Greatest Hits
Primal Scream Give Out But Don't Give Up
Primal Scream Sonic Flower Groove
Beastie Boys III Communication
Public Enemy Apocalypse 91... The Enemy Strikes
Black
Public Enemy Muse Sick-N-Hour Mess Age
Clash Sandinista
Goldie Timeless
Jamiroquai Emergency On Planet Earth
Stone Roses Second Coming
Bob Marley Greatest Hits
Leonard Cohen Greatest Hits
Squeeze Singles 45s and under
Stiff Little Fingers Live
The Fall Hip Priest And Kamerads
The Fall 458489 A Sides
Michael Jackson HIS-STORY
Various World's Worst Novelty Records
Lee 'Scratch' Pery The Upsetter Box Set
Robert Johnson Greatest Hits
Janis Joplin Greatest Hits
The Who Greatest Hits
Simon & Garfunkel Greatest Hits
T-Rex Greatest Hits



Inspirational Carpets Revenge Of The Goldfish
Maria McKee Maria McKee
Altered Images Happy Birthday
Yellow Magic Orchestra X∞Multiplies



Black Flag My War
Penguin Café Orchestra The Penguin Cafe
Orchestra Mini Album
Bamboo Fringe The Life And Times Of...
Shirelles Greatest Hits
Robert Mitchum Calypso - Is Like So!
Chiffons Greatest Hits
Motels Motels
Various Hair
Fingerprntz Fingerprntz
Grace Jones Island Life
Adult Net The Honey Tangle
Schooly D Smoke Some Kill
Prince 1999
Beatnigs Beatnigs
Kate Bush Lionheart
Talking Heads Little Creatures
Siouxsie & The Banshees Kiss in the dreamhouse
David Sylvian Brilliant Trees
Various Blasting Concept v2
Shangri-Las Greatest Hits
Sonic Youth Goo
Various Radio Canada
Happy Mondays Yes please
Happy Mondays Thrills Pills & Bellyache
Sugar Copper Blue
Madonna Like a prayer
Madonna & Otto Early years
Theatre of Hate Original Sin
The Motors Tenement
INXS Welcome to wherever
Belly Star
Dexy's Midnight Runners Geno
Various Louie Louie Vol 2
Roxy Music For your pleasure
Roxy Music Stranded

Pink Floyd *Relics*
 Beach Boys *LA*
 Various *Hicks from the sticks*
 Ian Dury *New boots & panties*
 Superchunk *Tossing seeds*
 Throwing Muses *The Fat Skier*
 Throwing Muses *House Tornado*
 Throwing Muses *Hunkpapa*
 Monochrome Set *Volume Contrast Brilliance!*
 Ruts *Grin and bear it*
 Stranglers *The Collection 1977 - 1982*
 Acid Reign *Moshkinstein*
 Stupids *Retard Picnic*
 Stupids *Van Stupid*
 10,000 Maniacs *In My Tribe*
 10,000 Maniacs *Blind Man's Zoo*
 The Who *Meaty, Beaty, Big & Bouncy*
 Pixies *Doolittle*
 Pixies *Bossanova*
 Pixies *Tromp Le Monde*



12"
 Babylon Zoo *Spaceman*
 Propellerheads *Featuring Miss Shirley Bassey*
 History *Repeating*
 Leftfield/Lydon *Open Up*
 Time Zone *Featuring John Lydon & Afrika*
 Bambaataa *World Destruction*
 Lard *Power of Lard*
 Dictators *Search and Destroy*
 Violent femmes *Do you really want to hurt me?*
 Violent Femmes *It's gonna rain*
 All saints *Pure Shores*
 Indians in Moscow *Naughty Miranda*
 Billy Bragg *Greetings to the new brunette*
 Billy Bragg *Accident waiting to happen*
 Oasis *Roll with it*
 Lush *Mad Love*
 White Town *Your Woman*
 Pele *Megalomania*

Various *Repetitive Beats*
 The Wolfhounds *Cut the Cake*
 The The *Slow Emotion Replay*
 Fishbone *It's a wonderful life*
 Bob *What a performance*
 Stretchheads *Eyeball Origami Aftermath Wit*
 Vegetarian Leg
 Camper Van Beethoven *Take the skinheads*
 bowling
 Voice of Authority *Very Big In America Right Now*
 Beggars *ITA Oxygen*
 Five or Six *FOUR FROM*
 NWA *Express Yourself*
 Frankie goes to Hollywood *Relax*
 Frankie goes to Hollywood *Two Tribes*
 Madness *Driving in my car*
 Flatmates *I could be in heaven*
 Buzzcocks *Alive Tonight*
 Anna Palm *Masquerade*
 Primal Scream *Kowalski*
 Public Enemy *911 is a joke*
 Public Enemy *Fight the Power*
 KMFDM *More & Faster*
 Clan of Xymox *A Day*
 Cocteau Twins *Love's easy tears*
 Cocteau Twins *Tiny Dynamine*
 The Impossible Dreamers *This House Built On Sand*
 Vic Reeves & Wonder Stuff *Dizzy*
 Arsenal *Manipulator*
 Scratch Acid *Berserker*
 Frank & Moon Zappa *Valley Girl*
 Various *Palantine*
 King Sun-D *Moet Hey Love*
 Sisters of Mercy *Temple of Love*
 Shabba Ranks & Scritti Politti *She's a Woman*
 Universal Energy *Universal Energy*
 Afro-Celtic Sound System *Wirl-Y-Reel*
 Wubble-U *Petal*
 AR Kane *Up Home!*
 The Dave Howard Singers *Yon Yonson*
 Felt *Primitive Painters*
 Pere Ubu *Waiting for Mary*
 John Cale *Animal Justice*
 S*M*A*S*H *(I want to) Kill Somebody*
 They Might Be Giants *Ana Ng*
 They Might Be Giants *They'll Need a Crane*
 Anita Lane *Dirty Sings*
 Various *Sun Rockabilly Craze*
 Julee Cruise / Angelo Badalamenti *Falling (Twin Peaks Theme)*
 1000 Homo DJs *Supernaut*
 Queen Latifah *Featuring De La Soul Mama Gave*
 Birth To The Soul Children
 March Violets *Snake Dance*
 Fine Young Cannibals *You drive me crazy*
 Fat Boys and The Beach Boys *Wipeout*


7"
 Meteors *Bad moon rising*
 Alice Cooper *7 and 7 is*
 David Johansen *Funky but chic*
 Various *Right said Fred EP*

Was Not Was *Shake your head*
 Spin Doctors *2 princes*
 EFUA *Somewhere*
 Billy Bragg *New spell*
 Bjork *Play Dead*
 Supergrass *Stone free*
 J. Cross *Baby*
 Elvis Costello *Please don't let me be misunderstood*
 Wolfheart *TV Pizza*
 Prince *Purple rain*
 Beggars *ITA Oxygen*
 Inspiral Carpets *Now should be*
 Inspiral Carpets *Please be cruel*
 Inspiral Carpets *Caravan*
 Inspiral Carpets *Island Head*
 That Petrol Emotion *Big Decision*
 Billy Bragg *She's leaving home*
 Percy Sledge *When a man loves a woman*
 Coasters *Riot in Cell Block 9*
 Pearl Jam *Spin the black circle*

... and in writing this, I start jotting down ten bands/artists that I've never actually bought ...

Pulp
 AC/DC
 Bob Dylan
 King Kurt
 Elastica
 Exploited
 Andrew Weatherall
 Gang of Four
 Test Department
 Grateful Dead

why why why



Ah, fuck, that hurts! But get over it, loads of artists I talk to get rid of or lose their vinyl collections somewhere along the way. Of course it's also about money as I can't afford to replace this lot but never really intended to. I work hard to buy those and have never sold a record in my life, or plan to, but I'm sorry I can't turn back time and give away some of these (or at least slice them up)

That said, reading the list again brings back my varying disappointments with all those records. Maybe I read a review or liked the look of the (as it transpires, misleading) sleeve but the music turns out to be empty, forced, corporate or unimaginative and

Get over it. It would be nice to reach for some of those records and listen but

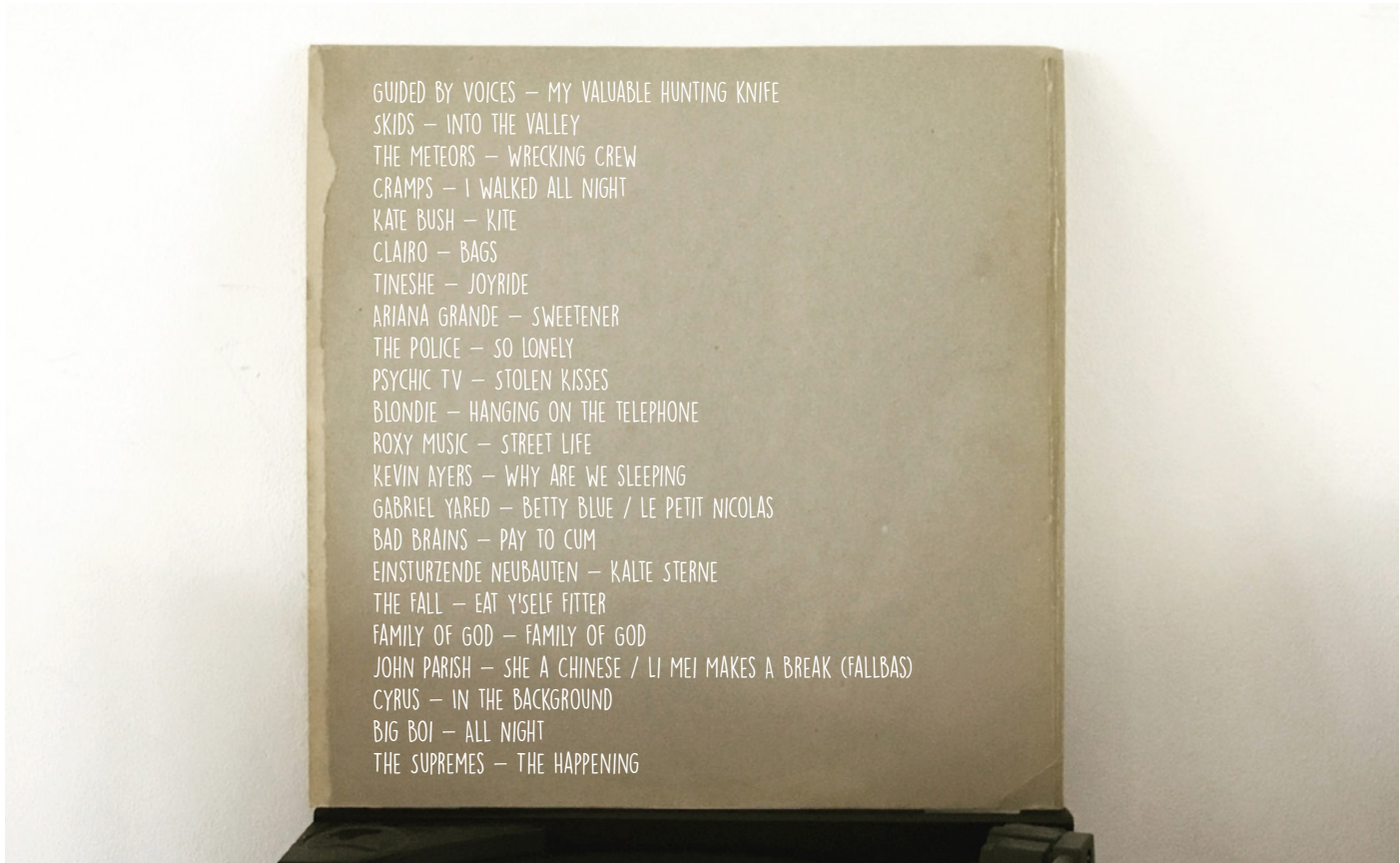
Don't dwell on what's gone. Stop the blame culture. Listen to

Dream compilation (listened to while working on this text)

We're now deep inside Paul Morley's *Words and Music (a history of pop in the shape of a city)* as we ascend into a landscape of lists. And this was always going to happen, as a response to all that is happening around us. Black Flag's *Damaged* begins so focussed and ferocious but descends by the end of Side 2 into an unbearable confused mire. "No conclusion and no neat new contribution to knowledge." STAY HOME BUT GO OUT. DON'T WEAR A MASK UNLESS YOU HAVE TO.

The record sleeves on Instagram are there to see and savour, and are done without deadlines, reviews, curator's tours or sales.

Some of the others are gone, dear reader, eternally damaged, but these are the gems I keep with me, brought together for you now in an imagined Recycle Tip Compilation we'll call *MUSIC TO MAKE YOU CRY*.



GUIDED BY VOICES — MY VALUABLE HUNTING KNIFE
SKIDS — INTO THE VALLEY
THE METEORS — WRECKING CREW
CRAMPS — I WALKED ALL NIGHT
KATE BUSH — KITE
CLAIRO — BAGS
TINESHE — JOYRIDE
ARIANA GRANDE — SWEETENER
THE POLICE — SO LONELY
PSYCHIC TV — STOLEN KISSES
BLONDIE — HANGING ON THE TELEPHONE
ROXY MUSIC — STREET LIFE
KEVIN AYERS — WHY ARE WE SLEEPING
GABRIEL YARED — BETTY BLUE / LE PETIT NICOLAS
BAD BRAINS — PAY TO CUM
EINSTURZENDE NEUBAUTEN — KALTE STERNE
THE FALL — EAT Y'SELF FITTER
FAMILY OF GOD — FAMILY OF GOD
JOHN PARISH — SHE A CHINESE / LI MEI MAKES A BREAK (FALLBAS)
CYRUS — IN THE BACKGROUND
BIG BOI — ALL NIGHT
THE SUPREMES — THE HAPPENING

DONKEY — KING WAH ROCKER DUB
BONNIE PRINCE BILLY — I SEE A DARKNESS
OTIS REDDING — (SITTIN ON) THE DOCK OF THE BAY
GRAM PARSONS — A SONG FOR YOU
SHAHMEN — 1981 1985 PART 2
THE BEAT — STAND DOWN MARGARET
REM — THE GREAT BEYOND
LOS LOBOS — DOWN WHERE THE DRUNKARDS ROLL
CAT POWER — SEA OF LOVE
NIRVANA — RADIO FRIENDLY UNIT SHIFTER
HONEYCOMBS — HAVE I THE RIGHT
SMOKEY ROBINSON AND THE MIRACLES — TRACKS OF
MY TEARS
DEAD KENNEDYS — WHERE DO YA DRAW THE LINE
ADAM AND THE ANTS — B-SIDE BABY
THE PISTOLEERS — BANKROBBER
SYSTEM OF A DOWN — CHOP SUEY!
NOUVELLE VAGUE — THE AMERICAN
BRUCE SPRINGSTEEN — EMPTY SKY
CHARLES BRONSON — COULDN'T FUCKING CARE LESS
BLUR — GLOBE ALONE
FUGAZI — WAITING ROOM
NEIL DIAMOND — OH MARY
JACK OFF JILL — MY CAT
JESUS AND MARY CHAIN — NEVER UNDERSTAND
MADONNA — RAY OF LIGHT
ECHO AND THE BUNNYMEN — CLAY
JOY DIVISION — CANDIDATE
CABBAGE — DINNER LADY
JEFF HANSON — JUST LIKE ME
HUSKER DU — MAKES NO SENSE AT ALL
FRANKIE GOES TO HOLLYWOOD — FERRY ACROSS THE
MERSEY
ALVA NOTO — U_04
THE CLASH — ROBBER DUB
SONIC YOUTH — EXPRESSWAY TO YR SKULL

BAD MANNERS — SPECIAL BRU
SHEENA EASTON — FOR YOUR EYES ONLY
CATATONIA — I AM THE MOB
ABBA — ONE OF US
BIKINI KILL — THIS IS NOT A TEST
ETTA JAMES — I MUST HAVE BEEN BLIND
LAUREL AND HARDY — TRAIL OF THE LONESOME PINE
NINE INCH NAILS AND JG THIRWELL — FIST FUCK
CONFLICT (USA) — FEEDBACK SYMPOSIUM
BERTHOLER — MY SUITOR
THE JAM — DOWN IN THE TUBESTATION AT MIDNIGHT
THE BYRDS — WHY
ADAM ANT — PUNKYOUNGGIRL
SCANNER — WHILST HIS PIANO GENTLY SLEEPS
JULIAN COPE — MIK MAK MOK
HUMAN LEAGUE — FASCINATION
BLACK SABBATH — PARANOID
CINERAMA — QUICK, BEFORE IT MELTS
BRATMOBILE — GIMME BRAINS
NICK DRAKE — RIDE
OASIS — ACQUIESCE
JAPAN — GHOSTS
KATHY YOUNG AND THE INNOCENTS — A THOUSAND
STARS
LINTON KWESI JOHNSON — INGLAN IS A BITCH
REDKSINS — LEAN ON ME
TALKING HEADS — I GET WILD/WILD GRAVITY
RY COODER — PARIS, TEXAS
BUFFALO SPRINGFIELD — FOR WHAT IT'S WORTH
TOM WAITS — WHAT'S HE BUILDING

SOUP DRAGONS — HANG TEN!
BOO RADLEYS — COME ON KIDS!
SPECIALS — GHOST TOWN
THE ASSOCIATION — WINDY
THE CURE — JUST LIKE HEAVEN
COCTEAU TWINS — SUGAR HICCUP
NANCY SINATRA — LIGHT MY FIRE
LIVERPOOL CROWD — YOU'LL NEVER WALK ALONE
WEDDING PRESENT — ROTTERDAM
RED HOT CHILLI PEPPERS — UNDER THE BRIDGE
XTC — THIS IS POP?
VIVIAN JACKSON AND KING TUBBY — TUBBY'S
VENGEANCE
AMEN CORNER — EXPRESSWAY TO YOUR HEART
BMX BANDITS — KYLIE'S GOT A CRUSH ON US
MOGWAI — REVENANTS
STONE ROSES — FOOL'S GOLD
DINOSAUR JNR — FREAKSCENE
SOFT BOYS — WADING THROUGH A VENTILATOR
LEMONHEADS — GREAT BIG NO
BOW WOW WOW — GO WILD IN THE COUNTRY
ALTERED IMAGES — DON'T TALK TO ME ABOUT LOVE
NEW ORDER — BLUE MONDAY
BIRTHDAY PARTY — SONNY'S BURNING

SWINDLE — MAD TING
GUN CLUB — FOR THE LOVE OF IVY
KYLIE MINOGUE VS. NEW ORDER — CAN'T GET BLUE MONDAY
OUT OF MY HEAD
MARILYN MANSON — SWEET DREAMS
TOOTS AND THE MAYTALS — PRESSURE DROP
STRAWBERRY SWITCHBLADE — SINCE YESTERDAY
SUSANNA AND THE MAGICAL ORCHESTRA — CRAZY, CRAZY
NIGHTS
PUBLIC ENEMY — HARDER THAN YOU THINK
AC/DC — BACK IN BLACK
HEMPHOLICS — BLACK FLOWER
UB40 — TYLER
DREAM SYNDICATE — WHEN YOU SMILE
GRAM PARSONS — SONG FOR YOU
NINA SIMONE — MISSISSIPPI GOD DAMN
CAT STEVENS — HERE COMES MY WIFE
KRAFTWERK — THE MODEL
RAMONES — WARTHOG
KILLING JOKE — DREGS
BUTTHOLE SURFERS — PEPPER
THE STANDELLS — SOMETIMES GOOD GUYS DON'T WEAR WHITE
ALDOUS HARDING — DESIGNER
SEX PISTOLS — PRETTY VACANT
MIA — PAPER PLANES
NAZ NOMAD AND THE NIGHTMARES — I CAN ONLY GIVE YOU
EVERYTHING
PRINCE — RASPBERRY BERET
ORSON FAMILY — THE RIVER OF DESIRE
JUSTIN TIMBERLAKE — MAN OF THE WOODS
RADIOHEAD — PARANOID ANDROID
CABARET VOLTAIRE — HERE SHE COMES NOW
CHRIS WATSON — EL DIVISADERO

MINOR THREAT — MINOR THREAT
VELVET UNDERGROUND — WHAT GOES ON
NICO — LE PETIT CHEVALIER
THE DOORS — LIGHT MY FIRE
PAUL BLAKE — RUB A DUB SOLDIER
B52S — ROCK LOBSTER
OMD — MAID OF ORLEANS
GENERATION X — DANCING WITH MYSELF
AMY WADGE — KEEPING FAITH / FAITH'S SONG
ABC — THE LOOK OF LOVE
RUFIE EDWARDS — IRE FEELINGS
NICK CAVE — SUNDAY'S SLAVE
PIXIES — IN HEAVEN
SPIRITUALISED — LADIES AND GENTLEMEN WE ARE FLOATING IN SPACE
GRACE JONES — PRIVATE LIFE
CARMEL — BAD DAY
ELVIS COSTELLO — EVERYDAY I WRITE THE BOOK



A photograph of a vinyl record player with its dust cover closed. The dust cover is a light brown or tan color and features a list of 15 songs and artists in a white, hand-drawn style font. The text is arranged in a single column. The record player itself is black, and a portion of a white vinyl record is visible at the bottom center. The background is a plain, light-colored wall.

VISAGE — FADE TO GREY
HAIRCUT 100 — LOVE PLUS ONE
SMILEY CULTURE — COCKNEY TRANSLATION
SIOUXSIE AND THE BANSHEES — LOVE IN A VOID
OUTKAST — HEY YA
PAUL ROONEY — LUCY OVER LANCASHIRE
PIL — PUBLIC IMAGE
MONKEES — STEPPING STONE
BANGLES — GOING DOWN TO LIVERPOOL
PHARRELL WILLIAMS — HAPPY
CRASS — DO THEY OWE US A LIVING
APHEX TWIN — COME TO DADDY
WINGS — LOVE IS STRANGE
STRAY CATS — STRAY CAT STRUT

DUB SYNDICATE — NIGHT TRAIN

SMITHS — WORK IS A FOUR-LETTER WORD

QUEEN — JESUS

SUGAR — A GOOD IDEA

SIGUE SIGUE SPUTNIK — LOVE MISSILE FI

MALCOLM MCLAREN — DOUBLE DUTCH

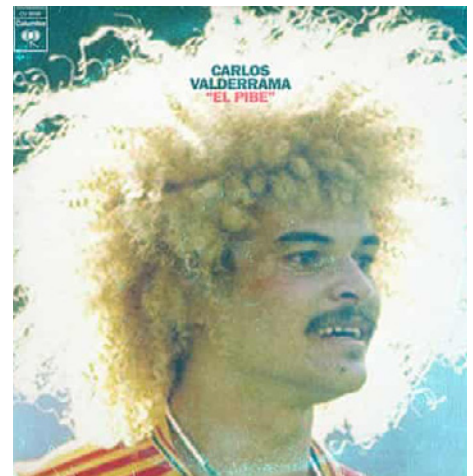
BRUCE SPRINGSTEEN — MY FATHER'S HOUSE

SEPTIC DEATH — QUIT

Precious but not precious

To take stock, in its first two years *The sounds of ideas forming* generates 10,000 posts from a collection of about 2,000 records, suggesting that on average we can extract 5 new visual ideas from each record sleeve. Perhaps that's one placing it next to something from a completely different genre, one close-up to highlight a previously over-looked detail, one detournement that reveals something about the design (and subsequently the sounds that the design encases), one removal of a design aspect to take it a step back nearer the designer's very first idea and one photograph at a new angle that reveals the tangible and or fragile nature of it.

Of course once we leave the forecourt, it's not that logical and that's another aim of the project, along with keeping one's hand in, picking up new skills, staying alert and reaching new people. That is, to suppress a need for explanation and pragmatism and slide once more into mystery and intrigue (*The Cramps invade UK Corona Virus Press conference??*) - to trust the temple a little more and to create a visual world that is, as discussed, precise enough without being surgical, and imbued with Melt Banana's humility, Guided By Voices' DIY, Liverpool 4 Barcelona 0 and this one final project that I come across recently in which designer James Taylor imagines key photographs of footballers as worn record sleeves (<https://tinyurl.com/yb2xzipw8>). On the surface this is again very juvenile, but ... aren't they good?? We need more things that make us reach for faster music and we need those things to demand that we make more things - it's what we do well, even if



the positive mental attitude has to be dragged out of bed some mornings. During lockdown, I see artists complaining of being bored (!), artist lecturers becoming stressed about online learning or commission-winning artists suggesting we don't need competition any more. I take a deep breath and use the energy saved by not responding to them and invest it (elsew)here. I love a youtube LFC clip as much as anyone, a rare bargain on Discogs or these faked football sleeves. They excite me and make me think of not going to enough actual football games, gigs or record fairs. But sometimes we have no choice in going out. Get on with it. These artworks-designs-posts are guilty pleasures. They stop me being 'bored' and that's enough. They allow me to recognise all of my own advantages and to use making stuff as the only way forward I know. And, anyway, this

The Moment Liverpool Won Their 19th League Title!

2-1

CHelsea FANZONE COMMENTARY MAN CITY

THE KOP

Moon Watcher YES
moses king YNWA
Jax Mayer 43 SECONDS
Lee Moulton #partyhard@home
Muhammad Adam Khan Iverpool this is your season make the most of it
Maria and there it isssssss
Lee Humphrey we have done it!!!!!!
Jermab CHAMPIONS!!!!!!!!!!!!
Kerem G1, ooooooooooooo
CoinsBoostMyEgo WALKK ONNNN
Stiks 2
De Fault YNWA
Addis Freilance It's finished Liverpool are champions
Stiks 1

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