

# *Rivendell*



**Irdialani Certified Arts**  
Pall Mall



# Rivendell

## In this issue:

1:\The unedited text of the recent piece in 'The Wire' Magazine. The version that got printed is a debased, unauthorized version, and why they even ask people to contribute writing to them is beyond us, especially when they are going to chop and change the submitted text. Why dont they just *write their own* material in the first place; then they wont have to put their oily little hands on anyone elses work. Its pretty stupid to put the name of a person as the author of a work when you have no intention of leaving the authors text intact: why not put 'concept by author, ground up and spat out by editor' at the top of the piece? it would be more honest.

2:\Monuswirl-G.

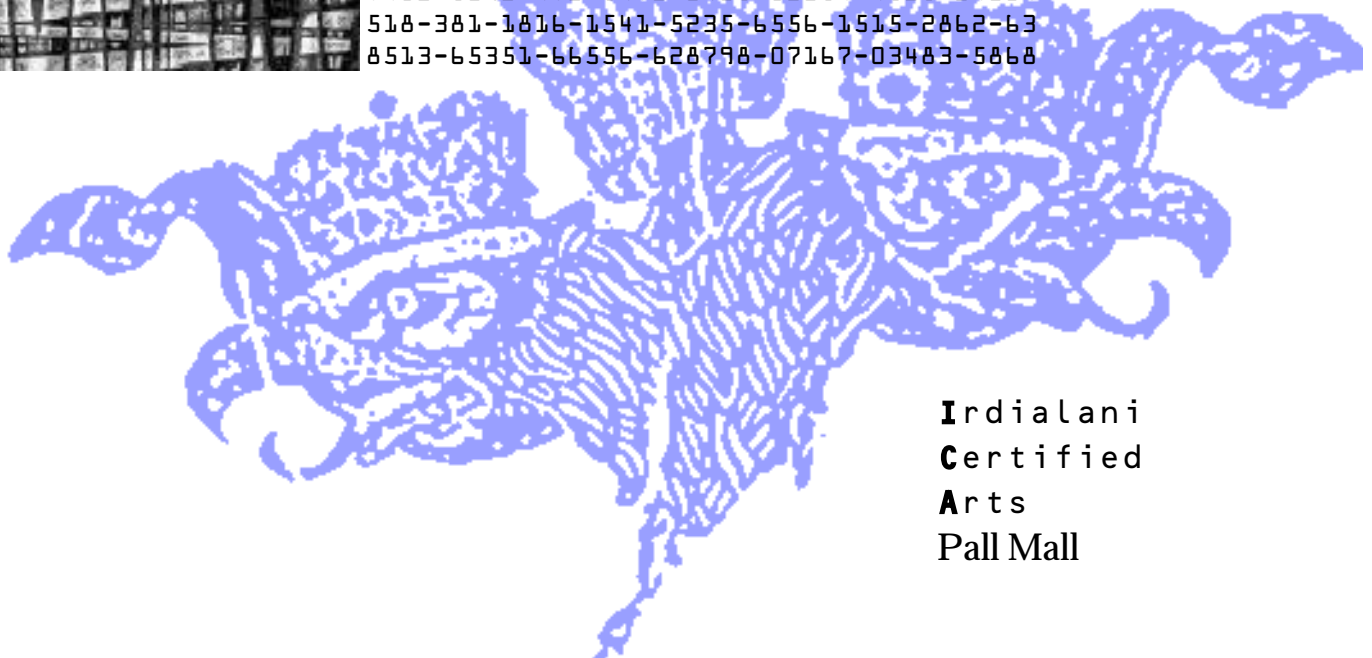


3:\Information on the incredible 'Numbers Stations'.

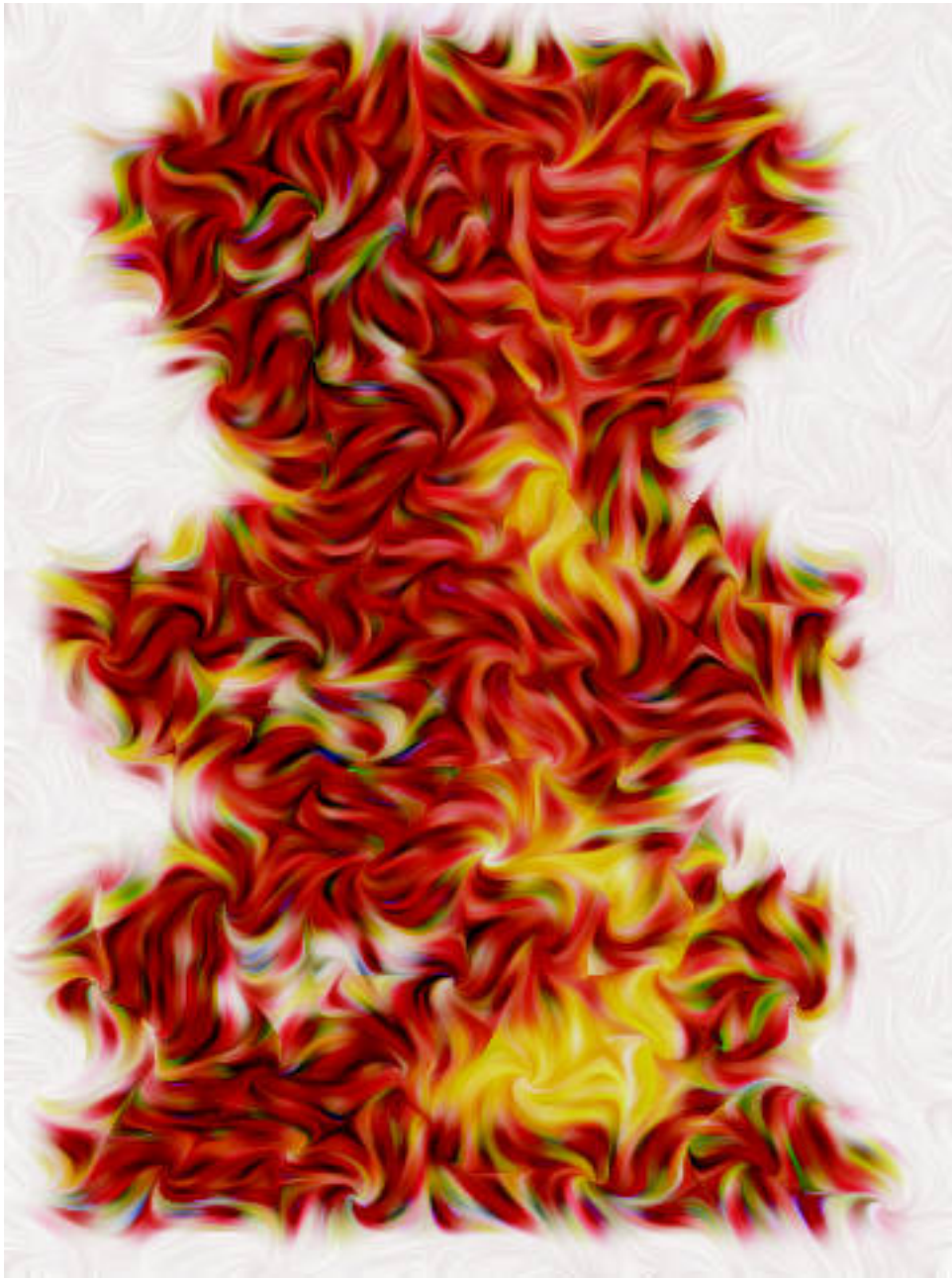
4:\The 'Third Eye' interview between Andy Crysel, 'Mr. Irdial' and Juan Atkins.



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**Irdialani  
Certified  
Arts  
Pall Mall**



**Monuswirl -G**

# The 'Shutov Assembly' Will Cease to Exist.

Imagine if you can, trying to tell your grandson what Brian Eno's 'Shutov Assembly' sounded like. Do you think that it would be, maybe, difficult? Well, get ready to do just that, because when the time comes for you to describe 'The Shutov Assembly' to your descendants, all you will have left as a reference is your geriatric, faded, memory. The Shutov assembly will have ceased to exist.

For hundreds of years, the longevity of music has been assured, because the instruments that once made the sounds, and the transcribed music scores of composers have survived intact, for reconstruction in the unimagined future. We can enjoy the music of Couperin for this very reason. The actual harpsichords that he played on and his transcribed scores have been handed down intact from the time that the original music was created.

Now however, we face a situation where no remnants of whole bodies our contemporary music are going to exist in 10 years, let alone 300 to 400. Digital mastering, due to the artificial market stimulation of two giant companies, is set to erase whole sections of the history of music permanently.

Lets take the example of 'The Shutov Assembly'. This, like the bulk of new, contemporary music, is a CD only release, and CD has a life expectancy of 10 years. After that time they start to deteriorate. If the master tapes were recorded on DAT, and these DAT tapes decompose (more on this later), then there will be no example of 'The Shutov Assembly' to re-master from. It will absolutely cease to exist. It will disappear forever. It will become just a memory in an old fool's cluttered up and confused head. This is quite apart from the fact that even if the master DAT tapes did survive, the 44.1 sampling rate will not have preserved the music at a high resolution. In the light of re-issues of great recordings like Miles Davis's 'In a Silent Way', remastered from the 25 year old 'as was' original analogue master tapes, the importance of completely professional, high stability, maximum fidelity mastering cannot be overstressed.

Today there are thousands of master tapes

that are literally falling to bits. This due to a manufacturing error that occurred in the mid 1970's at the factory of one of the worlds leading master tape manufacturers, Ampex. These tapes are now absolutely unplayable, and the only surviving copies of the music that was on them is on vinyl, (which is, by the way, good enough to master a CD from. This is the second choice of engineers after a master tape has been found to be missing or destroyed) . When these badly manufactured tapes are put onto a machine, the magnetic material shreds off of the plastic substrate, the binding glue having decomposed. There was, apparently, too much of a single component added into the binding mix; the result was a ph imbalance causing premature decomposition of the glue. Because the molecular resolution vinyl examples have survived longer than the tapes, these pieces of music have escaped oblivion.

This manufacturers error, if transposed to the present day, would mean the complete death, and cultural erasure of tens of thousands of recordings, because it takes only a tiny amount of degradation to completely destroy a DAT tape (which is becoming the main medium for mastering music), due to the helical scan method it uses to encode the music onto tape. This fragile medium, coupled with the insane CD only policy that record companies are pursuing, means that there is going to be a whole generation of music that will be eliminated from human history, after the ten year life/window of CD has passed by.

DAT masters often will not play back on the same day that they were recorded. They are particularly fussy about the machines they will and will not play on, which is one of the reasons why Irdial-Discs has banned DAT. Often a DAT will only play on the machine that it was originally recorded on. Even the 'pro models' wont play stubborn DAT masters. This is quite a difference from a master that plays flawlessly after 25 years, as in the case of In a Silent Way.

Unlike the scored music of the past, the non-transcribeable studio music of the 20th century will not be re-constructable; in the same way that buying a Rolling Stones song book won't

tell you anything about the sound of 'Brown Sugar', no matter how well you play the guitar. Synthesizer constructed music will suffer even more, because written transcription cannot cope at all with the main thrust of this type of expression, which is texture rather than notes. Synthesizers are like snapshots out of the history book of electronic manufacture and design. In the future, it will be exorbitantly expensive to re-create, say, a bolt perfect Arp 2500, or a Roland Jupiter-8 out of spare parts or reproductions of parts that perfectly match the period specifications. It won't be like getting V&A drawings of harpsichord designs and making modern equivalents out of identical woods and quills. Synthesizers are thousands of times more complex, and hundreds of layers of manufacturing processes go into the production of even the most simple synthesizers. Integrated circuits, sliders, potentiometers, all of these separately mass produced components impart a sound to the instrument within which they reside; to re-create a genuine instrument would be impossible. This coupled with the intricacies of modern studio techniques means that the re-recording of electronically created music in the future will be impossible without an audible reference. In order to insure that this music is going to live into the future in any accurate way, we must master onto high stability analogue tape. When tapes are due for re-archiving they must be archived onto another generation of analogue tape. It's only in this way that music, and records like The Shutov Assembly will survive, in high fidelity, for future generations.

The ignorant will say that digital dubbing does not involve a loss of generation, because it is a 1 to 1 copy of numerical information. The people who say this are shit-heads. They have not heard a digital to digital DAT copy compared A/B to the originating master. If they had done so, they would know that after ONE digital generation, the sound degradation is so great that the copy is useless for the purposes of music. This is in complete disagreement with the manuals for SONY DAT players, which state that degradation will only be detectable after the

tenth generation. This is odd, because a 1 to 1 numerical copy should NEVER suffer degradation at all!!

People are starting to say, that vinyl is the preserve of the hi-fi elite, because turntables are 'too expensive' for the average listener to afford. This is a perfect example of the bizarre times that we are living through; at the introduction of the compact disc, reams of derision were buttered onto those buying CD players and the limited number of discs that were then available, because they were deemed 'too expensive'. This is undiluted bullshit. If people start buying turntables and related systems, the prices would drop; this is a fundamental feature of consumer electronics and everybody should be aware of the way in which these market forces operate. To complain that an item of consumer electronic goods is too expensive is to fail to understand the most basic fundamentals of 20th century economics, and it's just plain stupid. CD can and will die, just like 8 track cassette did, but for different reasons. 'Will die?' I hear you cry out? Yes, it will die, because there is a new monster on the horizon, and I don't mean the discredited MiniDisc or the lame DCC. I am talking about HDCD.

HDCD is a new CD standard which will replace the 10 year old CD format. It has emerged due to a breakthrough in the manufacture of commercially viable blue lasers. Blue light has a shorter wavelength than red light, which means that HDCD will store four times as much data as the conventional CD. And guess what, you will all have to go out and buy new HDCD players, because the red lasers in your old CD players won't play the high density discs. All of your old CD's will have to be gradually replaced, in the same way that you were made to replace your vinyl recordings with their CD re-issues. And of course, the companies that have manufactured this new abomination control the release of most of the world's music, old and new; notice how when a higher capacity format is created, the aim is not to quadruple the quality, but to shovel 4 times the shit into the same space...

The scene has now been set; every ten

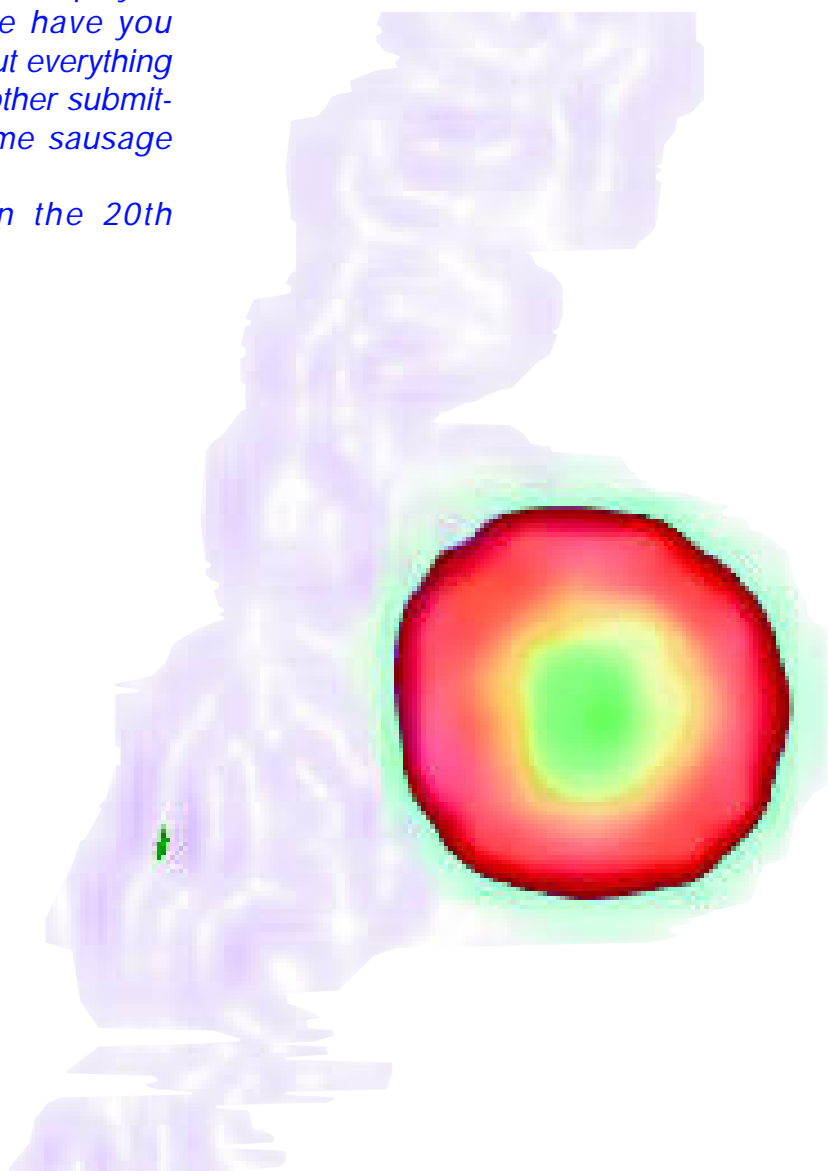
years, the public will be made to replace all of their equipment for an ever inferior stream of mass produced garbage, whose only purpose is to generate profit for two global conglomerates.

What a bunch of shit.

We are in the middle of the most dangerous times that the art of sound has ever faced. The threat comes from the artificial supplanting of analogue technology with inferior digital technology by Sony and Philips. These misguided and money driven companies will kill all music, and lay waste the landscapes of sound that have been heard and are yet to be heard. Boycott them and their shitty products whose purpose is to enslave sound. And us.

*Thats the way it was written, and thats the way it should have been printed in 'The Wire'. The lack of respect that these people display is astounding; Mark Sinker where have you gone?! It makes you wonder about everything else in the magazine; has every other submitted piece gone through the same sausage machine?*

*File under 'Bad behaviour in the 20th Century'.*



# Numbers Stations on Shortwave

## What is a Numbers Station?

Have you ever tuned off the beaten track? Maybe you're already off the beaten track in the "utility" sections of shortwave? Have you bumped into strange stations sending groups of numbers or letters in Spanish, English, Russian or German?

If the answer is yes, you've heard a numbers station!

They've been around since the early 1960's and they're still in abundance today. Various theories have been put forward as to their purpose including; weather forecasts, shipping information and even a secret project communicating with UFO's! But it soon became clear what the transmissions were for — they are messages from Intelligence Organisations throughout the world, to their agents in the field. This has been confirmed by dedicated monitors who have tracked the transmission sites down and also by agents who have described how their masters communicated orders to them.

Despite this overwhelming evidence, people are still sceptical. Most commonly, they ask why shortwave radio should be used to transmit these messages in today's high-tech world of satellites and digital communication! But what could be simpler and more innocuous than listening to a shortwave radio?

Perhaps because of the slight unease as to the purpose of these stations, people have been reluctant to speak about them in the past. However, today there are books, some magazines and even numbers monitoring groups, such as ENIGMA providing regular information on the subject. Even so, this part of the shortwave listening hobby remains somewhat in the "underground".

## Where Can I Find Them?

The answer is anywhere from as low as 2MHz to as high as 26MHz. Stations transmit messages in Morse (CW) and Voice using both AM and SSB.

In the US, Spanish predominates, but in Europe, English, Russian and German are the main languages. However, there are transmissions that can be heard in Chinese, French, Serbo-Croat, Hebrew, Rumanian and even Yiddish!

## When Can I Find Them?

Anytime! There are stations with regular schedules that appear all day, all year 'round and who don't even stop for public holidays. Other stations are less frequent and have random schedules and can only be caught by guess work and a little luck. Here are some up-to-date frequency lists and schedules that you can try:

A frequency list for **MI6's Lincolnshire Poacher**, named after it's signature tune — that of an old English folk song. An English Lady sends 5 digit message identifier between each rendition of the tune for ten minutes after each hour. Transmissions are in Upper Sideband (USB).

A frequency list for the Israeli **MOSSAD** Stations. These can be heard all day sending an identifier like "Kilo Papa Alpha" and a number; "1" means no message will follow, "2", means that one will. Messages are made up of random 5 Letter groups spoken phonetically eg "Alpha, X-Ray, Tango, Mike, Oscar". Transmissions are in AM.

The schedule for the **CIA's Counting Stations**. So-called because of the count from one to zero for ten minutes before each message. Transmissions are in AM.

The transmission schedule of the **Three Note Oddity**. Probably only audible in Europe and named after its three note signature tune, played for five minutes before a message of 5 Figure groups is sent. Transmissions are in AM.

The frequencies of the **German Morse Numbers Station DEA47** which sends occasional 5 figure groups. Otherwise, the station sends it's "marker" of "V V V de DEA47".

The frequencies of the **German Two Letter Stations**. Transmissions are in Upper Sideband (USB), on the hour and half hour, around the clock. The call is announced phonetically e.g "Romeo Delta" for five minutes in between a multi-tone musical tune before the message is given.

Hopefully this has given you an insight into this fascinating side of short wave radio. Try it out, you might just find it fun! Every little bit of new information helps give vital clues.

MOSSAD "Phonetic Alphabet" Stations

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Last Updated: 2nd June 1994

Most recent user of channel is the rightmost  
callsign.

Transmissions are in AM but with best results  
obtained in USB (Upper Sideband).

Frequency    Callsign  
(kHz)

-----+-----

2270        JSR  
2957        SYN  
3150        PCD, ART  
3270        KPA  
3417        ART  
3840        YHF  
4270        PCD  
4360        CIO  
4463        FTJ  
4560        YHF  
4665        VLB  
4780        KPA, ULX  
4880        ULX  
5091        JSR  
5230        MIW, SYN, VLB, CIO  
5339        OEM (occasional)  
5437        ART  
5531        BAY (occasional)  
5629        SYN, CIO  
5715        ZWL (occasional)

5820        YHF  
5911        OEM (occasional)  
6270        ULX  
6500        PCD  
6745        CIO, VLB  
6840        JSR, EZI  
6912        OEM (occasional)  
7323        ???  
7446        KPA  
7540        JSR  
7605        VLB, SYN, CIO  
7613        GPO (occasional)  
7760        ULX  
7918        YHF  
8127        CIO, MIW  
8465        SYN, CIO  
8641        MIW  
9130        EZI  
9402        YHF  
10125       CIO  
10648       YHF  
10820       VLB  
11565       EZI  
12747       SYN  
12950       MIW  
13533       EZI  
13921       CIO  
14750       CIO, MIW  
17410       EZI  
19715       EZI  
20740       SYN

The Lincolnshire Poacher

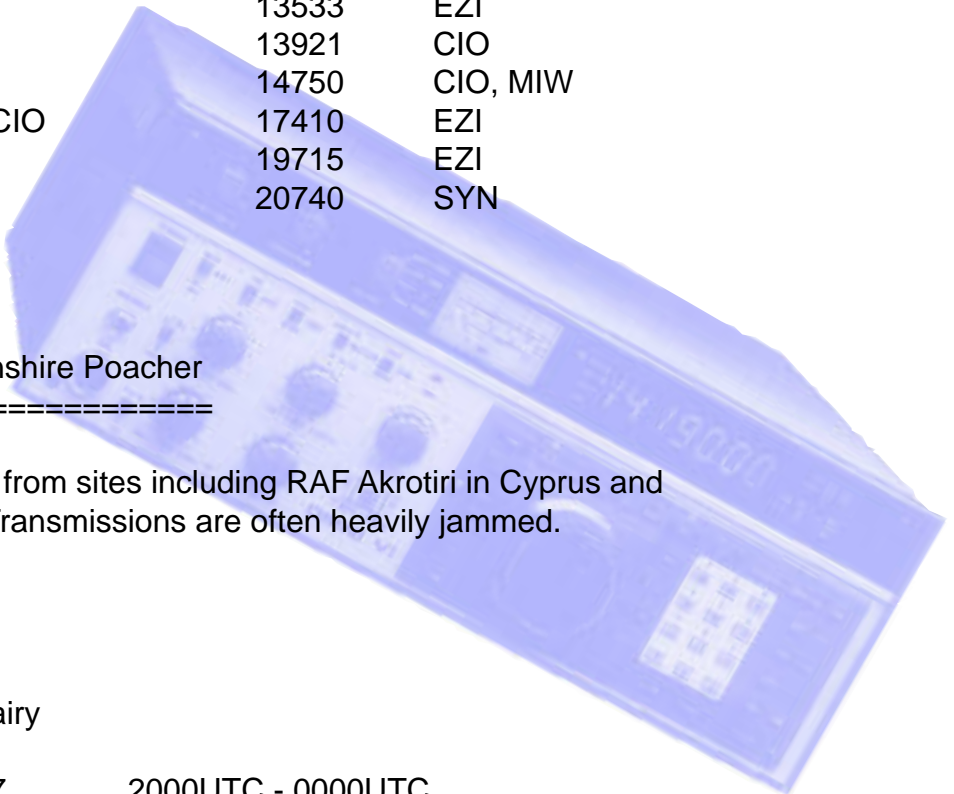
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Believed to be operated by MI6 from sites including RAF Akrotiri in Cyprus and  
aimed towards the Near East. Transmissions are often heavily jammed.

Frequencies (kHz)

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Primary	Secondary	Tertiary	
6959	8302	7887	2000UTC - 0000UTC
6959	8464	9251	2000UTC - 0000UTC
11545	12603	13375	1600UTC - 2000UTC
13375	11545	14487	1200UTC - 1400UTC
14487	15682	16084	1400UTC - 1600UTC



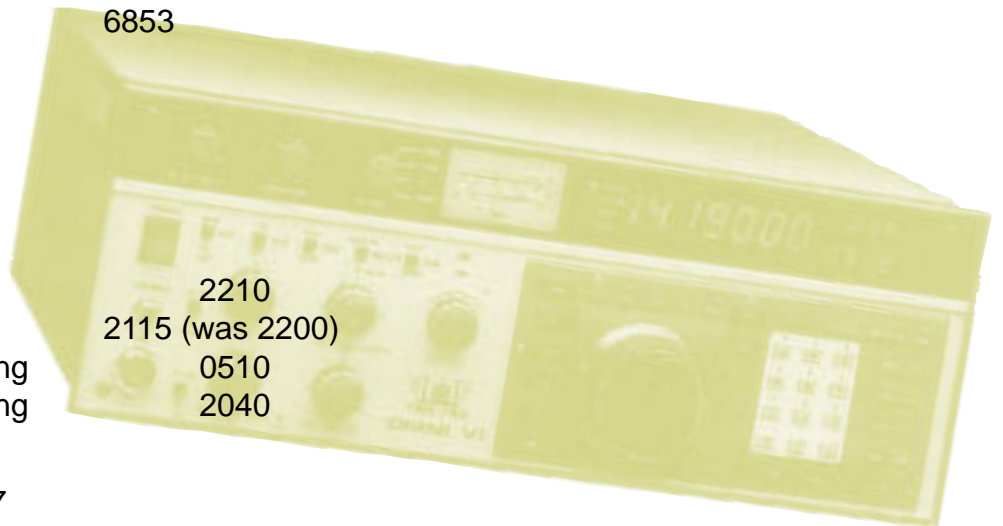


### 3 Note Oddity

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#### Transmission Schedule & Frequency List

	Sunday	Saturday	Friday
		Morn	Eve
July 1993	5718		
August 1993	5617		
September 1993	5487		
October 1993	4827		
November 1993	4139		
December 1993	3815		
January 1994	4126		
February 1994	4357		
March 1994	4562	5472	
April 1994	4751	6641	4583
May 1994	5637	7538	4620
June 1994	6547	7481	6875 5256
July 1994	5718	6853	
August 1994			
September 1994			
October 1994			
November 1994			
December 1994			
Times (UK local)	Sunday	2210	
	Saturday	2115 (was 2200)	
	Friday Morning	0510	
	Friday Evening	2040	



DEA47  
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A numbers stations that operates in Morse only. The majority of the station's time is spent idle when it sends

V V V de DEA47

continuously. A few times a day, it will go into 5 number groups.

DEA47 keeps German office hours i.e. 0800UTC - 1600UTC and does not appear at the weekends. It is believed to be operated by the BFST from a site in Husum, Schleswig Holstein in northern Germany.

Frequencies (kHz)  
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12283 and 13581

## The CIA Counting Stations

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So-called because of the sign-on in which a Female voice counts from One to Zero, repeats the Agent number e.g. 005 three times and counts again. This cycle repeats for ten minutes, at which ten slow tones are sent, followed by "count" and the number of groups that are to be sent.

Message groups can be 4 or 5 numbers or 3+2 "dictionary coded" hich are sent as "123 (pause) 45".

Apart from these message transmissions, there are a number of "control" transmissions which just repeat a small set of four figure numbers for five minutes. It is believed that these transmissions are status messages. All traffic is sent in AM.

Messages can be sent in Spanish, English and German.

### Daily Control Schedule

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Time    Frequencies (kHz)  
(UTC)

0030	7451 and 5205
0130	7763
0630	9224 and 5205
0730	13581 and 16451
1330	16434 and 13423
1330	8560 and 11440
1730	5205, 8556 and 5205

### Message Schedule

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Time (UTC)	Day	Frequencies (kHz)
1200	Sun	13555, 16086
1400	Sun	12110, 12168, 10723
1500	Sun	11123
1800	Sun	10346, 12238
2100	Sun	8010                    (German)
2100	Mon	5716, 6797
0000	Tue	5046
2100	Wed	7588, 11034
2100	Wed	9049, 12238
1800	Wed	12238
2100	Thu	5716, 6797
2100	Thu	9049, 12238
1700	Fri	17567, 18726
2100	Fri	7588, 11034
1300	Sat	10529, 7547
1400	Sat	20872, 18225



A:Hello.

Q:Hi, I was just going to say can I call you back in 15 minutes?

A:Yes.

Q:Is that alright?

A:Sure.

Q:Sorry, you weren't setting up your stuff then were you?

A:I'm all set up ready.

Q: I've just got to sort a couple of things out, if I ring you back about half past if that's alright.

A:Cool.

Q:Alright, I'll speak to you then.

A:Bye.

Q:Cheers.

Q:Are you all set up and ready?

A:I am.

Q:Right okay, we shall begin.

A:Okay.

Q:Would you mind by starting off giving me a brief history or Irdial.

A:A history of Irdial. Well, it has had a beginning, it has no middle yet, because I don't where the end is, and the end? God knows.

Q:Yes, yes. So the end is distant, far off?

A:The end has to come, because nothing lasts for ever, so when it's over I can tell you when the half-way point was.

Q:Right. So tell me what it is you don't like about most interviews you've read so I can kind of get a gist of...

A:That's a good thing to talk about. I'm reading right now a bit in a magazine, and they do the same thing that they do with every other interview that's ever been done. They ask you, who your girlfriend is, what kind of toothpaste you like, where you were born, and all kinds of things that have nothing to do with the subject, absolutely nothing. Now, if you're going to talk about music, (and we are a label that does music) that's much more interesting to talk about that instead of talking about all kinds of peripheral things, that whilst they might have influenced what we've done, don't have anything to do with exactly what we're doing. People complain "Oh, we don't like Top of the Pops", even after the 30 years it's been on TV; "We don't like Top of the Pops, we don't like what's in the charts, it's all load of rubbish", but then when they go and write something new in a magazine, they don't talk about the music, they talk about what your 'influences' are and stuff like that; the stuff that influenced us is gone now, it's gone, and we need to talk about what's happening in music today, and it has to be focused on and thought about today because if you start getting into Irdial Discs after I'm finished doing it, that's bullshit, it's just total bullshit, because it'll be something of the past and by that time there'll be somebody else that you should be looking at.

Q:But do you think they ask questions about what your background is, what your favourite colour is, because people are still interested in other people?

A: They shouldn't be interested in other people, they should be interested in things. Being interested in people is part of the pop syndrome

**This is a 'Third Eye®' Interview between Andy Crysel and Akin of Irdial-Discs.**

**The 'Third Eye®' is Juan Atkins of Metroplex Records.**

**Andy Crysel interviewed Akin via telephone. This was transcribed and faxed to Juan Atkins in Detroit, who then faxed back his reactions to the material. Read the text on the left first, then get the 'Third Eye®' on the right!**

**Good generic answer for a good generic question.**

**How long is forever? I mean, if something lasts until you die, then hasn't it lasted forever for you? Like racism for example?**

**This kind of bullshit comes along with the territory, you cant control what someone is going to ask you be it a reporter or be it your mom, either you answer the question or you dont. Its all a part of being in the public eye and if you dont care about the public eye or what you think about your music, then why the hell are you making records? For the hell of it? .... bullshit.**

**Apparently**

that's made pop music so awful, and it makes it difficult for people to do interesting music. Being made to talk about, 'why I wear those kind of shoes', is just ridiculous. Completely... and also what I find interesting, is why do they concentrate on interviewing rap artists? The journalists in England interview hop-hop people and always ask them the same stuff - it's about racism, it's about economics, blah blah blah - when in fact all the time, since 1987, we've had the Derrick Mays, the Carl Craigs, the Kevin Saundersons, who run their own record companies, who are organised people, they don't go out getting arrested for shooting people in the ass; these people are making the music that black American, east coast, hip-hop people dream about making, they're living a life that people dream about, where they're running their own affairs, they're in control, and they're making music that only they make, that they invented, and that has been stolen the world over, and that to me is absolutely incredible, but they never talk about that, the positive, forward moving people, they prefer to talk about the people who are down-trodden and who fit into their idea of what a certain kind of a musician or music maker/producer should be, and I think that just sucks, I think it's... it's a symptom of the stupidity in these magazines, I think it's just awful - and hip-hop is dead anyway, so what are they doing?

**Q:**Right, so the things which drive these Techno-producers, label-owners in Detroit, are they the same things that drive you?

**A:**I think anybody who starts a record label, anybody who makes music, you can say from off the bat, instantly, what drives them, because it's the same thing that drives anyone that spends their time on music; we just love it, it's like when somebody brings an umbrella out and there's clouds in the sky, you don't ask them "Why are you bringing an umbrella out?", it's obvious that it's going to rain or it's raining. It's a symptom of something that's obvious, so that's why whenever anybody asks me 'why do you run Irdial-Discs' I say " what the fuck are you saying, why do you think I run a record label?".

**Q:**Right, I mean is your label modelled more on the Detroit technolabels than, say, Daniel Millers label?

**A:**I don't know, if you look at our back catalogue we haven't got a consistent theme running through our back catalogue, and now; it's all changing very radically; I just try and do whatever I think is good for me.

**Q:**So what do you think we'll achieve by handing this recording over to a third person?

**A:**What will happen is that we'll have a third angle on it, and if it's type-set properly, it'll be your questions and my responses on the left, and on the right of each set of two paragraphs there'll be the 'Third Eye@' giving its own angle. You never get a third voice in interviews, you never see that, it's always two voices, and if we're going to try and make things interesting to read you've got to start somewhere and this is one possible place to start.

**Q:**Yeah. Do you think, do you prefer doing this over the telephone, do you think it's more suitable?

**A:**I don't mind doing things in person, it's not a problem for me at all.

**Q:**Right. So how do you think people perceive Irdial?

**A:**Once again ... if I cared, I would be releasing, you know, things like that 'Saturday Night la de da' record that was number one, which is very simple, it's got a rough track, and it's got what 808 State call 'wailing slag'. I'd be doing that if I cared. I don't give a flying fuck what people think, I really don't. If I did there would be no good music coming out of Irdial-Discs. And look at Anthony Manning's music; he sent it around to a couple of UK labels, both independent and otherwise, and they all rejected it. Now, if I was like them, then we would never have an Anthony Manning LP which is an absolutely stunning, brilliant thing. People really don't know what they want, you have to present something to them and then they either like it or they don't like it, and if they

# this guy has just read a bad hip-hop piece.

Lets not forget that there are people in this business strictly for money and could give a fuck less about artistic integrity. These are the people who have forced true creative freedom into the underground and should be taken out and shot.

What's the difference between Daniel Millers label and a Detroit label? More money?

# Great concept I'm having fun so far.

# Hmmmm

I think that anyone who makes records for sale cares what people think about it, consciously or subconsciously. The key here is to make people want what you have to give as opposed to giving them what they

don't like it that's fine; if they like it, then that's another good thing in their life.

Q:Do you not mind how many records Irdial do or don't sell?

A: It would be better for Irdial-Discs if we sold more records, but that can't be the main priority, I can't plan a record release saying, this is going to make me, X amount of sales; that's the path that leads to releasing records that are tailored for a certain market, and I'm absolutely 'not on that tip', as they say.

Q:So is Irdial's purpose either obscure, mysterious or inaccessible?

A:No, we're not obscure, we're not mysterious at all. Buying a record and listening to music, is a traditional thing now, and there have been all kinds of records - Mongolian chant records, all kinds of different records produced in the past and most of them have been bought. Now, when Anthony Manning gets up and makes a record that is musical, and at the same time unusual, it's not obscure, or weird, or anything like that, it's just that it's something that hasn't been heard before and so there's no term of reference to plug into so that you can describe it, and what people do is instead of describing their curiosity and describing their confusion, they pull out of a bag of standard clichés; the words "weird", "spacey", "far out", "underground", and all this other crap, which means nothing. They should just sit down, listen to it and then, write their reactions to it, literally their reactions - what does it make them feel - or do anything, anything else, but don't pull out these clichés, because it doesn't help anything, it doesn't mean anything, it's been done before, and it's just not interesting to read.

A:If it makes the hair stand up on the back of my neck then the it comes out.

Q:Simple really.

A:Yeah, it's very simple. When I heard Lee's demo, (Lee, In Sync), it kind of made me shake, because it was just unbelievable, I thought, what, what on earth is, this music?!. And when I found out that nobody wanted to release it, it just made me sick, because that meant that these people who are running those other inferior record companies are keeping brilliant music out of my house by being thick, and so it's my job, to make sure that those records come out, even if only 50 people buy it, and you know we've had releases that only 50 people buy, but it's the kind of risk that I've got to take.

Q.Do you think there's ever a risk, not with your artists, but with some people being kind of abstract for the sake of it?

A.This is an English thing, and the other phrase they use is 'disappearing up their own arses', now personally I don't hold with that at all, I don't think anybody can 'disappear up their own arse' and anybody who makes records and knows how long it takes to make a record and how much thought and effort goes into that process, wouldn't think that somebody is being 'abstract for the sake of it'. To say someone is being 'self indulgent' because they've made a record you don't understand is really just an admission that 'I cannot deal with this, I cannot describe this, and so I'm just going to reject it out of hand as the producers being 'wilfully obscure', which is just crap. To make a record takes lot; it takes an enormous amount of effort and care, and when people do this they don't do it lightly, they don't do it in a slapdash way, especially with music that's completely outside of the norm of popular music experience, I think that's obvious really.

Q.So do you think some kind of wall is coming down meaning that people feel more freedom to kind of really express themselves making music and more people are feeling less obliged to go a kind of formulaised route?

A.I think it's true and I think it has a lot to do with the labels that are a

think they want.

Right idea.

I personally like Irdial records.

And if it doesn't make the hair on the back of your neck stand up, dont bullshit like it does.

I like this guy. There should be more millionaires in this business with the same attitude, not to say this guy is a millionaire. I dont know? But you know what I mean.

Wait a minute. Now there a lot of bullshit records out there that sound like they took all of 15 minutes to make. On the other hand I can remember in the not too distant past, a journalist saying that a mix on my latest ep was 'self indulgent'. What the fuck does that mean? Does that mean that myself or an artist shouldn't like what we are doing?

You got

bit more sensible when it comes to releasing records. Some of them really still aren't very brave, but a lot of them are taking risks and I think when people see that if person can release a record that is unusual, and sell it, they then realise that 'I too can make this music, and it will be released'. That's when you get more and more interesting records, and it's like a feedback loop generating more and more interesting records. Things have to change, otherwise we would be still listening to Fats Waller, Pat Boone, and Rock and Roll.

Q.You never listen to Rock and Roll?

A.I listen to Rock and Roll all the time. It's great music.

Q.When you say you don't want any new Rock do you mean that the best bits have been done already?

A.No, if somebody comes up with something that's amazing then I'll be quite happy to listen it and to love it, but I don't think that the Rock and Roll bands that are around today are anything worth listening to at all, they're completely dull and they could have existed at any time during the 1980s and on, and personally, for me it's not something that's of any interest. It's because I'm older, I've heard a lot of these musical gestures before and I just see it for what it really is, and I think these guys just spend too much time in the record and tape exchange buying second hand records instead of trying to be themselves. These kids who are fourteen / fifteen years old who go and see a band for the first time, it's going to be exactly the same as seeing a band in 1977 or 78, it's going to be exactly the same feeling because the bands today are doing it exactly the same way. This is very dangerous because it's a formula that can be trundled out again and again and again and there's a whole established network of so called 'alternative' labels who are very well oiled machines for putting out this music. The system is set up and so I don't think that's going to go away unfortunately. This is bad for anyone that wants to make other kinds of records, and it's also bad for people who want to buy them.

Q.So what do you think of the media's interest over the last couple of years in so called intelligent Techno, do you think they've kind of got the gist of what it's about or not?

A.No they haven't at all; the very fact that they've created terms like 'intelligent Techno' means that they haven't got to grips with it at all. Every month there's a new phrase created by some slack hack; jungle has just come out, it's not even six months old, now they're already talking about ambient jungle, intelligent jungle and all kinds of other shit like that because they haven't understood what these records are about, they don't go down to the clubs where it's played, they don't buy it or listen to it on the radio, and instead of just saying, 'wow this music is bizarre I don't understand this music; the closest thing I can think this music is like is Buddy Rich on E, drumming his head off!', instead of using language like that and trying to explain it in those terms they have to put it in all kinds of other garbage-language which doesn't make any sense, which just doesn't bear any relation to what it is, and then when they exhaust all their possibilities in one article about a new incredible music, they start to conjure with these prefixes like ambient and intelligent, dark and all of that stuff. It's just rubbish, it's utter rubbish, these people don't like music full stop, their jobs are to fill columns in rags and the sensible people don't even pay attention to what they are saying. But then again we've gone off track now because we're talking about rags now, and not about music.

Q.So do you think labels such as yours herald a kind of a change in the sort of fundamental structures of the music industry?

A.No and we are definitely not a 'fuck the system' label, if somebody described us as a 'fuck the system label'...

Q.Is there not a political element what Irdial are about?

t h a t  
right!

What is rock and roll? I mean I've been in some large chain record stores, in America at least, and saw run DMC classified as rock and roll.

As much money that is being made and spent in this area, do you think that the powers that be want change? Plus they still need something that is almost exclusively white in the mix for good measure.

Its very  
confus-  
ing, oh  
my god.

Its not always the system(s) its just the people running it (them)

A.No not at all; it's like a kitchen knife, a kitchen knife can be used to do a mass murder or it can be used to cut vegetables and if you go out and buy music, it can either be music that's interesting and that makes the hairs stand up on the back of your neck or it can be rubbish. We're a record label first, and purely and simply and our job is to put out the music that people don't know they want, music other people won't put out but that is nonetheless absolutely excellent, and this whole business of 'fuck the system', 'bring down the majors' is just rubbish. It's not going to happen; there's always going to be a very large group of people who don't want to listen to things other than Kylie Mynogue; that's why Kylie Mynogue keeps selling records, why Take That keep selling records, people want those kinds of things and they should have them if they want them.

Q.Do you think some of people might be disappointed that there isn't, that you say there isn't a political element what you're about?

A. These are the same people who ask me why we released CDs if we hate CDs. Idiots. Because they don't know anything about us, they project nonsense on to us to fill that vacuum of knowledge instead of being sensible, finding out what we're about, or indeed, not trying to make up their minds about us at all. We put out records, you either like them or you don't like them, if you like them enjoy them but don't start superimposing your own ideas of what we are because you're wasting your time, you should be setting up a label of your own if you want to address your own agenda.

Q.What about say the Criminal Justice Bill; do you not feel any kind of duty to be involved?

A.Absolutely, and in fact, we do a magazine called Rivendell and there was a whole section in the last issue about the Criminal Justice Bill and how people should not go out and demonstrate, but they should in fact, take on other kinds of strategies that will have a definite, measurable effect on the progress of this bill. Now you and I know, that when police turn up in riot gear, there's going to be a riot, and you don't turn up to a demonstration in riot gear because there's not going to be a riot. This marching through the streets business has been happening since the sixties; sometimes it works and sometimes it doesn't work, but something like this bill, which is just so inexcusable which is so incredibly anti democratic, I'm convinced that if the rest of the world could find out about it, I'm absolutely sure that if the tourist industry in other countries found out that if you're walking down the street and you're mistaken for somebody else in England, and you get arrested, and you refused to answer anything until you speak to your lawyer, that'll be taken down against you as being evidence of your guilt, people will start saying 'well wait a minute now there are other places we can go....', this is the kind of action you have to take. We're very aware of the Criminal Justice Bill because we've been involved in House, we've been out dancing in fields in the middle of nowhere, we went to Sunrise, to Energy, and we enjoyed those parties enormously and these events could be completely outlawed. We've been turned around from going to a party because the police closed down the whole area. This is a symptom of a much larger problem; because England doesn't have a written constitution, and they haven't got a bill of rights (that is another thing that we said in this article) there's going to be another Criminal Justice Bill after this even if they quash this one which they're not going to I don't think. If they did quash it, there's no device, there's no checks and balances to stop any future government from doing a Criminal Justice Bill version two, and it could be worse! There's nothing to stop them, because you have no guaranteed rights of anything in England at all, no matter what the European court says. Now I'm sure you've heard about the Hari Krishna temple that was bought by George Harrison; thirty thousand people turn up once every year for the festival, this is a religious festival, religion we're talking about, the council there are trying to stop it because it turns the whole town upside down (so they say). The people who run that temple went to the European Court of Human Rights with their case, and the court sided with H.M. government! Now this is not about having a party, this is about religion and the European Court of Human Rights sided with the government

People who buy Kylie Minogue records probably would buy anything that is programmed in their heads. If radio one started playing an Irdial or Metroplex record 15 times a day, they would probably sell just as many copies, if not more.

# That's right.

I don't know how this will sound but maybe it's about time you guys came over here and showed these assholes how it's done. If you've got 10 to 20 thousand people together somewhere in America every month, that's seems like a

against a world wide religion, so all of the people that say 'we can go to Europe and have the CJB overturned in Europe', that's bullshit you can just forget that, because if they can rule against an established religion, the European Court isn't going to give a fuck about people who want to listen to loud black electronic music in fields. So it's going to have to be something where peoples pockets are hurt; this country now runs, because we've had the Tories for so long, on cash, and if people from all over the world, especially the States started to think, 'now wait a minute what's going on in that country...lets go somewhere else this year' this, to them, is serious, if they even think that they're going to be embarrassed and have their international prestige tarnished, and even worse lose money because of this Criminal Justice Bill, it will die tomorrow, and marching in the street is not going to do anything, except get yourself bashed over the head, and I'm sure you saw the television coverage; what was the picture they showed, the people who hadn't had a bath in ten years, god bless them, the people with the green mohicans, god bless them, screaming and shouting and bleeding, and when people see that on TV, that's not going to bring any empathy from the majority of people who this bill is going to effect.

Q.They just add weight to the governments cause.

A.Exactly, they're going think 'oh it's just a law for these 'crusty' people, we don't want them anyway you see...'. when in fact it's going to impinge on everybody's freedom and that riot was orchestrated, it was carefully crafted..... no one ever talks about what this bill is really going to do.

Q.The news coverage of that riot didn't really mention the Criminal Justice Bill at all.

A.At all, so why riot and risk injury? Those guys who got bashed over the head, they say 'nobody was killed but there were injuries', now the word injured, they could have been blinded, they could have had concussion, memory loss, all kinds of terrible things, I'm sorry, but there's got to be, for Gods sake, this is the end of the twentieth century, there's got to be better ways, more efficient ways to protest against bad legislation.

Q.And these things aren't directly involved with Irdial?

A. No I wouldn't say that they are; this is part of the problem with these hip hop people they bring their politics and everything else right into their music, instead of having the music on one side, which could just be whatever it is and having something in there which is to think about, to read, these guys have got to sit down and read a book, they've got to stay in school. This is what's so excellent about the Carl Craigs and all these other Detroit people, is that they are studious, quiet, diligent, highly intelligent and utterly brilliant at music, and they're organised, They, through their music alone have created, without words, a music that's spread all over the world, (which Germans now are saying was created in Germany), it was created by eight or nine people. Now that's power, that's political; to create a music that is so powerful that governments have to legislate against it. That is an incredible amount of power, and that is the thing that should be focused on, that what these hip hop people should be doing and that is the example that has to be set. Politics and music can work, we've seen it can work and it can be very interesting, it can be very good music, but if you want to stop something like this Criminal Justice Bill, music is the last thing is the absolute last thing to be using, it's got to be international action, international pressure and public awareness all over Britain, because Joe regular in Britain don't even know what's happening, and releasing records is just a very old fashioned, lame response. It's awful.

Q.Like somebody like Autchere are releasing a record, they're releasing to the people who know about it already.

A.Exactly, the record company, says 'take our record and play it in a field, but make sure that you have a lawyer and a musicologist to hand'. Not serious enough.

Q. The people who hear it know about the thing already; they're not

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tourists.

Fight the  
power.

People better  
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really going down  
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T h a n k  
you.

It's currently 6:23am in  
Detroit, and I've been working  
on this since 1am please  
excuse me if my mind starts to  
escape me.



playing it to those people's parents.

A.Exactly, this is preaching to the converted, and in fact a cynical person would say that they're just exploiting it to sell records, which is fair enough, but that's not going to stop this bill, it's not going to raise public awareness on a mass scale and that's what will have to happen, that's exactly what has to happen and there are ways to do it, remember that faxing to China project that some magazines did? after the faxes started coming through, Chinese Telecom cut off all the printed fax numbers, they cut them all off! If they could take that action and go into the telephone exchanges and cut them all off, that means they were fucking scared, fucking scared of faxes. Now why is it that when we are faced by the prospect of mass injustice, these magazines can't get together and do something like that, for their own country? because this is just the same, it's just as bad, because the oppression is going to begin after this bill starts. It's going to be the same kind of nonsense and everybody's going to complain after its too late, and exactly like the suss laws, it is going to take years for these laws to come off the books, if ever, it's just amazing.

Q.To change the subject a bit, would Irdial have happened without the emergence of House and Techno culture in this country?

A.Yes, we existed before House. The first records we put out were Electro and Hip Hop records and a couple of records with guitars on them believe it or not.

Q.How long ago was this?

A. '86. Before then I'd been listening to all kinds of 'drum machine music', and then House suddenly emerged on to the pirate radio; it was bizarre, and I think a lot of people who were older heard the convergence of the mid eighties electronic music of The Human League and Fetish Records, and this 'House' coming from America, the two were sonically converging but from two different angles, and as House became more and more bizarre, like with the Beltram music it seemed like the two things had just become one stream and in fact these guys, the Beltrams and all the wiggled out guys in America had been listening to you know Kraftwerk and Ultravox so they hadn't been listening to all the really bizarre electronic music that had been coming out here because it never got out to them. Due to the availability of equipment that could make all kinds of bizarre noises very easily, they chose to make the bizarre noises and this is what the great breakthrough in electronic music is today. That people are choosing to make the bizarre noises first without any kind of musical training or understanding about music concrete or avant garde music or anything like that, they just like the bizarre sounds. Like Beltrams 'Mentasm' sound, they went for that first and that is the really incredible thing and it vindicates, not that they needed vindicating, all of the bizarre electronic musicians from England in the post punk era who were making records that were the forerunners of what's happening today.

Q.And do you think having kind of some knowledge of obscure music's from the past is almost detrimental and people are better just to plug in some equipment and make some noises?

A.No I think it definitely helps to know about that kind of music because then you can, when you hear something that's really crazy, you can know that it's justified instantaneously, whereas if you don't have any knowledge of that you might be careful about using bizarre techniques and bizarre sounds in your music. If you have that background it's not an absolute guide like rock and roll is a guide of how to make a record, it's a guide that says you can have anything in your record you see, so that it's left up to you, and this is what's so very powerful about this kind of music, that what you put into your records is left up to you; you don't have to make a record of a certain kind, of a certain sound. In rock and roll, in order to make a 'rock and roll' record you must have an electric guitar and all of the other trappings, like conventional song structure,

Dear reader, dont take this shit lightly this could be the beginning of some shit that wont just stop in England before its said and done. Like I said before this is just one piece that fits into a world control puzzle.

G o o d  
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but with this music it seems that the modus operandi is to get away from doing other people's records as far as possible. I think that's changed a little bit now and people are trying to plug into something that's been there before, especially with the use of the TB303. But certainly at one point it seemed that the rule was, that if it hadn't been done before, then it was good. We saw the playing of records to five thousand people in a big square room... they wanted to hear things that they had never heard before and that was fantastic, and I saw that myself when people were playing records that hadn't been heard before and people would scream, which is completely the opposite from rock and roll, where people scream when they hear the things they've heard before and that's what's so fresh and beautiful about this time.

Q.Does Irdial, I mean do you still feel involved in club culture?

A.We are, definitely.

Q.I mean do you find much out there say in London that's of much interest?

A.Not really; I try and buy records regularly, but a lot of them are very dull.

Q.What about clubs themselves?

A. The last time I went out I think I went to see Ultramarine, because I knew somebody who was DJ'ing there and Ultramarine themselves were, incredible, it's 'stadium house' they get up on stage and play just like a rock and roll band and all the people are facing them. extraordinary.

Q.Is it more about a kind of a perfect dance floor in your head than one that really exists in London at the moment?

A.I wonder, because 'pumping world' that we put out by Insync, that is dance music, it's a classic.....

Q.Does it get played much?

A. I really wonder, people had reported to me that it had been played out..... that record is just pure dance music and it really should have sold three thousand copies and more, because it's just a pure classic record.

Q.Sadly, in the kind of environment at the moment it's probably consigned to the kind of warm up section of a DJ's set when really it should have been .....

A.The main tune of the night. But I still think it's great, and if I'd heard that in a record shop I would definitely have bought it because it's just a fantastic record and the other side of it as well is very very interesting.

Q.Did you say there is no kind of common philosophy that links what Irdial puts out?

A. Just the back of my neck, that's it, and I get quite a few demos; I've got three this week, all of them are crap, they've all got drum machines on them; anybody who sends me a demo with a drum machine I can tell it's going to be just rubbish, because there're very few people who can programme drums to an interesting standard and as soon as you get those tell tale, buka ching buka ching buka ching high hats, (and also they're not even real drum machine high hats, they're sampled drum machine high hats) it's just 'bye bye demo'. But every once in a while, and it's very rare, there's a gem, there's an absolute magic gem, and those are the people that I want.

Q.So when you get this gem are you fascinated to know what the people are like who made this gem or not?

A.Not at all, not at all and I don't want to know anything about them, I'm only interested in the music; I am a punter, I go out and buy records, I take them home and I listen to them again and again and again, and because the scum who run these other record labels won't put out

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records like Anthony Mannings records, I have to put them out, I have to go and make the effort to put them out, otherwise...

Q.They wouldn't put them out.

A.They wouldn't put them out, I told him (Anthony), send some demo tapes to other people, and see what their reactions are, just so that, you know, so that you can be absolutely positive, because you might get a better deal somewhere else. He sent them out and they all said 'no'. And this is a classic, brilliant record, so they they're all followers these people, they are followers or deaf, I don't know which one it is.

Q.So are you into long term development of your artists?

A. This is another kind of record company phraseology 'long term development' 'albums'. Basically what happens on Irdial discs, is when you join Irdial discs you have carte blanche, you can do whatever you want, I don't care what it is, you can do whatever you like, whenever you like, you can record as much as you like, Lee was on Irdial discs for four years and he only put out three records, I begged him, I begged him to let me put out some of the tracks he had on tape, he said 'no it's not good enough'. That's what he wanted, and so I said, 'OK fine'. We have a studio in the west end of London for them to use and they can go in there and use it whenever they want and that's it, they have complete carte blanche and it's the only way to run a record label, because otherwise if you start saying, 'well we have to have such and such a track here and such and such track there', that's then the slippery slope down to the bullshit tank, and I might as well just start releasing all kinds of crap music just to be selling.

Q.I understand you've got a compilation coming out....

A.We have, it's called 'There Are Too Many Fools following Too Many Rules', Anthony's record is going to come first and the compilation's going to be second.

Q.So does this compilation mark any kind of conclusion of a first phase of Irdial or anything like that?

A.It really only marks the number fifty and it's also a chance to release some tracks that would never be released otherwise, which is all the exclusive tracks from the Monster Music pirate radio show that were commissioned by Touchdown 94.1FM. So that's the main reason for it.

Q.So are you going to be releasing a lot of stuff that people have been wanting to get hold of but haven't been able to?

A. A lot of people have been asking us about these Monster Music shows, saying 'when are they coming out', 'when can I get one', and I say 'you can't get them because they're pirate radio shows', and so this LP of all those tracks will satiate them because those are the only bits you can't get. All the other stuff on those shows you can get depending on what kind of computer games you play etc etc.

Q.Right, people often describe the music that your label and other labels put out as futuristic that's a kind of very popular tag. What do you think about that?

A.It's not true; do we live in the now, or do we live in the future? We are a record label of now and today and anybody that says that we are futuristic either hasn't understood us or just doesn't have the language to describe what we're doing, and in that case they should just say, 'I like it', and that's all that's necessary. but we're definitely not a 'futuristic' label at all.

Q.The sort of visions of the future have always been very tied up in

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Techno haven't they?

A. This is part of the lie and part of the mystique that's been built up mainly by journalists..... I don't know, maybe that's not fair; a lot of Techno people have done it themselves

Q.I think they get into it, a lot of Techno people, don't they?

A.I think so, but to me it's so much more incredible that you have a music that was created by eight 'black' guys in Detroit that's taken over the world. Forget the future, the future's not here, it will come, just leave it alone, these guys they're still making music; Kevin Saunderson uses his networked Macintoshes to do his, these people are fascinating, they're incredible. Techno is incredible by itself, and let's just look at it for what it is by itself and be amazed, because it's definitely a turning point in popular music and I'm sure that this kind of thing is going to happen again and again and it's much more interesting to concentrate on that instead of all the negative crap that you get with hip hop and all of those ill educated reprobates who go around making music that's now ten years old. Those hip hoppers who now say they're twenty, their fathers were into hip hop, their fathers were into electro, so why are they making the music of their fathers, ( not that there is anything wrong with that) instead of the music that they dream about making? That music is being made now and they don't know anything about it at all, which I find shocking.

Q.What would you say to people who still say there's no feeling in music that's made by computers, electronics?

A. They just don't understand the time they're living in, and they don't listen to music, they don't hear it, because anybody who listens to, 'Hi-Tech Jazz' by Galaxy 2 Galaxy or R-Tyme 'Illusion' or any of the Retroactive releases by Carl Craig; that music is full of emotion and what you have to do is be able to listen to music. Electronic music is no different from harpsichord music, harpsichord music doesn't have any loudness dynamics in the playing, all the notes play at the same volume, and this is part of the complaints that people who know nothing about electronic music say; 'there's no variation in the notes', now harpsichord music is exactly the same, all notes play at the same volume, they play at exactly the same velocity but that music is exceptionally emotional and electronic music is exactly the same, it's down to who's programming it and what their agenda is, that's what affects the nature of the music that comes out in the end.

Q.This complaint still persists though doesn't it?

A.I know, because people are very very thick and it's the same kind of complaint that people are making about 'what is art and what is not art', that argument is over, that is all over, the founding theories of electronic music were formulated in 1913 by Luigi Russolo; we're now eighty years into this, and I think it's time to put into stone as a fundamental assumption that electronic music is music and people should never ask that anymore because every time you ask that you're wasting an inch of type.

Q.So in a way do you think that journalists should stop kind of, journalists who are into Techno should stop kind of trying to defend it, electronic music, and just sort of get into the music...

A.Exactly, they should stop trying to defend it and stop and stop talking about it in the context of everything that's been before, because that's not where it exists, it exists on it's own terms and it's beautiful on it's own terms and it should be related to with your own feelings and experience and not with anything else at all, nobody talks about Marvin Gaye's records like 'what's going on', in terms of other stuff they just talk about it as a brilliant thing, as a brilliant record and it's the same thing with records like 'Strings of Life' it just is a brilliant record by itself, it doesn't need to be justified or to be described in terms of how it was produced or anything, it's just a brilliant record; love it.

Q.Another comparison often made to the past with Techno, is compar-

Technology based music is a recent evolution that is still in its infancy and I don't see a change for at least 15 to 20 years. So I guess you can say this is the music of our future.

**Racial barriers still play a role (in America) Detroit is a fly in the ointment for the powers that be in the USA. You would not believe how obscure we still are in our own country. Detroit was something they never expected.**

**Couldn't have said it better myself.**

**Correct.**

**I agree; I'm tired of justifying 'Techno' music. Since the mid 80's we're still explaining 'what is Techno' Fuck that, it's like it's here now, let's talk about the records and the artists.**

ing Techno to jazz music, what do you think about that.

A. it's yet again putting our generations music in terms of something that's existed and that is now finished, it's not necessary, music should be described on its own terms.

Q. So is there a visual element to Irdial that's waiting to surface.

A. If we get a chance to do other things that are visual then you know we will do them, and I think you might see some of that at the ICA at the beginning of next month, the first Tuesday in November. There's definitely going to be a visual element but primarily our focus is on sound.

**Look people, like the man said, let this music stand on its own merit. Its about time.**

**This is one of the reasons why Cybotron split. Because the leader (3070) a.k.a. Rick Davis) campaigned really heavy for video, and I would always say, 'Rick, lets concentrate on the music for now, because if it 'aint in the grooves, none of that other shit matters.' He didn't listen.**

