

## Brainwashed - Michael Wells

Written by David Bellard  
Sunday, 13 July 1997 18:00 -

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Michael Wells Interview 7/14/97 7:30AM by phone to Amsterdam  
By Dave Bellard

### **Dave Bellard: What was going on in your life before you and Lee [Newman] formed Greater Than One?**

Michael Wells: I was studying art in London at the Royal College of Art, doing a fine art degree, and that's when I started getting interested in music and performance art, and that's how it all came about.

### **Is this where you and Lee met?**

Yeah. I was a student there and she would come in and hang out at the bars and the art studios, and it was a fun time because we used to make experimental films and cut-ups of all different things. Then when I left college, I thought "well, I've had it with doing art". We did some video installations, had some exhibitions - paintings that we did under the name Greater Than One - but at the same time we were putting together small, cassette packages, selling them ourselves to the shops. It was very experimental ...early, early, early sampling things. Somehow, someone picked up on it, and we ended up doing a record on Side Effects Records, which was SPK's label. Um, we dumped off the first thing we did, and we sort of hired a little bit of equipment and recorded this album in one go, and we liked it! It was really nice, we could design the record covers, make music, and really have fun with it. So somehow, I think it was one of the guys from the Thrill Kill Kult picked up one of the records or one of the packages and let Jim Nash hear it at Wax Trax and he said "We should do something with these guys, it's funky, it's industrial, it's samples"...yeah, and they liked it so they were the ones who really...really started, especially Jim Nash, the one who really got us enthusiastic enough, maybe to think about making music more of a full time thing. Then the response we had in the States was really quite amazing! We were just doing this as a fun thing and we thought "oh, no one's going to listen to this", so we were just messing around and cutting things up. So yeah, it seemed quite well received, which is nice.

### **Now going back to an earlier release, Kill The Peadagogue, a lot of people haven't heard that, so maybe you can give a description of what that was.**

Well, off the top of my head, there were no real track titles. It was just a freeform experimental thing, so it was previous to anything we'd done, and we haven't released it in any other form, not on CD or on vinyl, that's purely cassette...

### **What year was that?**

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I think that was 1987. Because the very first thing we did was a box set, which we'd made the boxes, and we'd put wax sculptures in it, photographs and the cassette, and we did 50 of them..

### **What was the title?**

That was called &quot;Lay Your Penis Down&quot;.  
(Laughter) It was sort of, at the time, England was very, which it still is, a very macho place. Lots of sort of, loud, young people, and um..if you walked down the street dressed in a certain way you got shouted at! Just this very macho thing, so Lay Your Penis Down was like &quot;lay your gun down&quot;. So we did 50 of them, and we sold all 50 so we thought &quot;Oh! Well let's make another one!&quot; so we just did Kill The Pedagogue, and we sold a lot more. It seemed everything we did sold a lot better. It was a snowball effect.

### **Earlier, you mentioned hooking up with Graeme Revell [SPK], and that was for All The Masters Licked Me...**

Yes..

### **Was Trust before or after that?**

Trust was actually recorded around, um... a very similar time as that. I think, I think Trust was recorded before that because that was first to be the album , but there was something we didn't like about it, some bits of distortion on it. Which, laughably now, seems quite funny because now I end up mixing so much distortion into things. So yeah, Trust was recorded roughly around the same time, but I think it was beforehand.

### **Where did the tracks on the ROIR re-release of Trust [Duty And Trust] come from?**

The extra tracks were from a live show we were doing at the time, we actually performed it here in Amsterdam. Originally it was called Rhapsody In Black. It was a performance piece in which we sat the audience down in complete darkness, blacked out the whole place. Yeah, it started off with the sort of, deep, orchestral things and then took people through a journey with films and slides and lights. That [Duty And Trust] was sort of extracts from the performance that we had made.

### **Even while you were making the earlier albums, you were still involved in doing these performances?**

Yeah, we were still doing performances as Greater Than One and video instalations, and one time we went over [to Chicago] to see Jim Nash at Wax Trax because we were presenting a video instalation at the Chicago Arts Fair. So we actually went there for the art as well as the music, which is quite strange.

**I've always percieved Greater Than One as being a 50/50 mix of music and message, but did you ever find that one overpowered the other?**

Not really. Because the way I work now, and the way we always worked, we sometimes, um, we might even think of a title first before we even made any music, just because we liked to play with words, OR sometimes we would make a track based upon a sound or something, so...I mean, it was and still is, the working process is very experimental and seeing what we could put together. It's not overtly political music, but it is political music because it's relevant to the times. Like some of the titles might have been commercial slogans from an advertising campaign, which we would change all around.

**Were the politics on the records meant as anything other than statements?**

No. The whole concept of Greater Than One was that it could be taken either way, and it can mean more than one thing. That was the idea of it, I mean, the original idea of Greater Than One - that I had - was that it was going to be something which would be almost like a collective involving lots and lots of different people, which never sort of came about (laughter)

**You guys did too well on your own**

Yeah, yeah, we did sort of. But the concept still remained because of Greater Than One being more than one idea or more than one interpretation. So it fit the idea and everything was quite ambiguous. I mean, if we did a really gentle track we'd give it a really angry title or if we did an angry track we'd give it a gentle title. We were playing with the whole form which became the content anyway.

**How political do you think *London* was?**

Well, it was a response to what was going on at the time...

**It tends to talk about the dismal state of England, England dying..**

Yeah, it was post-punk era. It was a very brutish place to live. Also it was very,..it became very aggressive with the boom of money and yuppies. So you have these two types of aggression - you have the aggressive money

people, and the aggressive people who didn't have any money. England is still a bit like that. A very slow, stupid, brutish country, but I think that a lot more creativity comes out of that, because it still has that very strange, strange, um....it's almost like how Poland should be. [??]

### **When you put out *London*, which was a completely new sound in music, what could have influenced you two?**

Again, I think a lot of things. Always, always, always listening to what's around and what's contemporary at the time and then making a comment about it or - we listened to a lot of reggae, a lot of Hip-Hop, a lot of Industrial music, and a lot of orchestral music, all at the same time, as well as using the concept of cutting a lot of ethnic influences in there along side of this new technology. That, to us, was quite appealing. Which of course is sort of overplayed now, but at the time nobody had done it the way we were doing it. It was very much like a collage of what was around us. I think that's how we saw it. I mean, if a Janet Jackson record came out, we'd run out and sample from there, then there might be a distorted Hip-Hop loop and an orchestral sample mixed with something off the TV, a commercial or something. That's the way it came about, it was very much, ...trying to assimilate everything that was around us. Because I'm not a great, um...sometimes I get offended by consumerism, people pushing messages to you, so it was a way of taking other peoples messages, and taking it away from them, and presenting ourselves out of their commercial message. It's almost like when you go to MacDonalds and you buy the burger and the chips, but you take it home and you make something different out of it.

**The funniest thing is some of the samples on the records when put in the context of the musci playing with it, they become totally different, totally different meanings. Almost like a poke at them. Like the Christian DJ sample on the Index EP, when the DJ does his little spiel after "Dubkiller", him talking about playing "the best Christian music";**

(Laughing) Right, right. Well, it's always good to take a poke at the church anyway.. People take themselves so seriously, it's nice to sort of turn that around..

### **Did you ever find the concepts on the albums and singles scared DJ s away from playing the records?**

Yeah, I think so. That was one of the reasons for us to get more involved in sort of dance/club techno because a lot of people wouldn't play us in clubs, and radio DJ s were very limited, well, the college network would play us, but it was very difficult to break into any other market. At the

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same time Acid House came into its own, also with electronic body music, it seemed like a natural progression to veer off into that. That was a way to widen our audience.

### **But they were still afraid of it..**

Yeah, especially some of the singles that we thought were danceable. We used to get reports back from the DJ s saying &quot;Well, I like the record, but I'm not going to play it&quot; (laughter)

### **No matter how funky it is...**

No matter, because it, it was...for them it was wrong! (laughter). The way it goes now, people are much more open to things like that. It think that if we were starting off now, there would be a much wider appreciative audience. There was a very marginal audience, even though a lot of people picked up on it and it influenced a lot of things, it was still quite marginal. There was a hardcore body of DJ s who would constantly play it and push it. They were the DJ s who were quite eclectic anyway who would play maybe a Cure track, then a Front 242 track, then a Greater Than One track. So they were quite open-minded people anyway. Again, the funny thing about the music business is that people think its really a creative business, but most people in it, DJ s, writers, radio people are really quite conservative (laughter). very conservative. And you still find that now, most DJ s are up their own backside, their not that loose about it.

### **Sometimes it boils down to the money.**

I think so. They're too scared of losing their jobs if they stick their neck out.

### **Did you guys ever consider the music to be more for listening than dancing?**

Yeah. I mean, even when we made dance music, I'd always think of someone listening to it, and there's always a beginning, middle, and an end, not just a track that can be put on at any point. To me that's still nice to have this sort of flow, even if the flow is broken up, somehow it's got to make sense. So I always thought of someone listening to it as well as feeling it.

### **Did you get more response from the U.S. or Europe?**

Oh, Greater Than One, we always got much more response from the U.S., and more response from Holland and Germany. But in the U.K, we made the mistake of saying we were artists, and that was a real bad mistake,

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because people hate that word in music. So if the people at NME hear the word art, they sort of reach for their revolvers! So all of those little papers didn't want to give us any column space because to them it was this arty, self-indulgent stuff.

### **They already had their minds made up.**

Oh yeah, definitely. It's difficult to break through them. I still have difficulty with lots of people in the press anyway because I work under a lot of different names doing lots of different things, so they can't pin you down. That's the thing. Because you're not a face to it. I'm not a personality wanting to be a big face in front of it all. They really don't like that. They almost get insulted by it! They want to own you. They want to know everything about you, and if you don't tell them and you're not forthcoming with your personal life or your ideas or you're very abstract about it, they really don't focus much of their time on you. Again, which was a part of doing something that was image based, using imagery instead of using photographs of ourselves.

**That's one of the things that I was always intrigued by with Greater Than One releases, the absence of photographs gave the impression, although the liner notes state that it was just you and Lee, but gave the impression that this could be any number of people working on these things. □ A Greater Than One corporation.**

Yeah, yeah, that was the idea. Like I said, it was supposed to be a free-form collective. And I'm still working under lots of different names that are totally anonymous and faceless as well. I still have a dream of somehow making a factory that can produce computers, visuals, fashion,...everything! Cars, perfumes (laughter) designed by different people. To me that would be a real dream. Almost like an alternative college for people. Instead of going to college, you come to work in this creative, commercial world where you do everything. That's the way I think everyday, anyway. That would be a really nice thing if I could get that together.

**Well, you keep on moving along, and you notice your life going in a certain way...**

Yes, I think that every now and then, I have to turn things upside down, and I think &quot;well, I'm not going to do this anymore. I'm going to do films&quot; or a different thing.

**What was the motivation, ..or, er....the...the reasoning behind the &quot;I Don't Need God&quot; single. □ Where you at a point were you said &quot;We need to make a statement about this&quot;?**

Oh yes, especially living in England, you get so much of this, um, perverted priests trying to have a moral decision on everybody's mind. And they still do it. If something happens they'll all come out of the woodwork and say some shit. You know, very righter than thou people, and they have no right to tell me how to live, what to think. And, uh, I still feel very strongly about that. The song wasn't "anti-religion or "anti-god, it was just saying "I don't need this stuff. You keep it to yourselves." I don't have a problem with anyone believe whatever they want to, but don't push it down my throat. That was the meaning.

### **What was the public reaction to that?**

To be honest, I couldn't tell you! (laughter) I mean, the people that liked Greater Than One liked it, apart from that I really don't know. It didn't get, we didn't get banned or any pickets by vinyl-bashing people or anything. There were no repercussions from it.

### **Didn't the video for that win some fairly big award?**

Um.....I can't remember. I think, yeah, I think it did win something. I don't know what it was now. We worked in a small, sort of community video editing suite. When we did performances we always did our videos there. We were very limited with our budget and we couldn't do much of our own filming, so we had to do something that was real graphic, and it suited our ideas.

### **The aesthetic of cut and paste in..**

Right! It was very much like the music, it was cut-up, sampled. At the time there were a lot of cut-up videos being made. You had people cutting up news footage, trying to make something out of it. Yeah, it suited the music. Within the time scale and budget that we had.

### **One of the songs on that same record, "Fear Is The Agent Of Violence", has a very bizarre monologue that sound to be a Bolshevek take on modern art.**

It was all about Dada, and the concept of the proletariat and art..

### **Who was talking on that?**

That was off a documentary on the BBC. That was nice. It's nice to use samples that people are not familiar with and can't recognize.

### **I never heard it before.**

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And you'll probably never hear it again (laughter). Again, that's sort of a little piece of time, I mean, that program was probably on the TV the same week we were making the track. That's what I like about being able to sample and take things from around you and put them out really quite quickly.

### **On G-Force, it seems that you traded in the Hip-Hop for a more techno feel.**

We started going out, going to clubs a bit more and listening to more club-based music. It was just a natural direction.

### **Do you feel that London is more of a Hip-Hop influenced album than G-Force?**

Um, I suppose so. London is more freeform. I think we were probably listening to a lot more Hip-Hop at that time, so it was a reflection of what we were involved with, and listening to, and what we had access to. There were a lot of dance radio and clubs opening up.

### **G-Force seems to show more of a sense of humor, like a Yin to London's pessimistic Yang.**

Well, it's funny when people say that computer based or electronic music has no soul, or has no character, but the character of however you feel comes out at that point, and I think, yeah, G-Force, we probably were, I can't remember specifically, but yeah, we probably were more enthusiastic about life, or about music or something. and that comes out in certain ways. It's only later, in hindsight, where you say "Oh, this sounds a little more uptempo or a little jolly";

### **I got that impression from the samples on G-Force**

Maybe we were having more fun (Laughter). Maybe we weren't and were trying to.

**I have a funny story for you. A friend that I work with here in Los Angeles, and another girl I work with told me that our friend, Scott, was from Alaska. One day, I don't know what we were talking about, but she brought up the fact that Scott was once on the Oprah Winfrey show on a program about eligible bachelors from Alaska. And while she's talking about this, I'm thinking about that last track on G-Force, and I tell her about this, and I wonder aloud whether this could possible be the same thing. Now Scott has a very recognizable voice, so it would be easy to tell if he's one of the guys. When I listened to it that night, sure enough, there he was!**

WOW!

**So I brought in the CD to work, and in one of the offices with a stereo, I called in everybody but him, and said "listen to this."**

(Laughing) that's good...

**And as soon as he comes on, he's at one of the breaks in the song, so the beat kind of dropped out, and he's the guy that says "a girl beats me on the course, that's okay" and you guys loop him saying "That's okay" over and over..**

..and that's him? Wow.

**People at work were laughing so hard they were crying, and everybody is amazed at this, and they're all passing the case around asking me all kinds of questions about you guys. It was something else. When we played it for him, he was shocked. He had this smile on his face, but you could see he was bewildered by the whole thing. He was sampled by a band 10,000 miles away, eight years ago. He was amazed by it.**

Did he get a girl in the end?

**I don't think he did. I think he did get a bunch of numbers, but he said the actual show itself was too surreal. I think he was on there because he was a pretty well known DJ in Anchorage.**

That's an interesting story because I always think "well, who in the hell goes on those shows?" Are they all actors or what? Are they real people? You have to tell him I said "Thank You" (Laughter)

**I will. So now, it seemed that Greater Than One are a good example of taking the art term "appropriation" and applying it to music. Was this the case?**

Well there was a lot of things that turned me on art-wise, like Dada, and deconstruction and collage, and I envisioned, .. I mean, I used to work with tape loops and things and that was before the sampler, and I always thought, "Wow, wouldn't it be great if you had a machine that could do this!", and lo and behold the first samplers came along, and I was one of the first ones in the queue to get one because it was precisely what I had been waiting for. The technology sort of comes along at the right time. And still, I mainly work with samplers and don't need any sort of outboard modules or things. I'm just a bit more careful about sampling things, as compared to Greater Than One, because we really didn't think that anyone was going to buy it, or have access to it. We were just

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doing what we would naturally be doing at home, like switching channels or something. I think the process is still the same now, even though I'm a little more sensitive,...I still sample lots of stuff I'm just a little more subtle about it.

### **You already touched on this a bit, but did you consider yourselves an art band?**

The thing is, we were busy at the time we were making those albums, I was busy working as a commercial artist, saving up money to buy equipment, and I had trained as a commercial artist, got a degree. Once we had done a press release that sort of mentioned it, and we got such a backlash from it, we thought "well, we're not going to mention this anymore". So I still don't consider myself a musician. And art is a strange word now. I mean art, god, and love, as words are so overused now. I'm not sure. I mean, I think about it a lot, like "What the hell am I? How can I describe it?" It's very difficult. I mean I really don't consider myself part of any one thing. I'd have to make up a new word for it.

### **After that fiasco with the press release, I can just imagine you two saying, "fine. we don't have to print these things, because our intentions are laid out on the record anyway. If you don't understand the record, you won't understand what we write."**

Oh yeah. It's like saying you're a comedian, and people expect you to be funny, so if you're not funny, why call yourself a comedian. It's like writing down on a piece of paper "this is a joke", and that's not funny. You have to let the thing speak for itself really.

### **Tell me about your interest in classical music.**

I thought it made a real nice combination. To make strange rhythms out of classical records, I mean, they lend themselves quite nicely to being looped, or played or merged with electronic sounds and modern beats. I'm not a great listener of classical music, I don't sit down and listen to a CD or anything. But it's all fair game to use. It's totally, I mean, the people who made that music, and the people that still make that music, it's a totally different language. I don't read music, I have no musical training, and their music is black dots on a piece of paper and they converted that into chords and tempos and things. And that's a whole language, that's a language using analogue machines. Using trombones and violins, and human beings. And the language that I use now, It's not written down. It's purely on a sequence. That's what's different about it. It's more intuitive. More controllable, less structure. People might argue that sampled music, or electronic music is structured, I'd say probably

the opposite. You can do things with sequences and timing and you can lead these things anywhere.

**I loved Trust because those classical samples were so looped and mixed and thrown on top of each other, you couldn't make out which one was which, and you guys continued using this influence all the way to the last Greater Than One recording.**

Yeah. I still use the classical pieces. I'm working on something right now with classical samples. It's just not so upfront now.

**Let's talk heaviness. I think the heaviest Greater Than One song was "Dubkiller", and it's amazing how well that song can hold it's own against stuff that is being released now.**

I know, I know. A lot of people have, have picked up a lot, an awful lot on that lately. A lot of people are doing the trip-hop thing now. I remember when we made that, we just wanted to make a real, you know, out-and-out Dubby record. We loved Reggae and we loved Hip-Hop, and we wanted to make this strange, underwater Dub (laughter). The voices in that, at the end, are Gilbert and George.

**Would someone be mistaken by labeling some of the Greater Than One output "Drug Music"?**

No. I mean, what would you call the Rolling Stones music? That's some hardcore heroin things. Is that drug music or not? That's a question, that...well, you know, even with the music I make now, the techno scene or the hardcore scene, there is a drug scene connected to the music. It's incidental, and I never preach about whether people should or shouldn't take drugs. It's such a personal choice. I don't make any music under the influence of anything. Maybe a glass of white wine.

**When you are making tracks, do you ever think about the state of mind that some people might be listening to this are in?**

I do consider that. I do try to get in the heads of some people, especially now, because there are so many different ways of hearing music, whether its in a car, or in the home or in a club. It's, uh, functional music. It needs to function in these ways. Club tracks need to be able to function in that environment. So you're making environmental music. If you know these sort of key sounds, these signals and structures that work best in these situations, then you,..., it's good to use them.

**Do you know how sampled the song "Dubkiller" is?**

(amazed) No!?

### **I've heard it on at least three different records.**

I've lost count of how many other times I've heard our stuff sampled. I always consider it such a nice complement. The interesting thing is, the way I'm working now, the way I'm doing things now, it's almost come full circle. I'm creating music much more in that vein and also DJ-ing and performing. The work I do under Signs Ov Chaos, it's very much like Greater Than One. And who knows, at some point I may start working as Greater Than One again.

### **Do you find that you can squeeze more of a message in the Dubbier, Hip-Hop inspired material as opposed to the Gabba and Hardcore you have recently done?**

Well, the hardcore/gabba scene, I'm still involved with it, on the fringes of it, but I go in and out of these things. I've lost a lot of interest in it at the moment, because it's sort of,.. it's too much, there's too much of it. It's become a formula. Once something becomes a formula, I totally lose interest. At the moment I'm getting much more into more free-form, experimental, electronic stuff. What I'm trying to do is combine that with the sensibilities I've learned from making all different kinds of electronic, sampled music. Trying, somehow, to bring it all together, make sense of it all.

### **One of the funniest songs on Index is "We Live For Death Metal."**

Yeah, that was a quote. We had a guy, and he was a journalist, and he'd been to see - I'm not quite sure who - but he'd gone to interview this Death Metal band. And this one guy [in the band] said, with all honesty and a straight face, he said "We live for death metal!" (laughter) And we thought that was so hilarious! And the funny thing is the guy isn't making death metal anymore, so I don't know whether he killed himself or not (laughter). It's like someone saying "I'm hardcore! Hardcore will never die!". Death Metal was supposed to be so anti-everything, but suddenly it became conservative, with this guy saying he lives for it. I thought that was so funny. And he said it like (somber voice) "We live for Death Metal." in his English accent. It was so funny we had to do a song. On that one, the title came first. We had to make a Death Metal song.

### **Did you guys have to go out and buy Death Metal records?**

Yes! (laughter)

### **You guys didn't have any around the house?**

(still laughing) no, we said &quot;c'mon, let's go get some Death Metall&quot;  
(laughs harder)

### **Do you remember who you sampled?**

No I don't, actually.

### **Tell me about your growth as a studio musician working up to the equipment you use now.**

Slowly. The first stuff we did we hired the equipment, and as I said, I was working as a commercial artist under a different name, Tommy Yamaha. I became quite successful doing that, and made enough money to buy the equipment. So we did develop naturally, we never went to the studio and learned how to work the equipment. We would just switch it on, and have a go at it. Throw the manual away and see what it could do. It was very much a self taught thing. I don't consider myself a professional music maker, even though I do it everyday. It's very funny. Someone opened the door and let me in, and hasn't realized it yet. I'm waiting to be shut down! (laughter)

### **Did you guys set foot in a studio for anything on the GTO discography?**

The only one we did in the studio was &quot;Now Is The Time&quot;, which we had two different versions on the album. The rougher version is the home recording and the cleaner version, which is the studio one. I still prefer the rougher one because it was a bit more funky. When you go to a studio and try to recreate something, it just becomes so stiff. It had that horrible studio sound. It's so sterile. After that, ..Well, the process of working is something you have to do on your own. We would only go into a studio to edit something or chop something up if they had a bit of equipment we hadn't gotten. It's much more comfortable doing it at home.

### **What is your favorite Greater Than One record?**

Hmmm. I suppose *London*, as an album. Only because it hangs together so well. It's very much a product of that time. The good thing about working with Wax Trax was they never got involved in telling us what to do and what not to do. They would never try to take any control from you. Wax Trax gave us complete freedom.

### **Do you ever listen to the old recordings?**

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No. Not at all. Well, only to play to other people if they haven't heard it. Even when I'm DJ ing I never play my own stuff. It's one of those things that once I've done it, I'm already onto the next thing. I think if you listen to your old stuff all the time, you try to copy it yourself. It's nice to start fresh and not even think about the old stuff. At some point I would like to put out, if anyone was interested, a nice little selection of old things. It would be really nice, but I don't know if anyone would even be interested. Whether there's an audience still?

**(after imploring him to do so for several minutes)**

**You know what would be cool? If you took a bunch of the master tapes and remixed them, and then gave them to other people to remix as well.**

That would be a lot of fun. Well, Scanner and I are doing a lot of things together at the moment. The "Michael Jackson" stuff was an idea I had, I said "I'll send you a DAT of sounds and you send me a DAT, and you have to use what I give you and I have to do the same". And that's how it worked out and we did three tracks each. I've known Robin for a long, long time. From Greater Than One days. He used to buy the stuff and write to us and everything, so that's how we met, and he was very much interested in art as well. We used to hang out and go to art galleries and films. I'm working on a project now, putting together a compilation called "Sounds From the Electronic Lounge" which will be out on React. Probably in October, I just finished the track listing. Some Signs Ov Chaos tracks on it, some Scanner tracks, then some new, very modern techno, electro-jazz from all around the world. Panasonic. I'm starting another thing called Alien Radio. It's gonna be very strange, experimental noisy music.

**When did you guys decide to drop the name and start recording under the different names?**

Well, going back to the DJ s , a lot of them, especially English ones, they couldn't even spell the name Greater Than One! (laughter) This is not a joke, this is true! So we made it simpler for them. Plus at the time we were doing a record called Pure, which was very much a club record. So we thought well, "let's make it simple for these people". So the whole reason we abbreviated it was for the DJ's. Well, it also wasn't Greater Than One, it was a different thing. That gave us the idea of making different names, the same time we did the Tricky Disco stuff a different company wanted to release that so we couldn't do it under the same name.

**Making up a new name has to be half the fun..**

Yeah, because the name then lends itself to the project. Something quite

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Sunday, 13 July 1997 18:00 -

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freaky, quite spacey. That's the beauty of being open enough to try things.

**Well, Michael, I'm sure I've taken up enough of your time here..**

No, I'm fine. It's really nice to chat about these things. I really enjoyed it, especially because most people I talk to only want to ask me about the more successful records or the hardcore records, and there's not a lot you can say about them really (laughing). I'm working on a new Signs Ov Chaos album, I'm working on it today actually. The track I'm working on today is a nice, strange mixture of ...I don't know what you could call it! It's these strange, bleepy noises with some Drum and Bass. I'm going to put some vocals on it.

**My favorite track off of *Frankenscience* is the fourth track, I can't remember the title.. The one where the beat keeps starting and stopping and only plays through about half way into it.**

I'm very proud of that album. That's a very personal album. I recorded that very, very soon after Lee died. TO me, it wasn't a conscious reflection of that, but I think that somehow that comes out. I really like that. That's actually something I do listen to. I'm going to try to keep the same feel in the new Signs Ov Chaos record. I'm actually going to go into the studio to record some vocals, and I'm also working with a metal guitarist that's been working with all these funky little beats.

**You can tell him "We live for death metal!"**

(laughter) That's right!

**You know what I thought worked excellent was on the "Bananana" single, with the guy chatting lyrics, especially the third track. That is so hardcore!**

Yeah, that worked quite well! The guy who did the vocals, he really liked that track as well. He's a dancehall guy, and he heard the track and said "yeah, wicked, mon."

**(on the availability of old GTO):**

I was talking to the people at React, and they were thinking that it might be a good time, maybe early next year, to re-release some stuff as like a Greater Than One collection.

**You should include a fat booklet with all of your artwork in it..**

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..Have live photos and stuff, yeah! That would be really nice. Maybe some still photos from the performances. Some original artwork in it.

**At the end I ask him for some photos for the article which he said he would post to me. Which he did. Michael Wells was one of the most gracious interviewees I've had the pleasure to talk to. A class act all the way.**