


Section :: 9	Artist(s) covered in section :: David Jackman (etc.)
Entries covered in section :: 9:01 :: 9:03	Section title :: Early Works
Discography last updated :: October 2006	Media format considered :: All (vinyl, CD, tape)
	Copyright :: David Jackman © 2005, 2006

Entry 9:01	Harmony Band
Artist	The Harmony Band
Label :: Cat#	Unreleased
Country :: Year	UK :: 13th May 1972
Format	Cassette tape only
Edition	1 copy
Tracks	All tracks untitled

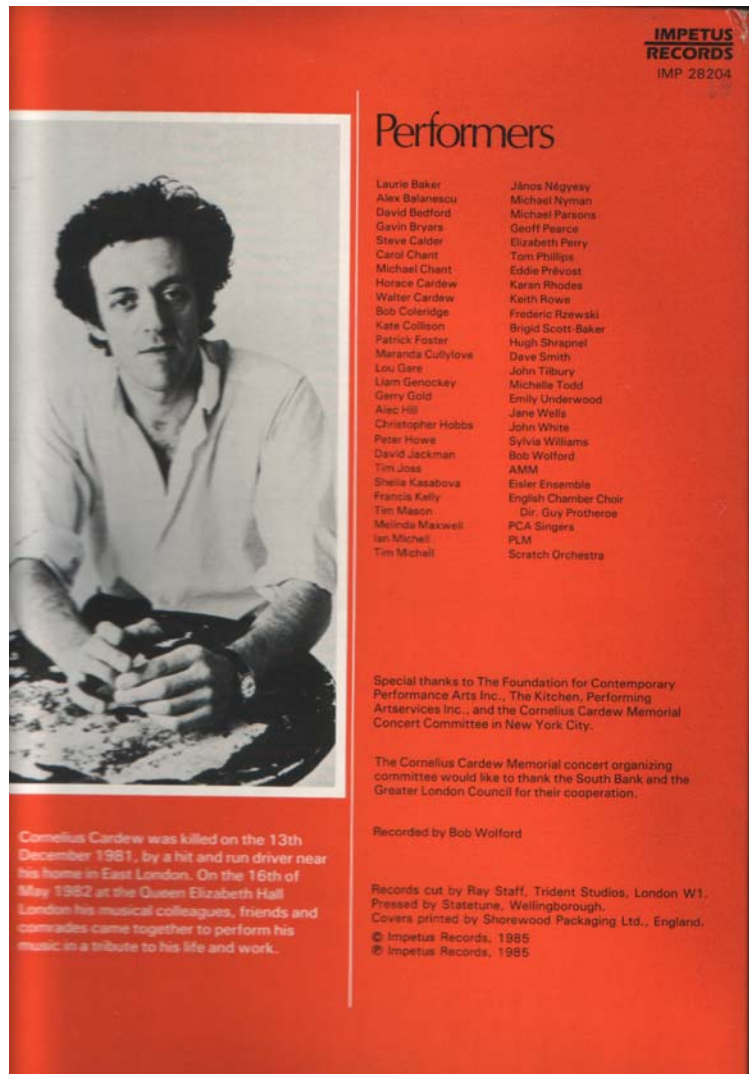
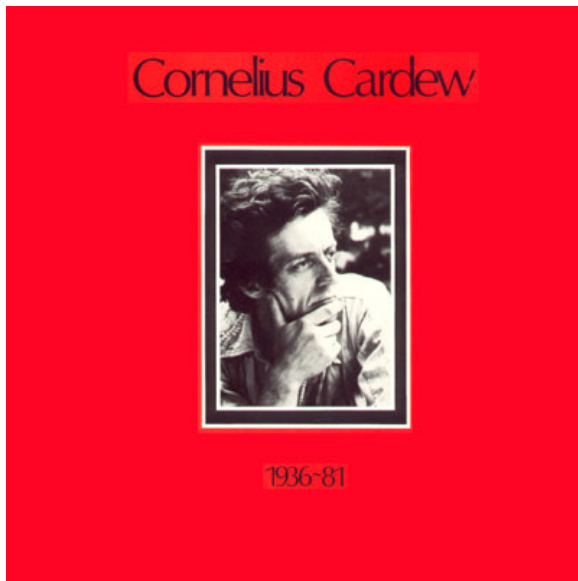
Recorded in London on 13th May 1972. Musicians: Carole Finer, Diane Aldridge, Chris May, David Jackman. Engineered by Bob Woodford.



Entry 9:02	The Great Learning
Artist	Cornelius Cardew: The Scratch Orchestra
Label :: Cat#	Deutsche Gramafon :: not known
Release Info	LP version :: UK :: 1972 CD version :: UK :: 1999
Edition	Unknown
Tracks	unknown



Entry 9:02 The Great Learning (cont'd)




Rear sleeve (partial image)

Entry 9:03	Untitled recording by The Scratch Orchestra
Artist	The Scratch Orchestra
Label :: Cat#	Die Stadt :: DS23
Country :: Year	Germany :: 1998
Format	10" E.P.:: editions with and without p/s
Edition	400 black vinyl :: p/s 100 creamy-white vinyl :: no p/s (however a handful did come with p/s)
Tracks	A-side :: untitled B-side :: untitled

Die Stadt released a long-lost recording that probably features David Jackman. Cover features a picture of pigeons in Trafalgar Square (London, UK) eating seed laid in a straight line. Recorded in or around 1969.



Section :: 10	Artist(s) covered in section :: Organum David Jackman (etc.)
Entries covered in section :: 10:01 :: 10:14	Section title :: Bootlegs :: Curios :: 1-offs
Discography last updated :: October 2006	Media format considered :: All (vinyl, CD, tape)
	Copyright :: David Jackman © 2005, 2006

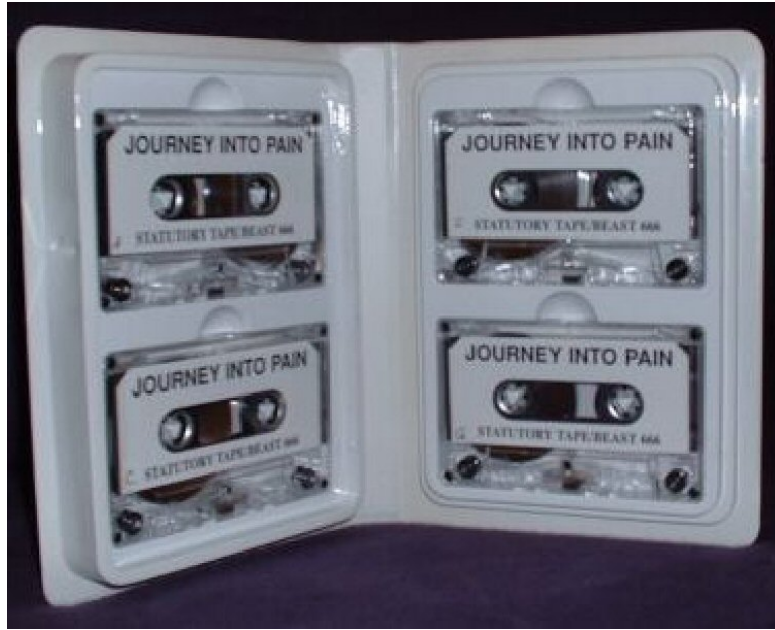
Entry 10:01	Journey Into Pain
Category	Bootleg
Features	The New Blockaders & Organum
Track	Homage To Tatlin (Part 1)
Label :: Cat# :: Country :: Year	Version 1 :: Beast 666 :: BST 007-1-4 :: Japan :: 1987 Version 2 :: Statutory Tapes :: USA :: 1988 Version 3 :: RRRecords :: no catalogue # :: USA :: 1989
Format	4xCassette Tapes compilation box-set (all versions) :: p/s
Also featured	Anschluss & Russ Shorto :: Asmus Tietchens :: Autopsia :: Bruno Cossano :: Core (2) :: Cranioclast :: Das Synthetische Mischgewebe :: Frank Dommert :: Function Disorder :: Giancarlo Toniutti :: Half Japanese :: H�el�ene :: H.N.A.S. :: Hijo Kaidan :: Incapacitants :: John Duncan :: Kallabris :: Masonna :: Maybe Mental :: Merzbow :: Muslimgauze :: Nord :: Odal :: Paul Hurst/Mark O'Brien :: PGR :: P16.D4 :: S.B.O.T.H.I. :: The Boredoms :: The Gerogerigegege :: The Hanatarashi :: The Haters :: The Sodality :: Tom Recchion :: Un Drame Musical Instantan�e :: Vittore Baroni

Appearing as the first track on tape 1, side A, this is *Salute Pt. 1* (see [entry 7.20](#)) and was used and re-named without permission. The 1st edition comes as a 4-cassette box-set. Cover of tape 1 features a collage of mine-workings with Lichenstein-esque clouds and a blank speech bubble. Cover credited to Christoph Heemann.

The original cover is the same as the Statutory Tape version, though the printed labels are different. The RRRecords version's cassette labels feature no text or any information.

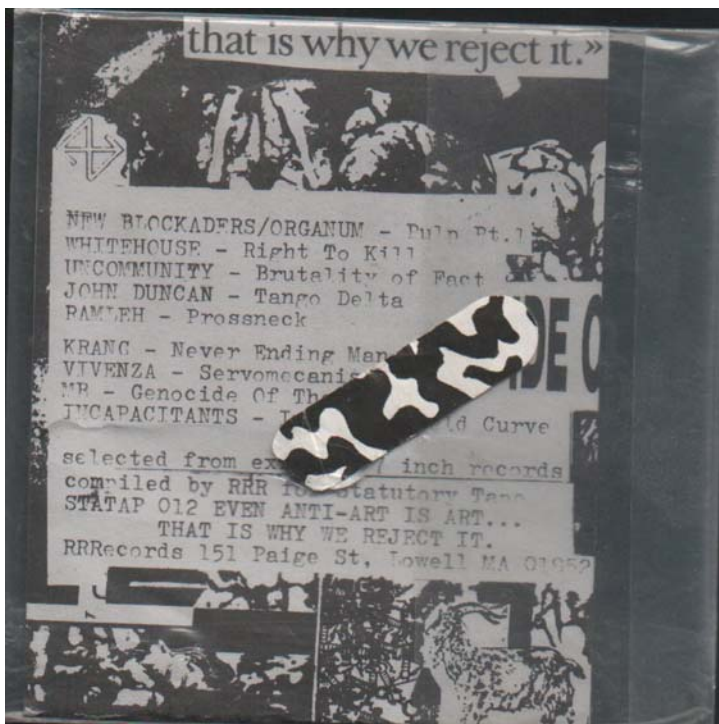


Entry 10:01 | **Journey Into Pain (cont'd)**



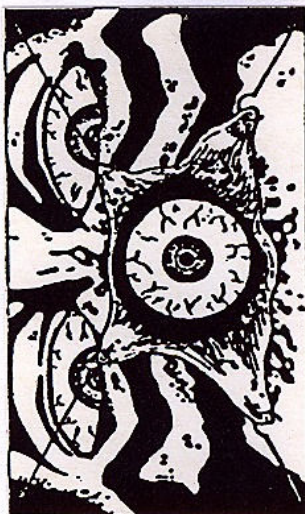
Entry 10:02	Even Anti-Art Is Art ... That Is Why We Reject It
Category	Bootleg
Features	New Blockaders Organum
Track	Pulp (Part 1)
Label :: Cat#	Statutory Tapes :: STATAP012
Country :: Year	USA :: 198?
Format	Cassette tape compilation:: p/s
Also featured	Incapacitants :: John Duncan :: Krang :: MB :: Ramleh :: Uncommunity :: Vivenza :: Whitehouse

A bootleg taken directly from the A-side of the *Pulp 7"* (see entry 1:01) without permission.



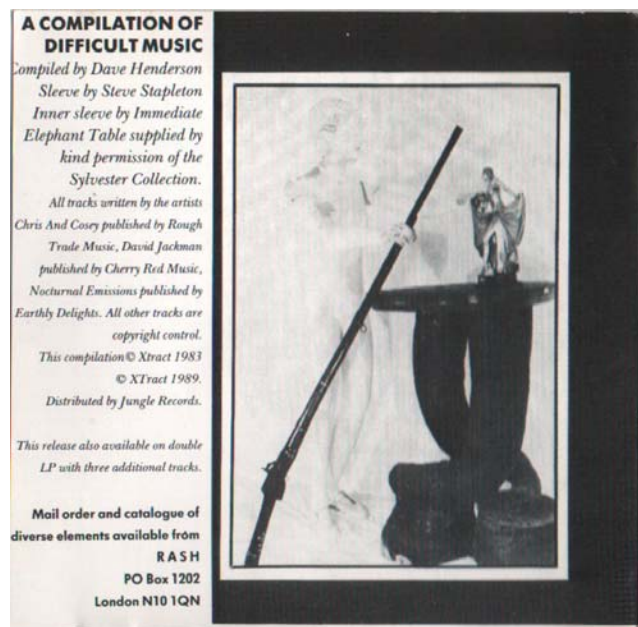
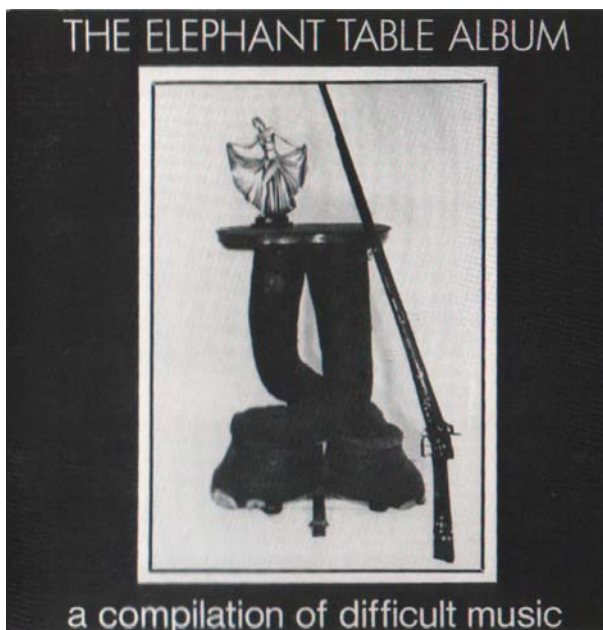
Entry 10:03	Psychic Rally
Category	Bootleg
Features	Organum
Track	Not known
Label :: Cat#	Schimpfluch :: no catalogue #
Country :: Year	Switzerland :: 1989
Format	Cassette tape compilation:: p/s
Also featured	Etant Donnes :: <i>Psychic TV and others</i>

A cassette release of a radio broadcast (Radio Lora, Zurich) featuring a live-mix of numerous records (thus creating an entirely new piece of music). The Organum piece(s) employed are so far unknown.



Entry 10:04	The Elephant Table Album
Category	Bootleg CD reissue of the legitimate 1989 2xLP release (see entry 7:09)
Features	David Jackman
Track	Edge Of Nothing
Label :: Cat#	R.A.S.H. :: Xx1
Country :: Year	UK :: 199?
Format	CD compilation
Edition	Unknown
Other artists featured	Attrition :: Bourbonese Qualk :: Bushido :: 400 Blows :: Konstruktivists :: Legendary Pink Dots :: Metamorphosis :: MFH :: Muslingauze :: New 7th Music :: Nocturnal Emissions :: Nurse With Wound :: Paul Kelday :: Portion Control :: Sirius B :: We Be Echo

Single-disc CD reissue of the 1989 2xLP (see entry 7:09) with only 17 of the original 21 tracks appearing. It was re-issued without David Jackman's knowledge and is considered a bootleg. Front cover artwork is identical to the vinyl edition while the back sleeve design just states track titles and artists in white type on black. The booklet is very different from the vinyl edition with additional text accompanying the original photos and illustrations.



Entry 10:04 The Elephant Table Album CD bootleg (cont'd)



The Elephant Table Album



'The Elephant Table Album' was originally compiled in 1983 when, after a series of articles in *Sounds*, I was asked to put some kind of vinyl collection together to let people here just what I was going on about. There was so much good stuff about, in a scene that had developed from **Throbbing Gristle**, **Cabaret Voltaire** and **Clock DVA's** beginnings, that it could quite easily been a five album box set. I tried to pick just the UK acts that were important, but by the time the project was completed there were already further developments and musical tangents being drawn from **Test Dept**, **Foetus**, **23 Skidoo**, **Last Few Days** and **Zoviet France**.

On this CD package, the 16 strongest tracks from the original double vinyl appear. The tracks, which still sound strong today, tell an interesting story about each of the perps. And, six years on and most of them are still active (some more than others).

Portion Control's boyish good looks don't seem to have altered. After numerous releases on *Illuminated* and *Dead Man's Curve* they are the third act to be managed by **Tom Watkins** (the others being **The Pet Shop Boys** and **Bros**) and, as bizarre as it may seem, they look likely to gain pop success in time. Their track here was the



height of their 'hard, rhythmic electronics' and has been a major influence on everyone from **Skinny Puppy** to **Front 242**.

Chris And Cosey departed the expiring **Throbbing Gristle**, heading into a lengthy stream of releases, rife with subliminals, electronic melodies and Cosey's distinctive vocals. Flirting with pop success on a number of occasions, they teamed up with **Eurythmics** for a one-off project and appeared on a number of labels, most recently Canada's **Netwerk** and Belgium's **Play It Again, Sam**.

Metamorphosis were a bolshy three-piece from Nottingham, but their contact address reaped no response all these years on. Of all the tracks here it's still my favourite and their one album, of the same name, is similarly exotic. *Metamorphosis... where are you now?*

Coil, six years back, were based around **John Balance** and have since become a cult item in their own right with **Peter Christopherson** making the line up more substantial. Albums for **K.422** and a more recent rejected soundtrack to **Clive Barker's Hellraiser** is simply essential. Seek it out.

Nurse With Wound were/are brand leaders to the genre of being difficult. Experimentalists with a number of albums on their **United Dairies**, their mentor, **Steven Stapleton** has retired to Ireland at time of writing, but their massive worldwide cult following won't let them sleep for long. Expect their futurist soundtracks to re-emerge soon.

400 Blows actually charted with a cover of **BT Express** 'Movin', they made a handful of similar dance singles for *Illuminated* and confused everyone by doing albums littered with **Manson** dialogue. **400 Blows** were

always ahead of their times and can be found producing the 'Funky Alternatives' series on their own **Concrete** label as well as being prime motivators in UK acid house.

Konstruktivits have moved to the wilds of Norfolk and now have several tapes available in the States. Earlier recordings seem to be in much demand and a new project, an album collaboration with **Joe Ahmed**, is in production under the title 'Jihad E Sazandegy'. Similarly, **Lustmord's** material is in demand, although releases have been sporadic. Currently running the UK operations of **SPK's Side Effects** label - with releases from **Greater Than One**, **Laibach** and **Llwybr Lloethog** - **Lustmord** continue to threaten boundaries with new material.

So impressed was **Steve Stapleton** at **David Jackman's** contribution to 'The Elephant Table Album', he worked with him on several projects for **United Dairies**. Again, current whereabouts are unknown but 'Edge Of Nothing' should be impressive enough for someone to search him out.

SPK, of course, signed to **Sire** in the States when the 'metal beef' revolution erupted. Having returned to their native New Zealand and their own **Side Effects** label, mentor **Groeme Revell** has worked on **Re-Search's JG Ballard** book and concentrated on **Musique Brut** projects.

MFH became **Pump** and had an album released on **Final Image** - through the now defunct **Red Rhino**. This seminal recording was part of an extensive catalogue which took a good four years to truly blossom. If you can find a copy of **Pump's 'The Declaration Of Duma Continues'** then grab it.

David Jackman

MFH became **Pump** and had an album released on **Final Image** - through the now defunct **Red Rhino**. This seminal recording was part of an extensive catalogue which took a good four years to truly blossom. If you can find a copy of **Pump's 'The Declaration Of Duma Continues'** then grab it.

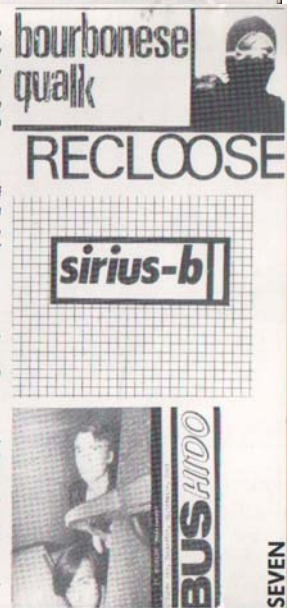
Mind label until mainman **Gary Levermore** decided to concentrate more on the label, producing quality releases from **Front Line Assembly**, **Bill Pritchard**, **Area** and several others.

It's been a long, strange trip - and who would have thought you could mention **Bros** and **Nurse With Wound** in the same breath?

Dave Henderson

Further information and more descriptive details of the artists featured here can be found in the current issue of **R.A.S.H.**, £1.00 plus A4 sse from **R.A.S.H.**, PO Box 1202, London N10 1QN. Catalogue of other music/art/literature items free.

Supplementary contacts
 Coil BCM Codex, London WC1N 3XX
 400 Blows Warrior Records, PO Box 798, London W14 9NT
 Konstruktivits 93 Limetree Avenue, Wymonoham Avenue, Norfolk NR18 0EJ
 Lustmord/SPK Box BCM Mythos, London WC1N 3XX
 MFH/Pump 40 Munillo Road, London SE13 5QE
 Nocturnal Emissions Earthly Delights, Manor Farmhouse, Blackwell, Near Buxton, Derbyshire, SK17 8QT
 Attrition Laan Van Vollenhove 263, 3706 CH Zeist, Holland
 Legendary Pink Dots Meijhorst 23, 6537 GD, Nijmegen, Holland
 Sirius B 15 Sandways Gardens, Crossgates, Leeds 15
 Bushido c/o Third Mind, 39 Dunlce Road, Lower Clapton, London E5 0NF



Entry 10:05	'28-12-81'
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1981 (?)
Format	Cassette single :: no p/s
Tracks	A-side :: untitled B-side :: untitled



Entry 10:06	Breaking
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1981 (?)
Format	Cassette E.P. :: p/s
Tracks	A-side :: Breaking B-side :: The Square / extract (Harmony Band from 1972)

A cassette release credited to David Jackman. David had nothing to do with the artwork and the authenticity of Harmony Band track is not known



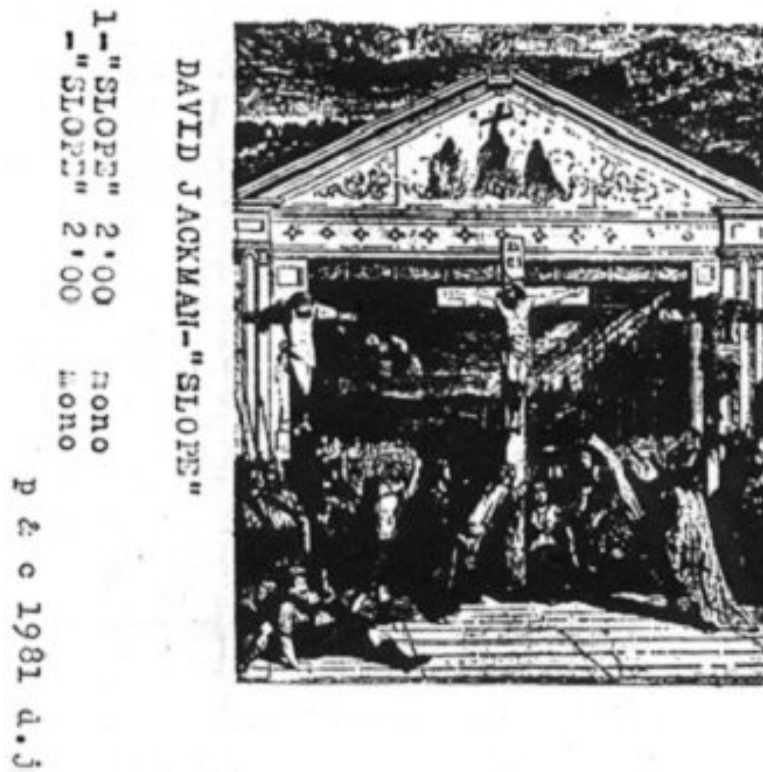
Entry 10:07	Frailty
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1981 (?)
Format	Cassette single :: no p/s
Tracks	A-side :: untitled B-side :: untitled

A cassette release credited to David Jackman.



Entry 10:08	Slope
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1981 (?)
Format	Cassette single :: p/s
Tracks	A-side :: Slope B-side :: Slope

A cassette release credited to David Jackman. David had nothing to do with the artwork.



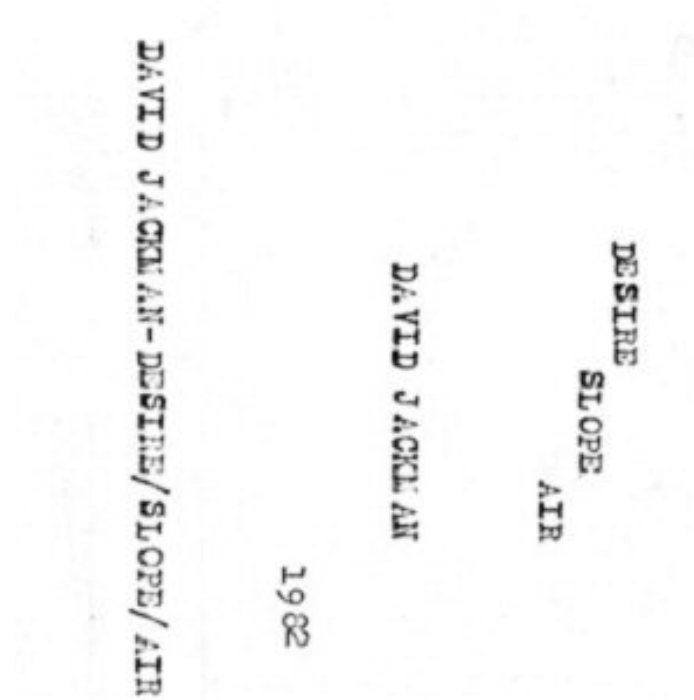
Entry 10:09	The Walk
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1982 (?)
Format	Cassette single :: no p/s
Tracks	A-side :: untitled B-side :: untitled

A cassette release credited to David Jackman.



Entry 10:10	Desire Slope Air
Category	1-off
Features	David Jackman
Label :: Cat#	No label :: no catalogue number
Edition	Unknown
Country :: Year	UK (?) :: 1982
Format	Cassette E.P. :: p/s
Tracks	A-side :: Desire :: Slope B-side :: Air

A cassette release credited to David Jackman. David had nothing to do with the artwork.



Entry 10:11	Psychic Rally E.P.
Category	Curio Unintended use of name "Organum" (band was unaware of the conflicting name)
Label :: Cat#	Unison :: UNI 1
Edition	Unknown
Country :: Year	Germany :: 1995
Format	12" vinyl E.P. :: no p/s
Tracks	A-side :: Kybalion :: Orgon B-side :: silent groove

The people involved in the release were unaware of the existence of *Organum* as an established artist name. Side 1 has 2 mid-tempo, Euro-style techno tracks (*Kybalion* and *Orgon*) which are heavily reliant on pre-set factory sounds. Side 2 is completely silent (using an off-the-shelf factory silent record stamp) and titled *The Power of Silence*. Record produced by Siram & DJ Moe, published by M.Z.Musikverlag and distributed by Intergroove GMBH. Those involved with this release have been made aware of the conflicting use of name and are no longer functioning as 'Organum'.



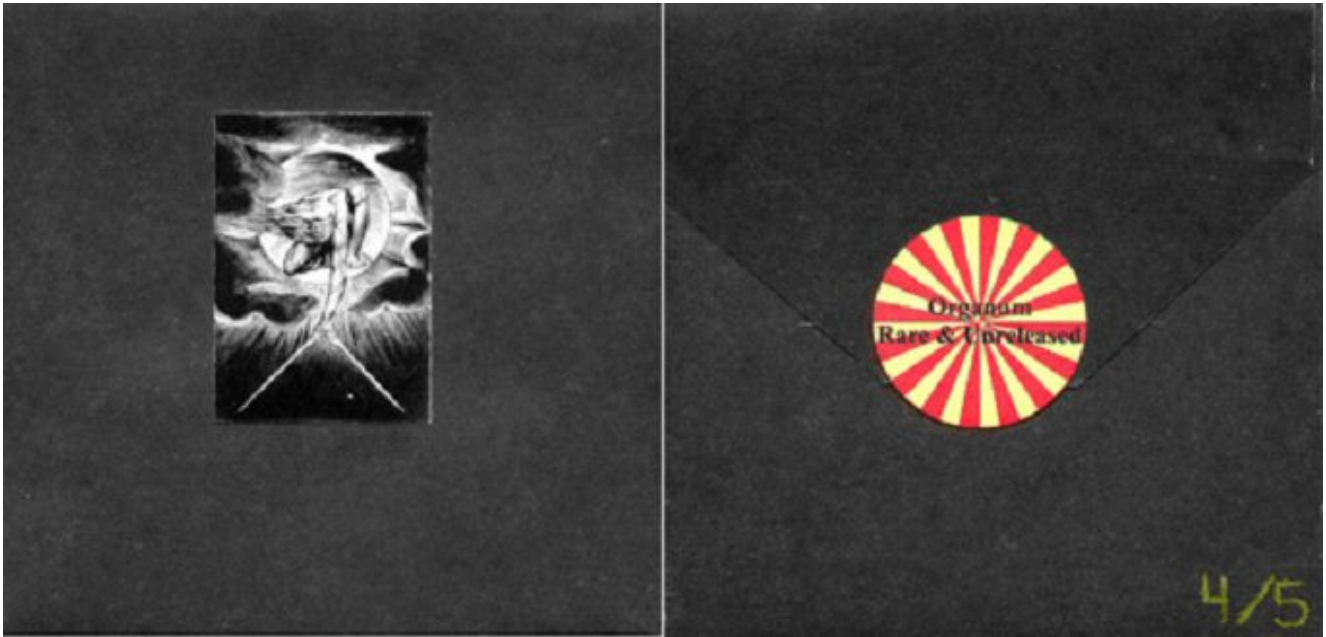
Entry 10:12	Wreck (in 2 parts)
Category	Curio
Features	Romero And The Incapacitants
Label :: Cat#	P-Tapes :: PT30
Country :: Year	USA :: October 2004
Format	7 vinyl :: clear vinyl
Edition	444 copies
Tracks	A-side :: Wreck (Part 1) B-side :: Wreck (Part 2)




Entry 10:13	Unreleased & Untitled Collection
Category	Curio
Features	Organum David Jackman
Label :: Cat#	No label :: none
Format	CD-R
Edition	2 or 3 copies
Country :: Year	USA :: 1998
Tracks	Aeo :: Shinning Star :: Lysis :: Gloria :: Iuel :: Wolf :: Meister Nix Pt.1 :: Meister Nix Pt.2 :: Threshold :: Hibakusha :: Kanroku (Running time: 45:54)

Early in 1998 it was brought to David Jackman's attention that a CD collection of Organum and David Jackman singles was about to be released. This was news to Mr Jackman. Swift investigation traced the origin of the pirate album and the release was blocked. A DAT-tape and a CD master-disc were surrendered. The quality of the mastered tracks is appalling. There is no adequate recording level on any of the copied tracks, and many of them are copied at a slow speed - presumably to fill-out the playing time expected of an album. Not one track survives unscathed. All of the tracks are taken directly from the original 45rpm discs. As mastered on this pirate album, some are barely audible. A very amateur effort and virtually unlistenable.

Entry 10:14	"Rare & Unreleased"
Category	Curio Bootleg
Features	Organum David Jackman
Label :: Cat#	No label :: none
Format	Privately made 4xCD-R collection of Organum David jacman work
Edition	5 numbered copies
Country :: Year	USA :: 1999
Tracks	Unknown



Section :: 11	Artist(s) covered in section :: Organum David Jackman (etc.)
Entries covered in section :: 11:01 :: 11:08	Section title :: Miscellaneous
Discography last updated :: October 2006	Media format considered :: Various Non Audio
	Copyright :: David Jackman © 2005, 2006

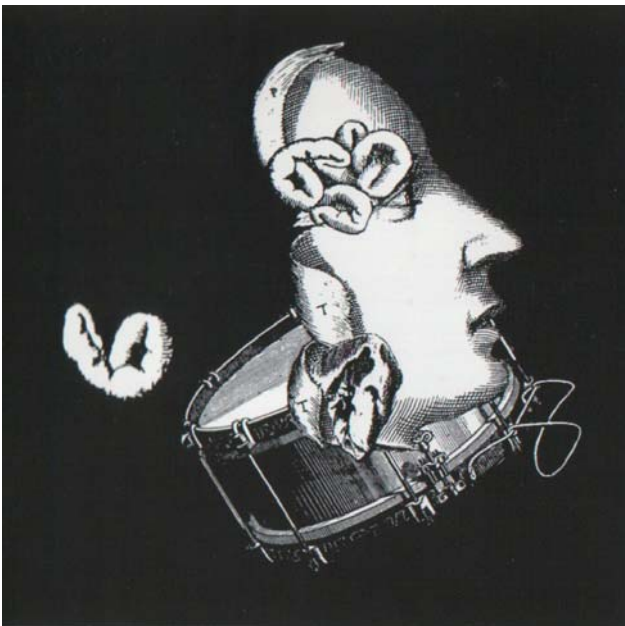
Entry 11:01 T-Shirts

A number of official T-shirts have been made both privately and commercially. The privately printed T-shirts were intended as gifts and were manufactured on that basis with David's consent. Please do not ask for any of these as they are not available for sale. The known T-shirts are:

1. **Crux:** Features the sleeve artwork for this LP ([see entry 2:05](#)). Sold by Silent Records, USA.
2. **Meister Nix:** Features the sleeve artwork for this 7" single ([see entry 1:04](#)). Sold by Silent Records, USA.
3. **Kanal:** Printed privately in Japan, this attractive T-shirt features the black & white anatomical collage from this 7" single ([see entry 1:02](#)) over black and yellow sunburst radials. Approximately 30 were made.
4. **Rabbit:** A red T-shirt featuring a cartoon rabbit sitting on some false teeth, printed in black - as seen on the inside of the booklet of the 'Veil Of Tears' CD album ([see entry 3:02](#)). From Japan and privately printed, possibly 25 were made. a few copies of this T-shirt are grey with black printing.
5. **Hibakusha:** Privately printed in the UK, this high-quality T-shirt features an enlarged (125%) reproduction of the front sleeve of this rare 7" single ([see entry 1:08](#)). A total of 12 were printed.
6. **Salute:** Privately printed featuring the third image (chicken head with a toy aeroplane on its head) of the Aeroplane Recordings issue of this cassette album ([see entry 4.20](#)). Very few were made. This image has also been used as a tattoo.

Entry 11:02 Commissioned Graphic Artwork

David Jackman has done commissioned graphic artwork for the 1993 'Third Straight Day Made Public' CD by Jim O'Rourke and Eddie Prévost (Complacency CPCD9302). David has also done the artwork for the 1992 'Charlotte Corday' / 'Thalia' CD by Roger Doyle (DOM BW04 / ARTWARE 06 CD) – see images below. Note that David did not do the layout for this CD disc label, although it does use some of the sleeve imagery.



Entry 11:03 | Gig Flyer :: ICA (The Mall, London, UK) :: 17 July 1995 (front)



Entry 11:03 Gig Flyer :: ICA (The Mall, London, UK) :: 17 July 1995 (back)

LMC presents as part of its 15th Anniversary Series
ICA, The Mall, Westminster SW1
Sunday 14 July at 20.00hrs
£7.00/£5.00 (LMC members & concs)

ICA
 INSTITUTE OF
 CONTEMPORARY
 ARTS
 Sponsored by
TOSHIBA

ORGANUM
HUGH DAVIES, JOHN RUSSELL & ROGER TURNER
MICHAEL PRIME
EDDIE PRÉVOST


LMC presents an evening of radical new music as part of its monthly series at the ICA. **Organum** is a project of former Scratch Orchestra member David Jackman. For the past fifteen years Organum has single-mindedly explored an occluded sound world, close to the felt environment, uncanny and spiritually translucent - "like something from the very beginning of music making." For this rare live performance, Jackman is joined by Robert Hampson (Main), Michael Prime (Morphogenesis) and Emma O'Bong. **Michael Prime** will also perform a new solo work for biofeedback and electronics, while **Eddie Prévost** (AMM) will present a new solo percussion set. These excursions into the aesthetic of noise are complemented by the trio of **Davies, Russell and Turner**. This group brings together England's foremost pioneer of live electronics and invented instruments, Hugh Davies, and two of its most distinguished free-improvisers, guitarist John Russell and percussionist Roger Turner. Advance booking is strongly recommended.

ICA box office: 0171-930-3647

ICA is a registered charity number 236848. LMC is a registered charity number 280236.
 Graphic image copyright David Jackman 1996.

LONDON
ARTS BOARD

THE
ARTS
COUNCIL
FOR ENGLAND



ORGANUM

BY PAUL LEMOS

Unsound (US): What does the word 'Organum' mean and how is that meaning related to the music?

David Jackman (DJ): 'Organum' is a type of Christian vocal music. Historically it was the first development out of unison chanting, and being sometimes just a drone plus melody is of pleasurable interest to me. As you know, the Organum sound is very much drone-based. So that's the somewhat loose link with the music that I make and the name doesn't have any other significance, though it does have other dictionary meanings. Drone musics have always appealed to me, Celtic, Indian, Japanese Gagaku and so on.

US: What's the philosophical or social statement behind your work? For example, is there an element of mysticism in Organum?

DJ: There's certainly no social statement behind the work and, philosophically, there's nothing consciously being projected into the sound. Apart from the blind desire to make sounds, the only thing that was at work in the beginning, particularly with 'Tower of Silence', was the wish to make something that sounded completely new. So it was invention that was the driving force, even to the point of eccentricity in the way the sounds got made, like an alarm-clock case being scraped round a rusty bicycle-wheel rim for 20 minutes. As it happened, nothing new got made at all. Instead, Organum music came out sounding really ancient, like something from the very beginning of music-making.

US: How would you define music as opposed to sound or noise? And where does Organum fit into that definition?

DJ: In my opinion, music is not any kind of oppositon to sound or noise at all, so I don't think it's possible to even attempt such a definition. In any case, the work gets made in an intuitive way - which is my particular manner - so what use would definitions be? They'd just be limitations and stumbling blocks.

US: How do you begin creating a work and what is the process used to develop a particular track?

DJ: Well, ideas just come and knock around in my head. If I want to, I can then sit down and make diagrams of the various sounds - elements that could go into the track. However, when I go into the studio I usually find that either they don't work together or I do something completely different anyway. Intentions, which are a sort of fantasy about a track, generally go out of the window pretty fast. I find that it's no use in my trying to force sounds to fit ideas. Sounds have a life of their own which I have to respect if I'm going to get anything done. I don't hang on to the intentions if they're getting in the way. As far as process goes, I only know I have something when the music coming out of the studio speakers begins to add up to more than the sum of all parts. After that the music is made fairly quickly and there's not much fiddling around with any particular sound. But very odd things surface when a track is in progress. There'll be strange thoughts and associations that won't strictly make sense. This kind of non-logic is interesting, because it often leads to a finished track which you then mentally step back from and think, 'where on earth did that come from?' And you hear it as something new and unexpected.

US: Do you foresee any changes in the Organum style?

DJ: You can view the early records as being just dense streams of sounds. But the very recent work has become simple. There's a sort of clarity now and I find that a bit unnerving. When you have just a few naked sounds it's either going to work really well or just sound awful; so the music has become more difficult to do. It was comparatively easy to pile on the noise, though even then there were still all the usual problems of composition, of making something work as a texture, durations or whatever.

US: A lot of people feel that the music is developed through extensive tape processing. Can you discuss the manner by which the sound is processed - or not processed.

DJ: The sounds on 'Tower of Silence' and 'In Extremis' are mostly of acoustic origin and are not heavily processed at all. But they were put through the usual things like reverb, equalization and chorus. However, that doesn't make it electronic music. It's only in the



24 UNSOUND

The last issue of Unsound Vol 3, No 2

* Written 87/88 when the work started to involve gentler sounds - like the bamboo flutes.

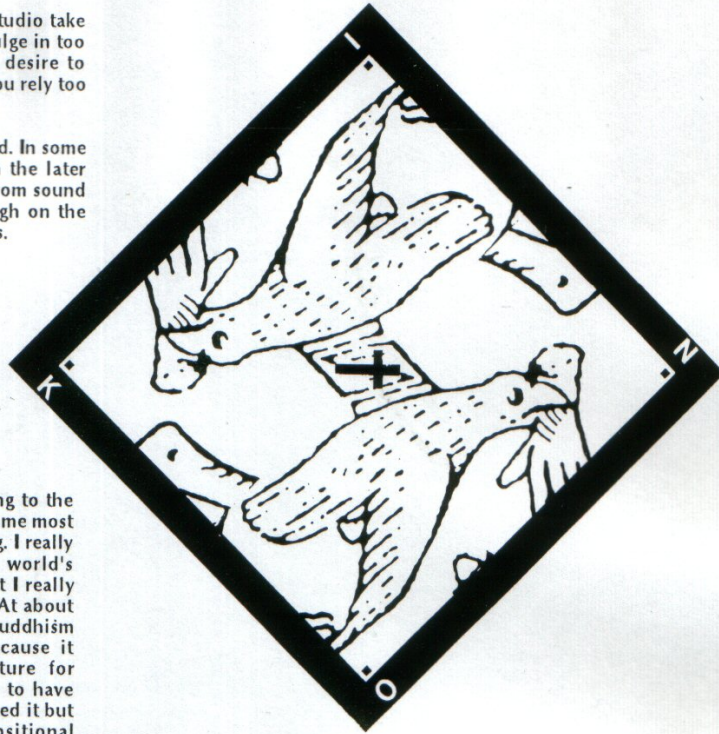
Entry 11:04 Interview :: Unsound :: 1987/88 :: page 2

very recent work that I've begun to let the studio take over, and it's something I don't want to indulge in too much. I don't want the gadget to sap the desire to originate sound; I think that can happen if you rely too much on technology.

US: What was your pre-Organum work like?

DJ: Loops, collaged layers of tape-loop sound. In some ways it was probably more inventive than the later work. Being recorded on an ancient Revox from sound mostly stored on cassette, it was a bit rough on the technical side. I worked that way for five years.

US: What are your musical influences?



DJ: Apart from all the drone musics, listening to the weekly AMM sessions in the early 70's taught me most of what I wanted to know about sound-making. I really owe them a debt of gratitude - one of the world's great bands. I think it was through them that I really began the process of learning how to listen. At about the same time, the ritual music of Tibetan Buddhism also had an impact. I liked the music because it appeared to be totally relying on texture for coherence. Note relationships didn't seem to have anything to do with it. I may have misperceived it but that interpretation has guided my compositional approach a lot. But other sounds can be influences, too, apart from the musical ones. For instance, the engine notes of the various motorcycles that I've owned. 'Tower of Silence', for example has in its texture many sounds which can be traced back to a Kawasaki KH400 I used to ride. And the metallic scraping found in most of the Organum tracks is a direct result of hearing and liking the squealing brakes of trains at night when I was 14. I don't think I've used a noise yet that doesn't eventually turn out to have some personal meaning or historical link.

US: Can you say something about the ideas and line-up of The New Blockaders? How does it differ from Organum?

DJ: You'd better ask them. I just liked the noise they made and they liked the noise that Organum made, so we did some work together. Probably the major difference is that Organum has never had any strong Dadaist inclinations. But I like their music because it doesn't really register as music at all.

US: What are your feelings about American art and music as compared to Europe?

DJ: I wouldn't know how to make a meaningful comparison. But the last American artworks that interest me were the works of the minimalist sculptors and, more recently the music of Glenn Branca and Rys Chatham. Some of the hardcore was good too. However, it doesn't matter to me where art comes from. There are only three questions I ask - do I like it, do I think it's any good, and originality; have I come across anything like this before? Art considered on a nationalistic basis doesn't interest me.

US: What are you involved in outside of music?

DJ: I ride motorcycles, stare out of the window and have a nice time with my friends. And I like a lot of people, I go to work in the morning. You know, just a normal life. But I don't regard music as a separated compartment of my life at all. Listening goes on all the time.

Organum Releases

Tower of Silence, EP, LAYLAH Antirecords, Belgium
 In Extremis, LP, LAYLAH Antirecords, Belgium
 HORII, EP, LAYLAH Antirecords, Belgium
 RASA, (B-side to an LP shared with NWW), United Dairies, UK

The New Blockaders/Organum

Salute, C46 cassette, Frux Products, UK (not available)
 Pulp, 7-inch 45, Aeroplane Records, UK (not available)

Forthcoming Organum Releases

Submission, LP, United Dairies, UK
 Flayed/Nam'eless, (LP shared with Eddie Prevost) Silent Records, USA

Contact:

Organum
 BM Wound
 London WC1N 3XX, UK

US: What's your goal for the future of Organum?

DJ: Well, as I don't work with overt theories but with specific sounds and an internal urge there can't really be any goal. So each track is its own end. Really, there's no mystery to the music; I just make it because I want those sounds to exist. There's no ^{other} reason.

Entry 11:05

Interview :: G-Modern Vol. 12 :: Summer 1996 :: cover

G-Modern Vol.12

Psychedelic, Avant-garde, Underground Magazine

ロングインタビュー●

井上敬三

続・埋もれた名盤500選 PART-1

主な登場アーティスト

PETER BROTZMANN
CAPTAIN BEEFHEART
ERIC DOLPHY
EINSTRUZENDE NEUBAUTEN
GONG
GONN
ANTONIO INOKI
DAVID JACKMAN
LEE KONITZ
LAFMS
三上 寛
PAIN JERK
ASTOR PIAZZOLA
TINY TIM
VAJRA

他オールスター

'96
SUMMER

¥860(Tax Include)

ORGANUM / DAVID JACKMAN INTERVIEW

Interview by Daisuke Suzuki

Copyright / Daisuke Suzuki & David Jackman 1996



Copyright / David Jackman

「マイケル・ナイマンとディヴィッド・ジャックマン。二人共スクラッチ・オーケストラのメンバーだったよ。スクラッチ・オーケストラにはコーネリアス・カーデュー、ハワード・スケプトンをはじめとして沢山のメンバーが在籍していた。でも、マイケル・ナイマンとディヴィッド・ジャックマンの現在の活動を見てごらん。二人が活動している場は全く違う。両極端とも言えるよね。だからこそ、当時スクラッチ・オーケストラは非常にユニークな存在に成り得たんだよ」

上記は、ジョン・ティルバリー氏がAMMとして来日した際に、私に語ってくれた話の中の一つである。オルガナムことディヴィッド・ジャックマンの作り出す音楽は、長期に渡り日本の多くのリスナーに支持され続けているが、本人がマスメディアに顔を見せることが極端に少なかったために、オルガナムについては様々な憶測が飛び交っていたように思う。スリーブ・デザインに見られる独特のカラージュワークや、かつてLAYLAHやUD等のレーベルから作品を発表していたことにより、彼を非常にミステリアスな人物として捉えられてきた人も多であろう。

この度、ジャックマン氏が「日本のファンのために」と特別にインタビューに応じてくれた。彼が日本のマスメディアに登場するのは、恐らくこれが初めてのことであろう。このインタビューを読んで、オルガナムのファンが今まで以上に彼の作品に愛情を持ってくれたら、また今までオルガナムを耳にしたことの無かった読者が彼の作品に少しでも興味を持ってくれたら、幸いである。

Entry 11:05 Interview :: G-Modern Vol. 12 :: Summer 1996 :: page 2

Q. 日本には、いわゆるノイズミュージックは大嫌いだけれども、オルガナムの音楽だけは大好きだという人が沢山います。私が推測するに、我々の先祖は原始時代にオルガナムの音楽に似た音を日常生活の中でききと耳にしていたのだと思います。それらの音が、火山の爆発音であったのか、カラスの鳴き声だったのか、氷山が砕ける音だったのか、或いは地鳴りの音だったのかは分かりません。でも、それらの音は我々のDNAに自然と刻み込まれ、オルガナムの音楽を耳にすると、我々の古代の記憶が自然と蘇ってくるのではないかと考えて仕方ないのです。だからこそ、多くの方がオルガナムの作品を、古代の感触を持った親しみのある音楽としてとらえているのではないかと。勿論、これは私個人の仮定に過ぎません。

そこで、オルガナムの音楽が何故多くの日本人を引きつけるのかについて、ジャックマンさん自身の考えを聞かせてもらいたいのですが。

「かなり昔の話になるが、尺八の演奏、俳句、仏教音楽といったある種の日本の文化に私が愛着を持っていることを君に話したことがあったね。私は古き良き日本について、多少なりとも理解があるとと思っていた。でも、それは全くの間違ひだった。私は何一つ分かってはなかった。そう、単に表層をなぞらえていたに過ぎなかったんだよ。ある意味では、古代の文化に対しての西洋人特有の誤解をしていたんだね。

でも、西洋人の多くは、この種の誤ちを犯している。例えば、東欧の旧共産国においては、西洋資本主義者に対する誤解があった訳だ。彼らは今やハンバーガーを食べ、コカ・コーラを飲み、ポルノグラフィターを觀賞し、そういった事こそが自由の象徴なのだと考えている。当然、彼らはがっかりしている訳だ。何故なら、彼らはほんの2、3の表面的な事柄のみ、物事を捉えているからだ。私も日本をただの表層でしか捉えていなかった。でも、それに気付いた時に私は絶望など全く感じなかった、何故なら私が日本について知っていたことは、素敵な事柄ばかりだったからさ！

私が日本の文化に対して本当の洞察力を持っているかは分からないし、何故オルガナムの音楽が日本で支持されているかは、私自身全く分からない。でも、君がオルガナムの音楽を親しみのあるフレンドリーなものとして捉えてくれていることは非常に嬉しく思う。で、オルガナムを古代の感触を持った音楽だと感じているって？ 多分そうだろうね。でも、もしそう聞こえるのであれば、単に結果としてそうなっただけのことだよ。私は古代風に聞こえるように音楽を作ろう、なんて意図したりはしないからね。とにかく、日本のオーディエンスが私の音楽を気に入ってくれているのは、本当に嬉しいことだ」

Q. AMMのジョン・ティルバリー氏は来日した際に、「私にとってピアノとは自分の考えや気持ちを表

現するための手段では無い。私はピアノを演奏することによって、新たな自分を発見し、また自分を発展させたいと思っているのだ」と話してくれました。ジャックマンさんは、オルガナムの音楽無しの自身の人生を考えたことがありますか？ もし、考えられないのであれば、ジャックマンさんはオルガナムの音楽を通して何を成し遂げたいと思っているのでしょうか？

「うん、オルガナムの音楽を作らない人生というのは容易に想像できる。でも、そうなったら寂しく思うだろうね。今も昔もそうなのだが、オルガナムの音楽というのはやらなくてはいけないことのように思えるんだよ、何故だか分からないけれども。多分、ビッグ・ノイズを作ることで自分が元気づけられるんだろうね。でも、オルガナムの音楽を通して何かを成し遂げたいなんて考えたことは無い。大きな目標も、目指す方向性も無い。

更に言えば、発展、進歩といった考えは、私にとっては何の意味も無い。私は音楽に特定の意味を見出すことに関しては、懐疑的だね。ある特定の作品が個人的な意味合いを持つことはありえるが、総じて音楽自体は何のイデオロギーも持たないものだと思う。そういったステートメントを受け入れ難く感じる人もいるだろう。

アーティストは普通の人知らないことを知っており、彼らは作品を通してそれらを表現していると、しばしば思われがちだ。でも、それは真実では無い、少なくとも私にとってはね。私は何も特別なことを知っている訳では無い。単に沢山のノイズを制作し、それらを一つのアートとして存在させたいと考えているだけだ。それが全てだよ」

Q. ジャックマンさんは色々な音源を編集してオルガナムの音楽を作る際に、ある種の雰囲気を生み出すように自身で努力しますか？ それともスタジオに入ると、各々の音が自ら生命力を持って雰囲気を作り出していくものなのでしょうか？ レコーディングをする前から、最終的なイメージは頭の中で完成しているものなのか、その辺りについても教えて欲しいのです。

「通常は、特定の意味を生み出すように努めたりはしないし、殆どの場合、頭の中で最終的な音の構成が出来上がっていることは無いね。一つの作品を手掛ける時に、果たして完成できるのか、またその完成品は聴くに値するものなのかは、通常は分からないものなんだ。でも、全霊を傾けて素早く仕上げるように心掛けている。どうやって音を生み出しているかについては、私自身良く分からないけれどね。でも、君が言う通りで、各々の音は自らパワーを生み出していく。

一つの作品を生み出すことは、長い綱渡りのようなもので、非常に骨の折れる作業となるのが殆どだ。作品が仕上がる時には、いつだってヘトヘトになって

Entry 11:05 Interview :: G-Modern Vol. 12 :: Summer 1996 :: page 3

いるよ。時にはストレスの溜まるし、レコーディング・コストは莫大なものとなる、だから私はそう頻繁にはレコーディングを行わないんだ！ やらなくてはいけない、と感じた時にしかやらない。決して毎日という訳ではないんだよ]

Q. 日本のリスナーはレコードを聴く際に、その作品の題材はどういったものであるのか、把握しようとする傾向があります。また、私達はレコードのスリーブデザインを眺めながら、ジャックマンさんが音楽で何を表現したいのか、理解したいと思う訳です。音楽は純粋に音楽として聴いて欲しいと思いますか？ それともリスナーが音楽の背景となった題材にあれこれと勝手に思いを巡らせることは、ジャックマンさんにとって歓迎すべき状況なのでしょう？

「リスナーが音楽に対してどんなアプローチを取ろうと、何を考えようと全く気にならないよ。それは他人がすることであって、私の問題ではないからね。特定の解釈を押しつけることなど出来ない。そんなことをしたら権威主義になってしまう、歓迎されざる政治的な行動だよ、そういった行為は。」

でも、私はリスナーが音楽に対してどんな反応を示そうとも、責任を負うつもりも全く無い。それは彼らの問題であって、私とは無関係なことだからね。リスナーが何を期待しようと、何を考えようと、私にとっては関係の無いことだ。そんなことを気にしたら、私は音楽を作れなくなってしまふよ]

Q. 画家の中には「私が絵を描く時には、ある風景が頭に浮かび、同時にその場の音も聞こえているのだ」と言う人が多くいますが、オルガナムの音楽を制作する時に、特定の情景が頭に浮かんだりするものなのでしょうか？ それとも、日常生活での強い感情や考えが音楽を通して現れてくるものなのでしょうか？

「制作する音が私にビジュアル・イメージを与えるか否かは、全く予想が付かないことでね。時にはそういったことも起こる。最近の作品である“ARC”を作っている時にはイメージが浮かんだよ。ミキシングをしている時に、一種のイメージが自然と浮かんできた。それはビルケナウ(注：この地において、第二次世界大戦中にアウシュビッツと同様にナチスによる大虐殺が行われた)の火葬場の頭上に広がる、星をちりばめた真っ暗な空だった。夜空に向かって、煙突の一つから炎が燃え上がっていたんだ。」

でも、今その風景を思い浮かべると、音は全く聞こえない。サイレント・フィルムのようなものだね。勿論、あの作品を聴いた人の中には、違ったイメージを思い浮かべた人もいるだろう。それに、一つの作品が強い感情を表すか否かは、予想も付かないことだと思う。必ずしも、強い感情が良い芸術作品を生み出すとは限らないからね。また、強い感情が必ず芸術を通して現れるとも限らない。そうならなくてはいけない理由もないんだよ。こういったイメージや感情に関する

考察は、作品を作る上で主要なものではないんだ。なぜ私が音楽を作るのかと言えば、音を作ることに興味があるからさ。私が望むと望まざるとに関わらず、感情やイメージは作品を通して現れるものかもしれない。でも、それは私の意図するところではない。私には何も意図するものなど無いんだ。だから音楽は個人的なものとも、非個人的なものとも言えない。そう、自然な音楽に過ぎないんだよ]

Q. 最近久しぶりに“In Extremis”を聴き返したんですが、オルガナムの作品が時の流れに風化しないことに、改めて驚きました。ジャックマンさんは結果に満足しなければ決して作品をリリースしないことは十分知っていますが、昔の作品を個人的に聴き返すことはありますか？ 時には過去の作品をリミックスしたい、とか思いませんか？

「私は以前の作品はあまり聴かないし、通常はリミックスは行わないね。作品は一度リリースされたら、それで全てはおしまいだ。でも、聴き直して楽しく思うことは、しばしばある。それに、この12年間でいかに私の聴覚が変わってしまったか、自分で良く分かっているんだよ。かなり悪化しているんだ。高周波の音が聞き取りにくくなってしまっただけ。初期の作品にあった音の幾つかは、今や聞き取ることが出来ないんだ。」

でも、これは自然の摂理だ。私自身が歳をとったし、そのことは受け入れている。歳をとるとそうなるものなんだね。更に、少し耳鳴りもするんだ。高周波の音が頭の中でずっと鳴り続けている。今や自分の耳では聞こえなくなった音を、脳が私のために作ってくれているんだよ。今ではすっかり慣れてしまったから、この厄介な騒音に対しては、音楽でも聴くようなつもりで対処している。他に選択の余地は無いんだよ！ 耳鳴りは時として完全に治まるのだが、その時の静寂たるや素晴らしいものがあるね。」

Q. 例えば「情熱」とか、「勿体ぶっていないこと」等ジャックマンさんなりに、良い音楽に対して要求したい幾つかの条件があると思うのですが、それらの必須条件を挙げてくれませんか？

「いや、私は音楽に対して何の要求もしないよ。その代わりに、私は音楽に驚かせて欲しいんだ。思いも寄らぬものとか、予想もしない美しさで驚かせて欲しいね。そういったことがいつ起こるかは言えないよ。君も知ってる通り、私は意図的に殆ど音楽を聴かないようにしている。だから、驚きを得ることは非常に希だが、その時はこの上ない喜びを感じるよ」

Q. ジャックマンさんが何故7インチレコードのフォーマットに執着するのか聞かせて下さい。それと、何故、また自身のレーベルであるエアロプレーン・レコーズの活動を再開したのでしょうか？

「私は子供の頃に、シングル盤しか持っていなかったんだ。結局、LPは2、3枚しか持っていなかったと

Entry 11:05 Interview :: G-Modern Vol. 12 :: Summer 1996 :: page 4

思う。10枚まとめて収納できる古いレコード・プレーヤーでシングル盤を聴いていたもんだよ。一枚、一枚ターン・テーブルに乗っていくやつさ。凄く良い香りがした記憶があるよ。高品質のビニール盤だったんだろうね！ だから、短い曲に対する思い入れがあって、その気持ちがずっと残り続けているのだと思う。

自分のレーベルからリリースをするには十分過ぎる程の理由があるよ。必ず代金を支払ってもらえるからさ！『すみません、デイヴィッドさん、ちょっと今支払うお金が無いんですけど』なんて自分には言えないしね。それに、自分でリリースをすれば、どの作品を発表するかとか、スリーブデザインをどうするかで、誰かと討論をする必要もない。全ての決定権は自分にある訳だ。他の人に依存せず、自分一人で作るのが好きなんだよ』

Copyright / Daisuke Suzuki & David Jackman 1996

Selected Discography

<Organum - 7" singles>

- Pulp pt.1 / Pulp pt.2 (with The New Blockaders) - Aeroplane Records 1984
- Kanal pt.1 / Kanal pt.2 - Dom Productions 1987
- Drome pt.1 / Drome pt.2 - Les Disques du Soleil 1989
- Meister Nix pt.1 / Meister Nix pt.2 - Dom Bartwuchs 1989
- luel / Wolf - Dom America 1990
- AEO / Shining Star - Mermaid Records 1994
- Raze pt.1 / Raze pt.2 (with The New Blockaders) - Regelwidrig-Cacophon 1994
- Hibakusha - Syntactic 1994
- Gloria - Aeroplane Records 1994
- Lysis - Aeroplane Records 1995
- Rotor - Aeroplane Records 1995
- Arc - Aeroplane Records 1996
- Shovels (with Haters) - Aeroplane Records 1996
- RAW - Aeroplane Records 1996

<Organum -12" single>

- Kanroku - Aeroplane Records 1995

<Organum 12" EP's>

- Towers of Silence - L.A.Y.L.A.H Anti records 1985
- Hori - L.A.Y.L.A.H Anti records 1986
- Ikon - Dom Bartwuchs 1989
- Wrack (with The New Blockaders) - Dom

Bartwuchs 1990

<Organum 12" LP's>

- In Extremis - L.A.Y.L.A.H Antirecords 1985
- A Missing Sense / Rasa (split LP with Nurse With Wound) - United Dairies 1987
- Crux / Flayed (Split LP with Eddie Prevost) - Silent Records 1987
- Submission - United Dairies 1987
- Vacant Lights - Dom America 1988
- Sphyr - Aeroplane Records 1994

<Organum CD's>

- Submission (Re-issue) - Complacency 1994
- Veil of Tears - Matchless Recordings 1994
- Crux / Flayed (Re-issue) - Matchless Recordings 1995
- Desola (3" CD) - Robot Records/Aeroplane Records 1995

<David Jackman 7" singles>

- Threshold - Syntactic 1994
- Dissolving Metal Zero (with G.X.Jupitter - Larsen) Banned Production 1994
- A Lump In Your Throat (under the name of Mouse Orchestra with Christoph Heemann) Robot Records 1994

<David Jackman 10" single>

- 10 Cut - Speed Pig 1996

<David Jackman 12" LP>

- Sol Mara (1-sided 33rpm LP) - Dom Bartwuchs 1989 (Bonus disc with the first pressing of "Ikon" EP)

Entry 11:06 Interview :: ND Magazine #20 :: Summer 1997 :: cover

N

D

N D special double issue 20 • \$5.99

Susanne Lewis
JLIAT
Roger Doyle
The New Blockaders
Colin Potter
Michael Prime
Andrew Chalk
Organum
Giancarlo Toniutti
Willem De Ridder
Kiyoshi Mizutani
MSBR
Hal Rammel
Bronius Kutavičius
Cranioclast
Artur Tyber
Stuart Brisley
empreintes DIGITALes

2

0

Entry 11:06 Interview :: ND Magazine #20 :: Summer 1997 :: page 1

Organum



To describe or review the music of Organum for the unfamiliar ear has often proved to be a difficult task. Yet within the sounds there exists a hauntingly compelling quality that is undoubtedly engaging and unique. The material continues to defy conventional categorization.

David Jackman is the man behind the sounds. He has been working in the field of musical experimentation and improvisation for over 25 years. His early work, documented in scores as well as performances with the Scratch Orchestra, offers only a glimpse of the drone-based dynamics that would appear later.

While his last 12 years have been dedicated to the music of Organum, Jackman's future plans may include more work on independent solo projects.

Interview by Kevin Spencer

ND: To what do you attribute the interest in the Organum sound?

Jackman: I really don't know for sure. Buried in the music I guess there is a beauty of sorts and there's certainly an aliveness to be found there, bubbling through the sound. And the music is not really extreme. I'm not that interested in extremism. In art, extremism usually means eventual sterility and a dead end. And in politics it usually means a slaughter, sooner or later. We don't need absolute solutions for anything.

I don't want to claim too much for it, but I think that the Organum work has a certain humanness about it. It's fairly accessible. Listening to it, there's rarely a feeling of it being a closed world. The pieces are like bits of nature; they erupt, burst out, flow and are gone.

ND: But I'm sure you've seen that the material has easily been interpreted as extreme. The intensity of *In Extremis* and its very title...?

Jackman: 'In extremis' means 'close to death.' That's not an extreme situation. It's absolutely ordinary, because we are all going to die. That album is certainly a violent soundtrack, but it is also a contemplative one. I don't have any destructive intentions to want to harm anyone, or to overthrow something, or whatever. That would be infantile. But if violence happens in the sound, so what?

ND: When assembling your pieces, how do you gauge "completion"?

Jackman: A piece is totally complete when it is released and finds its audience. In the studio it's complete when I have no more thoughts about it and when there's nothing more I can do with it. When the stuff flowing from the speakers meets with mental silence on my part, then it's done. It doesn't mean I'm not excited about it, of course. There's a vast pleasure when you get to that end point. I do like my work. Once a piece is released though, it's over, finished with. I'll rarely listen to it after that.

ND: By mental silence do you mean the simplicity of contentment that a piece is complete, or is it something more spiritual?

Jackman: I mean, when the mental clamour about a piece has ended. That's all.

ND: What defines your solo work with the Organum material?

Jackman: All of my work seems to end up as landscape. The Organum work is mainly continuous sound with a dense spatial texture. It's what you might call in psychological terms an 'oceanic' noise. The recent solo work is fragmented, very non-relational, disrupted and more spare. Its space has big holes in it. But they both are sort of landscape, in that they don't deal at all with musical development. They're just aural places, if you like, where something happens and then ceases. However, the solo work has more deliberate aggression than any of the Organum stuff, that's for sure. Plus a bit of humour and absurdity.

ND: Within these new solo landscapes, are you attempting to offer a rather finite, aural glimpse of recent experiences?

Jackman: No, not really. Just because something acts as a catalyst for a piece doesn't mean it ends up being the actual content. None of my work is that literal. Intentions fall apart as a piece gets made, it seems. And the more intentional the piece, the bigger the failure, as art.

At the moment, I've no idea if any of that recent work will get released. It was an experiment.

ND: *Crux/Flayed* was a long-awaited CD re-edition. Although, the sleeve notes seem to lump your material in the ambient scene. What are your thoughts concerning this?

Jackman: When I started out some 10 or so years ago, critics said that I was 'Industrial.' Then I was 'Post-Industrial.' Now I'm 'Ambient,' 'Dark Ambient' even. And it's all the same music. But I've never known what Industrial, Post-Industrial, Ambient, or Dark Ambient really mean. 'Industrial' I now understand to refer somehow to the industrialized mass-murder practiced by the Nazis. But until recently I knew virtually nothing about those events. Maybe 'Dark Ambient' means, 'in a bad mood...?'

I'm afraid that the definitions are not really worthy of a serious response. Anyway, they don't affect what I do.

It seems that critics will often attempt some kind of closure. It's better to ignore what's said and just keep working.

ND: Well, according to some of the critics, *Sphyx* has been termed the 'heaviest' of all the releases so far. Also this album appears to have had the largest collaborative input. How did it all come about?

Jackman: *Sphyx* came together after a very, very long period. It's what was left over after a CD deal fell through and various of the original tracks were released elsewhere and new ones got made. More or less, the final album just happened to be the pieces I then had which would work together and which would actually fit onto an LP. A heavy album? News to me.

ND: Perhaps 'heavy' in terms of the core and lengthy tracks? Regardless, I suppose you generally prefer creating shorter programmes with the many singles and EP's?

Jackman: Each piece is just as long as it needs to be, I hope. But it's true, I don't enjoy lengthy programmes. A 70 minute CD is similar to the old double album. And I never did like that.

ND: What have been some of your more successful collaborations? In terms of realizing the goals of a certain recording...

Jackman: I rarely have precise artistic goals, only practical ones. When I go into the studio I want something positive to be achieved within the allotted time and budget. In, out, and finished. So I push fairly hard and try not to fuss over any particular sound. It doesn't always work out of course, because some tracks can drive you up the wall; they just won't come together. But I make it about 80 percent of the time, I reckon.

As for collaborations, I think it would be almost wrong of me to single any one of them out. Those projects have always arisen out of personal regard and friendship. If a good piece results, it's a bonus.

However, there's one collaboration that had a rather unusual outcome, and that's the *Breakthrough* disc. I'd been trying to blend some Organum and Haters-type sounds but, no matter what I did, I couldn't make it work. In the end I thought, "To hell with it. It'll be simpler to do a Haters record." I went ahead and liked the result so much I sent it to G.X. saying, "I reckon this should be your next single." He agreed. So there you have a Haters record that's actually a Jackman record. It's not quite a collaboration, more simulation. But it is the Haters. It sounds like the most happy riot you could ever be in.

ND: Do you have a favorite Organum recording?

Jackman: Yes, *Tower of Silence Part 2*. That has a special place for me because it was the first piece of mine that absolutely electrified me. When I heard that beautiful droning space and all its glittering details, I was just amazed. A good moment.

ND: Your graphics seem to offer a bizarre visual landscape for each release. Does your artwork depict the underlying sounds, or is it something separate all together?

Jackman: Usually something quite separate. And once it's underway and 'taken-off,' a graphic piece becomes its own world which I'm obliged to pursue until it's complete. I did get rather fed up with the amount of time the more complex collages took, though. It got a bit out of hand. My recent graphics have become plain and simple, quite a relief. For now, at any rate.

I've come around to the view that most things are getting over-packaged. I'm just not interested in doing a concert, a book, and an art-show all in one release. The music's primary. The packaging could be a paper bag, as far as I'm concerned. A nice one, of course.

ND: I doubt the lack of packaging would impact the overall interest in your music, but I guess there are some expectations considering the earlier graphics?

Jackman: Well, there's never a lack of packaging. That's a misperception. There's just different packaging. It's whatever feels appropriate. However it ends up, I always try to make the presentation look good.

ND: What are some of your musical interests? Primarily rooted in the avant-garde or maybe you have a favorite Black Sabbath record?

Jackman: After a long absence I've begun listening to music again, but only occasionally. I went through years of feeling that everything I was hearing was almost a violation of the air. It felt oppressive. Like garbage, in fact, and I just couldn't bear any of it. That's a pretty odd state for a composer to be in, but it happened. Somehow, I've emerged from that a little. And I don't know why.

As for 'avant-garde,' what is that? I've no idea. It's a completely dead notion. Art's not going anywhere, not anymore. There's no ART, only the artists, and I think that's just fine.

ND: No ART? Didn't Duchamp have words to that effect? Or was that The New Blockaders?

Jackman: I mean there's no great ideal or any kind of standard which artists should be bothered about, either for or against. That whole contest is a mirage. It's fake, and quite irrelevant to the making of a work.

I think there's no longer any direction actually needed, or even possible, for art. In fact, there's no good external reason for it even to exist. Anyway, there's no longer a problem. Artists can do whatever they want.

History is kind of used up, so there's a lot of freedom now.

ND: Do you have any further comment?

Jackman: Only that Organum is not the result of grand ideas. It's just some sounds I want to hear, that I want to exist. And that's its main significance for me. ∞

Selected DISCOGRAPHY**Organum**

Kammer (CD, 1997, Robot Records)
Veil of Tears (CD, 1994, Matchless)
AEO/Shining Star (7", 1994, Mermaid)
Sphyx (LP, 1994, Aeroplane)
Ikon (12", 1989, Dom Bartwuchs)
Vacant Lights (LP, 1988, Dom US)
Crux/Flayed (with Eddie Prévost)
(LP, 1987, Silent, CD reissue on Matchless)
In Extremis (LP, 1985, LAYLAH)
Tower of Silence (LP, 1985, LAYLAH)
Pulp (7", 1985, Aeroplane)

Solo

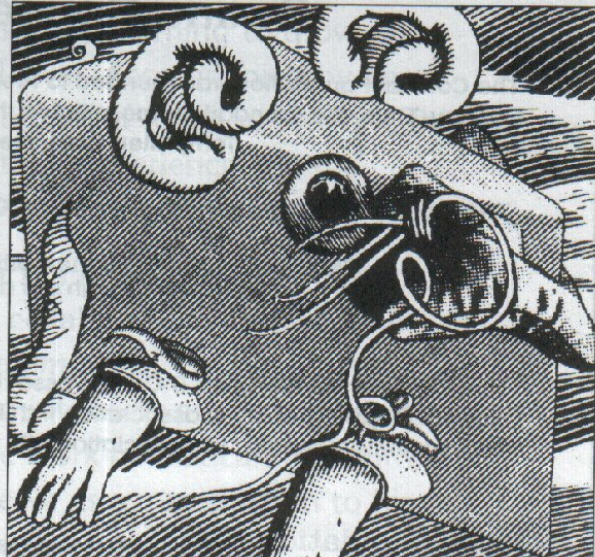
Dissolving Metal Zeros (7", 1994, Banned Productions)
Threshold (7", 1994, Syntactic)
Sol Mara (one sided LP, 1989, Dom Bartwuchs)

as The Haters

Breakthrough (7", Banned 1995)

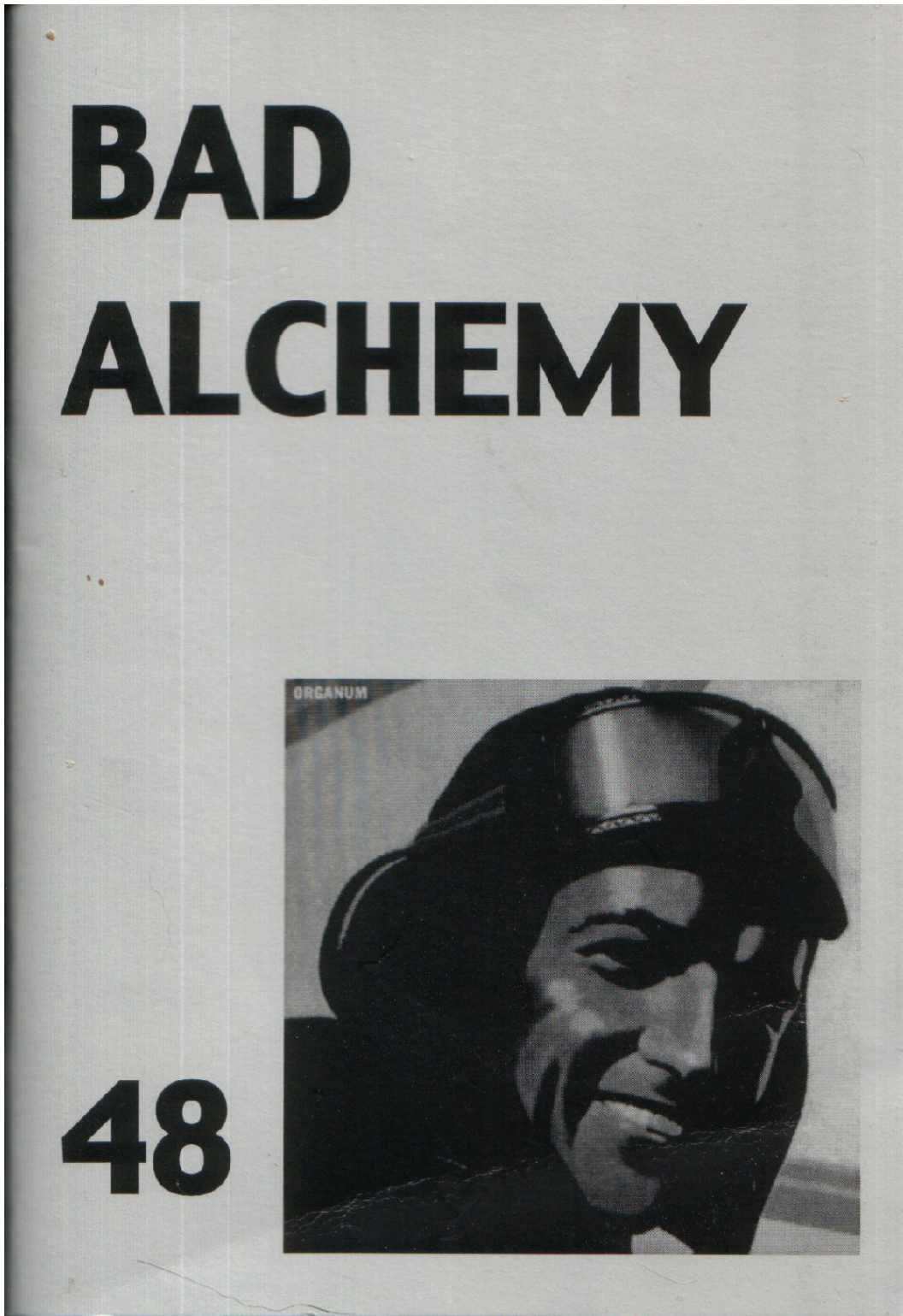
A comprehensive discography as well as other information on David Jackman and Organum releases can be found at:
<http://sand.npi.washington.edu/jgreid/org/org.html>

An ASCII copy of the full Organum/David Jackman discography is also available from w.bailey@ic.ac.uk if you ask nicely.



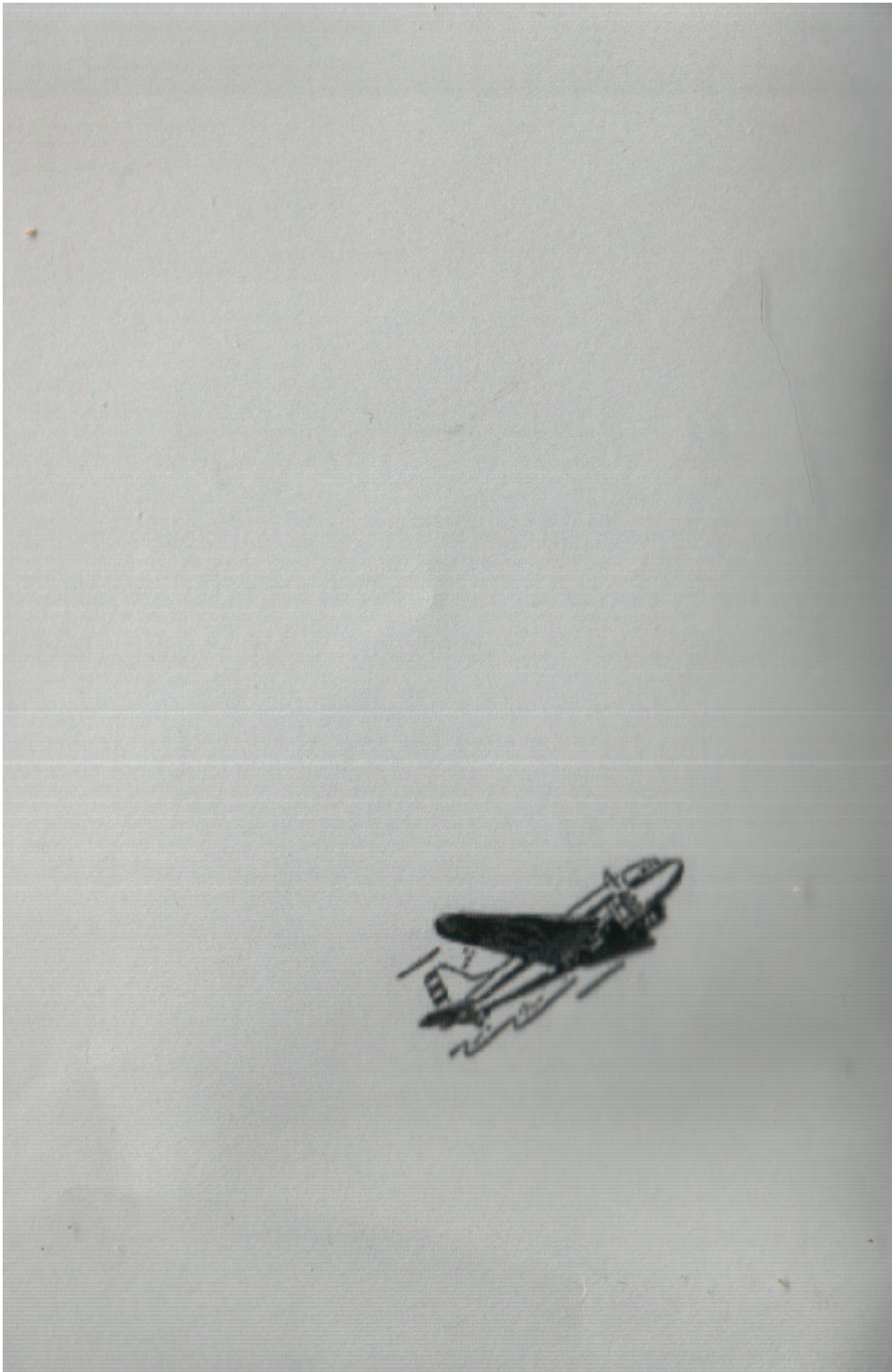
© David Jackman

Entry 11:07 Interview :: Bad Alchemy #48 :: September 2005 :: front cover



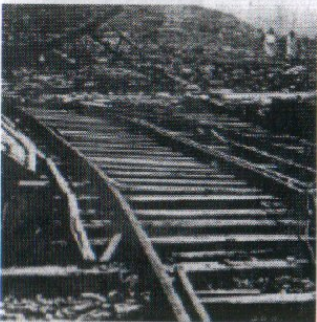
Entry 11:07

Interview :: Bad Alchemy #48 :: September 2005 :: inside front cover



Entry 11:07

Interview :: Bad Alchemy #48 :: September 2005 :: page 1



Die letzte Musik vor dem Krieg

My acquaintance with ORGANUM dates back to "Tower of Silence", "Horil" and the "Kanal" 7". In the first decade from the mid-80s to the mid-90s the releases came with an aesthetic of surrealist collages. Ca.1997 David Jackman, the head behind Organum, began to use titles dealing with the Great War, machine guns and air war, and pictures, often fotos, with historical, mostly martial connotations.

The 7" single *Die letzte Musik vor dem Krieg* (DS 70), released by Die Stadt in 2003, and now BA's choice for its subscribers, is a typical example. Reason enough to try to shed some light on this matter. With the help of Die Stadt's Jochen Schwarz it was possible to get in contact with the elusive man behind these sounds and imagery. David Jackman is said to live without phone and computer, and to be notoriously short with people who pester him with stupid questions. [gulp] But BA succeeded to get some typewritten comments from Mr. Organum, dated 04 AUG 05 THU.

BA: In Your interview with AUF ABWEGEN (22/1997) You denied any involvement not only with spiritual or occult tendencies of Your art but with political too. So what is the meaning of switching from the collage aesthetics to military imagery?

DJ: The collages: they took far too long and, eventually, I got tired of the cliché that is Surrealism.

The occult: I have never been interested.

The spiritual: the word has no meaning.

Political (and religious) ideologies: false dawns; the gateways to violent death.

BA: The iconography of Your oeuvre shows an obvious fascination for airplanes that borders on obsession. It is already there in the very beginning on the cover of "Pulp" on Your own Aeroplane Records, and comes to the foreground with "Ember Hollow / Dawn Plaza", "Sternklare Nacht", "Rabenfeld", "Terrain / Adrift", "Flak", or "Die letzte Musik vor dem Krieg". What is behind this interest in airplanes and air war?

DJ: Pedantic note: ,airplanes' = the incorrect, American spelling; ,aeroplanes' = the correct, English spelling and a much nicer word. As a boy, I just liked the things. That interest persists to this day.

BA: In the same interview You confessed a falble for the sounds of insects and of trains. But the broken railroad track on the cover of "Flag of Surrender" seems to have an aura of catastrophe and ruin. Is this a hint about German trains in the 20th century having become "Different trains" (as Steve Reich called it)? The most notorious track ending in Auschwitz is crucial part of Anselm Kiefer's iconography.

DJ: The train tracks depicted on FLAG OF SURRENDER were photographed at Nagasaki, Japan post-9 August 1945.

I have walked that wretched track at Auschwitz-Birkenau. After doing that, I am afraid that Herr Kiefer's impressive works are merely paint and canvas.

Entry 11:07

Interview :: Bad Alchemy #48 :: September 2005 :: page2

BA: The Great War is obviously another important topic for You with key-words like "Feldzug" or "Der Graben", especially with the Machine gun series, and even "Canary Waltz" could hint at the gas war using canaries as gas detectors. Is there a special motivation for this interest?

DJ: The military interest arose out of some intensive and very detailed research that I did about my father's service in the Second World War. I carried out that work for him over a three-year period prior to his death in 2000. He did fire a machine gun during the war, a Bren, which has a great sound. So... As for CANARY WALTZ, that record was an amusement.

BA: My hometown Würzburg was devastated by British bombers on March 16th 1945, leaving another moonscape, with 5000 civilians killed. So British airplanes and pilots stand for terror.

DJ: The Würzburg raid on the night of Friday/Saturday, 16/17 March 1945 was what was termed an 'area raid', which means that it was primarily a strategic effort to destroy enemy morale and, in the context of the collapse of the Reich, to deny the place to enemy forces. Apart from the latter, which may be questionable, I do not know of any clear military justification for the obliteration of what appears to have been a non-military target. Such a wild event is typical of the last phase of what had by then become Total War.

The raid was carried out by 225 Lancaster and 11 Mosquitoes of No.5 Group, RAF Bomber command. 6 Lancasters and their crews were lost.

BA: It is striking that You use a lot of German titles for Your releases ("Kanal", "Meister Nix", "Feldzug", "Der Graben", "Kammer", "Laus", "Eisen", "Flak", "Sternklare Nacht", "Rabenfeld", "Verhalte Dich Ruhig", "Die letzte Musik vor dem Krieg"). You even changed Aeroplane Records in Flugzeug Schallplatten. You seem to speak or understand German good enough even for parodies like "Das Sonderraketenkriegstaubenkommando-llod"?

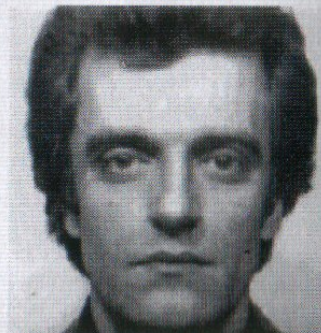
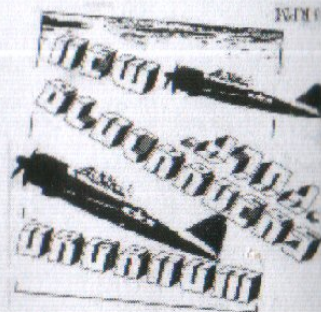
DJ: Those titles in German: many of those pieces came out on German labels run by friends. At the time, it seemed impolite to be always insisting on the use of English. I do not know the German language.

BA: Who's the young man looking at us so seriously from the cover of "Up From Zero", or the smiling lady from "Der Graben"? Can You help?

DJ: The photograph on UP FROM ZERO dates from the 1970s and shows someone whom I knew extremely well at that time. I have no idea who the person is on DER GRABEN; I just liked her face.

BA: Your former collaborator Steven Stapleton with his project Nurse With Wound was featured by David Keenan as an example of "England's Hidden Reverse". Although Organum easily is as obscure and little known as Keenan's hidden substream of Romanticism and Outside Art, I guess You wouldn't like to be included?

DJ: Why would I want to be enrolled in some fantasy underground sect?



Entry 11:07

Interview :: Bad Alchemy #48 :: September 2005 :: page 3



BA: On the other hand You're not a lone wolf. There are artists You seem to feel a special relationship to. What is Your common denominator with R. Rupenus, E. Prevost, J. O'Rourke, C. Heemann, or Z'ev?

DJ: How do you know that I am not a Lone Wolf?

My common denominator with the good people you mention does not extend much beyond the fact that we worked together from time to time in a generally agreeable fashion. I feel obliged to state that I find the current mania for art-by-committee, or collaboration, to be of little interest. I prefer to have my own ideas, and to see them through.

BA: But of course there is always the music, and music is music is music, which in Your case is often chromatic SOUND, sometimes even mysteriously atmospheric SOUND. What would You call Yourself? A Drone Minimalist, or a Spectralist, or a Noise Artist?

DJ: Just an artist.



BA: What is Your personal intention with Your Sound Art, the communicative aspect of Your music?

DJ: No idea.

BA: Your new favourite is the piano. Why this well-tempered instrument with all its bourgeois connotations? It produces rather different sounds compared to bowing or scraping metal, to gongs or horns or field recordings?

DJ: You have used a swear-word: 'bourgeois'. The political history of the piano is irrelevant. The thing is merely a big wooden box containing a lot of metal strings and dozens of little hammers. Along one side of its exterior are far too many black and white keys for one person to contend with; a nightmare but, when you rip out the white keys, it becomes manageable.

[„rip out the white keys“, that's my kind of humour]

BA: David Toop in his book "Haunted Weather" mentions Peter Cusack's collection "Your Favourite London Sounds", and confesses as his own favourites sirens at night and the piercing voices of swiffts. What would be Your personal favourites?

DJ: My favourite London sounds? Right now they would consist of absences: of police sirens; of ugly news about my city.



Who is there to disagree with our laconic Lone Wolf?

But two things are disputable - I guess it is not 'die letzte Musik', and it is not 'vor dem Krieg'.

Iconography:

Sternklare Nacht (CDR - Flugzeug Schallplatten FS26, 1998)

Die letzte Musik vor dem Krieg (7" - Die Stadt DS70, 2003)

Veil of Tears (CD - Matchless Recordings MRCD24, 1994)

Flag of Surrender (7" - Die Stadt DS14, 1998)

Birds' Wings Were Glued To Their Bodies... (CD - Die Stadt DS21, 1999)

Gun, Machine, Vickers, .303-Inch, MK I (7" - Robot Rec. RR05, 2000)

Pulp (7" - Aeroplane Records AR7, 1984)

Up From Zero (CD - Robot Records RR31, 2003)

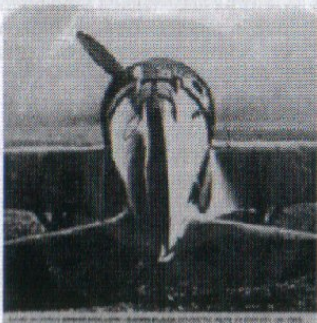
Der Graben (7" - Die Stadt DS45, 2002)

Rabenfeld (CDR - Flugzeug Schallplatten FS27, 1999)

Terrain / Adrift (10" - Die Stadt DS47, 2002)

Ember Hollow / Dawn Plaza (7" - Syntactic Records ALTE53, 1998)

www.organum.org/org



Entry 11:08

Exclusive Photos



photo taken at the Last Chance Centre, London, 1983



Entry 11:08

Exclusive Photos



Section :: Appendix	Artist(s) covered in section :: Organum David Jackman (etc.)
Discography last updated :: October 2006	Section title :: Reviews

Review :: Organum :: Veil Of Tears :: Entry 3:02

Review (excerpt) :: Electric Shock Treatment :: UK ::

"...water dripping, clanking, whooping, alongside chimes, subdued flute and what sounds like a mechanical whale..... all that's important to Jackman is the sheer sensuality of the sound..... potent, affecting and utterly gorgeous."

Review :: Organum :: Desola :: Entry 3:04

Review :: MonoTremata :: USA ::

It's difficult to describe just what Organum is. In essence, it frames what i consider to be the evolution of *musique concrete* today. Organum accomplishes its distinct sound by blending layers of seemingly incongruent drone sounds into a rich, hypnotic pattern of drones. The first track on this single is a tranquil wash of drones, focusing on the tension between the higher pitched wooden flute playing and low-range rumbling drones. The second track is a bit more cacophonous, punctuated by the duelling sounds of dissonant bowed metal squealing and scraping metal drones with very distant flute sounds. This track ends abruptly just as the sounds are starting to really take root, a trick that is all too familiar for avid Organum listeners. The final track focuses on layering multiple flute playing sounds and low-range drones. This single draws on the core genius elements that defines Organum's sound and reasserts its uniquely beautiful nature and quality.

Review :: Organum :: Volume One :: Entry 3:06

Review :: Brainwashed :: USA :: (applies to both Volume One and Volume Two) ::

For any NWW or Mirror fan who has yet to own anything from Organum, or curious onlookers who saved their money from expensive eBay auctions of these two limited CDs the first time around, now's your chance to finally get a piece of what made Organum so damned cool and collectable. Both discs center around the material originally released by L.A.Y.L.A.H. and United Dairies from 1985 through 1987, where David Jackman pretty much started releasing full albums'-worth pieces of music as Organum. Long before software was making noise, Jackman (and possible yet un-noted other members) would construct evil, abrasive, yet gorgeous noise symphonies from abusing objects and mis-playing instruments, stretching vocal noises and crating a myriad of sound effects, not entirely unlike a number of his contemporaries. Jackman, however, would weave the noises into a long, droning tapestry rather than shuffle through numbers of instruments like what the NWW camp was doing. Perhaps it is through this type of influence that Stapleton began to evolve from the choppy early cut ups and experiment more with long soundscapes, as is heard on NWW's "A Missing Sense" (which was the other side of "Rasa", included here on Volume One). Some of these lengthy pieces also unsurprisingly serves as an excellent precursor to much of the non-new age drone music created by some of the various members involved. Jackman is joined by members of The New Blockaders for the super-abrasive "Valley of Worms" from 'In Extremis', whose tracks straddle both releases while Andrew Chalk (Mirror, Ora, solo) teamed up with Jackman for the recording of the tame, hauntingly subtle, yet no less intense "Horii" (on Volume Two). Appropriately concluding the two-disc set is "Ich Reiste Weil,..." which, although from 1989, uses a number of similar elements as the earlier L.A.Y.L.A.H. recordings. The artwork is un-tampered from the 2000 releases of these discs, however, at a basic black, none of the original artwork from the 1980s remains, but hey, they're not going for \$50 any more! Once again, however, these releases are limited, without any assurance of a re-press. Don't say I didn't warn you. **Jon Whitney**

Review :: Organum :: Kammer :: Entry 3:05

Review :: The Wire :: UK ::

Morphogenesis

Charivari Music

PARADIGM DISCS PD 02 CD

Michael Prime

Cellular Radar

MYCOPHILE SPOR 01 CD

Organum

Kammer

AEROPLANE 25 CD

British improvising group Morphogenesis was formed in 1985. Co-founder Roger Sutherland was a member of the late 60s Scratch Orchestra and he describes its "democratic idealism" as an important influence: "a willingness to embrace any combination of circumstances — social and environmental — as valid influences on the music's formation. . . we regard each performance as the unique and unrepeatable expression of the acoustic and social ecology of a given time and place." This philosophy manifests itself in *Charivari Music* which eschews the usual gestural features of free improvisation — that sense of an interpersonal drama shaping the sounds, determining the direction of a piece. Morphogenesis's music retains an almost impersonal quality where live electronics, percussion and found objects/junk conspire to conceal the feeling that these soundscapes are the product of human agency. Artistic intention is camouflaged in the multilayered sounds which assume an environmental stature (more so than in the current AMM trio where the gestures of individuals are still identifiable) as the pieces seem to take on a life of their own with understated static drones sometimes underpinning the linear drift of electronic tones, radio fragments and the austere textures of amplified objects. Elusive, yet strangely captivating work.

Michael Prime is part of Morphogenesis and also a former member of The Scratch

Orchestra. His solo work is directed towards what he calls "a new ecology of sound". He records urban and rural environmental sounds, often those not ordinarily audible, and radically transforms them through electronic processing. Against the improvised, organic flow of *Charivari Music* the studio manipulations on *Cellular Radar* sound rather cold and contrived. The two 20 minute pieces are overlong, their episodic structure channelled into a clearer pattern of tension and release than present in Morphogenesis; the cumulative effect is a lot less engaging and without the group's satisfying sense of mystery and spatial subtlety.

These features, however, play a central role in David Jackman's distinctive soundworld. Jackman (aka Organum) is yet another former Scratch Orchestra member and is keen to "create something really ancient, like something from the very beginnings of music making". His improvisations, often reworked in the studio, are highly evocative in their use of slowly shifting, primordial drones which bring an element of serenity to an otherwise severe, mainly percussive environment. Jackman is superb at creating the illusion of a three-dimensional sonic architecture; here on *Kammer*, a 17 minute, one track EP with Emma O' Bong and Michael Prime, there's a strong sense of the subterranean — like the echoic rumbling and grinding of heavy machinery heard through concrete walls. Vivid.

CHRIS BLACKFORD

Review :: Organum :: Bird's Wings Were Glued To Their Bodies ... :: Entry 3:07

Review :: Brainwashed :: USA ::

"Birds' wings were glued to their bodies and their feet froze to the ground" is some of Organum's best work, up there with *Sphyx*. The disc has three tracks (and is almost 48 minutes long), but lacking track names. It appears that this is in fact three movements in a single piece. The first and third tracks are short (around 7 minutes each) droning pieces, using what could be an orchestra of bowed cymbals with some birds joining in on track 3. The second track is much longer (35 minutes), and pulses between a single burring tone and the full complement of instruments (whatever they are) producing a fairly soft din full of squeaking, creaking, rubbing, droning sounds. I loved this track the first time I heard it, but got bored with the repetitions the second time (which are as regular as those in "Two Shaves and a Shine"), then fell back in love with it as I listened again

and heard more of the distinctness of each of the tones. Organum's music seems to me more like ritual accompaniment than foregrounded musicianship and the usual NWW comparison with Soliloquy for Lilith holds here, although this is more like the symphonic version. **Paul McRandle**

Review :: Organum :: Volume Two :: Entry 3:08

Review :: Brainwashed :: USA ::

David Jackman, the man behind Organum never refuses the opportunity to alienate any potential future fans. Too many limited editions of 50 so that these things can be reissued 10 years from now in collections limited under 1000 copies,... Perhaps there's only very few David Jackman fans in the world and he only presses enough for those people who actually like this music. Don't get me wrong, I do enjoy the noise - I'm just adding my bitter slant. Well, here's volume 2 - issued from Robot like volume 1, the series intents are to catalogue Jackman's recordings for the first time digitally. No clues whether they're gonna take everything or just various moments here and there. Included on this volume are three tracks stretching back around 1985 - 1989. "Valley of Worms" is the full 20 minute b-side to the LP 'In Extremis' and includes collaboration with the New Blockaders. Its harsh and scratchy sound would be a warm welcome for those fans of the early Nurse with Wound, except there's no campiness here. Jackman is a very very serious man. (So serious, the only printing is on the CD itself and the spine - the rest is black.) "Horii" is a warm interplay with varying drones and dirges, warm low range vocal sounding scapes with a creepy scrapes, allegedly a collaboration with Andrew Chalk. More hums and drones finishes out the CD on "Ich Reiste Weit Und Verweilte Fur Einigezeit In Tring," something recorded around 1989 which is included as it's much in the vein of earlier works from Organum. The drones are horror soundtrack sounding, spine shivering yet almost pretty in a way. I do sincerely enjoy this disc, yet don't know why I'm bothering to review it. As I look to the web, nearly nobody has copies of this on hand any longer. Oh well, there's better things to spend your money on. **Jon Whitney**

Review :: Organum :: Ikon :: Entry 3:09

Review :: Brainwashed :: USA ::

David Jackman, the man behind Organum, has for the past several years made a nice name for himself by ripping off the people who might want to hear his music. Whether by charging \$20 for new 7" singles, publishing obscenely limited releases, or releasing CDs at full price with no packaging (there were two or three CDs that arrived in shops for \$12 + in intentionally empty jewelboxes), Jackman's gall has become the focus of conversations much more often than his music. This CD, the latest in a series of information-less reissues of older recordings, is a full-priced CD that contains 15 minutes of noodly New Age. Apparently, Jackman owns a delay pedal. He must be damn proud of it, because he's smothered all the wordless chanting (I'll bet he spells "magic" with a "k" at the end) and breathy woodwinds in reverb and delay. Perhaps this was intended to convey space, atmosphere, or dramatic weight. Sorry, but it just sounds like a flute and a delay pedal. I was stunned by the amateur-ness of the music, since Organum has produced many fine works before and since this recording. There have been plenty of New Age-like moments in the Organum oeuvre (much of "Veil of Tears", for instance), and his style of bowed-metal drone does have the tendency to induce sleepiness, but this is the lightest music I've heard from him. And I know that he isn't an amateur: he's played with Eddie Prevost of AMM, Steven Stapleton of Nurse With Wound, I believe he was involved in Cornelieus Cardew's Scratch Orchestra, plenty of heavy folks. But this may be strictly for the fans who didn't get the limited-edition cassette version of "Ikon" when it came out in 1987. If another EP was tacked onto this CD in the same manner as the two previous Organum reissue CDs, it would have justified the price and might have made the CD better by adding some darker or more challenging material after or before it. Remember the old joke: two men are on line at a cafeteria, and one says to the other "The food in this place is awful!". "I know," the second man responds, "and the portions are so small!" **Howard Stelze**

Review :: Organum :: Pulp :: Entry 3:11

Review :: Brainwashed :: USA ::

As has become expected for Robot's CD reissue series of rare, out of print, and previously vinyl-only or cassette-only albums by David Jackman (the only constant member of Organum), "Pulp" comes with no more information than the song titles and the names of the artists involved. Gone is the artwork that might have accompanied the original releases. Nowhere in this package do we find any information that would hint that "Pulp" is in fact a reissue (I happen to recognize the names of the tracks). No further information is provided to tell the new listener background about the recordings. The disc is also only 33 minutes long. But I'll stop complaining because the music is quite good, if not particularly surprising (does it need to be? Probably not). Though the CD includes all of the music from the "Pulp", "Raze" and "Wrack" EPs and one otherwise unreleased piece, one might have removed the spaces between the tracks and called this a single piece of music; there is not much change from track to track. The cyclical scraping metal and piercing, high-pitched

bowed cymbals (I'm guessing, but that's what it sounds like) are aggressive and unrelentingly noisy, more typical of New Blockaders' work than Organum's. The palpable presence of actual humans manipulating actual metal objects brings "Pulp" a step closer to improvised instrumental music, and a step away from Merzbow-like human-free screech? it's not a huge step, but it's an important one which separates it from the dearth of noise albums one can choose from these days. It's really quite nice, if metallic shriek is your thing; it happens to be mine, sometimes. **Howard Stelzer**

Review :: Organum :: Sphyx :: Entry 3:12

Review :: Ear Rational :: USA ::

Originally released as a vinyl LP in '94 on David Jackman's Aeroplane label, Sphyx was the culmination of pieces recorded over a three-year period ('90-'93) that included a monster nucleus of collaboration that included Christoph Heemann, David Jackman, Jim O'Rourke, Eddie Prevost, and Dinah Jane Rowe. The result proved legendary and has been regarded as one of the finest Organum long-players to date. Right from the cascading shifts and interwoven percussion streams of the opening track, 'Aurora', the spacious landscape that is Organum emerges with a sinuous rupture of textural flares. The palette then expands with the title track, 'Sphyx', fusing deep distances and shakuhachi tonalities toward an intoxicating oblivion. 'Mutla' concludes the original triptych of album tracks with a mammoth, eruptive reckoning of harmonic punctuations and slipstreams of keyed feedback. Also included (as bonus tracks) for the CD edition are 'AEo' and 'Shining Star'. These two compositions further explore a synthesis of woodwind elements and vast, glittering terrain. Remastered for essential track-to-track fidelity by David Jackman with the final flourish being administered by Robert Hampson of Main.

Review :: Brainwashed :: USA ::

Sit down, make yourself comfortable, this album is far from both the post-industrial noise nor the minimalistic drone stuff David Jackman is usually known for his releases as Organum. Recorded between 1990 and 1993 (originally released in 1994), the album opens with the stunning epic 16½-minute, "Aurora," which is probably the closest Organum got to Taj Mahal Tavelers. "Aurora" features fantastic guitar sounds, exotic wind instruments, and unidentifiable shining and piercing other sounds by Dinah Jane Rowe, Christoph Heemann and Jim O'Rourke. This is all accompanied by a driving improvised drum contribution by AMM's Eddie Prevost, providing an even more treacherous, ominous feel, almsot like the dust clouds whipping into whirlwinds as the prelude to a magnificent storm. The title track continues the feel with more drones, bowed cymbals and beautiful wind instrument sounds. Absent of the drum set, "Sphyx" is only the work of Jackman and O'Rourke. "Mutla" by Heemann and Jackman closes the original LP with less intense drones, but piercing sounds and a heavily delayed percussive sound keeping the tempo. Two bonus tracks, "Æo" (short for Aeolian) and "Shining Star" appear on CD for the first time. These subtle, gorgeous tracks, which further exploit Jackman's obsession with beautiful wind instruments, are also originally from 1994 but only appeared on a small 7" single run. After years of being unavailable and appropriately highly sought after, Robot has released a small number of these CDs. The original three tracks are undeniably regarded as some of Organum's finest moments and the bonus addition makes this release even more irresistible. With a limited to 700 copies, this can easily be cleaned off the shelves before Christmas time. **Jon Whitney**

Review :: Organum :: Vacant Lights | Rara Avis :: Entry 3:13

Review :: Brainwashed :: USA ::

This double CD set reissues what is, in my opinion, the most thought-provoking and satisfying album by Organum, originally released as an LP from the mid-1980s. That it is paired with a frustrating singles compilation called "Rara Avis" makes me stop short from giving it a whole-hearted endorsement. *Vacant Lights* works so well because it seems so simple. There are two players, David Jackman (who is the center of Organum) and Dinah Jane Rowe. In what appears to be an improvised live performance, they bow metal (perhaps gongs or cymbals?), roll metal pipes along the ground, and play breathy fragments of melodies on what sound to me like shakuachis, or wooden flutes of some sort. The ever-present coating of reverb that accompanies most Organum recordings adds portense to the spare movements of the players, but it isn't overbearing here as it is on *Ikon* or other less successful Organum records. What takes *Vacant Lights* to the next level is that it appears to have been recorded outside, on a city street. The Organum duo plays along to the sounds of passing cars, city buses, honking, wind, distant urban noise... throughout, they are highly sensitive to their surroundings, treating all sounds as equal compositional elements. At times, they play beneath the city sounds, adding a layer of rolling fog under the environment. At other times, the flutes poke through, but find some aboveground pitch to blend into; eventually, environment and intentional playing become indistinguishable. Two producers (including Nurse With Wound's Steven Stapleton) are to credit for bringing the environment into the recording with such detail and clarity, but ultimately the success belongs to Organum for creating a record that is part field recording, part improvisation, and finally something unique. It's such a simple

and well-executed idea, that the depth of music belies its illusion of naturalness and effortlessness. On the other hand, there is disc two. Because *Vacant Lights* is only about half an hour long, either the label or the artist decided to flesh it out with *Rara Avis*, a rare singles compilation. Given the large catalogue of tiny-edition Organum 7"s that now go on eBay for hundreds of dollars, this could have been a terrific idea. But the second CD is only 25 minutes long, and contains music from one 7", one side of another 7", an alternate version from a different 7", and an unreleased track. All five tracks could have fit onto the end of the first disc. Even if it was decided that it's important to keep *Vacant Lights* separate for aesthetic purposes (not an unreasonable notion), if they went so far as to include another CD, why not include maybe a bit more than 25 minutes to fill out the disc? I don't understand. The music on *Rara Avis*, however, is a good survey of Organum's palette in the mid 1980s: metal scraping noise, sombre bamboo flute noodling, and deep rumbling gigantic drone, all in compact five minute chunks. It's good music, but *Vacant Lights/Rara Avis* is a confoundingly flawed package. **Howard Stelzer**

Review :: Organum | Z'Ev :: Tinnitus Vu :: Entry 3:14

Review :: Pitchfork Media :: USA ::

There are few artists more elusive than David Jackman. The only interview of his I've ever read was in ND Magazine, featuring a photograph of a little shrew in lieu of a portrait of Jackman. Active in modern music since the early 1960s, Jackman took part in British composer Cornelius Cardew's crucial Scratch Orchestra, which at various times has featured luminaries such as granddaddies of noise AMM, composers Howard Skempton and Gavin Bryars, and the legendary Brian Eno. Since then-- either under his own name or under the more recognized moniker, Organum-- Jackman has released countless records that exist on the peripheral edges of industrial and experimental music. Whether on cassette, LP, or single, these transmissions are usually cooked up in editions so miniscule that within weeks of their release their average eBay price is greater than the number of extant copies.

As private as Jackman is, his list of collaborators reads like a who's who of experimental heavyweights: Jim O'Rourke, Nurse with Wound's Steve Stapleton, Current 93's David Tibet, Main, Eddie Prevost, The Haters, The New Blockaders, and Christoph Heemann have all had roles in his ongoing Organum project. This new release stems from a 1999 dinner date between mutual acquaintances, at which Jackman handed tapes over to prototypical sound pounder, Z'EV. It's an apt pairing considering that Z'EV's ear-bleeding early work laid the I-beams for folks like Einstürzende Neubauten and Test Dept. (He also kept the klangbeat on "anvil" for an early Glenn Branca symphony.) Despite both men's love of muscular and metallic drones, natural sound decay, and endless mechanistic churning (Jackman has released singles of machine gun fire and tank engines), this new alliance leans more towards Organum's propensity toward maddening brevity.

As a result, Tinnitus Vu is four tracks long and clocks in just at 16 minutes. Named after a garden lunch discussion they had about each other's loss of hearing, initiate listeners might not quite understand what they're hearing, either: In Jackman's oeuvre, sound sources are impossible to approximate. A resounding piano chord - stretched and morphed beyond recognition-- introduces each shift in the drone. Even with all the manipulations, these suspended strings carry through the buzzing din. The record's sleeve art, which features an x-rayed box-spring on its cover and stretched-out coils strung along a snow-coated fence in the countryside on its back, suggests these too could be the source of the drone. As always with Organum, that metal-scratched drone is dangerous, hypnotic, brutal, and beatific. "II" creaks like a squeaky bed and a wind-blasted ghost ship, while "III" glowers with menacing Vader-esque breathing until the ringing piano returns.

Tinnitus Vu is more widely available than most of Jackman's intriguing and defining work, much of which has been released on smaller imprints such as Germany's Touch, the U.S.'s Robot Records, the UK's Matchless, and Japan's Siren Records. But even if it's impossible to completely capture or collect all of Jackman's output-- even the ones that feature his best work-- each of his droning soundscapes is still a treat. **Andy Beta, April 8th, 2004**

Review :: Brainwashed :: USA ::

This four-track, 16-minute CD marks the first collaboration between two of the prime movers of experimental sound. The brevity of the album makes it somewhat difficult to get a handle on. Over the years, I've come to expect long-form, immersive sound-scapes from both of these artists - whether the long, shape-shifting textural drones of Organum or the multiple-part conceptual movements of Z'ev. At about four minutes each, each of these tracks seem oddly truncated, resolving themselves just as they begin to become interesting. With artists as intelligent and purposeful as these, I'm not ready to assume that this was a miscalculation or just plain laziness. Rather, the brevity of Tinnitus Vu may be a reflection of its theme, which in this case appears to be hearing loss. Tinnitus is an affliction of hearing in which the sufferer hears persistent buzzing, high-pitched ringing, television static or wind noise. David Jackman and Stefan Weisser both apparently suffer from intermittent tinnitus, and this work can be seen as an attempt to accurately reflect the experience of this hearing

disorder to the unafflicted listener. Each piece begins and ends with a few bars of piano, but in between is an electronic storm of thought-cancelling white noise, curling metallic drones, and undifferentiated swarms of what sound like tiny robotic gnats. The effect is quite brilliant at moments, especially towards the end of the third track, when for a moment I thought that my hearing actually had dropped out for a moment, as sometimes happens the day after a particularly loud concert. This was merely an auditory illusion borne of the cleverly rendered production of the track. There is none of Z'ev's trademark percussion in the mix, at least not in any recognizable form, so the album ends up closer in sound to Organum's work, which is not a bad thing. In the end, I was left wanting more from this collaboration, and it looks like I may get my wish soon, as a full-length collaboration is planned for release soon on Touch. **Jonathan Dean**

Review :: TMT :: USA ::

The art of the collaboration must be a tricky process indeed; two performers coming together for the mutual understanding of combining forces (musically speaking) to create something hopefully greater than the sum of its parts. Putting aside differences and delicately bringing their ideas to the table without dismissing the other, collaboration is a tight-rope that rarely brings the results intended. Not being completely familiar with either artist's individual recorded output, the collaboration between the two electronic musicians, Organum and Z'ev provide me with an opportunity to judge the material as a single piece on its own merits; without comparing it with what has been produced in the past.

Tinnitus Vu begins with electronic textures that sound akin to ice crystals jangling into one another. With a minimalist drone in the background, a sparse piano chord, a la AMM alum John Tilbury, reveals the beauty hidden within the track - and for the EP for that matter. The piano chord finds itself at the beginning and the end of the second track, sandwiching a textured piece reminiscent of a field recording, a kind of field recording of pieces of wood being bundled together. A stray tambourine shake breaks up the monotony before the piano chord closes the piece.

Track four finds the EP coming full circle. It continues the icy textures that opened up the initial track, along with the beautiful piano chord once again. While this release has many memorable themes that work in and out of the EP, it begs to ask whether this would have benefited from being edited together into one piece rather than four smaller arrangements (nearly all of the four tracks clock in at the four minute mark). Collaborations and improvisations aside, Tinnitus Vu is nothing earth shattering, but rather, an interesting example of minimalism and repetitive themes that demand a full-length release to give its ideas room to stretch and grow. **Jean-Pierre**

Review #2 :: TMT :: USA ::

It's actually surprising that these two artists haven't collaborated before, given that both have long histories in the world of experimental audio. Both have been active since the late '70s, but have traced their own paths. Z'ev, while placing his emphasis on metal percussion, has also released more textural works as Stefan Weisser, as well as collaborating with Glenn Branca, Psychic TV, Rhythm & Noise, and others. Organum, a.k.a. David Jackman, began his career with the notorious Scratch Orchestra. Since then he has released a string of noteworthy albums under both his own name and as Organum, including collaborations with Robert Hampson (Main), Christoph Heeman (HNAS), Nurse With Wound, and others. Given this pedigree, perhaps the most disappointing thing about this collaboration is its brevity. With just four tracks in 16 minutes, each piece feels as though it hardly gets started before it finishes.

The collaboration apparently originated with Jackman giving material from a recording session to Z'ev, who treated and mistreated it. The idea itself grew out of a discussion of their respective losses of hearing, hence the title of the EP, which would lead one to ask just how closely these pieces are intended to mimic the sounds of tinnitus. Whether intentional or not, there are certainly similarities: low moaning sounds, static, hiss and distant rumblings are all symptoms mentioned by those who suffer from tinnitus. The original recordings seemingly stem from recent piano-based recordings by Jackman, though the piano appears clearly only as an indicator at the beginning and end of each of the four songs. Without that clue, a listener would be hard-pressed to identify any definite source for the sounds here.

The four pieces, which all clock in around five minutes, are untitled but have distinctly different personalities. The first and third are on the calm, ambient side while the second and fourth are denser and noisier. The first piece introduces glistening tones and glacial synthetic sounds, moving into heavier tectonics during the second track. Distant ambience fills the third piece, while busily overlaid sounds remain in constant motion during part four.

As with any collaboration, there's a tendency to be a bit of a train-spotter and try to identify which elements came from which participant. Overall, this feels more like an Organum work than a Z'ev work, perhaps due to the ongoing textural adventures that I'm accustomed to encountering in each Organum release. In any case,

though, it doesn't really matter – only the listening matters, and with that in mind, I'll repeat my earlier wish that these pieces lasted longer. But of course, a little of a good thing is better than a lot of a bad thing, and the former is certainly what we have here. **Mason Jones**

Review :: Vital :: Holland ::

I must admit I like unlikely collaborations, and I could have never believed that Z'ev and Organum would be together in the studio. Being a big fan of Organum and a keen follower of Z'ev (but without liking everything he did). They met in 1999 for the first time and in July 2003 they meet again, just about as Organum was going back into the studio to record new works. Z'ev joins him and here are the four results. We hear the recent piano works by Organum with the addition of thickly layered, highly processed percussive sounds of Z'ev. In the second piece, it seems like a field recording of wood splinters washing ashore. I'd say this music is probably more Organum sounding than Z'ev sounding, but altogether it's an excellent release with only one problem: it's way too short. Would have loved to get the double portion. **Franz deWaard**

Review :: Stylus Magazine :: USA ::

Organum and Z'ev have chased the white rabbit further than most artists ever dream of. The sacrifice was worth it if their tinnitus sounds like this. Mine is just thin and annoying. Tinnitus VU is immersing your naked body in a pool of cotton and floating haphazardly into tufts of sticky milk weed; elsewhere, the amplified sound of snowflakes being crushed. At just over sixteen minutes, it's an angel that appears only to vanish. Each track is anchored by one traditional piano chord struck once, perhaps twice. Barnett Newman where are you? The ice in my veins just got colder. **Bryan Neil Jones**

Review :: Microview :: USA ::

Organum (David Jackman) and Z'ev (Stefan Weisser) are two of the most elusive and enigmatic characters in all of the contemporary experimental music circles. Therefore, it is a pleasure to find that they have joined forces of discontent and dissonant folly on Tinnitus Vu. After meeting back in 1999, they harmonized their minds and chords and compositional detritus in 2003. The result is a ghostly EP that runs for a too short, but bliss, fifteen and a half minutes. But when you got it you GOT it! And they have. This moves like a freaking apparition, a translucent drone and sandpapery mist behind which lurk some gruelling, wild beasties atop which an occasional piano stroke appears and echoes. This is a sorcerer's stone cracked open wide to glean the gutted random, peculiar contents. My only complaint is the skimpy length of material - this is a harmonious union of like minds, and I could sit easily for an additional hour taking in the peculiar 'scapes created by these true artists. By far, one of the most highly effective CD tray cards by Jon Wozencroft yet, the lacklustre x-ray of skeletal coils and winter scene are foreign, distant, removed emulating its innards. **TJ Norris**

Review :: Gonzo Circus :: Belgium ::

BJ Nilsen/Hazard :: Organum/Z'ev :: Various Artists Sound Chambers

Bij voorkeur thuis te gebruiken / schudden voor gebruik. 2004. Feiten en fictie. Er is nog steeds geen betere muziekvorm te vinden waar DIY zo een pertinente rol speelt als in de elektronicawereld. Platen en parels worden geboren op de slaapkamer en experiment is nog steeds gemeengoed. Muzikale creativiteit die vaak niet vertaald wordt in het livegebeuren, want hoe goed er ook gezocht wordt naar een volwaardig liveconcept, de achillespees van de elektronica blijft het liveconcert. Twee opvallende actuele releases zijn Bj Nilsen en Sound Chambers. Beide cd's zijn opnames van live-concerten. BJ Nilsen concerteerde, onder de vleugels van Fennesz die curator van de Touchavond was, op het Weense Generator Festival. Nilsen start vanuit natuurelementen, de plaat opent en eindigt met een onweer en het zoemen van een bij kondigt het tweede deel van de plaat aan, maar buigt het geheel soepel en efficiënt om tot een soundscapelandschap. Nilsen stuurt de hele plaat en speelt subtiel met het geluidsvolume en met de opbouw van het stuk. De opname verrast vooral door zijn evenwichtige en strak gehouden opbouw. Het slotstuk van de plaat, een openzetten van alle registers, refereert duidelijk naar de Touchrelease 'Organ Works Past Present & Future', waarop diverse geluidsarchitecten het typische geluid van de orgelklank interpreteren. 'Soundchambers' brengt drie meesters van de elektronische improvisatie, Ekkehard Ehlers (laptop), Joseph Suchy (gitaar) en Franz Hautzinger (trompet), samen. Sound Chambers is een architectonische, grafische en muzikale installatie die opgesteld staat in het Museu Serralves in Porto. Bin **Peter Deschamps**

Review :: Urbanmag :: Belgium ::

De Tweed BJ Nilsen of Hazard is de jongste telg van het experimentele Touch-label. Nilsen wil op zijn albums zowat alles tegelijkertijd zijn: hij profileert zich aan de zijde van Fennesz of aan de zijde van veteraan Chris Watson. Hij verzamelt detaillistische opnames van extreme weersomstandigheden (zie zijn cd 'Wind') maar maakt ook opnames van urbane fenomenen (zie zijn cd 'Land'). Op 13 juni 2003 was Benny met Fennesz en de Touch-crew te gast op het Generator Festival in Wenen. Zijn liveoptreden werd voor het nageslacht vastgelegd op de cdr 'Hazard 06_12_03'. In iets meer een half uur krijg je een overzicht van waar Nilsen allemaal mee doende is. De eerste 15 minuten krijg je onherkenbare natuuroptredens. Vervolgens een

Fennesz-achtig laptop-middenstuk. Nilsen vond trouwens onlangs een nieuwe nevenbezigheid als curator van het Touch-nevenproject 'Spire - Organ Works Past and Future'. Hier hoor je hem tijdens de laatste 10 minuten van zijn optreden ook nog eens bezig met tot het einde toe uitgerekte orgelgeluiden. Al bij al geen wereldschokkend document maar een onderhoudende cdr met een mooie dwarsdoorsnede van alle activiteiten van de heer BJ Nilsen. Oudgediende Z'ev is ook zo'n muzikant, die je onmogelijk kan enten op één enkel genre. De kale percussionist is al bedrijvig in de underground sinds het begin van de jaren '80 maar kwam pas onlangs opnieuw in de belangstelling door zijn activiteiten voor het New Yorkse Tzadik (voor 'The Sapphire Project') en voor het Londense Touch-label. Hij leverde onlangs een bijdrage aan het 'Spire' project en ging onder meer in zee met pianist David Jackman aka Organum. 'Tinnitus Vu' is een korte mini-cd van nauwelijks 16 minuten, die onderverdeeld werd in 4 stukken. De cd kwam tot stand toen Z'ev toevallig in Londen was en zomaar de studio van Jackman binnenstapte. De vier piano-akkoorden, die door Jackman opgenomen als basis voor een nieuwe reeks Organum albums, vormen de spil van het album. Daarrond weeft Z'ev digitale bewerkingen van veldopnames en wat subtiele percussieve elementen. Al bij al een beetje een mager resultaat voor de boomlange kerel met de onverwoestbare reputatie. **Peter Wullen**

Review :: Tijd :: Belgium ::

De Brit David Jackman aka Organum en de New Yorker Stefan Weisser aka Z'EV behoren tot de meest prominente en invloedrijke namen uit de experimentele muziekscène van eind jaren zeventig, begin jaren tachtig. De klankwerelden van de heren liggen mijlenver uit elkaar. Zo profileerde de percussionist/knoppendraaier Z'EV zich in zijn beginjaren met harde noiseflappen als een extremist binnen de New Yorkse no-wave-scène. De multi-instrumentalist en tape-manipulator Organum richtte zich op minimalistische, ingetogen drones en maakte deel uit van het Scratch Orchestra waar Cornelius Cardew ook toe behoorde. Het verbaast dat deze twee sonore tegenpolen elkaar vonden: na twee ontmoetingen (in 1999 en 2003) schonk Organum enkele studiofragmenten aan Z'EV voor digitale bewerking. Het resultaat daarvan heet 'Tinnitus Vu', vier relatief korte tracks, goed een kwartiertje muziek. Z'EV vertaalt Organums strakke, repetitieve pianowerk naar ondermeer een kluwen hoge tonen die op de rand van een zoemende diepte kronkelen of naar een orkaan van versplinterende clicks als een intens brandend haardvuur. Voor die geluidsintensiteit is de postproductie van Robert Hampson (beter bekend als Main) belangrijk: hij speelt het klaar 'Tinnutus Vu' glashelder te laten klinken. Doorheen de vier tracks lijkt het minialbum zich nauwelijks te ontwikkelen, net zoals dat bij het vaak als statisch omschreven werk van Organum het geval is. Schijn bedriegt: 'Tinnutus Vu' is een grandioze cirkelbeweging, een draaikolk van geluid die – ondanks de korte duur – de luisteraar onvermijdelijk kopje onder trekt. **Ive Stevenheydens**

Review :: Indiepoprock :: France ::

Rencontre énigmatique entre le très discret David Jackman qui sévit dans la musique moderne depuis le milieu des années 60 suivant les pas de Cornelius Cardew, Howard Skempton, Gavin Bryars voire Brian Eno et que l'on retrouve ici sous le nom d'Organum. Il s'associe au non-moins étrange Z'ev que l'on a plutôt l'habitude de croiser dans une électronique qui n'est pas sans rappeler celle de Einstürzende Neubauten ou Test Dept et qui parle de cette collaboration comme le fruit d'un naturel hasard. Fruit de rencontres, d'échanges qui se concrétise en un EP, "Tinnitus VU", errance sonore tout en nuances...

Travail de construction, de déconstructions et de traitements de Z'ev à partir de sources créées par Jackman lors d'un été de canicule. Piano, célesta (?), déformations de fréquences, résonances constituent le plat de résistance de cet opus à l'ambient étrange et attirante. Travail d'autant plus passionnant que les deux compositeurs l'ont développé suite à une discussion autour du fait que les auditeurs et autres acheteurs de disques n'écoutaient plus la musique... Ici, il faut avoir les oreilles grandes ouvertes pour saisir toutes les variations, nuances et mutations qui s'opèrent progressivement. Les instruments classiques évoluent vers le drone et reprennent parfois leur forme originelle. Mais en est-on bien sûr ? On se laisse facilement prendre alors à ce jeu regrettant seulement que tout cela soit aussi court... **wqw**

Review :: Organum | Z'Ev :: Tocsin –6 Thru +2 :: Entry 3:15

Review :: Brainwashed :: USA ::

This is the second collaboration between these two iconoclasts, the first being last year's too-short *Tinnitus Vu*: the duo's hiss-laden meditation on hearing loss and the dynamics of sound after sound stops. *Tocsin* works within a similar sound palette, becoming a longer group of compositions that are also more minimal. *Tinnitus* featured conceptually efficient sonic pile-ups: alienating meshes of crisp percussive noodling and phantom piano, reorganized digitally by Z'ev to the level of sonic negation, the music itself slipping behind a veneer of white noise emptiness. *Tocsin* again finds Jackman behind the piano and Z'ev operating some resonant steel instrument, but the playing, even after the individual artist mixes (Z'ev for the first seven tracks, "-6" through "0," and Jackman for the final "1" and "2"), feels like more of a trade-off: a see-saw between two more distinct voices. An unhurried atmosphere prevails; the musicians content to meander through what feels more like an

impromptu jam session than anything else: Z'ev winding out steely, gong-like drones as Jackman lets his chords fall in a determined and mournful slowness.

Both the length of these sessions and their haphazard result strike me as very atypical of Organum, but it is admittedly pleasing to hear Jackman in an environment where not every second counts. The recording itself also feels immediately more intimate than the prior collaboration or Jackman's work as a whole. It has been consciously edited with bits of the duo chatting amidst a prevailing amount of tape hiss that sounds at first like the by-product of poor equipment but which evolves into precise and manufactured intervals.

Z'ev's tracks especially utilize the tape sound to flesh out an ironic foreign quality in the instrumental dialogue, freeing it from a real time perception. He stretches Jackman's piano into echoed calls and distant moans, entwining along a cascade of scraped, rubbed drones and hollow choruses of soothing feedback. This is the least abrasive music I've heard from Z'ev, lacking any percussive punch or even the textural maneuverability of *Tinnitus*. Organum's two private mixes are much less complex, the first almost 15 minutes of barren piano sketches with perfectly distant gong-like decays matching the piano's desperate march forward. Jackman's second and final track is almost identical, untreated piano up-front with untreated metal washes this time in slow and gentle crescendo until both drift into silence. If anything here comes closest to replicating the original performances it is Jackman's section, beautifully recorded and a real pleasure despite its one-dimensionality and its relative inconsistency with the artist's successes to date. While not a benchmark in the history of either artist, *Tocsin* allows a view of both moving in slightly different currents than they are accustomed, and the disc is important despite the lack of a more concise collaborative product. It's nice also to see that Die Stadt is continuing to press reasonably priced Organum CDs; hopefully this will continue. **Andrew Culler**

Review :: Organum :: Die Hennen Zähne :: Entry 3:16

Review :: Paris Transatlantic Magazine ::

Once upon a time you had to fork out large denomination banknotes to get one of David Jackman's rare vinyls and tapes, so the fact that many of them can now be enjoyed in digital format is good news. Jackman's Organum has been and still is a huge influence on many contemporary sound/noise artists, and the almost ritualistic nature of his releases, enriched by his astute choice of sonic events, distances Organum's work from the surface-only gloss of second division imitators. Four majestic pieces are contained in this mini-CD, on which Jackman is joined by Alan Jones, Emma O'Bong and Michael Prime. "Die Kralle" is a short lo-fi manipulation of noisy tapes over a repetitive rhythm and makes for a perfect introduction to the title track, a ceremonial pastiche where broken objects, thundering metal and what sounds like Middle Eastern reed instruments carry us straight into a fogbank of emotional instability. On "Kazi" the rolling of unidentified objects over metal fuses with disturbing slams and rumbles, while "Maus" is classic Organum, a hell of distortion and droning fear before which any pretenders should prostrate themselves in adoration. Short duration notwithstanding, Die Hennen Zähne contains all the power necessary to wipe the brain clean. **MR**

Review :: Brainwashed :: USA ::

David Jackman's release schedule obscures far too many of his best recordings, apparently to the extent that some of his best work goes unreleased for years at a time. Die Stadt's 3" release of two never-before-heard 10" records exemplify why Organum has always been one of the most consistently excellent and intriguing projects of the last twenty-plus years.

Both Die Hennen Zähne and Maus are included on this 18 minute disc and both are ten inch records that David Jackman had just lying around in his archives. The opening, "Die Kralle," is described as a David Jackman track from the early '80s, separating it in some ways from Jackman's work as Organum. As the assumed A-side to "Die Hennen Zähne," it is the calm before the storm, demonstrating Jackman's ability to subconsciously insert melody and rhythm into tracks that sprawl and yawn like consumptive deserts. The musical components that vibrate and stretch across the track are stunning, blistering with reservation and acute suspense. The dynamics between the low, bellowing wind instruments and Jackman's kitchen-sink rhythms are powerful and mark a space where music and non-music meet beautifully without sounding contrived or completely amateur. It's a testament to Jackman's abilities as a noise-maker and a writer. Compositional power combined well with abstract temerity is so rarely exhibited as it is on the opening track. "Die Hennen Zähne" is a far more confrontational work composed of shattering glass and moaning horns. It isn't as immediately striking as "Die Kralle," but the energy it manages to accumulate is impressive. If "Die Kralle" shines darkly, then "Die Hennen Zähne" is the realization of all the brooding minimalism kept hidden before.

"Maus" reserves the position as the central piece on this disc. Its duration and volume forces the other tracks to swirl about it, as though it were the musical cousin of a massive black hole. The constant whistle and Druidical ohm that permeate its body has a whirlpool effect, rotating in the darkness perpetually, ominously, and without reason. As enthralling as it is, it seems out of place with the rest of the disc, especially considering how short

most of the other pieces are and how they each bare some sign of musique concrète's influence. Aside from the shattering glass on the title track, "Kazi" features metal pipes and objects being dragged about as its main sound sources. This live performance featuring Emma O'Bong and Michael Prime highlights Jackman's ability to successfully record and use object-made sounds without treading over too familiar ground. The pipe-like instrument that can be heard rolling about throughout the track becomes the focal point for the piece until a large crash ends the track and the whole improvisation fades away gently.

Jackman's exemplary reputation stems from his ability to use strange sounds musically, without touching on anything too conceptual to be enjoyable. Despite his sometimes radical release schedule and his reputation for releasing pricey, severely limited runs of 7" records and obscure CDs, his work is nearly always worth the patience it takes to find. *Die Hennen Zähne* is limited to 600 copies, however, and will likely move quickly given the fanaticism that often and perhaps justly surrounds Organum's catalogue. **Lucas Schleicher (02/2006)**

Review :: aQuarius recOrds :: USA ::

Despite his development as an artist within the heyday of the British post-industrial community of Nurse With Wound, Whitehouse, and The New Blockaders, David Jackman's musical beginnings date back much earlier to the nascent stages of British improv. In fact, Jackman's earliest recordings were made within Cornelius Cardew's Scratch Orchestra and a couple of late '60s projects spearheaded by Eddie Prevost of AMM; but it wasn't until much later that he actually released anything he conceptualized. Up until about five years ago, it was pretty safe to say that most everything Jackman touched turned to sonic gold. The signature Organum sound is an aggressively droning acoustic screech, typically created by bowing cymbals and multi-tracking the results with little or no processing. Nowadays, artists like Vibracathedral Orchestra, Sunroof, and Birchville Cat Motel owe their entire sound to Organum; and it's hard to find instances when the students have outclassed the teacher. The main problem with Organum and Jackman is his insistence upon very short programs... such as this 18 minute 3". It's fucking beautiful; but would it really damage Jackman's curmudgeonly mystique to actually compile a full 70 minute album?

Anyway, the four tracks found on *Die Hennen Zähne* date back to the early '80s, with the first cut "Die Kralle" pre-dating the earliest Organum work, when Jackman was multi-tracking metallic hammerings and primitive sampled loops of scraping noise. The title track explodes with a constant tumble of crashing glass and Tibetan horn blurts. At merely four minutes long, Jackman's controlled fury is no match for those epic blasts of cacophony heard on Sub Rosa's amazing collection of Tibetan Buddhist rites, but it is nice to actually hear a rare influence intrude into the Organum repertoire. "Maus" is the center piece of the album, beautifully encapsulating everything that Jackman does so well. Bowed cymbals set in a complex polyphony of static reverberation and shimmering metallic vibrato. Excellent! The final track is a quieter bit of 'pipe fighting' between Jackman, Michael Prime, and Emma O'Bong, much like the Organum curiosity *Vacant Lights*. Even if it is a bit short, *Die Hennen Zähne* is well worth diving into.

Review :: Organum :: Sanctus :: Entry 3:17

Review :: Grooves Magazine :: Holland ::

Marcel Proust writes of the total disorientation of being transported through time and space that can occur during a cat nap in an ordinary rocking chair. The experience is so common as to be ignored, but it's also quite frightening at the moment of awakening. *Sanctum*, the first part in what is slated to be a new trilogy by the venerable composer and sound sculptor David Jackman, conjures that experience beautifully, as seemingly ordinary detail is heightened, stretched, and otherwise distorted to chilling effect.

The glacial Organum sound is one of often directionless inexorability. Jackman hails from a time in which minimalism was large enough to transcend its own inadequate definitions, and the music on *Sanctum* exists on a broader canvas than words like "drone" and "chord" can delineate. As with the music of Tony Conrad or Terry Riley, these compositions conform nicely to the cliché about the whole engulfing and supplanting the parts.

The compositional elements Jackman employs are timbrally clear, with piano, organ, and bells recognizable in all movements. Each movement is a variation of the others, so that the material becomes less formidable as the disc progresses. Yet, given this apparent simplicity, it is impossible to describe the startling effect of the E-flat octaves each time the piano is struck, lovingly drenched in reverb. Pink Floyd is as much a part of the referential mix as Ligeti's organ studies. The 1960s' stark and somewhat naïve obsession with sonic experimentation is bathed in a wash of post-everything ambience, the possible contradictions from such a pairing erased by Jackman's judiciousness.

This is an eerily gorgeous sound painting by a master artist, each component bolder than its surroundings while simultaneously inseparable from them. Parts 2 and 3 are awaited with keen anticipation. **Marc Medwin**

Review :: David Jackman :: Verhalte Dich Ruhig :: Entry 6:04

Review :: Brainwashed :: USA ::

A perfect assemblage of absurd clichés has been collected here by Organum's David Jackman. The cover and title both suggest something of both the dark and sinister mindsets: 'Verhalte Dich Ruhig' translates to English literally as 'Keep yourself calm,' but more aggressively could be referred to as 'Duck and cover'. The picture, on the other hand, may have been taken in an abandoned concentration camp or some completely harmless old house in Germany, but you'll never know for sure. The old tactics of anti-information are omnipresent here: artist, title, catalogue number, label name and that's it. Everything else is grey aside from the picture (which gets repeated in the inlet once more in case you've accidentally spilt your cup of coffee or your young niece made it look nicer with the addition of crayon-drawn flowers). Unsurprisingly, the disc is limited and the total playing time (of just about 30 minutes) is properly split in two parts of equal length. (This could have been perfect for a multi-color 10" vinyl release, but the value-for-money question arises once more. But is it only the length that counts?) At first I thought the music was some fooling around with neo-classical recordings but after listening more closely, I'm pretty sure it's taken completely of some of Hollywood's Golden Era. Perhaps it could be Alfred Hitchcock, perhaps something completely different - I can't tell exactly. All the kitsch, the pathetic over-emotional glory, drama and the unreal passion is displayed for the sake of entertainment and it actually works as a quite comforting soundtrack to various daily duties as any good pop music should do. The same music packed in some nice baby pink and light blue artwork with some light-hearted design of 1940's girls or movie scenario would have made more sense. However, this is probably his special sense of humour which isn't meant to reach everyone at first, or, as I said above, he just wants to point his finger on the current avant-garde cliché and have a laugh on his own. **Carsten.S**

Review :: David Jackman :: Up From Zero :: Entry 6:06

Review :: Brainwashed :: USA ::

The things that I love about *Up From Zero* might be the same things that drive other people crazy. Its datedness is its most apparent (and for me, most immediately enjoyable) quality. The CD is a reissue of a cassette that Organum's David Jackman recorded and (barely) released in 1982, and it bears all the hallmarks of a 1982 tape. Back then, the network for trading cassettes was just getting started, industrial music was still very much happening (though it referred to Throbbing Gristle, not Wax Trax disco), and there was no such thing as digital recording. The music on *Up From Zero* then, sounds very classically industrial at times, with grimy beats looped into insistent rhythms. A car crash makes an appearance, also looped and repeated; if Jackman was not already familiar with G.X. Jupitter-Larsen's work as the Haters in 1982, a common interest is apparent here. Philip Sanderson of Storm Bugs even makes an appearance on the final track, contributing a cello-like, gritty drone. Ears accustomed to modern laptop sterility may be shocked by glorious tape delay and flange which smothers most of the sounds here in a greasy sheen, but that's healthy. There is a palpable sense of experimentation and play here that will shine through the transparent technology. I'm thrilled that Robot decided to make this recording, possibly the most fun of Jackman's oeuvre, available on a wider scale. **Howard Stelzer**

Review :: VA :: Rising From The Red Sand: Volumes 1 to 5 :: Entry 7:03

Review :: Brainwashed :: USA :: volumes 1-5 ::

The underground cassette compilations of the 1980s have now become legendary. Tape trading was in, letter-writing correspondence was encouraged all over the place, and tapes in hip ma and pa shops were snagged from cool, clever packaging alone. *Rising from the Red Sand* was no exception. Released from the then young Third Mind label, these tapes in neat packages featured exclusive non-LP music from some of your favourite brainwashed-hosted artists like Legendary Pink Dots, Nurse With Wound, and Coil. Other notable features included Section 25, Chris & Cosey, Test Dept, Nocturnal Emissions, Lustmørd, David Jackman, Muslimgauze, Merzbow, and Conrad Schnitzler. While a number of groups have released their *Rising* tracks on their own releases by now, just hearing these songs arranged together is about as magical as turning on a radio station and hearing a DJ spin a bunch of your favourite songs all in a row. A number of these songs remain exclusive to this day and a package of this might not be entirely outside the realms of possibility. If it were up to me, they'd all be issued in one of those nice boxes like the Cabaret Voltaire boxes with an additional booklet of images and stories and other things that make us all warm and fuzzy inside.



Review clipping :: Sounds :: 6th December 1980