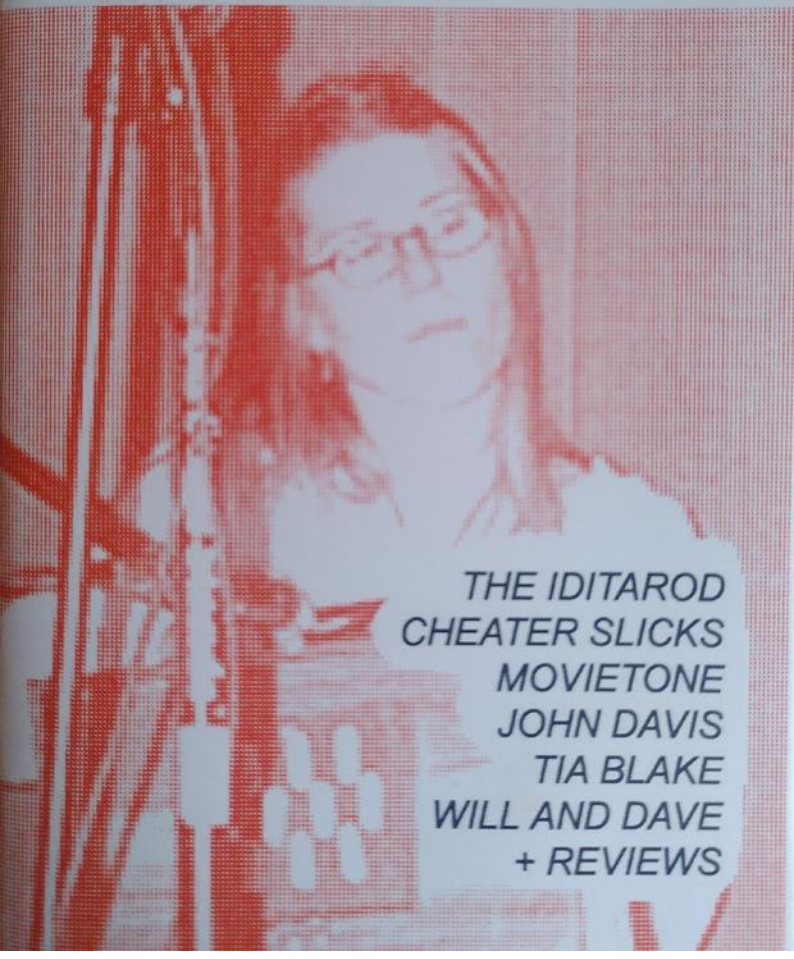


MORG ZINE

ABSENCE ISSUE



THE IDITAROD
CHEATER SLICKS
MOVIETONE
JOHN DAVIS
TIA BLAKE
WILL AND DAVE
+ REVIEWS

EDITORIAL

ISSUE #5

Can't say I have always been focussed on music throughout the years – so I totally why an artist 'disappears' for years. In the best case, even as a fan you can see it as a well deserved break, you know?

Some artists eventually return as if nothing happened (Roy Montgomery), some don't (Syd Barrett) and some return to making music, but without an audience (Jackson c Frank). Up to you to figure out in which category the people in this zine fit.

So here it is: the first new morczine in years.
As usual: hope you'll enjoy.

wim / morc records/zines

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ABOUT JOHN DAVIS

Just like pretty much everyone else, i first heard John Davis thanks to his work with Lou Barlow in Folk Implosion. It wasn't until a couple of years later that I found a copy of his solo-album Pure night, which was one of the first records I heard in which silence and sparse arrangements are so prominent. By that point, John had already left Folk Implosion, and quit releasing new music altogether. For over ten years. The past couple of years, he slowly put out new material, and there's even new Folk Implosion coming up.



> - A pretty obvious first question: how did the rebirth of Folk Implosion happen?

It kinda happened because of the pandemic. I started thinking what if one of us didn't make it through that time and we never talked again? We had some positive interactions on Facebook before that and I had an inkling maybe we'd get along better now, which has turned out to be true.

The other factor from my end was an experience I had of doing a longer tour of NZ and Australia in the summer of 2019. I played 16 shows over there and was playing more Folk Implosion songs in our sets than I usually do. I began to appreciate what those songs mean to some people, and I began to regret that we never really played those songs live in a way I was happy with when they came

out. Several people asked me if FI would ever reunite and it got through to me that it would mean something to them that was healthy rather than just nostalgic. Because we didn't tour much back in the day, most of those people never saw us live. If we do get an opportunity to tour in the future I'd like to offer that experience to people who like the records, and also perform those songs live in a way that would be easier to pull off now because of changes in the technology and so on.

> - *You stopped releasing music for over a decade, right after the release of the > last FI album One Part Lullaby. If i understood correctly at least partially because > you were not happy with the recording of that album. How do you look back at > that time now?*

I love that record, actually, and I stand behind it wholeheartedly. We were not getting along well as people during that time, but it wasn't for musical reasons. I did have an issue at the time with wanting to sing more on that record, but that doesn't seem like such a big deal to me in hindsight because I've established a more consistent and satisfying pattern of doing records on my own now. I think if we'd been able to keep going at that time my voice would have come back in the mix a bit more on the next record, based on a conversation Lou and I had while we were mastering that album. I also had some differences with Wally Gagel who we were working with at that time, but again, I think that could have been resolved in the next record by working with someone else.

My absence had more to do with a long term struggle with OCD that started in the mid 90's and became worse at the time that record came out. I had to quit music to deal with that. I didn't want to say anything about that publicly at the time I left - so I just didn't say anything at all, and that was a good decision for me personally. However, since I've started doing this again I've noticed it leads to people drawing conclusions that aren't really accurate.

I did a lot of healing and dealing in my 30's and came out the other side happier than I was going into all that. During that time, I did become aware of certain buttons in my psyche that being a musician was pushing, and it began to make more sense to me why I had been so conflicted about all that. I also became politicized to a much greater degree by what I went through and what I read during those years. I began to understand some of the pressures involved with being in the Folk Implosion in terms of stuff that was going on in society at large, culturally and politically. Indie was dying, George Bush was coming in with the corporate pop of Backstreet Boys and Britney Spears etc.

The media company mergers that happened after the Telecommunications Act of 1996 directly impacted us around the time *One Part Lullaby* was finished. Interscope got 3 other major labels dumped in their lap and didn't have the time or leeway to offer as much to work with us as a band that wasn't a touring entity.



Folk Implosion in 2021: John Davis & Lou Barlow

I also learned a lot about racism from the way both audiences and labels reacted to the hip hop influence that was an important part of the kind of FI songs that crossed over, or was seen as having the potential to cross over, to commercial radio. I think there was a lot of repressed awareness about what we now more commonly recognize as white supremacy and mass incarceration that was festering under the way people talked about hip hop back then. Working with labels that had more multiracial rosters in the majors was an eye opener in a lot of ways, both good and bad, happy and sad.

I don't have the space to get into here, but I guess all I'm trying to say is that a lot of what I worked through in my 30's was political as well as personal, and led me into becoming what I am today, which is a public school teacher and union organizer in the South.

> - *How did you eventually choose to become a teacher in elementary school?*

It was easy to get into teaching because that's what everyone in my family was involved with, so I had a leg up in figuring out how to start. I also knew that it would give me more time to do music in the form of summer vacations, and that became more important to me as I got more interested in making records again.

Once I started working in public schools in the south, it also became a way to get away from the world I grew up in. I grew up as a scholarship student at private schools my parents taught at that catered to a lot of high powered academic families who taught at Harvard and MIT. I started out working in schools like that in Cambridge and Belmont for a few years, but I really missed the way that music as I had experienced it was more open to people from all economic backgrounds. I felt a lot of intense conflict about class as a kid because school socialized me into this environment where I felt inadequate because almost everyone I was friends with had so much more money than I did. Teaching in private schools brought back that buried resentment, so I left.

I've been in the public school system since 2013 and it feels much more consistent with the values that were important to me in my music career, while being a much more racially diverse environment than indie rock was, which is something that I'm very grateful for and continue to learn from.

Teaching has also helped me compost or make something positive out of the rough experiences I had with OCD. So many kids struggle with anxiety in different forms, mental health issues etc., and I wanted to give something back in recognition of people that helped me work through those things.

I think one of my strengths as a teacher is that I don't judge kids or families who present with mental health challenges because I can relate to where they're coming from and know from experience that it takes years to work through those issues. I get mad when I see other teachers have unrealistic expectations or understandings of people going through things like I went through, and I try to advocate for things I believe in.

Teaching in public schools in the south has also allowed me to continue healing and dealing with the larger social issues that FI's sojourn in major label land opened me up to. So many kids that you work with in public schools are directly impacted by things like corporate capitalism and mass incarceration. I like doing work that gives me another perspective or opportunity to keep learning about and working on those two fault lines in US society, especially because I've been on the board of our local teacher's union for the last 7 years and have met so many good people that are committed to being a part of movements to fight poverty and racism. I'm very committed to social justice teacher unionism in the style of the Chicago Teacher's Union and it feels good to be part of a social movement that actually is winning some victories, despite all the serious losses and challenges we continue to go through.

> - *Did you pick up any skills as a musician that help you out as a teacher?*

Yes. I appreciate having a regular paycheck and benefits! I think I also know from experience that if I left teaching to do other kinds of work that the grass wouldn't necessarily be greener on the other side of the fence.



> - What triggered you to return with the solo album Spare Parts back in 2013? Listening to those recordings, i have the impression that you had been slowly working on that for years, before it was eventually recorded?

I wrote lots of lyrics in the aughts, and most of the lyrics on the album came from that time when I wasn't really playing any instruments but just writing and reading.

I used to read novels and write down lines that I liked from them in the back of the book as I worked through them. When I got to the end I would look at these stray lines - or spare parts - and try and figure out how a few of them could come together as a catalyst for a new song.

I only started playing instruments and recording again in 2010. I didn't have the resources financially or emotionally to record before that, and wasn't sure I wanted

to - ever! Once I started feeling steadier with this new identity as a teacher, it allowed me to make records without the pressure attached to it of needing it to pay the bills. I felt like Rip Van Winkle a bit in that the technology had changed so much in the ten years I had been out of it. I consulted with some different people I thanked on the insert of that record and began walking this path I'm still on today of trying to figure out how to make records as a middle aged musician in the era of streaming and digital technology.

I also saw the Scott Walker-documentary *30th Century Man* around that time, and that had a big influence on me. I saw how he dealt with the reduced commercial possibilities of aging by becoming more artistically intricate and 'out', and also that he stuck with it over a number of years before something about that arc he was on really landed with people in the ways he became recognized for at the end of his life. I wanted to try and do something like that in my own way because of the way he was so thoughtful in the way he spoke in that movie.

Finally, I had a really good experience working remotely with Simon Joyner and the Ghosts, and with Brandon Eggleston and Jose Medeles. That made me realize that I could use music as a way to build new relationships with people I respected and valued. I moved to North Carolina because my friends in the Mountain Goats recommended it as a good place for me to get back to working with musicians in person, and that has worked out well here. I'm much more comfortable collaborating today than I was in the '90's. I'm still doing this as much to keep those social connections and community going as anything else.



> - *You also got back on stage after an absence of approximately 15 years. I've been lucky enough to see you a couple of times, and I could never tell whether you're happy to play the old songs too, or not. Does it feel like a natural thing to play older material too?*

I don't do any old songs I don't feel comfortable singing, so there's no problem there. There is a problem sometimes with playing old Folk Implosion songs by myself with just an acoustic guitar. I never liked playing the acoustic sets we used to do in the 90's either. I think at one of the shows you saw in the Netherlands I was playing 'Gravity Decides' or something and thinking, I really wish I could play this with a band. I did have a band with me at that show (*The Cicadas, ed.*), but we hadn't had time to learn those songs because we were focused on learning and playing the material from the *El Pulpo* record, which had just came out. The tour I did in NZ and AU was better for old songs because it was just me and a drummer. I had to teach Rob the songs to an extent but it's easier when players don't have to learn the melodies and chord changes too, just the beats and the arrangements.



John Davis in the VPRO studio in Amsterdam, late 1990's

> - Looking at your recent output, I guess you work 'slower' and more detailed than in the 90s. Just timemanagement-issues, or is it getting harder to 'let go' projects you're working on?

Working full time, or really overtime during the school year, is the main reason for that! When I was working before 'Natural One', it was only half time. I only started working in a library because it was the least amount of hours I could work while getting full health insurance -17.5, thank you Harvard University Medical School! That was a sweet deal for someone in their early 20's in the US at that time. It paid for an emergency appendectomy I had in '94, which if I hadn't had health insurance could have sunk me.

However, it's also true that I got hooked on being more detail oriented while making the *One Part Lullaby* album. I am an introvert which has its downsides as a musician in terms of touring, but one upside is that I'm happy to keep working in seclusion on stuff for extended periods of time. I saw an opportunity when I came back to combine that kind of methodical approach with the technology you can have at home these days to make formally ambitious records without having to recoup the kind of financial investment that went into *One Part Lullaby*. I also found an opportunity in working with Scott Solter here in Durham as an engineer and producer to pursue fine tuning things in ways that were more artistically intricate and strange as opposed to the pressure we had after 'Natural One' to make something that could make it through the gates of popular culture.

> - I know you're working on both new solo-material and new Folk Implosion-recordings. Can you share what the future holds?

Getting close to finishing new Cicadas album. The Cicadas album needs some additional recording on one of the seven songs, and it's another historical song cycle, this time about the colonization of the western US in the 19th century. A lot of the songs are very long in ways that are similar to *El Pulpo*, rhythm section oriented. I hope that will be done in a few months' time. I did a lot of research for that record, reading narrative by people like Zebulon Pike and Lewis Clark who were agents of American Imperialism, became interested in exposing their internal contradictions by appropriating and recontextualizing some of their language. There's a song about the gold rush of 1849 that was partially drawn from the book *An American Genocide*, about the colonization of California, which I would really recommend.



We're done with all the recording for the Folk Implosion comeback single, two songs. We're about to mix that. We are planning to make a full length record this summer. I'm sure post production will lurch on until the fall, but we're looking forward to recording more of it in person together than we were able to do with the first single. We're going to do a week in a studio in western MA in August with Scott Solter.

I'm going to record a single in Anacortes, WA, with a band called Lake I met when I played there several years ago. My mom is living near there now, and I'm going out there for the holidays and decided to make a musical project along the way. I really liked some tapes that Eli gave me of his side project Baby Island, which I recommend. I visited the studio they use after playing out there and liked it, should be fun to do something with new people.

I just finished mixing down 20 acoustic demos for my subscriber series which is available through Bandcamp. I realized with that batch of songs that there's a record in there of acoustic guitar and vocals songs that I have a bead on doing later next year. I mixed the demos in a very degraded lo-fi way but 2021 style tech - decided that could be a good concept for a record. I will keep releasing monthly snapshots of works in progress to bandcamp subscribers, which I use as a format to help me externalize things I'm working on in a test format way.

Hopefully COVID will trend in a direction that opens up opportunities to tour again, I'd like to do more of that but I'm waiting to see some of the risks die down since I don't have to do it money wise due to teaching. I monitor the experiences of friends who have toured closely and wish them all safety as they get back out there, as you know though it hasn't always been easy for them.

John's most recent recordings can be found on

<https://jldsoundbite.bandcamp.com/>. Recommended starting point: Spare Parts.

ABOUT THE IDITAROD

I guess the story of Iditarod is known by now: Carin Wagner started as an acoustic songwriter using this name in the mid-nineties. Jeffrey Alexander (of Science Kit) joined her and gave a more psychedelic touch to her first recordings. After a couple of years the band expanded (with ao Margie Wienk of Fern Knight and Matt Everett of Eyesores), recorded two albums, a series of singles and ep's, toured quite a bit (with Fursaxa, Drekkka, Sharron Kraus...), and split up two minutes before the folk-revival really was a thing. Jeffrey went onward with Black Forest/Black Sea, and joined Jackie O Motherfucker for a while, before heading into jamband territory with Dire Wolves and most recently, The Heavy Lidders. Ok, that's the wikipedia-alike part of this article.



> - disclaimer: i've had the pleasure to work with them in the early days of morc: in 2002, i put out the tape *Kleine*, which was later reissued on cd. Still a favourite of mine, and many morc/Iditarod-fans. Later we did the rarities-lp *Foxfur* and *rarebits*. Very fitting, the tape came out when no-one was interested in tapes anymore, and the record just around the time that no-one cared about folk anymore.

To be honest, the idea for this 'absence'-themed zine started with the Iditarod. I was happy to see that their album *The ghost, the elf, the cat and the angel* got a reissue last year, on Feeding Tube records. Almost 20 years after the duo split, i

still think they're a joy to listen to, so i applaud for any effort to get people listening to their music.

As mentioned: Jeffrey continued putting out music after the split - now more than ever. I greatly admire what Jeffrey did in the band - the improvisations and soundscapes carry his signature, and later on he definitely was responsible for the direction of the band, with the strings/tape manipulation arrangements, traditional songs and many collaborations. It's also Jeffrey who makes sure that the music of Iditarod is still available.

And Carin? Well, she kind of disappeared from the radar. There's more to life than music, you know? But Carin was a lot more than just the singer. She definately set the tone, and the original direction of the band. The fact that Iditarod was not a pure singer-songwriter thing, nor a pure folk thing: it's her voice, her timbre, her playing and her songs that determined this. Twenty years later, i still haven't heard anything that actually sounds like Iditarod. Listen to a song like '1.000 years' or 'Mariner': the arrangements are pretty far-out (random flutes, fieldrecordings, organ sounds...), but also the pure guitar and vocal part really sound like no one else. That's Carin.

Recently, i re-read an interview with Iditarod in the (excellent) zine Broken Face (#13, early 2002). Mats Gustafson asked her how she felt listening back to their debut album *The River Nektar*, at that point 4-5 years old, and how she felt about it then, and what she'd do differently. 'I wouldn't want to re-record it', was Carin's answer. 'It's a snapshot of the time it was done'. The perfect answer. I wouldn't be interested that much in hearing a re-recording either. However, i'd love to hear which direction she would have taken ever since.

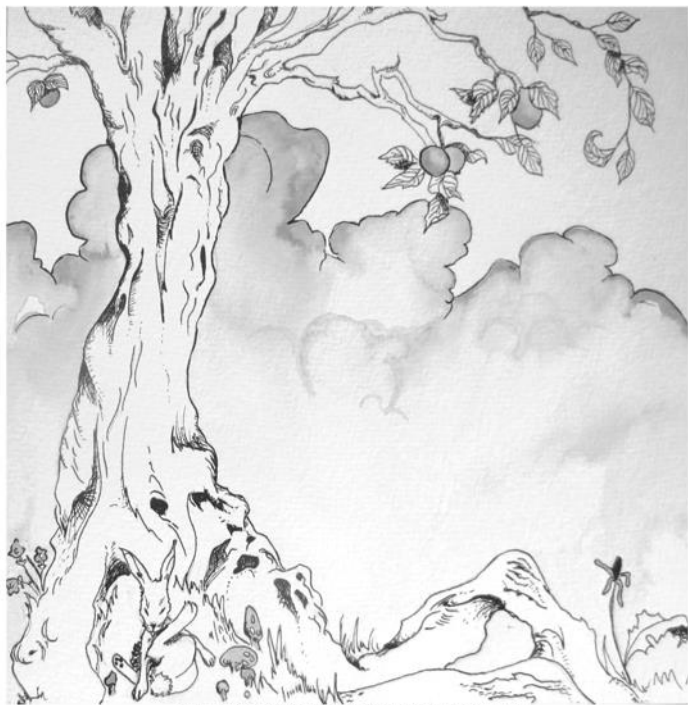
I know she hasn't been playing music regularly - since the split of the Iditarod, her only new work was a couple guest-appearances on vocals on a couple of Stone Breath tracks. But she's still proud of her 'past music endeavours', as she puts it. And once she half joking mentioned me that she wanted to work on new Iditarod-material. But that was years ago, and it didn't happen (yet?). Even longer ago, she wrote her 'break with music' might not be forever. 'I love it too much'. I believe her, but i'm still waiting for the proof.

So: i really wanted to interview her about life after music. We've been in touch about it, but here too: other things got in the way, sadly. But i really wanted to include her here.

And yes, i'm not that secretly hoping to hear what music that Carin would make now would sound like. We're in touch occasionally. I pester her about it every couple of years. She never replied seriously to this.

So for now, you'll have to do with what's left of the Iditarod. I strongly recommend the cd-reissue of *River nektar* on Bluesanct as a starting point, with all the bonus material. And then on to *Kleine* (cd still around, tape gone), where there's a magical balance between Carin's songs and Jeffreys soundscapes and improves.

By then: if you noticed you prefer the more 'out there' material, go for the *Yuletide* 2cd set, or in case you prefer more traditional material: the *Yuletide*-collaboration they did with Sharron Kraus (cdep on *Elsie & Jack*) or the rarities compilation on *more* (sold out, but still to be found on bandcamp). If you're a vinyl purist, you'll have to settle with that one, or the reissue of *Ghost, Elf, Cat and the Angel*. Which is a very good album, but in no way their best one. If you haven't done so yet: dive into The Iditarod. Dive deep. And hope with me that Carin at some point picks up her instruments again.



Drawing by Carin, outtake from the artwork of the *Foxfur & Rarebits* lp

REVIEWS

TIA BLAKE

Tia Blake & her folk-group - Folksongs & Ballads (lp/cd)

SFP (1971) / Beyond the moon (2010)

The story, in short: an American teenager moves to Paris in the early 70's. Encouraged by new friends, she does an audition for a record deal, and gets asked to record an album with only traditionals on it, because those songs are copyright free and the label is run by cheapskates.

So, *Folksongs & Ballads* lets us hear well-known classic tunes – the excellent renditions of 'Polly Vaughn', 'Rising of the moon' and 'Black is the color' truly stand out as some of the best versions you'll hear of these tunes. And, well, you know that other versions of these tracks are classics, but Blake delivers them so fearless that it's very comforting to listen to. The album could have done without 'Plastic Jesus' though.

Tia definitely showed how it's done, on one timeless album. Not exactly a cutting-edge release, but done so well that this is most often the album I grab whenever I want to hear recordings of these particular tunes.

On with the story: soon after the release, she did one show with 'her folk-group' (aka: a couple of studio musicians). And moved to elsewhere in France. Offers for more shows and recording sessions didn't reach her, and were declined by the musicians instead. Tia, really named Christiana Elizabeth Tallman, eventually moved back to Canada in the mid 70's, and started to focus on literature instead.

End?



Tia Blake: Paris & Montreal Demos (10'')

Yep Roc Records (2018)

yeproc.com

Of course not the end. Years later, two solo recordings resurfaced. The Paris demos are from 1973 and feature one new song, and more bleak versions of a couple of songs from the lp.

You hear just Tia with one guitarist, and these versions definitely have more character – it sounds a lot less playful and naïve than the original album.



Makes you wish that she could have directed the recording of *folksongs & ballads* a bit more, or at least could have taken more than two days to complete the original session.

Most notably different in this session is her version of 'Hangman' in which the protagonist's 'true love' does not save him from the gallows this time. It could be that she was mixing up the lyrics though: it sounds like she's using elements from different verses at the same time.

The recording of 'white bird' is a treat of its own. More melodic and uptempo but definitely not less sad. By far a highlight in her -short- oeuvre. However, these new recordings did not lead to a new full length album.

In 1976, back in Canada, Tia recorded a couple of original songs in a studio - 'My father is a lonely man' is probably the best of those, and easily puts her on the same level as some other singers from the 60's/70s whose work only got recognition much later.

Her acapella rendition of 'Yellow hair' is the song that makes you think it's a crying shame that this turned out to be very last session on which we can hear her. The song's origin go back to Scotland, and apparently it's a song Tia heard a lot as a kid. She delivers it with such flair that you'd think singing is the only thing she'd ever do in her life.

Tia never recorded again. However, it seems she was present when the first re-issue of her album was presented in 2010 somewhere in North Carolina. So it's fair to presume that she hadn't forgotten about the recordings herself. She didn't perform on that occasion though, and a couple of years later, she lost the battle with cancer.

Of course, the 1971 lp is long gone, and even the cd reissues are getting pretty expensive, and only available on second hand-sites. However. The 10" is still relatively easy to obtain, and I can only recommend tracking down a copy.



ABOUT MOVIETONE

The much talked about Bristol-scene is less active than in the 90's, but Crescent, Flying Saucer Attack, AMP, Third Eye foundation: they all released new work the past couple of years. We're missing Movietone in that list though – the pastoral pop/folk/jazz band with Kate Wright (also of Crescent) and Rachel Coe (formerly of Flying Saucer Attack) as key players is inactive since the early 2000's. But now, a collection of their Peel sessions is out, and more stuff from the archives is on the way. Best of all: Kate is slowly working on new material as 1.000 Dawns. An update from Kate herself.



> - It's been almost 20 years since the last Movietone record and the upcoming release of the Peel sessions lp. I presume quite a bit happened in the meantime - how do you still connect to these songs and recordings?

Yes. That's a good question. Well, initially I thought I wouldn't be able to connect with them well, especially the first album. But then, preparing for the reissue of the 1st Movietone album - I found 130 tapes of old recordings, interviews and live shows and I have been slowly listening to them. I was really surprised that I still connected to most of the songs deeply. In fact, when listening to an old tape of

'late July' recorded in Rachel's garden by Dave Pearce from Flying Saucer Attack a few months before we recorded it in a studio for the first album, I was amazed that I still thought the same about the versions as I did back in 1993 - there was talking in between all the takes and I agreed with myself about the best versions and the good and not so great bits of the song, so my opinions are still similar now to what they were back then.

Of course, there are some songs that I wouldn't have the same lyrics to now on the first album. Then I was very inspired by cut-ups and stream of consciousness sentences, random thoughts. 'Alkaline Eye' for example, I wouldn't do those lyrics again. I still really like the structure of the song, the continuous organ, the tv being randomly tuned in, the clock ticking. But after the first album the words became more important, they should be able to stand alone and still be good. Whereas on the first album there were wholly a part of the music.

Also, listening to the old tapes from around *Blossom filled streets* era onwards there are some tunes which I never completed. I forgot about them, but they must have still been subconsciously in my head as some are very similar to new 1000 dawns songs. Those melodies just wanted to come out somehow.

> - I remember first hearing about your new project 1000 dawns years ago, but we're still waiting for a first release. Is it just that you're not rushed, or are there some practical issues?

Well, being completely honest, we find it really really hard to do music alongside having a family and working - it was much easier for us when we were doing Movietone as for a long time we didn't have jobs so we had a lot of spare time. We make it harder for ourselves by trying to record it all and mix it all too. We have no money to go into a studio, so this is not an option. But to be honest recording outdoors is the most appealing to us anyway, so it's ok.

> - The last Movietone album was partially recorded outside, the later Crescent-albums too. I'm kind of curious how you decide on the specific locations? What comes first: finding a spot where you'd like to record, or having the idea for a recording, and then starting the quest for the ideal location?

Usually having an idea for recording and then finding the location. Although some locations are so great they are the first place you think of if you have a suitable song, but usually its the song first. But you know, if you can't afford a studio or a place to rent to play the music and you can't be loud in your house or anybody else's, outdoors is the best option.

In one song we needed to sing with a lot of natural reverb - so the underground water chamber was perfect in sound. Although trying to record before people walked by was hard. We had to sing into the opening of the chamber and masking tape the microphone onto a long branch of wood and pass it into the middle of the chamber. We also had another microphone on a ledge just inside the chamber in



Matt's hat. We couldn't get into the chamber as it had bars across the opening, so we had to sing through the gaps in the bars. But that still worked, the reverb is amazing.

Recording on a boat on a lake with microphones in and out of the water well that was an idea we wanted to try and then we picked the song that would suit it. Matt wanted to see what sound the fish would make in the lake on the hydrophone. There's a place, where we go on holiday, which has free boat you can row onto a lake. You get the lake to yourself but only for an hour, so you have to be fast at recording., it is very special and the day we did it was beautifully sunny and without a high wind so we were lucky.

There are some good locations that suits the sound of drums better or maybe a horn section. We chose a pedestrian underpass, next to a stream in a fairly out of the way place without many people for drums. But luckily it is near somewhere that you can park a car so it was easier to transport the drumkit.

The 'crescent outdoors' video is a good document of recording outdoors in Bristol, I wish we had made a similar sort of film for *the sand and the stars* beach recordings, but at least we have the tapes of all the music we did there.

But *the sand and the stars* beach recordings were inspired by a review of *the blossom filled streets* in NME which said it sounded like a jazz record being played from across the bay. We didn't think that *the blossom filled streets* sounded like that, but we wanted to make music that sounded like that. So that's why we recorded on a beach.

> - I saw the video of you recordings 1000 dawns arrangements: the melodica parts, performed on a skateboard... could you tell where that idea came from?

That was Matt's idea. Matt and our daughter skateboard a lot together and there was a quiet road near our house that was perfectly suited to skateboarding gently down an incline whilst playing a melodica. We liked the idea of an open air melodica doppler effect and skateboards were the best way to achieve it. Luckily Michal, George and Chris (who have all played in Movietone/Crescent whilst being also in their own bands) could all skateboard too so could join in. It was the first

time we could get together out of lockdown in a group of 6. It was a magical moment.

> - *During the past 20 years, did your connection to music in general change? Was it still as much part of your daily life as during the time you were active in the recording/touring schedule?*

I had to forget about music when me and Matt had a family - it was always our intention to carry on as before but with a child, but that was way too hard and really didn't suit the personality of our daughter and she will always come before anything else. Matt managed to do Crescent's record *Resin pockets* by working on music between midnight and 2am, but I was too tired - when I started to think about music I got so excited I would get a headache and I had to shut that door for a while. I didn't have the time to do it properly or well, so I had to leave it. I played my guitar, I would sing nursery songs to groups of children at our house, but that was it until I recorded a 1000 dawns song for *The Wire* in 2015. I recorded it on the sofa in the living room while Matt was playing games with our daughter upstairs - in the background you can hear them talking. But in the later part of 2019, once our daughter had started secondary school, I felt like I had more time to do music and could spend more time on 1000 dawns. But it's still a small amount of time compared to what I had in Movietone days.



> - *Do you now consider Movietone a closed chapter, with the Peel sessions lp as a sort of epitaph? If so: at which point did you decide the band had ended? Or was more of a realisation at some point that Movietone was over?*

Movietone is a closed chapter as far as making new music now - this is because we are all living different places and it is too difficult to play as a band and some of us are not playing music anymore. It felt best to leave Movietone in the past and start again with 1000 dawns. This is the scary option of course as we have to start again but it is also inspiring because it feels like a slightly newer path to take.

However, Movietone is not a closed chapter as far as music that was recorded before the end of *the sand and the stars*. There may be more material that surfaces with the reissues - the first album reissue will have three alternative versions of songs. If *day and night* is ever reissued there is a song called

'Phonograph space' which could be included or it might be included with the book. It was intended for *day and night* but could not fit on the vinyl due to space and had to be cut, but it's a good song. There are also lots of alternative versions of songs too and live recordings, so we'll see what happens.

And I am in the process of doing a book of all the archival artwork and photos etc with Matthew Walkerdine from Good Press - this may take a long time though. But it is all exciting.

> - I've been amazed by the amount of archival material you've been posting on social media lately - not only pictures, but even things like the original cutouts for the fonts used on the first Movietone-releases. Any treasures you found that surprised you?

I am really happy that I kept it all and that it is so thorough - all of it is a treasure to me because up until September 2019 I had forgotten practically everything, there was just a big gap in my memory about Movietone and everything we had done. But the archive material, slowly put everything back into place and now my memory is full of detail and colour and this has really helped me feel better about music and inspired for doing 1000 dawns.

It all started when my friend Rachel Dadd (another musician from Bristol) invited me to a podcast about our Japanese tour in 2004, she asked me loads of questions and I couldn't remember hardly any of the details and this frustrated me. So I started doing Instagram, Twitter and Facebook to try and log it all and remember it. Instagram particularly is chronological, this helped so much. And then people would comment about certain dates of gigs etc and this really helped me too.

The things that have surprised me are that everything seems like a big circle and the people and places we went all make more sense to me now than they did back then and everything seems to be connected.

One beautiful circular story that totally highlights this is the story of the Movietone *Peel Sessions* cd: Someone who I follow on twitter sent me some cd's to listen to. He bought some Movietone and Crescent records and I sent him a Movietone *live at the cube* 7inch with a home made cover . I really liked this cover - I thought it would be good for the *Peel Sessions* CD but at the time it was in the wrong format so I discounted it.

After I sent it to him, I was looking through an old diary from 1992 just before we started Movietone, looking for information that might be relevant for the Movietone Book - I was amazed that his name and address was written in there. From 1992. When I was travelling round America. We both couldn't remember each other and lots of interesting conversations ensued like 'were you the one we met in San Diego who was bitten by a scorpion?' , 'did we go to Mexico and buy some maracas?', 'did we go to the Sub Pop offices together?'. It turns out (we both found

entries in our diaries), that we went to see a [REDACTED] gig [REDACTED] in Seattle together, drank some beer on the waterfront, then departed ways. It's so great that we unknowingly got into contact nearly 30 years later, sending each other letters that we never got round to sending way back then (I am absolutely dreadful at writing to people.). A great circular story. - so when we decided to do an insert cd for the lp in a square ish format - the 7-inch cover I had designed for him was perfect. But if I hadn't kept all that archival material, we would never have known the story behind it. So, I am really glad I did keep it all.

> - as for the future: can we expect new recordings/shows, either for Movietone or 1000 dawns?

Definitely an album for 1000 dawns - we have recorded about 2/3rd of it, hopefully it will take less than 1000 dawns to finish it.

For Movietone well maybe some archive recordings. Definitely no live shows from Movietone but maybe from 1000 dawns at some point.

The Peel sessions lp/cd is available via the French label Textile records. Your local record shop should be able to get it quite easily, if not: head over to <http://textile-records.com/> . On social media, Kate can be found with username @movietone1000dawns



COOKING

WILL & DAVE

Remember our first zine, in which we reviewed the archival Will & Dave tape K (on the now defunct lovely recs)? Well, this Belgian duo traded in their Furniture Huschle/Wesley Willis sound for a full band sound in the early 2000's, and then... dissolved. Recently they've been working together again every now and then. Not in a studio, but in a kitchen. Here two solo-experiments for when you're on your own and need to cook for a group and prefer to do most of the cooking beforehand, so you can hang out with your guests.

Will's Stevie-croques



Ingredients (per person)

- 4 slices of bread
- 2 slices of cheese
- 2 eggs
- Leek (25 grams)
- Pepper
- Salt
- Thyme
- Parsley
- 2 thin slices of bacon (optional)

Preparation

- Cut the leek very thin and let it blanch for 2 minutes. You can use spring onions as well
- Break the eggs. Then beat them in a bowl and finally bake an omelet. Add the pepper and salt, thyme and parsley. Keep the omelet thin. If you prepare this recipe for several people, it is best to bake several omelets
- Bake the bacon crispy. You can leave the bacon out of the recipe. Will suggest using mushrooms instead
- Take a slice of bread and top it with half a slice of cheese to cover the middle of the bread. Will recommends Passendale, it will melt nicely. (Jup Passendale as in *We died in Hell, they called it Passchendale*).
- Cover the cheese with the blanched leeks and put the crispy bacon on top.
- To finish it off cover with a second slice of cheese and finally a second slice of bread.
- Toast your croque-monsieur for a few minutes. Make sure the outside is yellow gold and the cheese starts to melt. Will prefers using a toaster and the 'U-toast-it' by nostik. This way the bread toasts evenly and the cheese doesn't make the bread greasy)
- You can prepare everything in advance and toast just before eating. When you're dealing with a larger group of people you can consider toasting the Stevie Specials in advance. Just before eating, pop them in a pre-heated oven (180 degrees Celsius) for 5 minutes. Do not stack the croques though. Bon Appetit.



Dave and Will, enjoying the pumpkin/haloumi dish

Dave's spicy greens with pumpkin, haloumi & lime

Ingredients (for 2/3 p.)

300 gr green beans or broccoli	500 gr pumpkin, diced (with peel)
2 red onions	3 tablespoons olive oil
2 tablespoons spicy sauce / Sriracha	2 tablespoons fish sauce (eg. Phu Quoc)
1 organic lime (zeste & juice needed)	1 tablespoon honey
225 gr haloumi, sliced	1 bunch of coriander

Preparation

- Pre-heat the oven at 230C.
- Slice the onion into wedges.
- Toss the onion with the pumpkin cubes, beans, some salt - and olive oil.
- Spread all of this out on a baking tray and put it into the oven for 15 minutes (or until the pumpkin is soft).
- In the meantime mix the lime juice with the fish sauce, Sriracha & honey. After the 15 minutes pour this over the veggies in the baking tray.
- Put the sliced haloumi on top of the veggies. Put the tray back in the oven.
- Turn on the oven grill.
- Wait until the haloumi turns brown and crispy.
- Finish with lime zeste and coriander.
- Serve with rice or naan or something. Up to you. It's a versatile dish.

REVIEWS

LINDA SMITH

Linda Smith - Till another time (lp)

Captured tracks (2021)

capturedtracks.com

In the late nineties, Linda Smith was a name that I saw quite often: she did a release on Shrimper, and appeared on several compilations on the (now defunct) Best Kept Secret records. However, that was amongst the last releases she did, and money was scarce, so I only heard one single track around the time it came out (her song on the compilation tape *We are not alone*). So it wasn't until the release of the 2016 compilation lp *Sky Girl* that I became really intrigued by her work. Her song on that album 'I so liked spring' is definitely one of the main reasons why I listened to that collection so often: slow, spontaneous, and catchy with plenty of downer-vibes. Still, since her releases were out of print by that point, I was pretty much stuck. Fast forward to 2021: Captured tracks went through her archive, and found plenty of gems. The compilation focusses on her work up to 1996, and that makes sense, since after that, she only did a couple of compilation appearances, and then disappeared around 2003. Most of the songs on this career overview are well crafted popsongs based on keyboard and guitarlines, and Linda's voice adding a sense of melody and melancholy that made her stand out in the big homerecordingscene from back then. Too bad the version of 'I so liked spring' is slightly less good than the guitarversion on *Sky Girl*, but hey, I'm nitpicking here. Great introduction.



Linda Smith - Untitled 1-10 plus 1 (lp)

Almost Halloween Time Records (2021)

underwater-now.com

After her retirement as a museum guard in 2020, Linda resurfaced with these new instrumentals (and one song with heavily processed vocals). Credit goes to Almost Halloween Time, who tracked her down for a Shrimper tribute tape in 2020, after which these recordings were made and trusted on vinyl. The songs are a bit more eclectic, but still carry her signature, even though the only vocals you'll hear here are samples from speeches etc. Welcome back!



ABOUT CHEATER SLICKS

Back in the '90s, The Cheater Slicks were one of those bands that I frequently saw show announcements of, and every record store with a decent garagerock-section had some of their releases in stock. But I only really got into them around 2010, the moment their output really slowed down. They're probably the only band that opened for Nirvana and are still at the peak of their powers, as their latest lp Piano Tunnels proves. A chat with Dana Hatch, drummer/singer of the band.



> - The new album is not quite a 'regular' Cheater Slicks album, but a collaboration
> with Bill Gage. i presume that for most listeners this will be their first exposure to
> Bill's work. how did you meet up, and how did the collaboration happen?

I was playing drums with John Gage, Bill's brother, in 1986 and he introduced me to the Shannon brothers. A few months later we started Cheater Slicks and John started doing shows with Bill, billed as Bill. Another of John's bands, the Zinnias, mutated into Magnetic Fields so John kinda midwived two enduring indie rock outfits. Then in 2018 John floated the idea of a collaboration and we immediately thought it was a great so he and Bill came out to Columbus and we did it.

> - Last year also saw the release of Do it yourself, your first solo release that was
> recorded over a couple of years' time. If I'm correct, it's the first solo release by
> anyone from the band. how come that after almost 30 years you found the time
> right for this release?

Tom has always written the chord progressions for our songs and one day he said why don't you write one? Around the same time my wife gave me a gift card for a free piano lesson for Father's Day. So I started playing the keys and writing songs. I recorded a demo for the band called 'Nude Intruder' at Will Foster's house and



played him some of my other songs. He was up for recording an album so we'd get together every Sunday morning and work for a couple hours and both became kind of obsessed. No guitars since I have zero interest in playing with anyone except the Shannon brothers. It took us three years. Then I sent it to several labels and not a single one even responded to me and I knew most of them personally. Everyone was telling me to Bandcamp it so I did and got a great reaction to it.

> - *How different was it to arrange these songs all by yourself instead of working with a band?*

It wasn't all by myself, it was definitely a two-man project. It was way different cause it was all on the fly, the Slicks are usually very prepared to record we practice the songs for years. We had a lot of fun with samples and sound effects and there was a real sense of momentum through the whole process. I've always made goofy tapes at home and it was like that but with someone else minding the technical aspect and with limitless possibilities.

> - *My introduction to Cheater Slicks was your cover version of Alec Chilton's 'Hook or crook', on a Crypt records sampler. The way the song cracks open after 3-4 seconds definitely intrigued me. What do you see as a good introduction for people who aren't familiar with your work?*

I'd say *Whiskey* (1993). It was the first one where I felt we nailed it. It was recorded under chaotic conditions. We were in a basement under an answering service who kept complaining about the noise so we and the engineer Glenn Brown filled the walls with garbage to do the recording. 'Thinking Some More' was supposed to be a 14-minute song but we were shitfaced and very surprised afterwards when Glenn told us it was 27 1/2 minutes long. That record and *Refried Dreams* seem to be people's favorites.

> - *That's quite daring, I think. But if someone gets through that, I guess they're fully hooked. Is that song still on the setlist? I've been playing the version from live vol 3 a lot - thought that was a great idea to put 'Sister Ray' on the b-side of that record...*

We only played 'Thinking Some More' live four times, 'Sister Ray' just once at a show where everyone played Velvet Underground songs.

> - *Cheater Slicks were touring a lot in the mid-nineties, and regularly releasing new studio recordings. From 2002 or so on, outings became more sparse, and I don't think we had the chance to see you on stage over here. a conscious decision? Did you decide it was time to step back a bit?*

It wasn't a conscious decision, there were just no serious offers. We didn't have an agency in the 00's. We could have booked gigs but transportation, lodging and equipment were beyond our means. We loved Europe, had a blast both times and would love to go again but the world's a fucking mess now and we're old so someone would have to decide it's worth a lot of money to get us back over there and that's unlikely.

> - *Does the same goes for the albums? I have a soft spot for the semi-improvised Bats in the dead trees and really appreciated the live-series, but from 2002 on the 'regular' studio recordings got quite rare.*

Till about '98 we practiced three times a week then it became once a week so the songwriting process slowed down but it didn't matter, no one was hounding us for new material. So the whole thing got longer, *Reality is a Grape* took like five years. Now we don't have the luxury, *Piano Tunnels* had to be done quickly and the one we're working on now we've had to do everything differently. But a change is as good as a rest.

> - *How is the upcoming recording different then?*

We were about to go into the studio (with James Arthur on bass) when the pandemic hit. So that was scrapped and Tom and I began recording basic tracks in a cellar separated by a wall then sending Dave and James the tracks to put their parts on. We've been doing this for a year or so and are nearly done. I'm getting together with both Shannons to record the last song in a couple weeks.

> - *I've only just realized that Piano Tunnels is your first album on In The Red records since 1999. How did you end up back at the label?*

We left In The Red in 2005 after a disagreement. There was no particular rancor, it's just hard to negotiate with a label when your records aren't selling. You either take the deal or hit the road.



Cheater Slicks, fltr: Dana Hatch, David Shannon, Tom Shannon

We stayed in touch, there was talk of a *Don't Like You* set with all the demos from that album then in 2016 we went to LA for the ITR 25th anniversary fest and now we're back on In the Red, our spiritual home. Larry Hardy's spent a large part of his life promoting Cheater Slicks purely out of belief in the music so we're happy to be his loss leader.

> - Any explanation why this seems to be your most (musically) productive year in about two decades?

Piano Tunnels and *Do It Yourself* were both in the can by 2019 but the pandemic stopped everything dead so we had to wait a long time for *Piano Tunnels* to be pressed. I was embarrassed by the initial response to my solo album so I sat on it for a while but I think ultimately the timing was right in both cases.

> - With the experience you have now: any advice you could have given to *Cheater Slicks* in 1988?

Nope. No advice. We never learn.

Piano Tunnels by *Cheater Slicks* + *Bill Gage* is out on *In The Red*:

<https://intheredrecords.com>, and should be available in your local record shop.

Dana's solo album *Do it yourself* is available via

<https://cheaterslicks.bandcamp.com/album/do-it-yourself>



REVIEWS

FORD'S FUZZ INFERNO

Waste – The Lost Tapes (7")

Subunderground c.a. (2021)

<https://waste4.bandcamp.com/>

So, Hans von Seydlitz of the dearly missed psychedelic lofi-unit Fords Imaginary Inferno recently went through his archive, looking for the demo recordings of his first punkband, Waste. That particular recording session from the 80's seems to be lost forever, but instead, he found a rehearsal space boombox tape, now put to 7". It's ferocious punk, with a hardcore vibe that puts them in the same category as void/faith, which wasn't really the dominant punk-genre in Europe at that point. However, what really makes these recordings stand out are the vocal contributions the duo Puk and Muk, on the tracks 'School (nee, nee, nee)' and 'Het systeem'. They add a pure blast of energy, adding a shot of no-wave and making this 7" a pleasure to listen to repeatedly.



Ford's Fuzz Inferno - Deniers of Fuzz will be executed + Flog yourself with fuzz (7"s)

Subunderground c.a. (2021)

<https://fordsfuzzinferno.bandcamp.com/>

Hey, it's the same Hans von Seydlitz! Apparently, working on the reissue mentioned above, he started to wonder what it would sound like if he'd be making fuzzed-out punk music again. So almost 40 years after Waste and 17 years after abandoning Fords Imaginary Inferno: enter Fords Fuzz Inferno - with old-time bandmate Patrick Delabie on drums and occasional guitar/vocals. In two sessions, they recorded 2 eps - 9 songs, 15 minutes, 45 rpm - you get the vibe! After repeated listens: there are quite a couple of great hooks hidden under these layers of distortion, sometimes reminiscent of a speed-up version of when FFI was a 'real' band. Vocally, Hans is on fire: particularly on the raging 'Leisure class saturday' - the Waste days of being upset about school are long gone, relentless consumerism is more fitting to be upset about for a 58 year old. Also: i can't wait until Hans wonders what it's like to make psychpop again, probably around 2035.

FORD'S FUZZ INFERNO



Deniers Of Fuzz Will Be Executed - E.P.

FORD'S FUZZ INFERNO



Flog Yourself With Fuzz - E.P.

CATALOG

MORC RECORDS

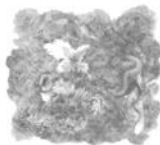
Well, since you're reading this, I guess you know morc is primarily some sort of label, no? This is the full list of all morc-items that are available right now. Please do know: of most of these, we only have a limited amount of copies left. For more details, please visit <http://www.morctapes.com> - or get the digital versions via morctapes.bandcamp.com

COMING UP

MORC 85 – Luster: *slt*
lp - 15 euro – out summer 2022

long overdue debut album of this avant/dronefolk band from Ghent – in the work for about a decade, but it still sounds fresh and spontaneous. Melodic yet gloomy, you haven't heard this before. Featuring Annelies Monseré and members of Joe Speedboat, Mote and John Merrick Band. Will have a fancy screenprinted/letterpressed sleeve too.

RECENT



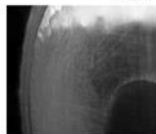
MORC 83 – Roxane Métayer: "Eclipse des Ocelles"
lp - 15 euro

On her first solo lp, Roxane Métayer fully explores the sonic possibilities of the violin, field recordings and folk oriented orchestration and melodies. She's not afraid to use effects, minimal percussion, whistles and the occasional hushed vocal to expand the sonic palette to a maximum effect,

resulting in multilayered, semi-improvised and subtle meanderings, gently evolving around a tight core.

MORC 80 - Lowered: "Music for empty rooms"
cd - 10 euro

As the fourth Lowered-album, Music For Empty Rooms has a more expanded sonic palette to include piano, cello, tam tam, singing bowls and room recordings. However it retains the bleakly ascetic sound of previous works. The 'empty rooms' reference Gowers' move to a new house in a strange town following the death of his wife. As such it is a meditation on loss, dislocation and the silence of absence.





MORC 79 – **R.O.T.:** "*Klein eiland*"
cd - 10 euro

Klein Eiland comes as a surprise: the past decade, the ROT-members have been playing less shows, and their record output had come to a halt. But: R.O.T. proves that they still manage to capture a specific time and place like no one else does. This session was recorded in a now demolished

building in the south of Brussels. The only thing that remains is the name of the building, and the captured sounds.

STILL AVAILABLE

MORC 77 – **Edgar Wappenhalter:** "*s/t*" - lp - 15 euro
MORC 69- **Karina ESP:** "*A still from the film*" - lp - 15 euro
MORC 66 – **Jessica Bailiff/Boduf Songs:** "*split*" 7" - 6 euro
MORC 69- **Karina ESP:** "*Detachment*" - cd - 10 euro
MORC 46 - **The Iditarod:** "*Kleine*" - cd - 10 euro
MORC 45 - **Jessica Bailiff:** "*old things*" - cd - 10 euro

SOLD OUT

... but we're pretty sure that these are still available via one distro or another. If you're looking for sold out titles, and can't find it: just e-mail wim@morctapes.com, and we'll let you know who might have a copy left.

Morc 84 - soccer committee: tell from the grass (10")
Morc 82 - bingo trappers: giddy wishes (lp)
Morc 81 - pefkin: celestial navigations (lp)
Morc 78 - matt christensen/circle bros: split (lp)
morc 76 - bingo trappers: Elizabethan (lp)
Morc 75 - hellvete: droomharmondium (2cd)
Morc 72 - annelies monseré: debris (lp)
Morc 71 - hellvete/luster: split (10")
Morc 68 - the iditarod: foxfur & rarebits (lp)
Morc 64 - annelies monseré/ circle bros: split (7")
Morc 57 - michael tanner & sharron kraus: in the rheidol valley (lp)
Morc 52 - the puddle parade: origami (cd)
Morc 44 – soccer committee: sc (cd)

LISTEN MORCFM

We're hosting a monthly radioshow at radio – the episode of feb 10th 2022 is to the artists you'll read about in this zine. listen via morctapes.com/morcfm - where you can find all the episodes, with a complete tracklist.

LISTEN YOUR SURPRISE

You see the note with the download code that's a surprise for you. Really, a surprise you don't know which release you'll get either. We randomly picked some bandcamp codes, some morcreleases, mixed them and printed them. So, we don't know which release you'll get. Could be an old one, could be a more recent one. Anyway: hope you'll enjoy it! Redownload your code via morctapes.bandcamp.com/your-surprise





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