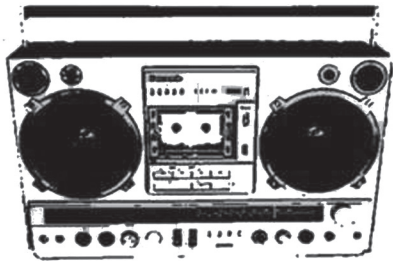


BEN GALLINA INTERVIEWS...



DAVID APPLEGATE

THIS IS ELECTRONIC NOISE INTERVIEW

1 PDF'S

2 ARTIST NAMES; "DAVID APPLGATE" & "BEN GALLINA"

BAD NOISE PRODUCTIONS

THE SOUNDS ARE FROM: VINYLS, ANALOGUE CASSETTE,
GOURD, RADIO, LOOPS, SAMPLES, CUTTING BEATS, NOISES,
THUMB PIANO ,PISTOL.

NO ONE DID MASTERING OR MIX.

ALL PARTS MADE BY MANY PEOPLE.

BAD NOISE



PRODUCTIONS

Brooklyn / Buffalo
2006

Ben Gallina: David, how did you become a noise artist?

Applegate: I believe you have to be born a noise artist. It's like a child's adventure: you take the initiative among other children and organize them into a noise orchestra, creating a racket. You wreck things and they take on new forms. You torment people with your shrieking – scaring them in the middle of the night. You get naked. Using bits of old metal from the garage, you transform yourself into a metallophone. This has always preoccupied me, and that is what noise is.

What was your first cassette release?

It was the sound-track to a cartoon: *Everything that happens once will never happen again*. When my collaborator Christopher Eaton heard it, he said: “Let’s hear it again.”

But your first cassette is lost...

No. It's at home.

What is noise for you? Real life? A dream? A mystery?

Noise is fundamentally the truth as it destroys forms, the truth in destroyed forms. Sometimes I tell others about the sounds on my cassettes, and I ask: “Did I make this sound? Or is it the truth?” Everyone says: “You made it.” No, it’s simply the truth as I perceive it.

What do you mean?

I don't like sleepy people.

How many cassettes did you record in Brooklyn?

I had recorded eight cassettes in Brooklyn. My ninth cassette was *Aqua Vitae*. That's when I found I could build my own instruments. I focused on alchemy. That's what noise is to me. After I made this cassette, tragedy struck.

What happened when people heard Aqua Vitae?

When I debuted the cassette, the people understood it broke the principles of music and the social rubbish that ruled our recordings at that time. But they could do nothing because it was too late. Later, when some more sympathetic ears heard the recording, they were moved. The cassette caused a chain reaction of unrest.

Then you left Brooklyn to make *Transmutation Complex...*

I like that cassette very much. I am proud of it. In the first place, I am proud that it didn't win any awards.

That's one thing. The other is that I had to record the cassette under the most difficult conditions. I had no technical pre-requisites, no effects pedals, no processing of the sounds on a computer. I had absolutely nothing. I had neither enough microphones, nor a synthesizer, nor any possibility for live musicians. Nevertheless, the quality of the cassette is indisputable.

The results were the appearance of a primitive sound, like in a basement or the average garage. Little drums made to sound like little drums... a dream excised from a real situation... different ways to give the impression of 'real noise' in recording. If I needed the sound of a piano string breaking, then I would make a piano string out of a rubber band - and it would have more effect than a real piano string would have. A rubber band to free up the structure would be more interesting.

You've been planning your new cassette, Ruined Alphabet, for a long time.

I owe everyone a sonic confession, a sort of personal bible. It's not about anything: my family, my childhood, my isolation, my visions... nothing. The patriot arrives and the ghosts are cast out. They don't know where to go, so they seek shelter with me, in my instruments and devices. I take them in. I don't tell anyone. They want to stay with me. And I must record strange noises before their eyes to prove I love them.

It's my duty to the dead. I'm almost dead myself. I've recorded cassettes in Brooklyn. Sometimes I wake up at night, and imagine I am being attacked by spiders. You may move to Brooklyn clean, but they swarm all over you. Within two hours you are covered with spiders.

CONTACT...

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BAD NOISE



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