

ERGO PHIZMIZ

Thank fuck

for people

like us!



“Thank
Fuck For
People
Like Us”

(TF4PLU)



In the heady days of the early 2000s one could be forgiven for presuming that data backed up to CDs would remain intact. In the early 2010s I discovered this was, most definitely, not the case when, upon finding the box of my work from 2000-2004, all the data had apparently vanished.

It wasn't until the bleak and bizarre days of 2021 that the foreboding atmosphere was momentarily lightened by a message from Vicki Bennett — collagist deluxe of People Like Us, who also turns out to be the world's greatest archivist — following an internet call out for ANYONE who might have any of my old from CDr releases and so on, telling me that they, in fact, had hard disk copies of approximately six hours of my by now ancient and long thought lost recordings.

So I say "Thank Fuck For People Like Us"!

The music contained herein was all made between 2000-2003, and comprises my favourite pieces from this music rescued from oblivion by Vicki. It was recorded in Billingham, York, and Lincoln, UK.

1 Anarchist Zoo 1:32

Some of the tracks in this collection are collaborations with my old friend Andrew Dickinson, AKA The Travelling Mongoose, an expert field-recorderist and multi-instrumentalist. This track is



fairly self-explanatory — a zoo where all the keepers have been locked in cages and the animals are having a ball.

2 **Televisionhead** 2:47

I like this track. I've always liked music that has an atmosphere of science-fiction to it. This imagines, as the title might suggest, a person with a television for a head.

3 **UmBeBrekekollage** 19:04

Inspired by the Bre-ke-ke-kek-koax-koax of Aristophanes "The Frogs", this track is a long-form melding of electroacoustic, rhythmic elements and sound-poetry. I recall it all started because I liked the sound of a metal tube that I'd found underneath something in the house I'd just started renting.

4 **Mrs. Dumbo on the Escalator After a Few Pints** 6:11

Another collaboration with The Travelling Mongoose, and another self-explanatory title. We had fun making this one, taking all the noisy, non-breakable items in my flat at the time (which was above a betting shop), and throwing them down the stairs. This was at the point where the betting shop man already hated me because, you know, he could hear the sound of me walking around and so on. As neighbours do. The guitar solo on it,



which I absolutely love, was improvised by Mongoose, who has a great playing style.

5 *Augustine* 2:52

This was an arrangement I made at age 21 of a composition I'd written at 14. I played it in school assembly and at the end was told I should have ended on a minor chord - by the woodwork teacher.

6 *SymphonieVum (1st Movement)* 5:32

7 *SymphonieVum (2nd Movement)* 3:39

8 *SymphonieVum (3rd Movement)* 4:42

The SymphonieVum Movements were very important tracks for me in my development of a style, and again suggest my interest at the time in combining sound-poetry with rhythmic electronic music. Kenneth Goldsmith played it on his WFMU show in 2001, and Vicki Bennett happened to be in the studio at the time, and the rest is history!

9 *Rose* 7:33

This was, I think, for a WFMU DJ premium CD, but I can't remember which DJ. It's a noisy bit of splatter paint plunderphonics.



10 Whiter Hair, Softer Teeth 23:51

This was intended as a film soundtrack for the Osaka based art collective Namaiki. It was the first time I ever got paid for making music! In the event they didn't use the soundtrack because they thought it was too good for the images. I didn't agree, because the images were great. I worked again later with Namaiki on a lovely installation called "Technique & Picnic" that featured a giant paper cow.

11 Cautiona 1:44

Lots of faux-Russian sound-poetry-ish stuff in the form of a little pop song. I'd been reading Gogol for the first time. I like the banjo sound. "Imvom" was a word that came up through developing performances with Elvis Herod, and was a sort of incantation for dark spirits. This led to Herod seeing a burnt-faced monster in the mirror behind him after our final show at the Purple Onion in Middlesbrough.

12 Vaclavuum 4:41

An electroacoustic treatment of a thumb-piano. This is quite closely related to the pieces I made for electronically treated harpsichord in the mid 2010s "Splutter for Harpsichord" and "Hiccup for Harpsichord", and again is a sort of experiment in really intensely rhythmic applications of electroacoustic music which are only really possible with a computer.



13 Music for Antoni Gaudi 16:08

One of a large number of long form, sort of ambient pieces I made at the time. This one was supposed to imitate the undulating, rippling surface of Gaudi's architecture, with hot-blasts of harsh, unrelenting Catholicism rising like pillars through it.

14 Manatee Dugong 3:30

This was a piece from a split I made with the world's leading singing entomologist Dr Irene Moon. I've always liked making songs about animals, and this is one of them. It's quite "Jungle Book". The twinkly, crinkly sound is a metal tie someone bought me. I never wore it out because I felt like a prick, but it did make a nice sound. I also never wore it to record it because I also felt like a prick.

15 Tam Lin 2:32

A little cheerful thing with early 2000s General MIDI sounds. I've no idea what the title meant. It was probably a really crap pun on something.

16 Cornish Pasties 3:06

Another collaboration with The Travelling Mongoose, again with his guitar playing which has



always been very appealing to me. This is a simple little stomper but I like it.

17 **A Picnic in Lyon With Vultures** 4:19

This track came from a dream I had, with very weird, dense imagery of picnic baskets and carcasses, with a lady sat in the foreground left in a large hat looking pensively at the ground between her feet. It was the first piece I ever wrote using the whole-tone scale, and there haven't been many others after it!

18 **Ballet For an Ostrich** 4:02

Featuring a sample of Professor Stanley Unwin, and another collaboration with Mongoose, this is a woozy dream. There is a dancing ostrich but you can't see it because it's music.

19 **Homoarachtus** 21:35

Possibly the earliest piece in this collection. A visit to Mongoose's house in York. We took lots of speed then had a shared hallucination of a goblin that turned out to be a sock. The voice on this recording is Stevie Loftus, a poet I used to hang out with in York with Multiple Sclerosis - I think the actual sound recording of his voice (which is a beautiful and very intense voice) must have been made when I was 18.



Well that's it. I'm 41 now, have had Coronavirus twice and a third time might just bump me off. I look more haggard but I'm hopefully better dressed than I was back then. I hope you enjoy this collection of my juvenilia and I hope you are also doing your best to be well dressed in this world so devoid of style and class.

Keep it classy,

Ergo.





Ergo Phizmiz online

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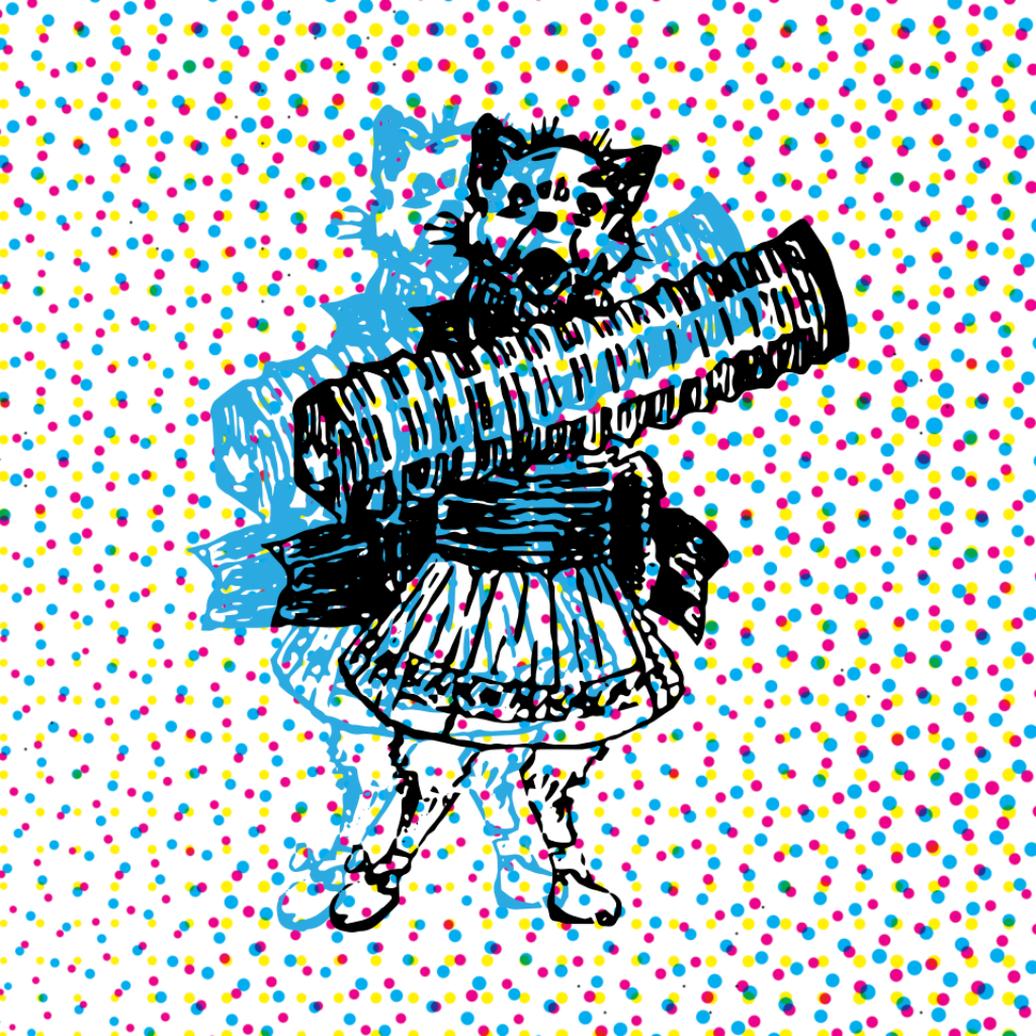
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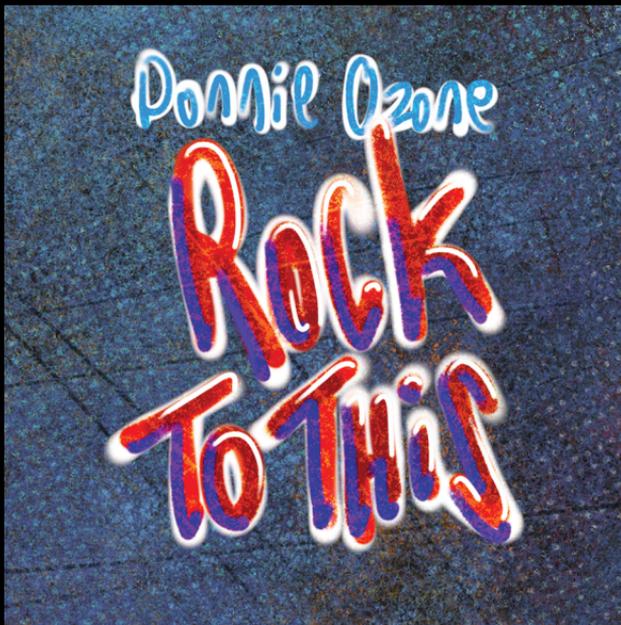
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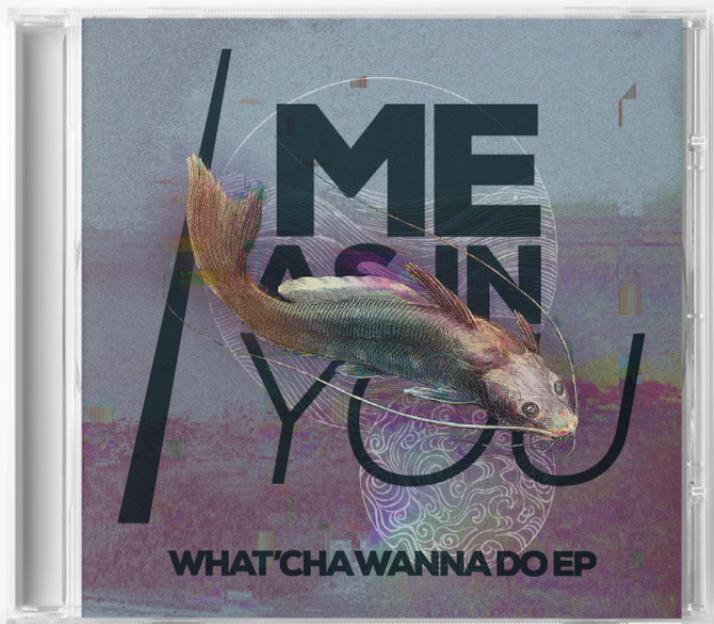
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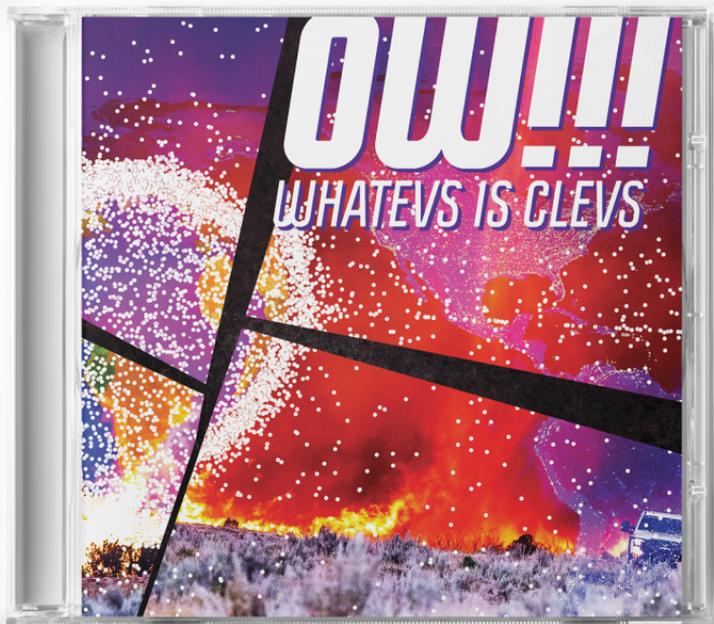
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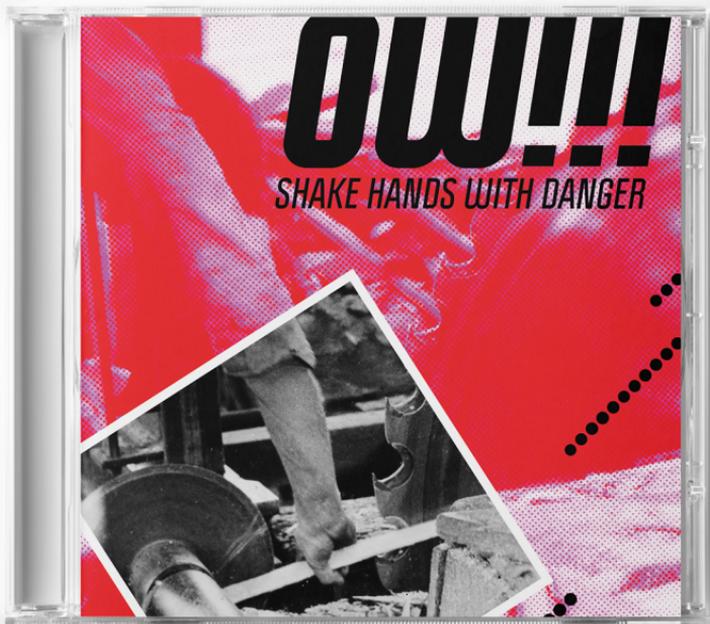
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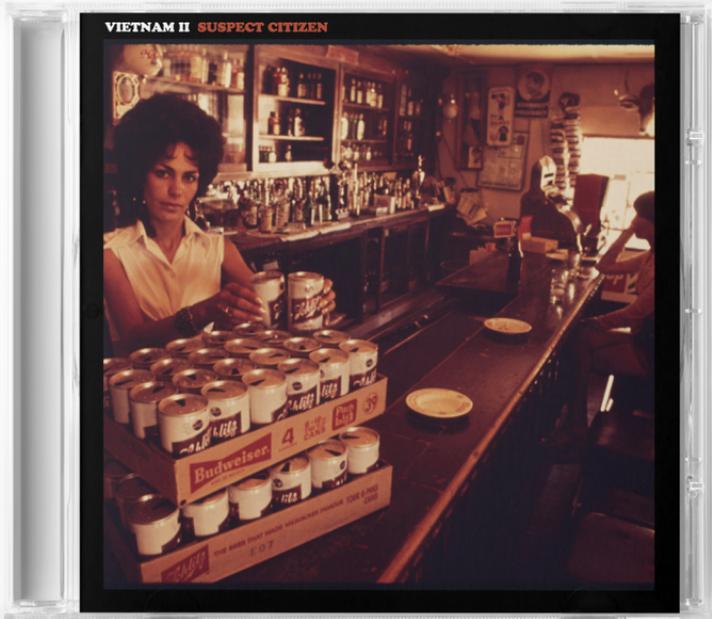
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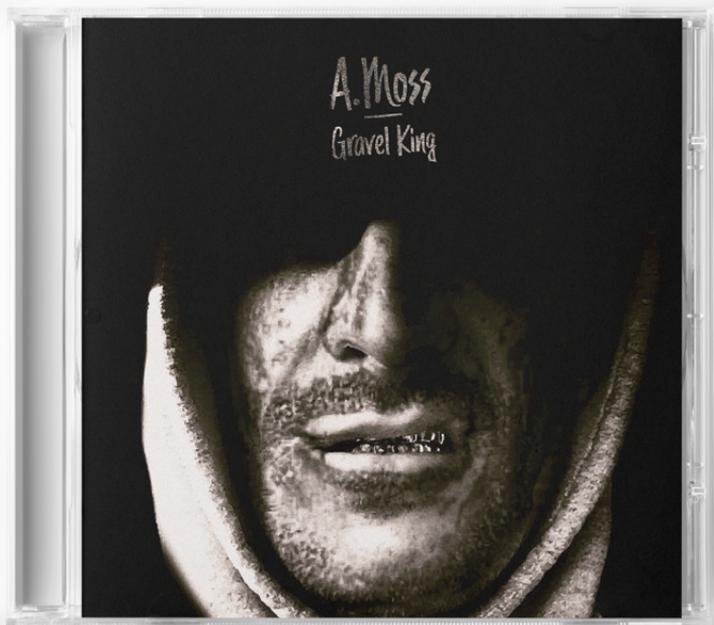
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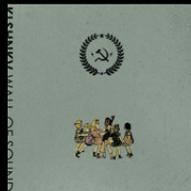
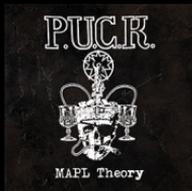


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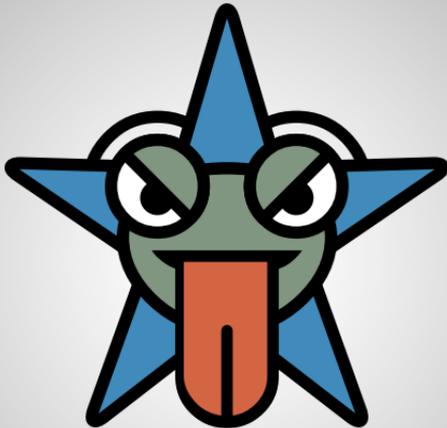
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release this fantastic collection of sonic gems.
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- Mike Gregoire, blocSonic



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