

During a trip to Melbourne earlier this year, I finally picked up a copy of a CD I had been after for quite a while, *The Rebirth of Fool*, a compilation I was aware featured quite a few personal favourites of mine: Faxed Head, Merzbow, New Waver, and the Menstruation Sisters, among many others. I'd seen the disc listed previously in a couple of catalogues, but for various reasons decided to let it wait. I'm glad I did really, as I paid only \$14 for it in the end. The label the compilation was released on, Dual Plover, was vaguely familiar to me, primarily through a couple of e-mails I had received detailing some very bizarre live performances in Japan:

"Peeled Hearts Paste/ Shimpfluch Gruppe split 7" *No More Gun*, recorded live in Nippon during their Sept/Oct '97 tour together. 9/10/97 Shimpfluch Gruppe Rudolf eb.er and Dave Phillips Aktion at Pepperland in Okayama is insane. Dave hyperventilating on stage, while Rudolf jumps from the balcony screaming into four microphones. Lucas Abela recorded the spectacle with Rudolf's stereo headphone microphones spinning on the spot between them to great stereo effect, try listening with headphones you get dizzy. 10/10/97 Peeled Hearts Paste at Bribos in Matsuyama sees Lucas Abela jam his humming bar in his mouth, on the porta bridge and the drum kit before climaxing with a climb of the caged wall at the back which he amplified with his stylus clip".

Sounds pretty wild to me. After giving *The Rebirth of Fool* a run through, I decided I would investigate the label further, with an eye to conducting an interview for Ujaku. Most of the tracks were right up my alley, and indicated a wide-ranging musical aesthetic at work I wanted to know more about. Since that time I've had the chance to hear most of the releases put out by the label, including two personal favourites, *5/5/5!* By Sydney duo Funky Terrorist, and the 1996 self-titled debut from Alternahunk. Here label head Lucas Abela answers a few questions about both the label, and his own musical pursuits, including Peeled Hearts Paste.

What was the initial motivation behind the Dual Plover label? Was your primary interest in releasing your own music, or did you always intend to release music from around the globe?

Firstly I just wanted to get a *kombi* - *Music to Drive-by* out, as I couldn't think of a label in Sydney let alone Australia I could approach with it, it was recorded in Sept '94 and looked like it would never see the light of day, so I decided to begin Plover. From the start I didn't feel comfortable running a label just as a vehicle for my own music, and there were so many untapped resources in Sydney I decided to make a go of the label thing, do it properly. I wasn't thinking global at this point but wanted to act local so I did Alternahunk who were my favourite band in the world anyway.

I must admit that I haven't heard the *A Kombi* CD - it is your own work? How does it differ from Peeled Hearts Paste?

Honestly I had very little to do with it, soundwise? I was more an observer. It's my van's work, very removed from Peeled Hearts Paste in sound but not presentation. I think it's the best thing so far on Dual Plover, if you don't write it off as a concept album. Forget that it's a kombi van making music and you will be treated to some truly new music.

Is there a particular musical idea or aesthetic that you are pursuing with DP, or is your selection of artists and releases more open ended? I am asking this as I was very surprised with the apparent incongruity between each release - perhaps unfortunately, for me there is still a considerable gulf between Merzbow and Alternahunk (although I find both very enjoyable). Perhaps the only criteria for a release is that you happen to like the artists &/or the recording in question?

Much like yourself I enjoy both Merzbow and Alternahunk, as I hope most people have highly varied musical tastes (well at least the Dual Plover target audience). So obviously the label would reflect all my interests and not just focus on noise or avant-pop or whatever. All I expect from artists appearing on Dual Plover is a love for difference coupled with an understanding and appreciation of the third party listener, I want for music that is both entertaining and engaging. Locally I'm after things other labels won't touch, I'm not going to invest money in a CD I can buy from someone else. Internationally I'll do established artists like Merzbow to help attract an international audience to the local stuff I produce.

Was this the case with Alternahunk and Funky Terrorist? These strike me as being quite accessible discs really (in the sense that there are large doses of Pop to be found on both) - strange that these people are unable to get their stuff released!

Well Alternahunk had recorded an entire album and had split by the time I got around to releasing it. Besides some uncommitted yet interested types no label came through, so I did. As for the Terrorist things start to get even more commercial, but Phoebe and I have been friends and now business associates for so long it only seemed right, maybe they could have found another label to do that EP, but if they had it certainly wouldn't be out yet!

Phoebe is also involved with the running of Dual Plover? I understand from the FT interview sent both her and Naoko have a background in Graphic Design (apparent from the CD's extraordinary packaging!) - is this where assistance is given?

We all did the packaging together; we wanted to replicate a j-pop style single. Since the advent of the compact disc medium the culture of the single has declined in oz, 7" singles have been replaced by regular CD's with inferior packaging. While in Japan they championed the 3" disc keeping single culture alive and well, and I hope the love we put into this package will have some effect on how short players are put together in this country.

I really want to ask about Funky Terrorist live also - what are their performances like? I would have loved to see them on that bill a few months back with The Menstruation Sisters...

You should have seen the launch, one of the best nights in my life, (almost rivalling the Alternahunk launch at the rollerink). It was held in this tiny little art deco pub in Surrey called 'The Hollywood'. They used this tiny little catwalk style bar for a stage, (quite perilous considering Naoko's reputation of going ape) did five sets, one for each track on the EP. Each set was completed with a karaoke competition of their songs by audience members. The interpretations were hilarious, especially when they tried to play Naoko's palm held drum machine!

With a few exceptions (primarily compilation tracks), it seems that the majority of recordings you have released are either Australian or Asian in origin. Has this been a conscious decision? There also seems to be a real focus on the Japanese underground - what interests you about it?

Australian releases where conscious, I want the Plover to be predominantly Australian. I am interested in the Japanese underground but it's definitely not a focus, it's just I've had the opportunity to release these artists. Masami and Eye were two of the first people to write to me after I released a *kombi* so it stands to reason they would be interested in doing things for my label.

I understand there is a *Rebirth of Fool 2* compilation CD in the works - how is work progressing on this?

I have a few definite tracks, some maybes - still looking for the most absurd pop this country and the world has to offer. If anyone reading this has something please send it to PO Box 983 Darlinghurst NSW Australia 2010. More to choose from the better.

Are there any other projects on the boil at present?

Currently we are putting the final touches on the debut Deano Merino CD titled *Baby Crocodiles*. He's the guy who plays that ultra cool guitar thingy 'Casio Cocktail Time' on the first comp, he's simply the best fireman come singer/songwriter I know, beautiful stuff really. He's just been voted by the women of Australia as the new Diet Coke man and we're very proud to have him on board.

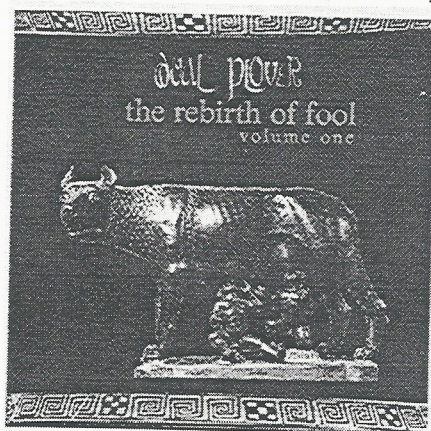
Is the Menstruation Sisters 3x7" on the way?

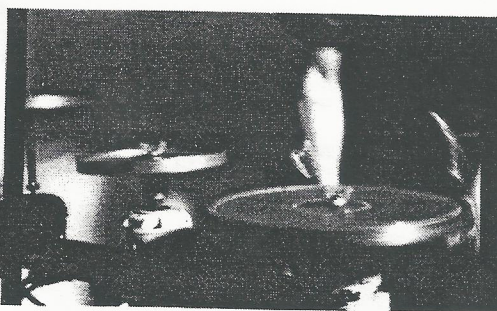
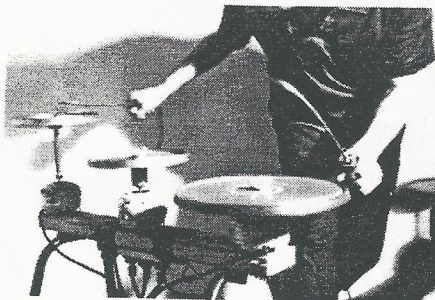
Very very soon.

Are you prepared to give a few hints as to the content? Similar lines as the *Fata CD*?

Where monkeys fear to tread!

dual plover
because it only hurts when you think about it





Peeled Hearts Paste

I'm very interested in the factors that lead to you producing sounds of this nature - how were you lead into this area? Have you always had an interest in noise? (I guess I mean this in two senses of the word: 'Noise' the music 'genre' and noise full stop).

Can't really say what factors lead me to this, besides the fact that it's lots of fun and gives me opportunity to travel. I guess noise comes into the equation cause it's easier to do than the music in my head, which is what I really want to achieve, one day with the right studio and musicians I'll do it. Having said that I do love the textural qualities found in noise music and will use these qualities in future projects but I doubt my music will get much noisier, hopefully the noises I achieve will become more composed and dynamic as I learn the capabilities inherent in my chosen instrument.

Can you be specific about the equipment you use for PHP, or would you prefer to keep some degree of secrecy about it? Have you constructed any of it yourself?

Fuck secrecy, too many so-called "experimental" artists are so fucking precious about their measly ideas, way too negative for my liking. I'm into shared ideas and experiences; cause that's how change actually emerges. I make simple devices made with the principals of turntables but bigger and more powerful, did I send a picture it speaks louder than words.

Yeah, you're right - I'll include it with article! Are they contact mics you strike the turntable with?

Similar but no, they are turkey skewers attached to turntable cartridges, I call them humming bars. Currently I'm into playing them with my mouth which I think puts into question what is turntablism, as that's what I consider myself, others would reject this as I no longer use actual turntables. Do you consider playing a large-scale stylus with your mouth turntablism?

I understand you have performed overseas as PHP previously - how did the audiences react to your work?

Japanese audiences have been the best but it's hard to say I always think people are just being polite, a couple in Rotterdam liked it enough that they are going to fly me back in October to play a fashion parade! So I guess that means they enjoyed it.

Jesus! Do you know who the designer is? Peeled Hearts Paste should have performed at Fashion Week here in Australia - the Australian industry could be really cutting edge!

No ideas about the designer, all I know is they want me to walk the catwalk while I play in the middle of a fashion parade. You see the show I was doing in Europe was simple, I had my effects pedals strapped to me on a belt and played the humming bar with my mouth while running around the venue, so these people thought it would work well in the context of a parade.

How did these dates in Europe come about? Were you approached by people who had heard the CD?

Jon Rose booked me at a couple of festivals that covered my airfares and I arranged the rest from here. He booked me at Rotterdam's 'String 'Em Up' and Berlin's 'Exciles' festivals, both of which I didn't fit the criteria of the festivals programs. With 'String 'Em Up' you needed to be a string player (Jon gave me an old violin, which I destroyed with the humming bar) and 'Exciles' was for foreigners living in Europe, at the end of the day Jon just wanted to help me out and the idea of me fitting in anywhere is stupid.

Did you have the opportunity to play with any of your favourite overseas performers during the trip?

Well when I saw Otomo Yoshihide play in Peril earlier this decade he inspired me to explore turntables with a keener eye. So when I joined him on stage in Rotterdam it was a damn good feeling. I ended up having an unplanned end of night jam with him and another Dutch DJ which worked beautifully, if I do say so

myself. Other than that, artists I've had the pleasure of playing with include Deerhoof in New York and recording with Merzbow in Tokyo. I even managed a Peel Session with the Flaming Lips in London.

Flaming Lips?! How did that come about? The only times I've encountered their music has been when watching *Rage* on late night TV...

I was doing a BBC3 session while they were doing their Peel Session in the next studio, they actually came in to complain about the noise but when they saw what I was doing asked if I'd like to do something on one of their tracks.

Will the Merzbow collaboration be released?

Not sure haven't had the heart to listen back to the tapes yet, you see Masami wanted to play drums, he's quite a proficient drummer but he's certainly not the king of drums as he is with noise, so I'm unsure about it. I don't want to just put it out cause it's him, I want to like the music, so I'm giving myself a little distance before I listen back then I'll know.

I'm aware that most of the PHP LP was recorded in 'real time' - was this also the case here?

All Paste material is done in time (except 'My Friend the Postman' where an earlier recorded warm-up made it's way onto the final mix). If I multi track I use 'Justice Yeldham and the Dynamic Ribbon Device' and if I use pre-recorded material I'm 'DJ Smallcock'.

Have you been active as PHP in recent times? What are your current activities, musically speaking?

I'm back in Australia so it's safe to say I'm not doing much. As I mentioned I'm off to Europe again in October, I just finished a DJ Smallcock remix of Yamatanka Eye's *Noise Ramones* project, I'm also hoping to record a new Peeled Hearts Paste album before I go.

How do you approach remixing? It does seem like an art with a somewhat chequered past - I'm interested in how you intend to process the sounds provided. Is *Noise Ramones* a

Hanatarash style Eye project or something else entirely? I've been pretty shocked (and impressed!) with the last few Boredoms discs, so I'm looking forward to hearing this.

The *Noise Ramones* is Eye's most no-fi project, the 25 minute recording he gave me is just a highly overdriven beat, my remixing technique for it is even simpler, I've just recorded the piece while pressing the pause button on and off as fast as possible, then I repeated the process until the track was seconds long. It's my second remix, the first was for Otomo Yoshihide's *Consume Red* remix project where he invited the general public to try a hand at remixing his work competition style, I found out about it while in Osaka on the last day of submissions. So I bought a copy, and without even bothering to listen to it I attached it and it's cover to my motors and destroyed the thing with my humming bar in under two minutes. Otomo was gigging in town that night and I gave it to him personally, it made the comp out of 200+ entries, Otomo even saying to me that it was his favourite.

Lucas Abela Discography (outside Dual Plover)

Peeled Hearts Paste *locked groove* 146 RRR's 500 locked groove compilation 1998 (RRR)

Justice Yeldham and the Dynamic Ribbon Device 'Funky Love Blast vs Funky Anal Humour' *Bananafish* magazine companion CD *My Baby Dose Good Sculptures* (Starlight Furniture Company) 1997

DJ Smallcock *Alligator Ground Zero Consummation Vol3* (creativediscman) 1998.

(with Pit Viper) *Live in Melbourne 7"* (Imperial)

