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## THE THOUGHTS OF RUPERT HINE ON "IMMUNITY"

The initial motivation to make "Immunity" was that I was anxious to treat music more like film. For the last five years, looking at the broad spectrum of music, it has receded in its intent to simply alternative wallpaper.

Most Americans are buying records to have something quite harmless and effective-aesthetically pleasant and not interfering. You can join in with it and whistle it - you can tap your feet but you don't have to get any more involved.

If you do want to get more involved you can't with music, but you can go and see a film like "Apocalypse Now" or "The Deerhunter" and be disturbed.

I have wanted music these past five years to affect me in much the same way as film. It doesn't worry me that I might be disturbed provided it has some reason, provided it isn't angular sound for the sake of it, which is also something which we have experienced in the past couple of years with punk and new wave music.

(over please)

Some people have possibly been extreme in some real leftist music, which has come straight off the wall, and have created very angular electronic music avoiding all harmony and tonality for the sake of creating a very aggressive and disturbing sound.

"Immunity" doesn't really fit comfortably with punk or new wave. I am doing it, not for respectability but dealing with sound-drawing on my experience with recorded sound in a way which is perhaps more evocative by avoiding the basic abrasive sounds of the last two years. I have taken a road which keeps sound interesting and I feel forward-going.

The only real tightish phrase to describe the album is "fear and fearlessness." Either fear or fearlessness rears its head throughout the record.

There's obvious fear on the first track "I Hang On To My Vertigo." It actually deals with both. People who don't experience any nervousness of heights can experience the attraction of being drawn to the edge. Most people will acknowledge the attraction of the edge. It's a very tangible fear.

# B-I-O-G-R-A-P-H-Y

I don't suffer from vertigo, rather I definitely get stimulation from it which I assume mountaineers do.

Another fear is that of boredom (psycho surrender). I think one of the first things that people are most frightened of is being alone because being alone is being unstimulated. People are wary of on-coming apathy and being lethargic.

My main stance was to try and avoid the usual. It was time to do something different with the ideas. I wanted to make the recording sound different. The first thing was that I didn't start with the rhythm tracks. I started at the top and worked down. Most tracks started with the vocal. I wanted to explore rhythmic excitement without bass and drums.

The prime way that was achieved was by avoiding musical instruments. If I could avoid using musical instruments I could start out there and move toward the centre.

All the rhythm sound on "Samsara" was two different sets of traffic noise.

(over please)



I then filtered that traffic sound with controlled voltage. The final effect is a very rhythmic feel, a comparatively automatic rhythm but more human, less structured, and less rigid.

Another processed sound was a ten pence piece being scraped along a bed of piano strings - an extremely abrasive noise and not very tonal. There was just one clear note in it and I again controlled it with voltages and a keyboard which controlled the pitch.

"Psycho Surrender" has a solo on it made out of a yawn. It may not sound like a yawn - just an interesting and intangible sound.

On "A man Will Hang Soon" the basic tune is played by various screams and shouts looped and played by a keyboard. There is something definitely unhinging and unsettling about it.

I think we are dealing with specifics for the main part on this album. It's a series of actualities. Each track represents a fairly specific idea.