

WORLDS OF SOUND

Tracklist/Reader/Additional information

Act 4.1 - What the Krell?

SPECULATIVE COSMOLOGIES

SOUND
SYSTEMS

A prototype script -original thoughts mixed with quotes from the Forbidden Planet (Cyril Hume 1953) screenplay and Listening to Cybernetics: Music, Machines, and Nervous Systems, 1950-1980 (Christina Dunbar-Hester- 2010)

The ritual began in 1956, somewhere between quarter inch tape and resisters chained together from science and fiction. Louis and Bebe forged a sonic soup never heard before. No record of their physical nature has survived... except, perhaps..... that recording made by Krell musicians a half a million years ago. If you will follow me, I will show you some of their other remaining artifacts."

The ritual morphed its way around a species, so advanced and wonderfully portrayed. as well as technologically... they were a million years ahead of humankind... for in unlocking the mysteries of nature... they had conquered even their baser selves... but Louis and Bebe were simply acoustic explorers, driven by a desire for electronic circuits to be seen as organic life forms. It was like they were alive, and with a lifespan of their own. We would attach resistors and capacitors to activate these circuits and both negative and positive feedback was involved

On screen the krell pulled the levers of certainty, sounding the potential for an otherworldly form of thought and technological power and titillating the film going audiences, in awe of a spectacle of speculation never seen before, yet the same conditions that would produce breakdowns and malfunctions in machines, made for some wonderful music. The circuits would have a "nervous breakdown" and afterwards they would be very relaxed, and it all came through in the sounds they generated

The Ritual flexed and spun, it opened itself up once more as it morphed into a moniker, a hint, a nod to the past endeavours of audio adventurers, as Todd Barton explored new realms of autopoietic music over 50 years after Louis and Bebe had stepped into the Krell, Barton stepped through it. "Prepare your minds for a new scale...of physical scientific values. Twenty miles. Twenty miles. Listen. Circuits opening and closing. And they never rest. For centuries it has waited patiently here...tuning and lubricating itself, replacing worn parts. I have reason to believe that years ago...a minor alteration was performed...throughout the entire cubic miles of its own fabric.

This is a ritual of interrogating certainty- of breaking and twisting and reducing its grip. Of challenging the ear and the circuits of expectation. Of decoupling a sense of composition, decomposition, re-composition through the ears- of questioning the metaphors that frequencies organised, disorganised, shuffled or spliced can lead to.

The ritual of the krell is somewhere between a reminder and a map, Sounds guided and released into their own self production - ears slowed to a more receptive pace coaxed away from the infra- distraction of the competing syncopation of codecs and common signifiers, away from the persistence of the predictable and back into a state of the sublime- a state where thought can once more wrap itself around a sound, around a noise, in a cosmos of fables, a system of sounds, a sound of a system, a sound and a system that sounds.