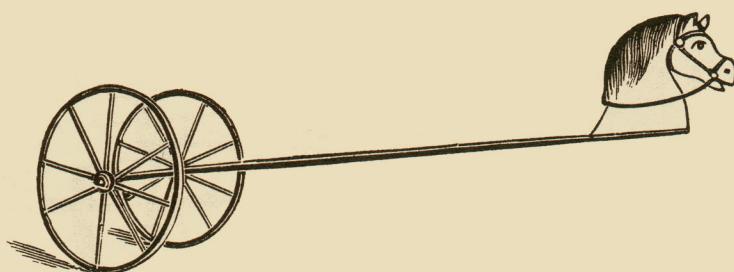


Codpaste Peaching Jack



A companion document to the WFMU podcast by
People Like Us and Ergo Phigmiz



Codpaste Peaching Jack

Codpaste is an attempt by two practitioners of sound-collage to make a new album of sample-based music "in the open", using the podcast format to experiment and explore ideas whilst simultaneously talking about their practices, inevitably becoming sidetracked into a myriad different directions of slightly absurd conversation. The series makes transparent the process of creating new music from the combination and juxtaposition of diverse sound-sources, and also branches out into methods for combining this approach with "real" instrumentation, and vocal & song forms. The series also explores branches and elements of the sound world being created by the two artists, including the use of old dance forms, cartoon music, comedy, and easy-listening.

This PDF is intended as a companion to the podcast series, originally transmitted on the New York freeform radio-station WFMU, the entirety of which is permanently archived at www.wfmu.org/playlists/CT. The chapters are ordered correspondingly with the series.

These notes are not intended to "teach" sound-collage, but rather to open up different approaches, questions and possibilities as to the potential of the technique for contemporary musical composition. It is not a technical manual of how to edit sounds and use computer music software, but more a series of little ruminations and tangents flitting around the central idea of sample-based music.

www.peoplelikeus.org
www.ergophizmiz.com
www.wfmu.org
www.artscouncil.org.uk

ARTS COUNCIL
ENGLAND

Episode 1 - Cartoon Music : Vicki and Ergo ride their little bicycles with square wheels and honky hooters and tell you about their love of this funny music. Features, amongst others, the music of Carl Stalling, Roger Roger and BBC Radiophonic Workshop, all collaged with conversation and ridiculously pointless repetitions.

Episode 2 - The Chase : Ergo and Vicki show you how fast they can juggle without dropping everything, or at least make very fast music. They play you some of their very favourite speedy rhythms, generally all at the same time, then when it's finished they start it all over again. Features amongst others, different versions of William Tell Overture and Hungarian Rhapsody, and also Spike Jones, The Comedian Harmonists and Offenbach.

Episode 3 - Hooked On Classics : In which Vicki and Ergo revisit the 1970's phenomenon of Hooked On Classics, classical cover versions as well as all things light, orchestral and popular. Features a medley of the best of this fine mulch of classical music with a disco beat, as well as some tangential visits to the world of amateur orchestras. Features Portsmouth Sinfonia, The Swingle Singers, John Oswald and Wendy Carlos, amongst others.

Episode 4 - ThEdit : All about the wonderful world of editing and cutting up of sounds. Ergo and Vicki talk about their favourite editors of life, and demonstrate how one can mess up sound so easily and to such good effect. Features the work of William Burroughs, Negativland, Language Removal Services and cut ups of BBC Radio.

Episode 5 - Fwms Bo Wo : Features some of the best explorers of sound poetry, and general transformers of the spoken word. Is this nonsense? Is it music? Are we serious? Ultimately we don't know but we really enjoy it, and this is a fun introduction to a kind of audio art that all too often is alienating. Features, amongst others, the work of Jaap Blonk, Leif Elggren & Thomas Liljenberg, Christian Bok and Stanley Unwin.

Episode 6 - Snow Day : People Like Us & Ergo Phizmiz examine their obsessions with the classical piece Troika (Sleigh Ride), Queen, Rod McKuen and songs about the weather, plus Vicki tries to mix Mrs Miller with B.J. Thomas and wonders why it didn't turn out too well.

Episode 7 - Banjos, Pots, Pans and Squeezeboxes : In which Vicki and Ergo discuss the combination of sampling, live instrumentation and voices. Features Wendy Carlos, Sun Ra and Esquivel, amongst others.

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Episode 9 - I Can't Tell A Waltz From A Tango : Can you? Vicki and Ergo offer a masterclass in the key of E Minor on all things that you can't dance to. Features the swinging sounds of Percy Faith, Charles Barlow & His Orchestra, Johann Strauss II and Ferrante & Teicher.

Episode 10 - Nana Mouskouri : Why on earth is it called this? Well, this episode is all about those themes and songs that are just so catchy that we just keep returning to them. Includes such delights as Bert Kaempfert, Lenny Dee, The Swingle Singers, The Comedian Harmonists, and of course Nana Mouskouri.

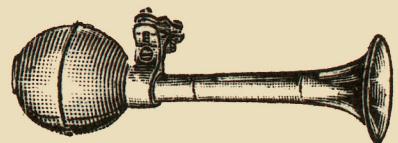
Episode 11 - Sing Song : In which Ms. Us and Mr. Phizmiz play all their favourite songs and think about how artists fit in with the world of popular music, almost by accident at times. Features, amongst others, the fabulous works of Noel Coward, Winifred Atwell, The Ronettes and Xper. Xr.

Episode 12 - Comedy : Funny ha ha or funny peculiar, either way, we love that music with a sense of humour, a sense of the surreal and absurd. Vicki and Ergo reflect on the aftermath of chancing a visit to a village hall full of leaping lederhosen. Listen to, amongst others, Mary Schneider, Liszt, The Goons and a bunch of WFMU DJs.

Episode 13 - Easy Listening : No, don't switch off, you like it really, don't you. Easy Listening, it's nice. Hear the beautiful noises of Glen Campbell, Esquivel, Nelson Riddle and Martin Denny.

Episode 14 - Finale - Ta Da! It's here... : 96 minutes of pure mayhem.. the best of the best, and some of the rest of the entire Codpaste series.

Cartoon Music



Vicki and Ergo ride their little bicycles with square wheels and honky hooters and tell you about their love of this funny music. Features, amongst others, the music of Carl Stalling, Roger Roger and BBC Radiophonic Workshop, all collaged with conversation and ridiculously pointless repetitions.

There is something that has always fascinated me about cartoon music. In many ways it is our first encounter with "unconventional" music. By unconventional, I mean that the music is "action based", so instead of the 4/4 beat and a repetitive, catchy melody you might find in a pop song or Mozart, for example, we hear music that is dictated by the action taking place on screen.

So the cat hits the mouse with a big CLANG

... the mouse falls to the floor with the glissando of a trombone

... the cat runs away and pizzicato violins flutter

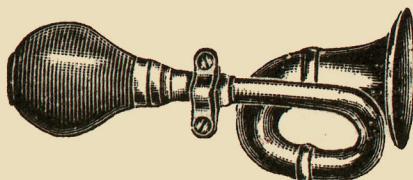
... unfortunately an anvil drops from nowhere onto his head with a reciprocated CLANG

... the spirit of the cat ascends to heaven to the strains of a harp

The structure of this kind of music, when removed from the context of the cartoon, is more like 20th century avant-garde music than anything else.

Try listening to one of the cartoon scores of Carl Stalling or Scott Bradley, then compare this with a composition by Gyorgy Ligeti, John Cage, or Iannis Xenakis, and the parallels are manifold.

Cartoon Music is also a very important reference in terms of sample music, because it was the practice of many cartoon composers in the "golden age" of the cartoon to liberally use "quotations" from other pieces of music across history in order to humorously comment on the on-screen action, which has massive parallels with the practice of many contemporary sound-collage artists.



The Chase

Ergo and Vicki show you how fast they can juggle without dropping everything, or at least make very fast music. They play you some of their very favourite speedy rhythms, generally all at the same time, then when it's finished they start it all over again. Features amongst others, different versions of William Tell Overture and Hungarian Rhapsody, and also Spike Jones, The Comedian Harmonists and Offenbach.

The music in this episode began as a section to a soundtrack to a collage-film by the multimedia artist Christian Marclay, which showed many fast moving images and all sorts of people chasing one-another. The requirement was for around two minutes of music, but the result was endless variations and permutations on the idea of chase music.

An important thought here was the idea of using sound-collage to create visual images and tell stories, cutting up sounds in rapid variations and juxtapositions to make the ultimate slapstick comedy chase, the chase to end all chases.

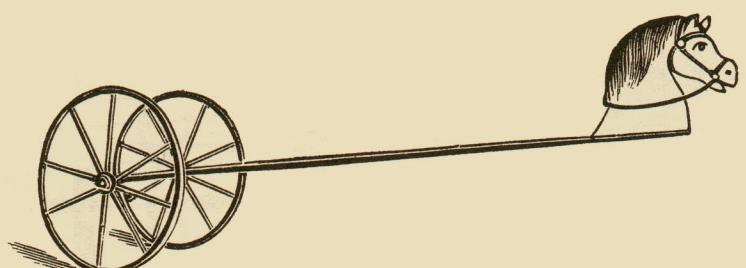
How is sound-collage used to tell stories and make pictures, an imaginary cinema that is different for every listener? It is something connected with our collective awareness of the meaning of a particular sound or type of sound. A slow dirge on trombones coupled with samples of hysterical weeping may conjure up the image of a funeral, but the nature of the sample used for the dirge will greatly alter the listener's perception and subsequent visual imagining of the sound - that is to say a sample of a dirge from an old crackly recording may cause an image of an old-fashioned funeral, men in dark top hats, ladies in bonnets weeping, etc., whereas it is likely that a modern sounding sample will conjure the image of a more contemporary funeral.

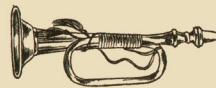
But enough of funerals. And dirges. Because we were talking about chases, weren't we? And as far as I'm aware they very seldom happen at funerals.

The principal, however, is the same. The name for music that is intended to tell stories turns out to be "Programme Music". At this stage we'll let our good friend Wikipedia do the hard work:

"Program music is a form of art music intended to evoke extra-musical ideas, images in the mind of the listener by musically representing a scene, image or mood [1]. By contrast, absolute music stands for itself and is intended to be appreciated without any particular reference to the outside world. The term is almost exclusively applied to works in the European classical music tradition, particularly those from the Romantic music period of the 19th century, during which the concept was popular, but pieces which fit the description have long been a part of music. The term is usually reserved for purely instrumental works (pieces without singers and lyrics), and not used, for example for Opera or Lieder." (www.wikipedia.org)

You might try using sound collage to evoke: (i) a man being pursued by wild ostriches through an endless jungle, (ii) the journey of an angry wolf with an upset stomach, or (iii) the massacre of a thousand VHS tapes by an infuriated accountant. Or anything else you can dream up.





hooked on Classics

In which Vicki and Ergo revisit the 1970's phenomenon of Hooked On Classics, classical cover versions as well as all things light, orchestral and popular. Features a medley of the best of this fine mulch of classical music with a disco beat, as well as some tangential visits to the world of amateur orchestras. Features Portsmouth Sinfonia, The Swingle Singers, John Oswald and Wendy Carlos, amongst others.

There are many reasons for using classical music in sampling. Much sample based music tends to confine itself to 20th century popular music as source material, but it is infinitely more fascinating to go further and further back in time in search of new juxtapositions of sounds to play with and edit.

The symphony orchestra is possibly the most versatile musical unit in history, rich in possible permutations, combinations and endless sonorities. To have access to this world of sound is a real treasure trove of possibilities for samplists.

Two different approaches to the use of classical music (a real blanket - and often incorrect - term that encompasses an astonishingly wide range of music over hundreds of years) are (i) to use a piece of classical music for its familiarity to us, changing the context to often humorous effect, and (ii) using classical, particularly orchestral classical, music to enhance and expand the range of sonorities and textures available to the composer. On the simplest level that might mean: "Here I have composition, wouldn't it be nice to have some violins over that section". So you might take a few notes from Vivaldi's Four Seasons, then manipulate them through pitch-shifting, time-stretching, etc., to fit in and complement the rest of the composition.

Try both approaches. You might try to mix Tchaikovsky's "Dance of the Sugar Plum Fairy" with an acid-house beat. Then see what you can do with, say, taking small phrases of Johann Strauss' "Emperor Waltz" and building a new composition using small fragments of the sound.

The latter approach is one of the more exciting possibilities of sound collage. With the developments in computer technology it is possible to endlessly manipulate small fragments of sound into an array of new forms and contortions, making the approach of computer music more like painting with sound - with the whole world of music as colours in the palette that can be continually mixed into new shades.

The Edit

All about the wonderful world of editing and cutting up of sounds. Ergo and Vicki talk about their favourite editors of life, and demonstrate how one can mess up sound so easily and to such good effect. Features the work of William Burroughs, Negativland, Language Removal Services and cut ups of BBC Radio.

To make a Dadaist poem:

Take a newspaper.

Take a pair of scissors.

Choose an article as long as you are planning to make your poem.

Cut out the article.

Then cut out each of the words that make up this article and put them in a bag.

Shake it gently.

Then take out the scraps one after the other in the order in which they left the bag.

Copy conscientiously.

The poem will be like you.

And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar. --Tristan Tzara

Editing is the central component of sound-collage, and for that matter any kind of collage, whether that be film, photomontage, or text collage. This episode of "Codpaste" looks at diverse approaches to editing throughout history, and different concepts of the connotations of cutting things up and putting them back together in new combinations.

In a world where we are completely used to the idea and indeed the practice of editing, it may come as some surprise to learn that, as recently as the 1950s, the renowned American novelist and artist William S. Burroughs believed that editing could be used, in theory, to change the political system, or indeed the world, simply by editing the speeches of corrupt public figures to reveal the underlying truths beneath the political sophistry.

The closest modern parallels with this can be found in the work of media satirists like Chris Morris and Victor Lewis-Smith. However the key difference is usually that this work is presented in the context of satire, rather than attempting to present an alternate truth, as such.

Where Burroughs was quite fundamentally correct, however, was the possibilities of total transformation of materials through their rearrangement. Particularly in the modern "non-destructive" editing of the digital environment (compared to the world of analogue tape editing, See where an edit required the physical cutting of sound with a knife and subsequent sticking back together), it is far more deeply possible to use editing to fundamentally transform sounds or a series of sounds.

Fums Bo Whoo

Features some of the best explorers of sound poetry, and general transformers of the spoken word. Is this nonsense? Is it music? Are we serious? Ultimately we don't know but we really enjoy it, and this is a fun introduction to a kind of audio art that all too often is alienating. Features, amongst others, the work of Jaap Blonk, Leif Elggren & Thomas Liljenberg, Christian Bok and Stanley Unwin.

Sound-Poetry is a form of art where the human voice is used as an exploratory instrument, and language is subjected to the death of rationality. It can sound powerful and ludicrous, often both at the same time.

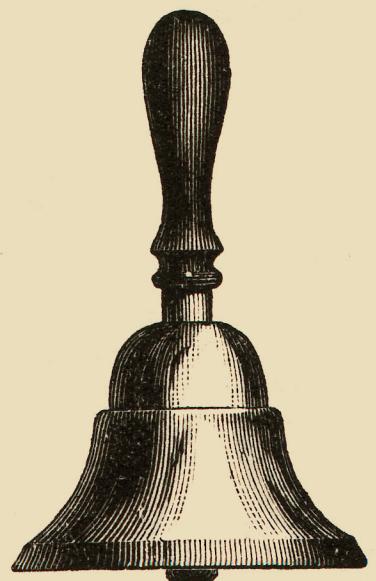
One of the main reasons for creating a sound-poetry based episode is that sound-poetry is often considered in "avant-garde music circles" as something of a sacred cow, and it is completely unacceptable to find amusing the screaming man splurting saliva and nonsense invective before the microphone. But more fool then squares in the music circles. Bad line that, like a 1980s T-shirt.

I have always found sound-poetry, and much music that is put under the umbrella of the avant-garde, very, very funny. It makes me smile and laugh. Sometimes out loud. Sometimes a wry smirk like a disgruntled accountant silently farting in a meeting with the bosses.

One of the principal reasons we wanted to look at this was to convey the much hidden fact that it's alright to laugh at this kind of work. And, equally important, that humour in art (or to respond to art with humour, whatever the intention of the artist) does not detract whatsoever from the quality of the art.

In fact humour in art can often greatly enhance the quality and accessibility of a production. It is, after all, arguably far more difficult to create something amusing than something deadly serious.

Try both and test it out



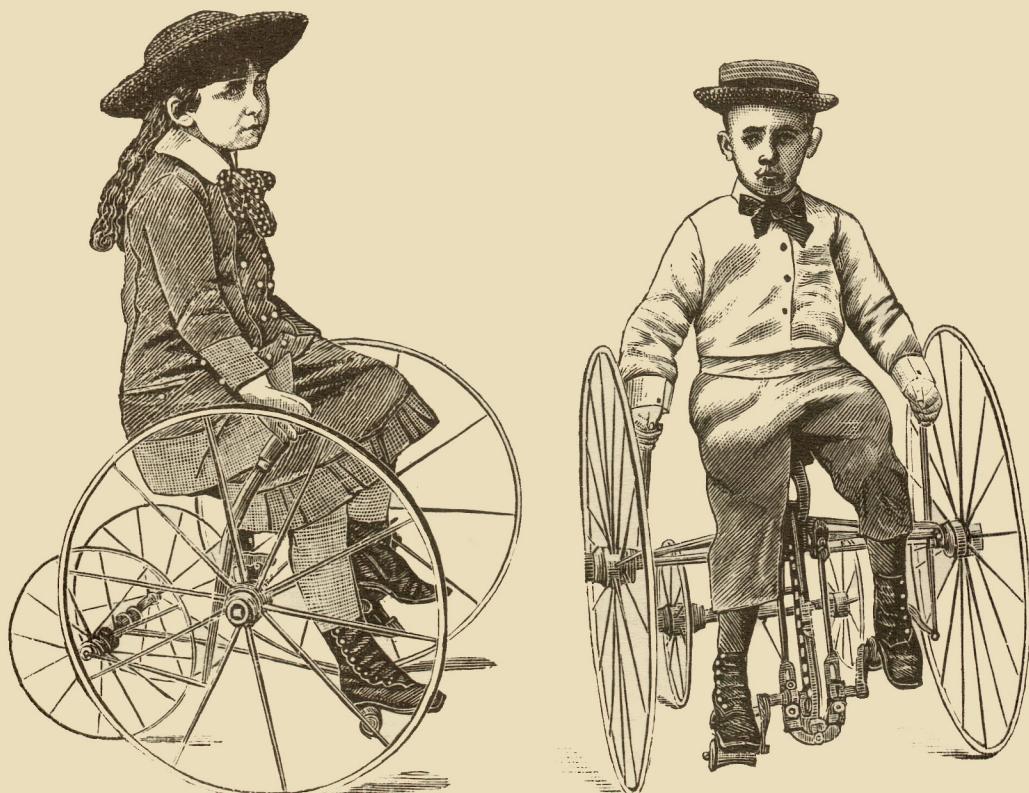
Snow Day

People Like Us & Ergo Phizmiz examine their obsessions with the classical piece Troika (Sleigh Ride), Queen, Rod McKuen and songs about the weather, plus Vicki tries to mix Mrs Miller with B.J.Thomas and wonders why it didn't turn out too well.

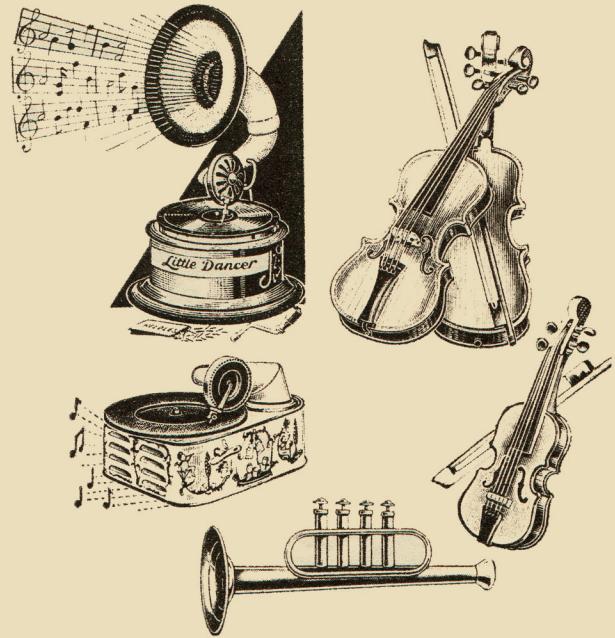
This episode, as well as being about snow, is about looking at the progression of one idea, and how that can branch out into a wider scope of many ideas. An exciting possibility of modern-day sound-collage is how simple it becomes to really explore endless permutations of a single thought, or melody, or progression. A single sample, melody, or idea can be experimentally overlayed with any sound or group of sounds, making the process of composition full of surprises, and again bringing in the element of "collaboration" with the computer, introducing combinations, rhythms, harmonies and textures that come from outside the conscious mind of the composer.

A particularly fun and interesting area of this is the taking of two sound elements, overlaying them on a timeline, then randomly chopping loops out of that without regard for "beats of the bar", "time signature" etc. The result is often harmonic and rhythmic combinations that are surprising and unpredictable, then sometimes it works and sometimes it doesn't!

This kind of method can then lead to an entirely new idea, which becomes another composition. Sample music is great for the capacity to just grow and grow, like a tree with many branches. Snow Day takes one idea as the base of the tree, then grows in many diverse directions.



Banjos, Pots, Pans and Squeezebboxes



In which Vicki and Ergo discuss the combination of sampling, live instrumentation and voices. Features Wendy Carlos, Sun Ra and Esquivel, amongst others.

One of the fundamental misunderstandings of the term "collage composer" is the idea that the artist only takes the work of others and mixes & mashes it into new contexts and juxtapositions. The reality is that a collage can include any number of elements, both found and "original". It is not uncommon, for example, for visual collagists to also paint and draw on their compositions. In the same way it isn't unheard of for collage composers to use their own voices or instruments in the sonic constructions.

The point here is that collage is a technique for putting sounds, images, or words together, rather than a philosophy that involves plundering materials and recontextualising them - this approach is a part of the collage world, but isn't the fundamental basis of it.

The German composer Vernon Lenoir once spoke to me about the music he makes and that of many of his contemporaries, referring to it as "music without limits". This means that people are working outside of a strict philosophy or set of rules, using the huge possibilities of the digital composition and editing environment, allowing the whole world of sounds and techniques for sound-creation into the compositional process. The collage-factor (which may well be a new TV show hosted by a cut-up Simon Cowell) comes in through the arrangement of the different sources, so a composition entirely constructed using recorded instruments can be equally a collage-composition as a piece made out of a number of found or plundered sources.

The other huge benefit of recording and editing instruments in the digital environment is the extent to which these sounds can be manipulated and transformed. Once introduced into the computer environment a recording of, say, a violin becomes immediately a completely malleable sound source that can be bent and twisted into endless shapes and contortions.

In the digital environment there is no need to limit sounds to a particular ideology or philosophy, which was one of the major hurdles for composers in the 21st century to get over after a century so full of musical and artistic cliques. A samplist will equally sample his own sources as those of others.

Collage

When does it stop being completely isolated from the rest of the universe and step into the world of collage, adding another patch to the huge quilt of sounds that have gone before? People Like Us "start at the very beginning" and try to find out. Features sounds from Noah Creshevsky, DJ Earlybird, Brion Gysin and Kid Koala, amongst many others.

Here we receive a compacted history of collage, a practice which dates back to Japan in the twelfth-century, where Japanese calligraphers cut-out elements of different papers to create backgrounds for their brushstrokes, through to the 19th century when collage became a popular pastime, people cutting and pasting photographs from the family albums into arrangements of images. Hans Christian Andersen created images using collage, as did other writers and collectors of folktale. By the 20th century the Dada art movement began to see collage as a way of liberating the artist (or, as they put it, anti-artist) from the confines of rationality and bourgeois art. Tristan Tzara cut-up words, leading to the cut-up techniques of William S. Burroughs and Brion Gysin, who wrote entire novels using collage.

In music and sound, there have always been forms of collage through composers referencing other compositions in their work (see particularly the works of the remarkable American composer Charles Ives). However, it was not really possible to collage music in a literal sense until the invention of magnetic tape, leading to the tape experiments of the aforementioned Burroughs & Gysin and also the musique-concrete movement, where artists began to treat sound as "concrete" and could physically cut, paste, and manipulate these "sonic objects".

Since then, primarily an avant-garde practice, sound-collage has become more familiar. With the coming of hip-hop it became completely assimilated into popular culture.

And here we are now. And isn't it fun.

I Can't Tell a Waltz From a Tango

I Can't Tell A Waltz From A Tango : Can you? Vicki and Ergo offer a masterclass in the key of E Minor on all things that you can't dance to. Features the swinging sounds of Percy Faith, Charles Barlow & His Orchestra, Johann Strauss II and Ferrante & Teicher.

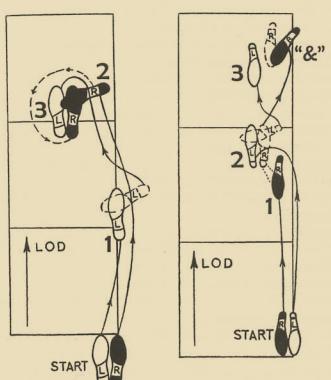
What about this one, then? The use of traditional dance forms in sound-collage, and why, exactly.

The honest answer is: we don't know. But we do know that we use traditional dance music, waltzes, tangos, foxtrots, etc., an awful lot.

Sound-collage, and the use of older sounds in particular, can really contribute to the creation of a unique sonic "world". The world that has developed through our collaboration is a universe of carousels, monkeys pumping barrel-organs, tea and cake on the lawn, exploding pensioners, and what-not.

The combination and juxtaposition of different sounds recurring in different forms is a massive factor in the creation of such a world, and ballroom music has been a key factor in making this world distinctive and (almost) concrete. It's as much connected with the personal vision of artists as the realisation that many people will share similar connotation with certain sounds, a plugging into and manipulating a shared history and heritage.

A final thought that suddenly strikes me as I write is that traditional dance music is locked into very strict and recognisable rhythmic structures, and such structures as these can and do often provide a solid foundation over which to lay reams and boxes full of spiralling insanity..



Nana Mouskouri



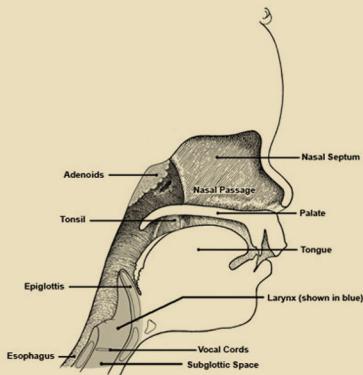
Why on earth is it called this? Well, this episode is all about those themes and songs that are just so catchy that we just keep returning to them. Includes such delights as Bert Kaempfert, Lenny Dee, The Swingle Singers, The Comedian Harmonists, and of course Nana Mouskouri.

As mentioned earlier, one of the fascinating facets of working in sound-collage is the possibility of constant juxtaposition, recontextualisation and transformation of a single sound source. This Codpaste is all about the inherent possibilities of such techniques, and how it is almost irresistible to keep coming back to the same sources, seeing them in a different way every time.

To some extent with this episode we are trying to discover what exactly it is about a particular sound source that causes this constant state of return, but it is impossible to reach any solid conclusion about this. There are some sounds that, if mixed with something, always works. Some sounds will just mix with anything. In this instance it's Nana Mouskouri singing Georges Bizet's "Habanera" from the opera "Carmen".

However, this doesn't go all the way to explaining this kind of sampling-sound-addiction. What it really comes down to is individual taste and imagination, and seeing the wide range of possibilities inherent in one sound source. And there are just some sound-sources that have more possibilities than others. But don't tell the others because they'll cry.

Sing Song



In which Ms. Us and Mr. Phizmiz play all their favourite songs and think about how artists fit in with the world of popular music, almost by accident at times. Features, amongst others, the fabulous works of Noel Coward, Winifred Atwell, The Ronettes and Xper. Xr.

The combination of sample and collage music with the principals of songwriting can be a fascinating area in which to work. Personally speaking, one of the most interesting things about collage composition is the way the computer can throw combinations of sounds at you that the conscious mind may not have necessarily conceived of.

In the context of songwriting this becomes doubly interesting. Let's say that a song might usually begin with an idea for a lyric inspired by a sign or a statement or line in a book, followed by a little while noodling about on a piano or guitar searching for melodic and chordal material to fit with the lyrics. Or inversely you might find a chord progression you like on an instrument then create lyrics and melody to complement this.

What is interesting in using sampling to create songs is that to some extent the melodic material is dictated by the choice of the samples, or the combination of fragments of samples. The lyrics may be suggested by the textural qualities of the collage, or directly through reference from the sources used. In some ways it is backwards songwriting, because usually an arrangement-in-collage is virtually complete before realising "Oh actually this would work very well as a song". Which in some sense puts the songwriter in the position of a lyricist who is given a completed piece of music to fit lyrics to, rather like being Elton John then subsequently that bloke who writes Elton John's lyrics. Now what's his name? Bernard Matthews, is it? Bootiful.



Comedy

Comedy : Funny ha ha or funny peculiar, either way, we love that music with a sense of humour, a sense of the surreal and absurd. Vicki and Ergo reflect on the aftermath of chancing a visit to a village hall full of leaping lederhosen. Listen to, amongst others, Mary Schneider, Liszt, The Goons and a bunch of WFMU DJs.

The idea of "funny music" is sometimes taken to imply music that is less viable or relevant than more "serious" music, as if to make somebody laugh or smile is a negative result of an artwork. But ask yourself, would you rather sit intently stroking your chin and becoming increasingly morose, or sit, enjoy, and laugh?

Of course, it's not that simple. Of course there is a place for serious music, sombre music, morose music, passionate music. But there is also a place, on an equal level for comic music.

There is a tradition of comedy music, primarily through parody, that goes back centuries, but is usually considered a lower art form than, say, Grand Opera. However, there are many of the world's most renowned composers who have written music of humorous intent. Haydn's "Toy Symphony", many of the strange and beautiful compositions of Erik Satie, and let's not forget Mozart's classic torch-song "Lick My Arse".

However, with such an abstract form of expression as music, where it is difficult to convey a precise meaning, it may not be immediately apparent just how humour and comedy can be conveyed. David Huron, in a paper on the modern composer PDQ Bach (<http://www.humdrum.org/Huron/Publications/MP040049.PDF>) , gives an excellent series of categories analysing humour in music:

Incongruous Sounds - the introduction of sounds into a composition that seem to have no place within the patchwork or structure of the piece

Mixed Genres - the bringing together of genres and styles which we are not accustomed to hearing simultaneously

Drifting Tonality - when key-signatures and chords behave in ways they are just not supposed to!

Metric Disruptions - instances where the time-signature or regular pulse of a piece is unexpectedly thrown into disarray

Implausible Delays - long, long pauses

Excessive Repetition - long, long loops, way beyond the point of boredom then back again

Incompetence Cues - music performed in such a way as to sound crude and amateurish

The unifying factor between all of these techniques is the confounding of expectations. We have certain ideas about the behaviour of a piece of music, and when these are - deliberately or not - thrown off-kilter, our natural response, often, is laughter.

Easy Listening

No, don't switch off, you like it really, don't you. Easy Listening, it's nice. Hear the beautiful noises of Glen Campbell, Esquivel, Nelson Riddle and Martin Denny.

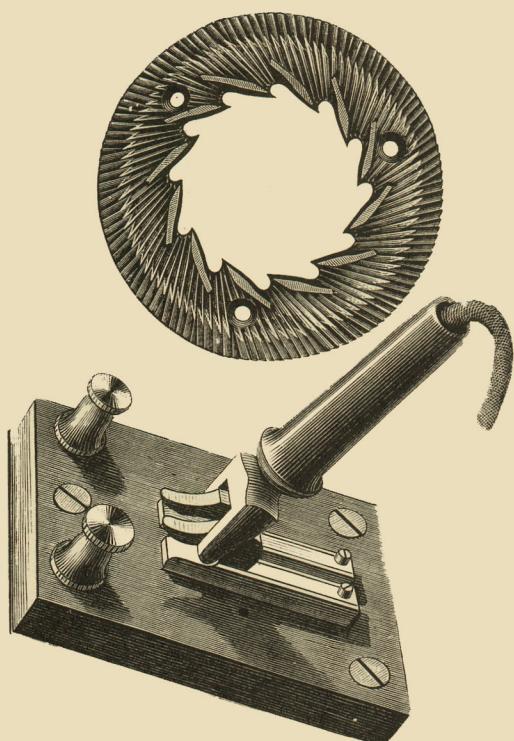
What is it we like about easy-listening? Shouldn't the question be: why do we feel the need to explain this?

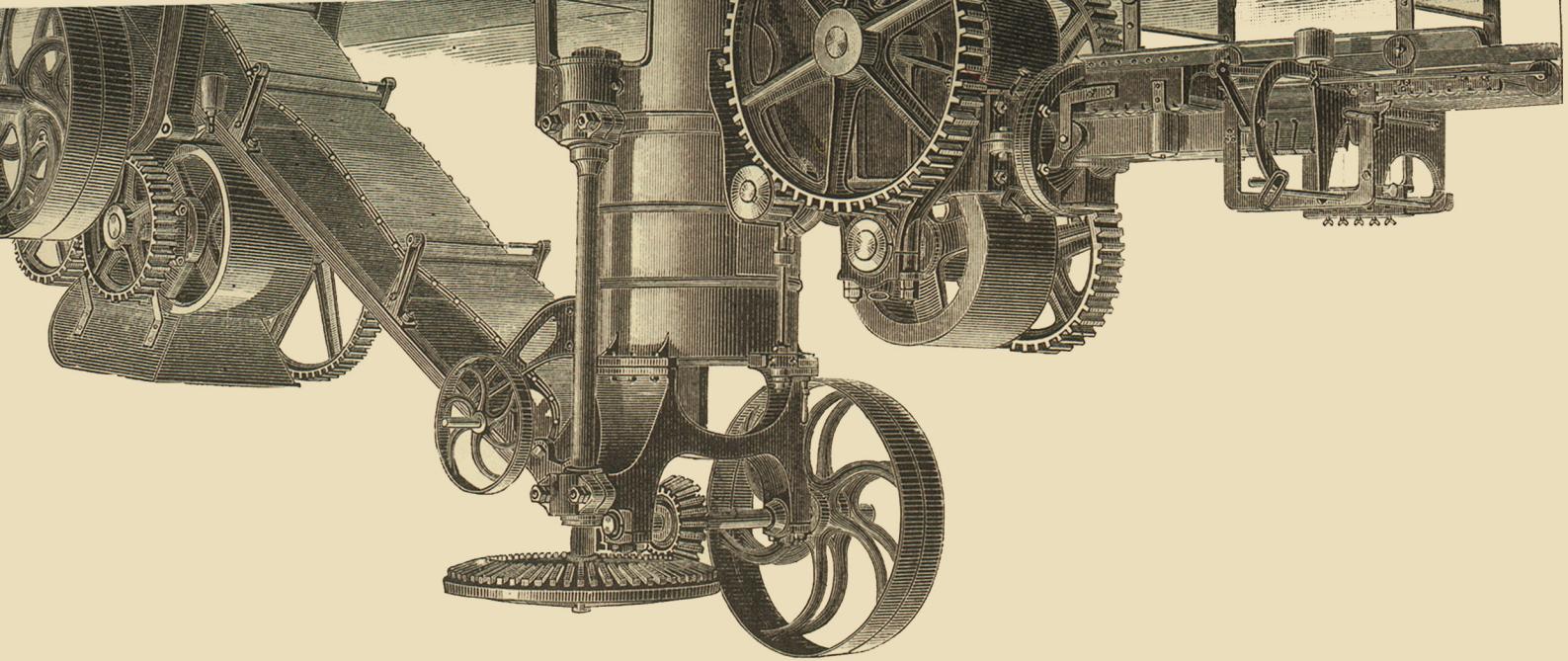
Despite that, we did spend a full episode talking about easy-listening and attempting to justify ourselves, with varying levels of success. Perhaps this was necessary, seen as we both sample easy-listening records with extreme regularity.

Outright, I will say that I love a lot of the music that comes under the easy-listening banner (a banner which gets bigger all the time). Esquivel, Enoch Light, Martin Denny, Henry Mancini, the whole exotica thing, I just can't get enough of it. It's fun, it's melodic, it's catchy and it's often arranged with astonishing dexterity and imagination.

We don't sample easy-listening because we think it's "cheesy". It's just a great, unique soundworld with which to work, that - particularly in the case of the exotica movement - sounds really like nothing else.

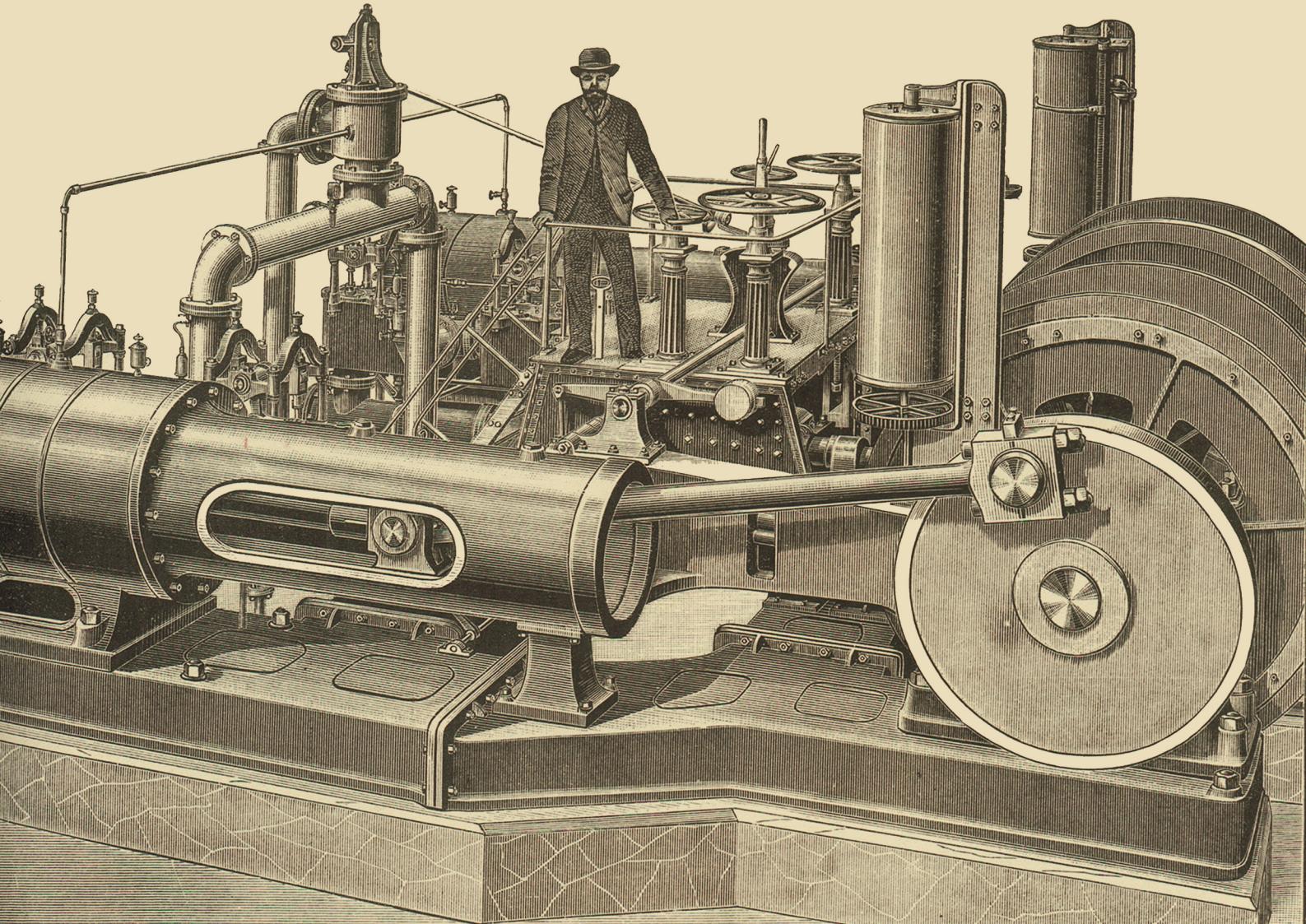
So download some exotica, stick it into your timeline, and see what happens. You'll have a little line-moustache and a white tuxedo in no time. I'm wearing one right now. Don't you wish you could see me? Such a revolution in retro fashion might even cause a revival of the word "dapper" in popular culture, which is well overdue.





Finale

96 minutes of pure mayhem.. the best of the best, and some of the rest of the entire Codpaste series.



Codpaste

Series devised and produced by People Like Us & Ergo Phizmiz

Text for this document written by Ergo Phizmiz

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Everyone's Favourite Pastetime.