PENTIMENTO

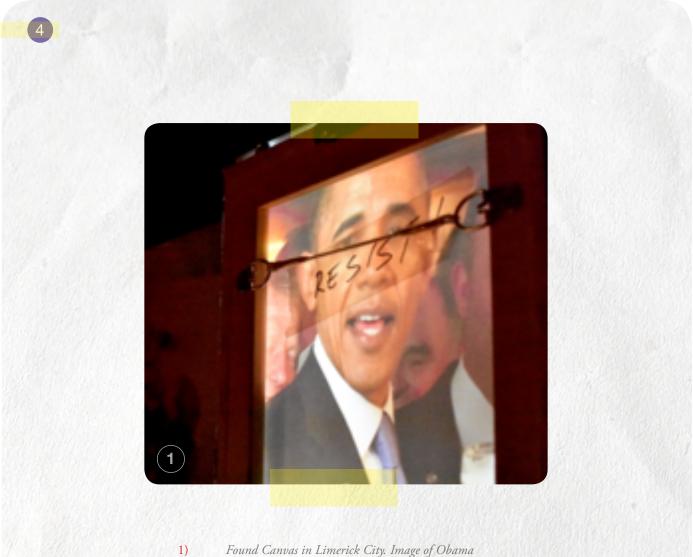
programming records for place.

PAUL TARPEY

PENTIMENTO

(Noun a visible trace of earlier painting beneath a layer or layers of paint on a canvas). Dialogue always remains to be activated regarding city space and how the programming of certain records can mark time and place. By its nature the analogue artifact of the record is a signifier of how music led communal situations functioned at a certain time in transient situations. When linked to musicbased scenes these historical artifacts reactivate stories of the city often subsumed in its wider history.

As a record collector who appreciates the conceptual opportunity offered by vinyl as a spatio temporal artifact to explore how unconformity manifests as resistance, I have always registered the repositories of second hand shops and private record collections as important. In the combination of sounds and stories that make up these archives we find the unique traces that identify what was imagined for city space at various times. Particular narratives can be excavated in the vernacular nature of how these archives come together, how they are organized, and how they feature for the present.



Found Canvas in Limerick City. Image of Obama with tape on canvas lit with Light box salvaged from De Beers factory Shannon. Construction and Image by Paul Tarpey for the Planet Man Event (Unscene Records) The Wickham Tap Bar, November 2018. During the m

During the mid 90s I frequented a record shop in Limerick City called Black Spot. In archive terms alone the shop had great presence in how new and secondhand records were integrated. Exploring stock stretching back to the 60s I responded to the strong presence of the genres of black urban music that were threaded through the Irish folk and rock selections thinking that this layout seemed to reflect more the owner's idiosyncratic curation of the used vinyl than any display priority



for resale. It seemed to encourage curiosity. At the a time other second hand shops in the city were equally interesting in this respect as were the conversations I continue to have in the city about the music scenes that could be identified in these repositories. In 2014 as a director of the Make A Move festival of street art music and dance I instigated an event called Just One Record where 5 people were invited to play and speak on a single record that was related to an experience they had in a private or public space in Limerick.

Black Spot Records, Limerick City.

2)



3)

6

Irish political flye circa 1916.

Source unknown.

Communality quickly came to factor in this annual event as participants and audiences bonded over stories and speculated on new ways of looking back at how the private experience of listening at home was translated for the public arena. A recurrent theme in conversations discussing the presence of lesser known or even unusual music in Limerick archives is that those that knew of and invested in them went on to form bands and create social spaces in an effort to communicate the difference that inspired them when listening.

One act that posted intention in 70s Limerick was the distinctive 'LP Walk' where individuals would promenade through town with a record prominently displayed signifying taste and prompting curiosity from ones peers as the walker tracked city space to identify themselves. The artifact of the record in this way functioned as a device to translate the idea of difference, process the rebel language that was to be found in certain music and identify the listener for likeminded others. The period 1965- 1973 resonates here as the subcultural act of acknowledging oneself in urban space through ones own sound has a political significance when youth resistance featured in the process of place making.



4)

Coffins washed up on a beach on the cover of the LP Metamorphosis by Iron Butterfly (1970). Found in the Limerick City Milk market in 2000.

Inspired by a type of music programming that can embrace records from all genres to the extent that the process named the place it was practiced I designed a sequence of records excavated in Limerick for a mix to signify the trans generational essence and celebrate the vernacular held in the city's archives. The 60's 70's and 80s records chosen from various archives here are augmented by others from a later date to underline how the mix can refuse a records designated identity and its repurpose its for an alternative agenda.



 Two LPs walked in Limerick. Open by Brian Auger and Julie Driscoll (1967) and Living in the USA by The Steve Miller Band (1970).
 Photograph by Paul Tarpey.

6)

Undated note on the sleeve of the LP Open by the Irish producer HAZO on the possible the sample opportunities from the record. From the archive of Paul Hayes (Hazo). Photograph by Paul Tarpey.

Two examples were referenced to communicate the idea of the past being received as both a fixed as well as it being a fluid environment in the present. In 2013 the website cosmicdisco.co.uk published a 4 hour mix of records by the producers Harriman & Hawk that sought to mark the utopian ideal of 'the Ibiza scene of old'. Based on a sonic rationale that functioned as a simple psycho geographic take on music and place it was designed to be played in 3 parts. Each part references music specific to the ideal of island referencing a particular time and space. They explained it as follows "Sol / Sun features a multi-genre downtempo sound as could be heard during the day in the 80s. Luna/Moon is selection of mid tempo music mixed to showcase how the different strands of electronic dance music contextualized the experience of the communities that were forming around it Estrellas/Stars references the nighttime club sounds that defined the madness of the clubs Amnesia & Ku. In legacy terms regarding how the Island came to be identified by music and place from the 80s Harriman & Hawk describe their mix as representing "The full spectrum of the bizarre".

In 2017 the Swiss Electronic producers Alex Gloor and Sasa Crnobrnja who practice as In Flagranti released 30 tracks of cosmic music inspired from the records they bought from the seminal Italian record shop Disco Pui in the 80s. Located in the Adriatic coastal town of Rimini Disco Pui was an influential hub for the cosmic scene and serviced DJ's throughout this territory. Although In Flagranti's Sprezzatura LP drew deep from the experience of engaging with the culture of record buying in the 80s in 2017 the structure of this had radically changed. Practically their 2017 LP had to be distributed online.

3. Remembering Disco Piu, the Italian record shop that sold vinyl via hand-made mix tapes. Interview by Anton Spice. April 13, 2017 Vinyl Factory Website.



An innovative link to the influence of past and the experience of how slow time featured when experiencing music curated in a certain fashion arose when the duo released an analogue device to promote the LP. Sprezzatura was made available as a cassette mix with each track playing on tape approximately for a minute allowing you to choose and buy a full version as a digital download. The cardboard cover of the cassette provided the context for this explaining that in the 80s Disco Pui's customers could avail of a cassette of new releases posted to them. Each release played for a minute ending with a voice numbering each one allowing you to quote the date of the cassette and number when ordering by phone or fax. In the digital age, by checking downloads Gloor and Crnobrnja can gauge the popularity of certain tracks and engage with their audience further by remixing them.

Posted on July 28, 2013 by Cosmic Disco in Music. http://www.cosmicdisco.co.uk/h-h-sol-luna-estrellas-balearic-mix 1 n the 90s inspired by the cosmic mix tapes Crnobrnja released his own multi –genre mixes called the Smylonylon tapes. One of the seminal cosmic Clubs Baia Degli Angeli was located nearby. http://www.electronicbeats.net/daniele-baldelli-interview-2016/





8) DJ Steinski in Limerick, 2008.
9) Installation in The Wickam Tap beside what was formally Blackspot Records. Images and Video Paul Tarpey.





 10/11 I hour looped video for the launch event for the EP The Planet Man by Mankky, The Wickham Tap Limerick November
 2018. Photographs and video Paul Tarpey.

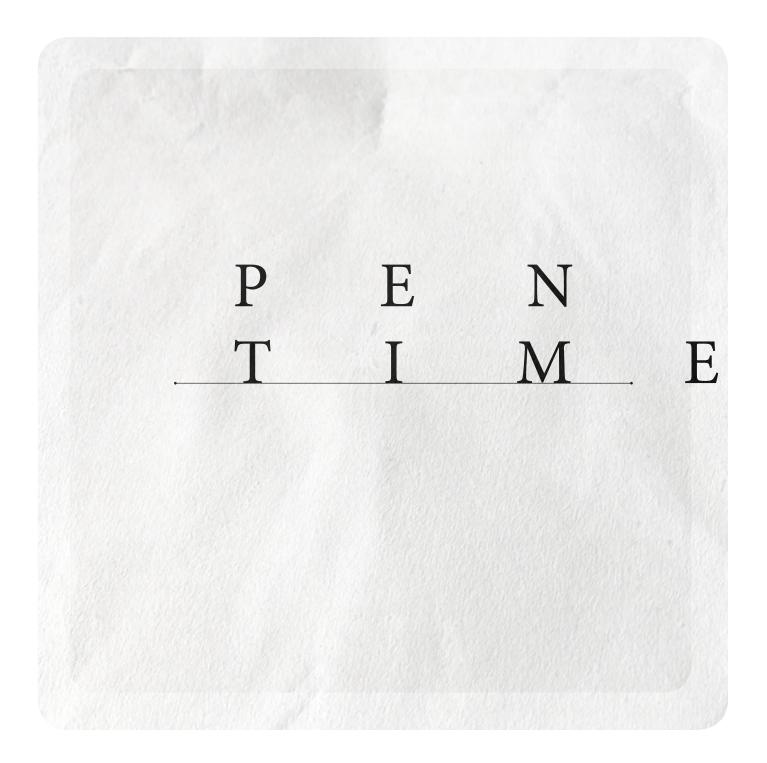


12)

Cheebah Dj Night 2009. Dual projection of an of edit of the piece 'Dialed in from the Future' for a I hour loop video edit of New York footage cut from popular source referencing New York in 1981.



13) Image by Martha Cooper from The Hip Hop Files Photographs
 1979-1984. The video is of the Dynamic Breakers V Rock steady
 at the Lincoln Centre New York watched by the Floor master's
 breakdance team in the Negril club.
 From Here to Fame Publishing (Germany) 2004.





[1]

Kalahari (Improvisation)

From the LP Kalahari by Dave Valentin

(USA) GRP (Germany) records 1984. RECORDED AT 33RPM +1.

This original US copy has the name Waheed (written by its owner possibly) on the cover. This record is an example of the Jazz cover imagery evoking exotic places that sold it to rock audiences at the time.

[2]

Songs For Our Ancestors

From the LP Living In The USA by The Steve Miller Band. (USA) Capitol Records 1968 RECORDED AT 45RPM AT -8 INSTEAD OF ITS DESIGNATED 33.

> This original US copy has a stamp on it "Knelpe. Wubbke. Kile Holtenauer Str. 122", suggesting it was brought back to Limerick and perhaps shared perhaps by a traveler. This LP, bought in Blackspot was one of those referenced to me by Limerick 'hippies' who traveled to work in London to experience the counterculture.

[3]

Lets Play It Cool (short excerpt)

From the 12" record by Stelnski & Mass Media (USA). 1988

Island Records. RECORDED AT 33RPM INSTEAD OF AT +45.

Steinski is a seminal influence in hip-hop history due to pioneering cut and paste experiments on record in the 80s. In 2008 I invited him to DJ a multi genre set of records in a music bar in Limerick. https://cheebah.typepad.com/cheebah_hip_hop _reggae_fu/2008/10/steinski-interview.html

(19

[4]

Moments in Love

From the LP Who's Afraid of The Art of Noise? (UK) ZTT / Island Records. 1984. Original UK Pressing. RECORDED AT 33RPM AT +5.

"A History of The Future. The Future becomes the present. The present becomes past. The past turns into a succession of years. Every, say, five of those years becomes an anniversary. Until we're left looking and listening to - at what was very much at the time - The Future. This future sounded nice, interesting, a bit mad – all good. It also had a lot of the past reshaped. This was what The Future was going to sound like: Fragments of the past chopped up, played about with, thrown into new forms." – From a review of the LP by Ian Wade in The Quietus.

[5] Otto Di Catania

From the LP Flag by Yello (SUI). Fontana Records 1988. This copy was pressed in Greece. RECORDED AT 33RPM AT +5.

In the late 90s almost a compete collection of the Avant –garde dance work of Yello assembled from collections could be found in Blackspot records. The word Yello was created by the group from the words Yello and Hello.

[6] Swami – Plus Strings Etc. (excerpt)

From the LP Head by The Monkees (USA). RCA Victor records 1968. Original pressing. RECORDED AT 33RPM AT -4.

> In 2009 I met by chance the owner of Blackspot Records on Catherine St in the City. He was waiting for the owner of a basement to open it and invited me to explore a space full of Irish Country Music records. In the middle of the basement was the Monkees psychedelic / hypnogogic suite Head that I was able to pay the owner 2 euros for. This excerpt has the 'Swami' as an unaccredited speaker.

[7] **J. Bonham's Break** (Drum loop sample) From the LP Gambling Pete's Million Dollar Blackjack Breaks By DJ Melo - D's Creates. 1998 (USA) RECORDED AT 33RPM AT +2.

Californian DJ Melo -D unlicensed LP of sampled and looped rhythms is curated for both hip-hop producers and battle DJs. It allows for a rhythm history to be channeled for production and performances. There were many of these types of LPs pressed in limited quantities in the last boom of vinyl produced in the 90s. This loop is appropriated from When the Levee Breaks from the 1971 LP Led Zeppelin IV.

[8] **Moments In Soul**

From the 12" by JT and The Big Family. (ITA) Blanco Y Negro Music 1989. Spanish Pressing. RECORDED AT 33RPM INSTEAD OF **ITS DESIGNATED 45RPM AT -5.**

This is an Italian production group who typified the pronounced sample aesthetic of Italy at this time where familiar hits were reformatted to mirror a DJ mix and create a hit record from another.

[9] Italian Song

From the LP The Best of Jon and Vangelis (UK). Polydor Records 1984. Original UK Pressing. RECORDED AT 33RPM AT -3.

Oh ma la oh oh me giova oh, pe dolae già po va po; e sha me co oh me gioma ah, pæ dü le pa tus dac.

[10]

Hev Di (instrumental mix)

From the 12" by Lighter Shade of Brown remixed by Ken-Lou. Aka Kenny Dope and Louie Vega (USA) Phonogram records 1994. RECORDED AT 33RPM INSTEAD OF ITS DESIGNATED 45RPM +2.

> The dragging keyboard sample from Disco singer Gwen Guthrie's 1983 hit Seventh Heaven is an understated echo of the sounds of New Yorks Disco's progressive urban history used by hip-hops popular front to soundtrack the types of now forgotten club nights experienced in Limerick in the 90s.

[11] Do It To The Max

From the limited edition 12" record Lower East Side Sound.

by 6th Borough Project (UK) Instruments of Rapture Records 2013.

RECORDED AT 33RPM AT +5.

This track is basically an edit of a 1982 Xavier (US) disco funk track of the same title.

[12]

A Secret Life

(Featuring the voice of the Egyptian pop singer Samira Tewfik) From the LP My Life In The Bush of Ghosts. EG records 1981 (UK/ USA). Brian Eno – David Byrne. RECORDED AT 33RPM AT -6.

This LP – Well known on release in Ireland - is a re codified collage of found sounds threaded around political ideas emerging and disappearing in tandem. Brian Eno 's deep interest in African drumming recognised that the sound embodied the network approach taken by many African societies. Any Music inspired by this could not but signify resistance to the western hierarchical model. Eno's ambition for the LP was for it to be regarded as a sonic document of an imaginary culture. One track ' Mea Culpa' is notable for the rhythmic presence of an Irish bohran.

[13] Anambra

From the 12 single off the LP Listen to the Buddha. DJM Records 1976. (UK) Original UK Pressing at both 33 and 45 rpm RECORDED AT 45RPM AT +4.

> This was a key spiritual record played to designate the nature of space and the ritual of the dance at David Mancusos seminal Loft Parties in New York the 70s and 80s. It had similar importance for Daniele Baldelli who selected it as one of his 50 most important records in a list published online by the Vinyl Factory. Com in 2014. https://thevinylfactory.com/features/cosmic-club-italianlegend-daniele-baldelli-selects-50-of-his-originalcosmic-records/

[14]

Mash Down Babylon

From the LP Burial Mix (The versions) by Rhythm and Sound BCP (BMG) records -originally released on a 10" record in 2003 -(D). RECORDED AT 33RPM AT +3.

> A German dub techno production duo that explored the minimal potential of dub reggae conceptually linking the two countries of Jamacia and Germany via Detroit.

[15]

Special Treatment For The Family Man

Tuxedomoon (US) originally on their 1979 mini-LP 'Scream With A View' on the compilation LP Masterpieces. Charisma Records (UK) 1976. Original UK Pressing. RECORDED AT 33RPM +5.

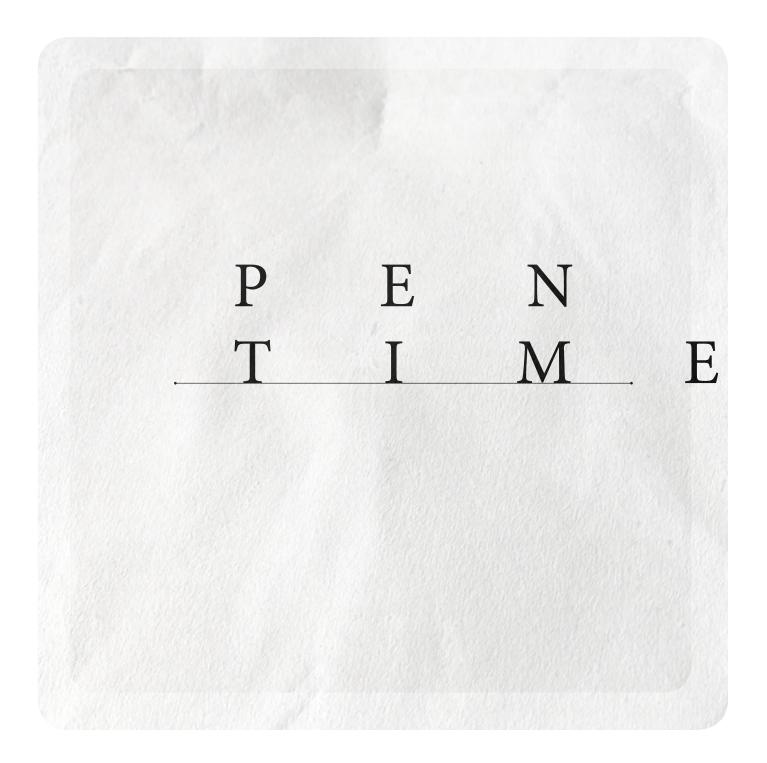
> In 70's San Francisco Tuxedomoon's Co –founders Steve Brown and Blaine L. Reininger endeavored to create a 'Unified Field Art" comprised of music, writing and theatre. This song references the trial of Dan White for the assassination of San Francisco's mayor George Moscone and supervisor Harvey Milk in 1978.

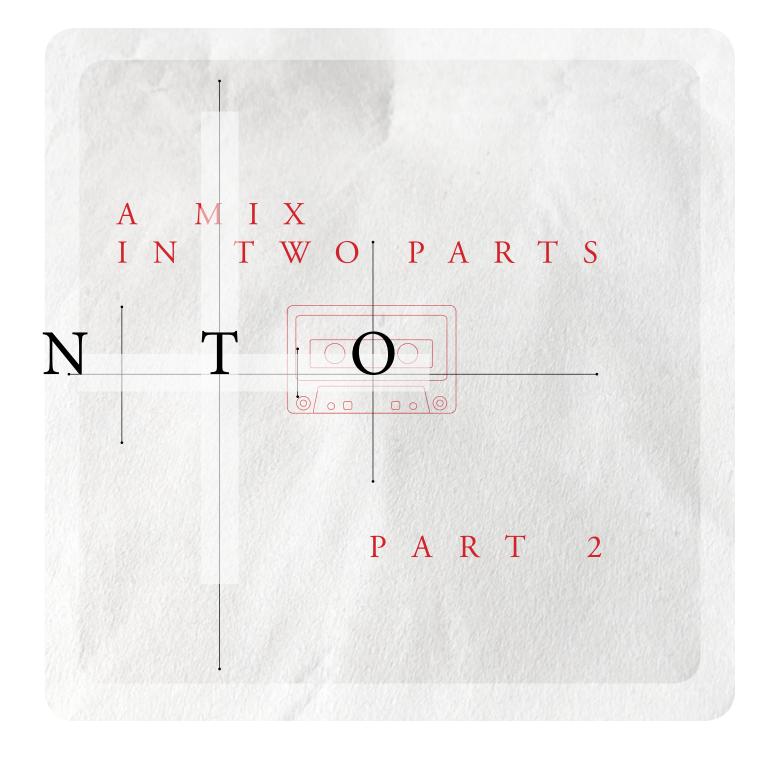
Musique Non Stop

[16]

From the 7" Single taken from the LP Electric Cafe by Kraftwerk (D-W) EMI 1981. Original UK Pressing. RECORDED AT 33 RPM INSTEAD OF ITS DESIGNATED 45RPM AT -6.

> Kraftwerks cultural influence in urban music remains on a multitude of levels. When 7" instrumental mixes of this sort are transposed at 33rpm they encourage allow for many cross genre experiments by DJs.





[1] Fundamental Islam

From the LP New Lords On The Block.

Concrete productions / Warrior Records (UK)

by 400 Blows. 1989 Played at 33. Original UK pressing.

RECORDED AT 33RPM AT +5.

An under represented UK electronic group active at a time when electronic music diversified towards a harder sound often using political samples to encouraging music consumers to seek these threads in wider cultural conversations.

[2] **Untitled** (drum track)

From the 12" Ron Hardy 13 by Rod Hardy Jesse Saunders (USA) No date circa 1986. RECORDED AT 33RPM AT -6.

Reissued vinyl. 2015. As a Chicago DJ in the mid 80s Saunders merged European electronic music including Italo Disco with American funk before creating his own beats initially to allow him to segue between genres. He was inspired by DJ Rod Hardy who was renowned for dramatically adjusting the tempos of records for his Chicago club space the Music Box. See Simon Reynolds, Rip it Up and Start Again. Eaber and Eaber 2005 P. 247



From the LP Welcome To The Pleasure Dome. ZZT Records. By Frankie Goes to Hollywood. (UK) 1984. Original UK Pressing. RECORDED 33RPM AT +5.

> In T-Shirts that spread the anarchic way this mix of music and sloganeering were delivered as pop - Frankie Say War! Hide Yourself, Arm The Unemployed and Bomb Is a Four-Letter Word.

[4] **Janitzio** (vocal intro).

From the film soundtrack LP Savage (1973) by Don Julian.

(USA) Reissue LP (Late 1990's) on Southbound records London.

RECORDED AT 33RPM AT -5.

Echoing the trans global revolutionary path of Che Guevara in populist fashion this Blackploitation film has a former US Baseball star kidnapped by South American rebels whom he comes to join with in battling the establishment.

[5] On the Way Home to Earth (excerpt)

From the LP Visions of the Emerald Beyond by The Manavishnu Orchestra (UK). 1975. Original US pressing.

RECORDED AT 33RPM AT -3.

[6]

Fragments of Fear

From the LP Movements by Johnny Harris (UK) Warner Brothers. 1970. Original UK Pressing.

RECORDED AT 33RPM AT -2.

The title track used in the 1970 Italian made paranoia thriller Fragments of Fear heightens the psychological tension that the character of a recovered drug addict generates for environments in his attempt to understand a series of murders. What happens to the character in the film may be imaginary and this is accentuated by the music, which features in the film as two separate pieces.

[7] Butterfly Bleu (excerpt)

From the LP Metamorphosis by "Iron Butterfly with Pinera & Rhino" (USA). Atco Records. 1970. Original US Pressing.

[8] Coda- A

'Heavy' rock suite in 3 segments as a tribute to Limerick 'Head' parties in the 70s.

[9] Goodbye Jungle Telegraph (instrumental)

From the LP Open by Julie Driscoll and Brian Auger & The Trinity (UK). 1967. Atco Records. Original US Pressing.

RECORDED AT 33RPM AT -6.

