

Goran Vejvoda

Paris 8th . 1 . 1984

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Dear Brian, here's the piece of paper we were talking about Sunday morning. This sheet will include various things. I know, some of these things are very boring. But I would be extremely grateful if you could look into them - and send me the dues.

I) Questions: that weren't asked during the verbal part. Naturally if any question seems of no importance to you - just skip it and continue.

- 1) What books left a deep impact on you - thru the years?
what books do you come back to?
- 2) What are you reading at the moment?
- 3) Do you read any newspapers or magazines regularly?
- 4) A small background on your family. What your mother & father do and so on?
what area of Britain do you come from? (Do you go back there etc...)
- 5) Why has your brother emerged only recently on the Apollo record?
What does he do - or play?
- 6) How do you look upon the male - female relationship in general?
- 7) Does the name "Eno" mean anything specific?
- 8) What instruments do you own?
- 9) What is "music for non-musicians"?
- 10) How did you get into make up during Rox; when and why did you let it go?
- 11) What are your thoughts today, if any, on fashion, clothes, make up (Eno roxy - versus Boy George) etc...
- 12) How would you define production, or the producer? (That's a hard one)
- 13) Where have you been in Africa, and what are your impressions? Can you tell me a bit how the Edikanpo sessions looked like (the studio, musicians, atmosphere all together)
~~When~~ What year was this?
- 14) How did the "Obscure label" come about? What happened to it?
- 15) How come you never made a record with Robert Wyatt?
- 16) What do you dislike in your self?
- 17) Looking back on your work and considering all the roads you took; one of the strong points is certainly rhythm. Why hasn't Brian made a rhythm record since "My life in the bush of ghosts"? (if you need a rhythm guitar player from Yugoslavia I'm yours, ha ha ha joke)
- 18) Tell me something about the background, of the lyrics for "Here He Comes, Julie With, Through Hollow Hands (Why is it for Harold Budd) and Spider and I"? (Boring)
- 19) How do you feel about the Talking Heads records you worked on from this time perspective? What's your favourite Heads song?
- 20) What was: Robert Sheckley's: In a land of clear colors?
- 21) Are there any recording techniques that you have devised; for example a drum sound or anything ~~to~~ similar. If yes, could you explain in more detail, and mention where this sound can be heard. Have you heard this sound maybe on other people's record consequently?
- 22) Tell me your feelings today on the recording studio, and where you think it's heading? (~~the~~ digital help the spaciousness come out even further?)
will

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23) Who is Luraaji?

24) What personalities out of music had an influence on you?

25) Some thoughts on David Byrne. What do you consider as his strong points?

26) Why did you leave New York? How different or how far apart are W. America, Europe, Japan?

27) What are the big mistakes you made in life - that serve you now as a reference or starting point? (I know it's a bit private).

28) How many women have you really and deeply loved in your life? Have you any comment? (this is getting to private boy, I can't take this).

There's a lot of questions missing here. If you would like to add some - and then answer them, please do. Forgive my bluntness in some questions, or spelling mistakes. I'm only human - that's what I like. Be think your ~~part~~ portion on singing and voices - I think you to hard on yourself.

II)

A reminder for you do make some copies from your note books. What would be nice if you can give a brief explanation under each copy - what it's about and the year it was done. Naturally if you feel inclined in writing some completely new "passage" long or short - that as well will whole heartedly taken. This could be in a way a significant contribution to our work.

*remarque: The quality of the copies is of major importance for the final outcome.

III)

Fact finding mission the most boring part.

1) Can you give a list of:

a) films you have made music for

b) theatre shows where you made music if any

c) ballets - II

d) where have you done music installations in galleries (if there is anything worth mentioning)

e) the same as d ~~same~~ just for video installations; a list.

f) the names of visual or other artists you have worked with.

g) group exhibitions

list of favourite producers

-||- records (all styles)

-||- bass players

-||- piano players (key board)

-||- singers

-||- guitar

-||- musicians ... ethnic ... you know

-||- film music

-||- films

artists

* add what ever list you consider substantial.

IV

As author of the book and for the sake of ^a complete ^{and} in depth presentation of your work, I would be very grateful if you could in ~~any~~ some way dig out the whole version of "studio as a compositional tool".

1. "A Pattern Language"
 "The Timeless Way of Building" } Christopher Alexander
 "The Myth of Freedom"
 "Cutting Through Spiritual Materialism" } Rinpoche Chogyam Trungpa
 "Labyrinths"
 "The Brain of the Firm" } Jorge Luis Borges
 Stafford Beer

* "Tar Baby"

Toni Morrison

"Mind and Nature"

Gregory Bateson

* "The New Science of Strong Materials"

J.E. Gordon

"Barthes - Selected Writings"

Edited by Susan Sontag

"Crowds and Power"

Elias Canetti

* "Dusklands"

J.M. Coetzee

* "On the Black Hill"

Bruce Chatwin

* "Spanking the Maid"

Robert Coover

"Life Itself"

Sir Francis Crick

"French Made Simple"

Eugene Jackson / Antonio Rubio

"Music of the Whole Earth"

David Reek

"Among the Believers"

V.S. Naipaul

* "Eleven Stories"

Chekov

* "The Aran Islands"

J.M. Synge

These are all books I've read (*) or started to read in the last 3 weeks. Of these the 1 especially like "The Aran Islands", "Tar' Baby" and "Crowds and Power"

3. New Scientist; The Guardian; the Wall Street Journal (once a week); Studio Sound (occasionally)

4. My mother is Flemish and was brought to England after the war by my father, who is English. He was a postman for the whole of his working life (47 years) and they live in Woodbridge, Suffolk, which is where I was born and bred. I go there about 4 or 5 times a year and it feels like my real home.

5. My brother is 11 years younger than me. This is the first project that seemed to suit him. He is a musician (piano, organ, guitar, euphonium) and a comedian.
6. Too complex a question. Simpleton's answer: "I like it"
7. E — NO.
8. A Casio D202, Antonia fretless Bass, Fernandez guitar, $\frac{1}{2}$ of a Yamaha DX7, $\frac{1}{2}$ of a Yamaha CS80, A mini moog, an AKS
9. ~~A~~ A technique of making music where judgement replaces skill, based on technological possibilities. In a sense it is what became 'New Wave' music.
10. I liked it, then I lost interest in it.
11. Tout le même chose — I don't feel much either way
12. The producer is the person who deals with musical or other issues that the band either does not wish to or cannot deal with.
13. Morocco, Tunisia and Ghana. The Edikanfo sessions involved about 10 musicians in a very small space with inadequate and faulty recording equipment. It was very hot.
14. I wanted to release music I thought interesting which wasn't being released by other labels. It became an albatross so I dropped it.
15. I did: "Ruth is stranger than Richard". Also Robert is a co-writer on Music for Airports 1/1.
16. Impatience, weakness of will. (These are both, in other situations, assets)
17. Rhythm precludes my present interests (at least in the sense that you mean it).
21. Several. My records are in a sense a compendium of recording techniques. There are too many to detail.

22. Recording studios will have larger control rooms - with several instruments and processing devices and various different listening systems - and smaller studios. There will be a greater interest in 'unique' pieces of equipment - equipment that performs not according to its specifications but in an interesting way (this already happens with microphones). Studios will stop trying to all be alike, and begin to specialize in certain musical areas. People will work on longer pieces of music (possible now because of digital techniques). More attention will be paid to the psychoacoustic value of treatments.
23. Larraji is a black American ex-comedian who plays his autoharp in New York's parks.
24. Stafford Beer / Peter Schmidt / Tom Phillips / my parents and uncle Carl / Lorenz Zatecky (a photographer friend) / Joan Harvey / Alex Blair / Ritva Saarikko /
25. He's a great rhythm guitarist and has an interesting sense of lyrical mood.
- 26.

Films

Juliet of the Spirits	} Fellini
Amarcord	}
Xica	} Carlos Diegues
Bye Bye Brazil	}
Blanche	.
Barry Lyndon	Kubrick
Alphaville	Godard
Kwaidan	}
Hunter in the Dark	} Kobayashi
An Autumn Afternoon	Ozu
Once upon a time in the West	Sergio Leone
Ecstasy of the Woodlark Steiner	}
Aguirre, the Wrath of God	} Herzog
Les Enfants du Paradis	Prevert (?)
The Middleman	Satyajit Ray
Meshes of an afternoon	}
A Ritual in transfigured time	} Maya Deren
Strangers on a train	Hitchcock
Who's afraid of Virginia Woolf	?
Zatoichi, the Blind Swordsman	?
The Discreet Charm of the Bourgeoisie	(Bunuel)

Beautiful Women

Carla Dunlap
Vanessa del Rio
Arletty
Dionne Warwick
Tina Turner
Zeze Motta

Records:

Velvet Underground <u>III</u>	1970?
Munic from Big Pink (The Band)	1968/9
Afrodisiac (Fela Ransome + Africa 70)	1972-3
Staple Singers — several records	1961-80
Love Letters (Ketty Lester)	1961
Everyday People (Sly and the Family Stone)	1969?
Vernal Equinox (Jon Hassell)	1977?
Astral Weeks (Van Morrison)	1969?
The Great Learning (Cornelius Cardew)	
In a Silent Way (Miles Davis)	
Out of the Cool (Gil Evans)	

Bass Players:

Larry Grahame (Sly and the Family Stone)
Jimmy Ali
Charles Mingus
Sting
Robbie Shakespeare
The bass player for all the Tamla hits - can't remember his name right now

Keyboards:

Arturo Benedetti Michelangeli
Barry Andrews
Abu Abdel Said
Harold Budd
Bill Evans

Singers:

Faïd el Atrache

Fairouz

Om Kalsoum

Maris Staples (and her family)

Doris Sykes

Van Morrison

Theresa Stich-Randall

Gladys Knight

Mahalia Jackson

Mary Wells

David Bowie

Bryan Ferry

Al Green

Marvin Gaye

Dionne Warwick

Samira Tewfik

Betty Carter

Robert Wyatt

The Mahotella Queens

James Brown

Deloise Campbell Barrett

Michael Jackson

Jimi Hendrix

Valya Balkanska (based on just one song I heard)

Guitar Players

Robert Quine

Robert Fripp

Adrian Belew

Jimmy Nolan

John McLaughlin

Daniel Lanois

Jim Hall

Jimi Hendrix

Sterling Morrison

Musicians

Jon Hassell (trumpet)

Faïd el Atrache (oud)

Tunde Williams (trumpet)

Miles Davis

Gil Evans

Film Music

Ennio Morricone

Nino Rota