

# 'Chance Meeting: disembodied voices in the work of Nurse With Wound and Cabaret Voltaire'

Rupert Loydell

## PREMONITION

*In which we channel Ovid, are instructed in how to unlisten and consider remixology and recontextualisation.*

'I want to speak about bodies changed into new forms.' (Ovid (8AD), 2000)

'[L]istening has always in a way meant unlistening. You need ears cleared of that rattling debris to receive new signals. Blow the tunes out, avoid classifying, distrust the old information. [...] Sabotage your own expectations. Abandon the shapes and rhythms you keep expecting the music to fall into. Having destroyed your thoughts, destroy your feelings too, destroy every impulse to classify a random cluster of sounds as "cheerful," "mournful," "defiant," "wistfully bewildered," "laid-back," "seductive," "transcendent." Move into the country where feelings are as unreadable as mountains in a stretch of country unknown to you. Become hollow. Make room. Learn to despise your own internal protests at what bores or irritates you with its unfamiliarity. Be shaped by strangeness. Love what abrades. The future can come into being only by stripping away what was formerly locked in place.' (O'Brien, 2004, 286)

Rupert Loydell: Why is cut up such a great tool?

Steve Mallinder: Perhaps it's because like energy nothing is really created, nothing is lost and everything becomes transformed. Everything in essence is a remix, a recontext.  
(in Loydell, 2018, 97)

## A PRECISE HISTORY OF INDUSTRIAL MUSIC

*The band Cabaret Voltaire are introduced, we recall their name's Dada origins, and discuss their use of cut-ups.*

'No story of the Sheffield music scene is complete without mention of Cabaret Voltaire, the post-punk outfit whose approach to electronic music was so feral it felt like you could hear it degrading in real time. The band formed in 1973, a time when one of their formative influences, Roxy Music, were in their Eno-inspired pomp. Fired up on a diet of J.G. Ballard, William S. Burroughs, and Brion Gysin, Cabaret Voltaire borrowed their name from a Zurich nightclub that was a gathering spot for pivotal figures in the Dada movement'. (Neyland, 2014) 'Like their Sheffield pals Martyn Ware and Ian Craig Marsh of Heaven 17, Mallinder and his cohort Richard Kirk sought to meld avant garde electronics with soul and funk influences; but what made them diverge significantly from the path that Heaven 17 ultimately took was their allegiance to Burroughsian cut-up

technique. Their willingness to juxtapose content that was *not necessarily related* in order to create a "third mind" scenario that was richly evocative for its unplanned randomness.' (Post-Punk Monk, 2012) '[T]his was a band fascinated by the bridge between high and low culture, particularly in the desensitizing effect of TV news, which would spew out the topical fare Cabaret Voltaire would often pick up on in their songs, beaming it out to an audience steadily anesthetized to shock.' (Neyland, 2014)

'Cabaret Voltaire was a seminal group. The Cabaret Voltaire inaugurated Dadaism in the back room of a Zurich tavern 1916, the owner agreeing to its use in order to increase the sale of beer, sausages and sandwiches. The entertainment included music, dance, manifestos, theory, poems, pictures, masks and costumes by the likes of Hugo Ball and Hans Arp. Dadaism's anti-art stance sought to mirror the confusion wrought by the First World War's senseless slaughter. More than five decades later, Stephen Mallinder, Richard H. Kirk and Chris Watson formed Cabaret Voltaire in Sheffield. They were horrified and mesmerised by the power of the ever-expanding media, fascinated by the control it exercised and in response they developed strategies aimed at loosening its grip. Their audiovisual output should be seen as a meditative protest that connects directly to the cutup techniques first explored by the Dadaist Tristan Tzara and later developed by William Burroughs and Brion Gysin. Cabaret Voltaire simultaneously enacted and interrogated the corruptive power of the media.' (unknown author, 2007?)

## THE DADDA'S INTOXICATION

*We meet Nurse With Wound and discuss the nature of the voice, sound, listening and the imagination.*

'It is through the doubled face of surrealism, with one eye on the world and the other to structures of the subconscious, that we can turn to Nurse With Wound'. (Jorgenson, 2009) 'Just as the body could be manipulated for the purpose of instilling order and unity, so it could be torn apart in order to underscore the violence being done to individuals in the name of social stability' (Lyford, 2000, 53): [The *Sensoria 12*" is] '[a] rare musical example of a whole being greater than the sum of its parts. Relentlessly pounding machine energy is given an injection of funk and ironic reactionary commentary via the preacher, who by giving a sermon on obeying your superiors, plays right into Cab Volt's fascination with exposing and disrupting the control process.' (Post-Punk Monk, 2012)

'The collections of Val-de-Grâce [hospital] proposed' 'a grammar of the human body that parsed the human form into pieces that could be manipulated for aesthetic purposes just as words and parts of speech were mobilized in the process of poetic construction.' (Lyford, 2000, 51) 'The voice is elusive. Once you've eliminated everything that is not the voice itself – the body that houses it, the words it carries, the notes it sings, the traits by which it defines a speaking person, and the timbres that color it, what's left? What a strange object'. (Chion, 1982, 1)

'Our propensity to imagine, to fill the vacuum, whether with the intention of covering the silence with imaginary sounds, or to extrapolate the source or meaning of a sound-event, is crucial to the understanding of how we listen to

(and by extension capture) our sonic environment' (Spinelli, 2016, 165); '[i]t is to provide some residual psychic comfort that pockets of the past are kept alive'. (O'Brien, 2004, 295) 'Acoustic space structure is the natural space of nature-in-the-raw inhabited by non-literate people. It is like the "mind's ear" or acoustic imagination that dominates the thinking of pre-literate and post-literate humans alike'. 'It is both discontinuous and nonhomogenous. Its resonant and interpenetrating processes are simultaneously related with centers everywhere and boundaries nowhere. Like music, as communications engineer Barrington Nevitt puts it, acoustic space requires neither proof nor explanation but is made manifest through its cultural content. Acoustic and visual space structures may be seen as immeasurable, like history and eternity, yet at the same time, as complementary, like art and science or biculturalism' (Marshall McLuhan, 1989, 71), '[t]here is no analog for the creation of music or sound among the subconscious states that Breton induced within his surrealist circle, no banging on pots or hollering through pipes. The night of consciousness was without tone or rhythm.' (Jorgenson, 2009)

## GHOSTALK

*We venture in to and assist in the making of unknown and imagined musical landscapes.*

*Do you have a definition yourself of what music is?*

CW: Organised sound... I mean I don't really know, what's music to me is not music to somebody else. It's a definition, it depends on which part of the world you're in and what you are doing at the time. I wouldn't know what it needs.

*You mention organised sound. Would you consider the noise of the car that just drove by to be music or would it have to be put together as a composition?*

CW: I wouldn't know if it was music or not, but it is set in a composition. The sounds surrounding us at the moment of the car going past, whether they're deliberate, random, or organised – exist, and that's all they need to do really. It could well be music, yeah. If it is interesting to you, then yes.

['The Hafler Trio' [interview with Chris Watson, ex Cabaret Voltaire] in Neal, 1987, 190]

'The avant-garde is at once the vanguard of the "main cultural body" and its opposition' (Atton, 2012, 349), '[t]he mind of the man who dreams is fully satisfied by what happens to him. The agonizing question of possibility is no longer pertinent.' (Breton, 1924, 246) '[M]y better self prefers not to speak about music at all or sound, come to that, and think instead about people and objects working together visibly and invisibly in spaces both intimate and infinite where reverberation is not so much cosmic as a lullaby space that incites both dreaminess and the hard realities of matter and movement' (Toop (2018), 2019, 144); '[i]n the tourism of imagined spaces, everybody is somewhere else, always.' (O'Brien, 2004, 301)

'Ensnared in webs of sound, those of us living in the industrialized West today must pick our way through a discordant, infinite-channeled auditory landscape. Like a radio stuck on permanent scan, the culture lashes us with skittering bits and bytes, each dragging its piece of historical or emotional context'. (Slouka, 1999, 41) 'There is a world of sound, true, but it is our world. We don't automatically fit in to it, we have to work to fit in, to roam and listen. A world of many human musics also invites us to listen and to learn.' (Rothenberg, 2002, 111) '[S]ound is a haunting, a ghost, a presence whose location in space is ambiguous and whose existence in time is transitory. The intangibility of sound is uncanny – a phenomenal presence both in the head, at its point of source and all around – so never entirely distinct from auditory hallucinations. The close listener is like a medium who draws out substance from that which is not entirely there.' (Toop, 2010, XV)

'Cabaret Voltaire used funk to create a pulse, a dynamic urgency that was just one component of their overall intensely coloured sound, its mix of serrated guitars, sheet-metal electronics and found tapes creating a mood of heightened, paranoiac awareness in the listener' (Stubbs, 2018, 318), 'the use of appropriated material and the programmatic absence of clear relations between successive components – prompts the attentive reader to become a virtual co-author of its meaning.' (Drag 2019: 112)

'The sense of hearing is as subtle as it is archaic. We most often relegate it to the limbo of the unnamed; something you hear causes you to feel X, but you can't put exact words to it' (Chion, 1982, 17): '[m]usic is the art where sudden meaning can be invented, where immediate expression can take place.' (Rothenberg, 2002, 191) 'We knew what we wanted – but not how it would sound.' (Mallinder, in Darlington, 1983)

#### (I DON'T WANT TO HAVE) EASY LISTENING

*We consider the creation and classification of unclassifiable music and sound.*

'Can a voice tell us anything or does it simply persuade our own voices to tell us what they want us to hear?' (Toop (2018), 2019, 145) 'Everything hangs on whether or not the acousmètre has been seen. In the case where it remains not-yet-seen, even an insignificant acousmatic voice becomes invested with magical powers as soon as it is involved, however slightly, in the image.' (Chion, 1982, 23)

'[W]e must begin to think about surrealist practice: the emphasis upon the partial, the fragment, and the traumatic might suggest more than willful violence; such emphases might define a technique for exposing the inconsistencies in official stories about the return to order.' (Lyford, 2000, 55). 'Mapping hypnagogic dream states via disembodied ghost voices, detoured easy listening and what sounds like cattle being flayed, *Merzbild Schwet*, with a title that gives the nod to Dadaist Kurt Schwitters, contains the seeds of the contemporary Nurse sound' (Keenan, 2013/2016, 89-90); 'we have here non-intention coupled with aesthetic appreciation of random noise.' (Condon, 'NOTE' in 1991)

'Thus it is that in searching for a musical Surrealism we arrive at a record that contradicts the premises by which Surrealism established its rejection of music, and yet would appear to be musical. Its defamiliarisation of music' 'is this

marvelous rediscovery of the familiar as unfamiliar, the unexpected out of the expectations of music.' 'Its Surrealism lies in its automatism, in a multiple series of chaotic associations whose negation of sense is not necessarily a negation of the structures by which sense comes about. One sound leads to or is imposed upon another, one musical form turns to another without being music. The vitality of the album lies in this will to compose without composition, to make a record without making a record, in order to reveal that the subconscious structures of music may not be musical at all.' (Jorgenson, 2009)

[Luigi Russolo] 'wrote symphonies for factory sirens. He got off his arse and actually made loads of "intonomatauri" – noise machines. He loved the random mechanised cacophony of modern city life. NWW's early music often seems composed of this detritus, turning it into streams of expressive consciousness (c.f. Kurt Schwitters' collages made from bits of rubbish found in the street).' (Condon, 1991) 'The voice reconciles the dichotomy between scientific psychiatry and traditional ritual healing, partly by making sense of madness by engaging with the sense of hearing' (Basu, 2014); '[t]hrough the process of schizo-narrative – embracing nonsense, anacoluthon and contradiction – the focus is shifted away from the ostensible authority of the spoken voice to allow for a more playful, mysterious, malleable, unstable, and indeterminate phenomenological object to emerge: a territory. I refer to this assembled field of interaction as the "territory of disembodied voices". Here, the concept of territory is to be considered in the Deleuzian sense: both as a field, a domain of enquiry, interaction and study, and as a topology. It is always a terrain of socialisation, movement and identity formation.' (Spinelli, 2016, 148)

'In his manifesto for a new theatre of signs, gestures, unearthly sounds and images, *The Theatre and its Double*, Artaud wrote about breaking "the intellectual subjugation of language, by providing meaning with a new and more profound intellectuality, hidden beneath gestures and signs, and raised by the dignity of particular exorcisms.'" (Toop (2013), 2019, 161) [Cabaret Voltaire's] 'use of found audio collage, overlaid a deliberate moral ambiguity atop their primitivistic, rhythmic, industrial grooves.' (Post-Punk Monk, 2012)

'[T]he first five NWW albums are furiously angry.' (Condon, 1991); 'Random synth noises have given way to interweaving sequencer parts and polysynth melodies, the drum machine patterns have become clearer and better defined, and now, just to make a change, the eccentric treatments have been removed from Mallinder's vocals.' (Goldstein, 1984) 'Sound is a composite, moving through an environment like a bird building a nest, rigging transient sculptures from the material it collects.' (Toop, 2010, 54)

'Eventually all the old recordings will become ethnographic. The inheritors will be left with a museum of sounds now beyond producing' (O'Brien, 2004, 295), '[b]ut the resonance of this music, of the spirit it distils, extends beyond the merely personal and wistful. It's about lost futures.' (Stubbs, 2018, 345)

## MESSAGES RECEIVED

*We re-evaluate how we perceive messages and meaning in relation to their cultural and musical context, in the light of Cabaret Voltaire's 'conceptual drive'.*

'The first association we make then with a voice is its source – the existence of a physical body. However, a characteristic of voice is its ephemerality; as soon as a voice is uttered, it disappears with that moment in time. Therefore, the existence of voice always creates a certain level of illusion'. (Li and Lai, 2013, 351) 'Most crucially, at an individual level, the territory of disembodied voices is also metaphorically a psychological one.' (Spinelli, 2016, 148) 'Why all these powers in a voice? Maybe because this *voice without a place* that belongs to the acousmètre takes us back to an archaic, original stage: of the first months of life or even before birth, during which the voice was everything and it was everywhere'. (Chion, 1982, 27)

'Anthropological and psychiatric challenges, it is argued, are crystallised in the voice, a medium that signifies the intersection of models of occult madness and schizophrenia.' (Basu, 2014) 'Small sounds are too quick, too slight, to leave any sense of overcrowding air or imposing authority, yet they form wisps into solids, glue fragments into forms, keep people sane, or shield them from loneliness and the void.' (Toop, 2010, 160) 'Noise then, occurs when language breaks down. Noise is a wordless state in which the very constitution of our selves is in jeopardy. The pleasure of noise lies in the fact that the obliteration of meaning and identity is ecstasy (literally, being out-of-oneself).' Reynolds, 1990, 56)

'If music is like a language if it communicates some kind of emotional or spiritual message, then noise is best defined as interference, something which blocks transmission, jams the code, prevents sense being made.' (Reynolds, 1990, 55); 'difficulty resides in the social situation and popular cultural experiences of the listener. This is to propose a more contingent notion of difficulty that can be much more inclusive of a wider readership's listening experiences', '[d]ifficulty becomes an aesthetic dimension of listening as a process that is located within particular histories of popular music where the social histories of audiences and their listening experiences over time intersect with the cultural experiments of the musicians'. (Atton, 2012, 359) 'Given its contradictory properties, the most sensible approach to sound is through incoherence.' (Toop, 2010, 48)

'Cabaret Voltaire were excited by this idea of recontextualisation as a political weapon and embraced it. Tape would be a key weapon in their arsenal, a means of capturing excerpts of, say, American clansmen or TV evangelists, which could help 'recondition' the listener, make them more conscious of the media environment. It was a form of counter-subversion' (Stubbs, 2018, 314): 'fragmentation has a multifarious, perhaps contradictory, character': 'the fragment is a ruin, a snippet, a shard, a scrap; it evokes and induces disintegration, deterioration, discordance, disharmony.' (Gibbons 2019: 197)

'That's originally all we do have – the idea of an atmosphere or an effect', '[s]o you compose and decompose, construct and deconstruct. There are checks and balances, and a substratum of some logical but intuitive development.' (Kirk, in Darlington, 1983) 'The naive, Burroughsian electro cut-up of that era sounds almost ancient in that it was achieved with crude sonic collage and the earliest, cheap synths that had filtered down from Mount Olympus to the streets of Sheffield. The band had a conceptual drive in their attempt to confront the control process with their art that was honest, invigorating, and bracing.' (Post-Punk Monk, 2014)

## THE POWER (OF THEIR KNOWLEDGE)

*We consider how Cabaret Voltaire embraced early video technology and applied their musical composition processes to the visual.*

'Essentially for Cabaret Voltaire at this point in their history, video enabled the articulation of a synaesthetic mode of expression, capable of expressing a sense of rhythm, not restricted to being a merely sonic phenomenon. This is especially clear in their early video work for tracks like "This Is Entertainment" in which primitive video effects, screen text, and cut-up photographic images operate as a synaesthetic remediation of the medium of video itself' (Goddard, 2009: 165), 'a dream in which images appear and transform themselves unexpectedly.' (Lyford, 2000, 64) '[T]hey spent much of their time championing the potential of video – both by reinventing the music video as a piece of twisted art (see Peter Care's brilliantly out-there video for the 12" version of "Sensoria", which ended up in New York's Museum of Modern Art), and founding their own label, Doublevision, which specialized in releasing both 12" vinyl and VHS videos.' (Annis, 2013)

'No one had more exciting videos than Cab Volt', '[t]he repetitive use of looped sequences in much of the material is visually analogous to the band's sonic modus operandi' (Post-Punk Monk, 2013): '[s]ynaesthetic combinations of sound and image accompanied music video from its beginnings, and it is hardly accidental that the groups [sic] Cabaret Voltaire, founded a video rather than a record label'. 'If the video work of Cabaret Voltaire was at the beginning lo fi and DIY, it soon developed a complex audiovisual language in which visual and audio cut up techniques operated in parallel and complementary ways. (Arnold, Cookney, et al, 2009: 144)

'A treasure from the musty vaults of post-punk, *Doublevision Presents Cabaret Voltaire* was made in 1982 as a long-form video to accompany music by one of the movement's primary incubators.' 'The video's makeup is simple: 14 more or less classic songs from Cabaret Voltaire's prime early years, presented amid a dense, murky collage of images and abstractions. Some of them serve as straight music videos: A great clip for "Nag, Nag, Nag" intercuts live band footage with colored overlays of static made to mimic different singed synthesizer tones. Others are more impressionistic: The arch proclamations in "This Is Entertainment" meet their visual match in words and cursor trackings made on a wonderfully archaic computer screen. There's little sense to be made from the film as a whole, but its disparate images – military marches, torture, slow-motion night drives, bugs, monkeys, faces bathed in blue – make more arresting music that continues to slither out of history with handcuffs at the ready.' (Battaglia, 2004) 'Most of the video footage are shot in a William Burroughs cut-up style, and they include images of Nazis, and footage of oral and anal sex and monks inflicting self abuse on themselves. The music that goes along with this sounds like primitive Human League and New Order. At its best some of it sounds like very dark punk post rock, but on the whole it is very much of its time and the only track that stands out is 1979's "Nag, Nag, Nag". At its worst it is the worst bad trip since David Lynch's "Eraserhead".' (Strutt, 2004)

'For these 14 videos, Cabaret Voltaire utilized nascent video editing technology, splicing together television clips, performance videos and archival film footage, gluing it all together with low-tech early video effects. The

interesting thing about watching these videos in 2004 is that the primitive video techniques, which probably seemed piss-poor at the time of their release, now play into the current avant-garde video art obsession with early 1980's low budget pirate video aesthetic. 20 years on, this collection of random video cut-ups and ugly, jagged editing techniques seems positively vanguard.' 'Televised nature and anthropology programs are intercut with images of war, death and destruction from new broadcasts. Clips of Leni Riefenstahl films and videos of surgeries rub shoulders with grainy, decayed video images superimposed over each other in a weird Burroughsian collage of overlapping transmissions, giving rise to a mysterious "third mind" of accidental coincidences and synchronicities. As experimental video, it all works amazingly well. As music videos, the effect is somewhat more muted, as the edits are often out of sync with the beat structures of the music. Still, it would be hard to imagine a more appropriate visual accompaniment to Cabaret Voltaire's abrasive, subterranean, low-fidelity electronic music.' (Dean, 2004) 'Mal: With video I'm interested more in its abuse at the moment. I mean I'm getting very tired of how video is actually supplementing the imagination.' ('Cabaret Voltaire' [Interview] in Neal, 1987, 153)

#### DOUBLE VISION

*We continue with the visual theme and hear how Cabaret Voltaire regarded their videos as a form of artistic and cultural subversion.*

'It's good to be reminded of these videos, however crude they appear today. As with any early use of technology you need to bear in mind the limitations of the time. The tape was released in 1982 but the group had been experimenting with video equipment from about 1979 onwards. At that time commercial music video was just getting started but most of the examples on TV were paid for by the big record companies. Cabaret Voltaire and some of their associates in the UK Industrial scene – notably Throbbing Gristle and 23 Skidoo – were ahead of the game in acquiring equipment to make their own video recordings and promos. These videos were seldom shown on mainstream TV: I recall being thrilled to see a clip from the *Nag, Nag, Nag* promo on a pop programme but that was a rare one-off moment. The music industry was being forced to accommodate the awkward DIY merchants but the gates of broadcast television remained heavily policed.' (Couthard, 2013) 'This long-form video captures Cabaret Voltaire at the end of this invigorating era; self-released and self-consciously experimental, the quality of presentation is somewhat low, but the material is exciting, especially since it has been unavailable for so long. It's easy to forget that electronic music as we know it today was spun from some very bizarre and unpleasant threads. Seeing Cabaret Voltaire in action provides a quick reminder of how dangerous these sounds were at one time.' (unknown author, 2004)

'Kirk and Mallinder's motivation for their video output was, like with their music before it, a desire to challenge orthodoxy and push the boundaries of what was acceptable. It was, as Kirk points out, another form of dissent.' (Annis, 2013)

Basically, I've been collecting things, taping things from TV, collecting movies, ever since I got a video player in the late 70s," he says. "I've got a huge source to

draw upon in terms of finding dialog or spoken work or whatever. Also stuff from radio, from shortwave radio, or whatever. It really depends, sometimes you get a piece of dialogue and then you construct some music underneath it. Or other times you construct a piece of music or a rhythm, then maybe you want to sample just one word and repeat that in rhythm with the track. There's no rules. (Kirk, in Gourley, 1993)

'The video is indie as hell. Being an industrial band from the days when that meant being a dab hand with a soldering iron, the Cabs used whatever footage they could get their hands on and put it together using whatever equipment they could get their hands on. The amazing thing is not only that it worked well enough at the time, it still works now; the visual equivalent of lo-fi punk rock that still *rocks*. It really is what the sound of their music at the time would have looked like: a disquieting noise not quite from here' (Gerard, 2017); 'a near perfect document of Richard H. Kirk, Stephen Mallinder and Chris Watson's evolving musical and video style, a dynamic combination of Dada non-sense aesthetic and William Burroughs's cut-up technique that sampled eclectically from documentary, pornography, newsreels and home movies.' (Clarke, 2004)

"We knew that there was something to be done with that technology," Kirk reminisces. "The first ever long form video we did, *Doublevision presents Cabaret Voltaire*, that's how it came about. There were these really crude pieces that we were able to edit together on these two VHS recorders. When home video first came in, there was this flood of 'video nasties', which didn't require certification at the time. That interested us because it meant we could put anything out on video and we wouldn't get prosecuted. Of course Thatcher changed that a little later on and they did tighten up the rules where videos did need certification, the same way as film did. But for a short period it was totally open... and open to abuse I suppose." (Annis, 2013)

'[W]e were all into the montage work that George Gross and John Heartfield had done, but also the more conventional collage approach of Kurt Schwitters and Max Ernst.' '[I]t was as much a visual extension of "cut up" that we'd used in text and spoken word, and splicing sound and Super-8 film.' (Mallinder in Loydell, 2018, 96) 'People's approach to video is so hampered in a lot of ways—the whole idea of the music business promo video we find annoying. We haven't produced a perfect video, but we've given some idea (just a sketch) of an alternative. And now we've started *Double Vision* which is not just an outlet for *Cabaret Voltaire* videos; we want it to be a *total alternative video label* which will bring out films and performance which might not be mass-marketable (but that doesn't mean they shouldn't be available). Where if we don't do it, there's a fair chance no one will.' (Mallinder, 1985) 'I think it goes back to the Dadaist notion of being mischievous, just playing around juxtaposing different images and sounds and seeing what the end product is.' (Kirk, in Fish & Hallbery, 1989, 116)

#### SCISSOR ROCK BICYCLE REVELATION

*We establish a wider artistic context for Cabaret Voltaire's work and revisit surrealism in the light of 21st century technology.*

*What have some of your influences been outside music?*

Mal: It's just a whole mishmash. From being interested in Dada, Duchamp, and getting interested in other things, Man Ray, fifties things, certain photographers.

R Kirk: Some of the things that Fellini's done and some of Fritz Lang's films... I've got most of Bunuel's films on videotape now, I like most of that stuff. It's not as if I take it as any kind of gospel, but it's quite a large influence. And I think the way that the music was formulated was just by unexplainable things, just chance elements and things like that. And that's still happening a lot in the music that we're doing. I mean we'll just run a tape of something in with a track and then maybe dub parts of it in at random. ('Cabaret Voltaire' [Interview] in Neal, 1987, 155)

'Breton's ear was tuned to the netherworld of the subconscious, to a psychic region that transcends the concerns of the senses. The expressions of surrealist practice, whether visual or poetic, remain in varying degrees a degradation from this intuitive domain.' (Jorgenson, 2009) 'Like Breton, Stapleton despises the conservatism of instrumental music, describing the process of learning an instrument as the demise of "pure sound, music with no limitations, actual freedom from musicianship"' (Jorgenson, 2009; quoting Levermore, 1982), '[t]he lack of a semantic (or narrative) coherence resulting from the incongruity of constitutive elements is, beside the inclusion of appropriated content another crucial characteristic of collage.' (Drąg 2019: 111)

'I've always identified with the way the surrealists looked at things, with the world not being quite as it seems, which ties into experimentation with psychedelics. Once you've visited that place you never see the world in the same way' (Kirk, 2017); '[e]ach collage, after all, enacts a clash of distinct, often opposing voices and incompatible elements, which results in their uneasy coexistence and tension.' (Drąg 2019: 120) 'In the strange museum that technology opened for us, we relive earlier stages of the mixing process, wind the tape back in godlike fashion to one segment or another of the flux, tracing tones and patterns as they bounce from Swiss yodelers to Jimmie Rodgers and from Jimmie Rodgers to Doc Watson, from Blind Lemon Jefferson to Bob Dylan to the Four Tops, from gamelan music to Debussy to the Ivory Snow commercial, from Arnold Schönberg to Ennio Morricone to Lee Perry and the Upsetters. We are drawn to the beginning of our world – understood as somehow synonymous with the core of feeling – only to find a past that changed forever in being captured. The technology that lets us hear the songs also rapidly undermines the conditions in which they were created in the first place. Go back as far as possible and you already find only an echo of some unknowable music, wilder and richer' (O'Brien, 2004, 125), 'an aesthetic experience that offers multiple directionality for the reader' (Atton, 2012, 353)

THE CONTINUOUS ACCIDENT

*We consider the role of the DJ in contemporary music and how it is akin to Steven Stapleton's organization of sound, and how the listener creates their own meaning from what they hear.*

'The most interesting music is always a hybrid of different influences and backgrounds'. (Mallinder, Goldstein, 1984) 'In the electronic milieu that we all move in today, the DJ is a custodian of aural history. In the mix, creator and remixer are woven together in the syncretic space of the text of samples and other sonic material to create a seamless fabric of sound that in a strange way mirrors the modern macrocosm of cyberspace, where different voices and visions constantly collide and cross-fertilize one another. The linkages between memory, time, and place, are all externalized and made accessible to the listener'. 'Thus, the mix acts as a continuously moving still frame *camera lucida* capturing moment-events. The mix, in this picture, allows the invocation of different languages, texts and sounds to converge, meld, and create new medium that transcends its original components. The sum created from this audio collage leaves its original elements far behind.' (Miller, 1996, 351-352)

'Defamiliarised listening recalls Schafer's notion of cliraudient listening, a process that requires training in the appreciation of silence'; 'the familiar is revitalised through exposure to a music that, far from inducing calm or detachment, is "almost unlistenable".' (Atton, 2012, 357) 'Although the more abstract and noise-derived pieces clearly ruffled feathers, the borrowing from sounds of the time such as reggae and dub, and even a few punky numbers ("Nag Nag Nag"), clearly show the Cabs were attempting to be somewhat accessible in their wanderings.' (Freeman, 2013)

'[L]ike his dadaist heroes, Stapleton makes arresting sequences out of utter chaos' (Linhardt, 2006) 'The first three [NWW] albums are the most nakedly surrealistic, each containing wandering ever-changing treks through the collective psyche of the unknown' (Thornburg, 1993), '[b]y 1982's *Homotopy to Marie* Stapleton had developed a genuinely idiosyncratic way of organizing noise, using the studio-as-instrument to create bizarre sound-worlds as gorgeously grotesque as a Quay Bros animation.' (Reynolds, 2005: 242) '*Homotopy to Marie* is a uniquely disturbing record'. 'Less conventionally "musical" than its predecessors, Stapleton's jumpcuts set up some chilling juxtapositions. Children's voices float through the fog while gongs and metal percussion curdle the air. His use of silence is also highly unnerving, especially when it is usurped by distant groans and long, arching drones.' (Keenan, 2013/2016, 114)

'Closer to thoughts, emotions, memories and fleeting, peripheral sensations than to tangible objects and reassurances of the known world, sound slips into the territory of the mind to settle at unknown depths, to stir up intimations of other futures' (Toop, 2010, 170); '[n]oise is about fascination, the antithesis of meaning. If music is a language, communicating moods and feelings, then noise is like an eruption within the material out of which language is shaped. We are arrested, fascinated, by a convulsion of sound to which we are unable to assign a meaning. We are mesmerized by the materiality of music.' Reynolds, 1990, 57)

'What comes together through sound is emergent and passing time – a sense of duration, the field of memory, a fullness of space that lies beyond touch and out of sight, hidden from vision. Sound must be trusted, cannot be trusted, so has

power. When sound that should be present seems to be absent, this is frightening'; 'we strain to hear what can never be there' (Toop, 2010, XV); '[l]istening entails far more than an exercise in correspondence (and its corollary of incomprehension when correspondence fails)' (Atton, 2012, 354), 'polyphonic, fragmentary, non-linear, multimodal and metafictional writing displays an obstinate resistance of the fragments to cohere into a whole, and profound distrust of the possibility of reassembling a unitary meaning, narrative and identity.' (D'Ambrosio 2019: 27)

#### FROM ANOTHER SOURCE

*In which we gather our thoughts together and re-affirm the importance of fragmentation, collage and curation.*

'Any understanding of fragmentation necessarily entails a cognitive conception of a unified whole.' (Gibbons 2019: 201) 'Entering the surreal dream world of Nurse with Wound' 'nothing ever really happens and yet somehow there's a feeling of accumulating psychic discomfort that can only be relieved by surrendering yourself to the incomprehensible but strangely compelling logic of the moment' (Van de Kree, 2008) 'Steve Stapleton's haunted tape-loop collages infect the subconscious before dissolving like nightmares. A painter first, Stapleton's greatest inspirations are Dada and surrealism. Like Dalí, he draws directly from dreams, and his ability to sublimate an everyday object into a new form is reminiscent of Magritte's hypnotically impossible images and Duchamp's absurd readymade sculptures.' (Bowe, 2018)

'*Avant-garde* music has often used the pre-recorded sounds of the world in order to render these sounds and this world strange.' (Jorgenson, 2009) '*We see our music as sound sculptures unhindered by preconceived ideas, where any sound may be used whether natural or manmade, untreated or treated electronically, and motivated only by aesthetic consideration.*' (from John Fothergill's letter to a fanzine, in Keenan, 2013, 84). 'It is incumbent upon us . . . to try to see more and more clearly what is transpiring unbeknownst to man in the depths of his mind, even if he should begin to hold his own vortex against us.' (Breton, 1929, 270): 'music should reserve the right to be violent, invasive, disruptive, and certainly vulgar.' (Stubbs, 2018, 308)

'Cut-up was such an effective creative tool, going right back to Tristan Tzara's automatic poetry. So much interesting language and ideas emanate from the technique' (Kirk, 2017); [Andre Breton] 'listens only to the murmur of inner creativity that the orchestra threatens to drown with its hoots of instrumentation.' (Jorgensen, 2009) 'Everyday sounds – barking dogs, TV transmissions, children's toys, and the wooden creaks and metallic clangs that can sound so alarming in the middle of the night – stretch to form monstrous shapes, while conceptions of time become painfully distorted.' (Bowe, 2018)

'*Collage is not a refuge for the compositionally disabled*': [its] 'thematic investigation is manifest from the beginning', 'collage teaches the reader to understand that the movements of the writer's mind are "intricately entangled with the work's meaning": *are* the work's meaning.' (Shields, 2013, 160) 'The first point is about collage as a technique: the selection, arrangement, and juxtaposition of the found bits of prior culture is the art. The fragments "impact

upon each other to explosive effect" – through the artist's selection and arrangement she generates novel information'. 'The second point ... is that it may be a culturally productive act simply to discover and draw attention to a fragment of text, image or sound. Part of the mosaic – or collage-creator's art lies in the very process of rescuing the fragment from obscurity and showing it to people.' (Kieller 2008: 143)

#### NOTE

Section headings are track titles from Nurse With Wound or Cabaret Voltaire albums: 'Premonition', Cabaret Voltaire (1980), *The Voice Of America*; 'A Precise History Of Industrial Music', Nurse With Wound (1989), *A Sucked Orange*; 'The Dadda's Intoxication', Nurse With Wound (1996), *Crumb Duck*; 'Ghostalk', Cabaret Voltaire (1985), *Drinking Gasoline*; '(I Don't Want To Have) Easy Listening Nightmares', Nurse With Wound (2000), *Alice The Goon*; 'Messages Received', Cabaret Voltaire (1980), *The Voice of America*; 'The Power (Of Their Knowledge)', Cabaret Voltaire (2020), *The Shadow Of Fear*; 'Double Vision', Cabaret Voltaire (1983), *The Crackdown*; 'Scissor Rock Bicycle Revelation', Nurse With Wound (1989), *A Sucked Orange*; 'The Continuous Accident', Nurse With Wound (2008), *The Continuous Accident*; 'From Another Source', Cabaret Voltaire (1992), *Plasticity*.

#### BIBLIOGRAPHY

- Annis, Matt (2013), "Everything takes longer when you're older": An interview with Richard H. Kirk', *Juno Reviews*, 30.10.2013, <https://www.juno.co.uk/reviews/2013/10/30/everything-takes-longer-when-youre-older-an-interview-with-richard-h-kirk/> (accessed 8 January 2020)
- Arnold, Gina, Cookney, Daniel, Fairclough, Kirsty, Goddard, Michael (eds) (2009), *Music/Video. Histories, Aesthetics, Media*, London: Bloomsbury.
- Atton, Chris (2012), 'Listening to "difficult albums": specialist music fans and the popular avant-garde', *Popular Music*, Vol. 31, No. 3, 347-361, Cambridge: Cambridge University Press, <https://www.jstor.org/stable.23325782> (Accessed 28 November 2019)
- Basu, Helene (2014), Abstract: 'Listening to disembodied voices: anthropological and psychiatric challenges', *Anthropology & Medicine*, Vol 21, Issue 3, <https://www.tandfonline.com/doi/abs/10.1080/13648470.2014.928095> (Accessed 9 December 2019)
- Battaglia, Andy (2004), 'Cabaret Voltaire: *Doublevision Presents Cabaret Voltaire*', AV Club, 12.27.04, <https://music.avclub.com/cabaret-voltaire-doublevision-presents-cabaret-voltair-1798200272> (accessed 8 January 2020)
- Bowe, Miles (2018), untitled review of *Homotopy to Marie*, *Pitchfork*, 19 July 2018, <https://pitchfork.com/reviews/albums/nurse-with-wound-homotopy-to-marie/#> (Accessed 2 December 2019)
- Breton, André (1924), 'Manifesto of Surrealism', in Danchev, Alex (ed.) (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*, 241-250, London: Penguin.

- Breton, André (1929), 'Second Manifesto of Surrealism', in Danchev, Alex (ed.) (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*, 267-274, London: Penguin.
- Cabaret Voltaire (1980), *The Voice of America*, LP, London: Rough Trade.
- Cabaret Voltaire (1981), *Red Mecca*, LP, London: Rough Trade.
- Cabaret Voltaire (1982; 2004), *Doublevision Present: Cabaret Voltaire*, DVD, London: Mute.
- Cabaret Voltaire (1983), *The Crackdown*, LP, London: Some Bizarre/Virgin.
- Cabaret Voltaire (1985), *Drinking Gasoline*, 2 x 12" EP, London: Some Bizarre/Virgin.
- Cabaret Voltaire (1992), *Plasticity*, CD, Sheffield: Plastex.
- Cabaret Voltaire (2020), *The Shadow Of Fear*, CD, London: Mute.
- Chion, Michel (1982; tr. 1999), *The Voice in Cinema*, New York: Columbia University Press.
- Clarke, Jocelyn (2004), 'CABARET VOLTAIRE. *Double Vision Presents Cabaret Voltaire Mute Film*', *Irish Times*, Oct 1, 2004, <https://www.irishtimes.com/culture/musicdvds-1.1160049> (accessed 8 January 2020)
- Condon, Paul (1991), 'Post Operative Medicine Nurse With Wound', *Fractured #2*, revised edition now online at <http://www.uncarved.org/music/nww.html> (Accessed 28 November 2019)
- Couthard, John (2013), 'Doublevision Presents Cabaret Voltaire', *{feuilleton}*, Aug 24, 2013, <http://www.johncoulthart.com/feuilleton/2013/08/24/doublevision-presents-cabaret-voltaire/> (accessed 8 January 2020)
- Cox, Christopher and Warner, Daniel (eds.) (2006), *Audio Culture: Readings in Modern Music*, London: Continuum.
- D'Ambrosio, Mariano (2019). 'Fragmentary writing and polyphonic narratives in twenty-first-century fiction' in Gibbons, Alison (ed.), *The Poetics of Fragmentation in Contemporary British and American Fiction* (Delaware: Vernon Press) 19-32.
- Danchev, Alex (ed.) (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*, London: Penguin.
- Darlington, Andy (1983), 'Record Talkback', *Electronic Soundmaker*, Oct 1983, <http://www.muzines.co.uk/articles/record-talkback/3160> (accessed 7 May 2020)
- Dean, Jonathan (2004), "'DOUBLEVISION PRESENT CABARET VOLTAIRE'", *Brainwashed*, 30 October 2004, [https://brainwashed.com/index.php?option=com\\_content&view=article&id=3352:qdoublevision-present-cabaret-voltaireq&catid=15:home-theater&Itemid=138](https://brainwashed.com/index.php?option=com_content&view=article&id=3352:qdoublevision-present-cabaret-voltaireq&catid=15:home-theater&Itemid=138) (accessed 8 January 2004)
- Drag, Wojciech (2019). 'Collage manifestos: fragmentation and appropriation in David Markson's *This is Not a Novel* and David Shields's *Reality Hunger*' in Gibbons, Alison (ed.), *The Poetics of Fragmentation in Contemporary British and American Fiction* (Delaware: Vernon Press) 107-122.
- Fish, M and Hallbergy, D (1985?; revised edition 1989), *Cabaret Voltaire: The Art of the Sixth Sense*, Harrow: SAF.
- Freeman, Alan and Freeman, Steve (1994), 'NURSE WITH WOUND. "Chance Meeting At The Rock 'N' Roll Station"', *Audion #28*,

- <http://home.btconnect.com/ultimathule/audion/a28.html> (Accessed 8 December 2019)
- Freeman, Albert (2013), 'Cabaret Voltaire. #8385 (Collected Works 1983-1985), *The Quietus*, November 22, 2013, <https://thequietus.com/articles/13954-cabaret-voltaire-8385-collected-works-1983-1985-box-set-review> (accessed 8 Jan 2020)
- Gerard, David (2017) 'Cabaret Voltaire: Doublevision Present (1983)', *rocknerd*, 16 January 2017, <https://rocknerd.co.uk/2017/01.16/cabaret-voltaire-doublevision-present-1983/> (accessed 8 January 2020)
- Gibbons, Alison (2019). 'Fragments of a Postscript' in Gibbons, Alison (ed.), *The Poetics of Fragmentation in Contemporary British and American Fiction* (Delaware: Vernon Press) 197-207.
- Goddard, Michael (2009), 'Audiovision and *Gesamtkunstwerk*: The Aesthetics of First- and Second-Generation Industrial Music Video' in Arnold, Cookney, et al (eds) (2009), 163-180.
- Goldstein, Dan (1984), 'Life is a Cabaret', *Electronics & Music Maker*, Nov 1984, <http://www.muzines.co.uk/articles/life-is-a-cabaret/8008> (accessed 7 May 2020)
- Gourley, Bob (1993), 'Cabaret Voltaire', *Chaos Control*, <https://chaoscontrol.com/cabaret-voltaire/> (accessed 8 January 2020)
- Jorgenson, Darren (2009). 'The Marvellous Surrealism of Nurse With Wound and the *Sylvie and Babs Hi-Fi Companion*', *Sound Scripts*, 2.1, <https://ro.ecu.edu.au/soundscripts/vol2/iss1/11> (accessed 13 January 2020)
- Keenan, David (2013; expanded edition 2016), *England's Hidden Reverse: A Secret History of the Esoteric Underground*, London: Strange Attractor.
- Kieller, Daphne (2008), 'The Musician as Thief: Digital Culture and Copyright Law', in Miller, P.D. (ed.), *Sound Unbound. Sampling Digital Music and Culture*, Cambridge, Massachusetts: MIT, 135-150.
- Kirk, Richard (2017), 'Under the Influence', *Electronic Sound* 31, [https://electronicsound.co.uk/wp-content/uploads/2017/01/ES\\_31\\_DIGITAL.pdf](https://electronicsound.co.uk/wp-content/uploads/2017/01/ES_31_DIGITAL.pdf) (accessed 8 January 2020)
- Levermore, Gary (1982), 'Interview with Steven Stapleton', *Tone Death* 3, November 1982, cited in Levermore, Gary (1982) at <http://brainwashed.com/nww> (No longer available online in January 2020)
- Li, Yueh-Tuan & Lai, Wen-Shu (2013), 'Voice, object and listening in the sound installations of Laurie Anderson', *International Journal of Performance Arts and Digital Media*, 9:2, 347-361, [https://doi.org/10.1386/padm.9.2.347\\_1](https://doi.org/10.1386/padm.9.2.347_1) (Accessed 2 December 2019)
- Linhardt, Alex, untitled review of *Livin' Fear of James Last*, *Pitchfork*, 10 January 2006, <https://pitchfork.com/reviews/albums/5872-livin-fear-of-james-last/> (Accessed 2 December 2019)
- Loydell, Rupert (2018), 'Open for investigation: An interview with Stephen Mallinder', *Punk & Post-Punk journal*, Vol 7 No 1, 93-101, Bristol: Intellect.
- Lyford, Amy (2000), 'The Aesthetics of Dismemberment: Surrealism and the Musée du Val-de-Grâce in 1917', *Cultural Critique*, No 46. Trauma and Its Cultural Aftereffects, 45-79, Minneapolis: University of Minnesota Press, <https://www.jstor.org/stable/1354408> (Accessed 28 November 2019)
- Mallinder, Stephen (1985), 'RE/Search #6/7: Industrial Culture Handbook Excerpt: Cabaret Voltaire', <https://www.researchpubs.com/products-page->

- 2/hardback-research-67-industrial-culture-handbook-excerpt-cabaret-voltaire/ (accessed 8 January 2020)
- McLuhan, Marshall ('late 1970s'; 1982), 'Visual and Acoustic Space' in Cox, Christopher and Warner, Daniel (eds.) (2006), 67-72.
- Miller, Paul D. (as DJ Spooky That Subliminal Kid; 1996), 'Algorithms: Erasures and the Art of Memory' in Cox, Christopher and Warner, Daniel (eds.) (2006), 348-354.
- Miller, Paul D., (ed.) (2008), *Sound Unbound. Sampling Digital Music and Culture*, Cambridge, Massachusetts: MIT.
- Neal, Charles (ed.) (1987), *Tape Delay*, Harrow: SAF.
- Neyland, Nick (2014), 'Cabaret Voltaire, *Pitchfork*, June 30 2014, <https://pitchfork.com/reviews/albums/19551-cabaret-voltaire-7885-electropunk-to-technopop-1978-1985/> (accessed 8 January 2020)
- Nickas, Bob (2012), '35 Years of Steven Stapleton's Nurse With Wound', *Frieze* 150, London: Frieze, <https://frieze.com/article/music-20> (Accessed 28 November 2019)
- Nurse With Wound (1979), *Chance Meeting on a Dissecting Table of a Sewing Machine and an Umbrella*, LP, London: United Dairies.
- Nurse With Wound (1980a), *To the Quiet Men from a Tiny Girl*, LP, London: United Dairies.
- Nurse With Wound (1980b), *Merzbild Schwet*, LP, London: United Dairies.
- Nurse With Wound (1983), *Ostranenie 1913*, LP, Whitstable: Third Mind Records.
- Nurse With Wound (1984), *Brained by Falling Masonry*, LP, Belgium: L.A.Y.L.A.H. Antirecords.
- Nurse With Wound (1989), *A Sucked Orange*, LP, Coolarta, County Clare: United Dairies.
- Nurse With Wound (1996), *Crumb Duck*, CD, Coolarta: United Dairies.
- Nurse With Wound (2000), *Alice The Goon*, 12" EP, Coolarta: United Dairies.
- Nurse With Wound (2008), *The Continuous Accident*, CDR, Coolarta: United Dairies.
- O'Brien, Geoffrey (2004), *Sonata for Jukebox. An Autobiography of My Ears*, New York: Counterpoint.
- Ovid (2000), *Metamorphoses*, tr. A.S. Kline, Poetry in Translation, [https://www.poetryintranslation.com/PITBR/Latin/Metamorph.php#anchor\\_Toc64105451](https://www.poetryintranslation.com/PITBR/Latin/Metamorph.php#anchor_Toc64105451) (accessed 13 March 2021)
- Post-Punk Monk (2012), 'Seminal Single: Cabaret Voltaire – Sensoria', August 6, 2012, <https://postpunkmonk.com/2012/08/06/seminal-single-cabaret-voltaire-sensoria/> (accessed 15 January 2020)
- Post-Punk Monk (2013), 'A Young Person's Guide to: Cabaret Voltaire – Drinking Gasoline/Gasoline In Your Eye', May 23, 2013, <https://postpunkmonk.com/2013/05/23/a-young-persons-guide-to-cabaret-voltaire-drinking-gasolinegasoline-in-your-eye/> (accessed 15 January 2020)
- Post-Punk Monk (2014), 'A Young Person's Guide to: Cabaret Voltaire (The Short Form)', June 26, 2014, <https://postpunkmonk.com/2014/06/26/a-young-persons-guide-to-cabaret-voltaire-the-short-form/> (accessed 15 January 2020)
- Reynolds, Simon (1990), 'Noise' in Cox, Christopher and Warner, Daniel (eds.) (2006), 55-58.

- Reynolds, Simon (2005), *Rip It Up and Start Again: Post-punk 1978-84*, London: Faber.
- Rothenberg, David (2002), *Sudden Music. Improvisation, Sound, Nature*, Athens: University of Georgia Press.
- Shields, David (2013), *How Literature Saved My Life*, London: Notting Hill Editions.
- Slouka, Mark (1999), 'Listening for Silence: Notes on the Aural Life' in Cox, Christopher and Warner, Daniel (eds.) (2006), 40-46.
- Spinelli, Emmanuel (2016), 'Composing with Schizo-narratives and Sonic Chorographies: The Territory of Disembodied Voices and the Perception of Acousmatic Identities',  
[https://research.gold.ac.uk/17033/1/MUS\\_thesis\\_SpinelliE\\_2016.pdf](https://research.gold.ac.uk/17033/1/MUS_thesis_SpinelliE_2016.pdf)  
 (Accessed 2 December 2019)
- Strutt, Anthony (2004), untitled review of *Doublevision Presents Cabaret Voltaire, Penny Black Music*, 14.11.2004,  
<http://www.pennyblackmusic.co.uk/MagSitePages/Article/3481/Cabaret-Voltaire-Doublevision-Presents-Cabaret-Voltaire> (accessed 8 January 2020)
- Stubbs, David (2018), *Mars by 1980*, London: Faber.
- Thornburg, Harvey (1993), 'Article 191 of alt.surrealism: Surrealist Music: Nurse With Wound', <http://www.madsci.org/~lynn/juju/surr/music/NWW.html>  
 (Accessed 29 November 2019)
- Toop, David (2010), *Sinister Resonance: The Mediumship of the Listener*, London: Continuum.
- Toop, David (2019), *Inflamed Invisible. Collected Writings on Art and Sound 1976-2018*, London: Goldsmiths Press.
- Tzara, Tristan (1918), 'Dada Manifesto', in Danchev, Alex (ed.) (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*, 136-144, London: Penguin.
- Van de Kree, Charles (2008), untitled review of 'Nurse with Wound – "Images/Zero Mix"', *Aural Innovations* #40, <http://www.aural-innovations.com/issues/issue40/nww.html> (accessed 28 November 2019)
- unknown author (2004), 'Review – Double Vision Presents. Artist: Cabaret Voltaire', *Orlando Weekly*, October 28, 2004,  
<https://www.orlandoweekly.com/Blogs/archives/2004/10/28/review-double-vision-presents> (accessed 8 January 2020)
- unknown author (2007?), 'Cabaret Voltaire. *double vision 1982*', *Soundohm*,  
<https://www.soundohm.com/product/double-vision-1982/pid/10381>  
 (accessed 8 January 2020)

[6064 words text]

[7393 words including title and bibliography]