

VINYL REQUIEM

Archive transcription, compiled in date order

THE VOCAL SECTION - 1990

Voice Over festival brochure page, Purcell Room listing.

PHILIP JECK Vinyl Requiem

As the impact of the compact disc grows, turntable composer Philip Jeck celebrates and extends the sound qualities unique to vinyl.

Vinyl Requiem uses old style record players as musical instruments and records doctored to produce music unimaginably different from the original recordings.

Voice Over premieres the choral section of this extraordinary eulogy to the record to be shown in summer 1992 in its full orchestral version with brass, string and woodwind sections.

Composed and performed as a vocal piece, Vinyl Requiem confirms the record as the perfect collectable of our time.

Purcell Room, South Bank - 8.00
Friday 16 and Saturday 17 November

A Voice Over commission produced by shinkansen - new main line

THE STRING SECTION - 1991

Yellow flyer, shinkansen. Vinyl Requiem, The String Section, The Tramway, Friday 22 November 1991.

PHILIP JECK
VINYL REQUIEM - THE STRING SECTION
THE TRAMWAY FRIDAY 22 NOVEMBER 1991 8.00
£5.00/3.00

Vinyl Requiem is an event to define an era. This concert features **The String Section**, of composer Philip Jeck's planned larger-scale work. Its starting point is the impact of the CD on vinyl and the fact that the sound of a needle in vinyl grooves will soon be one of nostalgia. But in the hands of Philip Jeck they become much more, the raw material for sound sculpture.

In **Vinyl Requiem - The String Section**, Jeck uses over fifty individual Dansette-type turntable record players in one space. Initially experienced as an installation, these classic objects are strikingly lit to cast light and shadow evocative of a period city of the fifties and sixties.

Together they make a 'scratch orchestra' a huge and evocative sound from scratching, playing at various speeds, skipping the grooves of hundreds of vinyl discs. Jeck's work is a concentrated soundscape for the nineties, a way of seducing new music out of old artefacts.

BOOKINGS: THE TRAMWAY 25 ALBERT DRIVE GLASGOW 041 227 5511. Public viewing of the work-in-progress will take place from Wednesday 20th to Friday 22nd between 12 - 4.

A Tramway / Voice Over commission produced by shinkansen - new mainline

THE BRASS SECTION - 1992

Programme sheet headed 'now'92'. Vinyl Requiem, The Brass Section, Congregational Hall, Castle Gate, Nottingham. Performances 16 and 17 October 1992.

PHILIP JECK

VINYL REQUIEM - THE BRASS SECTION

PERFORMANCES 16 - 17 OCTOBER 1992 - 20.00

Congregational Hall, Castle Gate, Nottingham

INSTALLATION OF WORK IN PROGRESS 14 - 17 OCTOBER 12.30 - 14.00

Composed/Performed by Philip Jeck

Produced by shinkansen

Production Manager Mick Shenton

Lighting Design John Cumming

These two performances feature one section of a larger scale work, **VINYL REQUIEM - The Full Orchestra**, to be premiered in 1993 as part of the long-playing countdown to the death of vinyl.

RUNNING TIME APPROXIMATELY 1 HOUR. THERE WILL BE NO INTERVAL

Philip Jeck answers questions about Vinyl Requiem on Sunday 18th October at 12.30 at Broadway, Broad Street, Nottingham.

The Vocal Section, commissioned by Voice Over, London, 1990

The String Section, commissioned by Nikki Millican for Tramway, Glasgow, 1991

The Brass Section, commissioned by Contemporary Archives for Now '92, Nottingham, 1992

The Massed Pianos/Percussion Section commissioned by Theaterverein Wien, Vienna, 1992

VINYL REQUIEM has received financial support from: Arts Council of Great Britain 'New Collaborations Fund', Calouste Gulbenkian Foundation, London Arts Board 'Arts Access - Developing New Audiences Fund', Now 92, Theaterverein Wien, Tramway and Voice Over.

Vinyl

Vinyl's importance is fading superseded by the rise of the compact disc. This change over in history opens up a past of personal memory, of vinyl jukeboxes and favourite singles. Yet as a basic tool for producing music, vinyl's future is still to be explored.

"If you're making sculpture you chip away, bend and remake the thing you are working with...I'm working in a similar way with sound. I keep pushing it, bending it, changing it and breaking it up and putting it back together again until it arrives at something that makes sense to me" Philip Jeck.

In the hands of Philip Jeck, records are not treated as precious collectables. Jeck emphasises their very mutability. He deliberately alters and tampers with the surfaces of them, scratching, playing at various speeds, skipping the grooves of hundreds of vinyl discs. They are in effect recycled and given positive new life.

VINYL REQUIEM - The Sections

VINYL REQUIEM has been made and presented in four sections as a lead up to the creation of the larger-scale work, **VINYL REQUIEM - The Full Orchestra**. The four sections are individual performances in their own right, each section made for the space in which it is performed.

The Sections have been commissioned by specific venues in Britain and in Europe. In taking a section each commissioner has given resources, support and time for the development of **VINYL REQUIEM - The Full Orchestra**, contributing to the vinyl debate and generating an international focus for the project.

VINYL REQUIEM - The Full Orchestra

VINYL REQUIEM is a large-scale 'scratch' orchestra composed by Philip Jeck. For **VINYL REQUIEM - The Full Orchestra** Jeck will use over 200 vintage dansette record players as his musicians and hundreds of second-hand records as their instruments to create new music out of old artefacts.

VINYL REQUIEM - The Full Orchestra will be staged with computer-controlled projections by audio-visual artist Lol Sargent. Lol Sargent will be working with his media of slide and film, projecting thematic images onto the record players. The raised player lids will act as a giant screen and as many small screens creating an environment where low and high technology link up.

The making of **VINYL REQUIEM - The Full Orchestra** takes place from November 1992 - May 1993. It will be rehearsed and previewed at Vooruit, Gent, Belgium and move to London for its premier in the summer of 1993 in co-production with the Institute of Contemporary Arts, London.

Philip Jeck

Philip Jeck trained as a visual artist at Dartington College of Arts. He began exploring composition using turntables, tapes and electronics in the early 1980's.

He has worked extensively in theatre and dance collaborating with, amongst others, Sue MacLennan, Emilyn Claid, Steve Paxton, Einstuerzende Neubauten and Blood Group.

He has toured throughout Europe with Laurie Booth, been commissioned by Channel 4 and released the LP Hive with the group Slant.

He has recently been involved with Out of Order, a company directed by Liz Ranken and Laurie Booth's company piece Nu Text, Nu Kingdom.

Jeck is by no means alone in what amounts to low-tech sampling. What marks him out is the scale, the subtlety and the depth of his sound sculpture. His work is a concentrated environment of sound and vision.

shinkansen

VINYL REQUIEM is produced by shinkansen, an independent producing unit set up to help, encourage and provide support for new ideas in the arts. shinkansen works with a range of artists who embrace multi-arts practice.

Further enquiries to **shinkansen**, 5e Bloomsbury Street, London WC1B 3QE. Telephone: 071 436 9419

A Contemporary Archives commission produced by shinkansen – new mainline

PRESS PACK CUBE 1992

Cream press-pack page with a turntable icon graphic, headed 'Vinyl', folded to turn into a cube

Vinyl

Vinyl's importance is fading superseded by the rise of the compact disc. This change over in history opens up a past of personal memory, of vinyl jukeboxes and favourite singles. Yet, as a basic tool for producing music, vinyl's future is still to be fully explored.

«If you're making sculpture you chip away, bend and remake the thing that you are working with... I'm working in a similar way with sound. I keep pushing it, bending it, changing it and breaking it up and putting it back together again until it arrives at something that makes sense to me.» Philip Jeck

Vinyl Requiem - The Full Orchestra - 1993

Vinyl Requiem is a large-scale 'scratch' orchestra composed by Philip Jeck. The starting points for the project were the themes 'Turntable Orchestra' and 'Requiem for the Record'.

For **Vinyl Requiem - The Full Orchestra** Jeck will use over 200 vintage dansette record players as his musicians and hundreds of second-hand records as their instruments to create new music out of old artefacts.

Vinyl Requiem - *The Full Orchestra* will be staged with computer-controlled projections by audio-visual artist Lol Sargent. Lol Sargent will be working with his media of slide and film projecting thematic images onto the record players.

The raised player lids will act as a giant screen and as many small screens creating an environment where low and high technology link up. In performance the records and filmic visuals will be used interactively.

Lol Sargent is a lecturer at the Royal College of Art and has worked with Philip before on projects linked to Laurie Booth. Future works include the 1994 Anniversary of the Imperial War Museum where Lol Sargent will be projecting on to the building.

Leading turntable artist and composer Philip Jeck trained as a visual artist at Dartington College of Art. He began exploring composition using turntables, tapes and electronics in the early 80s. He has collaborated with Emilyn Claid, Liz Ranken, Einstuerzende Neubauten and Steve Paxton.

Development

1990/92 - **Vinyl Requiem** has been made and presented in four sections as a lead up to the creation of the larger scale work, **Vinyl Requiem** - *The Full Orchestra*.

The four sections are individual pieces in their own right, each section made for the space in which it is performed. During the making period, a section is open to public viewing as an installation.

«It's like an acoustic concert with 70 individual players... You might have 30 or 40 copies of the same record making a slowly shifting sound. Sometimes only one will be playing, sometimes the whole lot. They're arranged like a small orchestra.» Philip Jeck

Two sections have taken place. *The Vocal Section* was presented at the South Bank Centre as part of the Voice Over Festival, November 1990. Audiences to Glasgow's Tramway saw *The String Section*, November 1991.

Showings of *The Brass Section* and *The Massed Pianos/Percussion Section* in October 1992 complete the sections and signals the creation of the larger scale work.

Presentation of the sections has attracted international media attention with coverage in The New York Times, The Guardian, The Independent and on BBC2 The Late Show arts programme.

1992/94 - The making of **Vinyl Requiem** - *The Full Orchestra* takes place from November 1992 to May 1993.

It will be rehearsed and previewed at Vooruit, Gent, Belgium in April/May 1993 during Time Festival and move to London for its première in the summer of 1993 in co-production with the Institute of Contemporary Arts, London.

Onwards, **Vinyl Requiem** - *The Full Orchestra* will tour to venues in Britain, mainland Europe, Japan and USA. Documentation of the project is being fully explored with recording on CD and filming for television.

Production

Vinyl Requiem is produced by shinkansen, an independent producing unit set up to help, encourage and provide support for new ideas in the arts. shinkansen works with a range of artists who embrace multi-arts practice.

For **Vinyl Requiem**, shinkansen and Philip Jeck devised a long term producing process to facilitate the project's artistic development and maximise the potential public impact.

The four sections have been commissioned by specific venues in Britain and in Europe. Network links made by shinkansen to support the project have brought together arts organisations and audiences responsive to new attitudes and activities.

In taking a section, each commissioner has given resources, support and time for the development of **Vinyl Requiem** - *The Full Orchestra* contributing to the vinyl debate and generating an international focus for the project.

A research programme is well under way on the ongoing artistic and marketing development of **Vinyl Requiem**. Audience perceptions and responses are being explored through research around the four

sections and general arts-public opinion on the vinyl debate. This research is a pilot project helping to develop and refine the whole producing process of **Vinyl Requiem**.

Finance

Vinyl Requiem has received financial support from the Arts Council of Great Britain 'New Collaborations Fund', Calouste Gulbenkian Foundation, London Arts Board 'Arts Access - Developing New Audiences Fund', Nottingham City Council, Theaterverein Wien, Tramway and Voice Over.

Future partners are sought to enable the creation, presentation and onwards distribution of **Vinyl Requiem** - *The Full Orchestra*. Please contact shinkansen for further information.

shinkansen, 5e Bloomsbury Street, London, WC1B 3QE. Telephone: 081 503 1722

Vinyl Requiem - The Brass Section

Installation of work-in-progress

14 - 17 October 1992 > 12.00 - 14.30

Performances

Friday 16 and Saturday 17 October 1992 > 20.00
Congregational Hall, Castle Gate, Nottingham

Philip Jeck answers questions about Vinyl Requiem on Sunday 18th October at 12.30 at Broadway, Nottingham.

Vinyl Requiem - The Massed Pianos/Percussion Section

Installation of work-in-progress

28 - 31 October 1992 > 14.00 - 17.00

Performances

Friday 30 and Saturday 31 October 1992 > 20.00
Theater im Kunstlerhaus, Vienna, Austria

These two performances feature different sections of the larger-scale work to be premièred in 1993 as part of the long playing countdown to the death of vinyl.

Commissioned by...

The Vocal Section by... Voice Over, London, 1990

The String Section by... Tramway, Glasgow, 1991

The Brass Section by... Contemporary Archives for Now '92, Nottingham, 1992

The Massed Pianos/Percussion Section by... Theaterverein Wien, Vienna, 1992

THE MASSED PIANO / PERCUSSION SECTION by... Theaterverein Wien, Vienna, 1992 – LEAFLET IN GERMAN

28th to 31st October 1992 - MASSED PIANO / PERCUSSION SECTION - Philip Jeck as part of IMAGE Festival 1992 – commissioned by Theater Im Kunstlerhaus, Theaterverein Wein, Austria, produced by shinkansen - new main line. Installation of work in progress - 28th to 31st October 1992, Performance 30th and 31st October 1992

Time Festival Gent - 1993 Avant Premiere

Programme sheet, Time Festival. Avant premiere performances 25, 27, 28, 29 April; installation 19 to 29 April 1993. No year printed on this page (the Time Festival premiere took place in Vooruit, Gent in 1993).

TIME FESTIVAL

VINYL REQUIEM **PHILIP JECK and LOL SARGENT**

Avant premiere performances:
25 April (20.00pm) and 27, 28, 29 April (22.00 pm)

installation:
19-29 April (12.00-14.00)

Vinyl Requiem is a co-production between shinkansen, Time Festival and the Institute of Contemporary Arts. Executive production by shinkansen.

Conceived and performed by:
Philip Jeck/Lol Sargent

Production Manager	Mick Shenton
Visual Assistant	James Mealing
Dansette Operators	Gert Keunen
	Robert Overson
	Donna Rutherford

Running time approximately 78 min. There will be no interval.

For Time Festival:

Wim Wabbes	programming
Mark Hoflack	technical coordination / light engineer
Nick Delporte	technical assistant
Leo Verlinden	technical co-ordinator
Peter Van den Eede	press and promotion
Peter Vande Cotte	graphic design

For shinkansen:

Ghislaine Boddington	programming direction
Debbi Lander	marketing/planning direction
Emma Winton	production co-ordination
Rahme Ibrahim	Arts Council trainee

The creation of Vinyl Requiem has been made possible by the public funding of the *Arts Council of Great Britain*, the *British Council*, the *Galouste Gulbenkian Foundation* and the *London Arts Board* and with the sponsorship of *Sony Music (Belgium)*, *Integrated Circles Ltd* and *Myriad*.

Vinyl Requiem marks a time of change from vinyl to new formats, as records look set to become a thing of the past. Many recordings, especially classical ones, no longer make it to vinyl. Yet, as a basic tool for producing music, vinyl's future is still being explored.

"It's not a big mourning for records, I am not anti CD. It is a good starting point to mark this time of change from vinyl to other formats." (Philip Jeck)

Philip Jeck started working with turntables in the early 80s after hearing the first scratch records from the States. The starting point for Vinyl Requiem was the theme *Turntable Orchestra* and a *Requiem for the Record*.

"In the mid 80s I saw an old dansette in a junk shop. I realised that it had its own speaker and you did not have to put it through an amplifier and if you got quite a few together you could make a band of them or an orchestra." (Philip Jeck)

Vinyl Requiem - Sections

The musical composition of Vinyl Requiem was developed in four sections as a lead-up to the creation of the larger-scale work. Each section was presented before the inclusion of Lol Sargent's work and commissioned by venues in Britain and Europe:

Vocal Section: Voice Over, London, Britain

String Section: Tramway, Glasgow, Britain

Brass Section: Now 92, Nottingham, Britain

Massed Pianos/Per percussion Section: Theaterverein Wien, Vienna, Austria

Vinyl Requiem - Full work

The full version of Vinyl Requiem was created at Vooruit, Gent, Belgium in association with Time Festival during April. It will be premiered on 4th and 5th June 1993 at Union Chapel, Islington, London in co-production with the Institute of Contemporary Arts. Vinyl Requiem will tour to venues in Britain, mainland Europe, Japan, Canada and the United States from Autumn 93.

The composition draws on the individuality of each record player. Recordings are drawn from Jeck's personal collection of classical, contemporary and popular music.

"Several hundred are spun in one performance, customised with a scalpel or stickers so the needles move to desired grooves. I can doctor the reject mechanism so it will land anywhere you want it on the record. Also, by jamming the mechanism it will reject straight away and play just one small part of the record."

"Lol uses his computer-controlled projectors as paint brushes. He paints with light which is similar to the way that I work with sound." (Philip Jeck)

VINYL REQUIEM PREMIERE – UNION CHAPEL LONDON 1993

Programme booklet cover. shinkansen / ICA Live Arts, Union Chapel, 4 and 5 June 1993.

shinkansen / ICALIVE ARTS
present

VINYL REQUIEM

Philip Jeck & Lol Sargent

**4 June (premiere)
and 5 June
at 22.00hrs**

**Running time approximately 78 minutes, no interval
Sound material is unamplified and manipulated live
Projected imagery is executed live**

We created this work to mark the passing of vinyl recorded music. Vinyl Requiem bids a fond farewell to the scratches, crackles and blips of the past, welcoming the variations and imperfections of the bytes and bits of the digital future

Lol Sargent and Philip Jeck

A shinkansen, Time Festival and Institute of Contemporary Arts co-production. Executive production by shinkansen. Presented in London in association with Union Chapel.

Public Funding: Arts Council 'New Collaborations Scheme', British Council, Galouste Gulbenkian Foundation, and London Arts Board

Sponsorship: Integrated Circles Ltd and Myriad

Conceived and performed by Philip Jeck and Lol Sargent

Dansette Operators	Gert Keunen
	Robert Overson
	Donna Rutherford
Visuals Assistant	James Mealing
Production Manager	Mick Shenton
Production Assistants	Marc Hoflack (Vooruit)
	Ariane Madden
Lighting Technician	Rachel Shipp
Publicity Design	Baskerville
Publicity Photography	Andrew Ward
	Debbie Humphry
	Kevin Low
Film Graphics Assistant	Paul Plowman
Media Relations	Louise Johnston
Video Recording	Sholto Ramsay
Sound Recording	John Wilkinson

For shinkansen

Artistic Direction	Ghislaine Boddington
Marketing/Planning Direction	Debbi Lander
Production Co-ordination	Emma Winton
Arts Council Trainee	Rahme Ibrahim

For the ICA

Mik Flood	Director of ICA
Alastair Moir	General Manager
Katy Sender	Director of Marketing
Lois Keidan	Director of Live Arts
Catherine Ugwu	Deputy Director of Live Arts
Lyn Whiston	Centre Manager
Jane Cornwell	Press Officer
Anna Butler	Head of Publicity
Rachel Shipp	Technical Manager
Jonathan Abell	Stage Manager

For Union Chapel

Martin Frost	Project Development Officer
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Very special thanks to Abbey Van Hire, Sally Baldry, Kitt Boddington, Gilly Booth, Ken Brake, Tom Bruwier, Steven Burnett, Sara Byers, John Casbard, Cris Cheek, Martin Coles, Andreas Dallinger, Marion Deuchars, Steve Fisher, Mark Flemming, Christopher Frayling, Karen Glenn, Lars Hyland, Mr and Mrs Jeck, David Jones, Janet and Roy Large, Ann Van Mechalan, Metrocolor London Ltd, Nikki

Milican, Michael Morris, Paul Plowman, Mary Prestidge, Patrick Price, Christian Pronay and Wim Wabbes.

Several hundred discs are spun in one performance, customised with a scalpel or sticker so the needles move to desired grooves. You can doctor the reject mechanism so it will land anywhere you want it on the record. Also, if you jam the mechanism it will reject straight away and play just one small part of the record Philip Jeck

During the first few rehearsals Robert, Donna and myself tried to remember when to put on and take off a record. Our actions were mechanical. The only thing we could rely on was a stopwatch because we couldn't hear the other operators and the music had to synchronise with Lol's projections. After a while we began to feel the musical sense of the pieces and the performance became a journey through an audio-landscape Gert Keunen

Vinyl Requiem - Sections

The musical composition of Vinyl Requiem was developed in four sections as a lead-up to the creation of the larger-scale work.

Each section was presented before the inclusion of Lol Sargent's film and slide work and commissioned by venues in Britain and Europe:

Vocal Section - Voice Over, London

String Section - Tramway, Glasgow

Brass Section - Now 92, Nottingham

Massed Pianos/Percussion Section - Theaterverein Wien, Vienna, Austria

Vinyl Requiem - Full Work

The full version of Vinyl Requiem was created at Vooruit, Gent, Belgium in association with the Time Festival, Belgium during April 1993. Vinyl Requiem will tour to venues in Britain, mainland Europe, Japan, Canada and the United States from Autumn 1993.

Philip Jeck

Sound composer **Philip Jeck** trained as a visual artist at Dartington College of Art, UK. He began exploring composition using turntables, tapes and electronics in the early 80s. He has composed musical scores for many in the dance and performance worlds including Laurie Booth, Sue MacLennan and Steve Paxton. He has collaborated with Einstuerzende Neubauten and NVA Productions. He is also a member of Slant, the trio of Cris Cheek, Philip Jeck and Sianed Jones. Slant CD is now on release.

Lol Sargent

Lol Sargent is tutor of Audio-Visual Production at the Royal College of Art, London. He has worked with Philip twice before on projects *Fixed Memory Fix* and *Terminus Terminus*, linked to Laurie Booth. He has created a wide range of audio-visual, film and video projects.

shinkansen

Vinyl Requiem is produced by shinkansen, an arts producing unit set up in 1989 to encourage and support new stream developments in the arts. shinkansen work with emerging and established British and International artists. It is currently curating *Bare Essentials 93 - Gender Mayhem*, the ICA's annual season of movement-based performance work, 2 to 19 June 1993. For information contact shinkansen, 5e Bloomsbury Street, London WC1B 5QE, Tel 071 580 8275, Fax 071 323 2115.

ICA

ICA Live Arts runs a year round programme of new directions in theatre, performance art, dance and music. Vinyl Requiem is the first of a number of site specific projects the ICA will be presenting in 1993/94. For further information on all ICA events please contact the Box Office on 071 930 3647.

SLANT CD ON SALE TONIGHT IN THE BAR

Vinyl Requiem needs more dansette record players. If you've got one and can donate it to the project, please contact shinkansen on 071 436 9419.

shinkansen is financially assisted by the Arts Council. ICA is financially assisted by the Arts Council, Westminster City Council, British Film Institute and Rayne Foundation

PR FLYER FOR PUBLIC

Separate publicity flyer for the same Union Chapel dates, front side. Purple ground with concentric line design and a turntable photograph.

shinkansen / **ICALIVE ARTS**
present

VINYL REQUIEM

Philip Jeck & Lol Sargent

180 Dansettes

Customised Vinyl

Multiple Projections

Wall of Sound

Fri 4 & Sat 5 June 1993, 22.00
Union Chapel, Compton Avenue,
Islington, N1

Raw

String Riffs
Drum Beats

Ambient

Massed Pianos
Blasting Brass
For Concentrated Listeners

Mindscape

Vinyl Requiem is a large scale live event for the vinyl era. A personal tribute by sound composer Philip Jeck and audio visual artist Lol Sargent.

Jeck's sound source is vinyl, manipulated live. His musicians, dansette record players, are vertically stacked to provide a giant screen for Sargent's slide and film projections.

Multi-layered colours and textures illuminate the wall of sound. Customised discs spin loops and shift vibes. Dansettes become the musicians of the mind.

Tickets £7 (£5 conc)

ICA, The Mall, London SW1

In advance ICA Box Office - 071 930 3647

On the door from 21.00

Limited disabled access, call 071 436 9419 for details.

Vinyl Requiem is a co-production between shinkansen, Time Festival and Institute of Contemporary Arts. Presented in London in association with Union Chapel. Executive production by shinkansen.

Design: Baskerville. Photo: Andrew Ward. ICA charity no. 238848

TOURING SHEET for after 1993 premiere

shinkansen productions fact sheet, headed 'TOURING IN 1995'.

shinkansen

productions

TOURING IN 1995

VINYL REQUIEM *Philip Jeck & Lol Sargent*

Vinyl Requiem is a large scale sound and film event by sound composer Philip Jeck and audio visual artist Lol Sargent. It was developed in sections over a period of four years and premiered in Vooruit, Gent and Union Chapel, London in 1993. The London performance attracted over 1000 people ranging from club goers to classical music attenders and won the 1993 Dance Umbrella / Time Out Dance and Performance Award for the best site specific performance of the year.

Jeck's sound material is vinyl, unamplified and manipulated live. The work centres on a wall of 162 old 50's Dansette record players, a physical wall of sound. Painted white, with lids open, the players are manipulated by three operators. The composition draws on the individuality of each record player. Recordings are from Jeck's personal collection of classical, contemporary and popular music. Several hundred discs are customised either by scoring with a scalpel or fixing a sticker to the surface. Each record plays repeated fragments, with the work structured into orchestral sections such as string, piano, percussion, brass and the spoken word.

Projected imagery is executed live. Computer-controlled slide and film projectors respond to the shifting banks of sound with sequences of still and moving images. Sargent creates a primitive filmscape of tumbling waves and circuit boards which transmute into flashing squares, towering tenements and snippets of old movies, approximating the march of time from music hall to CD culture.

Vinyl Requiem is both a tribute to the past and a step into the future. It creates new out of old. A dreamlike romanticism emerges from the complex, shifting textures. Dansettes become the 'musicians of the mind'. Heard en masse, the result is a seductive and hypnotic experience, a raw ambient mindscape.

"A complex work which celebrates those crackly black things we've all just left to warp and gather dust in the corner of the lounge...The result is an awesome and hypnotic work which will appeal to most people who seek more from their music than a verse, chorus and middle-eight. The complex aural experience has all the grace of a classical work, with the power of indie experimentalism at its best".
Time Out, 1993.

Vinyl Requiem is a co-production between shinkansen, London, Time Festival, Gent and the ICA, London. Executive production by shinkansen. The production of **Vinyl Requiem** was funded by the Arts Council of England, British Council, Calouste Gulbenkian Foundation and London Arts Board with sponsorship from Integrated Circles Ltd, Myriad and Sony Music (Belgium). Running time is 65 minutes

PHILIP JECK

Originally trained as a visual artist, since the early 1980's Philip Jeck has been working with turntables in live performance, installation and dance collaborations. He has composed musical scores for many in the dance and performance worlds. He is a member of the group Slant, available on CD. A CD of his solo work is released by Touch.

LOL SARGENT

Lol Sargent is a tutor of Audio-Visual Production at the Royal College of Art, London. He has worked with Philip twice before on the projects 'Fixed Money' and 'Terminus Terminux' linked to Laurie Booth. He has created a wide range of audio-visual, film and video projects in the commercial field.

For a tour pack/video and information on other shinkansen productions:

shinkansen

arts depot

Turnhalle 26, St. Pancras Road London NW1 2TB

Tel 0171 278 4565 / 0171 278 5452 Fax 0171 278 4505

Intl code: +44 171 e.mail shinkansen@gn.apc.org

shinkansen is a London-based arts producing unit set up in 1989. It specialises in movement/sound research, working with British and International artists. shinkansen operates on a project to project basis, running an independent business active on a Local and European scale.