

THE (UN)CIVIL SOCIETY



Counterarguments, Vol. 1

Uncivil Society Music Manifesto:

1. Let us be inspired by the frequencies and vibrations that make life, and not constrained by the perceived ownership of something we all share and experience.
2. Do not be censored from expressing ideas aligned to your passion.
3. Encourage and celebrate joyous active participation in your world.
4. Be open to to grow and change.

Counter Argument #1:

Counter Argument #1 was influenced by Raymond Scott's Powerhouse. That man was a big baller! His songs are best known today as the soundtracks to Looney Toones chase scenes.

Because music is management of vibrations that we can audibly perceive, this spectrum itself has a range of limitations. In creating instrumentals I research a connected idea and use it as a sonic template. I found that even using the same chord structures of these songs, through my own limitations and aesthetic yields a truly different result!



Even though the lens may be the same, I am responding to these artists statements from the past in my moment using the tools of the now.

when my son hears any of his songs he says "that is good music". When I ask why he says "it makes pictures in my mind".



Counter Argument #2:

Counter Argument #2 manifested from learning about Phil Spector. I found he was influenced by Wagner, and in turn aspired to create "little opera-ettas" for the kids.

"Ride of the Valkyries" became the sonic template to build from, and although I clearly failed to capture Wagner's glorious crescendos I was happy



to learn that I could still read sheet music.

You see, that is the beauty of the Uncivilized Society process

I don't give two shits about copyright knowing damn well humanity has been constructing chemical reactions - be it sight, or sound, to the same limited range of perceivable frequencies for eons. So for some asshole to say they "own" a range of frequencies it utter and total bullshit to me.

If you actually listen to what I am doing there is no way that you will ever be able to discern the song I am blatantly stealing. . . .ahem . . . I mean draw inspiration from.



Counter Argument #3:

For Counter Argument #3, the "Carmina Burana" has always been one of my favorite classical songs, and I had no problem putting into my creative blender!

When working on the John Dewey project, I used the Monks "Black Monk Time" as inspiration. While creating the project I started to listen to Gregorian monk chants and started to experiment and incorporate them as backing vocals. Can you even hear a trace of it? I didn't think so, I couldn't either.



Because I am a loss leader - that's right, I make a decent living that affords me the time and opportunity to synthesize my passions I can put out one or two projects a year and pay the 150 dollars a month to eventually pay off the credit card dedicated to supporting my creative "habit".

Look, many other 50 year old men who are comfortable in their career and life have similar hobbies - be it a boat, an addiction or a mistress. Me, I make music, video and zines - all in one package that my friends and family simply ignore and the rest of the world has no fucking clue how to respond to the prattle and clank that goes on in my mind.

Counter Argument #4:

Now, for Counter Argument #4, I reflected on growing up in Southern California and I landed squarely on my favorite band at that time Agent Orange. To this day I still ride my autographed Vision Agent Orange pool deck when I skate with my kids!!

When researching Bloodstains I had no idea why it was written in Bb, that key landed nowhere near the emotional impact of I how I experienced the song either through recording or hearing it performed live.

I remember asking Mike Palm back in the 1980's about his song writing process and he said something about trying to play Judas Priest riffs fast - maybe Bb was the pre-cursor to drop D tuning.

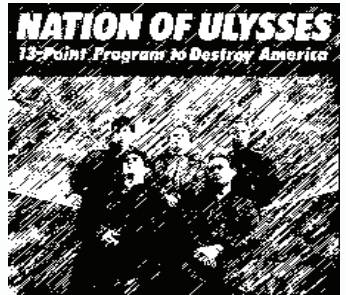


Either way I really struggled with the tonal structure - it just didn't sound right. When I recorded it didn't feel or sound right either. Being a counter argument, I did what any self respecting artist would do I latched onto the freedom to create and courage to scream into the void. To do that I wrapped my arms around the bass - actually I included three basses in this song, listening now that is way too much - and that is from someone who embraces the bass.

Counter Argument #5:

Counter Argument #5 came by surprise. I was planning on moving forward with "Spectacle Incorporated" for my fall release in 2020, yet when the coronavirus hit, and our distractions were eliminated, as much as I love Debord it just didn't feel right to proceed with the critique about the distractions of society.

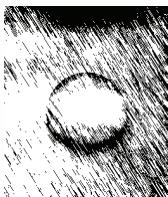
Kropotkin is about survival, evolution and how we can grow collectively. In the face of a global pandemic and economic depression, I revisited my dog eared copy of Mutual Aid. The project was inspired by bands that have evolved and changed over time.



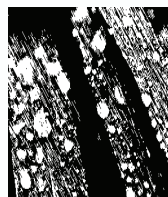
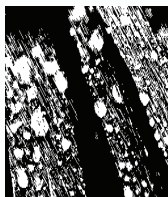
I remember seeing the Nation of Ulysses opening for Fugazi at the Scottish Rite Ballroom in Oakland. Their hyperkinetic energy electrified my being. I was left with asking "who is this band". Choosing a favorite song from that record is like choosing your favorite child - you can't.



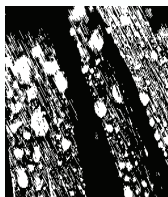
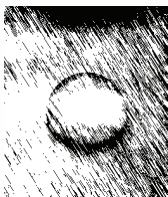
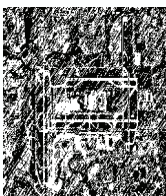
Love is a Bull Market did inspire the most spontaneous dance parties and I have always loved that bass line - so it won.



MINUTEMEN
SAN PEDRO

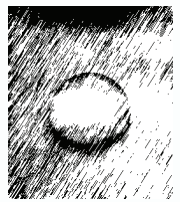
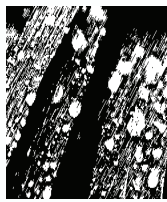
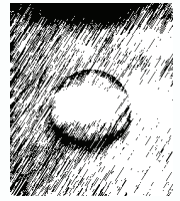
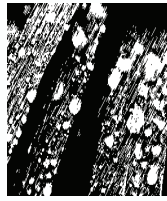
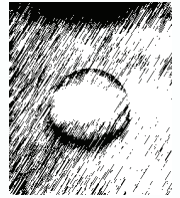
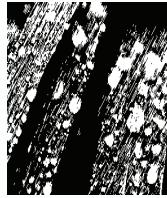


RUSH



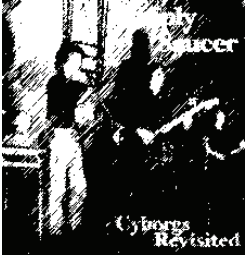
YYZ





Counter Argument #6:

Counter Argument #6 was inspired by my discovery of Simply Saucer - truly a find! Fucking weird is what I have to say about their act.



I discovered they reunited for their 30th anniversary and were going to play their seminal record *Cyborgs Revisited* in Seattle - this among almost every other aspect of the spectacle was postponed.

As the disruptions created by Covid, and social unrest ripple and attenuate through our world and the structure of the absolute power that lies behind the curtain has been clearly exposed - my question is what's next?

Now that god and country have been destroyed what will we create from this moment? Can art have the power to affirm it's independence, or disintegrate what remains in the language of civil society?



Will the commodity of culture and the false consciousness it creates be able to capture our attention and distract us again? Or can the real negation of culture preserve its meaning - to no longer be cultural, but arrive at a completely different meaning?

Counter Argument #7:

Counter Argument #7 was kind of a no-brainer. My first encounter with the band Rush occurred at a K-mart when I was 5 years old. Inexplicably drawn to the rad cover art of their debut record in the rack I was inexorably scarred when I saw Alex Lifeson's cameltoe in the picture on the back cover.



Rush was the first pop/rock band that opened my mind to music. In 5th grade my friend had a new TAMA drum set that was set up like Steward Copeland's kit and had the additional tom rack like Neil Pert.

We would spend many an afternoons in his room listening to Moving Pictures, as he would try to play the beats and I would absorb the thump of the bass drum in my heart while the bass riff would make pictures in my mind.

Besides reflecting back and realizing my "friend" was kind of selfish dick for not letting me play his drums more than once in a blue moon - is that "YYZ" is such a ripper I had to try mangling it the best way I know how!



Counter Argument #8:

Counter Argument #8 was inspired by the music of Astor Piazzolla, and an attempt to deconstruct Western structures of melody and rhythm that have created a unified coordination of time, now perfected and delivered as a two minute pop song.



The most challenging aspect of this project was to take away the back beat - which is suggestive of your mothers beating heart, and replace it with other less tangible expressions.

I admit having a goal of creating a song where people aren't going to be inclined to tap their toes to, but strive to achieve a "scansion of poetry" through the geometry of songwriting can be interpreted as "just another odd aesthetic choice". So I pushed myself to pick out and articulate separate phrases and fuse them to create simultaneous melodies and learned to listen for the harmony and dissonance that was created.

While choosing effects - especially with the reverb settings I opted for large cavernous spaces - be it a concert hall, like where so many of the greatest Piazzolla recordings come from, or a large space like a forest is my attempt to capture the feeling of marching through a forest with a group of gnomes in ecstatic pursuit of elusive mushrooms.

Counter Argument #9:

Counter Argument #9 is a cover of Discharge's "The End". Now that we are four years into the new normal caused by the Pandemic and living through it's disruptions we have been pushed to both a collective and personal end point.

The invisible nature of World War 3 has torn into the fabric of society to a point where I am unsure if it can be mended. In the past, wars were fought with with steel and swords and resulted in tangible evidence of loss be it smouldering ruins or piles of bodies strewn across a battlefield. Today this battle is being waged through servers, satellites and cellphones, and to maintain our freedom now comes at the cost of trading your most expensive commodity - your existence.

To resist this, I have embraced the tools of the now to give back, to share art and ideas in the hope of stimulating imagination and action.



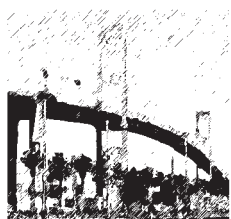
I understand our system will produce what ever sells - as long as it is designed to include planned obsolesce and the false promise of fulfillment. Yet, I am willing to accept these sonic losses in my art to counter the cynicism, misinformation and ultimate depression manufactured by modern mass media.

Counter Argument #10:

Counter Argument #10 is a cover of the Minutemen's "Cohesion".



Inspired by the generosity of Michael T. Fournier - when he purchased a copy of Craig Ibarra's "Wailing of a Town" for me. This amazing oral history tells the story of the Minutemen, a band that has been both a beacon and an anchor for me for many, many years.



I reached out to Mr. Ibarra and in kind he put me on his mailing lists - where I discovered his yearly D. Day Jamboree - where the life of D. Boon and the Minutemen are celebrated in Pedro. One day I hope to attend and be able to share this version of "Cohesion".

Also a super shout out to Mr. Ibarra for reprinting copies of the Prole - a fanzine produced by Mike Watt and D. Boon - inspired, I used their visual aesthetic to create this project.



Recorded from 1/2019 through 7/2024
at Normieville Studios

Songs composed, arranged, performed, engineered,
mixed and mastered by Anon73

Thank You!!!!

Priss-ill-a

Jack

Maximus

Michael T. Fournier

Craig Ibarra

The Prole

Ian MacKaye

Daryl Gussin

Joe Helmsley

Food Fortunata

Carol Gronner

Bryan Erhardt

Holly Senn

Amy Ryken

Jim Schell

Jack Khan

Trey Balch

Todd Zadnik

John Carlino

Gabriel Skowron

Tape Op Magazine

Jessy K - Letterfinder

Jason Rodgers - ASAM

M Ocular - Monocle Lash

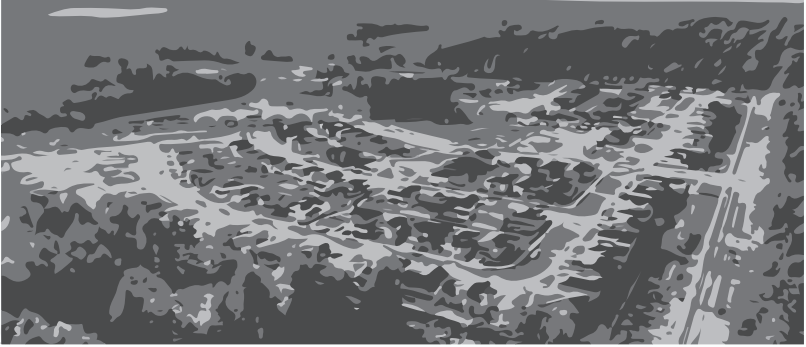
Jack Latteman - Cascadia Art Post

Labadire Collection - Julie Herridia

Richard Visick - ZAPP Zine Collection

Alan W. Matsudo - Cryptic Burger Art Collective

SUBURBAN UTOPIA PROJECTS



**"When one cannot speak,
one should be silent"**

- Ludwig Wittengenstein

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