I imagine this as a process of converting one certainty into a halo of probabilities.

FOR EXAMPLE,

I had this idea to split the sound of the guitar four ways through a graphic equalizer. Each equalized output would carry one series of harmonics from the guitar. These four outputs would then be recorded on four separate channels and treated separately, by time shifts and space shifts, and by pitch shifts too. as though they were from different instruments. This would create a kind of halo of electrical orchestration around the guitar itself. I can imagine nothing that has ever sounded like this, but somehow I can see this sound as a possibility.

* 'The Great Learning'

I think this might be a way of simulating the sound of a really loud guitar, incidentally. The feeling you get on stage on record.

I became interested in the quality of the distortion in the interaction between the guitar and synthesizer, and their inseparableness. I wanted to treat these tgwo as a group at times, to weld them together not as two sounds but as a pair of families of sound with many complex relationships, the structure of which is identical in both. I propose to do this byacknowledging and emphasizing the fact that distortion creates a smear (which is a line) out of a point. It has the effect of turning a single piece of data into a little series of extrapolations. This sounds awfully verbose. I am letting my thinking roam a little to see how far I dare go before getting embarrassed. I have allowed myself the mental safeguard of rewriting this letter tomorrow.

It also converts singularity into multiplicity. See above

in a certain general direction

a class of outputs a class of goals

Cybernetic probability rather than 'old-science' certainty

The quality of the drums and bass is one of remarkable power, just where you need it most.* It is so nice to see this after watching many, many bands whose music is just not strong enough to withstand the strength of their intentions. Your degree of commitment to the music is very evident, but not upsetting,. It doesn't have that quality of manically trying to be thought-provoking (which is the impression that this letter might provoke, in turn).

* sounds like an ad for a car or other transport. It is.

I have one or two small criticisms, one or two places where I thought I could have done differently with a slight gain, but this is grossly overbalanced by the number of things you were doing that I was just starting to think about, and which had not developed in me as far as they have in you. There are probably many others, I didn't notice, didn't grasp. Working is for me a way of discovering those. You might have to point them out. I might too.

I aminterested to work on just two pieces. This is because I want to regard this as an experiment, and I therefore don't want to commit either of us financially or artistically to the prospect of doing an album. You could regard this simply as a rehearsal for your 'real' recording, if you like. Or take it as seriously as you like, of course.

You can suggest a business deal, if you like.

That was how far I could go before getting embarassed. I realize that this gush might surprise you somewhat, but you came at a good time for me. I have been sitting in my apartment for the last three weeks (and before that in England) thinking and writing about musicin a social sense; its connection with the current state of life, if you like. And now to hear something which seems so very well connected is a joy.

unfortunately, time is critical for me. I have only one week at the most. Less really.

Anyway, think on this all. See what you think and tell Chris, or me if you like. I repeat that I will not regard it as in any way a slight if you choose not to do this.

Regards

Brian