

Journal

Riffs

**MUSIC
HERITAGE,
PEOPLE,
AND
PLACE**



Riffs : Experimental writing on popular music

is an emerging and exciting journal based at Birmingham City University. *Riffs* offers music writers in academia and beyond a creative and experimental space for writing and thinking about popular music. *Riffs* has a strong DIY and experimental ethos. We aim to push the boundaries of academic research, communication, and publishing in the area of popular music research.

The journal is supported by the Birmingham Centre for Media and Cultural Research (BCMCR) and run by an editorial board comprising of staff and postgraduate students at BCU. The contributions are made available through the journal website (www.riffsjournal.org) and a limited edition printed run.

In addition to publishing high calibre, critical and experimental engagements with popular music, *Riffs* runs writing and research events that consider, explore, and create experimental writing, primarily (but not exclusively) on the topic of music.

Riffs aims to work in partnership with local music-focused initiatives and businesses in Birmingham. Our partners so far have been *Ideas of Noise* festival, *Surge in Spring*, *Supersonic* Festival, and Brum Radio.



Riffs EDITORIAL: MUSIC HERITAGE, PEOPLE & PLACE

Paul Long

Home of Metal (HoM) is a heritage project created and led by the Birmingham-based Capsule organisation. Launched in 2011, HoM seeks to highlight and celebrate the value of Heavy Metal music and culture and the role in it of founding artists from the English Midlands such as Black Sabbath, Led Zeppelin, and Judas Priest. It is supported by volunteers in the building of a crowd-sourced archive and in curating a range of popular public events in Birmingham and the Black Country. In 2017 the project went international in its reach, exploring metal culture around the world with a particular focus on Black Sabbath.

The symposium '**Music Heritage, People and Place**' was conceived as a response to the HoM season. Open to all, this public symposium brought together researchers, policy makers, heritage and creative workers and musicians. Its experts situated HoM in relation to wider issues and opportunities focussed on popular music in order to understand its value and impact at home and abroad. The day opened with a keynote presentation on Rockheim, Norway's National Museum of Popular Music and closed with a panel discussion of plans for a dedicated heavy metal collection and museum in Birmingham. Throughout the day, presentations covered aspects of heavy metal heritage as well as other genres and projects dedicated to exploring, preserving and exhibiting popular music's history.

At the heart of the HoM season was a major exhibition at Birmingham Museum and Art Gallery focussed on the origins and contribution to music and culture of Black Sabbath. Alongside the exhibition's presentation of the output of the band, its influence and the response of fans, HoM's curators commissioned a series of creative responses to the project. These took a variety of forms, exhibited across a range of sites in the midlands. In the same spirit, symposium organisers commissioned this special edition of the RIFFS journal. The aim has been to invite speakers and attendees to respond creatively to the subject of the symposium and indeed to the HoM season. In addition, questions we posed to prompt contributions asked:

What is (your) music heritage?

How are people inspired to make music heritage?

What are the important places in your music heritage?

How does music make your home?

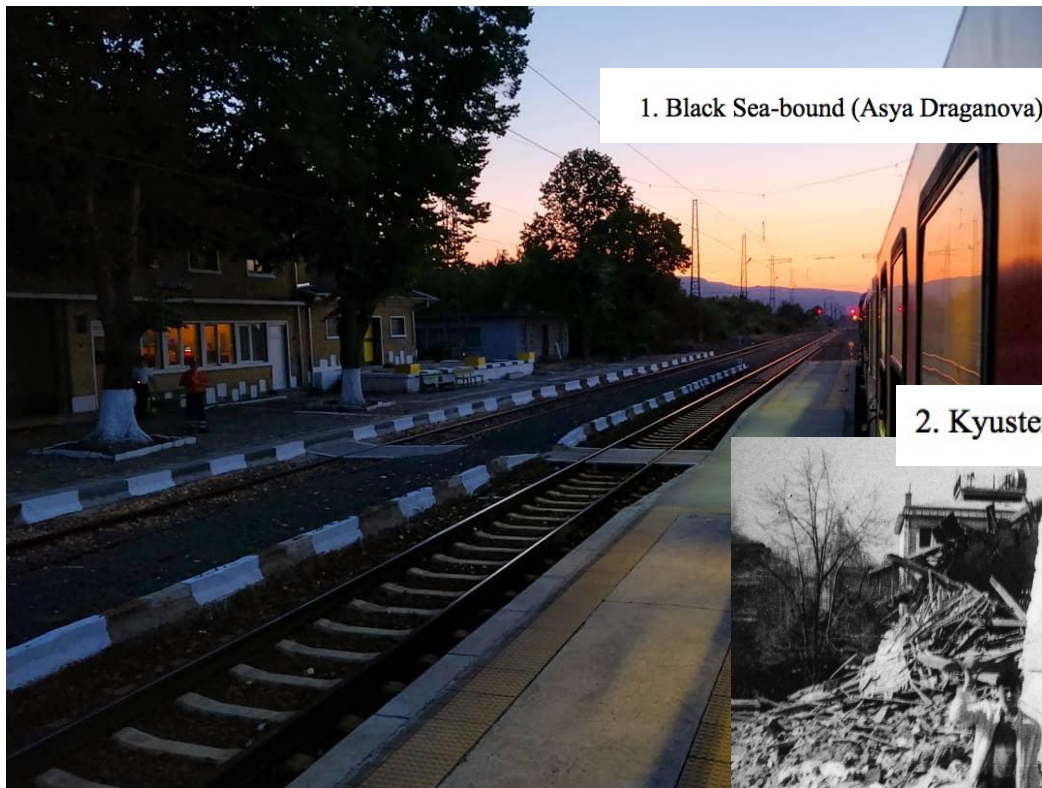
The results were compiled on site, during the day of symposium activity by the editorial team led by Dave Kane and Asya Draganova. In the DIY style that RIFFS allows in such circumstances, the results are before you.

Enjoy!

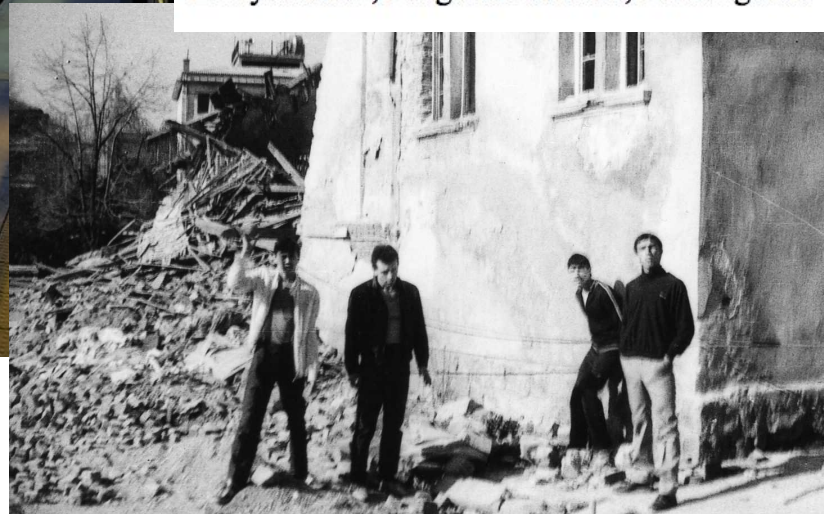
An Eastern European Subcultural Road Trip of Randomness

An eclectic trip through electric lands: Metal and beyond from behind the Iron Curtain (... or what used to be...)

Today, Friday 13, the three of us – Asya Draganova, Nikolai Okunew and Dawn Hazle – spoke at the Home of Metal symposium in Birmingham at a panel on post/communist perspectives on metal and wider rock music subcultural scenes. We drew upon our studies and observations from Bulgaria, Russia, East Germany, Poland, and beyond. Not only had we a lot in common in terms of our concepts and ideas, our presentations also seemed strongly visually connected and it all felt like some abstract trip powered by symbol and style. So here we are, trying to express a journey in a selection of ‘stops’ along the way.

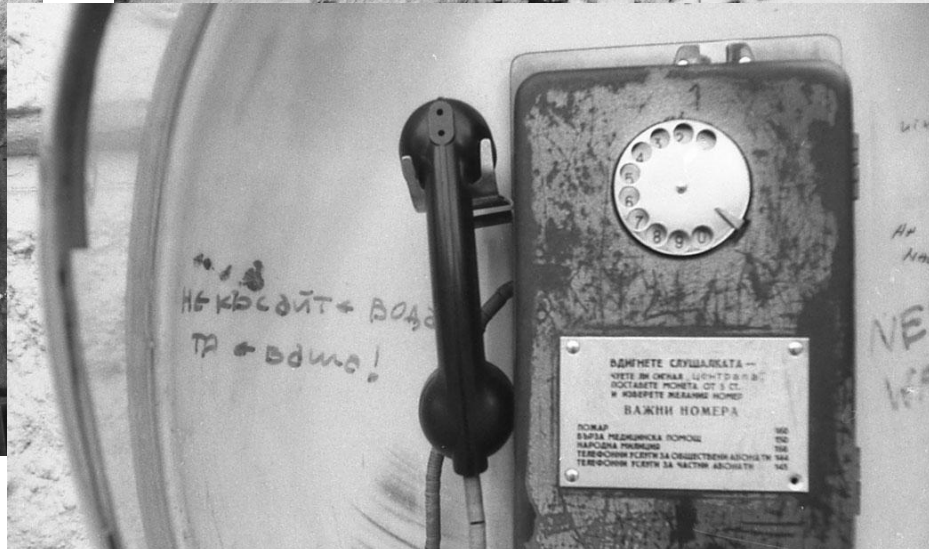
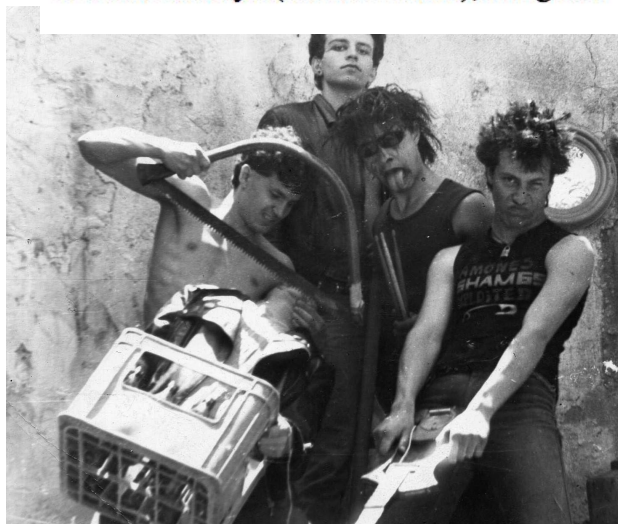


1. Black Sea-bound (Asya Draganova)



2. Kyustendil, Bulgaria or Aston, Birmingham

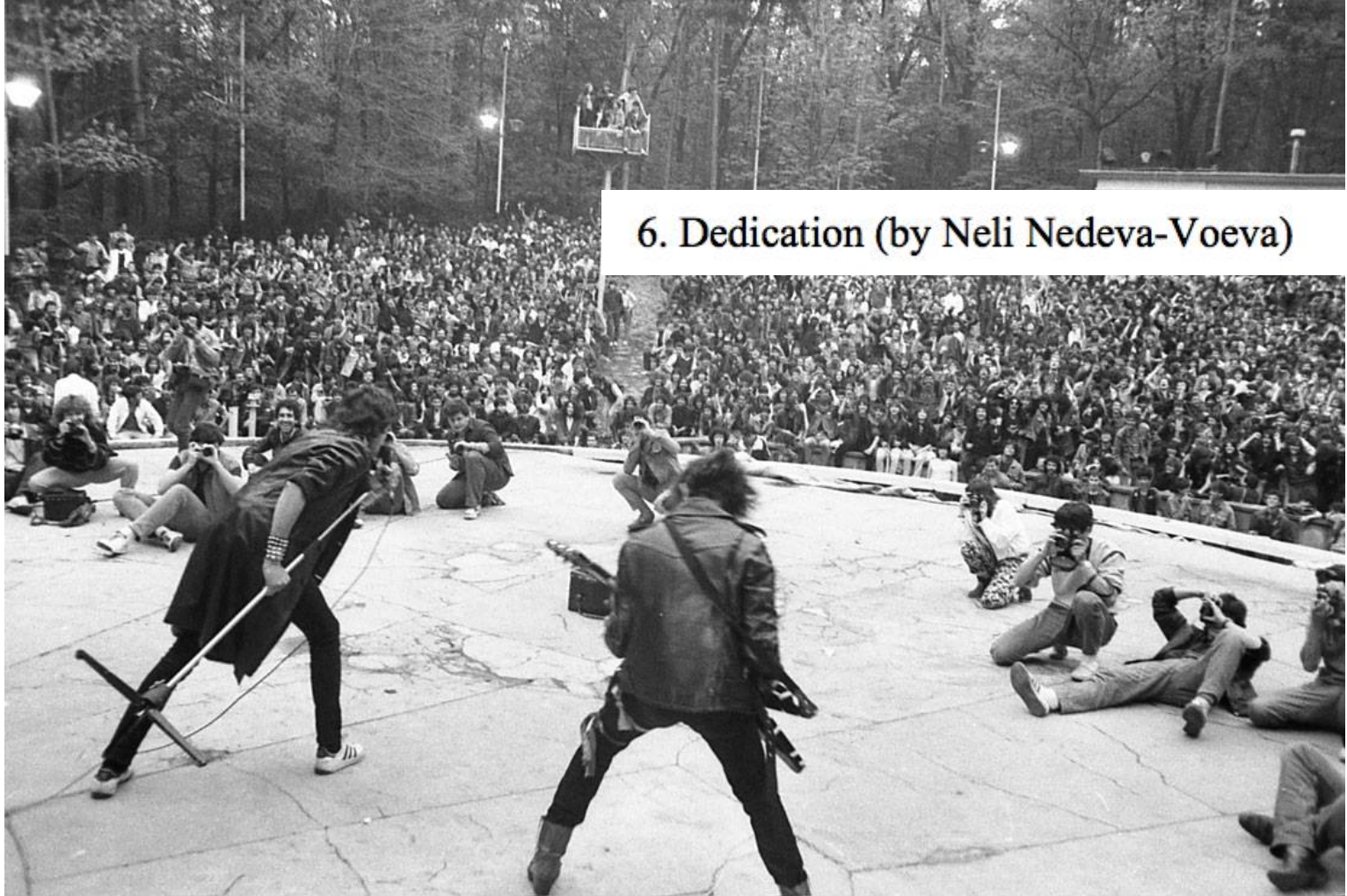
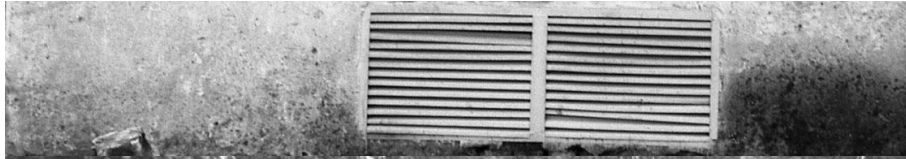
3. Novi Tsvetya (New Flowers), Bulgaria



4. Dial the Graffiti Man (by Neli Nedeva-Voeva)



5. Black and White Rainbows from Behind the Wall (by Neli-Nedeva Voeva)



6. Dedication (by Neli Nedeva-Voeva)

7. Metal travels the world - Home of Metal Exhibition 2019



8. Budapest 1

9. Budapest 2



10. Magdeburg



11. Bild 1



12. Bild 2



13. Dresden



14. Helloween - Thrash the Wall

15. Aria

ДВОРЕЦ КУЛЬТУРЫ
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 тел. 226-94-33, 237-37-91

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РОК-ГРУППА
 „АРИЯ“

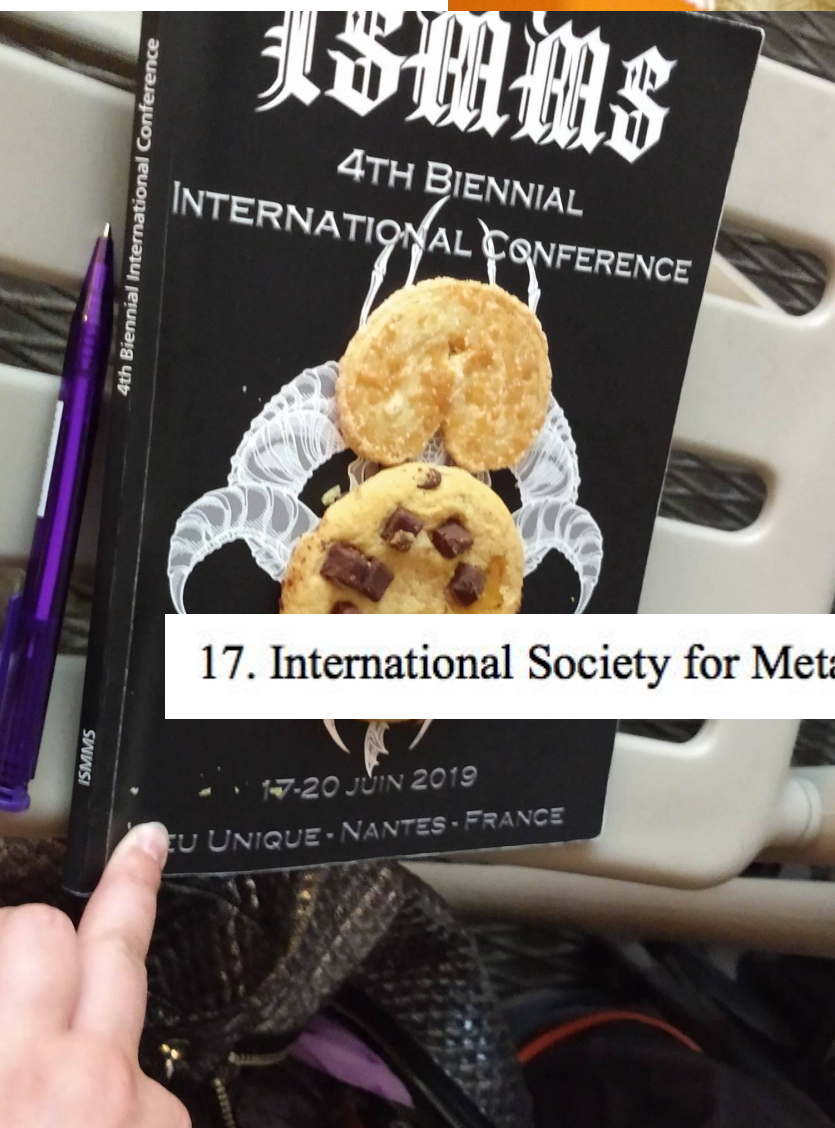
Художественный руководитель —
Виктор ВЕКШТЕЙН

Начало в 18 час. и в 21 час.

Билеты продаются в кассе зала и во всех
 театрально-концертных кассах г. Москвы
 ПО «Визит» 5304, 1088 г. 1109-30 0



16. A weird end to a weird collection



17. International Society for Metal Music Studies is delicious

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Cross Purposes

With so many changes in the before and after,
In the above, below and in between,
I became paranoid;
Just staring into the void
Seeing pigs fly and men of iron.
I saw the fairies wear boots
Marching off to war,
Parading themselves through
Heaven and hell.
One dropped through a hole in the sky
And onto my sofa
As I watched intently
To all intents and cross purposes,
The TV crimes.
It was a symptom of the universe
No doctor, no knight
No shining neon lights, no seventh star;
To illuminate
This life of a loner.
So blind, snowblind,
Wandering through the sleeping village,
To find there is comfort in the solitude;
If it wasn't for the kids from the back streets
Who came without warning,
I thought I'd never say die,
I thought I was master of my own reality
Ecstatic at the technicality,
But I was trapped;
Prostrating to the forbidden
The eternal idol that had captured my soul,
To summon the children from the grave
After the electric funeral,
And bound for Headless Cross,
To die young maybe,
Would it be the beginning or the end?
Who was the architect of my downward spiral?
A lifetime of denials and reprisals,
The devil cried,
The fairy sighed "It's alright."

Azra Pathan © 2019

For Black Sabbath



Damian John - Toy

Stephane Ingram - Press

Sen Watkiss - DS

Mitzi - DS

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My Musical Heritage: A Dale End Peripatetic

Kevin Hoffin

They say that youth is wasted on the young. Recently, I've started to understand this. As a teenager, I earned my stripes as a Metalhead in and around Dale End. Dashing between what used to be the Carling Academy; A multi-denominational, three-staged Cathedral to live music and Scruffy Murphy's, and less frequently, Costermongers. I worshipped at this altar, sometimes multiple times per week. My first concert was in fact, the night before my Year 9 SATs, this began a torrid love affair with Dale End. I'll admit that I wasn't always loyal, I had dalliances with other venues and other pubs, and could go months without patronising them, but I always crawled back home.

The list of bands that I have experienced there is a pretty good snapshot of who I was then; musically omnivorous- I won't list them, I'll leave that up to your imaginations, listing bands would only serve to diminish the vitality that I witnessed. I should know, I was there (also, some of the bands are fairly cringey to me now).

I believe in the transcendental power of music; it's why I try to keep it close. Why I base my PhD research around Black Metal. Without the accessibility of spaces and the community, Metal would be far weaker as a force of nature. We place the music itself at the centre of the subculture- but I no longer feel that is the case. We are the centre. Those who buy albums, stream music, constantly badger friends to listen to X. Those who go to shows, support artists, wear band t-shirts that are so faded we can no longer tell if it's black or very very dark blue (it's black, always black), those who wear allegiances like a uniform. Those who read about it, and go on to write about it, to give it exposure on forums, social media or good, old-fashioned magazines. Those who look up at the stage in awe and dream of doing the same. Those who pick up a guitar and play the opening riffs of 'Smoke on the Water' (you're the bane of guitar shops everywhere, but we love you too). Those of us who refuse to listen to new music, cos everything after they were 20-something is crap. Those who write rambling articles about musical heritages that appear highly self-indulgent but in truth can't tell where Metal ends and the self begins.

We all have different stories as to how we got here. Hopefully, this Home of Metal event will help you remember yours, celebrate it. Horns up. When you're standing in Scruffy Murphy's or any other joint designed for the imbibing and enjoyment of alcohol with a killer soundtrack; remember where you came from. Remember your first metal song and think on what it inspired you towards. Then look around you. The assembled congregation, our stories are different, but we are united. It's been 50 years since Black Sabbath dropped their first record and the world changed. So here's to all of us, still reeling from that shift in the Status Quo and the reverberations we feel in our own lives. May they resonate with us all.

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Kevin Hoffin is a lecturer in Criminology at Birmingham City University in the UK. His research interests involve transgression, subcultures and media representations of crime and justice; particularly in comics. He also contributes to the field of Black Metal Theory. He is currently publishing material on how subcultures are subject to a glocalization effect through the kaleidoscope of Black Metal.

I feel like an artefact - a child of the 60s, teenager of the 70s, alienated from middle-class War Generation parents as Britain was still rebuilding itself after WWII. That generation gap was huge: but it was no fault of either my morally strict parents or my morally loose generation - politics, war, cultural change and social circumstance were to blame.

Pippa Lang

Kingston University

Former Music Journalist, Musician, PhD Researcher (Metal & Youth Autoethnography)



ILLUMINATING BATTLE JACKETS

TOM CARDWELL



Death Reverted, watercolour on paper, 38 x 26 cm, 2016.

These watercolour paintings are part of a larger series depicting the customised 'battle jackets' of metal fans. The act of painting is used to transcribe and explore the complex visual forms of these garments, tracing structures of patch organisation, and examining the artwork and logos of the bands featured. Each jacket is unique to its wearer, and offers clues to their identity as a member of metal subcultures.

The jackets are chosen from a range of heavy metal subgenres, from well-established bands to more esoteric scenes. To the affiliate, these patches can be read clearly as indicators of the wearer's particular taste, and can mark a kind of connoisseurship amongst fans.

Dr. Tom Cardwell is an artist, researcher and lecturer based in London. He is currently working on the forthcoming book *Heavy Metal Armour* featuring his jacket paintings. See more at

tomcardwell.uk

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A Ruminatiion on Black Sabbath's Birmingham and the Value of Music Tourism

Nolan Stolz

In the pre-Wikipedia days, thirteen-year-old me did not know much about the Bullring Brummies. I knew that Geezer Butler and Bill Ward from my favourite band (Black Sabbath) appeared together with the singer from Judas Priest, Rob Halford, on the then-new Black Sabbath tribute album *Nativity in Black* (1994) under this moniker. I did not know who the other musicians in the band were, but I saw Sabbath and Priest on *Beavis and Butthead*, and that was good enough for me. After all, both Beavis and Butthead chanted the 'Iron Man' and 'Electric Funeral' riffs as well as 'breaking the law, breaking the law', so I knew Priest must've been cool too, uh-huh-huh. But who was this band, the Bullring Brummies? My local library had an already-out-of-date heavy metal encyclopedia and Robert Walser's *Runnin' With The Devil* book, which was new at the time. I loved both, but neither would be of any use for my query. Metal magazines were not covering bands such as the Bullring Brummies; or maybe they did and I missed it, but there certainly was no indexing in a library database of such a magazine—it was off the shelves of the supermarkets and bookstores and lost to history.

I could not figure out what a 'Bullring Brummie' was. I wondered if 'brummie' was a British term for 'buddy' or something of the like. Perhaps they all were buddies, I thought, because I had heard that Sabbath and Priest were from the same town in England—Birmingham, which was just as foreign to me as Birmingham, Alabama. The Bullring Brummies never put out another recording. As I figured was the case when *Nativity in Black* came out, it was just a 'one-off', a made-up name given to these six musicians. Eventually I had stopped trying to solve this mystery and had forgotten about it.

But years later, I learned that 'Brum' was Birmingham, and a brummie was someone from there. I suddenly thought of the Bullring Brummies for the first time in years and remembered being a young teenager wondering what that meant. The connection to Birmingham, err Brum, now made sense, but Bullring? That was still an enigma, but I soon forgot about it again. Once I came to Birmingham to see where Black Sabbath was from—I had my answer: the big shopping area in the centre of town, the Bull Ring (or Bullring, or Bull-Ring as it's sometimes stylized).

This is what music tourism is all about—piecing together information *firsthand*, especially when that information is too esoteric even for a niche publication such as a heavy metal magazine. Certainly in an information-ready era one can usually find answer quickly, but I hadn't even thought to do that with the Bullring Brummies once that was a possibility. It was about stumbling on the answer in-person, that only music tourism (or to be more scientific, field research) can do.

Seeing many Sabbath-related sites and visiting the Home of Metal exhibit at the Birmingham Museum and Art Gallery has been incredibly eye-opening. For example, I walked down Station Street from the Bull Ring and came to the Crown. There it was—the place where Sabbath played their earliest gigs. I had seen pictures and walked around virtually using Google street view, but the perspective and realness that comes with seeing it in-person got me thinking about the Crown and Henry's Blueshouse differently. I stared at the windows of the upstairs floor and longed to experience the blues scene in late-60s Birmingham and to hear Sabbath in their early days as Earth.

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From the Crown, I walked south to 32 Bristol Street, as I knew Sabbath had recorded some demos at this address before their first album was made. I was looking for remnants of a Ladbroke Studio, which was later renamed Zella. I had read that the studio was in the rear and that musicians had to enter from Essex Street to the North. Today in building no. 32 you will find Savanna, an Eritrean/Ethiopian restaurant with 'Ladbroke Pianos' still faintly seen in the window of the front door. The food is excellent, and the service just as good. They know that it used to be a piano store, but they did not know that the large back room in the rear—which they use for private parties and to host events—used to be a recording studio. I wondered how many other important bands recorded there. How many other important studios have gone defunct and the building owners and tenants were never told of the history of their building?

It was a powerful feeling, standing in the room where Black Sabbath recorded their earliest material, picturing them there, working through what would become historically important songs. I had that same feeling when I visited the room in the Newtown Community Centre where Sabbath wrote and rehearsed their earliest material. I met one of the Centre's employees, Neville Whittingham, formerly of the Birmingham-based reggae band Eclipse. He proceeded to tell me about the music scene in Birmingham in the 1970s and then showed me to the room where a young Bill, Ozzy, Geezer, and Tony wrote songs such as 'Black Sabbath' and 'Iron Man'. I imagined their conversations of figuring how to structure their yet-to-be-written songs. I also wondered what people using the Centre thought of as they rehearsed; a lyric such as 'Satan's comin' 'round the bend' certainly would have raised some eyebrows. How fortunate they were to have a publicly-funded rehearsal space at, from what I heard was, a very reasonable rate. Aside from playing live gigs, they needed time and a place to grow as musicians, and the community centre was it. I was saddened to learn that it is closing in this year.

The Newtown Community Centre is located about 2km north of the center of Birmingham. Tony lived on Park Lane, only about 250m away from it. From there, I walked about 400m before I arrived at the house where Geezer grew up, on Victoria Rd. Next, I went to Lodge Road, where Ozzy grew up, which is about 1km away. It amazes me how close they lived to one another. I admit that I did not feel safe, and I regretted traveling by foot and bus instead of by taxi. I have lived in some fairly rough neighborhoods over the years, but this felt different. Upon reflection, the purpose of the visit was to get a sense of where they were from, and their stories of a rough Aston were materializing for me. I also went to see where Bill lived, which was a nice neighborhood several kilometers to the north. I hope that I will be able to visit the site of Bill's childhood home, which is near the Aston train station at 42 Grosvenor Road.

With a sense of Sabbath's Birmingham as a city, I went to the Home of Metal/Black Sabbath exhibit hoping to learn more about their music and their city. A quote from Tony Iommi, Sabbath's guitarist, posted outside the museum sums up the geomusical goals of my visit: 'Your surroundings and experiences influence your music so it's important for people to know where that music came from'. A musicologist will study composers' manuscripts and sketches and glean important information about their works and about composers' creative processes. With popular music, recordings of rehearsals and studio outtakes give us similar valuable information. Tony says he has countless cassette tapes of unused riffs. This is the equivalent of a composer's sketchbook. There are rehearsal tapes as well, but most have not gone public. Unfortunately there is no new audio at the Home of Metal exhibit, but I hope someday these will be made public. Perhaps a library or museum could house them in the way classical composers' sketches and completed manuscripts are sometimes held.

Lyric sheets, like rehearsal recordings, are akin to composers' sketches. The exhibit's display of handwritten lyrics to 'War Pigs', 'Paranoid', and 'Iron Man' from their 1970/1 album *Paranoid* is quite

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insightful. For instance, it is interesting to see the ‘nobody wants him’ section of ‘Iron Man’ labeled as the ‘chorus’. It indeed sounds and functions like a chorus, but it only happens twice in the song and with almost entirely different words. Labels found in sheet music and lyric sheets such as ‘pre-chorus’, ‘chorus’, ‘bridge’, ‘middle eight’, etc. help us understand how songwriters conceive of the different sections of their songs, which may be different than how music theorists might label them.

The revisions in the lyric sheets got me thinking about setting lyrics to music and writing lyrics to an existing riff. In ‘Paranoid’, for example, the last words of consecutive lines were removed, creating a rhyme with ‘satisfy’ and ‘pacify.’ By omitting the final words, the rhythm of the vocal line matches the riff. The ‘satisfy me’ version would place ‘me’ on beat ‘4’ with Tony’s higher chord and Bill’s snare hit. Placing ‘me’ there would not allow Ozzy to take a breath for the next line. ‘Pacify me’ (or ‘us’ or ‘it’: the word is crossed out and barely legible) would place the extra word similarly and make for an awkward end of the phrase. The line ‘telling you now of my state’ was previously ‘telling you of my sad state’, which would place ‘sad’ on an unstressed beat and create consecutive consonant sounds (i.e., ‘d’ and ‘st’) that are difficult to vocalize at a fast tempo. I am not yet sure if it is at all noteworthy, but apparently ‘Paranoid’ was titled ‘The Paranoid’. Neither the words ‘paranoid’ nor ‘the paranoid’ occur in the lyrics, and for some reason the article was dropped. The title likely came after the backing tracks were recorded because ‘single’—not ‘Paranoid’ nor ‘The Paranoid’—was written on the studio log.

Another example of the relationship of lyrics to rhythm comes from a revision in ‘Iron Man’. The line ‘fills his victims with terrible dread’ was changed to ‘fills his victims full of dread’, with the new version fitting the rhythm of the ‘Iron Man’ riff closer. Also of note is that the words from the chorus ‘turns their heads away’ and ‘has his revenge day’ were shortened to ‘turns their heads’ and ‘has his revenge’, causing ‘their heads’ to rhyme with ‘revenge’ instead of ‘away’ with ‘day’.

The ‘War Pigs’ lyric sheet was not especially illuminating, but I noticed the line ‘as the war machine keeps turning’ was apparently changed to ‘as the war machine keeps churning’, yet Ozzy clearly sings ‘turning’ on the album. I am now curious to find if there are any recordings with ‘churning’ in its place. Missing from the lyric sheet is the exclamatory ‘oh, lord, yeah’, which I assume Geezer did not feel it was necessary to include. It was not a last-minute addition in the studio because we know that ‘oh, lord, yeah’ existed in the earlier, ‘Walpurgis’ version of the song before the lyrics were rewritten as ‘War Pigs’.

One of the displays at the Home of Metal exhibit had 18 issues of the Sabbath fanzines *Southern Cross* and *Killing Yourself to Die*. According to WorldCat, only two libraries in the world hold *Killing Yourself to Die* and only one library with *Southern Cross*. It would be worthwhile if more libraries held them, or better yet, if they were digitized and made accessible to all. Generally speaking, until library holdings and databases expand to include more popular music resources, we will continue to rely on special exhibits, such as the Home of Metal. I hope it for someday it to become permanent and others can experience Sabbath’s Birmingham.

For more information on Sabbath’s music and the band’s history, see Stolz, Nolan. 2017. *Experiencing Black Sabbath: A Listener’s Companion*. London: Rowman & Littlefield.

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Nolan Stolz is Assistant Professor of Music University of South Carolina Upstate and author of the book *Experiencing Black Sabbath: A Listener's Companion*, which an 'impressed' Ozzy Osbourne called 'well-researched.' He also authored the Black Sabbath, Genesis, Rush, and Zappa essays in *The 100 Greatest Bands of All Time* (ABC-CLIO) and the essay 'Progressive Rock Elements in Black Sabbath's Music From 1972 to 1980' for the book *Prog Rock In Europe: Overview of a Persistent Musical Style*. He delivered the follow-up paper, 'Progressive Rock Elements in Black Sabbath's Music From 1981 to 2016,' at the Third International Conference of the Progect Network for the study of progressive rock, and he presented 'Jazz Sabbath: The Curious Case of Black Sabbath's "Air Dance" from *Never Say Die!* (1978)' at the College Music Society National Conference in Santa Fe, New Mexico (US). Dr. Stolz directs the Commercial Music course at the University of South Carolina Upstate (US), where he teaches popular music studies, composition, songwriting, musicianship, and drum set. This semester, he is teaching a special topics module titled 'The Music of Black Sabbath.'

Generals Gather In Their Masses...

Azra Pathan

Underneath a damp and dark sky on this Holy Wednesday morning, dearly beloved we are gathered here in the sight of the Almighty to celebrate THE SABBATH, for us Brummies, there is only one and it is the blackest of them all.

Fifty years have passed since four lads from Aston, Birmingham (same place I grew up and still live) put pedal to the metal and created what became universally known as the 'heavy metal' sound.

Tony Iommi, Ozzy Osbourne, Geezer Butler and Bill Ward took inspiration from their surroundings, from the factory floors, from the bombsites, from the poverty and social deprivation to secure a future for themselves and lead thousands of artists on the musical journey they crafted. Heavy metal was not taken seriously at all, it has never been in fashion, so there is no question of it coming back into fashion. It is a creature borne of a faith, a mutual understanding and regard for people and almost telepathically knowing what each of us is enduring. It is this shared knowledge that constitutes the survival and appreciation of this genre and the reason why it has gathered momentum, and now attracts a worldwide following.

Fuelled by a bravado, a no-nonsense attitude and a longing for something better, Black Sabbath took on their humble beginnings, relegated the monotony of daily life to pursue a more adventurous outlook.

Their story has been well documented; but this summer here in Birmingham we look back fondly, and with great pride on what our boys have achieved.

Here at BMAG (Birmingham Museum & Art Gallery) an exhibition is taking place to showcase their work, their ideas, their reasoning and their legacy. There are photos, interviews, records and even the clocking in machine from the factory that help tell this fascinating story.

It is incredibly difficult to follow your heart my friends, but Black Sabbath did, and the world is eternally grateful. It isn't just a trip down memory lane, but it is a chance to reflect and evaluate the magnitude of what we have here. A chance to stand alongside their accomplishments and share the utter joy they have given us.

The vast array of things to see makes this an informative, and detailed visit, you may already know certain things, but they hold more meaning when featured in such an exhibition.

The band has influenced many artists and many generations of families who still carry a torch for them, and although my visit has come to an end, I can assure you their legacy will live on well into the future.

In the words of Ozzy himself,

“ Just hold on to your dreams, because you know what? Every once in a while, they come true.”

Black Sabbath 50th Anniversary Exhibition at BMAG, Wednesday 26th June.

The exhibition runs until 29th September 2019

THINKING OF KEITH JEFFERSON
FROM CARLISLE WHO WAS ROADIE
FOR MYTHOLOGY (TONY & BILL) IN
1968 AND SABBATH WHEN THEY
WERE ~~STILL~~ ^{COLLECTED} STILL KNOWN AS
EARTH. HE ~~IS~~ A HUGE ARCHIVE
OF PHOTOS & POSTERS FROM
THOSE DAYS AS WELL AS THE
ONLY KNOWN RECORDING
OF MYTHOLOGY MADE AT
THEIR LAST GIG IN CARLISLE
AUTUMN 1968.

FROM MOD, TO HIPPIE, TO FREAK
R.I.P.

IAN GREEN

13.9.19

Riff's Submission by Nigel Sanders 13th Sept 2019

Heritage and authenticity in new music creation

Introduction

The following sections are a creative response and thoughts on the subject of What is the relationship of music heritage, creativity and new music scenes? They are built upon the performance of new music, namely the EP 'PROSAiC' by The Black September Falls Project.¹

Heritage

- Heritage acts like a memory of an event. These events can include listening to music, watching a DVD or Youtube or reading media.
 - When in the creative moment heritage becomes apparent within the psycho topography of the composer or creator. That is, it is somewhere within us guiding our choices and aesthetic judgements.
 - The impact of heritage is a result of the interplay between composer and its reception in all its formats. It is an interpretation of the sound objects created and therefore, remains subjective.
-

Authenticity

- Authenticity in performance is as subjective as the creative process itself.
 - In creating the EP 'PROSAIC' we (Nigel Sanders and Rob Blackman) tried to keep in mind how we were going to perform what we created live? In the end we recorded our EP in the studio playing in the moment and responding to each other as we would at a live event.
 - Therefore, authenticity is defined by the recording studio practices and the final released artefact(s). The live performance is a near as possible replication of this studio based event.
 - An Ambient music studio composers tool kit (instruments) can be described as sound morphology, plunder-phonics, hauntology and synthesis. Example key words include time stretching, sample editing, field recording, subtractive synthesis, laptop production, masking and transforming.
 - The live performance is then a reflective act..... of myself and the audience who took part. Authentic reproduction of the original recording depends on the audience, the context and the recorded artefact(s).
 - Thus, authenticity is based on the interplay between composer, context of delivery and the audience or its recipients. It is defined by the final artefact(s) i.e. version, and how it is delivered or promoted.
 - Heritage impacts on this process by shaping the interpretations of the interplay mentioned above. The legacy of Black Sabbath for example, is that of loud, doom laden heavy metal when in fact songs such as Fluff, Solitude, E5150 and Laguna Sunrise act as more dark ambient and peaceful moments.
 - From the legacy and cannon of works comes interpretation, re invention and new music...
-

Conclusions

- Authenticity is shaped by Heritage and interpretation of the original context. The Urtext.
 - Heritage informs, influences and shapes new creative practices.
 - Brian ENO - 'Scenius' the intelligence of a whole...²
 - Heritage is a form of Scenius.
-



¹ <https://blackseptemberfalls.bandcamp.com/releases>

² <https://www.conversationagent.com/2015/10/the-value-of-ecosystems.html>

I WANTED TO SEE THAT

- * Symposium Form
- * From Hell Post to Tanya City
- * The guy who teaches a course on Dey
- * Art is weird
- * DIY Politics and Archive
- * Save the small venues Power
- * Place September Falls - Familiar Disorder
- * WITH RON MAN



! IGNORANT NERD HEADS! = 1000 000 taken

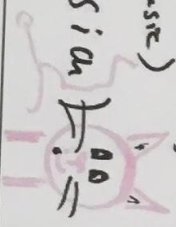
* GUARD THE WINE ☹️☹️☹️

* Grive is welcome to the Home of Nuts

* Nuance

* RIPPS is images and words (and music)

* Cat Ninjas (Comelasia)



WHAT WAS MISSING?

- * Death Paws (obv.)
- * **AN ACTUAL CRITIQUE OF HOME OF NETR**

e.s. exhibit - (a bit) Dey-centric

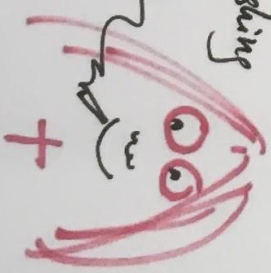
a link with Naphal Deck

Dio?

Tom

Smurfs is (are The Bear)

* Dey washing



Too much like that!

Riffs

Metal and the military-confinement complex

Aidan O'Sullivan

What is the relationship between metal and war? There is of course the influential anti-war screed "War Pigs" by Black Sabbath which railed against the Generals "gathered in their masses, just like witches at black masses". At today's symposium Kevin Hoffin and myself presented on our research we did with Nathan Kerrigan on the famous micro-song "You Suffer" by Napalm Death on their debut *Scum*, an album rife with messages that are anti-corporate, anti-military and anti-enslavement.

In the course of this research I was reading in tandem the work of Steve Goodman AKA electronic artist Kode9 on *Sonic Warfare*. The latter examined the use of certain sonic frequencies that were used for psychologically destabilising the enemy or dispersing crowds in law enforcement. This led me to consider reports of the use of music in Guantanamo Bay on prisoners during the War on Terror. The genres of music used included pop like David Gray, Nancy Sinatra's "These Boots were made for Walking" and even the theme tune of *Barney and Friends*, "I love you, you love me" on constant repetition. Metal music often appeared in the playlists of these torture-curators. These included nu-metal band Drowning Pool's "Bodies", Metallica and Rage Against the Machine's "Killing in the Name". What is even more interesting is the response of some of the artists to the news of their work being used in such a manner. Skinny Puppy sent an invoice for \$666,000 to the Pentagon when they found out their music was being used in the torture of detainees and expressed outrage. James Hetfield, frontman for Metallica, laughed it off, "'If the Iraqis aren't used to freedom, then I'm glad to be part of their exposure...We've been punishing our parents, our wives, our loved ones with this music for ever. Why should the Iraqis be any different?'" Any expression at the horror of war seems reserved for military combatants such as in *Master of Puppets* or their anthem "One" about abused veterans but here the propaganda about Iraqis "needing" freedom is freely parroted and deployed again.

The topic of war is interesting in metal due to the impression of metal as always flirting with militaristic imagery with Simon Reynolds pointing to Motorhead's 'iron-fisted, neo-biker Reich'n'roll' or the rise of sub-sub-genres like "war-metal". This begs the question what is this imagery and ferocity of metal music in aid of? Was it Black Sabbath and Napalm Death and like-minded pacifists recreating the horror of war as noted World War 1 poets did in rage against it? What of bands that appear to glorify war in their art or merely brush it off in their public statements? There appear to be two traditions in metal's emulation of the sounds and noises of the battlefield. One for decrying the violence of war the other for glorifying it or merely serving as lyrical content for the music. And in war's use of confinement, metal can be a weapon of disorientation of military detainees instead of merely emulating war's battlefield.

As the world faces imminent climate collapse that will result in floods of desperate refugees from the Global South to the West the latter could respond with a strengthening of the xenophobic attitudes and far-right movements of 2016 to refugees from previous catastrophes. The confinement the military deploy here for Guantanamo inmates could be recreated in the immigration detention centres of the Anthropocene. Will Guantanamo be the template for the deployment of metal, pop and childrens show jingles against these desperate masses?

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Further Reading

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Aidan O'Sullivan is a lecturer in criminology at Birmingham City University. Born in Cork, in the Republic of Ireland, a brief dalliance with nu-metal and grunge led to a long term raiding of his brother's death/black/doom metal tape cassette collection. Aidan moved to the UK in 2009 and completed his PhD on the policing of anti-austerity protests at the University of Liverpool in 2017. His favourite band is either Thin Lizzy or Judas Priest depending what day you ask him.

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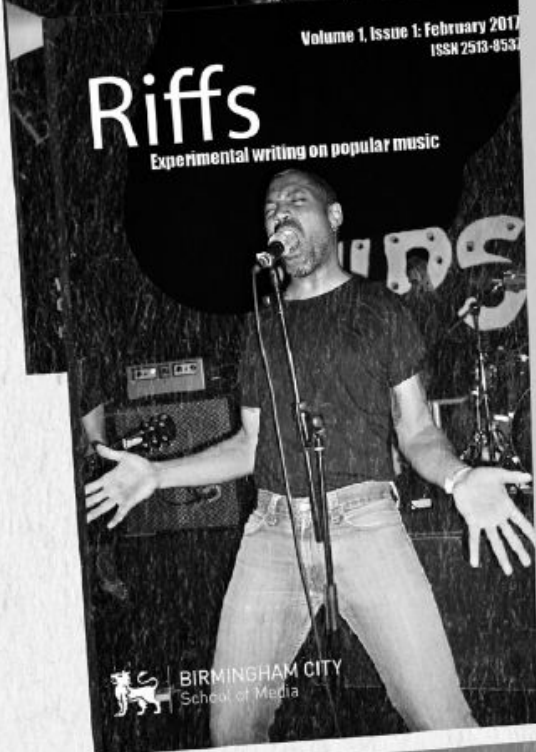
MUSIC HERITAGE, PEOPLE & PLACE

Zine Special Issue Editorial Team

Paul Long (Guest Editor) is Professor of Media and Cultural History in the Birmingham Centre for Media and Cultural Research, Birmingham City University. He has written extensively on popular music history, heritage and archives as well as histories of creative industries, a core theme of cultural justice informing much of this work. He is currently writing *Memorialising Popular Music Culture: History, Heritage and the Archive* (Rowman and Littlefield) for publication in 2020. With Phil Jones and Beth Perry, he has recently published *Cultural Intermediaries Connecting Communities: Revisiting Approaches to Cultural Engagement* (Policy Press, 2019). Paul has also led a range of research and impact projects for Nesta, the British Council, and other funders.

Dave Kane is a member of the Riffs editorial board and a researcher at the Social Research and Evaluation Unit at Birmingham City University. SREU work on a wide range of funded projects relating to social exclusion in the community at large exploring aspects of prisoner health, offender support and supporting vulnerable people. Dave has been fascinated by pop music since discovering his brother's collection of 1960's singles at an early age: his MPhil investigated how music fans organise online sources devoted to the object of their fandom. In his spare time (!), Dave writes songs, plays guitar in a band, and escapes the city on his motorcycle.

Asya Draganova is a member of the Riffs editorial board. She is a Lecturer of Media and Communications at Birmingham City University. Asya studies subcultural scenes and heritage, and she is the author of the recently published *Popular Music in Contemporary Bulgaria: At the Crossroads* (Emerald 2019).



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[@popmusicjournal](https://twitter.com/popmusicjournal)



This special edition of *Riffs* was produced for Music Heritage, People and Place, a public symposium organised in response to the Home of Metal (HoM) 2019 season of exhibitions and events in Birmingham UK. Home of Metal (HoM) is a heritage project created and led by the Capsule organisation. Launched in 2011, supported by volunteers, building a crowd-sourced archive and curating a range of popular public events in Birmingham and the Black Country, HoM seeks to highlight and celebrate the value of Heavy Metal music and culture and the role in it of founding artists from the English midlands such as Black Sabbath, Led Zeppelin, and Judas Priest. Open to all, this public symposium brought together researchers, policy makers, heritage and creative workers and musicians. Its experts situated HoM in relation to wider issues and opportunities focused on popular music in order to understand its value and impact at home and abroad.

The symposium was funded by the Faculty of Art, Design and Media, Birmingham City University. It was organized by the Birmingham Centre for Media and Cultural Research (BCMCR), in partnership with Home of Metal.



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HOME OF METAL

BCMCR

Birmingham Centre
for Media and
Cultural Research