

SELVA NERA FANTASTIC FILM FESTIVAL

Hi everyone! Dark Demon here, this time I'm not going to review the usual indie game. Instead, I wish to share the cinematographic experience I had last November just outside the city of Padua, Italy. Selva Nera International Fantastic Film Festival! A weekend of movies, shorts and distros dedicated to HORROR!

I had the honour of a chat with Massimo Bezzati, curator together with Stefano Bovi, of Selva Nera. We started talking about the general situation the current horror scene is in: in his view the contemporary mainstream productions aren't innovating, they recycle or exploit old ideas through remakes and reboots, even monster movies have totally lost their charm these days! The good old subversive charge of the 70s is stuck in the indie world, through the "disturbing drama" sub-genre, just to point out that there is still something out there. Fortunately, here in Europe there is a lot of experimentation (some may call this bravery), much more than in the USA, yet the American underground scene has a lot to give. In Italy the situation is harsher due to the lack of good screenwriters, actors and producers, besides money and courage to invest in horror movies.

We moved the conversation to the festival: Selva Nera was born on facebook out of two main objectives: support independent cinema and unite a community of artists and spectators to preserve artistic authenticity in a time where (at least in Italy) culture is slowly fading and the horror genre does not get the consideration it deserves. Yet, a festival like Selva Nera requires a lot of work, 10 months every year, but the outcome is absolutely worth it: the energy that connects organizers, artists and audience is unique and this environment surely is the strong point of the festival, its greatest trait.

Massimo ended by saying that he was inspired by the great quality of the movies and that he is proud of Selva Nera and what it has become, free winners of this edition were: "Liza" (Károly Ujj Mészáros), "Who's Watching Oliver" (Richie Moore) and "Ultima Notte" (Francesco Barozzi). Special mention goes to the shorts "D.A.P. Dentro Altri Posti" (Luca Argioli), "Pratiche dell'Altrove" (Francesco Santoro) and "The Saint Friday" (Davide Pesca). I have witnessed very closely the festival entirety and I can confirm that the excellent program and the friendly environment here created is incredibly rare, especially when cinema driven. I'll end this article by saying only one thing: FORZA SELVA NERA! and see you next month with a new videogame review from your one and only Dark Demon.



The split tape between Format and Katt Hernandez is available for stream and purchase on CODA fanzine's bandcamp page, support the madness and rock n roll!

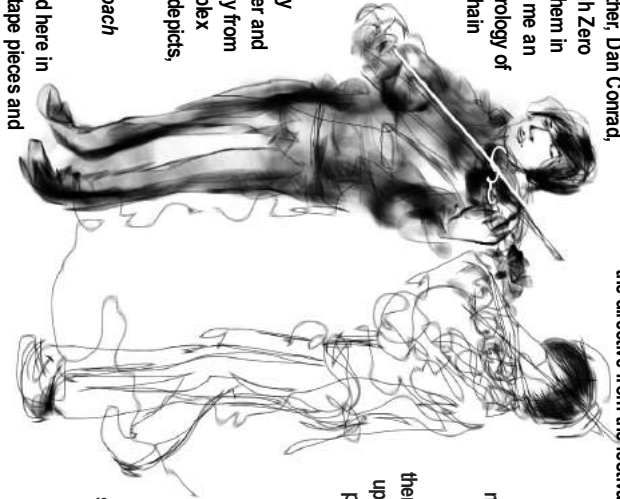
MAN FUCKS PUMPKIN IN FORMAT INTERVIEW WITH KATT HERNANDEZ

To start 2020 with some emphasis, CODA has put out a split tape between Format and Katt Hernandez. Katt is an American maverick violinist, composer and improviser. Format are an Australian/Italian rock n roll noise duo smashing guitars and drums mixed with the stone age sound of a modular synth. Although distinct in their instruments their interest in improvisation is what links this split, in addition to CODA's usual morbid research for chaos... the drawings are by Jenny Soep, now mic to Format and Katt!

On a rainy Friday, last march, Maternal Voice put up a show at Landef, Stockholm. On the bill Katt Hernandez, Isak Hedjåri's trio and Vädersolsgruppen: Half of Format was part of Vädersolsgruppen and the other half was spinning records between gigs. While enjoying tacos we, Format, got to know Katt and got interested in each other's music. Eventually, we played again together at the Bunker in Stockholm, opening for Noise Against Fascism... now that a split is out we took the chance to ask her some questions...

We noticed that your first track in our split tape is live, is it improvised? How do you prepare for an improvised performance?

It is. Although I have been playing solo improvisations since the early 00s, so I have certainly developed a language. Perhaps it is an improvised "moment form": an on-going music in the cosmos one opens a dimensional window onto. I prepare by listening to the people I am playing for. I listen to them sitting there, and play as if their listening were an instrument I play together with. If I know them, I listen to the things they create in my mind. I prepare by playing all the time, except when it feels I should pause and walk, read, sit with people and converse, or work with my hands as practice. I prepare by thinking of all the people, places and things I have loved.



This was a very recent way of working with Field Recordings, which I did for the Walking Festival of Sound here in Stockholm. Usually I cut up, process, collage and spatialize masses and masses for field recordings into tape pieces and

How does editing / mounting your field recordings work, is editing like composition? What approach did you use in "Stockholm Montage" the second track of the split?

Field recordings are ghost imprints. They are only very rarely ends unto themselves, unless they are really particularly evocative. Luc Ferrari's Presque du Rien is a good example of recordings like that - you wonder and imagine and re-detail the place he recorded every time you listen, and it gets more and more imaginary from it's roots of daily life each time. The vast majority of those I take are used as materials, to build fairly complex things out of. But every once in a while, there is one that gives a self-contained half-image of the place it depicts, and supplies enough information for someone listening to it to meet it in the imagination.

Do you think of the field recording as history, bearing witness, celebration...what? Do you think of it as distinct/different from your violin playing? how?

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because those musicians were only known in the micro-communities where I met them.

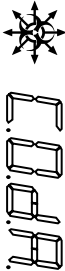
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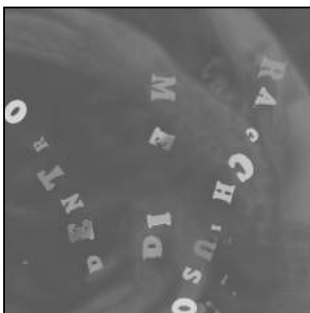
In your violin playing, do we hear - among many other things - Appalachia and the blues and Tony Conrad...? I met Tony Conrad late in life. I got to play for him once, which I was very happy for. I have known his brother, Dan Conrad, for much longer. Dan makes instruments out of light. Many of those I've seen, especially at the earlier High Zero and Red Room concerts in Baltimore, require your own ocular neurology to complete, and experiencing them in my early twenties really affected and inspired me. I think this work was the first thing I ever saw that gave me an epiphany about making things the one you give them to has to complete - in the case of his work, the neurology of your eyes completes the vision. Just as when I played this, you heard what you have listened to, Appalachian music, Tony Conrad, I hear my own stories who maybe might be known (maybe it's Joe Maneri, or Rita Abadzi. Maybe it's Folke Rabbe, Henry Fyrt or U.S. Maple) but who maybe no one but me knows.

Installations. But with this it was so lovely to just sit and listen to the sound of the places in and of themselves. Since that was the directive from the festival, I went through this heater-skelter anti-library of a decade of Stockholm sounds and found four I might listen to. They go with the violin piece because I walked them, too. All of it is walking.

what's the weirdest gig you've ever played?

Goodness gracious. There are too many to list. There was one where a 37 piece anarchist marching band with embers of Crash Worship that was having dildo sex and smashing out all the lights in an important activist center, carried away by the frenzy of their own music, had to be Stopped and I jumped into the air, taking their instruments away one by one, after opening for them. There was the time a bunch of people went on a bicycle tour from Boston to D.C., and we set up a circus tent made of a stolen flag pole and an equally stolen sheet of silver mylar in small town parking lots, where I was one of the tamer things. There was the time someone drilled a hole in a massive pumpkin and then dropped his pants and fornicated with it while I accompanied. There was the Noise Parade, which marched through Boston making Noise - I had a trombone for that, because there was a rule about not playing an instrument you can play. There was accompanying Dr. Selenium playing a warby Somewhere Over the Radio while he surgically removed dead rabbits from a giant Micky Mouse. or the time at ABC NoRio where I tied a white cloth over my face, covered myself in speculums and wore a lab coat while playing the trumpet fiddle -----so "Experimental Radio" could give birth to a hunk of raw liver and then wrap it lovingly in black plastic for casting out. You know, I can't name but only one. It's all one thing in some sense. The outwardly flamboyant things, like these, and the ones that are subtle, gentle or exquisite because the flamboyance is all held within.





six frames from *che ti prende, grace?*
video installation by gabriele marchina



TENERE' A MIXTAPE OF TUAREG MUSIC FROM THE ALGERIAN DESERT
WITH A FOCUS ON THE AREA BETWEEN DJANET AND TAMMARASET
TAPE C&D OUT NOW ON C.O.D.A.

did you hear that?

while noise is as old as ears the word 'noise' isn't The Oxford English Dictionary cites the first written use of it occurring in 1225 "a loud outcry, clamour or shouting; a din or disturbance made by one or more persons." in 1290 the word still described a sound but that sound no longer needed to be made by a human it could be "a loud or harsh sound of any kind; a din." seven years later the word was also being used to describe "Common talk, rumour, report; evil report, slander, scandal." (the word 'hear' was first used in 950 common antonyms for 'noise' are 'peace' 1225 'quiet' 1375 'silence' 1225 'harmony' 1532) the word 'noise' is of unknown origin and is about 200 years older than Modern English Wikipedia offers us an updated description of the phenomenon (now we move from the history of a word and how that word was first used in print to what a noise may be) "Noise is unwanted sound judged to be unpleasant, loud or disruptive to hearing. From a physics standpoint, noise is indistinguishable from sound, as both are vibrations through a medium, such as air or water. The difference arises when the brain receives and perceives a sound." (i will leave unexamined the spectra of noise white pink brown etc to scientists and other metaphor makers) noise is not now something made by a person nor is it something evil or scandalous it is a phenomenon that is aesthetically and ethically determined by whoever hears it because you can't close your ears how you hear is what you hear that is from Beethoven thru Stravinski MusiqueConcreteStockhausenTheVelvet UndergroundThrobbingGristleEtc (to choose but one possible narrative) the history of noise in music is the story of the prodigal son coming home again and again and again i like noise and even more so the concept of noise and like Slade urge you to 'feel the noise' imagine it is a still moonless night 100,000 years ago and you and your clan are squatting in the mouth of a cave the fire crackles yellow and orange and shadows black dance on the rock walls behind you above stars pierce the night but in front of you beyond the play of fire a dark void and the sound of insects only and you have no names for the different insects because you are not you your brain-mind has not yet been subtitled by writing and the few sounds/words you and your clan make/share refer only to you and the world around you fire sun rain dirt grass tree cave food us them and suddenly out of the darkness a noise strange and near and it is not the fire or the sun or the grass or a tree it is not us it might be food but it could be them while this may be an 'unwanted sound' in that it disrupts an otherwise pleasant evening among clan it is an important sound that is essential to your survival thus it is essential that this noise be heard and named and only after noise is heard and named will it cease to cause confusion and fear this is as true today as it was 100,000 years ago we need an inclusive definition of the word 'noise' so to the cacophony of descriptions of noise let's give 'loud' 'irrelevant' 'unwanted' (Merriam-Webster) the silent treatment and begin to understand and describe noise as 'that which is not yet named' this also helps to expand the concept of noise such that noise as an idea may be understood as a social construct ever changing in which aesthetics and ethics co-mingle wondrous awaiting descriptions a-new like sounds in the night.

ben speth
sans-culotte

