

Curatorial > INTERRUPTIONS

This section proposes a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

With **INTERRUPTIONS** we make the most of the vast musical knowledge of the artists and curators involved in the **Ràdio Web MACBA** project, to create a series of 'breaks' or 'interruptions' in our Curatorial programming. In *à-la-carte-music* format, our regular curators have *carte blanche* to create a purely musical experience with only one guiding parameter: the thread that runs through each session must be original and surprising.

In this episode, the record collector Anki Toner investigates different approximations to the phenomena of the record, record player and recordings found within his collection.

Curated by Anki Toner

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Anki Toner (Barcelona, 1964) is a musician, commentator and a student of the dark side of the relationship between music and intellectual property, as well as a collector. His best-known musical activity was his participation in Superelvis as a singer, harmonica player and songwriter (1986-1998). Currently, Anki Toner collaborates with Ankitoner Metamars (2006-), The Ignotoner (2011-) and his solo project, File Under Toner, in which he explores the limits of rationality in music. Since 1998, he has also run Hazard Records, a music label dedicated exclusively to the edition of recordings in the public domain and is author of books about music—*Blues* (Celeste, 1995) and *Hip-Hop* (Celeste, 1998)—as well as numerous articles and essays.

Anki Toner regards his collection of records and related objects as a 'contemplation both of records as objects and of our attitude and relationship towards them', a practice that he describes as *Gramophology* (the collection of *gramophonic objects*). Part of his collection has been shown in the exhibitions *Gramophonia* (Festival Experimentaclub, La Casa Encendida, Madrid, 2006) and *Gramophonia lúdica* (Museu del Jugué de Catalunya, Figueres, 2012). He also collects board games. www.ankitoner.com

INTERRUPTIONS #9

Meta-records

A selection of records that mention, replicate, utilise or study the phenomena of vinyl, the record player and/or recordings.

01. Summary

One of the phenomena covered in my collection of gramophonic objects is the dislocation between the object that contains the information (the record) and the information it contains. For this reason, my collection contains records that mention, replicate, utilise or study the phenomena of vinyl, the record player and/or studio recordings. That is to say, records that are, in some way, meta-records.

For purposes of clarification I have divided the collection into the six following categories:

- A) Pure meta-records: records that speak about themselves and/or records that simulate the effects of a record.
- B) Derived records: records that speak about other records, gramophones or recordings.
- C) Scratch: the manipulation of vinyl as an instrument.
- D) Surface noise: the sound of vinyl used as an instrument.
- E) Record players without records: the sound of a record player used as an instrument.
- F) Locked grooves records (loops): vinyls that have been created to be used as instruments.

Over thirty examples from these categories appear in this podcast. I could have approached this in many different ways, for example, by including more recordings or dividing them into different categories. Consequently, once the categories have been established, I have decided to offer no specific information about which category each recording belongs to, or even specify where each recording can be located in the podcast. It is even possible that one or more of the recordings heard may not belong to any of the categories mentioned above.

In this way I hope to underline the status of the record as an element of entertainment and the edition of the podcast as a game; in this case a guessing game. I am willing to respond personally to all the possible solutions proposed to this puzzle (my e-mail can be found at www.ankitoner.com): e.g. complete or incomplete lists of the recordings with guesses as to which minute of the podcast they begin, and to which category they belong.

Anki Toner, Autumn 2012

02. Playlist

- Len Spencer, 'Advertising Record' (Edison, 1906)
- J. H. Speenhoff, 'Gramophone Loflied' (*Reclame Klassieken – Wat Een Meisje Weten Moet*, Favorite, 1999; published originally in 1907)
- Thomas A. Edison, 'Mary had a little lamb' (Edison, 1927)
- Robert Johnson, 'Phonograph Blues' (*The Complete Recordings*, CBS, 1990; published originally in 1936)
- Edith Piaf, 'Le disque usé' (*Edith Piaf*, Philips, ca. 1958; published originally in 1943)
- Peter Lind Hayes, 'Genie, The Magic Record' (Decca, 1946)
- Laugh Laugh Phonograph* (Voco, 1948)
- Michael Flanders and Donald Swann, 'Song of Reproduction' (*At the Drop of a Hat, Excerpts from*, Parlophone, 1957)



[In 1900 the Victor Talking Machine Company adopted Francis Barraud's painting as the brand's symbol, and it has later become an iconic image. Photo: Wikipedia]

The Beatles, 'Sgt. Pepper's Lonely Hearts Club Band' (*Sgt. Pepper's Lonely Hearts Club Band*, Parlophone, 1967)
 The Beatles, 'Revolution 9' (*The Beatles*, Apple, 1968)
 Josep Maria Espinàs/Francesc Burrull, 'Cançó del tocadiscos' (*Cançons amb endevinalla*, Concèntric, 1969)
 K-Tel Superstar Game accompanying record (K-Tel, ca. 1975)
 Lou Reed, 'Metal Machine Music' (*Metal Machine Music* RCA, 1976)
 Tirtsa de Vries, 'The Song of Mr. Phonograph' (*Dank U, Meener Edison*, EMI, 1977)
 Non, 'Untitled' (*Pagan Muzak*, Graybeat Records, 1981)
 Herbie Hancock, 'Rockit' (*Rockit*, Columbia, 1983)
 Betty Troupe, 'El Vinilo' (*El Vinilo*, Ariola, 1983)
 Criminal Element Orchestra, 'Put the Needle to the Record' (*Put the Needle to the Record*, Criminal Records, 1987)
 Christian Marclay, 'Johann Strauss/Christian Marclay', (*More Encores*, No Man's Land, 1989)
 Stock, Hausen & Walkman, 'Buy Me / Sue Me' (*Buy Me / Sue Me*, Hot Air, 1997)
 Antilop S.A. (ATK)* & Kija, 'Phonographe Mix Tape N°1' (*Phonographe Mix Tape N°1*, Not on Tape, 1999)
 Felix Knoth, 'Manuelle Verformung der Gesichtshaut' (*Die Pein Vom Haupt Entfernen*, Rund Um Den Watzmann, 1999)
 Thomas Brinkmann, '0110' (*Klick*, Max Ernst, 2000)
 Institut Für Feinmotorik, 'Problem?' (*Penetrans*, Staubgold, 2002)
 Pure, 'This Side Pure' (*The End of Vinyl*, Mego, 2001)
 Grand Wizard Theodore, 'Birth of the Scratch' (*Global Turntables*, Hip Hop Slam, 2002)
 DJ Graft, 'Ya Know the Name... (Skratching)' (*Global Turntables*, Hip Hop Slam, 2002)
 DJ Revolution*, 'Untitled' (*The Breaks... in Hi-Fidelity*, Millenia Music, 2005)
 Radical Matters, 'Untitled' (*Music from Hi-Fi Sessions*, Radical Matters, 2005)
 Rip-Off Artist, 'Communication Defines Culture' (*Communication Defines Culture*, Conversation Records, 2006)
 Crawling with Tarts, 'Grand Surface Noise Opera Nr. 7: The Decadent Opera (Rococo)' (*Ochre Land, Blue Blue Skies / Grand Surface Noise Opera Nr. 7: The Decadent Opera (Rococo)*, Pogus Productions, 2007)
 File Under Toner, 'Untitled' (*This Is the End, Beautiful Friend*, Hazard Records, 2008)
 Stephen Cornford, 'Untitled' (*Two Works for Turntables*, Permanent Gallery, 2009)
 Vasilisk Gnedov, 'Poem of the End' (*Baku: Symphony Of Sirens – Sound Experiments In The Russian Avant Garde*, ReR Megacorp, 2009)
 MiMo, 'No Exit' (*No Exit*, MiMoMu/AlM, 2010)

03. Credits

Curated by Anki Toner.

04. Acknowledgments

Thanks to all the featured artists.

05. Copyright note

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