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Chain D.L.K. presents an interview with:

## The Moscow Coup Attempt



interviewed by Ant (proofreading by Maren)



RANDOM REVIEW

Category: [Industrial Noise / Power Noise / Harsh Noise](#)

Posted: July 09 2005



Artist: [THE NEW BLOCKADERS AND NOBUO YAMADA](#) [ nobbu {at} xb3 {dot} so-net {dot} ne {dot} jp ]  
 Title: [Prickle/Crevice](#)  
 Format: 12"  
 Label: [PsychForm Records](#) [ info {at} psychform {dot} com ]  
 Distributor: [PsychForm Records](#)  
 Rated: ★★★★★

Legendary noise musicians Philip and Richard Rupenus of The New Blockaders join forces with trash-noise mastermind, Nobuo Yamada, on this one-sided limited print 12" vinyl remixing the apocalyptic rumblings of Prickle/Crevice; a track originally released on the even more limited print CD-r, "Empty Time of TNB." These artists have been active practitioners in the underground noise scene, releasing some of the most aggressive and staggering sounds imaginable for well over a decade. With that in mind it is easy to draw assumptions of what might be heard on this, their newest collaborative offering. Assumptions or not, one thing is blatantly obvious: this release is completely insane.

The quality is questionable at first--sounding more like some kids in a room throwing a bucket around than anything--but within a moment's time the distorted metallic clanking coupled with chipmunk-like shrieking, subtle feedback and a feverish pace quickly becomes a symphony of battered metal; mounting and ripping into the innocent and still screaming chipmunk-like beings. The pace continues to quicken and the intensity continues to mount until something finally shatters



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## Alien Sex Fiend



«We're influenced by so many different things --not just music-- but films, comics, etc, from some mainstream stuff through to more bizarre or underground things. It doesn't

m, it's ing is y the e -- trying ple's pights; there's a lot of hurt about, but a lot of good things, too, thank fuck»  
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## EMA3



**Chain D.L.K.:** How did The Moscow Coup Attempt start? What is your story, or what else might you want to tell us?

**The Moscow Coup Attempt:** It started with my gradual decline in beliefs of -ists and -isms. For a certain time my interests were in personal political rants mixed with whatever my musical obsession was. My previous musical endeavors were all rock/metal/electronic events that were really unfulfilling after a given timeframe. I started writing music for video games, indie and student films, and such. Then I found my new obsession... numbers stations on shortwave radio. Really creepy occurrences of sampled voices reciting numerical sequences over and over for hours with occasional monophonic musical interludes. Amazing. For those unfamiliar with "numbers stations," Google it. So where did "the Coup" come from? Caffeine, Merlot, listening to shortwave static for hours at a time. Combining all of that with my recent endeavors into cinematic music. Basically, I started TMCA because I wanted to make this numbers station based music for films. My own movie without the visual element.

**Chain D.L.K.:** But you do play with a film for your live shows. How did that come about?

**The Moscow Coup Attempt:** That came about because... well, who wants to watch a guy twiddle knobs and play keys sitting in front of a laptop? "The Failure..." film started as just a visual live element. I started assembling archival footage into montage segments based around the music of "The Failure..." album. Then at some point, there became a point to it all. The visual element became almost as important

to the meaning of the piece as the musical element.

**Chain D.L.K.:** Where do you get your main inspirations?

**The Moscow Coup Attempt:** Again, the use of numbers stations. Using them as catalysts for new musical pieces. Isolation and chemically induced pseudo-hypnosis helps a lot as well. Helps one to block out the mind and feel with your body what is right. The mind is perhaps the biggest killer of really emotional musical attempts. Hence, Rush.

**Chain D.L.K.:** You just released your first album, "The Failure of Shortwave Radio." What are the main concepts and messages you want to put out with your art (if any)?

**The Moscow Coup Attempt:** This is the completely pretentious part of the interview, right? Well, my album is really this exploration in communication. I don't think that it's my place to say what "the Failure..." is all about. I know what it means to me. Art is for the observer to interpret, not the artist to dictate meaning. If the artist destroys the observer's interpretation by saying, "This piece is about THIS AND THAT and ONLY THIS AND THAT," then the observer has lost something. They've lost that personal connection to the piece. And again, this goes back to communication. I feel as though the music I make is only one half of a two-way conversation with those that listen to it. Their dialogue with me will most likely remain in their respective heads, but it's the dialogue that is important... even if it remains in some sort of intangible state.

**Chain D.L.K.:** What are your plans for shows, touring, future projects, etc.?

**The Moscow Coup Attempt:** I'm just playing around Los Angeles right now. I'm entrenched into my own little world here and I don't leave much. I would, however, like to put together a group to perform. String quartet. Live drums. Harp, Mellotron. Blah, blah, blah... I think that what I do electronically live is cool, I just think that live instrumentation would be an interesting twist. Make it what I actually envisioned it as when I

«The music I hate these days are those stupid ringtones of classic rock songs or answering machine music. It's bad enough hearing all that stuff in every car commercial on television.»  
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## Large Number



«The album had to be nothing like previous Add N To (X) music, I had to revise my reasons for making sound.»  
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started all this nonsense.

**Chain D.L.K.:** You are a producer who has been involved in a number of different projects (if I remember well). What projects were most rewarding to you musically and professionally?

**The Moscow Coup Attempt:** When I was an assistant engineer, I got to work with Ben Folds Five and Chris Vrenna. I keep those in mind because I was a fan of both, and new to LA at the same time. I wasn't nearly as passive (read: jaded, couldn't give a shit) to celebrity as I am now. Other than that... the track I wrote for Tricky was cool, and I got a lot out of it artistically. But I doubt anyone will ever hear it. Beyond that... well, I would say but I wouldn't have anything nice to say so I just won't say it. Do I sound difficult?

**Chain D.L.K.:** In all your collaborations, what would you say you've learned from working with other artists, if anything?

**The Moscow Coup Attempt:** That all musicians are insecure nerds.

**Chain D.L.K.:** What do you think of the "electronic scene" in the US vs other countries?

**The Moscow Coup Attempt:** I couldn't really say. To me, all "scenes" are short-lived and over-hyped. They don't really exist. It's a manufactured state of coolness. It's fashion. Of course, this is the LA perspective. I'm only part of an "electronic scene" because there weren't really any other avenues for what I'm doing. And of course now I sound like a total prick because "what I'm doing is SOOO different from everything else." That's not true at all. I'd say the whole LA Data Age thing is very much a lot of artists like myself. Nowhere else to go. And that's why it's so cool. It's a fairly accepting environment for different ideas, even if they only hint at use of electronics. What was the question? Oh yeah... the electronic scene in the US is lame.

**Chain D.L.K.:** Suppose there was a "heaven", and you went there-- what music would be playing there? What would be playing in Hell? Who would you put in heaven with you and in hell?

**The Moscow Coup Attempt:** I don't care where I go, as long as I can watch The Big Lebowski. Besides, the jukebox playlist for Hell would be toooooo long, and the playlist for Heaven would be quite brief

**Chain D.L.K.:** What musicians or artists in any media, contemporary or not, do you think are underrated or underappreciated?

**The Moscow Coup Attempt:** All the bands I love but hardly anyone knows. Don Caballero, Battles, Iceburn Collective, Refused. And the one artist that has a cult (of which I'm a member) but goes fairly unnoticed in the mainstream... Mike Patton.

**Chain D.L.K.:** What do you think would surprise people about you if they knew?

**The Moscow Coup Attempt:** I was obsessed with the first season of America's Next Top Model. Personal infatuation with that angry medical student girl.

**Chain D.L.K.:** What have you been listening to lately?

**The Moscow Coup Attempt:** Zero7, Avenged Sevenfold, Mars Volta, Queens of the Stone Age, Fantomas, Meshuggah, the leaked Fiona Apple album (not the piece of shite that just came out), Bill Hicks, and of course the old favorites that stay in rotation: Black Sabbath, DJ Shadow, Refused. This question is too hard to answer because I could go on for days.

**Chain D.L.K.:** If you didn't do music, writing, or any other art, what would you do with your time?

**The Moscow Coup Attempt:** I seriously have no idea. I don't do anything else. I suppose something helpful to the world. Maybe join some kind of research team. Be an explorer like Steve Zissou.

**Chain D.L.K.:** What's in the future, yours and the world's?

**The Moscow Coup Attempt:** Melting glaciers. Depleted energy supplies. Bird-flu pandemic. Maybe put out a couple more Moscow Coup Attempt albums.

**Chain D.L.K.:** Any message for the readers?

**The Moscow Coup Attempt:** I'll quote... "I'll tell you who the real threat to freedom... no, no, not to freedom. I'll tell you who the threat to the status quo is in this country... It's US! That's why they show you shows like fucking 'Cops.' So you know that State power will win, and we'll bust your house down and we'll fucking bust you any time we want. That's the message." -Bill Hicks So now twist that into whatever kind of political statement right or left that you want that really says something about me.

Visit **The Moscow Coup Attempt** on the web at:

[www.moscowcoupattempt.com](http://www.moscowcoupattempt.com)

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the Chain D.L.K. team

Tuesday, October 4th 2005



and glass shards explode into the scene, creating an even more viscerally-wrenching atmosphere. By only six minutes into this release the battered chipmunks I've grown so accustomed to are all but drowned out, beaten and torn, by the sarcophagy of hell. The turbulent sea of noise eventually calms and quiets to make room for the erotic and painful sounds of torture and screaming; no longer chipmunks, the pain manifests itself into living, breathing people. Simply put, this release is a bad acid trip incarnate.

The New Blockaders and Nobuo Yamada's Prickle/Crevice 12" turns from the simple knocking of buckets into a flirtation with pure chaos so quickly it will leave you reeling. I have no idea what these guys were doing when they recorded this, but I sincerely wish I could have been there to see it. Is this album for everyone? No way. But after listening to this release I am convinced that any true noise fan would gladly wet him/herself to get their hands on this gem.

Review by: **Shaun Phelps** [ [shaun\\_phelps@chaindlk.org](mailto:shaun_phelps@chaindlk.org) ]

ID # 2052



## INTERVIEWS

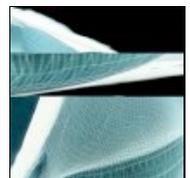
### Daniel Myer



«Industrial was born in Chicago with Ministry and Wax Trax»

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### Aidan Baker



«My parents are both musicians, so it was always assumed that my brother and I would play music in some form when we were young as well...so it is difficult to pin-point a time/event/place that