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*How long have you been in the Seattle noise scene and how did you first come across it?*

I had been attending shows rather off and on for a number of years but I didn't really think of it as a distinct scene until January 2018. I went to Gallery 1412 on January 21, 2018 to see Watershed Group (Minnesota). At the end of the show Garrison invited anyone who was interested to come to a show in the stairwell at his storage locker space in SODO behind an Arco gas station. I went. Another pivotal moment occurred in the summer that same year when I stopped working at a job at the airport and Garrison had a series of generator shows and I went to all of them. I didn't end up working again until October that same year so I had plenty of free time on my hands to see noise shows.

*Who/what have been some iconic performers or performances throughout the years?*

This is a really tough question but I can give four. I'll have to stay focused on noise / experimental music but the first is when Brilligh (also at Garrison's storage locker) destroyed a violin [January 22, 2018]. The second was also a Garrison generator show [September 8, 2018] but it was behind the dry cleaners in Interbay. White Fluff played a really loud and heavy drone set. Third would be the Pathogens show at the Highline on March 12, 2020 right before the pandemic shut everything down since it would be a long time before everything would feel normal again. The last memorable show was at on May 22, 2022 at Lo-Fi where Arrington de Dionyso played the mouth harp and everything clicked in this weird way.

What I mean is learning and understanding what you like about noise and experimental music doesn't happen right away. Yes I had seen Arrington perform a once or twice before, but I didn't understand Arrington in the context of Old Time Relijun and how his solo performances relate to one another. How you *feel* at when you first see someone perform has a significant effect on how you remember and like them. I had seen Arrington perform before on December 22, 2017. But it took over four years between the first time seeing him and then at Lo-Fi for me to understand. I have almost no memory of what he sounded like back in 2017, but in the context of who he played with at the time (WEEED and Diminished Men), I can see where his brand of psychedelic trance punk fits in with the other two bands he

performed with. I'm simplifying this but I can recognize how much of what becomes memorable and enjoyable is as much about what the music sounds like, but also how I am *feeling* at the time.

*What about show spaces?*

If I limit myself to noise and experimental music I would once again have to point to a generator show Garrison threw together at a pile of dirt in Interbay. It's now a warehouse. Other than that I don't think too much about venues. They come and go, but others remain the same.

*How much has the scene changed in the past years and in what ways? or not?*

Some people don't perform any more. It's only natural. What excites me the most are new people putting themselves out there and doing their own thing. Beyond noise, I see more changes in the music scene overall. Change is good because it keeps the energy fresh. It can bring more people together.

*What are your hopes for the noise community/what would you like to see more of?*

I always look forward to seeing new noise music I haven't seen before. I'm also looking for opportunities to connect people who might be new in town or might be just starting out. Sound wise, I'm biased towards power electronics, harsh noise wall, and performance art.

*Would you say there's a hint of a philosophy or mindset to being a noise artist, like a certain view or outlook in life? If so how would you describe that?*

Sentimentality is the death of art. Nostalgia is a distraction from living in the present. The most successful people in noise and experimental music keep innovating. They keep releasing. They don't stay the same. Collaboration and being open to supporting each other is crucial. Noise doesn't have the same natural draw as other types of more conventional music, so the reach is smaller and the audience is often fellow noise artists. But at the same time in noise and experimental music you have the potential to really reach a wide range of sound and tone you wouldn't if you just listened to mainstream music. The best example I can think of is the music of Sarah Hennies. Lori Goldston and Aaron Michael Butler played almost two hours of screeching quiet and high pitched tones with the cello and improvised percussion (respectively) at the Chapel Performance Space on

April 24, 2024. Even though I have seen Lori Goldston several times already, there were still tones she was pulling out of the cello I had never heard before. This is what keeps me excited is to hear and see continuing innovation.