

Guilty connector interview by Tristan Burfield (2002)



In 2002 I visited Japan as part of my final year project at Dartington College of arts. Guilty Connectors youthful exuberence was refreshing because the majority of Japanese noise musicians I encountered were pushing late 30's to 40's (and had gravitated towards a more mellow less physical style of laptop music). Although only 19, his wisdom betrayed his years. At this early point in his career Guilty Connector was tipped to become the next big thing in Japanese Noise (later he would release on many highly profile labels such as Planet Mu). He seemed relaxed, confident and at times slightly amused by my admittedly "over-serious" questions. "Noise is fun, noise makes me fun so I do noise" he shrugged. He admirably refused to take himself seriously, we instead head to the nearest noodle bar, to share a few drinks and laugh at my appalling chopstick skills. After a few Sakes too many, I ask Guilty Connector what he thinks about the current noise scene in Japan:

"I like some noise artists for example Incapacitants, Pain Jerk...yeh I like loud harsh noise I don't like laptop noise recent Japanese"

So you are not a big fan of Digital Noise artists?

"Recent trend is digital sound sources but I don't like digital because it is too clear digital sound through my body but analogue sound sources attack my body so I prefer analogue sound"

Guilty Connector's style is based around the manipulations and juxtaposition of field recordings against a harsh noise style, he explains:

"I love ambient sounds and field recordings its my style I love nature sounds very much. To make all of a noise track is a little bit boring for me so I add some field recordings tracks behind harsh noise"

Please tell me about "Different water":

"I like the field recordings so I recorded some different water[laughs]..at different spot of water [laughs again]...so I use water sound each tracks...each track is water sound... so I call the stuff different water"

Guilty Connector makes his harsh noise sounds the old fashioned way through hand-made electronics. He explains: "I use some electronic systems some guitar pedals and handmade microphone" . He also enjoys manipulating amplified "metal junks", He describes this compositional style as "Shibaki Electronics", "Shibaki" its my hand made junk metal..."Shibaki" means killing in Japanese slang...the phrase comes from Kyoto in western"

How has your style progressed since you started?

"I get more strong and fast and brutal"

Tell me about your project "Sabbath Connector Sabbath"

"I'm a big big fan of Black Sabbath, I imagined Black Sabbath play noise...I imagined how Black Sabbath inside my head would play noise."

The noise scene in Japan developed in the early 80's based around the exchange of tapes. A medium of distribution that seemed new and revolutionary at the time Guilty Connector seems cynical about the insularity of the cassette based noise scene claiming repeatedly "I just want to spread":

"tapes are small community I want to spread many copies over the world. I recently only do CD, record and vinyl"

Is it hard to promote independent music in Japan?

"It is not hard to promote it I can deal to many Japanese record shops and it sold a lot...I don't feel any stress about Japanese record stores "

What do you think of Violent Onsen Giesha being signed to a major label? And Boredoms success on Warners?

"Its good things...I think its good, yes. I don't hate major labels because I wanna spread"

Do you think Noise will ever enter mainstream music?

"No no...because most people can't understand noise I think many people don't like music so much people buy commercial music"

What about bands such as Atari Teenage Riot, who mix noise with other styles?

"Music with noise has limited appeal. Pure noise is even more difficult to understand...I love it [he hesitates and looks around the room] but most people would not "

What other music do you enjoy else besides noise?

"I love jazz, hard-core punk, contemporary music [like Steve Reich], grindcore, death metal, some junk band like Christie Moor, and New York punk such as "No New York" compilation... yeh I love so many music...German rock, psychedelic rock, so many rock"

How do you think Japanese noise differs to European Noise?

"I don't know because I don't listen to noise so much such as American or European yeh but I think Japanese noise has more high quality sounds than the American's because recording systems is cheaper I guess"

Where can you see Japanese alternative music going in the future, and how does noise fit into this picture?

"Difficult question! I think it goes more popular! Yeh yeh Japanese noise should go more popular because its interesting music style...so every people should listen to Japanese noise"

What are your forthcoming Projects?

"I'm working with Speedranch, and some hard-core guitarist and drummers from resist, also hard-core guitarist writer from Cavity. I will start new project with Bastard Noise we will cover Black Sabbath sound because we are big fans of Black Sabbath"

