

Part 9

Interviewer:

Was that your last performance of Eye at Singapore or not?

Peter:

PSN yeah. We've only done two PSN performances but we're doing one next Thursday playing before Chris Watson at the DPAG. It's going to be another of our playing-with-media performances. Many years ago, the first Sleep album ... in about 1998 I think ... came back as a faulty pressing and it skipped all over the place and so we had 500 CDs. We got it redone but we had 500 CDs that we never had anything to do with, that were redundant, and just the other day Nathan had a very good idea that how about we use these as our source material for the show next Thursday night. So we're only going to use those ... each of us ... Su, Nathan and I will just set up one CD player, one effects pedal, and ...

Interviewer:

And each using the same CD?

Peter:

Yes, but they skip in different places, but we're also going to put tape on them and scratch them and do different things. We'll probably do part of that live and just see what we come up with ... which is really sort of putting us in the moment, that we have to do something, so it's not prepared or anything.

Interviewer:

That sounds great.

Peter:

That will be the third PSN public performance. I guess we started in late 2003 so it's a very occasional thing. We've just put out a CD. All our pieces are called 'Teleporter.'

Interviewer:

Right 1, 2, 3 and 4.

Peter:

Yeah. Twelve of them.

Interviewer:

It's more of a recording artist thing than performance?

Peter:

I think we quite liked the idea of it being a soundtrack too. I think when we did play both here and in Singapore we played with film ... here we played with a film of ... I can't remember ... probably Su's I think. Also in Singapore we played with ... that was quite interesting ... I guess you'd say found footage of somebody's home movie. We think, just judging by the clothes they were wearing and the cars and stuff, that it was the early '60s or late '50s from the Alexandra Blossom Festival and there's somebody's dog digging in the back yard and things like that. So that was kind of interesting to play a sort of home movie from New Zealand, maybe from around 1960, in Singapore in 2008. Yeah it had that kind of grainy feel of old Super 8.

Interviewer:

Nice.

Peter:

That's quite interesting and that's part of the PSN thing. Eye also use film pretty much every time we play ... either by Kim, Nathan, or Susan and that's very much part of both those groups' practice ... the visual thing.

Interviewer:

Do you look at what you're producing visually before you play, are you working with the film?

Peter:

No. Although generally we do look at the film we're not consciously playing with the film or working out things. It's probably more the other way round. We probably think well this film will suit what we do or what we think at the moment.

Interviewer:

Sound is always a priority?

Peter:

Yeah. We leave it up to co-incidences ... which there always are. So that's fun ... when you're playing live we're probably conscious of changes in the density and stuff and changes in light and stuff.

Interviewer:

Talking of film and sound is this a good time to look at Lines of Flight?

Peter:

Yeah.

Interviewer:

Can I just ask what brought you to start Lines of Flight off?

Peter:

As with most things, a series of coincidences ... it was in 2000 and Caroline McCaw ... who was a good friend of ours ... she'd been editor of *Spec* and as I mentioned the other editor of the *Literary Review* when we did it. She was part of the fringe ... I guess she was on the Fringe Trust board ... and they were setting up a Dunedin Fringe Festival in 2000 and she mentioned it to us and we didn't sort of think much about it. It was just like 'Oh yeah that's good to know.' At the same time there were a couple of ... I can't remember who they were ... maybe Campbell Neale and maybe somebody from Auckland ... who were interested in playing down here. Now there hadn't been ... we felt there was a kind of real lack of that ... that Dunedin was almost off the map in terms of people from the North Island coming down and playing. There had been, I think, two or three shows organised by Michael Morley at the public art gallery ... I'm not sure when, maybe two or three years before. I'd played in *A Handful of Dust* with *Empirical* ... I think *Empirical* but I might be wrong there. Definitely Dean Roberts was *White Wing Moth* and it was *Gate* and a *Handful of Dust*. So there was a little bit of an exchange there and we played shows on two nights at the public art gallery. That was quite interesting. At that stage we were starting to be able to play in galleries and after feeling a bit ... well it was never a problem in Dunedin to play at the regular rock venues or not too much of a problem ... but they didn't suit a lot of

what the more experimental groups were playing. For example, if you play quietly and the level of the crowd noise is much greater than the band and if there are a lot of people just hanging around talking they generally just want people to rock out or to play a regular beat or something. We were doing abstract fragments of stuff and it would just get lost and sometimes audiences don't appreciate having that kind of music on their night out ... it's not a good time for them! Probably around the same time ... partly to do, I think, with the change in people at the Dunedin Public Art Gallery ... although there had been shows before occasionally at the old Logan Park venue. But they were interested in the whole experimental music scene here which various people at the gallery seemed to think was the most interesting artistic thing about Dunedin. I know a lot of visual artists were not happy with that but I think perhaps at the time overseas there was beginning to be awareness in the whole gallery system of sound art. I remember hearing something on the radio around that time about the new director of the Australian National Gallery who was Scottish and she was talking about sound art. They asked her ... it was an interview ... what was the new thing and she said 'sound art.' So it's interesting that the gallery people had picked up on that and they had shows there. But sort of backtracking and going back again to Lines of Flight, I think it was the coincidence of firstly the Fringe Festival beginning, the people, and a couple of people from up north wanting to play down here.

Interviewer:

Anthony Milton was one wasn't he?

Peter:

Not at that one. I didn't actually know Anthony until a bit later ... probably two or three years after that. We were interested in getting some people down here too and so we said 'How about we put it all together?' I think in the end we said we'll put it on during the Fringe Festival and call it something and so we had eight artists in the end.

Interviewer:

And so the Fringe Festival provided funding to bring these people down?

Peter:

No. We did get a small grant from them but I can't remember how much. I might be wrong but I think the people paid for themselves or maybe we gave them some money from the grant that went some way towards it but I don't think it paid for their entire fares at that stage. But the venue was amazing. It was this old theatre called the Athenaeum, which is in the Octagon and is never used for anything. It's in the back of the Octagon ... there's a shop and a bar and stuff ... it was one of the original buildings in the Octagon. We saw a photo from about 1900 and the Athenaeum was there. It's also mentioned in Janet Frame's autobiography. She won a prize ... possibly for a poem or something ... a subscription to the Athenaeum in Dunedin. So it was a library and there's still this library there but it's sort of like the library that time forgot. You'd go in there and there's still a librarian but there was nobody there and there was still all these books. It was kind of odd, you'd go out the back...

Interviewer:

What sort of books is it, what sort of library is it?

Peter:

I don't know. We were a bit amazed by this and we didn't even look at the books. We were a bit uncomfortable going in there and there was this ... it had been obviously built as a theatre so it had a stage and great acoustics but with a roof that leaked and stuff like that.

It was kind of falling down. The Fringe Festival people actually fixed the leaks, which was good, and we used the Athenaeum for the two Lines of Flight shows. We called it Lines of Flight ... obviously that comes from Deleuze and stuff. We get asked about that and it was Bruce Russell's thing about how we all get called 'egg-heads!' He was talking about himself and how other music people think of us as egg-heads ... too intellectual ... but it was really just a name that happened to fit in well with the whole improv/experimental music.

Interviewer:

And bringing people in from different areas of the country for the first time?

Peter:

That's true. So it's like the films, you can sort of attach all these things after the fact. Yeah, those shows went really well. It was very intense in that space because the acoustics were so good. You could stand on the stage and you can be heard speaking at the back of the room easily and they'd actually paid attention to theatre acoustics when they built it originally. That was great for music and we had film as well, mainly by Kim. I think there was one artist who objected to having film ... they were the CM Ensemble from Christchurch ... and only one of them objected to the film ... but there's always been that thing that film distracts from the music, you know how they work together and stuff but it went very well.

Interviewer:

Essentially that's really the first time that a gathering of artists in this type of community has been brought together really isn't it?

Peter:

I suppose so yeah. I'm not sure what had happened before that.

Interviewer:

Well I think that every sort of city had it's own community but in some ways by doing this I think you created a nationwide community rather than ...

Peter:

Yeah, because they did come from different places.

Interviewer:

So connection is very new, new connections were made through this?

Peter:

Yeah and it felt like that. In a lot of ways it went so well and there was that feeling of community. I think previously a lot of us had been ... there'd been some correspondence and also some with people overseas too. One of the things about this whole area of music was that the kind of network thing was not only people in each town, city, or country but there was this kind of network of people all over the world. You'd exchange stuff you released and so there was quite a lot of that going on.

Interviewer:

Right, through the mail?

Peter:

Through the mail, yeah. That's probably ... did we have email then? I can't remember.

Interviewer:

It wasn't something that a lot of people seemed to use in the early 2000s, it was used but it wasn't sort of commonplace to use it as communication.

Peter:

Yeah. So a lot of those things were packages in the mail, which is always quite exciting ... something in the mail! That was quite good because there was a feeling of isolation in Dunedin that we felt a bit ... and so it was good to have people down from Auckland and Wellington.

Interviewer:

Was Richard Francis part of that festival?

Peter:

No.

Interviewer:

I'm just trying to figure out who was there.

Peter:

There was Birchville Cat Motel ... there was Campbell and I think Stephen Clover played with them actually and broke somebody's amp! There was Empirical ... that was Peter and Marcel. There was CM Ensemble from Christchurch. I'm probably forgetting somebody. There were ... let's see who from here played? Flies ... well I played in three groups, Flies, Sleep and A Handful of Dust. Matt Middleton played and advertised his website too! He did this short kind of sax set, sort of hyper as he was a lot then, and then went into a spiel advertising his website which is great in that context. I might be forgetting someone ... I think there were eight people overall.

Interviewer:

So the next one was, it was like every two years pretty much wasn't it?

Peter:

Yeah. After that we started having it in conjunction with the Fringe Festival every two years and it grew, quickly grew, to be quite a lot bigger. I think it doubled next time. There were a lot more people from up north and we got more money. I think after that first one we raised our own money. We either got funding from the DCC Community Arts ... Creative Communities it's called ...

Interviewer:

And was it mainly you and Kim that was organising at this point?

Peter:

Yes, the first two were Kim and me. There were a lot more people. I think we had most of the shows the second time at Arc ... I think they were all at Arc, which was the local alternative music venue. Therefore there was food and drink and stuff and that was quite good. The pros and cons of Arc were that it was a regular venue, which was sort of good and bad, whereas the Athenaeum was special and nobody had ever played there and that was kind of unusual.

Interviewer:

But you weren't allowed to use it again?

Peter:

No. We tried to but there were various things going on. It was administered by a firm of lawyers but it was never used for anything. I think all they were doing was basically sitting on it until ... I think there was talk of the council buying up part of that area for some sort of venue ... I don't know what ... a sort of arts venue or sports venue or something at one stage but I don't think that ever happened. So they were paranoid about people damaging it, which was ironic as the Fringe Festival people had actually fixed up quite a few things about it and we certainly hadn't damaged it at all. It was hard to damage anything there anyway.

Interviewer:

There's just that fear of the fringe.

Peter:

Yeah, a fear of all these weird people coming in and doing something! So after that Lines of Flight became a regular thing in 2002, 2004 and then 2006 and it became quite established quite quickly. I think we were a bit shocked at how quickly it became established and we had people wanting to play at Lines of Flight. So by the second or third time we were sort of having to ... I guess to choose people. We weren't really choosing people, we were mainly going on a first come, first served, sort of thing ... we weren't really. And then there were certain people who were at most ... like they played each time ... I think Birchville Cat Motel Motel played each time until this year's one. And Rachel Lovely Midget played ... she missed one in 2002 but played at most I think and they played as Xe this time.

Interviewer:

And Anthony was there every time, well the ones I've been at the last three he's been ...

Peter:

Anthony wasn't this year and he wasn't at the first one but he was at the others, both as himself and as part of the Stumps in 2006. It all gets a bit of a blur ... we were pretty much getting up to 20-odd artists and five shows for each of those 2004, 2006, possibly 2002 too, so it got quite big.

Interviewer:

It felt curated to me in a good sense in that you were trying to find people. It felt to me like you were inviting people from all areas of the country but also quite diverse ranges of practice as well?

Peter:

Yeah. We were quite conscious of that, although we're mainly hearing about people through word of mouth and some artist might suggest somebody else. I think we became quite conscious of representing a diversity of styles, of people doing different things. It's quite funny to go through phases ... I think maybe around 2004 there were a lot of laptops and then there was a sort of move away from that.

Interviewer:

That was quite interesting that year because the further up the island you got the shorter the set was as well, the more electronic and shorter it was!

Peter:

Yeah! I suppose there were those stereotypes of Dunedin being more traditional instruments and Auckland being more laptops.

Interviewer:

Yeah well it wasn't just a cliché it was true.

Peter:

You had those kind of divisions and I'm not quite sure where Wellington fitted in.

Interviewer:

By this stage I really think that Lines of Flight had created a community of people essentially, that every second year these people would meet and for four days they'd be networking.

Peter:

Yeah. So that's the difference of actually meeting in person, even though I think each of us had had some contact with each other, probably from time to time in person but mainly through letter at first or email or exchanging things that we'd put out. So there's a quite a difference in connection and a feeling of connection and it was really good for us in Dunedin to feel part of the rest of the country too because there has always been that feeling of isolation here. I think it does cost quite a bit to go to the North Island. That was the main reason we didn't go up there much ... obviously peoples' lives, jobs and children and stuff like that ... we don't travel very often.

Interviewer:

It was a nice place to bring people to though I think, Dunedin, there's always a sense of timelessness to Dunedin.

Peter:

Well, part of it is the thing you mentioned that there are still old buildings here because nobody could afford to gentrify it. It didn't really go through that whole thing that happened in other cities in the late '80s/early '90s where a lot of old buildings were pulled down and replaced by horrible examples of whatever the current architecture was at the time. So there was that feeling here and so I think Lines of Flight did have something to do with kind of solidifying a community and it still does ... it's become a bit of an institution in that way.

Interviewer:

You organised it with Kim for the first two years, and who else was helping you with it?

Peter:

I think Kim has always ... since then but not so much for the last one ... she's handled the film side of it. The thing was after the first one, where she did most of the films, we started getting in other filmmakers. A number of the artists were also filmmakers, like Rachel Shearer and Campbell Neale, then later there were some other people. Most people brought their own films ... by somebody that they knew or somebody within the group ... and we organised some filmmakers from here who wanted to put music to film. Film became almost compulsory and that became an issue, I think, in 2006. Afterwards we had a big talk with some filmmakers about whether Lines of Flight was actually a music and film festival or just a music festival with film as a ... and I know one particular filmmaker from here felt that it was a music festival and he felt that film was devalued a bit. There are sort of different views on that. I probably agree that it is a music festival ... we haven't put

the same energy into the film side of it and so the film is probably secondary to the music, but on a number of occasions, I think, especially where people made their own films, film and music have just worked really well together in that context.

Interviewer:

It's still pretty much the only thing of it's kind isn't it?

Peter:

I think so yeah.

Interviewer:

Because the emphasis although it's not as much, it's still on film. Obviously there's loads of shows and events and things that are multimedia but in terms of an ongoing really specific style of practice it's got a long history now and a precedent has been set.

Peter:

Yeah, there was actually. The last one ... the 2009 one ... the Fringe Festival had previously been biennial and in 2007 they changed to being annual and at a different time of the year. We missed one year so the last one was in 2009, so a three-year gap. I wanted to have less to do with it. I was kind of getting a bit ... because it was quite a lot of work and I was busy, I think, at university by then. But Peter Porteous who'd been the co-organiser in 2006 ... Kim still pretty much organised the film side of it ... but Peter and I, I suppose, did most of the music organising in 2006. He was still really enthusiastic and then Alex McKinnon who is a younger guy ... we sort of refer to them as the None people here ... None is a large warehouse space where a number of mainly artists live. It's been a flat with different people, probably ever since the beginning of Eye ... from about 2003 there'd been people there doing and organising things and a different general mix of visual artists and musicians. So it's been great and it has that tradition. It's been a gallery from time to time and with the Blue Oyster becoming much more ... the Blue Oyster was originally an artist-run gallery, so much more of an experimental space, but it became less that way when it got annual funding and much more established as an institution. I think None took up some of that in being more an experimental space for visual art and music. Alex McKinnon ... often people would move down from the North Island and one thing about Dunedin is there's always been that changeover of people. I remember that was quite different from Christchurch where you got many of the same people there and stayed there most of their lives. Here there's quite a lot of change which has been a really good thing for the music scene because we had people coming down, different generations of people. And Alex was one of a group of people at None Gallery at the time with energy in organising things and playing experimental music. He was in different ... he did solo recordings and he played in different groups. First of all with Jim Currin who's an Australian guy ... a few Australian people move over here too because it's like the opposite of where they come from, I think, of some of the places they come from. And he had a group called Khomet ... I'm trying to remember the people in it Toki, Alex, Jim and a couple of other people who I can't remember. They were a sort of great noise-rock group who had a lot of electronic stuff going on in there. Then there were various versions of Ray Off, Jim Currin's group which often had more acoustic stuff in it, violins and things like that. Then I think Jim left and there was a group called Dirtroom with Alex and Alike (Boufis) and ... I can't remember ...

Interviewer:

Yes those are the two I remember as well.

Peter:

I don't know the others. I think Rachel Blackburn was also in that group and somebody else.

Interviewer:

Edie Stevens or was she part of the ...

Peter:

No. Another good group based around None at the time was Rory Storm and the Invaders and Edie was in the Invaders and they were good, with Jon Chapman, Rory, and again some other missing person ... a horrible thing to say! They were great. So it was a kind of music scene based around None and we were part of that because we used to practice at None too ... Eye did, especially in the basement there which is amazing. There's this kind of old stone basement that's sort of crumbling stone. Some of the people from None had an artwork there where they just dug this pit and just kept on digging and eventually it filled up with water. They'd do things like that. Somebody built a wall in the basement and it was kind of anarchic ... the whole feeling. So it's a great sort of alternative energy. It's in the tradition, I suppose, of places like ... Dunedin artists venues like Chippendale House and Super Eight and Everything Inc. which was another one but less formally organised. I think for that reason it worked a lot better based around the energy just of people who felt like doing stuff. Anyway Alex was part of that whole group of people and this year in 2009 the three of us, that's Alex, Peter and me were the organisers for Lines of Flight.

Interviewer:

And you also formed a committee for Altmusic didn't you?

Peter:

Yeah us ... with Su Ballard also ... are the Dunedin branch ... the committee for Altmusic. Just organising people playing here, the Dunedin shows.

Interviewer:

Alt Music is really different to Lines of Flight because Alt Music is about international artists coming over here whilst I think Lines of Flight has promoted local artists like nothing else has really in New Zealand, that's what's been so wonderful about it, is that it has created that network of local artists.

Peter:

Yeah you asked about that before ... why we didn't have people from overseas. I think Marco Fusinato played in 2004 with Bruce ...

Interviewer:

It's just so expensive though.

Peter:

That was actually the main reason. There was no reason that we ... no particular reason that we didn't but we get a certain amount of funding generally that just covers travel expenses for people coming from the North Island. We looked at getting people from Australia ... Marco played because he was already in New Zealand on an artist's residency ... but it was just too much. It would just take up too much of the money that we had. We had money from the council, in 2006 we got money from Creative New Zealand and this year we were back to getting money from the Fringe but at a better level than they've ever been able to provide before.

Interviewer:

You actually applied to Creative New Zealand for this latest one did you?

Peter:

No. For this latest one we wanted to cut it down a bit and we agreed that it had got too big ... in 2006, for example, there were five shows.

Interviewer:

That's quite a marathon.

Peter:

Yeah I think in 2004 too actually. So that's Thursday, Friday, Saturday nights, Saturday afternoon and Sunday afternoon and we felt it was too much. It was like this kind of exhaustion ... It was just too much and we wanted to cut it down, both from the point of view of being manageable and we're all busy doing other things ... for it to be manageable for us and also for the audience. We had the feeling that at the Sunday afternoon show 2006 people were just sort of wandering around like zombies. They were so exhausted.

Interviewer:

It was really good exhaustion. You'd experienced everything you could possibly experience in four days.

Peter:

Also it was tough for the artists who played on the last day because people just couldn't ... they didn't get their full attention from the audience.

Interviewer:

Do you think you're going to keep going with it?

Peter:

Yes I think so. I was ... I never thought of stopping but I wanted to have less to do with it and perhaps a bigger gap than three years. I was thinking maybe four years between 2006 but Peter's and Alex's enthusiasm sort of ...

Interviewer:

Cranked it up again?

Peter:

Yeah! And so we had one this year instead of next year and we'll keep having them every two years, as long as we can.

Interviewer:

Shall we have a break?

Part 10 – 28 September

Interviewer:

Is there anything else you'd like to add Peter?

Peter:

I suppose I should talk a little bit about ... I sort of got increasingly ... before I went back to university in 2006 I was getting increasingly interested in sound art.

Interviewer:

What's the difference for you between sound art and noise?

Peter:

Generally prepared sound as part of soundtracks for installations or soundtracks for films but there's not a hell of a lot of difference because I do many of the same things with Eye as well. Mainly field recordings and stuff like the recording of the Octagon bells that I used in Singapore ... I thought I'd get some sounds from Dunedin! And I did a sound track to a film of Kim's at the Blue Oyster which had recordings from the main street of Dunedin at Christmas time over several years, made up of that.

Interviewer:

The one you did for the *Lux Lucis Ut Sanus* exhibition in Auckland, Kim's piece there, what was that from?

Peter:

I'm trying to remember what it was. It was a bell? No hang on, I'm trying to remember which one. Oh yeah, I know, it was a piano.

Interviewer:

Sound art for you is when sound is made in an art context?

Peter:

Yeah it's sort of a definitive thing. I've done soundtracks for a few exhibitions, a Christchurch one ... she's Swiss actually but she lives in Christchurch ... for Katharina Jaeger, I've done soundtracks for a couple of her exhibitions, one called *Lift* and one called *Pool*, at the Physics Room and then at the Campbell Grant Gallery in Christchurch. That was kind of interesting because my only knowledge was ... I went to her studio when she was making the work which consisted of ... for example, the last one *Pool* had a lot of animal bones and skulls and things that she'd sewed a sort of stocking-like material around them so she had these kind of shapes of animal skeletons. I think a lot of her practice involves sewing things and for the first one 'Lift' she sewed appliances, household appliances, into sort of like old stocking material, that flesh coloured stocking material and so I put sound coming out of them as well. That was quite good fun and it was interesting to do. I went to her studio when she was making the things and we talked about the ... but they were pretty much done separately. It seemed to work quite well, just having a general idea of what she was doing. I did one with Kim and Caroline McCaw ... they had a show and they just wanted bird song in the ceiling and stuff like that which has been done many times, I think, but that was nice because the show was called *Shimidsu Sakura*, the cherry blossom I think ... sort of the symbols of spring. It was a springtime show. And a number of soundtracks for Kim's films and I curated a sound show at the Blue Oyster Gallery using a number of the Lines of Flight people, just doing it in a sound art context with no visuals at all. The Blue Oyster Gallery is kind of like a ... it has a number of different spaces ... it's like a bit of a rabbit warren and just had different sounds coming out of the walls in different parts and out in the alleyway beside it too. That got an interesting reaction from people because it was an art gallery with no visuals at all ... which is what I wanted ... but it sort of got a mixed reaction. Some people loved it and some people didn't like it because there was nothing to look at.

Interviewer:

How did you cope with the sound bleed, was it on headphones?

Peter:

No, deliberately not on headphones. I really liked the sound bleed and there were spaces where you'd get a whole mixture of sounds. Because there were separate spaces you could actually hear most of them individually as well but definitely there were spaces where you could get real ... I think with ... that's an interesting thing with a lot of the artists, like Rosie Parlane, Rachel Shearer, Richard Francis, Anthony Milton ... there's some commonality in the sound of what they do too so they actually blend quite well. Maybe we all sound the same but it's different kinds of shades of things. But that worked alright, although the reviewer in the ODT didn't like the way the sounds ... he thought that you should be able to hear each individual sound or something. That's an art reviewer and it's always a thing with sound shows because I know the Physics Rooms had them and at the Singapore show you had headphones.

Interviewer:

That's how people usually cope with it isn't it?

Peter:

Yeah.

Interviewer:

It would be nice if there was a gallery that was constructed specifically for sound.

Peter:

Yeah.

Interviewer:

That it had soundproof areas, so that only one person could be heard, I don't think there's anything like that in the world is there really?

Peter:

No because there's something different between putting on headphones in a kind of artificial atmosphere I feel and so sitting in the middle of the room you hear a sound and you can kind of get into it more naturally.

Interviewer:

Yeah, if you could lie down would be perfect.

Peter:

Yeah, which I know some sound installations have in different places around the world.

Interviewer:

Sound art is something you want to continue with then?

Peter:

Yeah it's something I'd like to get back to a lot more.

Interviewer:

And of course there's a large history isn't there, of sound in an art context?

Peter:

Yeah and I think increasingly. I've sort of talked about the gallery thing a bit before but we do fit in quite well within the gallery context and perhaps more naturally than the music thing. Though it's interesting with groups like Eye. Eye can rock out and we sort of do both ... I guess we juxtapose small bits of sound, little fragments of sound, with big slabs of rocking out and so it's kind of an odd combination but it's sort of interesting. I remember we played at a benefit. It was actually for the anarchist bookshop Black Star Books and the other groups were all punk bands, contemporary versions of punk bands, or electronic people and so it was interesting for us playing in that context. And we played quietly and we could hear the crowd noise the people talking were louder than us so we just built it up and built it up and did our loud rock thing which we could do quite easily. Eye can adapt to that situation because we are loud but it wouldn't suit some of the other groups that I've been in, PSN or people like that. Yeah so I suppose we can play in rock venues.

Interviewer:

And with Terminals of course you can as well?

Peter:

The Terminals are a rock band!

Interviewer:

They can't go any other way.

Peter:

Yeah, the Terminals have had a sort of difficult relationship to art over the years. There's two almost schizophrenic forces going on in the Terminals.

Interviewer:

Do you think they'll be resolved in the future?

Peter:

No it's never been resolved. What happened with the Terminals ... after us becoming I guess a little bit estranged ... we still play together. Probably in the early 2000s we came back more together. We hadn't recorded an album since 1996 and we did another one more recently on an American label called Last Visible Dog in 2007 ... I think it was released then ... but those songs had been around for about three years before that.

Interviewer:

That's right he was in love with you guys wasn't he?

Peter:

Oh yeah. He wants to release everything we do, which is really nice. I think by that stage ... I think perhaps I realised that the Terminals are a song band and especially after playing with Eye who are a kind of rock/improvisational band and PSN are completely different. So probably the main noise forces in the Terminals are Brian and me in terms of ideas or just pushing it in that direction. Mick, as I mentioned, is sort of schizophrenic between the way he thinks and the way he plays so he's constantly sort of fighting against it. But I think we came to a sort of accommodation and the latest Terminals album is more song-based, although we did a North Island tour at the end of 2007 and I think especially the Wellington show had long improvised passages too so it's still there. There's always this kind of to and fro, the balance between the noise elements and the song elements, but

I think that's sort of resolved again. So the Terminals continue, although there are problems with Mick's sort of mental illness. He's ... he's at times more or less there mentally and physically but yeah ...

Interviewer:

What are your plans for the future for everything? Are you just going to pretty much keep doing what you're doing? Is there anything you're going to drop? Varsity?

Peter:

No. Oh well, I'll finish at varsity some time. I'm doing my honours this year and I'll probably do a masters next year but as I said I'd like to get back more into doing more sound art, soundtracks and stuff like that, and the sound/film thing interests me a lot. So just more of the same really.

Interviewer:

Thank you so much Peter.