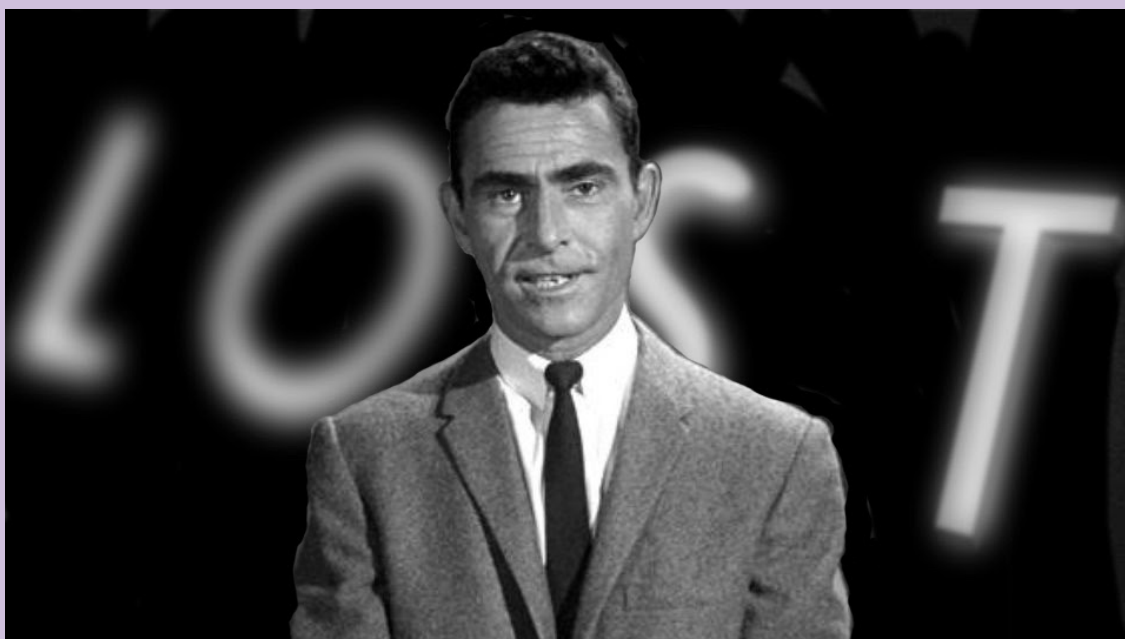


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On one side we have the *lost*,  
and on the other we have the *found*.

However, we also have the lost without the found.  
Lost weekends, lost dreams, lost friends.

This newsletter is about the lost, the missing, the forgotten. The  
fruitless search for memories that have been misplaced and left to  
gather dust and mold in that place we call, **Hacienda Bridge**.



MARCH 1 2017 #11



# A Memory

## Charles Bobuck

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The show was ready to start, the audience was in place and the lights had gone down. The original design for **The Residents** "look" was that they didn't have feet. Walking seemed very plebeian. Even rolling seemed a better option than feet, though no design for wheels was ever close to being implemented. For many years a front curtain was a requirement for Residents shows so that the group could already be on the stage when the curtain opened sparing the embarrassment of walking.

Having the Residents on stage meant there was no opportunity to fiddle around with equipment or make any noise what-so-ever until the show started. We were supposed to, at the perfect spot in the prerecorded overture, launch into the first piece of music without so much as a count-off. Count-offs were also considered too plebeian. The curtain lift was synced to the overture.

I had strolled onto the stage, my feet usage safely concealed by the closed curtain. I knew the overture by heart, having written it myself. I pressed the key to awaken my computer, and it asked me for a password. I rarely used passwords but this time I had locked the computer as it sat unguarded on stage. I typed the password into the computer and it gave me that cute no-no-no shake that Macs do. I typed it again only to get the same response.

I knew where we were in the overture and there was time to work it out if I didn't panic, though others were watching me in horror as they realized the computer was not firing up as it usually did.

I started typing in passwords, variations of passwords, and short prayers, but I only got the now seemingly smug refusal to activate.

The overture was building to the point where I knew the curtain would trigger and I was painfully aware that I was not going to be able to launch that first song. Hein, our tour manager, had descended on me with questions about what was going on and I asked that he tell the others that I was not going to make the start of the show.

The Residents have always had a cover for technical problems, we have had a lot of them since we often used experimental equipment. The cover was a "music" piece called *Kamakazi Lady*. A fairly simple abstract noise piece that could repeat as necessary, at least to a point.

So as the curtain rose up into the fly space, the group launched into *Kamakazi Lady*. I guess the adrenaline helped my memory as the password suddenly popped back into my mind. Engulfed by a cacophony of sound, M\*\*\*\* held a high note. I swooped in under her with a rich synth sound and parked near her vocal pitch which caused an odd overtone. N\*\*\*\* immediately picked up on what was happening and sent his guitar into a howl, cresting at about three steps over her pitch introducing an additional higher phantom pitch. C\*\*\*\*\* shocked us, hitting hard at a 5th below which sent the guitar into a falling spiral. Just as his guitar note matched C\*\*\*\* pitch, I pushed that goddamn computer button that was supposed to launch at the end of the overture and the show lurched to life like Frankenstein's monster being hit by a bolt of lightning.

The audience, no longer people, melted into a room of vibrating molecules. Even the theater, the stage itself, seemed to accept that we were the masters of vibration. Perhaps we had found that long rumored "lost chord."

A smattering of applause ripped through the audience, others seemed stunned. We were getting credit for something we had not actually done, it was done to us.

We have never been able to repeat what happened that night.

--- CB



## A Survey by Hardy Fox

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*The recent film about The Residents, **The Theory of Obscurity**, had a whole lot of talking heads in it. Thirty-seven people who had been associated with The Residents had things to say. But it did miss a few people, and some of those were of critical importance to The Residents' existence.*

*The fact that many people were overlooked does point out how big an undertaking the job of chronicling **The Residents** actually was.*

*So, here are the most notable people missed by the film, **The Theory of Obscurity**. **The SUPER OBSCURE**.*

---

Some people listed here were interviewed for the film but running time restraints did not allow for their interview to be included.

## THE DELTA NUDES



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*Much like **The Residents**, the **Delta Nudes** never existed. It was a loose assortment of people who got together and made noise, and never bothered with a name. The name was added only recently out of needing a convenient way to designate the time period.*

*But found in that group were the people who were to become **The Residents**, the man who would later become **Snakefinger**, and a handful of other regulars.*

## THE TEENAGER

One of the critical ring leaders was a young guitar player named **Bobby Tangney**. He was younger by six or seven years, which would have made him a teenager at the time. He loved the music and the energy. He was bursting with ideas and plans.

But fate had other ideas for Bobby. He fell in with a bad crowd and we lost him to drugs. We lost contact with him decades ago but I heard he had cleaned up and was living in the California foothills. The filmmakers for *The Theory of*

*Obscurity* were aware but could not locate him. That was too bad as he was, perhaps, the most important support person during the difficult beginning years.

#### THE PIANO MAN

We had no piano. But we knew a guy who did. And that guy seemed to like to make noise with us. He was what I would normally think of as an intellectual. He was quiet. We didn't always know what was going on in his brain, but whatever it was, it was pretty interesting.

So whenever there was a need for piano, we would pack up everything and go to his house. Usually his kid brother was there and joined with wild kid energy.

I'm speaking of **Jim Whitaker**. I can't remember his brother's name. They are both on *The Warner Bros Album*.

I exchanged emails with Jim maybe ten years ago. He and his family seemed to be doing just fine.

#### THE SINGER

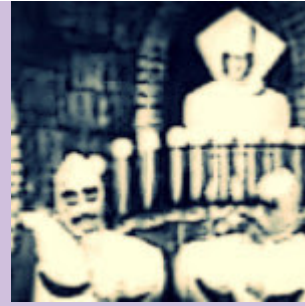
We just knew her as Zeibak, it was what her friends called her. She was an enthusiastic addition. If we needed backing singers, she would show up with two or three more young ladies who didn't blink an eye at singing, often, pornographic lyrics with sweet harmonies. **Pamela Zeibak** was fearless. The lady could sing. She was the best musician of any of us. She appeared on **Meet The Residents** and **The Third Reich N Roll**.

#### THE BRIT

One of the most obvious missing persons from *The Theory of Obscurity* was **Philip Lithman**. But the film makers had a good excuse. He was dead.

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## VILENESS FATS



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*The Residents tackled making a movie with great energy. At the time music was still thought of as a side thing. Everyone's friends and their friends were involved in the four years of sporadic production before the project finally died, undone by technology and personal growth.*

### THE FIFTH RESIDENT

The people who emerged unscathed from *The Delta Nudes* period included one extra person, not just the four one normally hears about. That is because the fifth guy didn't last too long. You can see him in the **Vileness Fats** footage though, lumbering along as half the Berry Boy Twins, **Arf & Omega\***.

That would be **Palmer Eiland**. A brilliant guy with a soldering iron, but San Francisco was proving too much for him, and he had to bow out and go back to the South. He pretty much disappeared, too. I talked to him on the phone a few years ago and he promised to give me a full explanation on what actually drove him out of California. He won't ever do it though. I'm okay with that.

If he had been approached by *The Theory of Obscurity* film makers, he would have refused to appear in the film.

---

*\* After Palmer left, a couple of different people stepped into the role. If you look closely, the person in the costume can change even within a scene.*

### THE REAL FIFTH RESIDENT

This is the person we always counted on to do everything without ever requiring to be the center of attention. A big heart and and a ready smile. **Diane Flynn**.

### THE CAST

Actors not interviewed by *The Theory of Obscurity* from the primary cast

of *Vileness Fats*

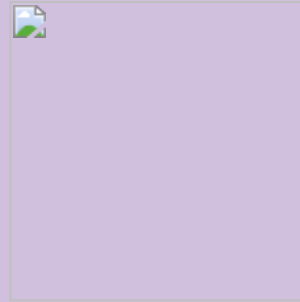
**Sally Lewis** (Weescoosa)

**George Ewart, Palmer Eiland** (Arf & Omega)

**Danny Williams** (Ninnie / Weenie)

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## THE RESIDENTS



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*The 1980s came knocking on the door with a certain harshness.*

*There is The Residents, but there is also a need for survival. As survival got more difficult, the group had to solidify their presence with an outlook for the future.*

### THE HOLLYWOOD GUY

When the word got out that The Residents were wanting to tour **The Mole Show**, Hollywood came calling in the form of **Bill Gerber**. Mr. Gerber was a personal manager and agent who worked for **Lookout Management**. That doesn't mean much to readers here, I suspect, but their client list was prestigious, including people like **Bob Dylan, Neil Young, Joni Mitchell and Crosby, Stills and Nash**.

The Residents even talked Mr. Gerber into flying to Washington DC and doing the part in **The Mole Show** written for **Penn Jillette** at **New Music America**. But The Residents were a money losing proposition and that relationship quickly dissipated.

Bill Gerber later became a film producer at **Warner Bros**. Bill Gerber's 2017 project is a remake of **A Star is Born** starring **Bradly Cooper** and **Lady GaGa**.



## THE DANCERS

**Carol LeMaitre** and **Sarah McLennon** went around the world a few times with The Residents, choreographing and starring in *The 13th Anniversary Show*, *Mole Show* and *CUBE E*. They helped define the classic performance era.



## THE WONDER BOY

**Rich Shupe** started his music career by promoting a **Snakefinger** show in Baltimore. He was 13 at the time. By 15 he was a producer on the **Mole Show** for **New Music America** in Washington DC. At 18 he was booking shows for **The 13th Anniversary Show** as well as tour managing The Residents in the USA. He did the same job, booking and tour managing, for **CUBE E** in the USA at 21. He had the nickname of the Wonder Boy because he was exactly that. Self-confident, smart, charming, handsome.



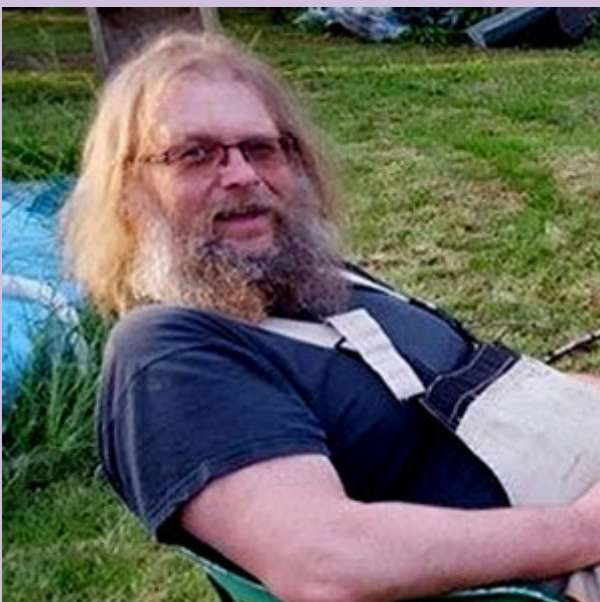
### THE EUROPEAN CONNECTION

When Ralph Records was discontinued in 1987, The Residents reached out to new distribution for albums. In Europe they signed with **TORSO** in Amsterdam. They quickly made friends with **Eleanore Hamaker** who was the artist relations persons for the label. TORSO gave The Residents their first big disco hit, *Kawliga*.

For many years The Residents were close friends with radio personality, **Gerard J. Walhof**, at **VPRO** in Holland.

### THE BUS DRIVER

*The Theory of Obscurity* film crew was on the tour bus, but they overlooked talking to the excellent multi-decade spanning driver of The Residents European tour bus, **Michael Bednarck**.



## THE AMERICAN PARTNERS

**Ralph Records** reemerged as **Ralph America** under the direction of **Dren McDonald** and **Lorrieann Murray**. They both have managed merchandising for tours and and currently Lorrieann is the social media spokes model for The Residents.



## THE GERMAN PARTNER

When the record company, **TORSO** in Amsterdam was closing its doors, The Residents were left without a label to represent them in Europe. **Guido Randzio** was the representative for TORSO for the German territory. He needed a job. It made sense for Cryptic to embrace Guido for the forming of a partner label, Euro Ralph.

Euro Ralph operated successfully from *Wormwood* through *Demons Dance Alone*.



## THE VOICE ON THE PHONE

The woman with the smiling voice you would talk to at Ralph Records when you called belonged to **Sheenah Spece**

## THE PUPETEER

**Packing Goblin** and **Miles Taber** worked together to produce and sell CDs with Big Brother including titles like *Coochie Brake*, *The Rivers of Hades*, and *Chuck's Ghost Music*. Miles also ran merchandising on some tours.

## THE SALESMAN

If you ever attended a Residents show in Europe and picked up any treats at the merchandise table, the chance is high that you met **Maarten Postma**.

Maarten's work with The Residents dates back to the mid-80s. Back then a merchandise guy had to speak a lot of different languages and be quick with handling money in a variety of currencies. Maarten excelled at both. He often took the role of assistant tour manager as well.

He is still selling T-Shirts at European shows. If you see him, tell him, "Hardy says HI."



## THE ANIMATOR

Another person missing from *The Theory of Obscurity* was **Jim Ludtke**. But the film makers had a good excuse. He is dead.

#### THE ASSISTANT

**Ryan Long** was a production assistant in 2005 for *The Way We Were* tour of Australia.

#### THE BROTHER

The Residents official web site was developed and operated for years by Big Brother, **William Rothers**.

#### SOUND AND LIGHTS

##### **Tony Jenssen**

The sound authority on *CUBE E* as well as in the studio for *Freak Show* and *Our Finest Flowers*.

##### **Ger Arts**

Handling the sound on all the recent European tours and beyond: Russia, Israel, Australia, South America, and the USA.

##### **Kevin Ink**

Ink was the owner and sound guy for the studio The Residents used for recording. We talked him into mixing sound for the USA tours sometimes.

##### **Nico de Rooji**

Stage lighting for many tours.



## THE AGENTS

### **Bertold Seliger**

Long time European booking agent.

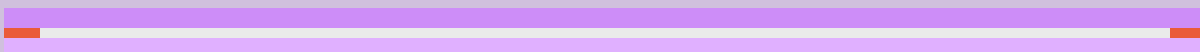
### **Christian Bernhardt**

Long time USA / Other booking agent.

## THE FILMAKERS

Perhaps the person who would be best to interview would be the creators of *The Theory of Obscurity*, **Don Hardy**, **Barton Bishoff** and **Josh Keppel**.

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## A Survey by Will Rothers

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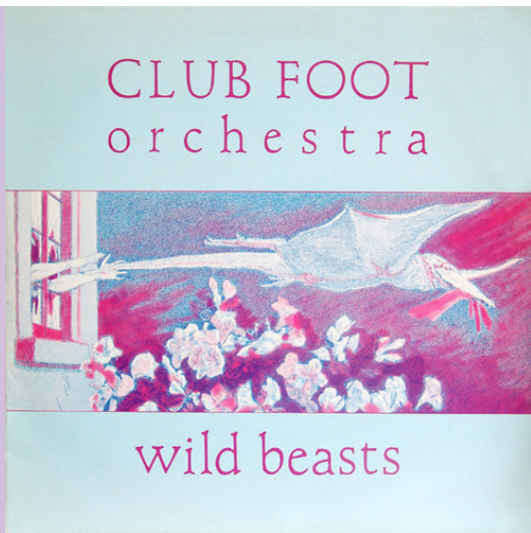
*The final days of **The Cryptic Corporation's** much loved record label, **Ralph**, saw a scramble to release music from emerging talent in the Bay Area. These titles are often overlooked by Ralph fanatics, not because they are not solid releases, but somehow the nostalgia of the original spate of releases was so overwhelming that they forced fans to draw lines where none actually existed.*

*Some of you may point out that there were releases after these on Ralph, but after these albums, Cryptic withdrew from being a record company in 1987. The name, Ralph, continued but not run by the original founders of Ralph Records.*

## CLUB FOOT ORCHESTRA

**The Club Foot Orchestra**, founded in 1983 by **Richard Marriott**, got their name from the San Francisco nightclub called the "Club Foot." Marriott, who lived upstairs, formed a house band that came to be called the "Club Foot Orchestra".

The performers on these recordings included Snakefinger, Beth Custer, Eric Feldman, Dave Barrett, Dick Egner, Josh Ende, Arny Young, Julian Smedley, Dave Kopplin, and Opter Flame.



## HAJIME TACHIBANA

**The Plastics**, was a short-lived Japanese new wave music group prominent in the late 1970s and early 1980s. **Hajime Tachibana** was their guitar player. In September 2007, Rolling Stone Japan rated The Plastics debut album *Welcome Plastics* at No. 19 on their list of the "100 Greatest Japanese Rock Albums of All Time".



## NASH THE SLASH

James Jeffrey "Jeff" Plewman, better known by his stage name **Nash the**

**Slash**, was a Canadian musician. A multi-instrumentalist, he was known primarily for playing the electric violin and mandolin.

Nash worked as a solo artist beginning in 1975, then founded the progressive rock band **FM**. Their album, *Black Noise*, earned a gold record. He left the band in 1977 to resumed his solo career.

Jeff Pewman died in 2014.



## RHYTHM & NOISE

**Rhythm & Noise** was an experimental music and multimedia ensemble from San Francisco. The group originally consisted of Naut Humon, Nik Fault, and Rex Probe, who started the project in the mid-70s under the name **Cellar-M**.

Later, Naut Humon disbanded Rhythm & Noise to focus on **Sound Traffic Control**.



**THE CURRENT HOT RELEASE**



# CHARLES BOBUCK

**Charles Bobuck** is a big chicken. Chickens make horrible song writers. Their songs are just a bunch of repetitive clucking. However, they make a lot of them. Almost every morning you can hear them singing, having forced a big song lump out of their vaginas, or wherever those things come from.

Bobuck doesn't have a vagina, but you can still hear him singing every morning over some song lump he left on the carpet, or on the stairs. Fortunately **Klanggalerie** picks them up so they don't get stepped on. Well, some do get stepped on, but it is no matter. There are always more.

**Eggs for Breakfast** is a collection of 26 of Bobuck's song eggs that did not get stepped on.

[Buy Eggs](#)

# EGGS FOR BREAKFAST on CD

Buy Eggs



## Observation by Walter Robotka

In every music scene there are artists who are overlooked or under appreciated. The reasons for this may vary. Maybe they weren't good at promoting themselves. Maybe they didn't get the necessary support from their labels. Or maybe they were just in the wrong place at the wrong time. For this newsletter, I'd like to introduce you to five artists that never got the recognition they deserve.

First in the list is **A.C. Marias**. British musician **Angela Conway** teamed up with **Bruce Gilbert** of influential post punk group **Wire** in the 1980s and 90s. They recorded a soundtrack together, plus various singles and an album. Guest musicians included **Barry Adamson** and **Rowland S. Howard**, both **Nick Cave** collaborators. Although the album came out on one of the biggest indie labels ever, **Mute Records**, A.C. Marias was widely ignored. *One of our Girls*, their only long player, shows a wide variety of styles. There's electronic tracks,

there's ambient music, there's rock'n'roll. All held together by Angela Conway's ethereal voice. This should include something for everybody's taste, but maybe that's just the problem. A.C. Maria's could not be labelled easily and split up after their debut album.

**Bernthøler** was a Belgian pop/avantgarde group between 1981 and 1985. **John Peel** was a fan of their music and played them on his influential radio show. They were signed to **Blanco Y Negro** in the UK. Nevertheless, the group never got attention outside of their home country. They played an eclectic kind of New Wave music and even teamed up with classical composer **Wim Mertens** on a 12" named *My Suitor*. This highly unusual piece of music is a pop ballad that slowly morphs into a piece of classical music. It is the only one of its kind ever created and should, in a just world, be considered a high point in music history. As it is, it is another great lost piece that waits to be discovered.

Wim Mertens himself is also one of the most under appreciated composers of our time. A national treasure in his home country Belgium, he is largely ignored by the rest of the world, where colleagues like **Philip Glass** or **Steve Reich** get the highest honors. His body of work is impressive. Mertens sings falsetto and plays nearly every instrument. He has released over 60 albums, some of them cycles of 12 CDs or more. He is one of the few composers to write works for unusual line-ups, for example 12 piccolo flutes or 13 clarinets. In general his work can be considered as minimal music, but he takes influences from all musical genres and has even composed a work to be played on pin ball machines.

Another band that created a strange musical hybrid at their time was **C Cat Trance**. Originally a post-punk group from England, they soon incorporated elements of Arabian and African music into their songs. Ten years later, this "world music" would become a huge commercial success. C Cat Trance would wear the djellaba, a Northern African kind of tunic on stage, their heads under turbans and playing strange instruments like lute, kaval, baglama or mbira. They split up after only 4 years, largely unnoticed.

The last band to be mentioned here is from New Zealand, **From Scratch**. They created their own instruments (from scratch) and were a percussion ensemble that was active between 1972 and 2002. Their sound could be described as somewhere between Gamelan and Steve Reich. Impossible to put into a

category, and hidden away from the world in a time before the internet, the band barely got any recognition outside of their home continent. Although some of its members are active until this day, the ensemble quit after 30 years of obscurity.

Luckily, music by all the aforementioned artists is available today - thanks to enthusiasts that keep the spirit alive. Maybe you'd like to check out some of them before they are gone forever.

--- Walter Robotka

Walter Robotka is the owner of Klanggalerie in Vienna, Austria.



Your musical moment from Bobuck  
featuring Nolan Cook



Q. I saw the **Mole Show** in Copenhagen in 1983. Why was **Penn Jillette** tied to a wheelchair?

The Mole Show was not a concert, it was musical theater. The original script called for a narrator part. The narrator was a character who was to "explain" the show to the audience. The script called for the actor to "hate" the show and gradually become hostile. At that point the character would be bound and gagged to restrain him. A wheelchair allowed the "restraining" to be done off stage by the stagehands and then he could be easily moved back onto the stage for the continuation of the performance.

Casting a narrator was not an easy job. It was a demanding part and required an actor comfortable being seen as an idiot by the audience. Penn and Teller were friends of ours and we talked to them about helping find an actor to play the part. Penn said that he would love to play the part himself if it weren't for the fact that **Penn & Teller** had a show in production at the expected time of the tour.

Show business being the way it is, the tour was delayed and it turned out that Penn could do the tour after all, so he did.

Penn & Teller and The Residents also did a show together at the **Warfield Theater** in San Francisco three years later. It was not a touring show.

---

Q. What are your favorite non-Ralph albums?

I'll probably disappoint by telling you that so many albums are given to me that I don't buy them anymore. I don't have time to listen to the ones I already have.

But recently I have been enjoying **Ghost of Hope** performed by this up and coming band, The Residents. But I figure you want to know OTHER albums. I am fond of Indonesian music, so I listen to gamelan, I listen to classic soul and **Motown**, I listen to French pop music because I like the sound of French and I generally hate song lyrics. I have a large collection of CDs by **Morricone**, but I don't play them as much as I used to. Late at night I prefer silence. It is so calming.

---

Q. I'm a 36 year old bi man in Utah. I have been in a relationship for about six years with a great guy but things have definitely cooled off. About a year ago I started chatting with a woman on-line who is a big Bobuck/Residents fan like me. My boyfriend definitely is not a fan and this has been a source for arguments over the years. I am thinking my on-line person could be a better match for me, though she lives in California. What should I do, choose my

current relationship or risk a new connection based on Bobuck music? I don't have anyone else to discuss this with.

You obviously don't have anyone to talk to if you are writing me. Remember that a connection based on chatting is a fantasy connection. The person on-line only exists in your imagination and is likely not the person you expect.

Cultural difference, like enjoying Bobuck music, should not be a deal breaker without other problems. Look at whether this is an excuse to get out of an unhappy situation. Put some effort into understanding what is not working. Talk to your BF. Getting restless is normal. That doesn't automatically mean you should throw the guy away. Remember that music is a pollutant. It seeps into the mind space of people you live with. I am a big supporter of quality headphones. You do not have to share all your pleasures with your spouse.

---



**RIDEAU**

new from  
**Klanggalerie**

## **RIDEAU - Un Drame Musical Instantané**

[RIDEAU - An Instant Musical Drama]

**Un Drame Musical Instantané** are a legend of French

avant-garde music.

Since its creation in 1976, featuring **Jean-Jacques Birgé**, **Bernard Vitet** and **Francis Gorgé**, the group has decided to promote collective musical creation, co-signing their albums, which they consider as artworks in themselves, or their live shows which they try to renew every time they play.

Un Drame Musical Instantané borrowed their sources from:

#### ROCK

Jean-Jacques Birgé - Synthesizer

Francis Gorgé - Guitar

(both authors of the album, *Défense de [Prohibited]*)

#### JAZZ

Bernard Vitet - Trumpeter - Vitet founded the first free jazz band in France

François Tusques

Michel Portal

#### CLASSICAL MODERN MUSIC

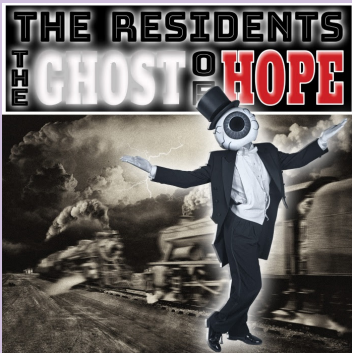
The first in France to give a new impetus to live music for silent films.

Birgé and Gorgé also recorded a duo album that was mentioned on the infamous **Nurse With Wound** list, *Défense De*.

On *Rideau*, you will hear their wild mix of styles, a very original, unclassifiable, inventive music, which drifts from jazz to electronic and contemporary music.

This is the start of a re-issue program on Klanggalerie. Difficult music indeed.

**RIDEAU ALBUM @ KLANGGALERIE**



Next time we meet on **Hacienda Bridge**, we take a look at Bobuck's final work with The Residents, the **Ghost of Hope** album.

**LOST**

BY CARL SANDBURG

Desolate and lone  
All night long on the lake  
Where fog trails and mist creeps,  
The whistle of a boat  
Calls and cries unendingly,  
Like some lost child  
In tears and trouble  
Hunting the harbor's breast  
And the harbor's eyes.



Web Site

<http://hardyfox.com>

Bandcamp

<https://bobuck.bandcamp.com/music>

Klanggalerie

<http://www.klanggalerie.com/gg240>

MVD

<http://mvdshop.com/search?q=BOBUCK>

Hacienda Bridge Blog

<https://hardyfoxblog.wordpress.com/>

[iTunes Bookstore](#)

[https://itunes.apple.com/au/book/the-swords-of-slidell/id1129364212?  
mt=11](https://itunes.apple.com/au/book/the-swords-of-slidell/id1129364212?mt=11)

[The Residents](#)

<http://www.residents.com>



Trump is a lost soul

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