

On Sunday, January 1, 2017, 4:29 pm, Hacienda Bridge <newsletter@hardyfox.com> wrote:



January 1, 2017 Newsletter #7



We'll just make a couple
of tucks. People will never
notice you aren't the usual
New Year Baby.

"What rough beast, its hour come round at

last, slouches towards Bethlehem to be born?"

The Second Coming - W.B. Yeats

A lot changed last year. 50% of **The Cryptic Corporation** was purchased by **MVD** (Music Video Distribution) in the US and **Cherry Red Records** in London. Finally **The Residents** can expect to have some solid CD distribution throughout the Western World for the rest of their existence. The 50% they bought was, obviously, my 50%. I had offered it for sale about a year ago with the idea that I was going to relocate to the country near my buddy, Charlie Bobuck and quietly settle down and live the simple life. Perhaps operate a bait stand down by the river. Thoreau was my hero.

But after taking off enough time to get bored, I thought that Charlie and I should do something together again, like the old days. Just *what* wasn't very clear. Charlie was still doing music oddities but not very aggressively. I was doing some writing adaptation and some graphics.

Charlie wasn't publishing his music and I thought he should be. So I helped him set up a music publishing company. We called it **Hacienda Bridge Music**. Suddenly we had a name to work with. My friend Walter over at **Klanggalerie** was interested in what we were up to and wanted to get involved. Suddenly we had a name and three people. So I put out a call to my friend, Will Ruthers, over at www.Residents.com to see if he wanted to come out to play with us. He jumped for the chance. Then we had a foursome. With four, we could rule the world.

I can't say that, as we enter 2017, we have much interest in ruling the world. About all we agree on is that we want to do charity work as part of our operation. As a result we already had a very successful fund raiser in November 2016 for the local **FOOD FOR THOUGHT** and we have a project coming up for **PLANNED PARENTHOOD** in February. Especially with the new Trump presidency, more planning needs to go into helping others.

Artistically? I don't know. We want to expand beyond music and CDs, but pretty much everyone reading this knows of us because of an interest in music. We can continue for a while on Bobuck's music and my writing, but there has to be more. I know it is sitting there, waiting for us to see it. Maybe 2017 will be the year we understand our purpose. The company is planned to only exist through 2020 so time is short.

Over the Christmas holidays last year, our friends Marta and Pete took off to La Paz, Mexico. They are avid scuba divers. They brought me a rock that they had found on the floor of the Sea of Cortez. They brought it back to me because it looked like a "lump of fat." That is from the story of the Buddah.

The rock has sat on my desk ever since. I positioned it in a way that I found aesthetically pleasing, yet every night the rock would turn and show me what I had chosen to be the bottom. I do not believe the stone turned on it's own accord, it is a stone. But I quickly accepted the new viewing angle and it no longer moves.

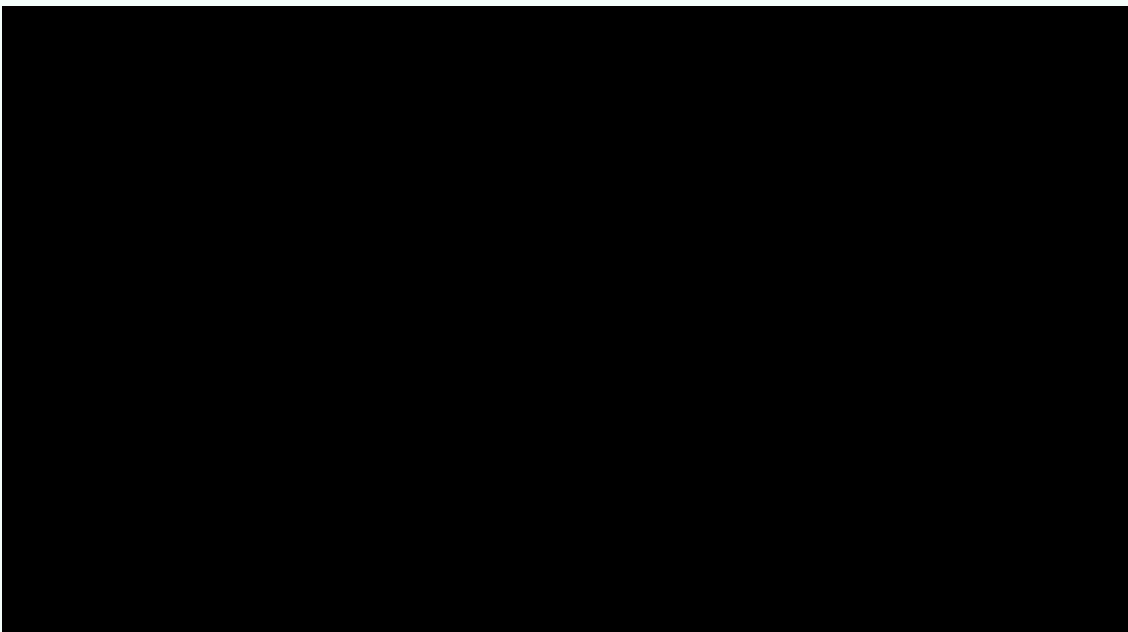
So I hope *that* will be the case with Hacienda Bridge Music. That at some point it will "turn" and show us the purpose of creating this company other than for the amusement of old men. And hopefully, we will be of sane enough minds to respect its wishes.

- Hardy Fox



[Click to hear *RUBBER*](#)

- Charles Bobuck





COMING IN FEBRUARY

Due to demand, we are going to release a CD version of all the Tiny songs from the last six months + some more new ones. 26 songs in all.

EGGS FOR BREAKFAST
coming in February 2017.

ALSO COMING IN FEBRUARY

The Vagina Issue
HACIENDA BRIDGE
NEWSLETTER salutes the
contribution of women to The



Residents, Ralph Records,
and The Cryptic Corporation.

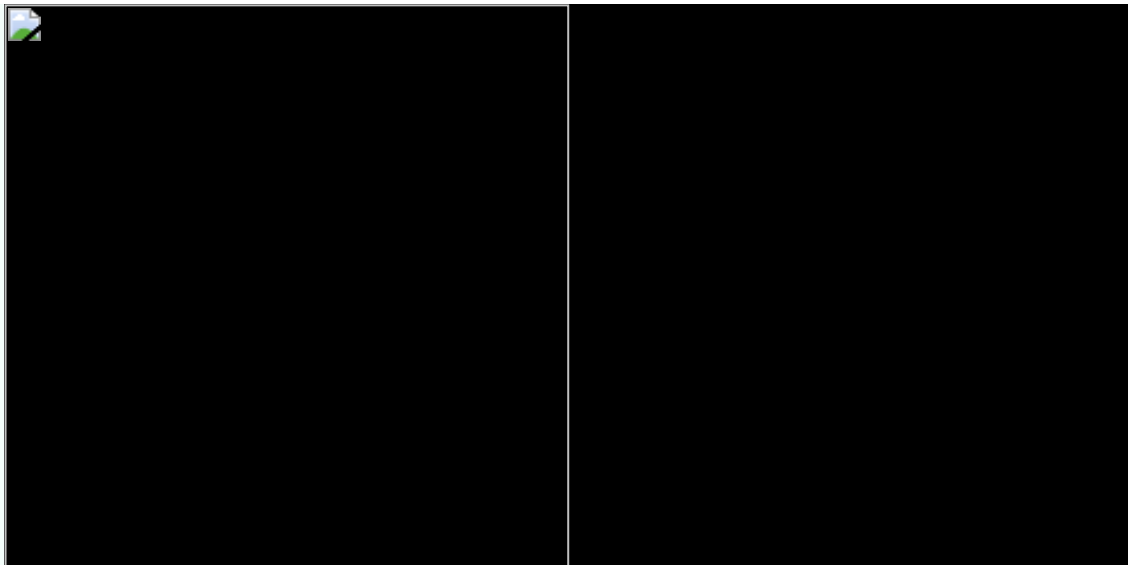


COMING LATER
WALLPAPER, book and CD



COMING LATER
GUITARHEAD!

COMING LATER
IBBUR - book and CD



REVIEW: Bobuck Plays The Residents

Klanggalerie 2016

Cover albums are notoriously difficult propositions - going from highly mixed affairs, to down right failures, or like this release, *nearly complete successes*.

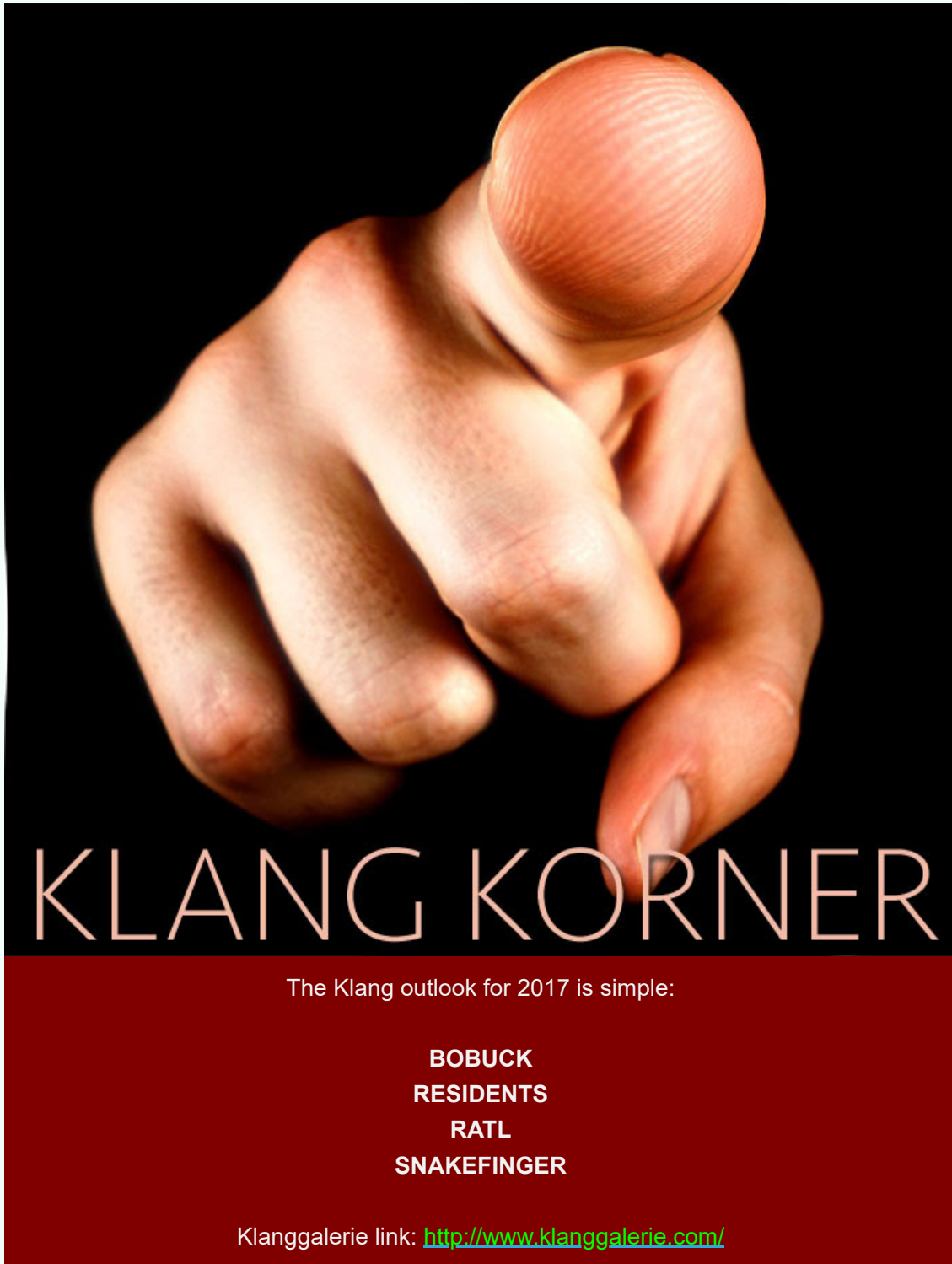
For those who don't know, Charles Bobuck was one of the main songwriters/creative minds behind avant pop collective The Residents. In late 2015 he decided to depart the band due to his declining health. And *Bobuck Plays The Residents* is really his often bizarre, awkward, yet-highly creative, and surprisingly great tribute to the project he was part of for so many years.

The whole idea of a songwriter covering their own tracks may seem a little odd, unusually, and possible pointless. But the thing that makes this work is that Bobuck never sang any of the originals, which of course, were mostly sung in that distinctive showy-to-unhinged southern US voice by The Singing Resident.

By his own omission in the albums liner notes, Bobuck admits he has a 'feeble & wavering' voice. And this, along with his often drastically different musical re-take of The Residents songs, is what makes this album so rewarding.

Really each of the tracks managers to reinvent the originals in such a dramatic manner that often you'll have to second check what track it's meant to be.

This is the second post Resident's release from Bobuck I've been impressed with this year, so I do very much look forward to hearing what more he has to offer-up in 2017.



Looking toward 2017

In my youth, the '60s and '70s, we had a similar problem with the USA as today. Not exactly, but similar. We had a government that was intent on

fighting a war in Viet Nam using *us* as the targets. The reason for the war, according to then president Nixon, had something to do with encroaching *communism*, you know, The Russians Were Coming. Apparently they have finally arrived.

But I diverge. The draft for the military was for all able-bodied young men. All. We had no voice in the government. All eighteen year-old boys were drafted but couldn't vote. It was a war monger world. If leaders stood against the mongers, like Robert Kennedy, they tended to be conveniently assassinated.

So we did the only thing we could do. We refused to join in with their schemes. We saw that if they were eager to kill us for their games, they did not value us as part of the American system: the value of the nuclear family, the sanctity of religion, of capitalism, of democracy. The system became ripe for questioning. Youth revolted, and while the chaos of *no structure* also proved of little value, the point was that we didn't have to just take whatever they wanted to do to us. We could go *crazy person* on them.

The spirit of The Residents grew out of that movement. Women's liberation, civil rights, and same-gendered marriage also resulted.

In 2017 we get a new version. The Billionaires. The 1%. They have the presidency, they have Congress. In the Bible they were the notoriously self-absorbed worshipers of Baal, the golden bull. They are ready to reshape the world into their personal money chutes. And what is their vision for all this money they think they need? Nothing in particular. Bragging rights, perhaps.

So they deny climate change, they attack women, minorities, the poor, the disabled. They preach against human rights, civil rights, gay rights, philosophical rights, artistic rights. Why? Because change of any kind might endanger them scoring another billion.

So, what are we going to do while this is going on. All we can do is do what we did before. We go *crazy*.

Hacienda Bridge is going to do the best it can to be crazy in 2017. But we are old. Old people are naturally crazy so no one takes any notice. True power lies with the youth, assuming they can smarten fast enough to realize that, temporarily, the future belongs to them and the money worshipers currently in control are all drying up old guys on the way to senility.

Fight. Crazy Fight.

- Will Ruthers



"Sometimes the hardest thing to find is honest feedback."

- Charles Bobuck

Q. Did Mr. Bobuck's departure from The Residents have anything to do with the release of the **Theory Of Obscurity** documentary?

I am turning the typewriter over to Charlie for this one.

The movie leaned a bit more toward a fan perspective than I had hoped, more seeing the playful than the darker, but still, I felt honored by the people who made it. I have great fondness for that team and appreciate all the hours and thought that went into it. I thank them for the acknowledgment. I know that sounds like I am just spouting bullshit, but I am not that kind of person.

When viewing the film I did get an unexpected sense of completion, my completion. I felt it was a film about something that had happened, not something that was happening.

But leaving the group was mainly that The Residents' emphasis had shifted to developing projects based on ideas from earlier days and, of course, on touring which I could no longer participate in. I know these plans are a financial decisions more than what The Residents prefer to do. I actually blame the culture for losing its edge and no longer demanding new ideas. The fan base is getting older and are more obsessed with the old days, looking back to when they themselves were young. I didn't want to be that.

So, the film gave me insight, and that might have supported my exit. The insight was good for me. Sometimes the hardest thing to find is honest feedback. I thank the film for being a mirror I needed.

Q. 1. Why can't Bobuck write for The Residents and also write as an individual?
2. If you were starting now as a young person, would you still choose the music business?

1. Bobuck did write for both The Residents as well as privately for over 10 years. A bunch of stuff is credited to The Residents which is technically only Bobuck. Projects became credited to Bobuck when The Residents did not like some of the more abstract instrumentals. An example would be **Codgers on the Moon** which, originally, was written with the idea of it becoming a Residents album.

2. Oh no. I would not enter the music business in 2017. I'm too far in now to get out any way but the grave, but if I was 25.... anything but the music business. I turn pale just thinking about that.

Q. There were songs on the **Wormwood** Tour that weren't on the album. Were these ever considered for the album, and if so, did they make it past the demo stage? I remember announcements about a possible "Special Edition" extended version of Wormwood. Any hope of that ever happening anymore?

There is always material that doesn't end up on albums. Wormwood had a lot of music worked on that couldn't be included for a number of reason, since it was 17 years ago, I can't recall the thought process at that time. Material gets dropped at different stages of completion. Some "completed" material is abandoned due to lack of space.

The announcement for a special edition was a pet project of mine. I built a prototype for the idea but it did not gather any support. It was not for an extended version, the plan was for a shorter version. I wanted to use some of the earlier demos that were recorded because I liked them more than the "finished" versions which seemed overworked to my ear. The general consensus was that such a project would only be confusing to people. Also the album was pretty old at that time and no one thought it worth putting time and energy into.

As far as any hope of a special edition now. I no longer run the sound end of Cryptic, obviously. I don't even work there at all. Since the special version was originally an idea of mine, I doubt whoever is in charge of that department now will want to resurrect it.

Q. Why did Bobuck decide to primarily use the KORG WAVEDRUM for **Shadowland** instead of his technologies seen in **Talking Light** and **Wonder of Weird**? Also, does he use this instrument in the studio at all?

That is a more complex question than you realize and the answer is not particularly interesting.

Bobuck's touring days were supposed to last until the end of **The Wonder of**

Weird tour in 2013. WOW **was** the *40th Anniversary Show*, the end of that style. However, Cryptic had agreed to ONE show for a festival in Nantes, France six months after the end of WOW. Nantes wanted a *different* show for the festival. Bobuck had no choice but to put one last thing together, **Shadowland**. What Bobuck originally laid out was a technically complex plan that, frankly, failed. Rehearsals proved it impractical. By the time that failure was accepted, there was only time to create a simpler conservative production. Since it was only one show, that seemed okay. He wanted to honor *Carlos* Bobuck considering it was supposedly for only *one* show.

The single show, turned into seven European shows and two USA ones before Bobuck finally left the stage for good. His replacement continued playing that drum in Shadowland. Shadowland ended up doing lots and lots of shows, and maybe is still touring in 2017, four years later. Perhaps being conservative made it more popular.

CB now has his drum back from the tour and will incorporate it into his work.

Q. Have the Residents ever taken on any work-for-hire in media? It seems their skills would be in high demand.

Yes, Mainly soundtracks, but commercials too, all of which are fairly easy to find info about. **Pee Wee Herman**, for instance. But Residents are not in high demand for third-party work. Partly, they aren't interested in working for other people. Partly, their music is not considered to be background enough to support a scene without drawing attention. That is a very competitive market too, with most aggressive composers living and working in LA or NY.

Q. What are the parameters under which certain albums are deemed "solo Bobuck" ?

Now it is simple. Hacienda Bridge is Bobuck, Cryptic is Residents.

Before 2016 though, a Residents album had to be approved by all members to be marketed as officially "The Residents." A semi-approval might get a "The Resident present..." What person or persons did the work was not very important.

Simply put, the difference was "whatever Cryptic says it was." If they said it wasn't Residents, it might be Bobuck, or Sonidos de la Noche, Combo de Mechanico, Randy, favor of the moment.

This is why when Bobuck recorded "Bobuck plays The Residents" it was seen as such an inside joke to all of us. That really has no meaning. Well, it didn't used to. But now, as of 2016, there is a legal definition for solo Bobuck.

That definition, going forward from here, is that "solo Bobuck" means it is solo Bobuck. Even if Randy should guest on it, it is solo Bobuck. And if Bobuck guests on Residents, it is The Residents.

Q. What is your favorite experience working with The Residents / Bobuck up until now?

I have to eliminate all the personal moments, there are far too many. Focusing on professional ones. Playing the **Olympia Theater** in Paris where **Edith Piaf** brought Parisians to their feet, always sticks in my mind. Playing the **Secession Building** and **The Burg Theater** in Vienna. Breaking concrete from the **Berlin Wall** with a hammer. I seem to remember best when I have connected with history.



1. **Web Site**

<http://hardyfox.com>

2. **Bandcamp**

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

3. **Klanggalerie**

<http://www.klanggalerie.com/gg227>

4. **MVD**

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

5. **Hacienda Bridge Blog**

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

6. **iTunes Bookstore**

<https://itunes.apple.com/au/book/the-swords-of-slidell/id1129364212?mt=11>



Next time we meet on
Hacienda Bridge,
prepare to face the



Donald J. Trump ✓
@realDonaldTrump

Follow

Happy New Year to all, including to my many enemies and those who have fought me and lost so badly they just don't know what to do. Love!

reality of a political shift. There is no dividing line separating politics and media.

< click Trump's use of the word "Love."

Donald Trump is a sheltered ultra-rich person who has no sense of reality outside his bubble. He is dangerous for anyone who disagrees with him, no matter how trivial. Everyone should be disagreeing with him. Especially elected officials.

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