

SPLEEN

53

the residents



GRAMMOFOONPLATENPROGRAMMA

Dag : Zondag
Datum: 2-10-83
Tijd: 14.02- 16.00

Titel: SPLEEN

Nr.	Titel plaat en naam uitvoerende(n)		Komponist	tijd	plaatmnr en nummer of eigen opname
1	Das Model	Kraftwerk	Hutter/Bartos/Schults	/cross	Klingklang rec. IC 058-32343
	The Model	Snakefinger	" " "	3.40	Ralph Rec. RR 8251
2	The Mole Show deel 1	-The Residents	Residents	30.30	eigen opname
3	The new hymn--	The residents	" "	4.18	Ralph Rec. RZ 8252/698
4	Whoopy Snorp-	" "	" "	3.35	Ralph rec.RZ 8302
5	Kamikaze Lady	" "	" "	1.40	" " " "
6	Death in Barstow	" "	" "	2.42	W.E.I.R.D. 1
7	Ups and Downs	" "	" "	3.05	Ralph rec. RZ 8302
8	Open up	" "	" "	2.12	Ralph rec. RZ 8302
9	Walter Westinghouse	" "	" "	3.00	W.E.I.R.D. 1
10	Ouad El Habib	- Yello	Blank/Meier	3.21	Ralph rec. YL 8159
11	Victims of the dance-	Tuxedomoon	Tuxedomoon	5.45	PRE records X4
12	A spit in the ocean -	Fred Frith	Frith	5.10	Ralph Rec. FF 8106
13	Navajo	" "	" "		
14	Green Candle-	Renaldo and the loaf	Poole/Janssen/Baker		
15	Night	" "	" " "	6.10	Ralph rec. RL 8308
16	The bath of stars-	The Art Bears	(Cutler/Frith)	1.43	Recommende Rec. RR7905
17	She's got a gun	Yello	Blank/Meier	2.00	Ralpg rec. YL8159
18	The Mole Show	deel 2 The Residents	The Residents	28.00	eigen opname



Presents for the Future

Although two months had passed since we had last seen or communicated with *The Residents* there was little surprise when we were greeted in a familiar music drifting out of the studio upon arriving for work early one morning. *The Residents* received us enthusiastically, bubbling about their adventures as though their absence was as ordinary and expected as night following day.

Eventually explanations began to leak out. Work on *Ekmo* had taken an abstract that they could no longer find the key elements they were trying to capture in the recordings. Discovering that their protective isolation had turned into a prison which prevented the necessary balance between fantasy and reality that fuels creative direction they had taken the *Ekmo* tapes to England and entrusted them to their friend Chris Cutler with instructions to hold them until they could wash their ears out.

Following a large number of adventures *The Residents* returned to San Francisco and went straight to the studio and spent the entire night recording this new version of *Santa Dog* which was their first record. It is included on this disk for those unfamiliar with this "78 classic". They decided to record this song again as a tribute to the innocence of their former days. They claim the biggest problem with *Ralph Records* is that they are too successful thereby threatening their innocence from which all their ideas have sprung.

The group following this break now feels a better grasp on their identity and acknowledge that most of that reality is change. Innocence must always give way to maturity eventually. We need a highway supporter, some from manipulating your weaknesses. We don't strength not from making, features, states another.

With this *Santa Dog* 10. The new *Residents* pay tribute to the old. And in that same vein, *Ralph Records* wishes to pay homage to its founding days and hopes you'll accept this record as a token of love. *The Residents* and *Ralph Records* appreciate the support you've given us.

May the happiness of this Holiday Season be yours.

Ralph Records

THE TRUE STORY OF THE RESIDENTS.....

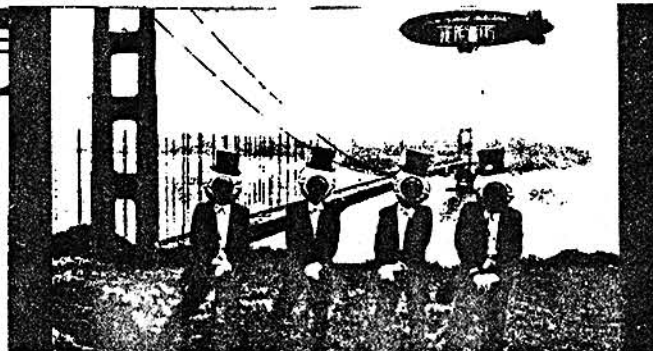
A brief summary of known facts, top secrets, hazy details, veiled hints, and blatant lies.

There is no true story of The Residents. You should know that right off. The secrets of The Residents will never be revealed by anyone but The Residents themselves, and so far they aren't saying much. This report offers some insight to The Residents and their work, but their favorite breakfast cereals will remain a mystery. Part of what The Residents are about is their camouflage, and any understanding of them must take into account both their organized sounds and their organized silence. The best this report can do is note the various statements and point out the gaps. Our knowledge is still incomplete. Anything is possible.

THE PARASITIC GRIP OF THE WHITE BLOODSUCKER:

Let your mind drift back to simpler, more pathetic times... to an age when American teenagers jitterbugged in plastic hula hoops to the savage jungle rhythm of payola'd rock 'n' roll, and spent their parents' hard earned pay on Kookie combs and Jughead comics... when Ozzie choked in the basement rumpus room on a piece of Harriet's fudge, and Rick and Dave kicked at each other on the patio, pausing only for a healthful grape drink break... after which they would retreat to their rooms to masturbate with 'Tales From The Crypt' while wearing cardboard 3-D glasses. The Residents themselves grew up in all this, but their early memories are clouded by small-town Louisiana swamp gas, where they spent their formative years like normal average white American southern children on a diet of Jello, peanut butter, and Kool-Aid. They recall their youth only vaguely. One remembers listening to his parents' ancient records, such as "Mississippi Mud", a 1927 recording by the Rhythm Boys (with Bing Crosby). The rest just mumble unenthusiastically about nameless arteriosclerotic country and western 78s. The various crew didn't even discover each other until high school, where they giggled nervously about each other's warped points of view.

They told naughty jokes and made surreptitious fart noises to show their budding alienation but somehow it wasn't enough. They mostly managed to pull down barely respectable grades, and they shunned joining the few high school organizations which would accept them. They listened to the radio a lot, and said things like "Let the drool cup" when attractive members of the opposite sex strolled by. They watched 'I Was A Teenage Werewolf' as a true story and a warning to us all, and after too many hours of Uncle Miltie on a circular black-and-white TV screen, they retreated to their secret clubhouse out on the bayou and played their crappy little 45s over and over until they had memorized the scratches on all of them. They listened to the wheezes of the alligators floating languidly by in the reeds, and read and re-read their 'bible': J.D. Salinger's 'Catcher In The Rye'. "Houlden Caulfield is a Resident", one of them says. And Salinger, interestingly enough, leads a reclusive, partially demented existence much like The Residents. It has even been rumored that J.D. Salinger performs on one of The Residents records, this cannot be verified.



GRUNT EVASION, EARLY STRATEGIES, AND HOW THE RESIDENTS GOT THEIR NAME

After high school, the gang (which numbered five) split up and went their various ways—college, grunt jobs, draft evasion. They kept in touch with each other's progress, however, and soon found themselves hopping like rabid Rhesus monkeys to rhythm and blues—particular James Brown and Bo Diddley. James Brown's 'Live At The Apollo' is an album which makes them quiver to this day. But they soon found that they needed each other, and regrouped to plot strategy. They didn't know what the hell they were doing, but they knew James Brown made their butts twitch, and somehow it would all work out. In 1966 or so, after a couple of them had made it almost all the way through college, they decided to escape the slimy Southern scourge of George Wallace. So they loaded up their trucks and headed straight for San Francisco, where they had heard all the go-go mod action was goin' down. As fate would have it, their truck broke down in a quiet suburban town called San Mateo, some 25 miles south of the big city. Behind them they left a few loyal, more balanced acquaintances who would later follow to start The Cryptic Corporation.

In California they saw the minds around them already beginning to break down. Youngsters everywhere were growing their hair out and joining the 'bushhead' movement. Beach boys frolicked with trained wild seals on the sand, and local cretins began electrocuting themselves with guitars on stage while thousands chanted, "You endorse our mindless lives", in inified spontaneity. Charles Manson pierced his nipple with a Love button while on acid, and the Psychedelic Revolution was born. The Residents began licking their lips. At this point the story breaks down. While living

in sleepy San Mateo, some "trick of fate"—as they put it—gave them access to musical instruments and an impressive array of tape recording equipment at the same time, and they were on their way. "The tape recorders were more important than the instruments", says a Resident. They did a lot of jamming, mainly to amuse themselves, and rumours began leaking to a small coterie of outsiders that something of possible interest was going on here. In 1970 they began editing the tapes and playing them for skeptical friends at parties and fiestas. They sent one of these tapes to a dwindling group of pals in Louisiana, and got back four bubbling, enthusiastic replies, barely legible in their cacographic scrawls, but with enough exclamation points to let The Residents know that they had struck a nerve. "Let us manage you", one of the letters said—the first overture of the impending Cryptic Corporation had begun. At this time, our boys still had no name for themselves. They considered calling themselves the New Beatles for awhile, but prudence told them this was not a wise choice. In the meantime, they shrugged their shoulders a lot and plotted how to break into the biz. They finally got their name, as the legend goes, from Hal Haverstadt, an exec at Warner Brothers Records. Haverstadt worked with Captain Beefheart, and the nameless quintet figured that anyone who could relate to Beefheart might possibly understand what they were up to. So off they mailed an album's worth of material, replete with title—The Warner Bros. Album—cover art, and wacko innernotes. They signed no name, just a return address...



Haverstadt mailed the tape back weeks later, addressed to Residents and thus began the most significant pop music ensemble of the 20th century.....

EARLY MANIFESTATIONS OF RALPH MANIA.

Legend has it that around this time a then unknown British musician by the name of Philip Lithman showed up at The Residents door with the 'Mysterious N.Senada', an acquaintance whom he had met in Bavaria, while on an expedition there from Britain. What has since come to light however, is just as remarkable. It seems that Lithman (we're told that Philip was eventually renamed Snakefinger by a Resident one fateful day when, as they were playing, he noticed that one of Philip's fingers had taken on the wild exaggerated movements of a tiny serpent on LSD) had come from his home in England to California in search of the thriving musical renaissance that was supposedly taking place in and around San Francisco; when he bumped into N.Senada, who told him about these chaps who were involved in some interesting musical experimentation. Intrigued, Philip accompanied Senada on his quest to seek out these fellow adventurers, and the rest is history. For The Residents, the result of this untimely meeting has been a close and prosperous relationship with Snakefinger, and a deep respect for Senada, who has since kicked The Residents in the right direction on numerous occasions. It was at this point, when The Residents had firmed up their musical relationships with these two influential individuals, that the infamous, shocking 'Baby Sex' was recorded, whose astounding sounds live up to its unsettling cover. The Residents -perhaps wisely- did not unleash it upon the public. In 1971 Ralph Records was formed by The Residents to give themselves an outlet for their creative endeavors.

"Ralp" was an in-house slang term for "dog", as well as verb from high school drinking days: "call ralph" meant "to vomit". The significance of this dubious but sorta interesting to the smut-minded linguistic scholar.

CRYPTIC TEARS AND CONCEPTUAL LOCKJAW.

The Residents first actual living-proof release was an Xmas card called Santa Dog, a brilliant four song, double 45 record set, of which several were mailed to such dignitaries as Frank Zappa and President Nixon. The Residents clapped their hands excitedly and raced each other to the mail box every day for the expected onslaught of postal bravos. But there was no response. Not one. Even Zappa's copy was returned in the mail - the victim of a wrong address. A solitary tear fell from one of their cheeks, and on New Year's Eve they truged back to their makeshift studio, sadder but wiser. Santa Dog, the first Ralph Record to be pressed, remains the rarest of the once available Residents recordings. They had fallen into their stance of anonymity with a vengeance by this time, which gave them the confidence to continue offering their masterpieces to a hostile world. Their next project, 'Meet The Residents', was recorded in early 1974, but they found it hard to unload any copies. The record was so good that none of the San Francisco record stores would touch it. It was 'too weird', 'nutty', 'negative', and the commercial outlet were afraid something might rub off and contaminate them. The Residents got a lot of encouragement from their artistic friends, however, and after prod-



ding by the art collective Ant Farm, they put a sampler flexi-disc into an issue of 'File', the Canadian 'art' magazine, offering copies of their first album for a little more than a Big Mac and fries. But the reaction was open-mouthed gaping and tiny invisible question marks forming above the readers' heads, so they cheered themselves on to their next project - the musical/video extravaganza "Vileness Fats". In a windowless, boxlike studio on Sycamore Street in San Francisco, The Residents built incredibly complex hand-painted sets. Their work space was so small that each set had to be dismantled before the next could be constructed. With cumbersome, bulky costumes they recorded the pixillated movements of themselves and chosen outside performers on $\frac{1}{2}$ inch black and white video tape; the results suggested a dreamlike wonderworld not unlike the view of a squealing Boston terrier on acid flung into a barrel of live albino sand eels. "Vileness Fats" was sadly abandoned around it as, 1975 after three hard futile years of work. Luckily some of the footage is being edited into a 30-minute featurette (parental guidance suggested), which The Residents have hopes of exhibiting in the year 1980.

THE GREAT DIM SUM RIOT OF 1974.

The 1,000 'Meet The Residents' albums which were initially pressed slowly began to wake up several isolated weirdos across the country, and soon The Residents had gained a sought-after-sub-cult status. But back in San Francisco tensions were mounting among these creative oddballs and in the summer of 1976 the group almost split up. (One of the five actually did resign from the band in 1972, and now, according to a Cryptic officer,

all he does is read newspapers). The easily-irked Residents finally resolved their conflicts after a horribly embarrassing food fight in Chinatown by closeting themselves in the studio and recording 'Not Available'. For the recording they came up with their famous 'Theory of Obscurity', which allowed them to be completely uninhibited about their problems and thus work them out. The Theory posited an obscure directive which said that 'Not Available' could not be released until they had forgotten its very existence. Towards the end of the 'Not Available' sessions, when tensions had eased and their creative juices had once again started to boil, The Residents began work on 'Third Reich And Roll', a project which became a landmark in American pop music. Then in September of 1976, The Residents condensed all that they had mustered for 'Third Reich And Roll' to make one pulsating, mind-throbbing 45: a cover version of the Rolling Stones' classic, "Satisfaction". The result was one of the most powerful records ever made. It featured the stunning twirl action guitar of Snakefinger, who had become a Residents associate ever since those early days in San Mateo. At this time Ralph Records also released a little-known single by a fellow called Schwump, a mad percussionist from Portland, Oregon. Schwump had impressed The Residents and the Cryptics with his full-length frog opera, and his demented autoharp stylings, so they backed him up on the quirky "Aphids In The Hall". But Schwump proved a difficult guy to work with, and he eventually jettisoned himself from sight in a murky cloud of squid ink and hasn't been heard from since. But he left behind his immortal portrayal of a midget Al Jolson in blackface singing "Mammy" in "Vileness Fats

THE RESIDENTS

THE AIRTIGHT ALIBIS OF MEN WITH PLASTIC BAGS OVER THEIR HEADS.

The Residents rarely perform live. In fact, only three actual performances can be confirmed. The first took place on October 18, 1971, on Audition Night at the Boarding House in San Francisco, when The Residents, accompanied by the Mysterious Nigel Senada and Snakefinger, stormed the stage in a blitzkrieg invasion and stunned the helplessly drunken audience with a half-hour performance. First Senada warmed up the audience with poetry and a wild saxophone solo, then on came The Residents, with Margaret Smik as Peggy Honeydew wailing away on inflamed vocals. It was all captured on videotape while the dumbfounded audience grew alarmed and sweaty. On Halloween the same year they staged another mysterious impromptu performance at a celebration held in the small town of Arcata in northern California. Interestingly enough, some portions of this event were recorded and included on the 'Baby Sex' album. The final performance was in 1976 at an anniversary party for Rather Ripped Records, a record store in Berkeley which also happened to be the first store with the foresight to support The Residents and was for a long time the only outlet to stock their albums. Snakefinger, dressed as a giant artichoke, played an unrecognizable "Satisfaction", while a couple of characters portraying Arf and Omega, the Siamese twin tag-team wrestlers from 'Vileness Fats', performed "Kick a Cat", a selection featured on the original 'Santa Dog'. The camera operator never showed up, but a security guard got part of the show on videotape, and perhaps someday it will be unveiled to the rest of us. By 1976 The Residents were getting

the international recognition that their four biggest fans had been confidently predicting for years. So after an invited visit, they gave into these chums from the homeland who had clamored to moid them from the beginning - Jay Clem, Hardy Fox, Homer Flynn and John Kennedy. These four decided to call themselves The Cryptic Corporation and their goal was to support and ultimately thrive on the music of The Residents after a moderate investment to get the business flowing. The Cryptics are uneasy about divulging facts about themselves - what The Residents have is apparently contagious - but they admit ominously to funding The Residents projects and themselves over the years with shrewd real estate deals and they will say no more.

RUBBER BABY BUG-EYED BOUNCERS OR: HOW TO THROW AND CATCH A TANTRUM.

The first Cryptic-supervised album was 'Fingerprince', yet another brilliant record. It featured a shortened version of "Six Things To A Cycle", a lengthy ballet originally planned for a performance at the San Francisco Museum of Modern Art. The Event was canceled when The Residents were rumored to be selling experimental monkey depressants to grade school children. (The culprits turned out to be another musical group altogether, and The Residents got off scot-free). By February 1, 1978, when 'Duck Stab' was released, The Residents were getting mail from all over the world daily. Bigboy record companies began to sniff tentatively in their direction, and the Cryptics started salivating in return. Maybe maybe maybe this is our Big Chance, they said to themselves, and The Cryptic Corporation hastily re-released "Satisfaction" to cash in on the sudden attention. But The Residents in their naive and humble ways were horrified and af-



fronted, and failed to show up on the day that 'Eskimo' (which had been two years in the making) was to be mastered. They dropped all projects and refused to cooperate with the Cryptics further. Then suddenly, due to a particularly undiplomatic comment from The Cryptic Corporation, The Residents fled en masse with the 'Eskimo' tapes. The Cryptic Corporation was in an uproar, especially when they finally figured out that The Residents had fled to England. (How they funded the trip is still unclear, as The Cryptic Corporation is known to control all The Residents' earnings).

Once again the story bogs down in conflicting testimony, but it was reported in the music press that The Residents sought counsel with Chris Cutler, who had sat in with them on the 'Eskimo' sessions. "Stay calm", he told them. What a nut. Meanwhile, back in the U.S. The Cryptic Corporation was frantic. Their empire was crumbling before their eyes, and it was all the fault of four moody, ungrateful, arrogant, paranoid artists who had been par-tured along for years like premature infants who puked on mothers' milk. In desperation the Cryptics released 'Not Available' in order to remain solvent. They eventually contacted Cutler, who served as a go-between for the warring bodies, and slowly the Cryptics somehow managed to reform The Residents' trust. A few transatlantic phone calls later all was patched up. How and why and what are unknown, but in the end Jay Clem and John Kennedy, who had gone to England to find the missing persons, retrieved the tapes of 'Eskimo' from Chris Cutler, and when The Residents returned, the Cryptics surprised them with a brand new recording studio. In celebration, The Residents went on composing rampage, producing 'Buster And Glen', 'Santa Dog '78',

and further tinkering with 'Eskimo'. The Residents were back. 'Not Available' was available, the ball was rolling. It was a symbolic break with the past. Anything is possible, and now, anything could happen.

BARK DUST: THE DUST DOGS ASK FOR BY NAME.

In an industrial market dominated by a musical product sold to human pets like dog food. The Residents have fulfilled the promise of the best popular music. Ambitious projects are announced in almost-weekly press releases by The Cryptic Corporation. Other groups, influenced by the work of The Residents, are emerging at a rapid rate. A few enlightened people are becoming aware of the absurdity and corruption of creative expression in our culture. And the ranks of the W.E.I.R.D. grow daily.



THE RESIDENTS-DISCOGRAPHY:

Recorded: July 1970

"Rusty Coathangers For The Doctor, Bo Diddley" (40 min.)
Not released.

Recorded: September 1970-May 1971
Demo-tape met 39 songs samengesteld met de bedoeling een contract te krijgen met Warner Brothers Records (40 min.)
Not released.

Recorded: August 1970

"The Ballad Of Stuffed Trigger, Ecological Blues, Bringing In The Sheaves" (suite met Rock & Roll songs) (40 min.)
Not released.

Recorded: August-November 1971
"Baby Sex"

"We Stole This Riff", "Holelottadick", "Deepsea Diver Song", "King Kong", "Cantaten To Der Dyin Prunen", "Something Devilish", "The Fourth Crucifixion", "Hallowed Be Thy Wean" a. 'Sandman' b. 'Eat Me Mother' c. 'Eloise' d. 'For Doorknob' e. 'Kamakaze Lady'

Oorspronkelijk ook een demo-tape "King Kong" is een nummer van Frank Zappa. Sommige stukken zijn live opnames van een concert in The Boarding House, San Fransisco. In die tijd niet uitgebracht maar later wel enkele delen (36 min.).

Recorded: 20 December 1972

"Santa Dog"

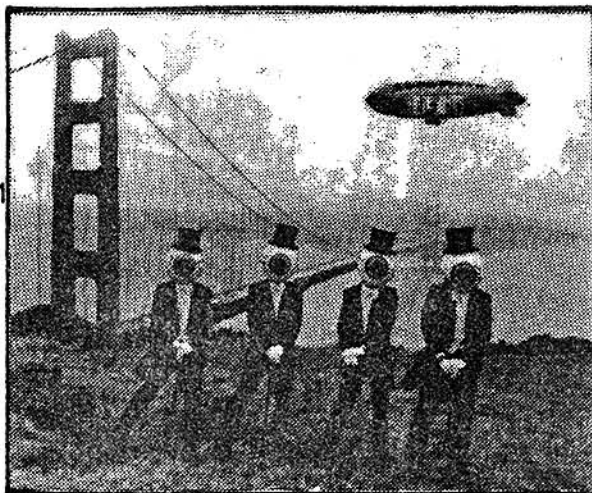
"Fire", "Explosion", "Lightning", "Aircraft Damage" (Ralph RR1272)

Een dubbel-single waarvan er 500 geperst waren maar slechts 300 exemplaren waren er bruikbaar van. Iedere kant was opgedragen aan een fictieve artiest. Enkele stukken zijn later op verzamelalbums verschenen. De single is niet meer leverbaar.

Recorded: January 1972-December 1973

"Meet The Residents"

"Boots", "Numb Erone", "Guylum Bardot", "Breath And Lenght", "Consuelos Depar-



parture", "Smelly Tongues", "Rest A-ria", "Skratz", "Spotted Pinto Bean", "Infant Tango", "Seasoned Greetings" "N-ER-Gee (Crisis Blues).

Dit is de eerste release op het Ralph Records label. De eerste uitvoering van deze plaat ging vergezeld van een duplicatie van de hoes van de Beatles elpee "Meet The Beatles". De elpee is later opnieuw uitgebracht met een andere hoes (Ralph RR0677).

Recorded: October 1974-October 1975

"The Third Reich 'N' Roll"

"Hitler Was A Vegetarian", "Swastikas On Parade".

Dit is een concept album met voornamelijk cover-versies van popsongs uit de begin jaren zestig. De eerste versie van deze elpee had een speciale hoes maar is helaas niet leverbaar. Wel de nieuwe uitgave (Ralph RR1075).

Recorded: February 1975

"Aphids In The Hall"

"Aphids In The Hall", "You're A Martian", "Home".

Dit was een limited edition single die de Residents samen maakten met Schwump. Het waren 200 gesigneerde exemplaren in handgedrukte hoesjes maar zijn zoals je wel zult begrijpen allang niet meer leverbaar en is tot nu toe niet opnieuw geperst.



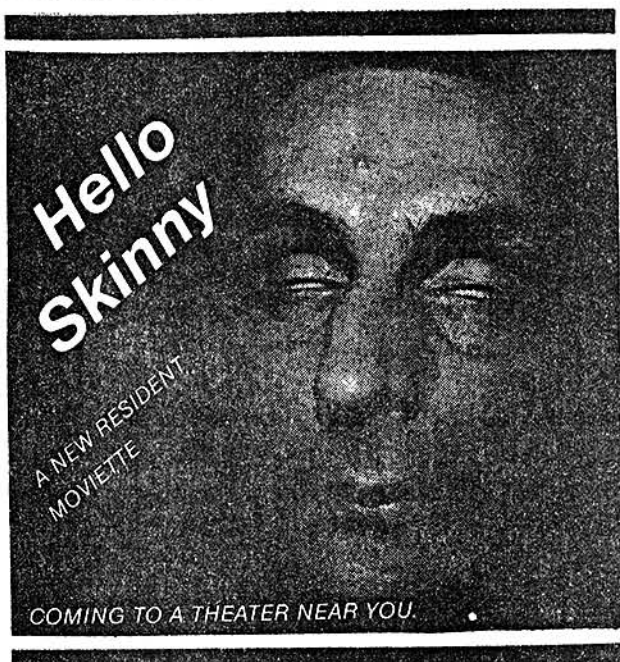
Vervolg
THE RESIDENTS-DISCOGRAPHY:

Recorded: April-June 1976
"Satisfaction", "Loser & Weed"
Een single die oorspronkelijk als limited edition is uitgebracht met handgedrukte hoesjes. "Satisfaction" het Stones nummer had Phil Lithman (Snakefinger) op gitaar. Deze single is verschillende keren opnieuw gereleased en ook op verzamel elpees te vinden (Ralph RR7803).

Recorded: 1974-November 1976
"Fingerprince"
"You Yesyesyes", "Home Age Conversation", "Godsong", "March De La Winni", "Bossy", "Boo Who?", "Tourniquet Of Roses", "You Yesyesyes Again", "Six Things To A Cycle".

Dit is een ronduit schitterende elpee die eigenlijk ontstaan is tijdens de sessions voor een andere elpee nl. "Not Available". In het begin zou "Fingerprince" ook een andere titel krijgen nl. "Tourniquet Of Roses". De eerste persing van "Fingerprince" zat in een bruine kartonnen hoes en had een grijze opdruk. De versie die nu nog leverbaar is heeft een kleuren hoes en de kwaliteit van de persing is beter (Ralph RR1276).

Recorded: November 1976-January 1977
"Babyfingers"
"Monstrous Intro", "Death In Barstow", "Melon Collie Lassie", "Flight Of The Bumbleroach".
Dit is 'The Missing Third Side' van de elpee "Fingerprince" die eigenlijk uit drie kanten zou bestaan maar omdat de kosten hiervan te hoog zouden worden is dit nooit door gegaan. Later is dit materiaal als ep in een zeer beperkte oplage uitgebracht (Ralph RR0377). Deze single is wel bij de mensen die lid zijn van de W.E.I.R.D. organisatie (de Residents fanclub) terecht gekomen.



Recorded: August 1975

"Whoopy Snorp"

Dit is een nummer van de Residents dat op een verzamel elpee staat; nl. "BlorpEsette". Dit album is samengesteld door de Los Angeles Free Music Society. Dit is een gezelschap dat zich bezig houdt met o.a. de experimentele popmuziek. de elpee is in een oplage van 500 stuks verschenen en de hoes werd gemaakt door Don van Vliet oftewel Captain Beefheart. (L.A.F.M.S. Records 005)

Recorded: May 1977

"The Beatles Play The Residents
The Residents Play The Beatles"
"Beyond The Valley Of A Day In A Life", "Flying".

Dit was een genummerde oplage van 500 singles met drie verschillende handbedrukte hoesjes "Flying" is een coverversie van een Beatles nummer. Het plaatje is helaas niet meer leverbaar.

"The Residents Radio Special"
Dit is een tape die onder verschillende radiostations verspreid is dat ook interviews bevat, maar door hun gemaakt.

MEET THE RESIDENTS
The First Album By North America's Most Famous Pop Comedians



Vervolg THE RESIDENTS' DISCOGRAPHY:

Recorded: October–November 1977

"Duck Stab"

"Laughing Song", "Blue Rosebuds", "Constantinople", "The Booker Tease", "Sinister Exaggerator", "Bach Is Dead", "Elvis And His Boss".

Dit is een 33 toeren ep, die is opgenomen tijdens de opname sessions voor de elpee "Eskimo". De single zat in een mooie uitklapbare hoes en er hoorde ook een t-shirt en twee posters bij. Er werden er 20.000 geperst maar ze waren toch vrij snel uitverkocht. Later werd dit materiaal een kant van de elpee "Buster And Glen/Duck Stab".

Recorded: June–July 1978

"The Spot", "Smelly Tongues"

Dit is een gecombineerde single met aan de ene kant een compositie van Phil Lithman (Snakefinger) en The Residents samen en aan de andere kant de Residents compositie "Smelly Tongues" dat je ook aantreft op de elpee "Meet The Residents". De eerste persing van de single, 10.000 exemplaren, was op blauw vinyl geperst (Ralph RR7805).

Recorded: 1974

"Not Available"

"Edweena Part Two", "The Making Of A Soul", "Ship's A 'Going Down Part Four", "Never Known Questions", "Epilogue".

Deze prachtige elpee is opgenomen tussen "Meet The Residents" en "The Third Reich 'N' Roll" in. De plaat zou eerst niet worden uitgebracht maar doordat de deadline voor het op stapel staande album "Eskimo" niet gehaald werd, heeft de Cryptic Corporation toch besloten om "Not Available" te releasen. De plaat is nog steeds verkrijgbaar en zeer aan te raden (Ralph RR1174).



Recorded: October–November 1977/

Summer 1978

"Duck Stab/Buster & Glen"

"Constantinople", "Sinister Exaggerator", "The Booker Tease", "Blue Rosebuds", "Laughing Song", "Bach Is Dead", "Elvis And His Boss", "Lizard Lady", "Semolina", "Birthday Boy", "Weightlifting Lulu", "Kraffy Cheese", "Hello Skinny", "The Electrocutioner".

Een van de meest verkochte Residents albums, mede door het feit dat deze songs toegankelijker zijn dan de meeste andere platen. Een kant van deze elpee is dus de 'Duck Stab' ep. (Ralph RRO278)

"Nibbles" of in de U.S. met de titel "Please Do Not Steal It". Dit is een verzamelelpee.

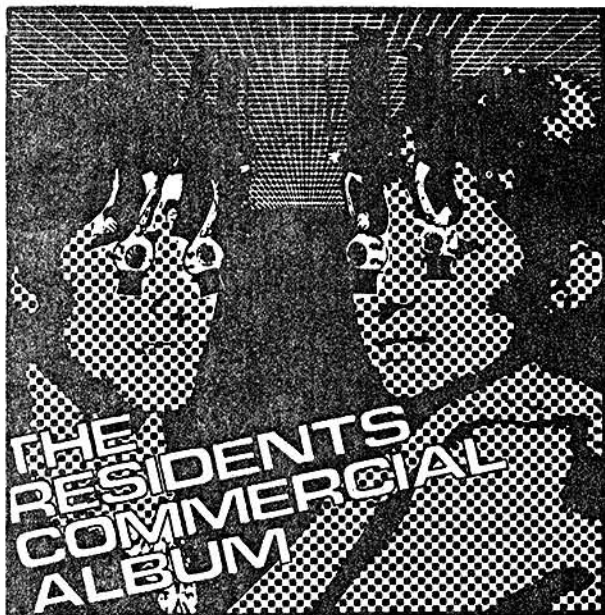
"You Yesyesyes", "Santa Dog '78", "Gloria", "Rest Aria (Excerpt from)", "Semolina", "The Spot", "Never Known Questions (Excerpt from)", "Constantinople", "Blue Rosebuds", "Laughing Song", "The Making Of A Soul (Excerpt from)", "Skratz", "Good Lovin'", "Six Things To A Cycle (Excerpt from)", "The Electrocutioner". (Ralph/Ariola 200598 en U.S. Ralph Dj 7901–1979)

Recorded: April 1976–May 1979

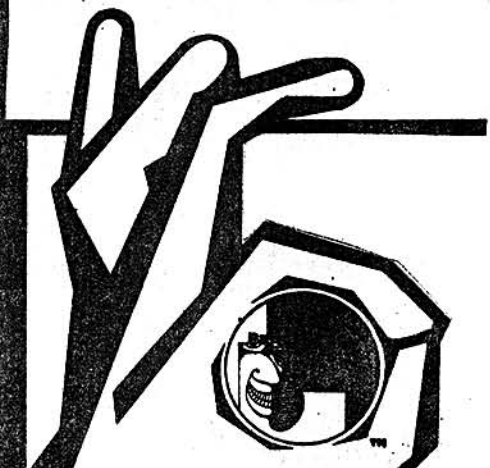
"Eskimo"

"The Walrus Hunt", "Birth", "Artic Hysteria", "The Angry Angakor", "The Spirit Steals A Child", "Festival Of Death", "Epilogue".

Dit is een van hun beste platen met songs die gebaseerd op verhalen van de Eskimo cultuur. Met bijdragen van onder meer Don Preston, Chris Cutler en natuurlijk Snakefinger. De plaat is tevens verpakt in een van de aller mooiste hoesen die we kennen. Deze plaat is nu (Ralph ESK 7906–1979) nog steeds leverbaar



S P L E E N E E L P S



Enkele andere elpees van The Residents:
 "The Commercial Album"
 "Easter Woman", "Perfect Love", "Picnic Boy", "End Of Home", "Amber", "Japanese Watercolor", "Secrets", "Die In Terror", "Red Rider", "My Second Wife", "Floyd", "Suburban Bathers", "Dimples And Toes", "The Nameless Souls", "Love Leaks Out", "Act Of Being Polite", "Medicine Man", "Tragic Bells", "Loss Of Innocence", "The Simple Song", "Ups And Downs", "Possessions", "La La", "Give It To Someone Else", "Phantom", "Less Not More", "My Work Is So Behind", "Birds In The Trees", "Handfull Of Desire", "Moisture", "Love Is...", "Troubled Man", "Loneliness", "Nice Old Man", "The Talk Of Creatures", "Fingertips", "In Between Dreams", "Margaret Freeman", "The Coming Of The Crow", "When We Were Young".

Dit album bevat maar liefst 40 zogenaamde 'one-minute' songs. Het zijn soms zelfs opera' achtige composities hetgeen je niet zou verwachten in nummers van een minuut. (Ralph Records RZ-8052-L-1980).

In 1980 kwam ook de verrassende twelfe inch "Diskomo" met behalve het titel nummer ook nog het prachtige "Goosebump", dat uit vier delen bestaat nl. "Disaster", "Plants", "Farmers" en "Twinkle". Deze plaat is gemaakt tijdens de opname sessions voor de elpee 'Eskimo', en heeft als sub-titel "Disco Will Never Die". (Ralph Records RZ-8006-D).

En toen verscheen het eerste deel van "The Mark Of The Mole Trilgie" simpelweg "Mark Of The Mole" genaamd. 'Hole-Workers At The Mercies Of Nature' (kant 1)
 "Voices Of The Air", "The Ultimate Disaster", "Won't You Keep Us Working", "First Warning", "Back To Normality",

"The Sky Falls", "Why Are We Crying?", "The Tunnels Are Filling", "It Never Stops", "Migration", "March To The Sea", "The Observer", "Hole-Workers' New Hymn".
 'Hole-Workers Versus Man And Machine' (kant 2)
 "Another Land", "Rumors", "Arrival", "Deployment", "Saturation", "The New Machine", "Idea", "Construction", "Failure/Reconstruction", "Success", "Final Confrontation", "Driving The Moles Away", "Don't Tread On Me", "The Short War", "Resolution?".

(Ralph Records RZ-8152-1981).

Van deze elpee werden er ook delen op het concert gespeeld.



Het tweede deel van 'The Mole Trilogie' heet "Tunes Of Two Cities", van deze plaat was ook een groot deel tijdens het concert te horen.

"Serenade For Missy", "A Maze Of Jigsaws", "Mouse-trap", "God Of Darkness", "Smack Your Lips (Clap Your Teeth)", "Praise For The Curse", "The Secret Seed", "Smokebeams", "Mourning The Undead", "Song Of The Wild", "The Evil Disposer", "Happy Home (Excerpt from Act II of 'Innisfree')".
(Ralph Records RZ-8202-1982)

Hierna verscheen niet deel drie zoals je zou verwachten, maar "Intermission" en dat is de pauze muziek die ze tijdens het toernee van de 'Mole Show' laten horen.

"Lights Out (Prelude)", "Shorty's Lament", "The Moles Are Coming (Intermission)", "Would We Be Alive? (Intermission)", "The New Hymn (Recessional)".
(Ralph Records RZ-0698-8252-1982)

Wat ook een erg interessante plaat is en waarvan we tijdens deze speciale aflevering van Spleen ook een vijftal nummers draaiden is; "Residue".

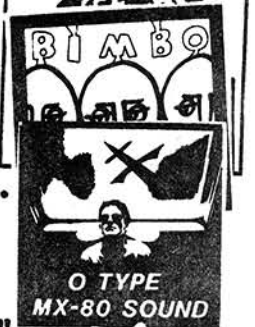
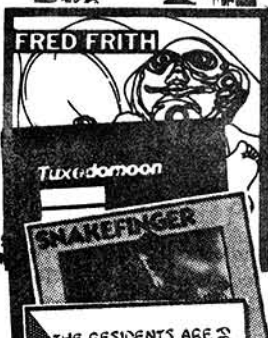
"The Sleeper", "Whoopy Snorp", "Kamakazi Lady", "Boy In Love", "Shut Up, Shut Up", "Anvil Forest", "Diskomo", "Jailhouse Rock", "Ups & Downs", "Walter Westinghouse", "Saint Nix", "Open Up".
(Ralph Records RZ-8302-1983).

Er is ook een elpee verschenen met de live opnames van The Mole Show, opgenomen tijdens een concert in The Roxy waar ze op 30, oktober, 1982. Deze elpee is niet op het Ralph Records uitgebracht en is erg duur.

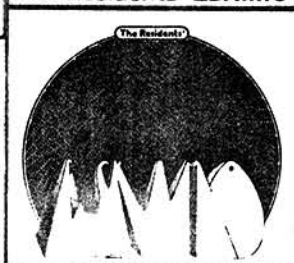
Verder zijn de volgende Ralph verzamelelpees het vermelden waard; 'Frank Johnson's Favorites' waarop de nummers "Loser $\hat{=}$ Weed" en "Flying". Frank Johnson is de naam van de computer die bij Ralph in gebruik is en hiermee is ook de selectie gemaakt van deze elpee.
(Ralph Records RR-8110-1981).

"The Best Of Ralph" deze verzamelaar verscheen ter gelegenheid van hun tien jarig bestaan. Hierop staan van de Residents de volgende nummers; "Santa Dog '78", "Hello Skinny", "Satisfaction", "Constantinople", "Sinister Exaggerator", "Festival Of Death" en "Swastikas On Parade (Excerpt)" en niet te vergeten het zeldzame "Beyond The Valley Of A Day In The Life" (Ralph Records RR-8257-1982).

"Subteranean Modern" hierop staan "I Left My Heart In San Francisco", "Dumbo The Clown (Who Loved Xmas)", "Is He Really Bringing Roses? (The Replacement)" en "Time's Up" (Ralph Records SM-7908-1979).



The Residents' ESKIMO



THE RESIDENTS - NOT AVAILABLE



DUCK STAR/BUSTER & GLEN (LP)





Presents for the Future

Although two months had passed since we had last seen or communicated with *The Residents*, there was little surprise when we were greeted by familiar music drifting out of the studio upon arriving for work early one morning. *The Residents* received us enthusiastically, bubbling about their adventures as though their absence was as ordinary and expected as night following day.

Eventually explanations began to leak out. Work on *Eskimo* had gotten so abstract that they could no longer find the key elements they were trying to capture in the recordings. Discovering that their protective isolation had turned into a prison which prevented the necessary balance between fantasy and reality that fuses creative direction, they had taken the *Eskimo* tapes to England and entrusted them to their friend Chris Cutler with instructions to hold them until they could "wash their ears out."

Following a large number of adventures, *The Residents* returned to San Francisco and went straight to the studio and spent the entire night recording this new version of *Santa Dog*, which was their first record (it is included on this disk for those unfamiliar with this 1972 classic). They decided to record this song again as a tribute to the innocence of their former days. They claim the biggest problem with *Ralph Records* is that they are too successful, thereby threatening their innocence from which so many ideas have sprung.

The group, following this break, now feels a better grasp on their reality and acknowledge that part of that reality is change. "Innocence must always give way to maturity eventually," one said. "Anyway, happiness comes from manipulating your weaknesses into your strengths, not from chasing desires," stated another.

With this, *Santa Dog 78*, *The New Residents* pay humble tribute to the old. And in that same spirit, *Ralph Records* wishes to pay homage to its founding days and hopes you'll accept this record as a token of both *The Residents'* and *Ralph Records'* appreciation of the support you have given us.

May the happiness of this Holiday Season be yours.

Ralph Records

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"IGNORANCE OF YOUR CULTURE IS NOT CONSIDERED COOL!"

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