

Interview mit Nancarrow

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U: You said, that your music hasn't anything to do with anarchism.

N: I think, it's the opposit of anarchism. I think - well cause anarchism is basicly freedom. A sort of what you call it. And my music is extremly strict. Of course its possible that my music is - I don't know, I never thought of it. It's possibly - I don't know a release to get a I don't know, I don't really know. I never thought of it. Of course, I told Ye, I'am very sympathetic to anarchism. It's a philosophy, I feel very strong of it.

U: My Idea, to put you this question war first the smal part of your biography, that I read. On the other side, I heard your music, and I heard, as You said, that it is very calculated, very constructive. But its also very polyphonic. so you have al lot of strata.

N: Lines.

U: Lines that fits together well without oppressing one the other. Thats for my feeling something like the Idea of anarchism also.

N: You think so. Cause those lines you talk about, are very carefully calculated. And I don't think, that most of anarchism is to well calculated. It's more free. Things come more or less as they well I don't know. No, as I told you, I have great sympathy to anarchism.

U: Was this sympathy also the reason to go to Spain in 1937.

N: Was what?

U: (ich wiederhole die Frage)

N: No, at that time, I was very leftwing. I was a communist, and I no actualy more or less the communist was just a very short time, and I left the party right away, but I don't think all my life I had a general leftist orientation. And I went to spain with that I don't Know what it was at that time, may be it was anarchism. I daught it, but of cause i've got to spain, and I didn't see much of anarchism.

U: What did you see.

N: Well, rigidity of the russian. Russia was the only country, that gave even the slightest help to spain. All the others countries, I mean the so called what was it, the no aggression pact or something, whatever we call it, none of these countries did anything. In fact it was against the law to cross the french border to send things to spain. And so ...

U: You haven't seen anything of the everyday live during this war. You have been to the frontier.

N: In the matter of fact i've been invited to spain recently to a festival, but I didn't go, I was thinking but ... I haven't seen spain since the war. In fact during the war I haven't seen anything of spain. I've been

always in the camp. I mean the outside.

U: So there were no discussions about political items during that time.

N: No, not really.

U: So you had to fight or something like that. You just ...

N: fought.

Yoko: You said you only saw mud. Mud and bullet.

N: Yes plenty of bullets.

U: When then you began to compose with your pianola.

N: Oh, that was much later, when I came to Mexico, I was I came 139 to Mexico shortly after Spain. Cause the Americans wouldn't give me a passport, and I didn't like to be a second class citizen. I mean I was till a citizen, but second class. So I decided to leave the states. And I live in Mexico ever since. Now I am a Mexican, I became a Mexican citizen.

U: In this booklet, they write, that to compose with a pianola, had only that reason, that you found nobody, who could play your music by the hands.

N: Couldn't or didn't want to. It is a matter of fact, after I became a sort of well known, after doing things for player piano, people went back and found this pieces that I have written before, that were never played. And they play it all the time now.

U: Because you are now famous.

N: Only for that reason. Cause otherwise they just ignore them completely. Quite a few pieces. I have in fact they have just played some pieces for the first time for sixty years. And so.

U: Like it is with the music of Giacinto Scelsi as well. So you composed with that machine because you liked the mechanism of the machine or because you nobody ...

N: No, because I wanted to hear it. I've been before with writing music. I've never heard them. And I don't play.

Hanne: You don't play.

N: No.

H: Any instrument.

N: No, I used to play trumpet a long time ago. So I just no I just ...

U: But to compose such a music for about forty years now, there must another reason than just to want to hear that.

N: Well, compose. I don't know. What a composer should do. He wants at least hear his own music. No. I don't know any composer, who doesn't.

U: So, your music was never performed.

N: Never.

U: The first time, when your music was performed then, when was

that.

Y: Conlon, I think it's not so accurate, what you say. Cause it wasn't true, that You never had never played. Conlon.

They had played several times that what You said, but they never played well.

N: You mean that New York Septett.

Y: Yes the Septett, and then here in Mexico, what's the name. It was a quartett, or what ...

N: No no, just a Monday evening concert. No they never played, cause they just refused. So ...

U: Mozart for example, he also composed for music machines. I think it was an organ or organ music, for the same reasons, Mozarts music was performed, but he was very angry about the interpretations, cause the musicians never played, what he thought.

N: Oh, really. I didn't know.

U: He wrote about that, I don't know to whom. I suppose to his father. But this was his reason, to compose ... he was very fascinated about machines.

N: I didn't know that either. I knew he wrote something for these machines, but ...

U: But these machines weren't so exactly. They weren't so quick. 234 So why then You took the pianola, cause the other machines were too expensive or enough ...

N: The other what.

U: The other machines computer for example.

N: Oh no, at that time, they didn't even exist. You are talking about electronic music.

U: Cause Varèse for example, he composed with computers. With synthetic synthesizers.

N: That was much later. When I started, there was no electronic music at all. When I started the player piano. If it had existed, what You call it, the electronics, when I started I probably would have done with electronics, instead of player piano. But I got into well it is a long process, learning to do it. And so just use it.

U: When then existed those electronics, You don't wanted to compose with them, ...

N: I didn't want to learn a new language. Of course what it meant, learning a new language, furthermore I still like acoustic sounds. The electronics have got very near acoustic sounds, very near, but not quite. Actually, I am writing for piano. And piano is, still a little different, but still piano.

U: Your music has some process, beginning with natural (was heißt)

something like rock'n'roll, or blues, or forms, that are near to jazz. And than you interest yourself to more abstract patterns. And they get more and more complicated. These abstract constructions.

N: They develop into much more complicated language.

U: (Ich hab jetzt wirklich keinen Faden... ich bin etwas auf dem Eis.)

H: (Ob das die Spitze dessen war, was er errichten wollte. Ob das für ihn einfach ist.)

Y: You know, if I can help a little. Because is famous monosyllabic. He can say Yes or no. That's the end of the conversation.

H: He is not the type of very much talking. He is more thinking, and setting his words slowly.

U: (300 anderer Blödsinn)

Y: 330 Conlon is not very good for Interview. Cause he is not a very a talker. He is a very private person. You remember, that also in England, they said, You are a kind of person, who is to worry who can say in two words, when people say in ten words. Some people understand that, some other people is very difficult to understand. I was saying, why he use the player piano. I have heard because of other conversation, he used to say, cause the player piano plays exactly the way how he compose. And very often, when interpreter plays, they often interpret your music themselves. You say that. Now you can tell that.

N: Oh, that is true. Every musician or performer, plays the music a little different. Well, that is normal, what else they could do.

U: But you had an idea of really constructive and complicated music. The music, that you compose on the pianola is impossible to be performed by pianists. Even if you take 10 pianists, that are incredible good, quick and have incredible intellectual possibilities, they can't arrive to play it so quick and so perfect, as the machine does.

N: Some (Amirkhanian oder ...) tried, but most if they play it 372 all, it's badly. Well you just mentioned those arrangements, this guy made. And the distortions of them in see. I mean the early pieces, the very early and so it is not so important. Well later, they couldn't do it at all. Even if they try it.

H: Did You want that, nobody could play it.

N: No - I didn't start up with that idea. I mean, I started out punching out things I had already written for people to play. And little by little I went into things, that I just wanted to write for that.

U: I still suppose that there is some thing between anarchism or political items and your music. I don't know exactly why. This is something like an intuitive impression. Cause first, when I heard your music, I had to laugh. Cause it was so different, to everything I did before. Cause it had its own style. And at the same time so elaborated.

This is what I thought, You Know in the feuilletons, the cultural journalists, they always write (translation: Ich will sagen, in den Feuilletons wird solche Musik leicht für anarchistisch gehalten, nur weil sie anders ...)

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Yoko beschreibt Conlons Zurückgezogenheit und Isolierung in Mexiko. Und er genießt, weil er Frieden braucht, um zu komponieren. Und sich in Politik zu mischen, stört die Ruhe.

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N: I keep up with the things, that are happening, but the fact, that I have no enjoyment with other people - when I got to Germany, for several times, they make a big reception of my music, that's very pleasant. ...but than I'm tired.

H: You don't want to meet people, and discuss things, and so on.

N: Yes.

H: But that's a physical side, and it is not an intellectual side.

U: so it was more pleasant to you to work with yourself, and on these roles and on the machine ...

N: It's a lot of work involved.

U: For example, to compose one of your last studies for player piano, the series of the 48, this is or these are studies, that are composed for two pianos. 48.

N: 48, no.

(Nancarrow hatte vergessen, daß 48 für zwei Klaviere komponiert ist.)

U: Wie lang dauert es, so eine komplizierte Musik zu schreiben.

N: Oh, that takes a long time.

U: 41, this is obviously a composition for two pianos. and it's also very quick, and I think in this study, you have more than 100 notes in one second, several times. How long does it take to prepare such a composition. From the first idea to the first performance.

N: 6 month - 8 month, with the complicated one.

U: Just for the process ...

N: To punch it. To write it, it takes a certain amount of time, but the main time is just the punching.

Y: You may show him, cause he may be has no idea. What is the punching is.

H: Der muß ja die Löcher machen.

Y:

N: Cassette Seite 2 000

U: like Kandinsky did for example ...

...

U: I see, that it is no so easy

N: You see what.

U: It's not so easy to find a way to come into your way of speaking, with words, not of music.

Y: He is totally like that. May be his way of being. For years and years we have been together, 20 years no. Before that, how many years, he was totally isolated. I mean many people has told me, that he was like a hermit before.

H: (hanne lacht über irgendetwas)

Y: so he was before, day and even after we were living together, he is in his studio day and night. For him, you know, this is a new life. After his sickness of last year, because his life was over there. He's been 80 percent of the day in his ...

He kneeze this kind of ... before, because he used to work a lot. H: So you slow it down now.

Y: A lot.

N: Ye

H: You are not working right now.

N: Just I began a little bit. After two or three years, nothing.

Y: No, may be from last year especially, ... cause the sickness, he got totally blank his mind. Now I understand, because, his kind of work needs a really a lot of energy, to compose and to concentrate, because i have seen him often composing just few times, he doesn't realize, he was so concentratet, that he dos'nt realize, that people are almost next to him. So now after the sickness, it's a new life for him. Little by little, you're going backwards. Back to the old time.

H: Do you have the impression, that your music has changed now. When you started again.

N: I guess not, because a friend of mine recently heard a piece, that I just did, a short peace. And he said, this was from (a wake) before, doesn't it. I said, no, I just finished it. And he was surprised.

H: I am surprised too. I thaugt, if you have a break, maybe that there are a lot of influences, that are different from that before. so I thaugt, that changes also your way of seeing things.

N: Well, may be, but this peace, I don't think so, it's still the same patterns that I use, and ...

Y: But it is very hard for him now. Now, because after the sicknes, he is more comparent talking and everything, before he caused a lot mor work, no.

N: Well, i should say so.

Y: Cause he had to learn how to wright even after the sickness.

U: But let's talk perhaps a little bit about the way of composing. What are you doing first, if you compose. Do you have one pattern, that ist interessting for you. I wonder a little bit, because you don't know, how to hear this music, cause much happens in the same time. An so I wonder a little bit, how you come along to compose these complicated things, that are much more complicated than you can hear it afterwords. It's something, like a hermetic music also. You hear some items not everything. But how you begin to compose?

N: I have a general idea before I start, naturally. I mean, what I am going to do and what I am going to ... 121

Y: Temporelationship and everything.

N: And ... Well, I don't know.

Y: Than what. What he is asking: How is your process of composition.

N: Yes, but I can't describe it.

Y: But you used to say, that first, what you said, the general idea. And than you start composing. And than punching. And than you hear it.

H: You don't hear it before. You have a - I mean you don't hear exactly

...

N: The actual sounds...

H: You're just sitting in your chair, and you hear something. I mean, this is my very basic idea of composing. So you are sitting in your chair, and just hear some sounds, and than you start and give into some patterns, and than you ...

Y: I think many people has ... some people had a interview with him, some people analysed his work, some people .. but it is very difficult, if somebody is really reached to his mind, because his mind is so ...

N: ... so far away ...

Y: ... shut up from those. Even I don't understand many things, and that's his old thing. I can image this, because it's much more complicated than he says in one word. And very often he says, well I don't know. And that's the end of it. It's very - but like the other day, who was it, (Norizi Matosion), she is a woman, who made a BBC-Film about Xenakis, and I warned him, because with Conlon, it's very difficult. But he said, I'm used to this. Because also Xenakis (der ist auch sehr komisch, jedenfalls kichern wir alle!),

H: Nobody talked in this film, exept the director.

Y: But I think, it's a good idea for You to remember things, because it's also helps you Comlon, because a lot of things become such a blank for him.

H: I think so, because if you have a sicknes like that, I think it's very hard. But perhaps he doesn't need it any more, if he starts new.

N: No, I'm still struggling to ...

H: to recover.

N: To recover. I think it's not far from finished, I guess I (don't live long enough) to really get finished, but ...

H: Why not. I think, Mexico City is said not to be the best climate. You should be in a healthy condition.

Y: He has (Bronchitis hat er auch). But he has his studio. Maybe in your studio you can explain better.

N: Maybe.

U: But meanwhile you know a lot about other composers, that live in Mexico.

N: No, I used to know, well one is died, and one a left, and one ... I really don't know any now. No.

Y: You know, but you don't have contact.

N: No I don't no.

Y: He never look for contact. He used to say, no I don't want to go out to do the concert, if you want to hear my music, come to my studio.

H: Do you watch a development in Mexico with young composers coming afterwards. Do you watch the scene.

N: Well, slightly, but no I think, one composer did everything, that could be done, and it's Revueltas, did you ever hear ...

U: Revueltas, yeah.

Y: Revueltas ...

N: He is a really outstanding - well he is dead, but he was an absolutely outstanding composer.

U: But he is dead.

Y: He was in Spain to ...

N: Yeah, not as a soldier.

Y: Not fighting, cultural things. But quite neglected (unbeachtet).

N: Completely. I don't understand, why but they play him once in a while, but not much.

Y: One composer is Juan Carlos, that is helping you now.

N: Yeah.

Y: 'Cause some people want to study with him, but Conlon is not. If hardly he can speak, he not a teacher.

H: That's what I meant. If you watch some young composers coming, which might be, have a certain quality, you would agree or I don't know.

N: No, I really don't know. Young composers, as far as I know, there's nothing special coming through.

Y: I think, maybe you are so different. He is so different from other people really, that sometimes, just, he is different. But in a way, 'cause

all his friends in fact he has move a finger to be out, but all the friends, they help him to get out from here, or something like .. Because he never promote or to go out himself. Never. So I mean in a way he is lucky, that ..

H: You don't need it, or what.

Y: Maybe he don't need it or what ... it is not his personality. But all this people. But in fact, in United States, at that time are young composer in a way, Charles Amirkhanian, A. Garland, Jim Taney (?) even, there was a young composer at that moment in the seventith, so seventith, there was all this radical movement. And John Cage was really helpful. Thats a lot of people helped.

N: O there's a new record out, I never heard it, but a record of all of my early, not early but just non-player-piano-music. I don's know. I will see whats on this. But it's completely new.

Y: Orchestra peace. Quartet, No.

N: Quartet.

Y: What early peace. You'were teens or something. A lot so - if he wants to talk about something else, he talks. About politics and so, because he used to me, somebody who wants to say about my music, he said, he allright, but I am not going to talk about my music. So you can talk many different things ...

U: So I try a little bit to talk about anarchism. Because You said your music has nothing to do with anarchism. As I told you about the structure of my emissions. We can talk about anarchism, without talking about music.

N: Well You see a relationship.

U: I see one. But this might be no reason, that there is really a relationship between these two things. I don't think so.

N: I don't either.

U: Some people say also, that the music of John Cage for example, has some anarchistic ideas in it.

N: Much more than mine.

U: Because they say, o.k. every its not a note its sonor event -

Y: By chance ...

U: Chance its a method to compose chance aleatoric structures, 304 and so every event, every (was heißt jetzt: klingendes Ereignis?)

H: Sounding ...

U: Sounding event is not in a structure, within a hierachy of sounds. So ok., they say it's anarchistic. But I don't know, really if anarchism is that like. Nobody knows, everybody, to whom i spoke, about this theme, also politics, they say, you can't say, what anarchism is. There are so many different ways to talk about this idea, or this philosophy.

And my personal idea is, when - that anarchism may be also a sort of highest - wie soll man sagen: höchster Grad von Organisation:

H: Highest grade of organisation. Highest level of ...

U: The question but the question is, how the elements take ... nehmen teil ...

H: take place ...

U: Take place within these organisation. Whether they are oppressed by somebody or something, or they do it for their own ... Einsicht?

H: Das weiß ich jetzt nicht.

Y: Desire?

H: Na, desire ist Wunsch, ne.

U: Wunsch ja. That's it. But thing, and that's important, and this is - der Blick auf das Ganze.

H: To look at the whole.

Y: Yeah, I understand that. It means, that for you, that in that sense anarchisme is the highest level of organisation, because every person is willingly participating or what ...

U: Yes, participating. Because he knows, what is to do. But not because somebody is saying to him, you have to do this.

Y: That is as if to say, the anarchisme is liberty. In the sense, your own will ...

N: I agree with that completely, but when you get into lets say the ultimate state of anarchisme, the highest - whatever you call it complete masteryard (?), I don't think it has much relation to ... well I don't know, I don't know.

Y: Relation to what.

N: I don't know.

Y: Relation to reality.

N: No no reality.

Y: Relation to society, or relation to human nature.

U: For example something like that, I had a - was war das, ein grünes Blatt - was heißt ein Blatt?

H: A piece of paper.

U: Nein, ein grünes ...

H: Ach so ein leave

U: A leave of any tree. Its inside, there's a lot of organisation. It's very complicated, this organisation. And to find a symbol to for these kind of organisation, it's not a hierachy, it's not kingdom or something of that kind, thats works inside of that leave. For me it's a sort of anarchisme of the elements of live.

Y: Yeah, I understand that.

N: Yeah, exept I don't know - no, I agree with that completely - I don't

think, that's a good definition of anarchism. No because anarchism to me is well is a total freedom. The total freedom with everyone involved agreeing to this kind of freedom to get to the final whatever. And that happens very seldom in the world.

U: That's sure, because there had been always interests to - 387
verhindern?

Y: Dominate, or what?

U: To dominate, because there had been rich people or military leaders or something.

N: Yes, That was the biggest ill in society of all days - I don't know this, what you call this, desire to excel, to be ahead, and what ever. But that has nothing to do with anarchism.

Y: That's why he is saying, that that precisely the reason why anarchisms can't be realized.

N: Yeah, that's through, I agree with it.

Y: Who dominates whom.

U: So, we are talking about music, for example: Morton Feldman, he doesn't want to make patterns.

N: Who?

Y: Morton Feldman.

N: Oh.

U: He wrote one piece. Why patterns? But in this piece, he uses patterns, but with their appearance, they vanish, they disappear. You know, what I mean. You understood what I meant. So it is a piece against patterns. I think. Because he thinks, that patterns are the wrong way to hear to music.

Y: But I think, that's wrong, because a Pattern is against the pattern. What is against is a pattern too. Or not.

N: So why do you say that my music is so anarchistic. It certainly sticks to patterns completely.

Y: Very rigidly.

N: Rigid, you might call it.

Y: I think in many ways for example there are philosophical things, is difference. Many people, who asked of his ideological things, about politics and the music, by Conlon used to say that: It is very difficult to say that. The politics, how can you express in music. The you don't have any words. There's just pure sound. What is the politics. And many people does not understand. Obviously nothing in your music is independent, Conlon. The Personality reflects in the music. Obviously. Unconsciously or consciously, that you are not consciously make very often make a political statement, or political things, you had been very critical. Now, not so much. Still he is. Still you are quite ANTI many

things.

U: This is not, what I mean. I don't think that you can compose something like a manifest. You cannot compose a peace called "Manifest of the communism, or anarchism" or whatever.

Y: Which in painting, we can do.

U: May be realism. there exist this sort of realism here in Mexiko, and all over the world. But I think you can find a basic found of ideas, what the human nature, or what might be the best structure of society and so on. And therefrom every part of thinking refers - it's not an illustration of political ideas, but these political ideas in your music, they have one common third, I would say.

Y: Oh, I see. The base. That reflect everything, a attitude of the live. Of your thinking, or of your music. Theres a basic attitude of - yeah, I think so. You allways has been very rebellios of many things. Allways many in a way not anarchistic, but against, "Anti".

H: You're an "Anti".

U: For example, when you told us, that this german chemist, he was chemist, was fascinated about your music, I think, that I understood it, cause chemists have to think exact, they have a view over the world, I allways think, that they have their modells of atomic structures that fits together or not, or there are reactions billions and millions reactions each second. and so I think this fits together your music, where patterns fits together or not.

N: Thats throught. When I think of that, its a closedly related language. And a chemistry and - well: It is an exact thing, and i mean, ma music is exact. I mean, exact in the sense, that it is highly structured.

U: But then, there's allways something more, and that is fascinating.

N: Yeah.

U: Chemistry for itself has nothing to do with beauty.

N: No, it is not emotionaly at all. May be, that for some people it is, but basicly, it isn't. And music can be very emotional.

U: Yeah, that's through. ... so, we won't find it, today. So I would be very glad to see your studio.

Y: Because that reflect a little bit his personality. In fact, not exactly. Because last year after the sickness, we cleaned that studio. It hasn't been cleaned for about thirty years. So ...

U: What did you say about that.

H: Did you like it.

U: When you saw your cleaned studio.

N: Well I couldnt find anything.

Y: First, when he came in he was so angry, its so cleaned. But I can't

find anything. Because before he had exactly his way what is where.

N: Every single thing.

Y: But the doctor said, he couldn't get into his studio like that, because its to mody, because its to dangerous.

It took ten days.

H: ...

U: But if you don't think, that your music has anything to do with anarchism, do you think then, it has something to do with communism. There is an or there exist or existed an philosophy the dialectic material

N: Materialism ...

U: that dared to prophet or to forsay the future of human societies, because this theory that there is an mechanism inside the proletariat will be at the end the leading ...

N: Leaders of the world. Well ...

U: Cause you told us, that you had been communist during the civil war.

N: No, before.

U: Or afterwords.

N: Well the thing that sauered me on communism was, that the distorsion they did on communism in the Sovjet Union. Complete distorsion. Stalin was very similar to Hitler in the complete mad madnes.

U: What do you think. Did Stalin wrong, or the communist theory.

N: No, I think he distored the communist theory, that practly didn't existed for him. The original communist theory, dialectic materialisme, was a rational thing. Well I don't agree with it now, but in one time. Well, I've still great respect for it. The Marx was a very intelligent man. He saw many things. And - the 538

falls start, falls, what you call it, alarm, but it was one time. well, actually, what I am really in favor of today, is democratic socialism. Like the scandinavian countries. It's a well it only can be done in small countries. Because I mean ... It's not socialism. It's a sort of control over people live, what you call it. There's not a great changes in wealth, it's very well controlled, because this are small societies. and when you get into bigger ones, you get bigger and bigger, and things get out of hands.

Y: May be, it that what you call anarchism. The small into cells.

Y:

U: Cause he was used now to make this complicate rhythms with your machine for example 16 20th. Was sagt man 16 20stel.

Y:

U: Ok.

(Aufnahme seiner neuesten Study) Anfang übersteuert, schön aber der Anfang der Rollen und das Ende.

Y: Would you hear more.

N: Well, he don't sound very enthusiastic. Better not, better not.

Y: May be he is not very enthusiastic.

H: Oh, he is. He is just completely exited. I know that, cause he cannot talk.

Y: Because he very often he didn't use - thats how he is. I tell you. That he isn't used to invite people, that's not Conlon. Because people don't ask. I am not going to impose to them to invite in my studio instead of - because you want ask him. Because otherwise he wouldn't

...

H: Of course.

Y: He doesn't want to impose you anything.

...

N: Well I am asking, because you are insisting so much. Well.

...

U: You have for example this collection of other music for player piano. Did this music inspire yur own music, of what is possible to do

...

N: Oh no no, this came with the piano. Its been sitting there for years, my son braught them out. And started playing.

U: You never heard these rolls.

N: Oh, I heard them once.

U: But then you knew, that this music has nothing to do with your idea

N: no. No these were all attempst to in some verse successfull attempts to put on player piano peaces that were written for people, and to get the nearest that possible to the expressions they had. Insome verse successful.

U: Shure because theses things were something like the first records of the music.

N: Yeah.

U: Cause there exist also Gustav Mahler plays his third symphony on something like that. So you know today, how the rhythmical structure is on the thing.

N: Oh no, they didnt got to the point to puttin a whole syhmphony on the (arbol?)

U: Yes, played on piano. there are recording of gustav Mahler 620 playing his third symphony on piano himself.

N: well actually, today they've done the whole sacre du printemps on

arranged for player piano.

U: But not arranged by Stravinsky himself.

N: No. Someone else did it.

...

(Jetzt gehts um Musikpolitik. Sie beschreibens als kampf jeder gegen jeden. Alles ist traurig. jeder versucht nur seine Musik herauszubringen. Und was neues kommt dabei sowieso nicht rum. Und es wird immer schlimmer. Lavista hat Macht und auch die ökonomische Macht.)

