**Thanks for being happy to answer some questions - I'm sorry these are a bit general, mostly, but it's really just about getting a sense of the history of the group (some of which was covered in Yuri's notes already) and the intent - I feel like you were the driving force behind Dress...**

Not really, I bought lots of ideas but so did everybody. It was Kristen’s band to start with…

1. Could you tell me more about the music you were writing for theatre around the time of Dress? e.g. *The Navigator*, the performance in Wales, etc.?

I can’t remember how we got involved in The Navigators, a film/live theatre piece. Probably Stuart ran into Alan Brunton at the local supermarket in Island Bay and asked him to help. He knew them from their Red Mole days. Red Mole was one of New Zealand’s best known avant-garde theatre companies in New Zealand. Not boring. Sam Neill even made a doco about one of their Kiwi tours. I was pulled in on viola, but didn’t really compose, just provided background colour. All recorded on the 16-track at Angry Dog Studios Stuart Porter and Brendon Ryniker ran where TGATF put some of Eyes Rind in the can.

Sally Rodwell (his partner in life and Red Mole) asked me to write and perform music for her new play with Madeline McNamara - Crow Station. Madeline had toured the USA in Red Mole before they almost hit the big time in New York in the early ‘80s with spoken word poetry. Robin Nathan was the musical director, very experienced, she’d had a top ten hit in NZ as a songwriter. I mostly drew on gamelan riffs I’d been learning at Jack Body’s free lunchtime workshops at Victoria University. Mostly, we collaborated. I found it a real slog writing alone at home on the piano.

In 1994, after one season at Taki Rua Theatre, we got invited to the Magdalena Women’s Theatre Festival. in Cardiff, Wales. It was the anniversary of Women’s Suffrage in NZ so grants were growing on trees. We even had a per diem! The Festival was packed with pretty serious hard core thespians. The Czech woman who sewed her skin to the stage, technically brilliant. The younger performers jostling to be noticed by the British TV scouts in the audience.

We played most of the music live with a few pre recorded pieces. I started off the play improvising on an accordion then switched to viola. We had minor parts in the action and were dressed up like low key Pierrots. We had free digs at the University of Cardiff. There were theatre workshops and meets during the day but no pressure from my troop to attend. I was rather shy and spent most of my time before the show on buses eating chocolate biscuits, entranced by my fellow passengers speaking fluent Welsh.

Madeline went on to direct Rose Beauchamp’s ecologically themed puppet play, ‘Stone Telling’ in 1995, and asked moi to play and perform the score. Rose Beauchamp had been in Red Mole and was a great niece of the writer Katherine Mansfield, I thought she had a similar refined creativity. I felt a bit out of my depth with composing the whole thing so asked Kristen to jump in. Kristen and Torben Tilly had been friends since kindy, and Heath Cozens (TGATF’s first bass player) was part of the same crew. They’d all gone to Wellington High School in Mt Cook, considered a more “creative” school. We played the whole ‘score’ live on stage dressed as Victorian women. Kristen’s super catchy keyboard theme for the environmentally transgressive character ‘Trucky’ has stayed with me to this day… It was us, puppets, and narrator Helen Moulder.

1. \* What were your aims for Dress - how did you approach writing music and performing? What did you want to do - or avoid - with the music you were making? There's that great comment from Yuri about him being banned from "playing anything vaguely resembling rock music..."

So, yeah, Kristen asked me to play with her and Brian, then he left and Stuart dubbed us ‘Dress’.

Then Yuri came back from Bris Vegas and joined for the Fringe Festival gig. He was the new Brian.

Yuri was living in a tumbledown cottage in Karepa Street, Brooklyn, at times sharing with Donald Smith from Surface of the Earth and Marcel Bear (Empirical). Around the time Dress formed in ‘94, I went back to Victoria Uni to study Applied Linguistics and German Language. Kristen was studying Ancient Greek, Latin and German Language, teaching piano. So her and I were really concerned with the rhythms of language and making them an equal part of the sound mosaic. So they weren’t just riding on the top like with conventional songs but contrapuntal. All the parts – voices and instruments were meant to have equal weight, travel independently but mesh. An ambitious project, we really only pulled off with Mildred’s Thorts. We had bits of improvisation but getting the riffs all entwining majestically was our big aim. JS Bach writes like that and was an inspiration. Also Kraftwerk, who as Kristen said, “were ‘notey’, not chordal. I had some vague idea with our plucking and plinky plonky crisscrossing arpeggios, we could achieve a similar hypnotic propulsion. But definitely a horse drawn cart compared to their jet-propelled bullet train.

And yes Yuri was banned from playing anything sounding “rock like”, or bluesy. Sometimes I would kick him which was quite draconian if he rebelled. Songs won in the end when we morphed into Entlang, more fun to play. We ended up with the name Entlang from the German, meaning ‘along, alongside’, fascinated that it was almost English. A friend in Sydney once joked if we’d called ourselves Entland we would have been huge. Yuri got bossed around in Dress, but kept on writing his own lovely songs, notably ‘Chinese Bangles’ and ‘Walking into Bars’ from that period, playing them with Kristen first, then in Entlang.

At that time all the hipsters were reading ‘A Thousand Plateaus by Deleuze & Guattari, or said they did. “Everybody who was anybody” as Gertrude Stein opined. The theory on rhizomes was like a metaphor for the structure of the emerging internet. Yuri actually read the huge tome, he was partial to conceptual works. We thought of our music as “tangly roots” in the context of all that new culture.

In those days, we went to lots of dance parties. There were new international DJs hitting the town every week. Kristen and I used to laugh at the boastful fliers, each one more God-like than the other scattered around the Student Union atrium.. The ceilings would drip from human sweat in the cave-like spaces. I thought the German DJs were great, really in the Kraftwerk tradition of carefully defined contrapuntal composition. I can’t recall any names! That influence went into the mix too, though you wouldn’t think it, morphing riff patterns. We wanted to sound like them but it was kind of impossible with our instruments.

I had a lecturer at uni, the poet Vincent O’ Sullivan, who said there was a theory music was the most abstract of art forms and tended to predict or predate other art movements by decades, even scientific developments. Looking back now, all I can think is the electronic dance party music then visually depicted algorithms… Now daily life is fissured with them.

We had no big plans/aims other than to record a “Geraldine” as we colloquially called them. A lathe cut polycarbonate record pressed by Peter King. Hence the Dress 10-inch. Surface of the Earth turned us on to them. Rumours swirled that King had been visited by the CIA, worried that his apple juice fueled car could disrupt the entire international oil industry.

3.How do you feel you, Kristen and Yuri interacted, musically, in Dress? How did your personalities and playing affect each other?

Me and Kristen tended to be more perfectionist and uptight, Yuri was more relaxed, so that was a good counter balance. I was relieved they were both so technically adept, Kristen has such an amazing touch, imagination, so does Yuri. I’m more of an ideas person.

4. Can you tell me about each of the tracks on the Dress 10"?

Mildred’s Thorts

Is basically Gertude Stein’s poem of the same name set to music, recorded on 4-track in Kilbirnie at Kristen’s house.

There was an anthology of her poetry at Island Bay, I think it was our flatmate Richard Sedger’s (The And Band). The repetitive droning language that just went round in circles, elliptically, with a really loose attitude, not haughty in tone and really suited our riffing. I also had a tape of her reading in a calm and warm Boston accent, with a feeling of sunlight that kind of transferred to the recording, just the humour. A total modernist. We would have jammed the parts then decided when to repeat them.

Somer was recorded on a 4-track, written in about 20 minutes in Kelburn house where Yuri was house sitting. I pounced on the cello there, thinking “Yay, I don’t have to hold this up, so easy to stay in tune”. Oscar speech: I’d like to thank medieval poet Anonymous for the beautiful wordage out of my ENGL 224 Middle English coursebook – raw and slangy. The song reminds me of the Wellington summer -short and gone before you know it. We didn’t bother to tidy it up much, left the lyrics fragmented. It was highly arranged, “We need a solo here!” Hence Yuri pumped out the only real piece of noise on the record, his snaggy guitar tones, to Kristen’s glassy tinkling. For a fertile period, everywhere there was a piano, we made a ‘song’ or piece, taped it.