COIL ~ WORMSONGS

// unreleased studio experiments, early takes & soundscapes //

{Unauthorised Fan Curation}
"O Rose, thou art sick. The invisible worm that flies in the night, in the howling storm..."

COIL ~ WORMSONGS
{Unauthorised Fan Curation}

A collection of mostly-unreleased studio tracks, soundscapes and experiments by COIL, this set is for the COIL fan who appreciates the band’s more experimental side. The "WORMSONGS" title used for this unauthorised collection references a line of William Blake's 1794 poem "The Sick Rose", a rendition of which is performed by COIL on track #15.

COIL Studio Tracks
01: Untitled3
02: Improvisation (edit)
03: ELpH Outtake
04: Studio Chatter I
05: Untitled7
06: Moulin Blanc
07: Airborne Bells (no bells)
08: Studio Chatter II
09: Elves (take 5)
10: Lake View
11: Untitled1Take2
12: Studio Chatter III
13: Untitled2Take5
14: Is Suicide A Solution? (guitar treatment)
15: The Sick Rose

Bonus Tracks ~ Overlays {Fan-Made}
16: I Rose Up At The Dawn Of Day
17: Broken Love
18: A Poison Tree
19: The Echoing Green
20: Chatter IV

"...it all boils down to 100% recycling, it's completely recycled sound with which we work. And if other people want to recycle our sound, they can do just that."

ELpH is present on portions of this collection
**SOURCES:**

**/Studio Tracks**

<table>
<thead>
<tr>
<th>Track 01: Untitled3</th>
<th>[DAT #32/Track #11]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 02: Improvisation (Edit)</td>
<td>[DAT #17/Track #01 - 2nd half of track]</td>
</tr>
<tr>
<td>Track 03: ELpH Outtake</td>
<td>[DAT #17/Track #02 - Untitled eLpH outtake]</td>
</tr>
<tr>
<td>Track 04: Studio Chatter I</td>
<td>[DAT #16/Track #01 Edit + DAT #13/Track #03 Edit]</td>
</tr>
<tr>
<td>Track 05: Untitled7</td>
<td>[DAT #30/Track #08]</td>
</tr>
<tr>
<td>Track 06: Moulin Blanc</td>
<td>[CSO Reconstruction Kit Version - DVD&gt;FLAC]</td>
</tr>
<tr>
<td>Track 07: Airborne Bells (No Bells)</td>
<td>[DAT #09/Track #06 - Take #05]</td>
</tr>
<tr>
<td>Track 08: Studio Chatter II</td>
<td>[DAT #10/Track #04 - Edit of Improvisation 4]</td>
</tr>
<tr>
<td>Track 09: Elves (Take 5)</td>
<td>[DAT #16/Track #21]</td>
</tr>
<tr>
<td>Track 10: Lake View</td>
<td>[CSO Reconstruction Kit Version - DVD&gt;FLAC]</td>
</tr>
<tr>
<td>Track 11: Untitled1Take2</td>
<td>[DAT #32/Track #02]</td>
</tr>
<tr>
<td>Track 12: Studio Chatter III</td>
<td>[DAT #13/Track #01 + Track #27 Edits]</td>
</tr>
<tr>
<td>Track 13: Untitled2Take5</td>
<td>[DAT #32/Track #09]</td>
</tr>
<tr>
<td>Track 14: Is Suicide A Solution?</td>
<td>[DAT #10/Track #12 - Guitar Treatment Only]</td>
</tr>
<tr>
<td>Track 15: The Sick Rose</td>
<td>[Unreleased COIL Track / From 192kbps MP3 source]</td>
</tr>
</tbody>
</table>

Personnel featuring on these tracks include those who shine darkly:  
*Jhonn Balance, Peter Christopherson, Drew McDowall, Danny Hyde* (apologies for any personnel omissions)

This curation includes Sidereal™ Sound Recordings. Tracks may also include a presence from the following entities: Wormsine, The Eskaton, Black Light District.  
"The Sick Rose" likely recorded at North Tower, Weston-super-Mare during 2003/2004 (possibly with Cliff Stapleton). **THIS RELEASE IS NOT SUPPORTED BY ANY PAST COIL AFFILIATE OR FORMER MEMBER.**
SOURCES:

/Bonus Tracks ~ Overlays {Fan-Made}

Track 16:  I Rose Up At The Dawn Of Day
Track 17:  Broken Love
Track 18:  A Poison Tree
Track 19:  The Echoing Green
Track 20:  Chatter IV

Track 16 - Overlays Used: The extended intro to "Journey to Avebury", "Sipping Birdsong Through Bedsprings" and "Sara Dale Track III" (acetate bootleg low bitrate MP3 copy).
Track 17 - Overlays Used: DAT #17/Track #01 (1st half of track) and JB interview recording.
Track 18 - Overlays Used: “ANSDVD Track #2” and DAT #32/Track #10 (“Untitled Doodles”).
Track 19 - Overlays Used: DAT #10/Track #08 and JB interview snippet (with flanger effects).
Track 20 - Sound Used: JB interview snippet (with flanger effect).

Unauthorised Collection Credits:

Art Direction:  Barrington Arts
Curator:  Phil Barrington
LCA Support:  Kiefer Gorena & Stefan Beiersmann
DAT Files Source: This collection would **not** exist without the generous anonymous COIL community contacts kindly donating many of the tracks here. *Thank you kindly and good karma to you, always.*

Curated (with accompanying booklet material) under Fair Use and Copyleft principles in November 2018 to further study the ELpH period of COIL and to commemorate the anniversary of Jhonn Balance's untimely passing, in chronic absence of official - and more extensive - releases of most of this material.

*2018 e.v.*
/background to COIL Studio Tracks

The songs you will find from tracks 01-15 are mostly previously-unreleased COIL tracks - recorded in the 1990s and retrieved from a small amount of DAT>FLAC transfers anonymously sent to myself as part of the Live COIL Archive team. The original DAT details are included in brackets for each track within the booklet tracklisting. Two previouslyreleased, though often-overlooked COIL tracks (both of them have never appeared on an official long-form COIL album) have also been included in the collection as complimentary and, perhaps, more substantial examples of COIL's sound experimentation. All of these studio tracks are available as was received - none of the first 15 tracks are manipulated fan mixes. Note: 'studio chatter' sections have been cut out of longer rough studio session recordings. Track #2 is a cut detail of a much longer (some would say 'meandering') improv track.

/background to Bonus Tracks ~ Overlays {Fan-Produced}

All the sounds you hear on tracks 16-20 of this collection are of COIL's invention. However, because the first 15 tracks are mostly of unfinished and - sometimes - raw and sparse studio experiments, I wanted to include fuller-sounding overlays of COIL recordings that I simply did as my own experiments to a few odd little COIL tracks (or parts thereof). Jhonn's "vocals" pop up on a couple of occasions too, taken and lightly processed from a variety of recorded interviews (my thanks to the original interviewers). Of course, all of these are not finished COIL works, nor could anyone ever pretend they are. They're just optional bonus extras of COIL-originating sounds and tracks simply overlaid (no proper mixing as such) to complement each other in hopefully distinctive ways, with William Blake-oriented titles (alongside noted original sources on page 4), used to set them apart from COIL's catalogue.

/the artwork design

The artwork for this collection's “CD sleeve” and booklet is inspired by the mandala artwork for Peter's "Time Machines II" (April 2014). Remember, mandalas - representing the universe in Eastern spiritual symbology - "often have a radial Balance". However, I wanted to somehow represent a vagueness in this artwork that reflects the unfinished experimental nature of most of COIL's studio tracks in the tracklisting. After a lot of thought and abandoned digital ideas, I simply took photographs of random mandalas whilst they were placed on my lap on a bus journey home one evening in late September 2018. The blur effect is a pretty natural consequence of using English public transport at the time, not digitally enhanced.

/Adfam - Families, drugs and alcohol

This free Fair Use title is in no way connected to - though wishes to publicise - the following UK-wide charity: Adfam - Families, drugs and alcohol. Registered Charity No 1067428. Improving life for families affected by drugs and alcohol. See website for family support details: www.adfam.org.uk
AA: What's new? Will the "Nasa-Arab" 12" be followed by a new album? Is it already finished perhaps?

JB: Oh, no! We first did a mini compact disc "Coil vs. ELpH." ELpH is our new side project which could (rather than anything else) be compared to [Berlin band] Cluster. It is very quiet material, could be called 'ambient,' although we don't like that term. It is more electronic, with many sound layers put on top of each other. Nearly like Stockhausen.

AA: So you're doing this CD with both Coil and ELpH, but in the future these projects will go separate ways with their own releases?

JB: Yes, exactly. There will be an ELpH 10" next.

PC: We reached a point with working on Coil for such a long time that we thought it would be good to do something else and to give this project a different name in order not to confuse people. If we, for instance, record heavier, acid-like music, we will use Wormsine for our project (none yet released). After more than 12 years our music has changed so much, that each time someone buys a Coil record it sounds totally different.

JB: ...Strangely enough we regained our enthusiasm for music and are very busy at the moment.

AA: Yes, it could be felt about 2 years ago that you'd lost your enthusiasm and it was quite quiet about [Coil].

JB: That's right. But now we do all sorts of things again.

AA: What about your label Threshold House? Is it still running? I was a bit confused because the “Nasa Arab” 12" was released on Eskaton.

JB: Threshold House is still going on. Eskaton is for single releases of electronic music.

AA: Only for you and your projects, or for other bands too?

JB: There are no other bands as of yet. But if, for example, the cooperation with Atom Heart would be realised, that could be released on Eskaton. Or other collaborations could be released. Threshold House is reserved for Coil and other things.

AA: This leads me to a question about your contribution ("Another Brown World") on a Sub Rosa sampler, where you adapted field recordings of a ritual context. Was it difficult to get these recordings and how did it all happen?

JB: These recordings took place in Burma. There's a pagan site that consists of a field of Animistic temples. There temples are not Buddhist, but originate from Burma’s pre-Buddhist times. There was this mountain, Popa, on which a spiral path leads up, which was full of Animistic statues - which could be touched on the
way to the top. High on the mountain was another sanctuary, a temple from which a Buddhist monk sang religious hymns. Although he was a Buddhist, he sang the old Animistic hymns. We asked him if we might record his singing if we gave some money for the temple and he agreed. I believe that's a quite rare recording since it's difficult to find such traditionally-living people in Burma these days, because the army exerts a dominant control. I think we made these recordings in about 1987, when it wasn't bad [there] yet.

AA: Sometimes you put out two versions of a track under different titles on different releases. "Penetralia" for example.

JB: I think it's a good thing for us to do this. If you work on an album for a concentrated 10 weeks or more and work very hard on each of the tracks, then something like doing [different versions] is a very freeing thing to do. If each track is important, and should be an important part of the record, then it's freeing to do something totally weird with the material - you could release all that pressure [of importance] by doing that.

AA: Maybe it is also interesting for you because the raw versions capture a certain moment in time, and how you felt at that moment?

JB: That's it. This reflects our way of working quite good, as we act very spontaneous and things often just happen, which is most of all true for the early tracks such as "At the Heart of it All" on "Scatology." We recorded it live in the studio, but people used to think that if a track appears on a record the bands must have been working on it for weeks, with dubbing etc. But that's not always the case. It might be that these raw versions sound strange, but on the other hand they're mostly more interesting. I like that.

AA: What I like about "Love's Secret Domain" is this 'interactivity'. The record is a progression. When you travel in the subway with headphones on you sit and recognise noises and distant fragments of conversations. And on that record you've got lots of these fragments and obscure noises too.

JB: Yes, we did it intentionally. We worked really hard and for a long time on "Love's Secret Domain". We tried to put a lot into the tracks. An example is something that sounds like percussion, that is in fact put together from a sequence of voices. At this time we also took a lot of drugs: ecstasy, LSD and speed. At the end of "Love's Secret Domain" I nearly went mad. Nowadays we have quit taking drugs, but then it did fit. Everything on that record melts together and superimposes.

AA: Did you have the feeling, in spite of your heavy abuse of drugs, that you had everything under control?

JB: Yes, we wouldn't have released it otherwise. There are many things over which we lose control and which we then never release. But, we don't lose control that fast. We dare to step out, but we never drift away completely.

AA: So you very much want to appeal to, and manipulate, subconscious listening?

JB: Yes, at least that's our intention. For this purpose we use this nearly mathematic estimate and work with sound-curves, replace a high by a low in these curves and so on. So it all sounds very special and unusual, which we always want to achieve... At the end it all boils down to 100% recycling, it's completely recycled sound with which we work. And if other people want to recycle our sound, they can do just that.
"The more chaotic I am, the more complete I am"
Austin Osman Spare

NOT FOR SALE

All music recordings © 2018 COIL Estates & Other Existing Rights Holders.
"Moulin Blanc" and "Lake View" by COIL are licensed under CC BY 2.0.
~ THIS RELEASE IS NOT SUPPORTED BY ANY PAST COIL AFFILIATE OR FORMER MEMBER ~

This collected form is released under Copyleft and Fair Use/Fair Dealing principles as a free/non-profit historical digital document, both for the COIL fanbase and as a relic of English alternative music history, November 11th 2018.