



THE WHEEL.
 WHEN THE STORM CLEARS
 AND THE SUNSHINE'S
 WE'LL SEE THE COUNTRY
 BEYOND THE GARDEN
 I WAS DRAGGED HERE
 BY AN ANGEL
 AGAINST MY WEAK WILL
 THE STRONGER DICTATE.
 NOW I STAND HERE
 I'VE SCALED THE MOUNTAIN



THAT LED FROM FUNCTION
 TO FORMS OF GLORY.
 AND WHEN OUR HANDS TOUCHED
 LIKE WORLDS COLLIDING
 A STAR EXPLODING
 THEN I KNEW THAT
 THE WHEEL IS TURNING.
 THE WHEEL IS TURNING
 TO GOLD AND SILVER
 RUST STRENGTH OF TRUE WILL
 BY STRENGTH OF TRUE WILL
 NO MORE RESISTANCE
 JUST MORE PERFECTION
 THE WHEEL IS TURNING.

Coil consists of John Balance and Peter (Sleazy) Christopherson. As described below is a brief 'wealth of disinformation', as termed by John Balance, consisting of both Sleazy's and John's past projects, etc.

Coil formed in 1982 while both Sleazy and John were involved in **PTV**. As quoted from John, 'I initially did material when **PTV** were at a low ebb material-wise. I did some performances with **Soft Cell**, Marc Almond, and a few on-off live events and it helped me become accustomed to live presentations. I worked as Lustmored (along with B. Nemo Credo — on the **Lustmord**, Sterile Records album).' Sleazy was in **Throbbing Gristle**, **PTV**, and has produced 23 **Skidoo**, **Monte Cazazza**, **Leather Nun**, etc. He also designed album covers for 7000's of people from groups like **Pink Floyd**, and **Genesis to The Cortinas**, **A Certain Ration**, **Monte Cazazza**, and has done videos for **Yes**, **Robert Plant**, etc.

UNSOUND: Why did you break away from PTV?
SLEAZY: Because of the increasing rift between us and Genesis in terms of attitudes and priorities.
JOHN: That's all we want to say on that...I'd appreciate if it that is all you say in answer to this question and particularly to ignore and not quote anything else I might have wrote previously on this matter. There is so much gossip and bad blood around and we want to move out of that area and get on with our **COIL** projects.
US: What is (was) the difference musically and contentwise between **COIL** and **PTV**?
J: Hard to answer. Every **PTV** thing was different, especially on the LPs. We always do what we are interested in at the time. Some themes are new and some are old obsessions. We haven't made a concious effort to move away from what might be considered **PTV** type themes. Maybe it is more male oriented, in that we have no female members and **PTV** did have and had a very definate feminine/lunar side. We are concious of our sexual position. We choose male dynamic subjects given the choice because that is our state at the moment and we are not interested in passive choices.
US: What are your foundations within the magick realm?
J: I have been interested and actively involved in such areas since I was 10. And have been forcefully and repeatedly discouraged by parents, teachers, doctors etc. to have nothing to do with such things. I was put in a mental home for 2 months and was diagnose as a schizophrenic because they messed me around and stopped me doing things like that. The breakdown came as a result of their interference and not because of the things I was doing.

US: What do you expect from your audience when performing live, etc...

S: We expect nothing but hope for sensible contact that includes sex.

J: I have long drawn out worries and mental battles over this point. Performer/audience relationships are very tenuous and complicated. I expect nothing, again, but hope for some communion, some inkling of beauty or horror, to inspire something in the watcher. When I see a live group I want to see total commitment, and even if I hate the sounds I can respect that in a group, or a performance. Or to experience something that I wouldn't be able to in any other circumstance. I change my views on this all the time. Maybe I should just say sex too.

US: Is your music composed...if so how?

S: All the music starts with an idea, (rarely a musical one), upon which/around which sounds are laid. Instinctively. Usually one at a time, either on multitrack tape machines or other storage media.

Instinct dominates.

US: Is there a specific purpose for releasing material beyond the obvious?

J: What are the obvious? Money? Satisfaction of creative urges? A deep question again. It's not possible to answer that really. Of course there are reasons. And we obviously believe that we have something important to contribute and to express. To sound cliched and naive, we are fighting back by example. We are establishing a viable alternative to what music is around and using this to carry over ideas and messages that might not be come across unless we released stuff. Even this isn't enough. Society and the hovering self regulating spectre of CONTROL will always attempt to 'normalise' the deviant. Or destroy in like a white cell would a foreign body in the bloodstream. It never realises that normality is the deviant and that it does not exist. We must always fight against this process and help to expose the mechanisms that are at work. It's been said before and far better but the situation remains the same and so it needs to be continually said.

US: What are your methods of collaboration with each other?

S: Anal.

J: Complex.

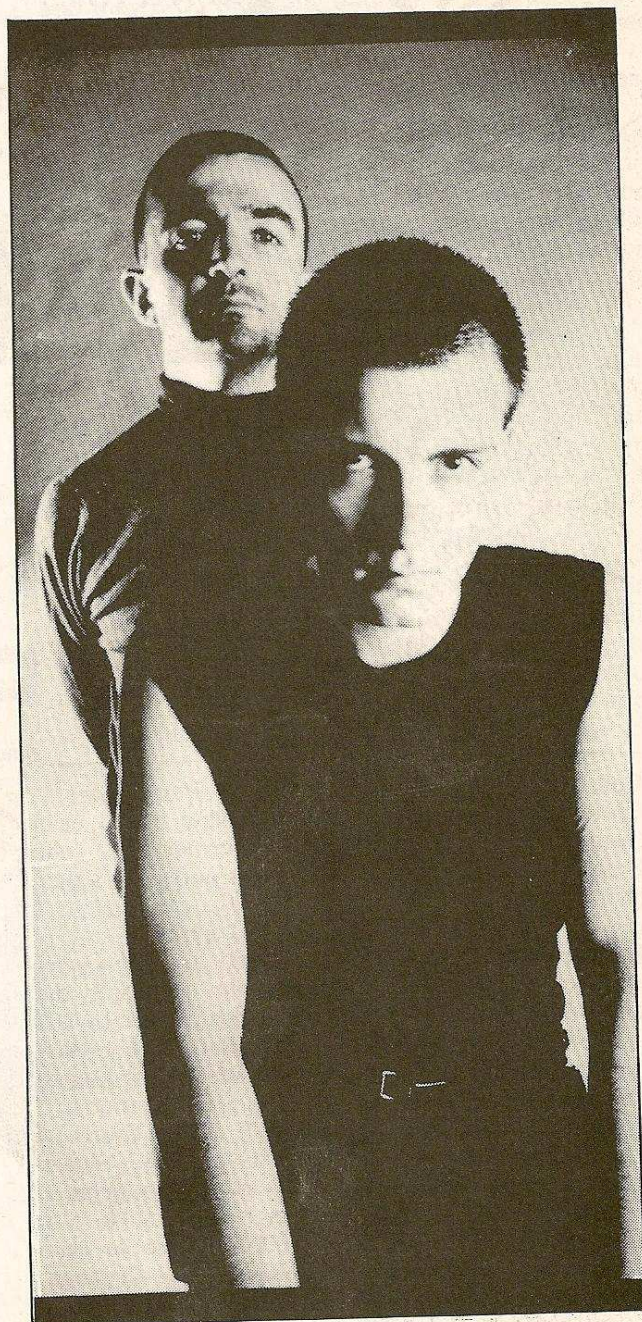
DREAM PHOTOGRAPHY. COIL '84

THIS CAMERA TAKES PICTURES
OF ALL THE LOST BOYS WHO WANT TO DANCE
WITH OBLIVION
WHO TAKE TO THE FLOOR LIKE A FALLING
WALL

BOYS WHO EXIST
IN THE STORY OF SHADOWS
ON OUR WALLS
THIS CAMERA TAKES PICTURES OF DREAMS
I SEE YOU IN A DREAM
WHERE YOUR TONGUE BECOMES A SWORD
A SWORD THAT CUTS MY HEART IN TWO.
LOVE AND TERROR.

CATHEDRAL IN FLAMES. COIL '84

CIRCLE WITHIN CIRCLE
AND WHEN THAT HOUR CAME
FROM WORDS THEY PASSED TO DEEDS.
SPIRES, SPIRALS AND STONES RISE
AND IN THE DISTANCE
A CATHEDRAL IN FLAMES.
GIVEN A CHANCE TO RECOVER HIS BREATH
AND EXPOSED TO THE PROCESS ONCE MORE.
THE YOUTH SQUIRMED IN A SHOWER OF GOLD
THAT ETCHED IN HIS SKIN THE WORDS
"PARADISE LIES IN THE SHADOW OF SWORDS".



COIL is a hidden universal. A code. A key for which the WHOLE does not exist. Is NONexistent, in silence and secrecy. A spell. A spiral. A serpents SHt around a female cycle. A whirlwind. A double helix. D.N.A. Electricity and elements. Atonal noise and brutal poetry.

COIL is amorphous. Luminous and in constant flux. Inbuilt obSOlescence. Inbuilt disobedience. A vehicle for obsessions. Dreamcycles in perpetual motion. We are cutthroats. Infantile. Immaculately conceived. Diseased. The VIRUS is KHAOS. The cure is disowned.

COIL. The price we pay for existence is eternal warfare. There is a hidden strength, dormant, beneath the sediment of convention. Dreams lead us under the surface, over the edge, to the state of Delirium. Unchained. Past impositions and false universals.

COIL. Who has the nerve to dream, create and kill. While the whole moves and every part stands still. Our rationale is the irrational. Hallucination is the truth our graves are dug with. Coil is compulsion. Urge and construction. Dead letters fall from our shedding skins. Kabbala and Khaos. Thanatos and Thelema. Archangels and ANTI christos. Open and Close. Truth and Deliberation. Traps and DISorientation.

COIL exist between Here and Here. We are Janus headed. Plural. Out of time. Out of place. Out of spite. An antidote for when people become poisons.

Coil know how to destroy angels. How to paralyze. Imagine the world in a bottle. We take the bottle, smash it, and open your throat with it. I warn you we are murderous. We will massacre the logical revolts. We know nothing. We know everything. We know one thing only. Absolute existence, absolute motion, absolute direction, absolute truth.

DISCOGRAPHY:

- 'S is for Sleep', a track on dble compilation album 'The Elephant Table Album', on EXTRACT Records, 1983, UK. This was John Balance on his own.
- 'Red Weather', a track on comp. cassette 'Bethel', 1984. John Balance on his own (from the same session as 'S is for Sleep').
- 'Here to Here (Double headed Secret)', a track on comp. cassette on the Austrian label nekrophile, 1983. The comp. was called 'Beast 666' — based, naturally on Crowley. 'Here to Here (Double headed Secret) refers not to Crowley, but to an associate called Austin Osman Spare — a visionary artist and writer of considerable interest. Double headed because of JANUS — the Roman god/diety portrayed as looking both forwards and backwards at the New Year. This piece is to be used as a soundtrack on its own — and as part of a single by 20S KIA.
- 'Transparent', a CIOL/20S KIA compl. cassette which was released on Nekrophile, 1984. It is ½ live in Berlin, at the Atonal festival, and ½ rehearsals and demos. Tracklisting is: Live □ Sicktone: Baptism of Fire: Violation: poisons: Truth. We played COIL material but under the name 20S KIA. Other side: Sewn open: Sicktone □ Silence and Secrecy (section) □ Truth (version): stealing the words: On Balance.

'How to Destroy Angles', is a 12" one-sided single and 17 minutes in length available on LAYLAH records of Belgium (LAY005). This was released good Friday 1984. This is ritual music for the accumulation of male sexual energy. I am very interested in the Caballa. The ancient jewish originally formulated the system of organisation of universe, man, and the universe, micro and macrocosm. H.T.D.A. is based around MARS* it is not entertainment — its a functional tool which we hope will be usable by other people. All the elements are male and cyclic, based on spirals and metals. The single is onesided because its not a record to be treated like an ordinary entertaining release.

'GODHEAD = DEATHHEAD' on Minmort Comp. with Crass, Current '93, Annie Anxiety, Nurse With Wound.

'The Sewage Workers Birthday Party', on 10" Italian free single — included in a magazine called Free.

'Scatology', (lp) on our own label. Due out in Sept. '84.

'The Wheel' will be released on the second Some Bizarre comp. We are working on an lp called 'FORCE AND FORM'. Sonic/Cabbalistic experimnts. We are recording a full length film soundtrack for the Derek Jarman film (35"m) called 'Psychobilly's Angelic conversation'. ■ 49