

Anthony Reynolds

(Jack/Jacques)



en concierto

Photo: Joy Wilson

El líder de Jack, presentando su disco de debut en solitario, y recordando los mejores momentos de Jack y Jacques, en una actuación especial y exclusiva en nuestro país.

Beasain (Gipuzkoa), Palacio Igartza
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Anthony Reynolds

Long time without knowing anything about you...where have you been since the blow up of Jack?

Most people live their lives as the star of their own movie. So I've been on stage, in my own way every day. The thing about 'pop music' or maybe any art is that for the artist it's a huge part of their life while the result-the record or the painting-is only a relatively small part of the audiences. So the dynamic of my life-which is mostly interior anyway-rarely changes, weather I'm on tour, in the recording studio or in bed.

You try a little bit later to keep on doing things as Jacques? It was a continuing project? Why, after this name, you disappear from the musical scene?

Jacques continued a little after Jack because I owed records to companies under that name. There was no aesthetic other than that behind it. The musical scene I try to inhabit is the one in my heart and head. Occasionally the outside world picks up on that slightly. But I haven't disappeared-despite trying.

What do you miss about this old years (if you miss anything)?

It's nice being in a group, kind of cosy and affirming. Some of the time. I miss that camaraderie, of being one part of a whole, of travelling with a bunch of disparate characters... and you know, kind of being thrown into intimate situations with these people under the cause of your music. As I

get older the context for intimacy with other people becomes rarer. I think this applies to us all.

We don't have to deal with people intimately if we don't want to.

And I've found that when you are able to say 'Whatever' to someone-like if they piss you off-if you can shrug your shoulders and get away with saying 'Whatever'-then the relationship between you and them becomes arrested. You don't move on with them. When you're in a group it's hard to get away with that kind of indifference. You're forced to accept each other and to forge substantial relationships-whether you want to or not!

Now you back to the edition of Cds....you use your own name...it's a confidence signal? Or it just names that we are in front of your most personal project?

My problem is-do I release work I'm less than 100% happy with-due to lack of money-or do I not release anything until I get enough money to do it 'right'?

Which maybe never?

It's essential, for the sake of my health, for me to give light to what's happening inside me, so I choose to release work whatever. The audience often find worth in it beyond my reckoning anyway.

I'm a fan as much as anyone-of other people-and I have to listen to my favourite singers say '*I would never sing those songs again. They have no value*' and I think-Bullshit! I love it! What are you talking about man! So. I spread my blanket of flawed shells and jewels before the world..Take what you want from it. But one way of reconciling my doubt with the work is by which name I attach to it. Jack was big budget; Jacques more like a guerrilla attack. Anthony Reynolds will be the former 'anthony' the latter. Plus I am also a perverse fucker and I like making it hard on myself.

Whats the bigger difference between this new project and the ones you made in the past?

The workload. I always had producers on my previous records. So my main input to the work was in the writing-which is a sober process. Then I would have ideas for the concept of the works presentation and it's arrangement etc

But when it came to recording my parts, I could sit in the studio with a Bottle of cognac and a big cigar and let the producer worry about the recording. I would be called to sing and it was a pleasure. A holiday almost-compared to the writing.

I'd be wheeled to the microphone and wheeled out again.

This time I did it all myself. I made 'Neu york' in my study with cats climbing over the equipment and the postman knocking at the door. If I tried to drink while recording it was disastrous-bottles knocked over, tapes erased. So I had to concentrate and chew my lips a lot. It was harder work. And although I ALWAYS feel better for it afterwards, I'm scared by the prospect of hard work.

We could see that your interest about the electronics grows up from Jack days...what is good and bad for you about using it?

Yes. I was responsible for most of the 'electronic' sound of Jack from day one although George had some unique input in this regard, too.

I don't see much bad about it when I use it because I'm not proficient enough to let it use me. I am not very good with computers etc I have to use them very primitively. I can't even operate my sampler via Midi! I don't have the concentration. I rarely get past page one of instructions manuals and even then forget what I've read, I have to wrestle the machines into some kind of operation.

Of course, I'm probably making it hard on myself and not using their potential but the result is more organic. I like the sound of very quiet sounds being played incredibly loud and of Electronic instruments sounding acoustic.

You just arrive to the electronics because of a need of getting sounds or you use them necessarily for give to the songs a complete vision, you need them for complete the meaning of the songs?

I like the Magic of it. A sample of a Gypsy orchestra from a recording made in 1911 playing with my cheap acoustic guitar in 2004 makes me excited-Sexually.

Tell us how was the recording of this last CD.

See above. It was done mostly in my tiny attic in the countryside but some songs were drawn from different times and places, too..'Lush life' was recorded mostly in Paris and London....'Dalston interlude' comes from a happy night of drugs and booze in East London in 2001..Some of it is like 'Field recordings'.

It shows songs for a long space of time, or you just put some ideas together and try to give form to them in a short time?

Lots of the songs were written the same day they were recorded.

It's an essential way for you to present a diverse kind of sounds and styles in your cds? The last one could be a good example, some explorations, some just acoustic songs with older sounds, some melancholic (in your kind of old style) full of beautiful songs...

I am the kind of person who will read poetry all day while drinking tea and listening to Gil Evans but in the night will get hugely intoxicated and dance to the Bee Gees.

I guess the material reflects my character.

What is your line up in the concerts? Do you make a lot of them with this new project?

I'm very interested in Sound as much as songs but want to mix the two. So I'll be using lots of electronics-from samples and tuning radios live-along with classical piano and violin-courtesy of my wonderful band mates, Julian Simmons and Fiona Brice. The voice is the glue that holds it all together.

How do you keep in contact with Moonpalace records?

E-mail and Carrier pigeon.

You prefer now the little but "kind of a fan" labels than bigger editors? What the good and the bad part about editing in this labels for you?

I've never made big efforts in regard to labels. I just use what presents itself.

There is good and bad in both. It never effects the most important part of the process for me-the conception.

Do you know and like any band from Moonpalace catalogue?

I liked julias monk. They have a good feel. A nice touch. But generally I don't listen to 'indie' music very much.

You just publish a very special Cd edition in Spain, in coincidence with this Basque date...tell us what it would have, this single, the songs are new? Any special artwork?

Well. I was extremely upset by the incident in Madrid last Spring. The attack.

I mean, I watch CNN a lot and it's like a ongoing horror movie, every day, you know? And a lot of it just passes through me with little reaction. But for some reason this attack on Spain really affected me. Perhaps because of the times I have had in Madrid...perhaps this made it more personal -I'm still not sure why it hurt me so, in fact. But out of this feeling of grief and anger I also felt helpless . But then I realised I could do something-I could at least express my hurt and despair in a song.

Believe it or not, this is not something that occurs naturally to me and I've never done anything like it before. I've rarely touched on the 'political'- not that this was my reaction. My reaction was purely emotional.

So anyway, I wrote 'Bombs in Spain' and this meant that my reaction to this Horror is not unacknowledged. I have recorded it. This is my statement. I am a witness, you know?

And this is the crux of this CD. Which led me to explore other feelings I had about being in Spain over the years-including the hilarious time Jack had on our first trip to Barcelona in 1996 which you can hear about in 'Spanish fly'.

So I put the good beside the bad, the horror beside the beauty.

I was a young man seeing Spain for the first time from 1996 onward and this is my scrapbook of those visits-as of today.

Maybe my first visit to to Basque will inspire the Opera I've been meaning to write since I was 9 years old.

We'll see.