

DISC1 WE'LL PUT IT OUT IF THE BOSS INSISTS / THE FIFTH COLUMN

A flock of screechy squeaky birds singing rebellious songs, the Fifth Column, who **thought** they were already far ahead of noise, free jazz or contemporary music in the late '70s is finally releasing their embarrassing early recordings on CD. (mastered, advertising strip on CD, made for Japanese usage)

An interview with the Fifth Column (first printed in Rock Art, France, 1984)

Rock Art: What is the Fifth Column? Please tell us your history.

Geso: My friends and I wanted to do something and just started it in about 1977. We were all interested in music, poetry, and art. There was no set purpose. We wanted to make it something that refuses definition and can only be explained as a situation or place that resolves or dissolves by itself while searching for something unknowable, unnameable.

RA: What does Fifth Column mean?

G: We took the name from *Der Mann In Jasmin*, a book written by Unica Zurn. We used it just because we liked the sound of "dai-go-retsu" [the Japanese translation of "fifth column"] and that was that, nothing more. We just named it so because it would be inconvenient if it didn't have a name. The Fifth Column is a non-organisation; it's such a vague entity, it has no stipulations or fixed members. We wouldn't mind anyone calling themselves a Fifth Columnist (though we'd be annoyed if someone abused the name to do terrible things). Our first project was to publish a little magazine called *The Fifth Column -1* in summer 1978. In it every contributor wrote their own "Fifth Column Declaration", and there were experiments with language, as well as an essay about improvisational music, among other things. We had six participants in the magazine, and have since lost touch with two of them. After that, we have irregularly made magazines, records and tapes, and organised exhibitions and concerts.

From Past to Present

It could be said that the Fifth Column exists only when the name is being used.

Therefore, most of the time, the Fifth Column does not exist.

Track Notes

N.B.: Poems at the ends of tracks are taken from Akanarum's Moronic Haiku series, and do not necessarily relate to the track.

M01. Begin the End / Kazuo "Geso" Fujimoto (tape loop manipulation) (3:58)

Recorded at Geso's apartment in Kyoto in October 1976.

Geso: "I made a loop of tape and played it on a borrowed reel-to-reel tape deck, touching the tape with a finger to cause wow and flutter. I don't have the original tape anymore, nor do I remember what source I used to make it."

Akanarum: "No matter the effort made, no substance once erased."

M02. Bide's Piano Was Rather Ordinary / Yoshiaki "Onnyk" Kinno (tenor sax, soprano sax); Geso (junk, electric guitar); Keiko "Yasei no Kyoji (Wonder of Wild Nature)" Nakatsuka (stomping, clarinet, etc.); Hidenori "Bide" Fujiwara (piano, etc.) (12:04)

A jam session from the first day of the Free Music Meeting concert at Shokenkan, Kyoto University on 1 August 1980. Bide (formerly of Ultra Bide, with Animal Z at the time) joined the jam on the spot. Cicadas can be heard in the background throughout. An interesting review of this event by Kenichi Takeda titled "Can free music free itself from its own fetters?" appeared in the October 1980 issue of Music Magazine.

Onnyk: "I still remember that the poster said 'August Revolution'. I wore a combat hat and a Castro beard."

Geso: "Although we were looser, we were perhaps a bit like The Alterations, a group that people who think playing is all about technique tended to see as a trifle."

Akanarum: "Summer grass, the remains of winter bugs' dreams."

M03. Dancing On the Rickety Rackety Bridge (excerpt) / Geso (acoustic guitar, recorders, voices); Onnyk (cans, bottles, recorder, charumera (street vendor's flute), voices) (8:13)

Recorded at Onnyk's home in Morioka on 11 August 1978.

Geso: "The title was borrowed from 'The Squirrel and the Rickety Rackety Bridge' composed by Gavin Bryars, which is on Derek Bailey's Solo album (1971). Derek Bailey was our idol at the time. The quality of this recording is very bad."

Onnyk: "All tracks on this CD recorded at my home were done on a radio-cassette recorder."

Akanarum: "Hinayana on a palm gets drunk with an orangutang."

M04. Horror of a Nuclear War (by Homemade Drama) / Onnyk, Yasuhito "Akanarum" Muranaka, Keiko Sokawa, and Toshifumi Kodama (voices) (1:49)

An improvised voice drama recorded in October 1978 at Kodama's home in Morioka,

using a reel-to-reel tape recorder. Presented on this CD at double the original speed.

Akanarum: "We started it without any preparation, but it turned out all right. It gradually became like a drama, which is a reflection of the desire for self-expression, I suppose."

Akanarum: "Mimesis and coquetry, a nuclear war of noon."

M05. By-onnyk Solo (excerpt) / Onnyk (synthesiser) (6:25)

Recorded at Onnyk's home in Morioka in 1979 using a Roland SH-1000. Played without rehearsal.

Onnyk: "A shadow of Michel Waiswitz, not Sun Ra. The synthesiser was one of the first home-use ones, but it was quite versatile. I didn't use any effects."

Akanarum: "Coat sumo wrestlers with zinc and send them to the land of tin."

M06. Here's a Camel (excerpt) / Yasei (percussion, etc.); Geso (voices, synthesiser, etc.); Onnyk (percussion, voices, etc.); Makoto Ogasawara (electric guitar); Akanarum (misc.); Sokawa (misc.); Tadashi Higashino (misc.); unknown (balloons) (9:33)

Recorded live on the first day of The Fifth Column Week held at the Hokuten Garo gallery in Morioka on 9 August 1979. Inspired by the system used by Brian Eno on *Discreet Music* (1975), a reel-to-reel tape recorder was left turned on for a long time. When we played the tape later, the speed was varied and the sound switched between stereo and mono, and different things were overlapped in some places -- totally unexpected things had happened. It turned out to be a collage made by sheer accident. Because we hadn't decided anything beforehand, it's not clear who played what.

Onnyk: "The overlapping of sounds might have happened on other days too. The cymbal that's constantly heard may have been done by former Taj Mahal Traveller Kuniharu (now Kiyoharu) Nagai. He was in Morioka for his sitar solo gig during the week-long event. Mr Nagai, incidentally, has recently released a solo album."

Akanarum: "A camel goes through God's twilight eye."

M07. Howling Box Music / Takeo Suzuki (howling) (3:08)

Recorded at Suzuki's home in Tokorozawa in 1980.

Suzuki: "The box was an aluminum box for senbei [Japanese rice crackers]. I put a small condenser mic in it and recorded sounds through a chain of tape recorders (I don't remember how many recorders I used, but the last one was for stereo recording and the others, the kinds on which the recording level is set automatically, were used as effects). I patted the box and rubbed it with a violin bow. It sounds as if I played a

tune (hmmm...), which I rarely do."

Onnyk: "This is really great. Iannu Dumitrescu would be stunned. And it was done cheaply too!"

Akanarum: "Hit a lean dog with an artificial log."

M08. Love and Agony of the Mysterious Man (by Homemade Drama) (1:46)

Personnel and recording details as M04.

Akanarum: "Armoured wife fired a cannon."

M09. Do you have a pen? -- I have a book. / Yoshiyuki "Jojo" Hiroshige (electric guitar, toy piano); Geso (broken mandolin, toy piano, bell) (5:44)

Recorded at Geso's apartment in Kyoto on 25 January 1979.

Geso: "This is an instance where you sound as if you prepared in advance what you were going to do; we didn't at all."

Akanarum: "Probability -- feeling heavy holding an imaginary number."

M10. The Wild Man Onnyk Story / Onnyk (talking) (4:01)

Recorded at Geso's apartment in Kyoto on 26 December 1978. A document of Onnyk, drunk, mimicking Wild Man Fischer. This track is based on the song 'The Wild Man Fischer Story' from the double album *An Evening with Wild Man Fischer* (1969) produced by Frank Zappa. Laughing hard are Geso and Yasei.

Geso: "This track is included here upon Alchemy Records' boss Mr Jojo's request. That's how the title of this CD came about."

Onnyk: "For me, our CD is like a precious photo album. But what rather worries me is that the man himself might claim royalties on this one. I'll leave it up to you, Boss."

Akanarum: "A prescription hidden by a banana skin."

M11. (left channel) Balance of Improvisation (excerpt) / Geso (acoustic guitar, voice); Toshiyuki Oka (percussion)

(right channel) **E.F.S. No.1** (compressed) / Geso (recorder); Onnyk (recorder); Kazuki Sato (acoustic guitar) (6:05)

Each channel originally recorded in mono. Listen to two channels at the same time, or separately!

Left channel recorded at Geso's apartment in Kyoto on 15 October 1978.

Geso: "If a visitor hadn't knocked on the door, it would have lasted much longer."

Akanarum: "Tango, watching octopuses perform mating."

Right channel recorded at Kodama's home in Morioka on 27 December 1977, playing quietly in a corner of a room in which a party was on.

Onnyk: "It might be influenced by Can's albums *Future Days* (1973) and *Unlimited Edition* (1976) because we played this after we talked about them, but listening to it now it sounds rather like the last track on *Faust Tapes* (1973)."

Akanarum: "Grey roses, old friends, and winter windows."

M12. A Picnic at the Bottom of a Frozen River (by Homemade Drama) (2:44)

Personnel and recording details as M04.

Akanarum: "Everyone lives in peace at the bottom of water."

M13. Minors never get beaten, even by Barusan (excerpt) / Geso (handclapping, reeds, etc.); Onnyk (voices); Junichi Kawara (felt pen with contact microphone, paper); Yasei (Barusan, etc.) (5:57)

A session from the second day of the Free Music Meeting. Midway, Yasei started to use Barusan (a smoke-generating insecticide) and a smoke candle, and everyone except the performers and a few members of the audience temporarily escaped the venue. The title comes from the fact that among those who remained were people who frequented a Tokyo cafe/bar called Minor in the early '80s, where improvised music was often performed. Captured here is about the time when the smoke was almost gone and the evacuees came back; Kawara's solo is featured. Onnyk's speech imitates the sound poetry of Shohachiro Takahashi, who once was a member of Fluxus.

Onnyk: "Kawara's varying sounds were made by rubbing a felt pen against several different kinds of paper."

Geso: "It sounds like *Circadian Rhythm* (1978) by Paul Lytton, David Toop, etc., but I don't think I'd heard that when we played this."

Akanarum: "Summer's end; after pulling, obi remains."

M14. Donkey Stomp / Geso (electric guitar); Onnyk (incomplete bass clarinet) (0:39)

An improvisational piece recorded at Geso's apartment in Tokyo on 26 July 1980. The bass clarinet played by Onnyk had the middle part of the body removed.

Onnyk: "It's similar to the Bonzos' 'I'm the Urban Spaceman' (1969)."

Geso: "I agree, only if you mean tonal music is all similar."

Akanarum: "Zombie dog wags and its tail flies off."

Poems

Exercises

In the heavy
And odoriferous daylight
Faceless fools
In five columns
Are exercising
Perhaps

Revenge of Noisy April

Town with April caterpillars smelling sweet and green
Through go apprentice priests on bikes
Blurred motorway glittering in the evening dust
Sky-gliding aeroplanes are not to be seen
Broken radio, tofu vendor's wind
Spraying gentle water of tear-inducing April
Sucks demonstrators into a manhole
Bitter dirty water comforts heated asphalt
Not a single person is in the square
A setting sun, in the sun setting, yolk-like
caterpillars are melting, like

40

Football under 2400 meters is to be played
Nuns always talk of the same things about 5 tons

The Key to Dreams

In a desert he discovered the hammer that smashes up 'relationships'
Go along the road of eggs on acacia trees
Get to the lonely moon surface
Where lies a single high-heeled shoe
I cross-examine the poet
"Nevertheless,
Soot creates a relationship between a candle and a ceiling."
But he laughed and hid deep in a hat
A black one like snow, the kind he likes

I was left alone in the sea of 'relationships'
And heard thunder roaring in a cup

Crab Man's Thoughts

"I am intellectual," I, Crab Man, think. It's because, although I've got no degree and I don't know about the world around me, I have knowledge.

I mean, anyone who can make money only by showing themselves off at a freak show knows that they are a freak. I know that, and Bunny Princess, Horse Man, Spider Man, and probably that Octopus Girl know it too. Kids and drunkards who dare to pay to see me under this dark acetylene lamplight wouldn't understand. The sniveling kids simply believe what they are told, like "this man was born from a mother who had been bitten by a poisonous crab." The drunkards laugh scornfully at me, thinking of me as a well-made paper figure. Give me a break. I'm really a freak. I'm a genuine crab man. I'd like to tell that to those stupid monkeys pretending to know me, laughing at me, thinking I'm a paper figure. I sometimes feel like letting them touch my body just so I can see their faces when they realise what I'm really like, but I guess I don't need to show such generosity. I'm making more than enough money just by showing myself. I'm a hunchback, but no ordinary one. My whole body, except the human-like head, is completely deformed and is very much like a crab's. The shell, which can be mistaken for an elaborately created model, is actually enlarged shoulder blades and spine; my bent arms and stuck-together fingers are the claws; and my ribs, which protrude extraordinarily to the left and right, along with my extraordinarily thin legs just underneath them form the crab legs. On top of that, my prolonged sacrum curls under my belly, making a "crab's loincloth," which is quite amazing.

It's not me who is amazed though, it's the man who gave me the knowledge of my deformation and anatomy, who established the freak show a long time ago and travelled around with us.

I have to thank him for teaching me the value of that knowledge. Thanks to him I was able to completely stump a greedy Mr Human Pump, who had exploited me. I'm very amused every time I remember how upset that pump bastard was when officers from the Labour Standards Bureau came in after I informed on him. It's one of the few really funny stories in my life.

Speaking of officers, there was one who suggested I join a facility for physically-handicapped people. I can't remember which bureau he came from, but he was eye-peelingly surprised to hear me say that I was satisfied with this job because it makes good use of my potential. He could never imagine "exhibits" like us had such

professional pride.

Yes, I'm Crab Man. No human in the world could be as crab-like as I am. My deformation is a work of art, a delightful mystery created by nature. This makes me feel honourable, proud of myself, and able to expose my body to people coming to see me in the freak show tent.

But I suppose I'm a special case. Most acts in the show have inferior feelings and suffer from despair. Their deformation is pretty much normal too. Those who were with me -- Bunny Princess had nothing but a harelip (she was pretty, and she might have had an operation to become a normal person); Horse Man's toes were stuck together; and Spider Man was a dwarf with extra fingers. None of them were overwhelmingly deformed like me, and this caused them to defect to other shows after a while. Visitors couldn't tell the difference, but I guess my artistic deformation deeply affected the other acts' feelings of inferiority. This led them to hate appearing with me in the same show and to move out and join other shows. It is also true that it makes me feel lonely from time to time, unable to sleep as I recall chatting with my fellow freaks who subsequently left me. An insomniac crab? A good joke. Incidentally, I'm not a good drinker -- it takes only a small amount of alcohol to turn my face red; funny, isn't it? At least I'm going my solitary way as one selected by God, although sideways it may be.

So, Octopus Girl is the only one who stays on the show with me now. And she's a downright hoax.

The trick is that she's just wearing a rubber costume of octopus arms on the bottom half of her body. It's so well made that you can't tell at a glance that it's a fake. Two of the arms resemble those of a human, making the costume look even more authentic. As knowledgeable as I thought I was, it startled me at first.

After the show is over, she changes her clothes, pulls shoes out of the shoebox hidden under the dressing table, puts them on, and goes to town. That really baffles me.

I don't want to complain about seeing a young girl in the nude, but it upsets me when while taking her clothes off she says to me "why don't you take yours off as well?" I'd like to show this scene to the stupid spectators who try to take a peek at the crotch of the octopus, but it doesn't seem that she wants to be mean to me nor is she an exhibitionist. Maybe she just doesn't think I'm human (or she's never been worried about what humans are). When she feels like it, she gets leftover takoyaki [a hot Japanese snack with bits of octopus in it] for us from the food stall and tells me about her trip to town.

One day I asked her why she was pretending to be an octopus.

She did not reply, and I immediately realised I'd made a mistake. How inconsiderate

of me, one who had thought himself to be intelligent and secretly even a "deformity psychologist," to awaken her feelings of "deformity inferiority." Fortunately, Octopus Girl still continues to work here in this tent. However, although she never did visit me often, she now visits me even less frequently. She changes clothes where I can no longer see her. Whether I should be saddened by not being able to see a naked young woman or delighted because she may now regard me as a "man," I don't know.

I've said a lot, but there is one more thing I'd like to say. That is, my home town was one of the victims of America's new bomb. How you, the reader, take this is up to you. I've kept this a secret from my buddies because if this were made public, I probably wouldn't be able to carry on in this job.

Anyway, if you happen to see our tent in this northern town, whose name coincidentally includes parts of the bombed towns' names, I'd like you to come see me. I'd like you to keep a memory of the crab man who lives with high pride in this strange world, if you can.

End

Special thanks to poet Shohachiro Takahashi, who supported the early activities of the Fifth Column.

Note:

If you want to know what "fifth column" really means, please look it up in a dictionary.

English translation by Shigemasa and Cindy Fujimoto

A secret hidden track from the master and an additional re-mastered track

M15. Explanation by Someone / Onnyk (voice, radio) (1:37)

Recorded at home in Morioka, 1978, mimicking Wataru Uenami, who then was the commentator of NHK-FM radio show "Contemporary Music" (1957~).

Akanarum: "Anatomize after reading PRECAUSIONS."

M16. KOM (N) Trio (excerpt) / Toshifumi Kodama (tapes, effects) + Onnyk (trumpet, tenor sax, toys) + Yasuhito "Akanarum" Muranaka (electric guitar, toys) + audience (balloons, crackers) (6:20)

Live performance at "Poetry Festival", Morioka Prefectural Hall on November 25, 1979.
It is included in the cassette of the Fifth Column's "INITIAL PERFORMANCES"
(5C-08).

Akanarum: "*Kotatsu* (that is used in Japan as a heating system) in drop-off season,
God and electric fans."

English translation of the advertising strip and additional note by Keiko Higuchi

DISC 2 DEDICATED TO THE BOSS BUT HE WASN'T LISTENING / THE FIFTH COLUMN

The second production of the Fifth Column's "Boss" series is the trajectory of delusions in the '80's. The sound of mold, grown thickly on the back of pants that the last centuries anarchists have taken off, is not meta but meta-meta! (mastered, advertising strip on CD, made for Japanese usage)

Introduction

This CD is a documentary of performances from the 1980s by the Fifth Column, and it is the sequel to *We'll Put It Out If the Boss Insists* (Alchemy ARCD-128, 2001). To find out what the Fifth Column is about, refer to the booklet in that CD.

Dividing Fifth Column's works by periods of time is done merely for the sake of convenience. Nevertheless, the 1980s was their most active period. Between 1979 and 1990, a total of 50 titles (plus 5 samplers) were produced under *The Fifth Column Tape* cassette tape series. Distribution dwindled in the latter years. During and around this period their works were featured on: the compilation LP *Infecund Infection* (Pinakotheca DS#0001, 1982); *The Lucky Bag* (1984), which included a compilation cassette; a Dutch 45 by The Pockets, the pop band led by Onnyk (1984); and the almost-monthly cassettezine *Personal Sound Effects* (1985-1991) compiled by Geso. In addition, the Fifth Column actively participated in a number of various artists compilation cassettes and LPs released at home and overseas, and they performed live on their own or with other people. What you will hear on this CD is just a fraction of these works. In compiling this CD, we found that not a small number of original tapes had been lost — and no wonder — 15 years had passed.

Akanarum: "Only junctions of three roads with street lights on speak of the past like yellow lymph nodes."

Akanarum: "The last train in the sky travels with Jovanni."

Track Notes

M01. Tutor Loop Part 1 / Geso (tape loop manipulation) (0:30)

The loop was made on 24 May 1982 at visual artist Hiromichi Fujii's apartment, which was at the time almost certainly located in Nishi-Ogikubo, Suginami-ku, Tokyo.

Geso: "The original piece was 10 minutes long. If you join this track with track 15 and repeat it 10 times, you'll get something similar to the original."

Akanarum: "Without sweetened cod rice gruel manly salt, not much mistaken

TARKUS wonderful."

Akanarum: "Armour-piercing bullets, straight head-strong idiots."

M02. Ramontic Brake — It's a Rainy Day / Himago (Aquirax Ichiguchi (keyboard); Koichiro Watanabe (drums); Geso (electric guitar)) (3:00)

The first session in Hyocho Studio on 6 June 1982. Himago were a temporary group made up of Ichiguchi (d. 1984), who then was the alto saxophone player with Hijokaidan; multi-instrumentalist Watanabe (d. 1990) from Mada and other bands; and Geso of the Fifth Column. Also under the guise of Namida No Ramen Quartet Koenji Branch, the trio played a total of three gigs. The original tape — a microcassette recorded by Watanabe — was lost.

Geso: "The recording turned out to be in a chopped-up state, in the lowest possible fidelity. The title 'Ramontic Brake' was coined by Ichiguchi. 'It's a Rainy Day' was based on the famous number by Faust. There are times in life that, whatever you play, it turns into that song, and this was one such occasion."

Akanarum: "Would releasing captured living things into their living places make treasure, in a little autumn in the Cambrian period when a Buddhist temple bell echoed and all dormitory residents perished?"

Akanarum: "After Hannibal's gone, elephant dung remains."

M03. Mello-Dyne / Ice 9 (Toshiaki Tozawa (electric guitar); Maki Iisaka (electric bass guitar); Onnyk (electric guitar); Seiichi Nakatsubo (synthesizer and Roland organ/strings)) (4:57)

Recorded at Tozawa's apartment in Morioka City, Iwate, in October 1981. Composed by Onnyk. Ice 9 were formed by Onnyk, Iisaka, Nakatsubo, and Tozawa in 1981 and, through a few personnel changes, Onnyk and Tozawa stayed together until their last live performance in January 1986. The name of the band originates from a kind of ice with very particular characteristics that appeared in Kurt Vonnegut Jr.'s novel *Cat's Cradle*. Apparently, there was a band of the same name in Portland, Oregon, in around 1979, but it was just a coincidence.

Onnyk: "This is the only track taken from the album *"Infecund Infection"* for this CD, and it's also included in one of *The Fifth Column Tapes*, which introduced the band for the first time. On this track, Onnyk is rubbing and scratching at random a guitar that is not properly tuned. The track was named by Iisaka. I don't know what it means."

Akanarum: "Giving up on literature and taking up astrology instead, gargoyles sit on the roof of a stone house."

Akanarum: "Love in old Iraq blossoms with terrorist bombings."

M04. Here They Come / Geso (words, music, programming, and singing) (2:57)

Multi-track recorded at Geso's Suginami-ku apartment, 1989. Different versions of the song appeared on the cassette tape that came free with the fanzine *COS* #1 (1988) published by Toyohiro Okazaki (improvising musician from Nagoya City; <http://www.web-rain.com/index2.html>) and on *Loving the Obsolete Words...* (1989), the split mini-album with Kumio Kurachi (see M08).

Geso: "A song that I wrote in the period when I wanted to write or was only able to write very frank, blunt ones."

Akanarum: "In love with a light-blue curved rule, forgotten in the morning of a few hundred centuries' oblivion."

Akanarum: "On a summer evening, a labourer is greeted, 'shalom.'"

M05. Anima Mania / Geso (junk, clarinet, telephone pickup, etc.); Onnyk (dopplerhorn, soprano sax); Jun Mizukami (tape recorder, megaphone, sheet of glass, pressure-sensitive microphone, dog whistle, bird whistle, concave lenses, gears as spinning tops, etc.); Tsutomu Terakawa (tuba) (15:15)

Recorded live during an event called Improvisation in Seibu Kodo on 4 and 5 May 1983 (Seibu Kodo is a rustic hall attached to Kyoto University). This track is from the session on the second day. Mizukami is an avant-garde artist living in Nagoya. Terakawa is a rocker from Kyoto; formerly a member of Zenryoku Onanies, he currently works with a band called zubolee and also on his own.

Onnyk: "This is a rare combination of people: Mr. Jun Mizukami, a leading avant-garde figure from Nagoya, is creating sounds by spinning iron tops on a sheet of glass; Mr. Terakawa, in the spike-and-leather punk gear, is playing tuba; and Onnyk and Geso are doing many different things. I think we were moving around quite a lot while performing. Good old Seibu Kodo. It was so filthy. Some people were living in there, too. I remember that we had a party in the audience area after the event and there was only one Kyoto University student among them. I slept at the Yoshida dormitory that night."

Geso: "I don't remember this performance at all."

Terakawa: "I can still feel the tuba's distinct sense of time. I still don't know today whether that 'obtuse' time was the tuba's or mine, but it really fascinates me."

Mizukami: "Would we be able to identify the inner sound that we heard and felt when we were in our mother's body as we went through the gate to the other world, even

after having repeated so many foolish actions? Would people vanish? Would places vanish? Then, would thoughts vanish? Birth and death are merely forms of life, life that breathes and shows its diversity."

Akanarum: "Graceful water's smell, moss's suffering, gag emotions, whip logic."

Akanarum: "The sea of squids deepened through the bone flute."

M06. Jazz Is For Never (excerpt) / Tadashi Otsuka (piano); Geso (mini electric guitar); Takashi Kazamaki (voice, tyre wheel) (3:31)

A session at Otsuka's apartment in Kunitachi City, 28 March 1982. Otsuka (d. 1998) was a piano and sax player, and was the publisher of the music bulletin *Han*. Kazamaki has been a percussionist since the '70s (http://www.pekori.jp/~michiru/kazamaki/kazamaki_top.html).

Geso: "Mr. Otsuka is playing professional-sounding jazz piano, but I'm only pretending to play bass at random using a mini guitar with loosened strings, while Mr. Kazamaki is playing fake jazz with his 'voice hi-hat' and a tyre wheel. I, at least, have no love for jazz."

Kazamaki: "I too have little affection for jazz, or rather, I didn't know anything about jazz back then. So, it's basically a fake, just nonsense that I'm doing 'chi chiki chi.'"

Akanarum: "Looking down from an oval window, the spring twilight leaves accompanied by a fanfare."

Akanarum: "Regarding Pavlov's dog all through the night."

M07. Panspermia / Anode/Cathode (Michael Cough (guitars, etc.); Janis Yawn (tapes, voice, etc.); Andy Hiccup (saxes, etc.); Deborah Sneeze (bass guitars, etc.); Mary Sneeze (tapes, etc.)) (7:21)

Recorded in 1981(?). Details unknown. Anode/Cathode were a virtual band from Los Angeles. Their 7-inch LP *Punkanachrock*" (Pinakotheca PR#0, 1984), each copy of which included a free used Japanese pop music 45, was distributed by the Fifth Column.

Onnyk: "This track was included in the compilation album *Rising from the Red Sand* released by the British label Third Mind Records. In the beginning, Anode/Cathode were like an amalgamation of Faust and Chrome, but this track sounds like neither of them. The ambient noise is apparently a recording of a village festival in Indonesia. I'm sad that Third Mind never returned the master tape."

Geso: "I was delighted by the way the Ano/Catho record was slagged off by *Gal's Life* (of all magazines) at the time."

Akanarum: "Has the statute of limitations run out yet on the crime of genetic engineering that you and I committed in the laboratory on Wednesday?"

Akanarum: "A head sees and praises a sharp tongue and tofu."

M08. Idiot Cloud / Kumio Kurachi (words, music, instruments, singing) (4:08)

Multi-track recorded by Kurachi himself in the first half(?) of 1988. It appeared on his solo album *Mikeneko To Jinmense* (homemade cassette) in 1988 and on the split mini album with Geso *Loving the Obsolete Words...* the following year. Kurachi, from Fukuoka Prefecture, played in Tokyo from 1985 to 1989 and returned home thereafter, and still energetically performs live shows. Although he sometimes plays with a band, he is primarily a singer/songwriter. In 2002, he won the championship in the second poetry boxing contest organised by the Japan Reading Boxing Association.

Kurachi: "I recorded this with the award I received in a contest (a coupon for free use of a recording studio). Mr. Suguru Yamaguchi, a former member of Expo, engineered and mixed it. At the time, I had a job in a funeral business and got an idea about this song when I was watching the smoke and clouds at the crematorium. The song is very difficult to play and sing by myself or even with a band, and the recording of this was realised by programming and sampling from helpers. I think it was then that I was invited by Geso and Kinno to take part in the split album. I sometimes listen to this recording, and I feel embarrassed by my singing — I had Hikashu and Kate Bush in mind."

Onnyk: "This is a great track on the *Loving the Obsolete Words...* album. At that time, Geso and Kurachi were making very interesting songs, and that inspired me to produce the mini album project. I like all the tracks on that album."

Geso: "In my opinion, this is one of his best."

Akanarum: "Meandering, swinging a flask in the rainy-season sky, likely to dislike anything and everything."

Akanarum: "Run, the cart of honeyed words, with eternal fire loaded on."

M09. Heavy Moon / Wolfgang Wiggers (voice, synthesizer, etc.); Onnyk and Seiichi Nakatsubo (rhythm tracks) (4:36)

Recorded in 1982(?). The layered sounds were created from cassette tapes exchanged by mail — an attempt dubbed "distant session" by the Fifth Column. Wiggers was at the time in a band called Kastrierte Philosophen (who have released at least an LP, a 12-inch single, and a CD).

Onnyk: "This is a multi-track recording that was realised through the exchange of

cassette tapes between us and Wolfgang Wiggers in Germany. The rhythm tracks were done by Onnyk and Nakatsubo, and Mr. Wiggers put voices and synths over them. This way of making things was very popular back then!"

Akanarum: "Short of something somewhere, confine calm and waves, always facing each other, in the myth."

Akanarum: "Atoms have no names, how lonely it is."

M10. Flowers / Geso (music, programming, singing) (words by Tadashi Tsukimoto) (3:07)

Multi-track recorded at Geso's Sugunami-ku apartment in January(?) 1990. Remix of the track on the Fifth Column tape "The Omnibus". Tsukimoto, who wrote the words, is a "broken" singer/songwriter. He has released a CD entitled *Datte Mo Ame Dayo, Sunshine Girl* (Kinakotake Records Kinako-101, 1997) and many cassettes.

Geso: "I can write my own songs only when I feel blue, but it's pretty enjoyable to put music to someone's lyrics."

Akanarum: "At dawn I try rolling on my tongue the parting shots that I never used after all."

Akanarum: "Some day the ghost of a woman who died of difficult delivery may become a tip of a dream."

M11. Youth in Asia (excerpt) / Takashi Kazamaki (percussion, voice); Geso (bottles, junk, straws) (2:21)

Recorded live at club Apia in Shibuya-ku on 26 March 1983.

Geso: "I think this was during the Duo Improvisation series organised by Kazamaki. Because I had developed a dislike of musical instruments around the time, I took only some junk to the club."

Kazamaki: "The sound of the drum, 'don don doko doko,' is extremely coarse, and in that I can only see my youth, but it's certainly me."

Akanarum: "A rosy setting sun stretches on the indigo sea where a hedgehog and a piece of cheese hold each other, wwwwhhhhyyy."

Akanarum: "Sea cucumbers in a dream dream of flying fish flying."

M12. Stretch Fruits (excerpt) / Geso (mini synthesizer, mini electric guitar) (2:05)

Recorded live at Strange Fruits on 19 December 1981. The club was located around Tsurumaki Spa (Hadano City, Kanagawa Prefecture). Extracted from the trio session with Takashi Kazamaki and Yatasumi Kindaichi. The latter was an enigmatic artist

who played cello and sax.

Geso: "It was quite late at night, and I think the performers and audience were almost asleep or drunk."

Akanarum: "With the name of a butterfly in love standing, sorrow at the pathos at the moment of a serious snap in temper."

Akanarum: "On a moonlit night, a Buddhist monk hangs himself in the garden."

M13. Klumina / Ice 9 (Toshiaki Tozawa (electric guitar); Maki Iisaka (electric bass guitar); Onnyk (soprano sax); Seiichi Nakatsubo (synthesizer, Roland string organ)) (3:38)

Recorded at Tozawa's apartment in Morioka City in January 1982.

Onnyk: "A masterpiece. Tozawa, the core of Ice 9, remixed the original session tape when it was first released on cassette by using just limited equipment and a TEAC 244. We played the song live as well. It was recorded early, at Ice 9's highest point, when we were largely a studio band. After this, our sound changed to play live, with Osamu Ito taking up the rhythm box and Minoru Nakamura on bass. The title came from [a phonetic rendition of] Mr. Nakatsubo's telephone number."

Akanarum: "No longer tolerating Sartre's night dreams recurring, the passage of spring is lamented over, where a posthumous Buddhist name stands."

Akanarum: "Yet-to-be-born twins are asleep in a water station."

M14. Les jeux et les hommes / Onnyk (amplified soprano sax, guitar pickup, cans, etc.); Geso (electric guitar, mini synthesizer, cassette recorder, pigeon whistle, hourglass, etc.) (13:50)

Recorded live at the Duo Improvisation Workshop organised by Takashi Kazamaki at the Yokohama Oo-sanbashi Pier. The event took place on 20 and 21 March 1988, with 27 duos participating. This improvisational piece, the second performance on the second day of the event, was played according to diagrams, a motif taken from the categorisation of games in the book *Les jeux et les hommes (Man, Play, and Games)* written by Roger Caillois.

Onnyk: "Listening to it now, we used a phrase from a famous TV commercial song. I wonder how that happened. I remember, though, that the things we were supposed to do changed very rapidly (although it was our decision to do so), and we were seriously busy."

Geso: "We were quite tense playing, but the audience laughed at us. Some people thought we were using a sampler, but we were just repeating the process of recording,

rewinding, and playing tape. Generally we played low-tech, low-fi, and low-cost."

Akanarum: "Is what lies between the gap of loving yourself and loving others a real image when looked into in confusion?"

Akanarum: "Playing with sand in the starry night full of dark stars."

M15. Tutor Loop Part 2 / Geso (tape loop manipulation) (0:30)

See M01.

Geso: "It may sound like it's the same as track 1, but it isn't. There's nothing that's the same."

Akanarum: "Springtime, when rocks relax, is far away; crush the false images of youth that are green and full of hope."

Akanarum: "Sit back and see later, deep in thought about our encounter."

N.B.: Akanarum's poems are taken from his Moronic Tanka and Haiku series.

They may or may not relate to the descriptions of the tracks.

Lyrics

M04. Here They Come

They find our time of birth beforehand

Here they come

To buy our place of birth

The good and the average, the deformed and the aborted

All are articles for sale, so...

You'd better start swimming, or you'll sink like a stone

You'd better start rolling, or you'll gather dirty moss

Run, don't walk any more. Run for...

Here they come

To buy our time of disappearance, too.

M08. Idiot Cloud

(Sorry, untranslatable.)

M10. Flowers

Ate a pumpkin

So good I wept and slept

Mother brought a bouquet home

Flowers, you are dying soon
Flowers, you are so beautiful
I too someday will be buried as bones
And disappear into the earth of the flower garden
So 'til then
I too will keep buying bouquets and letting them die
Flowers, wait 'til the day comes
Flowers, you are truly beautiful.

Senugawa: The Unfortunate Yokozuna

● **Senugawa's Retirement**

Senugawa, from Paris, France, was the first white rikishi (sumo wrestler). He was also the first white yokozuna (grand champion), the highest rank a rikishi can achieve. A mere 23 years old at the time, he looked charmingly naive with his nice smooth white skin, rich blonde hair, pale blue eyes, and shy smile. Much was misunderstood, and one sumo magazine described him as "Tarzan in the circular jungle." Contrary to his appearance, he often drew a cheer from the spectators with his excellent mixture of hard and soft strategies and the exciting throws thrust from his 6-foot, 9-inch body.

It is not uncommon these days, but back then people had never heard of a French rikishi. At first he had the shikona (fighting name) of Tomoesato, but he changed it to Senugawa three years later when he was promoted to an ozeki (second highest rank in sumo).

He was popular, but also received criticism. When he was told by the Sumo Association to dye his hair black, he rebuked with, "I could dye my hair and tan my skin, but what could I do about my blue eyes?" They backed off in the end. The present Sumo Association remains silent about this incident, but to this day they still don't allow rikishis to dye their hair brown (now a popular fad among young Japanese). Their official reason is that the dye doesn't go well with the colour of the pomade used in rikishis' hairdressing, and, before retirement, Tomoesato/Senugawa mail-ordered from France the type of grease paint used by theatre actors. "I would like a popular hair designer to do my mage (rikishi hairstyle)," he once said. "Mage is fashionable. It's a pity that only sumo wrestlers have it."

When Senugawa suddenly announced his retirement, people speculated about the reason. Couldn't he get used to Japanese society with all of its traditions and rules? Relationships with women? Relationships with men? There were rumours, but the truth was not known.

No one could figure it out. The real reason Senugawa suddenly gave up his job was something of a nature that he could never reveal to the mass media: he had contracted a disease.

The story goes back two years prior to his retirement. During a Kyushu basho (tournament), Senugawa was served rabbit stew at a patron's party (like many other French people, he loved rabbit meat). It appears that, not being able to wait any longer, he ate the rabbit meat while it was still not well cooked (this was only an assumption, but the meat was the only possible cause of the disease).

It was probably Senugawa himself who first noticed something unusual about his body. Four months after the Kyushu basho, he was secretly hospitalised at St. Marianne Hospital and received a detailed examination. He was diagnosed with heartworm disease, and it was in a fairly advanced stage. He was immediately given antibiotics, which barely prevented the disease from developing into elephantiasis and internal disorders.

Why didn't the doctor in charge of the rikishis' healthcare notice Senugawa's condition? Two rare factors — one that he was white and the other that the disease was caused by a parasite that was supposedly extinct in Japan — may have contributed to the doctor's failure to discover it. In any case, it was too late for Senugawa.

Soon after announcing his retirement, Senugawa was seen in early winter at Narita Airport downheartedly leaving Japan, with his enlarged testicles slung over his shoulders.

Nobody knows what became of him after that.

● **History of Senugawa (from a newspaper interview)**

Remember the Grand Sumo Paris Basho? It was at the World Expo in Paris, when thirty-plus rikishis travelled to France and displayed their great grand sumo. The event was broadcast in Japan over two nights, on an NHK special programme entitled "Grand Sumo: The National Sport That Flew to the World."

On that show many of you must have seen a cute blonde boy, who looked as if he were just out of nappies, step up into the sumo ring. His opponent was Konishiki, then an ozeki. The boy who fought Konishiki, nicknamed "Brown Heavy Battleship," was none other than Senugawa. Let us have Senugawa himself talk about this event.

— Do you remember the match?

Yes, I do. I'll never forget it. It was the starting point of my sumo career. Before I knew it, I was naked, wearing "lasagna pants" (mawashi, or a loincloth), and standing in the ring.

— Who did you fight?

Konishiki-san. I didn't know him back then. He was very big, black, and scary. Like an ogre, as his name says [laughter].

— You won, didn't you?

I heard "Hakyooo!" (actually "hakkeyoi," the judge's announcement meaning "ready") or something [laughter]. I dashed against him desperately, and he fell slowly. I thought, if he fell on me, I would be flattened [laughter].

When I heard the thud, I knew I had won. It was an impossible thing, but I was so happy. When I was about to step down, the judge, in a strange hat and a nightgown, who had shouted "Hakyooo!" [laughter], stopped me, so I turned back, and Konishiki-san was standing there. I almost cried, thinking, do I have to fight him again? The judge in a nightgown then told me to make a bow, saying "sumo begins with bowing and ends with bowing." Konishiki-san was smiling, so I realised that all this was a warm-up attraction, but I was thinking that I wanted to really beat Konishiki-san next time.

...

— What did you do to make yourself strong?

I applied for the army special corps.

— Special corps?

Yes, we have a two-year conscription during university studies. Don't you have one in Japan? In the first year we have basic training and general firearm courses, and choose either a heavy firearm or a sport combat course. I chose sport combat. In the second year we study aircraft and ship navigation, as well as land combat in detail. In my second year there was a choice between nuclear chemistry combat and special corps combat, so I chose the latter without hesitation. Finally, there was an option of practical combat for a month, which I took, although I had already taken enough credits. I went to Tunisia. It was tough because I was supposed to take Ph.D. exams for economics and folklore soon after my return to France. There is a song in Japan that goes "studying under the moonlight," and I actually wrote my thesis under faint light during the night and at dawn.

— ...

[the rest is omitted.]

● Resurrection of Senugawa

A year after his sudden retirement, the unfortunate blonde yokozuna Senugawa reappeared in Japan out of the blue, and opened a heya (sumo stable) as a first-generation oyakata (coach). The name of the heya was Monmarutorubeya.

What was he doing during the lost year, and where was he? Rumour has it that he

stayed in the French territory of Morocco for a while, where he called on mates from his special corps days, trying to find young rikishi hopefuls.

In fact, all the heavyweights who are now leading rikishis in Monmarutorubeya — Gaisenmon, Furan, Dogoru, Binteji, Basuchiyu, among others — were brought in by Senugawa when he opened the stable. They made way for those who were to come to Japan, such as Shiraku, Yuro, Rakan, and Burubon.

Of course, not everything went swimmingly well at Monmarutorubeya. In the beginning, the stable, which was frowned upon by other long-established stables, who valued tradition, often was not allowed to visit those other stables to practise with their rikishis. However, they got support from Oshubeya, the other *enfant terrible* stable of the sumo world, whose rikishis are all from Oshu (the north region of Japan). Whether or not this Oshu stable had some affinity with the other Oshu (European) stable, the wrestlers from both stables practised hard day after day, and their roars swirled around the ring, in both French and the Tsugaru dialect. One might suspect this to be the origin of the fact that the Japanese spoken by rikishis from France has a Tsugaru accent. Their efforts seem to have paid off; Monmarutorubeya has produced many yokozunas and ozekis, and is now one of the most respected stables. No one refers to them as a novelty or calls them shokkiri (comic sumo) behind their backs any more.

The most popular wrestler in Monmarutorubeya is Tomoesato II, now a yokozuna renamed Gaisenmon. Even taller than Senugawa Oyakata, Gaisenmon easily lifts lightweight rikishis up and heroically throws them down. The second most popular is Maruseiyu, nicknamed "Papillon in the Ring" because of his sorrowful look, and who, unlike a rikishi, is small but uses quick and sharp techniques. Ginger-haired komusubi (the fourth-highest rank in sumo) Dogoru, aka Red Trans-Europe Express or Boiled Crab, whose body turns red when he gets excited. His unique tsuppari technique (series of fast-paced, open-palmed thrusts) , apparently adopted from the martial arts, has the strength to resist the opponent approaching him.

The funny one is Koronban. His sumo rank is low, but his prowess in chanko-nabe (traditional sumo dish cooked in a large pot) cooking is top class. While he still takes sumo training, he teaches patissiers at a stable-run chanko-nabe chain called Senugawa. "Oy've long been called konro-ban (person in charge of kitchen stoves). Looks like it suits ma nature. Oy may not become strong, but am happy as long as Oy can stay in the stable," says Koronban, with a Tsugaru dialect.

If you are a sumo fan, you must know about Monmarutorubeya's famous chanko-nabe. Before his retirement it seemed that Senugawa couldn't get used to traditional

Japanese chanko-nabe, and after he earned his fame, he often ordered French dishes from a hotel. Now he has three chefs invited from France and enjoys real French cuisine as chanko. Although the stable is too busy to serve it as a full-course dinner, it offers a dazzling array of dishes as a buffet, including meat pie with ris de veau, pate de foie gras, pheasant casserole, oysters coquille, Oma tuna escabeche, as well as in-season vegetables and egg salad, with a big pot of pot-au-feu or lamb stew as the main. For dessert, they can eat as much cheese and cake as they like. It's a different world. The only dish that is not served here is the famous French country dish with rabbit. The reason, they joke, is that rabbit is not good for rikishis, who should not be cowards. But only a reader of Senugawa's story would know the real reason.

The end.

Note: In the original Japanese text, many of the names of the rikishis, such as Senugawa, Dogoru, and Basuchiyu, are phonetic approximations of French names, such as Seine River, De Gaul, and Bastille, in kanji characters.

Note: The main title of this album is a lie. The boss of Alchemy *was* listening to us.

English mis/translation by Shigemasa and Cindy Fujimoto

Re-mastered additional tracks

In addition, Geso's original songs, out of "Personal Sound Effects (PSE)" series of an almost monthly coterie cassette mentioned in "Introduction", is included here.

For this series people were asked to submit arbitrary recorded materials without limiting contents or length, and then Geso had edited them in one cassette and give it back to each participant. They were free to bury, dub or give that away. There had been total of 42 cassettes produced, and its participants counted up to 11 at most and the least was 2 at times, which made the total number summed up to be 193. This project cannot be open to the public as it has originally been due to the silence to copy right.

M16. Waza- Uta / Geso (words, music, programming, singing) (2:12)

Included in PSE No.9 (circulated in August, 1986).

M17. Rough/ Geso (words, music, programming, singing)

Included in PSE No.16 (circulated in May, 1987).

M18. Folk Song/ Geso (words, music, programming, singing)

Included in PSE No.14 (circulated in March, 1987).

Lyrics

M16. Waza- Uta

Speak continuously without a break/ About feet, stones or cow / Keep speaking though getting tired of listening / I cannot stop though I get tired of speaking

Keep touching in a roundabout sort of way / About tomorrow, sweat or there / My fingers are still full of energy and keep searching / I cannot stop though I am tired

The rain drains into the earth/ want to go for an invitation but not being successful/ In the sleep that won't last/ keep chasing the person from long ago

I remember the old lies / or the old dream gone with rotten smell on a ship/ Please be prepared and keep waiting/ I just cannot be awoken though I get tired

M17. Rough

I want them to treat me roughly/ want them to treat me rough/ Like they tan the leather shoes / tap-tap-tap-tap, I want them to hit me

I want them to treat me roughly/ want them to treat me rough/ Just like the livestock heading to a slaughterhouse/ I want them to brand me that never disappears

I want them to treat me roughly/ want them to treat me rough/ In the refrigerator of a butcher/ Skin me, hang and exsanguinate me

I want them to treat me roughly/ want them to treat me rough/ Like chopping onions or cabbages/ crunch crunch crunch crunch crunch crunch crunch crunch crunch/ crunch crunch crunch crunch crunch crunch crunch/ crunch crunch crunch, I want myself to be cut in pieces

I want them to treat me roughly.....

M18. Folk song

Hallucination I can see when I am sober/ A dog killer carrying a raggy sack on his back/

It is the right leg I start with when walking/ The possessed present is long gone
I don't want to do anything meaningless/ don't want to do anything meaningful/ never
thought of meaning, but/ All of those are the true self
All the comfy things never last/ When they do last, it is disgusting/ stop memorizing/
stop expecting...
Hallucination that disappears while I come/ A signal fire of a charisma's funeral/
spirited away (*kamikakushi*), those kids at alters/ Blindfold (*mekakushi*) that is left for
last
I don't want to do anything meaningless/ don't want to do anything meaningful/ never
thought of meaning, but/ All of those are the true self/ All of those are the true self/ Are
all of those the true selves?

English translation of the advertising strip and additional note by Keiko Higuchi

DISC 3 The Boss Can Only Go So Far / the Fifth Column

Introduction

This work is the last of the trilogy of the Fifth Column's "Boss series", and also their performance documents in the '90s.

Originally Alchemy Records were to release it, but now that it is included in this box. Therefore, we'd like to note that this "Boss" we mention here refers to Mr. Jojo Hiroshige of the Alchemy Records.

The performances in this period were mainly of Onnyk and Geso's individual solo works and not much of other collaboration involved; however, the Fifth Column, itself, has never vanished. It just got so rare to be called by that name. Onnyk has participated in various bands and sessions around his local Morioka area, and Geso has continued to work with a band in Tokyo up till the 21st century.

Track Notes

The line at the end of each track is taken from Akanarum's Moronic *Tanka* series and does not deeply relate to the content.

M01. Perupi / Geso (sound collage) (0:30)

Recorded at home around 1992.

Geso: "This is a realized example of remix in the brain."

Akanarum: "When I blow trumpet hard at dawn, the idea of Plato appears ..or not appears."

M02. Free Style Skill / Mezotman [Kentaro (singing); Jin Yamaya (electric guitar); Taku Hirose (electric bass guitar); Masachika Obara (drums)] with Arata Takahashi (sitar); Onnyk (alto sax) (2:36)

Mezotman is a rock band, excel at a very sharp performance. This track was recorded in 1998 at "Jive", the studio supported the Morioka music scene. "Choke Stream" where Onnyk played sax on is included in two-30minutes cassette albums. The band later broke up, and its members are separately working in different bands.

Onnyk: "It was how N"Tu of M03 was established."

Akanarum: "Tomahawk does not care (know) about the loincloth of an Indian, who is on a flying horse without a saddle, screaming."

M03. Untitled / N"Tu [Masachika Obara (drums); Hiroshi Endoh (electric bass

guitar); Arata Takahashi (electric guitar); Kaz (electric guitar); Jin Yamaya (electric guitar); noizu (percussion, trumpet); Onnyk (percussion, flute, tenor sax, slide whistle, steel drum, voice). Electric guitar players were alternative.] (10:00)

N'Tu means "spirit" in Kiswahili. It was a 8-piece band like a tribute to the Electric Miles and played out quite often for a period of time; however, they stopped playing after 2 years due to the leave of members. They made a come-back in 2012 with some minor changes in members, but they haven't been playing much. This track has been edited from some shows in Morioka in 1999 by Onnyk. What Onnyk screams is not in Kiswahili but Morioka dialect.

"I have made even more connections with this band." (Onnyk)

Akanarum: "I'll write the saga of the chef Gribambaribamba, endless and meaningless."

M04. The Station Named Sadness / Chiyo's [Mikihito Nagai (electric bass guitar); Geso (electric guitar and singing); Yasufumi Mizuki (drums); Wakame (keyboard)] (4:17)

Chiyo's was a garage-sound band doing some songs. It has been established in 1988 by Geso, when he had joined the project run by Shuichiro Fukumi (sax and electric bass) named "Gishin no Kai", with the condition to "do songs of Chiyo Okumura". After Fukumi had left the band, they had made some changes in members and have been continuing playing though not so often. They have released 2 CD-Rs of their live performances in 1999 and 2000, apart from the recording included in this CD. This track was recorded live at "In the Height of Summer" in Ogikubo on August 26th, 1995. Geso: "This is the song belong to Reiko Oshida whom Fukumi once recommended me." Akanarum: "All those sorrow of forgetting sorrowful memories don't bring any tears even you weep so hard. "

M05. Untitled / Charivari [Osamu Kanno (piano); Hiroto Satoh (drums); Onnyk (tenor sax)] (9:57)

The quartet named Bel Abedon, established by the Manga artist in Morioka named Osamu Kanno, turned into this trio "Charivari" after Tatsuo Nakashima (electric bass) has left. They believed in the powerful play of free jazz and have performed with Peter Brotzmann, Charles Gayle and more. This track has been recorded at the jazz bar "Five Pennies" in Morioka, 1998. The venue has been taken over by "*Rikuzen Takada Johnny*", a very famous jazz café and has become "*Kaiunbashi no Johnny*" in 2000. Charivari has played many times at this place, but it has closed down in December, 2012.

“Mr. Kanno has often played out with other bands for a certain period of time, and we have performed with Tom Cora and Peter Kowald.” (Onnyk)

Akanarum: “When the triangle cloud is rising in the distance, can you cry for the ice-dessert, surrounded by Sinfonia of ripples.”

M06. G-Musik Medley / Chiyo's [Nagai (keyboard); Geso (music, electric guitar); Mizuki (drums); Wakame (chindon)] with Yosuke Takada (tenor sax); Tetsu Nishiuchi (alto sax) (3:19)

The original of this tune was the one recorded at Geso's house around January 1993; however, this track is a live version as a band context, performed at Shinjuku Theatre Poo “One Can Have 3 Times of the Age 17” on July 16th, 1999.

Geso: “This is also something substantiated medley inside of my brain, but all the original tunes have been distorted.”

Akanarum: “There should be a road in the abundant desert, lining up with many colorful flags.”

M07. Stand Up! -Saxophone Version- / Mezotman [Jin Yamaya (electric guitar); Taku Hirose (electric bass); Masachika Obara (drums); Onnyk (alto sax)] (0:29)

Please refer to M02. From “Man-Kai” from 30 min. cassette album recorded at “Studio Jive” in Morioka, 1997.

Akanarum: “Mrs. Robinson, laughing wildly for the parrot-fashion.”

M08. One Day, All of a Sudden, I Start Hating You / Geso (music, programming, singing); Hiromi Nakamura (words) (5:04)

Recorded at home on July 16th, 1993.

Geso: “I enjoyed adding the kind of music I would never do to my own lyrics onto the ones that weren't written to be lyrics or something I would probably never write. The repetition of the words “kirai” easily go far more than the one, “Kirai Kirai Kouta” performed by Trio the Mimic (Japanese comedian trio).”

Akanarum: “I wonder whether “suki” and “sky” are synonyms or not.... Throw ego and hat to the blue sky. “

M09. Songs, Pieces and Improvisation / Sotto Voce [Noriomi Tamayama (electric bass guitar); Yoshisada Komatsuda (electric guitar); noizu (electric guitar); Yoko Satoh (piano, vocal); Onnyk (drums)] (15:57)

Sotto Voce plays in various styles, but the track here is more of a rock band style

performance at a town hall of Morioka Theater in 1997, as a part of “Morigeki Live”, introducing amateur bands around Iwate prefecture. Due to the lack of audience (about 30), they had an argument with organizers who called themselves to be music lovers in Morioka. The group rebelled against the way they reflected the number of audience to the quality of music, but they had played there twice. Sotto Voce as improv. quartet (Yoko Satoh on piano+ ONNYK on sax + Akira Obara on drums + noizu on electric guitar) has performed with DAY & TAXI, MONOTRACT, Michel Doneda, Tetsu Saitoh, Paul Rutherford, “Sabu” Toyozumi, Tristan Honsinger, and more.

Their live CD-R of an improvisation as the opening act for AMM in Morioka, was released from the American Independent label “Public Eyesore” in 2003.

Onnyk: “If you feel like you’ve heard it before, that is just a coincidence, and don’t even mention it when there is a mistake.”

Akanarum: “Is Freedom a name for morning? Circle bounded Crab nebula falls with the softness of magnetic flux.”

M10. Marianne at the Terminal / Chiyo's [Nagai (electric bass guitar, singing); Geso (electric guitar, singing); Mizuki (drums); Wakame (singing)] with Nishiuchi (alto sax) (5:14)

Recorded live at Theatre Poo on January 20th, 2000.

Geso: “This is the tune Chiyo’s had played a few times, but I don’t remember how we got to mix Chiyo Okumura and Yoshio Hayakawa.”

Akanarum: “I’m intoxicated in this paradise feeling there is no solution or it’s not worth keeping going.”

M11. Untitled / DAY & TAXI [Christoph Gallio (alto and soprano sax); Dominique Girod (bass guitar); Christian Wolfarth (percussion)] and Onnyk (electric guitar, soprano sax) (10:26)

A session with members of DAY & TAXI at WIM (workshop for improv. musicians) in Zurich, Switzerland, 2000.

WIM is one of the places for improvised music in Zurich. It is run by volunteers, and many known musicians play there. They don’t rely on the number of the audience and pay equally to any musicians.

The Swiss band, DAY & TAXI is a trio of the sax player, Christoph Gallio as a leader. They change its members time to time, and the recordings of the members back then have made no CD release.

Onnyk: "I have become friends with Christoph when he came on his Japan tour, and we have toured together for his second trio Japan tour."

Akanarum: "Just falling silent as making the sound of the lapping wave be musical notes as pebbles. "

M12. Folk Song 2 / Masumi Yamada (singing); Geso (words, music, programming, chorus) (3:23)

Geso: There are 4 different home-recordings and 1 live recording to this tune, but this track is another version of the 4th recording with lead vocal sung by Masumi Yamada, ex- Motomaro, (June 26th 1991), and the 2nd recording made by Geso where "Fuzzy Love" was inserted. (Unknown month in 1991).

Geso: "The original of its lyric and music was made instantly while on the commuting train, the next morning of hearing the death of Koichiro Watanabe (August 13th, 1990). I noticed much later that its theme was based on the British TV drama series, "The Prisoner".

Akanarum: "I, who is soaked in a salt water, looking up a sign saying very welcome, is a clam."

M13. Untitled / Hoya Sun Vice [A.Ito (vocal); Katsumi Kanaya (vocal); Naoki Chiba (vocal); DJ Nile (turn table); Kenjiro (drums); Taku Hirose (electric bass guitar); Zun (electric guitar); Onnyk (alto sax)] (4:44)

Hoya Sun Vice is a rock band with a DJ and made the first appearance at a Morioka show of Steve Beresford, which Yoshihide Otomo and Motoharu Yoshizawa have toured with. The band broke up after their 10th gig or less, which included the opening act for Ruins and Boredoms when they played in Morioka. This track is from their unreleased studio recording in 1996.

Onnyk: "This is how I made more connection in Morioka. Later I was told that Hoya should be eaten with *nihaisu* instead of *sanbaizu* (mixture of vinegar, soy sauce and sugar)."

Akanarum: "Drinking Sake warmed up about the temperature of the rectum and biting on a wart like anus."

M14. Your Favorite Crane and Tortoise Rolls (from "Black Bible") / Akanarum (reading); Geso (reading, BGM, effects) (1:09)

Recorded live at "Autumn Greetings" (organized by Tadashi Tsukimoto), Shinjuku Studio Jam on October 22nd 1994. So far, this is the last performance as the Fifth

Column. Excerpted "Black Bible" is a generic name of the collage poetry art books created by Akanarum and others around 1975-1977, but 3 out of the 4 original ones got lost in mail, and there are only copies around.

Geso: "I have recited the total of 12 pieces of poetry on stage, but the recordings were extremely bad, and this take is the only acceptable one."

Akanarum: "There're not many types and not much in quantity; therefore, there's not much to say."

Lyrics / Words

M08. One Day, All of a Sudden, I Start Hating You.

One day, all of a sudden/ there is no reason / I just start hating you
Even bad feelings, regret or guilt/subconscious or trauma/ nothing like that/
I just start hating you
Ah, like a clear blue sky/ I feel so fresh and good
I I I hate you/ with a transparent mind as God/ I'll, for sure, cry out
I I I hate you/ I really hate you
I I I hate you/ I really hate you

M12. Folksong 2

I just remembered about hiding my dad's watch in a freezer/ but guess what came out of that?s vinyl.
I just remembered about a dream where I became a dog, hiding in a bathroom/ kept waited long but didn't come
A bit strange, a bit strange/ A new dream or the repetitious dream, They all never end/
Got tired of all, wanted to sleep, so I wrapped the leather belt hard around and was hung/ then I remembered it was the second time today
A bit strange, a bit strange/ my friends keep looking at me under the sky/ a bit strange a bit strange, but/ I shall tell them goodbye

M14. Your Favorite Crane and Tortoise Rolls

Salmon roe. Sea urchin. Raw shells. Herring roe. Ark shells. Trough shell. Japanese egg cockle. Common octopus.
Squid. Yellowtail. Sea Bream. Halibut. Shrimp. Geoduck clam. Spotted shad. Conger eel.

Noodlefish. Turban shell. Herring spawn on kelp. Scallop. Mantis Prawn. Caviar.
Fatty tuna and green perilla roll. Tuna-cucumber roll. Conger eel roll. Pickled radish
and sesame roll. Ark shell clam mantle roll.
Mid-sized konoshiro gizzard shad and sushi-ginger roll. Squid roll. Green onion-tuna
roll. Plum roll. Sea urchin roll.
Salmon roe roll. Burdock roll. *Nara* vegetable-pickled roll. Natto roll. Shiokara roll.
And more.

Some thoughts from the '90s by Onnyk

I have been playing only solo sax and guitar improvisation for the first 3 years
around Morioka city (at some bars and galleries).

The person introduced me to the well-known record store “Modern Music” in *Meidai
Mae* area was Toshiji Mikawa. Through him, I was asked to do the cover art for
Borbetomagus’ old cassette album “Live at InRoads” when PSF was releasing that on
CD.

Since then, I started contributing writings for “G-Modern” magazine published by
Modern Music. Jun Tanaka, who then was editing the magazine, invited AMM to
Japan in 1995 for the first time. Keith Rowe came to Morioka, and we played together.

Inspired by gigs with Keith, Sotto Voce, the improvised ensemble was established.
Also, I made a free jazz quartet, Bel Abedon, with my old friend and Manga artist,
Osamu Kanno and my old classmate, Tatsuo Nakashima, who came back to Morioka,
and the furious drummer, Hiroto Satoh whom I met through a record store owner. I
also played in the all-style rock band, Hoya Sun Vice. Such activities all triggered me
to get connected to local musicians, and I started finding out more of the Morioka
music scene.

I met Bryan Day, the American guy who were to get married with Yoko Satoh of
Sotto Voce. I have released my guitar solo album and a full album of Sotto Voce (both
on CD-Rs) from his independent label, “Public Eyesore”.

Bryan has also released CD-R album for Toyohiro Okazaki from Aichi (Dislocation,
Noise Capture(magazine)) and the alternative band from the beginning of the '80s
named Angels, with a recommendation from Onnyk. This band was made in Tokyo by
Hiromi Unakami, the director of Ost-Organ from Nagoya, the part of Absolute theatre
school.

I got interested in Absolute Theatre school from the late '80s. It was a movement
mainly of not only Ost-Organ, but included molecular theatre from Hachinohe and
Cuatro Gatos of Tokyo. I have contributed texts and did some performances, but they

are not included in this box. Unfortunately, their shows were not only many and long, but also they were not good enough for editing.

I used to write texts and reviews to the magazine, Ort Live, run by Yoshiyuki Kitazato, but this whole thing has started since I played for Kafka Rock organized by Absolute Theatre-related-event in Hachinohe.

I was writing for some things to Kaeru, limited magazine of Takahiro Kuramoto whom I had known for a long time. This was the time I started writing “something”. All those changes in writing a text by hand to typing and working with a computer, posting and FAX, FD and e-mails affected me, too.

The change in medium accelerated our reliance to the internet and web after all, and that was just to affect business, life and all over. For those in their mid-'50s, including myself, I can easily imagine the time without this, but then at the same time, it is not easy to think of the time before that. However, the 70% of my knowledge and experience in music were developed with TV, radio, commercials, jingles and anything in public, that came into my ears till my high school years, and I just realized that nothing from my music education in school has been influential. Therefore, all those improvisation or avant-garde stuff are on the surface consciousness level.

When I think about it, the solo performances I was making in the early '90s had been influenced by activities and philosophy of those of Absolute Theatre school, and consequently I was reflecting my own. But after I played with Keith, things have changed.

Now when it comes to edit the recordings from the '90s, I've noticed that they were all recorded in different medium like cassettes, MDs, DATs, CD-Rs, and they made me realize how comfortable analogue recordings without limiters used to be.

I don't watch TVs or listen to radios. I don't like headphone stereos. I always listen to the sound or music in my room, but the ratios of the sound of analogue and digitals have slowly but drastically changed in the '90s. And we got to release recordings on various mediums in rather good quality, but I think we need to think about this issue again.

I don't need to mention it, but it is the same for films. What I have of my oldest performances are from the mid-'70s on 8mm movie films with soundtrack. I now have no ways to see them. Are there anybody who can help me with that?

I was touched by watching “2001: A Space Odyssey” when I was 10 years old. Even I kept wishing that I could witness such a world some day. But when I hit the age of 43, I was really disappointed and just have been living too easily while taking care of my body getting fat in this new century. However, all those audio and movies of my own

are still drastically piling up. I just cannot keep up with them. It would be a trouble to release something like "The 21st century of the Fifth Column". That would make me consider hiring somebody (It may be surprising, but I know that I am conservative, dependant, negative and lazy person).

Lesson: Keeping records of things is not bad as long as they are neatly filed away.

Some thoughts from Geso in the '90s

I have nothing special to say about the '90s.

If I were to say something, I remember well how I got to get involved with the production of solo CDs of two singer-songwriters named Kumio Kurachi and Tadashi Tsukimoto, whom I became friends with in the '80s.

Those two musicians above have vigorously kept playing, and I have been keeping my eyes on their activities, but there aren't many other solo musicians or non-musicians whom I get attracted to.

There are many modestly interesting bands around, but nothing better than the Phantomgift, that broke up in 1989.

Here is the line for the CD which was to be released from Alchemy records as the 3rd CD of the Fifth Column, and this is my thought for the '90s.

"Jazzmen have died but jazz is still alive; rock grows old as juvenile and is emitting rotten smell; punk becomes prudent adults and is chasing after rock; noise has become entertainment music; improvisation gets defeated between idioms and system; free music has never got free from music; and even the Fifth Column is doing something like music without their basics...Ah, it is the end of the 20th century (the end of the world), but the way to the music extinction is yet so far. Perhaps all go dead, dancing and smiling quietly in the 21st century. These are the performance documents of the '90s, full of grief and surrender. (Hikaremono no Kouta: a song of a criminal, singing sour grapes and acting tough)"

I have been still playing as a member of the band, Chiyo's, because I realize that my backbone is coming from Japanese *Kayokyoku*, German rock and improvisation, and also based on the fact that I am a fan of the other current members.

I have always kept in mind not to be trapped in progress and sophistication, and this still hasn't changed in the new century. I feel that I would go even more savage and anti-times kind of direction.

English translation by Keiko Higuchi

DISC 4 Motion Collage “the Fifth Column” (the new DVD)

This is the first documentary DVD as the Fifth Column.

We had released recorded mediums (mostly on cassettes) of our other live recordings, but now with the recommendation of Mr. Jojo Hiroshige, we have decided to release this DVD along with 3 other CDs.

Even though we have never been so enthusiastic about videotaping shows, now there are decent amount of films since we’ve been playing long enough.

Many of those videos are from the time Onnyk had collaborated with the musicians in and out of Japan since the end of the 80’s, and videos were taken either by his friends or himself. Regarding the videos on Geso, most of them were shot by some generous audiences since he didn’t own recording equipments. Deku, we have been friends with, has provided us some 8mm films (which he has re-shot on 8mm) of his earlier performances. They are not good in quality, but pretty precious.

There had also been a 8mm-work which was co- produced by Akanarum and Onnyk from the end of the 70’s, but it has been lost and couldn’t be included here.

We didn’t want to just line up documents of what we’ve done, and so we figured to reveal the truth of this ambiguous non-specific group or a band, the Fifth Column, with its long history, but this cannot be done in a word.

Onnyk and Geso made an appearance to the live streaming channel, DOMMUNE, and had a chance to talk publicly for the first time about the background of the Fifth Column and its activities. It was organized for the program called “Vian et Vivienne #2 / The Study of the Fifth Column” by Net Worker “Barubora”. This chance was provided by the representative of DOMMUNE, Naohiro Ukawa, who has found out about us through Deku.

We had never thought of it when we appeared on DOMMUNE, but since it has been 3 years after that broadcast, we thought we could make something like “the Guide to the Fifth Column” out of the conversation between Mr. Barubora and Mr. Ukawa on that program along with our past shows and related or unrelated photos and Mangas.

Fortunately, we got permission from Mr. Ukawa, for the usage of the excerpted videos from DOMMUNE- with the condition of not using the recordings other than the Fifth Column related ones- and with his help, this has been realized.

The duration of DOMMUNE’s recording time has come up to 2hrs and 7mins long, but we have excerpted about 24 mins and mixed with other videos to make the whole approximately 1 hr and 50 mins long DVD.

As a result, perhaps this has become something like the Fifth Column Special by another DOMMUNE of the other side.

Please note that the original shots for the broadcasting has made by Mr. Ukawa, and the rights belong to DOMMUNE, and Geso has done the editing of that along with videos and photos from other sources for this.

I didn't know anything since it was the first time, so it is all based on the "collage" we use a lot when we make music and images for the Fifth Column; therefore, the title of the DVD "Motion Collage" has derived from that.

The idea came from Geso, but the actual editing process has been thoroughly supported by Rieko Sudoh who had lots of knowledge about working with videos.

We would like to thank all those performers who have given us permissions for the usage of live documents, and also Mr. Ukawa who allowed us to use the video from DOMMUNE as I have mentioned above, Mr. Barubora who was in charge of the planning and host on the very day, and Takeshi Maeda, who took care of PA." (Geso)

Selected videos in chronological order and notes

● ***ATARAKUTARAMERANIRANGE*** **UNIVERSE**
OHTAITEIBURIBITTOCHARUMATTOKIRI IKUSHITE DOHIUNOWA LOGICAL?
(1977) (untranslatable)

Geso: "This is a work by Geso; shots of Akanarum's Manga frame by frame. It cannot be called an animation since there is no action."

● **Vinyl Kaitai Kojo** (1978~around 1980)

1. **Street performance of Deku in front of Kawaramachi station of Takamatsu city**
(1978?)

Deku: Shot in my high school time before Vinyl Kaitai Kojo was established during high school. Unreleased.

2. **Image video of Vinyl Kaitai Kojo** (1978?)

3. **The early gig of Vinyl Kaitai Kojo at Yamaha, Takamatsu city** (1980?)

Deku: "The sound then was synchronized with a cassette, but it has been lost. Unreleased. A videographer unknown."

Geso: "We have selected some things out of the materials of Vinyl Kaitai Kojo for this."

● **Sabu Toyozumi, Peter Brotzmann and Onnyk** (April 7th, 1984)

Sabu Toyozumi (drums), Peter Brotzmann (tenor sax) and Onnyk (alto sax, electric guitar, percussion) at a conference room of Metal Hall in Morioka. (video: Yoshikazu Noda).

Onnyk: "This video is a very old dubbed one shot by the early consumer- kind video camera. At this time those cameras used to be so big, and VCRs were rather heavy machines. Images here were rather bad, but the performance was acceptable, or say, good. Sorry for my self- applause. I looked like somebody else when I was young. Well, it was not just me who was young there. Those things posted in various spots were hieroglyph done by Akanarum. They seem to be something crazy but important.

• **Kumio Kurachi** (1989.12.31)

Kumio Kurachi (words, music, electric guitar, singing) At Second Person in Kamata (video: Onnyk).

• **Geso and Nario Suemura** (1994.2.26)

Geso (words, music, acoustic guitar, singing), Nario Suemura (violin, singing) At HaruKor Yamada-mura in Nakano.

Geso: "Videographer unknown. Please let me know if you know who has taken it."

• **Tadashi Tsukimoto and Takeo Suzuki** (1994.2.26)

Tadashi Tsukimoto (poetry, music, acoustic guitar, singing), Takeo Suzuki (whip, mukkuri/ bamboo- made Jew's harp of Ainu, piano) At HaruKor Yamada-mura in Nakano.

• **Keith Rowe and Onnyk** (1995.10.10)

Keith Rowe (electric guitar), Onnyk (alto sax) At Gallery Saiensu in Morioka. (video: Seiichi Nakatsubo).

Onnyk: "When the legendary improv. group, AMM has finally come to Japan, I was also inquired but didn't have such budget, so I asked for an individual show and not as a group (oops, I should not even mention about that). But I have had interest in this unique guitarist, Keith Rowe, and I wanted to hear his solo. We talked about many things, and he taught me how to check wine. His explanation and the various reasons for his guitar- on- table performance were also interesting. I thought that his foundation was derived from communism and being an artist. I even invited AMM in 2000. I have recommended an amazing scotch bar to John Tilbury, but he was so surprisingly pissed off! Is Japan weird? The T-shirt Onnyk wears here is from the

Bertoia Studio. Strange enough, there were 3 video cameras shooting the performance that night.”

• **Borbetomagus, Jojo Hiroshige and Intonahumori (1996.6.18)**

Borbetomagus (Jim Sauter (tenor sax), Donald Miller (electric guitar), Don Dietrich (alto sax)), Jojo Hiroshige (electric guitar), Intonahumori (noizu (electric guitar), Onnyk (tenor sax)). At a hall in Iwasen building in Morioka. (photo: Seiichi Nakatsubo).

Onnyk: “It is so short but I hope you can get its dynamic atmosphere. There were 3 guitars and 3 saxes. Borbetomagus’ performance was so outrageous, so we all went on like that, but Don Dietrich fell and injured his knee in the middle of the show, and he left with a bullet train on a wheel chair the next day. After this first Japan tour, I saw a photo of them, smiling in front of a shrine gate in Morioka’s drinking joints area (Sakurayama area) on their web site. I asked them whether their ears go bad playing like that or not, then they went “No, problem. We have ear plugs.” Are they Ted Nugent or what? I am wearing the T-shirt they’ve given me.

• **Sabu Toyozumi, Paul Rutherford and Sotto Voce (1998.6.5)**

Sabu Toyozumi (drums), Paul Rutherford (trombone), Sotto Voce (Yoko Sato (piano), noizu (electric guitar), Onnyk (tenor sax)) At Gallery Saiensu in Morioka. (photo by Seiichi Nakatsubo).

Onnyk: The opening act of Sotto Voce was frowned at by my clumsy flute, but I did a better job in this session. Well, well, Paul was injured this day, but he tore apart his trombone during the show. I was impressed by how he could be focused for long, but I couldn’t understand any of his Cockney English at the party after the gig. He was a born- communist and believed in UFOs. A very mysterious person. A prayer for him! I was lucky enough to be able to play with this pioneer of British improviser, who is considered equivalent to Evan Parker or Barry Guy.

• **Ken’ichi Takeda and Chiyo’s (1998.6.19)**

Ken’ichi Takeda (electric Taisho-koto, singing), Chiyo’s (Geso (electric guitar, singing), Mikihito Nagai (electric bass, singing), Wakame (percussion, singing), Yasufumi Mizuki (drums, singing) with Tetsu Nishiuchi (flute)). At Penguin house in Koenji. (video by Tetsu Fujita).

• **Chiyo’s (2002.9.29)**

Chiyo's (Nagai (electric bass, singing), Geso (electric guitar), Mizuki (drums), Sachiko Nagano (electric guitar)) At Yukotopia in Umejima. (video by Tetsu Fujita).

• **Chiyo's** (2005.10.2)

Chiyo's (Nagai (electric bass), Geso (electric guitar, singing), Eisuke Yamaguchi(drums)) At Yukotopia in Umejima. (video by Tetsu Fujita).

• **From "Study of the Fifth Column"** (2010.5.30)

Performers: Onnyk and Geso, host: Barubora, PA: Takeshi Maeda. At the studio and live streaming broadcasting site "DOMMUNE" in Hiroo. (video and commented by Naohiro Ukawa. Inserted photos and the last captured scene by Geso).

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