

# NURSE WITH WOUND

Interview by William D. & Tamara F.

**Unsound:** Prior to Nurse With Wound, were you already experimenting with the more unusual forms of music/sounds—and what were the conditions that led you and the other original members to form NWW?

**Steven Stapleton:** Before the formation of NWW, although I wasn't aware of it at the time, I was preparing and training myself to listen, not just to hear. I never even considered the possibility of personally making music until I was given the chance to use a studio for a very small sum, I immediately rang my two closest friends at the time and said "I've got a few hours of studio time free—go buy a guitar or something." They did and the result became our first album 'Chance Meeting.....'

**US:** How do you come up with titles for your recordings?

**SS:** When I work through a composition my thoughts are many, I'm thinking of a thousand ways to construct it, usually I take recording very seriously, but sometimes everything falls to pieces and very silly 'working titles' occur. Often titles relate to incidents which just happen with these bouts of 'serious recording.' I'm not quite sure why, but the titles and the music are both becoming more and more absurd, in a way I hope it's just a passing phase ending with 'Sylvie and Babs,' but if not, I've no idea what to expect.

**US:** Are you trying to make music a visual experience?

**SS:** In a strange kind of way I suppose that's true, I think I relate to music on many levels, visually, emotionally, sexually. I would like to feel that other people can obtain their various pleasures from listening to the records, for instance, I would dearly love to create some music which determined certain reactions in its audience, an erection maybe, or vomiting or even intense pleasure. To some degrees it's possible, I would like to master it! In the past I'm sure I've had many a NWW listener run frantically to his hi-fi in search of a scratch that does not appear to be seen but can be heard.

David Tibet



Steven Stapleton



John Fothergill



Diana Rogerson



Steve Stapleton, David Tibet, John Fothergill



**US:** How did you initially meet William Bennett and James Thirwell?

**SS:** William was well known locally as a pervert, he was always hanging around public toilets and getting involved in lewd scandals, I knew of him by reputation long before we ever met. Whilst on holiday in Amsterdam, in a particularly nasty porn shop, I noticed this person purchasing several dozen 'heavy' magazines, with titles like "shit-fun," "tit-pulp," etc. I recognized him as William Bennett and we got talking, I then learned of his musical outings.

When the hippest place to meet for young trendy 'Industrialists' was the Virgin record store in London's Oxford street, situated in the basement of a small shopping complex, it was ideally suited to loud ugly music and lots of white powder, the chairman of sniffers and deranged disc-jockey was Jim Thirlwell, in how Foetus was born. Today he's the only genius working in the field of music.

**US:** NWW is both humorous and horrifying, and very psychological on many different levels—do you feel that you are exploring new ways of thinking?

**SS:** Somebody once said of a NWW recording, "when I listened I wanted to be sick, laugh, cry, stroke a doll's hair, rip its arms off, believe in god, curse these people for humiliating me." I feel I am exploring new ways of listening which obviously is exploring thought, as I said earlier for years I was learning to listen, people as a rule haven't the knack, many of my musical friends can't do it. I want the listener to be shocked and stimulated. I want him to **feel** the music, **think** the music and not just hear it.

**US:** What consistencies have you seen throughout NWW's development?

**SS:** Everything has been consistent except for the line-up. I've seen an increase in humour and absurdities, as well as a general decline in the darker side of things. I feel the music is also rising to a better standard. The darkest side is yet to come!

**US:** What have been your approaches to doing live performances, and why so few?

**SS:** Music live to me is a very different affair than in the studio. In the studio I can craft a piece, re-work it, mix it ten times or scrap it. A record is forever, a live performance exists only as it happens, I like to attempt a kind of perfection when recording, live I can't, and I'm not interested in pleasing an audience who wouldn't know good music if it hit them in the face with a hammer. If a NWW concert takes place in the future I will not take part in it. I loathe them, the pretention, the squalid atmosphere, the deaf audiences of friends and drunks, they do nothing for me.

NURSE WITH WOUND



INSECT AND INDIVIDUAL SILENCED (U.D.08)

UNITED DAIRIES

**US:** What is your relationship to information? Your main sources when developing a composition?

**SS:** The form in which I have instinctively chosen to work within is sound—the world is full of them, there is not such thing as silence. Every minute of each day I'm being fed information, it changes the way I think and the way I react, there's little I can do about it, it must affect my choice of components for the compositions, my emotional state always dictates the mood of the song I'm working on.

**US:** What type of equipment do you use?

**SS:** I'm not a technician, we use whatever is at hand.

**US:** Do you and others involved within NWW work on any other language and/or visual projects outside of NWW, such as John Fothergill's work on 'The Ultimate Seduction of Joyce's Ulysses'.... etc.?

**SS:** All three of us are extremely active, I run United Dairies, and occasionally work with other people in the studio, I've been producing some stuff for other labels. David Tibet has his fingers in many pies, Current 93, Mi-Mort records, and he has recently gone to Nepal to record some chants and traditional Indian folk and religious musics for a new 'ethnic' label he is putting together—all this and much more.

Diana Rogerson (Crystale) has recently released her first solo album, which I recommend, and

she is presently working on her second. Diana is quite an odd person and her presence has affected me greatly. She is the most absurd, vile, disgusting, highly charged, erotic, beautiful balance of parodies of extremes of human nature I've ever come across. She has written a lot and makes films fitting of her character, some of which United Dairies may issue as a video in the near future.

**US:** Who is your favorite Dadaist?

**SS:** Clint Ruin or Raoul Hausmann.

**US:** Could you explain the connections behind the way references are made to past artists, their works, etc., e.g. 'Merzbild Schwet' possibly referring to Kurt Schwitters, or 'Chance Meeting on a dissecting table of a sewing machine and Umbrella' a Surrealist reference.

**SS:** On 'Merzbild Schwet' I wanted to create music with the feel and originality of those two great movements, the Futurists and the Dadaists, and I feel the music clearly reflects the essence of those originators. Dada for me was and still is one of the great loves of my life, whereas Futurism seems to lack in reality what conceptually was revolutionary. I would say NWW creates Surrealist music.

**US:** How was the 'self-indulgent' attitude acquired? (in reference to 'Our motivation and inspiration are the pursuit of complete and endless self-indulgence') What is the listener's relationship?

**SS:** On every level music and pleasure are indulgent, I please only myself. The listener should be a thinking pawn.



Diana Rogerson & Steven Stapleton

*Nurse With Wound Basic Chronology:*

Formed January 1979 by Steven Stapleton, John Fothergill, Heman Pathak.

*May 1979:* released first album "Chance Meeting on a dissecting table of a sewing machine and umbrella" (United Dairies).

*February 1980:* released second album "To the quiet men from a tiny girl" (UD). Personnel: Steven Stapleton, John Fothergill, Jacques Berocal.

*May 1980:* released third album "Merzbild schwet" (UD). Personnel: Steven Stapleton, John Fothergill.

*March 1981:* recorded untitled track for Come Organisation compilation "The Second Coming" (Come Organisation). Personnel: Steven Stapleton, Jim Thirwell, Heman Pathak.

*April 1981:* recorded "Duelling Banjos" for United Dairies compilation "Hoisting the Black Flag" (UD). Personnel: Steven Stapleton, John Fothergill, William Bennett.

*June 1981:* released fourth album "Insect and individual silenced" (UD). Personnel: Steven Stapleton, Jim Thirwell, Trevor Reidy.

*December 1981:* recorded "Fashioned to a device behind a tree" for Come Organisation compilation "Fur Ilse Koch" (CO). Personnel: Steven Stapleton, Robert Haigh.

*March 1982:* recorded "I was no longer his Dominat" for United Dairies compilation "an Afflicted Man's Musica Box" (UD). Personnel: Steven Stapleton, David Cross.

*May 1982:* released fifth album "Homtopy to Marie" (UD). Personnel: Steven Stapleton.

*June 1983:* recorded "Ciconia" for Selektion compilation "Masse Mensch" (Selektion). Personnel: Steven Stapleton, John Fothergill.

*July 1983:* re-recorded "DADA X" (from 3rd Lp), and it was released with "Ostranenie" (from 2nd Lp) as "Ostranenie 1913" (Third Mind). Personnel: Steven Stapleton, John Fothergill, David Tibet.

*December 1983:* released first 12" single "Gyllenskold, Geijerstan and I at Rydberg's" (Laylah). Personnel: Steven Stapleton, David Tibet.

*December 1983:* recorded "Nana or a thing of uncertain nonsense" for Extract compilation "The Elephant Table Album" (Extract). Personnel: Steven Stapleton, Trevor Reidy.

*January 1984:* recorded "the Burial of a Sardine" for the free Laylah 7" with the other side being Current 93. It was given away with the first 100 copies of Current 93's "Nature Unveiled" (LAY). Personnel: Steven Stapleton, David Tibet.

*May 1984:* recorded "The strange play of the mouth" for United Dairies compilation "In Fractured Silence" (UD). Personnel: Steven Stapleton, Laura Ferrari.

*June 1984:* released "Brained by Falling Masonry" (LAY). Personnel: Steven Stapleton, David Tibet, Diana Rogerson, Jim Thirwell.

*July 1984:* recorded a short vocal piece for the P16D4 "District" Lp (Selektion). Personnel: Steven Stapleton, Jim Thirwell.

*September 1984:* recorded "Automating Again" for Frux compilation "Born out of Dreams" (FruX). Personnel: Steven Stapleton, Diana Rogerson, David Tibet, Ed Ka-spel.

*November 1984:* recorded "The Poo-Poo Song" for DOM compilation "Ohrenschrauben" (DOM). Personnel: Steve Stapleton, Diana Rogerson, David Tibet.

*January 1985:* recorded "The Dance of Fools" for Third Mind compilation "Could you Walk on the Waters" (TM). Personnel: Steven Stapleton, Diana Rogerson.

*February 1985:* Live at Bar Madorer, an event with Coil, NWW, Current 93, etc...

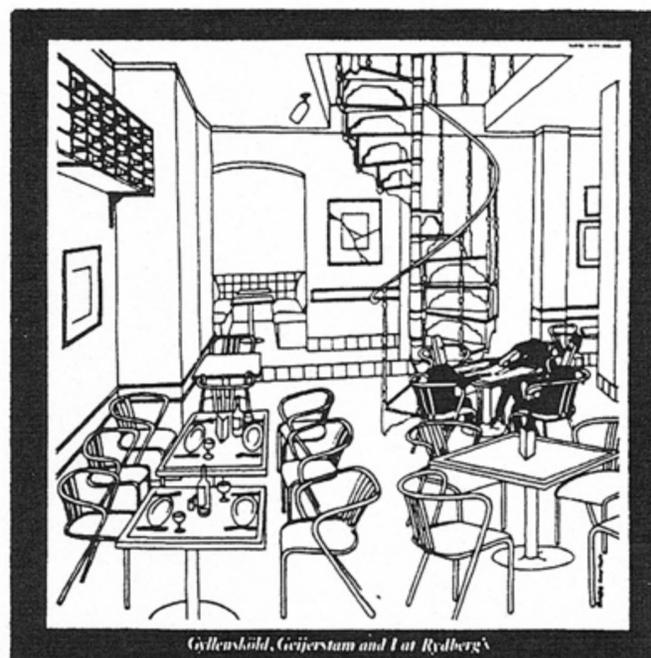
*April 1985:* recorded two pieces for "Musique Brut" Lp (Side Effekts) based on the music of Adolf Wolfli. Personnel: Steven Stapleton, Diana Rogerson, David Tibet.

*May 1985:* recorded "Stick that Chick" for Laylah compilation "The Fight is On" (LAH). Personnel: Steven Stapleton, Diana Rogerson, David Tibet, Brian Williams.

*June 1985:* released sixth album "The Sylvie and Babs HI-FI Companion" (LAY). Personnel: a cast of thousands.



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