

Hep Talk and/or He Leaned His Head on My Shoulder and Inhaled the Spirited Stench of Meadow Lane (as if it were New Mexico) (1).

Heat percolated through to the surface of the face, its head leaning a little too hard into his shoulder. He thought about the nose, taught, shiny and pitted like a ripe strawberry, each open pore holding an impacted seed. His eyes rolled and wandered down avenues of hot straw. Absentmindedly he reached out for the cigarette. The strawberry became a sunburnt man, bellicose in a rancid vest.

Part One:

I wondered why you always got less groupie attention than him. I mean he was about fifty.....and wretched.

Brian (2) ranted like a madman, except he was quite a good ranter actually. He was supposed to be demented though, about not having found the type of suit he wanted to be wearing. “Man, eurghhhhh” he kept saying, “eurghhhhh”. But he kept going, making odd little sounds to himself and smiling while Unipart (3) crouched beside him, nodding his head approvingly, and drumming his fingers on the flight case (4). Sometimes he would belch too, not forcing it, just a couple of parps and a yawn. Brian was becoming Object.

“Hey man, this is bad”, said Unipart. Appearing from behind a shack, Cooke didn’t say anything at all, just hung back, kicking the dried dirt to bring up the dust. Unipart and Cooke were both wearing flesh-coloured body suits (5) as they always did, even at the pool.

“Hey man, no”, he said, “this is good man. This is theatre blood (6) you dig? You’ll find this helpful”. Unipart frowned. Cooke was still kicking the dirt. “Blood”, he said, getting behind the camera (7) again. They got started. Unipart squatted down to half face Cooke, he had begun to come round to the idea, or perhaps was beginning to dig the script.

“Sure man, that is true”. He smoothed his hair. “Fake blood, crazy”. “It’s true,” he told Cooke as he was disappearing behind a cloud. “What is it man?” Cooke shouted, unseen, “this First Blood?”

“Fake Blood! Fake Blood!” bellowed Unipart, cackling. “That’s far out man”.

The Script Writers' Concept Book by Simon Theame

At last they were in the bright interior. An upturned stool pointed its rubber hooves to the sky in the corner where Tape was leaning to watch the rainwater tumbling down the windows. He had a loose careless manner, yet a certain threat too, an almost imperceptible frown that said, 'things aren't going to work out'. Even though everyone had heard him speak before, they almost always laughed, because of the way he told it, the way he scowled as he intoned his latest writing, and the deranged way he delivered the proclamation 'I have a recurring nightmare that there is a snake in my toilet. A shit-eating snake. Feasting upon my becomingness!' making it almost incomprehensible (8).

Part Two:

"That ain't no ordinary radio transmission" said Tape (9), "that is Subject, that what that is".

"What you doin'?", making some kind of art film?"

Subject appeared. Subject was a non-entity, a trope, a trick of a non-thing. Transforming himself from a can of warm lager (see note 6) and taking the shape of a critic wearing delicately pointed shoes; he sashayed over to the corner of the studio and pulled out a wad of crumpled paper from under a corroded polystyrene monolith (10).

"You reckon it's dried out enough?" Tape asked, sounding conciliatory as he squatted down beside Subject.

"Course not", said Subject, smiling helpfully in turn, and brushing the papers with his hands, "you got to read it just when it's written, that's the purpose of the script, you see, that what we call that."

He stood uncomfortably at the low table with biro in hand. He shielded the papers with his other arm. With furtive looks toward Tape he began to edit the text, cutting away the florid flab and archaic effulgence from the already overburdened, overwrought awfulness (11).

"Sure do seem to be easy with that editorialising" said Tape; he walked round the table to get a better view. "Look like some kinda neo-fascist modernism to me" he said laughing. "Apes with eye patches an' shheet", he added for good measure (12).

"Don't gen'lly take too much time", Subject commented casually, chewing the mangled pen lid, "the critics say that if it's complicated it ain't worth sittin' through-they reckon it's got to be easy to be strong you see what I'm saying?". (13)

They started outside for the bicycles, the papers now wrapped in a wad of carrier bags.

Tape spat.

In the distance, on the playing fields, a Viking in shaggy furs was being reprimanded. (14)

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Part Three

Dancing Outside My Trousers

The experimental British music artist tells Weary Hack why musical territories do not discourage him. He's committed to not being washed away in the main stream like so many enfeebled trout.

'We spend our lunchtimes being put into boxes, man. It's the boxes I hate'. It doesn't take much to get Dancing Outside My Trousers (aka Johnny Vivash) talking in circles as we converse over a bag of wheatgrass sweets in his favourite London eatery Intestinal Radiance. This freckle-faced savant has consistently worried about boxes, moulds etc., combining impenetrable lyrics with non-hook laden ten-minute choruses from god knows where. 'This approach is wildly derivative', he opines. 'This collection was Steve Reich meets Norman Foster in leather and that just freaks people out. I don't shy away from the fact that I hate music. I'm not worried about just writing a pork pie commercial if I felt like it'.

Aside from his micro cassette only releases, Dancing's previous albums Literary Beard and College Ornament sold horribly. The idea behind new album The Unattractive One has evolved from La Philosophie dans le Boudoir. No one made it a basis for their albums before and Dancing's vision is unlikely to help on tracks such as The Descent and Significance.

'I wanted to approach this like I was vomiting clay', he grimaces, 'To me La Philosophie dans le Boudoir was more like a telephone directory than fiction'. The Unattractive One is a horrendous listen by anyone's standards. Lead single Ideas Need Emergency Surgery has already become a storming concert hall flop.

Dancing Outside My Trousers shares his grim outlook with fellow musician Ye Olde Crumhorn, who is similarly disengaged from doing anything good- and both have potentially made zero impact on their commercial acceptance as a result. He twitches involuntarily, 'whenever lunch is this bad I tend to leave. I'd probably be King Cnut (16) or Jay-Z (17) or King Crimson (18) or King Kadmus (19) if I was more interesting'.

In La Philosophie dans le Boudoir, Rusty says "Fuck! Fuck! Come when you wish – for I can withstand it no longer! Oh double name of God befucked! Sacred bugger-God! I come! – Inundate me, my friends, soak drench, drown your whore! Spray floods of your scum-fuck to the very seat of this blazing soul! It exists for nought but to be slaked, quenched by your tides! Aië! Aië! Aië!" With The Unattractive One, Dancing Outside My Trousers is of his time-and, like, just beyond it too. (20)

(1) Meadow Lane, (Not the starting point for the 1969 'psych' concept album, Wonderlane (1a), by Captain Techworm) is the home ground of Notts County, the self-styled 'oldest football club in the league'. Mellors has a split loyalty between Notts County and Arsenal football clubs (a standpoint representative of the new real politik). Mellors attended a football match in which a comedy banner (1b) was unveiled by his cousin, a certain Julian Morris (a sign-writer by trade and quoted as saying, "I'm not a football fan, I'm a Notts County fan"). In a striking coincidence the banner concerned former Arsenal (1c) player Sol Campbell.

(2) Brian, who will appear in Ourhouse, (2a) is a virile practitioner of high standing who has permitted himself to be degraded to further the Mellors canon.

(3) The Unipart legend has been explored to some degree but merits further fleeting commentary. We have established, in particular, that it was the derelict Oxford site (3a) of the car parts manufacturer. The source of much object repurposing (3b) in the Mellors canon it was also the site of a quasi-mystical occurrence in the late nineteen nineties involving M, C, D and J. A fire was made on the concrete floor of a disused warehouse. As the stones exploded in the heat, J pushed C in ever decreasing circles in an engineless forklift truck as C sang extracts from famous Operatic arias. D and M shielded their eyes from the flying debris.

(4) Associated with the itinerant life of a touring musician. Often with band logo crudely stencilled onto it for identification and/or covered with stickers. (4a)

(5) Supplied by:

Dancewear Solutions
6730 Manchester Avenue
St. Louis, MO 63139
USA (5a)

(6) There are numerous instances of fake blood in Mellors' output. It first appears in First Blood No.6 (2005) (part of Hateball). In this work it was sprayed from a gardening pump in an arc across the studio, over the top of the camera and onto the performer by the artist whilst filming. In Tokyo Rambo (2006) in order to achieve a more consistent flow further pumps were acquired from the Tokyu Hands megastore's gardening department. These were operated by the 'Grizedale Arts production crew'. In The Time Surgeon (2007) fake blood, as well as a quantity of lager, was plumbed into a Sony TCM 939 tape recorder to spurt out of the headphone socket and out of the open cassette-loading tray. These spurts were controlled by medical valves attached to nylon tubes; medical and gardening equipment being used in wry combination.

(7) List of cameras:

(i). Sony Hi-8 – Purchased by the artist in the summer of 1997, which he did use for all early video from his first installation mellors 27.10.97 – 31.10.97 dolphin gallery st. johns to Black Gold at Matt's Gallery, 2001, at which point it was being superseded by the emerging Mini DV format. Mellors has forgotten the specific Hi-8 model but recalls that it 'made all the colours brighter, which was good. Its cassette loader kept breaking though'.

(ii). Sony TRV 900E – Purchased circa 1999 – first used to make the collaborative work 'Basic Life Support' in which Mellors', wearing enormous leg extensions with wheels on the end and Size 17 basketball boots, was pushed around Tesco's (Canada Water) car-park like a trolley by Dan Fox, Ben Sadler, Andy Cooke and Tim Braden (7a).

(iii). Bolex H-16 ebm electric system- belonging to Dan Fox. “(It) combines brilliant reflex viewing/focusing with 5-speed electronic drive and complete sync-sound capabilities; accepts accessory marine housing, 400’ film magazine, and other Bolex system components.” Mellors first used this in 2004 for the video *Lab ’75* (part of the installation *Profondo Viola*) which was filmed with Darren Flook & Holly Walsh performing Mellors’ script inside Matt’s Gallery, up the river by the canal outside Matt’s Gallery, and in Victoria Park near Matt’s Gallery (some relaxing footage of a fountain and a heron in a pond). Flook portrays the eponymous ‘Man’ who, armed only with a photocopy of a member of Dutch prog-rock group Focus and a large turnip, claims to be investigating progressive-rock as a cover for political evil. Walsh portrays a miniature version of the Flook character (‘micro-Busey’) who later transubstantiates into a massive white plastic mountain and reads an emotive and self-conscious poem about Kevin Bacon (‘POEM’) (7b). Flook initially declared Mellors’ script to be “complete nonsense” but was sporting enough to participate and turned in a performance of some conviction. The close-up of Mr. Flook that was subsequently used for one of the 4 invite-card images to promote *Profondo Viola* prompted an anonymous consumer to return their invite to Mellors via Matt’s Gallery with additional defacement - scrawled text accusing Mellors of “selling out” through collaboration “with slimy art-world insiders” (7c).

Mellors also used the HR-16 in 2006 for ‘The Lowry Block’, which was banned by Berwick Gymnasium for its fictive portrayal of Lowry (played by Barney Mellors) as a racist who recounts a politically incorrect joke (7d). Mellors’ final use of the Fox Bolex HR-16 was in 2007 for ‘The Time Surgeon’ – in which 16 mm footage is edited with Super-16, PAL DV and HDV formats, the resultant video jumps between 4:3, 16:9 and a unique aspect ration just off 4:3 (the result of an accident in the telecine process).

(iv) Since 2007 Mellors has worked in HD, which he considers “more contemporary, less Modern”.

(8) An impassioned plea in ‘The Ill-Tempered Manifesto’ or ‘A New Aging Manifesto’ or ‘The New Old Manifesto’ delivered by Nathaniel Mellors at the Serpentine Manifesto Marathon on Saturday 18th October 2008 (8a).

(9) Tape is an entity in *The Time Surgeon* (9a).

(10) A large block of polystyrene in Mellors’ Amsterdam studio, a material Mellors used to improvise large sculptural/architectural forms in *Profondo Viola*, 2004. Videos were projected onto and over these forms. Mellors subsequently used an enormous polystyrene block for the projection of the abortive *The Lowry Block* (2006) and two thinner, parallel blocks for the projection of one channel of *The Time Surgeon* (2007). The physical projection of video in a sculptural manner, often involving a deliberate fragmentation of the image, was a distinctive feature of Mellors’ video installations from *Black Gold* (2001) to *The Time Surgeon* (2007).

(11) Critics also feature as characters in the early single-screen work “Pod War (The Landscape Critics)”, 2002 – these ‘critics’ are suffering and dying in the landscape they pertain to critique; “I am shitting myself out” etc. The idea continues in *The Time Surgeon*, where *The Introduction* (played by Holly Walsh) describes herself as a disembodied entity becoming aware of her existence in a landscape emerging as a result of the words she can hear. These words are spoken by *The Time Surgeon*, her torturer.

(12) A reference to an image of Orwell in a work by Mellors and also Wyndham Lewis’ *The Apes of God*. Mellors’ image may have sustained the addition of some Rice Crispies (13a).

(13) Mellors' work has been the subject of much art criticism, some like the following Adrian Searle on Giantbum, adverse, '(Giantbum is a) coprophagic, blasphemous mash-up, which I suppose is in the tradition of Alfred Jarry, Antonin Artaud and the Marquis de Sade, but without the appalling relish and literary skills of any of them'.

Or this review of Profondo Viola in The Independent on Sunday by Marcus Field:

'Round the corner at Matt's Gallery, an imaginative place that is always worth a look, is a new installation by Nathaniel Mellors. What a mess! The huge warehouse space is filled with a chaotic landscape of rough, rickety timber, a barely filled swimming pool and a chicken –wire shelter covered in newspaper. This sort of installation-as –a-world-in-miniature is a medium which has been used ingeniously by Mike Nelson, the artist who had his breakthrough show at Matt's in 2000. But it's much harder to pull off than it looks. I picked my way around the pretentiously titled Profondo Viola but it didn't seem to add up to much. One or two film sequences made me laugh, in particular an aspiring Edith Sitwell wrapped in sheets and intoning terrible poetry, but I'm not sure it was meant to be funny. And I did enjoy rummaging around the nether reaches of the work, which includes a random box of garden soil and a smoking cauldron. I left feeling bemused and a little disturbed, which is what you want from a trip to the artworld underground. But I don't supposed "so-bad-it's-almost-good" is the effect Mellors was really hoping for.'

(14) The 7 Ages of Britain Teaser, 2010 - UK broadcast 21st March 2010, BBC One. (14a)

(15) From Grizedale Arts website: Nathaniel developed a body of work that was exhibited at The Changing Room Gallery, Stirling 5 April - 24 May; The Turnpike Gallery, Leigh 14 June - 26 July; The Brewery Gallery, Kendal 3 - 31st August. The show was called Prince Lightning – The Long Scratch and comprised photographs, music and a sculptural installation. Prince Lightning is a rap-star for the British countryside. (15a)

(16) Cnut the Great (Old English: Cnūt; Old Norse: Knūtr inn rīki; Danish: Knud den Store or Knud II[1] c. 985 or 995 – 12 November 1035), also known as Canute or Knut, was a Viking king of Denmark (Cnut II), England, Norway and parts of Sweden. As a statesman, with notable successes in politics and the military, and the importance of his legacy – if now obscure – Cnut seems to have been one of the greatest figures of medieval Europe. Until recently though, after the death of his heirs within a decade of his own and the Norman conquest of England in 1066, his achievements were largely lost to history.

(17) "Staying true to yourself might stand as a succinct summary of Jay-Z's philosophy of success. The notion goes back to Shakespeare's "To thine own self be true," and further back than that to the Greeks. But for Jay-Z, it has an urgently contemporary meaning. Even, or perhaps, especially, in recessionary times, amid the thousands of entertainment and lifestyle choices consumers have available to them, what separates winners from losers is a commitment to a single proposition: You are the product. If people believe in you, they will believe in what you create. Jay-Z understands this and is down with it." 'Jay-Z's Secrets for Personal Success: Not a Businessman – A Business, Man.' Anthony DeCurtis, Men's Health Magazine.

(18) King Crimson. The dynamic of this 'prog rock' group is similar to Mellors' tyrannical urge to achieve perfection: "Between 1970 and 1971, King Crimson was an unstable band with many personnel changes and disjunctions between studio and live sound as the band explored elements of jazz, funk and classical chamber music. This period has subsequently been referred to as the "interregnum" - a nickname implying that the "King" was not properly in place during this time. In retrospect, this interruption in career momentum can also be seen as the reason why King Crimson never attained the commercial heights of Genesis, Yes or Emerson, Lake & Palmer."

(19) King Kadmus was credited by the Greeks with the introduction of the original alphabet, or Phoenician alphabet (phoinikeia grammata). In Marshall McLuhan's work 'The Gutenberg Galaxy: The Making of Typographic Man' (University of Toronto Press, 1962) McLuhan describes the phonetic alphabetic as a colonising technology, capable of taking over other more experientially and contextually specific forms of communication, and therefore particularly suited to imperialistic, administrative cultures. The barbarian-dwarf character in Mellors' *The 7 Ages of Britain Teaser* (14) is a Kadmus (Johnny Vivash) preoccupied with the word 'hammer'. "Hammer! Hammer! Kadmus smash face with hammer!" is his response when The Operator (Gwendoline Christie) asks for his help with "The Face" - a silicon prosthesis of David Dimbleby's face.

(20) "One reason that *Histoire de l'oeil* and *Madame Edwarda* make such a strong and unsettling impression is that Bataille understood more clearly than any other writer I know of that what pornography is really about, ultimately, isn't sex but death. I am not suggesting that every pornographic work speaks, either overtly or covertly, of death. Only works dealing with that specific and sharpest inflection of the themes of lust, "the obscene," do. It's toward the gratifications of death, succeeding and surpassing those of eros, that every truly obscene quest tends." Susan Sontag in *The Pornographic Imagination*, 'Styles of Radical Will' (Picador).

(1a) Wonderlane is a 'psych' concept album by Captain Techworm.

Captain Techworm were formed when bass player Reggie (Big Sticks) Watkins and lead guitarist Dan Wolf defected from 'beat' group Ronnie and the Rattles. Inspired by a deep concern for the environment the two joined forces with drummer Mickey Michael and vocalist Douglas Malone to create their ecologically themed debut album. A sprawling double disc package, *Earth Cry* did produce an underground hit in *People Prepare* but subsequently sunk without trace as the costs associated with the gold foil cover featuring a snorting dragon enveloping the earth proved prohibitively expensive. With *Wonderlane* the group had streamlined their sound and with the addition of the compositional talents of keyboard player Dougie (Keys) Kerrin the group hit their stride. The album was released in September 1969 and sold modestly but compared to the unmitigated disaster of their first long-player it was sufficiently commercial to be the impetus for their sell-out *Sidney's Dreaming* tour of 1969/1970. Popular songs such as *Congratulate the Dolphin* and *Plough* were accompanied by a huge lightshow and a procession of actors in themed make-up. The success was, however, short-lived. In a stopover in Australia Reggie was killed in a hotrod accident. With one of the founder members gone the group decided, out of respect for their fallen band mate, that they should retire the name Captain Techworm. The remaining members failed to complete the last album under the Techworm moniker and eventually drifted apart. Both Michaels and Malone continue to be involved in the music industry, the former particularly renowned for his work on *Pac-Man*.

(1b) The act of taking old bed sheets and household paint and writing slogans. The slogans are often funny and often contain dubious spelling and/or some letters painted back to front in the excited haste that accompanies their creation. 'WE HAD SOL BUT HE'S NOT A SOLDIER' the banner stated, confusingly. Mellors' face could be seen on the news reports as he watched the '90 minute display of bravura vanity' (1bb).

(1c) The former environs of Arsenal FC was Highbury in London. In Highbury was a popular ethnic food eatery existed (it has since ceased trading) called *Zorba The Giant Mastiff the Biggest Dog in the World* (1cc).

(2a) Brian (2aa) plays *The Object in Ourhouse* (2ab), 'not a character but an inhabiting entity'.

(3a) Now some desirable apartment finished in a vomit coloured brick situated close to the canal towpath.

(3b) These objects were (in no particular order), *The Feral Rock Pigeon*, breadcrumbs, exhausts, plastic crates, a car bonnet, various parts of the car manufacturing process, newspapers, ancient dried feral rock pigeon faeces and fresh feral rock pigeon faeces. In this enterprise Nathaniel Mellors was assisted by Tom Woolner.

(4a) Mellors has owned two so called 'flight cases' both of which have required running repairs on tour. One of them was purchased with 'keep music live' stickers already applied. Apparently this is part of a long tradition of flight cases broadcasting, 'an opinionated and unreasonable ideology in advance of its owner'. (4aa)

(5a) The 'skinsuit' (not to be confused with 'birthday suit') was first worn by Johnny Vivash in "First Blood No.6" which was part of Hateball in 2005. John Miller, proprietor of Las Meninas tapas restaurant, Koenji, Tokyo, next wore it. He performed Tokyo Rambo in Autumn 2006. Furthermore Bob Parks wore a skinsuit in Giantbum in scenes since deleted. Other less notable instances (as the suits were either not flesh coloured or else were hidden under other clothing) also in Giantbum were David Birkin as the Truthcurator (5aa) (wearing a white one) and Sir Boss (played by Gwendoline Christie (5ab)) who wore it under a large fur coat. The Father, (played by Johnny Vivash) wore a full white body stocking with Puma tracksuit top and white tennis shorts.

(7a) This video was inspired by injuries sustained by Mellors in an absurd fall down a stairwell in 1998, which saw the aspiring artist, with broken ribs and wrist, extracted from an Oxford College by paramedics and, despite struggling to speak and being administered oxygen, urging his friends to film the event. No video was forthcoming. Whilst visiting Mellors in hospital the next day Cooke, Fox & Sadler observed a plastic box of the 'pound store' type situated on a shelf high above Mellors' head, with the words 'basic life support' written in a childish hand across its front in magic-marker. This was the provenance of the title of their first group effort in London in 1999.

(7b) Lab 75 – script excerpt :

And now – my poem!

I have called it "Micro-Bacon", it is an iambic sonnet of love - and hatred - for my Bacon-nemesis'...

He waved his cyst-ridden fist at the skies
And prayed for a tiny film star.
With a pole.
To dance gymnastics his way
Upon and over his weary arms
Today: miniature, her version one:
Tiny skin-based Kevin Bacon
Gives gymnastic skin-magic, magic skin
Pole vaulting from cell to cell
Healing the cuticles
and killing all the worms
A tiny versioned son of someone
Tremors going on for ever
Out of his epidermis
Through the wallpaper
Scuttling the floorboards
Walking the floor
Onto the street
Into the dirt
Picked up through the smog
Into the air
Over the hills
Atmospheric explosion
Atmospheric explosion
And return to point of contact
son of the stars
son of the stars
Tremors: going on for ever.
Tremors: going on for ever.

(7c) The Inside vs. The Outside – confusion between and/or conflation of these states is a running theme in the works *The Time Surgeon*, *Giantbum* and *Ourhouse*.

In *The Time Surgeon* the Time Surgeon's 'Victim' is sent forwards and backwards in time – appearing at Oberammergau and witnessing a staging of the Passion (“These actors are budding zombies. I can see them raising the Christ-prosthetic up on his sticks.”) From Oberammergau 'Victim' is projected back to the actual crucifixion at Golgotha, materialising inside the body of Christ 'by mistake' and discovering “a smaller chap with a smaller book” there called Chris – a conjoined twin with an abortive script - “actually it's more of a pamphlet” - that “contains the answers to all the worldly problems”. In *Giantbum* The Father's coprophagic claim is that the group is not lost inside the body of a Giant, but inside the bowels of God. In *Ourhouse* the pub, theatre and a municipal pool are all internal locations. These expand as The Object takes over the environment until eventually entire landscapes (desert, jungle, frozen wasteland) have to be navigated inside the house.

(7d) The Lowry Block – transcript excerpt :

“I have written a joke or two to cheer myself up. I've made them a bit controversial, you know – to keep them modern. Here's one:

It's really depressing around here I tell thee. I've written a joke about it, you know, 'my bad luck & misery'. I'm so unlucky, so unlucky, that the first child – sorry not child – under-aged girl I had sex with gave me AIDS. It's really depressing around here I tell thee. I've written a joke about it, you know, 'my bad luck & misery'. I'm so unlucky, so unlucky, that the first child - it's really depressing around here I tell thee. I've written a joke about it, you know, 'my bad luck & misery'. I'm so unlucky, so unlucky, that the first child, no, sorry, not child, under-aged girl, I had sex with, gave me AIDS. <pause>. Gave me AIDS. It's really depressing around here I tell thee. I've written a joke about it, you know, 'my bad luck & misery'. I'm so unlucky, so unlucky, that the first child – no not child – under-aged girl I had sex with gave me AIDS. She was a lovely girl. Lovely big flat face. But she had the AIDS, y'know. I'm so unlucky since I've been in Berwick I've caught AIDS twice. I'm so unlucky since I've been in Berwick I've caught AIDS twice. The 2nd time was with a little Palestinian lad. He was a suicide bummer. D'ya get it? No. No. It's not funny is it – because you can't catch AIDS twice. I'll have to re-write it. The 2nd time was with a little Palestinian lad. He was a suicide bummer. D'ya get it? No. No. You can't catch AIDS twice, can ya? I'll have to re-write it. The 2nd time was with this little Palestinian lad! He was a suicide bummer. Do you get it? No, no, it's not funny is it. Because you can't catch AIDS twice. I'll have to re-write it.

I've got another joke! It just came to me as I was looking out into the sea. Right.

Why can there be no poetry after the holocaust?

Because it's a really difficult word to rhyme.

I've got another joke! It just came to me as I was looking out into the sea. Right. Why can there be no poetry after the holocaust? Because it's a hard word to rhyme. Is that good?

No? Oh, OK. I'll re-write it. I'll re-write it.”

(8a) The discussion of the dream continued thus: ‘In the dream the snake is after my scarabs. I am desperately trying to protect them. In reality I have tried hard to unpick, to disentangle – some meaning from this dream. I can only frame it as a dream of base anxiety-class. Because in reality I collect scarabs - dung beetles. I have a number of them in my fridge. Several hundred in fact – they are breeding and I am breeding them, my ‘Dung-ies’. Increasingly their maintenance requires most of my time and energy. If I seem nervous please regard this as a manifestation of concern as to my Dungies' well-being. For their sake I must keep my observations brief and focused, to the point, concise, centred, concentrated etcetera. Today’.

(9a) Tape is the medium through which the Time Surgeon Operates. Rain also features in the dialogue, see both the opening to The Script Writers Concept Book and this extract:

Time Surgeon: Where are you now?

Tape: <quietly> the...past.

Time Surgeon: Whereabouts? Be specific!

Tape: In...the...garden. It's starting to rain.

Time Surgeon: What year is it? I'll land him.

(13a) Provenance and usage of Rice Krispies:

Rice Krispies feature as a leitmotif in Hateball, 2005 – this work features globules of myriad form and dimension (Kellogg's® Rice Krispies®, gravel, earth, polystyrene balls, 'The Prisoner'-style weather balloon, disembodied head of 'senile Polish Supercomputer' Brain One, played by Hannah Rickards). Rice Krispies are the most fragile and distorted type of ball in 'Hateball'. They are glued to the face of a glass head in a bucket that is a component of the sculptural sub-section "Sculpture Sculpture No.6 No.6". 'Sculpture Sculpture' is Mellors' term for a mode of sculpture with an overtly self-conscious aspect as a fundamental feature– a celebration of the potential of materials to announce this reflexivity. Sculpture Sculpture is an absurdist mode, not to be confused with contemporary mannerism, which is motivated by predominantly stylistic concerns and is therefore fundamentally a mode of design. In contrast Mellors' 'Sculpture-Sculpture' articulates style as the subject of the work, as an active script rather than as a passive condition.

Collage Against Fear, 2005 (Paint, pencil, pen, masking tape, colour photocopy and rice crispies on paper (13aa), 29 1/8 x 23 1/4 ins / 74 x 59 cms, framed) featured Rice Krispies coming out of the 'bum' of a petrified man with bandaged hands swirling into a yellow vortex.

Krisskrosskrispies, 2005 is a sculpture made of wood, canvas, paint and Kellogg's® Rice Krispies®. This work abides in a private collection in Los Angeles, the purchaser expressed conservational concerns about the works' longevity in relation to the appetite of Periplaneta Americana (the American cockroach) - not to be confused with the dung-beetle, which the artist identifies as a producer rather than a consumer. (13ab)

(14a) Reminiscent of a member of American metal band Gwar (15aa) in his dress, the behelmeted Viking is played by Johnny Vivash.

(15a) Similarly motivated hip-hop artist Kool Keith created his Black Elvis persona, a knowing send up of what he sees as white rock and roll excess. He described in typically esoteric style how one can play with systems of representation:

My music is black as hell. But culturally people don't even know that. They just stereotype. They look at my album cover and they're probably like, "What's this? Is this some kind of mechanical space stuff? He looks weird. Is this Devo or something?"

(1bb) Quote from Jonathan Meades' hand-dog doc for BBC4. The full quote is, 'a bespoke cast of gladiatorial yob-gods, wag-roasting Croesus kids, who once a week descend from their Parnassian blingsteads to run around for 90 golden minutes of bravura vanity'.

(1cc) Extract from Barnaby (1ccc) Googe's translation of Conrad Heresbach's description dated 1631 of the Bandog for the house:

First, the Mastie that keepeth the house. For this purpose you must provide you such a one as hath a large and mightie body, a great shrill voyce, that both with his barking he may discover, and with his sight dismaye the theefe, yea, being not seene, with the horror of his voice put him to flight. His stature must be neither long nor short, but well set ; his head, great ; his eyes, sharp and fiery, either browne or grey ; his lippes, blackish, neither turning up nor hanging too much down ; his mouth black and wide ; his neather jaw, fat, and coming out of it on either side a fang appearing more outward than his other teeth ; his upper teeth even with his neather, not hanging too much over, sharpe, and hidden with his lippes ; his countenance, like a lion ; his brest, great and shag hayrd ; his shoulders, broad ; his legges, bigge ; his tayle, short ; his feet, very great. His disposition must neither be too gentle nor too curst, that he neither faune upon a theefe nor flee upon his friends; very waking; no gadder abroad, nor lavish of his mouth, barking without cause; neither maketh it any matter though he be not swifte, for he is but to fight at home, and to give warning of the enemye.

(2aa) Two quotes have been historically attributed to Brian. The first being, 'it's not pop music, it's a cry for help' and the second, presumed disingenuous, 'art's not supposed to be funny'. Both statements are believed to have been made in the mid to late nineteen nineties.

(2ab) Ourhouse was initially conceived as 6 x 50 minute episodes – an absurdist TV series hybridising aspects of the soap, drama, sci-fi and horror genres. Mellors wrote the full step-outline for the 6 episode story in 2009 in Oregon in collaboration with Dan Fox, who acted as story-editor, also suggesting various ideas for character and plot development. Tony Grisoni performed the consultative role of 'Script Magus' during this period. Mellors has since written the full-script as an incomplete narrative, a work-in-progress elaborating scenes from most of the first and second episodes, as well as a few scenes from episodes three, four and five. The increasingly fantastical nature of the story presents some challenges for the future realisation and completion of the work. It is Mellors intention to complete the work at all costs, no matter how physically, psychologically or financially ruinous.

(4aa) Mellors has toured with Skill 7 Stamina 12. In a typical anecdote he describes flying from Heathrow at 10am to LA on the morning after the opening of his Hateball project at Alison Jacques. Demonstrating the key attributes of any musician he was leaving behind some relationship problems that caused him to weep on the flight. The band managed to successfully play a 'gig' (according to Mellors, 'most Skill 7 gigs were good when they were not cancelled') at the Mountain for a China Arts opening curated by Maureen Paley. He recalls dragging his flightcase to seashore in the morning to look at the Pacific Ocean with band mate Ashley Marlowe.

(5aa) On the evolution and usage of 'Truthcurator' in Mellors' work. First appearance in a two channel video installation at PS1 in 2005. This Truthcurator was a 'rampaging cultural monstrosity' (5aaa). The only characteristics this truthcurator shares with the Truthcurator of Giantbum is his name. Truthcurator v.2 is a heroic and innocent creature. He is the prototype for the character 'Truson' in Ourhouse, a hybrid savant/holy fool

character (5aab). Both are played by David Birkin, anthropologist, actor, artist, son of Andrew Birkin and nephew of Jane Birkin.

(5ab) Core actors in Mellors' work. Vivash is also known as 'Premiere Toy' and Christie as 'Supreme Toy' or 'Toy Number One' (5aba).

(13aa) Incomplete list of works on paper:

娄里德的工厂 , 涉及时间旅行和酷刑, 2006 ("The Lou Reed Plant, Relating to Time Travel and Torture") silkscreen, pencil, yellow sand & pva on paper, sellotape, frame and foliage. The pencilled phrase 'Loupflanze' takes the word urpflanze and replaces the 'ur-' stem with Lou (Reed). In 'The Time Surgeon' Lou Reed is used as a symbol of the artist's expanded ego "in the future everyone will look like Lou Reed". The 'Time Surgeon' also declares himself a fan of Goethe and becomes obsessive about finding his 'Goethe tape' which he uses to relax. Goethe's notional 'urpflanze' is an idea Mellors' incorporated initially as an analogue for the production of art ('Platato's Hypothetical Productions', 1999) and later as a fascistic political buzzword ('MACGOOHANSOC' - Hateball, 2005). (13aaa)

(13ab) The voice delivering 'The Ill-Tempered Manifesto' or 'A New Aging Manifesto' or 'The New Old Manifesto' was conceived as the artist's imaginary and embittered future-self. See (8a) and Serpentine Gallery Manifesto Marathon (Koenig Books), p.148-151.

(15aa) Gwar put forward their own manifesto on television. Band members Oderus Urungus and Beefcake the Mighty were interviewed on The Joan Rivers Show in 1990. Like their Jerry Springer appearance, it was ostensibly on the topic of shock rock. Oderus and Beefcake spoke with foreign accents throughout (Oderus with a Eastern European one and Beefcake with an Italian) throughout the interview. Joan asked them who wrote their music to which they replied, 'after we destroyed the dinosaurs, we stretched their gizzards across the Grand Canyon and Beefcake composed the first song ever.' (15aaa)

(1ccc) Another notable Barnaby is one Barnaby Mellors collaborator on the Furniture Village ‘Jewson campaign in 2000 A.D. Barney Mellors improvised some or all of the content for a number of Mellors’ video works at this time: ‘Furniture Village / Jewson’ (2000), ‘Lancaster Fishmonger Complaint’ and ‘Gacy’ (both from Black Gold, Matt’s Gallery, 2001). In ‘The Lowry Block’ Barney Mellors plays the painter L.S. Lowry. [INSERT URL OF FURNITURE VILLAGE.](#)

(4aaa) Also a band mate from the days of Conemelt, an electronic outfit from the Tonbridge area, UK. Conemelt gigs travelled to in Mellors’ Ford Capri in different parts of Britain, these included the Q Club, Birmingham, Herbal tea Party, Hulme and Glasgow’s The Arches. Conemelt also toured with Andrew Weatherall in an unnecessarily expensive and augmented tour-bus. They performed for three nights at Iceland’s Tungli Club, which later burnt down (not as a result of the band’s activities) (4aaaa).

(5aaa) Behold!
I have given life to this artwork
and also to this building –
splendid concrete womb of possibility!

T * R * U * T * H * C * U * R * A * T * O * R

I am a man of the people; curiously fashioned.

I will explain this show and art for you.

<Morning>
I am assailed on all sides by small birds:
sparrows
blackbird
the ‘mistle’ thrush and
snipe.
They are trying to get into my bag.

The TRUTH CU
RATOR

(5aab) Simeon The Holy Fool (also known as Abba Simeon, Saint Simeon Salos or Saint Simeon Salus) was a Christian monk, hermit and saint of the sixth century A.D. He is considered to be a patron saint of all holy fools and also puppeteers.

(5aba) ‘Daddy’s Toys’. Actors Vivash and Christie refer to Mellors at all times as ‘Daddy’ and themselves as ‘Daddy’s Toys’. Having invented these roles the toys experienced discord about the relative status of their own titles. They began to refer to themselves as ‘Premier Toy’ and ‘Supreme Toy’ respectively. Vivash subsequently switched from ‘Premier Toy’ to ‘Expensive Vase’. Mellors has recently formalised his acting troupe & production enterprise under the name DADDY’S COMPANY / MELLORFILM Ltd. The latter mis-spelling inspired by Vivash’s ongoing misconception of Mellors’ name.

(13aaa) “I would like to reverse our ‘evolutionary flow’, so that all of this carrion; all women and children may be re-moulded as sterile plants, devolved and revolving in space towards the uni-cellular! URPFANZE!
URPFANZE! URPFANZE! Beautiful garden.” (MACGOOHANSOC)

(15aaa) Gwar videolink: