

INTERVIEW TO LE COSE BIANCHE

Today we talk with **Giovanni Mori** alias **Le Cose Bianche**, an Italian power electronics project famous for the several releases made and, recently, for having composed a trilogy about pornography, a topic cleverly faced according to several points of view, and, beginning from this trilogy, we begin our interview with one of the most known Italian power electronics projects.

- 1) Hi Giovanni! Everytime we talk with an artist, we use to talk to the readers about the project: why Le Cose Bianche? Do you have other projects too? Give us some information about your music and about the topics you express, and about your musical universe, maybe more important.

L.C.B, whose meaning doesn't have any meaning anymore, is born some years ago, as a place in which it could be possible to go out of some sounds I was following with the **Malameccanica** project, my first trip-hop musical project together with Pietro Tripano. I wanted to move closer to **Maurizio Bianchi's** industrial experiences and, only afterwards, this project became an Italian power electronics slaughterhouse, editing itself not only in its aims but in its *modus operandi* too, digital in the past, then analogic.

I share with Eraldo Bernocchi the **MANGIATI VIVI** project, of which, in the next few months, the first album will be released by Naked Lunch and Subsound labels on LP and CD, and the **CRONACA NERA** project with Adriano Vincenti, already a member of **Macelleria Mobile di Mezzanotte**. From some time, I've started the **SUCTION MELENA** project (power electronics, extreme noise), a new alter ego of mine of which, in the next months, I'll be able to release something on tape.

- 2) We have reviewed the second and the third part of your trilogy about pornography. Talk more deeply about it to the readers. How this idea was born? How these three works are linked between them and how they're not? Each work face the topic using a different key. Let's talk more deeply about this.

I've never consciously thought about the idea to create a trilogy. I consider that of **Mad Max** the only trilogy with a meaning. I've never thought that what I've done could have been so important to evolve in a personal language with its topics faced in three chapters. That simply happened. After having made "Estetica di un buion pornografo", while I was recording "Pornography..." I felt that there was a kind of link that linked those two albums: the pornography, felt in its pure and crystalline form, shallow and consumistic, without any artistic exaltation or iconoclastic consecration.

While the first tape was totally about the shallow pornography, linking itself to the English tradition of **Whitehouse** or **Sutcliffe Jugend**, "Pornography should not be an illusion" has been about the role of pornography thought as a mere and necessary brothel, totally breaking the way of thinking pornography as an high and a nonconformist thing. Only "Born" is born following the line traced by the first two records. It has been self-written, and it's the only extremely autobiographic record. It covers the relationship between the pornographic object and its consumer, from a more intimistic point of view.

The **Henry Miller's** quote printed on the cover notes synthesizes the album content. Are you asking me what doesn't link these three works? The fact that they're three albums that can live on their own. They're not three chapters, it's not necessary to listen to all of them to understand them. This is why it's not a true trilogy. It's only a question of point of view.

- 3) You're one of the more famous acts of the current power electronics Italian scene. Not talking about the musical origins, talk us about what the genre wants to transmit and what's beyond the noisy blanket that characterizes a part of its releases. Can we talk about cultural origins and about a subculture?

I'm no one, and the Italian scene is an expression that the others need to confirm themselves to be a part of something that could autolegitimize them in what they're doing. If I have to, I choose the word "genre". I'm more interested in it. Power electronics is a genre that has its codecs, as well as noir novel, an horror movie or whatever genre. I'm not interested in going to dig or search meanings because, often, there aren't any. Would you search a meaning in a **Tobe Hooper** movie?

- 4) Italy has always been a country in which Power electronics has been important, in spite of other genres that haven't reached so much success. What's your opinion about this? Talk us about what has been the genre's history in Italy.

There are loads of persons that today have the desperate need to explain everything to everybody. I let reply them to this question.

- 5) I've noticed that, although your first album was released in 2009, you've released loads of releases. This is a thing that could be noticed in Power electronics. Has this practice something in common with the DIY aesthetic? Does a sort of punk aesthetic exist in what you and the other PE acts do?

I've made so many releases because I have fun in doing what I do. Obviously, I'm not pretentious, thinking about the quality variable in the quantity of my productions. I've never thought about the labels and the format as the only important reasons to release something. I've made things on CDR or released by really ugly labels with the same enthusiasm with which I've worked on releases released by more known labels and released as self-produced tapes. I'm not involved into aesthetic, I'm more interested into attitude.

- 6) Certainly assimilating your music isn't easy: how and where do you propose it and how the audience replies? How your live performances are made?

I've never made live performances with L.C.B.

- 7) As in your last album, *Born*, there are so many links with cinema, poetry and early XX avantgarde currents, what do you think that the noisy flux could express? Which potentialities do you think that a flux freed from schemes and rhythmic cages have?

I think there are loads of them, and they're the same shared by any form of genuine art, but we're talking about "*Born*", not about a Bosch artwork. In "*Born*" there are many links to my life. For me, it's the only important thing.

- 8) How much, in this genre, is it easy to repeat the same music if you don't vary your own coordinates? For example, I think that you pay a very high attention upon this.

Do you think this? Really, I don't know. Surely, my first releases have nothing in common with my current sound. The only linkage remains the attitude I've talked about before. Repeating the same music is not wrong, this is why it's called a genre.

9) Why a direct link is often traced between the first industrial music experiments and Power electronics music? Is it only a sonic assonance, or is there something else?

I've asked a more or less similar question to **Marinelli**. I copy you his reply, that today i think is the only one that has a meaning: *I think that industrial is the music that makes lan-klong mmuuuuuff zgggr-zgrr ugkr ukgr-ossdz gaaah-kud in a spirit of ineffable insanity, while power electronics makes iiissss spux-x-x yyyeee-zhot OT-OT!! Azu-kwaa! Kkwa-owlung! with the erudition of an orthodox.*

10) What projects are you actually working on?

Shortly, two tapes, one with **Black Leather Jesus** and one with **Evitaxal** will be released. Then a work with Bernocchi and a new album, the follow-up to Brain Meat (with Maurizio Bianchi), will follow. I still use to make many music. The better thing, for who is interested into it, is to keep an eye on my website every now and then.

11) Thanks for the time you've dedicated us. Greet the readers and invite them to buy Born and your albums.

Thank you. As we're close to summer, i invite everyone to not throw over the animals.