

Venus in Furs

Interview with Times

ID

Name: Venus in Furs/Times

Place: Worthing, West Sussex / Brighton, East Sussex, UK

Time: 1982 - Present

Close to: Post-Punk, Minimal, Psychological Rock, Avant-Garde

Current Label: Other Voices Records

Web: <http://www.facebook.com/pages/Venus-In-Furs-Times/113494152066931>

[Delta compilation teaser] - <http://www.youtube.com/watch?v=QKJBPH7tOkY&feature=share>

Venus in Furs was one of the bands that appeared on the British post-punk/new wave scene in the early 80's and caught the genre amateurs' attention by their remarkable style and highly individual approach & sound. Since 1986 Venus in Furs has evolved into a solo project of the composer/multi-instrumentalist Times, and 1990 was the year when the last VIF vinyl album saw the light of day. Now in the 2010's Venus in Furs is the band highly estimated by record collectors all over the world, and recently news appeared on the web that Russian label Other Voices is working on the 2CD best of compilation. For more details we contacted Times directly, and how surprised we were when we found

out that he has been very active as a musician for all these years and never gave up his ideas, being silent only due to his preference for privacy rather than the more usual intensity of self-promotion in the modern world. Fortunately, Times agreed to answer our questions about his activities.



Nattsol: Greetings, Times! Please, introduce yourself in a few words.

Times: Transonic - Humoristic - Empiric - Polytypic - Psoriatic.

Nattsol: How did you come into music and literature and who inspired you to start doing it yourself?

Times: Well - as a boy, I always enjoyed reading... used to "consume" books, quite outside of any school reading duties - I remember getting through several books a week - mostly sci-fi like Moorcock; CS Lewis; the wonder stories of HG Wells many others - but I was also entirely fascinated by Music... at around 12 - 15 years, it was all Bolan/Bowie/Roxy Music. Then I discovered JG Ballard's books, and the Music of Eno (this would be around 1975) & thence toward Punk: which really, like so many others of that generation, entirely took my world over for a few crashing years... among the records that knocked me out around then were "This Year's Model"/Costello; "Low" & "Heroes"/Bowie; "Rattus Norvegicus" & "Black & White"/Stranglers; "Idiot"/Iggy Pop; and "Real Life" and "Secondhand Daylight" / Magazine...

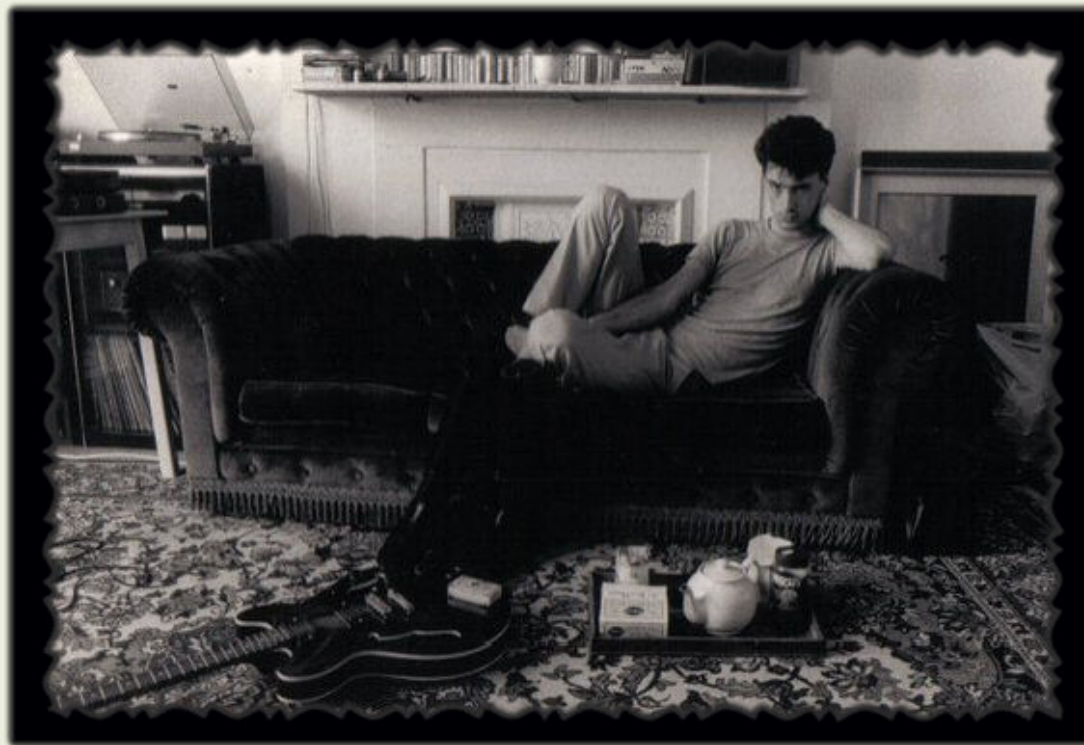
I seem to recall listening to that and thinking «this is almost perfect, literate Pop music». However, I was also listening to other, more "unfashionable" stuff too: Neil Young, Dylan, Cockney Rebel - and a band called Sailor, whose early albums I still listen to and admire... much T.Rex... some good English Folk music: June Tabor,

Bert Jansch, Al Stewart... also a good deal of "Dub" reggae... Ramones had a big effect on me ("Leave Home"/"Rocket to Russia")...that 1st Suicide album... really just a whole quagmire of "influence" - I suppose we call it this, as it all goes into a melting pot. Along with these, the usual growing - up "Radio" things: Beatles, Beach Boys, Motown Soul, a lot of Glam Rock... many re-releases of 1950's stuff like Dion, Buddy Holly, a lot of "Doo-Wop"... and Oldfield's "Tubular Bells" - which was important at the time: I know it hasn't aged too well, but can you imagine someone like Mozart or Beethoven hearing that? So - my early influences were pretty much like anyone else's of that time - I do know that from around 16 I had a yen to learn a musical instrument & try to write songs... but at that time, I really didn't know any Musicians who could teach or show me how. It took five or six years more until that happened.....

Nattsol: How did you meet your Venus in Furs bandmates and how did you form the band?

Times: I was working in an Independent record shop in Brighton, Sussex - "Attrix". This would be around 1980- '81. Brighton has a thriving & busy band scene, and many of these local musicians would come into the shop each day, just to hang out, drink tea & talk music etc. So I got talking to these local musos, and I was also going to many gigs in the evenings to see them. So one of

these, "Dick Damage & The Dilemma" - (!) had just broke up (Dick Damage was kind of a local "legend" - he had many bands with variants of his name - they were, mostly, pretty awful but colourful to watch after a few drinks!) and I got talking to these two guys who were just sitting around



the shop doing nothing and looking miserable - because their band had just ended. Their names were Jonathon Goodliffe and David Fisher - Jon was a guitarist & David played Bass - I don't think they had been playing their instruments for too long, and that variant of a Damage line-up had only been operating for a few

months until it crashed - anyway, we got talking and they were saying they wanted to form a new Band and needed a Singer, someone who could also handle writing Lyrics... so I somewhat shyly suggested that maybe I could try it. I'm really not entirely sure why... at that time all I knew was selling

records and running a fanzine (called "Voltage": one Issue!) - I'd never played an instrument and had never sung in any way before... but I did write a whole slew of Poetry around then - kinda dire efforts, but there were a few worthy efforts - so I figured I could maybe adapt some of these to some music and try and shout

roughly in tune! I can remember being quite apprehensive about the whole thing, but interested enough to give it a shot - just to experience what it was to be "in a Band". I think at that initial stage we were just looking to have a little fun, and we'd give it six months or so, then move on to "normal" careers - I could easily have wound up as an English teacher ... (which I actually did, much later on in this story!). So, they agreed, and for some time, around three/four months, we rehearsed without a drummer, using a «Rhythm Box» (a truly crazy machine: it could offer just three basic beats, which were subject to sudden changes in tempo: kept us on our toes!) - and after one or two jams I decided to get a guitar and try and learn some basic chords just so I could put some music to my poems/lyrics: I do recall doing hours and hours of practising with the guitar - got a chord book and just kept at it every day for months, even went out busking, much to the consternation of the locals... but I guess all this paid off because then I came up with the first Songs which we rehearsed, and, after getting a Drummer who answered an ad we put in the local paper (this was Mark Leach) we began doing some local shows - just pubs and bars mainly, with a few college gigs along the way. This band was Called JOE DASH - and the members all decided on new names (!): Jon became Jon Goode, David became Dave Godot (he was reading Beckett at the time), Mark became Dan Leechasko, and

I adopted the somewhat pale sobriquet; Times - if I recall, I chose this as it was the name of my regular daily Newspaper (in UK, it's known as the "Top People's Paper", naturally I thought this entirely suitable!) and also, I guess, because it has a "neutral" feel to it...and, of course, is redolent of time passing ... though I can assure you, I wasn't reading Proust then! Around a year and a half of gigging & writing with JD, we had accrued a fairly strong following locally (the South Coast of Old England) & had managed to record a few demos - but my attitude to song-writing was changing as the band collectively grew tighter musically, and I took a decision to change the whole situation: new songs & a new approach - hence VENUS IN FURS - which we became around the middle of 1982. I chose this after reading a novel of that name by a guy called Sacher-Masoch (it's where the term "masochism" originates, wordwatchers!) , I liked the interplay of polarised senses it inferred: "venus" - goddess of love; "fur" - something primal, animal ... I didn't hear the Lou Reed song until a little while later - then of course, we had to learn that great song and play it at the concert! I sometimes have thought it's been a slight burden - it seems to indicate a certain kind of material, whereas my work is altogether more esoteric or varied in form ... but VIF it was - and still is. VIF



"I chose this after reading a novel of that name by a guy called Sacher-Masoch, I liked the interplay of polarised senses it inferred: "venus" - goddess of love; "fur" - something primal, animal..."

then recruited a new Bassist: Paul "Ludo" Martin - and with this line-up, we seemed to accelerate in popularity, and our gig schedule grew extremely busy, through mid '82 up to December 1983 when this, formative band imploded & split - having recorded the three tracks for "Extended Play" first.

Nattsol: As far as I know, you founded Movement Records. Can you tell about this label's destiny?

Times: Yes - MOVEMENT was a la-

bel we began for the release of "EXTENDED PLAY" (the 7" Vinyl EP) in 1983/84 - which continued for "PLATONIC LOVE"... then I signed to BACKS of Norwich and we did a one-off Album with STRIP. MOVEMENT is something that can be "resuscitated" anytime I wish, which is useful when I want to put out something new & experimental - or outtakes whatever... The Label

got regenerated again around 2004 - 2008 when James Capelin (VIF Artwork, Digital Editing & all-round good chap) and I entirely re-mastered / re-designed the whole VIF/Times Catalogue (some 14 Albums) onto Compact Disc: this was for Mail Order on the Internet - but this project was always a limited service: we were both very busy with other things, and though it was good to get these out again in an improved digital form, those CD's are all long sold out - there are even a few I don't have myself!

Nattsol: Nowadays the original Movement releases are extremely rare collectors' items, and seems that some of them are even not known nowadays. So could you, please, go through the Movement releases with few words about each? Is there any opportunity to get Movement stuff nowadays?

Times: There are only really less than a handful of actual Movement VINYL releases : VIF "Extended Play" - pic cover 1983 (500 only) later reissued as a 12" Picture Disc (1985); VIF "Platonic Love" - Album, black label (white label is 2nd Press), 1984; The Hunting Party - 3-Track "Velvet Garden" EP 1985 (500). Unfortunately, these are all quite scarce now, I've no idea of their individual worth - I ought to find out, right? MOVEMENT was then put to sleep (with a teddy bear) until 2003 when it woke with a start and began issuing shiny compact



discs ... As an aside, I'd recommend getting a download of an Album called "Paper Boats in Puddles" (not a Movement record) released from Brighton in 1987 - it's a various artists LP, lots of weird/good things on that ... also has the "Little Legends" (two tracks) which is me disguised as a Voodoo-gothic-surf guitarcombo - many other fun things on that record, it's an interesting portrait of mid-'80's indie music.

Nattsol: How did it happen that Venus in Furs became a duo of you and Skot Lucy?

Times: After the original VIF split (around December 1983) I was momentarily at a loss... the prospect of recruiting musicians to reform the ensemble seemed too much of a task:

getting the right blend of personalities & musical ability is at best a chancy, fortunate thing... so really I thought my time in a Band was now over, and I was considering a teaching course in English Language & Literature... but we had recorded "Extended Play" back in the summer of '83, and I knew this was about to be released, so, meanwhile, I met a few local musicians in my hometown of Worthing (West Sussex-By-The-Sea), and it was kind of refreshing just to meet up & jam - without the pressure of a structured band set-up etc... anyway, through one of these people I was introduced to Skot, who had just returned from staying on a Kibbutz somewhere exotic ha ha... he had some time on his hands, we seemed to get on ok, and ended up

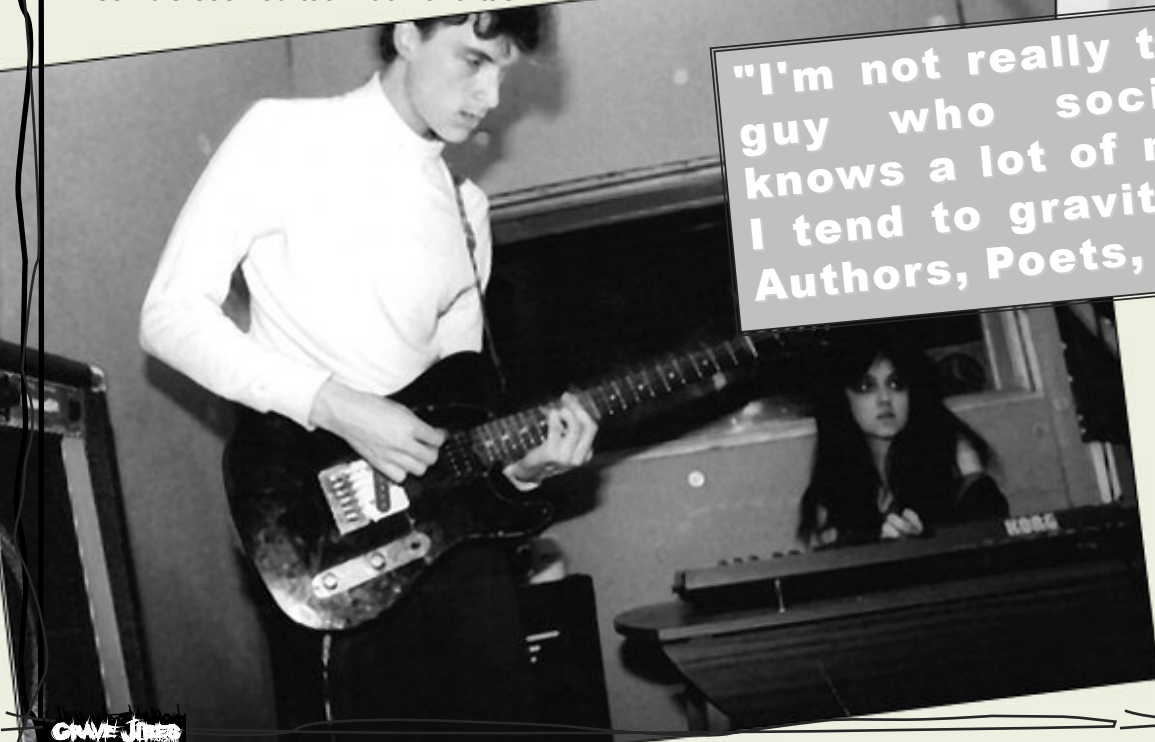
"I'm not really the type of guy who socializes or knows a lot of musicians - I tend to gravitate toward Authors, Poets, Painters..."

playing some music together one day... if

I recall correctly, the first

things we jammed were an early, raw version of "Wild Kiss" & we also found "Achilles' Brain" the same day. A fair start, then! I was amused to hear Skot tell me that he had formerly been the keyboard player in a Worthing-based "Synth" Band called Amoebic Culture - this band had been involved with VIF (& a few others) as a part of a "Battle of The Bands"

night held in Brighton Polytechnic in late 1982. So I'd missed meeting him back then... and to cap this, he used to give me earache about the fact that VIF beat his & the other Bands and had won that competition! But I quickly realised that Skot was a naturally gifted musician, with a keen, intuitive musical ear (the two don't always go together). A brilliant Keyboard player, talented Bassist, he even played some quite beautiful Flamenco guitar... just listen to his exquisite "Fallen Statues". He also had a Mixing Desk (rather old & a little

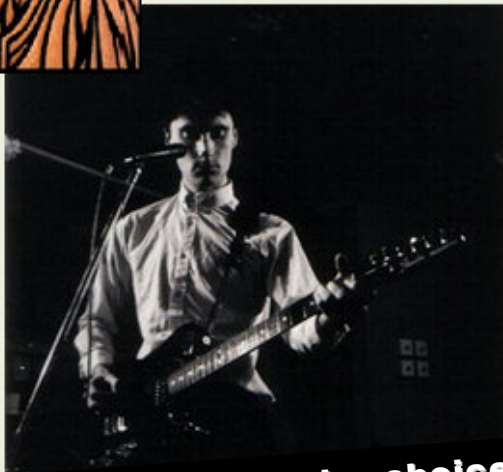


battered, but still operable) & some outboard effects - which we employed immediately to record some demos together. I recall thinking that this was really working very well: at that time, I was primarily a Guitarist & Singer/Writer, I could play some basic Piano & a little Bass too, but Skot was really proficient at these, and was also a very good Recording Engineer. We then discussed and planned doing an Album of our music together: initially, we were going to choose a new name for this - but after some thought, I knew the VIF "EP" was coming out soon, and our projected Album would also be appearing around the same time (late Summer - November 1984) - so it seemed to me commonsensical to retain the name Venus in Furs for our Album too. Skot agreed, and we then began seriously gathering the monies and equipment needed to record this Album - Skot's father loaned him some cash, some of which went on a Fostex A-8 Eight-Track Reel-To-Reel Multitrack Recorder... the remainder put aside to finance eventual pressing & printing & mastering costs. We christened this studio (set up in my tiny bedsitting room!!). "Movement One" - and then got down to the business of creating what was to be "PLATONIC LOVE" throughout the hot summer of 1984. This did pretty brisk business when released, so the following year we continued the alliance with "STRIP" - during which, Skot had met a cute blonde & they had plans to live abroad... so that's why he didn't write



any material for "STRIP" - too busy noodling! But I think he plays extremely well on it, it's a favourite of mine.

Nattsol: In 1986 Venus in Furs became a solo project of you. How did it happen?



"I'm not a Studio Musician by choice - but it is important to get the right people, and that takes a long time"

Times: When Skot left in/around May '85, we had just released "STRIP" - which did fairly well, and were now getting a lot of Airplay in Europe. We had also been offered a Three-Album deal, and I duly began preparing some new songs for the first of these. The record company were rather put out by the fact that now

Skot had gone, there was really no Band left to record or play live! Well, I'm not really the type of guy who socializes or knows a lot of musicians - I tend to gravitate toward Authors, Poets, Painters ... of which I had several friends, but this was of no practical use when I needed to do some recording - so it occurred to me that I could play a little Bass

Guitar (which I'd done on "The Debutante" from "STRIP") and I was already moving more into Keyboards for compositional purposes. So I decided to try and do it myself, and I think it's a fair job ("REAL MORAL FIBRE") - it's not something I'd recommend to most people, espe-

cially if you are the writer & producer too. That album, though very satisfying as a body of work, was a real labour of love right through the summer of 1986, because of course, I had to overdub each track myself - though it helped having the great Lee-chasko back with me for some Drum tracks. I continued with this painstaking overdub process with "MEGALOMANIA" & others later, but the methods were always kinda tough to get just right. Of course, the satisfying aspect of all this, is that you can get everything you want done precisely the way you want it - which I quickly found essential to my needs as a writer - but a downside (if we can all it that) is that you also lose the ideas/contributions of other musicians: Skot was invaluable that way. So if you compare the sound of, say "PLATONIC LOVE" with "MEGALOMANIA" or "SOFT LIFE" there is an instant, clearly defined shift in timbre and feel - and that's ok with me... different periods mean different sounds.

Nattsol: What can you tell about your collaborations with Marc Arscott?

Times: Marc is a sweet guy who was Manager of VIF from 1982 - 1990 - this aside, we have not in any real sense of the term «collaborated»... He's a big Bolan / T.Rex fan, and has had some success



putting out Bolan-related material over the years - in '87, whilst I was working on "Megalomania" he asked me if I'd contribute to a 12" EP of Bolan cover songs he was doing... so Mark Waterman (VIF Producer) & I took a dive at "The Slider", kinda "iggy" 'd it up a few notches, and it came out pretty good - a raunchy track!

Nattsol: I found no information about any Venus in Furs live shows, but as we may see in "The Hand That Squeezed The Heart" video, there were some. Could you tell a bit more about the stage life of Venus in Furs?

Times: I've never seen that Video - is it any good? VIF played around 35 Live shows locally, during 1982 & 1983... as a four-piece, many of these were just small concert halls & bars, also several at Colleges - and a few bigger shows, of which the Adam Ant gig was clearly the largest, audience-wise. One of my few regrets about that VIF line-up is that after we had recorded "EXTENDED PLAY" we never got any of those other early songs down in the studio - but we did have a handful of gigs on tape, so when that band split, I sat down with & closely examined these. The best by far was a concert from early 1983 in Brighton - this show I spent a lot of time working on the tapes, minimizing hiss & re-equalizing etc... and that gig became the VIF "Live" Album, "CURTAIN" - and it still sounds pretty sharp to me now! Obviously, later on I became

so busy with Recording, that it was difficult to find the time to form a new Live band - I actually love to play live, I'm not a Studio Musician (like, say, Eno) by choice - but it is important to get the right people, and that takes a long time. And, as I've men-



tioned, I don't really know too many - but it's something I'll definitely be returning to next year, it would be good to get out and play these songs on stage.

Nattsol: While being (in) Venus in Furs, you took part in other projects,

like forming The Brothers Christ or being a guest musician in The Hunting Party. Can you tell more about these and (if there were) other projects?

Times: «The Brothers Christ» (!) - this was something that came about

after I'd completed "RMF" in mid 1987 (I think) ... I was hanging around with an old friend from my schooldays, a really nice loon called Colin... now Colin was something of an oddity: by day he held down an eminently respectable position as a BT ("British telecom") Telephone Engineer, but by

night... (an eerie Theremin strikes up and bats are heard wheeling overhead...!) he was into some interesting drugs - we dropped a little Acid: with considerable care) and he was into his own homemade Wine (rather good), so we got into a weekly habit of just chatting & listening to his gigantic Album collection - Colin was a big "Prog-Rock" freak, he loved things like Tangerine Dream; Yes; Hawkwind; Pink Floyd, Can; Camel; Focus... many others... and it seemed kinda strange because I was listening at that time to Felt; New Order; Monochrome Set; Wire, Magazine, things like that - more "Indy" type things - but Colin said he really like "RMF" and asked me how one "made an Album"... so I just suggested that he & I try to do something and he agreed. The plan was that because Colin was a non-musician, then I'd take care of all that side, and write / produce/ play the instruments etc , and he would write the lyrics & do all the singing. So that's principally what occurred. For me, it was very different, and a whole lotta fun, and I think the Album ("ECHOES OF LOST SOULS") reflects that. I had to use a further pseudonym to do it, as I was under contract elsewhere at the time, Colin personally financed the project, and, much to his surprise, it entirely sold out quite quickly!! If anyone has a Vinyl copy, hang on to it - could be worth a bit in the future! "The Hunting Party" was a band from my hometown of Worthing, whom I got to know

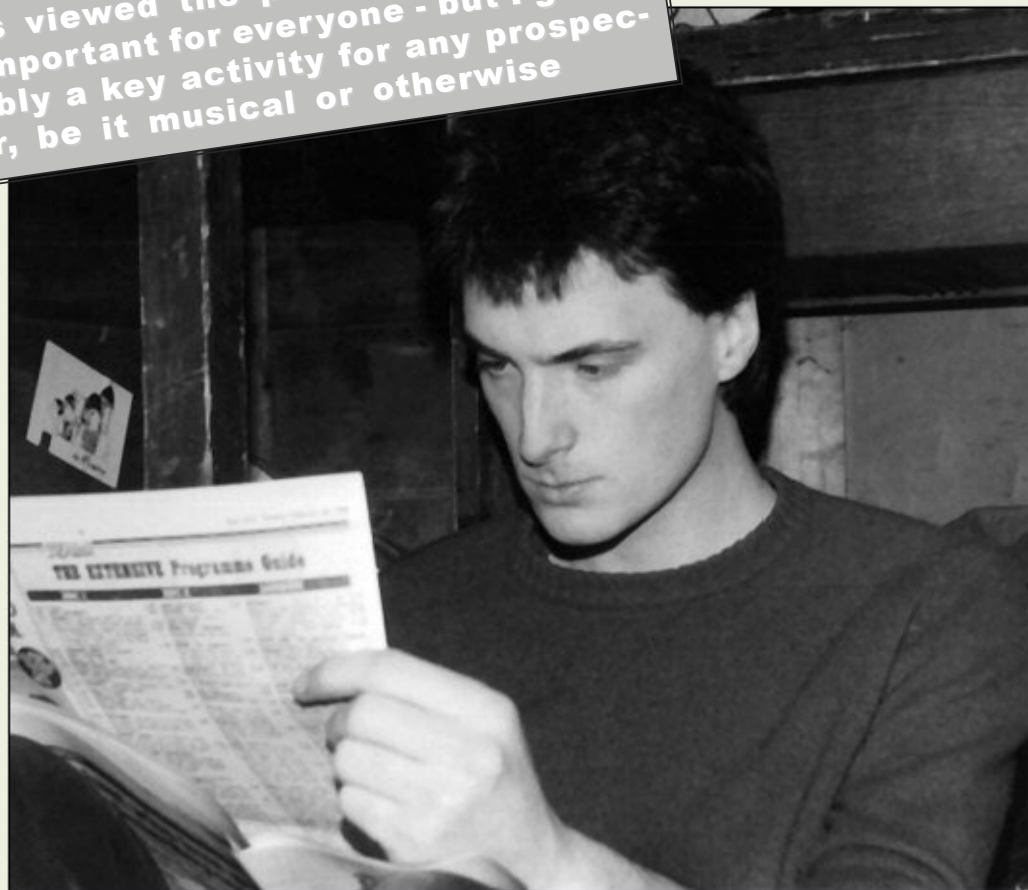
around '85 - I like the songwriting of Mark Yelland, and I tried to help & encourage them - their EP came out on Movement, and I sat in on Synthesizer for that session. Good songs - I wish they had stayed together, but they broke up soon after that.

Nattsol: As far as I know, you also worked under your name. What can you tell about this project and its difference with Venus in Furs?

Times: The difference between my work as VIF and projects issued under my own name (as Times) is really quite straightforward - if I come up with a musical idea or element which I think could support or "frame" something I want to explain or describe, these are then developed into 'songs' ie: with lyrics & close attention paid to the use of rhythm, basic harmony and a 'direct' /dynamic substructure. So, 'songs' I would set aside for ongoing VIF work. Clearly, we're all continually exposed (or, in our present time, almost assaulted!) to a bewildering array of many, wildly differing musical styles and genres - since "RMF" in 1986 I became very interested in Classical Music, piano solo and String Quartets in particular. You can perhaps see this development with the 'parissienne' Waltz on "MEGALOMANIA", an attempt to meld the witty lilt of Erik Satie to the romanticism of a Ravel-like small string ensemble. "Perestroika" from

the same album is obviously more ambitious - I was listening to a lot of Symphonic music by the Soviet composers Shostakovitch, Rachmaninoff and

I've always viewed the practice of reading as highly important for everyone - but I guess it is probably a key activity for any prospective writer, be it musical or otherwise



Prokofiev - so there is a mild hint of 'Montagues & Capulets' in the opening section, but I also wanted some tenderness and a hint of Blues... so there's a kind of Keith Jarrett middle piano part too - I like the idea of a kind of "welding" of styles - and the

ferocious massed Brass/String section to close - I wrote this at the piano, and then we hired a Digital sampling keyboard which I could then use in the Studio to achieve as

genuine a feel as possible for, say, Bass Clarinet or multiple Cellos, whatever was required. As I recall, these things didn't always go down so well with the record company! They were really pleased that "RMF" did so well (essentially a "rock"/song

album) and felt that I should be sticking to the 'acceptable' stuff... well, when you write, you tend to write whatever you write... I'm the first person to be surprised at what emerges....! But I like to think that listeners have enough intelligence and flexibility to explore right there alongside me - after all, it is all the work of the same composer ... I'm kind of fond of some of these 'solo' things - the "PARIS" Soundtrack I really enjoyed doing (though the Movie never materialized - and I could have done with the money!); the Piano Music ("SCANT POLYPHONY" 1999) is a playful, modern confection ... "VENUS-BURG" (2003): is my take on German 'krautrock' - I admire the music of Cluster, Neu!, Kraftwerk et al... that one has perhaps one of the very few songs written about a Sound Producer/Engineer - an amazing guy called Konrad ("Conny") Plank, who recorded with Eno, Harmonia, many great German bands through the '70's and '80's - I had a lot of fun with the lyrics for that, it's full of Studio references, i.e.: baffles; crossfades; noise reduction etc... it's a respectful nod to this talented man, not always too evident behind the scenes of some fine recordings... we salute you, "Herr Plank"! So that's the generic difference: mainly "songs" - VIF; mainly "instrumental" - Times. Phew!

Nattsol: There's no information on the web about your post - "The Speed

Of A Pun" activity. So can I ask you to improve this situation in our interview?

Times: Ok... around 1991 (after "PUN") a few things occurred - I felt kind of drained after constant writing & recording for the past seven years, needed a break - so I took a Teacher training course and was involved with that for a while, also did some private Piano tuition from home... and I got married in 1992, my son Charles was born almost immediately... the marriage didn't work out, then I got somewhat "locked in" to Legal affairs, following divorce (a tough enough experience for anyone) trying to see Charles ... this went on for some years, very heavy... all of which kept me away from music from around 1991 - 1996 - although having said that, I did occasionally come up with some songs in that period, when the itch came along! Then in the summer of 1996, mostly through angst/confusion at the crazy legal process, I just found songs pouring out ... I guess this was a kind of emotional "purging" - and I wrote & recorded "WOMBERANG", which I suppose could be considered a "concept" collection - just trying to deal with a lot of pain, and missing seeing my kid... I do hope anyone in a similar situation could relate to the songs on that album: for my part, just the writing was



a helpful balm at that time. So - not the best of periods for VIF... but it did produce some striking work, which, I guess, is something, right? Following this, I felt "back in the groove" and continued with "SOFT LIFE", and myriad other projects. Phew. Next question.

Nattsol: "A lot of my work is reworked literature", - you said in 1986 interview. Which authors (or which books) you could call as a "guide" to Venus in Furs universe? And why do these works have such an influence on you?

Times: Well, literature, along with certain eras of cinema (amongst oth-

er things), tends to get put into the "mix" of writing and re-writing... I have a passion for "noir" detective fiction, Raymond Chandler is a favourite, also Dashiell Hammett... in contrast, I've read a whole slew of books by CG Jung... Dostoevsky... most of PG Wodehouse (!)... Christie... just tons of stuff, really - I've always viewed



the practice of reading as highly important for everyone - but I guess it is probably a key activity for any prospective writer, be it musical or otherwise. There are too many to refer to here, but I'll add a list if you like - I was asked about this a few years back by a VIF listener, a keen reader too - so I sent her a kind of

"Top 60" Books - so, I'll attach it alongside. Just a final word about a particular book that affected me quite a lot: the philosophy of Schopenhauer - he's actually very funny, and provocative too: a stimulating mixture! It's entirely possible that some aspects of his thinking have crept up and stolen their way into some of my songs - VIF explorers... be vigilant!

Nattsol: In that interview you also told that you explore "the power of sex" with your Art. What does it mean for you, and what are the things you discover in it?

Times: Good question! I guess society has become "polysexual" - in that there seem to be so many different trends - for me, in the early VIF days, I was interested in some mild Fetish - in an entirely observational sense, you understand! There are varying dimensions in terms of songwriting - "Sweetheart Libido" is a simple, humoristic overview of the male eros-drive... I guess you could say

"Memento Mori" is a fetishistic narrative per se - the prosaic truth is, that song came to me from a dream... and is also, in a small way, based on something that happened to me as a boy - but the entire thing was always intended as a musical "Theatre" piece: which is why it is so structured: an introduction / episode

one / interlude / episode two / interlude / finale & curtain (or a light switch being thrown). But these things are motifs, really, ancient "archetypes" or strong symbols of individuals - "Pariah" in that song (the ah, demonic hooker) could be a generic representation of male anxiety faced with feminine guile/spiritual strength.... Elsewhere, I suppose "Squeeze the Heart" and "All Night Party" fall into this sex-category - really, I would say it's the dynamism of storytelling blended with some sleek imagery which appeals to me - any other response would require some involved Psychological probing (!), as it's sometimes a mystery to me too - where/why some ideas are formed. Anyway, I guess Madonna has just about made a career out of sex, so I'm in fair company!

Nattsol: What can you tell about your current activity?

Times: Presently I'm deep in the throes of writing & demoing new songs for a new VIF Album - working title: birthconfusiondeath.com - as usual, it's taking some time to form, but I have around six or seven songs going on, this should be ready some time in 2012. I've also been working on a song collection based on a musical show which is set in a Brothel!!! These are more "cabaret" type songs, lots of accordions, French horns, dramatic pianos... and some arch singing, the vocals I'm hoping to get a few ladies to do, as these tawdry tales are told from the girls' point-of-view. There are some plans

"Top 60" Books

- 1 The Fatal Shore - Robert Hughes
- 2 The Long Goodbye - Raymond Chandler
- 3 Love In The Time Of Cholera - Marquez
- 4 Roads To Freedom - Jean-Paul Sartre
- 5 Baudelaire - Dr.Enid Starkie
- 6 Story Of The Eye - Georges Bataille
- 7 Hunger - Knut Hamsun
- 8 Lolita - Vladimir Nabokov
- 9 Against Nature - JK Huysmanns
- 10 Being Dead - Jim Crace
- 11 The Third Policeman - Flann O'Brien
- 12 Crime & Punishment - Dostoevsky
- 13 The Writings Of Erik Satie-Nigel Watkins ed.
- 14 Schopenhauer - Essays & Aphorisms
- 15 The Big Sleep - Raymond Chandler
- 16 Perfume - Patrick Suskind
- 17 Collected Poems - Leonard Cohen
- 18 Unreliable Memoirs - Clive James
- 19 Venus in Furs - Leopold von Sacher-Masoch
- 20 History - Martin Amis
- 21 The Blunderer - Patricia Highsmith
- 22 L ' assommoir - Emile Zola
- 23 The Terminal Beach - JG Ballard
- 24 Platform - Houellebecq
- 25 Lizzie - Evan Hunter
- 26 The Little Sister - Raymond Chandler
- 27 The Life & Death Of Peter Sellers - Roger Lewis
- 28 Forbidden Colours - Yukio Mishima
- 29 Mysteries - Knut Hamsun
- 30 Women - Charles Bukowski
- 31 The Cairo Trilogy - Naguib Mahfouz
- 32 Notes From Underground - Dostoevsky
- 33 Tortilla Flat - John Steinbeck
- 34 Crash - JG Ballard
- 35 Fearless Jones - Walter Mosley
- 36 The Love Secrets of Don Juan - Tim Lott
- 37 The Magus - John Fowles
- 38 Playback - Raymond Chandler
- 39 Psmith Journalist - PG Wodehouse
- 40 The Way Of The World - William Congreve
- 41 The Glittering Prizes - Frederic Raphael
- 42 The Bell-Jar - Sylvia Plath
- 43 Devil In A Blue Dress - Walter Mosley
- 44 The Lady In The Lake - Raymond Chandler
- 45 Moravagine - Blaise Cendrars
- 46 Ballad Of The Sad Cafe - Carson McCullers
- 47 One Day In The Life of Ivan Denisovitch - Solzhenitzyn
- 48 Petit Poems en Prose - Charles Baudelaire
- 49 Jean Cocteau - Frederick Brown
- 50 100 Days Of Solitude - Marquez
- 51 Down Under - Bill Bryson
- 52 Collected Short Stories - HG Wells
- 53 Farewell, My Lovely - Raymond Chandler
- 54 The Outsider - Albert Camus
- 55 Delta Of Venus - Anais Nin
- 56 Nightwood - Djuna Barnes
- 57 A Kestrel For A Knave - Barry Hines
- 58 Death & The Penguin - Andrey Kurkov
- 59 Redcap Runs Away - Rhoda Power
- 60 Tropic Of Cancer - Henry Miller

afoot to develop this into a stage show, but it's kind of early to consider that just now.

Nattsol: Happy to hear about the new VIF album. How could you describe what you think it will be? (And how it will sound like?) And do you consider it as a "comeback" album or as natural evolution of your musical activity?

Times: It's looking like a very mixed bag at this stage - some new titles: "Lucy Zoom" (glamour/speed); "Tzaratype" (Dada-funk); "Favours of The Moon" (serene, melancholic); "The Double" (epic "ballade"); "Ghost Star" (echoplex guitars/'50's-ish); still working on these... there's also some chill-out Jazz... all kinda things, really."Comeback"? ha! Not really - VIF is always ongoing ... it's just that sometimes there's a lengthy gap where I'm either a/working on a different Project or b/ taking a break from all this & travelling... also there are some periods of time when I just don't have much to say - I don't think it's such a good idea to just churn stuff out for the sake of it. So: I guess that would be "natural evolution", in your words, Nattsol!

Nattsol: Thanks for this amazing interview, Times. And the final words are yours.

Times: Be happy, stay vigilant: for Love is real!

*Pall "Nattsol" Zarutskiy
"Grave Jibes Fanzine"*