

The Josh Scogin Principles



The texts in this book are mainly based on the recording of the life-show '68 played in Vero Beach, Florida. The show was filmed and uploaded on YouTube by robertg305. I was not there, as a fan of the band I just watched the video. For me this video is not just a recording, all the elements fall so nicely together that it works like a proper film. I recommend watching it (https://www.youtube.com/watch?v=1tpKw078_K0).

Once the noise that '68 creates, (or the former band of Josh Scogin: The Chariot,) gets you, it really gets you. For me to the point that when I am almost brain dead after a long day of work it is the only music I can listen to. It then even gets me energized. That there is a lot of energy in the music is not that hard to notice. But I felt there was more to it.

A long day of work for me, is making things as an art academy student. A four years of trying to figure out why you make, about what you make and how

you make. I realized that the bands '68 and The Chariot found some answers to those questions. And what those bands connect is Josh. So that explains the title of this booklet. With those analyses of the both bands I hope to find some principles that could work for me as guideline, and maybe for others as well.

1. Presentation-place as workplace.

This is a difficult one. Because a workplace, like a studio, is often boring for the audience to be. If you want to enjoy something it is nice to experience that it is finished. That is has got a certain form. But on the other hand the form is there to reshape. All the next principles in this booklet are about this tension. To see the moments of presentation as a workplace is like a invitation to everyone present to not sit down but join in. From my own experience I can say that a presentation-place as workplace not always works so well. But I keep thinking about it as a sort of wish.

2. ‘Not the sharpest tool in the shed.’¹

Being not the genius maker can lead to a more horizontal relationship with the audience. Which gives them more space to interact and even co-create. Not being the sharpest tool in the shed makes that you will not create a razor cut expectation but rather something that smashes, imprecise, loud and with a lot of force. Precalculation of this effects are useless. It is something to be experienced. But after you experienced it, it will be the only way/ place to experience it.

1. With this sentence Josh starts the show in Vero Beach. (see intro text.)

3. The loyal fan who is your friend and enjoys your work and co-creates at the same time.

This thought I imagine a bit when I see the guy behind the amps on the video of the Vero Beach gig.¹ He acts like a roadie but also seems to know every song.

Those people are the ones who form a solid base for your making. You get the best ideas while playing tablefootball with them. You let them hear your first ideas. They support you yet dare to give critic. And after the show, they are the ones you hang out with to relax. Great moments for new ideas.

1. See the photo in the beginning of this booklet.

4. Rough edged objects in chaotic surroundings will blend to certain extend.

If you want for the object (song) to blend with the space, there are several ways to do this. One is to make collage-like objects with rough edges. If you make sure the surrounding is collage-like as well, accoustically, visually and in contributors (people/things), there will be a certain overlap. What new things or perspectives come to exist in the overlapping parts? And how far will it all blend?

5. Searching for the coincidence.

An impulsive recording process for '68 first album 'In Humor and Sadness' does not mean a quick one¹. Weeks they were searching for the right noise. Trying everything out. Also the almost impossible sounds made by barely plugged in guitars. Once the recording of the album started, it meant for Josh to write new songs in the evening so they had one's for the next day to record. In this way the songs were not over thought and it was a representation of what was on his mind right then.

1. From the video on YouTube: In Humor and Sadness (making of) from theyare68.
(<https://www.youtube.com/watch?v=uWHHPDhx0c8>)

6. Hardcore-Punk as an machine to focus more on the human element.¹

Hardcore-punk is not a term '68 usage to describe themselves but will give an idea. At least it tells you it is loud. Which means they use a lot of amps. A wall of amps surrounding the two guys controlling it. Enlarging all the wobbly and cracking sounds made, all the little 'mistakes', the big D.I.Y factor punk is known for. Aspects typically for humans: making mistakes and keeping on trying.

1. From the video on YouTube: '68 Interview | Origins | Writing Process | Upcoming Album from cayeminterviews. (<https://www.youtube.com/watch?v=pRDV00nXjKk>)

7. Just TL.¹

Every show an atmosphere has to be build up with all the ingredients present. Music, crowd, venue, band etc. Lights creating a prefab atmosphere or highlight certain aspects will only distract.

1. I saw The Chariot in Antwerp a couple years ago. The five bands that played before The Chariot were all playing with little light and dressed in black. When The Chariot came up all the TL went on. I was able to see everything clearly, also the crowd. It changed the amosphere completly from 'mysterious' to active and chaos. Very refreshing.

8. ‘Now we get to the weirdness.’¹

‘This sounds like a hundred fish in a space that is supposed to hold just 50 fish’ (Josh describing a sounds he makes on the guitar.)¹

That sound that is just wrong, over the top or almost impossible to reproduce, drum rhythms that sound unnatural, that is a good direction to go. You can be almost sure to encounter something you have not heard before. That what is shakey will maybe not directly please but it will activate listener and maker.

1. From the video on YouTube: In Humor and Sadness (making of) from theyare68. (<https://www.youtube.com/watch?v=uWHHPDhx0c8>)

Band members are: **Josh Scogin**
and **Michael McClellan**.

For more info on the band '68 see:

theyare68.com

and

[en.wikipedia.org/
wiki/%2768_%28band%29](http://en.wikipedia.org/wiki/%2768_%28band%29)

This booklet is far from finished. If you have ideas or want to join in let
me know at paulusnieboer@gmail.com