

Editor's Idea

This month's issue contains a conclave of artists and projects that are more than usually wrapped up in their own singular bubbles. The mysterious proclamations of Keiji Haino have been baffling and magnetising worshippers for three decades, and his eccentric universe, mapped out by Alan Cummings on page 32, continues to expand with a surprising move into an alchemical form of DJing (though don't expect any immediate responses to his 'playa hate' from the likes of Jay-Z any time soon). Steven Stapleton's Nurse With Wound has remained relatively impenetrable in his farmhouse fortress in the Irish countryside, but David Keenan has been granted unprecedented access for his Primer on NWW's colossal back catalogue. I only regret that space limitations meant we could only scratch the surface of a mammoth discography, but at least we could publish a selection of very rarely-seen photos from the Nurse camp. Meanwhile, Howard Mandel, commemorating the 35th anniversary of John Coltrane's death on page 38, convincingly demonstrates how off the jazz message was the saxophonist's late music when it landed among the far more prosaic pop scene in the mid-60s.

Talking of anniversaries, we can at last begin to unveil

The Wire's plans to celebrate our own 20th anniversary, which occurs this year. Issue 1 of this publication is dated "Summer 1982", and fittingly the first of several events planned to mark the occasion happens this month on London's South Bank. We are proud to present the first appearance by Japanese group The Boredoms in nearly eight years on Saturday 13 July. Another outfit that has moved through a variety of dazzling incarnations, all overseen by the priestly presence of Yamatsuka Eye, their current drum-driven trance rock is jawdropping. As I write, John Cale, appearing on the same bill, has promised to create a special set for the occasion (see Out There for more details).

The Cale/Boredoms show is a foretaste of a string of exciting events we'll be rolling out at various points around the world this coming autumn. During October we will be hosting a four day festival in association with two Paris clubs, Instants Chavirés and Batofar (a floating venue on the Seine). And on 3 November, back at London's Royal Festival Hall, we'll be presenting a historic UK premiere of the incredible version of *Metal Machine Music* by Berlin New Music ensemble Zeitkratzer, with Lou Reed himself appearing as special

guest. And that's by no means all. There are a number of other projects in the works: keep this frequency clear for further announcements.

Coinciding with these events will be a CD box set released through the Mute label, on which we'll simply be compiling a selection of favourite tracks of everyone working at the magazine – as much music as we can fit on three CDs that has inspired, bedazzled and spurred us on through two decades of sonic adventures. And finally, watch the bookshelves in November for *Undercurrents: The Hidden Wiring Of Modern Music*, a collection of new and previously published essays on the crucial movements and underlying forces that have shaped the development of modern music.

Before signing off, I'll just flag up a new section we're launching this month. The regular Ether Talk section is replaced by Cross Platform (page 78), with a broad remit to cover the many other media in which music and sound art play a significant role, from installations and Internet projects to film, video and DVD, computer games and software, visual art and sculpture, dance, etc. And that's enough announcements.

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