

F TRAIN FUGUE

The "F Train Fugue" takes one on a subterranean journey into the collective unconscious of "The Underground Cathedral. " The 25-minute soundtrack consists of a recording of an actual subway ride on the F Train from New York City's East Village, traveling to Brooklyn and back.

Superimposed over the recording are sixteen short musical and sound vignettes performed by on a synthesizer and electric guitar.

There are nine original compositions and others are musical adaptations representing contemporary ritualistic and traditional themes.

Each piece begins as the train leaves a station and ends as it comes to a complete halt at the next one. Destination times between stations vary between approximately one and two minutes and the pieces have been composed in accordance with the train speed, which varies from station to station, the clanking of the wheels on the tracks acting as a rhythmic percussion-like element. One hears a conductor's voice clearly announcing the names of each station upon departure and entry and an atonal bell warning passengers that the doors are about to close.

This two-tone bell sound is mimicked at two points in the recording, once by the synthesizer and the other by the voice of a passenger, who enters the train.

The recording begins in the underground platform of the 2nd Street station awaiting the train's arrival as another train enters from the opposite direction, stops for passengers and departs.

Upon entry and departure of the Brooklyn-bound train, the first piece begins, "Pipeline Prelude, " derived from the '60s instrumental by the Chantays, symbolizing the surfer's endless quest for the perfect ride on the perfect wave. As the train leaves the next station it travels through "Pipeline Bridge."

The following three pieces ("Downwind Adagio," "Red Car Rhapsody" and "Zone of Tolerance Interlude") each with a distinct sound and musical influence from classical to jazz. were spontaneously conceived and recorded compositions.

One departs the train in Brooklyn and walks through the long underground platform, where a buzzing sound from the subway's electrical conduit becomes the introduction to an atonal synthesizer accompaniment, "Artrex Intermezzo. " Mendelssohn's "Wedding Reccessional" becomes the unconscious "Last Chance Mission, " as the passenger awaits and enters the return train to the East Village.

"Ebbets Field Requiem, " a funeral procession for the demolished home of the Brooklyn Dodgers, is a ceremonial interpretation of the standard, "Take Me Out to the Ballgame. " The following three musical vignettes, "Variation on Romeo and Juliet," "Depend Not on Fortune"

and "Demon City Love Theme" lead to the sounds of massive explosions of "The Enlightenment - Manhattan Project Blues".

"Lost Faith Theme" precedes "Guardian Angel Obbligato, " when a Guardian Angel offers protection to passengers while asking for donations.