

# A R B O U S E



Arbouse Recordings is based in France, near Toulouse, and ran by Cyril Caucat who replied to our questions on September 3,2002.

- I'd like to know a little biographical information about you, such as how old you are, where you grew up, your schooling... Any sort of information that could help readers to understand how you got to be who you are today.

*I'm thirty and i come from an area in the south of France : Les Cévennes. I was living in a quiet and wild environment. This explains the fondness for certain values and my love for the nature... My studies aren't very interesting, except the fact that i have finally worked in the communication sphere during few years, that i created a little firm of multimedia... Now i've left this sphere to work in the field of social... Hang up is different from @game. It's a publication that i want more open and personal, closer to my aspirations... @ game was a team work based only on the musical actuality and full of compromises. Hang up is the consequence of my exclusive and personal work, with the help of some friends...*

*It's a realisation cling to arbouse recordings. It's not a different thing or activity, it's just an excrescence from the label. I'm only talking about what i like. Concerning my motivations, they don't come only from the "fanzine" thing, but it makes them ripen. The label was a logical following...*

- **Which friendly piece of advice would you give to someone who wants to start his label ? What used to be tape-only labels are now CDR-only labels. Do you think it makes it easier for people to start their label and run less risks ?**

*I don't have particular advices to give, except perhaps wish him good luck... Labels are born everyday and everyday some labels die, in a total indifference... Concerning the CDR, if i consider my record label, i couldn't do otherwise. I wanted put out records but i haven't got the money to. I found this medium to start with, it was certainly risky that way. I have even started to beleive that i could be the beginning of a new attitude, a creative attitude.*

*Then, quickly, the distributors and the press made me understand that if i wanted to bring some attention to my record label and the artists, i had to use the standard CD format...*

- **To me the role of a label should be to discover new acts, help them get promotion, distribution, spread the word on their creativity. It seems that could be the motivation behind your label. Right ?**
- **Could you introduce us to some of the acts on your label ? (names, how you met, anecdotes...)**

*It's one of the parameters but it's not the only one. I like working also with people whom i appreciate even if they are more known. The first thing is to put out records coherent with what i am. This label is a personal affair.*

- **I have noticed in your list of distributors that in some countries you use some mailorder-lists rather than proper distributors, or better say mailorder-lists that have extended their activities and sell to some very specialised Indie record stores. But they do not sell to chain stores.**
- **In other parts of the world your releases are sold in chains, is it good for your records to reach those music supermarkets ? What is best : keep things, prices under control and thus avoid mass-distribution in certain countries ? Or that records be available everywhere ?**

*I don't know. I haven't a care for soaking in every commercial structure. I started working with mail orders which wanted take some risks with my CDR, and then, i started working with Chronowax giving me access to a "normal" distribution. It didn't change anything for me. I'm selling now more records but not so many more. The efficiency is not a binding parameter : all i need is to recover enough money from one record to put out the next one a few months later.*

*Chronowax accepted to distribute my label but it's not the only alley that i use. I've got contacts with foreign distributors. I work with them directly. Concerning the prices, i don't give it attention. Chronowax manages his business and i manage mine. Anyway, the pressing of my records is limited, i calculate to the nearest point to make each record profitable and then to put out a new one : it's my main objective.*



- **Today, there are more and more chain stores and less and less passionate/smaller record shops. How are you affected by that (de)evolution ?**

*Of course, i'm deeply grieved at it. The "normal big" distribution has carried off everything. The normal big distribution wants to be seen as a pioneer, and looks lovingly at independent distributors and make believe that the independent creation is one of its values. It's again another way to earn more money and a good reputation.*

- **What gave you the reason, or motivation to start your label ? Weren't you satisfied with other labels' music ?**

*No definitely. I wanted simply to establish a structure which looks like the way i am : working with people i appreciate and exposing artists i like. The most important thing is that i don't limit the label to one particular sonority and at the same time the label should keep a guiding line... Temporary Residence is a good example or Hefty too.*



- **Did you start with a certain idea, concept ?**

*No, only few ideas of collaborations and projects.*

- **How would you describe a typical Arbouse act ? How did you chose the name of the label ? Why ?**

*The reason is that i like the trees, and especially the arbustus (« arbousier » in french) which has gone with my childhood.*

- **Most labels have an example, or a favorite other label which they like, and you ? Any label you could say was an influence on you ?**
- **Any label that you think has been influenced by yours ?**

*Yes that's right. I like loads of labels and the way they lead their artistic approach. But i don't follow a particular example (even if i have just mentionned Temporary Residence or Hefty Records). Perhaps Orgasm Records has influenced me for its staunch radicalism. I am an eclectic listener, and this is why arbouse recordings is eclectic. At the moment, only a handful of people know my record label, and i believe*

*that it will not change. Furthermore, i don't give a damn, to be honest it's not significant for me. there are thousands of labels and it's very difficult to rise from the ranks. All is included now in a commercial process and logic. To be a "reference" doesn't mean anything now : all seems so ephemeral.*

- **Often people do not consider "microsounds" to be rich and believe that very few is happening... Often associating it with the theory of "less is more", whereas a lot of things and ideas can be noticed in the music of many so-called "microsound" artists.**
- **Would you say that this is because many listeners :**
  - a) do not listen**
  - b) do not care**
  - c) can't understand the subtelties**

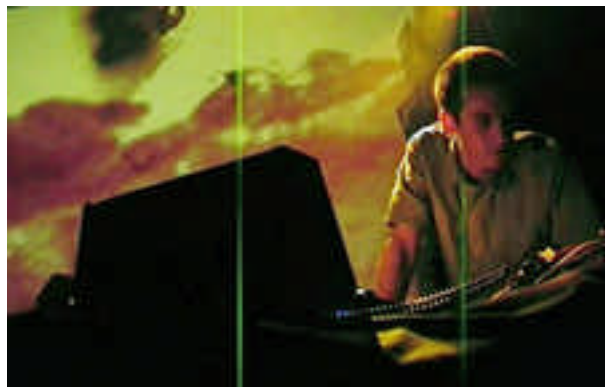
*I don't know, a little of everything at the same time. In my opinion, the "microsounds" style is in coherence with the art in general. There are people who paint a black square on a white background and they are trashed beecause they say they are artists... Art doesn't exist to please everybody. It's principally an indirect medium to trouble the reflection of our society, just like a mirror. On the other side, we have also the tendency to masturbate our intellect concerning loads of shity things, even in (the) music. But everybody has his own judgement on this matter. For me, music has to give sensations, that is all.*

- **Could you give us some precisions on the actual scene in Toulouse ? Any other label, activists that you feel close to ?**

*Toulouse, it's almost the desert. That's only my opinion and to be honest i don't know very well this city. It's probably because i don't invest myself in it a lot. I know Angstrom, an artist called Olivier whom i met down there several times Sylvain Chauveau and that's it.*

- **Anything to say on the musical situation of France today ?**

*Not particulary. That doesn't really exist. It remains essencially a parisian story and affair.*



- **How does your selection process work? Are they pieces personally requested, or volunteered to you ?**

*Meetings with other people are very often the beginning of joint projects. All the recordings were made with the goal to be out on Arbouse recordings.*

- **Is there anything that you regret or that you'd change if you could ?**

*No i regret nothing. The record label follows its road without any concession.*

- **Any album or band that you wish you had issued on Arbouse ?**

*Loads, i guess. The "sensitive" single by The Field Mice, some tracks by Isan, The Saints albums, the 1st Lp by Tortoise, anything from Erik Satie, "Icky Mittle" by Archers of loaf...*

- **What are your goal as a label. Futureplans ?**

*In october comes out the second Acetate Zero album, the second item from the CDR "First step" serie with Alc Levora, the first album by Arco, Bucolique vol.2 with Marumari, Yellow6, Casey Rice, KC Accidental..., the second item from the "Normes et déviations" collection with SINK and Mark Nelson (Pan American, Labradford).*

#### **Discography :**

SINK - "usual cerex" - CD

V/A BUCOLIQUE VOL.1 - with Twisted Science, Sink, Chessie, Electric Birds, Rothko, Hood... - CD

ACETATE ZERO - "pieces in trouble " + remixs (Rothko, Köhn, Robert Lippok...) - CDR

EGLANTINE - "musique rouge" - CDR

Collection "Normes et déviations"

ALC LEVORA/SCHNEIDER TM - Normes et déviations 1 - CDep

Série "first step"

HOPEN - "nailing shadows" - first step 1 - CDR

**<http://www.arbouserecordings.com>**