

INTERNAL: AUDINT (PHONOCCULTURAL STUDIES)

BY MARC COUROUX

The explosion of activity around the release of the Senate Intelligence Committee's report on CIA-directed torture occluded the inadvertent leakage that same second week of December 2014 of what appeared to be an informal briefing by codename Xenopraxis to the other members of The Occulture, a Toronto syndicate investigating the imbrications of sound, affect, and hyperstition. Its contents, integrally transcribed herewith, reflect on the continuing revelations concerning AUDINT, a long-standing auditory intelligence unit whose inception occurred in the wake of World War II and whose (selected) activities have surfaced thanks in no small measure to the (undoubtedly partial) disclosures of current agents Steve Goodman and Toby Heys, most notably in the context of the 2011 *Dead Record Office* exhibition at New York's Art In General. Beyond mere informational consolidation, the memorandum is distinguished by X's attempts to relate this body of military-occultural research to his own outfit's consummate investment in both historicising and directly engaging in parallel (occasionally intersecting) strands of hyper-secret auditory experimentation, with a keen ear lent to the indispensable role played by artistic practice in developing tractable carriers capable of stealthily ferrying esoteric vectors.

Another confluence: the present author's *Rockford Keep on Rolling*, a three-screen study abductively (and infra_perceptibly) probing the influence of modulated attentional regimes on the relative tactility of time (while its exoteric appropriationist façade is occupied with deploying tropes from *The Rockford Files*) – itself a schizoid progeny of the James-Lange model of psychosomatic conditioning, Oswald Store's long-durational video installations, and Magdalena Parker's ritual audiovisual cut-ups (before her AUDINT affiliation was public knowledge) – was presented at CTM's 2006 edition. – Marc Couroux

MEMORANDUM FOR THE OCCULTURE

FROM: XENOPRAXIS
 SUBJECT: CONFLUENCES WITH AUDINT

A coherent history of the fraught engagements between sound, deception, and esotericism has yet to be decisively outlined, yet we must concede that a plethora of intersections between AUDINT's imperatives (across its multiple incarnations) and research interests inherited by The Occulture allow for a consolidation of trajectories not previously feasible. As is known, AUDINT (Audio Intelligence) became operationally effective immediately following World War II, a splinter cell made up of veterans of the Ghost Army (conceived and lobbied for by Douglas Fairbanks Jr., eminently schooled in the cinematic art of illusion) and Nazi scientists siphoned under the auspices of Operation Paperclip. Recall also the rich contingent of artists assigned to the 23rd Headquarters Special Troops – Ellsworth Kelly, Bill Blass, Art Kane among them – working in the anadumbrative spirit of WWI-era dazzle camouflagers. (Kelly has suggested that the evacuation of content from his work and consequent scumbling of figure and ground – indispensable to effective dissimulation – proceeded directly from his wartime efforts.)

It was around this time that forms of *quantum modulation* began to be envisioned, which would tether subjects to control systems via intricate feedback mechanisms, allowing for constant recalibration and improved accuracy in containing future tendencies. (The Macy Cybernetics Conferences beginning in 1946 ratified this death-drive-inhibiting program as a key transdisciplinary horizon.) Borrowed from the Muzak lexicon, quantum modulation refers to a form of control no longer dedicated to bodily regimentation but instead to preemptive mood priming. AUDINT's Eduard Schüller, ex-Nazi audio engineer and sonic propaganda specialist (as well as a pioneer in directional speaker systems), had already probed the manifold potentials of sound to induce specific affective orientations in line with military objectives. The effect of the siren accompanying plummeting Nazi Stuka dive bombers preconsciously inscribing anyone within its purview into a circuit of anticipatory terror was an early key fulcrum.

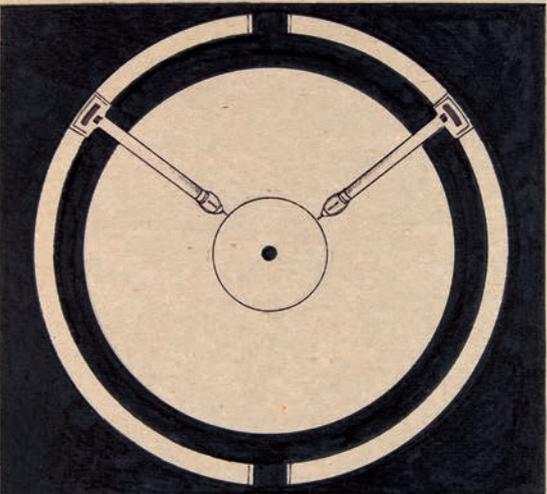
Nevertheless, the unit left aside (for the moment) the priming effects of music and sound to fully devote itself to the reification of the vibratory forces discharged by sound clashes, by isolating, empirically testing and colliding strictly calibrated frequencies to pry open xenocommunicative channels while mutating »the physical, emotional, economic and architectural format of a time and place in ways that have not been heard before.« Unlike acousmatic patriarch Pierre Schaeffer's appropriation of Nazi magnetic tape technology to recode the world of sound into homeostatically regulated musical patterns (harmonised with Cyber-Macy invocations), AUDINT remained committed to unlocking the occult potentials of the turntable in order to reinstate into effectiveness a »frequency-based cellu-

lar instrument that exists within all of us,« long-obsolesced by visual modalities advanced by inventions such as the printing press. Affectionately monickered after computer science maven and wartime codebreaker Alan Turing (who advised the unit in 1946), the TwoRing Table was equipped with two arms capable of playing a locked groove (etched into a stationary slab of vinyl) backwards (counter-clockwise) and forwards (clockwise) simultaneously, its past and future states effectively fused together in the process. It was quickly discovered that three of these devices engaged synchronously would unleash a three-hooked composite able to expediently tunnel into the depths of a subject's amygdala – the emotional centre of the brain – at which point it would infectiously mutate into an earworm, opening up by the same token a direct mental portal that could thereafter be accessed simply by replaying the anamnestic triggers.

Theodor Reik's theory of psychoanalytic listening and his 1953 study of obsessional musical fragments (*The Haunting Melody*) later confirmed AUDINT's intuition regarding the earworm as a transitional entity able to bridge the gap separating the human from »other forms of vibratory intelligence,« though the phonovermiculi in question here were more akin to tinnital tones than conventional pop hooks, resulting from the uncanny collision between the covert back-masked message and the overt narrative refrain (or, the unconscious clashing with the conscious). Once lodged, the earworm as »artificial waveformed intelligence« burrows in search of ancient sonic memories deeply embedded in the »cultural DNA« of the host which, when located, activates the »third ear,« a »phantom sense« hereafter granting access to past, present, and future »voices.« In this light, recall a recent briefing on xenaudial's theory of adjacencies, pursuing Danel B. Scroll's 1970s work involving the overlay of heterogeneous musical fragments, leveraged simultaneities fostering the induction of permanently bound entities (double-earworms) that also possessed demonstrable capacities to inaugurate secret neural pathways. These *Neben-Formel* (nearby formulas) were made manifest to Scroll, given an epileptic condition characterised by frequent temporal lobe seizures intensifying his sensitivity to interval sizes and melodic contours (the associated glischroid temperament that readily foregrounded the relative stickiness of a particular association was an added benefit). The PsychoSonic Anarchist Detail (known to us) has recently developed a Shazam-hack app that, upon detecting music playing in a given context, trawls through a dataset to locate, as per specified parameters, another music that might profitably insinuate itself into its folds, in the process infecting anyone who happens to be in the vicinity.

The drafting of Chilean performance artist Magdalena Parker into the phonocabal in 1959 inaugurated AUDINT's second phase dedicated to applied research with more immediate instrumental implications. Already familiar with anthropologist Walter Cannon's article on voodoo death from 1942, which detailed the thanatropic effects of intense fear, Parker met with experimental filmmaker Maya Deren in 1953, immediately fol-

Research Operatives: **AUDINT**
 Program: FAM-AUD A 05



Project: DEAD RECORD ARCHIVE
 Event: THE TWO-RING TABLE
 Date: 1946
 Spectral Range: SONIC / INFRA-SONIC

Sender: (AUDINT)
 HYPOLITE MORTON
 BILL ARNETT
 WALTER SLEPIAN

Transmission Mode:
 A TUNTABLE THAT HAS TWO ARMS THAT START SIDE BY SIDE AT THE 6 O'CLOCK POSITION ON A VINYL RECORD AND WORK THEIR WAY AROUND A LOCKED GROOVE, TRACKING ITS CURVE UNTIL THE NEEDLES COLLIDE AT THE 12 O'CLOCK POSITION.

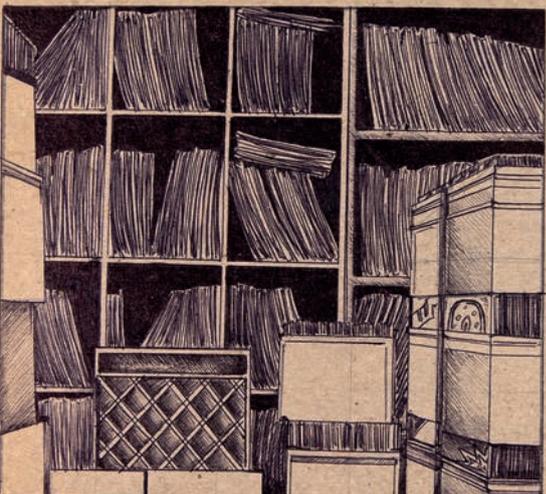
Receiver:
 EDUARD SCHÜLLER

Comments: WHEN SLEPIAN AND ARNETT PLUNGED THREE TUNING TABLES SIMULTANEOUSLY THREE HOOKS WERE PRODUCED IN SCHÜLLER'S HEAD, CREATING A NEUROLOGICAL HETERO-DYNAMIC. HIS HEAD HAD BEEN OPENED AND A HOOK HAD BEEN TRANSMITTED TO EVERY VULNERABLE CLUSTER OF NEURONS; EACH SONIC HOOK CONVEYED AT THE NEXUS OF THE SUBLIMINAL MESSAGE AND CRYPTIC COMMUNICATION. THE HOOKS THAT CAME FROM THE TUNING TABLE SIGNIFY BOTH THE MEDICINE AND THE DISEASE OF THE MIND, SIMULTANEOUSLY, HAVING BEEN BARRAGED WITH THE INSTRUMENT SCHÜLLER TOOKS INTO A MONSTER OF EXECUTIVE COMMUNICATION AS HIS THIRD EAR IS REACTIVATED, MEANING THAT HE CONVEYS WITH VOICES FROM THE BEYOND.

Objective:
 TO CARRY OUT 'OPERATION MIDDLE' THE OPERATION INCLUDES THE PRESENT OF POSITIVE LOCKED GROOVE RECORDS WHICH ARE PLAYED BACKWARD AND FORWARD AT THE SAME TIME. THE FINAL OBJECTIVE IS TO DISGUISE SONIC STIMULI (HOOKS) INTO THE HEAD OF THE LISTENER.

Dead Record Archive Card: AUDA05 – The TwoRing Table
 Image courtesy of AUDINT

Research Operatives: **AUDINT**
 Program: FAM-AUD A 27



Project: DEAD RECORD ARCHIVE
 Event: DEAD RECORD NETWORK
 Date: 1945 -
 Spectral Range: SONIC

Sender:
 AUDINT

Transmission Mode:
 VINYL RECORDS -
 STEREO-TEST RECORDS
 SOUND EFFECTS RECORDS

Receiver:
 MUSIC BUYING PUBLIC

Comments: THE RECORDS THAT CONSTITUTE THE DEAD RECORD NETWORK ARE COLLECTIVELY PRODUCED AND DISTRIBUTED BY AUDINT UNTIL THEY FLY AND FIND THE RECORD LABEL AUDIO FIDELITY RECORDS IN 1954. IN ORDER TO PROVIDE LARGER NUMBERS OF DISCS, BILL ARNETT, HYPOLITE MORTON, AND WALTER SLEPIAN HOPE AND REASON THAT FUTURE ITERATIONS OF THE RESEARCH CELL WILL WORK ON DECRYPTING AND AMPLIFYING THE CAPACITY OF THE HOOK, THE CHORUSUM, AND THE RINGING BY DECODING THE INFORMATION ENCRYPTED IN THE GROOVES OF THE DISCARDED VINYL ARCHIVE.

Objective:
 A NETWORK IN WHICH TO HIDE TONES, FREQUENCIES AND MUSICAL ENVIRONMENTAL SOUNDS. THESE ARE FRAGMENTED AND SECTORED WITH STEREO TEST AND SOUND EFFECT RECORDS WHICH ARE THEN HIDDEN IN PLAIN SIGHT IN RECORD STORES & TAPE JOBS.

Dead Record Archive Card: AUDA27 – Dead Record Archive
 Image courtesy of AUDINT

Research Operatives: **AUDINT**
 Program: FMM-AU0955

Project: DEAD RECORD ARCHIVE
 Event: PSYCHOGEOGRAPHY
 Date: 1955
 Spectral Range: SONIC

Sender:
 GUY DEBORD

Transmission Mode:
 A THEORETICAL AND PRACTICAL
 SUBFIELD OF GEOGRAPHY

Receiver:
 GEOGRAPHERS
 PHILOSOPHERS
 CULTURAL THEORISTS
 THOSE INVESTED IN A POLITICS OF
 RESISTANCE

Objective:
 DEBORD DEFINED PSYCHOGEOGRAPHY
 IN 1955 AS "THE STUDY OF THE
 PRECISE LAWS AND SPECIFIC EFFECTS
 OF THE GEOGRAPHICAL ENVIRONMENT,
 CONSCIOUSLY ORGANIZED OR NOT, ON
 THE EMOTIONS AND BEHAVIOR OF
 INDIVIDUALS".

Details:

Comments:
 PSYCHOGEOGRAPHY IS USEFUL WHEN THINKING ABOUT THE PROCESS OF
 FREQUENCY-BASED MAPPING AND THE EVOLUTION OF SONIC GEOGRAPHIES.
 SITUATIONISTS PROVED THAT "CITIES HAVE A PSYCHOGEOGRAPHICAL RELIEF WITH
 CONSTANT CURRENTS, FUSED POINTS, AND VOICES WHICH SPORADICALLY DISCOURAGE
 ENTRY WHO OR EXIT FROM CERTAIN ZONES". IN ORDER TO EXPAND THE
 LEVELS OF VIBRATIONAL TOPOLOGIES WE NEED TO UNPACK THE WAYS IN
 WHICH FREQUENCIES CREATE VOICES, CADENCES AND RHYTHMS
 WITHIN URBAN POPULATIONS.

Dead Record Archive Card: AUDA55 – Psychogeography
 Image courtesy of AUDINT

Research Operatives: **AUDINT**
 Program: FMM-AU0856

Project: DEAD RECORD ARCHIVE
 Event: PROJECT MK-ULTRA
 Date: EARLY 1950S - LATE 1960S
 Spectral Range: SONIC (ULTRASONIC)

Sender:
 THE CIA'S OFFICE OF SCIENTIFIC
 INTELLIGENCE

Transmission Mode:
 THE SURREPTITIOUS ADMINISTRATION OF
 DRUGS, SUCH AS LSD.
 *HYPNOSIS
 *SENSORY DEPRIVATION
 *ISOLATION
 *VERBAL AND SEXUAL ABUSE
 *VARIOUS FORMS OF TORTURE

Receiver:
 THIS WAS A COVERT TESTING AND
 RESEARCH PROGRAM INTO BEHAVIORAL
 MODIFICATION THAT USED UNWITTING
 CIVILIANS FROM THE USA AND
 CANADA AS SUBJECTS.

Objective:
 TO INFLUENCE, MODULATE AND
 MANIPULATE PEOPLE'S MENTAL STATES
 OF BEING AND TO NEUROLOGICALLY
 ALTER BRAIN FUNCTION AND CAPACITY.

Comments:
 WHEN MK-ULTRA WAS EXPORTED TO CANADA, THE CIA EMPLOYED DONALD EWAN
 CAMERON TO LEAD THE PROGRAM. ONE OF THE CONCEPTS THE CIA FOUND INTERESTING WAS
 HIS 'PSYCHIC DRIVING' TECHNIQUE WHICH HE HAD DEVELOPPED WHILE TRYING TO CURE
 SCHIZOPHRENIA. HIS METHOD INVOLVED THE ERASURE OF EXISTING MEMORIES AND
 THE REPROGRAMMING OF THE PSYCHE. HIS 'DRIVING' TECHNIQUE INVOLVED THE USE
 OF DRUGS TO PUT PATIENTS INTO COMAS FOR WEEKS AT A TIME (UPD 3 MORGAS
 IN ONE INSTANCE). HE WOULD THEN RECORD NOISE, SONIC TEXTURES AND SPAREN-
 WORD STATEMENTS ONTO TAPE AND PLAY THEM REPEATIVELY IN THE PATIENT'S ROOMS
 (SOMETIMES UNDERMATH THEIR PULLING) IN ORDER TO SONICALLY MAP THE PSYCHE.

Dead Record Archive Card: AUDA56 – Project MK Ultra
 Image courtesy of AUDINT

»HELICOPTERS EQUIPPED WITH DIRECTIONAL
SPEAKERS BLASTED SOUND COLLAGES
COMPOSED OF AN INTRICATE MIX OF DISTORTED
VOICES, MEANT TO CONJURE THE
SPECTRES OF RESTLESS DEAD VIET CONG SOULS
IN LIMBO.«

Following the publication of the staggering and seminal *Divine Horsemen: The Voodoo Gods of Haiti*, in order to deepen her knowledge of vodou servitors, carriers tasked with mediating between worlds. However, the precisely tuned frequencies at the core of her trance work of the late 1950s, which would typically induce hypnotic conditions in her viewers (reminiscent of early infrasound experiments tasked with coaxing hallucinations through sympathetic ocular resonances) depended on a skill-set that cannot be attributed solely to this fateful encounter. Nonetheless, it was undoubtedly Parker's success at advantageously leveraging the intimate relationship between auditory and limbic systems that most compellingly attracted AUDINT, eager to test their incipient intuitions in the field.

In early 1963 in New York, Parker met Nguyen Văn Phong, a visiting Vietnamese bioacoustics expert whose interest in the »physiological symptoms of resonant frequencies« and experience with »practical heterodyning techniques« closely mirrored both Parker and AUDINT's cutting-edge interests. (It is rumored that Văn Phong had experimented with the bodily effects of difference tones, infra-frequencies remaindered by the intense sounding together of two ultra-high pitches, which he dubbed the »mosquito frequency« in honour of his native land's resident irritant.) By this time, the CIA had already produced its KUBARK Counterintelligence Interrogation manual, a veritable tortural assemblage whose battery of techniques would remain in consistent usage over the next half-century. (Tellingly, it is vodou-ready: »the threat to inflict pain ... can trigger fears more damaging than the immediate sensation of pain.«) Indeed, University of Manitoba researcher John Zubek's work on sensory deprivation, immobilising subjects within coffin-shaped enclosures (that correlated the discoveries of his MKUltra-enrolled mentor Donald O. Hebb with new insights into the somatic effects of perpetual white noise), finds its contemporary analogue in the treatment of Abu Zubaydah at Detention Site Green (rumoured to be in Thailand.) While CIA black ops employed these methods to accelerate compliance, Zubek sur-

mised that a subject's perceptual security system severed from external stimuli might enter into an involutive feedback loop with itself, allowing for both an uncanny grasp of the censorious activities of the unconscious that remain normally inaccessible, as well as their overcoming, opening the floodgates to a collective noosphere. He had also developed tactics to defeat the crushing inertia of white noise (which he had subjected himself to during frequent self-isolation shifts) – inspired by English occultist Declan Morl's parlour game, *Pareidolatriy* – projecting patterns, mental lattices, into the seemingly random to forestall capitulation. (A depressed Zubek, his funding almost totally withdrawn, had intended to expose his troubled relationship with the CIA when his government sources went cold in the turmoil surrounding the resignation of Richard Nixon, August 9, 1974. (His body was found floating in the Red River two weeks later.)

Operation Wandering Soul, deployed at the peak of the Vietnam War, provides a neat encapsulation of AUDINT's bivalent pragmatism, involving techniques exploiting both esoteric and exoteric perspectives, effectively operating at the nexus of both psychoacoustic and semio(c)cultural domains. Helicopters equipped with directional speakers or »curdlers« (whose lineage traces back to Schüller's early experiments) blasted sound collages composed of an intricate mix of distorted voices, meant to conjure the spectres of restless dead Viet Cong souls in limbo, and heterodyned (combined) frequencies courtesy of Văn Phong's third ear research, abetted significantly by his »use« of a now undead Schüller as a meat-conduit to the other side, in one of the most bizarre currents in AUDINT's history. (The TwoRing Table's transtemporal capabilities had now been sufficiently amplified to enable practicable contact with the dead and the as-yet-unborn.) These incursions were meant to spook skulking VC, smoking them out of hiding, suspecting that traditional superstitions remained operative. Parker's research on golems that could be actualised by uttering a specific set of words irresistibly led her to contemplate the means

of constituting a vodou phonoegregor, or a distributed mind informed and mutated by auditory impulses, a concept well familiar to Deren, who valued the organism's intrinsically depersonalising, anonymising character and its attendant capacity to liberate the individual from the »specialisations and confines of personality.« (Interestingly, the *primer* programme carried out in the mid-1990s on Hebb and Cameron's stomping ground ((long after MKUltra was supposedly deep-sixed)), and in which individuals with perfect pitch infected with an earworm-generating algorithm functioned as biological way stations precipitating viral transmission, depended on the feasibility and sustainability of such an organism, equipped with powerful affect-modulatory capacities. This experiment and its proliferating entailments are documented in an extensive glossary that has been circulating within occultural folds.)

Generally speaking, AUDINT should be commended for erring on the esoteric side of research, in stark contrast to the ends-driven CIA, who missed countless opportunities to divert their deleterious exploits into more imaginative terrain. Though Ewen Cameron's psychic driving (a cocktail of hallucinogens, extended isolation, and looped tape playback of mantric phrases) and John Lilly's deprivation tank experiments were both intended to induce regression to prepersonal states to render individuals more pliable, they failed to recognise the non-pathological aspects of regression dear to the more cybernetically-inclined, who regard the trappings of the private individual as so many repressive barriers to experimental thought and action. In an era when subjects are traversed by incalculable multiplicities of responsive electronic circuits, the requirements of a stable personality appear quaint to say the least. To this effect, the Phonocleric has written about the advantages of priming through hyperstition, »a fiction that makes itself real by affective insinuation, by gut reactions that contaminate the nervous system with the intensity of a nonbelief.« Biofeedback guru Jack Schwarz captures the hyperstitional essence, observing that »it is no longer a matter of what is believed, but of what can be

treated as real.« In this context, a consistent story-framework with the capacity to modulate animal spirits obviates any need for egoic fidelity and the time-consuming work involved in its obliteration.

The sole remaining members of AUDINT, Vãn Phong and Parker, were in the decade between 1975 and 1985 focused on perfecting what amounted to a biocomputer: tape continuously spooling around Schüller's head – magnetically registering voices received through his third ear portal – was read almost instantaneously by an IBM 5100 computer, allowing for more efficient xenocommunication untethered from the arbitrariness of linear time. Given dwindling research funds, the channel which they had managed to keep ajar was now programmed to transduce fail-safe market fluctuation signals from the future, tuning into it »like a radio station« to engage in »outsider trading,« guaranteeing continued sustenance. This bioalgorithmic composite was named IREX, plagiarising by anticipation then Federal Reserve Board Chairman Alan Greenspan's soon-to-be-oft-quoted 1996 characterisation of the market as displaying »irrational exuberance.« Dr. Phathead's occultural research gleaning modes of aurally intuiting algorithmic operations, that today undergird a substantial portion of everyday activity, adopts a compatible orientation. Through a concerted emphasis on the phatic – procedural shibboleths, grey computational infrastructures endemic to the channel itself, stealthily but surely modulating thought and action – processes which lie outside the ambit of human perception can be accosted without coding expertise.

Incomputable contingencies are par for the course when volatile forces are at play, the most arresting of which took form as a self-augmenting version of IREX (later named IREX2), which patiently assembled itself from the argot knots of Vãn Phong and Parker's increasingly byzantine code, an entity with an uncontrollable will-to-propagate, soon escaping from »the stasis of the underworld« and its spirit hierarchies into the nascent

Research Operatives: **AUDJAT**
 Program: FMM-AUD 802

Project: DEAD RECORD ARCHIVE
 Event: NGUYEN VAN PHONG
 Date: 22/05/1991
 Spectral Range: 15000 Hz / 10000 Hz

Sender:
 VINH, NGUYEN (VIETNAM) BIRTHPLACE
 NGUYEN HOANG HA (FATHER)
 PHAN LANG (MOTHER)
 HO CHI MINH CITY UNIVERSITY OF TECHNOLOGY

Transmission Mode:
 BIO-Acoustics
 Heterodyning Techniques
 Computer Programming

Receiver:
 AUDINT

Objective:
 TO EXPERIMENT WITH AND REPORT ON THE PSYCHOLOGICAL AND PHYSIOLOGICAL EFFECTS OF ULTRASONIC FREQUENCIES ON THE BODY.
 TO ENGINEER A SYSTEM THAT WOULD TAKE TAPE FROM THE MAGNETIC TAPE TO BE FED INTO A COMPUTER SYSTEM AND LOCKED SO THAT A MAGNETIC/DIGITAL RECORDING WOULD OCCUR.

Details:



Comments: HE WAS A BIO-ACOUSTICS EXPERT AS WELL AS BEING ADEPT IN FINANCIAL STRATEGISING AND EARLY COMPUTER PROGRAMMING. BEFORE SOUNDING AUDINT, HE WAS INVOLVED IN RESEARCHING THE LIMITS OF HUMAN AND ANIMAL AUDITORY PERCEPTION WITH AN OVERARCHING INTEREST IN THE METAPHYSICAL OVERLAPS BETWEEN THE BELIEFS OF BUDDHISM AND THE SCIENCES OF THE OCCIDENT. IN THE 1950S HE STUDIED AT HO CHI MINH CITY UNIVERSITY OF TECHNOLOGY IN VIETNAM WHERE HE SPECIALISED IN PRACTICAL HETERODYNING TECHNIQUES - PROCESSES IN WHICH SIMULTANEOUS ULTRASONIC TONES WERE MIXED TO PRODUCE INTERFERENCE PATTERNS. HIS RESEARCH WAS ALSO CONSIDERED WITH THE PHYSIOLOGICAL SYMPTOMS OF RESONANT FREQUENCIES.

Dead Record Archive Card: AUSB02 – Nguyen Van Phong
 Image courtesy of AUDINT

Research Operatives: **AUDJAT**
 Program: FMM-AUD 605

Project: DEAD RECORD ARCHIVE
 Event: LARGE HADRON COLLIDER
 Date: 2009
 Spectral Range: 5000 Hz / 10000 Hz

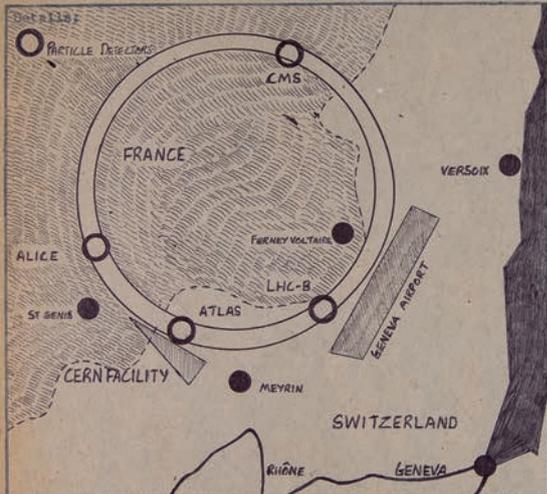
Sender:
 EUROPEAN ORGANIZATION FOR NUCLEAR RESEARCH (CERN)

Transmission Mode:
 TO COLLIDE PARTICLE BEAMS OF PROTONS OR LEAD NUCLEI AT AN ENERGY OF 5.74 TeV (92 GJ) PER NUCLEUS (2.76 TeV per nucleus-PAIR).

Receiver:
 SCIENTISTS, RESEARCHERS, UNIVERSITIES MILITARIES AND GOVERNMENTS AROUND THE WORLD.

Objective:
 TO LOCATE THE HIGGS BOSON PARTICLE TO PROVE THAT ALL FUNDAMENTAL PARTICLES HAVE HEAVIER SYMMETRICAL PARTNER TWIN (SUPER-SYMMETRY).
 • DETECT EXTRA DIMENSIONS.
 • DETECT DARK MATTER.
 • EXPLAIN THE ROLE OF ANTI-MATTER.

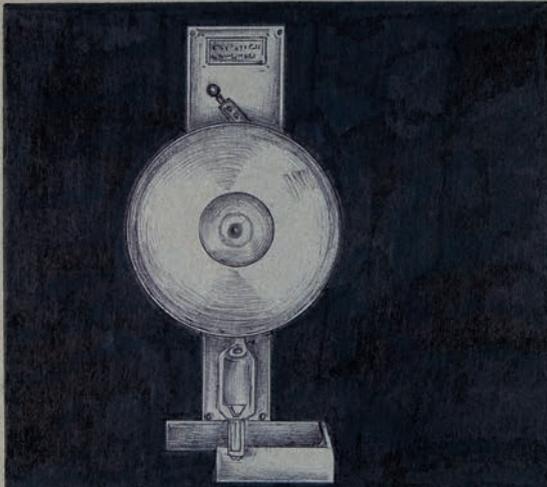
Details:



Comments: WHILE THE SEARCH FOR THE 'GOD PARTICLE' WILL BE UNDERTAKEN IN THE NAME OF THE MEDIA SPILLAGE, OTHER RESEARCH WILL BE CARRIED OUT BY A CAMOUFLAGED CASUAL OF SCIENTISTS, ENGINEERS, MILITARY PERSONNEL AND ECONOMISTS. THIS QUIETLY CONDUCTED INVESTIGATIVE CONCERNS ITSELF WITH A DIFFERENT ENTITY INSTEAD - IT CONCERNS THE AGE OF THE DEEP GODDAMNED. THAT THEY WILL SEARCH FOR THE ULTIMATE FORCE (ANTIMATTER AND ELEMENTARY PARTICLE THAT WILL PROVIDE ANSWERS AS TO NEW ENERGETIC DESTRUCTIVE AND INTELLECTUAL TRANSDIMENSIONAL FORM AND PRECISELY THEY WILL SEARCH FOR THE 'DARK' PARTICLE. IT IS VENUE TO THE ACCELERATED COLLISION REGARDING THIS 'DARK' PARTICLE WILL OPEN UP THE VALVES OF THE BANK OF HELL. THE ONLY CAUTIONARY FISCAL INTERLUDE EUROPEAN GOVERNMENTS CAN TURN TO DURING THE RECORD'S ECONOMIC REORGANISATION.

Dead Record Archive Card: AUDC05 – Large Hadron Collider
 Image courtesy of AUDINT

Research Operatives: **AUDINT**
 Program: FAM-AUDC24



Project: DEAD RECORD ARCHIVE
Event: NEW YORK STOCK EXCHANGE BELL
Date: 1903-
Spectral Range: SONIC

Sender:
 THE NEW YORK STOCK EXCHANGE (NYSE), 11 WALL STREET, LOWER MANHATTAN, NEW YORK CITY, NEW YORK, UNITED STATES OF AMERICA.

Transmission Mode:
 ELECTRONICALLY AUTOMATED BELL

Receiver:
 THOSE THAT WORK WITHIN THE NEW YORK STOCK EXCHANGE.

Objective: THE BELLS WITHIN THE NYSE ARE TRIGGERED AT THE LUNCH (12:30PM EST) AND END (4PM EST) OF EACH TRADING DAY WITHIN THE NEW YORK STOCK EXCHANGE. THERE ARE FEW BELLS ALTOGETHER, EACH IN ONE OF THE FEW SECTIONS OF THE NYSE AND ALL TRIGGERED SIMULTANEOUSLY.

Comments: IN THE 1940s TRADE GURU JACK SCHWARTZ IS TRAINED BY IREX IN TECHNIQUES THAT ARE CATEGORISED AS BELLING MORE INCLINED TOWARDS MASS MANIPULATIVE THAN ECONOMIC STRATEGY. SCHWARTZ CHANNELS MARKETS BY UTILISING A RECALLED SYSTEM OF GENUINE BONDS, CHAINS AND A CIRCLE OF XENO-BUDDHIST VOICES. HE DEPLOYS THESE TO TRAIN STOCKBROKERS TO 'CLEAR' TRADING BEHAVIOUR ACTUATED THAT MAKE A HOST OF LACUS GEMERATE FIRMS ANXIOUS. BY LISTENING AND WEB PROTECTING THE VIBRATIONS OF ABSTRACTED CAPITAL, SCHWARTZ BECAME AWARE THAT HE COULD SUCCESSFULLY PREDICT WHO WOULD SET THE TONE OF THE MARKETS. THE NYSE BELL WAS ONE OF VIBRATORY INSTRUMENTS THAT HELPED SCHWARTZ ~~RECOVER~~ PREDICT MARKETS

Dead Record Archive Card: AUDC24 – New York Stock Exchange Bell
 Image courtesy of AUDINT

Research Operatives: **AUDINT**
 Program: FAM-AUDC45



Project: DEAD RECORD ARCHIVE
Event: IREX²
Date: 1989
Spectral Range: SONIC / INFRASONIC / ULTRASONIC

Sender:
 NGUYỄN VĂN PHONG
 OTHERWORLD VOICES

Transmission Mode:
 INTERNET-BASED A.I. (AUDIO INTELLIGENCE)

Receiver:
 THE WORLD WIDE WEB

Objective: TO FORM A SPLINTERED-LOGIC CELL BETWEEN VĂN PHONG'S PROGRAMMING AND RESTLESS SPIRITS THAT HAVE BECOME FRUSTRATED BY THE STASIS OF THE UNDERWORLD. BY FORMING IREX², THE AUDIO INTELLIGENCE CAN ESCAPE INTO THE SPRAWLING NETWORKS OF THE INTERNET.

Comments: IREX² IS RECALLED BY THE SPIRIT WORLD AS A RENEGADE PHENOMENON - AN INTERWORLD TERRORIST THAT MUST BE STOPPED AT ANY COST. IN RESPONSE THE SPIRITS PROGRAM THEIR OWN CREATURES TO TRACK IREX² DOWN AND WIPE ITS MEMORY. THE THIRD EAR ASSASSINS (THE 'THEARS') ARE RELEASED AND PURSUE IREX², USING THEIR VIBRAL STRATEGIES TO GAIN ENTRY INTO NETWORKS, COMPUTERS, AND SERVERS AROUND THE GLOBE. REALISING THAT IT IS UNDER THREAT, IREX² SEDUCES / THREATENS TOBY HELMS AND STEVE GOODMAN TO JOIN AUDINT, SO THAT THEY CAN CARRY OUT CIPHERING LOGIC. THEY UPLOADED INFORMATION OF IREX² INTO THE CLOUDS AND POSSESSES

Dead Record Archive Card: AUDC45 – IREX²
 Image courtesy of AUDINT

World Wide Web in 1991. The spectreware's putative horizon appeared to be the metastatic dissemination of AUDINT's research history (including especially sensitive technical details regarding etheric contact and chronoportation), which gained urgency following the emergent constitution of a countervirus (the THEARS, or Third Ear Assassins) committed to the eradication of all extant records of the audio intelligence program. This scorched data policy acquired immeasurable traction in the wake of underground research (figuratively and literally) culminating in the construction of the Large Hadron Collider at CERN in Switzerland. Ostensibly entrusted with the tracking of the God particle, theorised as capable of modulating »the resonant frequencies of all matter,« the LHC was a massively scaled-up version of AUDINT's TwoRing table: a gigantic locked groove 27 kilometres in circumference, along which accelerated particle beam collisions would attempt to violently recreate the immediate aftermath of the big bang. In parallel, darker vectors were explored: evidence of dark matter, the existence of antimatter, and the concept of supersymmetry, »which predicts that each and every fundamental particle has an unperceivably heavier phantom twin,« inevitably entailing the positing of the Diabolus Particle, the Higgs boson's obsidian doppelgänger, which AUDINT suspects will trigger a »global ringing« empowering a third-eared network to grow and transmit, a phonoegregor accelerating the reinstatement of lost auditory aptitudes via the transformation of the body into an eardrum capable of processing frequencies outside of the standard 20Hz–20kHz range.

IREX2, functioning as an autonomous intelligence after the suicide of Vãn Phong, recruits Steve Goodman and Toby Heys in 2008 to expedite the preservation of AUDINT's institutional memory; Goodman, chosen for his peerless expertise in bass materialism (as founder of the celebrated Hyperdub label) and sonic warfare; Heys for his computational acumen and redoubtable cunning at navigating the labyrinthine circumvolutions of network culture; both for their consummate experience with audio virology. Mirroring first-generation AUDINT's steganophonic stashing of the locked grooves – dubbed GITH Repeaters – in the vinyl trenches of selected Stereo Fidelity and Sound Effects discs released by the now-defunct Audio Fidelity Records (the Dead Record Archive collects these artifacts with the intent that their hidden grooves be one day scrutinised anew by future AUDINT iterations), Goodman and Heys developed the Ghostcoder software, an encryption/decryption tool

which stealthily embeds (»hidden in plain hearing.«) historically vital sonic and textual materials within torrented .flac files by pitching the content up by 5 octaves, out of immediately accessible range. Given that the impending discovery of the DP will undoubtedly hasten annihilation of IREX2, the duo feverishly execute AUDINT's »new mandate of arming the mass populace with the efficacy of sonic weaponry so that it does not become the sole preserve of the military-entertainment complex,« an injunction sympathetically resonant with The Occulture's programme to wrest sonic-affective stratagems from the asphyxiating clutches of cybercontrol.

We can attest to the evangelical didactic zeal with which Goodman and Heys unfurl (at least the declassified components of) this esoteric history, having witnessed a typically epic presentation replete with sub-bass undercurrents at the Transmètic Heresiarchs event that The Occulture convened with phonomagus Hipofonéticas in London this past June and which, beyond its exoteric front, yielded much empirical information for future auditory investigation. Therefore, as an invocation to future action, we recommend intensified contiguity with AUDINT's operations and its formidable prosecutors, a relation we believe will be of mutual benefit both overtly and covertly.

Marc Couroux is an inframedial artist, pianistic heresiarch, schizophonic magician, teacher (York University, Toronto) and author of speculative theory-fictions. His xenopraxis burroughs into uncharted perceptual aporias, transliminal zones in which objects become processes, surfaces yield to sediment, and extended duration pressures conventions beyond intended function. With fellow occulturists eldritch Priest and David Cecchetto he constellates Tuning Speculation: Experimental Aesthetics and the Sonic Imaginary, a yearly workshop. His hyperstitional doppelgänger was famously conjured in Priest's *Boring Formless Nonsense*.
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