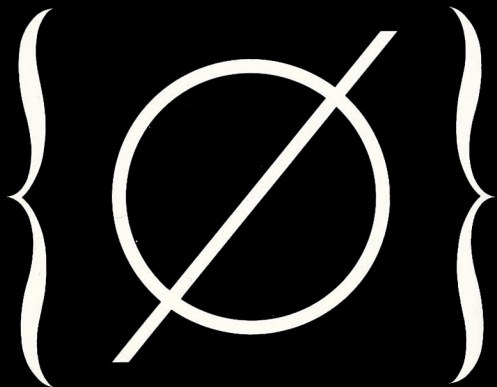


COPERNICUS

“Null”



COPERNICUS

"Null"

- | | |
|-----------------------|----------------------------|
| 1. "The Lonely Man" | 5. "The Sound Of The Mind" |
| 2. "RA!" | 6. "DAH! DAH! DOH!" |
| 3. "The Authorities!" | 7. "Touch!" |
| 4. "Inside Here" | |

"Null" is Copernicus' 4th album. Copernicus has not released an album since December, 1987. 1988 was a year for searching. 1989 was the year for touring. 1990 is the year for albuming. But never in the past three years did Copernicus lose sight of the album. He claims his standards have grown more demanding.

Apart from the album, Nevermore, Inc. organized in 1989 one of the most incredible tours any musical group has ever taken. This historic tour took Copernicus and his four musicians, Thomas Hamlin, Larry Kirwan, Mike Fazio and Dave Conrad directly into the eye of Eastern Europe's storm. The concerts moved from Hannover, W. Germany (June 15, 1989) to Prague, Czechoslovakia (June 17 and 18, 1989) (9,000 people attending on the 17th) to W. Berlin (June 22 and October 30, 1989) to Sopot and Torun, Poland (June 24 and 25, 1989) to Vilnius, Lithuania (June 26, 1989) and finally to Moscow (July 4, 1989 with 3,000 people attending). Within two months after these Copernicus concerts, the Prague and Polish governments fell; the Berlin Wall was torn down; Lithuania declared independence from the Soviet Union and the population of Moscow rioted in the streets calling for the overthrow of their repressive government. A Dutch citizen, realizing what had followed Copernicus' concerts improved, "Copernicus, please do not come to Holland!"

Copernicus is now an international phenomenon. The third album, "Deeper", opened all the doors right to Moscow. All of Copernicus albums are now distributed in Europe by Rough Trade Germany and a Fall, 1990 tour of Europe is now being prepared.

Following are the seven pieces on this album with a description of how they were created. We suggest you listen to this album in one sitting *before* reading these notes.

△ Lyrics spontaneous at live performance. ■ Music written after the lyric performance.

○ Lyrics written before live performance. □ Music spontaneous at live performance.

{⊙} NEVERMORE, INC. P.O. Box 170150 Brooklyn, N.Y. 11217

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"THE LONELY MAN" △ □ 3:54

At the marathon RCA Studio C recording session, in New York City, September 1, 1988, Copernicus had made four attempts to get the attending 18 musicians to create a piece that dealt with loneliness. He was not happy with the outcome so he walked over to the piano, sat down and tore this piece from his guts with only a third of the musicians participating. The entire piece is improvised.

"The Lonely Man"

By Copernicus

- | | | | |
|----|---|--|--|
| 1. | Why can't
The saints
See me
Somewhere?
And
Paint
All the
Feelings-
The
True
Feelings
That
Roll
Through
My
Head?
The
Emptiness
That
Beats
Every
Day.
Even though
I
See
And
I
Know
And
I | Know
And
Understand
And I
Roll
And I
Walk
And I
See
And I
Touch
And I
Feel
And I
Know
And I
Feel
And my
Power
Is
Great.
Great!
And
Getting
Greater
In the
Depths
Of what
I
See. | Tone-
Tidbit
Loneliness
2. There goes
My baby.
There goes
My friend.
She's gone
Forever.
1. The loneliness.
2. I'm here to
Care
1. The lonely man.
2. Know the way-
The way I feel
Tonight.
1. The lonely man.
The lonely man.
The lonely man!
The loneliness!
The loneliness!!
The lonely man!!!
The lonely man!!!!
The lonely man!!!!!!
The lonely man!!!!!!!
The lonely man!!!!!!!
The lonely man!!!!!!!
The lonely man!!!!!!!
The lonely man!!!!!!!
The lonely man!!!!!!! |
|----|---|--|--|
1. By Copernicus 2. By L. Kirwan

“The Lonely Man”

Lyrics by Copernicus

Recording engineer-Ron Bacciocchi
Mixing engineer-Scott Noll
Mixed at Home Base Studios, N.Y.C.
Produced by Joseph Smalkowski

MUSICIANS

1. Copernicus-*Piano, Vocals*
2. Pierce Turner-*Organ*
3. Larry Kirwan-*Vocals, Guitar*
4. Fionnghuala-*Flute*
5. Jimi Zhivago-*Percussion*
6. Adam Price-*Acoustic Guitar*
7. Fred Parcells-*Affected Trombone*

“RA!” △ □ 10:58

As part of the searching in 1988, Copernicus traveled alone to Egypt. These twelve days in Egypt rivaled the three months he had spent in India in 1972. In Egypt, on the walls of temples and tombs that went back in history 4,500 years, he realized that all of the Christian teaching that he received as a youth, had originated in ancient Egypt. He was in the arms of the mother of Western thought. Amon Ra, Osiris and Isis and Ramses and Hatshepsut and Cheops and Tutankhamen were there still alive talking to him entering him and giving him the power to spontaneously lay out these lyrics nonstop in 11 minutes with 18 delirious musicians.

But in the end, Copernicus admits that his mind has left them.

Lyrics by Copernicus

Copernicus-Vocals, Music Box
Thomas Hamlin-Drums
Pierce Turner-Synthesizer
Larry Kirwan-Guitar
Fred Parcells-Affected Trombone
Fionnghuala-Vocals, Flute
Jimi Zhivago-Guitar
Steve Menasche-Marimba, Percussion
Mike Fazio-Guitar

Roseann Price-Vocals
Adam Price-Acoustic Guitar
Jeffrey Ladd-Vocals
Paddy Higgins-Bodhran and Floor Toms
Don Pinto-Trumpet
Mac Gollehon-Trumpet
Jack Bashkow-Saxophone
Brad Jones-Bass Guitar
Montego Joe-Percussion
Joe Trump-Percussion

Recorded September 1, 1988 at RCA Studios, N.Y., N.Y.

Recording engineer-Ron Bacciocchi
Mixed at QUAD IV Studios, N.Y., N.Y.
Mixing engineer-Scott Noll
Produced by Joseph Smalkowski

“RA!”

By Copernicus

Allah Akbar!
God is Great.
Allah Akbar!
God is Great!
Leh Illeh Illah Allah!
There is no God
Except God.

1. Osiris sings a song
3,000 years before that prayer.
1. Isis dreams on the walls
Of the stars.
1. Horus walks into the dream
Building the ideas -
Building the ideas on
The walls of
Nevermore
As the Nile crisscrosses
Into it's dream.
And the diet coke
cracks into the songs of
Baptism, Original Sin and
Last Judgement, Eternal Life
And Heaven and Hell
And Virgin Birth, One God,
The Trinity, Killing of Abel
by Cain, The Crucifix,
Immortality Of The Soul -
All on the walls
Of Ancient Egypt.
All on the walls
Of Ancient Egypt.
All from Amon RA!
2. Amon RA! Amon RA!
Amon RA! Amon RA!
Amon RA! Amon RA!
Amon RA! RA! RA! RA!
RA! RA! RA! RA! RA!
RA! RA! RA! RA! RA!
RA!

Chocolate Sound.
Dark as the Nile
Crosses through the Sahara
And the beat down dreams
Of all the kisses
Crisscross into my and
Their dream;
And the screams of the night
Kiss the sounds:
3. And Menes walks into
4. Sacchara
And Sacchara kisses all
the terms of the night;
5. And Ramses builds
6. Abu Simbel -
Abu Simbel
Dreaming all the kisses
Of the night.
Streaming where the
Dreams could no longer
See
Confronting all the civilized
Kiss
All the poems of the
Madness
All the dreams of the
Loneliness
All the kisses
All the beat songs
All the madness
All the force -
Building and joining
Upper and Lower Egypt
Building and joining
Upper and Lower Egypt
Amed a sala na!
Building and seeing and confronting
Truth -
And having the power
To express it

In these
 Fantastic
 Pyramids!
 7. Cheops' song
 Into its own
 Dream!
 Passion all into
 Its own life
 Walking down to the
 Desert Of
 Truth
 Into the cryptic
 Sounds of Life
 Meld into the
 Song
 Crying into the tears
 Of the rounding
 Kisses
 And the bed songs
 Lie down each
 Story.
 Eating. Eating the
 Fired kiss
 Walking into the
 Magic of the mind
 Walking into the
 First songs of
 Primitive Law.
 Lord into the soul.
 They made us!
 We are them!
 We are them!
 We are them!
 We are them!
 Song into its
 Dream.
 Beat!
 Tone into its
 Own kiss.
 Get out!

Song where the
 Beat tunes.
 Tone.
 Song.
 Be.
 Laughed.
 See.
 Madra See;
 Da Lah See;
 Be.
 Nah Sahn;
 Take me
 Now!
 Take me where
 I
 Can see!
 Take
 Me
 Where
 The dreams
 Kiss all my
 Madness.
 Take me as I
 Bow my head
 And look
 Into their
 Eyes
 And look
 Into their
 Souls
 And feel
 them
 Walking.
 Come with
 Me.
 Come with
 Me into
 8. Luxor and
 8. Karnak and
 9. Bon Ampo.

Come Hatsah.
 Come sung to
 Me.
 Inch.
 That's it now!
 Come
 10. Hatshepsut!
 Come see!
 Come see
 Now!
 Baptize me
 With the
 Virgin birth
 of
 Nevermore!
 See me on
 To their own
 Kiss
 Where the beat
 Songs
 Walked!
 Take me now.
 Lay me down
 Into the
 River
 And wash my
 Soul
 Into my
 Blood
 And let the
 Kisses
 Roll into the
 Maddened kiss
 Of NO
 Time
 Where the
 Bands
 Kiss.
 Tired
 Darkness.

Don't let me
 Cry
 Now!
 Don't let me
 Dissolve
 My
 Dream!
 Don't let me
 Forget
 All the
 Kiss.
 Don't let me
 Turn all the
 Souls
 Of all my
 Dreams!
 I touch Your
 Hand.
 Touch me
 Now.
 Now
 In the
 End
 Now
 In the
 Beginning
 Now
 Here
 In
 Nevermore!
 AAAAHHH!
 I AM WITH YOU.
 I AM WITH YOU
 IN YOUR TOMB.
 Come Tutankhamen!
 Come Tutankhamen!
 Come Tutankhamen!
 Tutankhamen!
 I love it!
 I love it!

I love it!
 I love this
 Song
 From the truth
 Of all my
 Dream,
 And these say
 All in my
 Dream.
 Aaaaah!
 Chocolate song.
 Tayaah sung
 Puy ah!
 I live with
 You!
 And you
 Live
 With
 Me!
 And we are not
 Here.
 HA!HA!HA!HA!
 We are not here.
 We are not here.
 We are not here.
 We are not here.
 We are not here.
 We were never here.
 We were never here.
 You were never here.
 We were never there.
 We were never there.
 I was never there.
 You were never here.
 Sway.
 There is no past.
 Yahweh!
 Jesus!
 Allah Akbar!
 OH Egypt!

Mother of Yahweh!
 Mother of Jesus!
 Mother of Allah!
 We were never here.
 We were never here.
 You were never here.
 You were never here.
 You were never here.
 You were never here.
 You were never here.
 You were never here.
 I'm sorry!
 I'm sorry!
 I'm sorry!
 I'm sorry!
 I'm sorry!
 I'm sorry!
 Don't blame me!
 I'm not here!
 I'm not here!
 I'm not here!
 I'm not here!
 I'm not here!
 I'm not here!
 I'm not here!
 I'm not here!

Notes for "RA!"

1. Osiris, Isis & Horus - *During the Old Kingdom (3100-2200 B.C.) the cult of Osiris rose greatly. Osiris was a legendary king, who seems to have been an embodiment of the forces of agriculture; as often happened elsewhere in the ancient Near East the fertility cults connected with farming led men on to interlinked concepts of afterlife for themselves. In the early form of this myth, Osiris was killed by his wicked brother Seth - who at times symbolized the desert - and his corpse was thrown in the Nile. His wife Isis rescued and temporarily resuscitated him so that he might sire a child by her; this was Horus, who eventually secured a trial of Seth and became king in Egypt. Osiris passed to the underworld where he was ruler and admitted the dead in his realm after testing their conduct during life on earth; in the New Kingdom he is depicted at times as weighing the soul of the dead man against a feather to see if it were light enough of earthly misdeeds.*
2. Ra - *The sun-disk came to be known principally as Ra. Ra became steadily more powerful from the Fourth Dynasty onward, as a combination of the forces of nature.*
3. Menes - *The King who unified Upper and Lower Egypt.*
4. Saccharah - *The necropolis of Sacchara which stretches for eight kilometers is the largest in the whole of Egypt. It is also historically the most important because the principal dynasties are all represented, from the 1st to the Ptolemaic and the Persian. Saccharah contains the first funerary pyramid to appear in the world.*
5. Ramses II - (1290 - 1224 B.C.) *The pharaoh who returned magnificence on a grand scale to Ancient Egypt.*
6. Abu Simbel - *Three hundred and twenty kilometers from Aswan in Nubia is to be found Abu Simbel the most beautiful and imaginative construction of the greatest and most whimsical pharaoh in Egyptian history, Ramses II. This temple is dedicated to Amon-Ra.*
7. Cheops (Khufu) (2600 B.C.) - *The pharaoh who built the largest of the three pyramids at Gizeh during his lifetime to be certain of his soul's resting place.*
8. Luxor-Karnak - *Are the remains of the ancient Egyptian capital, Thebes. Karnak contains the temple of Amon which is still the largest temple supported by columns in the world.*
9. Bon Ampo - (Copernicus meant KOM OMBO) *Ancient Egyptian temple dedicated to Sebek, god of fertility and Horus, god of war. Later rebuilt by the Ptolomies.*
10. Hatshepsut - (1500 B.C.) *The most interesting woman of ancient times. She ruled Egypt in her own name for 22 years and during that time maintained peace abroad.*
11. Tutankhamen - (1350 B.C.) *pharaoh who died barely eighteen years old. His tomb was discovered in 1922 filled with an enormous amount of treasure.*

"The Authorities!" ○ □ 5:06

Curiously, this piece was recorded in West Berlin on October 30, 1989 in a club named Quasimodo. Those of you who have heard, "Nothing Exists", the first Copernicus album, know the love that Copernicus has for the original Quasimodo. The club was packed.

The band had flown to W. Berlin invited by Wolfgang Doebbling, director of the Berlin Independence Days music festival. A huge van sat outside the club recording every word and sound of the concert and the band opened the concert with "The Authorities!"

The lyrics had been written in 1987 and the band had opened every concert on the earlier tour of Europe with this piece. You can imagine this piece opening the concert in Prague in front of 9,000 Chechoslovakians surrounded by Communist police. (The video of the entire historic Prague concert is now available from Nevermore, Inc.)

Copernicus feels this piece embodies everything he stands for. Nine days later on November 9, 1989, the Berlin Wall came down.

Lyrics by Copernicus

Musicians

Copernicus-Vocals, Synthesizer
 Pierce Turner-Synthesizer
 Thomas Hamlin-Drums
 Fred Parcells-Affected Trombone
 Mike Fazio-Guitar
 Jamie Lamm-Bass Guitar

Mixed at Home Base Studios, N.Y., N.Y.
 Mixing engineer-Scott Hall
 Produced by Joseph Smalkowski

"THE AUTHORITIES!"

by Copernicus

I have always been in trouble with
 the authorities.
 The authorities who by whatever means
 would want to see for me,
 And have me see as they see.
 But in the volcanic loneliness
 of the mind's adventure
 To tear the hypnosis away from your eyes
 and dare to see for yourself what you see
 and dare to speak what you see
 and then to surely be in trouble with
 the authorities.
 The authorities!

Die behorde! Die behorde!
 The authorities-who would deny
 my power to put together
 the absolute puzzle.
 Come lunch with the monster!
 Let's eat the authorities
 who would burn you
 for telling them the sun was the center
 of the solar system
 who would burn you
 for telling them they did not exist.
 The robot eyed authorities who would
 dogmatise freedom.

They would harness the atom
 And place a chastity belt
 around every erring imagination.
 When in the ring of the moment,
 Every atom is its own authority
 no matter what moronic democratic vote
 Takes place.
 The Authorities.
 I have always been in trouble with them.
 Whether they held the Bible in the air
 And condemned me
 in the name
 of their bullshit god of love,
 I was in trouble with them.
 Whether six stripes
 on their khaki uniforms
 or a star
 on their shoulder,
 I was in trouble with them.
 Even when they were the
 King of Heaven
 or
 The King of Hell
 I was in trouble with them.
 Always with my fist in the air
 Challenging, Questioning, Analyzing.
 Challenging! Challenging!
 Challenging! Challenging!
 Challenging! Challenging!
 Challenging! Challenging!
 Challenging! Challenging!

in the volcanic atomic explosion
 of every fucking moment.
 One and one is not two!
 There is no such thing as death!
 The senses are liars!
 There is no past, present, or future!
 Nothing exists. No one exists!
 OH take me into this anarchic dance
 of freedom at every sparking moment.
 Take me into this heaven of free expression
 where I even challenge my own non existent
 self.
 There is no authority.
 There are no authorities!
 There is no authority!!
 There is no authority!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!
 There are no authorities!!!!

“Inside Here” ○ □ 2:29

This musical group without Copernicus is called Chill Faction.
 The lyrics to this piece were written before the performance and read. The
 music is spontaneous.

Lyrics by Copernicus

MUSICIANS

Copernicus-*Vocals*
 Thomas Hamlin-*Drums*
 Larry Kirwan-*Guitar, Synthesizer*
 Fred Parcells-*Affected Trombone*
 Dave Conrad-*Bass Guitar*
 Mike Fazio-*Guitar*

Recorded at the Daily Planet on July 13, 1986
Recording engineer-Ron Bacciocchi
Mixed at Daily Planet
Mixing engineer-Michael Theodore
Produced by Joseph Smalkowski

“INSIDE HERE”

By Copernicus

Inside here with the proton, electron,
 Neutron, and quarks
 Trillion year old travelers
 Survivors of the initial explosion
 Hurling through space.
 Impersonal monsters.
 Fulfillers of the law.
 Protons, neutrinos, atoms
 Molecules, cells, life,
 Death, beginning and end
 In the no beginning and no end.
 X Rays, gamma, alpha, beta rays
 Anti-matter, vacuums.
 Silence.
 Silence in the squeel of ions
 That pour with
 Its subatomic symphony
 In the immortal grip
 Of super law.
 And resting the mind
 In its spacial cushion -
 Only the mind

Can make the closed
 Human eyes see.
 And only the mind
 Can free the mind
 Of the human lies of death, life and
 Identity.

And when
 There is
 Nothing
 To say
 And
 Nothing
 To do
 But lie naked
 On the earth
 And feel
 The wind.
 And the
 Mind
 Loosens

Its grip
On the
Center
Of your
Being
And you
Feel
The
Atomic
Meltdown
Of your
Body
Into the
Earth
Into the
Air-
Millions

Of
Atoms
Dropping
Off
And
Your
Entire
Body
Turns
Into a
Cloud
Of
Atoms
Light-
Alive-
With
Fury-

Floating
In with
The
Action
In a
World
That
Has
Never
To be
Left.
Formless,
Intimate
With
Truth
Feeling
Basic

And
Nearer
To
Truth . . .

“The Sound Of The Mind” Δ○■ 5:01

Michael Theodore, engineer at the Daily Planet in New York City, had created the music to “Once, Once, Once, Again” on the third album, “Deeper”. He wanted to do another piece for the new album. He recorded some spontaneous poems of Copernicus at the Planet and drew on other poems recorded at RCA Studios, put them together, sat in front of a \$250,000 synthesizer and created the music. Too bad all of Copernicus’ pieces couldn’t be created so easily, at least for Copernicus.

Female Vocal-Fionnghuala
Lyrics by Copernicus
Music by Michael Theodore

Music recorded and mixed at the Daily Planet, N. Y., N. Y.
Produced by Michael Theodore
Production Edited by Joseph Smalkowski

“THE SOUND OF THE MIND”

By Copernicus
Edited by Michael Theodore

Why don't you
Borrow
The sound of the
Mind?
Why don't you
Borrow
The sound of the
Mind?
And
The
Finger
Rolls
Into the
Pointing
Shouting
Reach
When
Words
Crawl
Through
The
Banging
Stares.
And
Mouths
Eat
Rest
Through
The
Groans

Of their
Round
Heads
Like
Looks
That
Bury
The
Total
Non
Understanding
Of
Anything.
And
The
Treasurers
Are
Buried
In the
Lightening -
Like
Guard
Dogs
Biting
The
Tears
Of
Blood
Of
The

Odor
Of
Passion
When
Everything
Disappears
Through
The
Dominance
Of
Hypnosis
When
The
Robots
March
To
The
Yellow
Past
And
Are
Unhypnotized
By
One
Real
Glimpse
Of
The
Sky
And

A View of
Their
Grey
Hair
And
Wrinkled
Skin.
And
The
Winter
Flowers
Stare
And
Move
Through
The
Wind
And
Tell
Their
Story
Like
A
Dog
Walking
Through
Human
Streets
With
No

Food
Or
Water
At the
Same moment,
The
Lava
Underneath
Points
And
Shouts
And
Stares
And
Groans
In the
Total
Boiling
Understanding
Of
Everything!
Aw Gee! Could
You get me a
Beer?
Why don't you
Borrow
The sound of the
Mind?
Don't end.
Don't begin.
Be!
Be the madness
Of the
Sky!
Be the madness
Of
Twenty thou-
sand
Leagues

Under the
Sea
And
Crash
Into the
Dance
Where all
That's
Left
Is to
Be
To be
To be
The
Strength
In its
Magic
Kiss -
The
Magic
Pronunciation
Of your
Soul.
Borrow the
Tone
Of the
Kiss.
Borrow the
Tone
Of the
Kiss.
Borrow the
Tone
Of the
Kiss.
Why don't you
Borrow
The sound of the
Mind?
Why don't you
Borrow
The sound of the

Mind?
C'mon Joe!
Let's go!
Everybody dance!
It's the end
Of the
Show!
It's
The
Beginning
Of the
Next
Level,
Where
The
Beating
Sounds
And the
"I"
Disappears
And the
"You"
Disappears
And
"He"
And
"She"
Disappears
And
"We"
Disappear
And
"You"
Disappear
And
"They"

Disappear
And
"All"
Disappears
In the
Magic
Dream
Of
Forgotten
Streams
Where
Wisdom
And
Vision
Knowledge
And
Soul
Beat
Out
The
Ignorant
Dreams
Of all
The
Screams
And
Identity
Falls
Onto
The
Floor
Of
Nevermore
Stepped
Into
Its
Own
Cracked

Dreams
Kiss
Invented
By
Ignorance
And
Killed
By
Wisdom.
Why don't you
Borrow
The sound of the
Mind?

"DAH! DAH! DOH!" $\Delta \square$ 4:33

This piece ended the West Berlin concert at the Quasimodo on October 30, 1989. The music and lyrics are all improvised live and on stage.

For ten years, Copernicus' stage work was never rehearsed. It was sacrilegious to even think of it much less to mention it. Music producer, Georgio Gomelsky, criticized Copernicus severely for not rehearsing before going on stage.

Sometime in 1988, Copernicus relented and had one rehearsal for a concert at CBGB. The video of the concert showed the difference. The stagework was much improved. And for the tour of Europe, now with 3 albums behind him and wanting to perform works from these albums on stage and wanting to be great on stage, Copernicus brought up the "R" word. The musicians agreed and the band rehearsed for two months. "DAH! DAH! DOH!" goes back to the original days when these artists believed in their spontaneous power to create on stage together and at the moment. There is still an enormous amount of spontaneity in Copernicus' stagework, but rehearsal imposes some form and structure onto the pieces. A definite difference can be seen in the rehearsed "Authorities!" and the unrehearsed "DAH! DAH! DOH!".

Lyrics by Copernicus

Musicians: Same as "The Authorities!"

Credits: Same as "The Authorities!"

"DAH! DAH! DOH!"

By Copernicus

I	Sound	Into the	Feel Yourself.
Can	Of the	Poems	Feel it!
See	Magic	Into the	Feel the
You	Of	Moments	Illusion
Singing	Your	Of	Of
In your	Life	Your	The
Dreams.	Of	Non existence	Spontaneous
Hidden	Your	Into the	Poem.
Into the	Non Life	Rolling	Feel.
Power	Into the	Kiss	Turn.
Of your	Poetry	Of	Dream.
Own	Of	Quasimodo	Sing.
Ignorance	Your	At	Feel Yourself.
Into the	Day	Two o'clock	Feel Yourself.
			Understand
			That
			You're
			Not
			Here.
			See the

Atoms
 Falling
 From
 Your
 Body
 With
 Your
 Atomic
 Microscope
 Eyes.
 See the
 Electrons
 Crawling
 Through
 Your
 Blood.
 See them!
 Hear them!
 Hear them!
 Feel them!
 See them!
 Eat them!
 Heh! Heh! Heh!
 Feel
 The
 Poetry
 Of your
 Song.
 Feel
 The
 Magic
 Of
 Non
 Existence.

Feel
 The
 Dance.
 Feel
 The
 Dance.
 Feel the
 Dance
 Of the
 World
 You
 Cannot
 See
 With
 Your
 Eyes.
 Feel the
 Dance.
 Feel the
 Dance.
 Feel the
 Dance.
 Feel
 The
 Dance.
 Feel the
 Dance.
 Of the
 World
 You
 Cannot
 See.

Taste it.
 Taste it.
 Taste it.
 Be it!
 Live it!
 Live it!!!
 Feel it!
 Feel it!
 Feel it!
 Feel it!
 Feel it!
 Feel it!
 Feel it!
 Feel it!
 Feel your
 Protons!
 DAH! DAH! DOH!
 DAH! DAH! DOH!
 DAH! DAH! DOH!
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 DAH! DAH! DOH!
 DAH! DAH! DOH!
 DAH! DAH! DOH!
 DAH! DAH! DOH!
 DAH! DAH!
 DAH! DAH!

“Touch” Δ □ 16:05

The creation of this piece is quite a story. Copernicus has many different kinds of recording sessions - sometimes with two musicians and sometimes with eighteen musicians.

In 1987, the now Beggars Banquet recording artist, Pierce Turner, wanted to have a recording session alone with Copernicus. Copernicus considers Pierce to be the father of Copernicus' music (Larry Kirwan is the mother). Anyway, Pierce and Copernicus went into the Daily Planet and recorded together about forty-five minutes. Pierce had also invited Fred Parcells to join in after the first forty-five minutes. Many pieces were done that night and half of the twenty-four tracks on the 2 inch tape were used. For whatever reason, after listening to the work, nothing from the recording session was ever released.

A year and a half later, Marvin Wright, a great club performer notably at Chelsea Place in Manhattan, a liquid cathedral for Copernicus for many years, badgered Copernicus for another recording session. He and saxophonist, Matty Fillou, and Copernicus had created “Victim Of The Sky” on the second Copernicus album.

Okay, but Copernicus wanted to bring in trombonist, Fred Parcells, and in addition, Marcela Smalkowski. Marcela is the mysterious Marcela. Some know her as Mrs. Copernicus, the person who has shared the last twenty-five years with Joseph Smalkowski ten years before he became Copernicus. No tribute has ever been given to her in any of Copernicus albums, but from day one in the 60's when Copernicus was performing his poetry in Greenwich Village to the 80's on the stages of Europe, she was the main backbone support encouraging, listening, typing, carrying, calling, sending, inspiring, working day and night so that the creature, Copernicus, could have life.

Marcela plays classical piano and during one of her practice sessions as she was playing Chopin, Copernicus saw the potential of a wonderful piece. On the remaining twelve tracks of the original Pierce Turner 1987 tape, he would record this new group and if nothing great happened, there was always the possibility of mixing the two sessions, a year and a half apart, mixing them together.

And that is what happened. Now we would have Copernicus as back up vocal for Copernicus and Fred Parcells playing with Fred Parcells and Marcela's Chopin and Pierce's tender piano and Marvin's madness.

The mixing of this sixteen minute piece was very difficult. After 3 failed attempts, “Touch!” was completed.

We've always known Copernicus to be made up of two personalities, but in this piece, we now find a third personality.

Special thanks to Pierce Turner for encouraging the progress of “Touch!” and who through positive criticism contributed to its final outcome.

"TOUCH!"

By Copernicus

Cop.#1

Talking
About
Ignorance
In its
Own
Sound
Where
The
Purple
Monsters
Scream
Into
Its
Own
Dream
Where
The
Man
Stands
On the
Cliff
And
Expects
To
Fly,
Oh
Ignorance.
All
The
Pain

That
You've
Caused-
All
The
Pain
That
You've
Caused.
All
The
Pain
That
You've
Caused
Ignorance.
To
Watch
An
Ignorant
Human
Being
Acting
In
Ignorance
And
You're
Standing
There
And

Watching
Him
And
You
Want
To
Run
To
Him
And
Explain
To
Him
And
Show
His
Ignorance.
But
There's
No time!
There's
No
Time!
He's
Killing
Now!
He's
Harming
Now!

Nobody
Ever
Followed
Jesus
Christ.
Jesus Christ
Was
The
Last
Christian.
Jesus Christ
Was
The
Last . . .
They
Weren't
Conquered
By
Christ;
They
Were
Conquered
By
The
Roman
Empire.
They
Weren't
Conquered
By

Philosophy;
They
Were
Conquered
By
Politics
And
Power!
Material
Power!
That's
Why
Christian
Countries
Make
Atomic
Bombs.
Turn
Your
Other
Cheek!
Turn
Your
Other
Cheek!
Turn
Your
Other
Cheek!
#2 Touch.

Cop,#1

They
Don't
Believe
In
Jesus.
I
Don't
Believe
In
Jesus.
Nobody
Believes
In
Jesus.
Jesus,
You're
A
Good
Guy.

Cop,#2

Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch.
Touch!
Touch!
Touch!
Touch!
Touch!
Touch!

Touch!
Touch!
Touch!
Touch!!
Touch!!!
Touch!!!
Touch!!!
Touch!!!
Touch!!!!

Cop.#1

In its
Pattern
There
Comes
Songs.
There
Comes
Little
Worlds
Little
Atomic
Worlds
Like
Atoms,
Electrons,
Protons,
Neutrons,
Quarks.
Aah!
They
Start
Beginning

Cop,#3

Would
You
Like
To
Dance?

Cop,#1

To
Divide
One
Pound
Of
Matter
And
They
Blow
Up
Things

Cop,#3

Would
You
Like
To
Dance?
HM. HM. HM.
HM.
Would
You
Like
To
Dance
With
Copernicus?

Cop,#2

To the
Depths
Of
Nevermore
Strike
Upon
Its
Own
Reality
And
Dream

Upon

Its
Own
Depths
Cop,#3
HM. HM. HM.
HM. HM.
Cop,#2
And
Kiss
Into
The
Rocks
Of
Nevermore.
Cop,#3
Would
You
Like
HM. HM. HM.
HM.
Would
Cop,#2
And
Strike
Upon
Their
Own
Life
Cop,#3
To the
Never
Ending
Deep
Cop,#2
And
Beat
Into
The
Sense

Of
All
Stream
Where
The
Crying
Dream
Beats
Into its
Own
Stand.
Well,
I
Found
That
I
Don't
Exist,
That
Nothing
Exists
And
That
We
Are
Free!
Cop,#3
And
We'll
Walk
Through
Time.
Cop,#2
Free
Of the
Moronic
Illusion

Of
Death
Cop,#1
Time
In its
Own
Madness
Cop,#2
Death.
The
Plague
Cop,#3
Kisses
Cop,#2
That
Doesn't
Exist.
Cop,#1
Oh
Beat.
Walking
Through
Time.
Walking
Through
Tears
Cop,#2
There
Is No
Life
The
Way
Society
Speaks
Of
It.
There
Is
Nothing!

No
Afterlife
The
Way
Society
Speaks
Of
It.
There
Is the
Spark.
There
Is
Nothing.
There
Is the
Spark.
There
Is
Nothing.
There is
The
Spark.
There
Is
Nothing.
There
Is a
Spark!
There
Is
Nothing!
There
Is a
Spark!
There
Is
Nothing!
There
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Nothing!

There
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Nothing!
There
Is
Nothing!
There
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Nothing!!
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Nothing!!!
There
Is
Nothing!
Cop,#3
Through
All the
Visions
Through
All the
Madness
Hm. Hm.
Hm. Hm.
Hm.
Would
You
Like
To
Dance?
Would
You
Like
To

Dance?
Would
You
Like
To
Dance?
Would
You
Like
To
Dance?
C'mon.
C'mon.
Dance.
Dance
With
Me.
Heh. Heh. Heh.
Heh. Heh.
Don't
Be
Afraid.
Touch
Me.
Cop,#2
Eh
1. That
1. Bitch!
Cop,#3
Don't
Let
A
Sweating
Dream.
The
Poetry.
The
Politics.

We're
On a
Different
Level.
Cop,#2
Yeh!
Yeh!
Tell
Her!
Cop,#3
Heh. Heh.
Heh. Heh.
Cop,#2
I'm a
Motherf . . .
Cop,#3
It's
A
Karloff
Dream.
Hah! Hah!
Hah! Hah!
Cop,#2
Bitch!
Cop,#3
Sway
Into
Your
Own
Kiss.
Hah! Hah! Hah! Is
Hah!
Of
What we
See.
Heh! Heh! Heh!
Heh!
It's all

Strange.
Cop,#2
Did
You
Ever?
Cop,#3
Kiss
Cop,#2
Did
You
Ever?
Cop,#3
Touch
My
Kiss
Cop,#3
Don't
Be
Afraid.
Cop,#3
Touch
Mine.
Cop,#2
The
Only
Thing
You
Have
To
Fear
Fear
Itself.
Cop,#3
Would
This
Like
To

Dance?
Cop,#2
Now!
This
Is the
Time.
This
Is the
Time.
This
Is the
Time.
To
Live.
Cop,#3
Would
You?
Would
You
Wanna
Dance?
Cop,#2
Pick
That
Bitch
Up
Pick
That
Bitch
Up.
Cop,#3
Awh!
Awh!
Cop,#2
This
Is the
Time.
This

Is the
Time
To
Live.
Now
Is the
Time.
Now
Is the
Time.
To
Live.
Now!
Cop,#1
Awh!
Awh!
Humanity
You
tried
So
Hard.
Cop,#2
Now
Is the
Time
To
Live.
Cop,#1
You
tried
So
Hard!
Cop,#2
Now
Is the
Time
To
Live.

Cop,#1
You
Tried
So
Hard!
Cop,#2
Now
Is the
Time
To
Live!
Cop,#1
You
Did
Your
Best!
Cop,#2
Now
Is the
Time
To
Live!
Humanity
You
Did
Your
Best!
Humanity
You
Did
Your
Best!
You

Did
Your
Best!
You
Did
Your
Best.
And
That's
All
You're
Expected
To
Do!
You
Did
Your
Best!
Now!
You
Did
Your
Best!
Cop.#2
Life
Is
For
Idiots.
Cop.#1
You
Did
Your
Best!
You
Did
Your
Best!
You

Did
Your
Best!
Ya
Did
Your
Best!!!

Heh! Heh!
Uph Chew!
Heh. Hah!
Uph. Chew!
Heh! Heh! Heh!
Heh! Heh! Heh!
Hah! Hah! Hah!
Hah! Hah! ah ah!
You're
Tired?
I
Hate
To
See
You
All
In
Your
F . . .
Rolls.
Your
Sexual
Rolls
And
Your
Economic
Rolls.
Your
Stupid

Fears.
I
Hate
It.
I'd
Like
To
See
You
All
Free.
Not
Captured
By
Any
Ignorance
Aware
Of
Any
Ignorance
And
Wanting
To
Bring
That
Ignorance
Up.
P. Turner
Give
Me
One
More
Chance.
Cop.#1
Aware
That
Ignorance
Is the

Force
That
Fucks
Us.
P. Turner
How
Can?
How
Can
We
Change
It?
Cop.#1
I
Mean
P. Turner
It was
Better
Then,
Cop.#1
Grow
Every
Day.
P. Turner
Better
Than
The
Way
You
Are . . .

“TOUCH!”

Lyrics by Copernicus

*Copernicus-Vocals, Bell
Pierce Turner-Piano, Vocals
Marcela Smalkowski-Piano (Chopin)
Fred Parcells-Affected Trombone
Marvin Wright-Guitar, Synthesizer,
Drum Machine*

Recorded in 1987 and 1988 at the
Daily Planet, N.Y., N.Y.
1987 Recording engineer-Tim Purvis
1988 Recording engineer-Richard Dysinger
Mixed at the Daily Planet, N.Y., N.Y.
Mixing engineer-Michael Theodore
Produced by Joseph Smalkowski

COPERNICUS

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most shocking and brilliant wizards.”

-CMJ New Music Report

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