It has been my great privilege to assist in the annual iterations of this festival for the last seven years. Cut & Splice is dedicated to the many artists, both living and dead, whose work we have presented and broadcast during this time. We hope that we have at least made some small contribution to the continued transmission of their inspiring work and ideas.

Richard Whitelaw, Senior Producer, Sound and Music

Text as Site of Transmission

We established Sound Threshold in 2007 as a research project that explores the relationship between site, sound and text. When we were invited by Sound and Music to curate the accompanying publication for 2010's Cut & Splice festival, we embraced it as an extension of our project. This would not be a catalogue, academic survey, or comprehensive anthology, but an editorial project that embodied and developed the very notion of 'cut and splice' within the format of a book. This approach informed our research and the collection and editing of texts and documents for 'textual transmission'. Disruptions are embraced: voices, interferences, words, buzzing and noises are all encountered on an imaginary radio dial. The book as a 'site of transmission'.

Throughout *Transmission* you will encounter archival material and texts from the first experiments with radio, to newly commissioned essays and interviews conducted especially for this publication. We have taken the ideas and concerns of the artists and musicians performing at Cut & Splice and contextualised them in a spectrum that links past, present and future. The thematic undercurrents range from fictional territories and the fetishisation of vintage and analogue technology to contemporary live performance; from the interpenetration of public and private space to disembodiment and phantasmic transmissions; from radio as an instrument through to radio as a process and as sound material.

The book is not structured in chapters, but is a palimpsest of texts and voices. Interviews and statements give a voice to the musicians and artists in the festival. Contributory texts by guest authors resonate with critical insight into the issues raised in the interviews and statements. Connecting texts act as points of transmission and reception, collecting and blending historical, fictional and etymological references. Graphic scores appear as traces, inscribed sounds and musical structures. Interferences take the form of sentences or visual quotes; displaced from their original context they hover mid-air, caught in their own sound and form. We chose to present these textual and visual documents as signals of interference and overlap, with as much emphasis on continuity as on the disjuncture. As such, we opted for an editorial approach that gives space to intermissions, both to expand each theme, or, conversely, to create moments of noise between transmissions.

3

Text is a site that lends itself to exploring the slippages between public and private, the real and imagined space created by radio transmissions. With this in mind, we chose works for radio that epitomise the notion of 'voice within text'. We are therefore proud to be able to publish the first English translations of a 'radiophonic poem' by the Italian Futurist artist Fortunato Depero and of an excerpt from the 'impossible interviews' made in the 1970s by the Italian writer Giorgio Manganelli for the Radio RAI, alongside *On Air* by Brandon LaBelle, and *Artaudghost or Radio Art Le Mômo* by Allen S. Weiss. We would also like to extend our special thanks to Sharon Kivland and Jerome Kohl for their specially commissioned contributions. In their different ways, all these texts, old and new, express how the acousmatic space of radio is reflected in all the voices hidden behind the pages of a book. Together with the other metaphoric, visual and graphic elements that inhabit these pages, these texts embody the parallel between writing and radiophony. They transmit, connect and disconnect throughout this book, as well as across the fluctuating space of radio.

Daniela Cascella & Lucia Farinati (Sound Threshold)

4