John Balance first recorded as COIL on May 11th 1983 on a 4-track.portastudio at home by himself. However, somewhat confusing the conception date of the band, the original Scatology inner sleeve credits state: "The name 'COIL' [was] first used by John Balance in autumn 1982 for his solo works". In reality, and like Balance's previous bands Stabmental and Murderwerkers (and their "non-appearance" situationist stunts during John's school years), COIL was probably mostly a conceptual creation from autumn 1982. John's usual cassette-based sampling/found sound experiments were most probably made from that time until those home recordings on Wednesday May 11th 1983 (for celestial fans, that was the very day that Comet IRAS–Araki–Alcock made the closest approach to Earth of any comet in the past 200 years).

In January 1984, John Balance and Peter Christopherson severed all connections with Genesis P-Orridge, Psychic TV and the Temple ov Psychic Youth.

In February 1984, COIL recorded "How To Destroy Angels" and "Absolute Elsewhere" at Britannia Row Studios for LAYLAH 12" release. The Scatology track ‘The Sewage Worker's Birthday Party’ was recorded at the same time as these studio sessions thus, in hindsight, starting the Scatology sessions in earnest with this appropriately titled track.

In May 1984, COIL began work on more material that was eventually released as Scatology. The working title for the album was "Poisons". Several tracks from this time were not released, or metamorphosed into something very different, including titles such as "Ergot", "Boy In A Suitcase", "Dream Photography", "120 Dalmatians in Sodom", "Thermid'Or" and "The Pope Held Upside Down".

Over the next few months, a number of recording sessions at Wave Studios and Aosis Studios furthered development of Scatology.

On 9th July 1984, a lightning strike was seen as the likely cause for a major fire which destroyed the roof in the south transept of York Minster Cathedral, England. The nationally reported fire may have partly inspired the recording of "Cathedral in Flames" (along with De Sade, of course). The blaze was photographed from south of the minster in the early hours of the morning, this picture subsequently used in the original "Scatology" LP interior artwork (reproduced more clearly in this release artwork too) showing the South transept.
alight, with North Yorkshire firefighters attending.

In February 1985, a full year after recording sessions tentatively began, 10 tracks were released as Scatology - the first record to be released on COIL's own "Force and Form" label (formerly 'Hearsay And Heresy'), with support from the K.422 label.

In April 1985, Coil released the 12” de-structured version of PANIC, coupled with a version of the short track "Aqua Regis" and their famous cover of "Tainted Love".

The 2001 reissue of Scatology was remastered by Thighpaulsandra and, over the subsequent years, he also remastered the studio DAT recordings from almost the whole of COIL's recording history. Even in its short lifespan, the Live Coil Archive web resource led by Kiefer Gorena has already received many COIL-related recording rarities from fans and, in late 2017, was in private receipt of the remastered Scatology recording sessions from a devoted COIL fan for possible creative release by LCA. Those tracks, now properly curated (with exclusive artwork by Phil Barrington), are collated here in this brand new collection that seeks to definitively upgrade the previously-circulated Scatology Demos to the highest quality possible. This collection also provides many more Scatology-era COIL tracks from different sources that are either scarce versions or previously unheard mixes. Until now.

### Part I - Sexual Architecture
(Scatology Rough Mixes)

<table>
<thead>
<tr>
<th>Track Number</th>
<th>Track Title</th>
<th>Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Either His or Yours</td>
<td>(Early Version)</td>
</tr>
<tr>
<td>02</td>
<td>The Wheel</td>
<td>(Early Version – Sparser Mix)</td>
</tr>
<tr>
<td>03</td>
<td>Tenderness of Wolves</td>
<td>(Early Instrumental)</td>
</tr>
<tr>
<td>04</td>
<td>Boy in a Suitcase</td>
<td>(Full Version)</td>
</tr>
<tr>
<td>05</td>
<td>Ubu Noir</td>
<td>(Early Version)</td>
</tr>
<tr>
<td>06</td>
<td>Ergot</td>
<td></td>
</tr>
<tr>
<td>07</td>
<td>Panic</td>
<td>(Take #6)</td>
</tr>
<tr>
<td>08</td>
<td>Aqua Regis</td>
<td>(Take #1)</td>
</tr>
<tr>
<td>09</td>
<td>Cathedral in Flames</td>
<td>(Early Version)</td>
</tr>
</tbody>
</table>

### Part II - Poisons
(Scatology-era Extra Studio Tracks)

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<tr>
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<td>The Pope Held Upside Down</td>
<td>(Take #4)</td>
</tr>
<tr>
<td>11</td>
<td>His Body was a Playground for the Nazi Elite</td>
<td>(Take #1 - Early Version)</td>
</tr>
<tr>
<td>12</td>
<td>Panic</td>
<td>(Take #1 - Vocal)</td>
</tr>
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<td>(Take #7 - Guitar 1)</td>
</tr>
<tr>
<td>14</td>
<td>Panic</td>
<td>(Take #9 - Bass 2)</td>
</tr>
<tr>
<td>15</td>
<td>The Spoiler</td>
<td>(LP Version)</td>
</tr>
<tr>
<td>16</td>
<td>Aqua Regis</td>
<td>(Take #2)</td>
</tr>
<tr>
<td>17</td>
<td>A Minor Catastrophe</td>
<td>(Bootleg Version)</td>
</tr>
<tr>
<td>18</td>
<td>How to Destroy Angels</td>
<td>(Stereo Version)</td>
</tr>
<tr>
<td>19</td>
<td>Absolute Elsewhere</td>
<td>(Tone/Sample Overlay Edit)</td>
</tr>
</tbody>
</table>
When the storm clears and the sun shines
We'll see the country beyond the garden
Oh I was dragged here by an angel
Against my weak will the stronger dictate

Now I stand here, I've scaled the mountain
That led from function to forms of glory
And when our hands touched
like worlds colliding
A star exploding

Then I knew that the wheel is turning
The wheel is turning, the wheel is turning

Rust transmuted to gold and silver
By strength of true will
No more resistance
No more resistance
Just perfection
Just perfection

The wheel is turning, the wheel is turning
The wheel is turning, the wheel is turning
Boy in a Suitcase

Boy in a suitcase
Boy in a suitcase
Boy in a suitcase
Follows you from place to place
Boy in a suitcase
Boy in a suitcase

You're alright?

You know who he is... The boy...
He's your boy in a suitcase
Pray our lies are stuck in a timeless place
He's your boy in a suitcase... In a timeless place
Follows you from place to place
Follows you from place to place

He's your boy in a suitcase
Open your eyes
Boy in a suitcase
Open your eyes
Open your eyes
Open your eyes
Boy in a suitcase
Boy in a suitcase

Checks in / Checks out
Disappears without a trace
Boy in a suitcase, Boy in a suitcase
Holding a man's eyes in a young boy's face
The Spoiler (Follows you)
In Spoiler's time (From place to place)
Old man's eyes (In a young boy's face)
Walking in
Another's skin (Secrets inside)

The Spoiler (The Spoiler's catch)
Boys who exist (In the stories of shadows)
On our walls
Who take to the floor (Like a falling wall)
To dance (With oblivion)

Black boxes (Black light)
He works (At night)
The Spoiler (If you're going to have any)
The Spoiler (You've got to have enough)

His head (Resting)
His feet (Continents)
His heart (Apart)
Part I - Sexual Architecture
(Scatology Rough Mixes)

01. Either His or Yours (Early Version)
02. The Wheel (Early Version – Sparser Mix)
03. Tenderness of Wolves (Early Instrumental)
04. Boy in a Suitcase (Full Version)
05. Ubu Noir (Early Version)
06. Ergot
07. Panic (Take #6)
08. Aqua Regis (Take #1)
09. Cathedral in Flames (Early Version)

Sexual Architecture tracklisting notes:

Track 02:
“The Wheel (Early Version – Sparser Mix)” has a lower pitch and speed than on any other version.
[original Scatology track notes:] Jim Thirlwell - all “Wheel” tracks
Alex Fergusson - guitar on all “Wheel” tracks

Track 03:
[original Scatology track notes:] Alex Fergusson - Acoustic Guitar on "Tenderness of Wolves"
Backing track composed on the Fairlight.

Track 04:
Officially released in truncated form on "Gold is the Metal with the Broadest Shoulders" (1987)
its ending tagged to the beginning of “Golden Hole.” Fans speculate that Coil edited its official release because it shared lyrics with “The Spoiler”.

Track 05:
[original Scatology track notes:] Four sounds, sampled and sequenced on a Fairlight CMI.

Track 06:
“Ergot” is an early title for “Godhead = Deathhead.” The two versions have radically different intros.
"But, side by side and inside this spiritual love I have for you there is also a wild beast-like craving for every inch of your body, for every secret and shameful part of it, for every odour and act of it."

James Joyce, December 2nd 1909.

If Scatology were only a peephole to the bizarre bedroom practices of Coil's conspirators John Balance and Sleazy Peter Christopherson (both formerly of Psychic TV), it would be of no more than passing voyeuristic value. But their mating of shit and sedition, the absurd and the apocalyptic, makes of their fantasies something more universal in application.

Their steeping of themselves in practices so anti-social earns them not only society's complete contempt, but also liberation from its constraints. "One thing I agree with Psychic TV is," posits John Balance, "you should be able to justify everything you do. To yourself, first of all. You shouldn't go by social standards, because they are always changing. So you can be totally off the wall and up the creek so long as you can justify it to yourself. That's why Dali was so important. He had that strength of vision to follow through his ideas."

Their hard won sense of freedom is the positive upswing to abject self-abnegation. Its charge is electric enough to galvanise others outside their small circle of practitioners into revolt. That, or people simply turn their noses up, revolted. But all this theorising denies Scatology those very base beginnings likely to turn people away. What's with this immersion in shit?

"Don't look at me," recoils John, the younger, more intense half of the pair.

"Yes, the finger should be pointed at me, really," confesses the appropriately baptised Sleazy. "Independent of music or philosophical matters, this is a purely physical interest I happened to have. I think we all do, as John says, but most of us grow out of it by the time we're two. The very first thing we did was "The Sewage Worker's Birthday Party!" about the dubious pleasures of being lashed to a toilet bowl. And out of that grew a series of ideas and thoughts mostly developed by John, who had a much deeper philosophical interpretation than mine, which was very simple and basic."

NME, 20 April 1985

In his "Coil Album Guide", Dave Piniella writes: Coil's first full-length album, Scatology is part of the backbone of Coil's great albums (along with Horse Rotorvator and Love's Secret Domain). This is Coil at their early, industrial stage. The album is about making good music from shitty sounds, hence the title. Most of the songs are harsher and less polished than more recent releases. "Restless Day" and its description of a mundane life filled with ennui is accented by strange tickings and a throbbing bass. "The Tenderness of Wolves" features vocals by Gavin Friday and the album ends with a sombre rendition of "Tainted Love", which was originally released as a single and later added to the CD reissue. Coil's cover and subsequent video of "Tainted Love" was their reaction to the AIDS epidemic of the era (mid-to-late 1980s). Originally released on Force & Form/Some Bizzare, (along with Horse Rotorvator), the illegitimate repressing of these albums has been the cause of much anger and frustration on Coil's part. The short version: Steve (from their old label) kept on releasing the album(s) and screwing Coil out of their share of the profits.
"Fuck me if you can squatting in the closet, with your clothes up, grunting like a young sow doing her dung, and a big fat dirty snaking thing coming slowly out of your backside."

James Joyce, December 16th 1909.

Coil's first official full-length album, Scatology, is one of the essential landmarks in the group's discography and, moreover, one of the '80s industrial scene's more vital and influential recordings. This is the first part of the essential Coil trilogy that also includes Horse Rotorvator and Love's Secret Domain.

The 1984 album exhibits the group at its early industrial stage, in transition to the undefined genre of astral noise psychedelia that Coil would inhabit for the following decades without peer or precedent. The core duo of Peter Christopherson and John Balance are joined by Clint Ruin (aka Jim Thirlwell), whose role in the production cannot be underestimated, as well as Stephen E. Thrower, Throbbing Gristle's Alex Ferguson, vocalist Gavin Friday of the Wolfgang Press, and one Raoul Revere (who is in fact British camp pop legend and Soft Cell vocalist Marc Almond).

"Restless Day" is a haunting rumination that defies description, other than being an utterly essential self-defining moment in the Coil paradigm, with an atmosphere hanging in the tense space between harsh noise and harmony that apparently causes time to cease.

"The Tenderness of Wolves" features the vocals of Friday in one of the more poetic moments of the '80s post-industrial sound.

At the album's sombre end, this outstanding work finishes with a rendition of "Tainted Love" featuring Almond, who had made the track a new wave hit with Soft Cell. Here, however, the tune is given a bleak slow-motion version that could be read as a tragically suggestive commentary on the AIDS epidemic of the era. The album was originally released on Force & Form/Some Bizzare, and was the subject of numerous bootlegs and illegitimate versions.

For the record, the 2001 version on Threshold House/World Serpent is the only version authorized by the group. Maybe the numerous LP and CD versions that have appeared since its original release are suggestive of just how vital the album is, not only in the Coil discography but to the industrial electronica scene as a whole. Scatology is nothing short of essential.

Skip Jansen, All Music Guide
Scatology - The word derives from the Greek word for "feces". In literature, "scatological" is a common term to denote the literary trope akin to the grotesque body. It is used to describe works that make particular reference to excretion or excrement, as well as to toilet humor. In sexual context scatology refers to sexual acts conducted with human (or other) excrement.

Coprophilia - (from Greek, meaning excrement and fondness), also called scatophilia or scat, is the paraphilia involving sexual arousal and pleasure from feces. In the Diagnostic and Statistical Manual of Mental Disorders (DSM), published by the American Psychiatric Association, it is classified under 302.89 – Paraphilia NOS (Not Otherwise Specified) and has no diagnostic criteria other than a general statement about paraphilias that says "the diagnosis is made if the behavior, sexual urges, or fantasies cause clinically significant distress or impairment in social, occupational, or other important areas of functioning". Furthermore, the DSM-IV-TR notes, "Fantasies, behaviors, or objects are paraphilic only when they lead to clinically significant distress or impairment (e.g. are obligatory, result in sexual dysfunction, require participation of nonconsenting individuals, lead to legal complications, interfere with social relationships)".
Part II - Poisons
(Scatology-era Extra Studio Tracks)

10. The Pope Held Upside Down (Take #4)
11. His Body was a Playground for the Nazi Elite (Take #1 - Early Version)
12. Panic (Take #1 - Vocal)
13. Panic (Take #7 - Guitar 1)
14. Panic (Take #9 - Bass 2)
15. The Spoiler (LP Version)
16. Aqua Regis (Take #2)
17. A Minor Catastrophe (Bootleg Version)
18. How to Destroy Angels (Stereo Version)
19. Absolute Elsewhere (Tone/Sample Overlay Edit)
[xx. ...track: Untitled Out-take]

Poisons tracklisting notes:

Track 14:
[original Scatology track notes:] Bill McGee - double bass on "Panic" (courtesy of The Willing Sinners) Jim Thirlwell - additional sampling/programming on "Panic"

Track 15:
The shorter, vinyl-only original version not used on any subsequent remastered releases. [original Scatology track notes:] Vocals - JB, PC.
Original rhythm played on Mimic sampling-keyboard and recorded on TEAC 4 track cassette machine and then bounced to 24 track for the addition of Ocarina, organ, sampled drums and vocals.

Track 17:
Lifted from the only known source, the low-quality 192kbps Scatology Demos bootleg MP3s, though with some new cleanup work done via Adobe Audition. "A Minor Catastrophe" is an early title for "Either His or Yours". It lacks the guitar feedback intro of later versions and is currently only available in MP3 bootleg compilations. Included here for posterity.

Track 18:
The original vinyl stereo version - not the version released on "Unnatural History: Compilation Tracks Compiled" (1990).

Track 19:
Overlay Edit by Phil Barrington using remastered sources:
Starting Sample edit from the 1984 Belgium release LAY5 [1st Release]
https://www.discogs.com/Coil-How-To-Destroy-Angels/release/97399
Constant Tone edit from the 1984 Belgium release LAY 5 / RG 50-2 [2nd Release]
https://www.discogs.com/Coil-How-To-Destroy-Angels/release/3616312

Track xx:
The untitled out-take has elements of "Ubu Noir", "Homage to Sewage" and "Dream Photography".
Panic

Anything will be all right if you come out in the night. With your life sewn open, breathe in, put the bone back in. Buried under the skin. Murder in reverse. Out of time and out of place and out of spite, swallow the spike. Anything will be all right, If you come out in the night.

The only thing to fear is fear itself.
"THE BEHAVIOUR OF A HUMAN BEING IN SEXUAL MATTERS IS OFTEN A PROTOTYPE FOR THE WHOLE OF HIS OTHER MODES OF REACTION TO LIFE."

SIGMUND FREUD,
"CIVILIZED": SEXUAL MORALITY AND MODERN NEUROSIS (1908)
Original ‘Scatology’ Credits:

Engineer – Warne Livesey
Producer – Clint Ruin (aka Jim Thirlwell), Coil
Written By – John Balance, Peter Christopherson
Photography By - Lawrence Watson

‘Scatology Sessions’ Credits:

Kiefer Gorena - Curator and COIL Archivist.
Phil Barrington - Art Direction. Mixer for Track #19.
Thighpaulsandra - Remaster Production [for the majority of the featured tracks].

LCA extend our thanks to the anonymous donor of the majority of these session tracks.


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