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042: Graham Lambkin

An interview with Graham Lambkin + an exclusive mix + reviews of albums and singles from throughout his discography

By Joshua Minsoo-Kim
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Graham Lambkin

Graham Lambkin is a multidisciplinary artist and publisher whose work embraces audio, visual, and text-based concerns. Lambkin first came to prominence in the early '90s through the formation of his amateur music group The Shadow Ring, who fused a D.I.Y. post-punk aesthetic with folk music, cracked electronics, and surreal wordplay, to create a unique hybrid sound that set it apart from its peers, and continues to exert an influence today.

After the dissolution of The Shadow Ring, Lambkin embarked on a series of striking and highly original solo releases, including the critically acclaimed Salmon Run, Amateur Doubles, and Community, as well as undertaking a string of collaborative projects with the likes of Joe McPhee, Keith Rowe, Moniek Darge, Jason Lescalleet, Michael Pisaro, and most recently Áine O'Dwyer. An LP box set of his major solo records is up for pre-order via Blank Forms. A box set of Shadow Ring LPs is forthcoming. Joshua Minsoo Kim talked with Lambkin November 18th, 2020 via WhatsApp to discuss his childhood, The Shadow Ring, his visual art, his solo work, and more.



A note about this interview: After this interview you will find a mix that Graham Lambkin has made featuring songs (including unreleased ones) which relate to things discussed here. Please listen while reading.

Joshua Minsoo Kim: Hello, hello! How are you Graham?

Graham Lambkin: Hey! Good, man. How are you doing?

I'm good. Just finished up work and now I'm just here.

And your dog has been sated? [Editor's note: I told Lambkin that I needed to push the interview back a few minutes because one of my dogs needed to pee].

Yes! My dog is perfect now.

What do you have?

I actually have two dogs. I have a lhasa apso, her name is Charlie. And I have a maltese and his name is Rocketship. It's Rocky for short—my cousin got Rocky's brother, and that dog's name is Rambo. Two Sylvester Stallone characters.

When's Demolition Man joining the family? (*laughter*).

Sometime soon, hopefully. Have you been having a good day?

Yeah, I've been good.

What have you been up to?

I just got finished putting that Call Back the Giants [Bandcamp page](#) together for [Tim \[Goss\]](#), so I just went back after a couple days and checked all the links and made sure they were all working for him.

Was really happy to see that. You know what's on my mind right now? Earlier this year you said that I was "tireless" because I do so many interviews (*Lambkin laughs hysterically*). And I've done a ton this year.

Yes.

And you're probably gonna be one of the last ones I do for 2020. Anyways, something I kept thinking about today was that I hadn't kept up with films this year. I like to keep up with that, especially avant-garde shorts, but I was so busy with music and interviewing people that I didn't have time for it. A part of me was just like, man, you can only do so much in life.

When I think about your career, you've done a lot of different things. So I was wondering: Do you ever have this sadness, or just this understanding and acceptance, that you can't do everything you want to do? Do you ever have those feelings? And if so, how do you go about managing them?

I think there's a distinction to be made between feeling like you can't do everything—that realization that may or may not come over you—and a need to hone in on one specific area. That's more how I'd have it. I would hate to imagine that there was a point in my career, as you put it, where doors were closing. I try not to think that way, and I don't think that way; I *never have* thought that way. I think that's one of the fundamentals of my way of thinking about taking life and processing it into art; I always enjoy that equation of ambition over ability. I think if that's present and true in the project, then it validates it no matter what the focus is on.

Can you speak on that more? With ambition over ability, how do you see that playing out in your own life?

I suppose the first example was Darren [Harris] and I deciding way back in '91 that, yes, there's no reason we can't launch ourselves into a music career (*laughter*), ignoring the fact that we had no instruments or musical training. We were only fans of music but somehow that seemed a strong enough reason to jump in and see what happens. This was based on enthusiasm, based on the types of things that were in the air that we could identify, at least in part. A lot of different factors influence it but it was the realization of that—that it's not necessary to be fully aware of the laws of something in order for you to have a go.

So you must have been like 18?

Yes, 18. Darren and I actually had an earlier example of this kind of tomfoolery. At school. We had to come up with some kind of business vehicle within your means as a schoolchild. It was part of the school's Works Enterprise week. Lots of people came up with different solutions: washing cars, taking neighbors dogs out...

We decided that we were gonna put together a cassette of songs and sell it alongside what we termed “psychedelic fruitcakes” as they were advertised at the time. These were sponge cakes with ribbons of food color running through them and you had to imagine it was some psychedelic odyssey you were about

to embark on when your teeth sunk through the sponge. It was accompanied by this tape of us knocking around called *The Heart Tower Singers*, which I have almost no memory of besides what I've just told you. I don't have a copy of it. We only sold two copies (*laughter*). It wasn't a tremendous success, but it was the start of something.



Graham Lambkin's 4th Birthday, 1977

**Can you paint a picture for me of what it was like for you growing up?
Were you close with your family.**

Not a tremendously large family but yeah, close relations with my parents and my sister. I was definitely a child who was living in a fantasy world.

How so?

I wasn't very outgoing or interested in communal things. Sports. Socializing. I was much happier with my own company. I spent many hours drawing and playing in the garden.

Was drawing the first artform that you got into?

Oh for sure. My dad used to work at an automobile manufacturing factory called Dormobile and he would bring these paper sheets home. They showed a breakdown of the different parts of cars that would be assembled to complete the vehicle, but on the other side—the more important of this story—the sheets were blank. They would come in different colors in reference to the vehicle that they were connected to. So I would have access to white paper and green, blue, pink on occasion—that was the really exotic draw. These were invaluable.

Were you trying to emulate artists or illustrators at all at the time?

None of that. Once I started school, I fell in with a friend of mine—Howard 'Bloodmouse' Lester—who was in and out of The Shadow Ring in various ways. We kind of formed an art club between us and we would work on these drawings together and would meet up after school and have this saga play out over pages and pages on these automobile sheets.

How old were you when you started this club?

I met Howard when I was five, so it was between the ages of five and twelve. It was called TEZMON (*laughs*).

What does that name mean?

It doesn't have a meaning (*laughter*). It was just phonetically attractive.



Graham Lambkin and Howard 'Bloodmouse' Lester, 1987

What was it like being in that club? What was it like being with Howard?

Howard was... I guess you could call him a colorful character. He was very important to me as a friend and as someone who influenced my thinking. One of his two older sisters, Caroline, had—what seemed to me at the time—a mature and exotic record collection. So it was always a learning experience to go over to Howard's to work on our art and also to interact with Caroline and listen to what she was playing through her bedroom wall. I was curious and would ask questions. It was a very rich experience.

Do you remember any records you got into because of Caroline?

It's all fairly route stuff. Syd's Pink Floyd. Bowie. Tyrannosaurus Rex. All this kind of stuff that you wouldn't necessarily run into on the Top 40. I'm trying to think of what else she had (*pauses*). Just things like that... underground UK things.

So that's between five and twelve. You eventually get into high school and you meet Darren. Do you remember your first impression of him? Were you in the same class together?

I met Darren and Tim at the same time, on the same day.

The same day? Wow, how did that happen?

Umm... (*laughs*). I swore that I wasn't gonna go down this road, talking about (*laughs*) memories and shit (*laughter*).

Why'd you promise yourself you wouldn't do that?

I mean, the interviews I read from you, you always get them to talk about why they love their sister or their first memory of the snow or something like that (*laughter*). It's like, "What the fuck is this guy doing?" And now here I am, back at Amanda Langford's 13th birthday party (*laughter*).

Tell me about her birthday party!

She was like 12 or 13, I remember that. It was some school party where the parents were stupid enough to let the kids have free rein over their house for the night. All and sundry were invited over and all hell breaks loose, but that's when I met Darren and Tim (*laughs*).

Did you all just click right away? Or was it like, okay these are some other boys and I'm just talking with them.

They were both into music and I think that's how we connected. I knew Darren was into music, as I'd heard—there was talk going around the school. And I

heard Tim was too so we found some common ground in that. We weren't in any shared classes or anything like that.

Did you three often hang out together after school?

There's photos all in this Shadow Ring box set that's coming out. There's photos of us in the photo booth in Boots the chemist in 1985 or so. We were crammed in with our strip of four black-and-white pictures. All this crap. It's all documented (*laughter*).

I think what you shared earlier about you and Darren creating music was super interesting. You had The Cat & Bells Club. What was the timeline between making music together, releasing that cassette and then eventually having Tim as part of The Shadow Ring later on?

Well Tim actually auditioned to be part of The Cat & Bells Club. We were looking for a third member to flesh out the sound and he was one of two people who applied.

And he didn't make it?!

The other kid who showed up brought a guitar and ran through some blues licks. I don't think he understood what our agenda was and kind of withdrew his application (*laughter*).



The Cat & Bells Club, 1992

The fact you even had auditions indicates that you had a vision of some sort. Were there specific rules or ideas that you two told each other that you wanted to follow? Or was it more like, okay we'll do whatever and record it.

It was just mindless naivety, pure and simple. Just a need for some kind of self-expression with almost no tools in our toolkit. But it was building something up from nothing at the same time. We had things we were influenced by and perhaps tried to emulate in our own way. It wasn't completely out of leftfield but in terms of an agenda or a goal in mind specifically with where we wanted to be or who we were: no, it was just in the moment.

When The Shadow Ring started up, how come it wasn't just The Cat & Bells Club again? I'm curious why it wasn't The Shadow Ring at the point that Tim came around.

Well, the answer to that is just the advent of the 4-track. Darren and I were able to double track ourselves and we just thought, problem solved. And we had some friends who would occasionally come and help out and it was just Darren and I until it got to the point that we got live invitations and offers to do things. Suddenly, we realized that we couldn't accept any of them and sound the way we did on the vinyl.

We went to the States for the first time in '95 as a duo and did some shows. We were supplemented on stage with this band called Coffee. The band that was advertised as being The Shadow Ring on that tour really wasn't. We didn't want to get in that position again so Tim was still on the scene and had this new keyboard he brought around. As our music as The Shadow Ring was starting to extrapolate and as we were losing interest in doing sort of songs—to call them songs is generous, it was these condensed things with structure, I don't know what you'd call them—but it made a lot more sense for Tim to come back on with what he was currently displaying. It made sense. Does that make sense to you as a listener? Or does it seem erratic to go from this duo with just acoustic guitars to adding a Moog.

I think it's normal. I think adding electronics of any kind is sort of a natural progression that bands do regardless of genre.

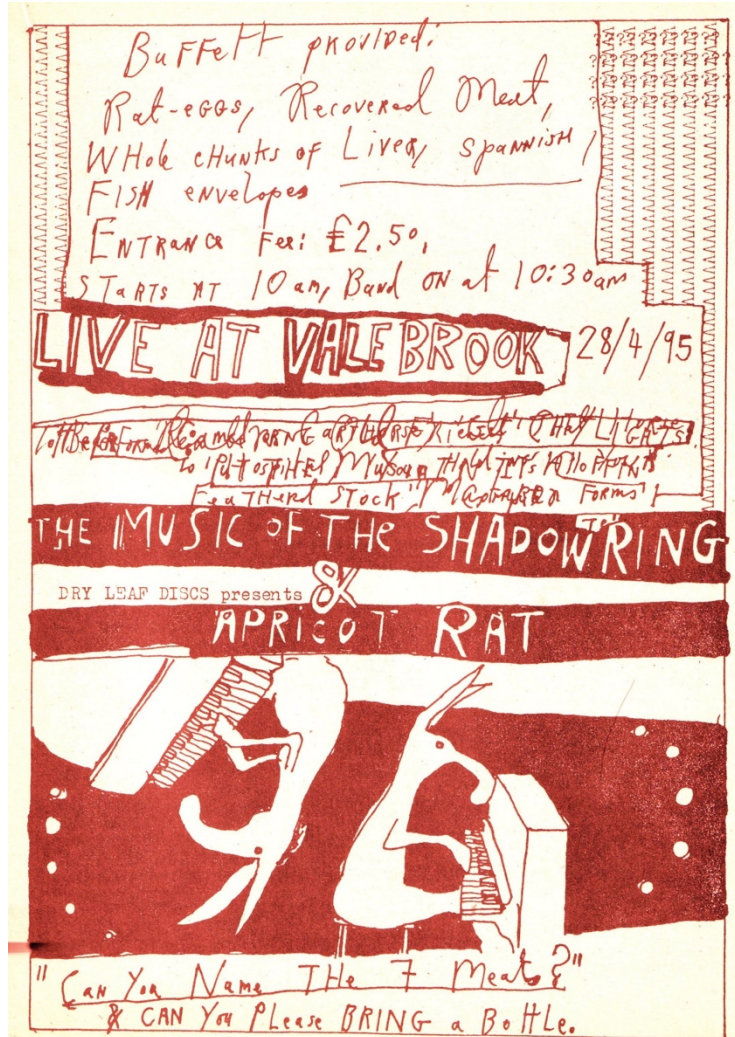
Can I ask you, when did you first hear The Shadow Ring?

Well, I'm 28. I heard The Shadow Ring for the first time in like 2012.

Ah, so we were all wrapped up by that point.

Oh yeah, for sure. By the time that Shadow Ring's last LP came out I was 13. I was definitely not familiar with that music back then.

That would not have been on your Christmas list (*laughter*).



The Shadow Ring live at Valebrook flyer, 1995

Unfortunately not, no. There are a lot of Shadow Ring records, and obviously when Tim comes on that's huge, but is there a specific moment or moments within the Shadow Ring's career that you felt were super important to you and the way you viewed art? Was there a breakthrough for you?

Yeah, when we recorded *Lighthouse*. That was the record we were meant to make.

Why?

Everything up until that point had been about growth and development and making us a stronger, more convincing band that was muscular enough to recreate things live and to be fully-formed. After that moment had come and gone, I think it dawned on all of us that we were being disingenuous to the kernel of what made this thing great, which is the amateurish quality of it, the acceptance or the unavoidance of error, the humor. To try and hammer that out and become a more solid-state group was really a lie to ourselves. We then began this process of quite consciously dismantling everything. Taking the songs apart.

If we're going to recognize that these things are songs—let's agree that they're songs—let's reverse-engineer them and do as many things to the template of a song where it still retains its identity. Where are its wounds?

With *Lighthouse*, *Lindus*, and *I'm Some Songs*, they were so flattened out that if your definition of song is a sonic element and some kind of human voice in some battered form, then okay that's a song. But beyond that, there's nothing that really qualifies it. It was one of the reasons we stopped the group.

The other was that it was a 10 year period and that seemed really attractive to me—it always has—to announce a conclusion with the same confidence that you announce an inception. There's nothing worse than, "What happened to _____?" It's nice to have death confirmed. It made sense on those two levels and it also acted as a baton change to start a solo record, which was happening concurrently with those last Shadow Ring records. It just takes things off in a different direction.

What do you feel like you brought to The Shadow Ring that Darren and Tim didn't? And what do you think Darren and Tim brought that the others couldn't?

Perhaps I brought the drive that got these things happening. And, to some extent, I was in charge of the demolition of the group. Although, of course, I'm not suggesting that they were completely under my command, but they understood what I wanted of them and I left it to them to take the pieces apart in a way they wanted to do it.

Darren had a bravery and a willingness to step into a world which is completely alien and uncomfortable to him, and to find some pleasure in that. And he got to enjoy the sound of his own voice—he's really proud of those records. I mean, he doesn't see them as a source of embarrassment—they're not hidden under the bed—but he recognized quite nobly that he had made his point and that he didn't need to get involved in the music world beyond that. He never has. He's never even been curious.

Tim's strengths really reveal themselves in hindsight when you listen to a project like Call Back the Giants, how incredible that project is. And then you can start to hear the germs of Call Back the Giants in things like *Lindus*. I think in the *Wax-Work Echoes* record he's just a texture, but his identity starts to form in the subsequent releases. I think by the point of *Lindus* he's really strong, but you still have no real appreciation for how much stronger he was gonna become.

When you listen to the track “The Rising,” that's an incredible piece of music as far as I'm concerned. The first Call Back the Giants 7-inch... when he told me he was making music again and gave me that I was like, “Oh this is going out as a 7-inch. It's one of the best things I've ever heard.” And I still think it is. That 7-inch—“Call Back the Giants” and “Ms. Maris Lopez”—I'd put that against anything. That's the killer 7-inch. Him and Chloe, who at the time was 10. What a fucking weird project. Tim from The Shadow Ring and his 10-year-old step daughter making these lo-fi, apocalyptic, electronic gloomy 7-inches. That's not what most 10-year-olds are doing.

I forget, how many kids do you have?

I have two sons.

Have you wanted to record with them in a similar way?

They're on loads of records. My oldest son Oliver is on *The Breadwinner*, he's on the thing with Taku [*The Whistler*], he's on *C05*, he's on *Amateur Doubles*, he's on the *Batcave* record. I mean, he's on more of my bloody records than I am (*laughter*). Tom is on *The Whistler* as well, and *Amateur Doubles*. I mean, if they're around me when I'm making a record, then, yeah. They're

on *Community*. They're on all of them probably. They're probably on records I don't even know I've made (*laughter*).

Do they make music themselves outside of the things you've recorded?

Joe [McPhee] used to give Tom violin lessons. He used to come by to do that. Other than what they've had to do at school, no; they're just listeners.

I was curious because when *Live in the Batcave* came out last year, it was the first time Oliver's name was there.

That could be true. It was his first so-called music credit but he's credited on sleeves where he's involved in the record.

With *The Shadow Ring*, you said that you had come to a point where the project had been finished and you had reached this culmination of what you wanted to do. What still needed to be done, then, with your solo work?

By flattening the landscape of *The Shadow Ring*, it gave me the experience of that group for 10 years, but there were things I wanted to do that didn't make sense within a group. These are very much solo, personal explorations that I'm not... (*pauses*). They're almost selfish. They're at the expense of everyone else in terms of, I have no interest in someone else's opinion. It was personal to me.

I didn't wanna have Tim and Darren involved in a record where they weren't allowed their own voice; it wouldn't have been a democratic process anymore. Although they're on *Poem (For Voice & Tape)*, I think it's unfair to call it a *Shadow Ring* record because they were recorded and then I made of it what I wanted, and they really had no say in it beyond that. Does that make sense?



The Shadow Ring, 2000. Photo by Richard Johnson.

Yeah, it does. What was the first satisfying moment you had in creating music for your solo records? The first time you had an idea that you thought only would've worked solo and the recording came out and confirmed for you that this was the right path.

It was *Poem*, the first one.

With that, what made you feel like this was something you felt was right and something worth exploring? What were the selfish ideas you had that you wanted to explore?

Removing the artifice and polish, getting down to something raw and feral. No longer a need for formality or words, just phonetic deconstruction, and revealing something new behind that. It was an eye-opener.

Were there artists across any medium who you felt were doing things like this that you were looking to in order to make your own music?

Not really a direct influence but one that came up that people don't often talk about is Whitehouse. I really like some of the earlier records. Scott [Foust] was a big fan of them as well. By that time I was hanging out with Scott and listening to things like *Great White Death*—how simplistic those records are, or seemed to be. The economy of means and the power that delivers was attractive.

It didn't seem beyond the realm of possibility that this recording of Tim, reduced down to a molasses, against this patchwork of fairly motionless synth and water could also deliver something greater than the sum of its parts.

Do you revisit your old records?

I don't usually but I've been doing a lot of it this last year putting this Solos box together. I've been back in the trenches with these old things.

Are there any things you realized about these records while revisiting them that you didn't recognize when they were released?

They've been varnished by time. My relationship with them is different but I think that's happened throughout my career and that it happens to everybody. There's a closeness to the thing you've just made and it's unbearable; you have to put it away. There's something unusual about someone who spends their entire listening time in self-celebration. I don't wanna know about it for a long time but then I'll go back and take a peek.

The mistakes you make on earlier records—and perhaps they're not mistakes, but things you realize in hindsight you could've done better—no longer embarrass you when you see them as part of a chain of evolution. I think that's a healthy way to be about it but it takes a long time, at least for me, to get there. And I'll say the currency of my music is rife with potential embarrassments. It's personal to me so I understand it better than anybody else.

I know you might not have one but is there a specific example of something that you thought could've been better on any of these records but in hindsight you see a throughline between that point and where you are today.

I think there are parts of that Footprint cassette I wish I could go back and change because it's just too badly recorded and some of the ideas outstay their welcome. We [Graham Lambkin and Darren Harris] did this piece where we went into a local DIY store and played with their doorbell display and then overdubbed it and mixed the tapes and mangled everything up. At the time we thought it was some kind of noise opus but listening back, it's an exercise in extravagance. Moments like that come up and you often can't do anything about it unless you're no longer true to the course you've taken. You learn to live with it.

Where do you want to be five years from now? How do you feel like you've evolved and where do you still want to go?

(laughs). Where do I wanna be in five years? I wanna open up a coffee shop in the Canary Islands *(laughter)*. A call was coming through and beeped while you were talking so I didn't actually hear everything you said.

Well let's talk about this idea of evolution. Let's say in the past ten years, are there things you feel like you have a stronger handle on today, and what throughout the past ten years has helped you get to this point? Feel free to take your time.

I want to give you an honest answer. It loops back a little bit to one of the first things you asked me, and it contradicts it. My answer is that you start to realize that you can't do it all (*laughter*) and you do have to make choices and I've been doing a lot of that. I've been focusing a lot of my time in the past three years on visual art and art archiving. Or finalizing existing projects like the thing with Bill Nace [*The Dishwashers*]. There are little things here and there but it's mainly just visual work. I have made about 60 hours of audio recordings but they're all just talking, there's no composition to them at all.



Mushroom Captivity (Graham Lambkin, 2018)

What do you feel like you get out of your visual art that you know that you can't get out of music?

That I don't have to think about it for it to be a success. The more I think about the visual work as it's progressing and forming, the more I realize it's going the wrong way. Now obviously there are exceptions to that when I start to understand what I'm doing, but once I'm on that road and it's not going on autopilot, I'm probably going the wrong way.

With the sound work, there's an incredible amount of thought that goes into it and it's a constant. There are times when you have to walk away from it, let things rest, and come back and hear things again. It's a much more intense experience for me to critically make these sound works and be able to validate those because it's a whole other process of thinking. Visual work for me is like being asleep.

Oh, wow. It's so interesting that the music is something you think deeply about while the visual art isn't. I guess that's how you get to removing the artifice; it's not a thing you just do. What's the most challenging time you've had with any of your sound works? What made you lose your mind?

(laughs). You wouldn't know it because it never got to the point of release. I've had lots of projects where I've wrestled with them and we've had terrible times together and they've never made it through. Anything that you would know about has been fairly harmonious. It might have taken a while to understand each other, but it always happened eventually. I have projects I started and had early drafts of records I canceled out.

I made a record with that guy from Squirrel Nut Zippers, Don [Raleigh], when I was living in Miami. We made a record together and handed it into Scott [Foust] to release on Swill Radio. It never happened in the end because I pulled it. There's all sorts of weird stuff. Obscure things that are sitting in the shadows that never really had their day.

Of all the people you've collaborated with, who do you feel like you instantly connected with and were on the same page? I'm talking after *The Shadow Ring*.

This is kind of a wet response but honestly all of them because one of the key requirements for me if I'm working with someone is not what they've done musically or what they sound like. It's whether I like them as people and we get on. That's absolutely crucial. If there's any kind of uncertainty or animosity with someone, how can you possibly enter into something as all-encompassing and emotionally driven as artmaking? I have to have a good personal relationship with a collaborator-to-be.

It's important because you have to be able to tell someone—and you have to be able to be told—that things aren't going well. People get really prickly when their ideas are changed—all these kinds of things can happen. How can that be a productive and nourishing environment to work in? I have to be good friends with the person first, you see?



Graham Lambkin With Charlie and Joe Mcphee, Batcave, Poughkeepsie NY, 2017. Photo by James Lindbloom.

With all these records, then, were you first friends with these artists before you made a record with them?

Yeah. Well, maybe not Taku [Unami], just because of where we are geographically. We'd corresponded before and I may have even met him once before. But Joe, you know, I'd see him all the time. And for all the others, it's true for those too.

I loved what you said earlier about how Darren was comfortable with going into these uncomfortable spaces, or that he was willing to be uncomfortable—

For the good of the work.

Yes. I think being uncomfortable is such a difficult but important thing anyone can do, not even with art but just in general. If art allows for those opportunities it's such a beautiful thing. So I wanted to ask, what's the most uncomfortable you've ever had to be for your art?

(laughs). Probably when we first started, revealing ourselves in a local music community which was very unforgiving for anything that wasn't garage rock or cover bands. That was uncomfortable. We were kind of waking up in the enemy's garden and not being sure how to get beyond that point. Being somewhat known about that we were doing this music—so-called music—and being asked to perform... the whole thing was uncomfortable. It was nice to get out of that fairly quickly and enjoy distribution. A lot of these groups only sold records at their local shows so once we hooked up with distribution we were able to get our message out beyond that point. It didn't feel so much like we were howling into a void.

Do you generally feel confident about the ideas you have now?

I couldn't care less anymore what anyone thought about it. If I like it, it's good enough. And if I don't like it, you won't know about it.

I wanted to ask about you running Kye. I remember the day you shut it down and it echoes what you said earlier about wanting to end The Shadow Ring. You ended Kye at 50 records, another attractive number.

(laughs hysterically). Yeah.

It's been a few years since the operation stopped. Can you share your experiences with running it? What was it all like?

The model for Kye was that it was a three-tier thing. One to promote my own work. Second to promote new artists who perhaps didn't have a platform to release their work through, that understood them or was empathetic to them or was excited by them. And third to pay homage to artists who I personally felt as influential to my own work, or inspiring to me in some way. So I wanted to fuse those three objectives together and have that as the drive for the label.

By the time there were 50 releases—there are actually 60 total if you count the 7-inches and the tape and all that—I felt I said what I really wanted to say. It was really convenient because it came at a time when manufacturing became much more difficult. It was much more taxing to run a label in that last year. The amount of returns you'd have, delays. I was with the same pressing plant for all of my time up until the last couple years. And I went through four different ones and it was waking up from one nightmare and falling asleep into another. It really got to the point that I was fucking sick to death of it and was quite happy that number 50 revealed itself.

I can't imagine what it's like now. I talk to Mark [Harwood] and he still runs his label [Penultimate Press]. I don't need that headache again. I'll leave it to someone younger and driven. I'm out of that one.

So you're 47 now?

That's what they say.

Going back to this question from earlier—what sort of things do you still want to do? In the next decade, or, I don't know, for however long you have left of your life.

(laughs) However long you've got left (laughter). What do I wanna do? I've been doing a lot of writing. I had half a mind to publish some anthology of writing I've been doing for the past three years since living in London. I might do that. I'm just waiting to find out what's next.

Is there something that you're into that people would not know about?

Calling the numbers.

What does that mean?

It's when you become attuned to certain numerical sequences. 2020, let's say, or 1616. You start to receive them with more frequency. They stop becoming randomized to the point where even without realizing it, you open your phone or you turn to a clock and it's 23:23, or you wake up in the middle of the night and it's 4:44. It's these kinds of situations. You start to read code into the numbers and they suspect that there might be something inherent in this that you need to know about.

What's the most recent incident of that?

Oh this week they were going crazy.

How so?

It's endless, just all the time. I couldn't look at a phone or a watch without them speaking. It got to the point where it felt like we were being hunted.

Was it always like that for you?

No, I first noticed it about 20 years ago.

Thanks for sharing that. I never would've known that about you.

Yeah. Calling the numbers. It's great. [Editor's note: after this interview, Lambkin sent me a screenshot of his phone and the time was 22:44, and then he sent me a mix which had a duration of 51:51].

Is there anything you've ever wanted to be asked in an interview?

No (*hysterical laughter*).

Well, I've gotta ask the question that I always ask, and you're probably like, "Oh god, Josh is gonna ask this to me right now." (*laughter*). Tell me one thing you love about your partner and you love about yourself.

(laughs hysterically for 30 seconds). She's an original thinker. *(through laughter)* And one thing I love about myself? *(pauses)*. *(mutters under breath)* One thing I love about myself... *(pauses)*. I was too stupid to say no.

Say no to what?

I was too stupid to talk myself down from some of these things which seem ludicrous *(laughter)*. You're here once, right? You might as well enjoy it *(laughter)*.

Purchase *Solos* at [Bandcamp](#). A Shadow Ring box set is to come in 2021.

<https://toneglow.substack.com/p/042-graham-lambkin>