

Hello Adam S. Green,

Reading (and translating in French) your paper [Killing the Priest-King: Addressing Egalitarianism in the Indus Civilization] about the social organization of the heterogeneous Indus people, saying there is no evidence that the Indus civilisation was living under any domination and hierarchy, put your colleagues in a discomfort according to their instituted position by defending the source of their food, their employer: the State. To deny massively the egalitarian regime of the Indus civilisation.

Your paper shows that nothing can be argued with false ideas or "opinions". Your demonstration is deductive, and now, we know, At last! why the Indus civilisation vanished (slowly): by an attempt of domination, it made this civilisation vanished around. Logical.

The army of archaeologists and historians defending their paradoxical position: submission for lies versus independence for truth, shows how knowledge is built on believes: the French Wikipedia article on Indus civilisation is a perfect propaganda. The entire Wikipedia is a propaganda of convinced believes. Your paper, is a (involuntary?) testimony, a proof that our ignorance is an every day reality.

Your paper gives to understand the state of knowledge back from 100 years of excavations in the Indus Valley, started with Marshall and finishing with you. But with not much more informations about how these Indusian people were living together without a sovereign, taxes collectors, soldiers/police, and religion. in opposition to other Mesopotamian and Egyptian cities State at this neolithic period. Did Indus people was living free or not? (= Not driven to live by giving up their responsibilities to an institution or an authority.)

What I understood by reading your paper, is that it exists a serious political issue = 'un enjeu politique essentiel' about to admit or not what the Indus civilisation reveals to our contemporary dominated enslaved societies of believers: a shame of our huge self manipulated ignorance.

Thank you

Now:

Why I am writing to you?

To write and to publish [Killing the Priest-King: Addressing Egalitarianism in the Indus Civilization] shows you are a courageous man, alone (?) in front of the attacking army of your convinced colleagues. It is why I am writing to you about what I am going to tell you. I could write to James C. Scott, but I do not have his email, and he is not attached to researches about the Indus civilisation. And I suppose you gave your email to exchange ideas.

Who I am? What do I want from you? (Or what is my reason to live in what context ?)

I am a music composer, an artist inventing unheard music. Developing what composers inventors (Stockhausen, Xenakis, Cage, Wyschnegradsky) have found and done in the 20th century mixing with my enjoyment of electric live spatial music, the one flying in space, and more.

Here you have my records (with the last octophonic ones to listen with 8 loudspeakers), for free:

http://centrebombe.org/myster_shadow-sky_discography.html

Here you have some of my writings assembled in a book called Dans le Ciel, le Bruit de l'Ombre, Ah yes I am French! readable here:

<http://centrebombe.org/dansleciel,lebruitdel'ombre.html>

If I am unknown composer-musician like others, it is because there was a war against original real artists officially started (in France) since 1981, finishing this decade. Independent art and music and artists are now invisible and silenced from the public. But Independent art and

music are not dead. Even if no one knows. The violent constant censorship of original music works and artworks during 40 years is the context of original Western music and art creation.

As artist, I started to ask myself and work on a deep analysis of this social painful consequence to forbid art and music from alive artists when politicians started attacking me, personally and publicly in 2008; although the 1st political censorship of my music started in 1981.

Half century: of political war against art of knowing : our context

There is a perceptible war against knowing, art and freedom, where artists and philosophers was and are still the first political target since the "conservative revolution" started in 1973 by the "rich ruling scared elite" (sic) to annihilate freedom that was growing, after the 2nd World War, in minds of the youth that exploded in 1968 all over the world. "The counter-attack" (sic) with economics (massive unemployment) and "cultural policy" was enough efficient to annihilate real art from public perception and replace it with false insignificant copies.

Again, why I am writing to you?

There is a problem with history and archaeology. Historical time means nothing for art and music. There is no "evolution" of how to create art and music. (Who today can sculpt a knife from stone?) It exist different contexts where artists and musicians create art and music. There is no difference to make music with set of stones, for example, or complicated electronic devices, like a spatial recording studio. In both cases it is the same music, in different contexts. That means the approach to do art and music did not changed or "evolved" from "stupid cave humans" to "intelligent urban humans" (sic). Having (?) a technology of electric memory to reproduce copies does not mean: "we are superior" in intelligence to our "ancestors", indeed the opposite, because we live assisted by machines. Machines and assistance cultivate humans to be and stay stupid: we are not far from a general aggressive idiocracy.

Knowing

Original music and art cannot be created without freedom. Without freedom, art becomes crafts, and artists become craftsmen. Artists produce differences (to be experienced), craftsmen produce similitude (to be sold). The difference is huge.

Then

If the Indus people was free (did they?),

A prolific artistic activities should exist in the Indus civilisation, because:

Humans disposed to act as independent real artists need freedom to create original artworks. Although freedom can be found hidden in the most dictatorship regime (I am a living example like so many others).

By being the only one known non-hierarchical civilisation:

The Indus civilisation and Mohenjo-Daro have a meaning link with my music game written in 1980 called in Latin: Ludus Musicae Temporarium.

So

Why then, any artworks (not toys, nor miniatures, nor home decoration), at least paintings, after the palaeolithic sophisticated cave free paintings, or musical instrument was not found during 100 years of excavation? Is it because it did not exist or because nothing was left? There is something highly improbable here.

How the artist independence can be absent from -8000 to -500 to 14th to 20 century?
How is it possible?

What we know is only memory.

Knowledge is a believed memories. The 1st forms known (reported) of artistic independence in our Western civilization (= not submitted to any power of order or sovereign) did not appear until the 14th and 15th centuries. Music with Ars Nova, with the creation of the polyphony (= the independence of the voices in the choir), painting with Hieronymus Bosch with the introduction of non historical and non religious imposed themes.

Does the oil technique, then canvas, in the painting demanded an adaptation with a different technique and required exploration and experiences of the new material? Does oil with pigments technique existed 40.000 years ago? It is from the 20th century that we know arts really stand out from decorating sponsor's palaces and churches. With a new context and new materials, as well, the artistic exploration required to acquire experiences. These 2 transitions in 14th and 20th centuries favoured an artistic independence to create what ever or a balance between stupidity and intelligence?

And before ? Since the Neolithic, from 8000 BC, there is no art, understood as original artwork as expression of thinking freedom? Only decorative crafts, with architecture, were excavated.

Starting from the Neolithic period, art was dominated by craft. During the Antic period the Greek competition as Olympics for theatre (with music) gave some master pieces known until today. Athens was an appropriate context for art philosophy and music to flourish.

And before ? Well before, there are the magnificent "cave" paintings with sophisticated techniques, an artistic practice that disappeared in the Neolithic period!

Knowing how art and music is essential to human beings

The question that arises then is:

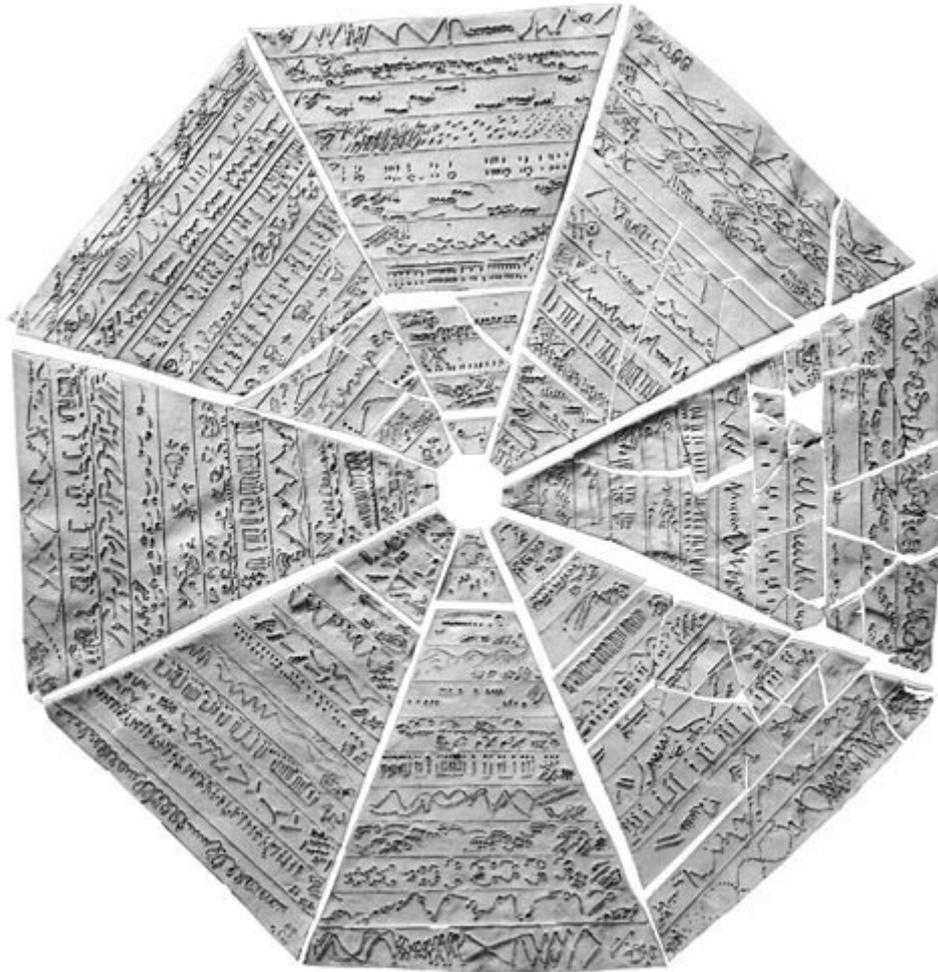
How could the independence of art have been absent for 8000 years then 2000 years?

Does the independence of art and music appears when a political tolerance appears? So why in the tolerant egalitarian Indus civilisation, there is no trace of art and music? How it is possible that in the only egalitarian known protohistoric political regime, the Indus civilisation, no painting was discovered at Mohenjo-Daro nor Harappa? Knowing that art and music bloom when humans beings are living free (otherwise it is a pain and a sacrifice for true artists to maintain to create original works: today? since 40 years, to art to music is an act of resistance). The Indus civilisation should be the right context for art and music to bloom.

The disappearance of palaeolithic paintings at the neolithic period ask the question:

how it could happened? And how it could be possible?

As an artist, I had to do something with this gap



The Genoscopic Kalendar (dated back to 2500 BC)

Fast description of my music work attached to Indus civilisation:

Contemporary context

In 1980 (I was 19 years old) my 2d music composition was to requestion the idea of "new music" that was claimed by the 20th century generation of composers as Stockhausen, Cage or Xenakis, and all others. In opposition of the belief of avant-garde new music, I proposed "the protohistoric music". (It is always the same behaviour: next generations has to contradict the older generation to become autonomous). The thought was: evolution/progress is an illusion in art, *music is new because we have the ability to forget*. In time reality, music has no age nor history.

The know-how to make music is not driven by progress, plans neither calculations, but by: "to know what to do, in any context, to sound our behaviours", every where at any time. Means that the deep motivation to create music does not change through the age at all. Human ability to make music does not depend on tools and technology. Everything can sound everything. *Any object can be a musical instrument*. And different instruments do not make the music different. Only the way we conceive and listen to it. It means: to create music, any human need the ability to do it, from 40 000 years ago or today, it makes no difference.

Different musics appear because different approach of hearing exist in different contexts. The musical instrument becoming complicated (and fragile) particularly since it became electric and electronic, does not change at all the way how to create inventive and original music.

Just look how composers worked to find solutions in their contexts like: Guillaume de Machaut, Claudio Monteverdi, Johann Sebastian Bach, Amadeus Mozart, Gustav Malher, Igor Stravinsky,

Erik Satie, Anton Webern, Edgar Varese, Iannis Xenakis, and all of them: they sound the idea which belongs to the meaning of their hearing context, they sound their self-taught intelligence in the given context to solve problems for intelligence through music to bloom. This is the major purpose of music composers for music to exist. The historical time for music progress is an illusion. Am I more intelligent than Guillaume de Machaut? I doubt it. Without the will to solve problems, musical theories could never exist, oral or written, as foundations to built musical instruments and orchestral music.

[There is a serious problem with the music theory. Since the monks misunderstood the Antic Greek music theory, Christians started a hegemony of what has to be sound and what has to be not. Music theory was transformed in a moral doctrine to obey the imposed rules out of any needs or real context for music creation. Until today, this imposition exists. Even if courageous composers are disobeying this politically correct imposition how music has to sound. The disobedience of music composers is the only way that creates original musics. Of what the people are so proud to claim the artists artworks being the beauty of the necessity for human species to exist (sic)! In the 20th century, musicians and composers took back the music theory to be a theory not a doctrine to obey. The level of aggression is high from the doctrine keepers through the media and universities today!]

If you pierce holes in a tube to make a flute scale, these holes have to fit to your fingers to shape a scale (the same holes are pierced today): and this is a start of a music theory, to be applied to sound as your curiosity and will to act on your audibility. This permanent feedback is given by the idea of the sense of hearing: listening gives us the idea of the meaning of hearing. What we are listening is not what we are convinced to hear but the idea of how human sounds. Music manages this audible sense.

Does Indus people was deaf and/or amnesic?

There were a major difference that changed the behaviours of our species with the first domestication. The wish to record, to keep memories, first with scripting and writing. First the stocks, then histories (to believe?). The power of the archives to keep stories to build the Human History with false truths, started with the idea the wish the will to appropriate everything: lands, plants, animals and humans.

And today, the recording computer technology like the recording studio technology, with electricity, has no equivalent in the past has a simple answer: *because there was no need to appropriate memories*. To appropriate memory reveals a lack to remember and a fear to not remember. Knowledge = 'connaître' is a believed unverifiable memory. To know = 'savoir' is to know how and what to do. Musicians know how and what to do to sound music, if not there is no music.

I needed an other context (absent in our present times) to contextualize the idea: of music exists out of time, and especially the (necessary) music game. A help appeal? A solution to wake up.

The music generated by a game is an important solution to open mind's sensitivity to act music in contrary of classical music score that act obedience imposed by political wish will managed by scholars mostly non-musicians started with the Christian Church and the Emperor.

Game-music was and still is an answer to the 20th century "open forms" music scores started by the composer John Cage in the 50s (existing already in free acting of music every when and where, and of course, not recorded and not copyrighted). Games, like the music, exist since the animals exists (including humans).

How to prove that the game was the primary intention to sound music in Neolithic times without any object excavated? But to prove what? For what? Who cares to be convinced? Only believers need to be convinced. Original art and music makers do not create with conviction.

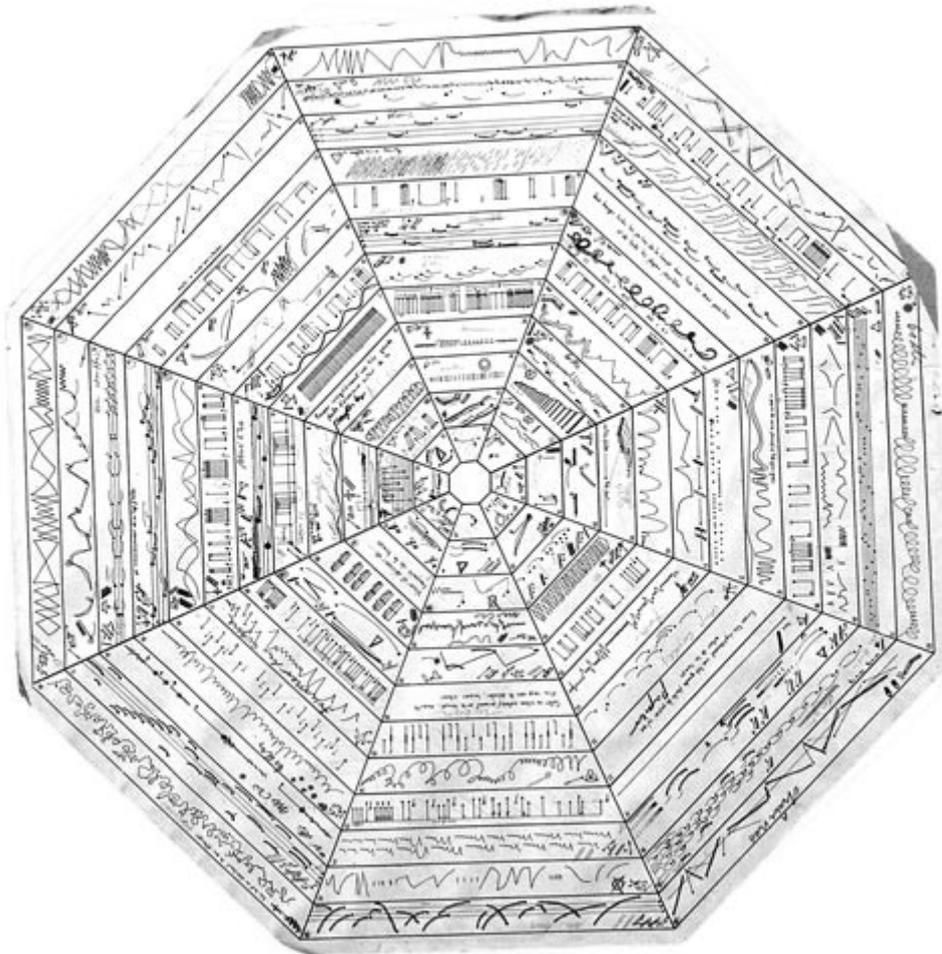
Archaeologist educated attitude

What to say about some "bones with holes" excavated and argued by archaeologists (not musicians?) being "primitive flutes" (sic). The problem is not the supposed flute, the problem is the idea of primitivism put in that supposed flute.

Music as counter-order or disobedience to an order to any domination

With classical music score, written music has the exactly same sense as a written command/order. The "following the line" (= the text = the law) attitude started with our civilisation with Gregorian psalm in 8th century. *Written music was not invented by musicians.* Because. Writing music simplifies what can be heard as music. Writing music is a wish to order how to create music: it is a political intention, not an artistic intention.

Firsts Western music scores which was not music but psalmody/chant was created by scholars monks in the 8th century, obeying a command from the emperor Charlemagne. This to unify his empire under the unique Latin language (not Franc because the deal with the Christian pope was to reinforce their both falling authorities). The "notes" (= localised points) was following the Biblical text. Then, in the 11th century an other monk named the 7 notes of the one modal scale restrained (among 72 existing) where very few intervals were allowed to be heard in music compositions. *Forbid comes only with politics with the moral to shape laws.* The choir music was ruled by monks. Then, in 14th century, an unexpected liberation happened: the Ars Nova started the polyphonic (non religious) music. Until the 20th century, music score function was: "to follow the lines" in time, to obey the orders, to be driven: like "a boat without oars on the river", as any religious declaimed the sacred texts (made sacred to not be recreated: untouchable). Musical writings are (still, in computers too) shaped to be executed as an order synchronously in time, like in the army. To escape, to free, to brake that political order, 20th century "open scores" was not enough, it is why music game has to come (back?).



The game board of the Genoscopic Kalendar

Why Neolithic music game ?
Why not Palaeolithic music game?

Palaeolithic is too far in time:
the link is lost, today, most of people believe that humans was monkeys!

To mark the importance of this music ability, or to tell a great story, or *to communicate with my ancestors musicians inventors* to say "yes, I know", I needed a known past favourable context to uncover the existence of the music game. Also travelling hidden through the ages. Music never can stop. The unique ideal protohistoric known context is the Indus civilisation and the city: Mohenjo-Daro. A unique civilisation free of any political religious authoritarian sovereignty enslaving population where music and art can flourish. Mohenjo-Daro became an ideal nest-context to grew up the idea of music being a transhistorical game. Knowing that some games were found at Mohenjo-Daro and Harappa. So, I put the birth of the music game at 2761 BC (why not? It could exists of course since 40.000 BC). Where else it could happened at that period? No where else known urban context for now, without a religious and political economical dictatorship for domination with domestication.

This 'bridge' of sense is essential through protohistoric time to understand the sense of time music creation in time. That was erased by not musicians monks and scholars. This means that musicians know how to act/play with *the infinite and instantaneous time at the same time*. Before sounds, musicians are "talking" with vibrations: it is a known ordinary practice performed by aware musicians.

Vibrations have no historical age.

Is it impossible
that only one human,
during 5000 years,
in all humans communities,
all over the planet
can invent something that no one else could.

That state of things does not need any object to be proven.
To prove the existence of music and game music.

The birth of the Genoscopic Kalendar

To shape the Neolithic game music I had to find a musical instrument that can cross ages: 5000 years of Mankind existence through different contexts. A musical instrument not attached to any historical period. I neither chose an object nor a tool, but an idea: "a luminous structure" as skeleton as a basic structure to be able to attach anything as materials and shapes to be sounded with hands (not the mouth). A set of sounding objects in one object. And what illuminates? A lamp of course! A lamp with an arm (starting with 2 articulated sticks). An object in transformation in adaptation according to the period contexts. Since the fire discovery 400.000 BC. An adapted object through the ages to enlighten to illuminate minds with music. Light and music? (Sun light is the start that gives life to sound or sound to life in the matter.) Then, I had to discover all "how to play for how to sound".

I draw 96 propositions to sound as manners to play the audible object. 96 soundings is enough to impulse to start a play of the music game. These 96 propositions shape the octagon (= the Genoscopic Kalendar as I called). To have all these 96 "cells" at one glance, I chose not the square, but the disc shape, an octagon with 12 layers for each triangle. *The shape of the disc is important to avoid the idea of a beginning and an end* (in the sense of it is the player who decides to start and finish the music game, not the score system) to create music without imposed duration and schedule (and to be not copyrightable = not appropriated). The notation is simple as using glyphs, with points and lines it makes possible to mark in a fresh clay tablet.

It is obvious that this type of clay disc remind any calendar. Like the Maya ones.

We know the use of a calendar: it is a political-religious tool to govern people to control future and past time of people to schedule their employment and to make them as believers to obey to assemble themselves in different obligations during the year the calendar sliced: as public rituals/to free slaves for short vacations.

For an artist, here, there is a beautiful opportunity to question the sense of counting time for the benefit of better life for humankind. Counting time for what? to obey to an imposed order.

I named this disc for music: The Genoscopic Kalandar. To let us *to scope our identity in our different cosmogonies of time to understand our different culture of time*. The Indus civilisation was populated by many different people from elsewhere. *All music differences are dependent from each cosmogony of times*. Example, if an European scholar musician, in opposition to a Centre African musician, cannot perform rhythm to groove to swing to dance, it is because of the direct consequence of our linear conception of time: with a past (to regret) and a future (to hope) : the time as a line (to follow or to be driven by the current of the river). Our biblical cosmogony of time (with a beginning and an end of life) makes us acting absent from the present (and generate most our psychological illness). Living with the cosmogony of the infinite present, instantaneously gives the ability to play the instant of the rhythm (that the white biblical people cannot). This trans-temporal understanding of each cosmogony of time is essential for foreign musicians to play together in a mutual understanding (communicating while playing through vibrations produced by sensitivities, twice faster than talking).

The Genoscopic Kalandar assemble a collection of soundings to develop (like for the painter where his palette is not the painting) any music. To move this material (communicating a musical technique) there is a collection of rules to impulse the game to start the music. It is an orchestral music of different sonic objects built by the musicians themselves (to emphasize differences). The point is that during the game, the rules change (like the logic, believed illogical, like Lewis Carroll's game for example). That means that nobody can rule the game even the game itself. It is an essential will for the music to be played.

Mohenjo-Daro is the perfect optimal context to birth and grew up *this way to play music*. No where else known in 1980 (for now?)

A mythology? Or a living reality?

The mythology of the conjunction of cosmogonies from different civilisations playing together through a music game (not like Tolkien or Lovecraft could imagined they world, with their incredible ancient lost civilisations) the music game from the Genoscopic Kalandar is a real action/activity, because it appears to anyone possible (like the calculated black holes yet not discovered by the astronomers) to sound it. Mythologies, as we know, are imagined stories to drives believers of a same community in a same direction (of obedience). With a moral at the end to repeat the educated behaviour. The Temporarium music game with the Genoscopic Kalandar is a tool to perform free music through ages and time cosmogonies.

Mythology makes the ordinary insipid life, fantastic. Marvel is needed by mediocrity. It is human will-wish who wants to confuse the real and the imagined.

We, artists, are positioned between the 2: the real and the real imagined reality (as scientists should, than to stay in the conviction to believe). We create with the imagination to play the real really real, by sounding it. *It is a human practice that has not changed since the existence of humanity. Music identifies that we are humans*. If music exists it is because musicians are acting with the real. The real that can be shaped gives the existence to arts and music. It is for this reason that "the proof with a physical object" is, for the artists, a political practice to convince others (to obey) is without value for art and music, because the objects, the instruments, the artworks, can be manu-factured, as long as the know-how techniques to do exist in mind and gestures. Practical experienced known exists outside beside duration time that gives birth and death to things.

Mythology are made up stories on real facts
extracted from their contexts
to enchant new born minds.

The Lamplayers

The mythology of

The Lamplayers are musicians crossing ages
performing and developing this inter-times music game.
The Lamplayers are lamp performers
who perform the music game with their assembled illuminated musical instrument

The Temporarium *concertation* music game is a "ceremony of laughs". A humour generator. When humans are grouping themselves to act together something. It was never the monopoly of the religions and the politics as it is believed. Artists are creators, religious, economists and politicians are parasitical thieves. They produce nothing, just pain. The music game happens in the Temporarium. *The Temporarium is a place for mixed time conceptions to meet to be understood by every ones through the play to sound the music game.*

The name of the music game is: Ludus Musicae Temporarium (from its Latin translation) and/or simpler: The game of Lamps, or the music of the Lamplayers' game. Or what ever the name is, the music game is important to tune everybody with their believed faults and errors, they are not. Errors shape what it is interesting in music: its diversity.

[As a Lamplayer, I stopped to perform the music in 2007. The reason? still being alive: too many aggression by persons in panic in the audience. They was scarred by the music! And they physically injured me!]

Why I am writing all that to you?

To interact 2 states of mind who give themselves the ability to think sincerely without fakes believes to serve an ideology I suppose. And you are (according to your paper) attached to the research on the Indus neolithic civilisation to discuss the out of age music making from archaeological point of view. An empty domain of valuable research.

There is nobody I know having an experienced of known (= savoir) crossing science and art/music without saying unquestioned received and accepted ideas. Together we can create a link between archaeology and music. Starting with what it is known: the practice of music is permanent, it never started, music exists, all along the same, always with human beings.

Music: soundable ideas across ages

During music performance, great musicians mixed in a band or in an orchestra are always communicating with instantaneous vibrated wills, faster than any other language -because there is no need of any translation/en-decode that takes twice of the time- musicians performing are concentrated in a consciousness being before the instant time, or something like that. Scientists (most of), are dealing with objects as "solid proof" of what has to be argued. (This behaviour passed in the digital domain where no real object exists!). The scientist produces knowledge to believe, musicians produces understanding to be able to to act any music. Like the difference between: "I know this guy" and "I experience this guy every day by living with him". In French one is "connaître" and the other "savoir".

Music behaviours are comparable to what ideas provoke:

Ideas do not 'evolve'.

There is no history of ideas. *

Saying that, means that thought and ideas are independent

It means that thought is the place where ideas can appear.
Ideas appear when there is a problem to resolve.
And each problem are different
according to its context (when and where with what and who).

That means,
For example:

If I caught the idea to introduce game in music,
there was and is a reason that provoked the appearance of the music game solution.
A reason appears when the balance (of everything or of life) is unbalanced.

This non strategic music games was and is an answer:

- . to too much serious behaviours in avant-garde concerts
- . to restricted time duration and schedule in written music performance
- . to "nothing is better now that we believe it was before or will after"
- . to too much restricted freedom of in the music creation Western world
- . to an illusion of knowledge by composing what to hear with graphics
- . to a believed complexity in managing quantities
- . to many other things I do not remember now...

* Philosophy is not the history of ideas, but a history = a suite of how some people think the context they were living (and wrote to communicate to the next generations). And, all along, a long suite of thinking people appears for a permanent battle since 2500 years (starting with Socrates, more Plato, the presocratic philosophers transmitted by monks by copying their works, the others in opposition was ignored and their works were destroyed): with always the same discussion: *do we have to live free or do we have to live ordered*. Why that? It is a discussion between 2 human beings, one possessed with fear and the other free of fear. Some tried to stay in between a little bit possessed by fear and a little bit free, but it is a versatile position that cannot take any resolution, because the invasion of the State idea in the human species, to order to appropriate to exploit to have and get, started with the fear violating the thought. Belief is it the disease of the thought?

All this, to let my question go out:

What do you think about being not abuse by belief? To start a cohabitation between historical will and time cosmogonies to understand each differentiated contexts of humans living.

Art music occupation and slavery

Why human beings stopped painting during the neolithic period? Knowing they develop a sophisticated technique in palaeolithic period. Only because their mind were possessed with the idea that art is less important than craft or anything else. This idea is still dominant today.

Does the human decline started 5000 years ago?

Let us say that 5000 years ago, started the degradation of humankind freedom and intelligence, like art and music, grows with freedom: by imposing violence by rape = viol punishment to disobedient voluntary enslaved people driven by fear by idiotic frustrated armed dominants. What really happened at that time to humankind to realise that possessed project, where today we are stuck inside, without knowing how to resolve it, to stop it, and to get out from that trap we have created. That permanent threatening context made/shaped artists to act with resistance through their unknown art and music works. Real artist cannot give up to be enslaved by blackmail. All artist to invent has to disobey (the authoritarian parasitical thieves authority). And these disobedient artists are those mentioned in the history books! The same process is repeated again and again over 5000 years of our civilisation, means: the

slaves are satisfied living this daily political violence, and artists pay for that by absence of public art or the over presence of fake art and music governed by politicians, economists and priests. This, is a very strange state of things for humankind to live. No?

All the best
Mathius Shadow-Sky

Some explanation in French are published here:
<http://centrebombe.org/livre/1980.html>

The Ludus Musicae Temporarium music game is described here:
<http://centrebombe.org/livre/1980b.html>

The first publication of the Lamplayers history on the Internet in 1997:
<http://centrebombe.org/lamplayers.html>

The free recorded music of the Lamplayers is located here:
http://centrebombe.org/myster_shadow-sky_discography.html

Lonely 1st absurd (the music exist to play with others) recording:
LUDUS MUSICAE TEMPORARIUM by the LAMPLAYER
ObCD 02-1980 - 55:13

More accurate of what it could should be:
2 LAMPLAYERS 5000 YEARS AFTER 5000 YEARS AFTER, MUSIC FROM THE GENOSCOPIC
KALANDAR
ObCD 15-1995 - 60:24 + 43:51

the Book of the Lamplayers: 20 years after the reissue: 2015 publishing of the 1995's release:
<http://centrebombe.org/2.Lamplayers.4595.Years.After,MUSIC.FROM.THE.GENOSCOPIC.KALANDAR.1995.album.booklet.2015.reissue.pdf>

THE LAMPLAYER AND THE MACHINE TI.ME HAS NO AGE
#ObCD 34-2003 - 74:03

the last live record of the Lamplayer in 2006
THE LAMPLAYER AND THE MACHINE INSIDE OF MY ALIVENESS
ObCD 50-2006 - 33:08

The Ludus Musicae Temporarium, conceived in 1980, was my 1st "music composition" censored by the French politicians in 1981 in Paris. Since that time the music game was never fully performed as it was thought. Only some attempts by few musicians.