



Bio information: **CHRIS COCHRANE / KEVIN BUD JONES**

Title: ***JANUARY 31, 2025 AT CHAPEL PERFORMANCE SPACE ...*** (Cuneiform Rune 3410)

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FILE UNDER: **ROCK / ELECTRO-ACOUSTIC**

In December 2013 Chris Cochrane formed the band Collapsible Shoulder, recruiting Brian Chase on drums, Mike Duclos on bass, and Kevin Bud Jones on second guitar. Before the year was over Kato Hideki replaced Mike on bass, and Kevin shifted to electronics and keyboards. Their album "Somewhere" was released in 2015.

Chris and Kevin started a side project performing as a duo, and collaborating on music for dance and film which led to a collaboration with choreographer Antonio Ramos for shows in Manhattan and Queens NY.

In 2023 Filmmaker Jim Hubbard tapped the duo to score his 48 minute film "Nostalgia" which was commissioned by the NYC AIDS Memorial Foundation and screened with live music at its premiere in November 2024, with the addition of percussionist Jim Pugliese.

Concurrently, choreographer Linda Austin reached out to Chris and Kevin to develop a new dance theater piece which was presented as a work in progress at Judson Memorial Church in 2023. The following year work began in earnest on what became "In Preparation for Disappearances to Come" presented by Linda's company Performance Works Northwest with a live score played by the duo in 4 performances at PICA in Portland, OR February 2025.

Prior to final rehearsals in Portland with Linda's company, Chapel Performance Space at the Good Shepherd Center, Seattle WA offered Chris and Kevin a gig to coincide with their time on the coast. Planned as a starting point, exploration, and examination of themes developed for the score for "In Preparation for Disappearances to Come", it offered them welcome focus and perspective on their work. Feeling that the recording of the night was a solid representation of where their work together had led them, they decided to take it a step further.

Kevin began to mix, augment, and alter the music in subtle and often in very drastic ways. His manipulation of the music mirrors what can happen to a memory; when stories are retold with new details added, a discovery happens of what remains, what has disappeared, and what keeps evolving.

It is not lost on them, prescient even, that these performances happened during the first weeks of the current Trump administration.



“In Preparation for Disappearances to Come’ came into being first as a way for two old friends to reconnect. In 2021, musician Chris Cochrane and I began to talk about rekindling the long-dormant collaborative relationship that we enjoyed during the 1980s-90s when I still lived in New York. As we talked, the conversation turned to a troubled and gifted human close to us both—Paul Hoskin (1958–2018)—and thus on to contemplating the ways in which influences continue to make themselves felt, even when we begin to forget from whom or from where they originally came.

Now, four years later, we prepare for disappearances large and small: of this performance and the memory of this performance. Of this day, of this era, of the lives in this room. We consider how what we do and what we are now becomes part of the compost that nourishes the doing and being of the future.

In Preparation for Disappearances to Come is dedicated to those we have lost* and will lose, as well as to our own future disappearance.

Here’s a quote from Virginia Woolf’s *The Waves*:

‘We have come together...to make one thing, not enduring—for what endures?—but seen by many eyes simultaneously’” - Linda Austin