



hour mark. A short, structured piece of music and singing, which is representative of the voice and entity of the dead person, is subtitled "Requiem". The voice in the song is reassuring (the dead person) are still with them, and that they should not try to forget this intense love they shared.....that to forget this love would be to forget their whole life and their whole being.

And so begins the other side of this long journey through death, a very unstructured electronic section made with iPhones and synth voices. This

dreams where the living person is seeing, holding or talking to the dead person.....only to awake shocked again that the real person is no longer here. This section goes on for about an hour and half and leads into the longest section of "7 Skies H3", an abstract piece of improvised performances. This piece is subtitled "Metamorphosis". It climaxes and dies repeatedly for 7 hours. It is a tumultuous, crumbling, time-suspended series of chord changes with dynamic altered states.

This leads up to the middle of "7 Skies H3", somewhere around the 12



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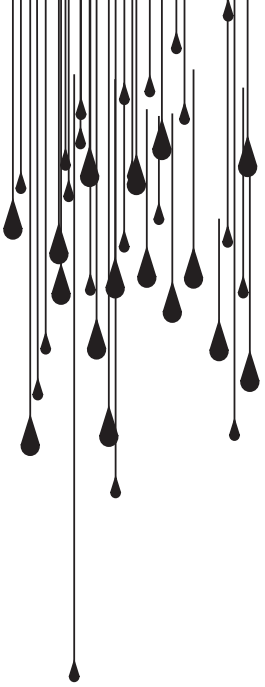
THE FLAMING LIPS 2011
7 SKIES H3
24 HOUR SONG SKULL

and, as occasionally happens when conceptualizing, I could see the whole universe in an instant.

"7 Skies H3" is based on the concept of an intense, romantic love tragically left suspended at the height of its lust and power by the suicide of the young woman. It is a retreat into the nether world of loss....it is a rehab holding station designed not to comfort, but to simply accompany the mind devastated by grief. It is long and weird and, like I said earlier, it is a sound odyssey and is perhaps, as some have suggested, our deepest voyage yet.

It begins with a piece that resembles a structured song....but it is a long song that goes for about 25 minutes. It has 10 verses, but we really get the feeling that it goes on indefinitely. There is a repeated line at the end of each verse which is the punishing reason the song exists - the line, "and I can't shut off my head" is probably one of the worst afflictions human minds can suffer (it is, for sure, a rung below the highest worst "physical pain" that we can't shut off.... and the 24 hours, though it is long for a single piece of music, is really only one day.... some minds are not able to shut themselves off for years and years..





“7 Skies H3”, (or, as it will probably forever be known, “The 24 Hour Song”), is not so much a song....it is more a sound odyssey. The title “7 Skies H3” comes from an iPhone app that Steven had initially played the very haunting melody of (what we will refer to as) the main theme with. I believe he changed it eventually to another similar sound, but “7 Skies H3” was what I had written down the first time hearing it. I thought “7 Skies H3” sounded like the name of a drug or the scientific equation of a newly discovered galaxy. This cool title and its mournful sound exploded in my mind



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CHROME DRIPS
The Crucible and Ramos Chrome Plating

BOX FUR
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24 HOUR STREAM PAGE
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A long, repeating orchestrated section which carries the main theme of “7 Skies H3” is followed by a slow motion version of the final structured piece, which is subtitled “Can’t Let It Go”. “Can’t Let It Go” is not offering any solution.... we are changed by our experiences. Some of these experiences we will be able to live with.... and maybe some of them we will not be able to live with. We cannot control our mind.....



The structured beginning tells us that we are setting in and is setting us up for something like a drift....and once the drift starts, it is relentless. “Piece No. 1”, which we will give the subtitle “And Now That You’re Not Here”, dissolves into a calliope trance with major and minor celestial sections. It is a forever-building piece of non-performance music that goes for a little over an hour, segueing with some kind of radiation wind into a stretched slow-motion, grinding version of “And Now That You’re Not Here”, which is, again, a measurement of perception.....when we are in extreme mental or physical

pain, time slows down....when our joys are at their zenith, days can go by unnoticed. This breaks immediately into the fourth segment, with galloping, brutal, distorted drums and battling voices from beyond. This segment goes on for approximately 2 1/2 hours, drifting into a short, mellow, electronic toy factory setting (supplied by young weirdo rock geniuses Pitchwafuzz), and then going into another galloping section subtitled “In A Dream”. Lyrically, this section evokes the never settling, never answered ghosts of dreams.....



section is both unsettling and soothing and fades into the most relaxing segment of the entire 24 hours. A b-flat chord is strummed for almost 4 hours with varying accompaniment.... some sections play in reverse. This leads to another pleasant, direction-less, improvised synthesizer jam which goes abruptly into an hour of pummeling chaos subtitled “Riot In My Brain”, which is made up of a short loop from an improvised freak out jam!!! It loses its footing several times and keeps the listener almost completely off-balance for almost an hour, dissolving into the final 2 1/2 hours.