



Mummy

a performance-installation
by Guillaume Marie
for a dancer,
a musician
and a make-up artist

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TAZCORP /

Humney

“I saw an angel close by me, on my left side, in bodily form. This I am not accustomed to see, unless very rarely. Though I have visions of angels frequently, yet I see them only by an intellectual vision, such as I have spoken of before. It was our Lord's will that in this vision I should see the angel in this wise. He was not large, but small of stature, and most beautiful — his face burning, as if he were one of the highest angels, who seem to be all of fire: they must be those whom we call cherubim. Their names they never tell me; but I see very well that there is in heaven so great a difference between one angel and another, and between these and the others, that I cannot explain it.

I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God. The pain was so great, that it made me moan; and yet so surpassing was the sweetness of this excessive pain, that I could not wish to be rid of it.

The soul is satisfied now with nothing less than God.

The pain is not bodily, but spiritual; though the body has its share in it, even a large one.

It is such a sweet caress of love which now takes place between the soul and God, that I pray God of His goodness to make him experience it who may think that I am lying.

During the days that this lasted, I went about as if beside myself. I wished to see, or speak with, no one, but only to cherish my pain, which was to me a greater bliss than all created things could give me.”

(Teresa's autobiography, *The Life of St. Teresa of Jesus, of The Order of Our Lady of Carmel* (c. 1565, chap. XXIX).

« We are more searching to last than to live »

Andy Warhol

Concept and choreography

Guillaume Marie

Created in collaboration with and interpreted by

Make-up design/performer

Musical creation/live music

Light design

Video Artwork/Live VJ

Suet-Wan Tsang

Rebecca Flores

Greg Smith

Franck Delatre

Grégoire Gitton

Costume design

Creation DVD

Cédrick Debeuf

Denise Frickenschmidt

Vocalizations

lyrics adapted from the poem 'Tänzerin' by Emmy Hennings

Steffi Lehmann

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Production Tazcorp/ (F)- Coproduction Laboral Teatro (E),

Huis a/d Werf (NL)- With the help of Locus 010 (NL),

La Poudrière (B) et Worm (NL).

Thanks to Atelier Bas et Hauts/Laura Ragno (F) and anna Le Houerf

Tour dates:

30 April- 1st May: Lev Festival- Gijon (ES) - premiere

20-21-22 May: Festival a/d Werf - Utrecht (NL)



Nancy in memoriam

With *Nancy*, Guillaume Marie bases his main subjects of choreographic research on the nonsense of death and love fascination of death.

Second act of his serie of performances after *Trigger* (2008), *Nancy* points out the shift of the monotheist faith towards the "Pop-cult" which has taken place in our western societies.

Even if some cultures – hispanic, for instance – still celebrate the cult of death with numerous well-known rituals it nevertheless seems evident that most of the occidental world has given up the religious belief about death and redemption.

The updated human occidental aim could be described by "After me, the chaos" and the search for Glory and Fame could stand for the ultimate possibility for anyone to leave his/her mark on the following generations post-mortem.

Glory & Fame as the new God and the couple Celebrities & Fans as a surrogate for immortality.

The fan symptom, approaching his/her Star, can range from fear to ecstasy, through a drive to death. Some would like to embrace one's idol till breathlessness, the ultimate stage of its appropriation of the other one, wouldn't it? A vampire, a lover to death. What can belong at most to this fan? The life or the death of his God?

Nancy Spungen was Sid Vicious' (Sex Pistols) fan, when she became his wife, she turned into his own idol. She was found dead, in underwear, next to the toilet in the hotel room where the couple was living at that moment, stabbed in the stomach, on October 12th, 1978. She was only 20 years old. By this "hypothetical" act (the murder theory has not been clearly proved), the admirer-vampire absorbed the idol, and projected herself into space and time, as an heroine registered for ever in memories: A skyrocketing celebrity through the act of death.

21 months of relationship with a star were enough for her to reach the firmament, the stars pantheon of a lost generation. An immense contributor to the "Sex, Drug and Rock & Roll" mythology and legends. As such and years after her death, her looks and behaviours are still current with celebrities like Courtney Love or Madonna.

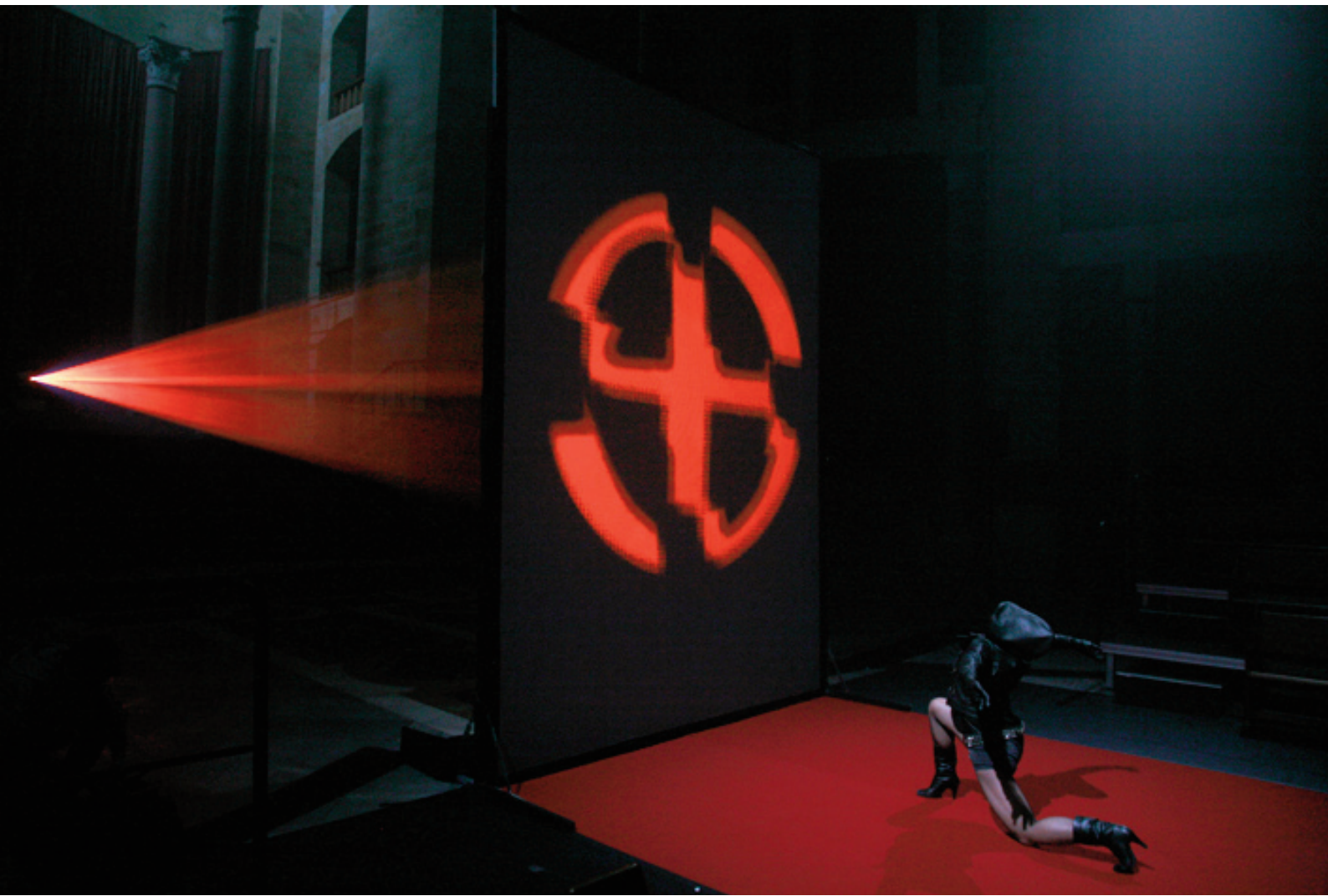


With this new “pretext”, Guillaume Marie opens here a “performative laboratory for a performer (Suet-wan Tsang), a musician (Greg Smith) and a make-up artist (Rebecca Flores)” and stages an installation where his heroine evolves and can be seen transformed in real time. The spectator will observe her rise and fall with both dismay and delight, somehow following the mystic tracks of St. Teresa of Avila and her pious ecstasies.

The duality of Nancy, religious whore, light and chained, depraved and pious will be shown by her dress code designed by Cédric Debeuf who will adorn this “old-new virgin” for the performance

Even if the heroine is a historical character, she nevertheless remains contemporary. Because Nancy is not simply a backward-looking opus on a lost generation, she also expresses this confusion one has to face everyday as an “already-almost-dead-living”. And this feeling has been existing since the ancient times, and probably will exist forever and ever...

Anna Le Houerf



Guillaume Marie talks about his work Nancy by MIGUEL ESCOBAR

“The more you see it's fake, the more you believe into it, and the more disturbing it gets”

Guillaume Marie is a young French Choreographer who was born in Caen in 1980 and currently lives in Paris. He has worked with people such as Jan Fabre and the object theatre director Gisèle Vienne. He created his first performance Cracking your smile in 2005. From then on he has created work together with Jonathan Capdevielle and Maria Stamenkovic-Herranz and directed short movies. For his new work **NANCY** he will show a very particular interpretation of the death (and life) of Nancy Spungen, the wife and former groupie of Sid Vicious from Sex Pistols.

How did you become so interested in Nancy's death?

I started working two years ago with Maria Stamenkovic-Herranz, an artist from Spain who is now based in New York. The first event that we worked on was about the death of Joan Vollmer, William Burrough's wife. I was fascinated by that very famous event and by the way in which people were connected to it through their own imaginations. Through their own subjectivity, they rebuilt or reconstructed it. So, from this point onwards I decided to make a cycle of pieces with this idea in mind. The first one was Trigger, about Vollmer, the second one is Nancy and the third one is going to be called AsfixiA and it is going to be created in 2011.

With the first piece, we didn't have any images or any police report about the death so most of the material came from Burrough's books and other writers from the Beat Generation. Also it wasn't clear if her death was an accident or a murder. With Nancy I was interested in an event that happened a bit later in time, with the same amount of mysteries around it, so that we could have some more images and documents available. And the third one should be about an overmediatised event. But all of them are about how our own fantasies and our own subjectivity connects us to those events, and furthermore to what surrend us. What is important for me is to start from this reality point and to discover possible metaphors and symbols within it, so that the result becomes a visual piece, not a narrative work. I am not interested in telling Nancy's story. We dis-articulated the story completely so that we could rebuild it as a nightmarish journey. And in my opinion, this way we can get closer to the truth of what actually happened than if we were using details and anecdotes.

How would you like people to experience this?

At the point where we are now, what we created is very ambiguous and ritualistic. And I like that very much. The performer Suet Wan Tsang is representing Nancy's journey, and is also performing with Rebecca Flores, a make up artist . I was very interested in how this metaphoric journey can be interrupted by a more real action which is the application of makeup and special effects. So we are being hypnotized by what is happening to the performer, and then this is broken by a kind of making of, as if you were present at the shooting of a movie. And, at the same time, with Rebecca's work you always question what you are seeing. Sometimes it looks very fake and sometimes it looks very real. I don't think it is a very comfortable piece to watch to be honest, it is very challenging, because I ask a lot of things from the audience. I think it provokes a lot of questions about what you are watching and how to process it.

So you were not looking for a sort of alienation or Verfremdungseffekt with the appearances of the makeup artist?

This is funny because that it is how I thought it would be. But now that the piece is almost finished I am seeing the opposite, it actually creates a lot of tension. It is very interesting to see how the elements are articulating with each other. I am still trying to understand what is going on there. It's weird because the more you see it is fake, the more you believe into it, and the more disturbing it gets. It is very hypnotic to watch. A friend came to see it and said something interesting. She said the piece starts with death and then moves on to life, but somehow life seems even more fucked up than death. So all these distortions can be quite confusing as an audience member.

Tell me more about your process. How did you work so that you could accommodate this unexpected effects into the piece?

First of all I did a lot of research and presented it to the others. It is very important for me that people digest all this information because my work is about how you transform things with your own subjectivity, how you make it your own. We also prepared several things in advance with Rebecca, the makeup artist, and ended up having a collection of effects we could use. We did a lot of pre-production work, so once we arrived in the

studio a lot of elements were already there: the stage design, the visual imagery for the projections, the music and the makeup. We then started to play with the elements and quite soon we began 'writing' the piece, in a way which was very similar to writing a movie script. We knew that Suet-Wan would go through certain states and pictorial moments but we spent a lot of time developing the transitions between those moments and the layers that could actually turn her into a character. We worked hard on building the psychology behind the character.

I find the mention of psychology interesting. Often people who don't want to deliver a story in a traditional way also shy away from any psychological aspect.

Well, I'm quite busy with Lacan at the moment, and this is what I understand by 'psychological'. I am trying to bring the three main elements of Lacanian psychology into the piece which are the real, the other and the symbolic. Because those three elements are articulated with each other and present through different forms or materials in the structure, I can say that psychology is all over the piece.

When you talk about this project, you also refer to the way in which faith has shifted in western societies from the religious sphere to that of fandom within pop culture.

When I started to work on Nancy, I suddenly found a connection between her and Santa Teresa de Ávila. And from this point we started to look at all the similarities and differences. Nancy was a groupie, searching for some kind of fame or adoration while believing in the punk utopia, and that state of belief is very close to a religious belief which creates an opposition that I find very interesting to explore. So from this point on, you can start using religious words to describe a rock 'n' roll story.

<http://festivalaandewerf.blogspot.com/2010/05/guillaume-marie-talks-about-his-work.html>

Press review

VOLKSKRANT, 22 MAY 2010

UTRECHT. She was Sex Pistols frontman Sid Vicious' sweetheart: Nancy Spungen. If you search on Youtube, you'll find heavily made up eyes with bleached curls in a world of sex, drugs and punk. Seemingly not a happy world. Nancy died next to a toilet on the bathroom floor, her body littered with multiple stab wounds in the stomach. All this happened some thirty years ago.

But the French choreographer Guillaume Marie (1980) chose the poor girl (she was only 20 when she was murdered under unclear circumstances) to be the heroine in his newest performance, which had its premiere on Thursday during the opening night of the Festival aan de Werf. There she was suddenly, for a while. *NANCY* shows the rise and demise of a girl who was a phenomenon for a brief period, and it's captivating: abstract, without too much anecdote and yet intriguing. You won't get to know Nancy better, you won't recognize her in the actress/performer Suet-Wan Tsang, but during the piece you'll create your own dark image of her.

The space is dark and at the end of a red carpet we see a somewhat threatening video image and on the carpet itself: Nancy. Silent, she is nothing but body: sensual, exaggerated, but also hurt and vulnerable, at times quite repulsive, and yet also touching, when the piece ends in the inevitable dance of death.

Conception & choreography:

Guillaume Marie was born in Caen in 1980 and currently lives in Paris. He studied at the Ballet School of The Paris Opera between 1990 and 1995 (director Claude Bessy) and at the Conservatory National of Music and Dance in Paris between 1995 and 1999 (director Quentin Rouiller) where he graduated.

Right after his last year at the CSMDP Guillaume headed to contemporary dance.

In 2000 he began his career as a dancer / performer with Maryse Delente / Ballet du Nord, then left France and worked for few years in Holland with Itzik Galili / Galili Dance, Suzy Blok, Martin Butler, Piet Rogie / Rogie Company. Through these works, Guillaume began to confront himself with more theatrical scores, and the Body Art aspect of Performance.

In 2003 he met Jan Fabre, for which he had a great curiosity since his studies at the Conservatory and played in *Je suis sang* in Avignon, Antwerp, New York, Tokyo, Melbourne, Barcelona and Mullhouse until 2007. This collaboration was the opportunity to question and push his own boundaries and to deepen his experience in improvisation.

He participated in other projects in Belgium with Thierry Smits / Compagnie Thor (*Reliefs of a banquet*) and Claudio Bernardo (*The library*).

Back to France, he played in the piece created by Herve Koubi *Abattoirs.....fantasies* in 2006. In 2007-2008, he had the lead role in Guilherme Botelho's / Alias Compagnie *Approcher la poussière*, a dance-theater piece which premiered at the «Festival de la Batie» in Geneva. He also performed in the singing tour conceived by Jonathan Capdevielle *Jonathan's covering* created in Tanz In August (Berlin) in 2007. Impressed by the universe of the choreographer / director / visual artist Gisèle Vienne, Guillaume joined her and Dennis Cooper on the project *Kindertotenlieder* (Premiere in Brest, Antipodes 2007). A piece combining dance, literature, music and puppets in which he experimented new qualities as a performer and dancer. He continued his collaboration with Gisèle Vienne and interpreted *Showroomdummies* (creation Antipodes 2009 in collaboration with Etienne Bideau-Rey). Both shows are currently on tour.

Since 2005, Guillaume develops the artistic projects of Tazcorp, a company created in collaboration with costume designer Cedrick Debeuf (Dior, Lacroix, ...) and with various international artists coming from many different fields such as video, performance, make-up, dance, music and theater. His work, at the intersection of several disciplines expressed through various mediums, questions the Human, its social framework, fantasies, and its inconsistencies. Specifically, Guillaume is inspired by various famous and highly symbolic «faits divers»/ news. He likes to use them in relationship with the body, in order to question and to create some abstract or symbolic material where facts and fictions are structured in a dramaturgic maze.

His work, very plastic, is built in close collaboration with various artists and contributors who surround him.

In 2005, he created his first piece *Cracking your smile* (dance / theater solo) at the Centre dramatique national in Caen (F), before being presented at Locus 10 in Rotterdam (NL).

In 2006, he created in collaboration with Jonathan Capdevielle, *We are accidents waiting to happen* (a performance for dancers / actors / child / bikers and mini-motorbikes, at Le Palais de Tokyo in Paris).

In 2007, he collaborated for the first time with Maria Stamenkovic – Herranz, that he met while working with Jan Fabre, and created the performance *26th of October; Barcelona 2007* (dance performance / theater / video / internet for the Santa Monica Museum in Barcelona).

As a visual artist, Guillaume Marie, directed two short films: *Private Earthquakes* 15' (2007) which premiered at Videodance Festival in Athens and was screened at the Museum of Abattoirs in Toulouse, and Thessaloniki Festival, "Vidéoformes" in Clermont-Ferrand) and *Spinnen* 30' (Première in 2009).

In 2008, at the invitation of theater Lliure in Barcelona, he created a new dance-theater duet in collaboration with Maria Stamenkovic-Herranz *Trigger* (co-produced by theater Lliure and the Catalan government).

Guillaume is currently developing his next projects *Asfixia*, a piece for 3 dancers / actress (Isabelle David, Gael Depauw and Suet-Wan Tsang) and a dark-ambient musician (Greg Smith) and *Nancy*, an installation for a dancer (Suet-Wan Tsang), a musician (Greg Smith) and a makeup artist (Rebecca Flores) and *Nancy*, an installation for a dancer (Suet-Wan Tsang), a musician (Greg Smith) and a makeup artist (Rebecca Flores).

More infos: www.tazcorp.org

Mummies

Created in collaboration with:

Performer/dancer:



Suet-Wan Tsang (1980) is a contemporary dancer born in Hong Kong and currently resides in Rotterdam, Netherlands. At the age of eight, she took her first danceclass. She attended the ARTEZ Dance Academy in Arnhem (Netherlands). During these nine years she trained in various styles and worked with many choreographers.

Galili Dance, directed by Itzik Galili, was her first professional experience. Here she had the opportunity to work with Juan Carlos, Stephen Shropshire and Itzik Galili.

After this intense year she became part of Rogie&Company for four years, directed by Piet Rogie. He is a dance-maker who has his roots in the arts, and is still holding expositions of his paintings. Suet collaborated with Piet Rogie on productions about Francis Bacon (painter), his perspective on *le Sacre du printemps* and others. She also danced for Bruno Listopad and Megumi Nakamura in his company.

Even though she gained a lot from working with Piet Rogie, she felt the need to spread her wings and become a freelancer.

Since then she's worked for Annabelle Ochoa Lopez, Jens van Daele and Massive Movement. With Massive Movement (fusion-styles dancecompany) Suet-Wan has started giving workshops and classes in contemporary dance and has become involved in community art projects, which has brought her to Nairobi, Kenya.

Besides this, she collaborates with accomplished dancers and musicians on live improvisation performances, which is a great outlet for her artistry. Suet-Wan's freelance projects have brought her to France, Russia, Poland, Kenya, Norway and Curacao (Dutch Antilles).

In 2011, she performs *AsfixiA*, a piece by Guillaume Marie.

Musical creation and performance:

Greg Smith is born and raised in Montreal and currently resides in Rotterdam, (NL)

He began working for contemporary dance schools as an accompanist, and later started to compose for dance choreographers. In ten years Smith has created scores for Jennifer Hanna, Piet Rogie, Scapino Ballet Rotterdam, Kristina de Chatel, Bern Ballet, Munchen Staedt opera, and Jens Van Daele.

Smith likes the challenge of working with other mediums and his style of composing is filmesque and theatrical. He often employs the art of sampling, which is a way of pre-recordings sounds and manipulating them.

Besides being a dance composer, Smith is active as a drummer and producer for Sandra St Victor's *Sinner Child*, Colonel Red's *Sweet Liberation*, and as a percussionist for contemporary composer Florian Meier's *Hungry Gods*.

Make-up artist and performer:

Rebecca Florès After an artistic apprenticeship at l'Ecole d'Art de Grenoble, Rebecca Flores continues her studies as a Make Up artist at the Westminster College in London, UK during 6 years. She works as a creative make up artist in numerous performances, theater, dance and opera such as DACM/Gisèle Vienne *Trainen Veinzen*, *I Apologize*, *Une belle Enfant Blonde*, *Kindertotenlieder*, *Jerk*, *Eternelle Idole* et *Showroomdummies*. Also she participated in *Tannhäuser* (Directed by Jan Fabre) and *Loose Promise* a work of Kate McKintosh, *Spinnen* a short video work by Guillaume Marie and *Trigger* by Guillaume Marie and Maria Stamenkovic- Herranz and *AsfixiA*, a piece by Guillaume Marie.

Nancy

Costume designer:

Cédrick Debeuf was born in Orleans (France) in 1979. He lives currently in Paris. After studying the techniques of Haute Couture at the school Choiseul in Tours between 1994 and 1997, he received his diploma as a costume designer with a distinction. He worked at the studio Mantille et Sombrero (Paris), later at the studio Caraco (Paris) and currently he is the chief of the studio "Bas et Hauts" as well as collaborating in freelance projects. He collaborates very tightly with Guillaume Marie for many years with whom he created Tazcorp/ (*Private Earthquakes*, *Spinnen*, *Trigger*; *We are accidents waiting to happen*, *Nancy*, *AsfixiA*).

He elaborated his own style and reputation unifying in one way the requirements of Haute Couture and on the other the creations of multidisciplinarity while always respecting the restrictions of live performance. In the dance field, Cédrick worked with Gisèle Vienne (*Eternelle idole*), Olivier Dubois (*Faunes*) Jonathan Capdevielle (*Jonathan's covering*), etc.

Light designer:

Franck Delatre was born in 1965 and lives in Torcy. He passed a BEP in electromechanical devices and then worked with many theaters (Théâtre de la Grange, André Malraux theater, theater of Chelles...) and for theater companies and dance (Art Metisse Company Gibilisco, Autoportee...).

Since 2003 he works in La Ferme Du Buisson as head electrician assistant and lighting manager. From 2007 he collaborates in projects of Guillaume Marie and created the lights of the short film *Spinnen* and the piece *AsfixiA*.



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TAZCORP /

I didn't stab Nancy, says Sid Vicious

—PAGE SEVEN



THE Sun
 Friday, October 13, 1978 7p TODAY'S TV: PAGES 14 and 15

WHAT'S YOUR SEXUAL AGE?
 See Centre Pages

Handcuffed Sex Pistol led away cursing



Nancy... she was wearing only a bra

SID VICIOUS IN MURDER DRAMA

Girl friend is found stabbed in a hotel room



Vicious is led away by two detectives yesterday. PICTURE BY LOUIS MCGRO

From LESLIE HINTON in New York
SEX PISTOLS punk star Sid Vicious was held on suspicion of murder yesterday.

Vicious, aged 21, was led handcuffed and cursing from a New York hotel after his girl friend Nancy Spungen was found stabbed to death there.

Nonstop Squad Lieutenant Richard Gallagher said: "He will face a formal charge of murder later."

Gallagher said police were called after Nancy came downstairs, shouting, "Someone has injured my girl."

Nancy, aged 20, was discovered lying face down in the bathroom with a knife wound in her stomach. She was wearing only a black bra, police spokesman said.

"He told us that he woke this morning and could not find the girl. He said he found her body in the bathroom and has no idea of what happened."

A lawyer will apply for bail and Vicious plans to deny the charge when he appears in court today.

The couple booked into Manhattan's Chelsea Hotel 4½ weeks ago as Mr and Mrs John Buffalo.

A month after their arrival they moved from their original room when a mattress caught fire.

Manager Stanley Rud said: "The woman disappeared as Mr and Mrs Buffalo left."

Vicious claims the girl was attacked while he was asleep—or that she committed suicide.

If convicted, he faces fifteen or more years in jail.

Meanwhile, plans are going ahead for a Halloween concert by Vicious in Nancy's home

stabbed in a hotel room

Vicious: I will miss my Nancy

From LESLIE HINTON in New York
SEX PISTOL Sid Vicious spoke of his dead girlfriend Nancy Spungen yesterday after being freed on bail.

The punk rocker, who is alleged to have murdered the 20-year-old dancer said: "I'll miss Nancy. She was a great woman. I would like to meet her parents."

Vicious, aged 21, was released from a New York jail after a record company put up £25,000 bail.

Court

He later appeared in court and his case was adjourned until October 20. He denies the charge.

Vicious, who was treated in the prison for drug addiction said: "I feel OK, but now I want to kick the drugs. I am going to do it with no trouble."

PUNK NANCY 'READY TO DIE'



"NAUSEATING" Nancy Spungen, the girlfriend of punk star Sid Vicious, had a strange premonition that she would die violently.

Twenty-year-old Nancy told her parents: "I'll never make it to twenty-one, I'll go out in a blaze of glory."

"That was six weeks ago... and yesterday her parents buried her in their home city of Philadelphia. Nancy was found stabbed to death on Thursday in a New York hotel room, and Sid Vicious is now in custody accused of murdering her."

Other people had a premonition that the love of Nancy and Sid was ill-fated.

His manager, Malcolm McLaren, admitted yesterday that once he had been so determined to break up the romance that he and friends had tried to kidnap Nancy in London.

"DOOMED": Nancy

From CHRISTOPHER DUCKLAND in New York

help Sid Vicious, who is in a drug unit.

"I'm determined to get him free on bail before he is sent to the notorious county-tough Rikers Island prison," he said.

"That would be like throwing a body to the sharks. Sid Vicious is very small and the jail is full of murderers and sex attackers who don't like punks."

Pistols may link up again

The Sex Pistols may get together again to help guitarist Sid Vicious, accused in New York of killing his girl friend.

The punk group's former manager, Malcolm McLaren, said yesterday that an American tour might be organised—with part of the proceeds going to pay for Sid's defence.

The Pistols split up after their last American tour earlier this year.

Vicious, 21, is on \$25,000 bail. He is charged with murdering 20-year-old "Nauseating" Nancy Spungen, who was found stabbed to death in their hotel room last week.

Vicious claims the girl was attacked while he was asleep—or that she committed suicide.

If convicted, he faces fifteen or more years in jail.

Meanwhile, plans are going ahead for a Halloween concert by Vicious in Nancy's home



I didn't stab Nancy, says Sid Vicious

Shocked

In another bid to help the ailing McLaren, I've hired private detectives.

"Sid is not clear what happened," he said. "He was shocked when he found Nancy's body."

"It could be that she committed suicide or was murdered by someone else. We just don't know."

Sid Vicious' career had been in decline ever since he split with his group, the Sex Pistols.

But since Nancy's death sales of Sex Pistols records have boomed.