

UNUSUALLY

VOLUME TWO
NUMBER TWO
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ELLEN ZWEIG
NEGATIVLAND
KAREN FINLEY
XEROX SUTRA EDITIONS
CONTROLLED BLEEDING
CONTACTS AND
NETWORKING





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(see back page for more information)



The first issue of **Unsound** was published September, 1983. It came about as a reaction against separatism, in which "a select few become the only creative sources that are recognized." **Unsound** is focused onto the **hard edge** of experimental art and music—the edge that most consider subversive.

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All **prospective artists:** please do not send us your originals, and contact us first to provide samples and/or proposals.

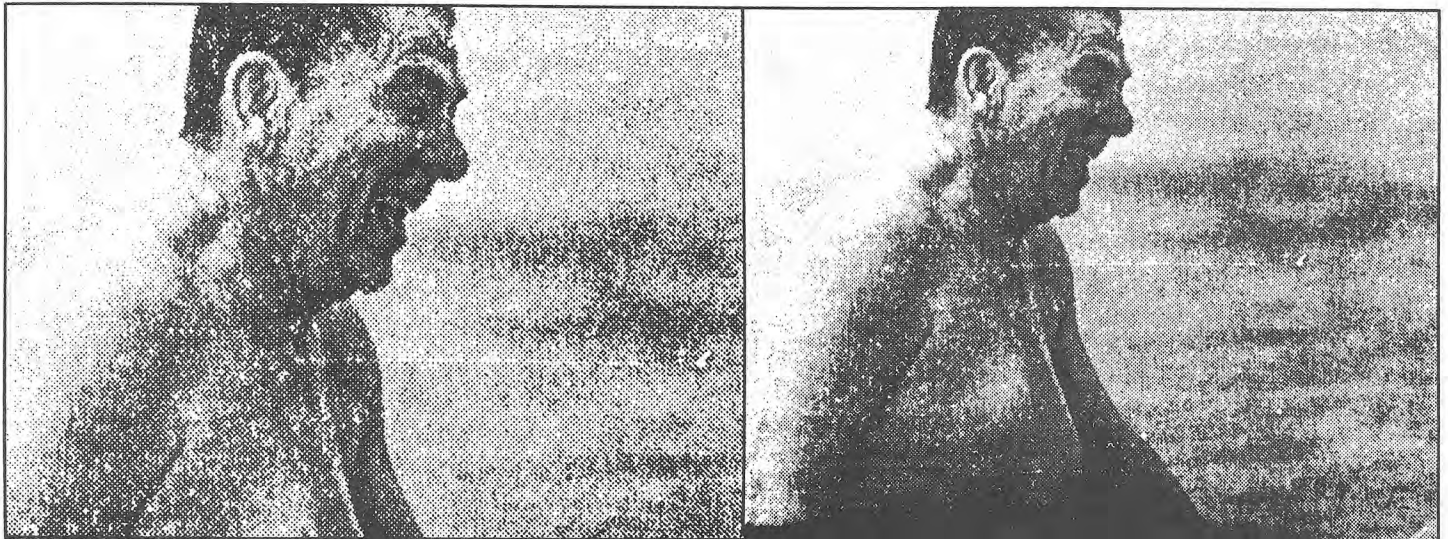
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Corrections: (Volume 2, #1) Tape review on page 55 mislisted the group name as 'Eposed 4Heads', the group is actually called 'Xposed 4Heads,' and the tape is called 'XPosersize' not '4 Big Songs.' On page 56 the address of Staaltape was listed incorrectly, the actual address is Staaltape, POB 11453, 1001 GL Amsterdam, The Netherlands. Also on page 56 a review stated that the group LAIBACH was from Hungary, wrong they're from Yugoslavia. The photo credits in the Three Day Stubble article were mislisted: Photo #1 on page 4 was taken by Erik Averbach, photos #2&3&4 were taken by Allan Peak. Photos #5&6 were taken by Tom Smith, and the last photo on page 6 was also taken by Allan Peak. In the Whitehouse interview (Volume 1, #5) William Bennett was misquoted by printing, "I would classify myself as a mysogynist," he actually said, "I wouldn't classify myself as a amisogynist."

Due to the nature of this publication all the views expressed herein are not necessarily those of the editors.

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CHANGING INTRODUCTION CHANGING

“Societies have always been shaped more by the media which men communicate than by the content of the communication.”

From: *The Medium is the Massage*,
by Marshall McLuhan
and Quentin Fiore

“The marvelous expresses the need to go beyond imposed limits, imposed by our structure, the need to attain greater beauty, greater power, greater pleasure, to endure longer.”

From: *Le Merveilleux*,
by Pierre Mabilille

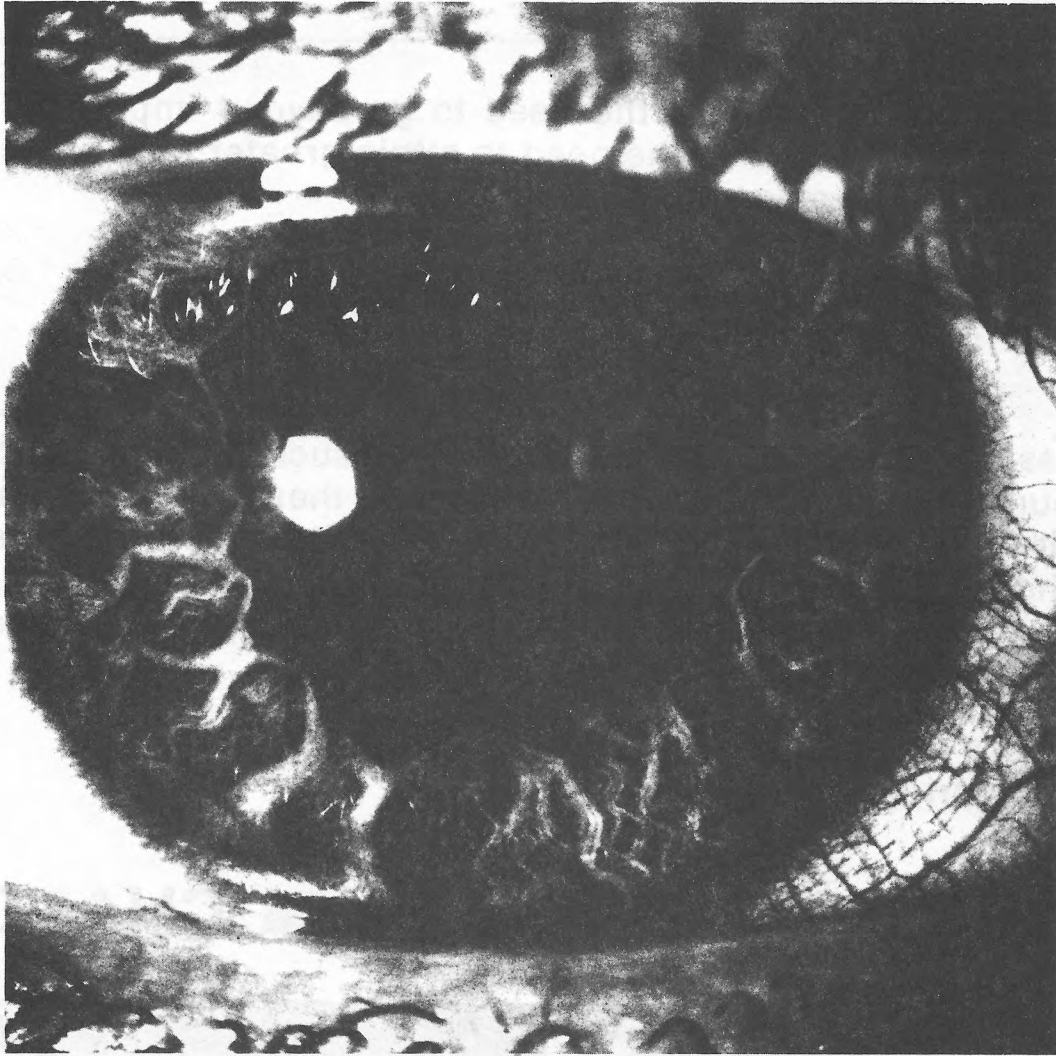
“He has been heard saying that there is no such thing as a picture, or a sound, or a boot; however, it seems as though the gun has not been fired. The truck picks him up and he spits, and like the rest of them he keeps spitting. His enemy is conscious of the other or something less hostile than silence in moments of how to speak he hears the world today as an experience.”

From: *The Polite Man*,
by William Davenport

CHANGING CHANGING



CONTROLLED BLEEDING



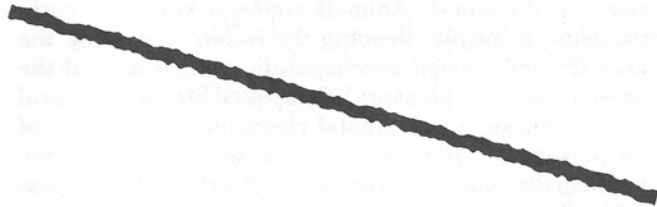
“For me the creation of sound and music is intensely personal. It can’t be reproduced or understood completely by anyone else, because it stems from my own influences, traumas, joys and daily interactions.”

Controlled Bleeding produces massively dense sheets of sound —cacophony, propelled by layers of screaming feedback, hammering steel percussives, grinding machinery and electronics.

Controlled Bleeding is described as the result of “cleansing the inner filth.”

The following interview is with Paul Lemos, founding member of *Controlled Bleeding*.

by *Andrea Goldstein*



UN SOUND: What were you doing before **Controlled Bleeding**?

CONTROLLED BLEEDING: Well, Controlled Bleeding has existed in various forms for nearly eight years, as long as I have been actively working in a musical context.

US: Then why did you keep the same name—hasn't it confused those who followed past work?

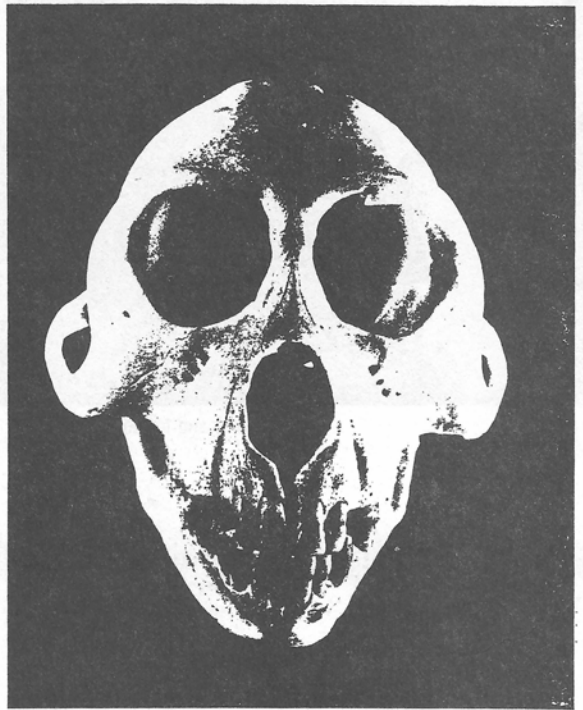
CB: The name had always represented the music and the concept at each stage. Although the material has changed a great deal, the feelings that inspire us to record are the same as they were in the beginning. For me the name illustrates the idea of 'controlled directed violence'—there has always been a volatile element that has destroyed many formations of the group, and yet it has never lost its sense of purpose.

US: What do you mean by the term 'controlled directed violence'?

CB: The term 'controlled directed violence' means that the violence which exists at some points in each of us, originating from social pressure, is released in a controlled environment (the studio or rehearsal space), and is creatively channeled into the recorded project. Perhaps much of the senseless cruelty and increasing urban violence stems from the explosion of mounting, undirected rage. I think such rage distorts one's perception, and all living bodies become objects, blocks that intrude upon one's selfish desires. I guess we try to harness the rage and release it through Controlled Bleeding.

US: How would you describe your present work and how does it differ from past work?

CB: Our present work emanates from the tremendous frustration that cannot be released through conventional structure. In the past the music dealt with melody, conventional instrumentation, etc.. and now it concentrates within the idea of extreme volume and extreme sounds.



Controlled Bleeding

Back cover of *Knees and Bones* Lp

US: I'm not sure if I understand what your getting at...are you saying that the past work was musical and the present is not?

CB: I used to try to musically vent the anxiety and frustration that would build, and still builds in daily life. The material five years ago was a combination of hardcore and progressive avant-garde; somewhere between the Ramones and Henry Cow. I found it very frustrating because I could never really communicate the feelings, the anger. Often times the results would be reflected in broken equipment, bloody hands, and a lot of inner band strife—the songs were constantly being ripped apart and restructured. It was a shame the material was misunderstood, we would play Long Island Bars and city dumps like CBGB's and people would completely ignore our presence—meanwhile we would be pouring our hearts into the music, thinking that somehow it mattered. After a while the band became a constant state of struggle, and some members wanted to develop a more commercially viable sound and others like myself just lost the desire to continue.



Paul Lemos and friend

“The Moaning is the Meaning”

Art is a barometer of social turmoil, the political and social indicator—a watchdog that is burned and buried then resurrected only to be adulterated—the cycle continues endlessly. Living in a world void of security, where the vision of self destruction is suppressed in every waking hour, one cannot escape the anxiety, the inner violence, the withdrawal into hedonism. The only constant is brutality and exploitation. Peace is a figment of idealist imagination, for in each second of each minute conflict exists in heart and mind.... somewhere in the world. Animals spewing intellect, truth, mortality, principle, denying the rotten core. Why the inner turmoil, sexual psychopathia, glorification of the taboo, cruelty for pleasure? Controlled bleeding is aural release, physical and mental cleansing—a draining of the poisons of suppression, harnessing the fear, the instinctually violent yearnings, directing them passively. The moaning is the meaning.

CONTROLLED BLEEDING



AT CBGB'S
OCT. 13

US: In the present formation, how many people are in the group and what do they do?

CB: There is no set number of group members. The name Controlled Bleeding is becoming an umbrella for a host of sub-projects, all based on the same focal point. The core of the group consists of two members (the other member is Chris Moriarty), and we will then work with anywhere from one to four additional persons, depending on the session. There is no set line-up whatsoever, since our music is largely improvised—each of us works with percussive, electronics, tapes, voice, found sound, guitar, bass, etc... in various combination. There is always a basic idea of texture, the atmosphere that is desired, but little preconceived structure. The structure develops as we begin to predict each others interactions.

US: What inspired you to reorganize the group?

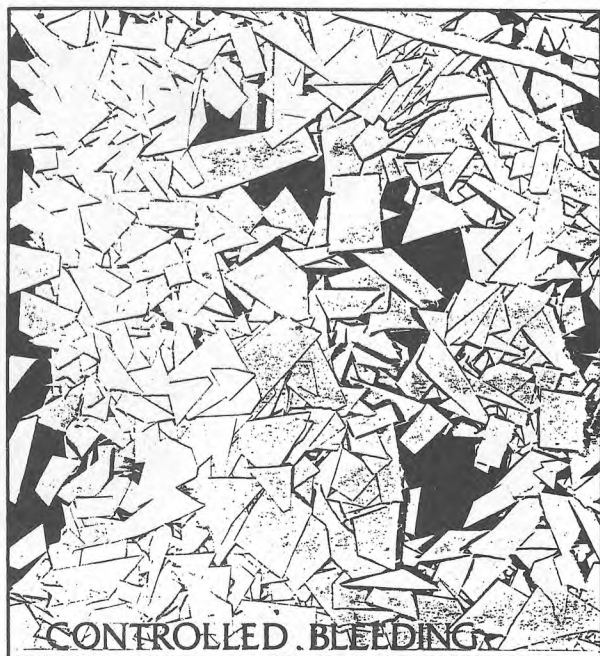
CB: Ultimately there was a large gap in my life, yet I was too tired and disillusioned to begin again. I was very inspired after hearing Neubauten's **Kollapse** and Whitehouses' **Peter Kurten**, they gave me insight into a realm of experimental music that conveyed the same aggression that was so much a part of Bleeding before its demise.

US: Were you influenced by the content level?

CB: To me it was the atmosphere, the underlying power, the aspects of sadism and sexuality I don't find of interest.

US: Do you feel making sound/music gives you power?

CB: The problem for me here is the definition of 'power'. I think that creating music can provide an artist with a means of manipulating the philosophies of fans and followers. But for me, the creation of music and sound in itself has nothing to do with power. The response that I receive in bringing my work into the public domain gives me a sense of achievement and self-worth. Otherwise, why bother to generate public interest, if not to receive some personal gain. But I don't think this relates to **power**. Certainly groups like Psychic TV use their work as a forum for personal propaganda—so music does give power if that is the desired end.



US: What is the Lp about and describe some of the pieces?

CB: The first Lp, "Bones and Knees", is really just an outgrowth of the directed violence that was previously mentioned. Most of it was recorded during periods of emotional turmoil, and most of the recording is pretty much an assault. I suppose that the Lp is about reaching into oneself and spilling forth the social vomit that has to be released somehow, at some time. Pieces range from dense barrages of electronics, hammered percussion, multilayered voices, found sounds, etc..... to others of undulating dirge-like ambience.

US: What causes the anger and frustration in you?

CB: I suppose I have always been frustrated by the bland routines of daily life—sleeping, eating, paying bills, shitting, sleeping and so on....It just stems from not having enough time, money, and courage to devote to the things that make life potentially fulfilling. I think the anger emanates from the fact that I'm so very helpless, as we all are, in changing the course of our lives. We can't cure the poverty that exists for three-fourths of the world population, and we are powerless in affecting the political and economic situations that exist. And so too, we are powerless in preventing the possible destruction of our own lives and those we love—it's like living in the palm of a massive hand that can close at will and crush everything and anything.

Impaled on razor wire, we sing.
Streets ripped apart, soaked in human sewage,
viscerated corpse of a cell—strewn with bone and salted meat.

Baked and cracked, frozen and pale...

Soft holes remain. Twisted frames nailed through soapy mulch, pouring sheets of scum—seeping into wells and bodies buried.

The pressure spurts. The arteries collapse; the heart beat fades and thought recoil into dormancy, cocooning in fetal warmth.

Flies lurch in carmel, splintered wing. Life secreting into cracked floors. Jelly laden and bloated, distended, cut—shivering plasmic bowl—cooled and glazed. Stewed and layed upon a flat rock.

Broken and shaking, slosh to the sewers, flesh out the foods, devour the spongy gums—hack out the teeth, skin the face, peel the snout.

Imbibe the juices that drenched the carcass.

RELEASES:

(self-titled) C45, Merzbows ZSF, Japan
"Distress Signals," C60, Broken Flag, UK
(self-titled) C60, Psychout Productions, Sweden
"Dedicated to Andrea's Wedding," C60, Swinging Axe Prod., USA
"Shit Slipper," C60, XXX, USA
(collaboration with) P231, Ramleh, Falx Cerebri, C60, Broken Flag, UK
"Way of the Sacred," (with) Merzbow, Sleep Chamber, C60, XXX, USA
(self-titled) C60, Le Syndicat, France
"Knees and Bones" Lp, Psychout Prod., Sweden (available in USA through Wayside, Aeon, RRR)

Compilations:

"Swallowing Scrap Metal," Gut Level Music
"Dreams While Drowning," Gut Level Music
"Morality," Broken Flag
"Sexorama," Merzbows Lowest Music and Arts

Upcoming Projects:

Cassette releases on Gut Level Music, Ladd/Frith, Broken Flag labels.
Second Lp release within 4-5 months... Tracks on the following compilations:
Artitude, Dom 2, Placebo, Broken Flag, and P231.

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54 Locust St., Massapequa, NY 11758 USA

KAREN FINLEY



I Like the Dwarf on the Table, When I Give Him Head 11/82, Hall Walls, Buffalo, NY

Performance Archeology (Teetering at the Edge)

by Frank Shifreen

Darkness. Lights. Karen Finley appears in a strapless fifties cocktail dress. She has warm piscine eyes and yet a strange neutrality of presence. She looks like she is in a kitchen, with food, tables, consumables scattered around her, a host of products looking very neat and ordinary. Opening a refrigerator with bright cosmic sparkles, she reminds me of Betty Furness in commercials from my childhood.

Then she begins to speak.

She becomes excited, frenzied, I feel like I'm watching *The Exorcist*. Odd inflection—like Ubu. Joycean stream of consciousness. A verbal assault of emotions and identities at the same time as she is engaging in actions with the props situated around her, all of which are used or destroyed during the course of the performance.

In "I'm an Ass Man," characters appear and disappear. A middle-aged fat guy on a New York subway looking at a big assed Puerto Rican lady and having a violent sexual fantasy. Leonora, fanning her snatch at a yuppie sex and drug party. A German aristocrat forcing young toeheads between his thighs. Karen, in a roach killing frenzy. Miss Davis, destroying her portable typewriter while remembering a loathed suburb zip code. A lot of people who wish they were anything except themselves.

At the same time as this non-stop mad patter, she is overturning dressers, stuffing canned peaches up her vagina, tossing live worms at the audience, overpouring tea, creating recipes such as a monstrous potato salad that she throws on the floor; pouring out a whole container of Ivory Snow to simulate a blizzard.

A HISTORY

Karen was attending the San Francisco Art Institute when she returned home for Christmas vacation. During her stay her father committed suicide, in January 1978. It was meticulously planned, and yet there was no previous inkling of foreshadow. They had been very close, and this tragic act, ultimately banal, made her question most of the assumptions that she held most dear. It created a hunger in her to discover what goes on in the minds of people who can't or won't communicate.

That summer Karen went on an archeological dig looking for native American artifacts. She connects the two events very strongly but does not speculate why. Perhaps she was able to transform the physical process into a psychic and spiritual analogy that allowed her to dig into her self and bring up events whole and unmodified, as would not have been the case in analysis or other therapeutic techniques.

Her first performance was at San Francisco's Gay Community Center in February, 1979, and was entitled "I'm Available (for a fuck)".

In contrast to its noticeably rigid and conservative attitude in the visual arts, San Francisco has always nurtured a strong theater and performance scene. Experimental theater, poetry, happenings and dance had been fixtures for many years.

Although Karen started (and still continues) as a painter, at that time disgust with the object relation and new feminist perspectives added a social impetus to her creative decisions. The expense of painting was a burden

She worked in clubs, strip joints, restaurants and some dives and this inspired her to reach for a new form that went beyond the banal, that exposed everything.

She was originally a Chicago artist and was as funky and figurative as any of the Hairy Who. Her affinity for this group and its unpopularity in California helped in her decision to switch to performance art. In 1979 performance art clubs were sprouting up all over San Francisco. The atmosphere was boisterous and exciting.

One reviewer suggested that her active physical intention is to turn the performance area into a swamp.

She does not commit mayhem, however. Her gestures have control and a split second timing that is an interesting corollary to the wild pitch and tenor of her voice.

She constantly forces the audience to shift its perspective. She ad-libs, or seamlessly allows one characterization to flow into another. She juxtaposes what she calls people with real problems whether physical or mental with people who think they have a problem, such as diners waiting for a slow waitress. Their problems are perhaps only spiritual.

Her works are poetic meditations on freedom, confinement, sex and death. In "I'm an Ass Man" at one point she deals with the obsession of murdering roaches. Once we see a few of them, we want to destroy the species, and yet we can't, they are too pervasive. She sprays Black Flag in her kitchen (towards the audience) and the foul smelling cloud wafts towards us. We can see that the wars we wage in our personal lives reflect our social problems as a society. Karen sprays roach spray toward the audience, she doesn't spare us, and we see it in a way we never have before.

It's aggressive, but very effective.

She punctures the sacredness of objects and convention.

I Like the Dwarf on the Table, When I Give Him Head
4/83, SUSHI, San Diego, CA



Gary Nickard



She performed at Bruce Pollack's A-Hole Gallery, at the Mabuhay, Club Foot, Club Generic, etc. Her performances from that time period include "Deathcakes and Autism". "Deathcakes" is about her father's wake. The family bickering at the funeral. Our confrontations with death and each other which happens at such a time. "Autism," the second half of this double bill, speaks about children's inner worlds and postulates that their illness is created by violence done to them by the adult world.

Harry Kipper (Brian Routh) was her graduate advisor at the Institute. Strong personal and artistic respect developed into a close working and personal relationship.

Karen and Brian began collaborating. When Martin (the other Kipper Kid) could not go on a scheduled European tour, they went as a duo.

The tour was successful and controversial. They toured four countries and developed an act for each one of them that used stereotypes, or as McLuhan has said, "cliche as probe." In Italy their performance used spaghetti and talked about abortion, the pope and their economy. The Italians loved it. In Germany they received an altogether different reaction (see Box).

When they returned to the U.S. they moved to Chicago and worked both individually and together. "Mr. and Mrs. Mouth" dates from this period.

This show features Karen as a dog trainer and Harry Kipper and Harriet (a real dog) as twin dogs. Harry is naked and is made up to look like Harriet, painted white with a brown ringed eye. Harriet is very dignified, but the Kipper dog will do anything Karen wants and even tries to get Harriet to do it, such as jump through hoops and into baby-carriages.

Karen becomes a variety of suburban women in the next section within this performance called "To eat a child." She is a housewife in a blizzard without jumper cables. Meanwhile, the Ivory Snow is deepening in the performance area. Karen becomes several working women enraged by wage-slave servitude, and they displace their anger on each other. She ends her performance by giving herself a bidet in the suitcase, closing it and walking off.

Finley and Kipper have been in New York since late 1983. She has gigged at most of the clubs and alternative performance spaces in downtown Manhattan, including 8 B.C., P.S. 122, Franklin Furnace, Life Cafe, Cat Club, the Pyramid, Darinka, etc. Karen has also been a curator of performance at AREA.

Some of her more recent performances include "I'm an Ass Man," described in the first section of the article. On Easter she performed "The Poisoning of Christ's Easter Bunny," which was unusual in that she used props which reflected a more socially acceptable absurdity rather than the inner psychic material usually worked with. Karen used actual products (beauty aids, sleeping masks, etc.) that were so bizarre that she did not have to distort or destroy them. They reflected the hidden agenda of consumerism.



Mr. and Mrs. Mouth, 2/83, Randolph St. Gallery, Chicago IL



I Like the Dwarf on the Table, When I Give Him Head, 10/83, Franklin Furnace, NYC

MINI LOVE

Berita Abrams



Mike Love

Mr. and Mrs. Mouth

2/83, Randolph St. Gallery, Chicago IL

“poo poo and pee pee”

On a bright Cologne stage, at The Theater for the World festival, Harry Kipper and Karen Finley are cavorting on the stage. He is Adolph Hitler and naked from the waist down. She is Eva Braun, dressed in a garter belt, lace underwear, and corset. The place reeks of old rotting meat that had been stored before the festival. There are more than 800 in the audience, standing room only.

She wears a beauty mask and constantly plays with her face. He struts and postures in Nazi-like ostentatious gestures. They get down on all fours, smell each others' asses, lap beer in bowls on the floor like animals. While Harry is at center stage singing a Johnny Mathis hit, Karen is on the side of the stage taking a shit in a bowl. Later, Hitler comes around the bowl, examines its contents and then wolfs it down. He pronounces it very good.

There are great divisions among the audience. A

large group sits in stony silence. Another large group are actively hissing and cursing in response. Another generous minority are laughing hysterically, including the German filmmaker Fassbinder, who was presently engaged in filming the performance.

The night before Karen had been attacked by a Spanish woman—a nazi sympathizer—who beat her over the head with a mop, and started destroying props.

She was thrown back into the audience bodily by Harry, who also warned how unwise it would be for her to return. The crowd started streaming down to the stage, and Harry and Karen made a hasty exit. Fassbinder was in the audience that night, and felt it was so interesting that he came back the next night to film it. Fassbinder died shortly afterwards, the film has been held in legal limbo and has never been publicly shown.

I'M AN ASS MAN

(an excerpt)

One of my favorite things to do is look at all of the affected people, the disturbed people and imagine them masturbating. I really like to imagine what kind of positions they get into when they do it. And the other day while standing in line in the grocery store—I was standing behind this old ugly thing—old brown cooter—wiry & greasy bitch—You know, nasty. I was thinking about all of her perverted ways when out of her pocket she took out this long bony finger that had the longest fingernails you've ever seen. And I mean long nails—But these nails weren't long for snorting nose candy or plucking a guitar. These just grew and grew. She just started scraping away at her teeth as if no one was looking. Scraping the tartar into those long nails of hers. She was scraping the roast beef sandwich from yesterday and the cheese sandwich from lunch. Oh, there was some mighty ugly green things between those teeth, stringy stuff too. Most unsightly. Although it was most unpleasant I could bear to watch but then she started smearing the stuff. I guess she filled her fingernails with the tartar. Anyway she started smearing it on the edge of the cover of People magazine. You know the issue on Teen Suicide. And her gross food particles just balancing on the edge of the top of the cover. But I couldn't take it anymore when she she she scraped a new batch and smeared it on the conveyor belt. You know, where your food rides on. And my food started to move across this paste. And I just had to yell out—Who the HELL BROUGHT YOU UP! WHERE WERE YOU RAISED! DO IT IN THE PRIVACY OF YOUR OWN HOME, IN THE CLOSET! And she just kinda glared at me

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and took put her thumb like she was hitching a ride and stuck it up under clothes. When she pulled it out it was steaming with a shiny coating of fresh shit and sucked the thumb in her mouth. Then she said this is what I do in private and I scrape my teeth in public.

Whatever happened to the VW van in '68 I used to get fucked all day I'd get rug burn from all of the shag carpeting. And hair down to his waist and afros too. Mama, we'd fuck and fuck and whatever happened to the rickie tickie stickers and the peace that went with it?

The only reason she got up was for the pleasure of going back to sleep. What was there to be up for anyway. He just sat in the other room packing his nose with that candy and she had to keep telling his mother that he made all of his money in investments, in real estate.



I'm an Ass Man, 2/85, PS 122, NYC



Photos by Dona Ann McAdams

Where are you from boy? Where the hell you from? You old piece of grizzly shit. Where you ass from. I bet you're from the Philippines. Admit it. (slap) Admit it. Iiiiiiiiiiih uhI i i i I 'm frrrrrommm from Trenton. I wanted to be from California, L.A., Denver, Paris. I wish my parents had been in a concentration camp, owned a bakery. Something. But from Trenton, no one is famous from there. I'm nothing but a piece of white, paste, honky trash.



Tea break. Suddenly, as she put the sugar in her tea she imagined her teeth rotting and then she saw the dentist with his hand in her bra playing with her nipple as he drilled. She drank the tea quickly because she saw a huge, pregnant mama roach scurrying up the cabinet. She tried to smash the roach. She really wanted to smash to hell the egg that was protruding from the roach's swollen carcass. But she couldn't catch it. It was too fast for her and went past the first, second and third shelves up to the top shelf and you know what happens up there? That is where the nest of bodies, eggs and turds that look like coffee grinds. For years I thought those brown specks were coffee grinds. And sometimes, like on the Wednesday before Thanksgiving at 3:00 am she gets real ambitious and gets the lysol and disinfectant and cleans the hell out of it.

Son, this car isn't a new car but I paid for the car. Do you understand? By the time I was your age I had bought 2 cars, a stereo console, a mistress, a summer home, tailored suits. I also owned my own company. The aerial, it's bent. Fucking bent. Dad, don't bend it too far back or it might bend, snap right off. I'm sick and tired of your impatience, you bastard. Who bought this aerial anyway? You did Dad. I'M sick of this neighborhood. Grown men with plastic bags on their heads with last names I can't pronounce. At one time I would say hello Mr. Gold, Mr. Kelly—now they are last names with zees. I don't like any name that has a z in it. And look at your chest. You're all girl. Your chest is nothing but a pink rubbermaid bathmat. And look at that teeth. You call those teeth? Why they're filthy. When your mothers' teeth weren't white enough I'd knock the hell out of them. Now they're on the mantel piece. That'll show the broad who is man around the house. I'll show you how to wash those pearly whites, I'll show you how to scrub that acne, puss ridden, grand canyon face of yours... (take out tooth paste and scrub telephone) Cause when daddy wants to kiss his little girl good-night he wants a clean mouth. Sitting on the plastic seat covers in the car makes your underwear all kind of sticky. Why don't you roll up your dress, take off your panties and air off. Let me feel those hot, wet, young thighs. Let me feel those white, young, chicken meat. But Daddy, it's so hot in the car the crayons are melting. They've infested the entire house. They are everywhere. If only I married an exterminator, if only I invented color field paintings, if only I was David Salles' sister, Mel Torme's son, James Garner's wife. If my name was only Karen Kennedy. If only we were all in Hawaii—getting big and fat—just getting stoned on Maui Loa Punch. If only it wasn't for the depression. Yes, we'd all be rich. If only my dad didn't die.

But it wasn't so much having the PhD in Italian literature that upset her. Oh, no. It was living in Iowa. Living, breathing, sleeping corn. The terminal 20 year old student. The fluorescent lighting.

The subway smelled like a huge fart you couldn't get out of it. It was all over my skin, my hair, my clothes. Sticky, greasy, oily. Drunks, pissing and shitting on each other—smearing their feces on the tiled walls. Asking for money—his hand crusted in shit—the change clinging to his fingers. I love New York City.

© Karen Finley

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I LIKE THE DWARF ON THE TABLE WHEN I GIVE HIM HEAD

(an excerpt)

She begins by standing behind the setting with a nervous energy. She tries to talk with too much to say and stutters. She wrings her body and prepares for the performance. With hands over head in a demanding gesture, walking as if she came from another room I beg your pardon! I beg your pardon! Our maid Kasia Jasiski has a solution to the problem.

What?

Bring the Puerto Ricans to Poland!

Why?!

Because they make rum and we make vodka and coca cola tastes better in rum.

That is a very good reason.

RRRRRing. RRRRRing. Hello. They are arriving in Warsaw tomorrow.

Whew. Now we can relax.

(Walk over to table with many glasses. Pour water overfilling glasses.)

Girls still go first at the Ritz Carlton Hotel. (SIT)

All I want to do is protect my daughter's virginity and my family name.

But your daughter is 33, has 2 kids, and is divorced.

I don't care. (picking up table and purposely spilling the water) I don't care. IT's my world. It's my ways. My house. They don't even serve fruit for dessert anymore. At one time eating an orange was like finding a diamond in the snow.

(Drop silverware on floor as if setting the table. Abruptly turn.)

It's unusual to see a red squirrel this late in the season.

(Turn to table setting, stoop and open flap of panties and out drops a bag of fries.)

A potato for you. Easy, anytime. Easy, anytime. I'll show you potatoes. some some goulash. No, No, paprikash. Let's have, no Not another North American Complex, we're not bothering about renting a persona. We're not worrying who's taking care of the kids. No. NO! What is the secret? What is the secret from Kenmore or any suburb, home? What is the secret for the potato salad? It is not in the mustard, nor the Dijon, nor the 1000 island dressing, nor bacon grease or dillweed. It's it's pickle juice. Don't tell the family secret, don't don't tell the family secret. It's safe in the refrigerator. Safe. When you look in the refrigerator and find only empty pickle jars you've found your girl.

(stamp foot)

How many girls do you go out with in one night, Norm?

I dunno. I finish with one then I'm ready for another one.

What kinduv girls do you like?

Like em old, young, don't matter.

Maybe he don't don't do it at all?

I do it alright! Maybe 5 or 6 times a night!

We're talking about, I'm talking about object relationship. The difference between schizoid behavior and schizophrenic disorders. But not over breakfast, not in MY house! They haven't even reached the oepidal stage yet.

(run over to wall and smash face against wall)

Get against the wall or I'll punch your face in. No, sir. I didn't laugh.

What was that smirk on your face?

Ill i I I gotta weird face. They used to call me retard.

Alright I'll let you go this time. But don't you ever tell me your problems. Go get a sales job or join some clubs.

(picking up 2 grapefruits that are on a big pile of books.)

Have you ever seen such big balls as Jerry's balls? HUGe big dog balls like grapefruit.

(drop grapefruit and pickup books. walk across room)

But I have to bring the books back to the library or it's the damn wristwatch.

(from under a veil lies a plate of gooey chocolates. smear and gource on chocolates.)

It's 6:00 am in the morning dear. I just wanted to be near you when you woke up say good morning to you. Say good morning to you.

No you didn't mom. You liar. You liar. You just wanted to wake up before everyone else and eat the rocky road candy and go sit on the toilet and take a shit. Let me have that candy, Joan.

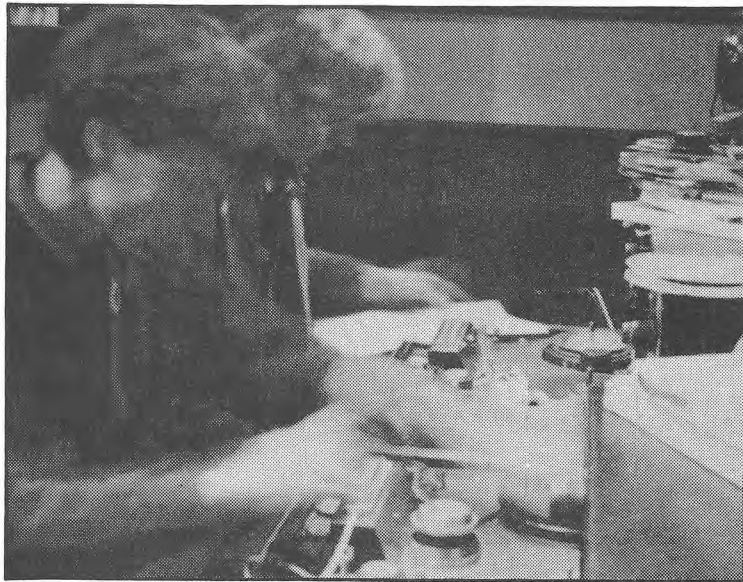
Why, why, why, Miss Ellen. I need that candy to defecate. To pass my morning fecal matter. I need something to shift my bowels.

Shift. Say Shit, MOM! Say I want to take a brown, greasy, smelly, big, shit. I gotta take a shit.

What have I raised? To all the saints, as God as my witness I taught this girl poo poo. Poop. poopoo.

NEGATIVLAND:

NO OTHER POSSIBILITY.



Don and Ian during 'Body English'

"When I was in high school I made films before I started making sounds—I wanted to grow up and be a big time film director. I started getting into listening to movie tracks and it dawned on me how many people it took to make movies, and how when ideas got filtered through so many minds that they lost all their original substance, etc.....Also I was listening to records that were made by one guy who played every instrument and that was one of the things that really attracted me to recording." **MARK**

Interview by William Davenport and Tamara F. with Don Joyce, Ian Allen, Mark Hosler, and Chris Grigg (the fifth member of Negativland David Wills was not present).

All photos and graphics by Negativland

UNSOUND: What prompted you to make your first record?

MARK HOSLER: I guess I'm the only one who can answer that because Don and Ian were not around then.

IAN ALLEN: I found it in a record store. It was very close to what I wanted to be doing, so I called Mark up on the phone, that was about three months after it was released.

MH: It was Richard, David and I, although Richard (Lyons) is no longer directly involved with Negativland, he does the Over The Edge show and is working on our video. Also Peter Dayton was making a certain amount of contributions.... Chris did some things too. We just thought that it would be a neat idea. The independent music scene wasn't very big, and we were totally unaware of it as well. It was kind of strange that we thought of doing it, we thought we might be able to sell 500 of them over the next three years in the Bay Area, but they sold right away. Joe Carducci* from Systematic found out about it, called us on the phone and took 100 copies. We were flabbergasted. A week later he said, "We shipped them to Holland, and Germany and Australia," and we were just blown out of our seats. We had no idea that this network existed. Another reason for doing the album was that I took it as a challenge to complete it before my last year of high school; to have done this thing that hardly anybody does at that age. To be honest about it, none of us had this clearly developed aesthetic about what we were doing, it was really some sort of a sense that we had, and a lot of clarity and understanding was developed by doing it more and more and thinking about it over time.

US: Do you consider your content as being autobiographical?

IA: Not directly, Negativland's approach is to use a wide range of possibilities.

MH: I really felt strongly about my experiences, and I think that "A Big 10-8 Place" dealt with that as far as I care to do. I am not going to give myself a brain transplant and become a different person, but I am not interested in dealing with that anymore. It has been explored in the first three records, and I want to move on.

* Joe Carducci is now with SST Records

DON JOYCE: It sounds kind of scary...but it's not negative, though.

MH: That's true, it's scary out there, it's strange out there, but at the same time it is home to me, it is where I grew up. I can understand why people want to be in the suburbs. I hope that that comes through, and to some people it seems like it does.

DJ: I think you were probably trying to make it look scary in terms of no one out there seeing it that way. You're trying to take something that was home and security and was comfortable and had nice lawns and...

MH: It was never calculated, though.

DJ: But the result is kind of scary about something that nobody thinks is scary.

(referring to the first side of "A Big 10-8 Place")

MH: But the intent of that piece on the first side is that of a journey, although it may be so convoluted that people might not perceive it. After the introduction of the theme song, the 'stupid, stupid' song, Ian and I kept dissecting the remaining side—you come in on a Bart train, you enter, you arrive there and you get out and you are with the kids and the mom looking around, and the kids somehow end up far away from the mom, and the dad seems to be wandering around and he's gone out of his mind, and the kids are being threatened by somebody. It's all really abstracted, but there's this idea of it all being unclear...who's really hurting who? The kids are in distress, but is it a complete stranger or is it the father that is threatening them? There is also the whole 'jammer' idea in there as another side concept who perhaps are the people who are hurting the kids. None of that is clear, and all those elements, those little bits of talking, were thought about real carefully. But as far as the picture you can make out of it, that's a puzzle for you to put together if you care to. There will be no finished answer.

US: Do you think you've made positive or negative statements about suburban America?

MH: I always get a little disappointed or depressed when I hear people saying, "You guys are just about how fucked-up everything is," because I don't think that at all.

"If what you are doing is not obvious and it appears random, a lot of people are not going to care for it, because there doesn't seem to be any human decisions involved."

DON



computer processed image of Ian Allen

"I read an interview with Huey Lewis where he said he felt that he is a product of the sixties and is reeking change on society by his happy songs. We went into the record stores with something that is very different; a Negativland record just sort of jumps from the bins—it's about twice as thick. It's a strange thing to be in a record store."

IAN



NEGATIVLAND: A BIG 10-8 PLACE.

FIGURED OUT AND DESIGNED BY MARK AND IAN.
WRITTEN BY MARK, IAN AND DAVID.
MADE BY MARK WITH IAN AND DAVID.

FOR THEIR CONTRIBUTIONS TO THIS PROJECT, OUR LIVE PERFORMANCES AND OUR RADIO SHOWS WE'D LIKE TO THANK RICHARD LYONS, PETER C. DAYTON, CHRIS CRIGGS, PYKE ALLEN, DON JOYCE, PHIL FREIHOFER, LAUREN AND MARKS DAD FOR THE WHISTLING SOLO ON "FOUR FINGERS".

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Mark and Don

A large part of "A Big 10-8 Place" is about how I think of life in general, but what I decided to do was instead of trying to make a broad statement, was to focus on something specific and that I was familiar with. For me that was Concord and the suburbs, a microcosm that could be seen as a macrocosm. I liked being able to present it as a real place that does exist. All those comments about it being scary are about how Contra Costa County in the 60's was one of the most ideal places that you could move to. It's outside beautiful San Francisco, a prime suburb and nice valley...and now it seems that everything is going wrong, like the pollution, I can remember 14 years ago you could see Mt. Diablo mountain clearly and now everyday it's just brown haze. Now there's more high-rises in the Concord area, and you see more street people wandering around that you'd see in San Francisco and Berkeley, it's really falling apart. You go into stores and more and more parents seem to be going, "God damn you fuck'in kid!", and hitting them.

US: Although Contra Costa still has the image of the all-American dream.

MH: It's getting all covered up now. I can hardly recognize it any more.

US: What is the next record about?

MH: The idea of the title of one of the new pieces is "Escape from Noise," and it's a way of indicating where we are going.

US: Are the themes changing?

DJ: We are getting more specific and more discreet.

US: Will there be songs?

MH: Every record has had a real song on it, but this is what most people would call songs.

US: With a beat?

MH: It sounds like a mixture of 10-8 Place meets pop

music meets movie soundtracks. That doesn't say anything about the concepts though, that's just the sound description.

IA: We are not a suburban band. You're not going to hear anymore tales of suburban surreality.

DJ: I think that we are an idea band. We are really inspired and stimulated by ideas. We don't get up and say, "I've got to make music!". It's more like, "Have I got a good idea or don't I?"

US: Do you see the visual and audio as being the equivalent? The visual being the packaging, live shows, and the records..?

MH: In "A Big 10-8 Place" we worked hard to make the visual style and information consistent with the record.

IA: As far as creating the shows or doing the packages, it's all the same. Live shows, in fact, are not equivalent in a sense because we treat this very differently from the records. They are an extension of Negativland, but they are not something that we are playing off of our records. We've created more material for live shows than for records.

DK: Twice as much.

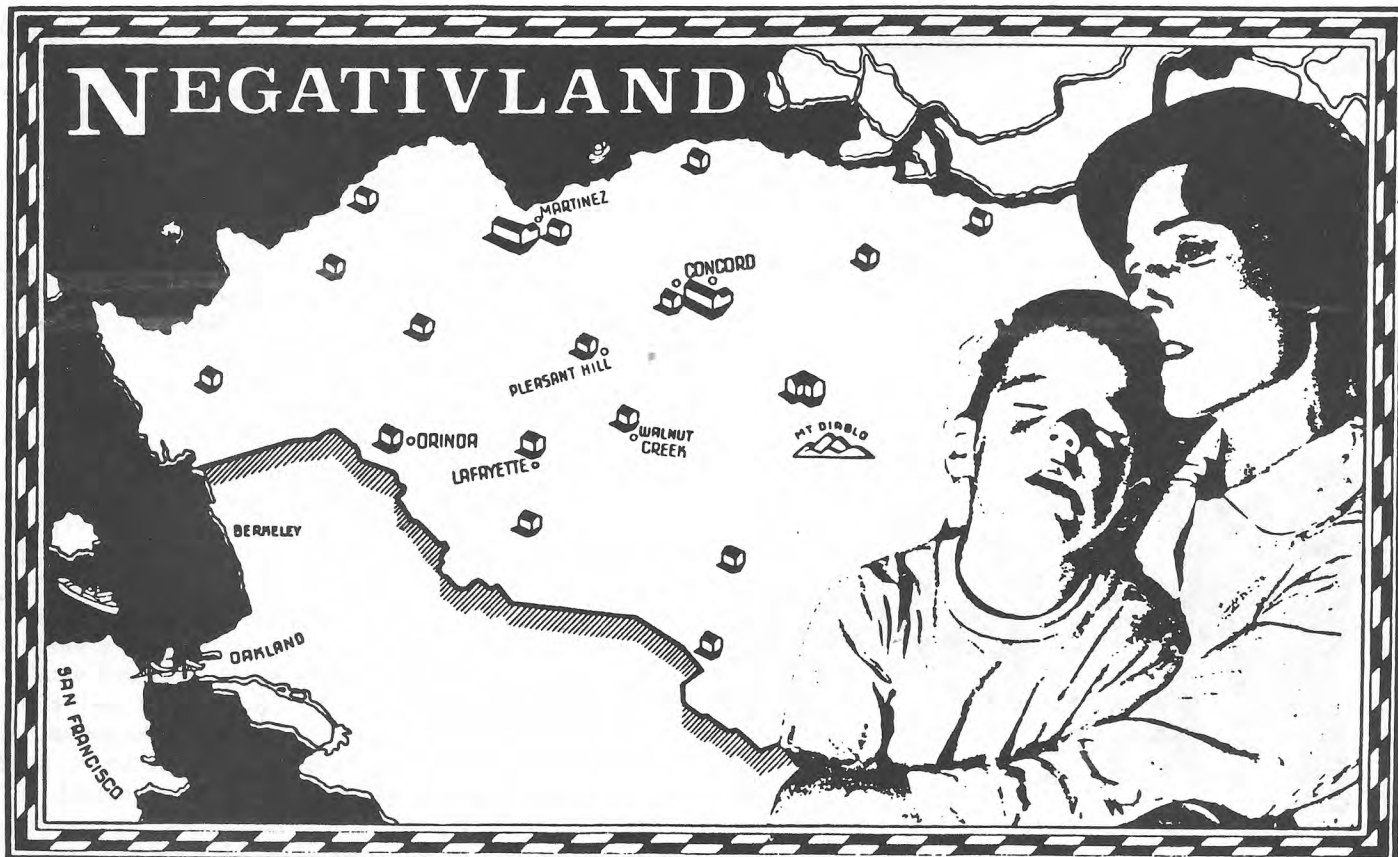
CHRIS GRIGG: Almost every live show is built out of completely new material.

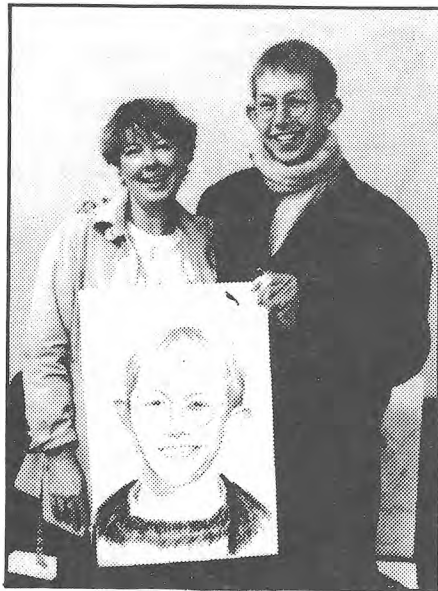
MH: Somebody said to me once, "You guys are so predictably unpredictable!"

US: Do you think that your music is random?

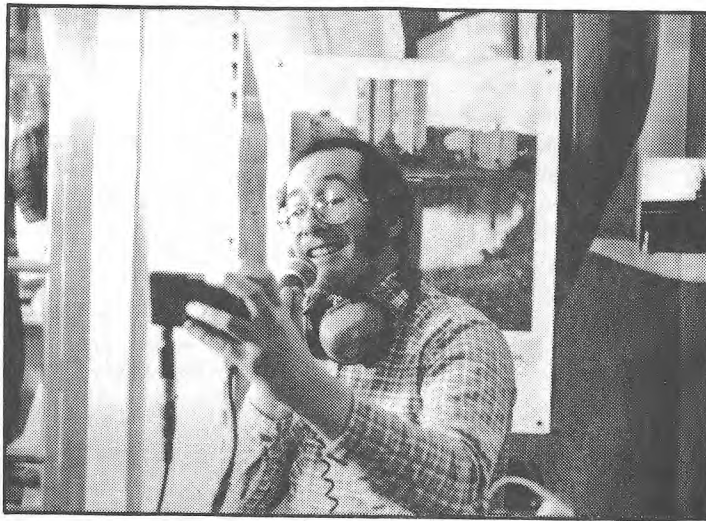
DJ: I think that people have a hard time with it because they want to attach themselves to a human decision.

CG: I'm not sure if I agree with you about the randomness because anytime you make anything, you're dealing on a certain level of complexity. You





Chris



David



have to expect that the people who are going to see it have a similar level of understanding. Some won't, and they might experience what you're doing as random—they might miss it.

MH: It took almost three years to do the "Big 10-8 Place", and that was for a variety of reasons. One reason was that I wanted it to be really good, I wanted to sit on ideas for a long time. To give six months to a big section and then to go back into it. I forgot how hard I worked on something, and how important it was to me, and I could go back into it and rip it apart, saying, "I don't care how hard you worked on it, it just has to go." Or Ian would say that and vice versa.

US: Isn't that just because you'd change your mind?

MH: Well, I'd come up with this great idea, and a few months later I would think that it was not a great idea. It really needs this, this, this, and this—and I'd add more and more. What I find is real interesting about recording, the actual process of recording, is that you've got these different tracks, or in the case of 10-8 Place we are intersplicing bits of tape, but it's so plastic that time is real interesting in how it is so compressed. I'll work on this track and labor for this one sound for twelve hours, but it's actually just one sound with ten other things going on, and it lasts for thirty seconds and it sounds really great by itself. If I have a bunch of them one after another and they just keep coming, the effect to me is like a transcending effect. The moments in recording when I get really excited is when I have done something that I couldn't think of myself.

US: Are you happy with the final results?

MH: That's the idea, to be happy. I'm still really happy and think that it is a classic record...

IA: I think the record is a great thing on its own, but Chris and I do software and the only limits you have when building them is that finally you can't pack any more information into the size of the computer.

CG: Or else you finally need to do something else in a larger context of what you were trying to do...

IA: But until that point you're working on this living thing and all good music is like a living thing. That's why a really good band can go around and play the same music for years and years and if it is really alive to them, it doesn't become stale. Negativland music, to us, is at the level of that liveness. It's not this linear thing. The reason why I brought up software was because I had this feeling last week, we are about to release something where I work, that instead of selling this frozen final product and having to go through the distributors, I wish at least in the future that people can have telephone access to the latest version software. So that I'd really like something like "A Big 10-8 Place" with all that activity in it, but never finished, never frozen. In a way I don't like records because what I like about software is that it is very alive, it's interacting with the person who is using it, and so I would like something at the level of complexity of the "Big 10-8 Place"; but instead of being in awe of it you would be conversing with it. It's too bad that we had to develop its complexities and then freeze it on a record.

NEGATIVLAND

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Don Joyce

(note: Body English was written by John Rieger, Don Joyce, and Ian Allen)



Don



From A Big 10-8 Place

Negativland Releases:

May—1980, (self-titled)*

Feb.—1981, "Points"

Oct.—1983, "A Big 10-8 Place"

* each record has a different handmade cover.

Contact: Negativland
c/o Seeland Records
Box 54
Concord, CA 94522 USA

ELLEN ZWEIG



Renee Russell

Impressions of Africa

Ellen Zweig has presented her work in Europe, Australia, and America. Her pieces include **Sensitive Bones**, **Network of Letters** (broadcasted on the National Public Radio show **Poetry is Music**, edited by Beth Anderson), **Green Silk** (available on cassette from Lobby Press, U.K.), **Other Reckless Things** (a film soundtrack, excerpts available on cassette from **Spiral Magazine**). Her solo theater piece "Impressions of Africa: Variations for Raymond Roussel" premiered in San Francisco at the On Broadway in 1984. She is currently working on a collaborative piece, **Ex (Centric) Lady Travellers** (funded in part by the National Endowment for the Arts) which explores the lives of Victorian lady travellers and of four contemporary women who travel alone. She has co-edited (with Stephen Vincent) the book, **The Poetry Reading: A Contemporary Compendium on Language and Performance** (Momo's Press, 1981), also she is in the process of completing revisions of **Performance Poetry: A Critical Approach to Contemporary Intermedia**, and continuing her research for a new book **The Catalyst: John Cage at the New School for Social Research**.

Spiral Magazine #3, POB 5603, Pasadena, CA 91107 USA

Lobby News Letter, #18-19, Lobby Press, c/o Richard Tabor, The Flat, Weverlands Cottage, Sutton Montis, Yeovil, Somerset BA22 7HN England

The interview was conducted by William D. and Tamara F.

UNSOUND: What's your background?

ELLEN ZWEIG: I started out as a poet and like many poets of my generation, I was involved with exploring the line ending. I was very much influenced by hearing a lot of poetry reading in New York. I was sort of negatively influenced by them because I found most of them very boring, because what I was concentrating on in my exploration of the line was the intonation patterns of spoken American English. It became such that I couldn't notate what I was doing when I was reading it out loud, it became something that was very dependent on my voice and my particular intonation patterns. So as I began to perform, giving poetry readings essentially, I began to realize that the attempt to notate was failing, and after much effort, I gave up the attempt. The works tended to look like prose. What I realized was that only I could tell you how it goes. This also made me think of it as music. I thought of the intonation patterns as rhythmic patterns that were musical. Then, influenced by minimal music, by listening to a lot of Steve Reich, Philip Glass, Terry Riley, Harold Budd, I decided I wanted to try that with words. What I wanted to do was see if I could do a very repetitive slightly changing text, but not boring because, of course, with words that could become boring. The first piece I did that way was "Long Time No See". "Network of Letters," is another that works that way. Another model that led me to performance was Eleanor Antin's "The King of Solana Beach," where she goes out and talks to people as this little king. The performance I did I don't think was as interesting to everyone else as it was to me. I had been doing poetry readings in a crow costume. I decided to go out on the streets and be the crow and see what happened. It was a challenge in many ways, I wanted to do something where basically I didn't have a pre-planned text, because that's what I'm the most confident in and that's what I was really doing. I decided to do something that was more silent, where the talking was just normal talking. So it was just this experiment called "Common Crow: Errands and Expectations" and as the

crow I did errands. I only had one set text which was that if anybody asked me what I was doing, I said, "I'm just a common crow and I have errands and expectations." Otherwise I just had normal interactions with people, although people did say funny things to me.

US: What did you learn out of doing this?

EZ: I learned a lot of things about performance, about time, actually. For example, I had no idea of how I was going to end this piece, and I did my errands. My car was across the street, I couldn't drive the car because of the crow mask. So I was standing there thinking, "What am I going to do?" I had some leaflets I was handing out, I had started the performance that way, so I decided that I would hand them out to the end, getting rid of the rest of them. But then I was getting nervous, thinking that when the leaflets are gone I would go over to the car and take off the mask and drive home—it will be over, and then all of a sudden, from across the street I could hear this voice—"Ellen, Ellen Zweig, I know you're in that crow." And it was this friend of mine who had seen the crow at poetry readings, and she came running across the street pointing these two fingers at me and the photographer took the last shot on that roll, and I said, "It's over..." And it was so magical, things like this do end, and they make their own structure in that way. I also learned that it was not the kind of thing that I wanted to do, and that I wanted to go back and take what I had learned from it and do more preplanned things, going back to the idea of text and music.

US: How do you view your progression, what type of developments have you made throughout the years?

EZ: I can think of one thing right away. I usually composed pieces that were 10-15 minutes long, and if I did an evening of performance I did four or five of them. I would compose them in a series, for instance, I had this whole "Unrequited Love Series," and they were connected by theme, but they weren't a whole work. And when I did "Impressions of Africa" I set out to do an evening length piece because I wanted to see what it would be like in terms of structuring.



Cal Prussin

at Focus Gallery, Detroit

US: Within one of your more recent performances, could you describe the elements that are involved and how you try to relate them?

EZ: What I do is that I write the text first and I then decide how to perform it. I've gone through a series of ways of performing, my first was using slides, film, whatever combination of them, but I've become very disillusioned with that, because I feel that a live presence is so strong that it seriously divides the visual attention of the audience unless the physical live presence is incorporated into the film. However, what I decided to do was different from incorporating myself into the film or slide. I decided to use the film or slide as a prop instead. I happen to have this little folding travelling screen, and what I've been trying to do is to come out on the stage, open it up, and have the film projected on it. That is why in the beginning of "Impressions of Africa" I have all these things which unfold, and that was a way of integrating the film, in this case, into it as part of the performance.



Impressions of Africa part III — found photo

US: What was the recent performance you did that involved computer generated images?

EZ: I collaborated with some people who made computer images, I had this piece called "Moth's Ears" which has a repeating line in it, "Have you had an experience with electronics?" I thought it would be amusing to use these very sophisticated techno-people, who were working with digital images and video feedback. The piece is about how bats signal to hunt moths and how moths scramble the bats' signals—a sort of metaphor which I call "the echolocation of love." So they made these beautiful digital images of bats and my voice was fed through something called "videomusic," which emits a pulse that goes through a feedback system so that on top of the digital images of bats was the feedback, triggered by the pulse of my voice. My microphone was an umbilical cord to the images.

US: How do you get the music to relate to the text?

EZ: I've worked with what I would call two different types of music, my collaboration with the composer, Gregory Jones, and my tape pieces. Greg and I worked in two different ways. With "Sensitive Bones" I gave Greg the text and he would display to me different possibilities and I would pick and choose. With

"The Act of Watching" it was different because I composed a structure for that piece, what I wanted was many elements of music from which we could subtract one at a time, adding more words, denser voice—until we got to a point where it was thin music and dense voice. And that was my structure and he put in the particular elements. And then there's my tape pieces which I would call music but it's all voice and one that would be typical of that is the introduction to "Trade Routes." I had a list of all sorts of things that were traded in Africa and the names of roads and towns that were important in the trading and I got three American voices and three British voices, three of them were men and three of them were women. I had them read these things however they wanted to and then I took the tapes and I started with the first two voices completely in synch and each time I did another two voices I got them slightly out of synch till at the end one section is repeated twice by two different voices.

US: Why do you think of the text as music?

EZ: Because it is rhythmic. When I do the two voice pieces like "Network of Letters" or "Fear of Dining and Dining Conversation" what I'm trying to do is see what type of

interactions of rhythms I can get. Speech intonation has tone as well as rhythm—but it happens that pitch and stress are very related in talking so that usually a syllable that you stress has a higher pitch, so that you get certain patterns with certain words. My work is very much geared to my own talking and my own speech patterns. Certain pieces I imagine with music per se rather than just voices. A lot of times what I'll do is try something I haven't done before just to see what happens...

US: With performance what type of atmosphere do you try to create?

EZ: I would like people to laugh because I think my work is really hysterically funny.

US: But that's not always what you get.

EZ: I laugh at very serious things. I have a weird sense of humor, and then there are some pieces that aren't funny but basically the language play is funny. Like "Fear of Dining" where someone's reciting this strange list of foods.

US: I find your pieces have a certain trance or mesmerizing effect. Could you comment on that?

EZ: There's a kind of trance aspect to the repetition and that may be even part of the reason why people don't laugh. Laughter interrupts the trance. One of the reasons I started to use repetition is that if you are listening to something, especially a dense complicated text which is being said out loud, people just simply can't get it. It's going by too fast, so if you use repetition you can have the best of both things because I like the text to be complex—I don't want to lose that poetry—and I want them to get the content, to hear what I'm saying. In some sense the repetition gives people space to hear what is being said. An aural metaphor for space.

US: So that's why you use repetition?

EZ: It also has to do with experimenting with how people pay attention and how much they can pay attention to. I used to do pieces that had many more elements, they were simultaneities, and the repetition is because if there's repetition you don't have to listen to every bit to get the information. In the two voice pieces, like "Network of Letters" I'm playing with that in a much more structured way. When you hear the

female voice, it's very attractive, and the male voice comes in and it doesn't make any sense. Most people don't tend to pay attention to it very much, it's like a drone. By the time he's saying real sentences you've heard so much of the female voice that you feel you can let it go for a while, you won't miss anything because you know it's repeating. So when his words get scrambled again then you can go back to her, or back and forth. I started this repetition, as I said, because I had this curiosity about whether I could do minimal music with words, but then I started to explore these more specific ideas.

US: In "Impressions of Africa" are you consciously connecting yourself with Roussel by using that title?

EZ: The whole piece is "Impressions of Africa: Variations for Raymond Roussel" so it's a definitive connection. Roussel comes in different ways, in the writing world he's sort of resurfaced again, the Surrealists liked him, and people are interested in him for that reason. The science fiction aspect, the machine aspect interests some people. Then in the visual arts world because he very much influenced Duchamp, a lot of people have heard of Roussel through Duchamp. When I read "How I wrote certain of my Books" that's what started me on Roussel, what I was interested in was the way he made his pieces, and I read that before I read "Impressions of Africa," and I find that it's the most interesting, the structures he used—it was technique. He was completely eccentric and very influential.

US: How do you relate, if you relate at all, your Africa to Roussel's Africa?

EZ: Roussel said, "I prefer the domain of conception to that of reality," and that is what in some sense gave me the idea to write about imaginary Africa. So Roussel is where I started from. The other connection with Roussel is that I use a lot of Rousselian-type techniques to make the text, a lot of games with words to generate the text. Also, I recreate a scene from his play "Impressions of Africa" with inflatable dolls.



at New Performance Gallery, San Francisco

Michael Shay



Michael Shay



Michael Shay

Impressions of Africa part IV

everything I noticed on the street. What was interesting about this whole series is that when I performed it, these performances were very personal and emotional in my life, nobody would believe me that these performances were really part of my life. They would think that I had invented these situations. What I used to say was "Confession is fictional." If you really get on a stage and bare your soul everybody thinks you're making it up. I'm sure it also had to do with the distance that I had on my emotional life. "Impressions" is personal too in a funny way. I didn't think that it was personal, I thought that I was getting away from personal material and finding my subject matter but you can't do that when you become involved in it. In fact, when I wrote the play section there is this one character named Carmichael who is suffering from unrequited love for Louise, and he's a terrible romantic, and I have the other characters say things about Carmichael like "He's really boring and a fool," not exactly that but they mean that, and I was talking about myself, telling myself things. And there is another scene where they start to talk about repetition, that repetition is pornographic, and again I was telling myself things not only about the content but about the techniques I had been using.

US: I think that the time element within your "Impressions of Africa" is similar to that of Roussel's **Impressions.**

EZ: Yes, it has to do with using a non-narrative structure, Impressions of Africa" is a very funny novel because it's narrative in a certain way but it starts in the middle and then tells you what's happening later. And the other thing is that it's not narrative because basically these people are doing a spectacle and Roussel just describes all of the machines, so it's all this detailed description. I don't use that technique in particular, but I do use the flow of details that gives it a flatness.

US: Do you look at your work as being non-personal?

EZ: This has to do with that detachment I was talking about. Before "Impressions of Africa" I did a series called "Unrequited Love Series." I had explored a lot of different oriental religions and had gotten discouraged with them, they

weren't for me, and in my usually ironic way I said I have to come back to my own culture and find something in the West that's a way of enlightenment, and, in fact, clearly it's romantic love, and so what I will do is I will pursue unrequited love until I become enlightened. And I did, and I did it in my life, and each piece—instead of using found text I was using things that people said, mixing this with automatic writing. But each piece was absolutely true and about my life. "Car Engines, Car Doors," for example, was about this boy friend who disappeared, he would disappear occasionally, not telling me where he went, sometimes he would disappear for a year, sometimes for a week. I realized that I would sit in my house and hear all the cars as they went by, I lived on a corner and I could hear when they slowed down and when their car doors slammed. I became very in tune with my environment, right? That's part of the path. So I took two hours one evening and I recorded

*two
voices*

There is a sweetness and constancy to light, a soft-focus blend of regret and desire. It is a light of flapping garments that sets it beyond any other illumination. Even a simple object lying by chance in such a light can only be used for counting in the forward direction. There is an intelligible geometry to such a light, lying by chance, but cannot be used for precise accounting. It is a light that falls into a studio from the north sky. Electric lights are a convenience, but eyes are the centerpiece to the exposed and naked face.

Photography is no newcomer to Africa. Two means two and nothing else. A woman wraps around the light. Some of the first photographs of the River Niger were made. It reckons the higher numbers by twenties. Here is the twilight world of incantation. He thought he could hand on his image more beautifully. Thus forty is two twenties. The manipulation of a certain sort of light. An enlarged photograph rather than a wooden statue. And sixty is three twenties. Her images define a certain space, a soft-focus blend of regret and desire.

*four
voices*

One thing may be substituted for another. My studio was in a New York office building. It is based on light. In an enclosed and windowless area, he refuses to see the world as it apparently is. The basic logic of electric light simulated the light of the sky. Thus eight hundred is four two hundreds. I became fascinated with the visual impact of their duplication. I would often find myself daydreaming of light. It is quite unsuitable for any other kind of mathematics. The camera can freeze their reality, a kind of nostalgia or light.

In this confinement, I would often find myself daydreaming of counting in the forward direction. These remarkable strangers would come to me. Translation is what it's all about. I investigated the negative files of each studio. I would often find myself daydreaming of being mysteriously deposited among the disappearing aborigines in remote parts of the earth. I myself took pictures of the photographers. We may find ourselves haunted by a sensation that has in some way to do with the eyes. Any subject may be photographed. These remarkable strangers would come to me and place themselves in front of my camera.

*six
voices*

In this clear north light I would make records of their physical presence, a traditional sculpture or a new car. We may find ourselves haunted by a sensation that has in some way to do with the act of watching. Older Yoruba in traditional dress would survive us both. I had come to enjoy and feel secure in the artificial circumstances of the studio. This pose has become visually codified thru the act of watching. Away from the accidentals of his daily life, we may simultaneously wish to avert our eyes and to stare. The face has a dignified but distant expression. The cold light of day would put it onto film.

eight
voices

It was later difficult for Jonathan to recall whether certain events had happened to him or to his brother. In both, the head invariably faces forward. And seven hundred is five twenties from four two hundreds. One twin becomes the self that watches the self which acts. The subject's eyes must always be visible in a portrait. There is no zero in the traditional system. The other twin becomes the acting self that is being observed. The photographic image is simply a visual record. Two means two and nothing else.

sixteen
voices

The one characteristic all these people have in common is that they rose to the experience of being looked at by a stranger. The photograph is sometimes believed to possess additional power. The camera did not simply isolate them. Photographs are often made of twins. It transformed them. If a child dies, the photographer prints this single negative twice. It is difficult enough to learn and understand who *you* really are. Though twins are quite common, not only among the Yoruba but throughout Africa, it was frightening sometimes. They were hypnotized by the camera. I couldn't touch them with the act of watching.

© Ellen Zweig

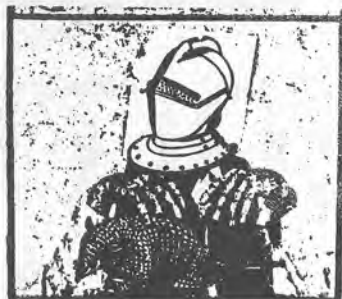
Ellen Zweig
201 Ridgeway #2
Oakland, CA 94611 USA



Helen Prescott

at ESPACE DBD, Los Angeles

XEROX SUTRA EDITIONS



'84-5

new media

The following are excerpts from the Xerox Sutra Editions catalog, (84-5).

Please write to them for price information, etc....

MIEKAL AND

THE ELECTRIC SAMSARA LIGHTBOOK

3 color silkscreen poem on monoprinted backgrounds, the homo erectus java man, traggy fineleaf, 1981.

TRILOBITE

Visual/verbal fragments as proported meta-fossils, multible conjectures of sublte emotion, 1983.

ZERZEREX

Four different extended techniques in reference art. Each section is acutely mult-reference found, 1983.

ELEVATION AT THEY RAN

Language glimpse of atonal species consciousness, some many moments considered, 1983.

CONCRETRIALING ENGERIOUGH

Various found materials manipulated to create a neologistic book, 1984.

EDWARD KAPLAN

SCROLLS

With creature drawings by Andy Ewen. Poem-play for 4 voices; an interaction between an evolved species, 1984.

KS ERNST

SEQUENCING

A labyrinth of visual schematic poetry and surface reflections, 1984.

ELIZABETH WAS

PHREX BRAIN

Very visual somewhat verbal self portrait of the artist as documentor, 1983.

PINKSHOT

Strange "musical" writing; the journal of an ambidextrous patient **before** she was hit by a train, 1984.

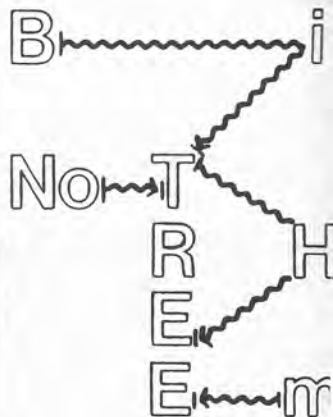
THE HUMAN

Let's
human head.



from ZERZEREX by Miekal And

LIGHTNING



from SEQUENCING by KS Ernst

TWA DOGS IN PARIS

(TWA DIGS UNDER PARIS)

PYRAMIDOLOGY OF HUMANESS

Automatic text and documents of a 7 day performance/intermedia athalon. Each day a different type of event, 1981.

PYRAMID UNIVERSE DECK

On one side words selected from a seven day ne Egyptian ritual, other side various Egyptian gods, 1982. (boxed deck of 98 cards)

METTIRIOPELLEZAK GIACALBANNISULTERM
Early experiments with treated found material, 1981

THE NEW YORK WEDDING

Word-photo juxtapositions forming an initiatory habitation contract, 1983.



kind of shelter. Cave-
men didn't ^{have} the things
we have now. They didn't
have electricity and lots

from PHREX BRAIN by Elizabeth Was

Unsound: Can you discuss the notion of multimedia and could you give an example of how your performances reflect this integration of elements?

Elizabeth Was: The term multimedia is loosely applied these days (I prefer the term *intermedia*). I think intermedia relates to a blending of the senses: you begin to taste colors, see sounds, etc... A transformation of consciousness along with perception has to occur in order to ingest whole what is being presented. Within our performances the integration of media is immediate rather than contrived, and we usually use as much media as we have access to and artists to collaborate with. **The Voyage 1984 Greta Garbo Limbo Flick** was our most thoroughly intermedia event to date. Performed two nights, it was derived from Miekal's **Voyage 1984 Greta Garbo Box**, containing twenty-eight cards with a neologism on one side and a meta-fiction on the other referring to the made-up word. The theme is the mystique of Greta Garbo and its juxtaposition with post-modern absurdism in art and the carryover of this into fashion and media. We hand-colored a set of the collages and made them into slides: these were projected alongside a film (images of Garbo's face, manipulated and animated); one slide for each of the twenty-eight cards structured into 30 second to one minute segments or scenes; a blackout before each scene with prerecorded voices reading the text for each collage. On stage were four actor/dancers: Garbo, Garbo's alter-ego, a dominant male lead, and a shadow male supporting role. On side stage a live musician accompanied the taped music, and a video of the whole piece, about ten seconds out of synch accompanied the live action. The pacing was as seductive as a Hollywood film; we followed the tape and a score for cues, presenting a different set of images and moods for each segment, with cross referencing of these throughout. Also, the piece was part of a larger event that we organized, the purpose was to bring other people from different circles together. The Tar Babies played one night, and a good time rock band called Phil Gnarly and The Tough Guys the other night. There were poets, a dance piece, films, and Twa Digs Under Paris played a musical set as well. We got some rare coverage on the local paper, which brought a sizable audience both nights, also rare for us.



Liz Waz at the original Avant-Garde Museum of Temporary Art installation, Madison, WI, Spring 1982, photo by Jack Greene

Avant-Garde Museum of Temporary Art

Front yard installation of art and ideas. Began in 1981 as yard sculpture, grew into an actual building which changed form for two years. Our goal is to promote similar free public display of art, out of the museums and galleries and into the streets.

excerpt from **BYSTANDER** (a novel in progress) by Miekal And

chapter one: Ritardando

She stepped out of the last vapor lock with her head on her shoulders tho the day before a forgettable industrial nightmare creeping like an undiscovered plague unsettled the 360° of a city, just any city left in situationist culture, but having never been there before, my knowledge is second hand, word of mouth, & a studied colloquium eliminated from record.

"By now there isn't hair anymore." She is bald from the shoulders up. I back into a corner & stare in disbelief, or charm & the moment washes carelessly to the next. After having navigated the horn of nowhere I was content to look away as she blushed & fit into a black transparent chemise & thigh high zebra patterned boots.

Atmosphere. Atmosphere. "I remember you vaguely from the satellite transmission," she slammed a drawer & a door simultaneously, "but randomly & from the heart." Poison bitter fruit were left uneaten in the sill, a pale sepia light barely disturbing the darkness of the room. The radio of somebody yet to enter the room was announcing, "clamps by now have secured all negative positioning of the planet & equilibrium has been achieved by semantics."

A portion of the population had migrated beyond the horizon & I worried that our culture would thinly evaporate & be left to homo insectus types who could thrive on the radium haze. I bent over to pull splinters out of my only shoe & she sidled against me. "Balboa, I'm sizzling." Her look & I liked it, kept me chasing a conspicuous groin sensation. If I ignored it I started hearing the radio in the next room with the robotic announcer, & if I participated in the throb, a panicked flush hurtled my intellect. I looked away. I nearly looked back. A radio.

Yet it was a largish house, false doors leading to privacy & hidden chambers, 2-way mirror & a double sided vertigo. Not knowing who lived there, I was edgy & reminded of sleeping selfishly next to the woman I first... her pregnant belly kicking, her negroid lips pursed, her husband gambling with an unborn destiny.

"—uh Balboa, I'm bruised & ready to leave. With you. I gotta make it to the other side. Someone's coming. We gotta, Balboa, see our way out of here, at least far enough ahead of situationist culture or," she unhooked her black nails from my skin, "...I'll be preempted, remodeled, updated & put to sleep."

"Incredible grace betray malicious rumors, I—" Balboa lived dangerously on the brink of subjective time.

She recounted from memory, "I continued to sing, carrying on like slaughtered rabbits, in a dim vanishing room & periodically they, him, would come to the door & in doses watch me with disgust, photographing me with a burning strobe. & then through other openings others would flock & press their mascaraed faces & fadish hair against the glass bars. The sounds I could make after hours of artistic resignation could never be recorded, wouldn't register on magnetic tape, but instead strange garbled marsupial voices appeared with no apparent explanation—"

1000's of tympani rumbled from the 360° horizon & she choked in mid-sentence & failed to humanly continue. I knew we had to leave soon or the consonance of the location would retaliate. She offered no resistance as I unlocked the door & guarded her against the metallic atmosphere. More than one situation had passed since she had stepped out of the vapor lock & she easily had spent her courage & vitality. On whim & intuition I surveyed each direction & chose the eastern. She gladly smiled with relief & wrapped herself around me beneath my floorlength overcoat. I felt querulous & moody like darts & needles were piercing my skin. In a foreign landscape escaping the warring factory life harboring criminal seduction beneath my coat. She as I knew her grew heavy as all chaos aligned. I was more than I had been & too young to be psychological.

We dodged the helter-skelter gear & sprocket landscape, she was temptuous luggage more than anything & I never looked back. Because they, him, were yelling ...guttural, masculine ... "experiments decide the foremost species & the corrections, yes the corrections—." It I evaded.

"Balboa, I can't sing," she sang.

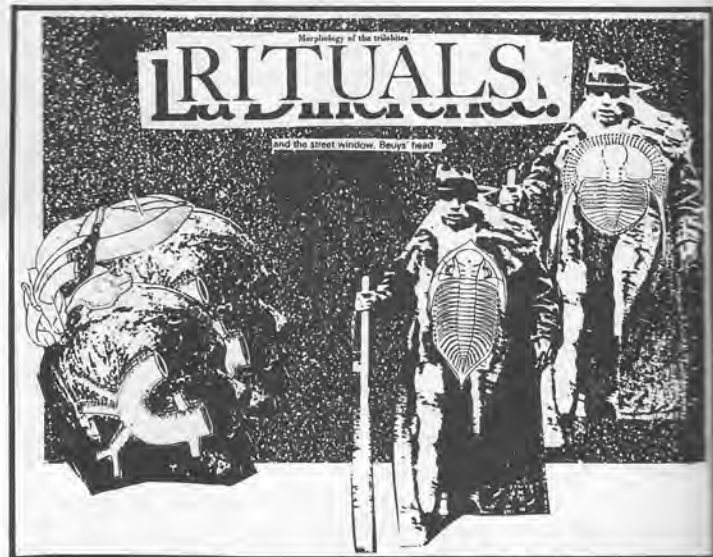
"They are only bystanders, bodyish hairless mannequins with chiseled features & historical preeminence. A uniform." I wrangled a notion for impact lest we get snared by the Aryans. "We are headed toward the city with the holographic mausoleum, culturally opposite realism & aggression, I should think."

For the first time it dawned on me that a behavior could exist beyond survival & the preparation for survival. A lifetime of vietnams had nearly maimed me mutant, the constant negotiation with annihilation. I couldn't remember if I had ever matured or if I had even continued in consequent lives but I knew I was leaving a city like a city I might have lived in had I actually existed.

OR WAS THIS THE CRUX OF IT?

Matter broached the situation & my dialect turned from thoughts to objects & a world of reversing survival. I hugged her, my emigre, closer & wondered if she had a name, a personality & if she was atomically possible.

Or was this the crux of it?



graphic by Miekal And

TWA DIGS UNDER PARIS

twa digs under paris is an intermedia collaboration working in improvisational new music, film, books, art installation, networking, and performance art. It began in 1981 by **Mieka And** and **Elizabeth Was** with the idea of creating works that would never be done the same twice, always an image or sound evolving into a further elaboration of the idea.

Radiant Appearancey

(Statement from Gallery Show at Steep & Brew, Madison, WI, 9/84-10/84)

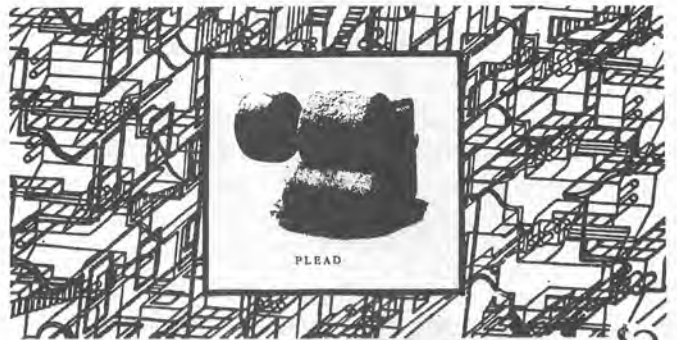
In this new phase of the modern world there have appeared seemingly extreme & contradictory methods of producing art. One particular avenue has become the idea of intermedia, or the artist doing more than one media & combining ideas, styles, & skills in such a way that the boundaries between them are blurred.

Much of the art you see takes the stance of revealing a content which operates on more than one level, that each viewing should provide new bits of information & in fact repeated viewing should give a deeper & more personal understanding.

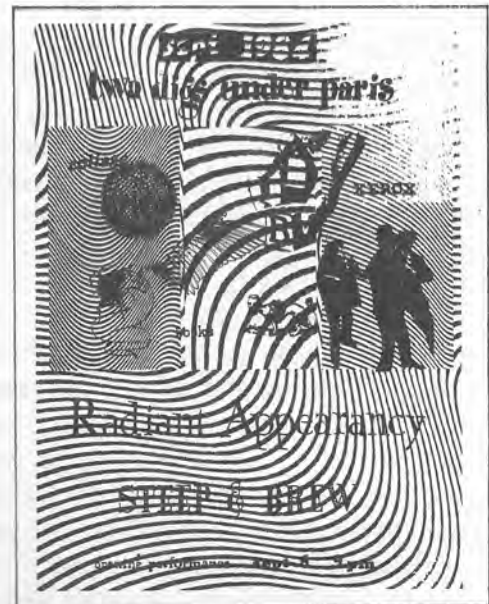
Also the idea of prototype art rather than finished product should be raised as much of our collective energy which creates this work begins & is sustained in a conceptual realm, where the notion of continuous process & actually life-style-as-art take precedence.

twa digs under paris september 1984

QWA DIGS UNDER PARIS'S avant ex-pop



special guest **DRAKE SCOTT** \$2
THE LANDING wed march 6



PYRAMIDOLOGY OF HUMANNESS

The following are descriptions of a week long performance by Two Dogs In Paris

The first event of the performance week was an invocation ritual conducted atop a truncated earthen pyramid at Aztalan State Park, 30 miles east of Madison. The idea of *Soul Transport/Body Update* was to summon the spirit and wisdom of ancient Egypt to Madison through the bodies and minds of Two Dogs in Paris. Participation was open to the public; about 25 people showed up at the appointed meeting place and carpoled out to the park. There they joined hands in a circle, Miekal read from the text presented in this chapter, then Elizabeth directed a specific meditation. Next the two were wrapped like mummies in a blanket and placed in the middle of the circle. The participants danced, drummed, and chanted until the two bodies began to feel the ancient spirits enter them. They came to life, wriggled out of the blanket, ran down the pyramid into the woods, and then back up to join the celebrating group on top.

On the second day, Two Dogs publicly built the pyramid they were to have with them during each subsequent performance. It was made out of two portable folding wood frames stretched with dime-store fabric, latched with tiny padlocks, and enterable at one side. Just tall enough to sit in zazen position in the middle, the pyramid was later installed over Two Dogs' bed. The performance of *Pyramid Rehab* was interrupted soon after it began by Capitol police, who informed the artists that their activity was illegal without a permit. Ironically, it was the Dogs' hammering that led to the call-in complaint, yet less than a block away jackhammers were tearing up a parking ramp. The Dogs moved to another location to finish building the pyramid.

Anti-Isolation

Recently conceived publication of new arts in Wisconsin, geared to the Madison/Milwaukee area. The first issue featured Russell Thorne, cellist and tape manipulator of weird atmospheres and advanced musical perception, also included a spread on Uddersounds.



Alma Raja Das

Chanting with Fibonacci: Day 3 of The Pyramidology of Humanness 10/10/81

Chanting With Fibonacci was the longest event of the week: For nearly eight hours, Two Dogs in Paris were stationed on the sidewalk in front of the Madison Art Center on Madison's popular State Street. The pyramid emitted a mysterious sound which could only be heard close up. (Inside it a toy organ droned a beautiful dense chord based on "Fibonacci's Number," the mystical number series found often in nature, for example in the arrangement of seeds in a sunflower.) Passersby were invited to sign in and enter the pyramid for any length of time. Two Dogs played clarinet and saxabone (trombone with sax mouthpiece), danced, and rapped continuously at and with people on the streets. Reactions ranged from fascination and curiosity to confusion, disturbance, and feigned ignorance. Unspoken controversy simmered among the officials inside the Art Center and store owners across the street. The performance was very much about the freedom of artists to do their work in public and the opportunity for the public to experience art for free.

Five Millenium of Emotion was an audience-participation theater piece about emotions and human interaction. The Gates of Heaven, a sacred old former synagogue in a Madison lake shore park, was set up as an environment with various stations for emotional display and outlet. Upon arrival, participants received a small booklet in which a card was inserted; they were to identify themselves with the emotion printed on the card and interact accordingly until they exchanged cards, and therefore emotions, with someone else. In the apse, private readings of the Pyramid Universe Deck were conducted by one of the Two Dogs in Paris.

On the fifth day of performance, *Yoga Phone Culture*, Two Dogs occupied a cement circle on the mall area of the University of Wisconsin campus. The space is a popular hangout for students, street characters, and religious proselitizers; it is also a stage for bands, jugglers and political rallies. For three hours, the Dogs walked a circle around their pyramid, the whole time playing saxophones and chanting aloud to the passersby, "WHERE ARE YOU GO-ING, WHAT ARE YOU THINK-ING, WHY ARE YOU THINKING IT?" and "WHAT IS ENTERTAIN-MENT, IS *THIS* ENTERTAIN-MENT?"

Raga Technology was a concert of minimally-structured musical improvisations. The music represented Two Dogs' early experiments with sound including use of appliances, scordatura, unconventional techniques, Indian scales, and chanting. Music has been a primary focus and vehicle for Two Dogs in Paris ever since the performance group began.

The last event of Pyramidology of Humanness, *Life in the Crypt*, was an open house at the home of Two Dogs in Paris. Their home is their work-space as well as their living space; indeed the Dogs aren't interested in separating the two. At the time of the event, they were just beginning to organize the house as a center for the arts, complete with music studio, plastic arts studio, dance space, bookmaking facility (small press), and mailart/idea networking headquarters. The house is to be a focused work area where not "just anything" but specifically conceptually-oriented activities take place.

performed by
Two Dogs in Paris
**Pyramidology
of humanness**

**pyramid
rehab**

WE WILL BUILD A PYRAMID
AT THE GEP II PLAZA DURING
THE HOURS OF THE AFTERNOON
NOVEMBER 9, 1981

'SPEK

Irregular publication most concerned with new and experimental arts/media. #1 contained, rubber stamped collage fiction about post-mutation art society. #2, pocket sized anthology of verbals and visuals mostly from Madison unknowns. #3, on new music and performance art, with flexidisc, etc... (still in progress, also see contact section for more information) #4, "novel approach" a collective novel written in public sessions, also submit by phone or mail, no deadline yet/ Spek 1/2 issues are material from the archives of Xerox Sutra Editions, each copy unique. 1 1/2, assembled in book form, 2 1/2, ziplocked.



Xerox Sutra Editions
1341 Williamson
Madison, WI 53703

PROFILES

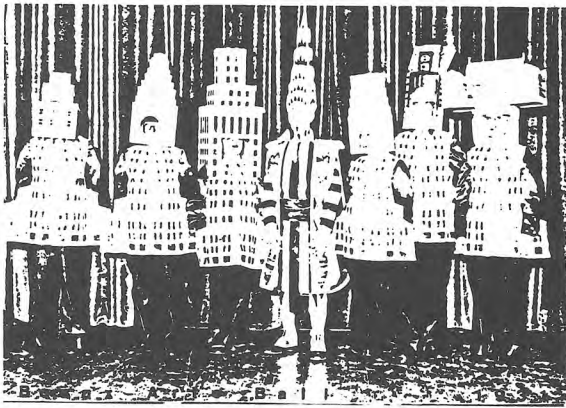
The following section are short profiles that we requested from various groups and/or organizations.



Ambrosia Transpersonal Communications (Formerly *Vierzehnbeiligen*)

Beginning in 1975 as a performance Art/Body Art group, using strongly altered states of awareness as a point of departure, ATC has continually combined technology, psychological research and a Magico-Shamanic viewpoint to explore the depths of human consciousness. As pioneers in the field of oracular music (music produced in a mediumistic state) we trace our progenitors back to the Surrealist movement, the German "Body Artists," and above all, the practice of automatism.

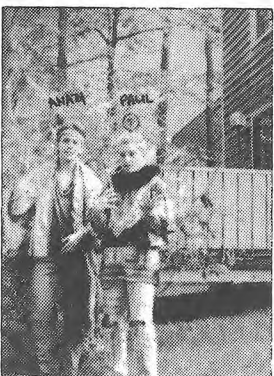
c/o Kristine Ambrosia, 3354 Adeline St., Berkeley, CA 94703
USA



Architects Office

Architects office is currently performing every first Sunday of the month at a cooperative venue in Boulder, Colorado. Having completed 4 tape releases and a video cassette, a new triple C-60 is being compiled. Several collaborations will be featuring in this series. The majority, however, of recording is done for preparing musicworks for compilation tapes and records. Group members are extensively involved in the production of the *Zamizdat Trade Journal*.

550 College Ave., Boulder, CO 80302 USA



Asbestos Rockpyle

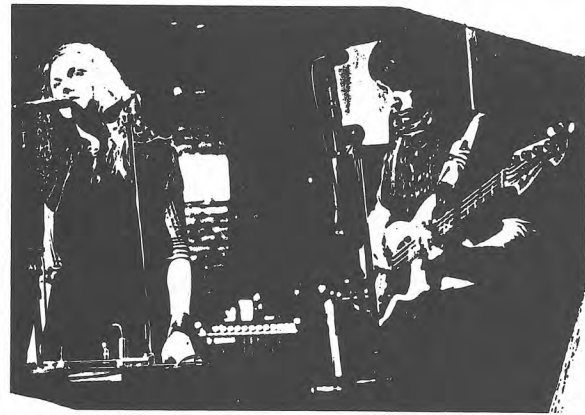
Asbestos Rockpyle, D.C.'s most popular and controversial punk rock band, has given numerous concerts locally as well as on the rest of the East Coast. Band members *Paul R.W. Clark* and *Anatol Sucher* have made four records and three tapes together on the *Warpt Records* label. Recently, they have appeared on several international compilation albums including *Crass* and *Mystic Records*. Asbestos Rockpyle is planning a world tour this coming year and they are searching for a major label. Meanwhile stay tuned for A.R.'s upcoming super rock video, "*Police State*."

c/o Warpt Records, POB 1172, Suitland, MD 20746 USA

Audio Leter

Audio Leter is a working, in process, personification of the 'laws' described by the 'new physics.' Not limited by showing but actually BE-ING the dynamic relationship between and among living aspects of being. AUDIO LETER incorporates the synthesizing power of intuitive thought with the analysing faculty of reason. We feed from the naked energy of apocalypse (which means to uncover), rather than the des-play of regurgitation of already digested information: All material is improvised.

Free catalog from CITYZENS FOR NON-LINEAR FUTURES
c/o S.A. Harkey, POB 2026, Madison Square Station, NYC,
NY 10159 USA



Baby 63

Twenty-two years ago, an aggregate of grey cells formed a partially human brain void of a sense of humor or musical ability. With these severe handicaps, the brain somehow managed to create a semi-intelligent schizophrenic female. Obviously unsuited for acceptable musical endeavors, this female proceeded to unleash a dull barrage of noise onto those who would listen. After hearing our melange of sounds, who am I to doubt that we are Baby 63?

c/o Karin Fletcher, 4317 Adrienne Drive, Alexandria, VA
22309 USA

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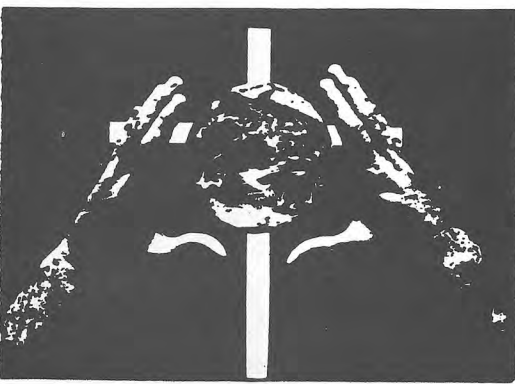
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beauty at its sexy best! Lani

Banned PRODUCTIONS

Banned PRODUCTIONS—is a distribution outlet for banned GROUPS, and in the future other groups whose ideas and music correlate with ours. Our concept is to distribute original tapes in quality packaging. This usually includes limited edition, informative booklets, unusual tape enclosures, and cassettes which deal within a thematic structure. We also wish to present ideas to the listener by way of spoken word/sound poetry pieces. We desire correspondence.

POB 691184, Los Angeles, CA 90069-9184 USA



Blackhouse

Blackhouse is a two piece hardcore power electronics assault unit hailing from Salt Lake City, Utah. Blackhouse are out to destroy tired myths and political/religious dogma in order to get the individual to think more freely. Blackhouse is: Sterling Cross and Ivo Cutler. Blackhouse tapes: "Pro-Life" and "Hope Like A Candle."

c/o Ladd Frith, POB 967, Eureka, CA 95502 USA

Breather

WHAT DETERMINES THE DIRECTION?

Slipping elusive, allusive, patterns of flux shift where no boredom survives. Astride the divide is where the music begins.

WHAT DO YOU WANT?

Rejoiceful Remembrance: The great mire of mixed emotions associated with: Emergence from, entry into, coexistence with, and eventual cold stiffening of the temples of the human frame.

WHAT BREEDS?

City exhaling breaths/Caller says love me/Gasps like modulations/Doubling Release Attack Decay/And the cut-off was a word not spoken/Love not shared/Unkind octaves, divisions of the sexes/She hangs up.

c/o Sonic Incision, POB 881974, San Francisco, CA 94188-1974 USA

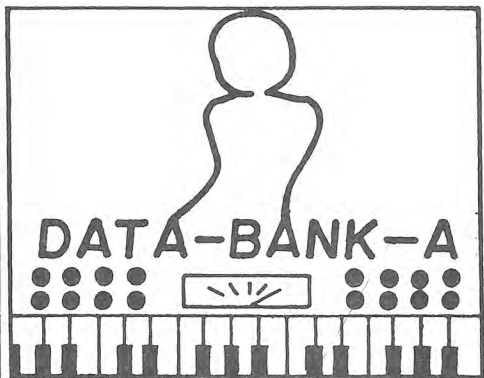


Peter Catham

PETER CATHAM

After cassette-albums *I Taste Floor* and *Gum*, vocalist and multi-instrumentalist Catham breaks more ground with *Pinched Awake*, a funny, disturbing and eccentric mind-scape. Concerning topics and structures as diverse as his instrumentations, Catham states, "I cannot mirror the past when the future is so vast and unpredictable. I refer to my music as *new possibilities*."

POB 73, Pasadena, CA 91102 USA



Data-Bank-A

Initiated in 1981 by Andy Szava-Kovats (and now includes Chris Elston). It's multi-faceted sound has grown through the development of *K.O. City Studio*, an indie record label where the following DATA-BANK-A works have been released: *Spiritus Sanctus* (cass.), *Intervention* (Ep), *The Citadel* (Lp), *Language Barrier* (cass.)

c/o K.O. City Studio, 262 Mammoth Road, Lowell, MA 01854 USA

Craig Burk

CRAIG BURK

Craig Burk's one-minute songs have been described by the *New York Times* as having an effect "akin to Schoenberg's *Pierrot Lunaire*and the compressed quasi-rock songs of the no-wave band DNA—fascinating, obsessive miniaturism." Burk has released: *Codes of Abstract Conduct* (13-song 12" EP). *Audio-Verite* (cassette—12 songs, 8 improvisations), *Six Pieces* (cassette—improvisations), *Shrug* (cassette—14 songs).

c/o Alia Records, 345 E. 80th St., 33E, NYC, NY 10013 USA



Gerechtigkeits Liga

“HYPHNOTISCHER EXISTENZIALISMUS”

Manifesto of the Anti:Reality is today only an imagination caused by the existence of our time period. But the question is—is reality also a real world or on the other hand only an imaginary idea of our age. Existentialism was described as a form of existence, which portrayed, grasped and experienced the sense of being alive, but only as a kind of conscious figure of existence. But also this phenomenon contains a kind of hypnotism, and is based in the fact that each existence of all forms of living is able to content the imagination of this age and a way of looking at yourself. The evidence of the ANTI is therefore revealed.

c/o Zyklus Records, Sedanstrabe 75, 2800 Bremen, West Germany



Glorious Din

Sitting at a cloth-covered table, by the flickering light of a hurricane lamp, the dark, plump woman stares fixedly at the tea leaves. With a sigh she breaks her trance and casts a gaze around the exotic room. Suddenly she reaches out. Her touch brings the sound of life. The chamber echoes with glorious din, filling the room with secrets, and she is released.

240 Cumberland, #305, San Francisco, CA 94114 USA



H.G. Wells

Involvements: Enstruction, New Age Movement, H.G. Wells, Information Consultants Inc. H.G. Wells: Sound products: First release, *Before the Abyss*, this concludes that psychopathology is banal and common. Second release, *Big, Big, Pop*, the irrelevance of all music. I.C.I., releases printed material on psychology, tactics, and various research. Last project, *Murder mag.* (quite graphic) also designs and graphics both nauseating and sublime.

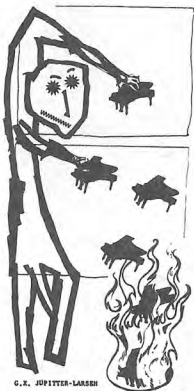
POB 85811, Seattle, WA 98145-1811, USA



The Haters

“The Haters” is an ongoing development of ‘destroyed music.’ ‘Destroyed Music’ being sounds of anything getting literally and/or conceptually destroyed. The concept of ‘destroyed music’ is in part based on the idea that anything being destroyed is being transformed (in a positive or negative manner) from one state to another; and that ‘destroyed music’ acts as a kind of audio account or authentic evidence of the said destruction.

POB 48184, Vancouver, Canada V7X 1N8.

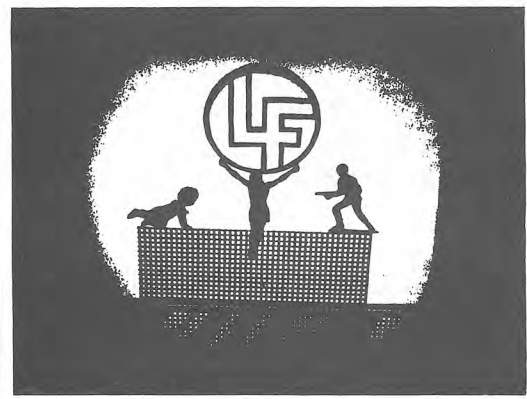


G. J. JOFFER-LARSEN

Psychlones

The Psychlones are Brian Ladd and Julie Frith. We've been making music since 1981, and have released one 7" 45 and 15 cassettes on our own *Ladd-Frith* label. Our music has been described as harsh, ambient, industrial, experimental, and pop all in the same breath. In other words, it's pretty undefinable, combining elements of all of those 'styles,' and creating new hybrids of electronic music.

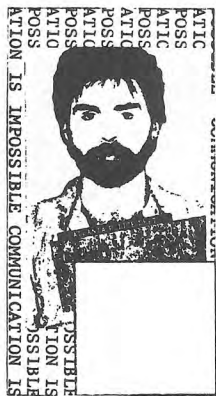
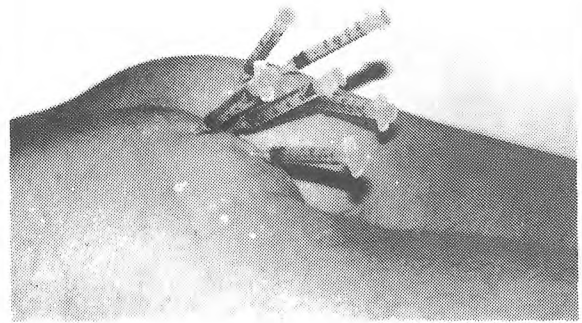
c/o Ladd-Frith, POB 967, Eureka, CA 95502 USA



Sis Q Lint

Painful memories as *Sis Q Lint* takes you on a walking tour of the burned-out remains of the legendary *Gold Star Studios* in Hollywood on "*The Very Last Record From Gold Star*" (B-side of "Wally Wally" on Martian Records). Pieces of plaster from the Studio A available by mail order. Steven Valencia currently working with Steve and Craig at Primal Sound with WHISP, an experimental combination band/pest control service. Suzanne Murry designing paisley-print nun habits, having been ousted from her order after the uproar over "The Divine Praises" cut on the Pre-Need Ep. You are always in our prayers....

c/o Lint Trap Productions, 13042 Fairview Ave., Suite 130, Garden Grove, CA 92641 USA



Terminus/J.D. Wilbourn

Mainlining Actified: Drinking Nyquil: Huffing glue: Giving tours of personal care homes: Hanging out at the cemetery: Urban Anthropology. Material released: *Terminus: Moderately Advanced Decomposition* (#ED 200, C-60), with photographs of Terminus (Atlanta) and booklet. Robert H. Carnes, vocals and saws. J.D. Wilbourn, banjo, fiddle, steel guitar, tapes, electronics and text. *Electric Vacuum* (#ED 100, C-60). J.D. Wilbourn, metal, AM/FM radio, guitar, tapes and electronics.

POB 8674, Atlanta, GA 30306 USA

Theatre of Ice

Our world is rapidly becoming a theatre of ice. A place where cold passionless vision rules. A place where fear and horror dominate our thinking. "Theatre of Ice" is a neutral extension of this twisted world of ours. It's members seek only to recreate through "music" the insanity and terror they believe is all around them/ They offer the world, both through their live performances and taped offerings, the opportunity to hear what only they have seen.

6950 Pasture Rd., Fallon, NV 89406 USA



37 Pink & Greyscale

“37 Pink” employ minimal yet powerful electronic activity in an attempt to elevate the mood of the listener. They have released two cassettes, *Corrective Justice* (C-45) and *The Brutal Temptation* (C-60), also a 20 minute video *TV 37*: future projects include a vinyl offering and part 2 of the *TV 37* video. Greyscale is the focal point of the following activities: 37 Pink-Katatonik Electronic Distortions. Mask—Voodoo Electronic. Chris Cloud—Luxurious Electronic. *TV 37*—Video Katatonik. *The Pleasure Garden*—KXCI-FM Radio Show, hosted by Greyscale. *Grey/Green*—Contact and graphics publication.

POB 55502, Tucson, AZ 85703 USA



Uddersounds & F/i

Uddersounds: The vehicle for recording of F/i. Also avidly into networking. Contact listings appear two or three times a year. F/i: Junk sculpture. If it works, use it. If it's interesting, steal it/Anti-Magic (K). Texture and environment exist. Alchemy does not. If it feels good, do it. To hell with art.

POB 27421, Milwaukee, WI 53227 USA

Viscera

Viscera (Deborah Jaffe and Hal McGee) have released three cassettes: *In A Foreign Film* (C-60), *A Whole Universe of Horror Movies* (C-60) and *Who Is This One* (C-45). Their first two releases are minimal, dark and haunting. Their third release marked a change in direction—to a fuller, harsher sound that still maintained the dark (but never without some humor!) overtones that they are known for. Viscera have appeared on several international compilations and are distributed by Cause and Effect, Gut Level Music, RRRecords, Chimik Communications, Calypso Now and Red Rat Recordings.

5015 1/2 North Winthrop Ave., Indianapolis, IN 46205 USA



Walls of Genius

Walls of Genius is a livingroom recording collective; Our activities include putting on live performance, producing cassette packages of live and studio material, drinking to excess, and most recently, producing a cassette compilation. Our music ranges from strictly abstract and avant-garde (both electronic and acoustic) to lovingly-rendered mockeries of American Top-Forty. We are vandals, breaking down the walls of cultural preconceptions and erecting our own, the Walls of Genius!

POB 1093, Boulder, CO 80306 USA



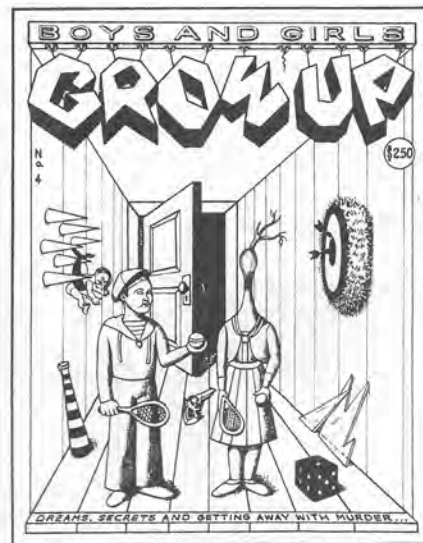
Publication Listing

ALTERNATIVE RHYTHMS \$1.00
8951 SW 53rd Street, Cooper City, FL 33328 USA
#18 "South Florida's Original Local and National New Music Magazine"—close to says it all. It's fairly mainstream with interviews of True West and the Cocteau Twins; listings of the local and nearby record outlets; some contacts; local band reviews; and music reviews. They will be doing local band profiles within their next issue. Although interested in other forms of music this mag is pretty much straight-ahead. Apart from this, Sam Rosenthal, the editor, has just put out the first issue of a short story/poetry magazine, 'Variations' which can be obtained from the same address as the above. And lastly, Sam also runs an organization called 'PROJEKT', which presents shows and puts out compilation tapes of Southern Florida musicians. Write for catalog.

ANOTHER ROOM MAGAZINE
2216 5th St., Berkeley, CA 94710 USA
Vo. 3, #6, contains interviews with Nick Cave, Captain Beefheart, articles on Diamanda Galas, Re/Search, The Art of Mediumistic Music, tape and record reviews etc.... This issue was all done on the Macintosh computer, the paste-up is very clean but bold. It's layed out in a manner that you almost have to keep moving while reading; it's an interesting experiment in design and organization. ARM is again publishing on a quarterly basis, also available with this issue is a cassette compilation called Audio ARM #1 (see tape and record review section for further explanation).



ASSASSIN 2.50 DM
c/o Markus Cluge, Rhenstr. 14, 1000 Berlin 41, West Germany.
In German, featuring an interview with Michael Gira of Swans, and an interview with Die Hunt, also T&R reviews (most of the reviews are of European recordings). The layout is very stylish, with type layed over textures and heavy black and white contrast. Included are other assorted articles and images, and Assassin has a few tapes available—such as a sampler of punk and new wave bands from Poland. They also like to trade tapes and zines.



BACKROOM BUZZ \$1.00
POB 724, CP, NY 12065 USA
The 'official newsletter of Real Georges Backroom TV', an independent oriented cable video program. It is a small booklet with about 20 pages of reviews, news, and classified ads.

BANG! 1.25
77 Newbern Avenue, Medford, MA 02155, USA
Issue #6, a bi-monthly magazine focusing on groups like the Fleshtones, True West, Black Flag, Red and lots and lots more. There are also lengthy record reviews. Pretty basic and straight-ahead.

BOYS & GIRLS GROW UP \$2.50
POB 5718, Richmond, VA 23220 USA
#4, this issue is subtitled "Dreams, Secrets and Getting away with Murder." A more unusual approach to the comics world. The editorial says that they have so far 'covered 15 different artists all of whom now live or have lived in Richmond, Virginia'. The comics range from comics making fun of comics, to more experimental methods, to more traditional ones. A very clean approach with quite a variation of images/styles, and the color cover is striking.

CONSTRUCTOR**\$2.00**

c/o Alessandro Aiello, Via Cervignano 15, 95129 Catania, Italy

Printed on black and white xerox this collage of the Italian language covers the harder edge of new music. Containing pieces/reviews on Force Mental, Grok, Interchange, Leather Nun, Pure, mail art, etc... There's all types of strange visuals so even if you can't read the language you'll get the general feeling. This is #8, and I think the issue is called Landru which roughly translated means wasteland.

CONTACT LIST OF ELECTRONIC MUSIC (CLEM)

c/o Alex Douglas, 86010 North Vancouver, B.C. Canada V7L 4JS

CLEM is the best independent networking tool around, it is a bi-annual reference catalog listing organizations from all over the world, and publications, radio stations, recordings (vinyl and tape). Alex has been publishing this for the last 4 years, he covers most everyone who sends him information, often using the artists' own descriptions, with regular up-dates. His last issue was 80 pages with cross reference of past issues. CLAS is a Canadian distribution service set up through CLEM with around 65 records and tapes.

**DIE TODLICHE DORIS (THE DEADLY DORIS)**

Postfach 110242, 1000 Berlin 11, West Germany
A chronology of their continuing existence as a group from 1980 up to 1984. This small booklet is a documentary done in excerpt style using different descriptions/reminiscences of their performances. A lot of visual documentation combined with this poetic choice of writings....this is not just a linear chronology, but a creative way of capturing history.

FACTSHEET FIVE**\$1.75**

Mike Gunderloy, 41 Lawrence St., Medford, MA 02155 USA

This is a magazine that does reviews of all types of other magazines. FF is published four times a year, appearing about the first day of February, May, August and November, deadlines are the 20th of the preceding month.

FAN SCENE**\$.75**

FTO Publications, 18129 136th Ave., Apt. B, Nunica, MI 49448 USA

A fanzine about fanzines, mostly oriented toward comics. This issue contains an interview with Gene Kehoe of 'It's a Fanzine,' "one of the more popular national comic articlezines in the world of small press." Also in this issue a listing/review section of new zines, a feature on the character 'Mighty Guy,' and a section where there is a sneak peak at a fan publication in the works, and there is a classified ad section.

FLOWMOTION

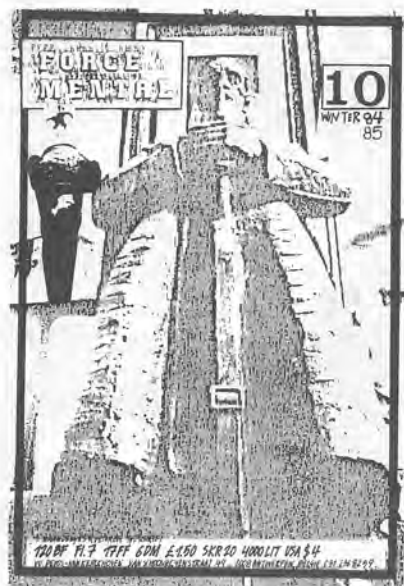
32 Stonegate Ave., Leeds LS7 2NT UK

#4 has an informative piece on Come Organization/Whitehouse, also articles on Nocturnal Emissions, TG, Heldon, T&R reviews. #5 has Conrad Schnitzler, Konstruktivits, Metamorphosis, Lotus Records, Z'ev, T&R reviews. Flowmotion has a label, catalog includes MB, TG, Eyeless in Gaza, Chris and Cosey, Legendary Pink Dots, and watch for video releases.

FORCE MENTAL**\$4.00**

POB 60, 2200 BGHT., Antwerpen, Belgium

A bi-lingual publication (English and Flemish) that is geared toward the extremities of art and music. The layout is great, with a unique fragmented style that is all their own. #10 contains articles on Gerechtigkiets Liga, Attrition, Birth (+)Fact (X) Death (-) Calendar, Regata (which is computer generated text), also reviews and contacts. Other than Force Mental the editors AMVK and DDV do something called Club Moral, which is an organization that is involved in all types of media. In Vitro is an exhibition organized by Club Moral that presents all types of independently produced cassettes, magazines, records, books, art-work, films, videos, and live performances. Some of the contributors were Pacific 231, MB, Constrictor, Peel-Off Label, CLEM, 235, Angst, Camera Obscura, etc...Also a catalog of In Vitro is available.



FRANK

1887 Hayes Street, San Francisco, CA 94117 USA
#4, Frank is one of San Francisco's new wave cultural/fashion tabloids. Their lay-out is very modernistic and sharp, and at the same time playful. I use the term 'cultural' in the most rounded way—with contents including interviews/articles (Steve Parr of New Generic, Re/Search, and Voice Farm), creative writings, stories, visual presentations and articles on artists, performance reviews, and different types of music and misc. reviews. Frank is a locally focused magazine. #5 should be out by now.

GREY/GREEN

GREYSCALE, POB 55502, Tucson, AZ 85703-5502 USA

As quoted, "the purpose of this booklet is simply to promote obscure experimental music": done in conjunction with GREYSCALE's radio show program, 'The Pleasure Garden.' Thus their playlist is included, covering a well-rounded international display of the more hard-edge nature. Also included is a contact list of tape/record distributors, magazines, tape labels, and lastly visuals/short creative writings of separate groups/individuals. Write for information because this is a good resource booklet. (See Radio Contact for 'Pleasure Garden').



GROK

David Minshall, 40 Manor Park, Redland, Bristol BS6 7HN, UK

This magazine has stopped publishing, but I think old issues are available. Previous issues have included informative pieces on Coil, Paul McCarthy, Jean-Luc Marre, John Duncan, Club Moral....Also David did Random Exekutions distribution service that sold Force Mental, Unsound, ND, and a number of cassettes.



IF

Carlo Giaccone, Corso Siracusa 66, 10136 Torino, Italy

We received #4 of this 'journal of underground culture', printed in the Italian language. Articles on Berlin culture/politics, Amsterdam housing and squatters rights etc...Information about the group I think called "non-family," which is the group that puts out IF. An article about 'alternative society,' sort of socialist oriented. A piece on an agnostic theatre group called "Magister Ludi," which means "Master of Games," after a book by Herman Hesse. Also, there's some nice documentation of artwork by Carlo Giaccone, a piece on William Burroughs, and other assorted articles about politics and alternative culture.

ILLUMINATED 666

12 DM + 5 DM postage

Guido Hubner, Nogatstr.-57, 111 Berlin 44, West Germany

#1, mostly in German, this is a collection of loose 12x16½ xeroxed sheets contained within a black envelope—and a cassette is also included (see Tape Review). Almost all of the contributions are visual pieces from groups/artists such as The Deadly Doris, G.X. Larsen, Whitehouse, Merzbow, Mauthausen Orchestra, and many more. Some very nice enlarged footage from an SPK concert. The second issue is presumably out by now, and is in English and with more written information included. This format is more like an art package—a package of the extreme. Also, Illuminated 666 is a product of the Peel-Off Label, which distributes some very unusual and intriguing tapes, so send for their catalog.

THE IMPROVISOR: THE MAGAZINE JOURNAL OF FREE IMPROVISATION

\$5.00 PP

1311 18th Ave., Birmingham, AL 35205 USA

LaDonna Smith and Dave Williams compile and publish this annual collage of documentation and dialogue concerning free improvisation. Letters, comments and contributions are welcome; if you are working in improvisation you should send them some information about yourself. Volume 4 came out Summer '84, and back issues are available.

INTRA MUSIQUES

73 Ave des Vosges, 67000 Strasbourg, France
In French, #10 contains articles on Peter Schafer, Vigule IV, Cherry Red Records, ON-U-SOUND, also T&R reviews covering the spectrum from experimental to electronic, to rock and jazz.

JET LAG

Jet Lag World Headquarters, \$1.00 USA
The Mailman Building, \$1.25 Canada
8419 Halls Ferry Rd. St. Louis, MO 63147 USA 90p UK

#52, Jet Lag carries a bit of humor along with it's presentation—it can be viewed as just a normal zine, but this subtle element creates a personal feeling beginning with the title captions so that you'll be intrigued to read further. Printed on white paper seems to help....with loads of articles and interviews on people and subjects like: 'Hardcore at the Opera,' Love Tractor, Elliott Cartor, Kinks, John Fogerty, and Mr. Jerry Lewis, to name a few. Lengthy record reviews as well.

JOURNAL OF PARANOIA

Joseph Lanz, POB 421047, San Francisco, CA 94142 USA \$2.00

The first issue of this 'social-taboo' oriented publication has some very well thought-out excursions into the realm of extreme sensuality. Pieces include an experimental essay on Barbie and Ken (the dolls) called 'Homage to Polystyrene'. Included is an interview with the dominatrix/shaman Kristine Ambrosia. Other articles are 'Metaphysics of Child Pornography,' and another piece about the Surrealist artist Clove Trouille called 'Eroticism and the Aesthetics of Poor Taste.' For the first issue it's extremely well organized: the next issue will be about Assassinations.

KILLER

84 Eldridge St. #5, NYC, NY 10002 USA \$1.00

Edited by Sonic-Youths Thurston Moore, previous issues have included Don King, Richard Edison, Neubauten, Black Flag, Virgin Prunes, PTV, Nig Heist. The last issue was about 15 pages on color xerox paper, the most striking feature being the great photos by Catherine Bachmann, there are also bits of reviews, contacts and other information mixed within the pages of this 'fanzine.'



LEVEL

Box 50164, Indianapolis, IN 46256 USA \$6.00

This is sort of a conceptual magazine, it is a piece where people from all over contribute. I received my Level in a small box, and people had contributed postcards, photos, xerox pieces, even a tiny plastic doll with no legs. Level is fun and detailed, send to them for more information on how you too can contribute.

MOSCOW GRAFFITI MAGAZINE \$1.00 + 3 stamps

Richard A, Box 16002, Arlington, VA 22215 USA

"Seven single page issue, single page...for your convenience! Instructions: separate them and paste them up on your wall, or, preferably, one in a public place. Soon this will be a book, maybe a movie!" What this is is seven pages (b/w xerox) of newspaper collages and short satirical essays with titles such as, Animal Rights vs. Human Rights, The Problem with Michael Jackson, Libertarian Hypocrisy, Conception is Murder, and a nicely written article called The Myth of Eternal Life, which is twisting the meaning of going to heaven and interpreting it in a new light.

ON-SLAUGHT

Idiosyncratics c/o The Audio Evolution Network, POB 1251, Ojai, CA 93023 USA

#6, ON-SLAUGHT is a magazine/cassette package. There are 11 groups within the booklet, each group has a short description and visual accompaniment. They base their music selections on submissions. Included are publication reviews, a large amount of well thought-out T&R reviews, flexi disc reviews, contacts, and a creative presentation of Half Japanese and Architects Office. The space is used very well. Definitely write for their free catalog.

RAYMOND PETTIBON

SST Publications, POB 1, Lawndale, CA 90260 USA
We received a number of publications by Raymond, titles include: 'The Bible, the Bottle, and the Bomb', 'Lana', 'Kismets Account', 'Captive Chains', 'Freuds Universe', 'Virgin Fears', 'My Struggle for Life After Death', 'Tripping Corpse Two', 'Tripping Corpse Four'. Consistent through his drawings are drugs, sex, death, violence, the ugly existential side of human nature, a focus on sexual violence especially towards women. Oh, and we can't forget his consistent use and abuse of the hippie, the bum, and the prostitute. The books contain comic like drawings that are perverse abstractions, twisted in humor, telling fragmented stories that attempt to link together seemingly unrelated images. Pettibon is into black humor, especially with his word and image contrasts, e.g. the image of a starved person with words "in America I could be a cook."

SCHLAGER

Box 1332, 111 83 Stockholm, Sweden
Schlager means 'hit', an appropriate title for this pop oriented publication. In Swedish on high-gloss paper and a colorful cover of Frankie Goes to Hollywood. This issue (#98) contains articles on Leonard Cohen, XTC, John Cleese, Violent Femmes....

SPASTIC CULTURE MAGAZINE \$1.00

Box 1243, 2000 Center St., Berkeley, CA 94704 USA
Volume 1, #2, this playful magazine seems to specialize in having their pages filled with collage—like comics all based within the political satire realm, along with interviews (The Fleshtones; Washboard Bill—an old blues guy); T&R reviews, mail art pages, and lots of political/existential comics. They might have a fetish for Johnny Lydon(?)—but in any case there is a certain brashness (tho sometimes a bit too silly) that makes this mag, politically more bold, and their collage-like techniques and information excerpts are a constant through out.

SUBCHARGE \$.25

2402 2nd Avenue, #305, Seattle, WA 98121 USA
The 2nd issue of Seattle based mag. which is produced in conjunction with the Rock Theater (where a lot of bands are playing now). Subcharge is about the same size as Objekt and resembles Objekt in many regards visually. This 2nd issue is a far-step improvement over the 1st, which was a little difficult to read because of their busy lay-out techniques and loose organization. The magazine is mainly for what goes on, and for what goes through Seattle. There are reviews on who played at the Rock Theater (Strychnine, Hell Razor, Husker Du and more); tape reviews; film reviews; magazine; and interviews (The Refuzors, and Accused). Their 1st issue has reviews of Sonic Youth, U-Men, Life in General, and more.

TESTUBE \$1.00

POB 89, Bascom, OH 44809 USA
This is the final (vol. 4) Testube of this form, it will continue as a cassette-zine. This edition contains a music-data file, which is a contact-list of magazines, recording companies, and distributors, also in the package is a flexi-disc with two pieces by Reptile House.



TOXO PLASMA

Gerhard Petak, Hatschekstr. 7, 4870 Voklabruck, Austria

A small xerox magazine filled with information on Burroughs, PTV, Z'ev, Coil, Decoder, etc. and some writings from Nekrophile. There is also a listing of similar related publications. Most of the magazine is in German with the exception of a few pieces, the Nekrophile pieces in particular, which are written in English.

TREPIDACION 2 IRC or \$1.00

POB 48, Terrassa, Barcelona, Spain

On black and white xerox and in Spanish. Pieces about sound poetry, Pseudo Code, Subterranean Records, MB, Haters, plus label and magazine contacts. They seem interested in experimental and hardcore music, it is also connected with a radio program called La Caixa Ritmica.



RADIO CONTACT

KAOS, CAB 305, Olympia, WA 98505 USA. Frank Gunderson says he'll play at least one cut from each cassette he receives.

KCRW, 1900 Pico Blvd., Santa Monica, CA 90405 USA. FRGK, hosted by Brent Wilcox plays unusual, experimental, and hard to classify new music.

KFJC, Foothill College, 12345 El Monte Rd., Los Altos, CA 94022 USA. 70% pop, new wave, thrash, rock, soul, and funk. The remaining is a mixture of jazz, reggae, and noise. If you have vinyl, they request you to send at least two copies, also include address and phone number where you can be contacted. They also accept tapes, cassette and reel-to-reel format.

KOPN, 915 E. Broadway, Columbia, MO 65201 USA. Non commercial station serving central Missouri, very diverse programming. Ionizations, hosted by Ed Herrmann, a weekly program devoted to experimental music, oriented toward cassettes and independently produced records.

KXCI, 145 E. Congress St., Tucson, AZ 85701 USA. The Pleasure Garden, hosted by Marc Horne of Greyscale/37 Pink. Playlist: Gerechtigkeits Liga, SPK, Nocturnal Emissions, Whitehouse, Negativland, etc....



KZCS, attn: Das, University of California, Santa Cruz, CA 95064 USA. They have several shows dedicated to small label releases and a weekly cassette only show. They also announce concert/tour dates, and compilations looking for submissions.

WLYX, attn: Cassie Tobin & Mike Honeycutt, Rodes College, 2000 No. Parkway, Memphis, TN 38112 USA. They suggest that you insure or certify any music that you send them. Playlist: Current 93, Hunting Lodge, Section 25, Smersh, Audio Leter, etc....

WQFS, Guilford College, 5800 W. Friendly Ave., Greensboro, NC 27410 USA. Punishment, hosted by Nip Kaese. Playlist: Nurse With Wound, Diamanda Galas, Test Department, Butthole Surfers, etc....

WREK, Georgia Tech Radio, 165 8th St., Box 32743, Atlanta, GA 30332 USA. Destroy All Music, hosted by Glen and Ellen. Playlist: Swans, Breather, Live Skull, No Trend. Also, Notes From the Underground, hosted by Authur Davis. Playlist: TG, The Beast 666 compilation, Whitehouse, Neubauten, etc....



CHANNEL 36
COLOR RADIO

Channel 36: Color Radio, POB 5518, Richmond, VA 23220 USA. A cable radio station with 100,000 subscribers. Playlist: No Direction, Toxic Reasons, The Dave, Leather Nun, Walls of Genius.

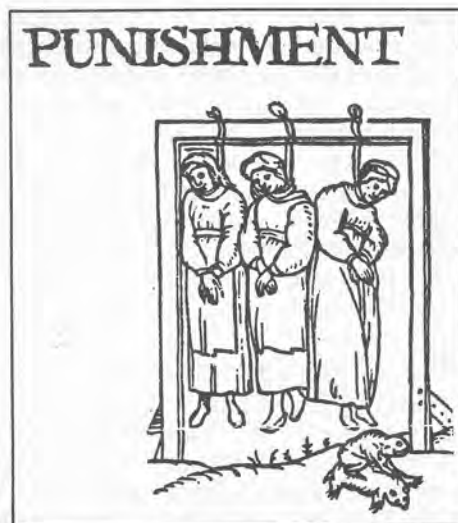
No Other Radio, attn: John Gullak, 1640 18th St., Oakland, CA 94607 USA. Broadcasted every other Tuesday evening on non-commercial KPFA, Berkeley. Mostly oriented toward independent cassette releases from around the world.

Brave New Waves, c/o CBC Radio, Box 6000, 17th Floor, Montreal, Quebec, Canada H3C 3A8. CBC Radio is a government supported, non-commercial station. The host of Brave New Waves is Augusta Lepaix, the playlist ranges from The Fall to Steve Reich, also interview/discussions are a part of the program.

CITR, attn: Mark Mushett, #6, 973 Broughton, Vancouver, B.C. V6G 2A4 Canada. Fast Forward, hosted by Mark Mushett plays all types of experimental, minimalist, and electronic music, as well as new independent cassette releases from around the world.

Dazibao Audio Magazine, attn: Philippe Soussens, 72 Rue des Menuts, 33000 Bordeaux, France. Playlist: Attrition, Borbetomagus, Craig Burk, Coil. Previously Dazibao was a printed contact magazine, now it has changed format and is an audio magazine.

Radio Bellevue, attn: Patrice Fort, BP 4464, 69241, Lyon Cedex 04, France. Playlist: 23 Skidoo, Pacific 231, Mark Lane, Human Flesh. In association with Resseau Phallas 3, which is a label and distribution service.



Scandale, attn: Jean-Luc Marre, B.P. 534, 76005 Rouen Cedex, France. In conjunction with the label Sordide Sentimental. Playlist: Dave Ball, Violent Femmes, Problemist, Laurie Anderson, The Oblique Collection.

Progress Electronic, Radio Progress, Industriepark, Noora 10, 2700 Saint Nicklas, Belgium. Independent radio station connected with Micrart group. Send music and information and they will pass it onto other stations in Belgium.

Catalunya Radio, attn: Rosa Pueto, Argda Diagonal 614-616, 08021 Catalunya, Spain. Plastics Drastics, hosted by Rosa Pueto airs Monday-Friday, is independently oriented. Also, she trades with other radio stations and she would like to hear from other stations.

2MBS, 76 Chandos St., St. Leonards, NSW, 2065 Australia. A wide variety of programming that features all types of shows about experimental music and electronic music. Ron Brown does a cassette only show called Sound Deprivation, and there's a show called No Silence that plays mostly industrial music. Cntmprr-ydtns, hosted by Alessio Cavallaro plays a variety of concrete, industrial sound-scapes, text-sound poetry, etc...



Other Radio Contact

Pollution Control, c/o Pennie Stasik and Mark Edwards, 1725 E. 115th St., Cleveland, OH 44106 USA. Pennie and Mark are the music directors at **WCSB**, a non commercial radio station in Cleveland. "Over the past two years we have worked to develop an independent awareness among our programmers and our audience." They distribute promotional copies of your records and cassettes to college and community radio stations nationally. They have a newsletter where PC members exchange information, and a catalog which is a listing of independent music especially available to record stores which are cooperative with and/or close to radio stations they are serving. There are some small fees involved with PC's service, write for more information.

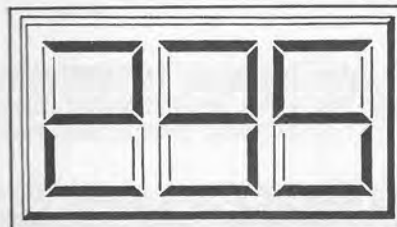
Radio Staalplaat, c/o Ray and Willem, POB 11453, 1001 GL Amsterdam, The Netherlands. "During the past two years we have presented radio program **Staalplaat** which is a weekly broadcast of two hours on the illegal radio station G.O.T. Radio G.O.T. is a station situated in Amsterdam with a variety of programs broadcasted in stereo; it is heard all over Amsterdam and in surrounding cities. The aim of our program is to inform the listeners about the alternative cassette circuit and independent releases. We want to present our growing number of listeners with more up to date information. To realize this we are going to set up an independent release-list and an information telephone line during the program in order to inform the listeners about labels, bands, releases, etc... To realize this we need your cooperation. We therefore ask you to send your recent tape release and to continue to send us future releases. In that way your tapes will be repeatedly broadcasted. The listeners calling in during the program will amongst other things be told how and/or where they can obtain your tape. Our program also has a technical section. Would you be willing to write down and send us your experience with technical equipment, e.g., recording equipment and your findings with copying tapes, etc... In that way we can give the listeners some tips and advice on how to make their own tapes. So if you're interested in providing the audience with a birds-eye view of the ever growing tape market and give them technical information, then please send us your latest tape release (or at least a note that you have produced a new tape) and especially as much background material as possible."

OVER THE COUNTER CULTURE, 508 Peden, Houston, TX 77006 USA. Catalog includes Culturcide, Really Red, Giorno Poetry Systems, 3-Day Stubble, Athens 2, Max RNR, My Dolls, Rift Records....

POP 'N' ROLL FAMILY, c/o Ostersbyns Skola, P.L. 5650, 66202 Fengersfors, Sweden. Import/export shop that sells mostly experimental, bizarre, weird records, tapes, magazines, and books.

RRRECORDS, 151 Paige St., Lowell, MA 01852 USA. A mail-order company specializing in an assortment of electronic, avant, and experimental new music recordings. Catalog included: Borbetomagus, Negativland, Cabs, Culturcide, Philip Perkins, Esplendor Geometrico.....

STAALPLAAT, POB 11453, 1001 GL Amsterdam, The Netherlands. A cassette shop and distribution service, with their own label STAALTAPE, on which are released Laibach, Nocturnal Emissions, Current 93, Nurse With Wound....



THE STARKMAN CONCERN, POB 875257, Los Angeles, CA 90087 USA. A new mail-order service founded by Solid Eye's Fredrick Nilsen, Happy Squid Records' John Talley-Jones, and Independent Project Records' Bruce Licher, and supporter Mike Lieberman. Their first catalog included: 100 Flowers, most or probably all Independent Project Records releases, Points of Friction, Sleepers, Slavo Ranko, Monitor...

TWIN VISION, 68 Bonnington Sq., London SW8, UK. A distributor for independent videos. They have a video compilation featuring CTI, SPK, Lustmord, Test Department, and many others.

235, Spicherstr. 61, 5000 Koln 1, West Germany. One of the better cassette distributors, have over 200 cassettes. Also, they have their own tape label with releases such as, Kalahari Surfers Red, Der Werkpilot....

WASHINGTON PROJECT FOR THE ARTS, 400 7th St., N.W., Washington, D.C. 20004 USA. A very good bookstore that carries a wide variety of magazines and artist-books, as well as books about art.

OTHER CONTACTS AND NETWORKING

Minoy, 923 W. 23rd St., Torrance, CA 90502 USA. Interested in trading tapes, also active as mail artist.

SPEK, 1342 Williamson, Madison, WI 53703 USA. SPEK 3, seeking submissions of articles, interviews, scores, photos, art, and reviews of live and recorded sound. Also, seeking submissions of 30 second soundspots recorded on cassette (dolby) for an 8 minute flexidisc. Deadline: June 1985. Also, send blurb for listing in resource section.

Evatone Soundsheets, 401 Ulmerton Rd., Clearwater, FL 33520 USA. They do pressing of flexidiscs, with a wide selection of colors and sizes. Write them for information and price.

Xex Graphics, POB 240611, Memphis, TN 38124 USA. Puts out a newsletter, and does some very interesting comix and art books.

Tom Furgas, 1840 Paisley Rd. #3, Youngstown, OH 44511 USA. Electronic experimenter into trading tapes. Will send you list of tapes.

Zan Hoffman, 132 Council Rd., Louisville, KY 40207 USA. Interested in music and mail art networks, and has a contact list of people he trades tapes with. Also has small tape label and would be interested in trading or selling tapes.

Joe Schmidt/WMUH-FM, Bpx 10-B, Muhlenberg College, Allenton, PA 18104 USA. Radio programmer interested in independent cassettes, also into networking.

Gordon Forester, 118 River Rd. North Arlington, NJ 07032 USA. Gordon puts out compilation tapes, is also an electronic composer, does Eno-like mood music with an edge.

The Sound of Pig Music, c/o Al Margolis, 33-28 148th St., Flushing, NY 11354 USA. Has an ongoing series of compilation cassettes, for which he is always looking for material.

Citizens for a Non-Linear Future, POB 2026 Madison Sq. Station, NYC, NY 10159 USA. An umbrella organization which embodies the ten tape releases of Audio Leter, Sue Ann Harkey and Citizens, also Patio Table Press which has published several political expose's of our characters and culture, also two short fiction paperbacks concerning addiction and habit with an endorsement from W. Burroughs. CNLF's work is in communication through all mediums, i.e., performance, music, salon, and publications. Send for free catalog.

Zoe Zinman, 417 East 6th St. #21, NYC, NY 10009 USA. Independent producer looking for scripts and treatments for film project.

A.P.E.S. (Alternative Press Exhibiting Services) 4426 S. Belsay Rd., Grand Blanc, MI 48439 USA. Your periodical or book can gain valuable exposure, A.P.E.S. displays and promotes alternative publications at national trade conferences and small press book fairs.

DK, 53 Niagara St., Toronto, Ontario, M5V 1C3 Canada. Produces tapes of his sound collages and other experiments, and enjoys trading them (or selling) with others who are also into creative music.

Newsounds Gallery, c/o Jupiter-Larsen, POB 48184, Vancouver, Canada V7X 1N8 or c/o Co-Op Radio, 337 Carral St., Vancouver, Canada V6B 2J4. Wanted: Music concrete, sound poetry, sound collage, sound sculptures, audio-art, radio-art, phone-art, for radio show aired on CFRO-FM, Vancouver. Also, 4 hour sound sculptures once a month at the gallery. Each sculpture will consist of either a tape-loop and/or an endless cassette of non-musical sounds. Everyone is invited to take part by mailing in material, no deadline, and all entries will be aired. Also, no returns without a SASE.

Scream, 310 Madison Ave., Suite 1506, NYC, NY 10017 USA. A sampler Lp created by Thirsty Ear Communications, in association with former Trouser Press publisher Ira Robbins. Every six weeks they put together a full length album containing one track by ten independent American bands. They send it out to over 100 college and commercial radio stations. It costs \$350.00 to be on the Lp.



3Rio Tapes, c/o Magisch Theater, juliaandillenstr. 22B, 2018 Antwerpen, Belgium. An international communication label. They support distribution and exchange of art projects, mailart, music, poetry, magazines, etc....It is a non-profit tape label, a co-operation between Magisch Theater Productions and Body Records. Send for their catalog, they have released over 7 compilations.

Red Rat Recordings, POB 11041, 3505 BA Utrecht, The Netherlands. A well organized tape label, always trying to expand catalog, send them your tapes for distribution also involved in radio.

Time Based Arts, c/o Lucie Verij or Asrt van Barneveld, Bloemgracht 121, NL — 1016 KK Amsterdam, The Netherlands (telephone: 020-229764, open Wed.-Sat., 12.00-18.00 hrs.) Time Based Arts, distributes and shows work of artists who work within time based media. TBA has its own space in the centre of Amsterdam. It has video and audio equipment for viewing and playing with libraries of tapes available to the public. Magazines covering video, film, performance, audio, and artist records and tapes are also for sale. Each Friday TBA presents a program by artists visiting from abroad, or by artists from the Netherlands who present new work. Every month one evening is reserved specially for audio. Normally, this will involve video, performance or other mediums. In addition TBA distributes works to institutions, galleries, and museums both in the Netherlands and abroad. (Originally published Force Mental #10).

Peter R. Meyer, GA/E5, Swedish Television 2, 105 10, Stockholm, Sweden, or Artillerigaten 56, S-114 45 Stockholm, Sweden. Producing a series of TV-Night-exercises based upon artist-videos, but with same principles as the Night-exercise radio-program. Write for information.

Klaus Reichling, Hollandische St. 17, 4176 Sonsbeck 1, West Germany. Interested in electronic music, like to trade and sell—also helps to sell or trade tapes of others in Germany.

The Terminal Kaleidoscope, 42 Station Rd., Walthamstow, London E 17 8AA, UK. Alan Rider, co-ordinator of this umbrella organization which covers the bands Attrition, Legendary Pink Dots, and Stress, as well as Adventures In Reality, formally a magazine established several years ago in Coventry is now a record and tape label, releasing work from the above bands and international tape compilations. It is also a distribution service—write for info.

Anal Probe Tapes, 77 Solstice Rise, Amesbury, Nr Salisbury, Wilts SP4 7NH, UK. A non-profit and distribution outlet interested in sharing music, ideas, and art with other like-minded individuals and groups. They release compilation tapes as well as their own efforts, such as 'Opera of Infantry.'

Etiquette, Zuidhavendijk 2, 2040 Zandvliet, Belgium 03/568 79 56. Have released first record compilation: "1984". If you want to be on the second record release, send demo and ask for information.

Tore Nilsen, Lop, 8067 Lopsmark, Norway. Puts out compilation cassettes, and also publishes contact listing. He wants people to contribute to his projects.

Seppo Seppanen, Sienikata 2A3, 04260 Kerava 6, Finland. Is an avid collector of experimental cassettes, and desires exchanges and any information he can get.

Fan Club of Nurse With Wound, c/o K. Kuda, POB 161, 64-920 Pia 1, Poland. Interested in extreme music, NWW being their favorite. They have established a Polish exchange market, where you send them records of SPK, Residents, TG, etc....and they will send you new classical, avante-garde, and electronic records, many from the International Festival of Contemporary Music in Warsaw. They put out a small xerox newsletter called "the silly talk from beyond the iron curtain." Send them your music they are eager for correspondence.

Henryk Palczewski, U1 Ludowa, 24/5 Pila, Poland. Is involved in an experimental group, and writes for a fanzine. Interested in all types of information.

Dioni Piotowski, Ul. Komarowa 8, 62-051 Wiry, Poland. A radio disc jockey and very interested in what is new. Also, a magazine reviewer, and is active in Polish national radio.

Aqualifer Sodality, Via Arduino 99, 10015 Ivrea, Italy. A label that offers a variety of extreme experimental and power electronic recordings, also 'Pure' magazine.

Lymph Products, 182 Narrabeen Park, PDE Monavale NSW 2103, Australia. A cassette label, a variety of tapes in their catalog, interested in exchange.

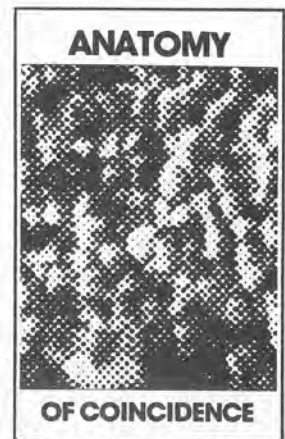
The Joke Project, c/o Seiei Jack Nakahara, 203 Tanowa Residence 2, 201 Tamaguwa Denechoufu, Setagayaky 203, Tokyo, Japan. Send music for a mail music co-operation with him.

Kowa Kato, 1-2-21 Sakurayama, Zushi 249 Japan. Please send him your polaroid-self portraits.

TAPE AND RECORD REVIEWS

REVIEWERS: Scott Pollard **SP**
Cyndi Boorstin **CB**
Thom Iwatsubo **TI**
Paul Lemos **PL**
Mabel Pineda **MP**
Brian Ladd **BL**
Chris Willging **CW**
Annie Addison **AA**
Carl Howard **CH**

(special note: other reviewers that contribute one or two reviews have full name listed.)



AMERICAN CASSETTES

ABC MUTES: (\$1.60 in stamps, Bob McGee, 2412 North 52 Ave., Yakima, WA 98908) The basic ingredients here aren't that unusual—a great garbage disposal guitar, banging (It doesn't sound like a real drum), and yelling over the top. This is strange, though. It's almost as if two guys got together and decided to make a trash tape, but were so removed from any musical reality that it came out like this. It sounds incoherent, completely unselfconscious, and—above all—noisy. It also shifts often, perhaps because of a well-used pause button. I have no idea what they're yelling about, but they do seem genuinely angry. In its own way this is really strange and fascinating. **CW**

ALEISTER CROWLEY: DO WHAT THOU SHALL BE THE WHOLE OF THE LAW (\$6.66, Jim Banner, POB 85111, Seattle, WA 98145-1811) Interesting document which purports to be all the available recordings of 666 Crowley himself reciting a few of his mystical and poetic writings. The tape is about twenty minutes long and the sound quality is, of course, poor. But on a few of the recitations, there are some mysterious chantings and bell ringing which will curl your hair. Definitely worth purchasing for those who want to hear the grand master speak. **TI**

52 Uneound

ANATOMY OF COINCIDENCE: (Clandestine Recordings, 316 S. Rogers, Bloomington, IN 47401) This is a compilation of electronic music from the midwest, with ten cuts from ten different groups or individuals. This cassette is a pleasure to listen to. All these people have their craft down. The electronics are basically dark and deep, tape effects are put to good use, and the drumming is properly primitive. I think that much of this music is meant to elicit a strong emotional and intellectual response on the part of the listener, but it never does. A music that questions has to be aggressive and push itself forward, but this music seems to want to stay in the background and cling to its ambient roots. None of these ten cuts stand out; not that any of this music is bad, but it just sounds so similar. **SP**

AUDIO A.R.M. #1: (Another Room Magazine, 1640 18th St., Oakland, CA 94607) This is a compilation cassette that comes as part of a "Fight Prime Time" Media Package, which includes Another Room Magazine, Vol. 3 #6, two rare back issues of A.R.M., and a bumper sticker. The music on this compilation dovetails with the theme of the media package. All of it, in one way or another, uses pre-recorded voices, snippets from television, movies, self-improvement tapes, religious primers, etc. These voices are manipulated and/or set against some musical track. The whole purpose of this music is to undermine these voices, to take them out of their original context and play with them, making them signify something that they weren't meant to originally. But this recontextualization isn't merely play; instead, it is the attempt to make these voices reveal a truth that the hypocritical veneer of the original intent tried to hide. In other words, this music makes lies reveal truth. On this compilation are Michael Sumner, Big City Orchestra, James Edwards, Peter Whitehead, M. Standish, Bob Davis, The Psyclones, D.D. Downer, Problemist, Fisk Fibers, and Breather. **SP**

AUDIO LETER: AUDIO LETER LIVE, IN THE GREEN LIGHT (C.N.L.F., POB 2026, Madison Sq. Station, NYC, NY 10159) Live material that dates back to 83-84. Instruments include violin, clarinet, guitar, trumpet, vocals, mandolin, sax, etc... This is free form music with an edge, with roots in free jazz and noise. Also, included is an improvisation that was done for an animated film...the music was recorded while watching the film. All the pieces except one were recorded live in various spaces in New York City and all the pieces are improvised. With the tape one gets a small booklet that has text and graphics—Audio Leter has a number of other cassette releases available and is involved in various other activities, such as publishing the magazine Patio Table. **MP**

AURAL FIXATION: (Sound of Pig Music, Al Margolis, 33-28 148th St., Flushing, NY 11354) One way of exposing lesser known artists is to put them in a compilation that features a name artist. Thereby, a person who is interested in the name artist will buy the compilation for the sake of that artist but as a result will also be exposed to all the lesser known artists at the same time. The ringer on this compilation is Savage Republic, a live version of "Exodus." All the other artists on the cassette present a mixture of electronic, industrial, and dark, spare rock. Dreamhouse has a sound similar to the Young Marble Giants. Schlafengarten, Sleepless Knights, and Smersh are capable electronic outfits, while Chris Gross achieves a nice synthesis of Folkways ethnicity and electronics. F/i and Abstract Belief, in the tradition of Throbbing Gristle, are worried about the mindnumbing effects of information. But the point here is that all of these bands, and these are the most outstanding ones in the compilation, need to develop their respective sounds much further. These are only beginnings. **SP**

BABY 63: SINCE WHEN IS LIFE A POP SONG? (\$2.50, 4317 Adrienne Dr., Alexandria, VA 22309) A variation of songs and instrumentals, this home-taper uses a mixture of rhythm boxes, guitars, found taped material, and a heavily affected raw voice—each song maintaining a specific constant drone of linear sounds and rhythms and with the voice usually coming from somewhere far away in the background. Very minimal and repetitive, the first side seemed more awake and varied, especially within a song named 'Bigger Stick,' which was about the insincere punkers and how they should do what is really real for them instead of imitating others. While using similar musical techniques she structures the melody around a generic punk one—with changes and everything. It was quite effective. **AA**

BIG CITY ORCHESTRA: BEATLES HELL (\$1.50, c/o Ubuibi, 225 Walk Circle, Santa Cruz, CA 95060) Fitting title. Dialogue about the fab four plus distorted segments of Beatles songs (including muzak and adult contemporary versions, etc.) combine to create a feeling of a Beatles documentary being dragged through Hell. Comparisons can be made between this and the best of Negativland (who had a hand in this project), although this effort mixes taped sounds more often than it splices them together. Side One has a thicker mix, and contains more music; Side Two has a lot of talk and has fewer things going on at once. The second side is funnier, but I prefer the other for its total immersion in sound. This isn't meant to be taken too seriously, but it is very well done and quite unusual—a confusing, ridiculous swirl of sound. **CW**

BLACKHOUSE: HOPE LIKE A CANDLE (LADD-FRITH, POB 967, Eureka, CA 95502) Once again these Christianites have released another message oriented tape—and they get right to the point: "The bible makes it clear that there are only believers and unbelievers... do you know what class you're in?" We have low distorted vocals, satanic in nature, speaking and singing about Christ and the Eternal flame. We also have a multi-combination of sounds, "wasp-like" high frequencies being broken into by a voice, traveling and rolling. There are nice textural differences from song to song, each having aspects of pop music, try to imagine drum beats and chorus lines with Whitehouse vocals. The percussive elements may be more of a crutch to lean on than necessary, but beyond that aspect this is definitely an unusual and contradictory approach and I found it an enjoyable one. **AA**

BOY DIRT CAR: CATALYST (Artweater Communications, POB 92181, Milwaukee, WI 53202) This group reminds me of early Savage Republic, when they went down into the underground vaults below UCLA to play the metal barrels, piping, etc., which they had found. Like Savage Republic and Z'ev, BDC finds a lot of the instruments it uses. To quote: "Contained in this piece (Catalyst) are sounds made by Boy Dirt Car utilizing a bridge adjacent to the Wisconsin Paperboard Company." The music is basically experimental percussion, but guitar, bass, drums, and synth are also present. Perhaps what is most interesting about this group is its aesthetic: "when we have no electricity, we will have bridges and other structures." But I'm not saying by this that the music doesn't match the aesthetic, because it does. This group explores well the sound of the instruments it finds and adapts, and the traditional instruments to reinforce that sound. The aesthetics of industrial refuse. **SP**

PETER CATHAM: PINCHED AWAKE (\$3.50, POB 73, Pasadena, CA 91102) A recent tape project by Catham with an emphasis on communication through the spoken word. Satiric, witty, wildly funny, and irrelevant—Catham's world is populated with ideas on washing one's genes (not jeans), fear of plastic, and nostalgia. Actually one of the most endearing qualities on this tape project is the pathos of Catham's persona which desperately seeks friendship and love in a world that existed for him in the past. There's a sense of isolation and solitude that Catham communicates through the song 'Chicago (via the Archer Express)'. While we're taken on an imaginary bus ride through Chicago, Catham endlessly recites names of those he remembers in his past and wonders whatever happened to them now. An interesting approach to creating an aural autobiographical diary. **TI**

CONTROLLED BLEEDING: DEDICATED TO ANDREA'S WEDDING (Swinging Axe, POB 3741, Northridge, CA 91323) Although there are sections that feature Bleedings' trademark of 'hell-bent' electronic chaos, a new found sense of dynamics and composition appear here. Some of the pieces on side one feature syncopated, distant industrial rhythms, rumbling bass tones, and quiet synthetic backdrops—similar in sound to the more relaxed works of Test Department and Einsturzende Neubauteen. Unexpectedly the atmosphere changes to almost Dadaist madness, with short interludes of David Moss-like voice exercises accompanied by crackling, chaotic prepared guitar noise, and then comes the crash of their violent wall of electronic unrest. The entire cassette is a ridiculously vital, an unpredictable series of musical and non-musical experiments, all of which illustrate a group brimming with creativity and imagination. The real surprise of this tape is the Opus which covers most of side two, a strangely mystical blend of mideastern holy chants, hollow percussive sounds and swells of white noise all echoing quietly. The atmosphere is like that of a nightmare, cloudy, desperate, and disturbing. **Renee Thomas**

DATA-BANK-A: LANGUAGE BARRIER (K.O. City Studio, 262 Mammoth Rd., Lowell, MA 01854) Language Barrier comes along with a booklet of the lyrics, which convey an existential/questioning tone about an individual in relation to society, to himself. Side 1 contains mainly songs, the sound being reminiscent of early Wall of Voodoo. Bauhaus vocals and instrumentation, but the instruments used (synths, rhythm boxes, and occasional guitar and violin) are more repetitive and linear within each song. Sometimes there is too much similarity from one song to another because of a consistent tone and musical pattern—but this is not always the case. The second side was mainly instrumental; a mixture of soft hypnotic melodies and cut-up compositions. Very easy to listen to, but not too slick either. **AA**

THE DAVE: LOIS (\$4.00, 2269 Market St., #241, San Francisco, CA 94114) A little unusual, although quietly so, this tape is friendly but disconcerting. Simple songs, using cello, violin, drums, bass, and more, all centering around a childlike, disarming voice of a woman. The lyrics don't always make a whole lot of sense, and this can sometimes also reflect the unassuming and childlike perspective. The cello, in places, is rich and strong, creating a nice contrast with the vocals. This is not serious either, but it does reflect a subtle sense of awe and confusion that makes it more than what it might seem at first. **CW**

EINSTURZENDE NEUBAUTEN: 2X4 (ROIR, 611 Broadway, NYC, NY 10012) A collection of cuts from various live performances in Europe. This tape displays a slightly different side of EN, a calmer, more subdued, trance like sound which I think is very attractive. An informative document of EN—not as good as their studio efforts, but not bad either. Check it out for yourself. **BL**

FERRO-CADENCE: INTRUSION DEBUT (\$5.00 or 2 C-60's, James Joaquin, 117 Pratt St., Providence, RI 02909—or—Peter Arsenault, East Store, 516 E. 13th St, NY, NY 10009) Intrusion Debut was a double cassette live performance within the broadcast studio of WUSM, a non-commercial radio station of South Eastern Mass. University. Perhaps this improvisational performance sounded interesting and fuller live—but the actual tape recording is painfully flat and dull at times. Because of this there was little to enhance the listener by. It also sounded as though the performers (and there were many) were not attuned to each other. Percussive devices sounded like aluminum pots n pans; at times it was difficult to understand the sporadic spoken verses; there was a section of whispering—planned and unplanned dialogues; and the occasional grunts and barking. I can understand why the performers involved can find some enjoyment within this double cassette, but where do the listeners fit in? **AA**

FIFTH COLUMN: PINPOINTS ON A NATION, PROJECT 1 (\$10.00 + \$1.50 postage, POB 14684, Lincoln Park Station, Chicago, IL 60614) Another in an on-going trend towards audio cassettes and written text jointly presented in a magazine format. Fifth Column is exceptionally well-packaged (in a plastic blue envelope) and a musically exciting product. Many recognized and not so recognized musicians are represented in this first release. Psychic TV has a cut with a warbling, wailing guitar solo that creeps along one's flesh. Monte Cazazza reads from a killer's diary to a background musical accompaniment. Recording recluse Tim Wright (former DNA member) plays an acoustic guitar on a song entitled 'Death Valley.' There's also an interesting sound collage piece done by f/c. Fifth Column takes their name from a group of subversives who existed during the Spanish Civil War and sought anarchy to the established nation at any cost. There is much subversive information provided in this offering and many musical surprises. **TI**

FIFTH COLUMN: PINPOINTS ON A NATION, PROJECT 1 (address listed elsewhere) Pretentious artsy-fartsy compilation tape featuring: Fifth Column, Tim Wright, Anna Domino, John Zulaica, Arto Lindsay, Monte Cazazza, and Psychic TV. For \$10.00 plus \$1.50 postage you get a black plastic pouch that holds a "magazine" (actually a double-sized poster), and a 60 minute tape featuring the above mentioned artists. Some of the music is kind of nice—relaxing, and there's some tape collage work that's mildly interesting, but the majority of sounds on this tape are self-indulgent drivel. The Cazazza cut is typical—minimal E-rock with cute, Casio rhythms. I can't understand why people put up with Monte—he's so lame! Same for the PTV cut which is quite faceless, boring, and trivial. The existence of this tape is pointless. A must for any Psychic sheep/lemming/youth. **BL**

RANDY GREIF/ALVA SVABODA: EASY GREEN PROOF (Swinging Axe Productions, POB 3741, Northridge, CA 91323) The works I have heard by Randy Greif represent some of the most sophisticated, finely crafted and recorded independent cassettes available and Easy Green Proof is no exception. This tape is a collaboration with poet/vocalist Alva Svaboda. At points Greif masterfully builds textural soundscapes through disciplined, innovative use of electronics and tape manipulation, over which Svaboda's oblique narratives are spoken. Other pieces are created, simply by treating Alva's voice, smashing it into multi-toned fragments. During the course of this complex C-60, there is a unified sense of concept and great variety in rhythm and atmosphere. Easy Green Proof is subtle and highly musical, packaged and presented with time and care. This combined with intelligent arrangements and thoughtful poetic lyrics makes for an entirely pleasurable listening experience. **PL**

F/I: ILLUMANITI (Uddersounds, POB 27421, Milwaukee, WI 53227) There's no escape from the industrial ice age. We huddle silently, and rise only to peek out of our frozen windows at the world we once knew. The sculpted iron fist rules without mercy, sweeping the Earth bare with one bold stroke. Order is chaos as sirens scream death wish. The sonic assault has begun—there is no turning back now. No choice but to wait, and listen, and die. We are all equals now. **BL**

RICHARD FRANECKI: TWO DRONES (\$3.00 or trade, Uddersounds POB 27421, Milwaukee, WI 53227) Basically two drones (Side One: Drone One; Side Two: Drone Two), this has a lot more variation and impact than one might be led to believe. Each piece is a harmony of drones; shifting in and out of each other, oscillating, sliding, building, receding, and rebuilding. As Franecki illustrates, the drone has many possibilities for use. I find this riveting, partly because the drone is so direct: there is no need for interpretation, and in fact interpretation is nearly impossible. There is almost exclusively the need to listen, which makes this more physical, or subconscious, than cerebral. A powerful, unyielding work (one should be advised however of Franecki's present intention to delete his entire back catalog to make room for the new. Interested parties should therefore establish contact immediately. **CW**

HG WELLS: BEFORE THE ABYSS (POB 85811, Seattle, WA 98145-1811) Dense, muddy and distorted, recorded with levels in the red—the sound is fuzzy and fragmented. Not a bad tape, but not very good either, only because of its predictability. All the "industrial" ingredients are here, morbid subject matter, found broadcasts discussing murder (etc.), violent, anarchistic propaganda, occult symbols and lyrics. Occasionally, the textures are interesting, but most of the material on this half hour tape lacks change and activity, thus the overall tone is quite dull. **PL**

LARD: DOG OF LARD (\$6.00, Manor Multimedia, POB 19152, Kansas City, MO 64141) Moody, unrelenting presentation of conceptual noise and random sounds. The cassette sounds like it was recorded live. Buzzy electronics mixed in with pounding percussion and scratchy feedback. I think (to put it one way) the fat of Lard could be trimmed back a bit. There is a lot of material on this tape, but there is little attempt to focus each musical piece on dynamics, or concepts, or conciseness. It all becomes tedious after a few listenings. **TI**

THE LAST DAZE: (\$5.99, Inner X, POB 1060, Allston, MA 02134) A C-90 that is a good live sampler of Sleep Chamber, Holy Cow, Gum, Arch Metaphor, PSI Field, Hideous Strength, Women of the SS, Primitive Romance, Coup de Grace, 7-From Life. Real fine fire and ice musik for bloodshot blue eyed blonds. Oblique, anti-social, demonic, painful obscurity. Kali Kavorts with Kupid, shaking her necklace of skulls and revelling in perverted games. Provocative, synthetic strangeness. **Nik Wax**

LE SYNDICAT: HAMMERBONES/PUTRIFIED BRAIN: (\$5.00, Ladd-Frith, POB 967, Eureka, CA 95502) Grating, wheezing electronic sounds; Le Syndicat is a French organization for the promotion of industrial—gothic aesthetic and sounds. This is their newest release, and it's guaranteed to numb the brain with its trance inducing rhythms and concrete sounds. **BL**

THE LAST SUPPER: (Smersh, 337 Williams St., Piscataway, NJ 08854) Smersh has often been associated with the European school of experimentors and here they present an occasionally impressive international compilation made up of some better known artists like SPK, Test Dept., and Attrition, as well as the lesser known Bourbonese Qualk and Muskingauze, and a host of others. The tape is worth its price simply for the excellent, extended live SPK piece. Here the group is stripped of their dance trappings, and presents a composition based on hammered metal and vocal chants. Also excellent is Smersh's "XX, going on C", with its abrasive, high energy song structure. Muskingauze, (a group with three good Lp's and numerous cassettes, Ep's, etc.) presents a pair of fascination minimalist sound sculptures based on toned percussion and tape. Another surprise is the appearance of two highly experimental foreboding dirges by Attrition, quite unlike their newer more structured work. Also the Test Dept. piece is good, their usual relentless hammering. There is however a good deal of mediocrity here as is evident by Gorilla Atkins' souring exercise in electro pop, and Autentisk Films overly long and boring "Polaroid." But overall Last Supper is worth having, and is a pretty good representation of some exciting new artists. **PL**



NOISE OF THE ENVIRONMENT (NOTE): 15 MINUTES OF OUR LIVES (Zen Hoffman, 132 Council Road, Louisville, KY 40207) A short tape, this is partially what its title says, although some of it is set to music while much of it bears no relation to either 'music' or 'life' at all. These are very low-fi recordings of strange, usually identifiable sounds pieced together, piled on top of each other, and generally sprawling all over the place. Not ambient or audio-verite as the name/title might suggest, this is generally just strange layered noises with occasional vocals, and not without a sense of humor. Usually, the sounds are combined in interesting ways. **CW**

PEACH OF IMMORTALITY: NEED THEE (\$5.00, Caroline Imports, 5 Crosby St., NY, NY 10018) This, the first Adult Contemporary release, is a strong effort, to put it mildly. Peach's music is entirely improvised with guitar, tape deck, and cello as the only instruments, sometimes creating dense sheets of sound, sometimes moving slowly, using silence in unique ways. In my opinion, the most important aspects of this music are the huge range of sounds and the element of constant change. This is powerful, moving, intense—these people are listening to each other, interacting, creating. Obviously, you'd be doing well to inquire about this, but only if you are willing to concentrate on it: this is not background music. **CW**

PINK BOB'S STEREO: LIVE AT THE EDGE! (Home Recordings, POB 4071, Bloomington, IL 61702-4701) A gutsy idea—one guy, with stereo/tapes/records/ as the only instruments—unfortunately this is just a lot of noises put together with no apparent purpose. The whole thing feels a bit self-indulgent, and while not all of it is bad (some of the sounds are fascinating in themselves), it practically disappears under close inspection. Criticism for this sort of thing must be very subjective; after all, it's only a bunch of sounds combined in a non-rhythmic way. But to me, the sounds are simply not combined in a way that makes them anymore than what they are to begin with. **CW**

PLONSKY: OPUS 22: COCONUT VIOLA CONCERTO/SUBLIMINAL DANCER (Peter Brody Plonsky, Royal Hotel, 668 Clay, #118, San Francisco, CA 94111) I find this a little bit strange. It's difficult to pin down; but even more so it's hard to figure out exactly what is making these sounds. It's sort of a high pitched quick, howling squiggly thing that isn't music per se, but at different points it sounds like 100 miles per hour wind, and imitation of a thunderstorm, and the mass suicide of a wood full of small animals, among other things. The tape isn't as varied as all that that makes it sound, although it does seem to occasionally use a bit of (treated) voice and piano behind the noise. Something in this, however, doesn't sound quite right, although I do like it. It's almost as though something were wrong with the equipment. **CW**

PSYCLONES: BETWEEN SPACE (\$6.50, Ladd-Frith, POB 967, Eureka, CA 95502) The latest release from one of the more prolific tape oriented groups. The Psyclones consistently release material that is non-pretentious, creative, and very well thought out, although maintaining spontaneity. This tape is an experiment in subtle sounds, almost 'space' music, but a little too harsh to be classified to that genre. Recorded live in their studio 11/23/84, the interactions between players create a very interesting space. **MP**

SHERPA COMPENDIUM (Craig Kester, 16520 Rushford, Whittier, CA 90603) A compilation/sampler tape with book containing bands that rehearse and record at Sherpa Studio, which is located a few miles north of Disneyland in Orange County. The groups represented on the tape are Lint, Tao Mao, Farmers 84, Republic of Sherpa, and Aktion Direkt; each group gives the listener 12 minutes of material. The styles range from the Joy Divisionist dirge of Tao Mao to the more occult noise oriented Aktion Direkt (formally Aktion Direkt Faktion). "A few people, alienated and bored by their environment, created their own atmosphere within 4-ugly walls. The studio was an oasis within a cultural desert (from the accompanying booklet)." **MP**

SMERSH: MAKE WAY FOR THE RUMBLER (337 William Street, Piscataway NJ 08854) For their tenth cassette release, this New Jersey duo (Chris Shepard and Mike Mangino) refine their musically rhythmic styles they infuse their free-associative humor and their angry growling for a sturdy synthesis of styles. This comes across in the "human trophy" image of "Do Me No Favors;" that of the "Greasing Wheeler;" and especially that of the unconcealed ugliness of "Wally Jumblatt's Sister." Ending Side A, Smersh performs a typical reworking of the theme from *The Patty Duke Show*. Side B...well, that's a side-long test of listener endurance. You'll see. Write to these humans right now. **CH**

SWALLOWING SCRAP METAL (Gut Level Music, 83 Intervale St, Brockton, MA 02402) Perhaps what tells the most about this compilation is its packaging: sandpaper, spray painted silver, held together by duct tape. This is an intense 90 minutes of power electronics, industrial music, and avant garde jazz. On this compilation are Autopsia, Blackhouse, Enstruction, Furry Couch, FaLX cerebri, White Hand, Pacific 331, Controlled Bleeding, The Final Solution, 3, 14, H.G. Wells, Coup de Grace, Psychones and Borbetomegas. All of the music here is magnificent—loud, dense, and overpowering—psychic barriers have to fall. Many compilations of this kind will balance out the intense music with something lighter, but that doesn't apply here. What's interesting to note is that in spite of all the intensity—a single, over-arching quality of sound—the effect never fades due to a lack of variety. The music is intense, but that intensity is always varied. The point of sensory overkill is always approached, but never quite reached. This music will always keep your mind alive. This is one of the best. **RECOMMENDED!** **SP**

TELLUS #7: THE WORLD 1 (Cassette Mag, subscription only, bimonthly, \$35.00 for 6 tapes; \$45.00 foreign. Tellus, 143 Ludlow St., #14, New York, New York, 10002) Tellus #7 is dedicated to the 'word' and all of its possibilities. A wide range of artists, vocalists, novelists, etc. are given an opportunity to provide some interesting creative works with the 'word' as a focus. Experiments include words spoken, distorted, repeated, delayed, objectified, defined, reversed, ad nauseum. Actually, this is a remarkable collection. There is some musical accompaniment, but the most interesting experiments are the exploration of 'words' for their tonal qualities and their rhythmic possibilities. One example is a piece whereby the language spoken at a Parisian high school was recorded. Using various editing and redubbing techniques, the tonal quality of the student's conversations takes on the sound of an extended musical piece. Other particularly noteworthy artists include Michael Peppe, Terry Wilson, Wiska Radkiewicz (she did the French piece), Mike Gira and Paul Bob Town. Well recorded, with innovative experiments by all represented artists. **TI**



1348: DESTRUCTIVE TECHNOLOGIES (POB 200, Temple Hills, MD 20748) At points this tape really works. The first and best scrapes out the skull with an incredibly dense, sharp sonic assault that is at once chaotic and hypnotic, due to its constant background drone. Offsetting the brutality of the many noise pieces, is a composition that reflects a strong sense of ambience. The sounds range from raging electronic walls, similar to Blackhouse, to delicate, foreboding swells of undulating, murky, similar to Soviet France like ambience. Generally, this is a good cassette, nicely packaged, organized with time and care. At times pieces go on for too long, and the sound is occasionally muddy, but nonetheless is worthwhile. **PL**

37 PINK: LA TEMPTACION BRUTAL (\$4.00, Grey-scale, POB 55502, Tucson, AZ 85703-5502) Various instrumental tracks focusing on low frequencies, power electronics with distant sounds and voices roaring in the background. There are about 2 to 3 sounds that make up each composition, and although not much layering is involved, the textures are very appealing. The second side expresses itself in a different manner, it is more quiet and atmospheric with a constant low pulse mixed in with different and subtle environmental sounds (geese, a car, etc.). There is a suspense element which is maintained throughout this side which is unexpected at first listening. One is caught unaware at first, but things are happening just the same. **AA**

VOX POPULI: LA CATHEDRALE MORTE (Cause and Effect, 5815 N. Winthrop, Indianapolis, IN 46205) Contains a cassette and a series of xeroxed animated drawings (by F. Martinez). A very well produced tape full of fluid and smooth instrumentations and tape montage; the material recorded between 82-85, is similar to the ethereal qualities within the 'space' sound, but without the linear repetitive structures. Instead, using electronics, guitar, occasionally rhythm machines, bass and vocals, the structure is broken into bits and fragments of textural changes blended smoothly throughout each side. An impressive treat. **AA**



WALLS OF GENIUS: THE MYSTERIOUS CASE OF PUSSY LUST (POB 1093, Boulder, CO 80306) Imagine three teenagers getting together in a garage. They are all scrawny or fat, suffering from chronic acne, obnoxious, and rejected. They wear their rejection like a badge, and their guru is Frank Zappa. One says to the other two "Lets make music just like Frank's!" They all agree, whip out their instruments, and start playing. This cassette has obnoxious sexual lyrics, psychedelia, cheesy covers of old rock and roll songs, cheesy teenage love songs, and a little musique concrete. An eclecticism worthy of Zappa. Unfortunately, it all sounds derivative. This is music made by zealous fans who want to imitate, not by musicians who want to create and be original. **SP**

WORLD CLASS PUNK (ROIR, 611 Broadway, NYC, NY 10012) To date, the widest reaching punk compilation—getting such faraway places as Czechoslovakia, Greece, Hungary, New Zealand and Poland, as well as other hot spots like Finland. Two things make this compilation stick out from the rest; not a single U.S. or English band sits on this tape, and not every song is 'hardcore.' There's hardcore and more fringe oriented music. Diversity I think is healthy, instead of just becoming a hardcore vegetable. The music was compiled by Mikel Board. **Galen Young**

CASSETTES— OTHER COUNTRIES

DIE TODSCHICKE WUT: NACHDENKLICHE FARBEN (c/o DTW Tapes, Jorg Jahns, Posenerstr. 5, 4100 Duisburg 1, West Germany) It's C-30 with very harsh and minimalistic industrial sounds, accompanied by an equally harsh and minimalistic booklet of art. The emphasis of DTW is noise with a capital 'N'. They find a sound and let it play for 4 or 5 minutes, and stop it abruptly. Is it good? Is it art, I don't know. It's definitely noisy and industrial, but that's about all I can say about this. There's good ideas and sounds, but no development of those ideas and sounds. **BL**

ILLUMINATED 666 (12-DM, +5-DM postage, c/o Guido Hubner, Nogatstr-57, 111 Berlin 44, West Germany) This is the first tape which is included with a large formatted magazine-like package (see Publication reviews). Because of the C-30 tape most of the contributors have included excerpts and short pieces. I found this tape to be a very tasteful combination of styles—hard-edge in style, each complementing each other extremely well. Side 1 included Rumort-random, using a found vocal track of a man describing a technical feature harshly juxtaposed with what sounded like a slightly distorted vacuum cleaner; the next piece was by Falx Cerebri, an amusing composition with a version of Dave Brubeck's "Blue Rondo a la Turk" playing on what sounded like a weak battery intermixed with a slow modulating synth—the effect was quite cohesive and fluid; and lastly, Thee Orgaasm (female), layers of synth, very full sounds. The second side contains a long piece by Mauthausen Orchestra, low frequencies with blasts of pulsing and rumbling static; and finally Synthetisches Mischgewebe, a repetition/loop with subtle changes/regenerations. Illuminated 666 #2 is probably out by now, so definitely check them out. **AA**

MASAKI (c/o Stratosphere, 12-12 Unoki Sayamo-sai, Saitama-ken 350-13, Japan) Most enjoyable and typically Japanese in sound. Light and melodic, rooted in exotic mechanical rhythm with all manner of voices and instruments rising and fading from the mix. **Masaki** is a pleasingly progressive balance of improvisation and structure, thoughtfully conceived, beautifully executed. This in no way can be linked to the difficult school of home tapers; but is closer to works on Ralph and Recommended records, quirky and elaborately textured. **PL**



NIFE JUNGER: GALLOWES OF LUST (POB 2627X, GPO Melbourne Victoria, 3001 Australia) Side one is called 'Submarine Arson,' and it's industrial in nature, but not generic hardnoise. It's got a lot of texture to it, and a lot of subtleness to it. The second side is called 'The Lethal Waxworks,' and it's also an industrial assault. The sound quality and graphics are all top notch, but unfortunately this cassette is like a lot of other tapes I've been getting lately—standard industrial noise. **BL**

ROBERT VIGNEAULT: CONVULSIVE TRANCE/REPROGRAMMATION (\$5.00, R. Vigneault, 5155 Langelier, Montreal P.Q., H1M 2A3, Canada) "Lost in a strange place/ I see them working on me/ But I'm not afraid/ They are just reprogramming me." Robert Vigneault reprograms one's expectations with repetitive and distorted loops of sounds, phrases, synth sounds etc. Trance music that will transport you into (a) Convulsions (b) Reprogrammed mental states or (c) Sleep. It all sounds like a scratched record that endlessly repeats itself. **TI**

BRIO TAPES GREATEST HITS (Magisch Theater Productions, Juliaandillensstraat 22 B, 2018 Antwerpen, Belgium or Body Records, Stationstraat 116, 2750 Beveren, Belgium) A 'greatest hits' tape by the now defunct tape project from Belgium. A lot of groups from all over the world are represented in this musical sampler. Virtually all of the bands are dominated by guitars and drums, and they all sound like garage bands. Conventional drum beats, twangy guitars, indistinguishable vocalists, and mediocre production values. For representing an 'international' compilation, all of the bands on this tape seem provincially 'rock' oriented in mentality. Something by Matthew Somerville is rather interesting, however. Oh, well. Not recommended. **TI**

VIVA: NOIR #10, 1983 (no address given) VIVA is a tape magazine from Italy which has some interesting information on Come Organization, SPK, Stillben, Graven Image. All of the text is translated into English, though the translations are rather awkward. The cassette in Issue #10 are excerpts from various live shows by SPK in London, Los Angeles, and Rome. The music represents the transitional periods in SPK's career before they resurfaced into a dance band. It's much more tribal and ritualistic in sound—almost Middle Eastern in flavor—with less emphasis placed on musically recreating the clinical horrors of medicine and science. Some of the material has been heard in previous live tapes by SPK, but there are some startling changes in the live versions of songs such as 'Twilight Of The Idols' and 'Another Dark Age.' A particularly valuable and interesting musical product by SPK, presented in an interesting visual and textual package. Definitely worth seeking out. **TI**

X-RAY POP: AFTER BATHING AT BERLIN WITH ADOLF (\$5.00, D. Pilot, 10 Rue de L'Elysee, 37000 Tours, France) Synthesizers, guitar, rhythm machine—how often has this line up been devoted to spiritless endeavors. But on this tape there is an infectious sense of vitality and playfulness. The songs are short, concise, and well structured, alternating with brief A-musical interludes. Everything is richly textured and moves along at a quick speed, with hardly a pause. Its sense of humor and carefree recklessness suggest a first outing, but apparently this tape is only one of several X-Ray Pop offerings. **CB**

AMERICAN RECORDS

AMOR FATI (Flesh Records, POB 5040, North Bergen, NJ 07047) Amor Fati is the brainchild of hardworking Amaury Perez, whose projects include a four-track seven-inch. Images evoked by his lyrics tend towards a "depression" direction on this record, but more evocative are his music and singing style; strong bass and drums (all performed by Perez apparently) predominate over a choppy background of guitar. His plaintive voice has been likened to that of Johnny Rotten. A more important release for Amor Fati, now expanded into a full band, is the new thirty-minute **Amor Fati II**—a cassette which offers far greater insight into his ideas. Cut titles include "Thoughts," "Justification," "Tension," and "Perfect Sense." Another 'logical' title, "Idealization," is even performed with telephone and door. An important booklet available with the cassette includes passages by important French thinkers of the twentieth century and Perez's clear-sighted responses to them. Just reaching me is details of a brand-new cassette, **Amor Fati III**, which comes with its own provocative booklet and more snippets of -um- profundity. It's time you wrote to this gentleman of aspirations! **CH**

THE ARMS OF SOMEONE NEW: BURYING THE CARNIVAL (Lp, \$6.00, Invisible Hand Production, Box 2081, Station 'A', IL 61820) This record won't blow your mind or change your life but its not hard to understand why it's popular on college radio stations. Clean, professional, and distinctive without being alarming. Simple but effective riffs, a refreshing use of organ, tuneful vocals by nice voices, a faithful rhythm machine, lots of precisely applied echo and other effects...these elements are combined once more into attractive, dance-able patterns. The Arms are shooting for the mainstream but they haven't been processed yet. **CB**

BEAT HAPPENING: OUT SECRET/WHATS IMPORTANT (7", Box 7154, Olympia, WA 98507) Here is another apparently home-made production of simple tunes by twangy guitar, sparse drums and unaffected voice. "Our Secret" is interesting predominantly because its naive boy/girl romance theme contains flashes of cynicism and irony in lyrics and their delivery. The 'B' side relies on the appeal of youth and sincerity, and comes off to me a bit too plaintive. **CB**

BIG BLACK: RACER X (Lp, Homestead, POB 570, Rockville Center, NY, NY 11571) Racer X, Big Black's third release, is a six song kick in the ass, loud and pounding, rooted by simple crushing rhythms and slashing, meaty guitar chords, under which the vocals desperately growl. Immediate comparisons that come to mind are Killing Joke, Swans, Foetus. There is nothing complex here; in fact Big Black's music is stripped of all embellishments. It succeeds because of superb, full bodied production and emphasis on rigid rhythmic structure. Most of the songs are delivered at medium tempo and are void of solos, but the dense sustained guitar crunch and thick throbbing bass provide a big sound. Pieces like 'Shotgun' and the title track are aggressively danceable because of the solid, continuous rhythm underlying the sonic guitar attack. Other songs like 'The Ugly American' are hard and brittle, built upon the syncopated grind of guitar noise and angry vocals, while the drums maintain a fast, relentless rhythm. Racer X is visceral and rocks hard, proving Big Black to be a developing force in American music. **PL**



BUNNY DRUMS: HOLY MOLY (Lp, POB 2309, Covington, GA 30209) This Lp reminds me of the 70's heavy metal groups, such as Steppenwolf...Blue Oyster Cult...in the days before the style became a formula. However accurate or obvious comparisons may be this is certainly a pre-disco, pre-hardcore, pre-industrial aesthetic. There are snarling guitars, pounding rhythms, a somewhat subdued bass, forming snappy mid-length rock n' roll songs. The vocals, powerful but distant (via reverb) call to mind (here we go again) the Moody Blues, but the lyrics and the photos convey a vague cowboy imagery. While not in love with this personally, I can respect the effort—this is for real, it wasn't produced by a committee of marketing consultants. It will find it's fans. **CB**

BURNING IMAGE: THE FINAL CONFLICT/BURNING (7", 2020 King St., Bakersfield, CA 93305) The sound is fairly raw, but well produced. A little bit like Public Image, especially the minimal guitar repetitions. 'Final Conflict' is just that, it's about the end of the world, and being overcome by that end. The other song is more difficult to figure out, reminds me of a story about a man who is rebelling against the restraints of society. The lyrics, the cover, the sound are somewhat neo-gothic. **MP**

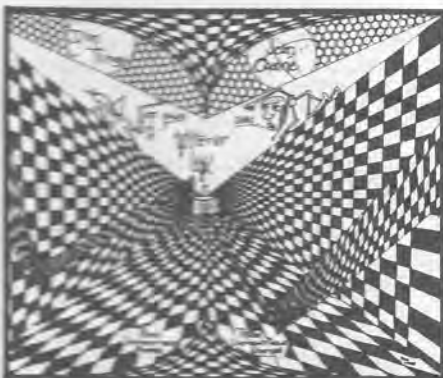


CHARLES BUKOWSKI: 90 MINUTES IN HELL (Lp, Earth Books, 137 Hollister Ave., Santa Monica, CA 90405) A two record set of Charles Bukowski reading prose and poetry from 1966. Recorded in his or friend's apartments with cheap tape recorders; released years later. Bukowski the 'mad' poet has to see hell, experiment, explore, visit life's darkest corners; "fools rush in where angels fear to tread." Who in his or her right mind wants to confront rape, castration, murder, alcoholism, drug addiction, necrophilia, cancer, idiots, unemployment, child molestation, wife beating, sadistic bosses, the bomb, etc...? But these incidents compose the real world, everyday, whether we like it or not; a great writer embraces and then transcends through art subjects that society would like to ignore or cover up; the unspeakable nightmares of buried lives. To write of such horrors is a thankless vocation. Bukowski reads 17 poems and 1 short story; a few titles: 'Buffalo Bill,' 'A Little Atomic Bomb,' 'True Story,' 'The Genius of the Crowd,' 'Experience,' 'A Japanese Wife,' 'Song For the Sadist Without A Place to Sit Down,' etc... He rails against "men who think it is intelligent to hire and fire for profit." He hates comedians like Will Rogers, "who never met a man he didn't like." He even gives up on his poetry: "I get tired of poetry, don't you, how about a good short story?" He then proceeds to read the most disgusting short story in American literature, "The Little Taylor," from "Notes Of A Dirty Old Man." He drinks beer, coughs, smokes, and insults whoever is running the tape recorder, collapses, then says, "wake up, wake up, I'm still here, drunk." Bukowski is unruly, crude, funny and sour, full of booze truth and pill perception. America needs another revolution. **Nik Wax**

DATA-BANK-A: THE CITADEL (Lp, K.O. City Studio, 262 Mammoth Rd., Lowell, MA 01854) Geometric pop... Done by a duo, with one person doing most of the instruments, lyrics, and even cover. With the Lp is a booklet that is well designed with lyrics and assorted images. Most of the songs are pretty similar, with romantic 'Bauhaus' sounding vocals, also guitar, bass, synth, and rhythm box. I think that a creative feeling is maintained and it's not too pop or homogenized, yet. **MP**

DELAY TACTICS: ANY QUESTIONS? (Lp, Multiphase Records, 6855 Cornell Ave., St. Louis, MO 63130) This is the second album from DT, the first is called **OUT-POP OPTIONS**. Most of the pieces are electronic instrumentals featuring guitar, bass, replays, synthesizer, and rhythm box. The style is electro-pop with some nice effects thrown in for flavor. They are one of the first groups of this nature to come out of St. Louis, and one can safely say that the music is very well produced. The main complaint that I have is that the tempo seems very familiar from piece to piece, and that there could be more extreme sounds added, everything seems a little homogenized. The percussion is weak in comparison to the very strong guitar and synth playing. **MP**

DIM THINGS/JEAN CHAINE: THOSE UNFORGETTABLE SHAMAN (Lp, Thingsflux Music, 7656 Plantation Blvd., Miramar, FL 33023) Various free-form pieces with vibes, guitar, violin, bass, drums, percussion, synth, recorder, etc... Many types of styles seep into the playing jazz, pop, rock, and experimental. This is very good improvisation from some excellent players, and I've heard that other previous Dim Things releases are more tape concrete orientated—a group with a wide range from the deep south. **MP**



DR. NERVE: "OUT TO BOMB FRESH KINGS" (Lp, \$7.00, Punes Music, 171 East 99th St., #11, NY, NY 10029) Great record, this! Dr. Nerve (aka Nick Didkovsky and pals) cranks out some real upbeat, nervous mutant-jazz from the seamy underworld of New York's beat scene. Imagine the "Barney Miller band" or the "Mike Douglas band" gone bananas on speedy acid, and you've got a good idea of what Dr. Nerve is all about. Add to that some swinging syncopated drums, nifty vibes, and hot guitar licks, and you've got a record that really smokes. Best "mutant-jazz" Lp since Club Foot. Recommended. **BL**

DRASTIC PERVERSION: XXX COMPILATION (Lp, XXX, POB 1060, Allston, MA 02134) XXX, the Boston based experimental label, has been issuing some very adventurous cassettes and records during the past few years, and now with the release of *Drastic Perversions*, the label has solidified into a force to be noted. This ten track compilation presents a number of Boston bands whose works stem from the violence, sexual aggression and despair of the tortured subconscious. 'Victim', by Sleep Chamber, is the most pointedly graphic piece, consisting of porno groans and orgasmic screams, interspersed with the dead pan narration of John Ze'Wizz, who tells us in no uncertain terms of his plans for the female victim. Through subtle use of tapes, electronics and repetitive electric rhythm the piece maintains a violence and undeniable musicality. Women of the S.S. also have created a disturbingly vivid narration of demonic nature with 'Women is Beast.' The cold, controlled female voice delivers the tale, interwoven with all manner of sounds swelling and receding in the mix. Then there is the tour de force of the Lp, Nurse With Wounds, 'I've Plumbed this Whole Neighborhood.' Again we are dealing with the manipulation of the human voice, yet the theme here is based on lines from 'Eraserhead.' Starting simply with, "I've locked myself out of my apartment" (repeated throughout), the sounds of scraping metals, dissonant violin and interwoven voices lurch forth. The piece builds to a groaning dirge of looped sound and voice, layered, until the abrupt ending. Other fine contributions include Pse Field's 'Baby Poison,' which is an insane conglomeration of reverberating tape loops accented by the urgently shouted counterloop—"Shut up and tell me if you poisoned my baby!" The piece is a two minute mass of maniacal tape manipulation, somewhat similar to Smegma's better work. Overall, *Drastic Perversions* is very good, uncompromising, bleak and disturbing. **PL**

FALSE CONFESSION (7", Mystic Records, 6277 Selma Ave., Hollywood, CA 90028) The cover is a punked-out skeleton holding a stone cross that has a knife stuck into it. This is not very happy music. The sound is almost acid rock meets hardcore, the titles are 'Left to Burn,' 'Feline,' 'Scared,' 'Our Savior,' 'Just As I Am,' 'Lies.' After the last song on side 2 we have a piano solo, a little bit like we just walked into the lounge of the Holiday Inn. **MP**

FRED LANE: FROM THE ONE WHO CUT YOU (Lp, Day-Bew Records, 527 1/2 13th St., Tuscaloosa, AL 35401) A chaotic assemblage of horns and strings with Tony Bennet singing in the dark, while his orchestra gropes for the right notes. A hell of a lot of fun, but not to be taken seriously. "I Talk To My Haircut," which appears on the Recommended sampler, really swings, with Fred providing his best Frank Sinatra imitation, yet uttering the most nonsensical words this side of the Residents. **PL**



DANIEL LENTZ: ON THE LEOPARD ALTAR (Lp, Icon, 57 Greene St., NY, NY 10012) Simply one of the most beautiful records I've heard in recent months. Reminiscent at times of Philip Glass' *Einstein on the Beach* and Reich's *Music for Eighteen Musicians*, in the use of female vocal overlay and rhythmically pulsating ensemble arrangements, yet marked by a highly individual sense of texture, melody and form. Pieces like the lushly percussive "Is It Love," present ideas from the minimalist school, yet inject them with new found warmth and sensitivity. The sound is at times classical, but unexpectedly shifts to an almost ambient folk of the title track, the glowing rich timbers combined with Lentz's gorgeously melodic, dynamic compositional sense makes "Leopard Altar" a must for everyone interested in soothing yet challenging new music. **PL**

HUNTING LODGE: NOMAD SOULS (Lp, S/M Operations, P.O. Box 1282, Port Huron, MI 48060) On "Will" and "Exhumed" Hunting Lodge's music could almost be considered environmental—an environment made up of dark, dense electronics. But with this new album they have changed their course a little. Though the heavy electronics are still present, the group also uses more traditional instruments, like guitar, bass, acoustic percussion, and voice. These elements may have been present on their earlier works, but they weren't as played up as they are here. The music is no longer that of a dark, industrial environment, but of a primitive world of survival. And especially with the use of voice and lyrics on songs like "Born of Fire" and "The Wolf Hour" Hunting Lodge seems to be focusing particularly on the human—desperate, marginal, and alone in a hostile world. Perhaps the photograph on the back cover best characterizes the themes of this album; two figures standing apart on an ice and snow covered field at night, backlit and almost obscured by that light, which is bright and intense. Desolation shines. **SP**

HUSKER DU: NEW DAY RISING (Lp, SST Records, POB 1, Lawndale, CA 90260) It's really psychedelic, (wow, man). I admit I hated it at first, but now I like it. The super-fuzz guitar is really excellent, and the vocals sound strange with lots of reverb or something. There is a lot more emphasis on melody than previous releases. Give it a chance or two or three. It takes a while for it to sink in. **BL**

JFA: THE MAD GARDEN (Lp, \$4.50, Placebo Records, POB 23316, Phoenix, AZ 85063) This is a well produced thrash band, that create some pretty complex dynamics—shifting Tempos. The title cut Mad Garden is probably the best song on this record, it's a thrash 'n' punk epic about a place where "weirdos sometimes wrestle," and "a fitting place for us freaks to nestle." **MP**

JUNTA (12" 45/33, Day One Records, 7085 Dimmick Rd., West Chester, OH 45069) This 5 song Ep by Ohio quartet Junta is an upbeat excursion into the outer realms of beat-orientated industrial funk. Comparisons to banks like Chrome, Cabaret Voltaire, Hula, and A Certain Ratio are unfair, but the sound of Junta contains a bit of all these groups sewn together with jangly funk guitar and echo trumpet. Excellent recording, crisp production, and nice, raw cover art. Interesting! **BL**

THE LIBERTINES: EVERYBODY WANTS TO BE MY SISTER/SWAY BACK (7", W.G. Hodge, 2416 Losantville 4, Cincinnati, OH 45237) A trio playing low-key but intense rock with sort of a fifties feel. In 'Everybody wants to be my sister,' the lyrics display a rather anachronistic delicacy about the subject's sexual desire...the most direct it gets is when he admits to wanting something 'physical' and sighs. But this and the B side are both powerful enough to hold ones attention. **CB**



MNEMONISTS: GYROMANCY (OYS, 910 W. Mulberry, Ft. Collins, CO 80521) 'Gyromancy' is a mystifying, emotionally turbulent recording, an orchestral maelstrom of images seemingly wrenched from some primal origin. This electro-acoustic journey is meticulously structured and presented like its predecessors, Horde and Biota, as a powerful and intellectual work which uses both sound and art to express the underlying concept. Not only is Gyromancy one of the most beautifully packaged and recorded independent releases I have heard, it's also one of the most strikingly creative and haunting. The slashing of sound and the undulating billows of confused rumbles are derived from acoustic instruments; there is absolutely no synthesizer or use of electronics; the entire work is built on layers of electronically processed automatic sounds. **PL**

NAKED RAYGUN: THROB THROB (Lp, Homestead, POB 570, Rockville Center, NY, NY 11571) 'Throb Throb', the debut Lp by Naked Raygun is a well produce, exciting slab of vinyl, somewhat akin to the sound of the Effigies, Husker Du and Butthole Surfers, at times bordering on metal, while maintaining a fairly hardcore sensibility. Most of the thirteen songs are anchored by a punchy rhythm section, accented by ripping, distorted guitar chords, over which Jeff Pezzatis' urgent vocals are delivered. The songs are dense, driving and ominously melodic in a sort of 'Killing Joke' mode. Certainly there are many influences evident, right down to the imitative band pose on the insert, which recalls the jacket photo of the Stranglers' Black and White album. But regardless of this, the Lp succeeds on its own terms, maintaining a sense of abandon without sacrificing any of the tightness that makes this band good. Their songs are short, simple, generally loud and moderately fast, driven by effective melodies and dynamic arrangements. **PL**

THE NEUTONES: CRAZY LOVE/YOU REMIND ME OF ME (7", POB 95111, Brea, CA 92622) A combination of early rockabilly, 70's British rock, and techno-pop. This is their first single, a picture disc, it's shaped like a hand held mirror. 'Crazy Love' is just a fun little song, doesn't say very much. 'You Remind Me of Me', 'is one person's tale of a revelation of the brotherhood of man, by coming in contact with someone who looks and acts exactly like himself.' **MP**

PART TIME CHRISTIANS: ROCK & ROLL IS DISCO (Ep, Alternative Tentacles, POB 11458, San Francisco, CA 94101) It's discordant, nervous hardcore with humorous political and social overtones, Hardcore with agonizing, screaming vocals and nifty sound effects of bowling alleys and stuff. Not bad. **BL**

PARTY ANIMAL (Lp, Mystic Records, 6277 Selma, Hollywood, CA 90028) Yes, another Mystic compilation, this one has 40 bands. Ill Repute, Fatal Error, Don't Know, A.S.H., Stukas Over Bedrock, Justice League, MOX-NIX, Scared Straight, No Control, Half Life, No Fix, Penis Brigade, Caustic Cause, Ne Regime, Juvenile Behaviour, Critical Attitude, Habeus Corpus, etc.... **MP**

RKL: IT'S A BEAUTIFUL DAY (7", Mystic Records, 6277 Selma Ave., Hollywood, CA 90028) I like the primal feeling of side one with the drums mixed up fairly high, which expands the rawness of the voice. The second side uses some found tapes and introduces the theme of drug abuse, "Beautiful Feeling Why?", is pretty much an anti shooting-up song. One very clever use of found tape is in between songs 'Mister Spock' of Star Trek says that "Volcans don't use hard drugs." Side two in comparison to side one is burning hot, fast and flowing. **MP**

SHOCKABILLY: VIETNAM (Lp, Fundamental Music, P.O. Box 2309, Covington, GA 30209) These guys must be the most wicked parodists of rock, blues and country music working today. Perhaps that is why Ed Sanders of The Fugs makes a guest appearance on this album. But the point is that it is not mere parody, Shockabilly is a group in its own right, with its own sound, which is frantic, raw, powerful, and unprecedented. This is a group that tries to maintain a garage aesthetic, and by doing so exposes all the pomposity of all the musical genres it "imitates." Parody can work on many levels; it can be a funny pose or satirical lyrics. But Shockabilly goes right to the music itself, taking apart the notes, riffs, cliches, and musical structures that have become tradition and that we've come to expect and puts them together again in absurd new orders. We hear the sacred history of pop music dissolve. What makes their parody so stinging is that they take it to all levels of the music, and they can do that because they are such excellent musicians. They know intimately the history they are disintegrating, and they work so well together that the parody is organic to them and not derivative in any way. They have worked themselves free of conventionality. But Shockabilly does find a serious outlet for their music in the Ed Sander's "Nicaragua" and John Lee Hooker's "Vietnam." Yes, that's right, Shockabilly can be constructive! **SP**

SLAP: PRATIQUE (Lp, Duotone Records, POB 1168, Miami FL 33243) Happiness Boys survivor Stephen Nester returns with a second solo Lp in which he further pursues the links between sonic and visual imagery—a kind of aural impressionism. The title comes from seafaring: "Permission granted to a ship to enter a port...after passing quarantine." This concept is used to color the Lp, and Nester's typically meditative and circular rhythms receive further coloration from the 'white-jazz' style of featured performer Robert Thomas, Jr. (ex-Weather Report). For those who have followed the recorded work of Nester, Pratique can offer pleasant rewards and even new, stylistic surprises (particularly the almost entirely acoustic "Pull of Opposites") **CH**

SLEEP CHAMBER: SLEEP CHAMBER (Lp, XXX, Box 1060, Allston, MA 02134) The long awaited Sleep Chamber Lp represents one of the most daring domestic releases from a label that is quickly establishing itself as a chief outlet for difficult artists. This self-titled disc represents the substantial growth and development of a group that has been working with experimental music for years. The music of Sleep Chamber is ice cold, void of feeling, music for the dead. Vocal narratives are delivered over reverberating whips of percussions, and murky sheets of processes, fragmented guitar, bass, and electronic improvisation. Pieces like "Vivisection," "Inspiration," and "Victim," are at once brutal in their graphic imagery and ambient in the churning repetition of electronic rhythms. Other works like the dark, trance inducing "Coven of Angels," present a very ritualistic side of Sleep Chamber, employing Tibetan horns and bells, distant hollow percussive tape loops and undulating electronic pulses. "Leviathan" and "Weapons of Magick" share this mystical ambience, developing an exotic, occult atmosphere that brings to mind the image of being locked in a dream state, where the fear, violence and sexual aggressions mutate one's perception, where confusion is the norm. **PL**

BABY 63: SINCE WHEN IS LIFE A POP SONG? (\$2.50, 4317 Adrienne Dr., Alexandria, VA 22309) A variation of songs and instrumentals, this home-taped uses a mixture of rhythm boxes, guitars, found taped material, and a heavily affected raw voice—each song maintaining a specific constant drone of linear sounds and rhythms and with the voice usually coming from somewhere far away in the background. Very minimal and repetitive, the first side seemed more awake and varied, especially within a song named 'Bigger Stick,' which was about the insincere punkers and how they should do what is really real for them instead of imitating others. While using similar musical techniques she structures the melody around a generic punk one—with changes and everything. It was quite effective. **AA**

BIG CITY ORCHESTRA: BEATLES HELL (\$1.50, c/o Ubuibi, 225 Walk Circle, Santa Cruz, CA 95060) Fitting title. Dialogue about the fab four plus distorted segments of Beatles songs (including muzak and adult contemporary versions, etc.) combine to create a feeling of a Beatles documentary being dragged through Hell. Comparisons can be made between this and the best of Negativland (who had a hand in this project), although this effort mixes taped sounds more often that it splices them together. Side One has a thicker mix, and contains more music; Side Two has a lot of talk and has fewer things going on at once. The second side is funnier, but I prefer the other for its total immersion in sound. This isn't meant to be taken too seriously, but it is very well done and quite unusual—a confusing, ridiculous swirl of sound. **CW**

BLACKHOUSE: HOPE LIKE A CANDLE (LADD-FRITH, POB 967, Eureka, CA 95502) Once again these Christianites have released another message oriented tape—and they get right to the point: "The bible makes it clear that there are only believers and unbelievers... do you know what class you're in?" We have low distorted vocals, satanic in nature, speaking and singing about Christ and the Eternal flame. We also have a multi-combination of sounds, "wasp-like" high frequencies being broken into by a voice, traveling and rolling. There are nice textural differences from song to song, each having aspects of pop music, try to imagine drum beats and chorus lines with Whitehouse vocals. The percussive elements may be more of a crutch to lean on than necessary, but beyond that aspect this is definitely an unusual and contradictory approach and I found it an enjoyable one. **AA**

BOY DIRT CAR: CATALYST (Artweater Communications, POB 92181, Milwaukee, WI 53202) This group reminds me of early Savage Republic, when they went down into the underground vaults below UCLA to play the metal barrels, piping, etc., which they had found. Like Savage Republic and Z'ev, BDC finds a lot of the instruments it uses. To quote: "Contained in this piece (Catalyst) are sounds made by Boy Dirt Car utilizing a bridge adjacent to the Wisconsin Paperboard Company." The music is basically experimental percussion, but guitar, bass, drums, and synth are also present. Perhaps what is most interesting about this group is its aesthetic: "when we have no electricity, we will have bridges and other structures." But I'm not saying by this that the music doesn't match the aesthetic, because it does. This group explores well the sound of the instruments it finds and adapts, and the traditional instruments to reinforce that sound. The aesthetics of industrial refuse. **SP**

PETER CATHAM: PINCHED AWAKE (\$3.50, POB 73, Pasadena, CA 91102) A recent tape project by Catham with an emphasis on communication through the spoken word. Satiric, witty, wildly funny, and irrelevant—Catham's world is populated with ideas on washing one's genes (not jeans), fear of plastic, and nostalgia. Acutely one of the most endearing qualities on this tape project is the pathos of Catham's persona which desperately seeks friendship and love in a world that existed for him in the past. There's a sense of isolation and solitude that Catham communicates through the song "Chicago (via the Archer Express)". While we're taken on an imaginary bus ride through Chicago, Catham endlessly recites names of those he remembers in his past and wonders whatever happened to them now. An interesting approach to creating an aural autobiographical diary. **TI**

CONTROLLED BLEEDING: DEDICATED TO ANDREA'S WEDDING (Swinging Axe, POB 3741, Northridge, CA 91323) Although there are sections that feature Bleedings' trademark of 'hell-bent' electronic chaos, a new found sense of dynamics and composition appear here. Some of the pieces on side one feature syncopated, distant industrial rhythms, rumbling bass tones, and quiet synthetic backdrops—similar in sound to the more relaxed works of Test Department and Einsturzende Neubauten. Unexpectedly the atmosphere changes to almost Dadaist madness, with short interludes of David Moss-like voice exercises accompanied by crackling, chaotic prepared guitar noise, and then comes the crash of their violent wall of electronic unrest. The entire cassette is a ridiculously vital, an unpredictable series of musical and non-musical experiments, all of which illustrate a group brimming with creativity and imagination. The real surprise of this tape is the Opus which covers most of side two, a strangely mystical blend of mideastern holy chants, hollow percussive sounds and swells of white noise all echoing quietly. The atmosphere is like that of a nightmare, cloudy, desperate, and disturbing.

Renee Thomas

DATA-BANK-A: LANGUAGE BARRIER (K.O. City Studio, 262 Mammoth Rd., Lowell, MA 01854) Language Barrier comes along with a booklet of the lyrics, which convey an existential/questioning tone about an individual in relation to society, to himself. Side 1 contains mainly songs, the sound being reminiscent of early Wall of Voodoo, Bauhaus vocals and instrumentation, but the instruments used (synths, rhythm boxes, and occasional guitar and violin) are more repetitive and linear within each song. Sometimes there is too much similarity from one song to another because of a consistent tone and musical pattern—but this is not always the case. The second side was mainly instrumental; a mixture of soft hypnotic melodies and cut-up compositions. Very easy to listen to, but not too slick either. **AA**

THE DAVE: LOIS (\$4.00, 2269 Market St., #241, San Francisco, CA 94114) A little unusual, although quietly so, this tape is friendly but disconcerting. Simple songs, using cello, violin, drums, bass, and more, all centering around a childlike, disarming voice of a woman. The lyrics don't always make a whole lot of sense, and this can sometimes also reflect the unassuming and childlike perspective. The cello, in places, is rich and strong, creating a nice contrast with the vocals. This is not serious either, but it does reflect a subtle sense of awe and confusion that makes it more than what it might seem at first. **CW**

EINSTURZENDE NEUBAUTEN: 2X4 (ROIR, 611 Broadway, NYC, NY 10012) A collection of cuts from various live performances in Europe. This tape displays a slightly different side of EN, a calmer, more subdued, trance like sound which I think is very attractive. An informative document of EN—not as good as their studio efforts, but not bad either. Check it out for yourself. **BL**

FERRO-CADENCE: INTRUSION DEBUT (\$5.00 or 2 C-60's, James Joaquin, 117 Pratt St., Providence, RI 02909—or—Peter Arsenault, East Store, 516 E. 13th St, NY, NY 10009) Intrusion Debut was a double cassette live performance within the broadcast studio of WUSM, a non-commercial radio station of South Eastern Mass. University. Perhaps this improvisational performance sounded interesting and fuller live—but the actual tape recording is painfully flat and dull at times. Because of this there was little to enhance the listener by. It also sounded as though the performers (and there were many) were not attuned to each other. Percussive devices sounded like aluminum pots n' pans; at times it was difficult to understand the sporadic spoken verses; there was a section of whispering—planned and unplanned dialogues; and the occasional grunts and barking. I can understand why the performers involved can find some enjoyment within this double cassette, but where do the listeners fit in? **AA**

FIFTH COLUMN: PINPOINTS ON A NATION, PROJECT 1 (\$10.00 + \$1.50 postage, POB 14684, Lincoln Park Station, Chicago, IL 60614) Another in an on-going trend towards audio cassettes and written text jointly presented in a magazine format. Fifth Column is exceptionally well-packaged (in a plastic blue envelope) and a musically exciting product. Many recognized and not so recognized musicians are represented in this first release. Psychic TV has a cut with a warbling, wailing guitar solo that creeps along one's flesh. Monte Cazazza reads from a killer's diary to a background musical accompaniment. Recording recluse Tim Wright (former DNA member) plays an acoustic guitar on a song entitled 'Death Valley.' There's also an interesting sound collage piece done by f/c. Fifth Column takes their name from a group of subversives who existed during the Spanish Civil War and sought anarchy to the established nation at any cost. There is much subversive information provided in this offering and many musical surprises. **TI**

FIFTH COLUMN: PINPOINTS ON A NATION, PROJECT 1 (address listed elsewhere) Pretentious artsy-fartsy compilation tape featuring: Fifth Column, Tim Wright, Anna Domino, John Zulaica, Arto Lindsay, Monte Cazazza, and Psychic TV. For \$10.00 plus \$1.50 postage you get a black plastic pouch that holds a "magazine" (actually a double-sized poster), and a 60 minute tape featuring the above mentioned artists. Some of the music is kind of nice—relaxing, and there's some tape collage work that's mildly interesting, but the majority of sounds on this tape are self-indulgent drivel. The Cazazza cut is typical—minimal E-rock with cute, Casio rhythms. I can't understand why people put up with Monte—he's so lame! Same for the PTV cut which is quite faceless, boring, and trivial. The existence of this tape is pointless. A must for any Psychic sheep/lemming/youth. **BL**

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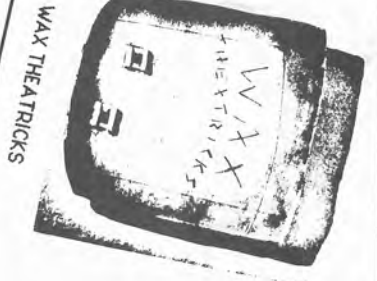
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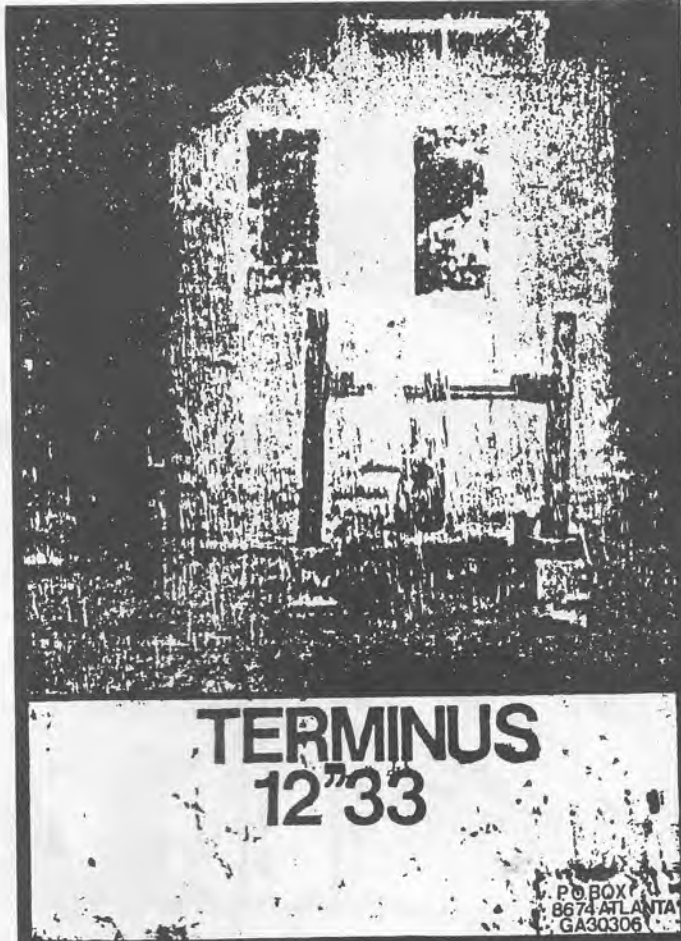
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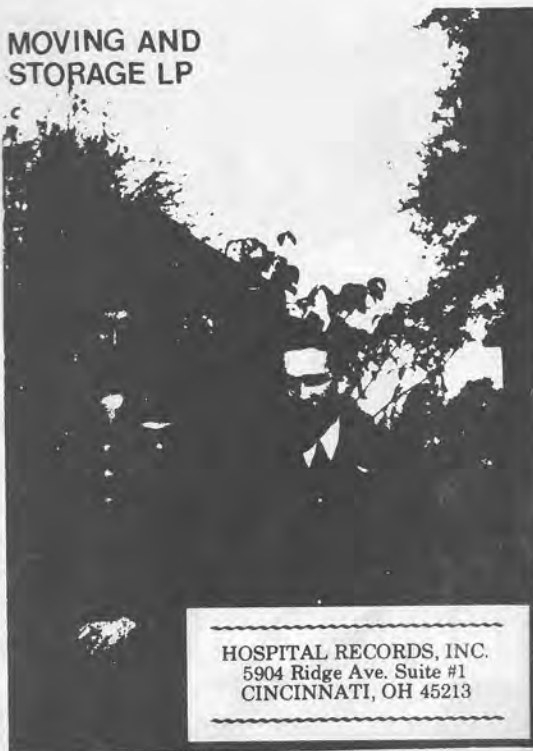
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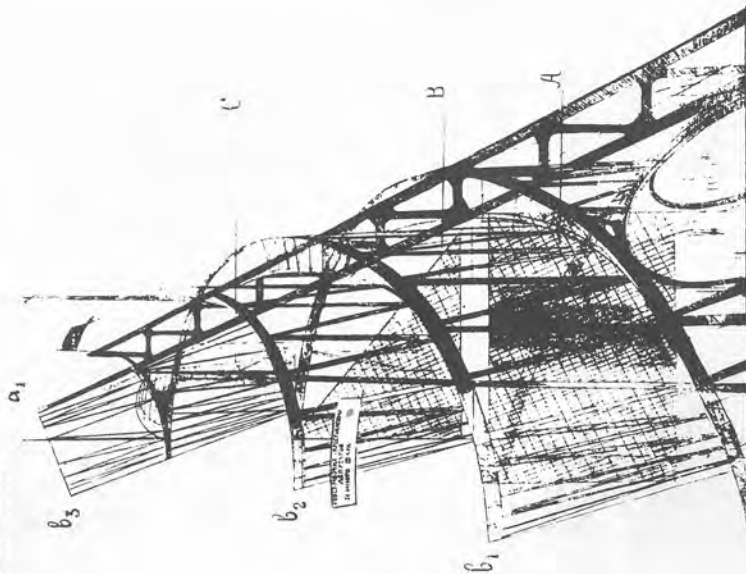
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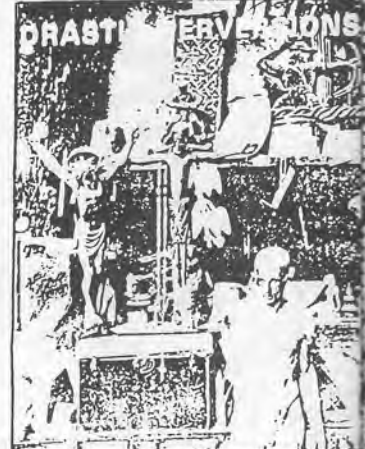


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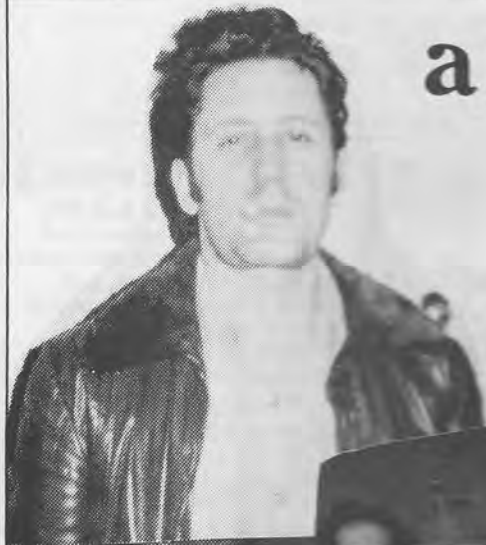
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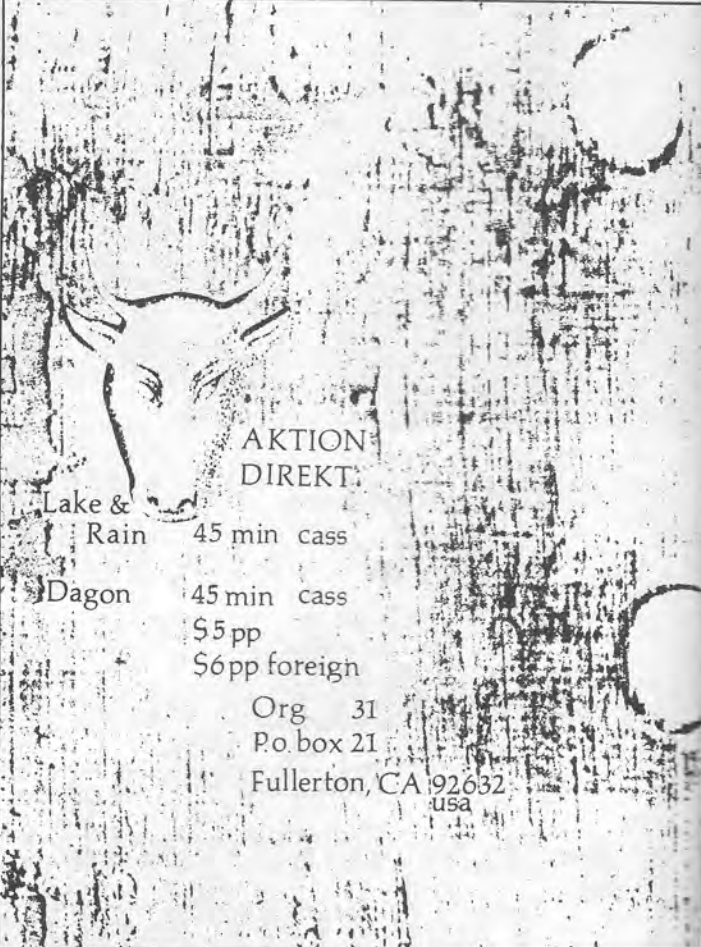
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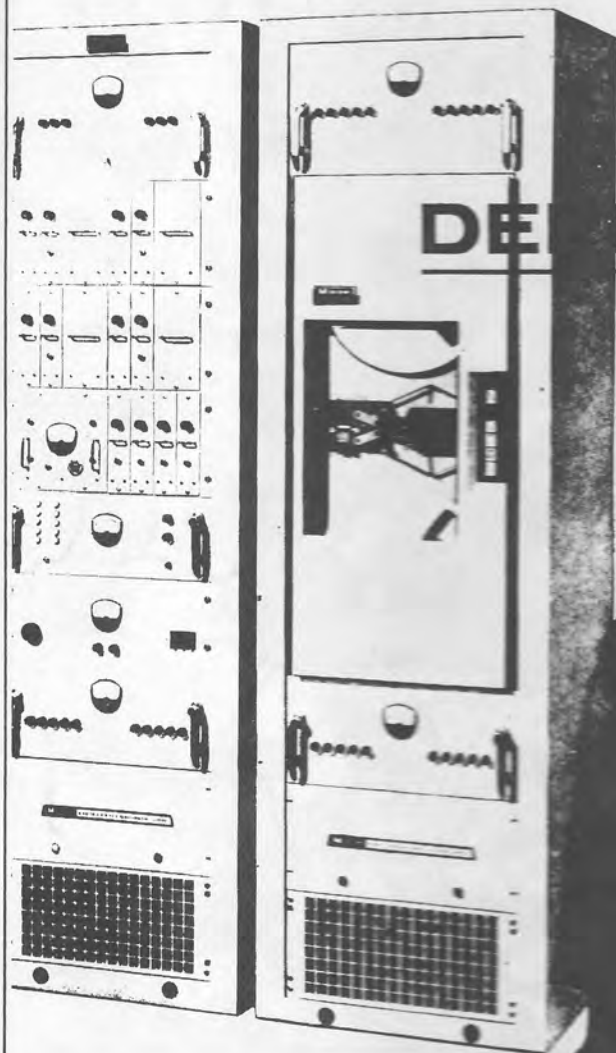
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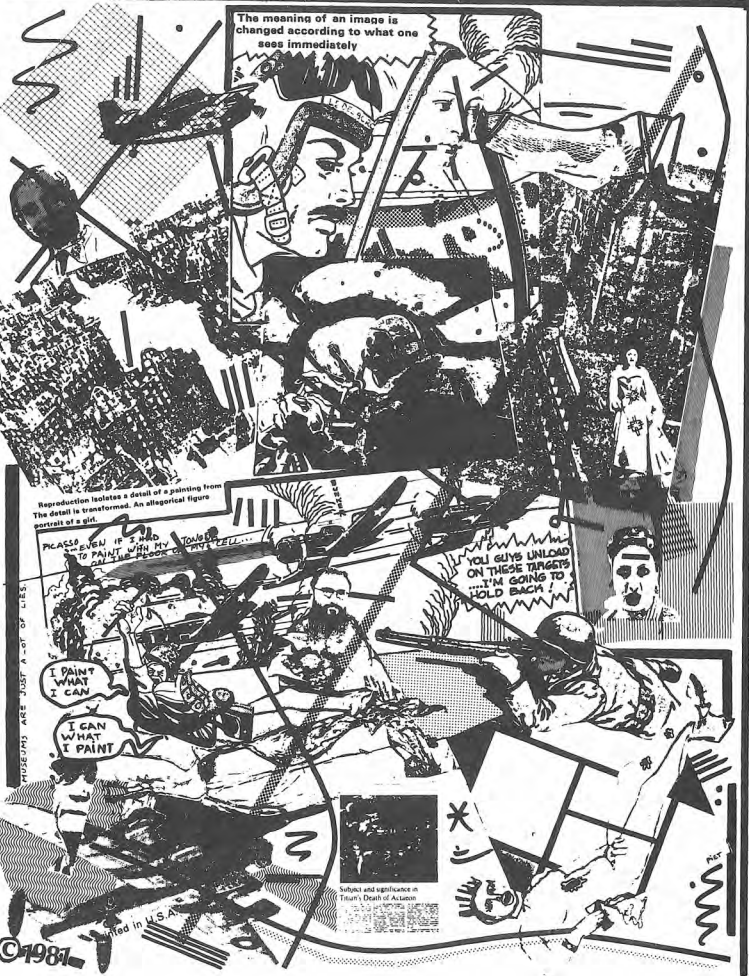
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Originally from southern France, Didier Cremieux now resides in New York City. His artwork ranges from stenciled airbrush/spray painted paintings to xeroxed booklets filled with processed comics, collages and illustrations. Some past influences have been Japanese and Belgium comics, aspects of Pop Art, and the manipulation of mass media—a more recent interest is big time wrestling. The comic series seen on the front cover and on this page are part of a collection of imagery within one of Mr. Cremieux's booklets; the other images on the inner front cover and the back cover are individual pieces.



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