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VOLUME 2

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Personal taste is a strange phenomenon and it is especially exemplified within the art and music realm. Although broad in scope, Unsound caters to an alternative way of thinking, where the focus lies within what is unusual and unique. We are also attempting to reject the premise of creating cliques in an attempt to cover a wide spectrum. We see one of the major problems today as being the 'clique,' it is a hindrance that has probably always jilted creative intentions—it is something that is inherent in mainstream society, something that you would think would be eliminated in a so-called alternative way of thinking. It is simplistic and creates unnecessary situations: "me and my group versus you and your group."

We also believe that even within alternative cultures there is a star system which perpetuates and exploits the very nature of what most of us are striving for. Within a community where things are supposed to be new and interesting, the mundane is acknowledged while the truly interesting is often ignored. One of the major problems in the alternative music scene today is the pretension of experimentation and the latching onto trends. Is the alternative audience really interested in new ways of thinking, or do they merely follow trends set by a standard way of thinking? The so-called alternative press seems interested in a star system that is actually based within very traditional guidelines, where work is demeaned for being new. Does success have anything to do with recognition? In general the alternative press and the record buying public are asleep, always following the same patterns rather than seeking out what might actually be new. It must be true that only through repetition the audience will be conditioned to liking the product. Is the so-called alternative that different from the mainstream, and are the objectives really one in the same—selfishness and greed?



William Davenport

HATERS

Text by Ed Taylor

"The Haters" is a solo project of G.X. Jupitter-Larsen; which for some of his performances will take on the form of a live band.

Embarked on in 1979, the ever changing membership of The Haters has been as few as 2, and as many as 12.

"The Haters" act as a kind of conceptual venue for the staging of what G.X. calls 'destroyed music.'

'Destroyed music' being the sounds of anything and everything being literally and/or conceptually destroyed. 'Destroyed music' to act as a kind of audio account of what is called 'positive destruction.'

Against any form of negative destruction (like wars), G.X. concerns himself with more natural and positive forms of destruction.



For a few of their performances and recordings, the Haters incorporate the use of destroyed instruments. Seen here is the 'Shotar'.



G.X. at a Haters performance, 1983

'Natural destruction' being the fact that nothing comes into existence and nothing disappears, everything merely transforms from one state to another. 'Positive destruction' on the other hand is said to be the active breaking up of entities into more dynamic pieces to be collaged together into new forms. To destroy, says G.X., is to transform.

As some of his performances, he has smashed up video cassettes by hitting them with a video camera; or destroyed a stereo set by dancing on top of it.

The concept of nothingness is also very important, and G.X. directs nothingness as a concept of no physical or philosophic restrictions. A concept which can't be restrictive on anything, nor be manipulated itself. A concept which can only be experienced.

At a Haters' performance, a tattooist, using an empty needle, has drawn nothing on G.X.'s arm. A number of performances have been G.X. Jupitter-Larsen and/or "The Haters" performing by not showing up to perform. This "performance by not performing" is one anybody can put on; just so long as you inform "The Haters" of the event.

All of this playing around with concepts like natural & positive destruction, and nothingness has led to the development of what has been entitled 'multidimensional thinking.'

'Multidimensional thinking' is based, in part, on the principle of 'positive destruction.' In so far as it is said to be the breaking up of logic, nonlogic, and combined logic-nonlogic to be collaged into a simultaneous engagement in as many thought processes as possible. 'Multidimensional thinking' is also based, in part, on the quality of nothingness. In so far as it is said to be nonlinear, like nothingness without any horizontal or vertical frame-work.



The Haters' performance at Persera, Italy (11/4/82). The performance consisted entirely of G.X. tearing up sheets of paper.

"...have you ever wondered about the mathematical equation, $0+0=0$? Like, is each digit in that equation a different number, or just the same digit repeated 3 times over?... after some active consideration, I've deduced that each "zero" in that mathematical equation is a different number. Each a different number, because to plus is to add, which is to combine. So it could be said that with the equation, $0+0=0$, one aspect of the quality of nothingness is combined with another aspect of the quality of nothingness. This combination creates a somewhat different aspect than the ones that were started out with. The new aspect isn't larger or smaller, just different...you can't manipulate nothingness itself, but you can experience it; and that's all an aspect of the quality of nothingness is, an experience. And you can combine your experiences together to form new ideas. And, it is that kind of a combination of experiences which is what I think the mathematical equation, $0+0=0$, means..."

G.X. Jupitter-Larsen

"...as far as I'm concerned, time is not the passing of events divided into measurable portions; I feel that it is more accurate to perceive time as an absolutely motionless & unmeasurable empty entity; in other words, time as a non-spacial void; time & motion are not at all connected, as things don't move through time, but despite it; as I see it, time is a stationary void located inbetween the passing of events (which is outside of nothingness, matter, & all of our minds), a location which is used as a reference point for the intellectual measurements of the said transfigurements; time is still everywhere; it is an entity's metabolism which moves, not time, & it is anti-time which powers the metabolism as time is the lack of energy, so anti-time is energy; energy is the active strength of the never-ending process of change, & change is manifested by the strength of the circulation of entities, energy; or in other words, anti-time; it would also be more accurate to say that clocks don't indicate time, because what clocks really do is measure the metabolism of whatever organism is perceiving the clock at that given point; won't say a lot more about that at this point other than to say, it's an organism's metabolism which is relative, not time..."

G.X. Jupiter-Larsen

record cover



RELEASES:

- "Gerald Jupiter-Larsen And The Haters", 7" Ep, 1979/80
- "Haters", 7" Ep, 1981
- "The Haters", 7" Ep, 1983 (silent record which comes with instructions which informs the holder that he must first complete the record by scratching it before he can listen to it.)
- "Performance", cassette, 1983 (released by Societe Anomie, Australia, a compilation of different completed variations of "The Haters" Ep.)
- "Los Odiadores", cass., 1984/85 (released by Laboratorio De Musica Desconocida, Spain.)
- "Visionary Actions Now!", cass. & booklet, 1985 (released by Cause & Effect, USA.)

Selected Compilations:

- 1981 - "Pythagoras' Bvdgerigar", cassette
- 1982 - "Nowhere To Play", Lp
- 1983 - "Mail Music", Lp
 - "Minutes to Go", cass.
 - "Contact Disc #1", Lp
 - "Hate's Our Belief", cass.
 - "Anthems", cass.
- 1984 - "Inter Margin Vol. 1", cass.
 - "Gut Level One", cass.
 - "Band-It Nr.16", cass.
 - "Aural Fixation", cass.
- 1985 - "Distruct", Lp
 - "Das Buch", cass.
 - "Terra Incognita", Lp
 - "Anti Music For Snobism", cass.
 - "Chimik Communication", Lp
 - "Ohrenschraueben", Lp
 - "Mnemosyne #1", cass.
 - "Homosexpiens Project", cass.
 - "Mnemosyne #2", cass.
 - "Sexorama 1", cass.

record cover



Contact: G.X. Jupiter-Larsen
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 Canada

—NOCTURNAL EMISSIONS—

Interview by Paul Lemos



Shaking Those Chains

Unsound: Can you discuss the initial concept behind Sterile Records and has this concept changed through the years?

Nocturnal Emissions: Sterile Records was, and is, a convenient corporate name which we use to put out records, tapes, videos and booklets by Nocturnal Emissions and other groups that happen to take our fancy when we feel like it. It's just a front.

US: When did Nocturnal Emissions first form, what was the line up and how were you received back then? What was the concept of the group?

NE: We formed Nocturnal Emissions in 1980. At the time one of us was working as a librarian, another was working as a cleaner and another one was still at school. It suits us not to talk about the line-up, it's not because we're shy, what's important is not **who** we are, but what we **do!** We always thought of ourselves as a punk band, we liked the idea of 'anyone can do it' and the idea of lots of different kinds of viewpoints being heard, we liked the idea of things being accessible to anyone who wants to use them, not just for a privileged minority. However, we didn't like the limits that punks were imposing on themselves: guitars, bass, vocals, blah blah blah, always the same thrash thrash thrash. We liked the idea of drawing together the enemy that punk had with the new sorts of electronics that were becoming readily available at the time as well as things like tape collage that had been going on in 'experimental' music for ages. We were inspired at the time by the likes of Human League, Suicide and

Throbbing Gristle. We live in a world which changes, why restrict yourself to the essentially 1950's formulas punk music was based on? We find technology interesting and easy to use, we hate the way a snobbery has built up towards electronic instruments—you don't have to be a Technocratic robot to use technology—neither do you have to be rich. We found ways of wangling use of equipment, and decided that there was to be no restriction, that we could do anything we set our minds to. We never set any limits as to what style our music should be, or what our music should be, or what other activities we did, like films, videos and writing. Always we say our music as part of a force for social change: soundtracks for revolution. We see it as a two-pronged attack: destroying the old crap that's been forced into our lives while creating something new, what we want. We looked around and saw that no one was making the sounds we wanted to hear, so we say it as our duty to do it ourselves, as part of a strategy to re-create every aspect of our lives along the lines of what we want. The records are just something to listen to while you're doing it, a re-programming on a subliminal level—it all adds up. It was an idea of making the music relate more directly to life as an experience of new things, new ideas, to generate a taste for the excitement of a life shaped by us all, not by the institutions they force us through. Our idea was to communicate the notion of there being a possibility for things to be **DIFFERENT**, to use the form of music to communicate the idea of the choices

that can actually be made in real life to bring about social change. It is not inevitable that music should have to follow preset formulas and preset courses, neither is it inevitable that people should live the limited lives they do at the moment. Our strategy was to attack the institutions we've had inflicted on us, in both the form and content of what we do, as well as in the way we promote it.

US: Do you or group members have any formal music background?

NE: No, we've learned how to do things as we've gone along, as and when we've needed to, that's the best way to learn. You don't have to know everything before you can start.

US: What influences have affected your works—musically, and what present groups/artists do you enjoy?

conscious. Whatever we do, we can't please all the people all the time, there's people who'll whine whatever you do. We only take notice of criticism that is positive, what we can use, otherwise people can go fuck themselves. The people who have made a big issue of slagging off SPK are on the whole smart arses who'd never heard them before and are just trying to retain their own fragile credibility. I like the fact that SPK keeps moving on and don't let themselves stagnate, they don't keep churning out the same crap year after year and they are nice people.

US: What are your feelings about the new found attention to **difficult** music, and can you foresee it breaking into, or influencing the commercial market?

NE: Our sound always related to the mainstream in



Caroline K

NE: Musically we've been influenced by everything around us, we enjoy all sorts of music, you can learn from anything. We try to keep our input as diverse as possible and it helps our music to remain open to change.

US: As a new generation of **difficult** artists imitate the sounds you were making some years ago, you have taken a much more "musical," danceable route. Was this a conscious change in direction? And have you received much criticism from fans, as say, SPK has with their new found sound?

NE: I've no patience for imitators, people should think for themselves and sort their own ideas out, it seems a lot of these ones have trouble doing that and lack the confidence to get out of the rut. We need diversity! No it's not a change in direction, yes it's

some way. We drew elements from it to hang together our sound ideas. What we did was a distortion of the mainstream, a way of tearing it apart into its constituent grimy elements and putting them together again in a new, unforeseen way. By examining the distortion you begin to realise new things about the 'reality'—in a far safer way than by using drugs. It's a way of examining what we take for granted, on whatever level, that goes hand and hand with a positive message: that what **you** accept is **your** responsibility; we all have the power to create change in our own lives, things **don't** always have to be that way (''cause that's the way things are...'). It's facing you to the reality that together we can change things for the better. Things haven't always been this way and won't be in the

future, it's up to you! What makes the sounds we are making 'difficult' isn't how they are, it's how people are accustomed to listening. People's tastes are programmed by what's on the radio 24 hours a day. If someone who'd had no exposure to all that were to listen to the sort of stuff we were doing they'd be able to appreciate it for what it **was**. **Babies like it!** To call what we were doing 'difficult' is to imply that you need some sort of prior training to listen to it, to be part of some kind of listening elite. Since we were relating directly to **experience not style** it's an advantage **not** to have any of that kind of pre-conditioning, it only distorts what you hear! We were and are making **NOISE**, noise that is structured in time and is geared towards creating feelings (as all music is), noise that steers you through a series of emotional experiences. The fact is that music is used on the radio and elsewhere as a tranquilizer to shut off 'anti-social' feelings, the ones they'd rather have us using fighting their stupid wars. The establishment sees this as dangerous, and quite rightly too—because it's their arse we'll be booting when we allow ourselves to experience those feelings and direct our angry energy into action. It has influenced the commercial market, they've taken what we were doing, stripped it of content and sold it back to us. We knew they would.

US: Does the group allow you to survive financially or are you forced to maintain employment outside—if so, what do you pursue?

NE: Yes, it does provide us with enough to live on, and we don't have any outside employment. Right now the quality of what we're doing is better than ever, our sales are better than ever and we're busier than ever.

US: It is widely known that **NE** broke up for a time, and you once mentioned that you felt it best, and it should have happened long ago. What led to the split and why did you decide to reform?

NE: We just weren't getting on, it's as simple as that. We decided to reform because it suited us, and our direction continues, onwards and upwards.

US: What does the future hold as far as recordings, video and performance?

NE: In the immediate future, this week we're launching a compilation Lp called **HERE WE GO** which is a celebration of the Miner's Strike. Although it's now 'officially' over there are areas which are still on strike, and there are miners who are still in jail or suffering hardship as a result of the strike: all the proceeds will be going towards them. It's a compilation and it features The Larks, Fallout, Assassins, Band of Holy Joy, Bourbonese Qualk, Many Happy Returns, Nocturnal Emissions, Language, Max Closure and the Graves, Lustmord, The Hafler Trio, and Annie Anxiety. (Some of these groups feature very well known artistes whom we can't name for contractual reasons.) It's distributed through Red Rhino and The Chartel and whoever imports them to the USA. Right after that we're doing some gigs in France, Spain and possibly Italy, and we're releasing a new Nocturnal Emissions LP called **SONGS OF LOVE AND REVOLUTION** next month, the **Foetal Grave** video is about to be released in the USA through Fresh Sounds. We also



Nigel Ayers

have the video touring the U.K. at the moment through the Arts Council, and it's being shown at Tate Gallery in London this April as part of a retrospective of British Film and Video.

US: The *Illuminated* Lp was a drastic, unexpected change of styles. Why was this Lp so much more commercial, and did you have to make concessions in order to release it on *Illuminated*?

NE: The changeover in fact happened before that album. When we were halfway through making "Drowning" we realized that the techniques we'd evolved to create a feeling of intensity and disturbance were equally well suited to creating very enjoyable and listenable dance music, and very easily! You can hear this idea taking shape if you play that record, the first half is noisy and psychotic, with the screams and vomiting; army 'kill, kill, kill' chants and the sound of the machine they use to

of a deep human need for expression. This is the root of all popular musics. It's what's been seized by capital and packaged into pop products, it's not **commercial** on its own. On its own it serves a basic human function, it's appealing, useful, good and proper. It puts a spring in your step and adrenaline in your veins, it's sexy, it makes you want to put a brick through the recruitment office window. It makes you feel good! The trouble is while we live under capitalism, the commercial aspect rears its filthy head. In this case it doesn't come from the music, but the businessmen who are selling it. Now, they may use this music to promote their own values. There's many a band who just use music for that reason too. Their attitudes—their class attitudes came across in how they make their music and how they promote it, their attitude to women, their attitude to themselves and their property and the



photo: Ian Craig

Nocturnal Emissions, at I.C.A., London 1985

make rats smoke cigarettes. The second half assumes a more reassuring structure, with a tribalistic celebratory sound emerging. While doing this record we realized that what had happened in our sound was a kind of catharsis; we'd plumbed the depths in investigating our degradation, become aware of what was causing it (sometimes it was ourselves!) and we arrived at a whole new approach to making music which had a special exciting kind of appeal. We made this into a more concrete statement on "Viral Shedding," where only the slightest smattering of that old sound remained. We discovered links in our approach with what had happened in traditional folk music, in all the most obscure corners, all over the world, music seems to have evolved the same way—out of struggle and out

world that has to suffer their presence. Our music is in no way commercial in that sense. We've always set out to radically challenge all those kinds of assumptions, on all kinds of levels and to put over our attitude; our hopes for an end to all that kind of bullshit, our hopes for a world where we can all stand proud without trampling on those around us. We would have liked to have put that record out ourselves, but at the time we didn't have the resources and we thought that doing it through *Illuminated* would give it a bit more exposure.

US: Can you discuss the content of the very controversial films that accompany your performances and what is the purpose of them beside visual presentation?

NE: Our intention was to show, in a moving and

active form, the links in the chain of destruction; what we take for granted and what is masquerading. The smooth and the rough of the food industry, the medical industry, glossy images and the suffering that goes on behind them. In short, the contradictions of capitalism and this technological society we live in, what they are selling us, what they want us to work for, to sacrifice our lives for, the disjointed lives the survivors are thrust into.

US: What is the general reaction to this material?

NE: There is no general reaction because there's so many decisions people have to make when watching it, and we varied the kind of venues that we presented it in. We intended to confront people with a body of material and leave them to draw their own conclusions, hoping they wouldn't attack us, but might attack the institutions that were causing all that misery. We also hoped they didn't think we were in any way endorsing what was going on, we always used existing material that people see every day and take no notice of.

US: It is known that you are very much against the use of animals for scientific experimentation—describe this movement in the UK and the present situation.

NE: Contempt for animals as a subordinate species is part and parallel of the nukiller mentality, and the people responsible for this mentality are white ruling class men. It is this class and their lackeys who have dictated what human progress is. Progress to them is profit, whatever the cost. The cost is millions of humans in the third world being used as guinea pigs for drugs that the multi-nationals are trying to sell us to cure the diseases that they have created through their exploitation. What has been happening in the UK is that groups have emerged from within the more established animal rights movement who aren't content with just demonstrating and donating to charities, but have decided to set about using direct action for animal rights. Groups like the Animal Liberation Front have been organizing in small cells to attack laboratories, damage equipment and files, and rescue animals from the vivisectors' clutches; there is a network of people who look after the rescued animals.

US: Do you take an active role in protest?

NE: We are believers in doing what we feel is right, despite whatever the 'law' is, we can't really talk about specific examples. We do realize that there is no separation in the struggle for human rights and for animal rights, so our targets are legion. We're always spreading propaganda about these issues, and we've done benefits for groups like the ALF, and more 'legal' animal rights groups, squatters groups, the miners, etc.. It's not charity—it's solidarity—we're all in this shit together. We

don't eat meat and haven't for years—this is simple, direct and an important way of withdrawing support for a sick system.

US: Is Nocturnal a political group?

NE: Politics is about power. Power over women, animals, the planet, and each other in our day to day dealings. Power is about hierarchy where groups of individuals are divided into ascendent groups with corresponding power over their subordinates. NE seeks to nudge people into an awareness of their own submission. Awareness is therapy, is self-help, is liberation, is the beginning. We are less concerned with breaking down physical structure than the ideological glue that holds them together. We don't provide manifestoes or blueprints, rather we seek to stimulate the nobler passions in our fellow beings, a sense of moral righteousness which is the midwife of all change.



record cover

Fiona Virtue and Nigel Ayers, photo: Ian Craig



"SONGS OF LOVE AND REVOLUTION"

RECORD RELEASES:

- "Tissue of Lies", Lp, Emissions 1981
- "Fruiting Body", Lp, Sterile 1981
- "Drowning in a Sea of Bliss", Lp, Sterile 1983
- "Viral Shedding", Lp, Illuminated 1983
- "Befehlsnotstand", Lp, Sterile 1984
- "No Sacrifice", Ep, Red Rhino 1984
- "Songs of Love and Revolution", Lp, Sterile 1985
- "Shake Those Chains and Rattle Those Cages", Lp, Sterile 1985

CASSETTES:

- "Deathday", Sterile 1981
- "Whisky A Go Go" Sterile 1982
- "Live in Rome", Flowmotion 1982
- "Dyskinesia", Sterile 1983
- "Live at the Ritzy", Cause for Concern 1983
(also appeared as an Lp called "Chaos")
- "The Fight Goes On", Staaltape 1984-85

VIDEO:

- "Bleeding Images", (45 min.) Sterile 1982
- "Even The Good Times Are Bad", (5 min.), Twinvision Alchemy 1983
- "The Foetal Grave of Progress", (30 min.) Sterile 1984

FILM:

- "The Foetal Grave of Progress", (20 min./16mm) Sterile 1983
(different from video)

PUBLICATIONS:

- "Tract 001", Sterile 1982
- "North Pole" Touch 1985 (contributed essay)

Nocturnal Emissions also appear on a number of record and tape compilations, and have been featured in many visual art exhibitions.

Sterile Records is now doing subscriptions, you get everything on the label in terms of records and cassettes for one year, write to them for information.

Contact: Nocturnal Emissions
c/o Sterile Records
90 Lilford Road
London SE5, England

LADD-FRITH

Brian Ladd and Julie Frith are responsible for a number of projects that include *Psychones*, Ladd-Frith label, *Objekt* magazine. *Psychones* music is very difficult to pin-point, the unpredictability is at times almost annoying; each recording is not the next product of a linear progression, it is the continuation of an ongoing experiment where categorization is useless. Most music labels are not interested in a group such as *Psychones*, so the Ladd-Frith label was initiated to release their own music, progressing to releasing music by other artists from around the world. Ladd-Frith is definitely one of the most experimental and diverse tape labels that exist today, music ranging from the harsh noise of *Pacific 231* to the pseudo-funk of *Smersh*, etc... *Objekt* magazine is an extension of Brian and Julie's shared interest in music and graphics; contained within the pages are contacts and critiques layed out in a visually playful manner. The following interview was conducted by William Davenport and Tamara F.



Brian and Julie

Unsound: What is your approach to recording?

Ladd-Frith: We either go into the studio and build a song track by track, or else we use a freeform method, where we "go for it" in the studio. We decide what instruments we want to play, what kind of mix, and sometimes what overall feeling or concepts we want to communicate. Then we improvise over the length of the whole tape.

US: What were some of your intentions behind "Between Space," and more recently "Cult Leader Gang-Raped By Disciples"?

LF: "Between Space" is designed to be one work, and it is an experiment in ambient music, whereas "Cult Leader.." is a collection of excerpts from various improvisational sessions.

US: What makes a tape complete and ready to release?

LF: When we're satisfied with the way it looks and sounds.

US: What looks and sounds good to you?

LF: You have to look at it piece by piece, the inserts, labels, information, music, etc... The sum of those parts equal a complete work and it all adds up to satisfaction.

US: Do you think musical style is up for grabs, and do you have a stylistic preference?

LF: Yes, it's definitely up for grabs. We combine all types of music which would seem incompatible, and we turn them into a new hybrid. It also depends on how we feel at the time.

US: Do you use style as a necessity or use it for a certain conceptual purpose?

LF: For example, we were asked to participate in the *Alternative Funk Lp* (Vox/Man, France), so we created a funk song called "Fall in Time." When our debut 45 was rejected by Rough Trade because it "wasn't energetic or political enough," even though they had previously agreed to carry it, we took a look at the kind of crap Rough Trade was promoting (UK dance music, and anti-Reagan punk stuff), and we decided to create an 'energetic and political' song that would be suitable for Rough Trade. That's how "Reagan for Shah!" was born—it's an imitation of funky dance music and overtly political lyrics.

US: What style(s), if any, are your favorite?

LF: We like Ambient, Rock, Industrial, and Funk. We prefer the "Hard Rock" sound most of all, but it's so meaningless to put these labels on the different styles, because everyone has a different interpretation of what the term means. We like to mix these styles together to create new, undefinable styles.

US: Are *Psychones* an electronic-music group?

LF: Yes, because we do use a lot of electronic equipment like synths, drum boxes, tapes, etc.. No, because we also use guitars, bass, drums, percussion, violin, sax, etc.. It's not exclusively electronic.

US: Why do you make so many references to electronic-music, such as calling yourself "new hybrids in electronic music"?

LF: Because electronic music has such a wide spectrum—Whitehouse is different than Vangelis, Smersh is different than Tangerine Dream, Psyclones are different than Kraftwerk, yet all these groups are electronic music groups.

US: Do you feel there is a consistent element present in your work?

LF: Quality and the ability to change and evolve. We don't want our sound to stagnate. Evolution is the determining factor.

US: Do you feel that you are reacting, interacting, or rebelling against other groups, ideas, etc.?

LF: We react on everything—it's a natural thing to do. Reactions can be conscious or sub-conscious. Interact? Well, yes... we do play with groups that exhibit a totally different kind of music than we do, and we do like some of these people as friends. We also appear on various compilations with other groups that we don't necessarily liken ourselves to. We interact. We definitely rebel against a lot of groups, and against a lot of 'ideas' in general. We do consider ourselves musical rebels of a sort. We do whatever we want to do, and we do it our way because that's the way that we want it. We are in this respect very selfish.

US: How did the Psyclones come about?

LF: The Psyclones was formed in 1980 as a four piece group. We had actually started out doing pretty much what we do now, Julie and I would create music on tape using all of our instruments, gadgets, tapes, etc... but as a band we played a lot of cover songs (the Stranglers, the Clash, Snakefinger, Joy Division, and more) because they were more suitable for a 'bar' or 'club' atmosphere. In 1981 we broke up due to various conflicts and reformed as a two piece group, it was easy—it was the more 'natural' thing for us to do.

US: How do you work together, what are your different approaches in creating all of your various projects?

Frith: He goes one way and I go the other so that we get a wide range of ideas. We don't think alike, which is great. We work on our solo projects separately and we also work together. Each way works well, they're just different.

US: What are some of the personal discoveries that you have made throughout your musical progressions?

LF: The more different types of music you can possibly listen to—the better. And that the most interesting music is not the most popular music.

US: Who have you been collaborating with recently?

LF: We are now playing with Schlafengarten and the elusive Gregg. Both are funny and different people, both are creative and individualistic. Schlafengarten plays synth. and loopulator, and Gregg provides spontaneous lyrics.

US: How do you view live performances in relation to your tape work?

LF: They are two totally different things. With tape work, we do all of the mixing and totally control the sound. When we play live we're at the mercy of a soundman who may or may not appreciate our music. Outside factors can influence the sound as well, an audience reaction can create a certain mood unattainable in the recording studio. Both have their disadvantages and their advantages.



photo: Marsha Vodovin

Psyclones at People's Theatre Coalition 1985



Julie Frith Graphic



photo: Marsha Vodovin

Psyclones at People's Theatre Coalition 1985

OBJEKT

JANUARY

MAGAZINE



Pytidemia peregrina—source of tobacco resin!

US: What are your stories behind your troubles with the L'Invitation and Sordide Sentimental labels?

LF: We were approached by Yann Farcy of L'Invitation Au Suicide (France), and asked to contribute to an American 'underground' compilation Lp called, "The Gift of Noise" (using our song title without our consent or knowledge), along with the groups No Trend, Smersh, F/i, and Senseless Hate. We were also promised an Lp of our own for the label. We all signed contracts with Mr. Farcy, and the record was pressed with a photograph that Julie took on the front cover. At least 2000 to 3000 of the album have been sold around the world, and it has been out over a year. None of the groups ever received even one copy of the Lp from Mr. Farcy (even though each of us were guaranteed 15 by contract), and the only royalties he's paid have been to us (approx. \$180) and we had to threaten him to get that much. He's a totally dishonest man! He even stole the only master tape for No Trend's "Too Many Humans" Lp.



Schlafengarten

photo: Viscera

Sordide Sentimental is a slightly different story. Three years ago, Jean Pierre Turmel of S.S. promised to issue an Lp by the Psychones as part of his new Lp series. The project kept being delayed time and again, but J.P. promised that he would not back on his word—the Psychones Lp would emerge. He was always very vague with me, refusing to even tell me the names of the songs he wanted to press. At one point I asked him what the 'text' would refer to, and he said, "It's a secret." Then I wrote a rather honest review of his Psychic TV single in Objekt, stating that I thought PTV was the "biggest joke band of all time." Well, Mr. Turmel and Genesis P. are very 'intimate' friends, and I guess my honesty was too much, because J.P. stopped communication with us at that point. Finally, after numerous letters, and a phone call to France, J.P. told me that the project was cancelled, because he "didn't feel the project anymore." He also lumped us in with a group of 'misfits' that included Steve Brown, Blaine Reininger, and Tuxedomoon. I felt better instantly—that's a good crowd to be lumped with! So, these experiences have actually done something for us—we have learned a great deal from these unfortunate encounters, and we are much more careful in our current business affairs. These are people of the past, and we don't look to the past. We are looking to our new Lp on the Subterranean Records label (San Francisco). We are happy to work with Subterranean, and we are confident in the label and the project as a whole.

US: What are your feelings on 'cult' groups, singular 'powers,' etc., based on your consistent viewpoint within Objekt?



Psyclones at Club Foot 1983

Ladd: What do you want me to say? That anyone that believes in psychic powers, magick, occult, rituals, the Devil, God, Genesis Poor Ridge, Psychic PPP, Jim Jones, Chuck Manson, the number 23, the number 666, the number 777, etc. etc. is a pile of donkey shit that'd make a better lemming or sheep than a human being? Okay, I just said it. That anyone that devotes themselves to the following of an 'idol,' 'mentor,' 'master,' or 'cult leader' is a spineless lily of the field that should be drinking Kool-Aid in the jungle? Okay, I said it. It's all been done to death. It's a gimmick to sell records, that's the goal—to sell!

US: Could you describe some of your live shows?

LF: Sometimes, if we know that we're playing with other groups that are more 'popular' (more trendy), we like to antagonize the audience and the other bands by playing shrill, high-pitched noise. This usually accomplishes several things: it makes people mad (it's not uncommon to have our power cut off by the audience); it tests their tolerance to real noise (as opposed to boring, thrash punk noise); and it tests their open-mindedness (can they accept 'new' noise?). At several shows we brought no instruments, just tapes, synth and bullhorn, and improvised loudly for half an hour. Each show is different.

US: What prompted the Ladd-Frith label? And what are some future plans for the label?

LF: Originally we initiated the label to release our tapes under, the name Ladd-Frith was simple, it's our last names, it's strong and direct—it's what we are. We decided to release other people's music because there were some local groups that we liked, and we wanted to help promote their music for them (Phallacy and Schlafengarten). And then we got the tape from Blackhouse, and we also released the Objekt series compilation cassettes, so the next logical step seemed to continue producing other groups on the Ladd-Frith label. We would like to expand the label roster, and if financially possible release records as well. Some future cassette releases are in the making by Soviet France, Monochrome Bleu, Asmus Tietchens, Vivenza, RAF Gier, Article 62, and of course, Psyclones.



cassette cover

US: How has the response been to Blackhouse?

LF: As soon as we heard the tape, we were interested. It knocked us out! A Christian industrial noise band! How refreshing, and the response has been overwhelming. The Blackhouse tapes are among our best sellers, and they are scheduled to appear on various records, tapes, etc. in the near future.

US: What prompted Objekt magazine?

LF: The lack of information about an alternative music scene here in Eureka (California). Underground music was basically unheard of at the time. 'Punk' was the fashionable alternative to pop, and no one cared about anything else, no one knew about anything else. We decided to try to 'teach' people about it, and if they didn't care to listen and learn, we were right there to shove it down their throats anyway. Now it is less of a retaliation, and more of an information source, less local and more international. Distribution is much better now, so the ideas expressed in Objekt have a further, larger impact than before. The spirit of Objekt is that of a ghost unseen...we've learned how to develop and refine all the different aspects of a magazine, and will continue in this manner.

Record Releases:

"Electric Tone/Like You", 7", Clone Tone
"Psychlones", Lp, Subterranean Records

Cassette Releases:

"The Underground Beat", Cause & Effect
"We're Different Thinking People", Die Ind
"Psychlones", Ladd-Frith
"A.K.A.-D.P.L.", L-F
"Gift of Noise", L-F
"Dead Pygmies Live", L-F
"Club Foot", L-F
"Our Latest Cassette", L-F
"Like Death With The Lights On" (Psychlones/Schlafengarten), L-F
"Interrogation", (Psychlones/Schlafengarten), L-F
"Between Space", L-F
"Cult Leader Gang-Raped By Disciples", L-F



Record Compilations:

"Gift of Noise", L' Invitation Au Suicide/ France
"Alternative Funk (Folie Distinguee)", Vox/Man/France
"Pas De Deux", Auxilio De Cientos/Spain
"God Bless America", RRRecords/USA

Cassette Compilations:

"Insane Music for Insane People", Insane Music/Belgium
"Objekt 1 & 2", Ladd-Frith/USA
"The Tape report", Die Ind/Austria
"Sensational 3/4", Illusion Production/France
"AARM #1", ARPH tapes/USA
"Homosexpiens Project", Magisch Theatre/Belgium
"Sex and Bestiality", Bain Total/France
"Swallowing Scrap metal", Gut Level/USA
"Necronomicon #2", Necronomicon/Spain
"Zamisdat Trade Journal #2", ZTJ/USA
"Pursuit of Happiness", Sound of Pig/USA
"Madness Lives", Walls of Genius/USA
"Hell is Intimate", VP 231/France
"Dreams While Drowning", Gut Level/USA



cassette cover

Ladd-Frith Label:

"Live on KHSU", Phallacy
"Pro-Life", Blackhouse
"Hope Like A Candle", Blackhouse
"Objekt #2, International Compilation*" (featuring Senseless Hate, Walls of Genius, ABC Mutes, Minimal Man, Pacific 231, Human Flesh, etc..)
"Hammerbones"/"Putrefied Brain", Le Syndicat
"Death in the Cameroon", Controlled Bleeding
"The Last Morality", Pacific 231
"Stomp", Smersh
"After Sanity", Problemist

*Objekt #1 - deleted from catalog

Contact: Ladd-Frith
P.O. Box 967
Eureka, CA 95502 USA



MONOCHROME



BLEU

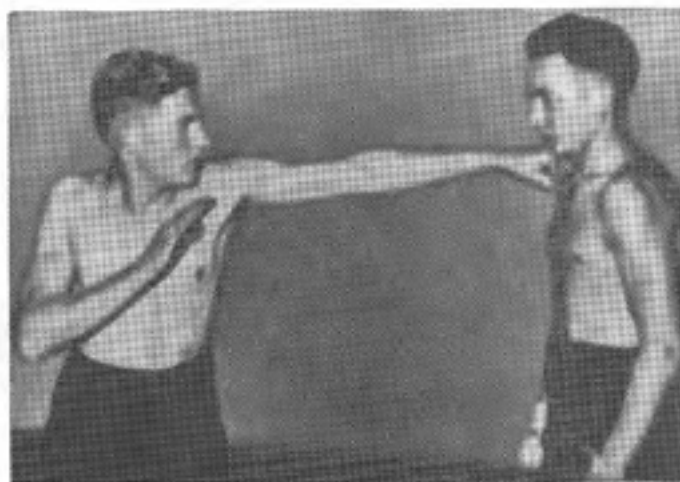


Image used for poster and tape cover

From its beginning in 1982 Monochrome Bleu have been interested in various art forms. In 1984 they performed "Schwarze Bilder" at a house designated for demolition, in which they played a very loud and individual arrangement of Verdi's opera, "La Traviata." They began to concentrate more on the techno-visual aspects of presentation by collaborating with the visual artist Leo Schatzl, performing at the Ars Electronica Festival and the Austrian Film Festival. More recently they presented the multimedia exhibition "Schnell and Hell," and were involved in "MUKU" which was an art festival in Kassel, Germany. Another aspect of their activities is the Die Ind tape label, and sound productions for other artist's performances and videos/films.

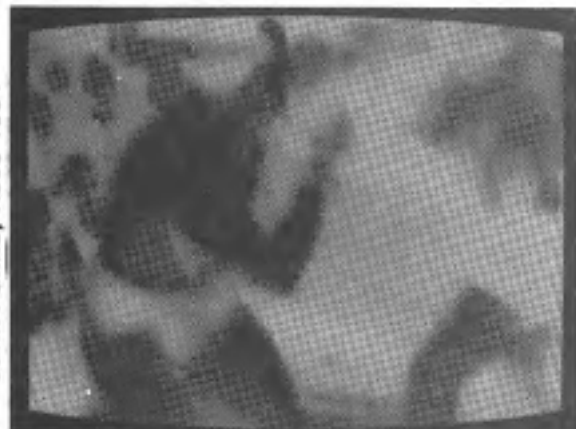
“The video should not make the music ambient, but sweeter, shocking, and boring...like in a video clip—music is life—noise is music, a folkloristic sound (suburban folk), the crash, the cars, the factories... We don’t live in nature—we live in an industrial town—the audience does not hear the noise in our music—the pictures on the video suggest the noise—we play only the structure on our instruments—this is our live situation—we minimalize, because the spectator should not be taught—we want to talk, maybe we can learn with them.”

Wolfgang Doring

They did it somehow, but they did it alright, video 1984



Junk Funks, video 1984



Wolfgang Doring, during Ars Electronica Festival, 1985

Monochrome Bleu – Live Concerts

“We try to integrate the entire room as well as the audience during our live performances. The audience should become involved in the ritual and not just behave as consumers. It is important for us to create an atmosphere of space—obtaining different levels of communication (audio and visual). Monochrome Bleu began because we wanted to create our own soundtracks for our Super 8mm films.(At this time Wolfgang was experimenting with tape recorders, tone generators, etc... Thomas, at this time was playing classical guitar and he suddenly became fascinated by the sound of the saxophone.)With a limited amount of equipment we produced our first tapes and concerts.”



12 Uhr Mittags, 1984

12 Uhr Mittags

The performance occurred at high noon on the main square in Linz, Austria. We were wearing military clothes, carrying the Austrian flag, and using instruments instead of weapons. The three of us provoked the passers-by using the instruments like guns shooting into the audience. Two of us played a military beat on the drums, then some old Nazi's tried to stop the action and sent for the police. The performance was stopped and we were arrested on grounds for suspicion of "degradation against the state." We declared it was art—not guilty was the decision in court.

Monochrome Bleu:

Wolfgang Dorninger — synthesizer, drum computer, sound effects and composition

Thomas Resch—saxophone, wastepipe horn, vocals and composition

Leo Schatzl—video, visual concepts and films

DR. W.H.—bass (new member)

Rio - Tokyo, 1984

Rio — Tokyo — Linz

An experiment, to use the mechanism of the institutional ways of communication (TV, telephone, etc.) and the influences on our perception, in a conceptual way of formation. Every activity which goes outwards (correspondence, press information, organization, image) would be the calculated component of the formation...a staged, conscious controlled cooperation of imaginary and real impressions.

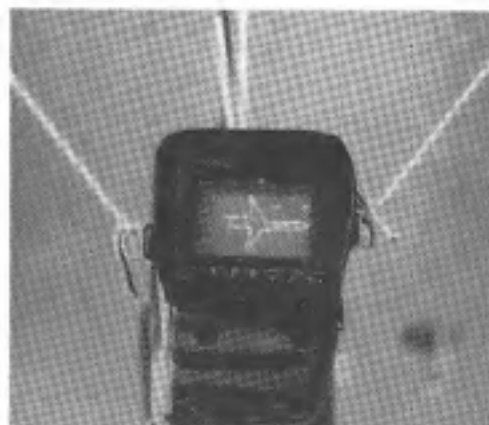


Schnell und Hell

Translates as "Quick and Bright," is a slogan—like an advertisement, easy to understand. The idea was to work, to install, to produce and to present the works, pictures and films/videos in a room which is filled with the character of the artist. Every room has its magic. The pictures Leo painted were filled with similar slogans (ships, sails, and horns) painted in B/W on clear nylon sheets (framed). The opposing wall was painted white and yellow (reflecting into green). The performance consisted of video work projected on screens; a film and soundtrack; and art authorities speaking about Leo's art. This followed with a conceptual musical performance by Monochrome Bleu—the theme being "Schnell und Hell."



Leo Schatzl, 1985



TV monitor hanging from ceiling



Schnell und Hell, "Body - Music" 1985

**Contact: Monochrome Bleu
c/o Die Ind
Freistadterstr. 237
4040 Linz, Austria**

Die Ind Catalog:

- "Leider Nur Im Wohnzimmer", Monochrome Bleu/ZSA ZSA/ROI
- "Dunkle Schwingungen", Monochrome Bleu
- "Musik Zur Besseren Verstandigung", Joesef K. Noyce/Leo Schatzl/Monochrome Bleu
- (Self-titled), Monochrome Bleu
- "Fadi Sampler Linz", Geza/Herman Wurzer/Urfahrwandchore/Susi/etc...
- Monochrome Bleu:"Live"/Josef K. Noyce:"Tausende Schnitte"
- "We're Different Thinking People", Psyclones
- "Tape Report and Tape", (a magazine with tape) Psyclones, Maybe Mental, Viscera, etc..
- "Musik Zur Besseren Verstandigung", (soundtrack for the MUKU festival) Monochrome Bleu
- "Bali - Alternative TV", Josef K. Noyce
- "Der Wellen Schrei", (Fadi Sampler Part 2) R. Punzenberger, P. Androsch, Pepi Meier, etc...

NURSE WITH WOUND

Interview by William D. & Tamara F.

Unsound: Prior to Nurse With Wound, were you already experimenting with the more unusual forms of music/sounds—and what were the conditions that led you and the other original members to form NWW?

Steven Stapleton: Before the formation of NWW, although I wasn't aware of it at the time, I was preparing and training myself to listen, not just to hear. I never even considered the possibility of personally making music until I was given the chance to use a studio for a very small sum, I immediately rang my two closest friends at the time and said "I've got a few hours of studio time free—go buy a guitar or something." They did and the result became our first album 'Chance Meeting....'

US: How do you come up with titles for your recordings?

SS: When I work through a composition my thoughts are many, I'm thinking of a thousand ways to construct it, usually I take recording very seriously, but sometimes everything falls to pieces and very silly 'working titles' occur. Often titles relate to incidents which just happen with these bouts of 'serious recording.' I'm not quite sure why, but the titles and the music are both becoming more and more absurd, in a way I hope it's just a passing phase ending with 'Sylvie and Babs,' but if not, I've no idea what to expect.

US: Are you trying to make music a visual experience?

SS: In a strange kind of way I suppose that's true, I think I relate to music on many levels, visually, emotionally, sexually. I would like to feel that other people can obtain their various pleasures from listening to the records, for instance, I would dearly love to create some music which determined certain reactions in its audience, an erection maybe, or vomiting or even intense pleasure. To some degrees it's possible, I would like to master it! In the past I'm sure I've had many a NWW listener run frantically to his hi-fi in search of a scratch that does not appear to be seen but can be heard.

David Tibet



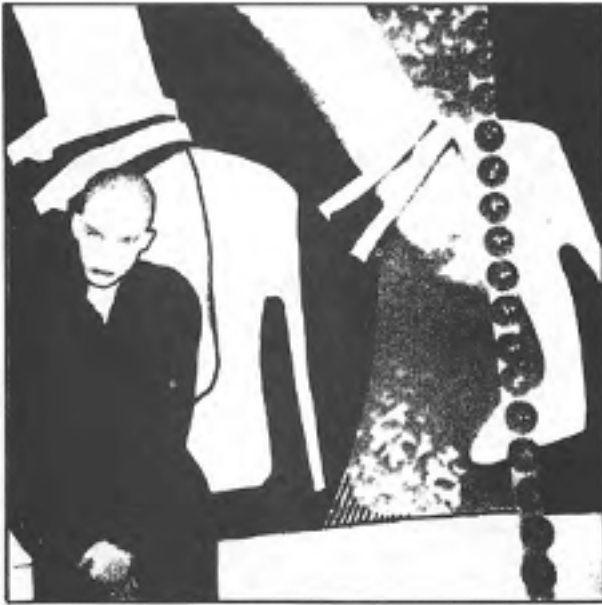
Steven Stapleton



John Fothergill



Diana Rogerson



Steve Stapleton , David Tibet, John Fothergill



US: How did you initially meet William Bennett and James Thirlwell?

SS: William was well known locally as a pervert, he was always hanging around public toilets and getting involved in lewd scandals, I knew of him by reputation long before we ever met. Whilst on holiday in Amsterdam, in a particularly nasty porn shop, I noticed this person purchasing several dozen 'he ivy' magazines, with titles like "shit-fun," "tit-pulp," etc. I recognized him as William Bennett and we got talking, I then learned of his musical outings.

When the hippest place to meet for young trendy 'Industrialists' was the Virgin record store in London's Oxford street, situated in the basement of a small shopping complex, it was ideally suited to loud ugly music and lots of white powder, the chairman of sniffers and deranged disc-jockey was Jim Thirlwell, in how Foetus was born. Today he's the only genius working in the field of music.

US: NWW is both humorous and horrifying, and very psychological on many different levels—do you feel that you are exploring new ways of thinking?

SS: Somebody once said of a NWW recording, "when I listened I wanted to be sick, laugh, cry, stroke a doll's hair, rip its arms off, believe in god, curse these people for humiliating me." I feel I am exploring new ways of listening which obviously is exploring thought, as I said earlier for years I was learning to listen, people as a rule haven't the knack, many of my musical friends can't do it. I want the listener to be shocked and stimulated. I want him to **feel** the music, **think** the music and not just hear it.

US: What consistencies have you seen throughout NWW's development?

SS: Everything has been consistent except for the line-up. I've seen an increase in humour and absurdities, as well as a general decline in the darker side of things. I feel the music is also rising to a better standard. The darkest side is yet to come!

US: What have been your approaches to doing live performances, and why so few?

SS: Music live to me is a very different affair than in the studio. In the studio I can craft a piece, re-work it, mix it ten times or scrap it. A record is forever, a live performance exists only as it happens, I like to attempt a kind of perfection when recording, live I can't, and I'm not interested in pleasing an audience who wouldn't know good music if it hit them in the face with a hammer. If a NWW concert takes place in the future I will not take part in it. I loathe them, the pretention, the squalid atmosphere, the deaf audiences of friends and drunks, they do nothing for me.

NORGE WITH WOOD



SPECT AND INDIVIDUAL SILENCED (U.D.08)
UNITED DAIRIES

US: What is your relationship to information? Your main sources when developing a composition?

SS: The form in which I have instinctively chosen to work within is sound—the world is full of them, there is not such thing as silence. Every minute of each day I'm being fed information, it changes the way I think and the way I react, there's little I can do about it, it must affect my choice of components for the compositions, my emotional state always dictates the mood of the song I'm working on.

US: What type of equipment do you use?

SS: I'm not a technician, we use whatever is at hand.

US: Do you and others involved within NWW work on any other language and/or visual projects outside of NWW, such as John Fothergill's work on 'The Ultimate Seduction of Joyce's Ulysses'.... etc.?

SS: All three of us are extremely active, I run United Dairies, and occasionally work with other people in the studio, I've been producing some stuff for other labels. David Tibet has his fingers in many pies, Current 93, Mi-Mort records, and he has recently gone to Nepal to record some chants and traditional Indian folk and religious musics for a new 'ethnic' label he is putting together—all this and much more.

Diana Rogerson (Crystale) has recently released her first solo album, which I recommend, and

she is presently working on her second. Diana is quite an odd person and her presence has affected me greatly. She is the most absurd, vile, disgusting, highly charged, erotic, beautiful balance of parodies of extremes of human nature I've ever come across. She has written a lot and makes films fitting of her character, some of which United Dairies may issue as a video in the near future.

US: Who is your favorite Dadaist?

SS: Clint Ruin or Raoul Hausmann.

US: Could you explain the connections behind the way references are made to past artists, their works, etc., e.g. 'Merzbild Schwet' possibly referring to Kurt Schwitters, or 'Chance Meeting on a dissecting table of a sewing machine and Umbrella' a Surrealist reference.

SS: On 'Merzbild Schwet' I wanted to create music with the feel and originality of those two great movements, the Futurists and the Dadaists, and I feel the music clearly reflects the essence of those originators. Dada for me was and still is one of the great loves of my life, whereas Futurism seems to lack in reality what conceptually was revolutionary. I would say NWW creates Surrealist music.

US: How was the 'self-indulgent' attitude acquired? (in reference to 'Our motivation and inspiration are the pursuit of complete and endless self-indulgence') What is the listener's relationship?

SS: On every level music and pleasure are indulgent, I please only myself. The listener should be a thinking pawn.



Diana Rogerson & Steven Stapleton

Nurse With Wound Basic Chronology:

Formed January 1979 by Steven Stapleton, John Fothergill, Heman Pathak.

May 1979: released first album "Chance Meeting on a dissecting table of a sewing machine and umbrella" (United Dairies).

February 1980: released second album "To the quiet men from a tiny girl" (UD). Personnel: Steven Stapleton, John Fothergill, Jacques Berocal.

May 1980: released third album "Merzbild schwet" (UD). Personnel: Steven Stapleton, John Fothergill.

March 1981: recorded untitled track for Come Organisation compilation "The Second Coming" (Come Organisation). Personnel: Steven Stapleton, Jim Thirwell, Heman Pathak.

April 1981: recorded "Duelling Banjos" for United Dairies compilation "Hoisting the Black Flag" (UD). Personnel: Steven Stapleton, John Fothergill, William Bennett.

June 1981: released fourth album "Insect and individual silenced" (UD). Personnel: Steven Stapleton, Jim Thirwell, Trevor Reidy.

December 1981: recorded "Fashioned to a device behind a tree" for Come Organisation compilation "Fur Ilse Koch" (CO). Personnel: Steven Stapleton, Robert Haigh.

March 1982: recorded "I was no longer his Dominat" for United Dairies compilation "an Afflicted Man's Musica Box" (UD). Personnel: Steven Stapleton, David Cross.

May 1982: released fifth album "Homtopy to Marie" (UD). Personnel: Steven Stapleton.

June 1983: recorded "Ciconia" for Selektion compilation "Masse Mensch" (Selektion). Personnel: Steven Stapleton, John Fothergill.

July 1983: re-recorded "DADA X" (from 3rd Lp), and it was released with "Ostranenie" (from 2nd Lp) as "Ostranenie 1913" (Third Mind). Personnel: Steven Stapleton, John Fothergill, David Tibet.

December 1983: released first 12" single "Gyllenskold, Geijerstan and I at Rydberg's" (Laylah). Personnel: Steven Stapleton, David Tibet.

December 1983: recorded "Nana or a thing of uncertain nonsense" for Extract compilation "The Elephant Table Album" (Extract). Personnel: Steven Stapleton, Trevor Reidy.

January 1984: recorded "the Burial of a Sardine" for the free Laylah 7" with the other side being Current 93. It was given away with the first 100 copies of Current 93's "Nature Unveiled" (LAY). Personnel: Steven Stapleton, David Tibet.

May 1984: recorded "The strange play of the mouth" for United Dairies compilation "In Fractured Silence" (UD). Personnel: Steven Stapleton, Laura Ferrari.

June 1984: released "Brained by Falling Masonry" (LAY). Personnel: Steven Stapleton, David Tibet, Diana Rogerson, Jim Thirwell.

July 1984: recorded a short vocal piece for the P16D4 "District" Lp (Selektion). Personnel: Steven Stapleton, Jim Thirwell.

September 1984: recorded "Automating Again" for Frux compilation "Born out of Dreams" (Frux). Personnel: Steven Stapleton, Diana Rogerson, David Tibet, Ed Ka-spel.

November 1984: recorded "The Poo-Poo Song" for DOM compilation "Ohrenschrauben" (DOM). Personnel: Steve Stapleton, Diana Rogerson, David Tibet.

January 1985: recorded "The Dance of Fools" for Third Mind compilation "Could you Walk on the Waters" (TM). Personnel: Steven Stapleton, Diana Rogerson.

February 1985: Live at Bar Madorer, an event with Coil, NWW, Current 93, etc...

April 1985: recorded two pieces for "Musique Brut" Lp (Side Effekts) based on the music of Adolf Wolfli. Personnel: Steven Stapleton, Diana Rogerson, David Tibet.

May 1985: recorded "Stick that Chick" for Laylah compilation "The Fight is On" (LAH). Personnel: Steven Stapleton, Diana Rogerson, David Tibet, Brian Williams.

June 1985: released sixth album "The Sylvie and Babs HI-FI Companion" (LAY). Personnel: a cast of thousands.



record cover



record cover

Contact: Nurse With Wound
BM Wound
London WC1N 3XX
England

JOHN DUNCAN



Interview by Paul Lemos

UNSOUND: Please discuss your background: upbringing, early development, early interests and inspiration (film, music, literature, etc.).

John Duncan: My family was and is very religious. We moved around a great deal. I attended high school and university graduate-level courses in the psychology of color at the same time; graduated early from both. Much of that study centered around various uses of psychology in advertising, methods used to manufacture myths, and I learned to despise the process. Inspiration is difficult to pin down to a describable handful of sources; basically it comes from people who refuse to accept what they're told to do and make their resistance public.

US: How would you describe your work?

JD: What I try to do is to examine a situation that most people either refuse to think about or are unaware of, one that involves mass-conditioning and especially one that prepares people to be **sold**. I think about my own reactions to the conditioning, as one of the mass, then put them into a form that someone else can identify with.

US: What are the philosophical undertones behind your work: what motivates you to do what you do and are you making sociological statements by performances?

JD: What motivates me is blindness, especially my own. If I'm repelled by something, for example, I want to understand why. Which is stupid, of course, because we can be induced to accept anything, including totally opposite moral values such as a desire to commit acts that we consider atrocities. We're addicted to being told what to think and I believe that the end result of this addiction is crime. That's why I commit crimes—to expose this process for what it is—and that's one reason why people can sometimes identify with what I do.

US: Explain the reasons behind interest in and graphic representation of a) sex and b) self-mutilation and how it works within the realm of your presentations.

JD: I think it's impossible to separate the two; one results in the other. I use them in my work to show the connections between them.

US: Why did you move to Japan and how has the Japanese aesthetic affected your work?

JD: I came for several reasons but found the most important one only after getting here. The Japanese culture is in total chaos. Everything has changed, and so fast, everyone seems completely lost about how to cope and how to think about what the concept of 'identity' means. This culture continued virtually unchanged for one thousand years. The American Occupation was the first time in a thousand years that contact with Western culture couldn't be strictly controlled, couldn't be controlled period. So after being restricted to a handful of tight little zones or not being allowed in at all, Western culture was suddenly running the country and for the last few decades became a symbol that has caused people here to think of their own culture as obsolete. Trying to figure out which parts of both cultures fit and which don't have left people paranoid, frustrated, masochistic and Japan's gotten rich from keeping them that way. A lot of people are beginning to see that and are asking themselves hard questions about how to escape, what to escape **to**. That's why I've stayed.

US: Discuss the difference in reactions to your work in Japan and America. Did you speak Japanese or was language a tremendous barrier?

JD: Language still is a tremendous barrier! I still can't read anything more complex than signs or subway maps without a dictionary; simple personal letters take about three or four hours a page. Conversations are limited to simple words or going through a translator. Reactions to my work are very different here mainly because people interested in an event often talk afterward, criticize in a way that makes it clear they understand what the work is about and ask questions that aren't easy to answer. That kind of support is difficult to find anywhere; I've been very lucky. In LA that came only from close friends.

US: How do you make money to survive and travel—does art provide much income?

JD: I teach English to friends and write articles that are translated. I don't earn a living from my art and don't really want to, after seeing so many artists destroy their most valuable asset by depending on it to eat.

US: Please discuss the **music**, art, film, etc. that has deeply moved you and shaped your own perspectives.

JD: Well, as far as recorded work goes, the things I can think of right now are Joe Potts' experiments with subliminal control in his visual work and in Airway, Cosey Fanni-Tutti's early art, Lou Reed's Metal Machine Music, TG's first Lp's, Penderecki's choral work, Russ Meyers' films, Schwarzkogler's work and Paul McCarthy's videotapes. But events have changed the way I think about something as much as things; the media coverage of Jonestown and Gary Gilmore's execution really woke me up to the depth of the connection between obscenity and entertainment.

US: What is your instrumentation and creative process in developing material for a record—can you ever see yourself working in a commercial context?

JD: The instrument I use is mainly shortwave, either by itself (mixing signals on a 4-track cassette) or with some other sound. The first experiments on **Creed** used simple signals combined with some of my dreams; recently I've been combining them with sounds made by commercially available erotic stimulants. About working in a commercial context, a friend here who runs a large porn publishing company has invited me to do soundtracks for a couple of their films and we're working together on a third

one—if that turns out to be popular I'll be very glad. But if you mean can I ever see myself making a product for some record company, I probably wouldn't be interested and I don't think they would either.

US: What are your views of sexuality/taboo and basic ideas about traditional sexual attitudes?

JD: One attitude that's universal is that sex and death are solidly connected, that they both ground us to a blood-and-guts animal body that defies all our attempts to create an illusion of being somehow 'higher.' We do everything we can to avoid that truth in order to convince ourselves that what we're doing to make our lives valuable has some sort of meaning, that we have control of our existence. To do that, we have to create illusions of being able to control sex and death as well; taboos and rituals turn them both into myths. The reality of them destroys everything we build our lives around: we need taboos to keep our sanity. **Blind Date** caused so much outrage because I violated our taboos against both in one action, and said that my reason for doing it was to show what our conditioning was leading us to. People couldn't handle having that put in front of them. They accused me of everything they could think of, including rape of the body's 'spirit,' and tried to send me to prison—which I think shows how desperate they were to prove to themselves that their fabricated sense of order really does exist somewhere outside of human society as a kind of natural law.

US: You said you were interested in the Viennese Actionists?

JD: Very interested, for years. For me, their work exposed an area of human character in a very powerful way; I admire them for doing it. Especially Schwarzkogler, even though I know that he died by jumping out of his apartment window during a schizophrenic split and that he didn't really amputate parts of his body—those actions were all staged, using medical supplies and jars of several body parts from his father's surgical lab. I don't care that he didn't actually cut off his penis or his finger; the image he created is timeless.



US: Is your work political?

JD: My work is social. That includes politics, of course, but I'm not very interested in that alone. Media controls us much more effectively and controls the politicians as well. We worship it, absorb what we see in exactly the same way as believers following a religious text. It affects us just as much and just as inescapably as a Christian or a Buddhist or Islamic upbringing and what that means to us is what I'm interested in.

US: Why did you leave LA and the US?

JD: One reason was because I wanted to watch US culture from a distance, see it in a different way. Another was because I was fed-up with living there. I couldn't find a job. Couldn't put my work out in public after Blind Date—the last time I tried was with Joe Potts at a club in Hollywood; we were both literally thrown off the stage by the bouncers after 3 minutes. Joe had told me about the show of his autopsy-photo series that was held here in Tokyo when he came 10 years ago, that people had asked seriously about his ideas and looked hard at the work. Later he tried to show it in LA: most people glanced at one or two panels, got sick and refused to look at more. Letters were coming regularly to both of us from Takuya Sakaguchi, asking for new work and giving supportive, intelligent opinions on records and tapes already sent, tapes that in LA were considered irritating, incomprehensible noise. He also was sending magazines that carried articles he'd written, magazines that were visually amazing combinations of surreal porn, science, music, art, and comics. By a fluke the chance suddenly came to go to Japan and I grabbed it.



The xerox collages displayed with this interview are part of a series that were put up secretly in various public toilets in Tokyo, 1985.

The following products by John Duncan are available through his mailorder service AQM, other products by Controlled Bleeding, Merzbow, Brutal Birthday, and Etant Donnes are also available.

JOHN DUNCAN:

- "Riot", Lp (shortwave, voice, steel door)
- "Gain" cassette (locusts, film soundtrack, solo and with Paul Hurst)
- "Prayer", video (collage with porn actors)

Contact: AQM
c/o John Duncan
370 Unomori
Sagamihara-shi
Kanagawa-ken
228 Japan

COSEY FANNI TUTTI



Chris Carter and Cosey Fanni Tutti have been making music together since 1976, first as members of Throbbing Gristle, and following the 1981 breakup of TG, as Chris and Cosey. More recently their collaboration with other musicians have been released as CTI (Conspiracy International or Creative Technology Institute). The following interview was conducted with Cosey via the mail during a period between March and July 1985. The interview was conducted by Karl Schmieder.

Unsound: How long have you known Chris?

Cosey Fanni Tutti: Chris and I met before TG was formed in 1975 and later in 1976 we formed TG with Genesis, and Sleazy came along later. Sleazy had been with Genesis and myself as a part of COUM before Chris met us. It was really the meeting with Chris that lead us to doing electronic music, so I guess you could say TG would have never been if Chris hadn't come along with his knowledge of electronics.

US: What prompted the formation of Chris and Cosey/CTI?

CFT: After the death of TG it was a natural progression for us to continue making music together—we still enjoyed doing it and felt no reason to stop because TG had. We formed CTI as opposed to Chris and Cosey to differentiate between our own projects and those with other people. It's always unfortunate that the equally involved people get pushed aside for the better known people involved. Seems no matter what we do to counteract this, the press still does it more often than not. CTI was also formed to be an umbrella name for all the work we did from video, film, music, etc.. We now tend to release our more commercial music as Chris and Cosey and the "avant-garde" side as CTI. Added to the confusion is the fact that we, as Chris and Cosey have formed our own record label Conspiracy International. This is to release our collaborations on, and hopefully in the future, work by other musicians. The Chris and Cosey music will continue to be on Rough Trade.

US: What do you classify the music you play as?

CFT: I don't really classify our music at all anymore. "Music to fall into" maybe, to lose yourself for a while. It'd be good if people used music on it's own for escapism (as it should be) instead of the dreaded duo: drugs and rock 'n' roll.

US: Do you get airplay in the UK?

CFT: I'm sad to say the airplay is minimal. The only outlet was John Peel (Author's note: John Peel plays "new" music on the BBC radio) and he had a dislike for Gen and it increased to anyone associated with Gen. I also think he dislikes our music anyway.

US: How often do you play live and how do your live shows go over with the audience? Do you employ a large number of people to help you set up?

CFT: We play live as often as time and projects allow. We travel light because of costs and hassle, especially abroad with customs carnet and bulk weight, etc... So we've miniaturized our equipment to just one flight case each and a flight case for John's (Lacey) need as far as the video/slides go. So because of this we don't need anyone to set up for us. We tend to like to set up our own equipment because then we know what is and isn't working and also set the relevant controls and levels. Audiences are very responsive to us actually. I am constantly surprised by their reactions and even more so their willingness to come and tell me how much they've enjoyed the show.

US: Where have you played live and where would you like to play?

CFT: We've played (as CTI) in England, Holland, and Germany. We are to play in Canada and Holland once again. We desperately want to play in Japan and also would like to play in the USA.

US: What are your main musical and nonmusical

influences?

CFT: I haven't a clue. I can't say things (music) influences me because I often don't get ideas for music from music. Like "Raining Tears of Blood" came from seeing the closing frames of the film "Blade Runner." The image at the time meant a lot to me. Desolation of someone crying in the rain. Your soul is seeping away from you and no one sees or even cares. Sad things influence me more than happy things. I can't be flippant in my music because I don't easily make a fool of expressing myself. I must also draw on the real life events around me for the ingredients on a track. So news and life are generally my influences.

US: Do you think that you'll be using more video in the future, and do you ever think that "underground" videos will ever have much more than just a limited audience?

CFT: Lately we've invested in a lot of video equipment, mainly things that have been reduced because they were deleted, but just what we want. Chris



back cover

modifies them to get a good effect with a low lay-out in terms of cost. The only problem with video is it doesn't have the magical feeling of film, but it has many other useful sides. I think the 'underground' as such will always exist because there is a need to be different to everyone else and is coupled with the need to belong to an alternative group of people. Big business has the funds and access to advanced equipment that we mere mortals can't touch. They will always have the upper hand and the market is theirs. They can buy time on TV and radio to convince people that the product is good, and familiarity makes people accept something as being acceptable. Though, that doesn't mean it's good.

US: How many people are involved in CTI and how do you choose people such as John Lacey to collaborate with?

CFT: So far, there has only been one person that we have actually taken as a "member" of CTI. That is in fact John Lacey. All of the other people we've worked

with have been a part of Conspiracy International projects. John was working many years ago as a member of COUM but left in 1973. We met up again as TG split, that fact being totally unknown to him, he had felt it was the right time to make contact again. He was in a healthier state of mind, and so were Chris and I. We never, even with TG, wanted people to emulate us or take us as said, etc. We are always happy to meet people who have a personal view of the world and their position within it. People that feel when a situation is wrong, and feel when it is right. There are not many people like that in the world, even less who hold true to it for a length of time. John Lacey happens to be like this, and it's not that he likes or approves of everything we do or say, or we about his actions. We disagree on many points, but the most important agreement that we have is our attitude to life, and our respect for it and the limited time we may have to fulfill whatever ideas, dreams we may have. CTI is totally different in that it is not a project so much as an attitude to life and a commitment to the reasons why and how we do things. Not a religion so much as honesty to oneself. It's hard to explain without sounding like an ad for a new way of life.

US: What about the record with the Eurythmics? (Author's note: The CTI discography lists the future release of a collaboration of CTI and the Eurythmics.)

CFT: This situation is stalemate now. The RCA legal department has the whole thing in their hands and until the guy decides to do something, we can't move on it. I loved the track we did together and the spirit in which it was conceived. But what of today?

US: What bands do you think are currently doing

Chris & Cosey with John Lacey



interesting work?

CFT: None really that are breaking new ground. I do respect Yello, and there are a couple more. I sometimes listen to some old TG and think, "Yeah, TG were really good." That can't be a healthy thing to be able to do ten years on! Obviously, I think our own music is moving forward a hell of a lot, but then I'm supposed to say that, am I! But I genuinely do hear groups in the Top Ten now using the effects we used on "Heartbeat." By the time we've used them and they pick up on them they're old hat to us and people in the similar vein to us.

US: What type of sounds, music, speeches do you use for your subliminals?

CFT: We tend to use snippets that are convincing in themselves and need no explanation, that are self-explanatory. Whether it be in the way of whole story being relayed or an emotional few words, sadness or ecstasy. Really sounds that convey a message, mood, feeling and contribute to the sounds already there. I don't think we've ever used any doctrination tapes of specific opinions. Subliminals have an aura of misuse, to brainwash, etc.. We don't use them to persuade people how to act in a specific or uncharacteristic way. It's a negative use and we use them positively.

US: Do you get a lot of press coverage and do you feel the press are fair to you?

CFT: No, I don't think the press are fair to us at all. I'm easily ready to accept a constructive critical 'bad' review, but I see no purpose in the writing of these personal slag-offs. This seems to be happening more these days, mainly by woman journalists. They seem to think because I was a stripper I wish to present myself sexually all of the time, and when it isn't sexy then I've failed. I don't put myself out as a sex symbol within CTI, but people still seem to cling to the old for dear life. As a stripper and as a nude model it was my job to be convincingly sexy. I did it very well, or else I couldn't have worked at all—there's plenty to take your place quick enough. This is where I get the needle. People telling me what strippers are like, etc.. when they don't know a sweet fuck at all about the scenes involved. The same goes for music, many journalists now don't know their arse from their elbow—they don't even know who the Velvet Underground were, etc.. If it wasn't for the love of the sounds we make and the people who contact us, we both reckoned we'd quit because of all the incestuous shit that goes on in the 'music' business. It was the same in the 'artscene,' where ever there's money it gets bad.

US: Do you think your music will ever have a larger audience?

CFT: With the state of the average person today I doubt it very much indeed. I'd like to have a larger audience but I couldn't handle the success. My brain wouldn't take it, I'm too private a person and Chris is even more so.

US: Does CTI's work have any special meaning?

CFT: CTI has no message or hidden meaning for people "in the know" to pick up on. It's not elitist or a movement. We just do whatever we wish to do at the time and if the people enjoy it and pick up on it, then that's great. As far as meaning in our material goes, we do make music and sound with feeling as opposed to meaning. I feel strongly that you cannot tell anyone

how to feel or react to anything, it's imposing your will and beliefs onto them. If I have something to express, a feeling of love, sadness, disbelief, confusion, then I do it via the music. I believe that if you can convey a feeling, the 'meaning' takes care of itself.

US: What plans does CTI have for the future?

CFT: We have endless plans but no finances for them at the moment. We planned to gig in the USA, Canada, Europe and Japan and maybe Australia this year. Well, Canada came off, and Holland and USA will happen next year. I find it amazing that people think we have time on our hands and can sit around waiting for them to decide to write or decide whether to have us play their venue. We don't ask vast amounts of money or

present ourselves as superstars, so why all the shit? I reckon if we were horrible and self-opinionated we may get somewhere—that seems to be the rule these days. That is true really because people do seem to put us on a lot, assuming that we don't mind this or that. I think I should take a harder line from now on just to retain my sanity. We do have plans for more video projects and to start the film we've been wanting to do for so long, "Time Seldom Visits." The usual problem though, lack of money. Four people around the world will have the same new concept and only one will have the resources to follow it up. Those with money do and get seen by doing, those with none have the ideas and stack them up with the rest that become history.

The following is a partial listing of of the CTI/Chris & Cosey releases and appearances.

RECORD RELEASES:

"Heartbeat", Lp, Rough Trade 1981

"Trance", Lp, Rough Trade 1982

"October Love Song", Lp, Rough Trade 1983

"Songs of Love & Lust", Lp, Rough Trade 1984

"Elemental 7", Lp, Doublevision/Rough Trade 1984

"Hammer House/Crash", 12", Conspiracy International 1984

"European Rendezvous", Lp, Doublevision/Rough Trade 1984 (with Glenn Wallis)

"Thy Gift of Tongues/The Need", 12", Conspiracy International 1985 (with Brain Williams)

"Mondo Beat", Lp, Conspiracy International 1985 (Chris Carter solo)

COMPILATIONS:

"Elephant Table", Lp, Xtract Records

"Flowmotion", Lp, Integrated Circuit Records

"Sinn & Form", cassette, Datenverarbeitung

"Rising From the Red Sands", cass., Third Mind records

VIDEO:

"October Love Song", 1983 (promo video of record release, not available to general public)

"Elemental 7", (60 min.) Doublevision 1983

"European Rendezvous", (55 min.) Doublevision 1983

Doublevision: 30 Chatsworth Ave., New Basford, Nottingham, NG7 7EU, England

PUBLICATIONS:

"Time To Tell", Flowmotion *special edition*, 1982, "On the 19th of May this year Cosey Fanni Tutti gave a lecture to the fine art students of Leeds Polytechnic. This lecture and the question/answer period that followed are reproduced here as the basis for this special edition of Flowmotion, attempting to, within our space limitations, give as thorough and clear a picture as possible of Coseys work over the past ten years as a performance artist with COUM Transmissions (including her striptease and modelling work), and as a musician with Throbbing Gristle and CTI."

Flowmotion: 9 Ashley Terrace, Hare Hills, Leeds LS9 7AQ, England

CONTACT: CTI/Chris & Cosey
BM CTI
London, WC1 3XX
England

CLUB MORAL

Coming from a sculptural background, Danny Devos (DDV) has been performing since 1979; Annemie Van Kerckhoven (AMVK) has been a visual artist for a number of years, both have progressed to a very multi-faceted form of performance/installations. On July 30th, 1980, DDV sent out invitations to his friends to search for him in the International Congress Center building, taking only sleeping pills with him. On August 2nd he was found by AMVK. Club Moral was formed in 1981, as a performance group and as an all purpose art space. The group is a combination of various elements of media, extending DDV's and AMVK's interests in sound and image. As a space, Club Moral was designed for a wide variety of events, from exhibitions to plays, performances and concerts. Until more recently the space has become an archival/documentational center, rather than a place to present live shows. Force Mental magazine is another project that DDV and AMVK have established, publishing 11 issues to date.* As well as their collaborations both continue to produce solo works, although throughout all their projects the limited amount of response and the occasional problem of censorship have made it more difficult to continue the confrontation.



Club Moral, (performing in an installation by Janos Veto, "4 Landscapes") Budapest 1982

"We are a contact base for people who want instead of the short-air cultural mediocracy a fresh breath of extreme offers."

* Force Mental (from editorial #8)



First Complete Performance and Exhibition at Produktion-Hair, London 1983

In a very small space she hung 10 transparent plastic folios on rubber wires. The folios hang in a certain order and represent the 19 Enochian Keys. On each side of the folio is a key combined with images of herself, buildings, people in hypnosis and trance. A film titled "39 Steps/19 Keys," is included in the exhibition, in which a comparison is made between the demonic manner of A. Hitchcock's filmmaking and the 19 ways of evoking the devil. A live reading of the 19 Keys are called out in Enochian with background music by A. Schoenberg.

The 19 Enochian Keys Versus The 39 Steps of A. Hitchcock

Marchandises, Montevideo-Space, Antwerpen, March-April 1983

This was a tribute to Luis Bunuel and took place three months before his death. The piece focused on the ambiguity of sexual attraction and the power of rejection.

The entire area was surrounded by a heavy iron chain and five elements were placed within it:

1. A rocking chair with a leather seat, covered with fake fur, tied up with rubber strings, smeared with artificial sperm and accompanied by an iron cooking-pot in which a mixture of used oil and pigs fat was simmering.
2. An image of an enlarged and stylised female part (1x2m), and on both sides.
3. Parts of female bodies were placed on two tables made of plexi and iron.
4. DDV kept check of the enclosed area through his male energy.
5. A small "dazzle-light" presented the words, "Cet obscur objet du desir."

Cet Obscur Objet Du Desire



Campo Santo: Holy Mountain

September 1983

On the hill of the Campo/Santo chapel was placed a 'Monument for the Game of the Sexes.' The monument was placed on the spot where once a kiosk stood: a round summer house with a wrought iron fence around it and an iron pole stood in the middle. One side of the house was surrounded by huge trees and on the other side a lawn receded downwards to the street below. On the iron pole hung a large dazzle-light, with the Game of the Sexes and 2x5 texts on it. The pole was connected to a large over-hanging tree with an iron chain. Around the pole lay four fathers cut out in mousse, positioned in the four directions of the wind, all facing the pole. Inside the fence was written in big, red letters: SANS PITIE. 'The only remaining laws are the laws of nature, without excuse!'



Campo Santo: Holy Mountain, Ghent

DDV (Various Performances)

Performance by DDV at The Academy of Fine Arts, Ghent 1980

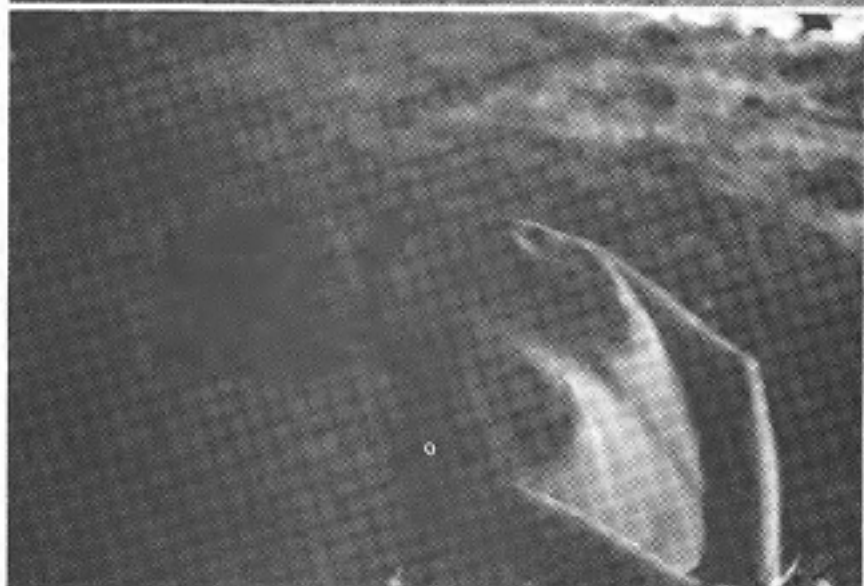
In a cellar he walked through the space, blindfolded with his hands tied behind his back. Johan Desmet walked behind, guiding him, but sometimes kicking his foot so that he fell to the ground. The entire audience left within a minute.

DDV is hanging with spread arms and blindfolded in a darkened room. Attached to his feet are ropes leading to the door, so that each time somebody enters they pull his body towards them.

After the audience entered the cellar DDV closed the door behind them, and fastened a rope to it, placing the other end around his neck, while having his hands and feet tied. The audience could watch this from the other space on a closed video circuit. Someone then had to open the door and pull him through in order to leave the space.

Other performances were done without an audience, and were documented only by photos...DDV faces a wall with a razorblade pressed between his lips and the wall. He stays in this position as long as he can.

Ladder 1, Ghent



And then others have been more aggressive and 'hard' to watch or do... Lying face down in the middle of the room with his back naked, Ria Pacquee spraypaints a diagonal through the space, over my back, and then tries to remove the paint on his back with sandpaper. He writes on the floor, "I don't belong here." (The name of the gallery was Diagonal.)

The later performances were all accompanied by The Simpletones, a two-person band using rhythm-box, organ and guitar, they played a very monotone sound using only 3 notes (producing all possible variations). The sound was a bit Arabian and was extremely funny and danceable because the rhythms were very basic. The performance was usually very cruel, in strong opposition to the funny music. Also The Simpletones were always nicely dressed and didn't seem to care what went on. For one performance he hired a professional heavyweight boxer. While The Simpletones played, the boxer beat him up—DDV did not resist him at all.

Live Concerts By Club Moral

The first concert took place in 1981 in Stuttgart (Germany) at the Kunstlerhaus during a conference for performance artists. Club Moral played in a small room that was completely covered with mattress', they produced low frequencies and electronic beats that made the audience suffer from headaches and nausea. During another performance they poured gasoline over the entire space, while their electronics caused the audience to become aggressive and sick. In February of 1984 Club Moral in cooperation with Produktion organised "Propagandum" at the NL-Centrum in Amsterdam. Seven groups participated in the project, each performing on different stages based on religious themes. The complete NL-Centrum was transformed into a Cathedral, with different altars designed and built by DDV and AMVK for the bands, creating graves, shrines, pillars, and even stakes. More recently they performed at the Atonal festival in Berlin, opening with a song called "Nazis of the Night," furthering their experiments in direct confrontation.

Now I am Death. The Destroyer of the World, Ghent



Now I Am Death. The Destroyer Of The World.

A performance by Club Moral—At the "Holy Mountain Campo Santo," Ghent, 1983. During the opening of the exhibition DDV dug a grave. He laid in the grave, which was then closed and covered with chains and crucifixes for 45 minutes. While the audience went to the next part of the exhibition, the grave was transported to another location. The grave was reconstructed, including the chains and crucifixes, and DDV lay upside down in the grave with his feet chained. When the audience arrived the lights were off and a film and slide series were projected behind the grave. The film was a compilation of TV images of explosion disasters, Oppenheimer and the bomb, military parades, a reunion on the grave of Mussolini, this alternated with violent street images filmed in Club Moral's neighborhood. The slide series consisted of repetitive images of the "Holy Mountain" and works by AMVK. There was also a film loop of Oppenheimer's face saying, "Now I am death, the destroyer of the world." DDV was pulled out of the grave by a pulley until his body hung upside-down in front of the projections. He shouted into a microphone "Now I am death, the destroyer of the world," his voice being distorted through a synthesizer into a loud humming and trembling storm.

The following are short descriptions of various events that have occurred at Club Moral from 1981-85.

1981

Jan 1st—Club Moral is founded by AMVK and DDV.
June 19th—The first event consisted of a concert by Etat Brut and Mecanique Vegetale, two groups from Brussels. Even during the soundcheck there were problems with the volume, and later that night the concert was stopped by the police.

Oct. 2nd—The second event consisted of a performance by Claude, a young artist from Ghent, who made an installation with drawings, pig's lungs, brains and maggots. On the opening night Claude poured benzine all over and set the installation on fire, he ran through the flames accompanied by hellish bass sounds. The audience of 60 left because of the terrible stench.

1982

Jan. 22nd-Feb. 6th—A play by Guy Cassiers titled **Kasper (x6) and Juanita**, is "a tremendous success and over 500 people attend."

Nov. 14th-21st—Five nights of "Victory-Celebrations" by V-Side. Included was an installation/concert by Death From Above; concert AR/TE..TE/AR and a performance by Paesmans. "Once again the crowd was covered in thick suffocating smoke and ran away."

1983

June 10th—On the occasion of the 17th Biennial of Sculpture at Middelheim, Club Moral organizes **From Urge to Purge**, an exhibition in two parts (part two Sept. 16th) with sculptures by Claude Yande, Etat Brut, La Drolesse, AR/TE..TE/AR, AMVK, DDV. On the opening night performances by DDV and La Drolesse.

Nov. 2nd—An exhibition by DDV titled **Privemilicia**, "an atrocity exhibition with weapons, torture-devices and military-like vehicles." Also a performance by DDV on the opening night.

Nov. 30th—An exhibition by Joke Brouwer titled **Vom Ende Der Eiszeit Und Wie Man Feuer Macht**, "the room is dark and only lightens up when the audience shouts or makes a sound, finding themselves in a black and white world of giant babies, crying voices and howling wind through animated trees."

1984

May 9th—A retrospective of AMVK's work of the past seven years is presented on the occasion of the publication of **Hersens Met Horens**. The room is filled with paintings and sections of installations, and on the opening night **19 Keys** is performed by Club Moral.

June 27th—Opening of the **In Vitro** event, an exhibition of independent products—presenting cassettes, magazines, books, records, etc.. The exhibition lasted for two months, and in conjunction there were performances/concerts at the Tom Tom Club, including Produktion, Gerechtigheids Liga, Sevenhorns da Ho!, Paesmans, 6DE Kolonne, and

Club Moral. (a catalog is available)

Nov. 24th—Concert for two piano's and axe by F.F. Beckmans from Amsterdam.

Dec. 5th—An exhibition and concert by The History of Unheard Music from New York.

1985

March 7th—Exclusive Belgium concert by NON/Boyd Rice.

June 19th—An installation by Alex Adriaansens titled **CRASH!**, on the occasion of the 18th Biennial of Sculpture at Middelheim—the theme of Cars. "A video-installation based on car-crashes; a machine that only lives when crashes are seen on the nine screens that are set up in the form of a car."

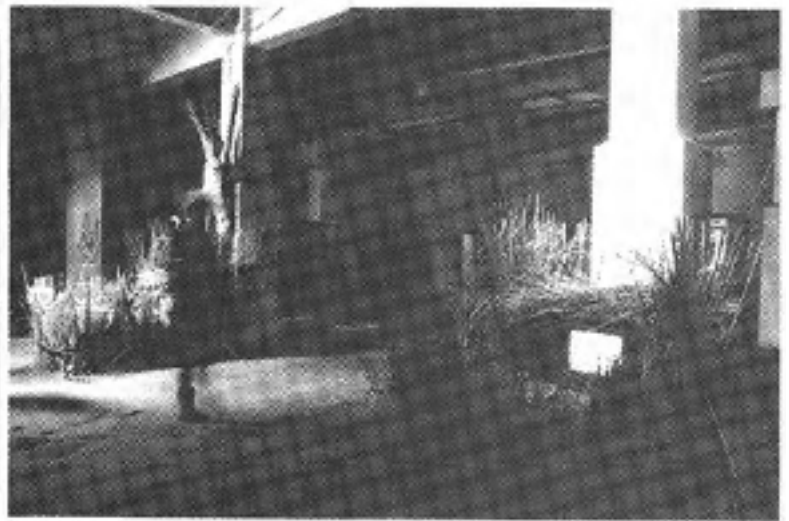
"We are now rebuilding Club Moral into a permanent archive and documentation space. We find it more useful to spend our money on other projects rather organizing performances/concerts, and exhibitions in which 10 or 20 people come. We will be organizing events and documenting them through tapes, videos, photos, slides, books, etc... depending on the project. This will be published and then people will see the 'performance,' 'concert,' 'exhibition,' everywhere at anytime."

AMVK/DDV

Poster



Atonal, Berlin 85



Propagandum, Installation, V-Side 84

CASSETTE RELEASES:

- "DDV/Etat Brut", DDV/Etat Brut
- "Mit Neuen Waffen", Club Moral/Situation ML
- "Mit Neuen Waffen", (re-released with live recording on side B)
- "Zeno - X", Club Moral (poster and original color-artwork)
- "Attack on Autonomia + Stuttgart", Club Moral
- "Bangkok", Club Moral/minus Delta t
- "A Sound Atlas of Venereology", DDV (with booklet)
- "2 Live Performances," Club Moral/V-Side (with poster)
- "CRSI", DDV
- "Cross of the God Death", Club Moral (with poster)
- "19 Keys", Club Moral
- "The Parts: Auschwitz War Wunderbar", Club Moral/Angst
- "Johann Sebastian Bach 300!", DDV/F. Pinkers
- "C.M. Live in the Country", Club Moral
- "Pro-Breendonk", Club Moral/Produktion

COMPILATIONS: (Club Moral)

- "Fur Ilse Koch!", Come Organisation
- "Blanco", Club Moral
- "The First Offensive", Tone Death
- "White Power", Iphar
- "Wij Zijn Belgie", Angst
- "Equinox Event", Produktion
- "Evergreens 2", Central Tapes
- "Live Series", Reclouse
- "Propagandum", Club Moral
- "From Down Yondah", Selbstmordorganizacion
- "In Vitro/6 Live Bands", Club Moral
- "Sex & Bestiality", Bain Total
- "Thee Book", Graf Haufen Tapes
- "Funkie Van Geluid", V2



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KRISTINE AMBROSIA

Kristine Ambrosia initiated her first performance pieces while a student in 1975, previous to that her drawing and painting had already indicated a strong tendency toward oracular communication with the archetypal. This natural tendency to intuit the presence and character of inner archetypal beings reached a climax in 1976. In an extended period of seclusion that she later understood to be the traditional shaman's "call" to vocation, she began the long, slow, demanding work of cataloging mythological beings and learning how to speak the language of the Quest. Her inheritance of the shamanic mantle took some four or five years of difficult coping with a new sense of reality, one informed by vast spaces of intuitive rather than the cramped confines of the rational.

During 1985, her abilities reached a point of maturation in a triptych of ritual performances, where she communicated her quest to the public within the framework of post-Modernist and post-Industrial. The innate paradox that an artist linked to such an ancient way of thought might be able to bring fresh life to current art forms is simply a reflection of the modern crisis of consciousness; our loss of mystery and the living reality of myth. The task of bringing a sense of initiation, of passage into a culture where every trace of it has been obliterated by rationality is beyond the means of any single individual, however the need of humanity for mythos is universal and lies much deeper than the conscious world of glass and steel. As the tragic events of the 1940's proved, if we will not try to raise new myths from the depths ourselves, they may come back to haunt in the darkest way.

Tim O'Neil

Kristine working with computer graphics, *Spinning Sighl*, 1985

photo: Bobby Neel Adams



Computer Graphics



The following article by Kristine Ambrosia describes the process that she uses for developing a performance.

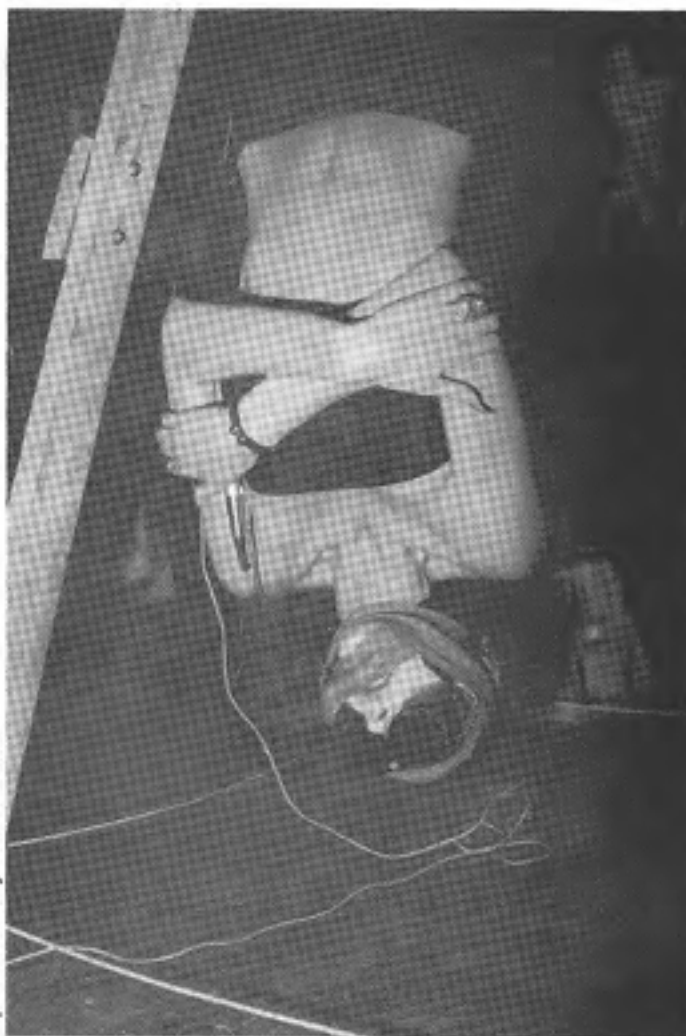
When I prepare for a performance, I am led by a guiding force that seems to be outside or beyond my waking, conscious self. The way of preparation that seems to work best for listening to this inner voice is something very similar to a Zen 'emptying out' of awareness. With a 'beginner's' mind, fresh and clear, I walk into a receptive space with no preconceived structure on my means of communication for the next performance. With the most recent performances, such as *Taiyo-O-Dode* ("Sundance"), I was driven two months beforehand into a very reclusive, receptive way of life. In that state there are three levels of trance which I undergo. First, is a very deep exclusively 'listening' experience, usually done in highly isolated environments. The second level is a state of listening done while immersed in water with an assistant taking dictation. The third level is the state of receptivity that I experience during the actual performance. That third level is induced by physical and mental procedures, like hanging suspended, which places one into a deep state of mediumship or automatism. Within this state my music, painting and computer art are done.

The first level of trance for "Sundance" involved going to a Zen retreat near the ocean. I prepared myself by sitting in the Zendo (meditation hall), clearing my energies out, then going to the sauna/shower/pool room to prepare my body for the reception of the high-level energy transference that occurs when I link to the communicating force. At that point, I began to receive detailed, step-by-step information on the upcoming performance. At times, I also used a series of shamanic dances and movements involving breath control that were also received in trance. Finally, I began the grounding process with a series of showers and saunas.

For the second level of trance, which was done simply, in a bath tub, I seemed to sink immediately into trance and information started pouring through me. It was, again, a very detailed set of instructions for the sounds and actions of the performance. In essence, the entire body of ideas and images for the performances are done in these states of trance mediumship and shamanism.

The third level of trance, which occurs during performances, involves a preliminary preparatory energy shift which is caused by shamanic dance combined with breath control. This causes an interior role-change that deeply relates to the archetype dominating my interior journey. It also generates the energy needed for the next stage, the actual shamanic journey. I like to think of that experience as a reverse mode of conscious association. Generally, this all occurs as a result of hanging upside down, suspended by my feet. This is followed by what I call the "association": the actual contact with the archetypal entity with whom I am going to communicate. The actual method here may involve piercings or submersion, or whatever technique that was given to me in trance. This is usually accompanied by a psychic 'linking up' with the other shamans in the performance and the shaman's assistants. In combination with their energies, I am able to reach the purest forms of oracular receptivity in which voice, sounds and painting flow through quite easily.

photo: Bobby Neel Adams



Kristine Ambrosia, at The People's Coalition Theatre, San Francisco 1985

After this brief period, which is usually 4-5 minutes, I then go into a deep state of repose during which I begin to recover my own sense of individuality. After about an hour, I am usually entirely 'back in my body.'

I feel that in many ways, I was really born as a trance medium. Since a very early age, I can remember going through opening up processes to reach a state of interior 'listening.' I also consider myself to be a person capable of reaching "pre-literate" states of mind very easily. From 1975 to 1983, I went through various stages of a major shamanic initiation that opened up the 'primitive' mind to me. A book about that experience, "Running Through a Hall of Mirrors" is scheduled for a Spring 1986 completion date. During that period and since, I have felt a strong affinity with the primal or primitive forces. As a trance medium, I communicate with 'entities' or forms outside of myself that reflect these primal forces and integrate the results into my art.

During the performances, if I stay free from preconceived notions, a very fertile source of knowledge and wisdom embracing many areas of interest begins to erupt into awareness. Besides this wealth of oracular knowledge, another reason that I am brought to perform is to subject myself and those who assist me to a high-energy form of induced evolution. Many of the people that I have worked with have experienced their innate intuitive receptiveness pushed forward to a major degree. During performances, a silent form of teaching comes forward through the 'airwaves.' Learning experiences occur then that don't seem to come through any other medium.

In the performances, the musicians and shaman's assistants use the information that I have given them previously from my trance sessions to set up an environment conducive to these high levels of receptivity and learning. They also help set up the energy patterns necessary to bring the entities to our level of awareness. Even the audience plays a role besides mere passive observation. Their energy adds to the field of reception perceptibly. Throughout time, the 'body' that ritual performers make with the audience is indivisible. Only after this body is merged does the phenomena really happen.

"Running Through a Hall of Mirrors: An Account of Shamanic Crisis and Transformation" is a 150 page account of Kristine Ambrosia's crisis and resolution during her first decade as an oracular artist. With extensive research into both the occultist and psychological aspects of her experience. Completion date, December 1985.

Fakir in trance, Kristine in 'Kavandi', Flesh-hooks, 1985



photo: Bobby Neel Adams

Spinning Sigil:

April 27th, 1985 at Ambrosia Transpersonal Communications Studio (Berkeley, CA)

The theme of "Spinning Sigil" developed out of an earlier work, "Spinning Jackal," which centered around an invocation of Anubis, the Jackal-headed god of the dead. This work though, was strongly aquatic in mood. As each of her works centers on an archetypal, entering, entity this one seemed to focus on a South Pacific origin. The practice of piercing and scarification as performed that evening has strong ties to that region of the world. Beginning with a background of slow ritual chanting, tympani and temple gong, Kristine reclined upon the stage directly underneath a 12' high wooden frame and winch. Her feet were linked to the hoist and she was slowly raised in an inverted position to the full height of the frame. As she was raised her assistant slowly spun her somewhat like a dervish dancer. Under these conditions, she entered the first level of trance. Her voice, played through a bank of harmonizers and delays mirrored the deepening state of trance, reminding one of the ethereal sounds of the Noh plays of Japan. After undergoing full induction into the trance, she was lowered and helped by her assistant over to another performer (Eric Love) who was bound to a large St. Andrew's cross. Guided by the assistant, Kristine accomplished a very simple piercing of the chest. Previously, his chest had been sewn with lead weights by Kristine, Fakir and Monte Cazazza. The effect of her breaking the skin was that she and Eric fell into deeply altered states of awareness. Kristine, aided to the floor, was handed a computer graphics pad, which is activated by the simple pressure of her finger (he has learned how to manipulate the pad while still in a trance). The journey and communication complete, she retired to a back room to begin the long process of re-entering consensus reality. The same evening, Fakir Musafar performed a piece entitled "Flesh-hooks," a variation on the Mandan O-KeePa or Sundance ritual. Fakir had his assistant lay on a bed of nails, and placed Kristine in a Kavandi (a metal frame with sharp metal spears used in India), while he had himself hoisted by two hooks attached to piercings in his chest.

- Tim O'Neill

All of Kristine's performances follow the classic shamic pattern:

Induction into trance

- 1: Eric Love being prepared by Fakir, Monte, and Kristine.
- 2: Kristine being suspended upside down, entering trance.
- 3: Kristine suspended in trance.

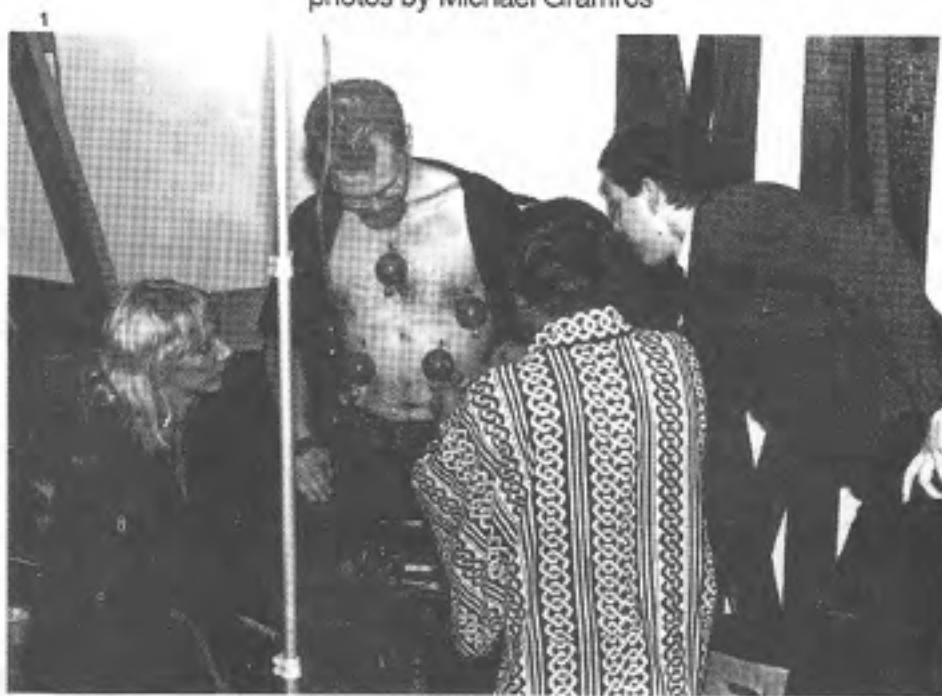
Ecstatic journeying out of the body

- 4: After suspension, Kristine in mediumistic trance, piercing Eric with Ashra's assistance - transfer of energy from assistant to Shaman.

Communication of the Journey to the audience

- 5: Kristine vocalizing.
- 6: Kristine working with computer graphics. (refer to page 41)

photos by Michael Gramros

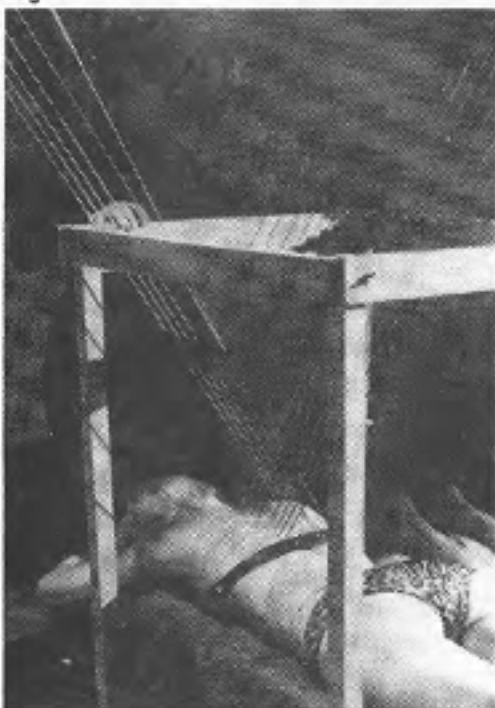
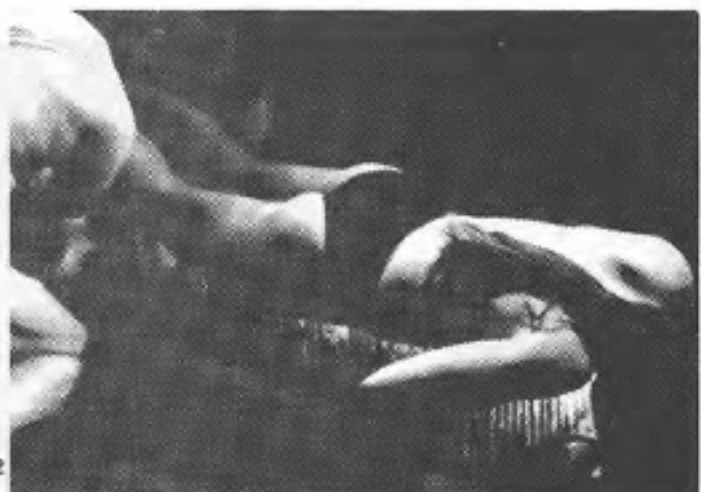
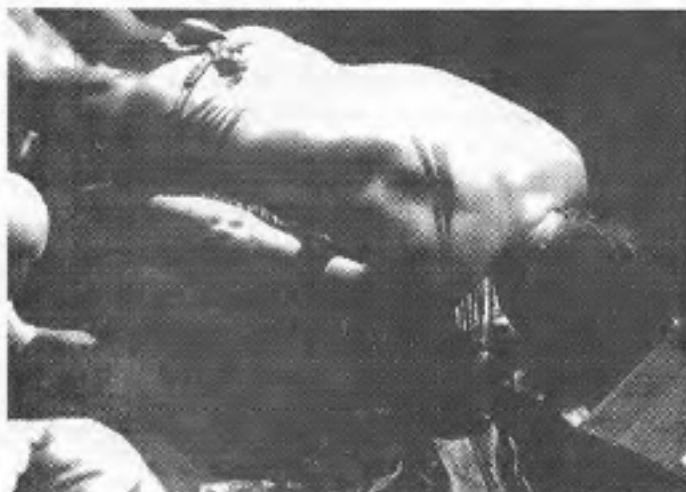




Flesh-hooks: (by Fakir Musafar)

- 1: Fakir on a bed of nails, preparing to be suspended in trance.
- 2: Fakir's shamanic assistant, Diana, replaces him, raising the available energy.
- 3: Kristine placed in 'Kavandi', also helping raise the energy.
- 4: Monte carefully raising Fakir by chest-hooks.
- 5: Fakir being raised, entering trance, slowly spinning.
- 6: Fakir in trance, Kristine in 'Kavandi'. (refer to page 43)

Contact: Kristine Ambrosia
 P.O. Box 3972
 Berkeley, CA 94703 USA



MUSIQUE BRUT: GRAEME REVELL

Transcription: Roland Spekle
(written in collaboration
with Graeme Revell)

naturalist, poet, writer, draughtsman, composer, farm labourer, milker, handy-man, gardener, plasterer, cement-layer, rail worker, day-labourer, knife-grinder, fisher, boatman, hunter, migrant worker, grave-digger, and soldier of the Emmenthal Battalion, 3rd Company, 3rd Section. Alright!!

St. Adolf II, Master of Algebra, Military Commander-in-Chief and Chief Music-Director, Giant-Theatre-Director, Captain of the Almighty-Giant-Steamship and Dr. of Arts and Sciences, Director of the Algebra-and-Geography-Folder-Fabrication and Hunting General. Inventor of 160 original highly valuable inventions patented for all times by the Russian Zar, and forever the glorious victor of tremendous Giant-Battles.

(Adolf Wolfli's personal description of his activities and achievements, reprinted from the Wolfli Foundation's catalog.)



Adolf Wolfli 1925

Adolf Wolfli

Musique Brut comes from the idea of Art Brut, which is a Swiss collection of paintings by mentally deviant people, some were in psychiatric institutions and some for example, were found dead in their homes, where after a huge body of art that they had done was found. Basically Art Brut is an idea which had a different attitude towards the production of art rather than the standard or cultural art. In this way we consider that Musique Brut is a music of process rather than product, it is a music of production rather than expression and it's a music of creativity rather than social communication.

The slogan of Musique Brut is 'from the art of the state to the state of the art.' In the future we plan to release music by mentally retarded people, but at this stage we are more interested in expressing these processes of music and art rather than art by these people themselves. The most important thing is that their mode of production casts a light on the process of creativity as such, and in ordinary artists as well. Musique Brut is the highest technology imaginable, and it's a new way of using that technology.

The music of Adolf Wolfli is interpreted by three groups in the first Musique Brut Lp. Adolf Wolfli, is probably the central figure in the Art Brut collection. Amongst his creations he was one of the first to do collages in the 20th century. He lived from 1864-1930 and spent 35 years of that time in a mental asylum in Waldau, Switzerland. In addition to his collage works he did thousands of paintings, made up a 44 volume fictitious autobiography of travels throughout the world and through a totally imaginary universe. He

developed a whole numerical system. He was doing sound poetry based on his Bernese dialect before people like Artaud were doing it in French. And his musical system is unique in musicological history but strangely unrecognized.

Wolfler always developed his music in the framework of his paintings, some in Mandala shapes, some in the shape of snakes or birds. But what was unique about it was his system. When he did write notes, he used six lines on the staff instead of five; some of the notes had strokes on both sides of the stem when trying to write quavers; and many ornamental symbols which are almost impossible to interpret musically.

The value of Wolfler is that he's the first person in musical history to give musicians a possibility of free interpretation. And his pictorial ideas were later picked up by people like Cage, Martine Devorin, Jagodic, Xenakis, and many others later in the 20th century. Although he was virtually unknown, Paul Klee and Lou Andreas-Salome were familiar with his work in the twenties.

The title track of the album of Wolfler interpretations, "Necropolis amphibians and reptiles," is based on the chords which Wolfler wrote as a part of a painting with the same name. Wolfler had no formal training, even though he called himself a musician, he really only approximated the writing or transcribing ability of the formal system. But as you can hear he had quite a talent, even though he never heard any of his music, being in solitary confinement in a cell. In fact the only way that he could play was to roll up his compositions and to blow through them as paper trumpets. So it's

quite remarkable really that somebody who could not have heard anything that he was doing came out with such a musical result.

Another contribution of SPK to 'Necropolis, amphibians and reptiles' is a direct transcription to a piano of a Mandala piece, a cyclical piece, that he wrote, called 'The Countess Saladine,' which sounds very similar to Satie. This was written in 1911, and it's very interesting in terms of an atonal style of music before someone like Schoenberg was doing his 12 tone system.

Also on the Adolf Wolfler album there are compositions by Nurse With Wound and Deficit Des Annees Anterieures. Each of these groups or musicians approaches interpreting Wolfler's music totally different, which elucidates how valuable it is to the history of music in the 20th century.

It's a crime that somebody like Wolfler could have been forgotten by the official history of music or art. The most important thing about Adolf Wolfler as an artist though goes far beyond his music, paintings, collages or whatever else. Wolfler was mad. There's no doubt about that. He was put into a mental asylum for molesting little girls as a result of a really difficult life where he was rejected by just about everybody, orphaned at nine and working under terrible conditions from that age. But instead of seeing him as an expression of a symptom or a result of an illness, Wolfler's art and the art of everybody like him must be accepted as 'art' per se. In fact it can serve as an explanation for art in general since the creative mechanisms reveal themselves often far more than in the healthy artist. As the illness doesn't



Peasant-Wine la Quality 1914

disappear but it exists alongside, it affects but it doesn't condition the creative process.

Normality is an adaptation to things as they are and creation always implies that one is not satisfied with what there already is. Does madness lie at the origin of all creation, is creativity always a deviance, a transgression of norms? In contrast to this culturally accepted art is only a controlled madness, hyperbole which can only be indulged by referring back to the yardsticks of its culture. Art like Wolfli's is a comment on culture without having to refer back to any norm. It is 'creativity' in as pure a form as possible. In Wolfli's case his illness actually became a creative exigency or 'mania.'

The whole idea behind our presentation of Musique Brut is to make it of the highest quality possible. With each release there's to be a comprehensive booklet or catalogue, full of pictures and bibliographies of the kind of project that we're working on. It's designed to be a total project, not just music, but texts and photographs as well.

The second release will be 'The Insect Musicians.' It's based on a Japanese idea. Up until the turn of the century (this is from about 900 A.D. to the early 20th century) they used to keep insects in cages rather than birds like we do in the West. It was also very popular in China to go on insect hunts. The Musique Brut idea of 'The Insect Musicians' is not just to mix a whole lot of crickets or grasshoppers together like might be first imagined, but to digitally sample each insect sound on the Fairlight and particularly those that we never hear. We hear cicadas, grasshoppers and crickets, but we don't hear moths very often, we don't hear beetles, clickbeetles, screech-beetles, deathwatchbeetles and a whole variety of others, because they're either too high pitched, they're in the ultrasonic range, they're either too fast or simply they're drowned out by an industrial noise, a waste product of the West.

So in the same way as with Wolfli it's expressing a dissatisfaction with what we can hear and it's taking a whole new range of sound sources and creating them into new music. What really is happening is that we're building a new orchestra, a new orchestra of digital sounds. And with the Fairlight we can take a simple sound like the click of a beetle and we can take the essential characteristic of that sound and build it into a tom-tom or an ethnic drum or a koto or an instrument. The idea is not to exactly make a replica of instruments we already have, but something which sounds a bit more like it, that retains the essential characteristic or 'nature' of the insect. In this way when we listen to this music, we find that humans in various ethnic settings, such as Australia, Africa, Japan have actually copied the essential timbres of sounds of nature in the creation of their own instruments.

48 Unsound

'The Insect Musicians' is particularly important because so far no one has used the ability of the new digital machines to redraw the harmonics of any waveform to take all processes of musique concrete, tape cutting, tape looping, all electronic processes and also mixing, merging of waves, basically total control over any sound wave form and develop a whole new orchestra based on one kind of soundsource like insects. It is creating the possibility of a 'technology of poetry,' and opening up an immense space to work in micro-musics.

A third album planned for Musique Brut is called 'Machina Melancholia,' and is dedicated to Harry Partch. This project works with microtonal music and in particular Harry Partch's 53 notes to the octave, 'Just' tonality, as he called it. His book 'Genesis of a Music' (Da Capo, New York) is brilliant and gives a full history of tonality in musical history as well as his own approach to building instruments and composition. An excellent place to start in listening to his music is the double Lp 'Delusion of the Fury.'

KASINO BERN Burgerrats-Saal

Dienstag, 17. Sept. 1918, abends 8 Uhr

Zweites und
letztes
Konzert

KLINGLER-QUARTETT
Brahms-Abend

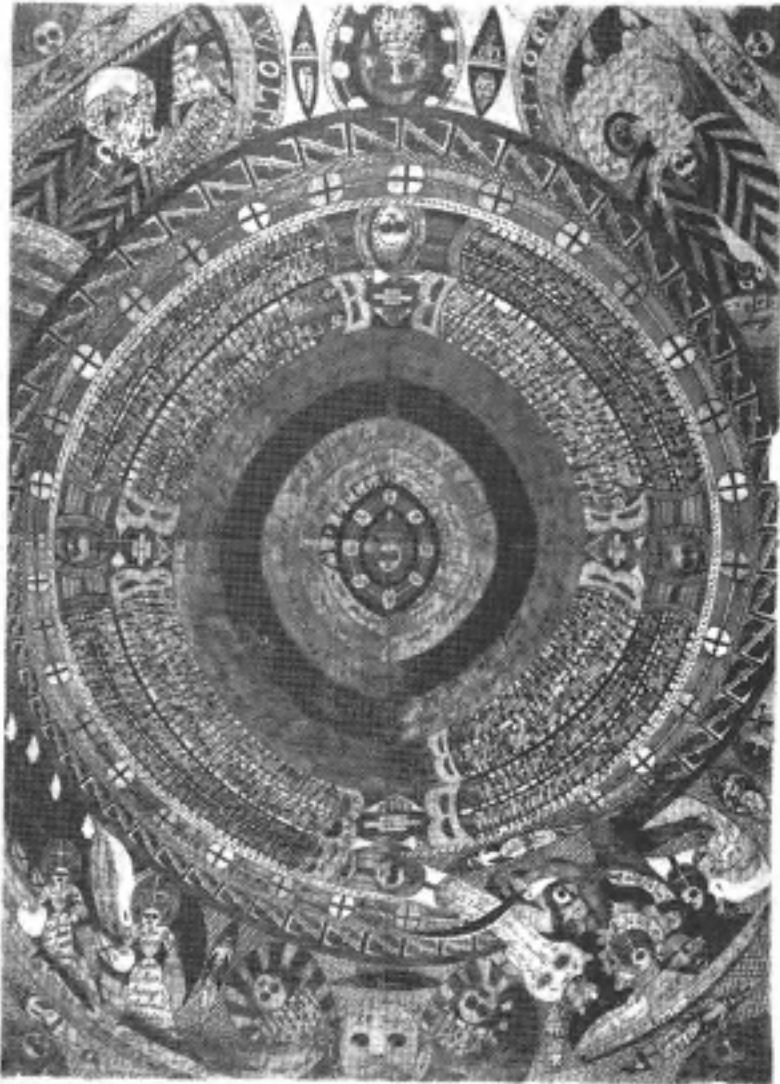
Karten zu
Fr. 5., 4., 3., 2.-
im Vorverkauf bei
Ferd. Wyss, Buch-
handlung und an der
Abendkasse ab 7 Uhr

Konzertdirektion: Musikhaus Händli, Zürich

Poster 1918

The following are translations of Wolfli's fictitious autobiographies reprinted from the Wolfli Foundation's catalog.

Countess Saladine 1911



“There! And now I see and hear quite clearly before my eyes, quite a few meters above the ground, a lovely wonderful angel who, with well-sounding voice, speaks these words: Halleluia! Glory to God! Amen! Amen! Shortly after I stumbled over a root and fell down. Alright!! At the time I was only 3 years old. And now I hear quite clearly in front of me a voice in the air: A-ha! Now E's a Monkey! Alright!! The voices in the air increased and now, in the Half-Moon shaped, wood-enclosed, Fairy-Like side bay of afforesaid wood gully at the entrance of which aforesaid Tri-kandero was situated, I saw quite clearly about more than about a dozen of the most charming, graceful angels of male and female sex with the following well rhymed utterances: The Angels' Voices in the Oak Glade! Sent by God to the Oron Shade. Halleluia. 1,867.

“It should however, still be mentioned here that, in 1868, together with my very own parents and brothers and sisters as well as with their numerous friends, relations and acquaintances and directly accompanied by God, the Almighty Fatter, I climbed right to the very highest altitude of the 995 hours high Siiriuss-Rage on the planet of the same name on a gigantic Sarranton (Heavenly Paradise-bird) but during the descent, from approximately half the height: Which means from definitely no less than about: 485 hours, I fell down the glittering, glistening rock face, which at this point juts out rather strongly, only to be snatched right out of mid-air down below and thus saved

by a hard-working, deft giant cellar worker whom God the Almighty Father had Personally alarmed and drawn his attention to me. O, how I wish that, under the very own miraculous guidance of God the Almighty Fatter I could see everything once more, yes, really everything which I saw, lived through, suffered and experienced on the whole of the Globe, yes, even in quite a considerable part of the whole, immeasurable Universe, during these approx. 6 years from 1864, the year of my birth, until 1870: With the exception of those innumerable, mainly gigantic catastrophes. O time of youth, o happy time.” (1913)

JOHN ZORN

by Carl Howard

Of all the musicians working out of downtown New York City, there may be no one who embodies its special feeling better, at this time, than John Zorn, in whose performances and recorded works can be found both the theories and practices of his own—and highly anarchistic—sense of musical organization.

A classically-trained musician, his is still very much the mind of the inquisitive child who incorporates what he knows about the world of big people into the world of imaginative games. In his musical reality, battle tactics, popular sports, and logical connectives are transformed into practicable working methods. Gregory Sandow of **The Village Voice** cast aside his typically over-zealous critical judgements just long enough, in 1984, to creatively and successfully study the various relationships and correlatives of Zorn's model-music societies; and suggested that "The structural model I'd suggest for a piece by John Zorn is—appropriately enough—a baseball game." Certainly it is appropriate: a recording on OAO Records featuring Zorn, Derek Bailey, and George Lewis called **Yankees** bears this out.

Zorn—whose idiomatic (or eccentric, as some might have it) style of saxophone, reed, and bird-call playing has as much to do with the blackout-sequence structures of Road Runner cartoons as it does with anything else—devises and implements his model-music gatherings in which players, to summarize Sandow, both know all of the rules and have **equal charge** of them. As they play whatever gets into their heads, they are free to interpose themselves as interpreters of the action which, like basketball or hockey, is divided into time-periods. Always at the brink of chaos (such is the frenetic pacing of these musical "actions"), strict order is kept over the proceedings by a moderator, whose role is not to initiate or direct action but to interpret the various and hand-signalled whims of the performers and amplify them. His role is therefore akin to that of an auctioneer.

But like a more perfect system of checks and balances than the backward/wayward American government can care to offer, each musician has the power to "veto" the directives of another. This builds to an unyielding competitiveness of wills between players, who in their friendly partisanship are more like players of Bridge or Twister than feuding combatants. Submissiveness is impossible when everyone's input is equal. In this test of mental strength, the most important commodities are fortitude and discipline; discipline in particular.

If this should seem more Chinese or Japanese in terms of straight thinking, then Zorn realizes this with a personal passion. He mentions that one of the things that has affected him most about progressive Jazz is the soul-disciplining undertaken by some of its makers, such as John Coltrane in his last years. To Zorn, the mind is a place and thing not to have so much reborn as clarified; and that if there is any such thing as original sin; it is the wasted, undirected, and undisciplined mind.

Here's where the affinity with John Cage begins as well, that is, to an external observer of Zorn. Appropriately, his apartment is crammed to the rafters with Oriental art: texts, prints, recordings, and videotapes. His is the mind also of the theoretical (and therefore very much eastern-influenced) scientist in the world of modern entertainments.

Entertainment is no will-of-the-wisp commodity with Zorn either; what he likes, he likes copiously. As a musician who craves new viewpoints and talents, he is a programmer at the Club Chandelier, a hole-in-the-wall dive on Avenue C. Additionally, he shares with people like Boyd Rice an adoration of schlock; he sees in it pure Americana. With a collection of thousands of justifiably out-of-print recordings, he exalts the American musical charlatan with an annual and day-long event on Columbia University's WKCR-FM which is appropriately enough called "The Exotica Festival."

Try talking to this man about shitty soundtracks or, for that matter, any medium which projects itself with pure, honest hokum, and Zorn will discuss it thoughtfully, studiously, gleefully. Likewise Hollywood cartoons of the 1940's (the product of his solid television upbringing in Queens, NY), and likewise symbols of The Beijing Opera. Sitting in his media-stuffed apartment, his gorgeous cat with the black fur mustache clinging to a perch on a nearby bookshelf, scanning the pounds and pounds of books, tapes, records, and prints all somehow related to Zorn's beloved art, it all begins...and like one of his performances, the players are on equal footing, both throwing out ideas, with Zorn displaying the seeds and fruits of his acute brilliance...

John Zorn



photo by Catherine Ceresole

UNBOUND: I'll just come right out and say it—this is a very Japanese house. That recording that came out on Lumina Records, *The Classic Guide to Strategy*, is only Volume One?

John Zorn: Yeah, I'm supposed to put out five different volumes, kind of matching five volumes from a book subtitled "The Classic Guide to Strategy."

US: What's the exact pattern of these battles; the exact pattern that the records are going by?

JZ: This is just an improvised, solo thing. Whatever patterns that are in the music are completely going on in my head, and there's nothing really prearranged except the style I've kind of developed over the years. These pictures on the back of the record were like the tactics.

US: Can you name the affinity that you feel with Oriental sound?

JZ: No, I don't think I can. I like the music right now, but I go through different phases. For a while I was really into psych-rock from the late 'sixties, and now I seem to be into Chinese music.

US: Well, psych-rock was very Eastern also.

JZ: Yeah, it had its influences, that's for sure.

US: Who would you say are your staunchest collaborators?

JZ: Well, the people I've been working with the most, the real standbys, I guess would be people like Wayne Horvitz, who's been in almost every one of my things for the past five/six years, since he came to New York. I worked a lot with Fred Frith, but he's so busy on the road all the time that it's hard to get him involved, because he really can't make rehearsals and stuff. He really loves to travel.

US: He has lots of friends to help him do it.

JZ: Yeah; he loves the life on the road, I guess. I've also played with Arto Lindsay, Christian Marclay... Other people have kind of gotten out of the music scene, like new players; I'm always on the outlook for involving new players, people who are interested in the area. Guy Klucsevsek is an accordion player who works more or less I would say in a minimal vein; static kinds of music. But he's very interested in working, and I like to work with him. And recently I met this Japanese shamisen player Michi Hiro Sato—we've been playing a little bit. Maybe we'll make a record together; maybe that'll be the second volume of this series.

US: What was your musical training like?

JZ: Well, since I was a kid I studied classically. When I was fourteen I started taking composition; Leonardo Balada was my teacher at the UN School here in New York. Before that I'd just been improvising, goofing around on different instruments—guitar, piano, flute. Then I went to college and studied composition again, kind of got involved in Jazz a little bit, studied the saxophone.

US: I found the name of someone recently who does what he calls "New Wave Jazz." His name is Steven Tintweiss.

JZ: Tintweiss? Is he a bass player? I think I have him on a couple of Jazz records. What does he call it, New Wave Jazz? As soon as a musician starts pigeonholing something, I'm pretty suspicious.

US: I guess it's a marketing tactic.

JZ: That's it. He might have played with Albert Ayler on those Shander records. That was his claim to fame, and now he's doing New Wave Jazz...

US: How would you say that you build out of Jazz?

JZ: Jazz? It was never my tradi-

tion, just something I kind of got involved with—studying it, learning it; and since it was part of the literature of the saxophone, and also because it has such a strong improvisational tradition, so...it's also really great music, so I just studied it, although I wouldn't call it my music; it's really not my tradition. It's just the music that I really like to listen to, and I've learned a lot from it.

US: What sorts of things would you say guided you into a study of the formless or chance elements?

JZ: I don't really use chance elements. This is just something that people confuse when they hear my music; they think of improvisation as using chance, and it's really not like that at all. Improvisation is a discipline; you learn how to do it. There're good ways and bad ways, and everyone has their own particular style, but it's not really a matter of chance. Chance is something you have to work at to do in a very specific way. If you want something to be chance, then for example John Cage would flip the coins and then work his pieces out so that they would be chance. But just to get some people together and tell them "START PLAYING," that's different from what I'm involved with.

US: There are different kinds of chance. Someone could throw the coins up, and then Cage would, and he'd say 'My throwing the coins up in the air is full of Zen.'

JZ: Yeah, right. Well, I don't want to get into that, but to get back to the question you asked me, I think Cage has had an influence on me but in an oblique kind of way. His whole philosophical thing, which most people seem to be talking about, is something that actually leaves me cold. I'm more interested in his music. I think that the music he made in the 'forties and 'fifties, and into the 'sixties' is really great, in the search for a different kind of sound—that kind of aesthetic and feeling. That affected me. His actual scores, when you get down to the graphics, and overlaying clear sheets on top of other sheets—I am not so interested in that at all. And in many ways it was the performance of work like that, and Christian Wolff, that sparked me to get more into improvisation, because I'd be sitting there reading these scores, when you put Cage on the program, and you'd

be PLAYING the fucking shit.

US: I might be naive about it, but I never felt that Cage was such a formalist, you know, he's just doing what he's doing; he's not trying to be a radical, he's just being himself, by now.

JZ: He may be just being himself, but he definitely has a lot of political overtones to what he's doing, just in the nature of what it is, and I think that what he got involved with was a completely radical step in music. He made a lot of changes in people's heads, and for a long time it was like, all you have to do is go out there and jump around on one leg and bounce a ball, and you're being Cage-ian. It's music. Which in many ways is very good, but it also created a lot of problems.

US: You mentioned once with Locus Solus, which I want to go into, that one of the things you were doing was trying to break away from the rock format, from what you can fill in a three-minute song. Getting away from the contrivance and image-crap.

JZ: You mean the marketing of rock bands as a product? Yeah, what Locus Solus was really for me mostly was getting involved and becoming friends with a lot of people on the downtown rock scene, and responding to the music—not to the marketing image, which is admittedly part of the scene. Not responding to the social implications, which are also very much part of that scene; even more so than the music, with a lot of those bands. The music is bullshit, but when you look at the way that it's being marketed, with the image they have on the stage, and their involvement in this whole cultural milieu, you get into that kind of shit, later for that for me. I just don't want to deal with that. So I was just thinking about the music, and what I can do in this kind of a genre that I'll still be happy with.

US: Well, one of the things about the packaging of Locus Solus, which I've heard that you paid for...

JZ: Are you kidding? Every one of those records I've paid—through the nose! Locus Solus cost me eight thousand dollars to put out. Where the hell did I get it? That's what I want to know...slowly, slowly, a little bit at a time, and it added up to eight bills! Jeez! But it's the way I wanted it.

US: The package is very ideogram-

matic.

JZ: It's a lot slicker than my other records which I suppose is part of the form. But I like the Russian Constructivists, and all of a sudden it's very mod and chic to do so.

US: Oh yeah, anytime you look at one of those women's magazines, there're all these circles and bars and triangles thrown in just to fill the space. I read something that I was turned on by, that one of the things you feel strongly about is cartoon music.

JZ: You like cartoon music?

US: Oh, that's something I could go on about for a couple of minutes.

JZ: Well, you definitely should go on about that. I've got a bunch of tapes here...put some of that shit on...I've been into this kind of music for a long, long time. What can you say? This is great American music. Scott Bradley [who composed for] Tom and Jerry.

US: I was thinking about how the composers in the 'thirties and 'forties utilized Jazz elements. Carl Stalling always said that he didn't know Jazz.

JZ: I don't think so. I think it just became a serious of elements that he was using, and that was part of his style—to reuse the same elements and put them in different contexts. I find that really interesting. That was definitely his style.

US: One of the things I noticed about Bradley, from the 'forties and into the 'fifties, and perhaps for budgetary reasons, was that his music became more sparse in a lot of places, and especially with the Tex Avery series, which was very well done.

JZ: And very economical, too. Tex Avery was not one of those big names who had a lot of money to put into the projects. You can tell the difference in quality; as great as all the music is, Stalling had the most money to deal with, and his sound quality is just absolutely superb. And then you would say that Tom and Jerry would be next down the line, and Tex Avery below that.

US: I always thought that Tom and Jerry's were a bit too heavy-handed.

JZ: The good thing about Tom and Jerry is that there's really very little dialogue, if any; so it's like a little concerto that Bradley is doing.

US: He turned in this one score, there was this one where Jerry goes to Manhattan, whatever it's called.

He gets tired of the country life and leaves Tom a note and goes to the city with these fantastic background mattes of NYC, and the music is swelling. That was like the one time he could get as overblown as he wanted to and get away with it. But normally not, really.

JZ: No.

US: But it really shows that some of the cartoon companies, as far as the music goes, had really no inspiration at all.

JZ: Not anymore; that's for sure. The 'forties was the prime period.

US: Even so, there was some real crap. Who was it?—Paul Terry.

JZ: Oh yeah, Terrytoons, well, that's the dead zone. But you're getting into the 'fifties. The 'forties was the prime period, and Warner Brothers did a little bit in the 'fifties, but it just slowly died out. And the music for today's cartoons is just total trash.

US: I was reading in a book that was very sharp and critical about Universal, that in the 'forties, Darrell Caulker was supposed to have been very good, and very able to use modern and also classical elements, and then in the 'fifties, the criticism of them was that it became music for kiddie-toons. Which happens, which is like really bad.

JZ: Well, there are two ways of going downhill, and that's one way; the other is legitimatizing it with, like, REAL classical music; and you can just throw all that into the trash can. The film stock and everything, as far as I'm concerned.

US: The composer for all of F-Troop, William Lava...

JZ: Lava, yeah. Didn't he do The Flintstones?

US: I don't think so. But I'm somewhat familiar with his idiom, and of course you get that all over Road Runner in the 'sixties, though they were just looping everything by then.

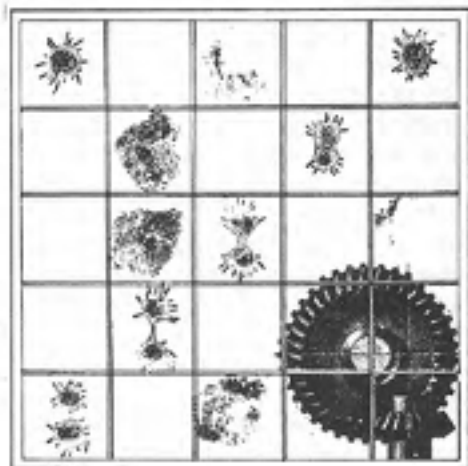
[As if mirroring the train of thought, Zorn's cassette of Bradley music plays a speed-slowdown on the soundtrack.]

US: Actually, he was really right on with F-Troop; he really turned it into a cartoon.

JZ: I don't remember that. I'll have to check it out.

US: Something that I'm less familiar with is European cartoons.

JZ: The only things I've seen are



graphic/Locus Solus insert

the ones they've made movies out of; and there the music is, you know, pseudo-real soundtrack. It's not cartoon music at all, and really loses in the translation.

US: Then there's the Japanese...

JZ: Japanese animation is fantastic, and so are the soundtracks. I've got some records of soundtracks, but...

US: I don't like it when they dub a series and package them for American television. You know, they can't animate people for a goddam, but their effects with lasers boggle the mind.

JZ: Really great.

US: You said that people don't quite know whether to take your music seriously or not.

JZ: That's true, although in New York it's beginning to be taken a little bit more seriously, just because for some strange reason the critics have changed their mind and decided that it's okay. God knows why. It's a fashion. In Europe it's becoming fashionable too, this kind of thing; they call it "noise," or "New York Noise."

US: I've never heard that one. But noise is totally different. But with yours, there are some things that come in, like certain twists on *The Classic Guide to Strategy* that, even if you're used to it, will shake you up.

JZ: I try. But I realize that you can't surprise everybody, and you can't continue to surprise all the time. There are other things that you can deal with, other than surprise, in the way that you put things together. Even when someone knows a certain sound is coming, when it comes they're still excited or glad to hear it.

US: Well, how much of what you

do would you say is for effect value?
JZ: Very little if any. I mean, it's not really a matter of effects. And I'm not exactly trying to surprise the audience as much as I am trying to surprise myself, so perhaps if I'm surprised, then the audience will be.
US: I think that with recordings of something like your work, you can't really tell what's going to follow if you try to imagine what the performance looks like—you kind of draw a blank screen. Although with **Strategy** you can tell there's a table there, and things are being picked up and put back down. But you don't get that meditative quality, especially if the pressing is good, of just seeing a man going through the paces.

JZ: Yeah, yeah, it's very different; it has its good qualities also, in that you can't picture what's going on. Sometimes I think it's too distracting to see people, or for people to see me, groping around on the table trying to put something together while I'm holding something else in my other hand.

US: But I think the reaction is a lot worse if a two- or three-member band comes out and they just push a button on a machine, and an entire orchestra comes out.

JZ: That happens too.

US: What have been your chief performance areas by now?

JZ: Well, it's been getting better and better over the years. I seem to go to Europe four times a year now. When I'm in Europe I play in all different situations; sometimes it's a museum, sometimes it's a rock club, sometimes it's a festival with thousands of people; and sometimes it's a bar, with twenty people. Here in New York it's mostly small places, to small crowds. Places like Chandler, on Avenue C, or Shuttle; and when I set up my own big concerts I have to rent out a space that's appropriate to the piece, and then it would have to be like Roulette, or PS 122, something like that. But I've played in all the horrible rock clubs you can imagine. [The conversation turns back to Tom and Jerry with the recorded sound of a single mouse-scream.]

US: The thing about cartoon music as opposed to another kind of soundtrack music is that the action is constantly changing; the scenes are so short that everything is really dissociated. And if they build upon

how dissociated it is, they really come up with genius.

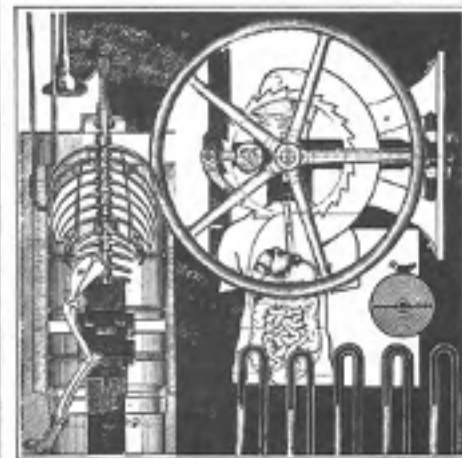
JZ: Well, that's the time frame that they're given. They're totally chopping time into a million pieces, and nobody has done that in music. Ever. And that's what's so amazing about this music.

US: I see a lot of Stockhausen records. What's the interest in him?

JZ: I liked him when I was a kid, and I think his mid-period work deals with the relationships of sound to sound, and the scores are written in his own code, and that interests me.

US: You have your own kind of personal notation.

JZ: My personal notation is completely in terms of game rules. [Zorn pulls out a spiral notebook of game plans and strategies, in which descriptions of actions are notated by color bars on the left hand side of the pages. These go on for page after page, as neat as you please.]



JZ: ...and then you have your pages of instruction that describe what's going on, and that'll look like, you know, a booklet for a squad leader, divided into numbers, and each one is descriptive of different rules. So this is what my scores look like. It's nothing spectacular, just typed rules and instructions. So I really moved away from the graphic idiom very, very quickly. It really seemed a dead end to me. I mean, you've got to inspire the performers, and you don't do that by drawing pretty pictures all over the page. This way it's completely abstract and completely theoretical, but, you know, theoretical physics turn into practical physics with the wink of an eye. It's completely abstract, but it's taking the practical considerations into account. When we go out and

realize a piece, there're a few little changes that we have to make, accounting for the human element, and then you've got the piece. If someone were to just buy my score and read it through, they'd be able to realize it in their head, just in the way that someone would have to realize a Beethoven string quartet just by looking at the page.

US: Doesn't it kind of defeat it, though, if the rules are so down that someone can buy your score in the music shop?

JZ: There's no way to recreate it exactly because it's all open-forum. You can start at any point, and anything can happen. What you have to do is work out on a time-line some of the possibilities inherent in the score; you're not just going to be able to say, this is the way the piece is. It's just a matter of hearing relationships instead of specific sounds.

US: Would you say that you deal with specific linear considerations, such as piece lengths?

JZ: Lengths are always up to the performers. I talk about weights more than lengths. What's happening in that period-x, not how long it might go on, but what the density might be. How many players are involved, what sort of relationships are possible, ways of subverting those things. There're always some fail-safe systems involved.

US: Is Locus Solus still active?

JZ: I had a gig with Arto and Mark Miller, and Wayne, and Ikue Mori, and I still want to do a record with Elliott Sharp and Rick Brown, which is the newest of the trios; and I'm always looking for other players. A guy from Violent Femmes, Brian Ritchie, was kind of interesting, and he expressed a desire; and also, two musicians from The Stickmen from Philly. I'd like to continue the project, but realistically the rock world isn't comfortable for me.

US: Well, unusual things happen. On Miles Davis' **Decoy**, he does one whole piece with just keyboards.

JZ: Yeah? Really? Shit, I gotta hear that. I love Miles' keyboard playing.

US: Do you have any ideas about visual performance, visual playing?

JZ: Well, I worked in visual performance for a long long time, and I still do; in fact a show I recently did in Canada was for a miniatures show up there. My compositions work

abstractly, like game rules and such. What I do is realize the compositions, not with a lot of musicians but all by myself, using tiny objects. So the objects would be running through the various rules and game plans and tactics, instead of a lot of sounds; it kind of made a certain amount of sense. It's taken a back seat in the past couple of years, only because I've been so busy with music. But it's definitely still something that I'm involved with.

US: I look at *Locus Solus*, and there's a definite something being done with the design, definitely something conscious there.

JZ: There's a definite kind of aesthetic which I like, and it comes through.

US: The thing about the Chinese and Japanese languages is, even if you don't understand the characters, you can look at them say, it's a shape; it's next to another shape which is next to another—which is like the insert card of printed pictures in the record.

JZ: Right, that's what it's about. Each is like a character.

US: So someone can draw the conclusion that there's an importance of shapes, because it appears in the music also.

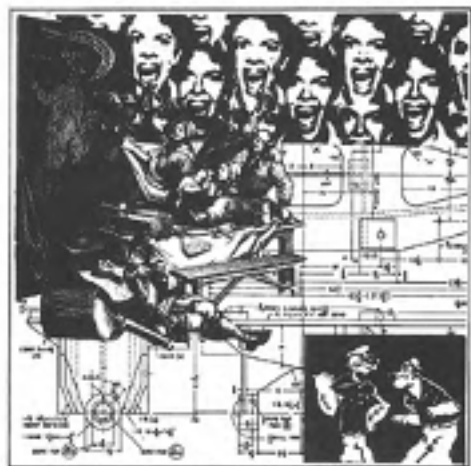
JZ: Yeah, definitely.

US: The short blasts, every one corresponds to a box of shapes...

JZ: To the ordering and reordering of the same elements.

US: So you begin to wonder if there isn't some sort of narrative going on.

JZ: Well, that a really important part of it. Sometimes I literally have a narrative going on in my head, because I'm thinking of a particular cartoon segment, or I'll follow the walking up the stairs and the falling off the cliff, and the "BAM!" And sometimes I specifically think like that, and I'm sure it must come through like that to some people. And other parts in which I'm not thinking like that at all, I'm sure they've got their own narratives working. It's a very visual kind of music.



RECORD RELEASES:

"School", Parachute
"Pool", Parachute
"Archery", Parachute
"Classic Guide To Strategy, Vol.1", Lumina
"Locus Solus", Rift
"Shuffle Boil", (Monk arrangement) A&M
"Ganryu Island", Yukon

FUTURE RELEASES:

"John Zorn plays the music of Ennio Morricone", Icon
"Classic Guide to Strategy, Vol.2", Lumina
"Little Lieutenant of the Loving Lord" ,(Kurt Weil arrangement) A&M
"Godard", Nato
"Kaki AI", (Duos with Ned Rotherberg) Lumina

APPEARANCES:

"Love and Behold", Frank Lowe, Music Works
"Environment for Sextet", Andrea Centazzo, Ictus
"USA Concerts", Andrea Centazzo, Ictus
"2000 Statues", Eugene Chadbourne, Parachute
"The World and The Raw People", C.K. Noyes, Zoar
"Golden Palominos", Anton Fier, Celluloid
"Yankoes", George Lewis & Derek Bailey, Celluloid
"Desire Develops and Edge", Kip Kanrahan, American Clare
"Lenny White", Lenny White, Elektra/Musician
"Flagstone Reggae", Chevron & Flagstone, Touchstone
"Full House", David Moss, Moers
"OTB", with Jon Staley, Lumina
"Dense Band", David Moss, Moers
"Honeymooner's Rap/The Fat Boy", Joe Piscope & Eddie Murphy, Warner
"Sonny Clark Memorial Album", with Wayne Horvitz, Black Saint

Contact: John Zorn
c/o Rift records
POB 663
NYC, NY 10002 USA

BUSHIDO & THIRD MIND

by Carl Howard

Some British music in the 'rock' vein is not immediately blown out of proportion by their national radio and then shovelled into America by the shiploads. For example, it is not uncommon that a moderately successful group such as Attrition should receive more attention in Holland and the colleges of the US than in their own country.

Attrition, a group which is long familiar to those who make compilation cassettes, now releases vinyl on Third Mind Records, which is also the home of Bushido. If any band can be said to speak for a Third Mind 'attitude' or 'outlook,' it is Bushido, which is led by label boss Gary Levermore.

The band, though it had never released any records or tapes before late 1984, has actually been in existence since 1982. Except for one recorded manifestation however (the track "Modelwerk" on *The Elephant Table Album* and *Rising from the Red Sand* Volume I) it has been basically inactive until last year.

Levermore—a one-time member of Glenn Michael Wallis' Konstruktivits—chose to reactivate Bushido with a far different orientation than that achieved with the neo-'industrial' sounding "Modelwerk." Things now began moving rather rapidly. Recruiting several friends for new recording work in the summer of 1984, the result has become the three-track "Bushido" EP and the LP *The Sands of Nakajima*. The focus and musical direction of this second Bushido becomes clear over these two discs.

The EP begins with the slow, even 'haunting' "Among the Ruins," which features in a guest lead role the singer Chryss from Attrition. The song is definitely a kind of love piece (in a strange way)—or even a soundtrack from an apocalyptic porn film—but the emphasis is firmly on the virtuosity of the singer within a swirling soundscape of deep bass and neo-classical grand piano:

*Among the ruins where we first made love
My death waits in a double bed
Don't want you back anymore
Everything I've ever known falls*

(Among The Ruins)

This is followed by the short but powerfully rhythmic "The First Cut," which pounds along with an uncanny complexity of interwoven drum and keyboard lines. Its sudden ending is something better revealed at high volume than here in print, but it can be said that it is quite out of the experience of ordinary dance-rock.

The highlight of the EP is the sensual synthesizer track "Beyond the Great Wall," which in a way is a twelve-minute homage to the pervasive influence of Chris Carter (CTI). The minimal keyboard approach is quite reminiscent of Carter's work, but that is not necessarily a point against the piece. Actually, the work was (or will be) used as a soundtrack for a British television documentary, according to the group.

The Sands of Nakajima is by far a more crucial—meaning indicative—work for Bushido. Here in crystallized form one can find all the elements that make the group's present output so unusual. Beneath a Dali-esque cover painting by Lawrence Burton—who's done many covers for Third Mind of late, including one for Glenn Wallis' *Black December*—*The Sands of Nakajima* begins with "Rain." This simple, introductory work builds in strata of chords from a single, sustained note (possibly high C) until the heavens figuratively open and the rain itself pours out.

Bushido, in *The Sands of Nakajima*, show that they are not afraid of revealing interests in a variety of styles. In addition, they are afraid neither of discussing what work went into their songs nor of announcing their personal desire to communicate. Of the LP's second song, "If..." Keyboardist Ian Williams claims the piece was played by a "school orchestra, but it was spoilt by some explosions outside towards the end..." Vocalist Levermore now comes in and counters in typical fashion: "Actually, Ian's lying...I added the fireworks as a symbolic gesture to the memory of Guy Fawkes, the only man to enter Parliament with honest intentions." Actually, they're both lying (why not?), but the piece does establish a theme that comes to carry the record: the importance of remembering the devastation of the second World War, and the political underpinnings that motivate war.

*You are all liars
Left or right
Black or white*

*You say the things you do
Like selling arms like lucky charms
Are because it's a tough old world out there
But you've made it that way
Why don't you grow up for a change?*

(If...)

The last line being a kind of reverse psychology from very young people to very stuffy government leaders in a very stuffy government. Musically the track introduces the piano theme-and-variations form that seems central to Williams' pseudo-baroque idiom.

Never settling down, *Nakajima* now shifts quickly to the quirky and rhythmic "She Had to Say Yes," featuring the lovely, taped voice of a bureaucrat to his...secretary? "I like the way you said that...has a certain tone...smack of efficiency!" Efficiency? Bushido isn't afraid of humor, either. They seem to like it fast and contradictory. Their interview in *Abstract #4* is perfect evidence of this. Continually changing the subject, Levermore and Williams drop influences like spitballs; these turn out to range from Claude Debussy to Fritz the Cat to Marilyn Monroe;

Levermore turns out to be a big fan of spy films.

"Johnny Fez's South Mediterranean Blues (Moroccan Roll)"—did you catch the pun?—ricochets the LP back to the 'greyer' tones of "Modelwerk," only this time with a well-integrated 'Jerusalem Market' sequence right out Cabaret Voltaire or Blaine L. Reininger (and his "Nur Al Hajj, Fake Arab from New Jersey"). Frankly however, this piece is just the sort of thing that, if it were done in this country, would never get any further than cassette.

Following this piece, "First Respects (for NV & BS)" combines the piano work of piece like "If..." with more vocals by Chryss/Attrition in a way that very much prepares listeners for "Among the Ruins," which on the LP begins Side Two. Closing Side One, "Laugh, Clown, Laugh" combines more grand piano with drum machine and attempted disco-scratching. "We doubt if anyone will be able to dance to this piece," says Williams, "but the precision scratching gives it a good melody."

There are two high points to Side Two of *Nakajima*, following "Among the Ruins;" the first is "False Prophets = False Profits." Says Levermore, "This particular little ditty is dedicated to all those groups who pick up on current trends and utilize them in their song or subject matter or composition without appreciating or discovering properly what they are dealing with. Glossy images, nice-looking symbols, it's all nearly devoid of anything but the most superficial interest. Bushido say discover, learn, and then utilize." Glenn Wallis receives the credit for a drum track here that is unmistakably his.

*Empty gestures, no content
Strength, will, triumph...
Symbols mean nothing
Clenched fist, raised arm
Think for yourself, yourself...*

(False Prophets = False Profits)

In these lines is not only a call to strength, but a rally against blindness; a cheer for the resilient dignity of man. These quality dominate the Side Two centerpiece, "Black August—The Rape of Honour," a track which also introduces Bushido's unusual concern for Japanese consciousness. In this tale—a carefully-crafted soundscape of music, backing tapes, and narrative, Levermore (in a plaintive voice reminiscent of a young John Cale) sets up a chance meeting in an outdoor cafe in London between an American man and a pretty Japanese girl. The year is 1960. The sight of the American shocks the woman into a recollection of childhood: Black August; the horror of Hiroshima. "The song," Levermore asserts, "is not meant to be either pro-Japanese or anti-American, it's just anti-war and anti-warmonger." This is not, either, to lose sight of the influential *Hiroshima, Mon Amour* as filmed in 1960 by Alain Resnais! But Bushido achieves their effect without the empty, bumper-sticker sentimentality of Frankie Goes... or the icky hypocrisy of all of the superstar feed-the-hungry efforts (It's interesting that while Britain's top pop stars dripped love and supposed feeling on the starving of Ethiopia, the plight of the jobless and repressed miners in their own country went unnoticed by them).

58 Unsound

As was mentioned, Bushido is a group quite open to communication, to the point that "Replies can be...delivered personally if you supply the petrol money." The only problem with this might be that, like Attrition, Bushido's largest audience could be in Holland or...Japan?



UNBOUND: The Sands of Nakajima and the name Bushido all come from Japan war history, don't they? What's the band's connection, and interest, in those things?

Gary Levermore: The name BUSHIDO comes not just from Japanese war history, but from Japanese culture itself. We have no connection with it... It does interest me a great deal, but so do a lot of things. The group was originally named after we read The Knights of Bushido, Lord Russell of Liverpool's famous account of Japanese war crimes in the second World War. It amazed and horrified me how people in the twentieth century could be so barbaric and inhumane.

The Japanese were one of a number of nations, of course, indulging in these sickening acts. I'd always imagined the Japanese as extremely honorable and militarily sound (in all senses). I'd always thought of the Japanese as being very brave, having read all about Hari-Kiri, Seppuku, Kamikaze, and all the rest—but it seems that at its head were some very unsound, sadistic minds at work.

Of course, I didn't choose the name simply to glorify the Japanese way of existence—just to comment on it, and to say it interests me. I think it's a good name, very exotic-sounding, with absolutely no hint to the uninitiated (and there are many) where it comes from and what it means; and to the initiated, well, it carries sinister overtones.

The Sands of Nakajima [has] nothing at all to do with war history. Nakajima is a well-known Japanese golfer who once took nine shots to get out of a bunker on the 17th at St. Andrews (in the Open of either 1979 or 1980; I can't remember). From that day on, all the locals renamed the bunker The Sands of Nakajima.

US: The last manifestation of Bushido recorded "Modelwerk." What's happened between then and now, and why the long wait?

GL: "Modelwerk" was just a piece of nonsensical fluff recorded just so we could have some vinyl out. After originally forming in 1982, Bushido actually did very little at all. I spent all of 1983 and the first half of 1984 building up Third Mind as a label. I was also working with Konstruktivits. The only other member of the group then was a drummer for another group, so he had plenty of other things to do. Bushido just seemed to disintegrate before it had really done anything!

Then last summer I began recording with my best friend since school days (Ian Williams), and things just seemed to click. I then asked Chris Elliott (who I had known for ten years) to help us out and he ended up joining the group, and now writes most of the music. I'd often considered using Chris—he had been playing music since the age of

four; we'd often talk about working together—his musical skills coupled with my knowledge of how to get records on shop shelves, and the whole set-up behind distribution, etc.

Now we are working as a four-piece, as Chris Brownett is drumming for us. There is no connection between the Bushido of "Modelwerk" and now—it's really two completely different groups.

US: You seem to have a predilection for schlock spy movies and TV. Where does this come from?

GL: Yes, I love spy movies. All those 50's and 60's films with a sense of style, a sense of humor, and naivete—before everyone grew up in the 70's. I've always liked things such as Man From Uncle, Bond, Matt Helm, Bogart, Flint, Harry Palmer, The Prisoner, The Avengers, The

Persuaders, The Champions, The Saint; their accompanying actors/actresses, as well as people like Dirk Bogarde, Malcolm McDowell—they all have style. I'm only twenty-one now, but I've never liked the standard 70's cops and robbers series that you bastards exported, or our homegrown ones (apart from The New Avengers). Don't ask me what caused this predilection. It just is...

US: Are you aware of definite themes in Bushido work? Could all of that spy stuff tie in somehow?

GL: No, all the spy stuff doesn't really tie in, or at least not in the way you might imagine it! Yes, there are definite themes and strands of thought in our work, many of which are evident now, and many which will be elaborated on over the next few years. I think these'll become more evident as we progress.

BUSHIDO



THIRD MIND CATALOG:

RECORDS:

"Psykho-Genetika", Lp, Konstruktivits
"Ostranie 1913", Lp, Nurse With Wound
"Great Babel Gives Birth", Lp, Metamorphosis
"Black December", Lp, Konstruktivits
"The Attrition of Reason", Lp, Attrition,
"Life at the Top", Lp, various artists
"Could You Walk on the Waters:", Lp, various artists
"The Sands of Nakajima", Lp, Bushido
"Erebus To Hades", mini Lp, Intimate Obsessions
"Deliverance", Lp, Bushido
"Smiling, At the Hypogonder Club", Lp, Attrition
"Assassin/Why Can't I", Ep, Intimate Obsessions
"Among The Ruins", Ep, Bushido
"The Voice of God", Ep, Attrition
"Shrinkwrap/Pendulum Turns", Ep, Attrition
"Voices/Time & Time Again", Ep, Bushido

Cassettes:

"Rising From the Red Sand, Vol.1-5", various artists
"Onslaught", Attrition
"Shot in the Belly", Portion Control
"Basilisk", Legendary Pink Dots
"Visions", various artists
"The Space Between", Chris Carter
"Edge of Darkens", Bene Gesserit

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