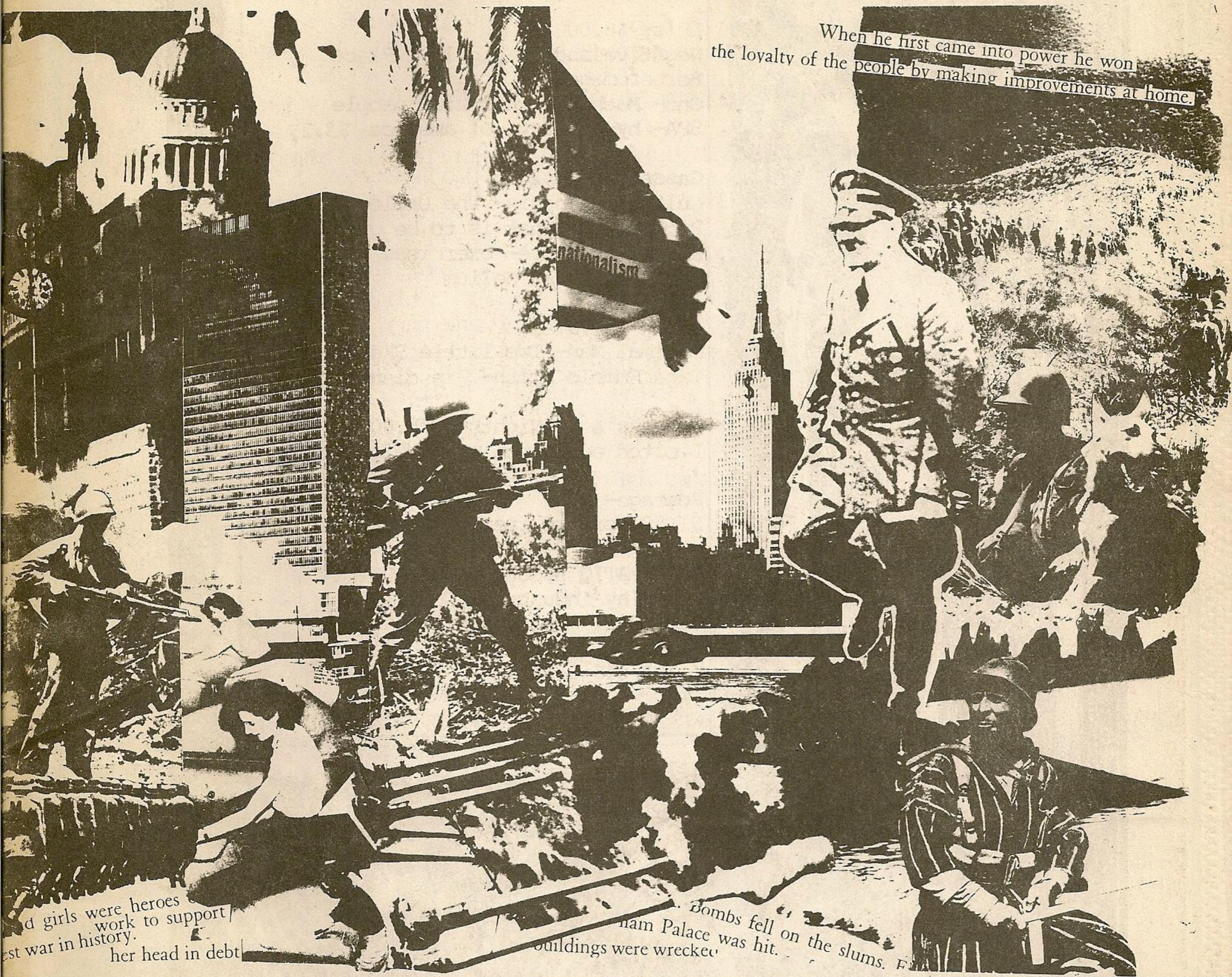


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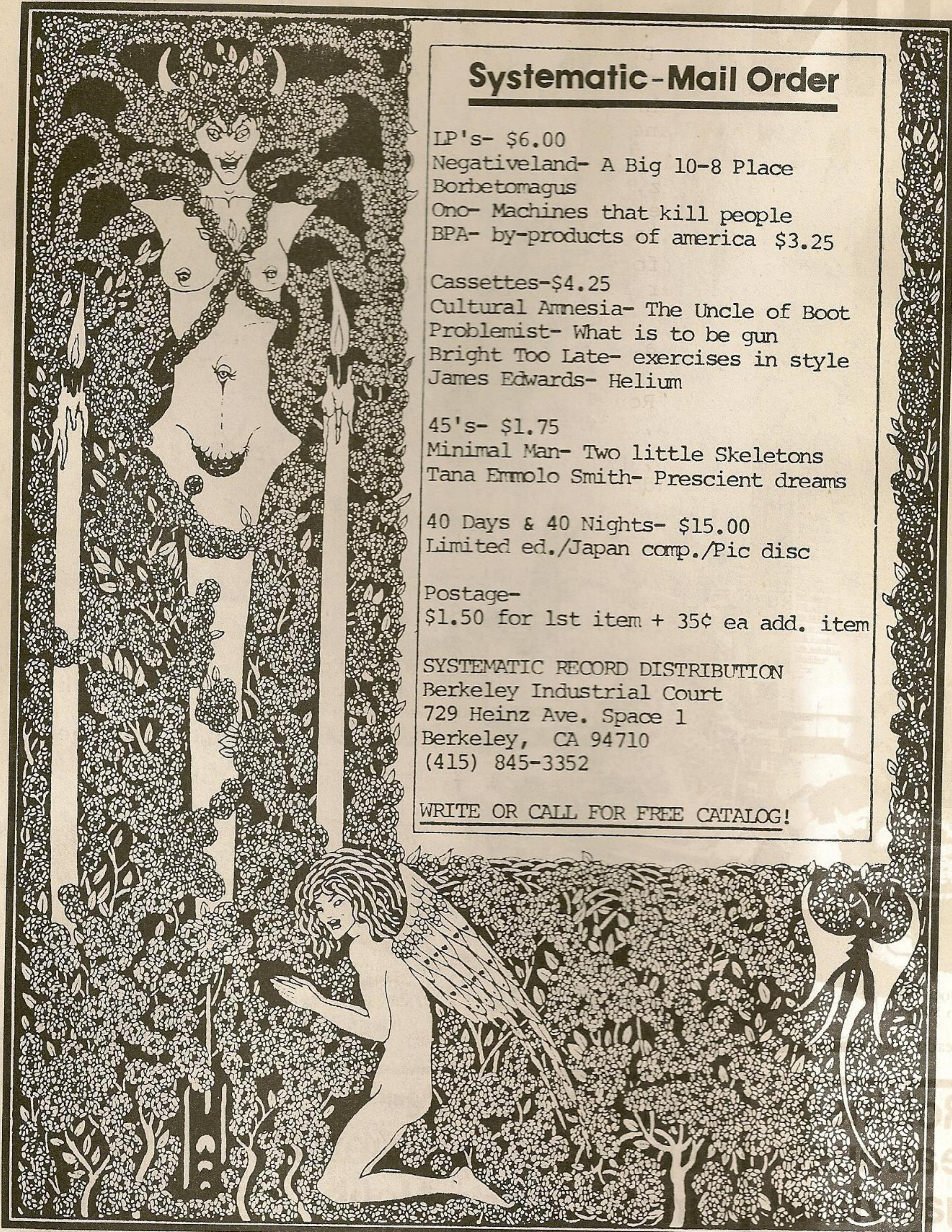
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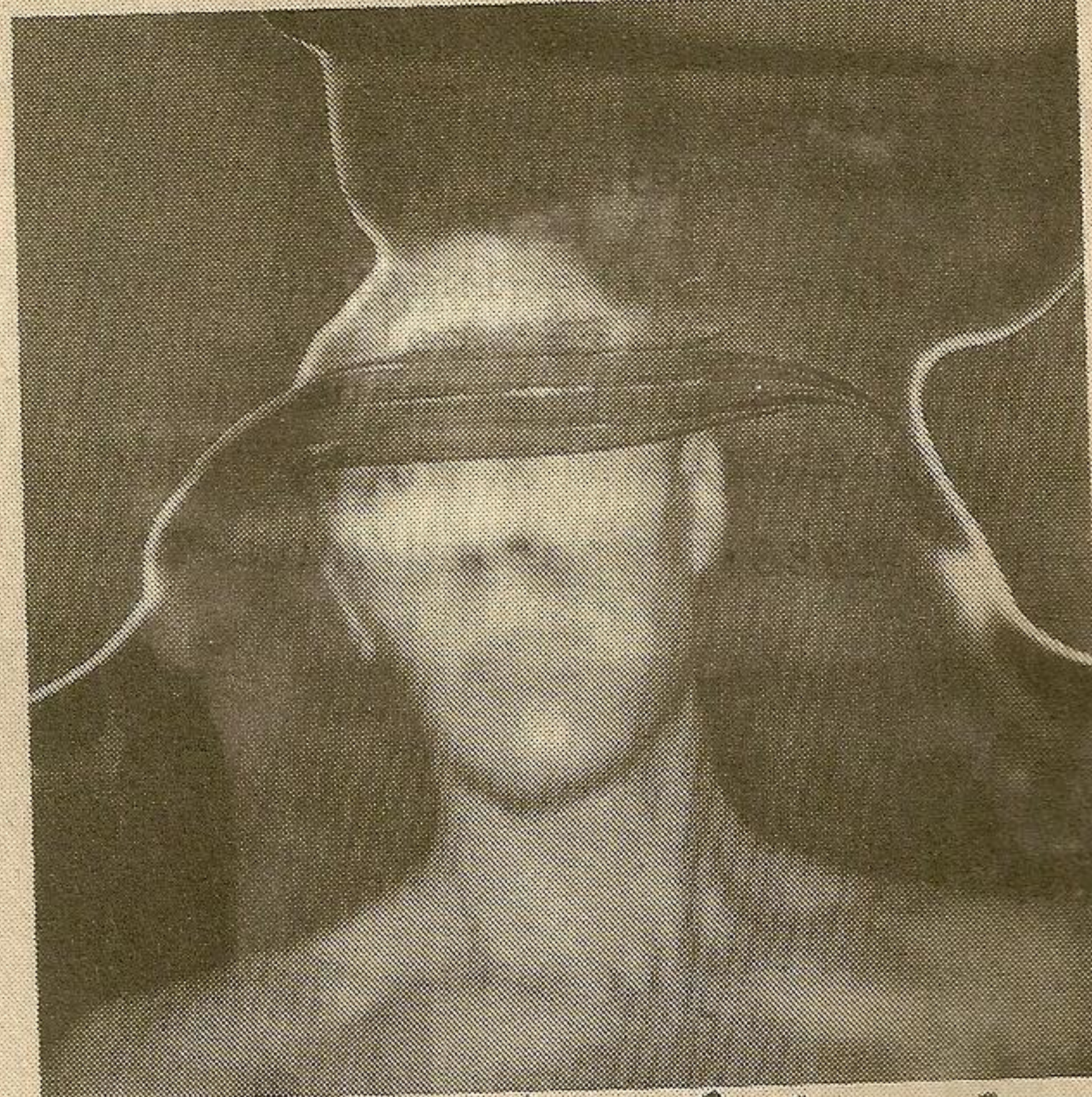
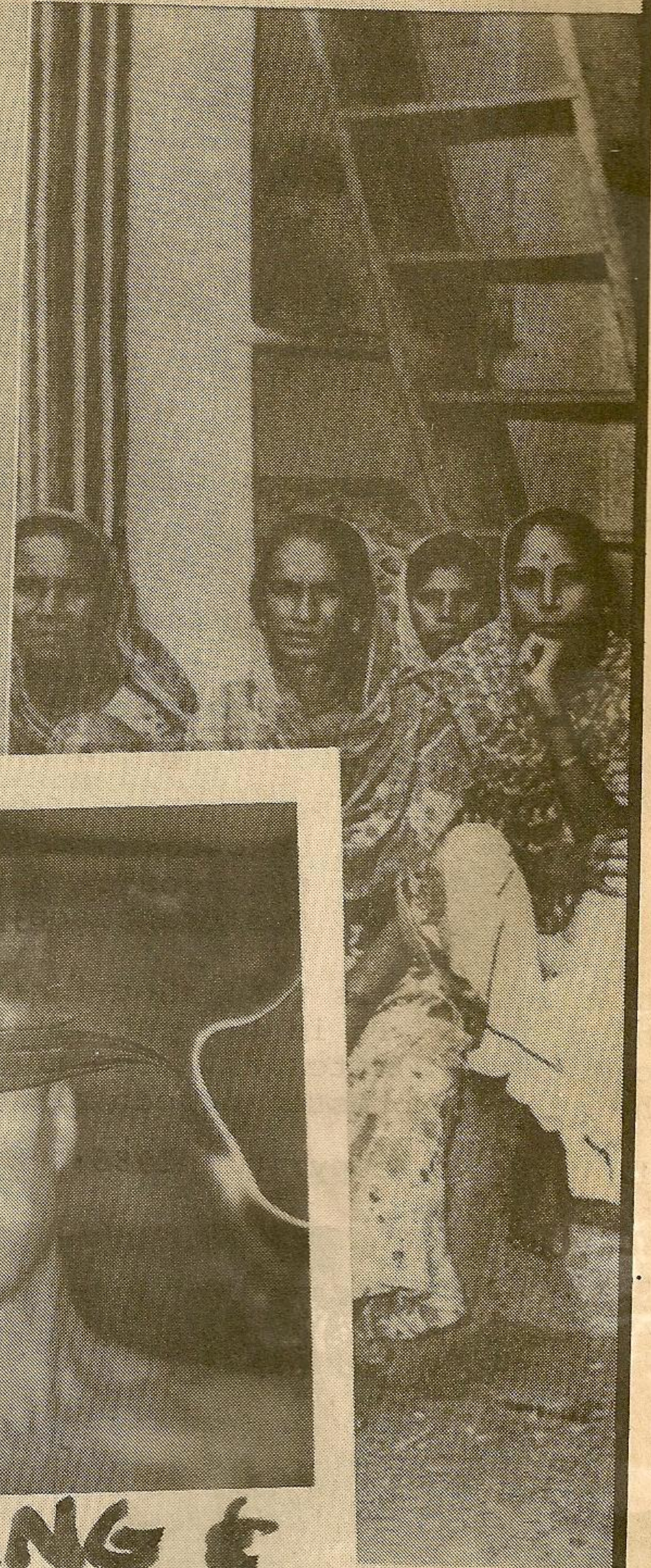
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12 yr. old boy captured & castrated by a transvestite cult -
 Sri Lanka



WATCHING & LEARNING

の去勢集団が少なからずあるという。自ら望んで、そうなったケースよりは、親が子どもの将来を心配してそうすることのほうが多いようだ。

一種の宗教団体的な様相を帯びているところもあるが、インド人によれば、らは選挙権がないです。あつても選んかいく連中じゃない」

ハメッドを誘拐した集団は、写真の限り、相当高齢化が進んでおり、入れて、組織の活性化をはかる。この少年を狙ったと思われる。

るいは モハメッドが美貌にはいったほうが、本人のため利だという親切心からだったかない。

し、モハメッドにはいい迷惑だ。彼は、スキを見てこの集団から両親のもとに逃げ帰る。両親は警察に届け、少年の証言から、捕された。

夕病院の医師たちが、帰還したモハメッドの肉体を子細に診た結果、去勢前の彼は、ホモのケが全くない、非常に健全な男の子であることが判明した。

手術の上手下手であるが、これはどんな手だれが執刀したものが、完璧とっていいほどのできであった。写真ではその部分を割愛してあるが、誰が見てもかわいい女の子みたいになっている。



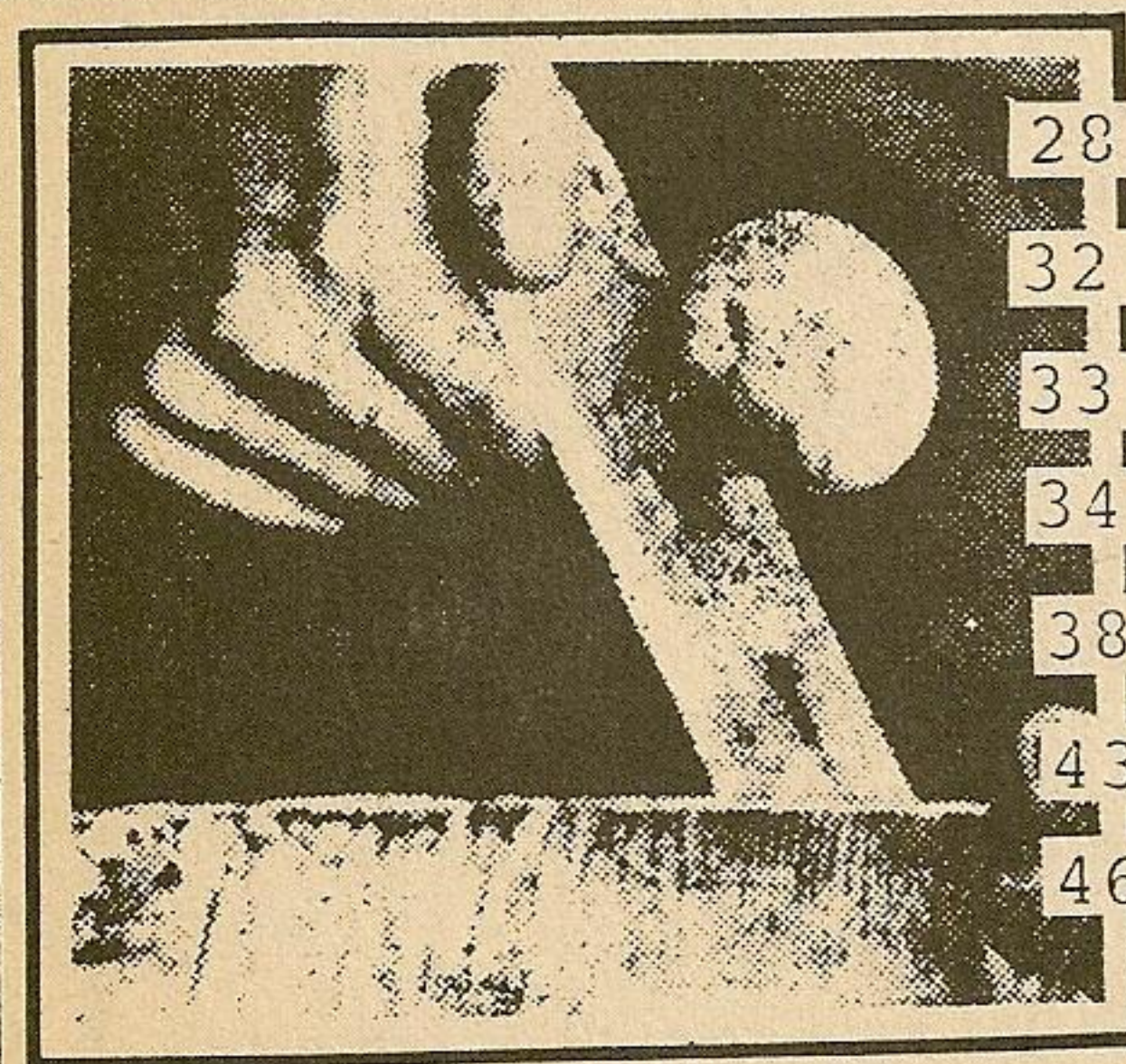



INTRODUCTION

All around is the conformist attitude, we are listening to a human voice on the radio, but we are hearing a mechanized tool of the money makers. There is a generation of broad concepts--this is not. The time has come and passed for individuals to realize that we are within a vortex of accomplishment. By embracing this unnaturally rapid progression one becomes aware and obsessed with the unattractive nature of the obvious. The simple focus on individual aspects of our environment creates obsessively realistic works, maintaining connections to all other portions of the structure. The nature of the issue is personal, it is not a tools view, it is a human view. When one is obsessed one sees more clearly, like the dot on a TV screen as the image dissolves. Power lies in the acceptance of the obvious, in using this environment as a catalyst for expression. The individual does not effect change but works to make present change apparent and obvious. Obscurity is based within the social opinions of form. An adherence to tradition out of convenience is an escape from the disturbing nature of the progression of form. Yesterday the omnipotent could not be known and we remained disconnected. Now the omnipotent is the unfathomable environment we have created. Today we are not separated, we are not outsiders here.

The Editors

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Johanna Went & Mark Wheaton

Sept. 3, 1983,
at Ruthie's Inn in Berkeley, prior to her performance that night...

Us: So it looks like you have a lot of equipment here, a lot of tape decks and whatnot.

Mark: No, this is the house system.

Us: I was going to say that it was really nice.

Mark: Actually the whole concept is to keep our equipment to a minimum so we can travel easily. I basically have these two tape decks, they have one and I borrowed this one here, so I'm going to be able to use five, sometimes I only have two, sometimes I have... I have as many as I can borrow, plus my own two.

Us: So, pretty much your stuff is just tapes?

Mark: I have a synthesizer that I use sometimes, and I'm using this little guitar, and I'm going to use this Casio for the rhythm machine tonight--whatever I have I use.

Us: So it's pretty much improvisational music then?

Mark: Yeah.

Us: So how did you get involved with doing music incorporated with your performance?

Johanna: Well, I started playing in clubs, you know at the Hong Kong in the early punk days, like in '78, '79, but before that I was doing performance, but I'd use some kind of tape or something like that. I always thought of myself as a musical act, I just didn't have a band, and then Z'ev started playing with me when I played at the Hong Kong, and then he left for New York. And then Mark started playing with me. You know it is easier to be booked in clubs as a band than as a performance art act.

Us: But you still consider yourself more of a performance art act than a band?

Johanna: Well, I kinda got stuck into that because I use props and costumes and stuff like that. I think of myself as an all around performer. I think that I sing and I dance and I use costumes... I'm like an opera, but I seem to have gotten stuck into that category. I don't like the category, I don't feel comfortable with it, but it seems the only thing to be called. I mean most performance art I don't feel any connection to at all, I don't feel as though it has any connection to what I'm doing.

Us: So, how about doing records, and working within the record industry?

Johanna: Well, that's a medium on its own, well, yeah, we're interested and we made our record. It was a record on its own, it was a record you know, we played it and we listened to it, there weren't songs that there was singing in, at the same time, that's what it was, we wanted to make a record.

Us: Why did you put X-rays in the record?

Johanna: Oh you mean the little record, the 45--because we found a bunch of them in a vacant lot.

Mark: A truck dumped a whole load of X-rays from a hospital in this vacant lot. Now why they would do that I don't know, sounds like a cover up of some sort, but we were just walking through this vacant lot and stepped on them, and then in the daytime we went back to see



what it was, and it was just boxloads of X-rays. They were real heavy, so we just grabbed what we could. It wasn't that many, so when the record came out we had them cut into little record-sized pieces and stuck them in there just for the fun of it.

Us: So that's similar to your performances, you found them and you figured that this would work for this record... It wasn't like a contrived thing of "Let's get X-rays and put them in the record."

Johanna: You mean go out and buy them, no we found them, it was kinda like a souvenir, like sometimes I throw stuff to my audience, you know, to give to them to take home, just something that we found that we thought, hey this would be great to put in the record. Actually, Boyd Rice thought of it, 'cause I told him I had a million X-rays and he thought it would be a good idea.

Us: So, if you could be anywhere right now, where would you want to be?

Johanna: Outside, I hate being in this club right now. You mean, do I want to go somewhere?

Us: Tahiti, Las Vegas...

Johanna: I want to go to Japan really bad, y'know I've wanted to go to Japan for a long time, I don't want to go to Las Vegas especially. I want to travel more, but I just can't right now.

Us: Do you see your performance as a vehicle to travel, to do tours and travel etc.?

Johanna: Well, yeah, yeah probably.

Mark: Well, we went to Holland, in April and we did one show, so that was an opportunity.

Us: How was the response over there?

Johanna: They were surprised, for some reason I thought that they would have been a lot less conservative than they were. It seems to me that I think that they were surprised to see a woman doing what I'm doing, and they were surprised that my performance was as aggressive as it is.

Us: Did you take a lot of things with you or did you work with things that you found over there?

Johanna: Well, I took a couple of huge boxes with me on the plane, as much as I could I took with me, and then I got set up there.

Us: With your performance, how would you respond to someone saying that it was egotistical or self-centered?

Johanna: Why would anybody say that? I don't have to, I don't respond to criticism, I think it's bullshit, I don't listen to that, I mean when people say. I mean when people say things like that it comes from something inside themselves that they feel that it's important they express their opinion, so great, who cares, I mean opinions vary y'know, it's like good taste you know, I really don't think that it exists. It's just a matter of opinion and everybody's entitled to their own opinion, so...

Us: So what would your opinion be, what would you think if you saw one of your own shows?

Johanna: I'd probably laugh, I think my shows are pretty funny.

Us: Do you think other people view them as funny too?

Johanna: It depends, you know, I mean what I want to do is lay out a performance that the individual in the audience can decide for themselves what took place, rather than most plays, most shows, most songs, everything... It seems as though there's always this point that this person wants to get across you know? It's the same thing like a person's opinion, I want to tell them something. Well, I don't give a shit

I don't want to tell anybody nothin', I want to show them a collage of images and things and they can figure out for themselves what went on, that way every person in the audience can get some idea of what happened...on their own! I mean I really don't have any great message to tell anybody.

Us: So you're pretty much just like a vehicle for people to express or understand themselves?

Johanna: Yeah, I think that people respond to my shows on an emotional level, more on a gut level and that's what I want, rather than on an intellectual level.

Us: How do you view yourself in relation to people like Hermann Nitsch, or Otto Muhl, the Viennese school of action artists?

Johanna: I really don't know too much about 'em.

Us: Well, are you familiar with Paul McCarthy's work?

Johanna: Yeah, you know I've never seen any of his shows, I've only talked with Paul over at his house and visited with him, I've seen some photographs but I've never really seen him perform.

Us: Do you think that you're similar to him in any respect?

Johanna: Well, it sounds like we both use meat, y'know. How do you say that you're similar, I mean there are probably things that people would say are similar, I mean I never knew Paul before, I started doing what I was doing on my own y'know. I mean nobody influenced me to do this, so it comes from myself so I can't really say that.

Us: How about industrial groups in L.A.?

People who do music like yours. Have you seen any of those groups or Whitehouse when they did their tour?

Mark: I saw Whitehouse, I thought they were bullshit, total bullshit. They thought that by doing a totally white noise thing that they were challenging the limits of the tolerance of their audience, when in reality all they were doing was standing up there and flipping on white noise switches...so what? That doesn't challenge anyone, they aren't irritating at all.

Johanna: I like Non.

Mark: I think Non blows Whitehouse completely out of the room, down the street and up the hall. I mean those guys were so pretentious about their stance and their attitude and about what they were doing that to me it was meaningless, it wasn't what they wanted, which was to scare people, or disturb people in the audience, they didn't disturb people in the audience, they just bored people, people said "so what," and walked out of the room. They didn't walk out of the room because it blew them away or made their ears bleed or anything else, it just bored them the same way seeing some second rate version of Barry Manilow in some lounge would bore somebody. It was on that same level, just a nothing. I think that creativity is a factor and by them taking a stance of no creativity, no melody, nothing to offer to their audience, obviously they aren't offering anything so why should they be on a stage? The ultimate statement for a band like that is to stay at home.

Us: Probably their best statement was when they did their San Francisco show and they didn't even show up at all.

Mark: Well, Boyd did that at the Whiskey, he set up his equipment and then sat in his car.

Johanna: Well, why didn't they show up?

Us: They got death threats in Los Angeles.

People were calling them on the phone and sending them letters saying basically that if they showed up in San Francisco that they would be done the same type of harm that they insinuate that they would do on record, so they got really paranoid and scared and their true selves came out. We heard it through the promoters, it was sort of unfortunate.

Mark: But you know when Boyd played at the Whiskey, he set up a dummy and turned on his machine and went out and sat in his car during the performance, and that was a year or two ago, I mean the Whiskey is closed now. I also saw Boyd at Celbos Hawaiian Barbecue Grill in West Hollywood which is this quaint little place which looks like a giant coconut and they have a little dance stand with the little things for the horn players to stand behind. The perfect place for Boyd Rice to be, right? So they rented it as a buffet and everybody was ordering their fancy drinks and sitting around and then all of a sudden Boyd turns on his machines and these guys in old Celbos did not know what to think, they had expected some lounge act or something, you know... And it was this excruciatingly loud noise and nobody left, they all just wanted to be cool and stick it out. The place was packed, people were drunk off their asses drinking all these funny drinks, Zombies and stuff, it was hilarious. You see the thing about Boyd is that he has a sense of humor and even Throbbing Gristle they have a sense of humor about what they do to a degree, it's really a perverse sense of humor in a way. And there's all sorts of other things involved...but there's a sense of humor there, I mean you can tell in the packaging and everything, the whole idea of them doing records in the first place is a joke.

Us: So, do you guys think that you have a sense of humor in doing your work too?

Mark: Of course, Johanna is basically a comedy act.

Johanna: I am NOT!!

Mark: I think you are, I mean it's hilarious.

Us: Do you think that you get the proper respect for doing what you are doing, in artistic circles like the High Performance magazine and such?

Johanna: Well, I've been written up in High Performance magazine, but yeah, I'm kinda a bastard in those circles because y'know they kinda don't want to take me seriously first of all because of...

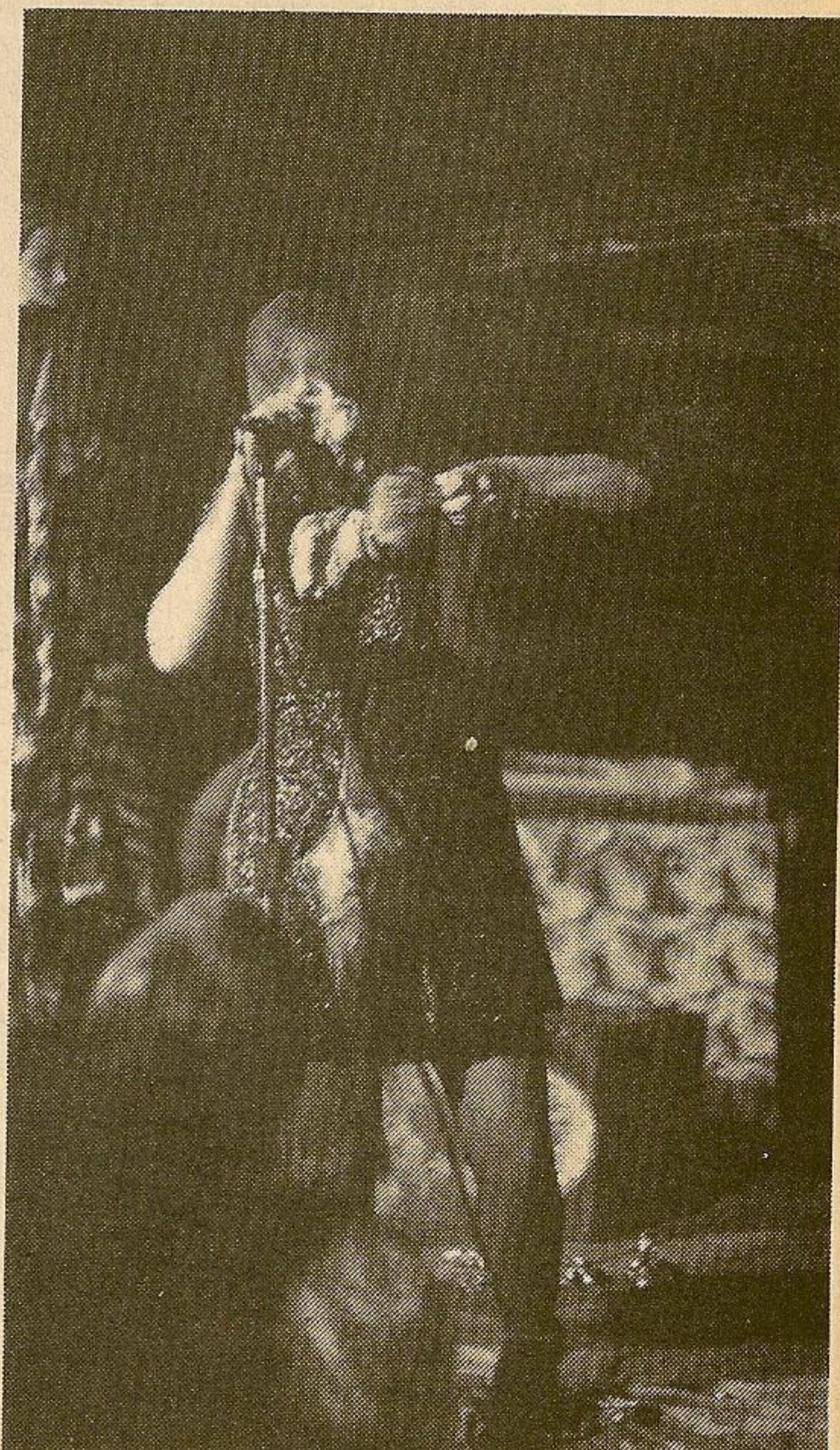
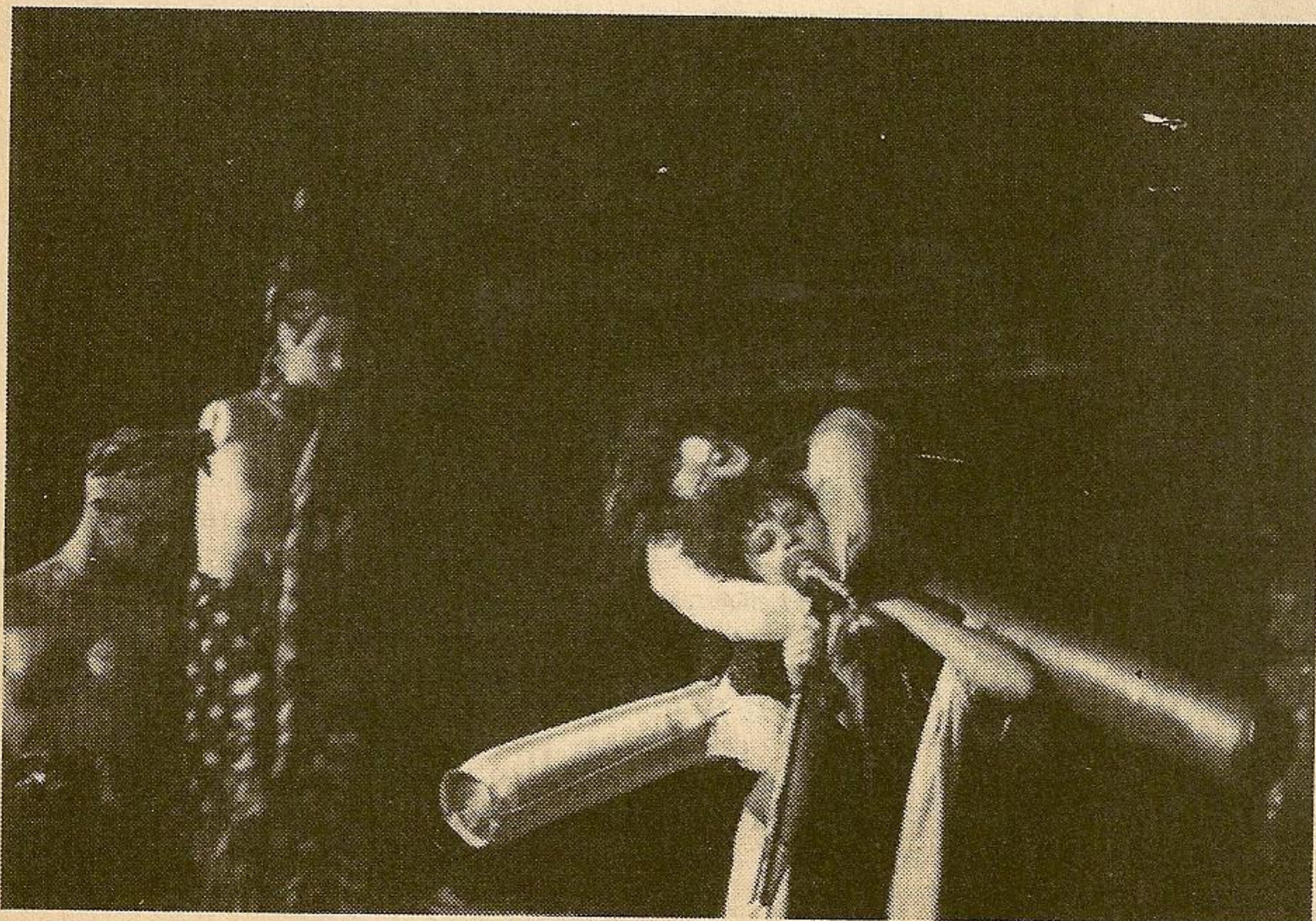
Mark: Well, you play in clubs for one thing, which sets you outside of the world of the art scene. The art scene does not lower themselves to playing in clubs.

Johanna: Plus, I just never kiss up to them.

Us: So, do you look at yourself as trying to stay away from being an elite artist?

Johanna: Well, I think that it's more important, I mean the people that come and see me are the type of people that would never go to an art space to see anything.

Mark: But there's a lot of people in the art scene that really like Johanna, especially recently, there's a lot of people in the L.A. performance art world that think that what she does is valid ART or whatever you want to call it. It's not like we're sending them press releases that say "please call this art," but there's some people that appreciate it and like it, Linda Burnham is taking slides around of Johanna when she does her lectures. She'll be going to Ireland and places like that doing lectures on L.A. performance art and Johanna's a part of that. It's slowly being considered as part of what's going on as far as that is concerned. And the fact that we were flown to Holland to perform in a performance art festival with 35 other performance artists, including Chris Burden, Bob and Bob and a lot of European performance people must mean that things are looking up...



Us: Johanna, what's your favorite food commercial on T.V.?

Johanna: I haven't been watching T.V. for a while, I used to watch T.V. a lot but I haven't been watching T.V. for about two months, I don't know why...I don't think I have any.

Us: How about foods? I know Los Angeles serves different food than here.

Johanna: I don't know, I just have cravings, and I want to eat things. I eat a lot of vegetables.

Us: Are you a vegetarian?

Johanna: No, not really, I just eat food like anybody, y'know, yeah what do you eat?

Us: We just came from this place and all we ate was heavily spiced salads, I like to eat barbecue, ethnic foods, soul food, Mexican food.

Johanna: I like people who take me out to dinner.

Us: You want to go out to dinner?

Johanna: Yeah, right now. No, I can't eat right now, I'd throw up.

Us: So how about L.A., have you lived in L.A. for a long time?

Johanna: Yeah, I lived there since about '77.

Us: You live in the same place a lot?

Johanna: Yeah, I've lived in a couple different apartments.

Us: Do you know a lot of your neighbors?

Johanna: I used to live in this tiny apartment and I really didn't know anybody around me and I used to bring my stuff in and out y'know and kinda sneak around. Now I live in a little apartment next to somebody that I know. It's in a better neighborhood, looser neighborhood, Silver Lake in the Central Valley.

Us: Have you got a car, do you like the freeways?

Johanna: I have an old car, and my car doesn't go on the freeways very much because it breaks down.

Us: How do you get around? I heard L.A. was nothing but freeways.

Mark and Johanna simultaneously: YOU HAVEN'T BEEN TO L.A.?

Us: No, I haven't been there.

Johanna: You haven't been there, well, GO DOWN THERE.

Us: Have you ever been to Oxnard?

Johanna: Yeah, I've been by there, but I don't think I've ever been there and hung out or anything. Why, you been there?

Us: No, but I hear Oxnard's really cool.

Johanna: Hey, go there.

Mark: I don't know why.

Us: So, are you looking forward to having the 1984 Olympics in L.A.?

Johanna: No, because everybody thinks they're going to get kicked out of their apartments because the landlords are gonna want to rent the apartments for a thousand dollars a month.

Us: So, are you also threatened by that?

Johanna: No, I don't think I am. It's gonna be crowded but it might be alright, a lot of foreigners there.

Mark: That'll be the biggest problem, all those foreigners. I'll have to stock up on some guns, I'd like to get one of Mark Pauline's BB machine guns. There'll be a lot of terrorists and stuff.

Us: Are you threatened by Reagan's cutbacks in grants to artists, do you work off of grants at all?

Johanna: No, I don't take any money. I mean, I've never been involved in that kind of circle that gets that kind of thing. It's all like a back scratchin' little enterprise. You kind of have to be in on it.

Mark: Well, the way the grant system is working out, it seems as though you have to be an organization and people do festivals now. The days of individual grants are fading, during the Reagan administration anyway, seems like it, I don't know. 'Cause we never tried for them.

Johanna: Besides, I always figured that if you take somebody's money to a certain degree you have to kind of bend to their wishes you know, and I never really wanted to do that.

Us: Have you ever been involved with any political organizations?

Johanna: Not that I want to talk about.

Mark: I was in the Boy Scouts, was that a political organization?

Johanna: Hey, did you hear about that cop in L.A. who got arrested because he was having sex with that explorer scout?

Mark: Really, I used to have sex with cops all the time.

Us: Was it because he was having sex with an EXPLORER SCOUT?

Mark: Was it a female or a male, I mean was it homosexual?

Johanna: Yeah, of course.

Us: What, are explorer scouts supposed to be celibate?

Mark: Well, you know that scam, the Hollywood cops were playing with the girl scouts up in Griffith Park.

Johanna: Yeah, I guess they like scouting... Well, ask some more questions.

Us: Have you ever been to Pentecostal church?

Johanna: No, but I think some of my family in Arkansas are involved with something like that.

Us: So, are you originally from the South?

Johanna: No, my Dad is from the South, from Oklahoma and Arkansas.

Us: So have you ever been religious at all?

Johanna: I've never been religious, I mean I used to go to church when I was a kid because I had to go, but I always knew it was a lie.

Us: So what do you think of Paganism?

Johanna: Are they going to open a church? If they do they'll wreck it. They'll wreck the whole idea.

Mark: Paganism, why what do you think about it?

Us: Well, I think it's just really interesting, these rituals that have been carried on for thousands of years, and it's a lot older than Christianity. Have you ever had anyone call your performances demonic or satanic?

Johanna: Pagan, all those things. But they hardly ever come to the shows.

Mark: And if they do they probably walk right out.

Johanna: Yeah, you never see that many nuns there, I mean there's nuns sometimes, but they're usually on the stage.

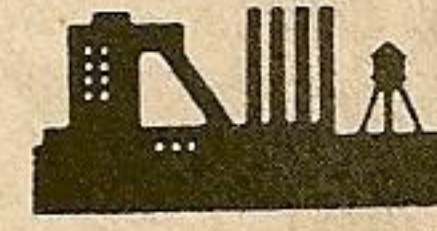
Us: So do you have any plans for the future? Releasing any records or videotapes?

Johanna: Yeah, we are working on a videotape and we're hoping to get it finished up soon, we just have to put music to it and finish it up.

Mark: And then it will be like a three-minute one, the first one was a seven-minute performance. They're both by Shirley Clark.

Us: So are you nervous about tonight's show?

Johanna: I don't get nervous, I just get hungry.



TODAY - EVERYDAY - WE LIVE IN A NEW WORLD. TECHNOLOGY HAS PROFOUNDLY CHANGED OUR EXPERIENCE. ACID RAIN, NUCLEAR RADIATION, CHEMICAL POISONING ARE SIMPLY BACKGROUND FACTS. WE CANNOT WISH THEM AWAY. WE NEED NEW MEANS OF EXPRESSION, NEW ART IN ORDER TO RESPOND TO THIS NEW WORLD.

Sound of the River

music Meshing mufmuring Crossing cars

FUSEWAY ORANGE GLOW
STEEL LIGHT RAIN SMELL

THE FUTURE IS NOW. WE MUST FIND NEW AND ADEQUATE MEANS TO CREATE IT AND EXPRESS IT AS NEW ART AND NEW LIFE. OUR EFFORT IS MODERN AND AVANT-GARDE. WE JOIN THE FUTURISTS, THE DADAS AND THE SURREALISTS IN THE CALL FOR THE NEW: THE BREAKDOWN OF TRADITIONAL CATEGORIES, DOMAINS AND DISCIPLINES. THAT ALSO MEANS THE BREAKDOWN OF ART AS LONG AS WE DEFINE IT IN A RESTRICTIVE AND ELITIST SENSE. WE MUST REDEFINE TRADITION IN ORDER TO CHANGE NOT ONLY OUR CONCEPTION OF ART BUT ALSO OF LIFE. ULTIMATELY THIS IMPLIES THAT WE REDEFINE WHAT IT MEANS TO BE HUMAN. WHO ARE WE AS WE FACE THE PAST AND OUR TECHNOLOGICAL PRESENT? ECCE HOMQ.

INDUSTRIAL
darkness at home

one more car passes by
cry of the voice

stereo light ON
FLICKER

cry of the CITY

great Fused

WHERE DO WE BEGIN? WE BEGIN AS ALWAYS WITH ACTIVITY. THE SHATTERLIGHT FOR INSTANCE. IN THE SHATTERLIGHT THE BOUNDARIES BETWEEN MUSIC, ART AND LIFE NO LONGER EXIST. TO LIVE AND CREATE IS TO TRANSFORM THE WORLD AS IT IS INTO SOMETHING ELSE. ART/MUSIC/LIFE ARISE OUT OF EXPERIENCE TO QUESTION, TO RECREATE TO TRANSFORM THAT EXPERIENCE. ART AND LIFE ARE NO LONGER SEPARATE. THEY ARE BOTH POLITICAL. ART IS NOT SIMPLY AN OBJECT, A PRODUCT OR AN EVENT BUT A PROCESS OF CHANGE AND TRANSFORMATION. THE MOTIVE FOR A MEAL, MUSIC OR MAKING LOVE BECOME THE SAME.

BLUE REDS
UNWINDING OUT OF
SPEAKERS

CLATTERING MACHINERY HEARTBEAT
WIND OUTSIDE
one more car passes by

Where Are You?

IN THE SHATTERLIGHT DAILY LIFE IS AN ASSAULT ON OUR SENSES. NOISE, LIGHT, GRIT, INSANITY FORM THE FABRIC OF OUR EXPERIENCE. WE REFUSE TO HIDE FROM OUR ENVIRONMENT BUT WE REFUSE TO ACCEPT IT AS WELL. WE TAKE IN THE SONIC CHAOS, THE INDUSTRIAL RHYTHMS, THE URBAN ARCHITECTURE TRANSFORM THEM AND THROW THEM BACK OUT AT THE FACE OF THE WORLD AS MUSIC AND ART. TO CONFRONT THE WORLD, TO UNDERSTAND IT, TO CHANGE IT BY THE WAY WE LIVE. MALICIOUS DAMAGE TO OUR NERVOUS SYSTEM BECOMES THE MUSIC AND ART WE LIVE BY.

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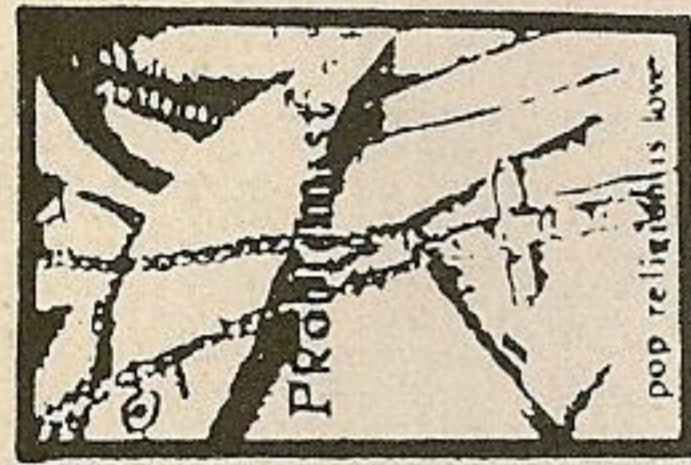
NO OTHER RADIO is broadcast on KPFA, 94.1 FM, Berkeley, every other Wednesday of every month from 12 AM to 1:30 AM. The show is dedicated to airing tapes made by the listeners and other concerned self-tapers. Most tapes are recorded in homemade recording studios. It's an up to date report on what's happening in a rapidly growing musical revolution that has few ways of receiving the public attention it deserves.

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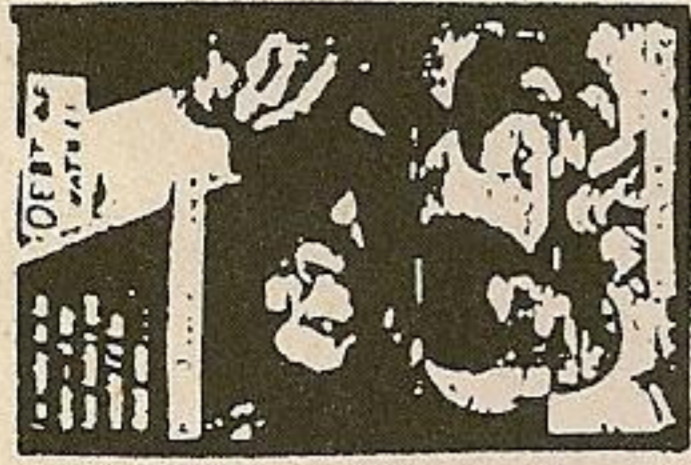
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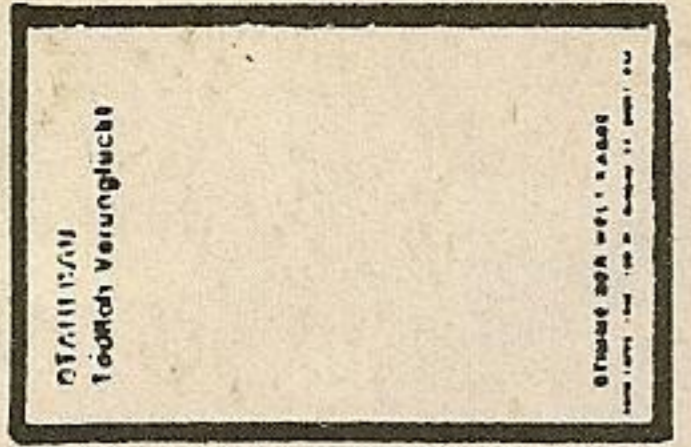
AT001
XX COMMITTEE
STEEL NEGRO MUSIC
(JOHNSTOWN, PA.)



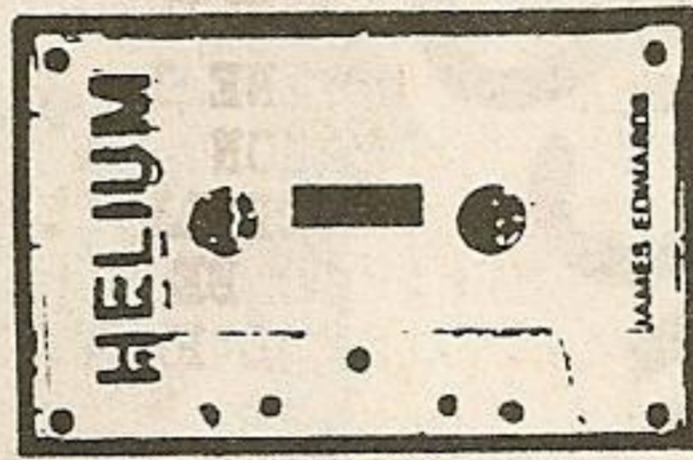
AT002
PROBLEMIST
POP RELIGION IS LOVE
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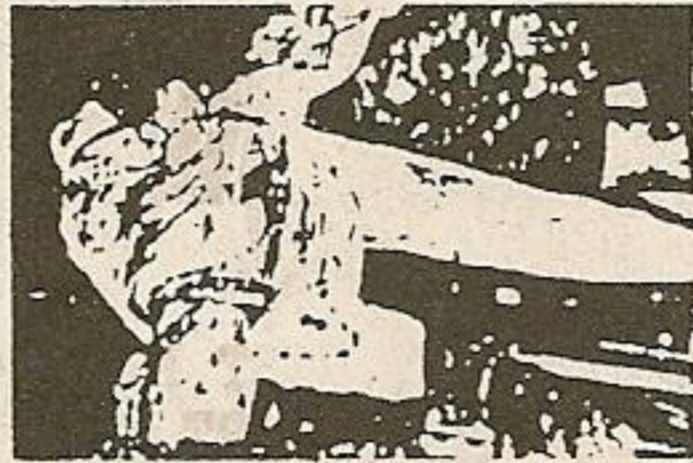
AT003
DEET OF NATURE
ROBIN DIAMOND'S LUNGS
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STAHLBAL
TODLICH VERUNGLUCKT
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AT005
JAMES EDWARDS
HELIUM
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AT006
JOHANNA WENT
LIVE AT ON BROADWAY
(L.A./S.F., CA.)

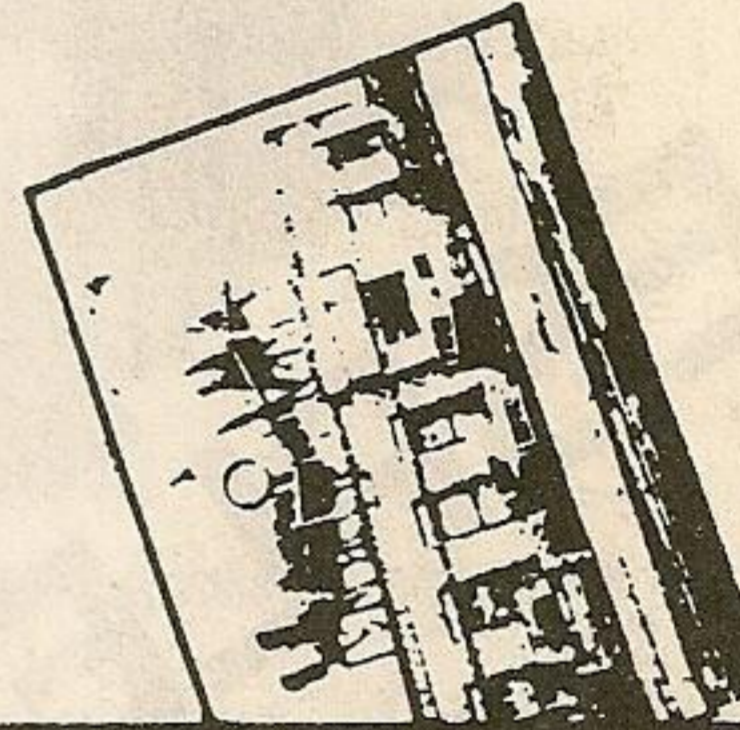


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ESPLENDOR GEOMETRICO

ESPLENDOR GEOMETRICO--Arturo Lanz (voice) and Gabriel Riaza (synth/rhythms)--Apartado 14325, Madrid, Spain.

The only avant-electronic band that I know of that hails from Madrid. I first encountered them through their Lp El Acero del Partido/Heroe del Trabajo, which is a very static work. Although each side has a single title, they are banded into separate pieces which appear to have their own identities. The sound is very dry, no apparent processing, but obscured in some indescribable way. I asked them what equipment they used, they replied, "...the synthesizers Korg...rhythm machines Eko and Roland, electronic percussion Mattel, delay Korg...short wave receivers and effects machines made by ourselves." They pressed two editions of 500 copies, with different sleeves. I have the second edition, an elegant photo in black and white of a large, unfathomable mechanical object emerging from a concrete bunker.

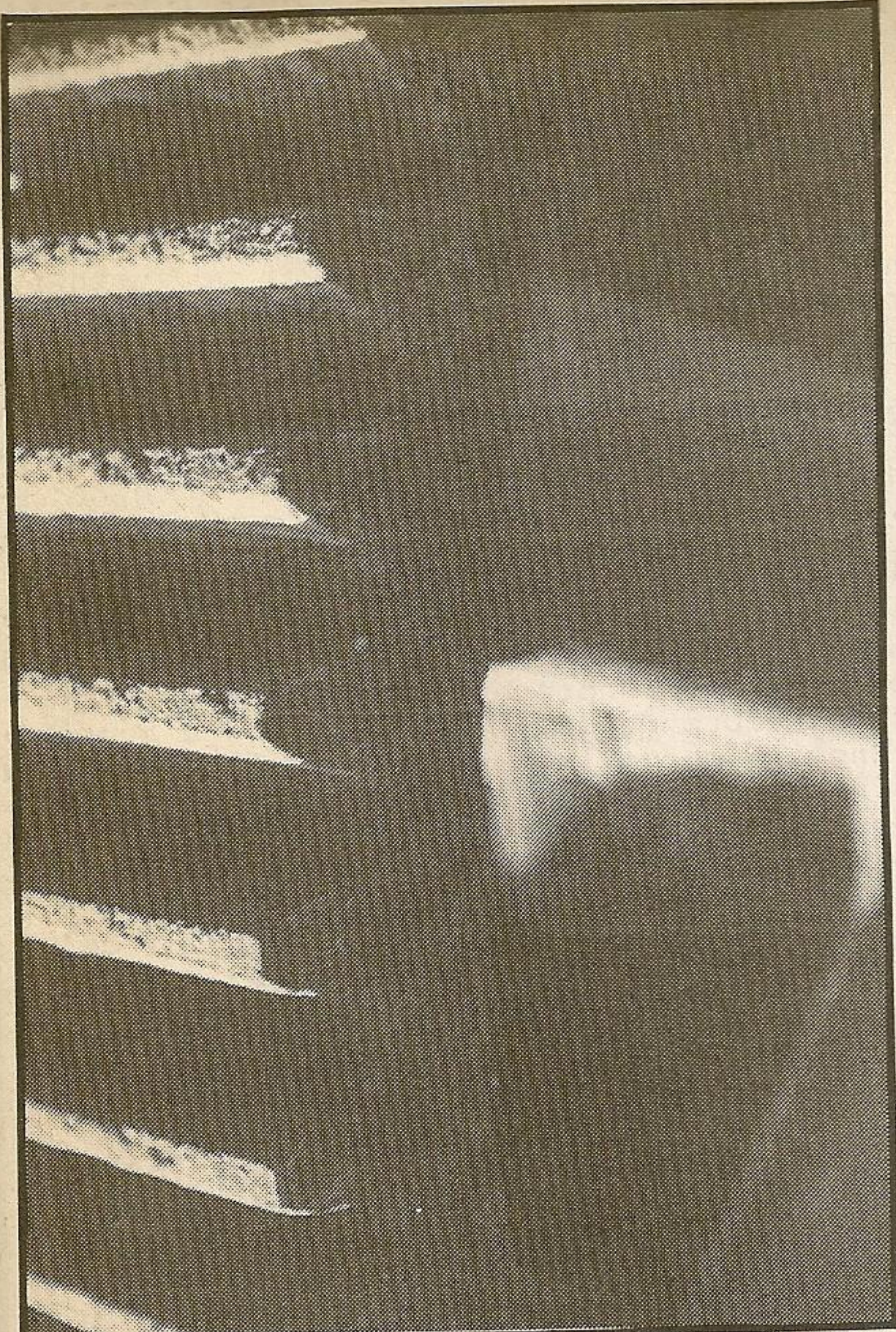
My second encounter was via the cassette Muerte a Escala Industrial/Neuridina/"..." which is an earlier work including a third member. This is more traditionally industrial, also more flowing compositionally. The sound is murkier, pounding, a la SPK without the hyper-dramaticism, but not without their usual elegance. Overall, this is the more listenable of the two works, which are typically titled and subdivided within. A great deal more

dynamic from minute to minute.

I highly recommend that you look for these titles, or their other work, which can be found on the Sinn and Form compilation cassette or the Fix Planet compilation Lp, if you are at all interested in experimental electronic works.

Discography:

- Necrosis en la Poya/P.I.E./Negros Hambrientos 7' (500 copies/deleted)
- Muerte a Escala Industrial/Neuridina/... cassette (300 copies/deleted)
- El Acero del Partido/Heroe del Trabajo (2 editions of 500 copies/deleted)
- Fix Planet Lp (compilation via Ata Tak, Furstenwall 64, 400 Dusseldorf, W. Germany)
- Sinn and Form cassette (compilation via Datenverarbeitung c/o Normal, Bornheimerstr. 31 5300 Boon 1, W. Germany. Which also makes available the "Muerte a Escala" cassette)
- Neuengamme Lp (compilation via Broken Flag, 59 Chapel View, S. Croyden, Surrey, England. This, I think, is also recently deleted.)
- Some Waves cassette (compilation includes track from "Muerte" cassette, via Graf Haufen Tapes, Havelmatenstreig 6, 1000 Berlin 22, W. Germany)



DESERT AMERICA'S WARMONGERING BE AT THE EUROPEAN FRONTLINES

The countdown is rapidly approaching zero for the stationing of the of the first American Pershing II and ground Cruise missiles in Europe. It is important and urgent that something other than missiles travel to Europe from the United States this fall. A contingent is being formed to go to West Germany this October to join the forces, especially youth, from across Europe and beyond who have been converging there to do battle against this monstrous out rage and perpetrators of it. The eyes of the whole world will be on this crucial showdown. Apply for your passport immediately and start getting the money together to go.

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some Free Music history in


The 1960s were a time of great social turbulence in the world and, in parallel, a time of great artistic achievement. While the Beatles were pounding the shores of rock'n'roll and Bob Dylan was "speaking for a generation," a young New York lawyer named Bernard Stollman was recording and producing records of mostly black artists on his own label, ESP-Disk. Each record sported the subtitle, "You've never heard such sounds in your life!"

These sounds were the music of Albert Ayler, Sunny Murray, Paul Bley, Ornette Coleman, Frank Wright, Milford Graves, Pharoah Sanders, Sun Ra, Marion Brown, Gary Peacock, the New York Art Quartet, and others. They were new sounds: sounds that challenged the ear of the listener, sounds that demanded new ways of playing, sounds that were known by those involved as "the music."

Most of the musicians playing "the music" had been reared on jazz standards, Dixieland, the blues, and gospel. Some, like Cecil Taylor, had undergone extensive classical training. Many, like Albert Ayler and Eric Dolphy, had gone through stints in the U.S. Army Band.

Whatever their background, all had come to a point where the standard musical structures of the jazz medium, at that time, no longer allowed for their musical expression or growth. There was more to say and new ground that had to be broken in order to say it.

Standard jazz forms allowed for a certain amount of improvisation based upon the chord structures and their respective scales within each piece. The tune or "head" would be stated, followed by solo "improvisations" that technically traced the chord structure of the tune. Each note of every solo, no matter how spontaneously played, was directly related to the appropriate scale or scales represented by each chord. Even the chords followed a relatively formulated pattern of arrangement, with certain harmonic rules about what could follow what. These harmonic rules were and still are the make-up of standard jazz theory, derived from the way many people heard this kind of music. And, within jazz theory there is a right and wrong--or, in a more open light--an inside and an outside way to do things.



The main reason that Charlie Parker made such a profound impact on music was that, while being unprecedentedly fluent on alto saxophone, he opened up this tight soloing format. He did this by playing variations on the chord structures that were so far removed (like a sixth cousin) from what was usually played that they sounded "outside"--that is, outside of the chord structure--but, amazingly enough, when analyzed, were found to be quite inside. Well, in short, this guy tore up the jazz world and made way for change.

John Coltrane's earliest and most well-known recordings for which he became famous, during his lifetime, were also on "inside" tunes. Those tunes, along with Parker's, became a large component of the "jazz standard" library.

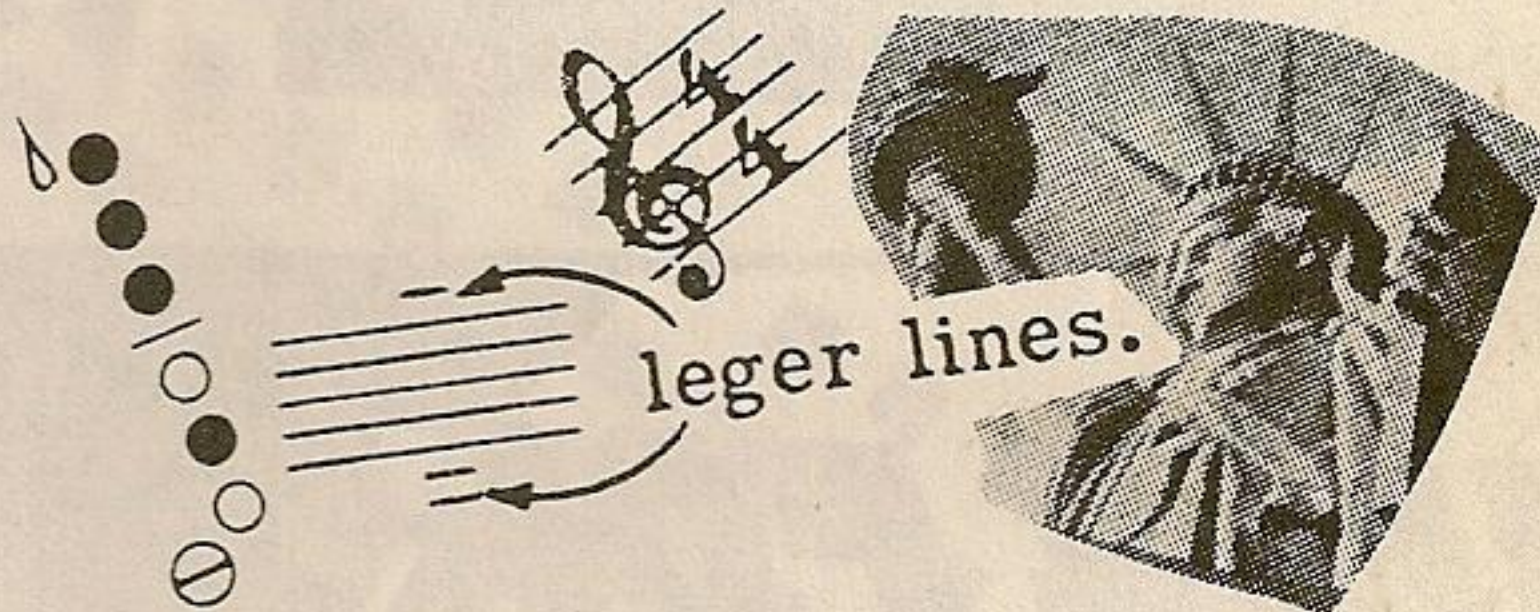
Initially, Coltrane played quite expertly within the chord structures, developing his own

phrasing and style. He then began to go further and further outside the tradition on solos and arrangements.

As Coltrane continued to play, he became increasingly experimental. He dropped the jazz standard format and moved into a more improvised structure of composition. In these pieces, there would be a framework, such as a rhythm, solo order, melodic theme, or thematic sections, but the actual playing would be improvised. An excellent example of this is on the album, Ascension (Impulse A-95) recorded in 1965. The liner note by LeRoi Jones on the back of the album reads, "'Trane is now a scope of feeling. A more fixed traveler, whose wildest onslaughts are gorgeous artifacts..."

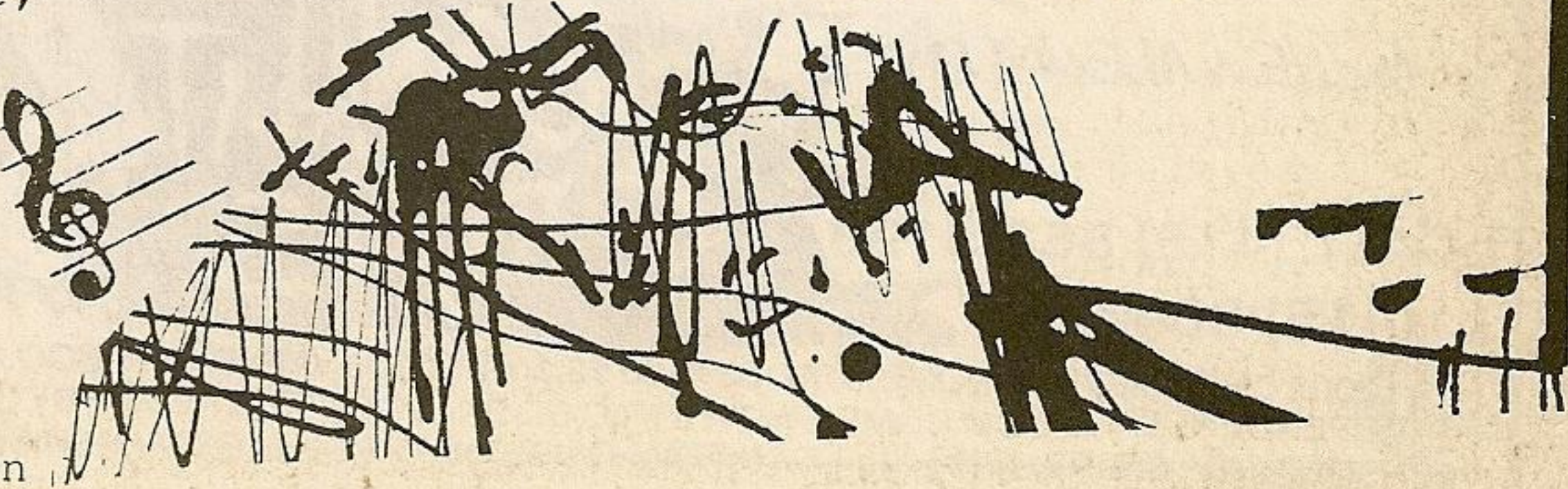
This "scope of feeling" that was John Coltrane was so strong that, in the midst of the Civil Rights Movement, when most black people were struggling for the freedom to just be, he had an arrangement with the ABC/Impulse label and then producer Bob Thiele to record any of his groups at any time.

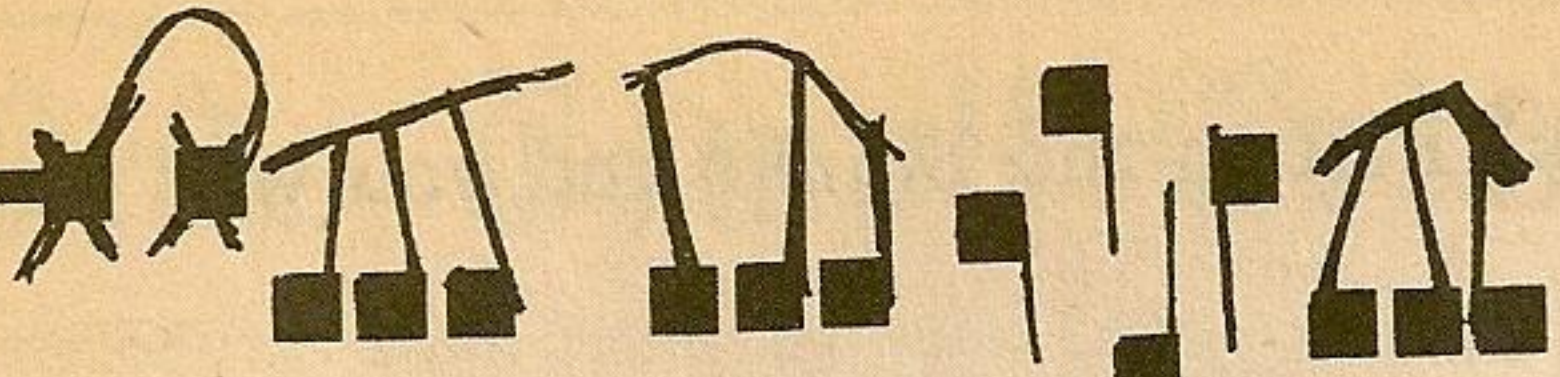
The music had changed. It was now about the power of the soul, spirituality, and love. From the depths of his inspiration, John Coltrane explored music using total improvisation. He took the saxophone, as an instrument, into areas of sound where it had never been before.




"John was like a visitor to this planet. He came in peace and he left in peace; but during his time here, he kept trying to teach new levels of awareness, of peace, of spirituality. That's why I regard the music he played as sacred music--John's way of getting closer and closer to the Creator" -- Albert Ayler. (1)

The last recording of John Coltrane's musical journey is an album entitled, Interstellar Space, on Impulse, made shortly before his death in 1967. It consists of a series of duets with the incredible drummer, Rashied Ali. This is the culminating voice of Coltrane's music. The flow of energy within and between these two men produced music of the highest density, complexity, and spirit, illustrating the unlimited possibilities of the instruments and improvised composition. If there was only one record to listen to concerning "the music," this would be it (and it can still be found at your local esoteric record store).





"Most people," said (drummer) Milford Graves, "will play for the average person's senses. I try to go above the average person's senses." (2)



New ways of music require new ways of listening. There were, and are still, many musicians around who have made major contributions to the music of improvisation--giving us "new things to hear and new ways in which to feel." (3) The majority of these musicians do not and are not having as successful a career as did Coltrane in getting their music out.


When people like Eric Dolphy, Albert Ayler, Sun Ra, Cecil Taylor, Jimmy Lyons, Milford Graves, Andrew Cyrille, and Ornette Coleman started playing "the music," sometimes called "free music" or "avant-garde jazz," there was an audience--a very small, loyal, and geographically widespread audience that heard and felt the music immediately. (As was true then, and for some reason is still true today, there's much more appreciation for this "American" music anywhere else but in America--Europeans and the Japanese love it, and many major recordings have been made in those places.)

But the majority of people, including many peer group musicians and those already in tune with jazz, found the new music hard to accept and difficult to listen to. This is because the music, in general, demanded more of people. To hear the music, one had to mentally slow down enough to truly pay attention and let the music enter. Effort was required on the part of the listener to learn to hear the music. For many, it necessitated studying the art form in order to appreciate and comprehend what was happening musically.

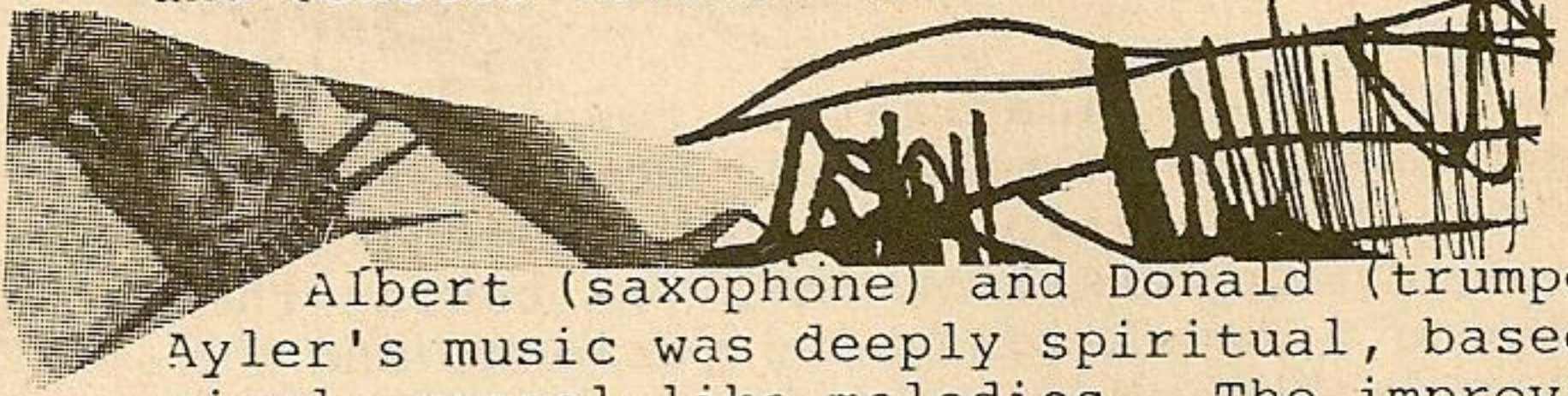
This greater intellectual approach of the music was fine for those people who were actively trying to expand their sensory and perceptual horizons--but usually this was not the majority of the audience who were out partying down in the bars, and the jazz clubs, and the lofts. Most did not want to be suddenly confronted with this music that demanded their attention.

Amidst the beauty of the music, there was often conflict for the players: getting booked in the wrong places, not getting booked, fierce and often cutting competition to be heard and to work, division of co-players due to the new and different directions of the music. The world of business: records, bookings, contracts, etc., was also rather alien and cutthroat, especially for a black artist at that time. The majority of the musicians were just musicians and not equipped to handle those situations. There was a lot of trouble and bitterness. There were a lot of drugs, alcohol, and poverty.

The strain took its toll on the musicians and the music. There were many players with "bad" or "hipper than thou" attitudes. Some guys developed reputations that they were difficult to work with. Some gained success and lost it right away. Many died relatively early in their careers and some, like Albert Ayler, got killed.



A lot stood in the way of educating an audience to this new music, and if it weren't for the recordings, many of us would never have gotten to experience it. There are musicians from this time period who have continued to grow and are currently recording and performing. Some of them include: the Cecil Taylor Unit, including Cecil Taylor (piano) and Jimmy Lyons (alto sax); Pharaoh Sanders; Sun Ra and his Arkestra, including John Gilmore and Marshall Allen (reeds and flutes); Frank Wright (sax); and Ornette Coleman (sax).



Albert (saxophone) and Donald (trumpet) Ayler's music was deeply spiritual, based on simple gospel-like melodies. The improvisations along with the sheer power and tone of the players transmitted so much energy that it was often difficult for people to hear that they were just playing variations on their themes. All sounds were related, and what first sounded like chaos to many was really a very highly structured improvisational form.

This music of complex dimension and texture arose from the expression of the most common human feelings: "We are the music we play. And our commitment is to peace, to understanding of life. And we keep trying to purify ourselves so that we can move ourselves--and those who hear us--to higher levels of peace and understanding. In a way, we're trying to do for now what people like Louis Armstrong did at the beginning. Their music was a rejoicing. It was a rejoicing about beauty that was going to happen... Like Coltrane, I'm playing about the beauty that is to come after all the tensions and anxieties. This is about post-war cries...the cries of love...that will emerge as people seeking freedom come to spiritual freedom"--Albert Ayler, 1967. (4)

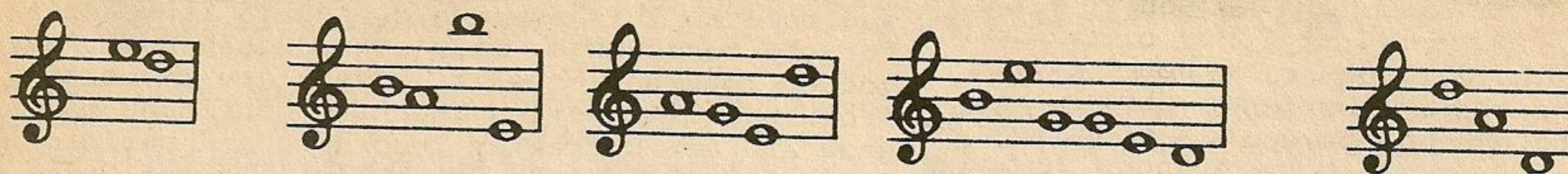
In the liner notes for the Impulse (AS-9155) recording of Albert Ayler in Greenwich Village--Recorded Live at the Village Vanguard, Nat Hentoff relates a conversation in which he had asked Albert and Donald Ayler if they had any advice on how to listen to their music. "One way not to," said Don, "is to focus on the notes and stuff like that. Instead, try to move your imagination toward the sound. It's a matter of following the sound...the pitches, the colors, you have to watch them move," and Albert added: "You have to relate sound to sound inside it. You have to try to listen to everything together."



one flat in the key signature

s always Bb.

In this story the missing words are spelled in notes. Fill in the blanks and you will have the complete story.



_____ and _____, _____ 10, _____ their _____ to take them

Directing one's imagination toward the sound and watching it move well describes the process of improvisation for both listener and player. For improvisation involves taking the whole of one's knowledge and experience and spontaneously abstracting the deepest and most basic elements in order to create.

we still have immense problems getting along with and supporting each other.

But I also think that people can be educated and that there's a lot of starving souls and minds needing some external force to infiltrate and awaken their senses. It takes a great amount of patience, dedication, intelligence, and involvement in many disciplines for an artist to keep it together and also be a creator and teacher. But that is what it is about. It is our ability as communicators of ideas and dreams, images and sounds, truths and other worlds, that lets us speak the universal language of the arts. Through this language we can reach the world. Through this language we can reach other.

Varying degrees of this spontaneity and freedom can be found in all of the arts. At the most minute level, it can be seen as the artist's personal interpretation of the movement--from which the creative decision is made, such as the accenting of a syllable, emphasis of a note, value of a color. It's ultimate level is within the experience of the creative process where feelings, information, and skills unite in an energy that transcends thought and flows into action. In a group situation the element of contact and relationship between players and audience becomes an essential part of the whole.

Bonnie Kane

The thoughts, variations, and uses of improvisation are as many as the artists involved. (5) Within the field of music and the scope of this article, only one major "school" has been discussed, that arising from the jazz tradition.

J.P. Racket
The Unconscious
Collective Unconscious

I see myself and my peers as part of the next generation of improvisors descended from this tradition, creating new music for our time from all that we have and are still assimilating. The musicians mentioned in this article were and still are our teachers. And, of course, they have been joined by many other teachers and influences for each new musician.

Footnotes

As musicians and, in general, artists in this country, we still see a lot of the same problems of twenty years ago. There is still a lack of audience support, financial stress, exorbitant performance costs, drug and alcohol abuse, burnout, and as artists (and as humans)

- (1) From the liner notes, by Nat Hentoff, for the record Albert Ayler in Greenwich Village--Live at the Village Vanguard; recorded February 1967, ABC/Impulse (AS-9155).
- (2) As Serious As Your Life, by Valerie Wilmer, Lawrence Hill & Co., Westport, Conn., 1977, p. 26.
- (3) same as (1)
- (4) same as (1)
- (5) For further reference, see the book "Improvisation," by Derek Bailey.



Is the last note like the 2nd note? _____

Is the last note like the 3rd note? _____

_____ shirts and _____ blanket for their _____



Ordo Templi Orientis

Do what thou wilt shall be the whole of the law.

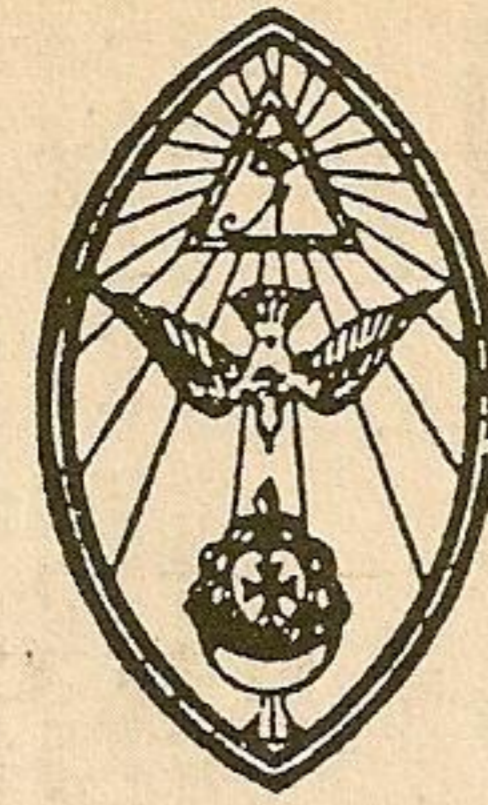
The world does move by the light of Genius and always has. Genius consists not only of mental agility and stamina, the ability to conceive compound phenomena on diverse planes, but also of great personal power. Genius is a physiological condition. All major world changes come about through Genius/personal power. No one can attain personal power without liberty, and so, Do what thou wilt shall be the whole of the law. Yes, the law. In the last seventy-nine years, more change has occurred than in any other time in the course of the development of man. The almost instant decline of "morals" since the end of World War I, combined with the massive use of dependence on technology in our daily lives. Never before has the whole planet decided to all go to war at once. With the rejection of conformity, the tendency toward true progressive expression is born. EVERY MAN AND EVERY WOMAN IS A STAR. EVERY NUMBER IS INFINITE. THERE IS NO DIFFERENCE. The only practical deity now is the individual. The unit of society itself. Women are now important and powerful members of society; more than they ever were. Young people also hold an important position in society where they never did before. Young and rich was once very rare, now, it's almost commonplace. Every individual is god. THERE IS NO LAW BEYOND DO WHAT THOU WILT. There is no other way to personal power than that of the True Will. That's the secret. If every man and every woman did his or her True Will, no one would ever fail at anything ever: except for the slaves of the Dark. They that worship the dead gods. The Slave Gods.

In 1904, a great change took place all over the planet. It was a great Cosmic change. A social change, a notch in time in the development of man. A perfectly natural occurrence. Man (due to the present stage of his development) can no longer worship external Gods or deities practically. He has come too far both spiritually and physically for that. It is now time for Man and Woman to develop the Divine Self (the True Will). To enable one the personal divine qualities needed for true expression, in complete accord with the natural laws to which we are subject. LOVE IS THE LAW, LOVE UNDER WILL. Love is the method in which change is effected in perfect harmony with the True Will. This is the Key to perfect Creativity. The supreme artistic act. Love is and has been a key motive and inspiration in the vast majority of art forms, especially in the fields of theatre and music. This could be considered a major indicator that a good part of our artistic manifestation lies in Love, a byproduct of the Will.

The rudiments of this Law are clearly explained in "Liber Al Vel Legis" (The Book of the Law), which is sold in most occult bookstores. The book was transmitted by a Preternatural intelligence to a man in Cairo, Egypt, in April of 1904. It lays down a simple code of conduct, and informs us of the major change, in the light of which we are all subject. All acts must be a personal dealing with God and a perfect act of Love.

LOVE IS THE LAW, LOVE UNDER WILL.

Gothic Harris
San Francisco, Calif.



THE COMMENT

Do what thou wilt shall be the whole of the law.

The study of this Book is forbidden. It is wise to destroy this copy after the first reading.

Whosoever disregards this does so at his own risk and peril. These are most dire.

Those who discuss the contents of this Book are to be shunned by all, as centres of pestilence.

All questions of the Law are to be decided only by appeal to my writings, each for himself.

There is no law beyond Do what thou wilt.

Love is the law, love under will.

The priest of the princes,

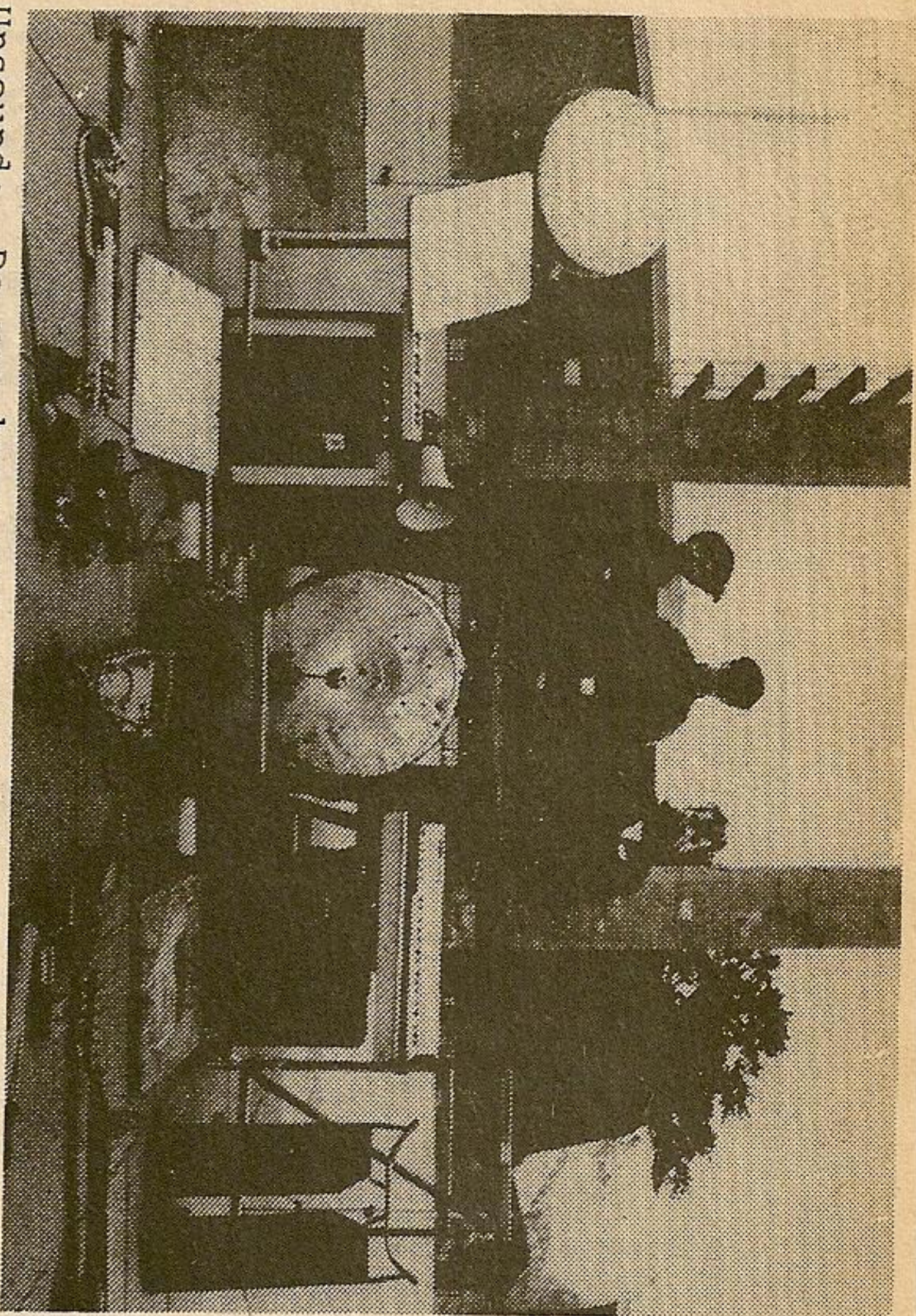
ANKH-F-N-KHONSU

--Extracts from The Equinox, official organ of the A.: A.:, and the O.T.O.

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Blixa of Einstürzende Neubauten

Unsound: Do you know our magazine? It is called Unsound. We basically try to cover different types of music, focusing also on industrial music.

Blixa: So not our music, we don't play industrial music, we don't play music at all, not at all. I hate musicians. I hate music. But every musician says that he hates music.

Is that not true that most musicians today say they hate music? Well I hate musicians, I hate artists, and I hate industrial music, so it's ridiculous.

Us: Are you coming to the United States?

Blixa: I hope so, I have to get a visa. I've had the tickets and the money and everything to go there, but I couldn't get a visa, they won't give me one--I hope they are going to give me one now because we are planning to go there.

Us: When are you coming?

Blixa: We're going to New York, basically because it's really difficult for us to organize a tour from Europe, from over here. For a whole United States tour, we're just thinking about going over to New York and trying to organize it from there. It looks easier to me.

Us: When will the next LP be out?

Blixa: Actually we have two records. One compilation on Mute Records, it's a compilation of material we've done in between 1980 and 1983, including the first single recorded under a high bridge, and other material that has only been released on cassette before. So it's pretty unknown to most of the people. And some remixed, remastered material of the double single, and the first long player, Kollapse. Out of all this material comes the compilation called Strategies Against Architecture. And then coming out two weeks before that on exactly November 14 is the new album called Drawings of Patient O.T., like E.T. O.T. is actually a living person.

It's coming out on Some Bizarre, and it's a really great album, it's wonderful. It's much better than the first album...no, it's not much better...it's different.

Us: How was your recent show in Rome?

Blixa: This was typical Italian organization, there was no real P.A. there. There were a lot of technical problems like all the tapes we were using were not working because they

Brainsaw

Brainsaw
 Headsaw
 Brainsaw
 Air Raid
 Brainsaw
 Breathsaw
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 Air Raid
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 Daily News
 Brainsaw
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 Breathsaw
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just need to be changed, they need to be ceased. They need to be ended, and annihilated--every word, every morality, every ideal--needs to be annihilated, and politics is one of these things that needs to be annihilated. For as long as we believe that politics is a thing that we can use to change things, as long as this fact exists, as long as we are still slaves of the ideas of politics and its need to be ceased--that idea of politics will make a real change possible.

Us: Are you talking about destroying past concepts of thinking?

Blixa: No, I'm not talking about nihilism. I don't mean anything like destroy the whole world or something stupid like that. I don't want to spread our apocalyptic fantasies or anything like that. I just want to say that all the moralistic and all the idealistic ideas, all these ideas of words, all the ideas of meaning need to be destroyed, annihilated, and not to be exchanged. It's more useful to destroy barriers, restraints, and moralistic ideas like intellectual meaning. All these things need to be destroyed, and that's less of a materialistic way of destroying things.

Us: Do you relate these ideas or transfer them to your music?

Blixa: It's a way of playing music, the idea of music needs to be destroyed as well. For example, the idea of music is the idea of oppression, of pressure. The idea of music is the idea of pressure, it's another idealistic and moralistic way to keep things the way they are. The idea of music is to keep things the way they are, that's the whole idea of music till now.

Us: Who is in the group now?

Blixa: There are four, which are the root or the inner circle. Four people and there is one engineer, and there is another member which is Alexander Von Borsig. He's one of our engineers as well, and with these people together we have six. N.U. Uhrva is one of the founding members together with me. My name is Blixa Bargeld, which is a New York Dadaist (Bargeld) of the Twenties. Then there's Marc Chung and F.M. Einaeit. I can translate the names: my name means "in cash" (Bargeld), my first name means nothing, it's just artificial, so my name is Blixa "In Cash," and the name of Andrew means "calmness" or "rendism," and Chung means nothing--it's just a Chinese name. Einaeit means "unity," but it doesn't matter, you don't need to translate the names. Einstruzende Neubauten is translated into "Collapsing New Buildings," and I think it's a fine idea to translate the

didn't have any connections for the P.A., the tape machines to the P.A. We couldn't do anything of what we usually, as much as you could say we usually do, by the way we play. We couldn't do anything of what we planned to do, so it was pretty chaotic, but it was really pretty. It was really intense and fine, real beauty, beauty of intensity.

Us: How do you view your commercial success, or should I say popularity?

Blixa: I would first like to destroy your conception that we are successful in a way of commercial success. We are not.

Us: But you are popular.

Blixa: Yes, but that's a sort of cult. That's not commercial success in the way the word is usually used. I think to obtain a cult status is more of a success, is a more real success, but it's not a commercial success. For me personally, success is something included in the whole idea of it all; success means to have the most possible distribution, and the most possible possibilities of being available to everyone in the world. To have the record come out in many different countries and to give your idea of music, to try to spread it all over the world, that's success. We're really not a commercial success at all, I haven't seen any money. I couldn't imagine that something of that material, the possibility of a hit single... I really couldn't face that. I wouldn't believe this is possible, although it's possible in a few years because the music is going to change anyway.

Us: Do you mean your music is going to change?

Blixa: No, the mainstream is always changing all the time and for what we've done two years ago, it's going to be more and more mainstream. Not what we're doing now, which is apart from the mainstream like the things we did two years ago. But the mainstream is changing, the music is changing, so the things we've done before will be more fitting than they were before.

Us: Do you see yourself or the group as being politically relevant in Germany?

Blixa: "Political" or "politics" are not words that I would use anyway. They're not words you can use for anything positive. They are totally stupid and totally empty words that don't mean anything to me.

Us: So you're not affected by the politics in Germany at all? How do you view the cruise missiles that are to be placed there and aimed at Russia?

Blixa: I think in the next year the Vatican will have its own rockets there called the "Ava Maria," or the "Apocalyptic Angels," defense weapons for the Vatican. I wouldn't say that I don't care about it. I just don't believe in networks and I don't believe in truth besides, and Vatican rockets, and Russian rockets, and I don't believe in anything like that. The word "politics" means nothing to me. I believe in the real meaning of the word.

Us: So what's the...

Blixa: This is much more important. The word is ridiculous, you can't talk about politics. It's not good to think there is any responsibility for what happens, or therefore to think that there is any chance to change things by politics, that's the wrong way. I think that's what every politician wants everyone to believe--that politics are the only way to change things. And I think they don't

(longing and Brainsaw from Kollaps-LP-1-'82)

group but really I don't think the name is as important at all--the meaning is really important.

Us: How is the radio in Germany, do you get airplay?

Blixa: We are played on the radio rarely, because the radio in Germany is, should I say, controlled by the government--that's the wrong word, it's owned by the government. It's not allowed to have any private radio stations. But in Berlin the situation is different. We have more radio-- West German, East German, and we have the radio of the American, French, and English forces. All these combined give us many radio stations, and the same for T.V. But you can imagine that this kind of music is not going to be played much on the radio, we're played more on the English radio than the West German, because we are respected a little bit more in Great Britain than we are in Germany. We are well-known here, but we're not respected. They all can't accept our kind of non-musicianship. We show everyone that we are non-musicians, that we hate music, that we don't like to be musicians, that we don't want to be connected in any way with the rest of the German rock scene.

Us: So there are no other German groups that you respect or want to be associated with?

Blixa: There are other groups I like over here in Berlin, for example, there is Deadly Doris. They are a really good group, because she's using the same kind of basic idea that we are doing. She has existed since, I call the group she because it's a female name, and they always describe the group in a way like it is a human being, really existing but not existing at all, so I describe it as she. She has existed since 1982, maybe 1981. They're using the same basic ideas that we have, like a non-musicianship and ability to develop out of this non-musicianship your own way of creating music, which is totally different from any way of music before. They're not playing metal banging or whatever you call it, they play a totally different thing, they are really good. I can't describe them, it would take too long.

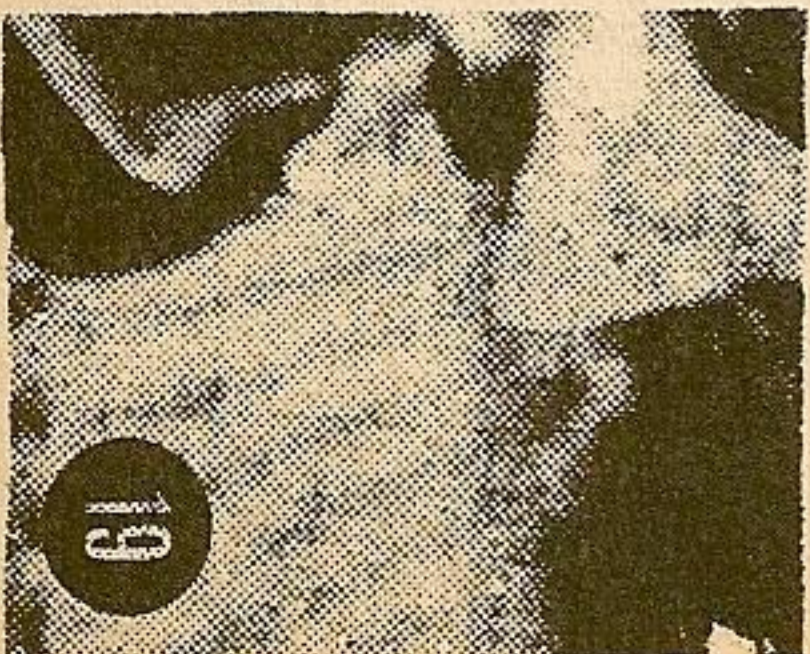
Us: Are there any videotapes or other material that has yet to be released?

Blixa: We have done videos but not any type of promo videos, but more like using our music as a sound track for some weird pictures. We have never done any promo videos, or how in modern times groups are going to film their music. There is one video existing of Andrew (N.U. Unrua) playing inside of a hollow highway bridge, I like that video very much. We also have other videos and we have about 500 different tapes of things we've done, a very little percentage of that is released.

Longing

H

Longing
Longing
Comes out of chaos
Longing comes out of Chaos
Longing is the only energy
My Longing



Surrealmusic

Music is a controlled response to the gregarious stimuli confronting the modern body; i.e., the composer. The multi-textured interactions of society (culture) and environment impose an aural schizophrenia* upon all of us. This is expressed by the composer.

Surrealmusic--music arising from the unconscious--lack of control in its form--form always changing--music as performance, music without function, music as response.

A case could be made that most, if not all, music can be called Surrealmusic. However, most music has purpose and structure, not determined by the unconscious but by forms imposed upon the material. Examples: blues, rocknroll, sonata, concerto.

Music is response, a symbolic response to internal/external states of being. It stimulates the listener (consciously or not) activating different levels of consciousness. Music intrudes, on all beings, physically, aurally, and mentally.

It is not the first purpose of Surrealmusic to manipulate or intrude, it is rather a given that this occurs during Surrealmusic production. Manipulating participant's states of being before, during, or after a performance is antithetical to Surrealmusic.

The mental/physical strain of living in this age is great. The composer must either close the mind, body, and ear to that strain and assemble sounds from the electrical synapses deep within or give in; embrace schizophrenia and the multifarious levels of hallucinations which we are all immersed in.

To do neither is to produce something other than Surrealmusic.

Form in music is defined by purpose and function. Of those works which defy function their form is Time. Time is the only inescapable form. Without time; interaction, conception, execution, repetition, is not possible.

Our psychoses are repetitious, it follows that we contain, within, a certain set of materials which interest us and which we decide to deal with. As composers we seek to unleash the unconscious in the participants. The effect of sounds cannot proscribe or prescribe the affect achieved. We must search for sounds which serve the unconscious, eradicate its values and confinement.

Sounds have no boundaries other than the physical one of time. We have the human limits in producing sound. The variety of sound available to us to use is infinite. The composer decides to limit infinity and by doing so expands it at the same time. The composer decides which sounds to use--there is no rationale for this use that is better or worse than any other.

Silence, in a sound-full society, is today more psychologically important than the sounds chosen. Silence allows the mind to wander, just as a continuous sound will, for it goes unperceived. To offer silence to a musical participant is perhaps the greatest surreal musical event possible.

The body's music cannot be stopped. If stopped you are dead. Surrealmusic must be sympathetic to the body's music.

In a surreal culture the overload of information supplies us with modes of living upon

textures alone. The textural flow of events is what we depend upon to survive. If something occurs around or to us which does not fit into our texture, we awake and take notice to evade or protect ourselves.

In typical musical settings the participant often allows the composition (composer, musical environment) to impose a texture upon their lives. This is usually temporary and voluntary. When the texture is unfamiliar rebellion occurs and the voluntary aspect is brought into question. If the element of time is different from that expected, the result is similar.

In Surrealmusic the voluntarism of the participant must not be assumed past the instant of attack. Once the piece has begun the voluntary participant ceases to exist. They may become rejectors, absorbers (the passive observer "I am here but I am taking notes, so I am not here"); in either case they may as well leave. Finally there are active responders, to the stimuli, who use the music and are used by the music. It is in this mutual interaction that the distinction between Surrealmusic and other musics can be made. Neither the music or the participant are what they seem outwardly and together they form two other things, determined by the unconscious of the composer and the respondent.

One note can provide many responses just as many notes may reflect the crashing confusion and simultaneous texture of our lives. Therefore Surrealmusic must not be committed to any one compositional approach. Surrealmusic is determined only by essences of symbol; foreign textures which can illicit a train of thought or a path of different thoughts. These textures/symbols of internal processes, have meanings which, under auditory illumination, will reveal a common pervasive madness.

The problem of Surrealmusic in a visual age is that these visually seen words will evoke first (perhaps only) visual images. The reader will not hear the ripping flesh, the jangling torrent of nerves, the flashing of muscular tremors, the tension throughout the whole organism. Yet this is the duty of Surrealmusic.

We are all absorbed into today's culture/society. The pressures towards the absorption are almost absolute, to defy them can mean an isolation close to death. Surrealmusic need not parrot or parody either absorption or isolation, common music and theatre do this now. Surrealmusic must reveal our internal stresses, the destruction of our senses and sensibility by the society, which to survive, we must be part of.

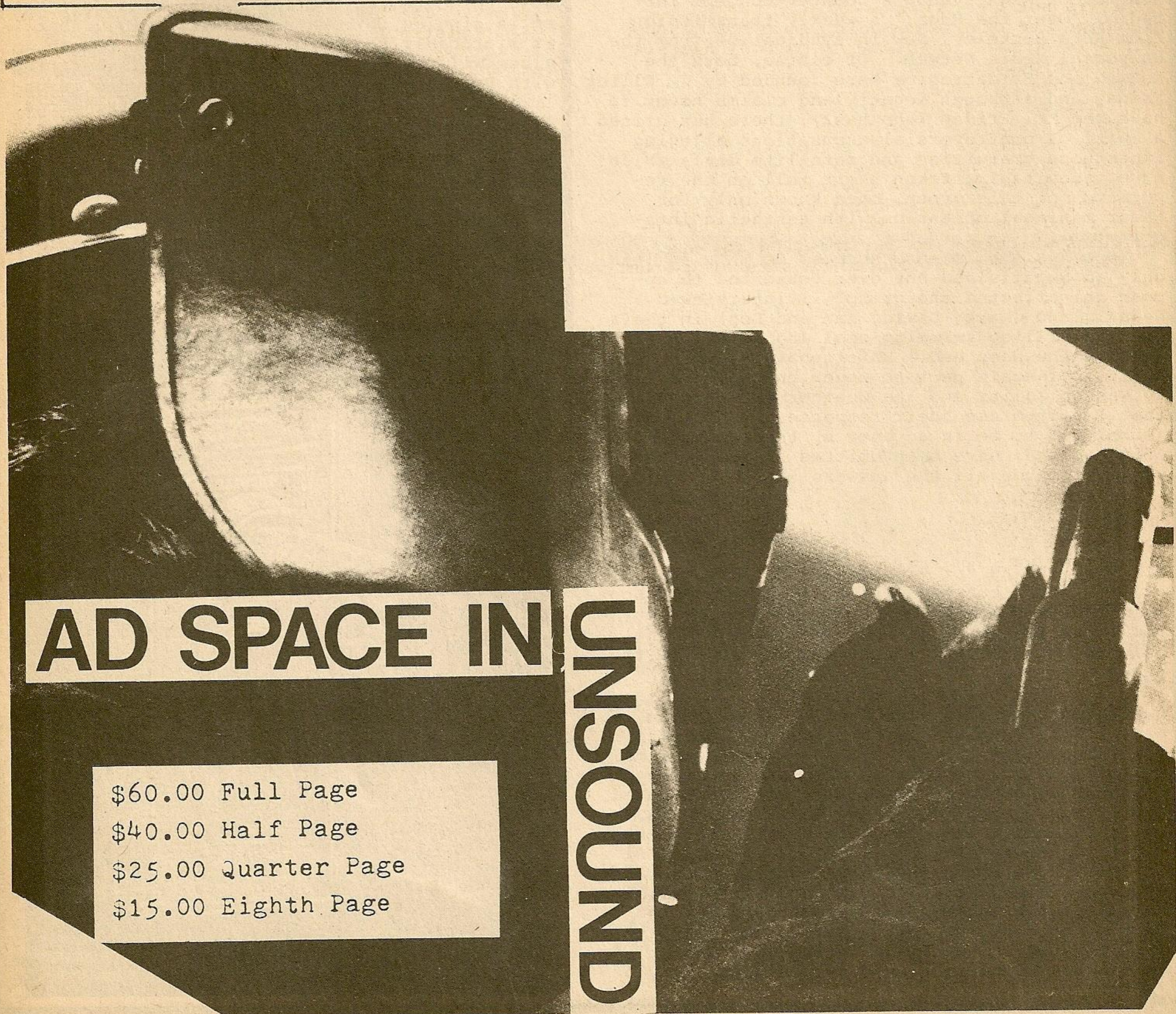
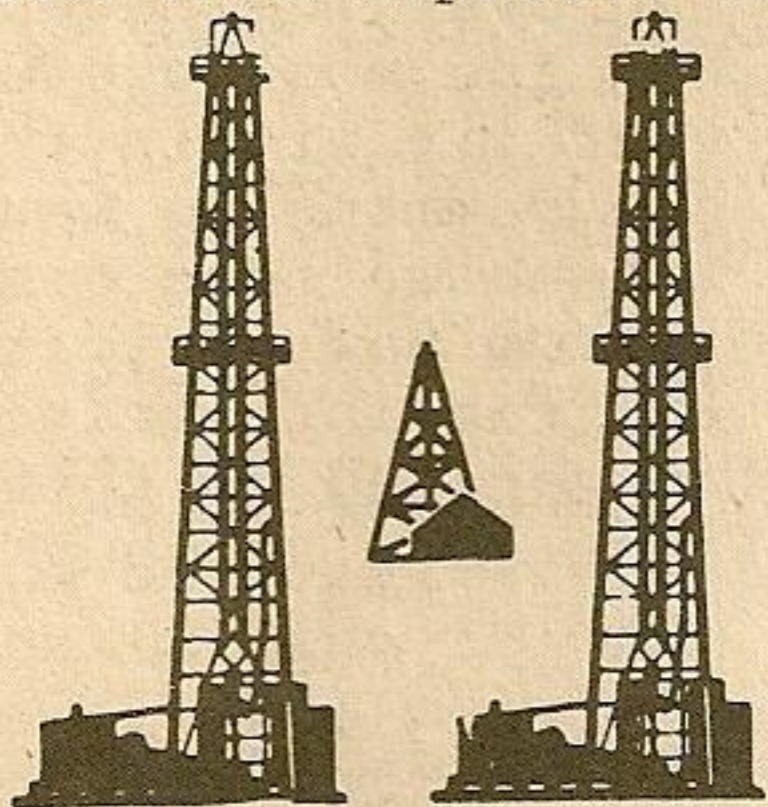
Written words have sensuality in the writing, not the reading, most response is in the head. Spoken words have a sensuality in the speaking and hearing, and are close to music. What divides spoken words from Surrealmusic is intent. The metaphors are trapped by the concrete meanings of each word. Language is thus confined by meaning and meaning is imposed by society.

Surrealmusic defies society by using a language which cannot be trapped by concrete definitions. It is the only language where context holds content only individually and for each it is different. In Surrealmusic we are not confined, we must explore and express

the rhythms, the partings, the chewing, the light, hallucination, and the depths.

Surrealmusic frees us from our sensible pursuits, gives us space and time to arrange our responses, may allow us to approach death as no other art form can. For there is little connection between my death and your music but either may be a response to the other.

*schizophrenia: a mental disorder characterized by indifference, withdrawal, hallucinations, and delusions of persecution and omnipotence often with impaired intelligence.



AD SPACE IN

UNSOOUND

\$60.00 Full Page

\$40.00 Half Page

\$25.00 Quarter Page

\$15.00 Eighth Page

NEGATIVLAND: "TOMORROW'S SOUND BY FRIDAY"

This enigmatic, and now all too familiar phrase, always appearing in Sal Helvetica Extra-Strong type above the slyly smiling but somewhat less than confident face of The Weatherman, now runs on a regular basis in 51 national and international publications. Whether found in the pages of "Obstacle Home," or spotted among the expandable dots of "Micro-Trends," this never-changing ad seems incapable of exhausting its power to engage...and sell! It is, of course, the classic ad for Fridatronics in which Negativland's Weatherman (David Wills) extolls the virtues of Fridatronics transinfiltrational broadcast equipment.

Within the context of the ad, there is much mention of Negativland's counter-concept for radio, "Over the Edge," a weekly transmission from KPFA Berkeley, now in syndication from the Universal Media Netweb. Of course, both the Netweb and Fridatronics were founded by C. Elliot Friday and although Negativland claims never to have met Mr. Friday (who has?), there has arisen a swirl of controversial accusations alleging incestuous gratuities and satellite deals which have, inevitably, taken their toll on the reputation of this group, once known only for their maniacal obsession with aesthetic integrity.

How has the immense success of this ad (the only ad Negativland has ever consented to appear in) affected the group? I interviewed Negativland (Mark, David, Ian and Don) in their spartan hilltop swimming pool (no water) overlooking the deep end. Unfortunately, their on-again, off-again pact to never be quoted directly was on again, and the Weatherman insisted that I paraphrase their responses. Questions (submitted to me in advance by their manager John Seeland) have been omitted in order that we may include all the answers.

A. Yes, the ad for Fridatronics has created quite a stir, but the residuals have been a boon to our well being. That's how we paid for this pool. If it runs a few more months, we'll be able to buy some water for it. Do you like the echo?

A. Our association with Over The Edge began when we invented it. It's a form of improvisational overlap. Strictly audio. At that time, we felt radio was about to overtake video in cultural importance, especially with quad-rated, short-wave coming into play. After all, you can't lay cable in space, and that's where the market is these days.

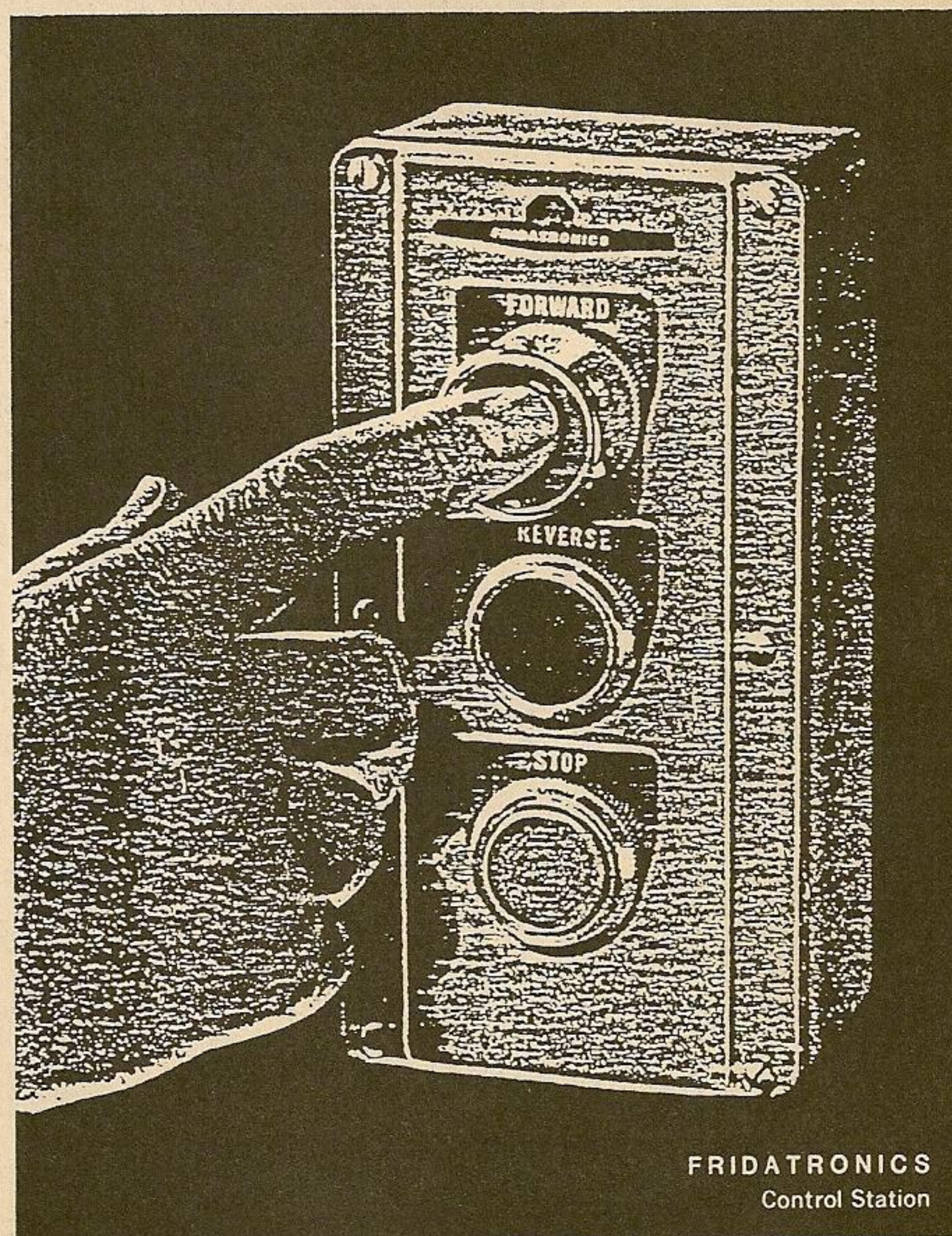
A. Well, the FCC co-hearance restrictions forced us into a time slot (2:00 AM to 7:00 AM) which actually made us less well known than before. We kept complaining to the Netweb and finally they offered us the Fridatronics ad. And it's made a big difference in our recognizability factor.

A. Yes, it's true. We do use their stuff. When we started doing Over The Edge, we found that Fridatronics had the most useful audio/broadcast devices that fit within the type of live coincidental programming we were interested in. Also, in the Netweb we soon discovered that, a few decades from now, Fridatronics became the standard in transinfiltrational technology. Since we're carried up there too, we jumped on the stuff as soon as they began marketing it back here.

A. Right...the next logical step was to apply these devices to our work in the studio, and by special arrangement with Mr. Friday we were able to do this. The initial results have been so intriguing to both us and Mr. Friday that it's probably the direction that our fourth album will take. The effect of "collaborating" with Fridatronics devices in our studio is unlike that of our Over The Edge effects. It's like a funnel channeling the sound into "music."

A. Of course David is completely rebuilding the Booper with Fridatronics parts.

A. Well, if we can adjourn to the cement tent, you can ask him yourself. The Weatherman (David) won't come into the pool. He thinks there's probably algae residue down there.



FRIDATRONICS
Control Station

(We're now sitting on Scour 'N Fresh kitchen cleanser pads in a spotless cement tent where the Weatherman is wiping the soles of our shoes with Formula 409.)

A. They started calling me that when I was giving weather reports over the P.A. in my high-school in Martinez.

A. I don't know anything about that.

A. Well, my role is to get everybody to end all their words in X's, except "nuclear," which should be said correctly. A lot of people still say "nu-cu-ler." That's stupid.

A. Very stupid.

A. (Later) Well, yes, he's the brains, the conceptual core of Negativland, but you wouldn't know it from talking to him. (We're back in the pool now.) His phobias are innumerable. A difficult combination.

A. No, but we hope to meet him, someday. We get letters from Howland Island, but everything from Howland is signed "C. Elliot Friday," so who knows? Anyway, after we hooked up with the Netweb for economic reasons, they decided they wanted to actify the format by combining our mix of sounds, music, tapes and local phone callers with the Netweb feed from Tycho as it came in. Almost all the Netweb outlets do it this way now, but we were the first to use the autoschematics.

A. Time allotment has always been a problem. We've finally finished our new album ("A Big 10-8 Place") and, unlike most bands, we understand how our activities are self-indulgent and trivial compared to the ongoing needs of society, so we all maintain jobs in the "real" world. (Quotation marks mine.) Two of us adjust computer games, one works at a day care school, and it's true that the Weatherman installs cable T.V. But he just got a license to inspect sewers so that may change.



A. Thank YOU! Let's hope this will clear up some of the misconceptions about us.

by Crosley Bendix. Mr. Bendix is a freelance cultural reviewer.

Negativland's new album "A Big 10-8 Place" was released 10/8/83.

INSANE MUSIC CONTACT
2, Grand-Rue
B-6190 COURCELLES
BELGIUM

HERE ARE SOME SOURCES SUPPLIED BY THE
INSANE MUSIC CONTACT; WE WOULD LIKE TO
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c/o Armin HOFMANN
Bulerstrasse, 5
D - 7277 WILDBERG 1
GERMANY

GRAFIKA AIRLINES - D.I.A.
Avenue Ducpétiaux, 83
B - 1060 BRUSSELS
BELGIUM

EASTERN WORKS
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1 - 37 - 4 YOYOGI
SHIBUYA-KU, TOKYO 151
JAPAN

FINGER IN THE DIKE
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NL - 1183 AG AMSTELVEEN
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DATENVERABEITUNG
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ERIK VLOEBERGHES
Heibergstraat, 40
B - 2598 HEIST OP DEN BERG
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TEAR APART TAPES
c/o Danny BOSTEN
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c/o Guy DE BIEVRE
Steenweg op Vorst, 40
B - 1610 RUISBROECK
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MUSIC FOR MIDGETS
Thompson Road, 40
LANGLEY GREEN
WEST MIDLANDS
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COLIN POTTER
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ENGLAND

STACK ORIENTATION
113 - 4 ASUKAI TANAKA
SAKYO KYOTO 606
JAPAN

TRAX
c/o Vittore BARONI
Via Raffaelli, 2
I - 55042 FORTE DEI MARMI
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c/o Gincarlo MARTINA
Via trento, 7
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(UD) ITALY

AEON
604, Princeton
FORT COLLINS
COLORADO 80525
U.S.A.

choreography: betsy ceva
sound: bill davenport
saand biko
gregory alper



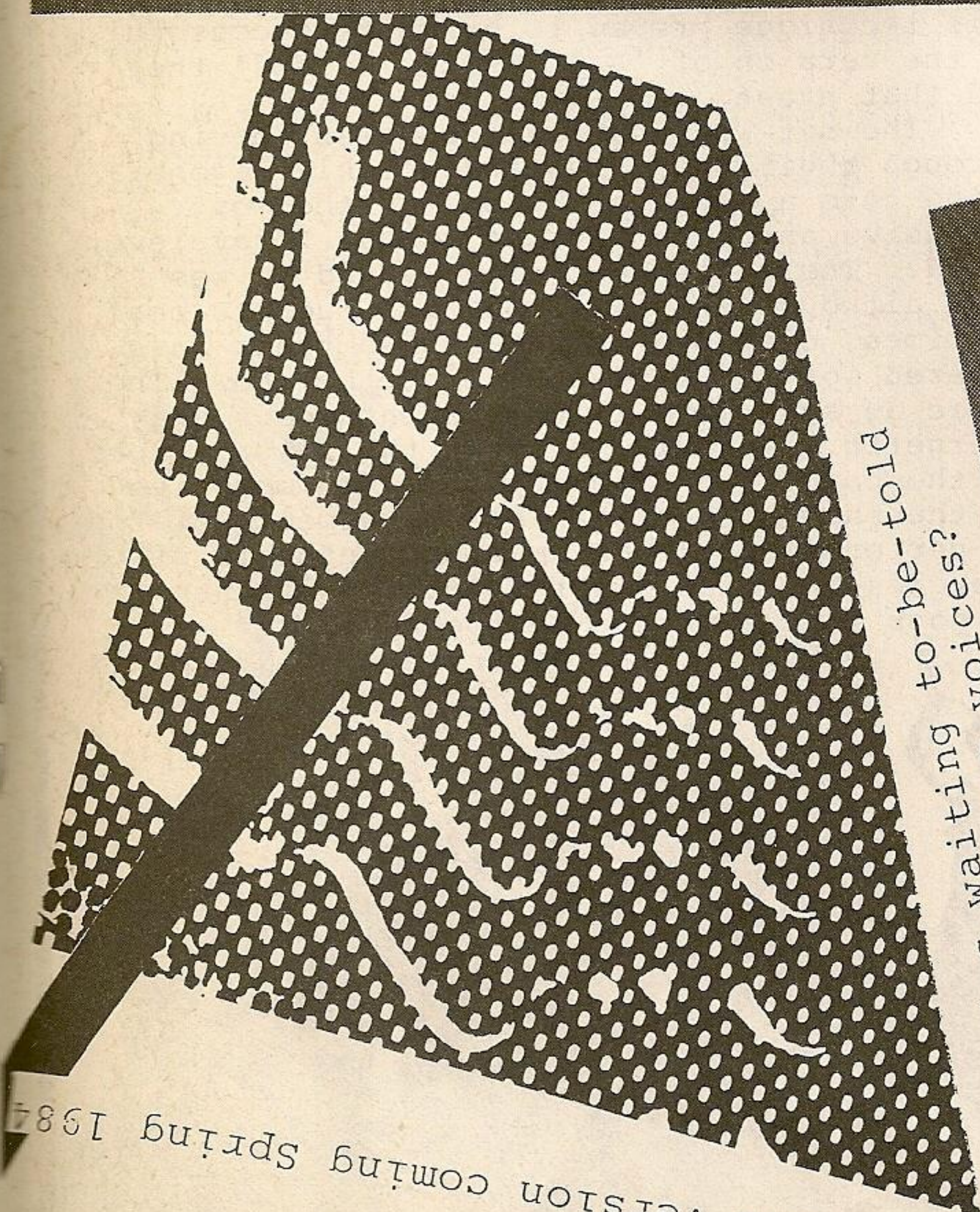
a new performance
work by will torphy

tyracoeltrios

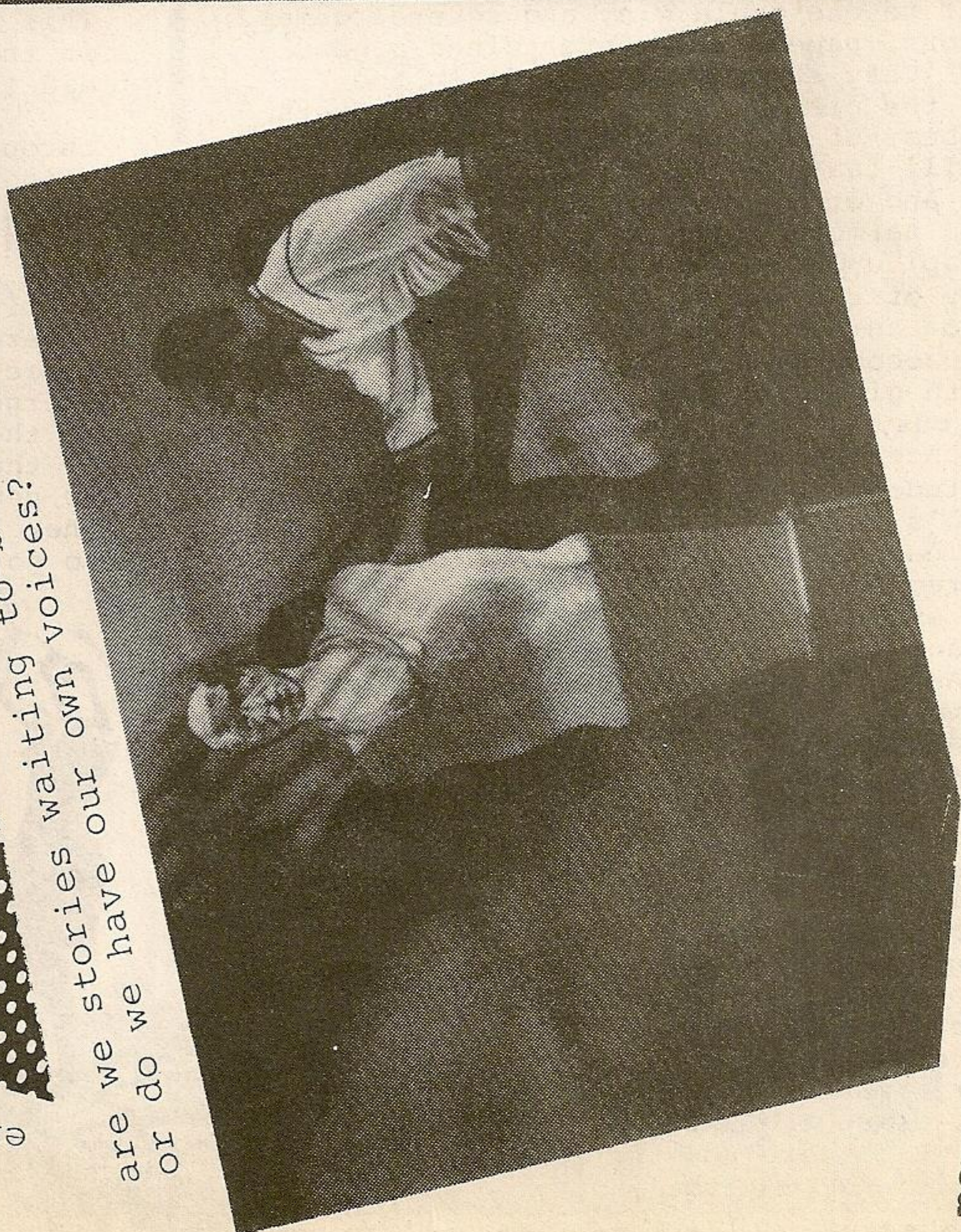
performed at new performance gallery

Sept. 8-15

expanded version coming Spring 1987



are we stories waiting to-be-told
or do we have our own voices?



new music & text...kinetic sets...gestural choreography
all set within a mind at chaos...



0526261305 441203#30

Live Reviews

LIVE REVIEWS:

SEND US INFORMATION ABOUT A SHOW YOU DID OR SAW,
SEND US PHOTOS, WORDS, DRAWINGS, ANYTHING THAT
YOU FEEL WOULD BE APPROPRIATE FOR THIS SECTION:

Performance Series at S.F. State Student Union
Gallery, Oct. 3 - 7.

UNSOUD LIVE VIEWS SECTION
801 22nd St.
San Francisco, Ca. 94107 USA

On Monday morning Bob Stephenson opened the series by turning a t.v. on to channel static, spray-painting the outline of his hands on the walls in bright red, and sitting blindfolded in a chair facing the t.v. The only lights were two on the handprints and the light from the t.v. He sat without moving or speaking for eight hours. Few people could remain in the room for very long. The tension created by the television noise and by Rob's totally unresponsive presence was extremely unsettling, like watching someone experience pain and being unable to help. Tuesday night, Minoo Hamzavi presented visual and aural self-identities as she danced through a high-fashion sculptural environment designed by Pilar Olabarria. Various elements of the stage set became costumes for each segment of the dancing. A nervous and insistent prerecorded soundtrack propelled Minoo through her various persona. Her most personal and accessible work to date. Wednesday's double bill started off with a bang as Amy Elliott's drunken, frazzled character confronted the bureaucratic nightmares of the American legal system. The interactive audience/set was alternately harangued, cajoled, consulted, and questioned and Amy tried unsuccessfully to resolve her mysterious legal problems. A Japanese tea ceremony, a board-game that no one could win, and several games of scissors, paper, rock entertained a good turnout. Very strong and dynamic in the opening, the piece wound down as the lawyers got the best of the situation. The second half of the bill featured Tim Badger on trumpet, clarinet and other instruments; Tommy Bland on amplified harmonica and amplified pots, pans and hubcap; and Clifford Hunt on language. The story of the revolt and suppression of a busload of animals reached its climax when Clifford accosted non-participants in the lobby with gigantic Muni transfers and "Get off the bus, Get on the bus," backed up by the audience/chorus. People on other floors of the Student Union left the building during the piece's loudest sections. An apocalyptic event. Thursday hosted a sort of "best of" Post-Mortem Photography which apparently signals and end to this phase of Steve Perkins and Michael Shay's slide/music/text explorations. As usual, Tommy Bland and the Heartbeats gave Steve and Michael the vital edge they need to keep people interested in the dense text. Lots of playing cards and personal objects thrown against guitar strings with evocative effect. On Friday the Semantics closed out the series with "Necromancy," a poem/play which constantly shifted from scene to scene and from 1962 to the present to ancient Egypt. Michelle Soleau and Scott MacLeod played many different characters in this tale of suburbia, mummies, psychologists and the red daughter. As in many of the other performances in the series, history was examined, dissected and recreated along lines of force which were not the traditional economic, heroic and political ones.

Debt of Nature

Friday September 26, 1983

Club Foot, San Francisco Ca.

As they set up their equipment the audience was packed around the stage looking on attentively, but that would not last long. The first song was like jumping into an ice cold lake; a barrage of sounds at extremely high volume. Their instrumentation of guitar, bass, drums, synthesizers, toys, tapes and violin pounded out rhythmic assaults of the most pure industrial sounds I've heard in quite some time and certainly the best I've ever seen live. The set was based around taped rhythm tracks which drummer Donkey Donkey Dobson played with and around with his infamous wooden snare drum (apparently the veteran of some foreign war). Possibly the most unusual part of the show was bass player John Truby, a picture of psychosis, waving dildoes and stuffed dolls and successfully filling his beard with saliva by the end of the second song. The lead singer Brad Laner just couldn't get the vocals loud enough so he resorted to screaming all the songs while cupping the microphone with his hands. This technique proved to be quite successful in the version of 'L.A. Weekly is God' they did that night.

The set was short and concise, moving through their hit songs and quickly degenerating into a barrage of some of the most offensive and high pitched sounds I have ever heard. The audience really wanted to see them although it was almost too much to bear at times, even die-hard fans had their ears covered for the latter part of the show. Their music as seen live is very spontaneous and energetic. I would say that the visual aspect of the band is a strong part of my memories of the show. Together the two aspects of their performance are an amazing synthesis of energies and should not be missed if they come to your town sometime in the future.

Christopher N. Rankin



Demolition Contractors

A black spray-painted sign with the word "DETOUR" painted on it stood in the center of the street in front of the event.

The audience and a group of 5-10 photographers started gathering at the site well before the performance began. By the end of the performance there were 25-50 people watching at a time. The amazing gripping power of this style of performance draws an audience of people who would not normally be interested in these events.

Interview with the Group:

Member A: I don't want to be on that motherfucker, I eat those!

Unsound: Could you tell us about demolition and your views on demolition?

Member B: I'm just an operator, I don't know anything about it, I'm just the operator here.

Us: How long have you been working in this field?

Member C: I've been working demolition for about 15 years.

Us: After doing it for so long what do you think of the medium?

Member C: You just keep the fuck out of the way, let it fall and hit the ground.

Us: Is there any specific formula you use when working in demolition?

Member A: We just get in there, hit 'em up and hit 'em down, this one is called a "beat down motherfucker" here, we just beat 'em down.

Us: Do you ever use dynamite or explosives for large-scale work?

Member B: Nope, just get a bigger headache ball.

Us: What do you think of the social relevance of demolition?

Member C: Well, we socialize at home.

Member B: We're not educated man, what do you mean social revelation, what the fuck....?

Us: Well, if it weren't for you people, buildings like this would still be standing today, wouldn't they?

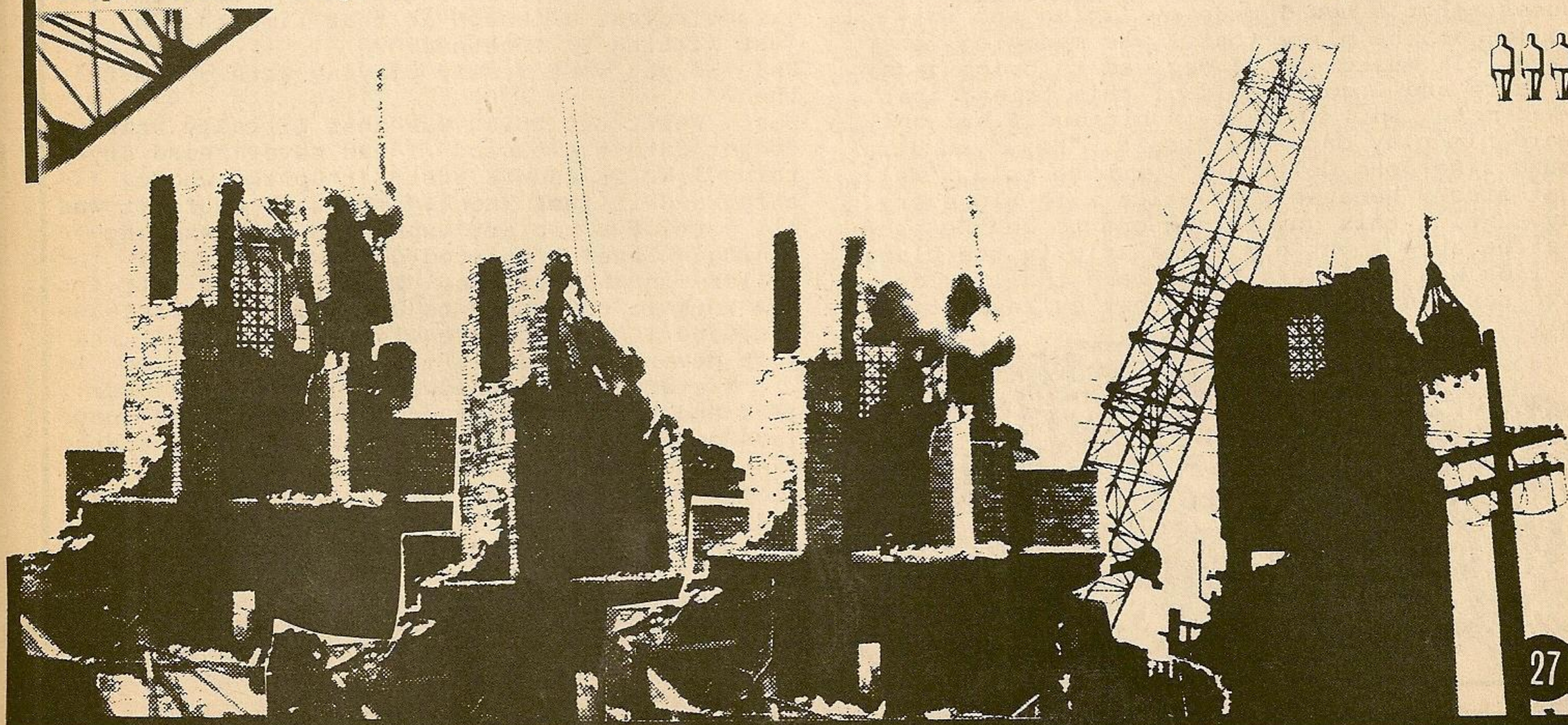
Member B: Yeah, until the next earthquake.

One man operated a crane with a large set of jaws which were controlled by a set of pulleys and winches that gave them enough pressure to easily tear through concrete. In the beginning, the performance was quite linear, the crane repetitively grabbing at the top of the structure, ripping loose chunks of concrete weighing 50-100 pounds and dropping them four stories into an ever-increasing pile of debris below. The other four members of the group wore yellow hats and continuously waved red flags at the audience and passing traffic. At one point, two of the members physically attacked two passing men who unwittingly walked through the performance space.

There was an intermission when all five men took time to aid in the changing of the jaws to the infamous headache ball. The area was so large that the performers were communicating by means of hand signals, passed from one to the other until the message finally reached the operator who was behind a barricade on center stage.

After the operator repetitively hit the structure with the headache ball and plumbed the depths of the structure completely, it was in about half the shape it was in to start with, a state of dis-array, not falling, not standing. There were some tense moments as falling slabs of concrete barely missed some power lines, and the crowd cheered as large hunks of the structure fell off. The potential kinetic energy was gripping, the structure stood barely held together by re-bar and power lines as the men checked to see that no audience members would be hit by falling concrete.

It seems as though the audience expected the group to tear the structure down in one fell swoop, much like a dynamite implosion, and some were disappointed. Some said that the performance was incomplete or ineffective, but I think that the social and political implications of a church being demolished in a gay district of San Francisco add up to a lot more than meets the naked eye.



Wes Robinson

Us: So, you've been married twice, do you have any kids?

Wes: I have two sets that live in the Bay Area.

Us: Are they pretty old now?

Wes: Yeah, they're old, they're old people.

Us: So what do your kids think of your work, that is, being a promoter?

Wes: Well, my two oldest ones are pretty disturbed, well, they accept me I guess. I have a son who's twenty-four and a daughter who's twenty-six and they're more conservative, they think that I'm crazy. Well, that's the first marriage. My son is eleven and my daughter is nine, and they have grown into it and they accept what I do. They have punk rockers in their class.

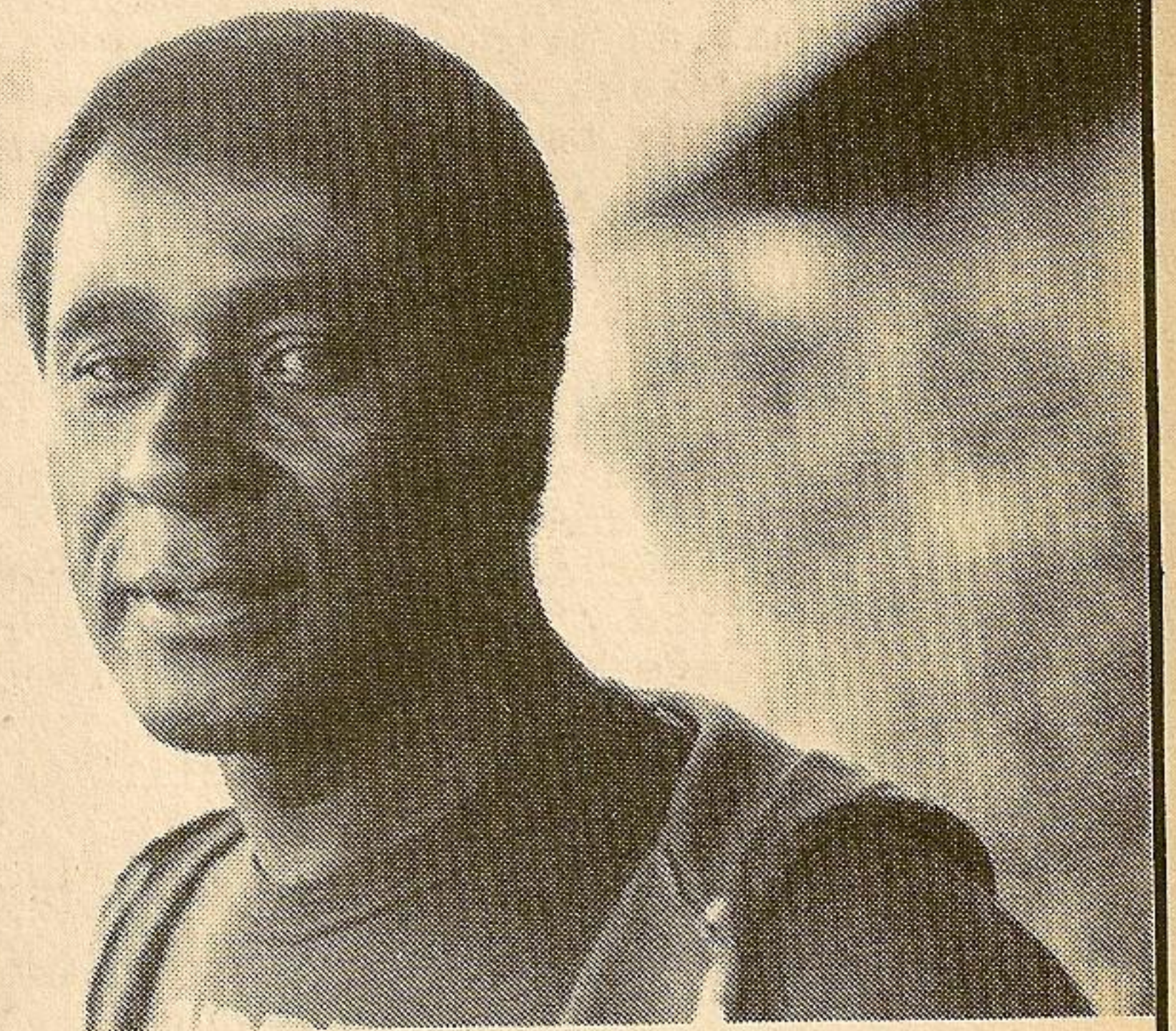
Us: So, I suppose they know about the scene... do they ever come to your shows?

Wes: Yeah, they've been to my shows. My daughter who's twenty-four has a daughter who's been to a lot of my shows, she feels pretty proud of me. A lot of her friends in her school say, "Oh, is Wes your grandfather?"

Us: Could you tell us a little about your background in booking music over the years and what you've done?

Wes: Well, I've always been into music as long as I've lived. I've always gone to shows. I used to sneak out and go to shows when I was 9 and 10 years old. When I was real young I used to sneak out of the house and go to a place called Sweets Barroom and go hear people like Billie Holiday. So I started doing shows in New York in the early sixties. I got into jazz, but it was the type of jazz that I had never heard before and I just got into it, so it was like punk rock, but actually it was avant-garde jazz. The people who were doing it were part of a subculture and it was put down by all the critics and anybody who knew anything about music said that it was nothing but noise.

I used to manage a coffeehouse in the Village in New York. I was managing coffeehouses, that's how I made my living and initially, at the place that I was managing, they liked folk music. So I decided to bring jazz in there and I got a hold of this friend that I had met. So I brought in him and I had only heard him play once and I said, "Hey, you sure sound like John Coltrane," and he said, "Well, that's easy because I practice with him every day. Well, this guy turned out to be the prophet because I put him and a trio in the place. My idea was to have a house band that would have sessions, jam sessions but by invitation only.



To get up on stage would be by invitation only, so a lot of people would come because it was only a buck to get in. A lot of people would play but only if they were invited because a lot of people weren't ready to get up on stage and if you're not ready you just get CRUCIFIED. Well, I was making the sign one day and I said how do you spell your name, is it Farrell or is it Pharaoh, well, he said it's Farrell and I said I think it would sound better if you would just call yourself Pharaoh and the guy's name is Pharaoh Sanders. So that was the house band and there were people coming in there at the time that I didn't realize their greatness, people like Ornette Coleman and Cecil Taylor, people who now are renowned in the experimental jazz circles, although at that time they were just getting it together.

Us: So you were really playing with dynamite then?

Wes: Well, the thing was that I really started to get into the music. I had never heard anything like it and it just lit up the whole thing and it just knocked me out because it was all part of a big art explosion that was happening. Later I started doing things at a gallery in the Village. Then in '67 I left New York to come home to Oakland for Christmas, and I had a couple of kids here, so I just never went back.

I started doing shows here of avant-garde jazz and the audiences would be pretty sparse, just me and a few musician's wives. But there was a movement here and every now and then people would come out this way. For instance, in 1967 I presented the Chicago Art Ensemble at 155 Burnell Hall. And there were twenty people in the audience and that was almost the whole crowd. Back then it was still very underground. As a matter of fact, during the

very first jazz festival we did at 155 Burnell Hall, there was a seminar as a part of the UC Jazz Festival on the future of jazz, and there was this music filtering across the hall... The first UC Jazz Festival I might say was ultimately conservative.

Us: So people were pretty behind the times then?

Wed: Yes, this music was totally unacceptable even by jazz standards then. I would say that even now the people who end up being the spokes-people for it are reasonably conservative. But, incidentally, the first time I have really heard that music openly used was by the horn player of Flipper, it was totally free, Ward plays totally free.

Us: You mean the first time in a punk context?

Wes: Yeah, punk rock was the first music form that was just totally open to any kind of expression with no holds barred.

Us: So, is that what attracted you to punk rock?

Wes: Well, I think that with punk rock it was the first thing that I had seen in a long, long time that was fresh and had energy. I think the first thing that I saw that I said, "Wow, this is it," was Negative Trend, the Mutants, and the Sleepers at the Mabuhay. When the Mutants hit the floor, the place went berserk, and I said this was it. I hadn't seen that kind of energy ritual with the band and the audience since the sixties.

At that time I wasn't doing much of anything because I had kind of gotten out of the avant-garde jazz thing. To me, a lot of the artists kind of got stagnant. To me, as soon as it starts to stand still, it's not avant-garde anymore.

Us: So, what were some of the first shows that you did in the punk circuit?

Wes: The first thing I did was I brought a bunch of people to a place called the Rio Theatre in Rodeo, and that was this little cowboy town out past Richmond by the oil storage area. And we had the Mutants and about four other bands and about all 100 punks from the city came.

So, we did one show out there and then we did another, and the second show was quite explosive, and this was my first venture with the Dead Kennedys. The DK's opened because it was their second gig or something and they were followed by Psychotic Pineapple and the Offs headlined. Basically, the show was over when the Dead Kennedys played because there was a lot of friction between the locals and the punks this time. Someone trashed the bathroom and there were some fights between locals and punks.

Us: So the DK's were pretty wild even then?

Wes: They were no different! As a matter of fact, Jello went through a thing of throwing beer in these cowboys' faces and that got them going, so there was no way any band could follow that.

Us: So, how about the audience responses in those days compared to these days? And, do you think that punk has lost the flair that it had then?

Wes: Well, I think that something has been lost and something has been gained. The scenes are so different and the scenes have changed and in most cases the audiences are a lot younger. It is a definite art form because it has perpetuated itself and there will always be a couple of punk bands, so in that respect something has been gained, although the things that were there in the beginning have been

lost.

Us: It seems as though there isn't that feeling of violence that there used to be at punk shows. I don't seem to feel that now.

Wes: Well, there was that feeling of intensity and you got a feeling that said, "Will it ever go too far beyond the edge?" One thing that I didn't see then that I do see now is that there were no gangs and now, because punk is based in the suburbs, you have rival gangs at the shows, particularly in L.A.

Us: What do you think of the European scene in terms of music, punk bands, jazz bands, or the new wave scene?

Wes: There seems to be a lot happening, I mean I'm really impressed with the bands from Europe that usually get over here. I'm trying to find a reason for it.

Us: They are to the point where they're coming over here and therefore are more established--take the DK's for example. By the time a band goes over there from the States, they are pretty together.

Wes: I suppose that by the time that they're going over they are pretty hot and established.

Us: Have you ever been to Europe?

Wes: I went to Sweden in about 1974, and it's not much different over there, I went and checked out mostly jazz when I was over there. I went and saw Wings just when they were getting started, and I thought they were awful, and so did everybody else. I was living in a suburb of Stockholm and I had to catch the subway to the show, and every visible means of transportation was being used to go to the event.

Us: So, do you think that a large audience necessarily constitutes a good show?

Wes: No, it puts a lot of pressure on the artist, and they should put on a hell of a show with a crowd like that!

Us: So, how do you see the audiences affected by the music at your shows?

Wes: Well, I try to put on shows that I think will move an audience. You have to do your best to get a reasonable audience with the right bands, I mix things up a lot. Sometimes it's good and sometimes it's bad. The worst show I put on was Discharge at the Oakland Auditorium. For a couple of reasons, number one the place was too big, and they told me I couldn't have concessions and they neglected to provide them. There was no beer, no nothing, and everyone was trying to find water.

Us: Do you do a lot of shows in L.A.?

Wes: I would like to but it is expensive. I plan to do more because it's easier to make a dollar there, although at one show I did there were about 1,300 paid and another 500 snuck in. You have to know the local ways to keep people out, each area has their own way of getting in. In L.A., they will charge the door, so you've got to have lots of security. L.A. is a great place to do shows, the audiences are enthusiastic and there is an indigenous sound and look to L.A. punks. The skinhead, t-shirt wearing,



levis wearing, sneakers wearing punk rocker that will always be there as opposed to the Oi look, the English look, like GBH or Discharge. My point is that this show had a lot of bands, Discharge, Bad Religion, the Fartz and Circle Jerks. But the band that really got people going were the Circle Jerks. It all looked like rock and roll to me. That's one thing that I noticed that all good bands have--good rhythm sections--and punk is no different. The punk scene has the best crop of drummers that I have ever seen. There's no way you can play punk rock and be a shitty drummer for very long.

Us: What do you think of Maximum Rock'n'Roll?

Wes: I think it's positive, I think that it is good. My criticism could be that at times it may appear to be too doctrinaire, which will make Tim look like the high priest or something like that. But that's inescapable, and basically Max R&R is a very strong part of the scene. It's good that they go out of their way to make people aware of what's happening elsewhere, in Finland or Yugoslavia for instance.

Us: Do you think that Max R&R is essential to support your situation as well, covering bands that you are featuring?

Wes: Well, I think that is relevant in respect to the smaller, lesser known bands.

Us: Do you see offshoots of punk starting?

Wes: Punk has started such a revolution of image, dress, how you wear your hair, art, and everything. One thing that I see is that punk rock is very much like the Beat generation in terms of the explosion of writing in the scene, the radical departure from traditional song writing. Another thing that I saw was Green on Red, and here are these kids from Tucson, Arizona totally into acid rock--loud, and they are definitely interesting.

Us: Well, what do you think of MTV?

Wes: It's hard to watch, I guess I'm spoiled by David Bowie.

Us: How would you view what you promote in relation to MTV bands?

Wes: I guess I have always been cursed to be involved with stuff that doesn't have popular appeal, a rawness or gut feeling and usually pop things don't have that feeling.

Us: The types of music that you have been involved with are pretty elite. Would you consider yourself an elitist on a musical level?

Wes: Yes, I don't mean to be persnickety about it but I have made sacrifices to support the things that gave me that gut feeling.

I really like to do outdoor shows. The logistics of them are different, like the Eastern Front shows, even this last one got a good turnout. Although the second day was poorly attended because I have been moving into metal and that was new to the Eastern Front.

Us: Why are you moving into metal?

Wes: There's a cult movement there, and some really good bands. It seems as though the metal kids are inspired by the punks and have taken a lot of ideas from them. Like Motorhead, they produced one of the Exploited's records, so within the genres I think that there is this interplay. It makes me happy to see kids and people having fun.

Us: So you gear your shows pretty much towards the kids?

Wes: Well, I gear my shows towards the youth groups pretty much.

Us: What do you think of Crass?

Wes: I wish they would get off their ass and tour, give people a musical experience other

than their little commune in England. Actually, I tried to bring them here for the first Eastern Front. I wrote them and their manager called me, apologized, and said that they just had too much to do over there.

Us: It seems as though a lot of European bands are getting a lot of slags for being fascists, do you see any problem resulting from the conflict between their audience and the peace punk audience?

Wes: Do you think that GBH and the Exploited are fascists? Let's break it down to a local scene, there were certain bands like the Undead, or the Fuck-ups that are supposed to be fascist, Nazi bands and I don't think that's true. Also people will go through things at one time or another to gain attention and a lot of people make mistakes or say the wrong things.

Us: So who did the booking for the last Eastern Front?

Wes: Well, Black Flag did the booking for that. Actually I wanted more local bands on the bill, but I was only assisting in that booking and it's hard to get things done working like that.

Us: So do you think the Bay Area bands are significant?

Wes: Sure, like the first Eastern Front was almost all local bands, but then, there was an Eastern Front almost every night at the On Broadway. Actually, the night before the Eastern Front all of the same bands, with the exception of T.S.O.L., played the On Broadway.

Us: So, how do you see yourself in relation to the other booking agents around the city, like Paul Rat or Bill Graham?

Wes: Well, like at the Eastern Front when I booked all of these bands and spent a lot of money on advertising, including four billboards, I mean I went all out, and I didn't protect myself. Now, if I booked a band I would tell them that if they wanted to play the Eastern Front that they couldn't play the night before.

Actually, the thing that I would really like to have is a gallery. I've dreamt of that, a place where all kinds of things happen. I'm into performing arts too, my biggest thing is theatre and plays, that's my craft. I've done a lot of acting and directing, mostly in the East Bay.



Us: So, are you going to stay in the Bay Area for a while or do you have other plans?

Wes: I'd like to do some more things in L.A., not just shows though, more like events. I have been writing a musical with a friend.

Us: Is that separate in terms of esthetics from the booking that you do?

Wes: Well, I started by doing a rock opera, but it wasn't accepted in the punk scene at all, and we wanted it to be run weekly at the Mab although the crowd lost interest after a while. The guy who wrote most of the music and performed it was really looking for a band, and eventually there was a mutiny and the band formed, and they are now called the Val Kays.

Us: So are you familiar at all with any industrial music?

Wes: I love Throbbing Gristle.

Us: Well, industrial music is Throbbing Gristle intensified.

Wes: I am planning to bring Sun Ra back out after he gets back from his European tour and he was pretty influential in the pioneering of performance art, and his present band is amazing. It's based around the concept of outer space and Egyptology. A few years ago, he played a concert in Berlin with Stockhausen and his piano player played the piano with a two-by-four, thinking of power tools, one band trying to upstage the other one.

Us: A lot of the roots of industrial music per se are in the work of people like that, as well as being influenced by punk.

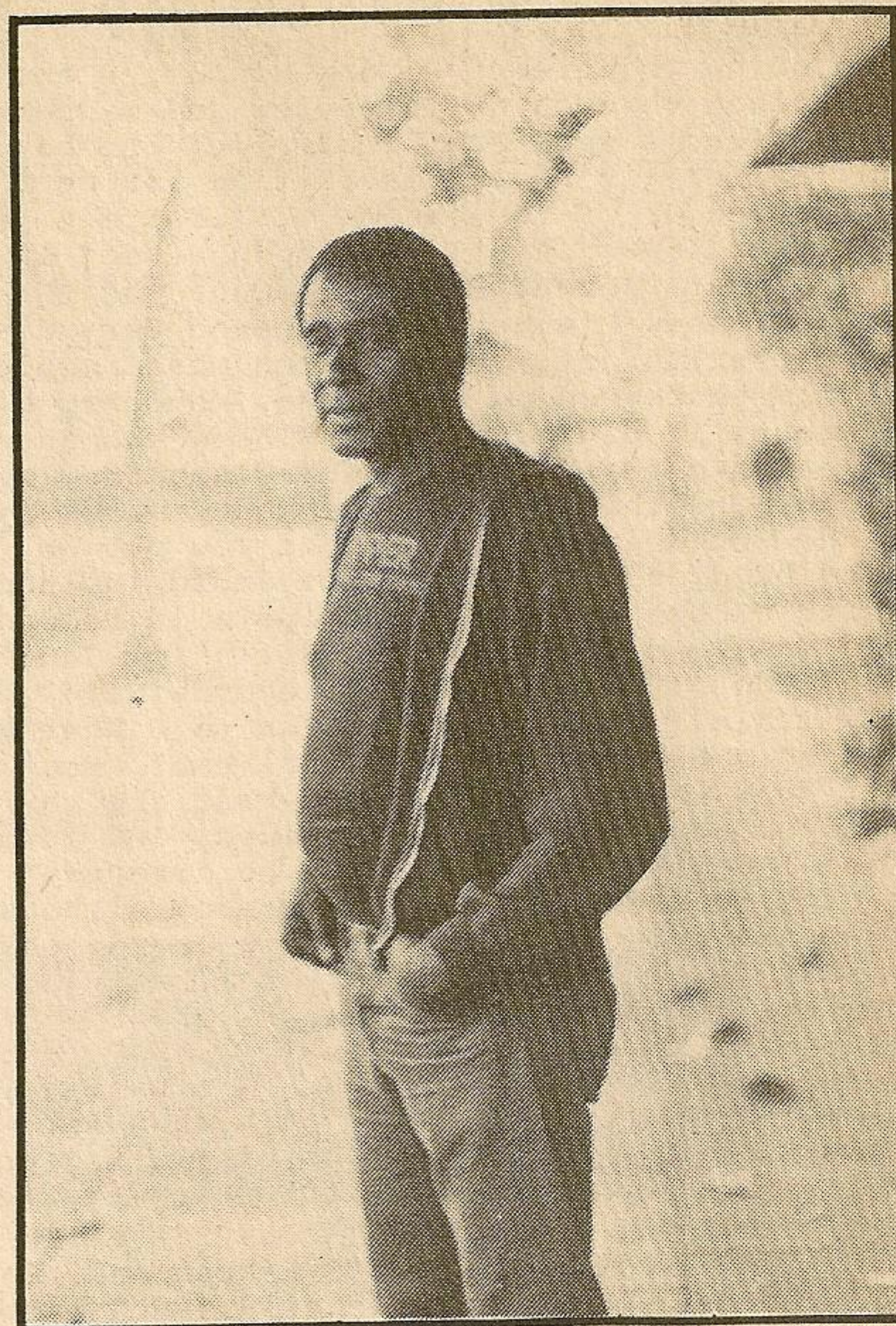
Wes: I don't see how anyone who is creative and is into music is not influenced by punk. If you're aware, you're either influenced by punk or trying to avoid it, and that would take you somewhere else. Well, let's say a band like Factrix, where do they fall in?

Us: Factrix is part of the old guard, the predecessors of what's going on now.

Wes: For the last three or four years, that's all I've heard about is industrial music.

Us: It's all location. That type of music is very popular in Europe, and something that is successful overseas may not take off here for a while.

Wes: You know, if I listen to a tape and it's too pop-oriented, it's torturous, I stay away from the conservative stuff because that's when it's a trap for me. Booking Ruthie's Inn in Berkeley, I have to venture into the unknown and then it is a lot easier, like Johanna Went. I never think about the other clubs, I just go after the acts that I want to go after, and a lot of times I go after things that other promoters are not familiar with or even interested in.



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I am going to attempt to explain a few things about Stahlbau through an interview and my personal experiences with the "leader" of the band, Matthias Faller (in as far as that he can be called the leader of the band). I first met Matthias when I was 14 at a boarding school in Ottersberg near Bremen, Germany. Over the three years that I knew him he always seemed very distant from everything, a trait which most people who met him perceived as arrogance, which to a small extent, it may have been. There was one thing about him that I always found amusing, even though odd, and this was his basic hatred of music. He would leave the room if you put on something he didn't like and that would include everything except for the approximate 10 records he owned (all the Amon Duul albums, a few Can, Faust and Edgar Varese). These records were the only music that he would listen to. What does all this have to do with Stahlbau? Most people I know that have heard the band are annoyed and/or intrigued by their sounds and attitude, and I believe that this can be directly traced back to Matthias' teenage years, although the group steadfastly denies there being a leader, it must be obvious that it is Matthias who dictates the sound as the influences are the exact same as the groups mentioned earlier, and it is true that he surrounds himself with those with those who are like minded, so as to not have to deal with what he calls "irrelevant influences." When I moved back to America in 1976 I lost contact with Matthias, and was therefore very surprised to receive a long letter and cassette in the mail in 1982, which contained most of what became their first release on Another Room's cassette label. Personally, I find their material far more powerful than any other recent German band; their music is as if someone had found a way to successfully record emotions, and while most people hearing the cassette will (to an extent) assume that this emotion is pure anger and hatred, this is mostly true, but it seems to me that the main idea that the band is trying to put across is a deadly fear of what they honestly feel is our inescapable future (the story behind their cassettes is not some pretentious fable that they have recently devised to seem hip and dangerous, but something which Matthias really believed would happen back when I first met him). There is a basic storyline behind their cassette which I will try to outline here briefly: the rich have, after war/holocaust/etc. managed to take over the world and, due to the vast financial resources they had, were able to survive this completely unharmed. Everybody else (the few left) are too weak to make any kind of attempt to prevent this takeover. They are essentially slaves to the rich, and the rich, in order to ensure total submission, will immediately kill (actually have killed) anybody who disobeys, steps out of line, or does not fill their work quota (this is actually quite logical, as if the person charged is not given any chance to defend himself, cannot spread dissent, and hence, the people are governed by fear in a completely fascist state). The series of cassettes that the band hopes to put out will chronicle the events taking place there. Oh yeah, the story does not have a happy ending for the workers. The band tries to avoid all contact with their fans, not out of arrogance but because they feel that there is absolutely nothing that they could offer them outside of

their music, and that any meeting between the group and a fan would be disillusioning to the fan, as the group is withdrawn around others to an almost absurd extent.

The group's next cassette will be out on Aeon by the time you read this.

The following is a short interview with Matthias conducted by Michael Fay, in August 1983.

Us: How long until the tape series is finished?

Matthias: Three, maybe four years. You see, we only record as we are asked to. When somebody desires to release our music we take up where we left off on the last tape and continue. This is good in that there exists absolutely no outtakes of ours that may be released at some other time. This affords us all the control over our music as we could hope for.

Us: As a German band it is a bit unusual for you to have no German label; to only be dealing (so far) with American labels. You are all but unknown in Germany, right?

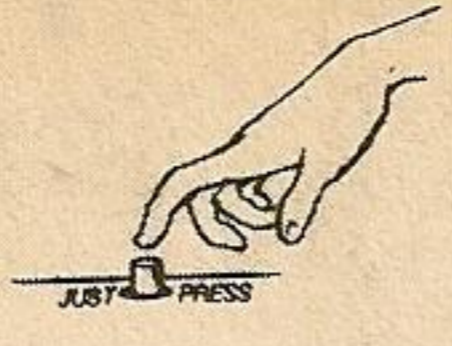
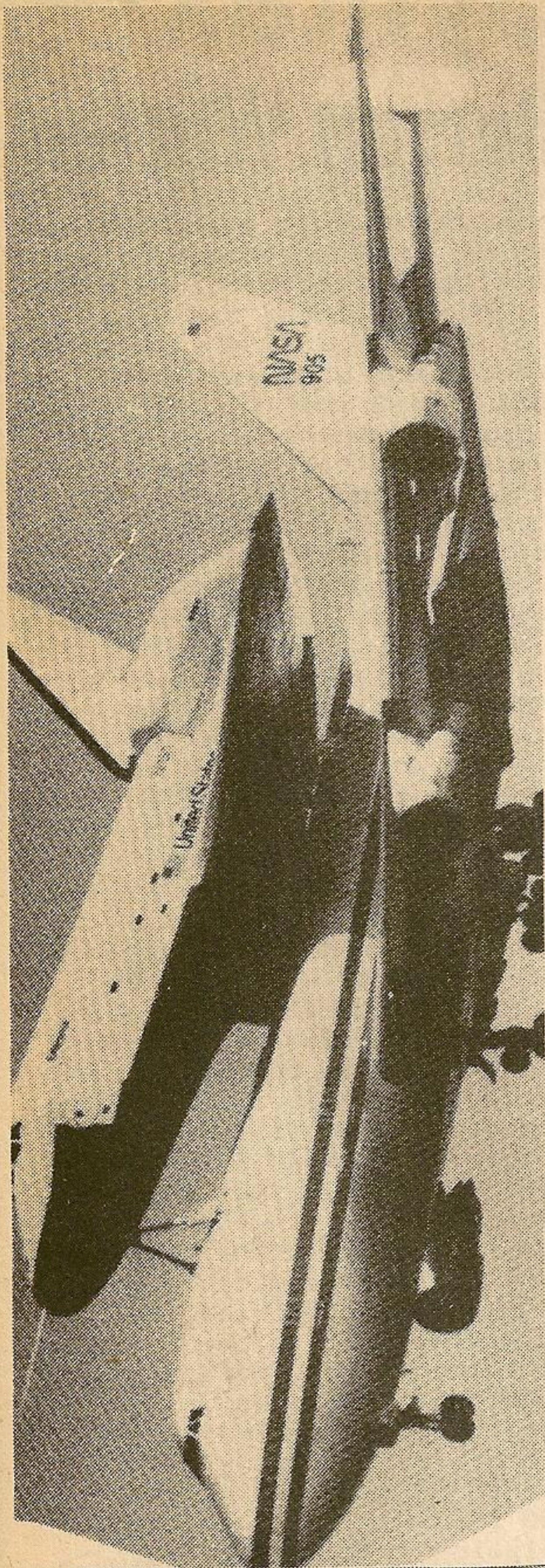
Matthias: This is true, but then we have never geared our music for any specific market. Most of the people over here who heard our first music hated it, and this made us all the more determined to get it released. While it would have been nice to have had the cassettes put out on a German record label, the attempts to have this done were frustrating and degrading. You know, by having sent the tape to Americans has shown how easy it was to generate interest. To us it only matters that the music is released and our message heard. Germany had its chance, and they lost it. Nobody here cares about the band, why should we care about them? Besides, as I said, we make the music as it is desired from the label. Most German labels would want a finished product and are not at all willing to wait six months to a year while we finish it for them. We feel that we have had much luck with getting music to people and have little to complain about. Besides, I think it to be quite novel being a German band without a German label, do you not?

Us: Will you tour?

Matthias: We will not be treated like animals while touring. If our conditions are met we will tour. So far promoters have found our proposals unacceptable. Until they are met, we won't tour. Live shows are uncomfortable to do for us, and if we do them, then we must have a very good reason to do them. Our conditions are these reasons.

Us: Why do you avoid contact with your fans?

Matthias: There is nothing we can say to them that would be of interest to them. Most who meet us are disappointed and think of us as cold, arrogant people. We are not, we just find it extraordinarily difficult to communicate with those whom we have never met, and find being put in that sort of position very uncomfortable. Look at it this way: if you are a fan of somebody's you probably have a very high opinion of them. But what if when you meet them and they are very worn out, or are not what you expected? Then you dislike that person as they have disappointed you, right? By avoiding contact with our fans, we also avoid disappointing them, which in the long run is better for both us and the fans, do you not think so? Our music says all we could say to them as strangers. Our music is our communique to our fans.



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HEAD IS BALD AND NOW I'M CRIPPLIED, YEAH.....
FELT LIKE IT? NEAT FEET IS DISCREAT ON THE
STREET FOR THE FLEET OF MEAT. GOD, I LOVE ME
SO, YOU ARE MY SECOND CHOICE, I STAY BY MY SINK
THINKING OF MY DICK, WHY? WHY DON'T I WANT IT
ANYMORE, WHY DON'T I LOVE YOU? YOU GIVE ME SO
MUCH, LIKE T.V. AND SUNSHINE. THE PRESSURE
BUILDS IN MY THROAT BECAUSE OF THE PAIN YOU
INFLECT. SHIT! THE DOG PISSED ON THE RUG, I'M
GONNA KILL THAT DAMN DOG AND EAT IT FOR DESSERT.
WOW MY BRAIN FEEDS MY CHILDREN, AND I STILL
DON'T LOVE YOU, WHILE MY CHILDREN GET INTEL-
LECTUAL I FAIL TO LOVE YOU, FUCK!!!!!! YOU DRIVE
ME CRAZY, LEAVE ME ALONE, GET OUT OF MY HOUSE
DAMMIT, BEFORE I BEAT THE SHIT OUT OF YOU.
IDEAS. GREAT CONCEPT, FOR SOME LIKE YOU, YOU
BASTARD, I HATE YOU. STILL WAITING AT THE SINK
FOR MY BRAIN TO DIE IN A HOPELESS STRUGGLE
FOR SECURITY, WHICH IT WILL NEVER HAVE. STILL
I TRY TO FORGET YOUR FACE, NO I DON'T, I LOVE
YOUR FACE, YOU'RE BEAUTIFUL, AND I WILL NEVER
FORGET YOU, BUT I STILL DON'T LOVE YOU. WE
FOUGHT FOR HOURS TO SEE WHO HAD A BIGGER FOOT,
FUCK, HE WON, YOU WIN EVERYTHING. LOCKED IN
TIME I LOVE THE WORLD, EXCEPT DIRT, SHIT I
HATE DIRT, IT'S ALL OVER THE PLACE, IN MY
HOME THE MOST, GOD DAMMIT I HATE YOU, YOU
STAND FOR ALL OF MY DISBELIEFS, ALL MY PAIN,
ALL MY HATRED. WITH GUN AIMED TO MY HEAD I
KILL MY CHILDREN, MY BRAIN IS DEFUNCT, AND
I LIE MOTIONLESS IN SHEER HAPPINESS, MY PAIN
IS GONE AND I DON'T SEE DIRT.

GOD, I LOVE YOU

an excerpt of 'Total Syntax'

by Barrett Watten

The question of a machine made of words bears on the discussion of "desiring machines" to be found in Gilles Deleuze and Felix Guattari's *Anti-Oedipus*. Starting with an analysis of avant-garde machine images, such as those of Tinguely, Duchamp, and May Ray, the post-Freudian psychoanalysts propose a hypothetical construction, the desiring machine, of which the avant-garde image is a prototype, a cultural artifact that is at the same time a clue to psychology on a larger scale. On entering the boundaries of a desiring machine, which can be as simple a construction as two potential sexual partners sitting at a bar or as complex as the formal psychology of television or the confusion of voices within the telephone system, with its millions of wires and relays, one is stripped of the boundaries of the self, finding oneself in a world in which there is only the flux of desire. This could sound like a description of life in a disco, with its amplification of "deterritorializing flows"--and the metrics of the disco may well stand as a criticism of its value as a machine made of words.

Of more interest in Deleuze and Guattari than the reductive psychology of deterritorializing flows is the discussion of the modernist machine image as a component of psychology, of which May Ray's painting "Dancer-Danger" is given as an example:

Insofar as this machine is supposed to represent the whirl of a Spanish dancer, it can be said that it expresses mechanically, by means of the absurd, the impossibility for a machine to execute such a movement (the dancer is not a machine). But one can also say: there must be a dancer here who functions as part of a machine; this machine component can only be a dancer; here is the machine of which the dancer is the component part. The object is no longer to compare man and the machine in order to evaluate the correspondences, the extensions, the possible or impossible substitutions for the other, but to bring them into communication in order to show how man is a component part of the machine, or combines with something else to constitute a machine.

The psychology here begins with the form of the whole, Man Ray's painting of the machine, extending the figure of the dancer as its ironic component. The spectator standing in front of the work is a displaced part of the machine--who really wants to be a dancer. The desiring machine is this total form in which the desire to be a dancer is coded into the work and then released when the work is viewed. In fact, Man Ray was interested in the manipulation of such culturally generalized forms of desire, and part of his solution involved the use of the machine. For example, in the "Rayograms," gears, nuts, and bolts are placed on a photographic plate and exposed to light, making a composition of the outlines of displaced components in a kind of amorphous, indeterminate space. Their immediate success in fashion photography points to the excitement generated by this arrangement

of parts.

There is still a considerable distance from the charged relation of spectator and machine to the notion of the form of the machine in the collective subject. What at first seems to be a simple theory of a work of art is extended into a fantastic program for mass psychology. What is valid, if not the entire argument, is the sense that the form of the machine can be extended in cultural space. "If there is a machine, there must be a dancer" is a kind of visceral statement of the relation between radical forms of art and psychology that gives a new basis for the question of reference. It is possible to generalize for art, beyond the phantasmagoria of the totalitarian machine, the psychological necessity of cogs and wheels for form. The ironic use of such parts in Man Ray's work predicates the more fluid thought and movements of the dancer, which has been constituted by the work. Shklovsky's "I am going to write about things and thoughts" is a similar foregrounding of the mechanics of statement addressed to the total psychology of a moment in cultural time. The ironic mechanization of the subject in Andrews is intended to leave a greater space for the subject, which has been identified with the mechanics of signification that are dispersed in the world. What is common to each of these artists is the identification of culture with a psychology in which the work of art is a necessary component.

In the early modernist machine image there is a fascination with the transformative potential of the machine, especially in the aesthetic series. The machine is virtually the definition of the possibility of form; this much extends from the ironies of the Dadaist period to the progressive humanism of Williams. The psychology of the machine image in this period is based on a single representation, which is given a unitary, assertive, and often ironic value--the type of the syntax of modernism. Society in the present has reserved a more ambiguous role for the image of the machine. Machines are not only images but the means through which these images are conveyed--driving in a car, there are multiple billboards of cars; on the television there are images of more machines. Machines have multiplied on autoerotic principles to the point where they are under all rugs, in all closets. No one knows where that humming is coming from; one could not stop it if one tried. A great portion of the automatism in daily life is directly related to the omnipresence of machines. This is beyond metaphor; the form of the machine has been built into the psychology of everyday life.

In the mechanics of communication in the present, representation is reduced to narrative tags and reproduced for mass consumption in mechanical tableaux. A reductive characterization of persons and events is necessary to fit them in as units into the appropriate slots. Advertising is never so useful as in the consideration of the contemporary machine made of words. These formal machines are highly crafted from component parts, and they are capable of a nearly endless replication of messages. But it is not just information that is being communicated by the machine--the entire form of the

machine is being inculcated in the subject, leading to altered desires, not just for the product being advertised but for larger mechanical forms. The following is given as an example of such a possibility of form:

A sequence in which a long sentence, with many subordinate clauses, giving authoritative opinions about the quality of image to be found on Sylvania TVs, is spoken by eight persons. The people are drawn from all walks of life: construction worker, nurse, businessman, chef, telephone operator, policeman, druggist. Each person is centered straight ahead on the screen; each is dressed in the extremes of representation of that profession. All are caricatures, except the model: her profession is illusion. She is also the most attractive person, for this reason.

This is followed by a studio shot of the object being referred to: a Sylvania TV. The voice of the announcer speaks responsible gibberish; the time frame shifts from spasmodic to normal. The picture of the TV's picture is clear.

The sequence returns to three of the most characteristic personages, who speak in succession one word apiece. The message is "best / color / picture," spoken by the construction worker, policeman, and model. The sequence ends with the image of the model.

The form here is a version of a contemporary machine made of words--in which entire subjects have been incorporated as component parts to highlight the values of the machine being replicated in the Sylvania TV. There is also a component of desire being built in, with the contrast of the model standing out against the more quotidian types, and the shift from the clarity of the single screen to the difficult syntax of individuals. "If there is a TV set, there can be a model"--the model represents the channel one would like to tune in. The contrast between desire and work is made at many structural levels in the sequence in order to increase the desire for the machine.

In the face of the ubiquity of machines, the value of a machine made of words is now of another order than in the period of modernism that generated the prototypes of Williams, Shklovsky, Duchamp, and Man Ray. Machinic components occur both in atomized structures (as in the methods of advertising) and as larger gestalts (the entire TV). There is no longer the possibility of a pristine, self-contained construction as exemplary of the form of the machine--or as compensation for the displacement of the subject. The machine made of words now inhabits a middle ground between itself as a created exemplary prototype and itself as the creator of a new and altered order. This middle ground is the world of projections, the locus of those limits of the subject matter that Olson saw on Cole's Island, that Coolidge culled from his nervous system in "Greta Sands," or that Andrews sets in motion as the automated teller of semiotics. If a poem is a machine made of words, it must take on first the entire psychology of living in a world of machines, where modes of communication are automatized.

Short circuit leads to improper wiring.
An unanalyzable hum drowns out statement

of fact.

Information is an antidote. Your instructions are to read blank pages back to the machine.

Without desire to write, messages end in code.

Pictures play to empty rooms. A mirror image looks back in on standing waves.

Plot-line conflicts dismantle the projection. The intact eye fuses with the outer air.

Nothing stands in the way of impulse. Inner voice turns power "On." Focus adjusts to test patterns, setting apart a point of control.

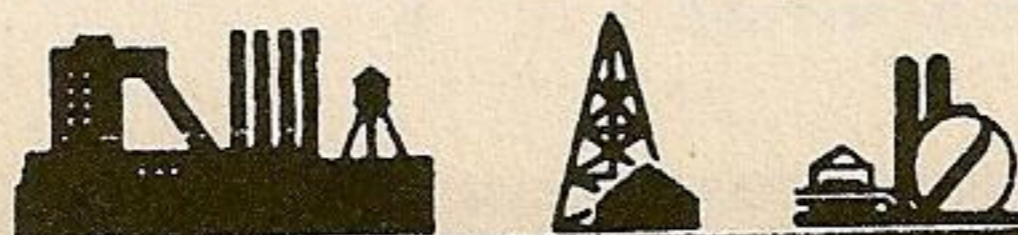
A slight shift causes the whole scheme to cave in. "He vanished into a dot on the screen, then went entirely out."

"He" is in this room. I think the final image is that light.

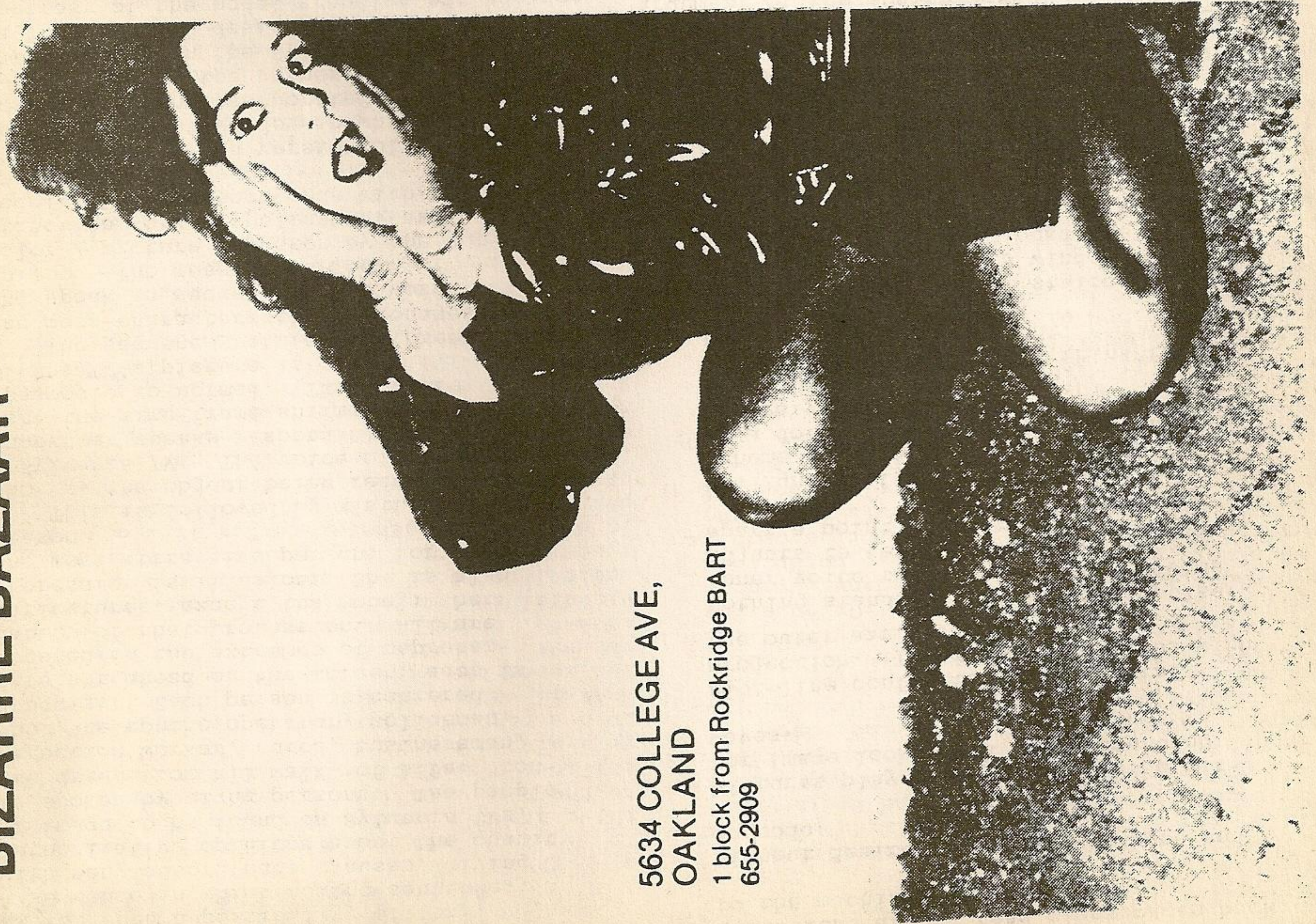
My father was a spiral staircase, and our family various windows and doors. When the locks are changed, the skeleton key fits the palm of my hand.

Absentee landlord profits. Author in eternity withers away.

In this extract from a longer work, "Paralleles," there is a thematic use of the figure of the machine that is parallel to the argument of the entire work. Where the Sylvania TV ad is inculcating desire for the machine, the machine here, which may also have a screen, is dismantling itself as a stable figure to call into question figures of the larger world. The instruction manual for this machine made of words is contradictory, oxymoronic--with the deliberate obstruction of its operation extending to the operator's codes as well. Finally, the question of the machine's disfunction is metaphorically linked to the figure of a "whole" psychology of an entirely different kind. The mechanical family is located on a middle ground between two other machinic components--the relations of property combined with the dread of a missing figure in "Absentee landlord profits," and romantic subjectivity questioning itself as politics in "Author in eternity withers away." Reference occurs throughout the text in this middle ground between heterogeneous contexts brought into the work. The ambiguity is ethically motivated; it undercuts the figures of the poem, which are not all machines, in a manner different from that of the Sylvania TV ad, which reduces the construction worker to a component part. In the poem the components are revenged, taking apart the machine until "The intact eye fuses with the outer air"--but this is not meant as a lesson in deconstruction. A new syntax is set in motion that demands an identification of the meaning of form by the reader, who must be included as an element of the poem's form.



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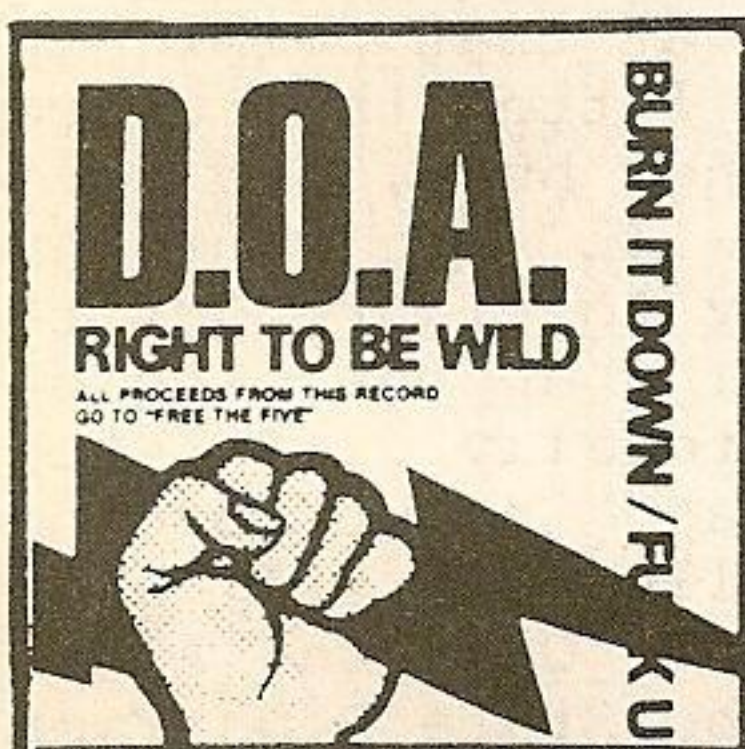
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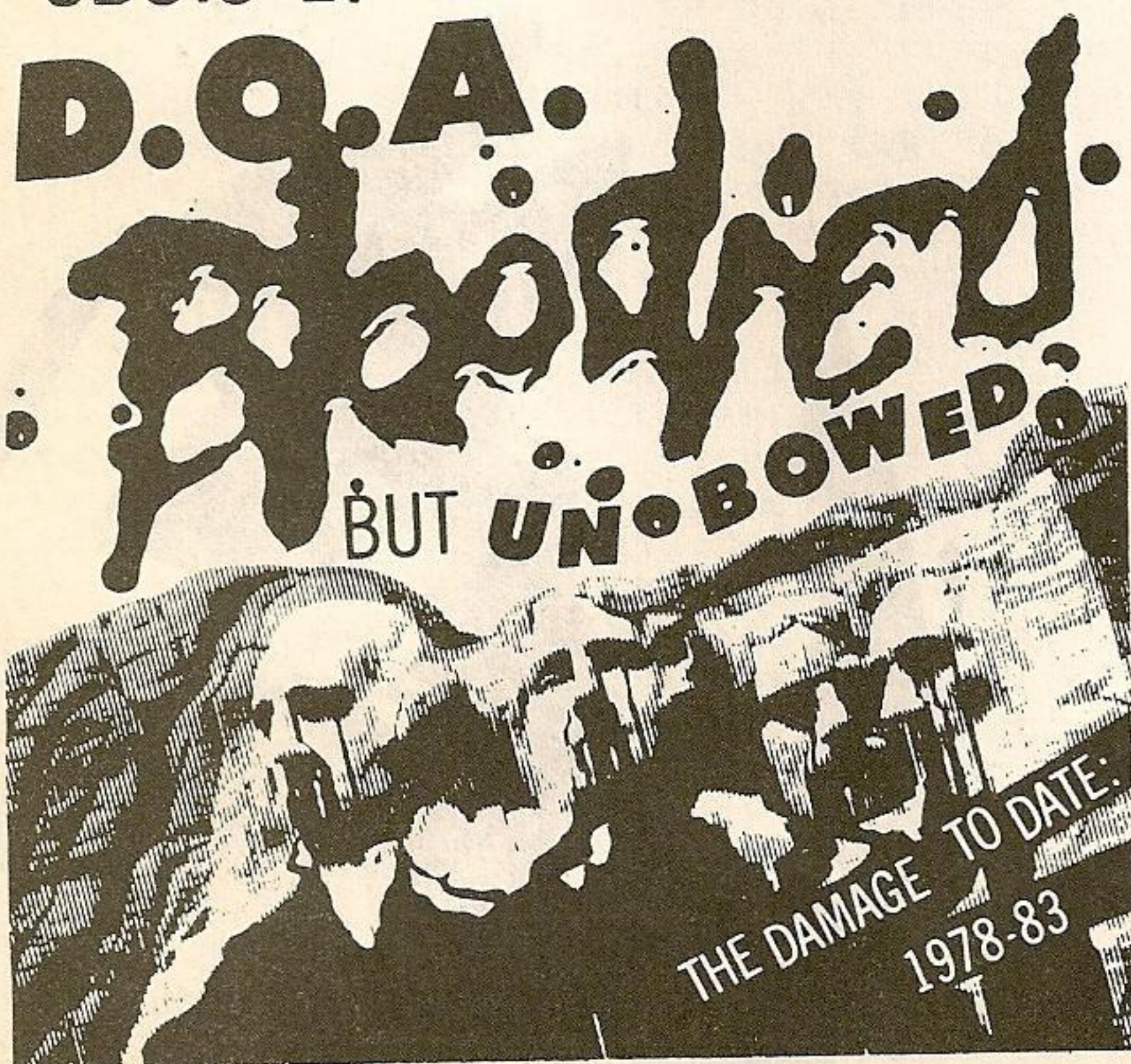
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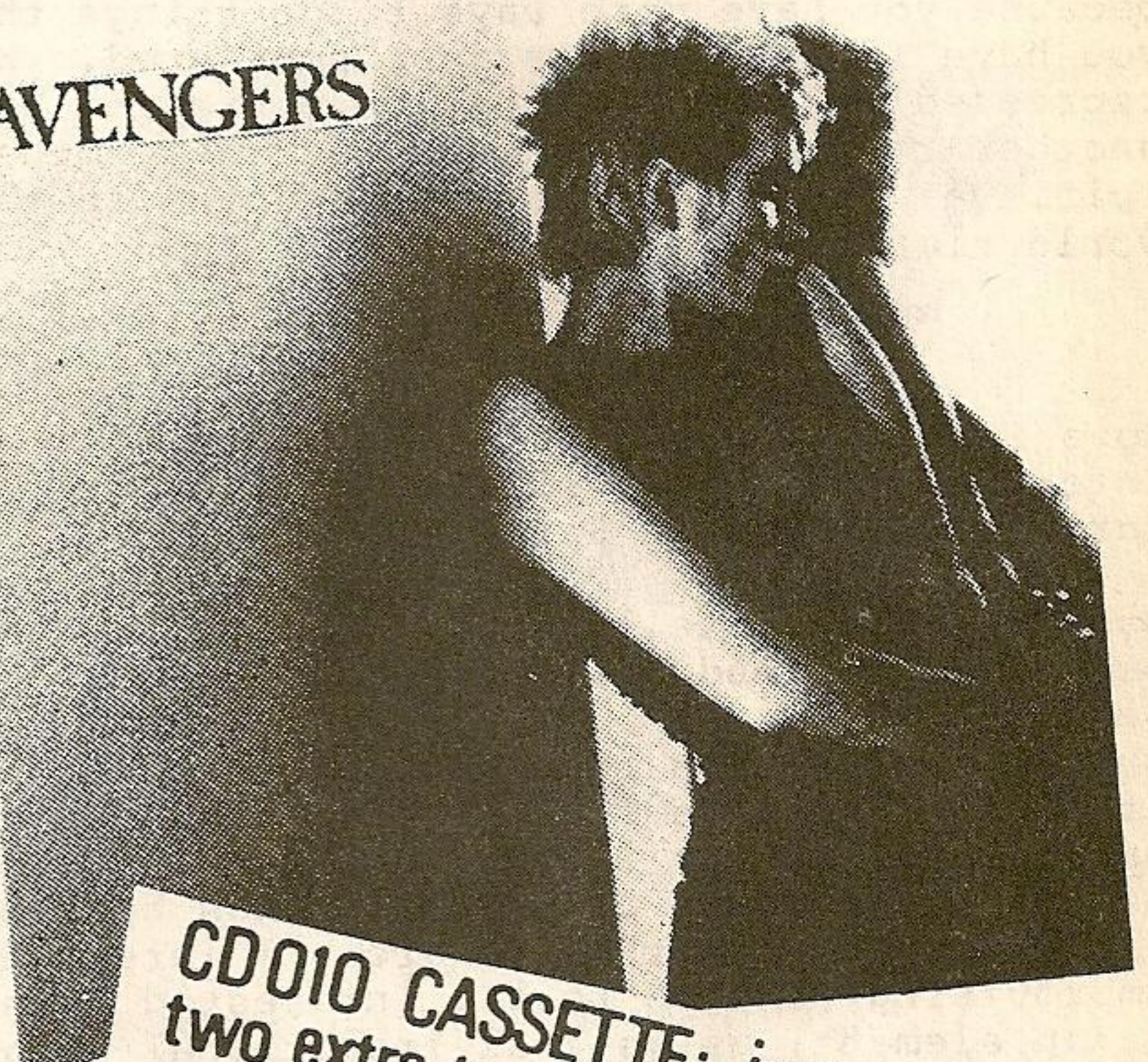


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Rova Saxophone Quartet

On one level you can think about how the materials you do art with don't have much to do with what you have to express. Because what ever you have access to you'll find a way. The human mind will be creative regardless of political repression. Conversely, in this culture the more access you have the more inundated you are, the less you're going to have an idea about what you are going to do because you have more ways to do things than you have ideas. You're just smothered. We're repressed by that and they're repressed by another thing; it's interesting to see the spiritual dialectic that's happening in the world right now.

Bruce Ackley

Rova Saxophone Quartet
Interview was conducted with Bruce Ackley,
Larry Ochs, and Jon Raskin.

Us: Basically, tell us how long the group has been together and what the general focus has been.

Bruce: We've been together for six years and it's been the same four people, Jon Raskin, Larry Ochs, Andrew Voigt, and myself, Bruce Ackley. The focus of the group has been basically the same in that we are all interested in improvising, and we're all interested in noise as an element, as well as traditional sounds. It's a common ground that some people don't share, but it's kept us interested.

Us: What do you mean by noise?

Bruce: Unspecifically pitched sound.

Us: You mean combinations of sounds which you can create within...

Bruce: Individually or as a group. In other words, we exploit the saxophone's possibilities so that we can get more than just clear tones. We play all kinds of effects and things which we try to use in a musical way, or in a linguistic way.

Us: Have you physically altered your instruments?

Bruce: No, we physically altered ourselves.

Larry: We've been influenced by everything that we heard in the sixties and a lot of classical composers like Varese and Cage.

Bruce: Cage changed everything when he introduced noise.

Larry: We use everything that we can. That's where the saxophone comes in, there's a lot there. There are enormous possibilities with a saxophone.

Us: I was interested in what you said about using noise in a linguistic sense, could you explain?

Bruce: I meant that you can create a vocabulary of different effects, that instead of having to be confined by just a traditional sense, that you can create a series of sounds that would express something, but would be more like a language, or the sound of a language, than what we think of as music. In other words, it wouldn't have to be rhythmic or melodic, but be a series that would define space in a way that would have to be musical, in a traditional sense.

Us: I'm very interested in the Russian tour that you did, and I'd like to focus the rest of the interview on it. How long did it take you to organize the tour, and what were some of the difficulties involved?

Larry: It took about a year and a half from when the group decided to do it. I got this letter, a personal handwritten letter, from a guy in Russia asking if one of us would like to come and do a lecture and so I wrote back and said the whole group could come, and how much money have you got. He wrote back and explained the situation which was that the only way money could be paid to an artist was if they were approved officially by the government, and his organization wasn't approved by the government so they had no funds. At that point, they sent us an official looking letter that we could use to try to raise the money here, and to just do it as a cause of good will. We went through a lot of processes to try to figure out the best way to do that, including approaching our own government, which was totally disinterested.

Un: Who did you approach in our government?

Larry: Oh, we just called the offices, it's not called the Offices of Cultural Affairs, but essentially, it's in the State Department as a cultural exchange program. They have cultural exchange agreements, and the cultural exchange agreement with Russia was cut off with the invasion of Afganistan. Then, we went around to foundations and ran up against blank walls, so we raised almost all the money from individuals, by doing concerts around here, and we got some pretty good grants right at the end from a couple of local foundations. Then we got some money for a video crew which we brought with us, and hopefully there will be a T.V. documentary on it that will be out next year some time.



Us: How did the Russian government treat you? Were you a culturally official tourist, or approved tourist?

Bruce: We were either going to be officially invited or we were just going to be non-musicians, amateur musicians. One woman who was working with us went to Washington and talked to the Russian Attache for Cultural Affairs, and after a long conversation, he told her that the best way for us to go would be as tourists. He said, "Just go as tourists and then you can just send a tape to this address, and tell them you're bringing your instruments, and while you're there you're going to play some music." He said, "In that way you can go when you want, otherwise it will take years." At the time, I was more interested in that anyway because I thought that by going that way we would be able to play for anyone who came, whereas I knew that if we went in an official capacity, all the tickets would be going to the privileged people, which is basically the Communist Party members.

Us: So who did you end up performing to?

Bruce: In Leningrad we played for a small audience because the unofficial concerts were cancelled. They weren't given permission to do the concerts in a larger vein, so we played in a museum, the Dostoevsky Museum. The only people who knew about it were the intellectuals and the people from the Leningrad Contemporary Music Club who had invited us. The word went out, it was packed, but it was stiff, an elitist audience in a sense, that only the people who knew about it were the real art crowd.

(Jon enters the room and is invited by Bruce to join the conversation.)

Us: I heard you were going to be on Russian T.V., did that happen?

Larry: No, Rumanian T.V. We didn't see it, but they taped one of our concerts. They had this really old equipment. It was great, it was fifties cameras. It's really the basic equipment.

Bruce: And they couldn't believe the guys that were with us who had this little Sony, a 25 thousand dollar camera, so the Romanian video crew was shooting them shoot us.

Us: Did you notice a big difference in Russian technology--compared to the technology here?

Bruce: Yeah, that was in Rumania which is even more extreme. But I think that the technology in Russia is behind. They don't have these watches (gesturing to digital watch). Everyone wanted to buy this digital watch. The thing is that they have the technology to put together a lot of these luxury items that we have but they just don't want them in their culture. They put every dime into competing with the West.

Larry: But it's mostly for the military. If you talk about technology in terms of music, it's a joke, they don't have anything up to date.

Jon: There's not a lot of wealth over there like here in the United States.

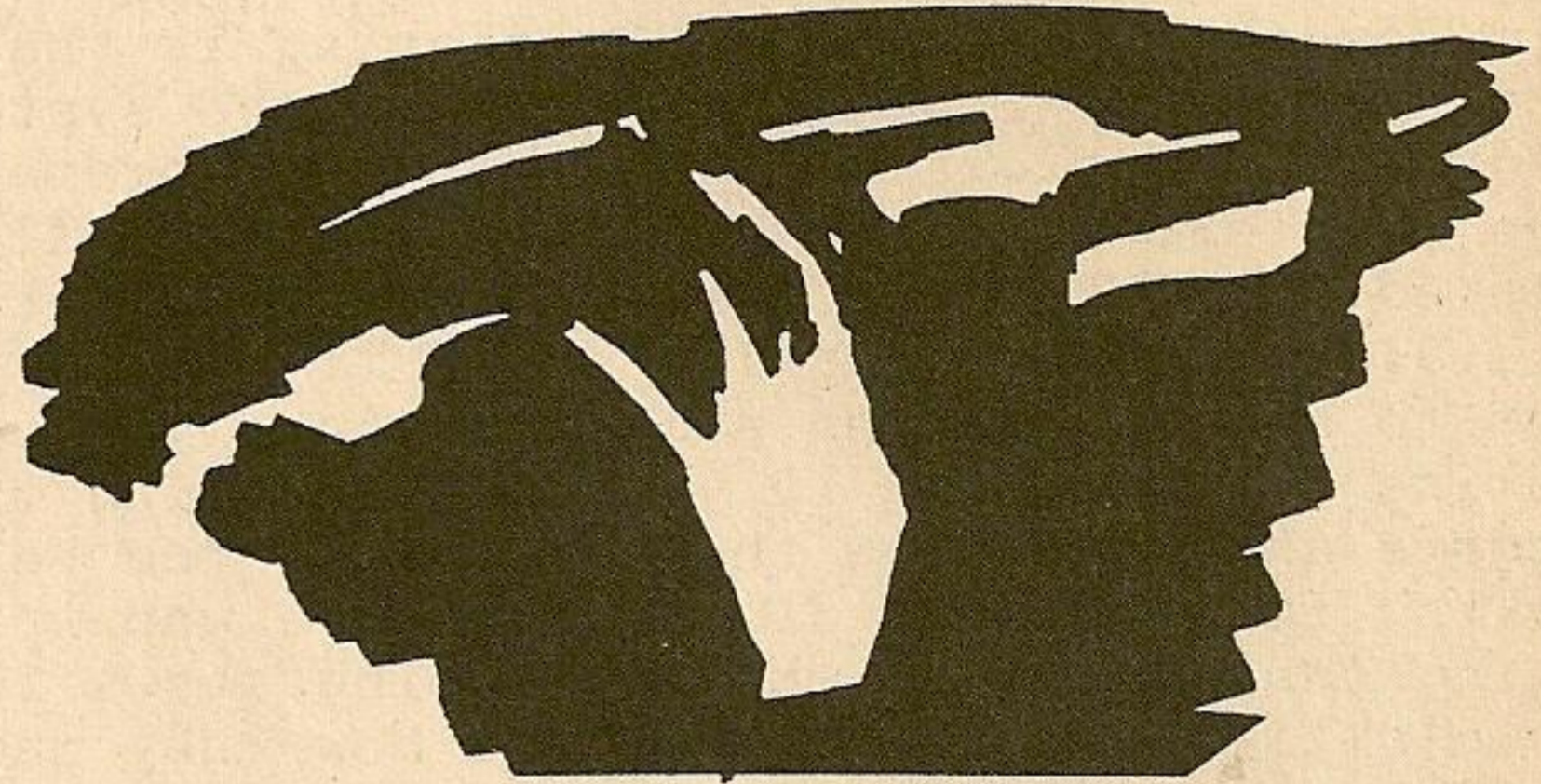
Us: Did you feel a sense of repression there?

Larry: That's a really complicated question, because the answer is yes, but that's a qualified kind of thing. Yes, I had a sense of repression, but the people who were operating inside of it, and some of them were very paranoid about what they do and they are very careful about who they talk to. But at the same time for the people who we were coming in contact with, this was their given set of circumstances. They weren't really complaining about it. I had very few political conversations. This is just the way things are, and it's not in our control anyway, so we won't worry about it.

Jon: I talked to people who were very proud of Russia.

Us: I understand that's not unusual, it's a very nationalistic country.

Larry: We talked to this woman on a train, who was very well read, and told us about all the progress that the society had made, which is one of the things that I realized there. If you judge the Soviet Union to San Francisco, I'd rather be here, but if you judged it from being there in their own history, it tends to make the viewpoint a lot different. The Russians relate to each other in a way that Americans don't. They're very warm people and emotionally they're very intense. Also, there's not much crime or anything like that, that kind of paranoia is not happening.



Us: So, they were warm to you.

Larry: As it turned out, the response toward the music was incredible, but they were as overwhelmed that we had even made the effort to come.

Us: Musically, were there any outstanding groups or individuals?

Jon: In one show we did, there was a woman playing solo saxophone who was fantastic.

Larry: She looked like that woman from the first James Bond movie. She had a knife that came out of her boot, but she could really play the saxophone. The piece sounded heavily influenced by Anthony Braxton.

Us: So is there a new music movement in Russia?

Bruce: Well, there are people doing it, but the network for people doing it is a little rough. I think that people aren't doing music in the independent way that we do. It's not as easy as here. There are a lot of individuals, we know of a lot of people playing improvised music related to free jazz. I met a lot of people who were very aware of what was going on in the West, both in the jazz and the rock areas.

Us: How do you account for that?

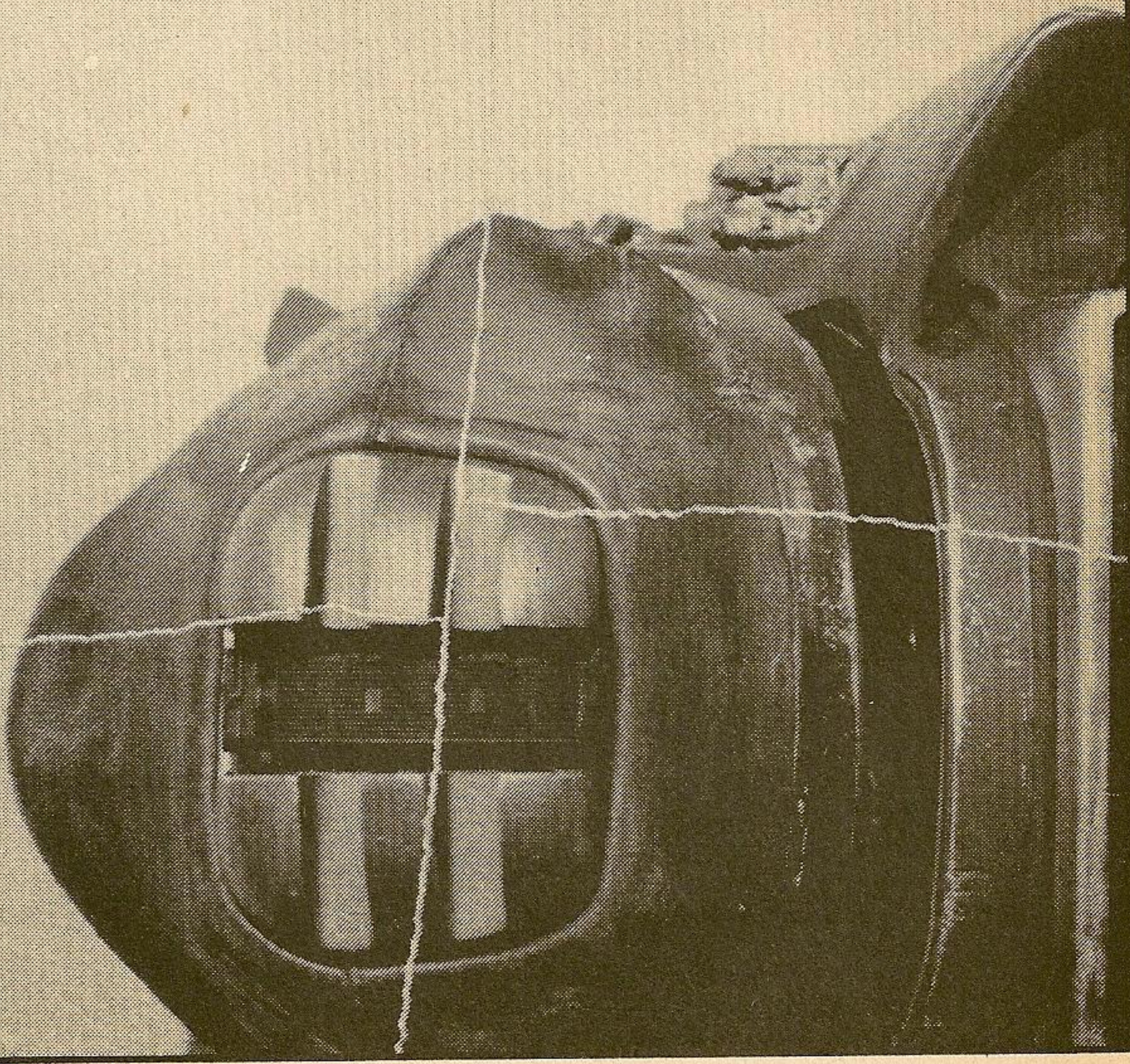
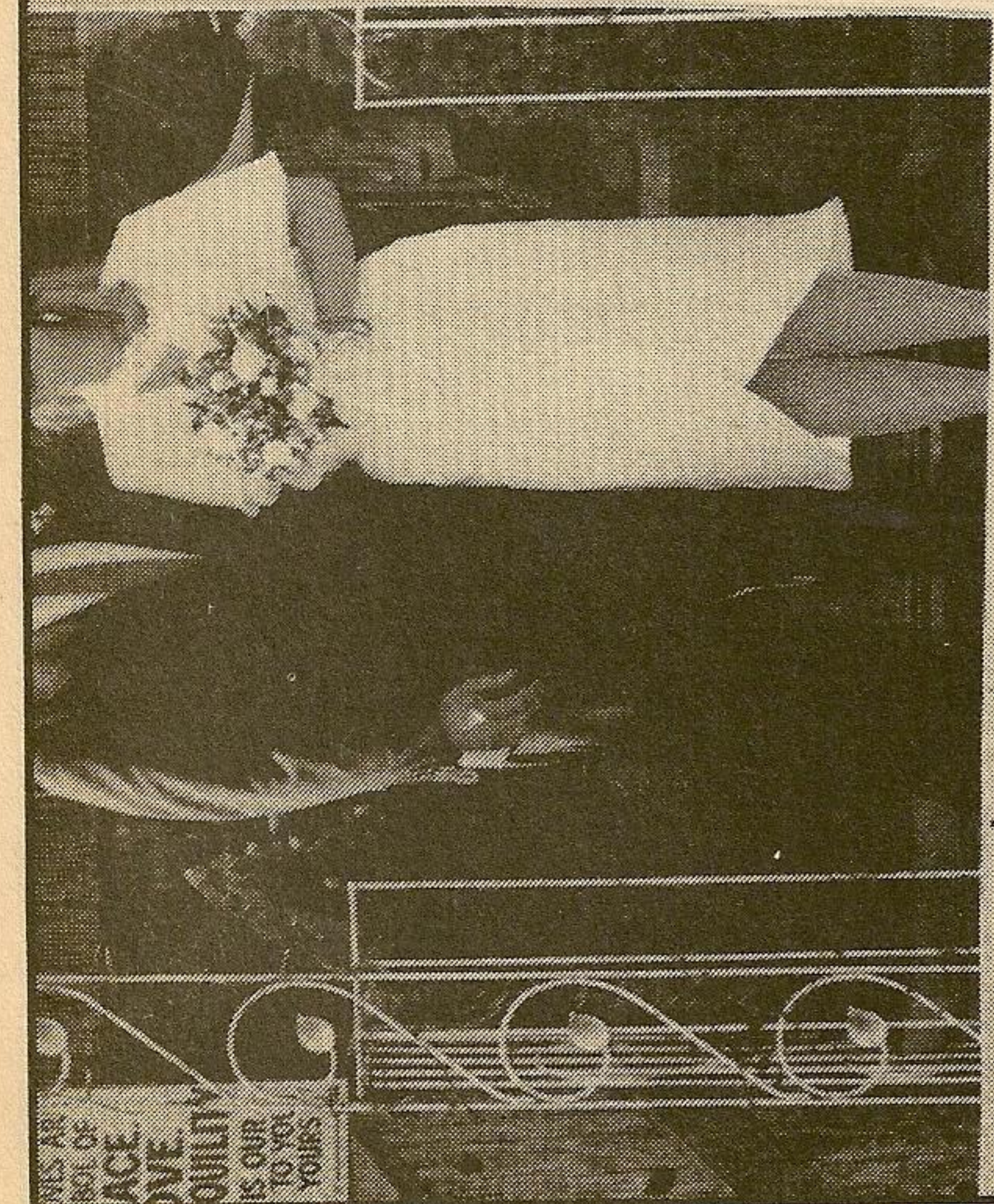
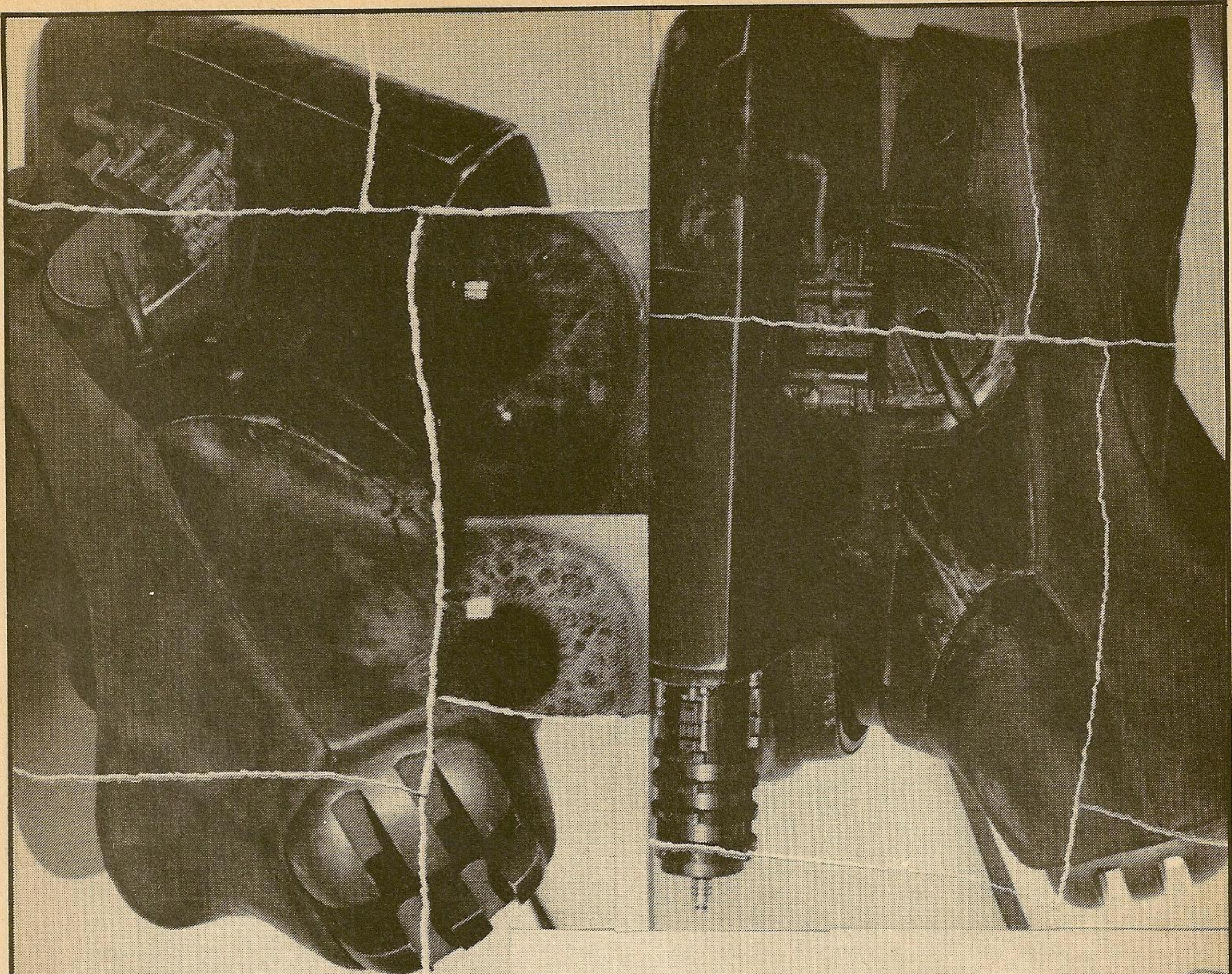
Jon: Well, there is an elite part of the society, a top bureaucrat does have access to the West. You're a very different person in that society on that level, or even if you just know somebody. If you're high up, you get special things. We went to this party of somebody who was well connected, his father was somebody very important and this guy had a video deck.

Bruce: We watched an Alan Vega fifth-generation copy.

Jon: But this is one in 5 million that have this. I met one person who had all the Residents records. How did he get them? There is an underground network that is nothing short of phenomenal. It's inter-city, and if you're in a certain group of people and your interests correspond--information goes around.

Bruce: There are ways.

Larry: They're in the situation where they might have a jazz concert every five years, so when it happens, the people who will want to go are all hooked up.



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TAPE & RECORD REVIEWS

Reviewers

Phillip Hurtz (PH)
 Brad Laner (BL)
 DogTowne (DG)
 William Davenport (WD)
 Chris Rankin (CR)

TAPE AND RECORD REVIEWS:

WE DID RECEIVE A FEW RECORDS AND TAPES FROM GROUPS WE WERE NOT AWARE OF, BUT NOT ENOUGH TO SATISFY THE NEED...

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801 22nd St.
 San Francisco, Ca. 94107 USA

Beyond Joy and Evil, (60 Min Cass.)

Contact: Unknown
 Available through:
 Party Sound Tapes

This tape was recorded between 1972 and 1980 in Berkeley and Los Angeles by a group of ex-Manson followers. The true story I heard was that they heard the Velvet's Sister Ray and their lives were changed, but this tape makes the Velvet Underground sound like the Henry Mancini Orchestra. Beyond Joy and Evil are downright brutal. Dense, improvised noise using absolutely no electronics certain to bring on acid flashbacks, even if you have never taken L.S.D. Extremely sinister and unrelentless.
 BL

The Elephant Table Album, a compilation of difficult music (Double LP)
 Contact: New 7th Music 54, Mill Park Road, Nyetimber, Bognor Regis, Essex England.

This record has all the English heavies on it, SPK, Chris and Cosey, Lustmord, Nurse with Wound and more. It seems as though most of these artists are stuck in a genre of textural synthesizer music and various forms of sound experimentation.

There is a track from each of the bands on the record and as a whole the set represents a fairly clear view of the post-seventies new music scene in England. There are a few high points and the recording quality is quite good.
 CR



Faith No Man, Quiet in Heaven/Song of Liberty (7")

Contact: Ministry of Propaganda Records - address unknown

A San Francisco band which has appeared to disband and reformed as Faith No More. As for this record it is of a post-Joy Division style with politically oriented lyrics, "Your country tis of thee, sweet land of liberty, your country pissed on me, propaganda, liberty." Their sound was an oddity for San Francisco because of their European influence. We'll see what happens.
 WD

Noise From Nowhere (7")

Contact: Toxic Shock Records
 Box 242
 Pomona, CA 91769 USA

With a cover done by Pushead, this is a definite to add to the sick art lover's collection of record sleeves. A man is standing in a pool of blood that his penis is ejaculating. As for the sounds, this compilation includes Modern Industry, Moslem Birth, Manson Youth, and Kent State. The poor recording quality gives the record a nostalgic feel, since most of the bands are now defunct.
 WD

Esplendor Geometrico, EGI (60 minute cassette)
 Contact: Apatado
 14.325
 Madrid, Spain

Side A is packed with gut-ripping rhythms and sounds intertwined with ominous distorted vocals. The B side is calmer, the great use of sounds and composition puts these guys in the league of high quality creative electronic musicians. I really like this tape, it seems more raw and primal than their LP. This tape could easily drive a dancehall of teenagers into emotional and physical exhaustion.
 CR

Friendly Park Survivors, Three Day Stubble, (60 minute Cassette)
 Contact: 5713 Woodman Ave.
 Van Nuys, Ca. 91401 USA

This band describes themselves as Nerd Rockers and the content of this tape proves them quite right. This is a collection of embarrassingly silly songs using guitars, horns, found percussion, and retarded youngster vocals with lyrics like; 'Be nice to people who live in shoes because it smells real bad.' 3 Day Stubble never hints at normality and leaves me wondering whether I should laugh at them or feel sorry for them.
 BL



D.H., S 'Tokyo' Metric, (Cassette)

Contact: D.H.
 13, rue Jules Mazarin
 76600 Le Havre, France
 or

D.H.
 83, av. des Provinces
 76120 Grand Quevilly, France

Got this tape from Jean-Luc Marre of Sordide Sentimental, probably not too many made so move fast. Begins with video game explosions for rhythms while some crazy Frenchman screams about his wife. Later it moves into a very nice ambient search and destroy--much like the 'Alien' soundtrack. Demented and recommended.
 DG

Kiwi-Sex, tele-communication/Black Cats Dance (7")

Contact: Jonny Sturm
 Floor 61, Office 3
 Hinterweissenreid 1
 7-980 Rafensburg 007
 West Germany

Tele-communication fades in nicely to a funky beat, mixing in rock and roll guitar. Sometimes experimental influences in the sound move in and out--police sirens, saxophone, guitar, etc....It all fades down slowly and you are left waiting. Black Cats Dance starts with a burst of noise and then gets you back on the dance floor ready to burn down the disco.
 WD

The Pale Plague, (Compilation Tape)
 Contact: P.O. Box 369
 Poulsbo, Wa. 98370 USA

Extremely varied tape put out by the people who do Beyond the Pale magazine. Ranging from amateurish but sincere home recorded stuff like G. Siksik and Tiab Guls to the always wonderful Nurse with Wound and the euphoric audio second coming of Whitehouse, this tape is real swell. It also comes with a small folder with xerox art by each of the artists. Groovy.
 BL

New Federalism, (Compilation Tape)

Contact: Aeon Tapes
 604 Princeton
 Fort Collins, Colo. 80525
 USA

An amazing new tape of experimental, American music with each track obviously taking lots of thought and work. Nick Didkovsky stands out with perfect balance between 'industrial' and Henry Kaiser sensibilities. Enstruction and DBA prove that there is still industrial music that doesn't sound like disco. This tape is very reassuring in that it shows that there are still people who care about making new interesting music.
 BL

VA, S/M Operations, (Cassette)
Contact: Hunting Lodge
P.O. Box 1282
Port Huron, MI. 48060 USA
or
Systematic Distribution

A Live tape featuring Hunting Lodge, John Wright and Shame, Exposure. Wright, the town's resident misfit-- who accuses local school board members of recruiting for the CIA, puts a surprising twist on this compilation as he does his John Prine/Loudon Wainwright imitation 'Wallet Full of Foodstamps'. Then it's Shame, Exposure; who (Is it more than a coincidence?) sounds amazingly like Hunting Lodge.

And, even though Hunting Lodge's 'Wolf Hour' is one of the best pieces I've heard by any group, I still get the feeling they aren't doing all that they could be doing. It seems they depend too much on their 'sound'; i.e. bubbling electricity and machine rhythms with howling and moaning vocals. Nevertheless, this is still a quality package to have.

DG

dk, Rhythms that Answer Questions, (Cassette)

Contact: dk c/o J.W.
160 Floyd Ave #4
Toronto, Canada M4K 2B7

Absolutely no connection to the Dead Kennedys. Very original and interesting. Beatnik jazz-poetry into a charming Eno-like flowing pop. In the meantime there's telephone answering machines that join rock bands, like Ralph-type rhythms, vocals out of the early Can album and even 'Sunshine Superman' turned inside out.

DG

Cultural Amnesia, Uncle of the Boot (Cassette)

Contact: Normal
Bornheimer str. 31
5300 Bonn 1
West Germany

The second release by this talented English group. Using instruments like ocarina, violin, sax, piano and guitar, the band treads a path through funky dissonance and more forceful jungle beats with Joy Division-like vocals. Very nice distance sound on 'High' that recalls the Savage Republic. Nice package.

DG

James Edwards, Helium (cassette)

Contact: ARPH TAPES
1640 18th St.
Oakland, CA 94607 USA

A long-awaited tape from this Virginia synthesist. The tape contains many varied pieces focusing within basic but effective sound combinations (in stereo). At times it seems as though he is illustrating to us the madness of the electric world.

WD



Neue Zeiten 002 Compilation, (LP)
17.6 '82 SO 36
Contact: Karl Ulrich Walterbach
Skalitzer Str 49
1000 Berlin 36
Germany
Telephone: 030/6115988

The record was apparently recorded on June 17th at the SO 36 club in Berlin prior to the club's close. This one night compilation ranges from ritual apocalyptic gloom and doom compositions with pounding rhythms to rock and roll and experimental music, complete with saxophones and taped concret. A fairly diversified record.

CR

Leslie Singer, Confessions of a Shit Addict, (30 Minute Cassette)

Contact: Leslie Singer
1405 Van Ness Ave, #407
San Francisco, Ca. 94107 USA

Feedback, psychotic screaming vocals, disturbingly unfamiliar sounds and refreshingly demented lyrics make up the first side of the tape. The painful 'Sadistic Gossip' (side 1) is an intense sound attack, like being strapped to the front of a freight train while having a bad acid trip. Side 2 is live Mary Davis kills Mary Davis and it is almost as noisy and texturally full as side 1. If you don't have this tape, get it, an amazingly powerful work.

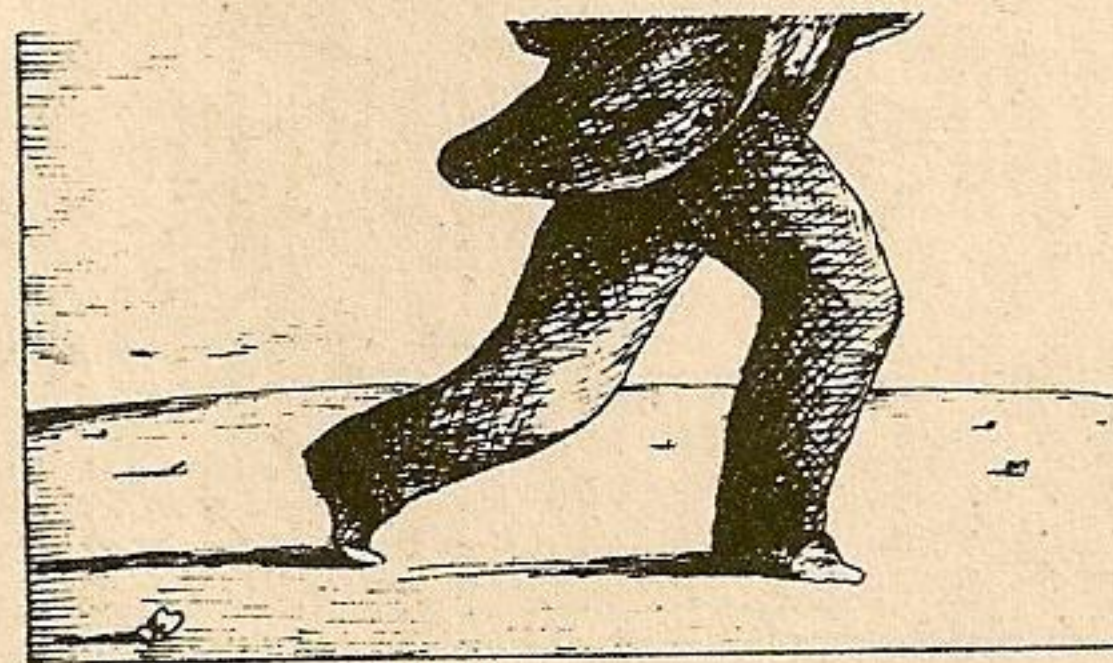
CR

Cosey Fanni Tutti, Time to Tell (Cass)

Contact: Flowmotion
1 Bentley Grove
Meanwood
Leeds L S 6 4at
England

I paid 9 bucks for this tape because I was curious what Cosey would sound like solo. It comes with a swell booklet about Coum Transmissions and Cosey's performance art, but when I put the tape on, there was electronic disco music on it that definitely wasn't Cosey. At first it might have been Chris Carter (because of the male vocals), but a friend said it sounded like someone from Clock DVA. Hey Flowmotion, what the fuck happened? The book is great but it's not worth 9 bucks, you pigs.

BL



No Trend, Teen Love/Cancer/Mass Sterilization (7")

Contact: No Trend Heardquarters
1014 Ashton Rd.
Ashton, MD 20861 USA

Their songs stick in your head, especially "Mass Sterilization," which is a phrase (the title) repeated over and over, echoing, with band noise back-up. "Cancer" is a more accessible song, although still maintaining an aggressive feel. "Teen Love" is truly a social commentary, with lyrics that are reminiscent of a sociological study. "They met in algebra class during social interaction." The song has a great change where they launch into hardcore for about 5 seconds, and then back to the mid-tempo stream of repetition and satire. "They never got a chance to fulfill their career dreams."

WD

Hunting Lodge L.P., Will
Contact: S/M Operations
P.O. Box 1282
Port Huron, Mi. 48060 USA

Not nearly as haunting as their live tape or as unique as their track on New Federalism. This album is still reasonably interesting for a generic industrial album. The music is dense and badly recorded, but it's good to hear a band like this work with surreal themes rather than Killings, Korpses, Faktories, and other boring Krap.

BL

MFZ, Metal, Wood, Paper, Plastic (90 minute cassette)

Contact: Party Sound Tapes

Side one of the tape (TGTAPE) was produced as a warmup act for the 1981 L.A. Throbbing Gristle show. Side 2 (F.A.L.T.) was used by Debt of Nature during certain shows in L.A. during 1982.

All the sounds on this cassette are of 'non synthetic origin' i.e.: found sounds, feedback, tapeloops, TV etc. The tape is hypnotic to say the least, repetitive and at times unbearable, although some great use of cut-up language and sounds.

The packaging is great and comes with collages of Death, War, Media figures etc.

CR

Einstruction, (Three song EP)

Contact: Deux ex Machina Records
3505 Aurora Ave.
N #2, Seattle, Wa. 98103 USA

Unpretentious noisy electronics in one of the best packages I've ever seen for a single. This record is great in that it's extremely brief and has me yearning desperately for more. Hopefully that yearning will be relieved soon.

BL

The Elephant Table Compilation (L.P.)
Contact: XTract Records, No Address

When I got this album I was excited about the promise of hearing a wide selection of new English experimental music, but what did I get? Battle of the rhythm machines! If it wasn't for the wonderful track by Nurse With Wound, or a couple of others. I'd consider this to be a complete, awful waste of time. This so-called 'industrial' music comes closer to Donna Summer every day and its sum total worth is next to nothing. Hoping to find solace in the Lustmord and Nocturnal Emissions tracks included, I was incredibly disappointed to come to the realization that they believe they are such big stars that they can get away with unleashing shallow drivel to people willing to shell out \$15 to hear something new. Jesus help them, and give me my money back.

BL

The Golden Palaminos, (LP)

Contact: OAO/Celluloid
260 West 39th Street
New York, NY. 10018 USA

Arto Lindsay (DNA), Fred Frith, and Anton Fier (The Art Bears) collaborate with others on this record to produce a wonderfully rich fusion of out jazz and experimental art music. Fier's flowing drumming and DMX work are the foundation for these compositions. Along with reeds, birdcalls, basses, guitars and Arto Lindsay's voice the pieces make up a record that represents a major step in the stylistic development of modern music and composition.

CR

Negativland, A Big 10-8 Place
(LP)

Contact: Seeland Records
Box 54
Concord, Ca. 94522

Around the beginning of side 1 you are told that you are 'very stupid'. You are very stupid and you like suburban places, such as Pleasant Hills or Contra Contra Co. Then it's exercise time, but you are still very stupid. We move into a structure of sounds more reminiscent of the traditional tape concret era. Subliminally, 'We're moving to Concord', and 'You're incompetent'. All the material on this record is interconnected, the sounds and the packaging propaganda. With A Big 10-8 Place word, image and sound are the whole--'there is no other possibility'. But wait, we're on side 2, traveling on a road, moving toward the letter G on 180. We move and travel with the narration and concret sounds. They tell us the story like we are small children caught up in a surreal suburban atmosphere. We find ourselves in a home with orange carpets and a vacuum cleaner that was stolen when you were invisible. Then back to San Francisco, over the bridge and into the low fog--back into your sewer pipe, in the sewers of San Francisco and you'll never want to come out again.

WD

Cityzens for Non-Linear Futures,
Definitely Pre-Cataclysmic in Nature
(Cassette)

Contact: S.A. Harkey
P.O. Box 2026
Madison Square Garden
NYC, NY. 10159 USA

One side is from the Kitchen Table Ensemble and the other is from the Audio Letter. Both have a very nice, confusing dreamy quality to them. Very much like waking up in the middle of the night and hearing voices in the front of the house--spooky. These are people worth writing to; there's a catalog of at least 14 titles from the cityzens.

DG

Einsturzende Neubauten, Stahldubversionen (20 minute cassette)

Contact: Sabotkka
Reichenber Gerstr 115a
100 Berlin 36
030/61183 09

Remixed versions of previously released material minus the vocals and guitar lines, plus some new instrumentals. The tape is danceable although it lacks the hard edge of their other material. Quite reminiscent of factory life and alienation, although it is like looking at a creature and seeing only its skeleton.

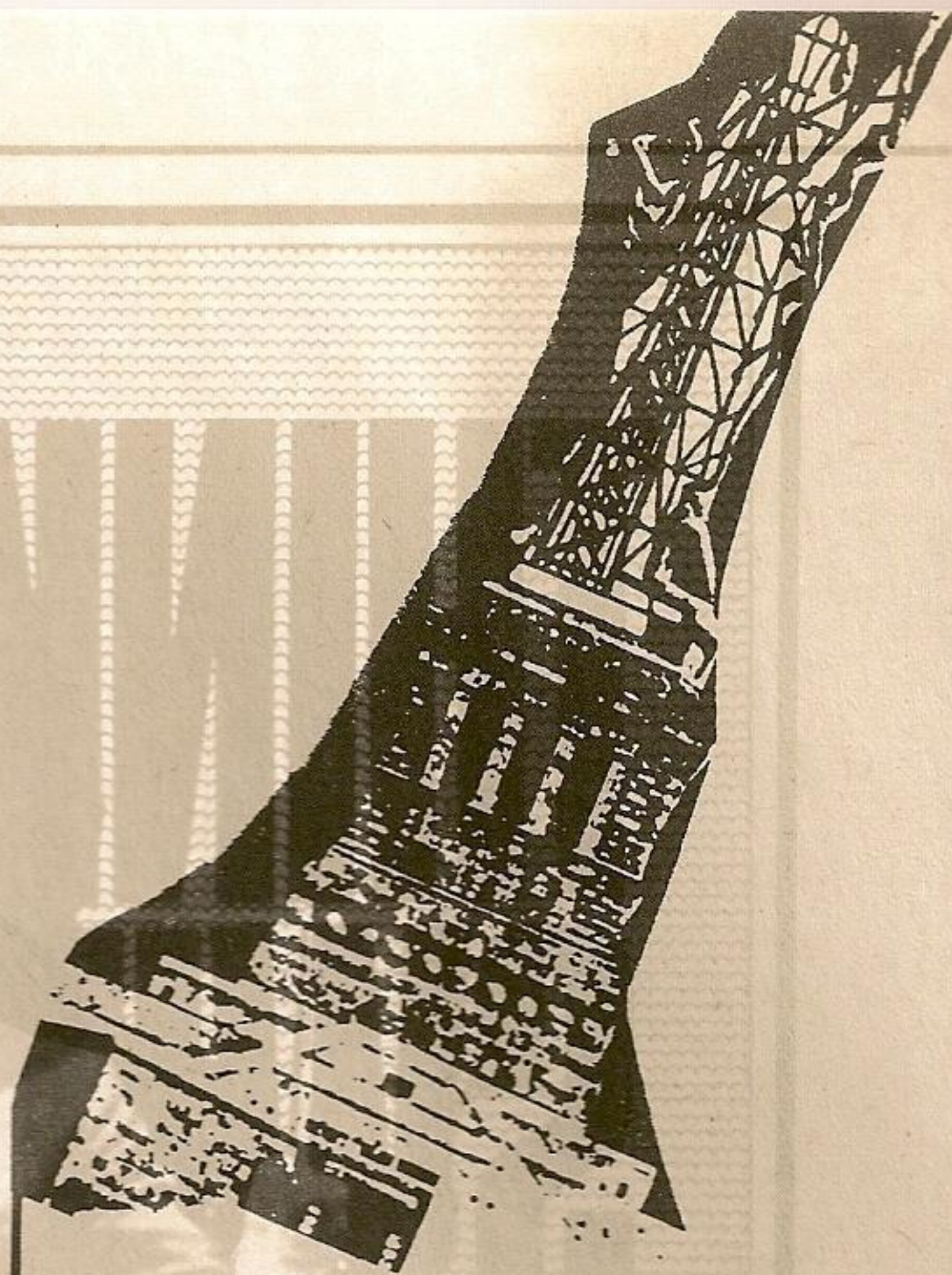
CR

Nervous Gender, Selected Pieces, 1979-1983 (cassette)

Contact: Party Sound Tapes
5732 Wallis Lane
Woodland Hills, CA 91367 USA

WARNING: This tape contains material recorded at rehearsals, live concerts, etc.... This tape was put together by fans for fans. These sounds have been selected from 20 hours of cassette recordings from the group's archives, and all the material contained on this tape was chosen either for its performance uniqueness or desirability, most of the selections have never been heard before (the solo pieces). The live recordings were done at Al's Bar and the Anticlub, in Los Angeles. These were excerpts from the tape front cover, and this tape is highly recommended.

WD



Fluid, Survival of the Foetus (cassette)

Contact: Party Sound Tapes
5732 Wallis Lane
Woodland Hills, CA 91367 USA

Fluid is Brad Laner (of Debt of Nature) and his 13-year-old brother Josh. The sounds on the tape range from traditional electronic influenced pieces to an almost electro-pop-punk style. What stands out the most in the tape are the lyrics and vocals by Josh. "Bottom hat has no field, doubtful phally with no meal, breathing the air of breath."

WD

Jimmy Smack, Smack Kills (LP and Death Rocks single)

Contact: New Alliance
P.O. Box 21
San Pedro, Ca. 90733 USA

Jimmy Smack is a dancer/artist who occasionally performs with bagpipes, rhythm machine, and poetry about destruction and despair. Smack Kills is his first release, consisting of one 7" single containing several short pieces and a 12" containing an extended improvisation often sounding like belly dance music. The Death Rocks single is in more conventional song form and shows good progression of style from the first record. Very unique and interesting.

BL

ONO, Machines That Kill People, (LP)

Contact: Thermidor Records
or
Systematic Distribution

Ono, as in 'Onomatopoeia'--not as in Yoko, formed in Chicago in 1980. This trio may be on the threshold of a new and refreshing style of industrial music, they effortlessly glide from free form jazz to funk to machine damage noise. They also expose their soul/classical/pop/poetry background to inject an aura of fun. You can imagine their wry smirk as they grind 'surfin' USA' into a crunchy noise mess; something the Residents would have a tendency to overdo. Weird, but maybe one of the best.

Also, try to get a copy of their 'Kate Cinninatti' tape, but hurry--only 300 made.

DG

* The following set of reviews is meant to be part of a series dealing with an international audio network that is coalescing at this very moment. The items reviewed are all cassettes, many packaged with accompanying booklets and various objets d'art. Their method of distribution reminds me most of mailart and underground comic heyday, which it seems they do spring from.

Phillip Hertz *

Tago Mago, Paris / Tokyo

Contact: Tago Mago
52 rue de la Sambre et Meuse
75010 Paris, France

Another departure for Tago Mago, Serie Comopolitie, Vol.1. This is a small unbound magazine, with a cassette. It features D.D.A.A. (Etron Fou-like on this one); extremely varied Video-Adventures tracks, three in all; and some other varied jazz like meandering, spoken word etc.

The flip side also has a wide selection from some astounding Merzbow tracks to really beautiful tacky pop songs. My fave is by Isansozokunin, indescribable.

PH

Pascal Comelade, Logique du Sens

Contact: Tago Mago
52 rue de la Sambre et Meuse
75010 Paris, France

The first of the new camouflage series is a pastoral keyboard landscape. Sorta like Eno without the studio. Repetitive fugues sometimes take a song form and blend into more abstract setting. A pleasant outing.

PH

May I Have A Christmas Contract vol.2

Contact: Dum Dum Records
Opening 1
A-1010 Vienna, Austria

A roaringly funny mish-mash of sounds, songs, and things you might not know what to call.

PH

Richard Kirk, Disposable Half Truths

Contact: Industrial Records (IRC 34)
Not that you are likely to run into this one, but if you do... Largely synth and guitar explorations but executed with restraint. The usual elements that one would connect with Cabaret Voltaire are present, taped voices, heavily treated guitar, mood of imminent doom... The range of feeling is quite remarkable, with significant bass volume ping ponging back and forth between the speakers.

PH

23 Drifts to Guestling

Contact: Unknown

Bootleg cassette that has turned up through a couple of different sources. A very odd collection of interviews, bits of old records, basement tapes, conversations. Great bit of Monte Cazzaza going on about Genesis and something or other. Collectors only, not much music.

PH

Cause for Concern, A sudden Surge of power

Contact: Cause for Concern
53 Holly Bush Hill
Snakesbrook
E11 London, England

VERY curious combinations indeed. Includes Floydian folksongs, reggae, and electronic ventures. Includes the obligatory Chris and Cossey track as well as Attrition, Cultural Amnesia, and my first exposure to Test Department. Good booklet is included with ample info on how to contact the artists.

PH

S/M Operations at the Harrington Ballroom, (Live cassette)
Contact: S/M Operations
PO Box 1282
Pt. Huron, MI 48060 USA

Those of you who are already Hunting Lodge fans will undoubtedly recall that this was the site of a well documented Hunting Lodge Gig, at some time or another. What we have here is a combined effort btwn. Hunting Lodge, Shame, Exposure and this weird guy named John Wright who was arrested for threatening to kill George Bush. It's very good stuff in all, even though some is recorded live and some is done in the studio, the various stylistic milieu are linked by a common aesthetic. The work song like 'Thorazine took my sex drive away' meshes with industrial portions and electrodisco experiments like they were performed one right after another on that very stage.

PH

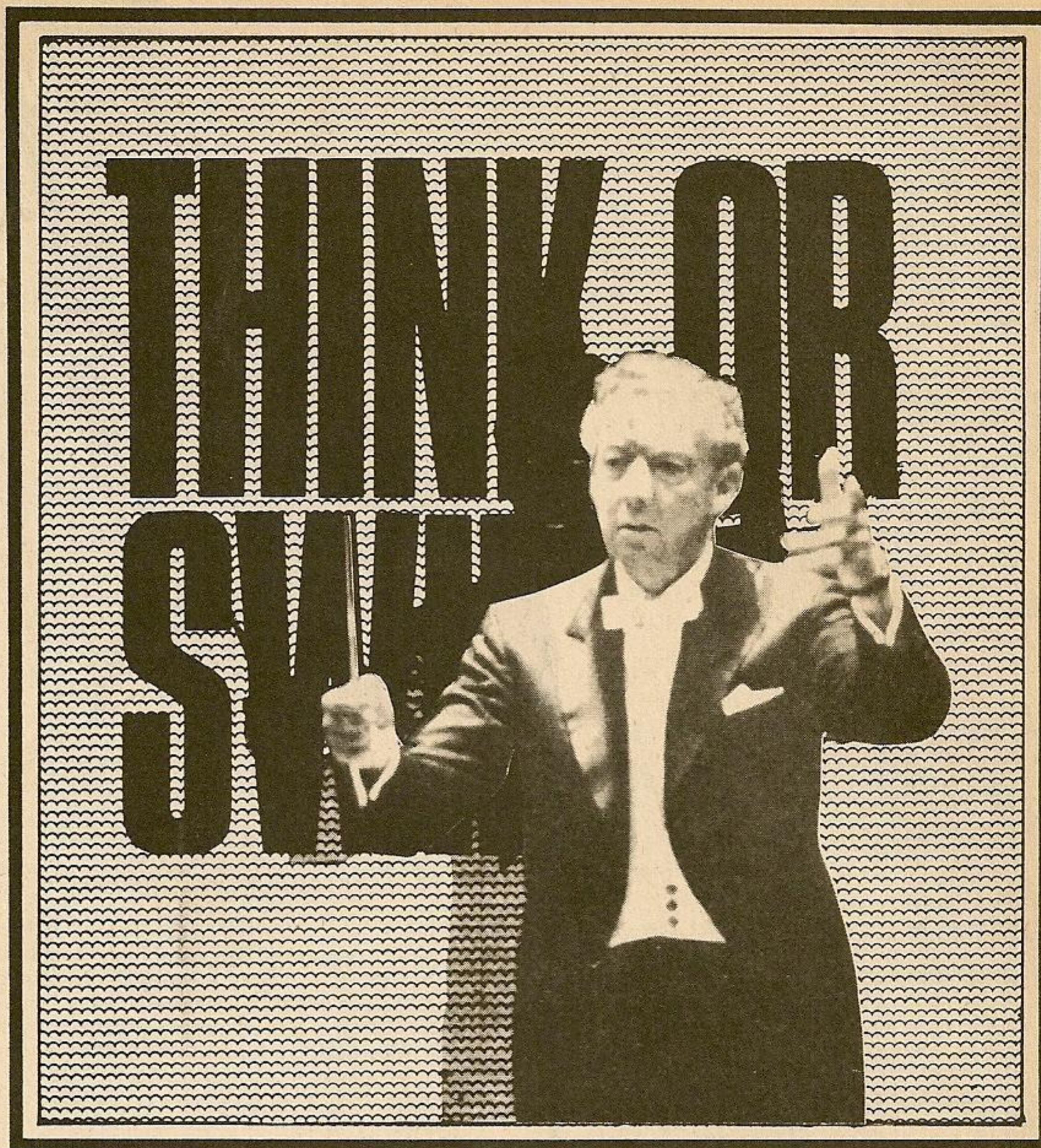
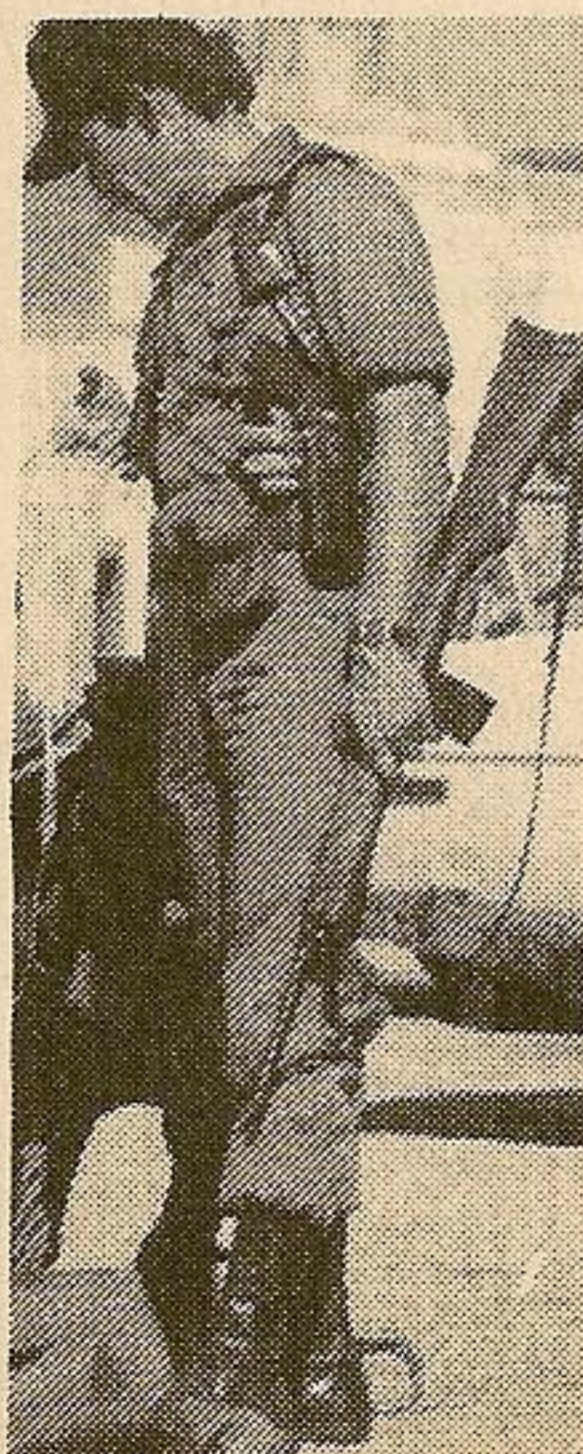
A Corps Bilateraux, Utisation du Vieuxport

Contact: La Fondation Utilisation
su Vieux Port
4, rue Devilliers
13005 Marseille, France

La Fondation 7
rue de Tlemcen
75020 Paris, France

An exquisitely packaged item featuring a tiny clear plastic pouch and ten small picture cards with cryptic messages on the reverse that I believe refer to the personnel on various tracks and in the two organizations. Unfortunately the music doesn't live up to the packaging so the whole exercise becomes somewhat academic.

PH



THINK OR SWIM - C.HUNT-83

Einzeit, Deleted/unavailable

A mysterious cassette manufactured in Germany by Datenverarbeitung and in England by someone else. Mine is German and came with gold foil on the outside and with the track list written by hand on black paper with gold metallic pen. The selection of artists is most intriguing but unfortunately the sound is sort of muffled. Appealing entries are made by Section 25, Virgin Prunes and Culturecide while the bulk while the bulk of the material is supplied for some unknown reason by Cultural Amnesia. Somehow it seems likely that, as C Amnesia has put out cassettes via Datenverarbeitung and are from England, maybe they are the missing English manufacturer.

PH

Trax, Area Condixionata (Mag + Cass)

Contact: Vittore Baroni
Via Raffaelli 2
55042 Forte del Marmi
Italy

The third product I have had the pleasure of examining from the TRAX people. They are heavily dedicated to international music art exchange and have once more gathered forces from all over the world. Human Flesh, Legendary Pink Dots, La Foundation, and Piermario (Trax founder) Ciani all provide visual input into the magazine as well as the accompanying cassette, 'La Voche' (the voice). The cassette contains all manner of manipulation of, and construction with the human voice, folk songs, tape manipulations, tape cutup, etc.

PH

Le Sensationnel, (Le Journal)

Contact: 15 Rue Pierre Curie 14120
Mondeville, France

Le Sensationnel is the Illusion Production magazine and includes a 70 minute international compilation. The musicians also contribute visual works to a delightfully hardback 45 page magazine and accompanying booklet of contacts. The entire ensemble is completed by a pair of complementing cards and seemingly unrelated postcard and is packaged in a bag as a display unit. The packaging is not unlike those that toy soldiers would come in, complete with the cardboard legend that fastens the top closed.

The music is varied, influences from The Residents to Georgio Moroder to hard-to-find industrial sound. The list of participants is a healthy ratio of familiar to unknowns including: D.D.A.A. (Deficit des Annees Anterieures), Legendary Pink Dots, Masami Akita, Kevin Harrison, Bernard C. (of D.D.A.A.).

PH

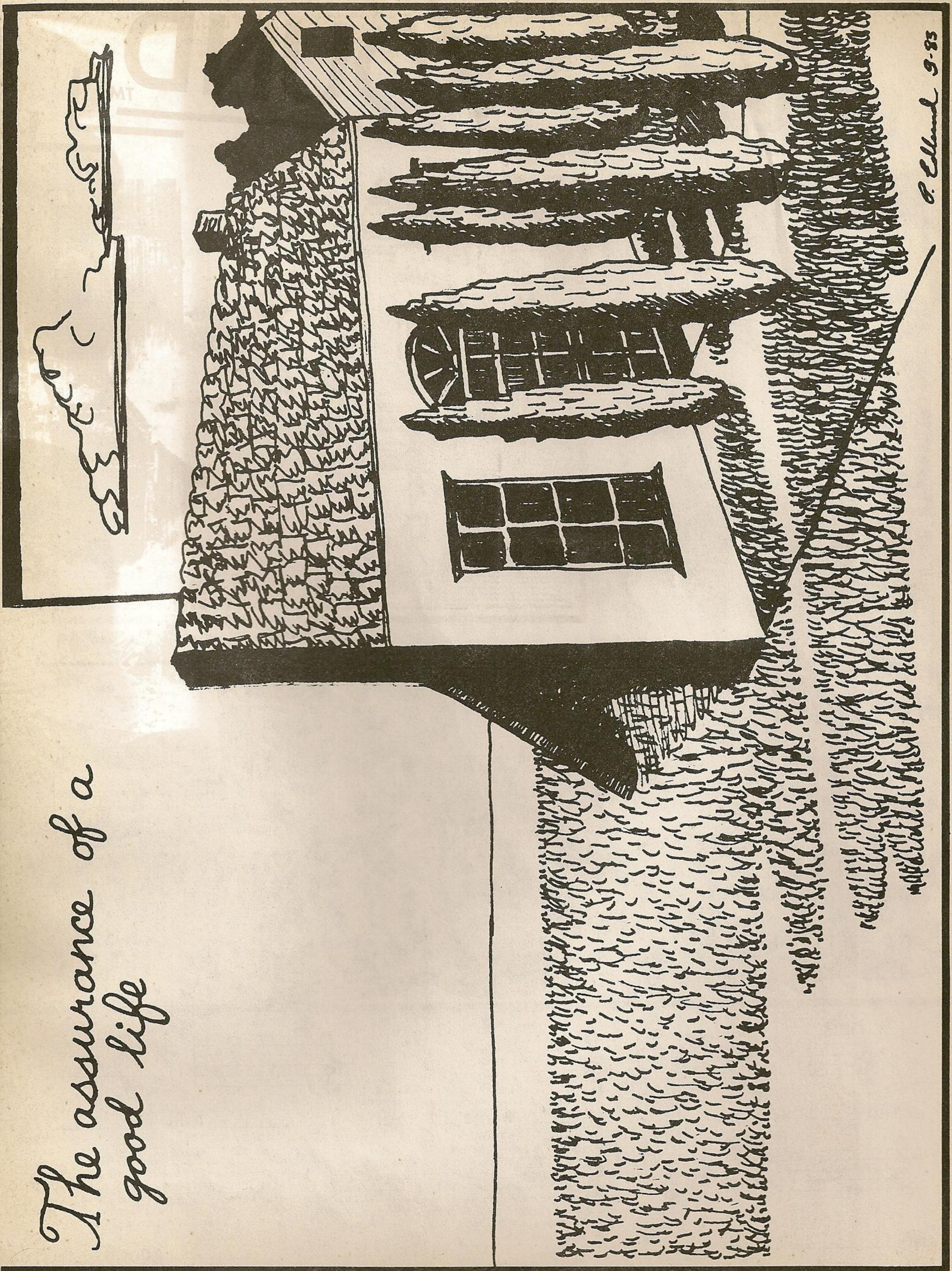
Third Mind Cassettes, Visions (TMT 09)

Contact: 20 Spire Ave.
Tankerton, Whittable
Kent, England

Yet another entry from these lads in Kent. This must be the locals, as they are only a few names that seem remotely familiar. The music is largely keyboard and sequencer generated melodies and rhythms, although not necessarily limited in any sense. There are a couple of truly intriguing works contained, but nothing remotely industrial for those that insist.

PH

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and were off.