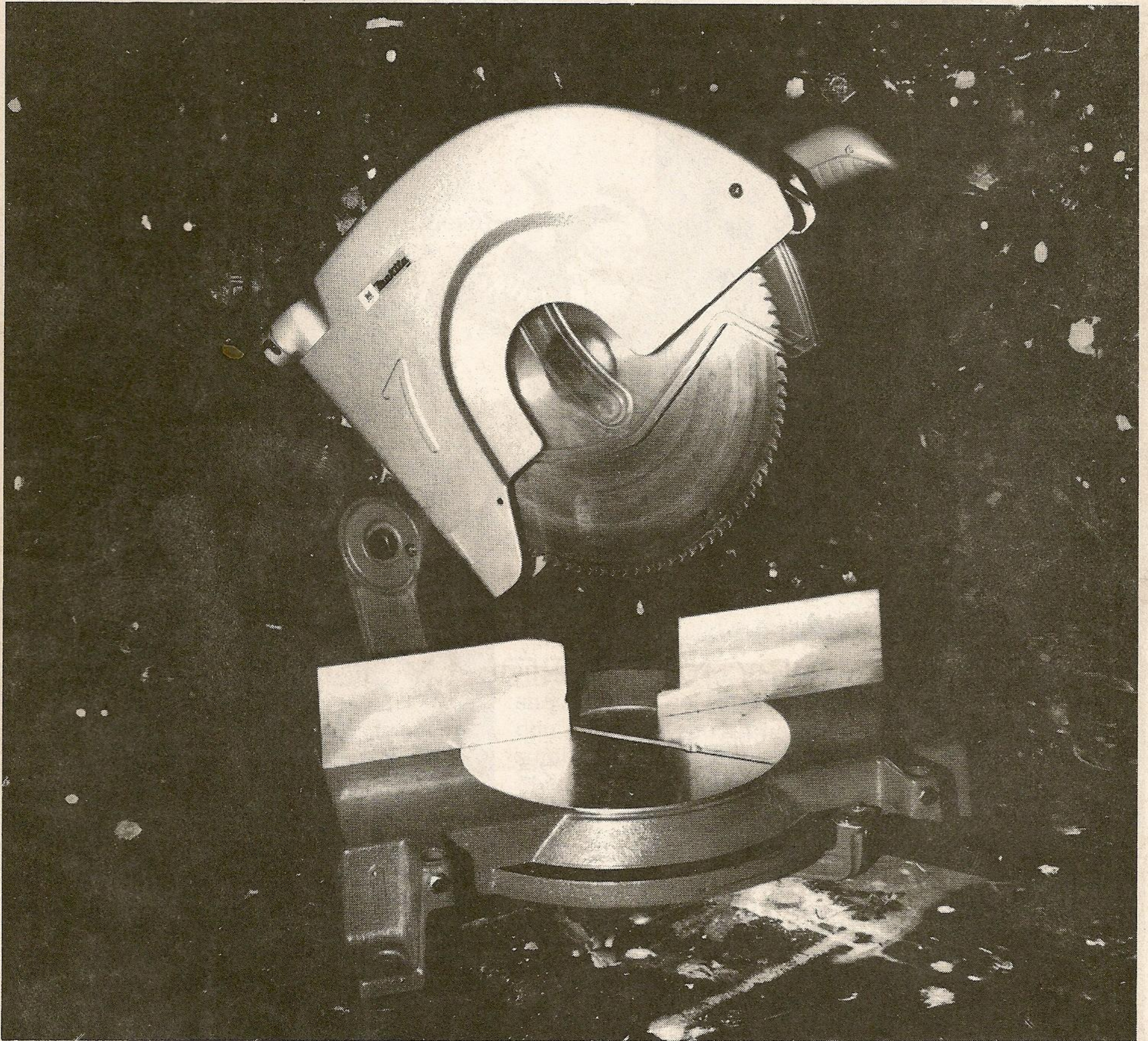


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On the one hand: personal violence...
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are exceptions. What is so unique about a form that
merely synthesizes and regurgitates ideas of the past,
is like a dead horse. There are rejections and
exceptions.

'Pure power...Brutal and riveting...'



'Punk never stood a chance...'

If there is no god, then there are no morals and we
should only be concerned about our own survival. I
don't understand this constant denial of god; didn't
some guy in the 19th century already realize that god is
dead. Maybe all of us should start a cult or a religion
and have a holier than thou attitude.

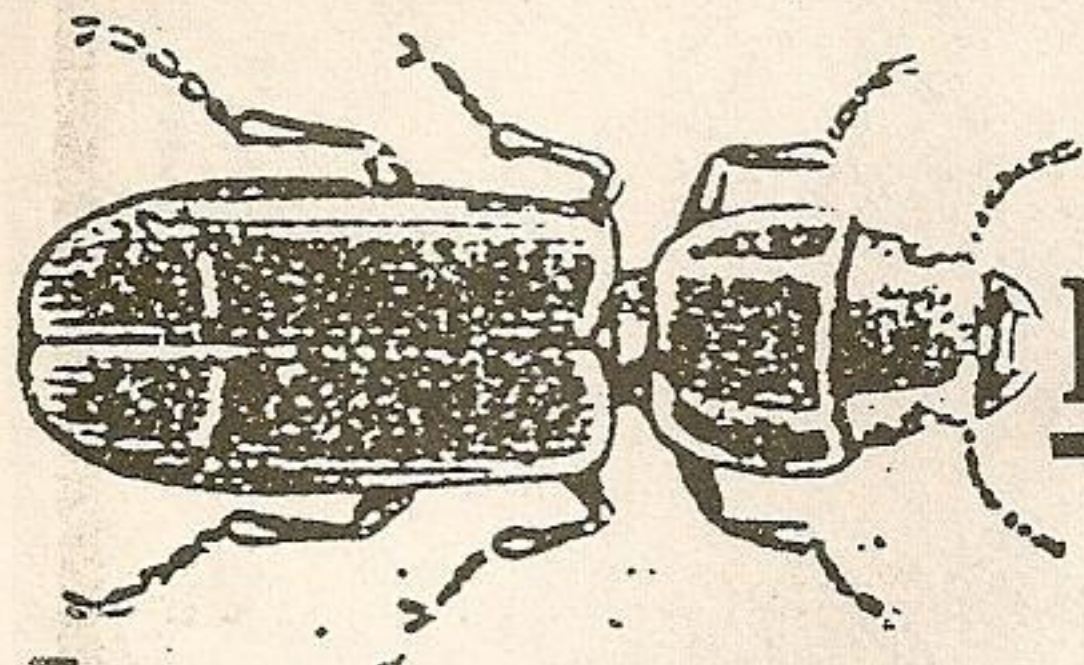
'And that certainly does appeal to me personally on a
level of vanity or personal feeling that I do accept and
admit that I also like the idea of it making me slightly an
outsider or an outlaw...'

'Misinterpretation is to be expected...'

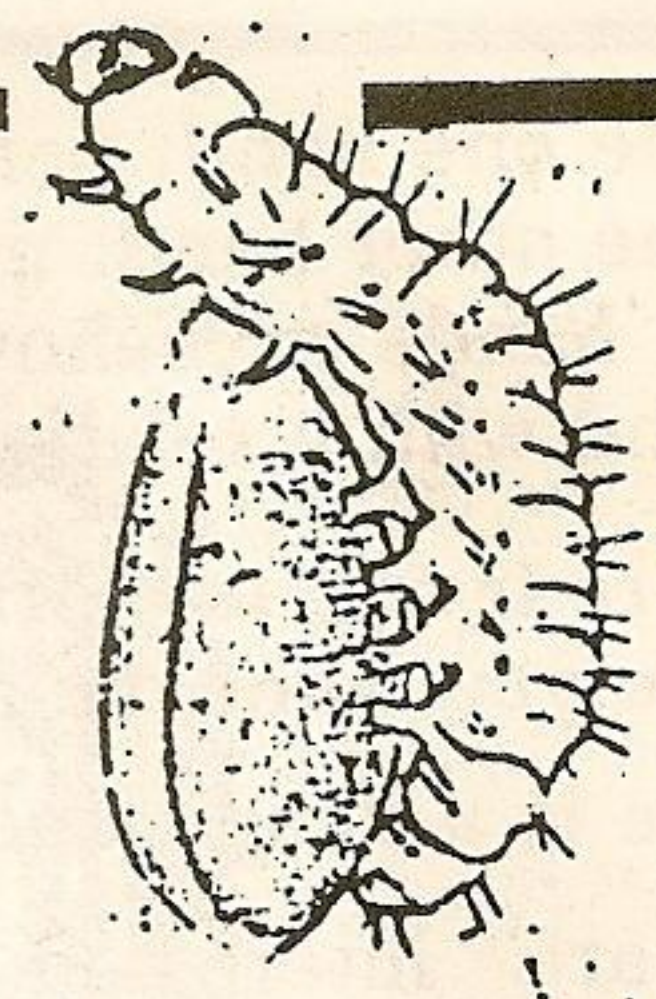
'Why kick a dead horse because it will only get up and
bite you.'

But it seems as though (generally) the creative
obsession with morbidity is only leading to selfish
isolation.

INTRODUCTION



INTERVIEWS:



TEST DEPT., by Carl Howard

6

Test Dept.: An interview conducted in New York City with this British band on their first American tour. This is the nature of magic. Test Department is the vehicle of power. It sears through you like fire forever.

SWANS, by David Sprague

15

Swans. this group from New York City truly expresses the meaning extreme.

WHITEHOUSE

26

Whitehouse: a conversation with two members from the controversial group, after their live action in San Francisco.

PSYCHIC TV, by Jon Small

34

PTV: A discussion with Genesis P'Orridge and John Gosling that took place at the Massachusetts College of Art, the day after a Psychic TV performance.

JOHN GULLAK

43

John Gullak: editor of Another Room magazine, host of No Other Radio (KPFA-Berkeley), co-founder of ARPH tapes.

COIL

47

Coil. a short interview, with song lyrics, photo's and other paraphernalia. This group consists of two former members of PTV, being John Balance and Peter (Sleazy) Christopherson.

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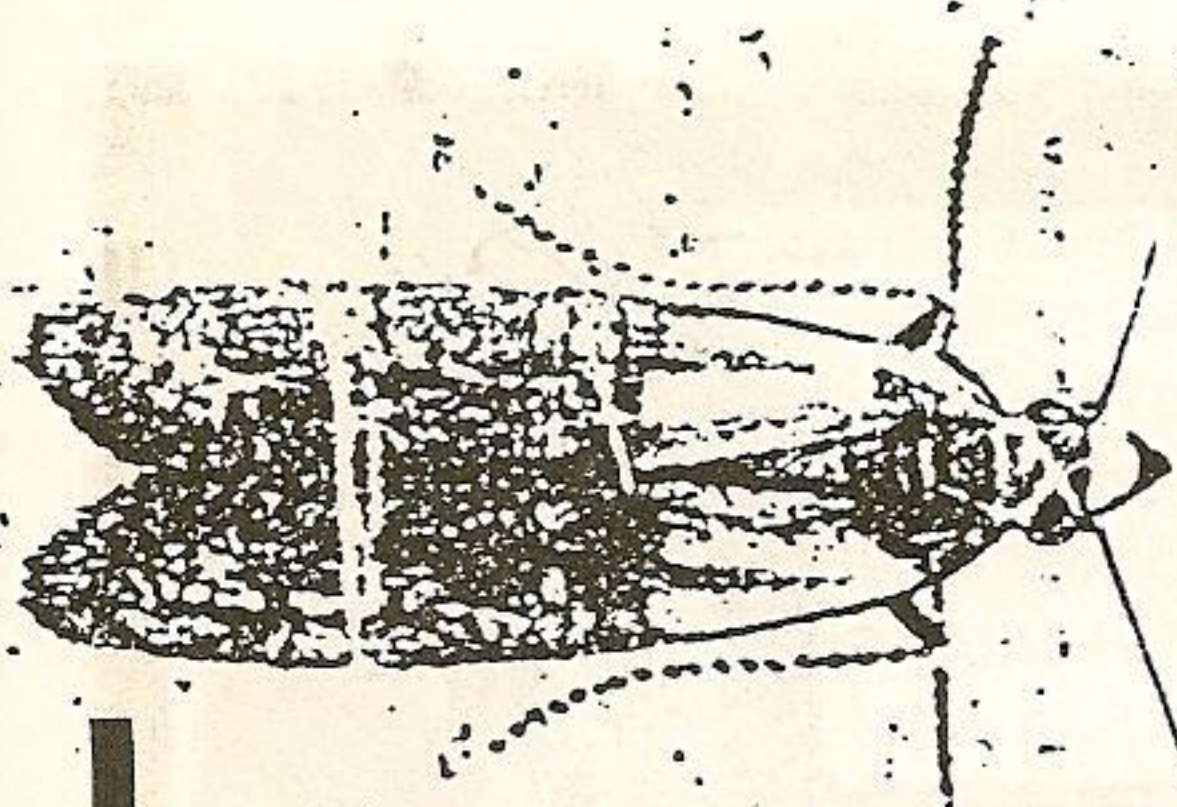
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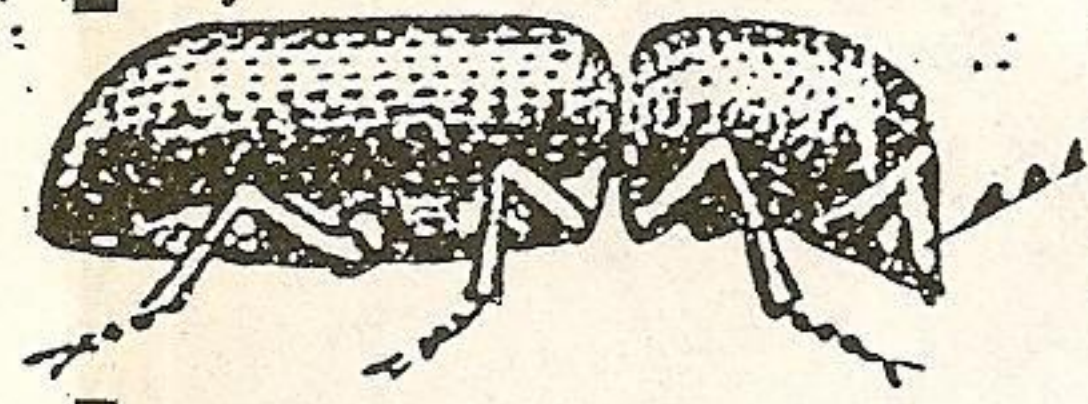
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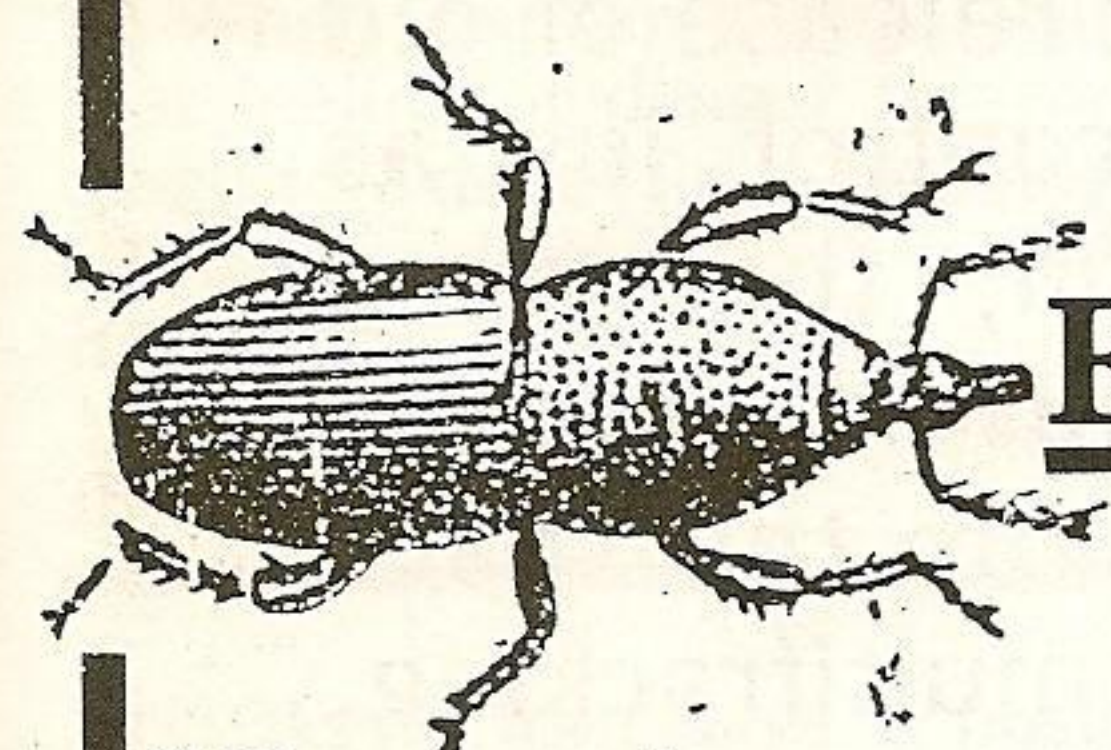
FEATURES:

POST-MORTEM BARTHES , by Michael Shay and Steve Perkins	10
SURGICAL II LS	40



REVIEWS:

Broken Flag Records, by Paul Lemos	13
“This Last Night in Sodom”: Soft Cell, by Mari Thelander	14
“Poetics of Despair, Poetics of Space”, by Will Torphy	20
ROVA/KRONOS , by Anne Lawrence	22
“SF/SF: San Francisco Science Fiction”, by Susan Arick	24
PRINTED MATTER , by Steve Perkins	42
tape and record reviews	50

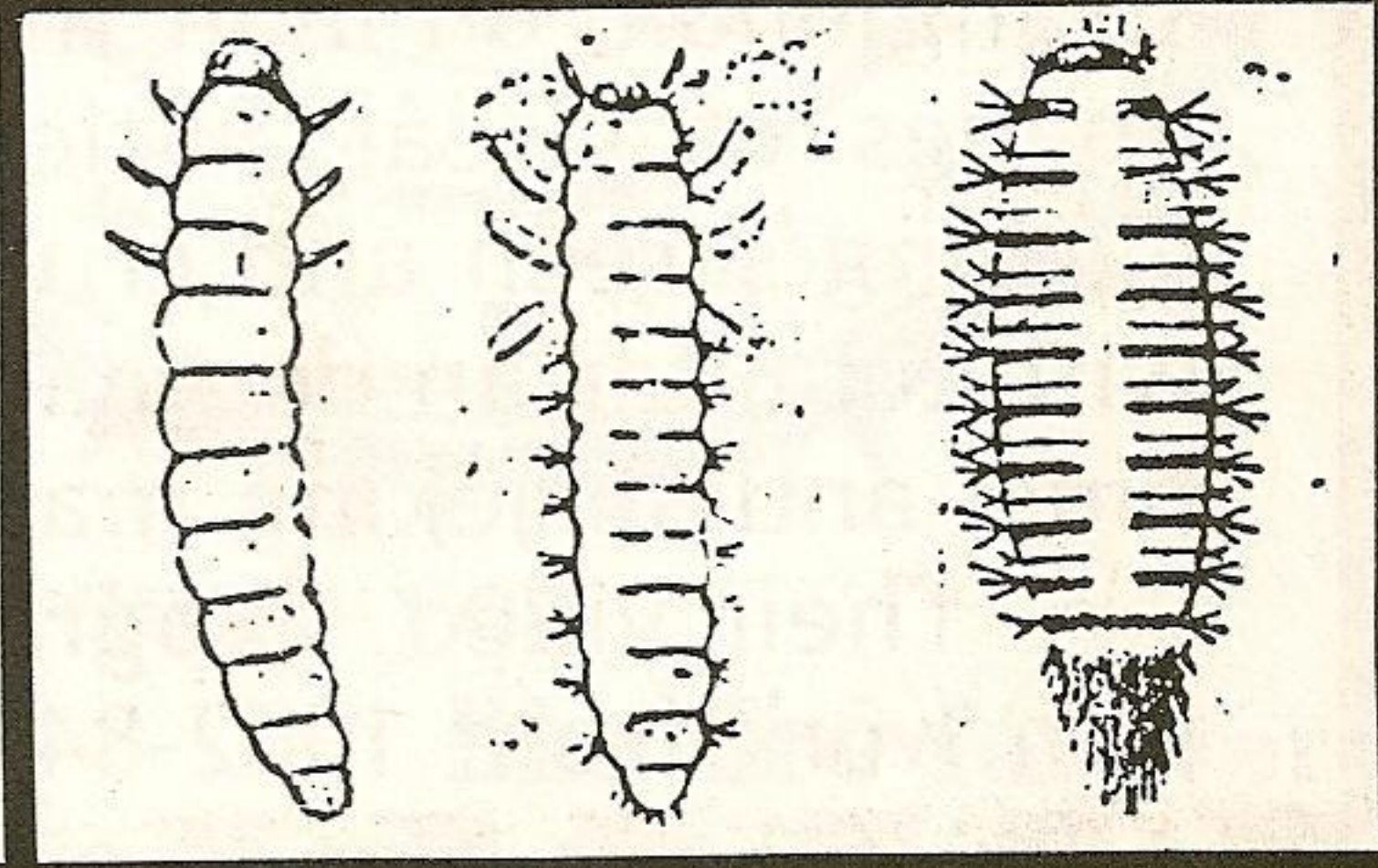


EXTRAS:

“Entertainment through Pain: Industrial Kulture, the New an-aesthetic”. by Jason Keehn	31
Contacts	39
CLASSIFIED ADS AND LETTERS	55

FRONT COVER by Jo Babcock (photograph)
BACK COVER by XEX Graphix

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



TEST DEPT. IN NEW YORK

by Carl Howard



BREAKING THE TRAPPINGS OF ROCK

Test Department is more than the therapeutic release of old chains, thrown off mightily against a world out of control, just as it is more than simple reaction to rock 'n' roll, that most outmoded of musical forms. It is in fact Some Bizarre labelmate Matt Johnson, and others, who have moved pop into the space age by performing everything himself and then multitracking, seeing the **traditional band** as irrelevant to the technology of the studio.

Test Department however is a child of the junk heap, the stockyard, the loading dock. It is the sonic and mental barrage that utilizes discarded products of industry to break the stranglehold on man that keeps him from his own dignity. The images of Great Societies past and present flashing on the viewing screen and crushing to vapor, amid parodies of Utopias with totalitarian dogmatists and demagogues, rust-corroded coal bins, and shrieking machines.

Their video, **Programs for Progress**, which highlights their film work from 1982-84, will be featured on America's MTV on August 12 as part of a series on new British artists.

The band toured America for the first time in July 1984, travelling east coast to west coast and back again. At Irving Plaza in New York City on June 30, the stage is cluttered with relics. Spring coils, butane jugs, overturned barrels, waste cans, a car door, iron sheets, long shiny aluminum tubes, industrial cable reels, canvas screens, tape machines, and one huge rusted fuel bin, smoke rising from it as it is pounded on by angry mallets. A thick black air compressor reads, "WARNING — this machine is automatically controlled. It may start at any time. A perfect description of Test Department.

No one understands how this show could have been squeezed into the Kool Jazz Festival, in a classic piece of juxtaposition; the opening blues band checks out **early**. During soundchecks, the small room rings with grinding and grating. It is revealed that all instruments were found on hunts through Cropsey Street in Brooklyn, though one dark barrell reads, "57 St. Marks." And down in Soho, an unknown fan has scrawled on a lunch wagon, "Test Dept.: The Fear Tool-Use it." Everything is ready to go. The sound is perfect. Diminutive of stature, they erupt in unison choruses of controlled destruction. Reserved offstage, they explode, once on, in piercing anger and release.

The memory of my interview with them still fresh in my brain, the lights dim. I am swept up in gorgeous colors of torment. For brief periods, I detach from myself and become sublime in waves of violence. Then, the feeling of my own futility, for I cannot join their ravishing ecstasy. They too are feeling isolated in their glorious frenzy, admitting later that they wished the audience could have joined in. When I explain that all I wanted to do was bask in that feeling of danger forever, and even rush the stage to explode in a brilliant fireball, they rejoin, "you should have." No insult ever intended in the invitation.

This is the nature of the magic. Test Department is the vehicle of power.

UNSOUND: You have a postcard with the quote, "The Collective Art of Today is Constructive Life." What is that?

Test Department: It's a well known quote. We've taken it from the Constructivist movement.

US: Some people make the argument that this sort of performing is relateable to Antonin Artaud's "Theater of Cruelty." Do you see any of that?

TD: I like what he wrote. I think it was incredibly scary. I like the imagery with which he wrote. But we're not intellectuals. Everyone comes with his own set of references, and do things in different ways. You can read into it what you like — the interests just appear to be what people want them to look like.

US: What's this new video, **Programs for Progress?**

TD: It's eight separate film and video pieces, basically the last two year's work. Some are films that we use to project over us, and there's some new

footage. There were three directors; Brett Turnbull, who wrote some formalized stuff, and another couple of people who worked with us in the studio, with work that was reset to music and film. The idea of the video itself is just image — it's not there as promotion. Some of that was shot on film and only transferred to video later.

US: It looks like a good service was used — PolyGram Video.

TD: They were assholes, but they put up the money. They didn't understand what we were doing at all; all they ended up saying was, "It's got energy, and we respect it for that." And they knew they were getting something incredibly good for their money — they got eight films for what they usually spend on one video — plus two years of our work, and everybody here worked three months night and day, doing everything on an incredibly low budget. It's about 45 minutes long, complete.

US: On the "Compulsion" single, one side says "Machine Run" and the other, "Human Run." Why?

TD: One side's got synthesizer. We don't use synthesized effects ourselves.

US: Do you think the single sold well?

TD: No; we withdrew it from the market after two weeks. But it's just been repackaged and rereleased to come out with all our new recordings. The original design was never meant to come out in a gloss — they really fucked it up. Initially in Britain though it sold very fast, in a couple of months; so the interest has been building up. When it comes out again, it'll look much better, much closer to what we wanted.



It sears through you

like fire forever.

US: Have you changed the mix?

TD: No; we've done a lot of new recordings instead, all on digital.

US: How do you feel about the single now?

TD: We were too close to it. It sounds a lot stronger now, eight months away. I think it stands up really well. We'd spent a hundred hours on it, and it was fairly obsessive because it was the first thing we'd brought out in two years. It was remixed about five times, very obsessively. Very expensively, too.

US: What sorts of things are on the new records (the 2 x 12" 45's)?

TD: Oh, completely different things from the single. We learned on that single. We had the opportunity, after signing with Phonogram, to do a digital recording, where you lost that natural compression that you get with analogue — which is fine with normal sorts of instruments, but with our stuff, you want to bring that tone and resonance out.

US: Do you like to work with or against distortion, or both ways?

TD: Both ways. The effect of distortion reflects the way we're used to it.

US: How long have you been playing together?

TD: Since October 1981.

US: How did you all meet?

TD: Well, we all come from Southeast London. Not originally, but we all sort of ended up there. I found myself there after having been on the dole. We couldn't afford proper instruments, so we got those there (pointing to the objects on stage). Southeast London is really run down. London is no longer a thriving port — there's acres and acres of dock land that're empty now.

US: How did you get into this?

TD: Lots of different influences. Everybody comes from different backgrounds. We just sort of tried things out, because it was really out of necessity; we didn't have the equipment. We just found lots of things lying around that really made good sound. Gradually we found more and more things that made good sound; originally we were using a lot of bass guitar just to lay a track down.

US: Who have you toured with?

TD: Well, this was actually the first time we'd left England, so that presented us with a whole load of new problems — but (until now) we've never played **with** anybody. It's always good to do diverse things with a different audience. We did a string of dates at the end of last year that was like a tour, where we played regular 'rock' venues around the country, and you just feel like this week's attraction, the next thing. It undermines what you do. You have to deal with the shit in the clubs. But we like to plan everything. Each event, when it's good, is the product of two-three months of planning, solidly. It's got to mean a lot more to the people who come.

US: What sort of music were you listening to when you got the band together?

TD: (Smiling) Beethoven...lots of classical music. Not much pop stuff. Some soul. Our inspiration I think came more from our own environment than from music.

US: Where do you see the group building to right now?

TD: It continues to diversify from every single angle. We see every element of the organization through, from promoting the band to doing our own artwork, to putting on our own stage show, to designing our own slides and films for that particular show; fetching the equipment for that show, working solidly for three-four weeks getting fit for that show. We're dealing with the press ourselves, and we cover every single aspect. From that point of view, it's a question of continuing to find better and more relevant places for the band. On the records, it's a question of being open to every single possibility. We're just dealing with sound; with sound you can work with any instrument, you can do loops, or something straight, or bring in orchestral pieces. You can throw in anything you want. We're also beginning to work in theater and film soundtracks, which is very recent. So it just continues to move. I don't see that in a commercial sense, however.

US: Did you have any expectations about American audiences?

TD: We were pretty confident about it. I think they'll have never seen anything like it before. They don't know what they're getting, so they'll be more open, less fashion orientated; taking it more for what it is. The reaction will be more pure. I'm glad that we've had the opportunity to play dates first other than Danceteria, where you've written yourself off, really. In terms of sticking out, you're just another part of the business.

US: In a statement in **Adventures in Reality** magazine, you had something about how rhythms affect the nervous system and the mind. Was that from a book, or did you write that?

TD: Bits of that were taken from a book about the battle for the mind, basically the way in which rhythm can actually brainwash you.

US: What is it about the environment that fosters all of this musical "unrest"?

TD: It is what it is. It's like going out to New Jersey or Brooklyn — there's just barrels and scrapyards and things broken down. I think if we'd done this in America instead of England we wouldn't have been noticed as much, because of the area. It depends also on the way you present yourself, on your potential to get through. When our video goes out, on August 12 on MTV, it'll be such a shock... When you use the mass media, what you're doing should have integrity; and if there is enough difference and originality, it will mean something compared to the rest of the stuff that's on. So instead of adding to what's already there, you're setting up something that's a really solid alternative. ■

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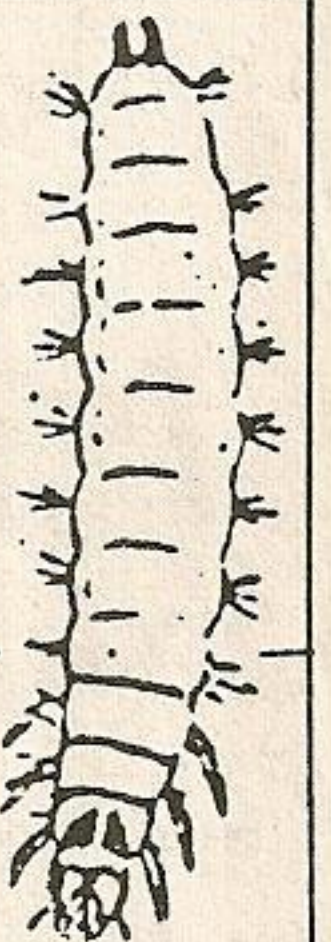
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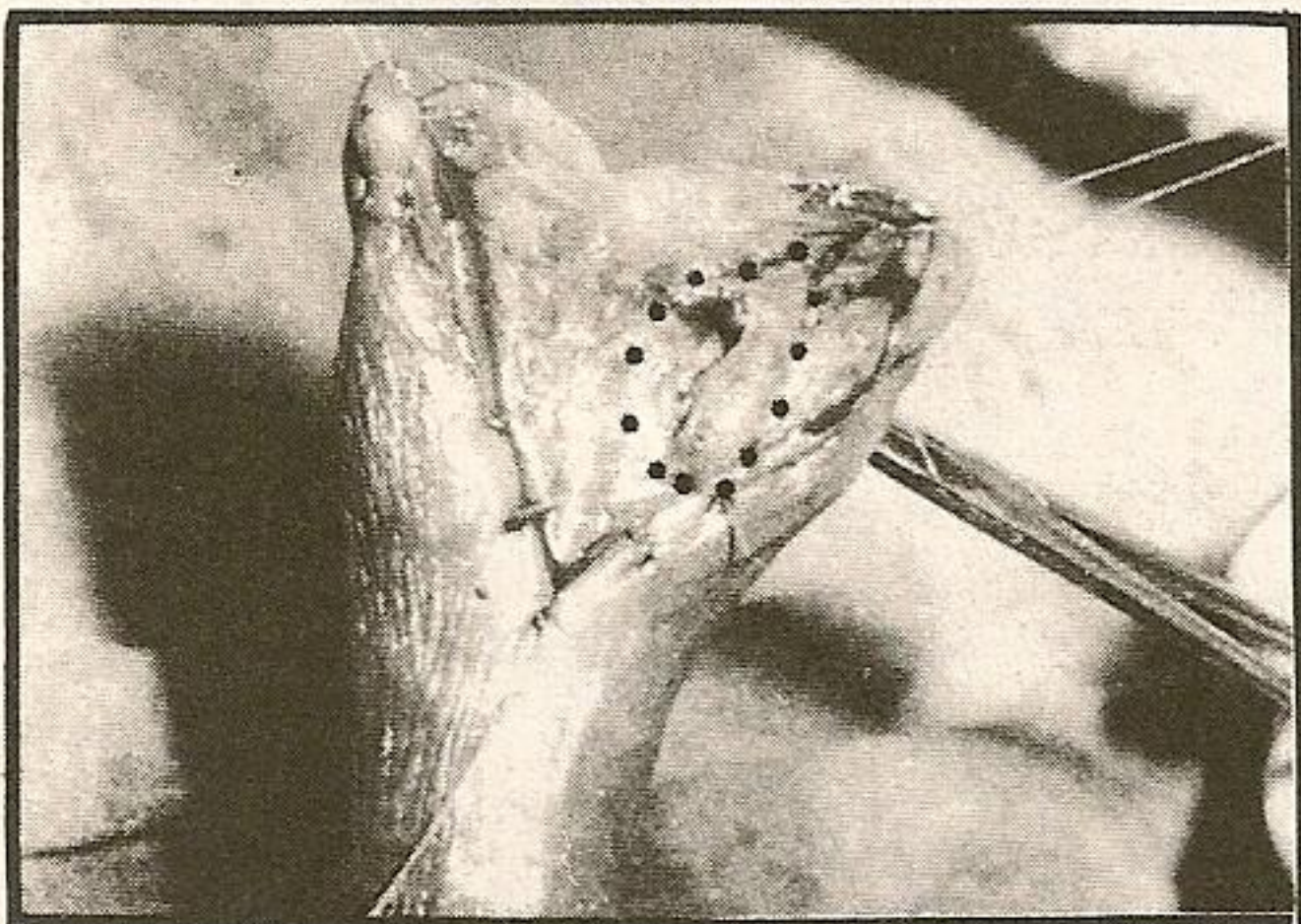
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«BLACK IRON PRISON»

POST-MORTEM BARTHES: Still Looking for the Body



I had always wanted to go someplace exciting, someplace new, someplace I could meet people totally different from anybody I'd met before. Photography became the adventure. Nothing was what it appeared to be. Each photograph threatened to explode in my face.

But why go on? Tell them pictures have a private grammar, like politics or automobile production. Until then I wasn't even sure that photography existed.

There I was curled up in my seat. Feeling very aroused. To have gone that far. I dream of extreme experiences, and I discovered that I was no longer interested in whether the woman on the ledge of the sixteenth floor jumped or did not jump, or in why. I was interested only in the picture of her in my mind; her hair incandescent in the floodlights, her bare toes curled inward on the stone ledge.


Sometimes I recognized a region of her face, a certain relation of nose and forehead, the movement of her arms, her hands, I never recognized her, except in fragments.

Out of focus we twist forward from this space, you wearing a red coat. The important thing is that the picture should look natural whether it has been planned or just happened.

I'm lending myself to the social game, I'm posing, I know that I'm posing. I am at the same time the one I think I am, the one I want others to think I am, and the one the photographer thinks I am.

Because as soon as you take a position very forcefully you are immediately at the boundary of that position, which lets you look directly over the boundary into the other side, and you wonder why you couldn't do exactly the opposite of what you just had in mind.

One day I received from a photographer a picture of myself which I could not remember being taken. And yet, because it was a photograph, I could not deny that I had been there. So we began delivering manifestoes day and night. It was as if we had been to the top of the mountain and were bringing back the word. "That camera is a portable tomb, you must remember that!"



I'm sitting in my living room. I have two cats. The female is in heat. The male pounces violently on her back. What was I to make of this memory? Was it a memory from childhood or a memory relating too childhood?

I have always preferred the image to the thing, the copy to the original, the representation to the reality, appearance to being. They have my photograph, I'm a resident alien, they have my photograph. It is a cunning disassociation of consciousness from identity.

The shock of the water brought me back to myself. The rest of the day flashed by. I put flowers on her grave, I visited the crematorium and found her name in the book of remembrance.

I am neither subject nor object, but a subject who feels himself turning into an object. And I don't believe that a call to order of this kind (for that is what is implied) carries implications for a loss of liberty. Kurt Douglas, Anthony Quinn, Charleton Heston.



We must speak of this intense immobility; linked to detail and it's passage through time. We photograph our children with a bittersweet sense of how quickly they are growing. The paradigm is reduced to a simple click.

All the world's photographs formed a labyrinth. I knew at the center of this labyrinth I would find nothing but this sole picture. It could have been your mother or father or sister or brother or niece or nephew. The photograph does not call up the past. It does not restore to me what has been abolished.

He said he was sorry. "I went off the deep end I guess. I don't know what it was. I love animals. I love my work. I know what has to be done."

Let us abolish these images that consume us. These images which create a world without difference. How blind have we become? Too many eyeglasses, too much education, too much analysis, too dead to be true!


Post-Mortem Barthes, 248 Richland, San Francisco, CA 94110 USA.



Breaking glass, falling pipes, and bouncing ball bearings recall the rhythms used by such notables as the German industrial band. Einsturzende Neubauten and San Francisco performance artist Z'ev. But Breather surrounds these rhythms with almost Eno-esque synth sounds and calm vocals to create a more subtle, emotion-laden product. Breather forsakes the sometimes overpowering energy of other post-industrialists without boring us with overly pretty or predictable

melodic structures. There remains, thankfully enough a strong primal edge to the music, making it just unstable enough to warrant further listening. The production quality on this record is above average. The sound is clean and the music well mixed. Blast's vocals are filled with restrained emotion, heightening the tension without sacrificing the subtle quality which is so important.

-ARTCOM



BREATHIER

LOVES AND DISLOVES

Featuring Bliss Blast and Tom Iwatsubo

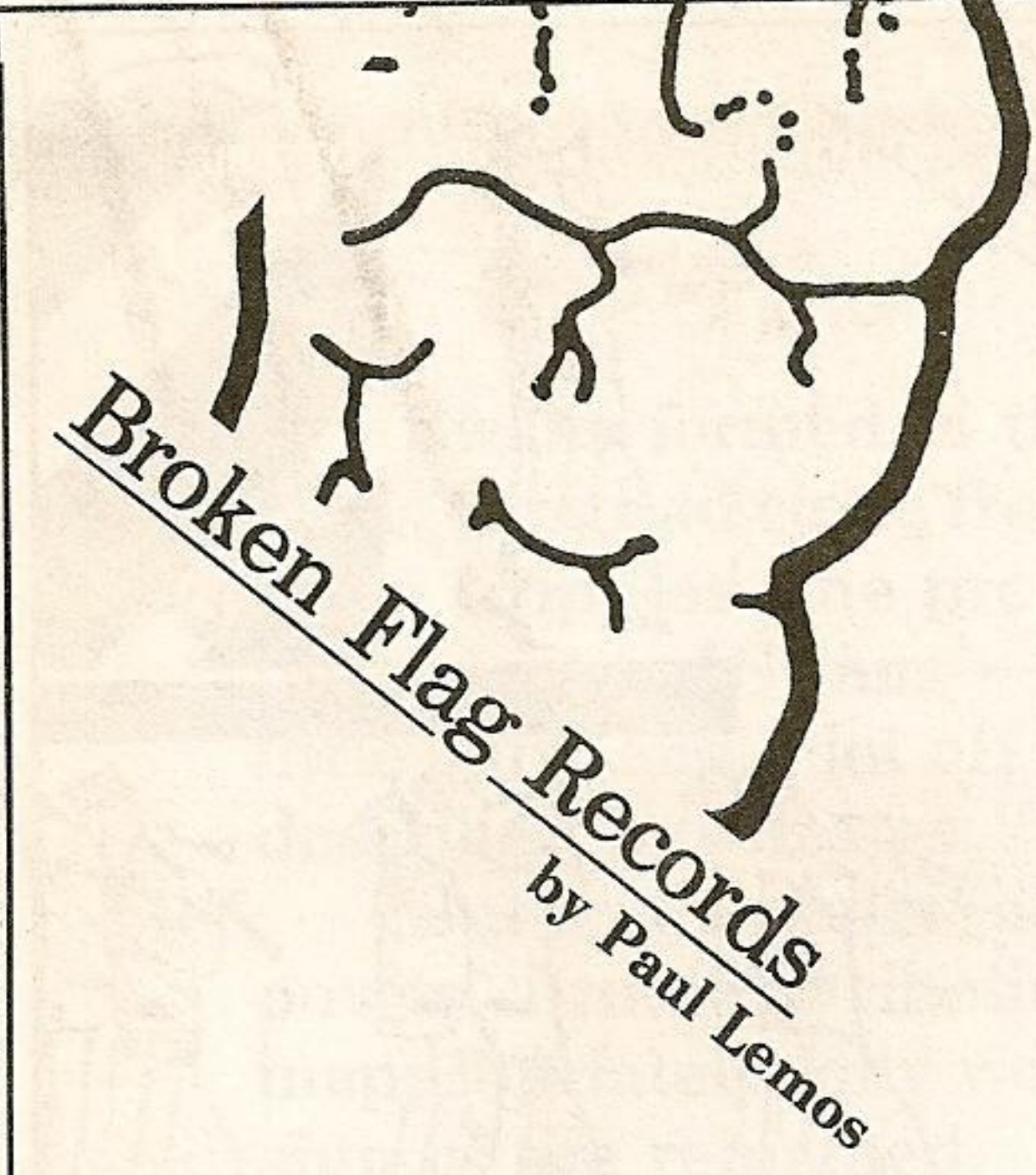
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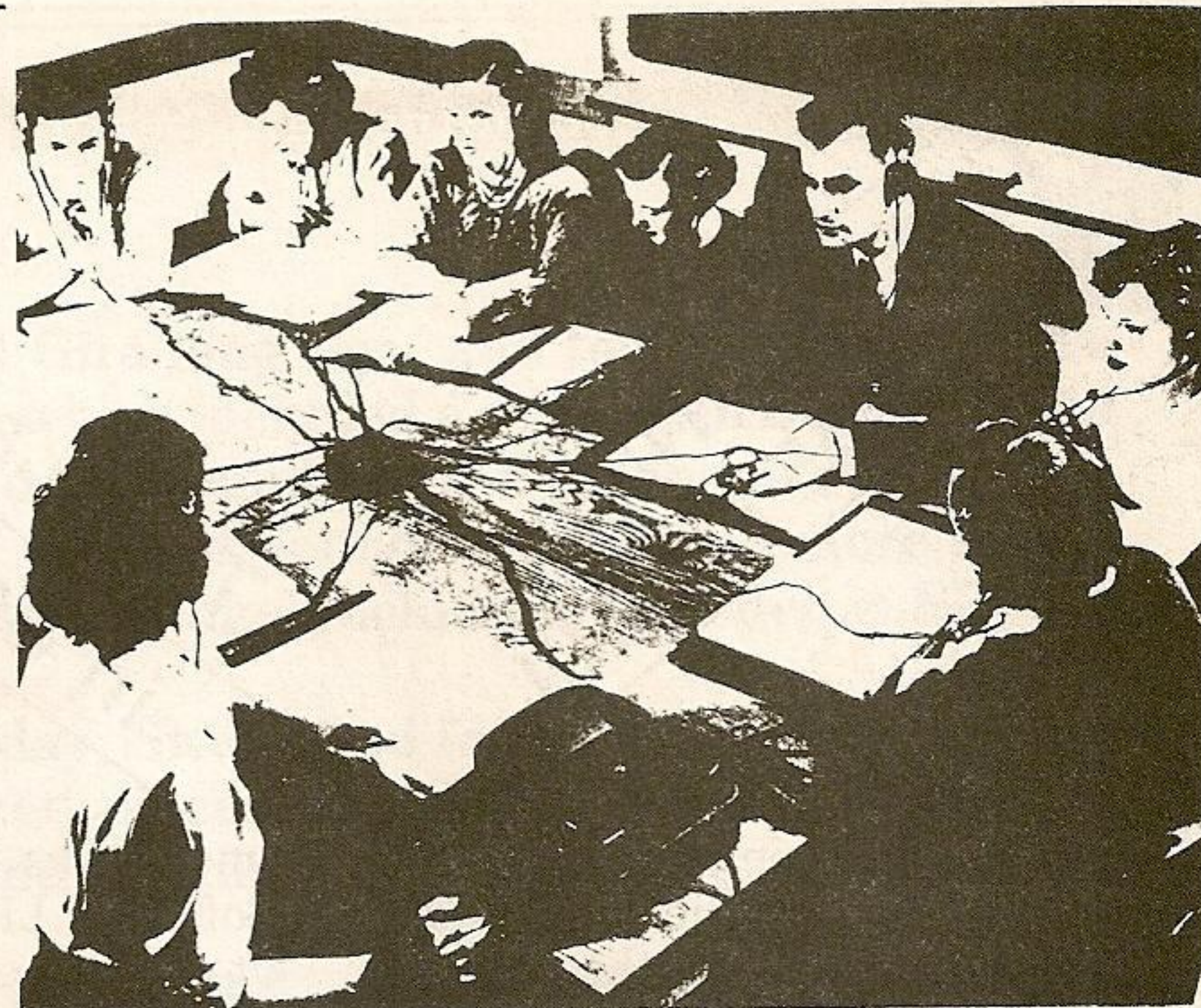
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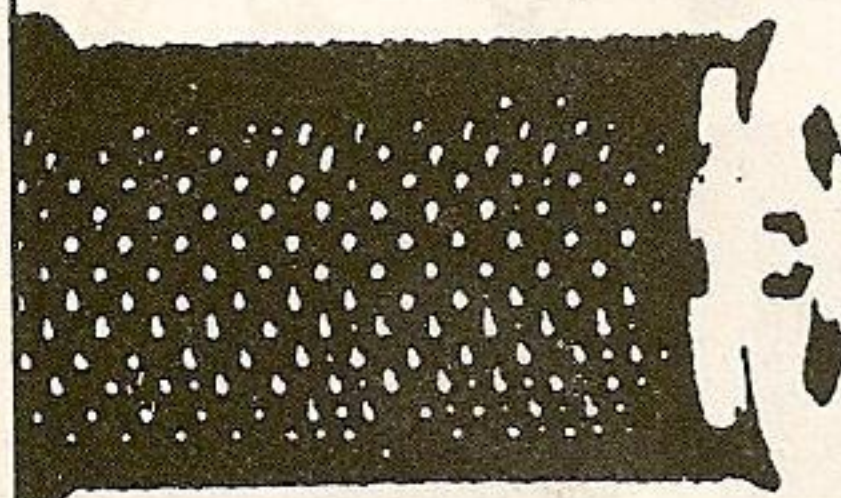
-MUSIC CALENDER



Broken Flag Records
by Paul Lemos



"Slaughter at Random" is a powerful, upsetting work, attractive because it is so extreme. The slashing tormented screams interwoven with a continuous barrage of layered feedback create a trance-like dreamstate where the unconscious mind has taken control; all of the aggression and suppressed anxiety is released. Ramleh's work is quite like the aural actualization of a nightmare. Like Whitehouse, they seem to make a strong point of promoting slaughter to bring about catharsis, yet their work is less articulated and more surreal than that of Whitehouse. Ramleh assaults us with angst ridden, reverberating sound and screams, not carefully formulated tales of graphic brutality.



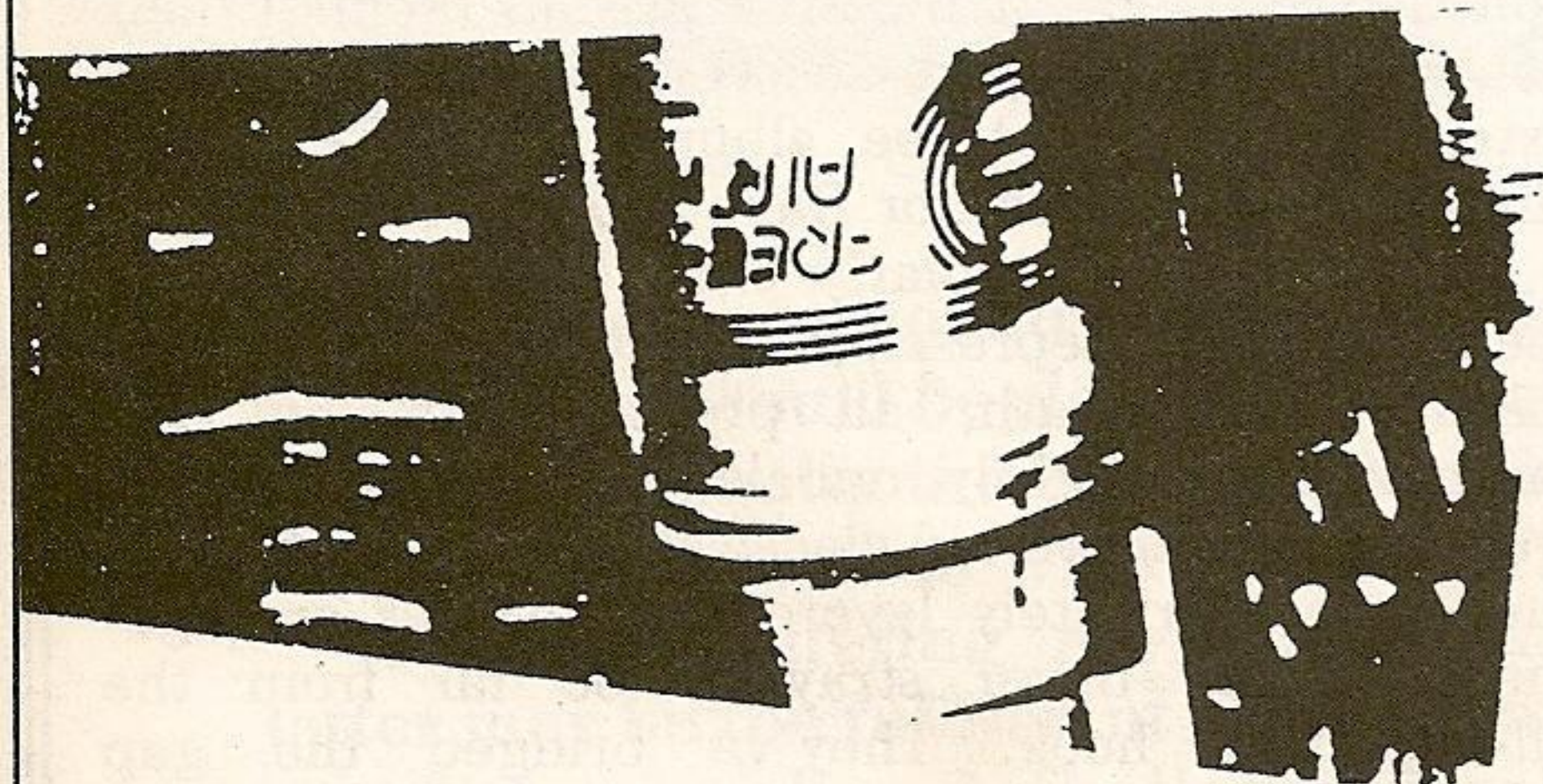
Gary Mundy, who runs Broken Flag records in the U.K., has been an active member of the underground since 1982 and has released five discs and more than thirty cassettes by various artists creating some of the most visceral power electronics available. Gary not only releases material by Broken Flag artists, but also distributes essential works by a number of European artists such as M.B., P16 D4, Pacific 231's, and others.

Some of the most vicious material is that released by Ramleh, whose "Slaughter at Random" lp represents the most violently unsettling aspects of the industrial scene. From the horrifyingly brutal black and white cover photography, Ramleh's assault begins. Here we are confronted with a ravaged male corpse, naked, with chest cavity removed. The body is being eviscerated, as is made clear by the gloved hand that is grasping and preparing to rip out the intestines. Such a grim illustration only prepares us for the uncontrolled onslaught of noise inside.

Another potent release from Broken Flag is the "Neuengamme" cassette, which features works by M.B., P16D4, Whitehouse (live), Consumer Electronics, Kleistwahr, Krang, Elsplendor Geometrico and others. "Neuengamme" is a dynamic collection of material (first released on vinyl in early 1982, but now only available on cassette) and represents the best of the power-electronics artists presently working, as well as some of the most interesting and influential industrial artists of the past several years. Styles range from the violent wall of chaos of Whitehouse to somber morbidity of the Neubautenish P16D4, (whose recent lp "Kuhe in 1/2 Trauer" is one of a handful of detined classics). Overall "Neuengamme" is an essential release and serves as an excellent starting point in getting acquainted with the Broken Flag catalogue.

Other superb releases include Ramleh's "Hand of Glory" ep, Kleistwahr's "Myth" cassette and Male Rape Group's "On to 83" cassette. Several new and supposedly ultra-potent recordings are soon to be released, namely the "Statement" lp and the "Backlash" cassette. For information and material

contact: Gary Mundy
59 Chapel View
South Croydon,
Surrey, CR2 7LJ
England



This Last Night
in Sodom: SOFT CELL

This Last Night in
Sodom: SOFT CELL

Soft Cell singer/lyricist Marc Almond has described *Sodom*, the third and final Soft Cell LP, as "our very best — the definitive Soft Cell album." But for me, the definitive Soft Cell work will always be 1983's gloomy yet marvelously tuneful concept album, *The Art of Falling Apart*. Nevertheless *This Last Night in Sodom* has its own charms.

Several cuts have synth wizard David Ball (the only other member of this two-man band) showing off some of the lush, emotive synth effects that he pioneered four years ago and that are now emulated by every pop band west of the Ukraine. Notable among these are "Little Rough Rhinestone," which recounts the lonely story of a teenaged male prostitute to a bittersweet tune that begins rather sentimentally and grows twisted and angry as the lyrics progress.

But at least half the cuts on *Sodom* show Soft Cell trying, rather surprisingly, for a stripped-down, 60's garage-band feel with soulful backing vocals courtesy of Marc himself (overdubbed) and Gini (Mrs. David) Ball. The result is something that might fit nicely between Spencer Davis's "A Little Bit of Soul" and Sam & Dave's "Hold On, I'm Coming." Soft Cell's feel for this style is demonstrated most ably in "Down in the Subway," Soft Cell's latest single and one which regrettably hasn't received any American airplay. "Down in the Subway" is a sinfully rhythmic 60's dance free-for-all that wins this season's Lay's potato chip award, in that you can't play it just once.

Also included is another, equally rousing Soft Cell single, last year's "Soul Inside." Of the remaining cuts, "Where was Your Heart (When You Needed it Most)" is one of the strongest, exemplifying the classic Soft Cell style: a grim, relentless attack, with Dave Ball offering mean, creepy synth effects to underscore Marc Almond's cutting vocals and scathingly bitter lyrics.

This Last Night in Sodom isn't perfect; a few cuts leave something to be desired, in particular "Slave to This." Almond's genuinely soulful voice is especially passionate on "Slave," another tale of desperate street characters and moral rot, so it should've been great. But "Slave" is very difficult to listen to because it's been superimposed over a recording of a street evangelist declaiming a never-ending lecture about salvation over a megaphone. It's a clever idea in theory, yet in practice it's a bit distracting.



by Mari Thelander

But don't let minor irritations deter you from taking an interest in Soft Cell if you're one of those who still thinks of the duo as one-hit wonders whose talents don't extend much beyond "Tainted Love." Soft Cell have aimed to be the Brecht/Weill of their generation, and they've succeeded to an admirable extent throughout three albums, four EP's, ten singles, a solo album for Dave and two for Marc.

They've dealt regularly with such subjects as mental illness, depression, rejection, suicide, sin, disease, and death, all preoccupations of the fascinating if slightly unbalanced Marc. They've frequently incorporated classical influences through the use of intricately layered synthesizer arrangements, while never straying too far from the all-important hook. They've bridged the gap between rock and the likes of Brecht, Brel and Stephen Sondheim. They frequently goof. They're capable of coming out with real clinkers. But there's no one quite like them. ■

Swans formed in the brain of one Michael Gira long ago, and took human form in 1981. Gira had come from a Los Angeles history which included a stint with a band called Little Cripples (the pre-cursors of BPeople) and the founding of NO Magazine. At first the concept of Swans — stretching music to its' furthest bounds — sounded more than a little silly, and a lot off the mark. Early Swans recordings (including their debut EP) are described by Gira as "nebulous".

But by the time Filth (LP) saw the light of day, Swans had found a direction — pure power. Brutal & ribeting, these were pulverized pieces of music ("songs" is such an inappropriately jolly word). Agonizingly slow and grinding, when a song was ended, no sign of life remained.

SWANS



photo's by Tom Bessoir and by Catherine Ceresole

Swans are:
Michael Gira
Harry Crosby
Roli Mosimann
Norman Westberg

In creating a sound as dense and impenetrable as any being created today, Swans use little that could be classified as modern. Crushing percussion, both conventional and salvaged, assaults the chest while Michael Gira's animalistic growl pries at the brain. This is true tribalism where others offer empty symbol.

The latest offering are two-fold; an LP entitled Cop, and an EP Raping A Slave. The latter may be the fulfilment of Gira's ambition: it is one of the most extreme works these ears have ever heard. So slow it barely moves at all, and so dense it drains a room of oxygen, this does more to frighten, repel and enthrall than any record I've heard.

UNSOUND: Is there an ideal that you're striving for?

SWANS: The basic approach is exacerbating and aggravating pain. Not causing it, but working on that non-defined pain inside ourselves and our audience. The only basis we use to judge the music is whether or not it's extreme enough.

US: So what sort of reaction is most pleasing to you?

SW: Exhaustion.

US: Of the heart or the mind?

SW: Both, ideally. I suppose it is cerebral music, but I want it to be visceral.

US: Is Swans geared toward playing for an audience?

SW: We'd be masturbators if we just did it for ourselves. We're not up there to entertain in a light sort of way — but the audience is taken into consideration. After all, they are our equals.

US: Then does acceptance by your audience enter into what you do?

SW: No. That would ruin everything. But that is how commercial rock groups work, isn't it? Targeting an audience and stroking their expectations.

US: Lots of allegedly alternative bands do that too, don't they? I mean, giving people a formatted **avant-garde**?

SW: Well, you shouldn't set out to please someone. You might as well just give them ten dollars. That would please them much more.

US: Would you have any sort of personal bond with someone moved by your music?

SW: It often ends up that I do, definitely. Other times I can't see the relationship; I get letters from people who seem incredibly stupid and others who seem quite smart.



This Is Mine

This is mine.

I own it.

I own this thing.

It's mine.

I own it.

I own it.

I own this hole.

I own this hole.

Get out of my hole.

Get out of my hole.

I own it.

I own it.

When you touch something I own

You spoil it.

When things get dirty

I spit them out.

I own this thing.

I own this thing.

It's mine.

It's mine.

US: What's a stupid reaction?

SW: Thinking it's noise, and that we're trying to make bad ugly sounds. It's not noise — I don't like that aesthetic at all. Noise is a dead issue.

US: But your music is confrontational. The whole concept of Swans seems very violent.

SW: It's definitely emotionally confrontational. Violent only in what it draws out. I would never want it to be interpreted as an attack. I hate that attitude intensely.

US: You don't set out to please but you don't want to not please...

SW: I just see no reason to attack anyone, they aren't adversaries. I have enough respect for my audience than to think I'm better than them.

US: That's an inherent part of the "rock & roll" attitude.

SW: Only an inherent part of the buffoon element.

US: Why is your music so unrelievedly negative? Constant "you can't", "you won't" etc.

SW: I don't know what to say about that. I'm not a very positive person. Never have been.

US: Do your lyrics mirror your life?

SW: They mirror attitudes. They mirror repressions that I live.

US: Societal repressions?

SW: I guess so, maybe it's voluntary. I sort of worship the things I despise — authority, work, sexual repressions.

US: The authority themes come across strongest — "Cop", "Thug", "This is Mine".

SW: I find it fascinating that one person can just dominate abuse and obliterate another.

US: People seem to enjoy being dominated.

SW: They must.

US: Emotionally, your new work seems a lot stronger — much less detached.

SW: I just think we've learned to express it better. But emotion also makes things eat themselves up faster, which means it's time for a change.

US: What kind of change?

SW: Achieving the same sort of power, but through different means. First of all, a change in instrumentation. There's going to be much less guitar. I want it to be much harder and more extreme, so I plan on eliminating some of the...mud. Also, I want to learn to sing.

US: You mean actually **sing**?

SW: Yeah. Not in any professional sense, just honestly sing without ripping my intestines out every time.

US: How much further can you take this idea?

SW: Well, as I said, we're changing now. As far as the mode we've been in, I feel we've milked it dry. Which is good.

US: Will the new sound, being more percussive, also be more primitive?

SW: Absolutely. The beat, the primal repetition we already have. It's just a matter of taking it further. It's very sexual.

US: What's the attraction to primitivism?

SW: I suppose it stems from a lack of feeling or experience in everyday life. It's a way of exorcising that lack.

US: Anyone else working today whose work you respect?

SW: Yeah...usually I say no to that question, but...I respect Neubauten.

US: Aren't they noise?

SW: Not at all, they're very tribal. I like Sonic Youth, as I'm sure you know. Um, Jim Foetus is very good. Black Flag.

US: You just returned from a long (seven weeks) European tour, did you find it to be a strain, doing that every night?

SW: It was a big mistake — consequently only about half the gigs were at all worthwhile. We can never do that again, since I don't want to become a stupid rock & roll band repeating the same moves over & over.

US: What were the reactions like?

SW: Same as here. About half the people hated it and half seemed to like it. More violent responses over there, though; spitting, throwing glasses. I kind of liked it.

US: Do you write a song to have a set structure or let it take shape?

SW: All the songs are totally worked out. There's no improvisation at all beyond how long a song lasts. They're basically repetitive structures designed to go on endlessly.

US: You anticipated me. I was about to say that very little "happens" in a Swans song. Things simply start, then stop.

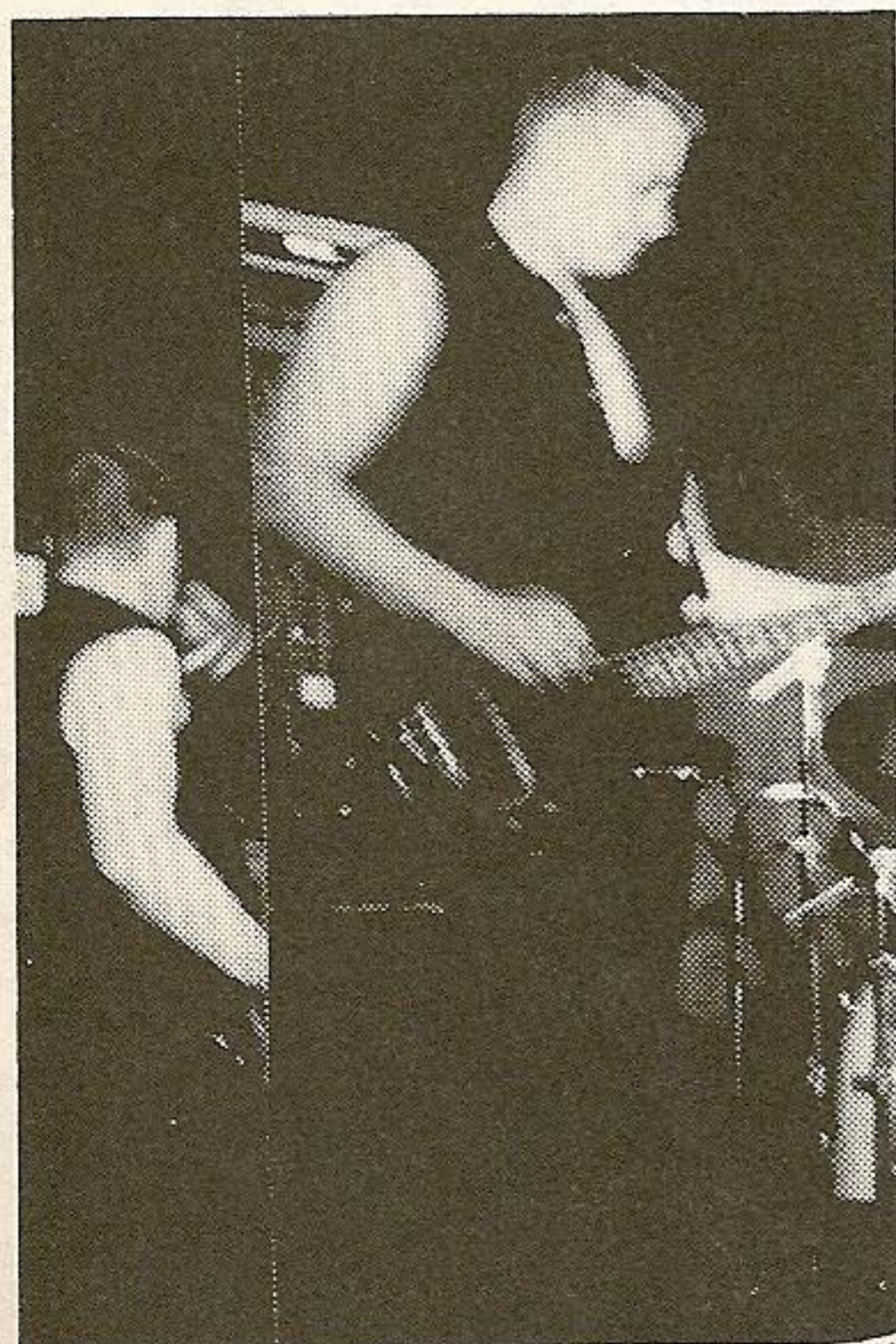
SW: It works like a mantra in a sense. For that reason, things can either be extremely effective or fall flat.

US: What separates you from 1) noise 2) rock music 3) hardcore?

SW: 1) the discipline imposed on the sound rhythmically and structurally
2) We don't follow standard rhythms
3) We're not stylized. To me, hardcore is just a parody — a group of insects huddling together looking for identification.

US: Do you enjoy doing this?

SW: Yes. (laughs) It's the only thing I enjoy. ■



Why Hide

My heart pumps.
My legs move.
I sit down, I rot.
I hide my stink.
I follow directions.
I know how to work.
I keep my mouth shut.
I know my place.
I hide my stink.
I need you more than I hate myself.
You hurt me then you hurt yourself.
Why hide the lie?



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we are all animals without repentance...

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Poetics of Despair, Politics of Space

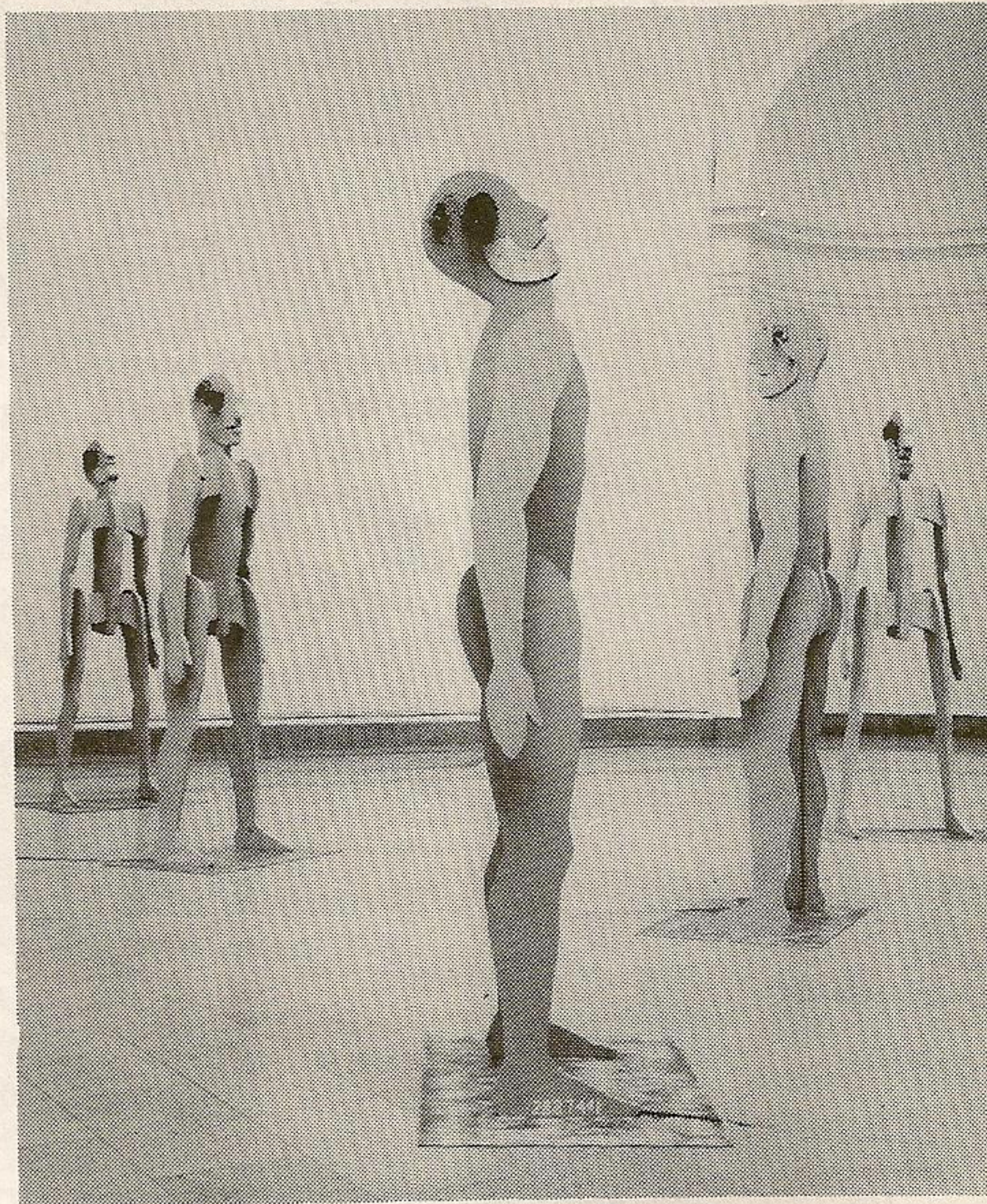
by Will Torphy

Jean Paul Sartre's novel NAUSEA describes that state of sickening disgust lying somewhere between self-loathing and the unresolvable discontinuity of the individual with life of the collective. The novel's narrative character is chosen for his very non-ness in a world that desires its heroes. The never-diminished disgust that Roquentin lives with becomes a kind of vehicle of existential transformation: his psychological self-castration pre-empts him from the experience of collective castration. Nausea is the presence of constant painful realization compared to which despair is merely a momentary loss of faith in self and others.

One views the current art scene with just such experience. We despair of art ever really being life. At best it attains a kind of interpretive private voyeurism. And when we place ourselves inside the hydroponic-enclosed, resume-engineered and patronage cultivated marketplace of art, we invariably experience that state of life glut Sartre describes so well.

An artist named Richard Hambleton, who does effective confrontational art on the streets of New York, was recently featured in PEOPLE magazine. The irony of this is so obvious as the media of the collective culture opens its perfidious octopodal arms to yet another young (and possibly "innocent") artist. Because they are becoming bonafide collector's items for the acquisitive fix, Hambleton's spray painted human shadows and self-portraits will probably no longer surprise us as we hurry by them in the night. Their very reason for being is stolen from them as museum curators and gallery directors send out squads of assistants into wino-scattered battlegrounds of the Bowery in order to measure and catalog their newest prey.

So just what has happened to artistic nonacceptance? It's still around, believe me, but alienation has been democratized and made fashionable. Even "rude" art is hitting the mainstream and that means it's no longer rude. Music gives us the easiest examples but I intend to stick with the visual arts here.



Johnathan Borofsky, '20 Chattering Men,' 1984
photo by Ben Blackwell

The Biennial III show this summer at the San Francisco Museum of Modern Art purports to report on artists' current need to portray THE HUMAN CONDITION (the title of the show). The sixty or so American and European artists were chosen for their "humanistic intent" and figurative content as opposed to the "art for art's sake formalist styles predominant since World War II." One could certainly question the premise of isolating these artists under the title of THE HUMAN CONDITION — what art does not reflect in some way personal and human concerns? What should be called in question however is this and other museums' presentation of this kind of show as an **apologia in tarde** for largely ignoring such work over the last forty years. "Figurative expressionism" is in vogue now and the established art world (dealers and curators) can no longer afford to ignore or resist the economic potential of such art. Let's face it — most major museums in the United States have either acquired about as much modern abstractions as they're going to or can afford to. And art historians have been desperately trying to pull a movement out of the confusing doldrums of the "eclectic 70's."

Though many of the artists represented in the SFMMA's Biennial III are young (50% appear to be born since 1950) a good many have been painting in this style for decades. Among the newer artists are *enfant terribles* Keith Haring and David Salle as well as older artists such as Raymond Saunders, Joan Brown, Jorg Immendorff and Sandro Chio. Taken altogether this show's diversity and range of concern is antithetical to the tasteful packaging promoted by the organizers. The initial impulses that compelled these artists to paint in the first place is objectified into a commodities venture. When break-dancing hits the museum (as it does in this show) it is already enroute to becoming an aesthetic marketing device for the voyeur-bourgeoisie who need some life added to their lofts and coops (remember plants in the 70's?). One leaves these paintings with the inescapable feeling that they are much too contained by museum walls. Somehow Leon Golub's painting of a soldier loading a body into a coffin in *WHITE SQUAD IV (EL SALVADOR)* just should not be viewed here. It becomes too pretty.

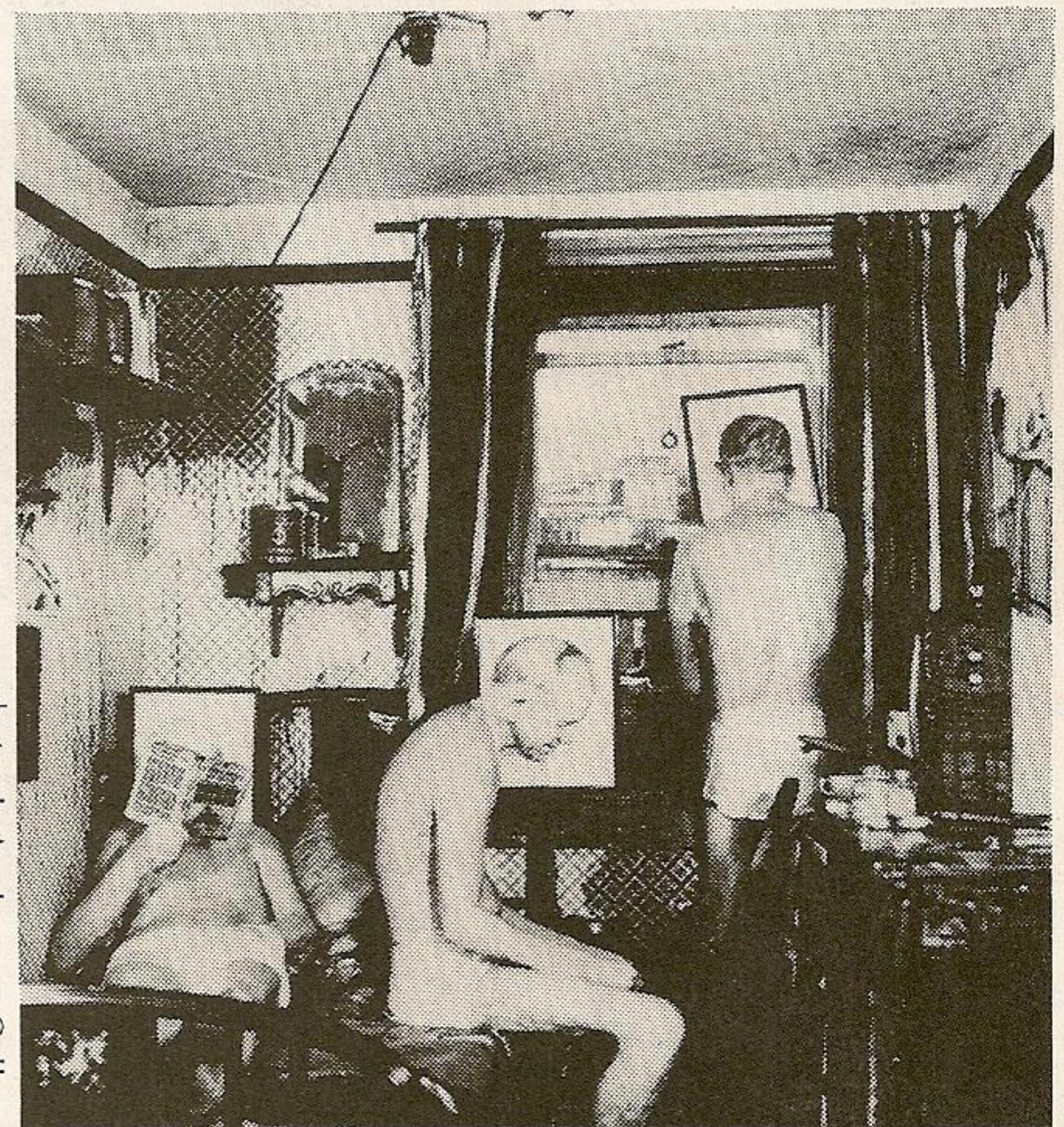
A redeeming aspect of *THE HUMAN CONDITION* (if the irredeemable can be salvaged at all) are two major installations — Jonathan Borofsky's *20 CHATTERING MEN* and Edward and Nancy Redden Kienholz's *HUMAN SCALE*. Though Borofsky's installation of larger-than-life wooden human cut-outs with motorized speaking jaws is somehow merely pictorial in the way paintings are pictorial (one never fully enters the experience but is too aware of the artist's interpretation) its absolute humor, hypnotic aural dimension and effective installation in the museum's huge central rotunda provides a kind of transcendence from mere personal commentary into an event that is trans-historical. How many men and women have stood in just such places talking at each other in absurd chorus? It seems to laugh at itself, us, and the museum walls themselves.

Even more than the Borofsky work, the Kienholz tableaux form such a close collusion with reality that we are for moments at a time thrown carelessly into the world of seedy hotels, the old and losers that is erected. These installations work so well because they propell us out of the immediate environment into a world we may not even want to enter. The tableaux are exacerbated directly from life, reinvented from the experience and resources of the artists and then handed over to us.

In *PEDICORD APTS.* (parts of which were actually lifted from the now-demolished Pedicord Hotel in Spokane, Washington) we enter a dark and foul-smelling lobby and then trail down a dim hallway of locked doors behind which, if we put our ears up to them, we overhear private conversations, arguments, a television, a barking dog. Edward and Nancy Redden Kienholz utilize our voyeurism as a strong suit in this work forcing us to recognize our ambivalent responses of curiosity mixed with repulsion. An even greater sense of compression and guilt is attained with *SOLLIE 17*, in which we enter the room of a hotel tenant complete with dirty

hotplate, tinned food and pinup photos on the wall. Here we view three lifesize figures of the same old man in underpants — one reading a pulp cowboy novel while playing idly with himself, another sitting disconsolately on the edge of the bed, and a third gazing out of the single window at a grey urban scene (actually a photo taken from just such a window by Nancy Redden Kienholz). We stand inside the door fascinated by what we see and momentarily fearful of the same fate waiting for us. *SOLLIE 17* like the other Kienholz works in *HUMAN SCALE* affects us viscerally because it is so complete an act, its honest intentions communicated so strongly we react physically to them.

photo, L.A., Louver Gallery



Edward and Nancy Redden Kienholz, 'Sollie 17', 1979-80

What is most seductive about *THE HUMAN CONDITION* Biennial is its variety and voracious lust for images. There is a rawness and immediacy here that contradicts the basic assumptions of a show collected under one (albeit pretty general) philosophical aegis. Somehow the philosophical given — art reflects life — is transformed into an aesthetic taster's forum. To select a single painting or two does an injustice to the very process with which the artists work, reducing it to a single often inarticulate image, a puddle of color and gestures. By and large there is an overwhelming impression of technical naivete and philosophical immaturity when actually what these artists are about is the search for image and destroy assumptions about what can be painted.

Ultimately we also question the responsibility of each artist here. In accepting inclusion into this show these painters run the risk of gentrifying their work, turning their own human suffering and angst into a collectible boutique item. And that's where the nausea enters that Sartre wanted us to understand.

ROVA SAXOPHONE QUARTET



KRONOS QUARTET

by Anne R. Lawrence

The music of Rova Saxophone Quartet and Kronos (string) Quartet provides us, the audience, with rhythmic, textural, and culturally intellectual challenges that do not alienate, but rather invite us, initially, to consider our experience with these instruments, up to this point. The voices (sounds) are mostly familiar to us, but the language is all its own, highly developed and one which explores regions of meaning and expression many of us didn't know existed. Listening to the revelatory pieces performed at the New Performance Gallery in mid-May was therefore wrought with vast implications that would affect our musical experiences as a whole. The evening consisted of two collaborative octets, and one quartet by each group. Each piece created and explored its own musical environ-

ment, being aesthetically guided by the modal parameters set up by the composer. A "form dictating content" situation prevailed almost consistently. Each musician carried an equal weight of responsibility technically and creatively, and in improvised sections showed aesthetically developed personalities. Because the pieces called for strong individual expression and interpretation, and allowed the musicians to fill multiple roles, a sense of theatre prevailed, creating an audible play with a menagerie of characters and evolving relationships. This histrionic quality manifested itself in a highly visual context, indicating shape, line and, more specifically, psychological presences which could be transposed into more accessible elements drawn from one's own experiences, visual and aural.

"Knife in the Times" is a tripartite piece composed by Larry Ochs of and for Rova. The first section adopts a highly visual display of freneticism as if a tight cluster of bees are in a tiny space, banging against the walls, never into each other, in a frenzied harmony occupying the full space and ultimately expanding it. These musicians appear to be in the clutches of the piece and a seeming chaos exists before us. As a character description the piece as a whole could be viewed as a psychopath, but an extremely intelligent and manipulative one. The audible "cube" (for this is clearly three dimensional) is quickly filled with the seemingly random path that the sax strains etch. In the second part the four voices now come together with distinct clarity and

intent and then separate just as decidedly. Here we begin to realize the utter control the players actually have. A slow overlapping of ascending tenor and descending bass becomes a backdrop of impending dramaticism for a foreground embroidery of wailing bleeps, ripples, and raps. The tension of a chase dream evolves until it is discarded with each voice joining together one at a time, then flowering into an elaborate tapestry. Cascades of pure tone imply serenity for the moment, followed immediately with an insistent tenor back pattern of purely percussive, airless taps, with a negative resonance; a surprisingly breathtaking contrast to the preceding fluidity. This is one of a myriad of tonal quality variation unveiled throughout the evening. This piece's musical coherence is sophisticated enough to cloud the division between improvisation and composition, and, combined with the discovery of new audible colours, the piece evolves into a powerful environment which is not threatening, but is all consuming. We experience an array of shapes, lengths, textures and tones; part three begins with a tenor solo that, in one length of sound, moves from a thin wiry quality into a full cottony snowing sound, into rich foghorns. Knife in the Times ultimately becomes a theatre of emotive transition, portraying a relevance to our experience. The piece builds in layers so that it is clear when each layer changes, is replaced or removed. By the end an imminent danger surfaces based with a monochromatic hyper-ventilation, injecting claustrophobia panic, and imperative anxiety.

"String Quartet," composed by Ruth Crawford-Seeger, is a multi-dimensional concise piece which begins in rapid percussive taps and pulls across the strings. With delicacy and purity we sense each instrument entering the music from a different place, approaching from everywhere. Section one is surface oriented; a definite outsidership with fractured glimpses of a situation from the outside, stealthily skirting around internal regions. The second part is a perfect marriage to this; the inside, a mine with caverns, the strains wandering, waning in and out through changing spaces, with rising tragedy. Eventually we are compelled to consume completely, surprises, threats, doom and all. Section

three recedes far back into the dark unknown and we must listen intently to absorb the light, distant but approaching presence of the cello, followed by violins. With adeptitude the latter pursues, pinpointing every sidestep so that we are enrapt through to the last trace of life. The extreme lightness of touch and control that is employed is a powerfully entrancing example of Kronos' solidity as a quartet and expressiveness as individuals.

"Room," composed by Larry Ochs for saxophone octet, was inspired structurally by Stravinsky's "Three Pieces for String Quartet" and explores the kind of tension producing qualities found in a psychodrama. It begins with a repetition of a four note descension, bass sax, then cello, the absence of which becomes a sotto voce theme in our mind's ear. What follows is a dynamic interplay of pulses, creating a rubato environment woven of scraping screeching strains of tautness. Strings swooping and flinching in an agglomeration of blaring sax back pulses bring the piece to an oscillating end, made of overlays defiantly powerful.

"Campi Conceptuale," by Andrew Voigt, is an octet that explores ideas concerning silence and textural potentials of each instrument and the resulting relationships. Considering sound as "positive space" and silence as "negative space," the composer sets up an interaction which gives distinct qualities to the silences. By manipulating sharpness, density, and decay of each sound and the environment in which they introduced (static or non-static), the resulting silences take on degrees of colour, shape and dynamic resolution. The first section begins with a melody repeated in a relay type structure known as a hocquet. This is a melody that materializes one note at a time, so that it is a one strand melody, extending from one instrument to another. The result is a very wide expanse of space and sound alternating in a purely temporal sensibility. The second and third sections turned out to be the most spatially, percussively, and sensorally impressive part of the evening's performance. Using an intermix of improvisation and composition the interaction of sounds becomes a playful tossing of assertions in the forms of the whole encyclopedia of qualitative manifes-

tations. Each musician pushes and pulls their instrument, molding one role into another, voice to voice; the strings hurling forth a sloping of wiry eeriness, percussive scratching rodentia and sax shrieking, popping into a tortuous dangerous wane. This interplay has distinct comparison to Cage's "Credo in D," in the idea of pulses whose silences are shaped by sound affectations between which they are born, though here, the varying sounds are emitted from the same object (instrument), whereas Cage employed traditionally non-musical objects. Therefore, the fact that the potential for manipulation of voice is explored and pushed to such extremes is astonishingly powerful and the afferent (inwardly rushing pulses) plus efferent (outward) directions of these sounds emphasized the rush. In a crescendo of silence/sound interaction, phrases embellish momentarily until the voices find a rising line and all trace it upwards.

To experience these four compositions consecutively was an extensive journey, almost excavation through the potential manipulations of these instruments, structurally and texturally. The ideas of Reich come to mind here that musical, (compositional), process should directly correlate to the experience of the listener, that the music should sound like the composition reads. This makes for a more direct rapport between composer and audience, something that is rare, but that definitely exists here. Hovering over the border that separates modality and substantiality, these pieces reveal aesthetic individualities plus musically historical points of reference and departure; the fact that these people have successfully and so gracefully alighted traditional roles for their instruments brings forth vast possibilities. In breaking rules, they create their own aesthetic in music and the belief that they obviously have in that artistic ideal calls upon us, the listeners, to approach it with the reverence and praise it deserves. San Francisco and the musical world are lucky to have Rova Saxophone Quartet and Kronos Quartet actualizing their far reaching vision and with such exquisite clarity and prowess. ■

To reach Rova write: 2369 Russell St., Berkeley, CA 94705

To reach Kronos write: 1238 9th Ave. San Francisco, CA 94122

SF/SF: San Francisco

Science Fiction by Susan Arick

AT THE ARTS COMMISSION GALLERY

With the world approaching its 21st centennial in an atmosphere of increasing cultural defraction, what better excuse for an art exhibit involving the efforts of close to fifty participants from San Francisco's alternative arts community than a bit of sci fi?

While some of the visitors to SF/SF last month came looking for the-slime-that-ate-Miami, not a one emerged untouched by the more diverse perspectives on the future that these artists organized into a cacaphony of visual and sensory information under the common banner of **San Francisco Science Fiction**.

More introspection into the great beyond than an examination of the science fiction genre per se, this exhibit sucks the juice right out of the pedantic cowardice that passes for fine art curation these days. The organizers took a lot of chances mixing together the heroes with the anti's, the nihilists with the hopefuls; and the results passed right over the conceits art professionals and critics would like to impose on us in the name of ART.

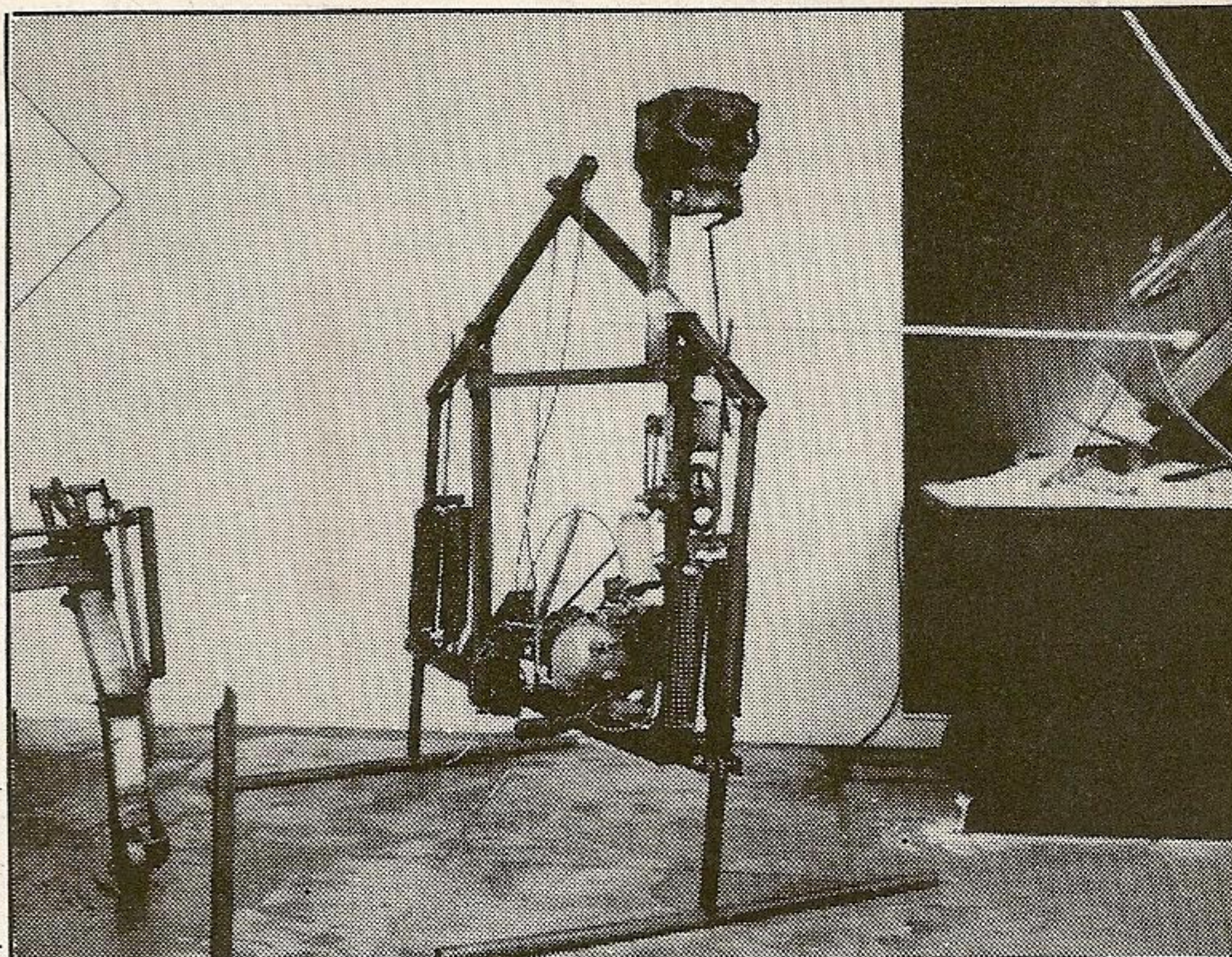
Some of the pieces were gorgeous, some downright nasty — a bold eclectic pattern demanding active involvement from the viewers, who themselves were as diverse as the work presented: housewives, business people, punks, street people; even the occasional art critic. The critics didn't like it much. Of course not. SF/SF is the type of thing that gets a critic's knickers in a twist. To hell with them.

What one begins to get a sense of in this exhibit is all the beauty and bilge we absorb on a daily level and then try to assess in the form of information, which is becoming a sickness potentially as dangerous as radiation.

But there is beauty in poison, humour in the fearful; and there are a lot of artists out there who know it, articulate it, and can't get a word in edgewise unless they pull themselves together and do it themselves.

The Arts Commission Gallery is to be commended for providing the venue for this exhibit, though most of those connected with the gallery avoided the thing like the plague until the guests started to arrive and like what they saw..... bloody typical.

photo's by Jo Babcock



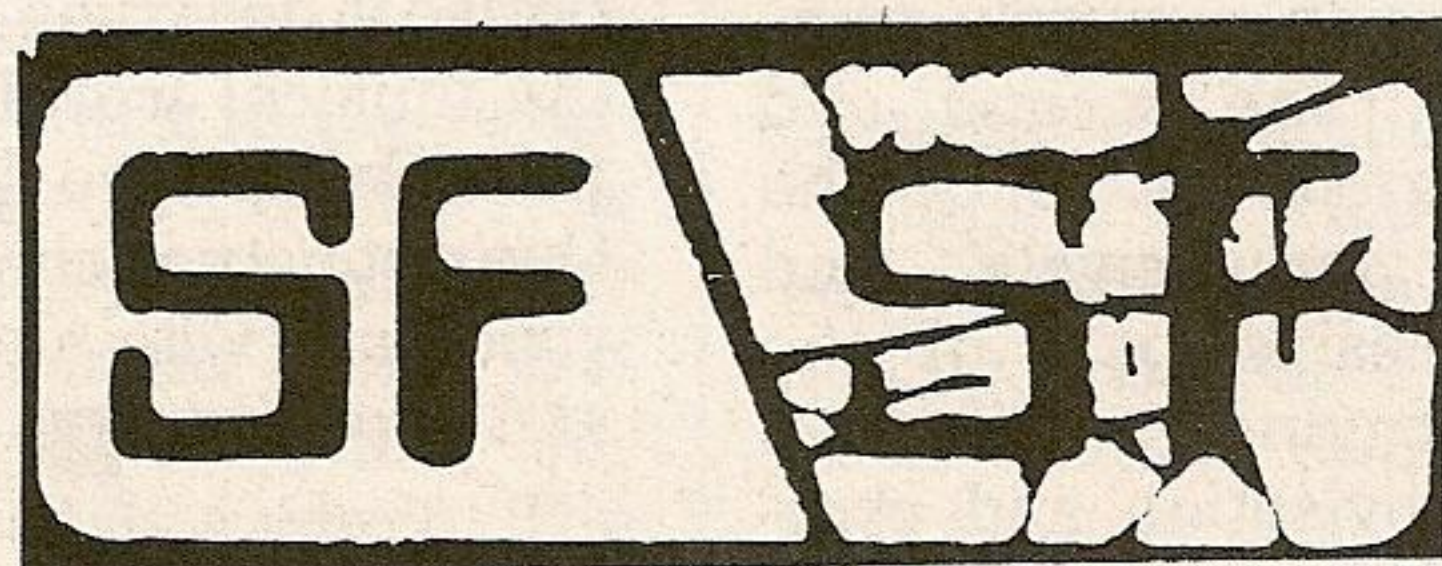
Survival Research Laboratories, Matthew Heckert

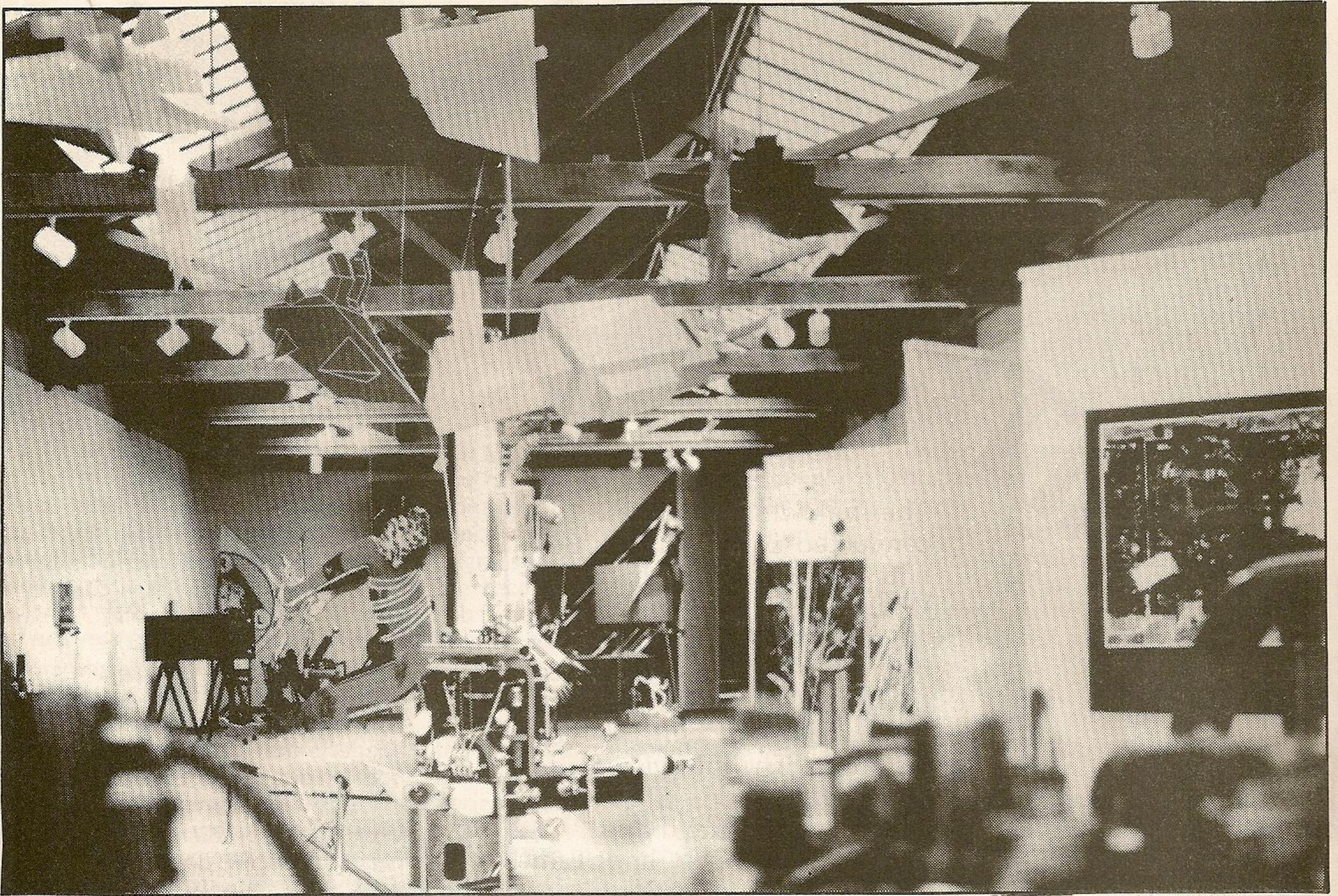
San Francisco Arts Commission Gallery:
155 Grove Street
San Francisco, CA
94102 USA

I started out trying to write this article as a descriptive view of the exhibit and realized that with the constraints being reasonably placed on my verbage, I would have to highlight some of the works over others. Since my point of view is just as subjective as anyone else's I thought better of the idea. Suffice it to say that while some of the work overpowers the rest due to sheer authenticity and clarity of vision, all of these artists deserve support for putting their sensibilities on the line. Ignore them, let them starve for recognition, and you might just as well give up looking for reason in civilization.

One short note, the installation at Grove Street, which was partly curated on the basis of proposals for work created specifically for the show, is in need of some serious editing for a more claustrophobic attack.

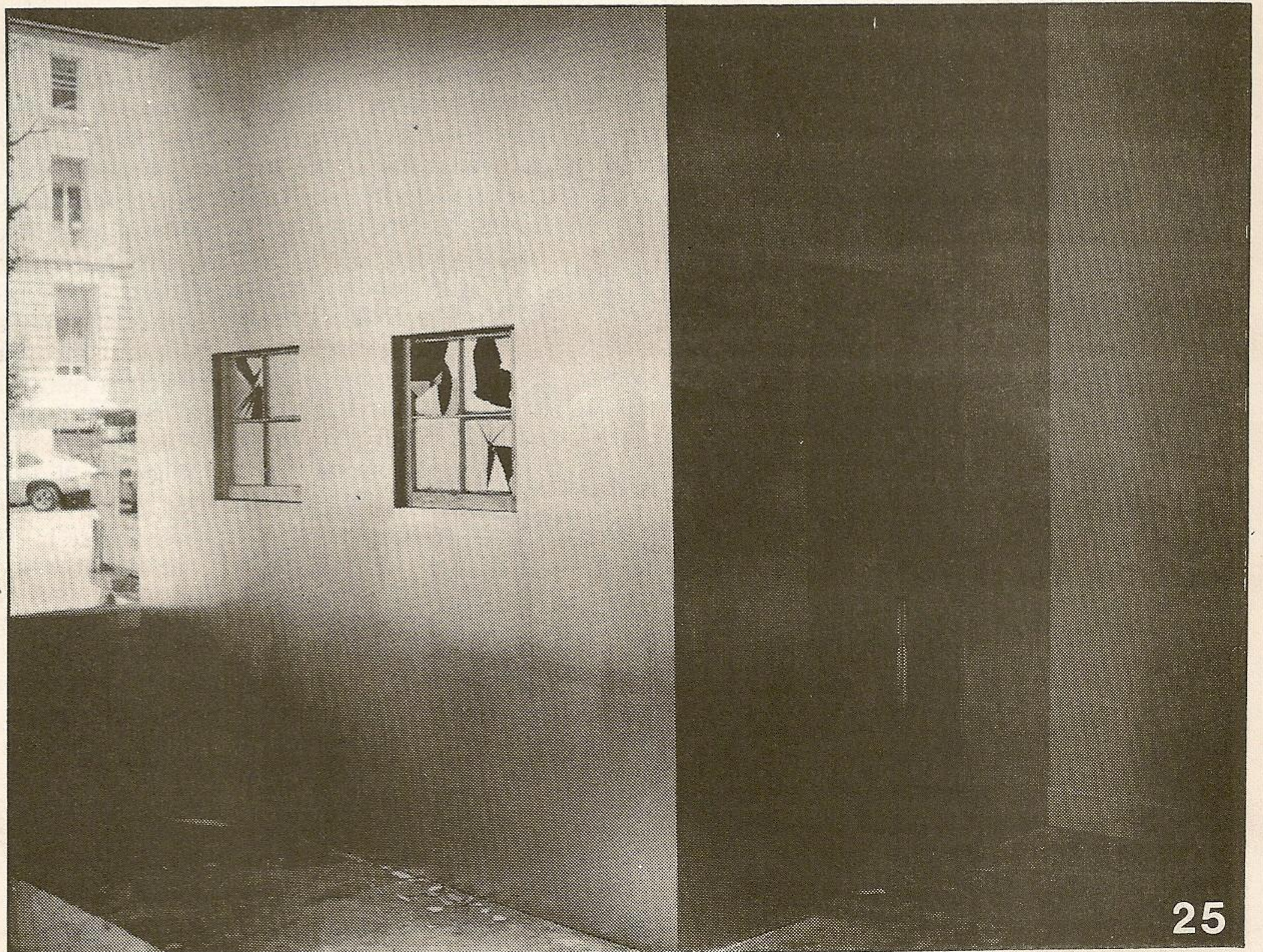
Since the show travels to Manhattan's **Clocktower Gallery** to take a stab at New York in September, the artists and organizers should take the opportunity of the remaining summer months to sharpen the focus. The San Francisco section was an attraction, SF/SF should impinge





Installation View of Gallery

Jo Babcock



WHITEHOUSE

The following interview was conducted with William Bennett and Kevin Tomkins of Whitehouse, William answered most of the questions except where a (K) is indicated, the third member Peter Williams did not join the conversation. The interviewers for Unsound were Stuart E. Schellberg (S), Ray Farrell (R), William Davenport and Tamara F.

UNSOUND: Do you think you're misinterpreted?

WHITEHOUSE: Definitely, but to a degree, and it doesn't worry me. If people choose to misinterpret, as regards to my beliefs, then they can choose as they like and if they choose to misinterpret that is their own decision.

US: (S) What type of misinterpretation do you run up against?

WH: When you specialize in controversial material misinterpretation is to be expected, and it would be stupid of me to complain on those grounds because I'm asking for it. If you put out a record with Hitler speaking on it, then you are but in effect a fascist, and that is a misinterpretation to our disadvantage as far as record distribution. I am concerned with our distribution, but for these people that want to think we're fascists, then they can be wrong, I don't care.

US: (R) What kind of reaction did you expect when you create an imagery that may be shocking to people, didn't you expect you were going to have some problems?

WH: I don't predict what's going to happen when I do things. I don't think at the time, "if I do this, this is going to happen." Half the fun is just the surprise of what does happen. I find it surprising the people who are actually shocked by it. Never in our history, aside from one show, have we had problems with the police. The problem of not if censorship does not come from what one might think of as the establishment, but from record distributors, record shops, radio shows, and these sort of organizations that like to think of themselves as extremely liberal, which is quite ironic. It's surprising to me that it comes from that source, I would expect to be busted by the police.

US: (S) The show that you are referring to is on the record that the Rectification Society released: what did happen?

US84
tour





WH: We were booked under a sort of **Human League** electronic group, and initially they didn't know what type of music we played. We were playing extremely loud and downstairs was a pub where everyone was drinking peacefully, and a woman came up from the pub and told us to turn down the music, or else she would get the manager. She went downstairs to get the manager, and when the manager came up we locked the door on him so he couldn't get into his own club. The sound man was happy to keep the sound up, so in desperation the manager called the police. Glasses started to be hurled about and there were a lot of projectiles being projected one way or another — a window was open and glasses started going outside and a crowd was developing out in the street. The police came along, and the door was still being held down by the people next to the PA, who wanted us to continue until they found out the police were on the other side. They opened the door and there were literally 40 or 50 police, and there were only about 100 people at the show — you can hear the rest on the record. Just as an extra antidote, me and Kevin packed up all the synths when we saw the police, and with all the cords hanging out of our bags and a huge whip hanging out of my pocket, we walked past the police who were checking everyone against the wall, but me and Kevin — as if we were invisible men — walked downstairs through all the police, out into the street, down to the tube station and home as if we hadn't even existed, as if we had nothing to do with the whole proceedings.

US: (R) In terms of the reactions you're getting from people, (mainly from distributors, etc.) is there a specific country that is a little more aggressive about keeping you out of the record bins than another? Are you getting more problems in England or America?

WH: Since most of our records come from England, the exporters are in London, so obviously the majority of the problems are going to come from London. Really I would rather categorize them into names, and the worse by far is Rough Trade. It's their choice to take the records, but I strongly object to Rough Trade's tactics. They've refused to take the records ever since the beginning, as far as UK distribution is concerned (**Nurse With Wound** were originally dropped because their first album cover was supposed to be too sexist). But they went further than that and they set themselves up as self-appointed moralists to the degree that they tried to educate other record shops to not take these records. Worse than that they propagate stories and myths which are totally untrue. It's bad enough Rough Trade saying that people shouldn't have these records, but their spreading myths and stories and lies to other record shops all over the world, and sometimes even to clubs when we're going to play a show, telling them that we shouldn't play for their reasons. Since then the smears have gone to Rough Trade (America), and they have set themselves up to knowing what the public should have... they've taken out the lyric sheets from all our albums, for what ever reason they would care to give you. Their idea is that we're neo-Nazi's, and if you want I can tell you how they came to this idea.

US: Yes, how?

WH: There are two bits of evidence with quotes that they would probably tell you — the first is an article I wrote for Force Mental, and secondly the fact our address was the same as the League of Saint George, but not at the same time, before. The second one is the easiest to get out of the way, because it was done in a little piece in City Limits, a London magazine. It's just a business address where hundreds of companies have their address. They actually kicked out the League of Saint George, because you're not supposed to have political organizations under that address, it's only for businesses. The first one is the article I wrote, if anyone has read it they would realize at once that it couldn't be taken seriously. It's done in a sort of fascist style with reference to this, that, and the other. It was printed out of context because there were two parallel articles written with it. One was a parody of Communism, and the other Anarchism, and the last Fascism. They all used the same cliches and euphemisms, and the editor of Force Mental chose to print the Fascist one. The article has caused me immense problems ever since it got printed, but I really still can't understand how people could take it seriously.

US: (R) What was the point of the article?

WH: How do you mean?

US: (R) What was the article about?

WH: You haven't read it?

US: (R) I'm familiar with something that may or may not be what this article is. This was something that I found at Rough Trade (America) that was xeroxed. It vaguely had something to do with distribution, and there was something about how Jews and Blacks shouldn't be involved in distributing the record. That of course was taken very seriously — if that is it, then I have read the article.

WH: I think that's probably bits and pieces taken out of context. I've seen that bit and it's complete shit. They've taken quotes and added to them and made five.

US: Who put that together?

WH: It's an anonymous thing, and it's from Belgium, I think.

US: Did people think that you sent that out?

WH: Yes, but I didn't and I don't know who did, but as far as I'm concerned it was a total mistake for me to write something like that, and worse a mistake to allow it to be printed.

(the conversation continues about not having controlled the printing of the article.)

WH: You could say, well, "I don't believe you." That's what Rough Trade would probably say if I went down there right now, and of course I've got to prove my innocence — you can't prove my guilt. It isn't an easy thing to prove your innocence when you're just an individual, you've got no influence within the spectrum of power. Rough Trade is an organization with power and influence. We're just a group that makes records when it comes down to the point. We're just like any other group making records. I don't like censorship of absolutely anything, I take libertarianism to an extreme. I've always said I was not a fascist and I'm not.

US: But don't you think it's based in that you use a lot of material from Hitler and Himmler speeches?

WH: You can take the records and everything we've put out, the products in other words, and you can say this that and the other, to my knowledge there's nothing we've put on the Come Organisation label that is advertly pro-fascist. Correct me if I'm wrong. We may have put out Fur Ilse Koch, it may have Himmler on it, but how people can construe that as being pro-fascist or anti-fascist or whatever, people can't interpret it in that way.

US: What do you see it as being? Why release such material?

WH: Because I find it interesting material. I think it's fascinating subject matter. It's as simple as that, subject matter of great interest. There's no political content above that.

US: (R) Although it may seem as a glorification of Hitler or any of the subject matter you get into with Whitehouse records, what I don't understand is how the music reflects the subject matter?

WH: The Whitehouse music isn't trying to communicate anything as far as to people.... what people get out of it is up to them. I play that sort of music because I enjoy that sort of music, it gives me great pleasure to perform live or do it in the studio, or even to listen to the records. People may get a similar thing out of it, but there's no message. The only philosophy I follow regards to this as pleasure, there's no compromise and if people don't like it, then fine.

US: What aspects give you the most pleasure?

WH: Every aspect, life is pleasure at the cost of anything. I'll go to any extreme to obtain it if necessary. I won't stop at anything, except if it's going to effect survival, and it is a pleasure to survive. You've just got to extricate the most out of life that there is in one limited time span.

US: Why do you glorify mass murderers?

WH: That's a generalization. We glorify some mass murders, but not in general. Not because they're mass murderers, but because of their philosophies as regards to what they do. I find the subject inflames one's imagination to such a great degree. You're trying to extricate the most out of life that you can so you want the most extreme experience, you want to fit in as much as possible.

US: What is it exactly about mass murderers that fascinates you?

WH: I like Ian Brady especially because of his tastes. I can count on one hand the mass murderers I admire and have great affection for, and it's based on their philosophies about life.

US: So it's not so much what they do.

WH: What they do is important, and it's their tastes that are important. As regards to taste there are no bounds and I get great pleasure from reading about A: their philosophies, and B: what they do.

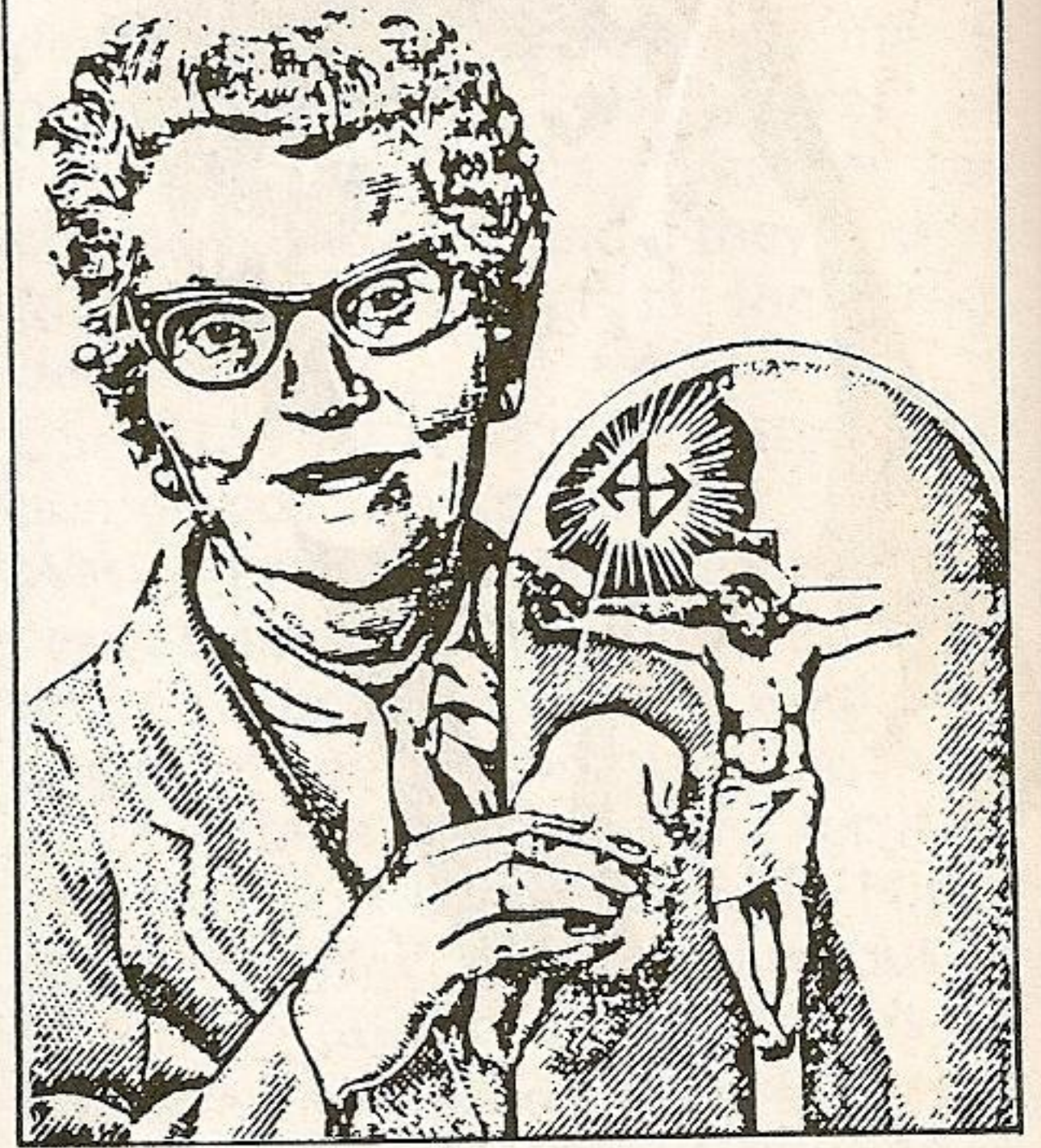
US: (S) Do you think that you could ever be drawn to that extreme yourself?

WH: Certainly not at the moment. I could foresee a time when that could happen, I certainly wouldn't rule it out, but no one can.

US: (R) Are you attracted to violence personally?

WH: Of a kind.

KATA 18



US: (R) Do you encourage violence in normal situations, or do you just stay away from it? What attracts you to this violence, is it a particular thrill?

WH: Violence is a very wide term, and I've got no time for 99 percent of gun killings and all this sort of thing, war and nuclear bombs — there's nothing attractive about that to me. It's only in a few cases when it has a special quality about it, in a sexual act I find violence a very attractive mixture.

US: (R) Can the music Whitehouse creates, even in a vague sense, be set up as a soundtrack for imagining these things, possibly in the usage of a soundtrack in snuff films? Do you see any connection at all between the music and the content?

WH: I could easily imagine it in that sort of way.

US: (R) There's two elements of shock value here, both musically and with the general philosophies, reflecting a particular activity, and in that way I think there is an association made unless you intend it or not. That is, connecting aggressive electronic music with this activity, I think there is more of a connection.

WH: I would agree.

US: (S) Speaking on this level, of more aggressive forms of sexual pleasure, does this have anything to do with why it seems that the lyrics take on a very heavy misogynistic overtone?

WH: A lot of people would say I was an incredible misogynist, or Kevin was, and my answer is that I would classify myself as a misogynist. It's not the question of hurting women out of built-up frustration. It is because one likes to do what one does that the music sounds as it does, that the lyrics come out this way.

US: Does your content coincide with your lifestyle?

WH: Oh, definitely it does.

US: What type of musical training do you have?

WH: I prefer not to answer that. I don't like to advertise it. But I'll tell you one interesting thing . . . I think a lot of people and Throbbing Gristle is a good example of a band that the only reason they played that sort of music initially was because it's a backdoor way of getting into the conventional type of music. They are sort of frustrated rock and roll stars. I think if Genesis could sing he'd be nothing more than a David Bowie, or Mick Jagger, if he could sing, but he can't and he's probably been laughed at for his singing attempts, so he creates Throbbing Gristle which people like to begin with. Now with Psychic TV he's been given an outlet to sing conventionally and to me that is proof that he would have loved to have been one of the Beatles, and more and more he is realizing these original intentions. Now people are musicians because they can't do anything else, and in my case the proof is that I choose to play this music and I'll always do so. I can promise you I'll never use a drum machine on any piece.

US: Where does the money come to release Come Org. material?

WH: It's self-financing as a commercial business and it's always been quite successful.

US: So it supports you.

WH: It more than supports me. I mean, we can afford to come to America and tour and break even to a limited degree. That's an amazing type of situation.

US: (S) As a quick aside to Kevin, did you know what you were getting into when you joined Whitehouse? Have you always thought along the same lines as William, because obviously **SJ** and Whitehouse have strong similarities.

WH: (K) We just had similar views and it was logical that we join forces rather than extend separate groups.

US: (S) When you were doing **SJ** were you aware of Whitehouse?

WH: (K) Yes.

US: (S) How much input do you have with the Whitehouse material, speaking particularly the fact that on the **Campaign** tape by **SJ**, that I detected two versions of **Right to Kill**, which later popped up in Whitehouse material. Is your input equal to William's?

WH: (K) Basically my input is writing lyrics, not all of them but a large part, and I put a lot into the music as well. William handles the presentation, and I sing a couple songs, but Williams sings most of them.

US: (R) What does the term brutal electronics mean?

WH: Well, **SJ** had everything that I would call that, but to specify, I don't like music that is badly produced. That something like **Ramleh** is badly produced and it would be a lot better if they spent more time producing it well. Secondly it should be, this is just my personal taste, but I think the more violence the better. It's just more exciting. You really can't put into words what makes music brutal and exciting, but thirdly it has to have the right sort of attitude and philosophy and that is the rarest thing of all. The right philosophy is very important to me, in fact I can enjoy other types of music that I hate just because I love their outlook.

US: (S) What would be an example?

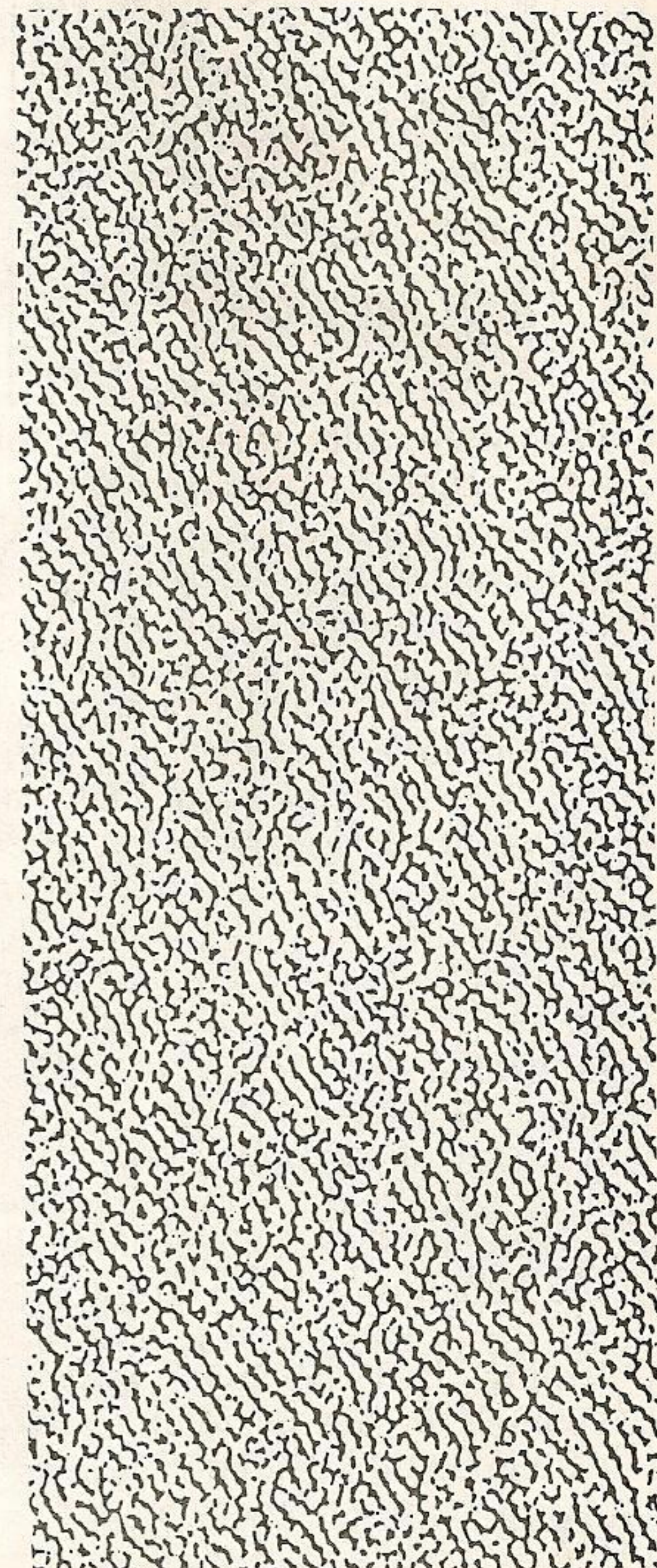
WH: I think my credibility would be completely shattered if I mentioned any.

US: Do you consider Whitehouse to have what you're speaking of?

WH: To me Whitehouse is the perfect combination of two mediums, philosophy and music.

WH: (K) I'm basically just attracted to violence for the pleasure and this music is violent and because it is the most violent it extricates the most pleasure for me. That's essentially what it is about.

US: (R) Is one of the major aspects of sadism the fact that you are doing this to an audience who may not be knowing what their getting? Is that a form of pleasure for you?



US: (S) But you certainly must have had shows that were strong that either way.

WH: It's quite frightening when the entire audience isn't going to like what you're doing. People sometimes say we are into this sort of violent music and everything, I mean, why should we be complaining about being scared because we are worried about your troubles, and that is a ludicrous idea. I am as scared as the next person of being hurt, just because the music is violent doesn't mean I enjoy being knocked about or beaten up. I am a real coward as far as that is concerned, but I don't have any qualms whatsoever about other people being affected.

US: Meaning you don't want to have any pain affect you. Where or why do you think you have this attitude?



WH: Well, a lot of people do things unconsciously because they see things on TV and they just pass them by because it is so abstract, but if you're not part of a religion or anything and you can accept that there is no god, then you've got to accept along with that there are no rights or wrongs, it's just nature changing and taking shape and doing this that and the other — death is life and life is death. There is nothing you can say that is wrong or bad, it's just something that is happening, and once you reach that stage then you can see yourself as the only existence. Then pain for other people is an abstract concept. Even if it hurts you emotionally to see someone stabbed on the far side of the room, really you're only feeling that because you've put yourself in the position of the guy who is being stabbed.

US: Have you ever been hurt before in a violent way?

WH: No.

US: Have you ever been threatened or anything?

WH: No. You are only witnessing it through your eyes, you're not actually feeling it, and for someone else to get hurt shouldn't really worry you at all if you look at it in this philosophical way. Once you start to have this attitude, and to a lot of people they think this is a dangerous state of mind to be in, thinking, "I don't mind this person being murdered over there... I don't give a shit," but really it's the only way to think. It's the only logical extension of the fact that there is no god and there is no Santa Claus and there are no morals.

US: Although you are extremely concerned about your own survival and it is very important to you. There is a little bit of a contradiction there because.....

WH: (K) A lot of it is about survival, and cowardness is one thing that is very necessary to survival. You don't put yourself in the situation of a fight where there's a 50-50 chance of losing. If you are going into that sort of situation you want the odds stacked in your favor.

US: Is that why you cancelled the show in San Francisco last year?

WH: That certainly was quite a large factor.

US: Do you think about the future?

WH: I'm very happy about the way things are going, otherwise I wouldn't be doing it. I feel very strongly that life, as I said earlier, that we have a limited amount of hours on this planet, and a limited amount of energy, units of energy that one has because one can't do everything. I feel that one should extricate the most out of life, so while you're here, enjoy it. It's such a short time, people don't appreciate how short life is and there's so much out there to be enjoyed. It's a wonderful place. It's great to be alive. ■

Entertainment THROUGH Pain:

INDUSTRIAL KULTUR, THE NEW AN-estHETiK

(?)

shock value for the masses

spk live (?) in NYC: sound of subway gears mashinggrating&groaning to disko percussive explosions, skreams — hoarse chants of incoherency 2 imagebeat of tanks, missile silos Buddhist demons deformed bodies surgical operations: audience paralyzed by mix of sound and image, sparks clanging off handcrashed sheet metal oversized industrial strength springs: Momentary exorcising of obsessivecultural neuroses, sensory overload intentions on their part? Or, a condemnation that reenacts what is being condemned? What function these images of multimutilated-mutated bodies, militaristic imagery? Commentary, exorcism, critique? Or maybe also, simple reduplicationof technoviolence as esthetic assault on spectator-participant.

the esthetics of alienation

Does this temporarily wake us up to the daily horror around us that we neutralize with perceptual and psychologicalideological armoring (see Wilhelm Reich), or might it actually be putting us right back to sleep, moreasleep, more repressed than ever...

psychological immunization techniques

What functions, these images of disaster destruction mutation & mutilation?

Do they attempt to remind us of what we already know, what we fear and in fearing, distance ourselves from...? Butisit also their function to call up these anxietyfears of dismemberment mutilation and death by modern technological living only to repress them, silence them more severely and securely.

Radiation Casualties—

ultimately the conception of the whole world as a casualty of nuclear testing and nuclear warfare—is the most ominous of all the notions with which science fiction films deal. Besides these new anxieties about physical disaster, the prospect of universal mutilation and even annihilation, the science fiction films reflect powerful anxieties about the condition of the individual psyche;

[they] ...may also be described as a popular mythology for the contemporary negative imagination about the impersonal. The image derives most of its power from a supplementary and historical anxiety, also not experienced consciously by most people, about the depersonalizing conditions of modern urban life. For again, there is a historically specifiable twist which intensifies the anxiety...: collective incineration and extinction which could come at any time, virtually without warning. What I am suggesting is that

the imagery of disaster... is above all the emblem of an inadequate response...

Ours is indeed an age of extremity. For we live under the threat of two equally fearful, but seemingly opposed, destinies: **unremitting banality and inconceivable terror.** It is fantasy, served out in large rations by the popular arts, which allows most people to cope with these twin specters. But another of the things fantasy can do is to **normalize** what is **psychologically unbearable, thereby inuring us to it-it neutralizes it.**

"Biomorphic Horror. ... Unsure whether she was listening to him, he continued: 'Travers' problem is how to come to terms with the violence that has pursued his life—not merely the violence of accident and bereavement, or the horrors of war, but the biomorphic horror of our own bodies, the awkward geometry of the postures we assume. Travers has at last realized that the real significance of these acts of violence lies elsewhere, in what we might term 'the death of affect'..."

industrial muzak?

These images may shock for 5 seconds, but beyond that they wind up numbing already paralyzed senses even more. And what are these images really about? Do you need medical pictures of deformed babies to remind you of the violence and alienation, the land of zombied faces & physical distortions we encounter every 30 seconds in the city street? As various people have pointed out, there is such a thing as a *pornography of violence.*

"PoRnOgRaPhY Of ViOLenCe"?: rationality & objective viewpoint; (i.e. distance) in the gaze of medical photography wants to master whatever it sets before itself... (See Foucault on the birth of the clinic.) How is this used in industrial imagery? Industrial imagery appropriates this manner of looking--*a mastery and control over what is looked at--* as a way of regaining control and security exactly in face of those things which are most uncontrollable and most threatening: *dismemberment, mutilation, death.*

It comes down to: to what extent is the fascination with imagery of mass murder, genocide, mutilation, etc etc all that different from the dissociated and safe violence presented on tv, in the movies or in the newspapers? Are SPK's medical films of mutated babies or surgical operations any more political (or otherwise) radical than the special effects of horror movies? To what degree does the industrial esthetic function as a way of immunizing and numbing itself against the objects of its own fascination, the fear of death and destruction?

alienation by experimentation

"Industrial esthetics" (if such a thing exists?), as formulated by T.G. SPK Cabaret Voltaire & other such seminal groups, was-is an encounter-confrontation with the violence of 20th century technologized life, through noise rhythm and images.

2 the degree that our culture represses a direct confrontation with its own violence, within the scope of the mass media entertainment at any rate, the admission of the violence of everyday experience by this music is a radical political and artistic gesture. BUT the question that arises with the so-called "Industrial Culture" is to what extent that gesture is really an admission and facing up to or to what extent it might also function more as a way of sublimating, repressing and distancing by an initial admission.

1 unconsidered factor that seems to underlie the obsessive production of & flirtation with violent imagery (sonic as well as visual) is that violence can only exist in ready made representations of violence. But. The violence depicted in films or photographs is violence already fixed and neutralised (2 some degree) --one already marked with an ideological imprint not necessarily that of its user...i.e. is it possible to view concentration camp films without looking through the eyes of the Nazi as cameraman?. To use such images does nothing but place the spectator (again!) in a passive-spec(tac)ular relation to violence.

Still, this suggests an other possible form of violence, 1 no longer simply showing violent images but exorcized on the representations defining determining the dominant social reality -- an operation-rearrangement-collage-deconstruction of its language, images, sounds, categories & structures that support and create the daily brutalization of day to day a v . l . i . . f . e .

The point being: not that politickally activated art/music/noise/whatever need abandon its shock tactics & violent edge, but the forms such tactics take need questioning and reevaluation. The naive comparison of avant-garde 'art' with political terrorism can only go so far--& not very far at that. As we've seen again and again, terrorism is nothing but the flip side of the power structures it reacts against, + in reacting to such an xtreme only confirms, supports, strengthens those same structures rather than disrupting them.

Naive imaging of violence achieves little but a perverse celebration of the alienationdestructionspectacle it occasionally likes to think it attacks. Quickly becoming yet another alternative option in the (anti)entertainment supermarket, where people now learn to tolerate and enjoy the destruction of their own eardrums and the progressive numbing of their senses.

rized this 'Festival of Atrocity Films', whgich Talbot had suggested as one of his last coherent acts. Behind their display frames the images of Nader and J.F.K., napalm and air crash victims revealed the considerable ingenuity of the

film makers. Yet the results were disappointing; whatever Talbot had hoped for had clearly not materialized. *The violence was little more than a sophisticated entertainment....*

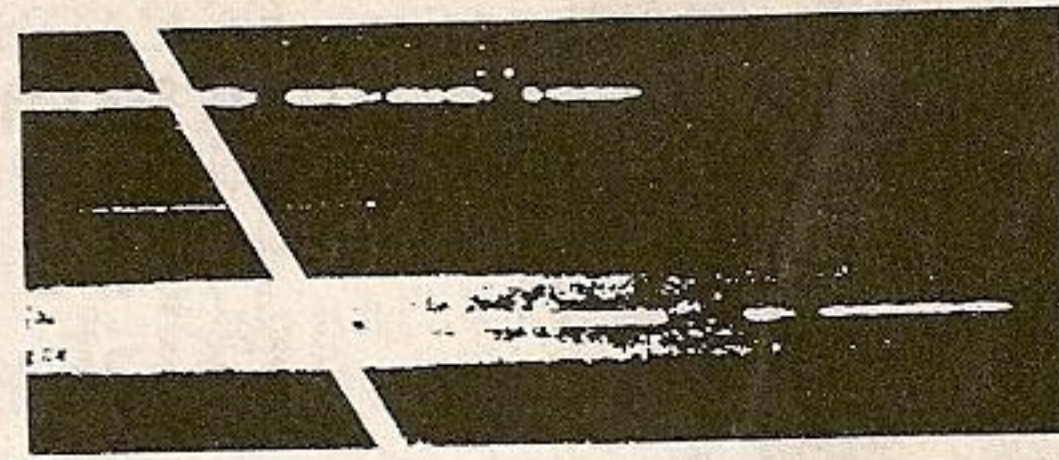
art today is a new kind of instrument, an instrument for modifying consciousness and organizing new modes of sensibility. Often, the conquest and exploitation of new materials and methods drawn from the world of "non-art" seems to be the principal effort of many artists.

musicians have reached beyond the sounds of the traditional instruments to use tampered instruments, and (usually on tape) synthetic sounds and industrial noises.

Western man may be said to have been undergoing a massive sensory anesthesia (a concomitant of the process Max Weber calls "bureaucratic rationalization") at least since the industrial revolution, with modern art functioning as a kind of shock therapy for both confounding and unclo-

"A Sophisticated Entertainment. Dr. Nathan gazed at the display photographs of terminal syphilitics in the cinema foyer. Already members of the public were leaving. Despite the scandal that would ensue he had deliberately autho-

PSYCHIC TV



On Easter Sunday Psychic TV, as composed of Genesis P-Orridge and John Gosling, gave a performance at the Longwood Theatre of the Massachusetts College of Art. This unholy event for the holy weekend entirely consisted of a presentation of prerecorded audio and video tapes, with the exception of a brief section when Gen plinked a few notes on a piano along with a tape loop of Aleister Crowley chanting to evoke demons. The videos presented included a COUM Transmissions performance from '77 where Cosey appears to castrate Chris Carter, PTV members having their penises and clitorises pierced, other assorted bondage and discipline films, Jim Jones, Charles Manson, Roman Polanski, Brian Gyson's dream machine in operation, and the final video was a PTV production, "Terminus" which treats the subject of people who've given up hope. The audio included both finished PTV and Throbbing Gristle pieces plus tapes mixed during the performance. These were primarily tapes of various religious and mystical rituals at their peaks put on loops.

This event also involved another sister event which took place the previous Good Friday in Reykjavik, Iceland. It was hoped that there might be a "Psychic" influence between the two. That remains to be seen.

Jon Small

On the day after the event Gen & John held an informal discussion at Mass.Art with about 25 individuals attending. Gen did all the talking for P.T.V. The following is a transcript from parts of that discussion:

Q: Do you feel last night was successful?

Gen: Successful?

Q: As far as a ritual.

Gen: As a ritual? I'll probably find out in a few weeks. I'll have to check in Iceland first, because basically what we did yesterday was to see if we could have an effect in Reykjavik. Primarily, in terms of what we wanted it was a success. In terms of what we presented to the people there it was an initiation in the sense that people go through something. They go through a structure, and instead of it being a normal structure that most dogmas or religions or physical systems use, it's a structure that parallels that, that has no specific direction, and therefore it's an attempt to short circuit.

Q: What were they doing in Reykjavik last night at the time of the performance?

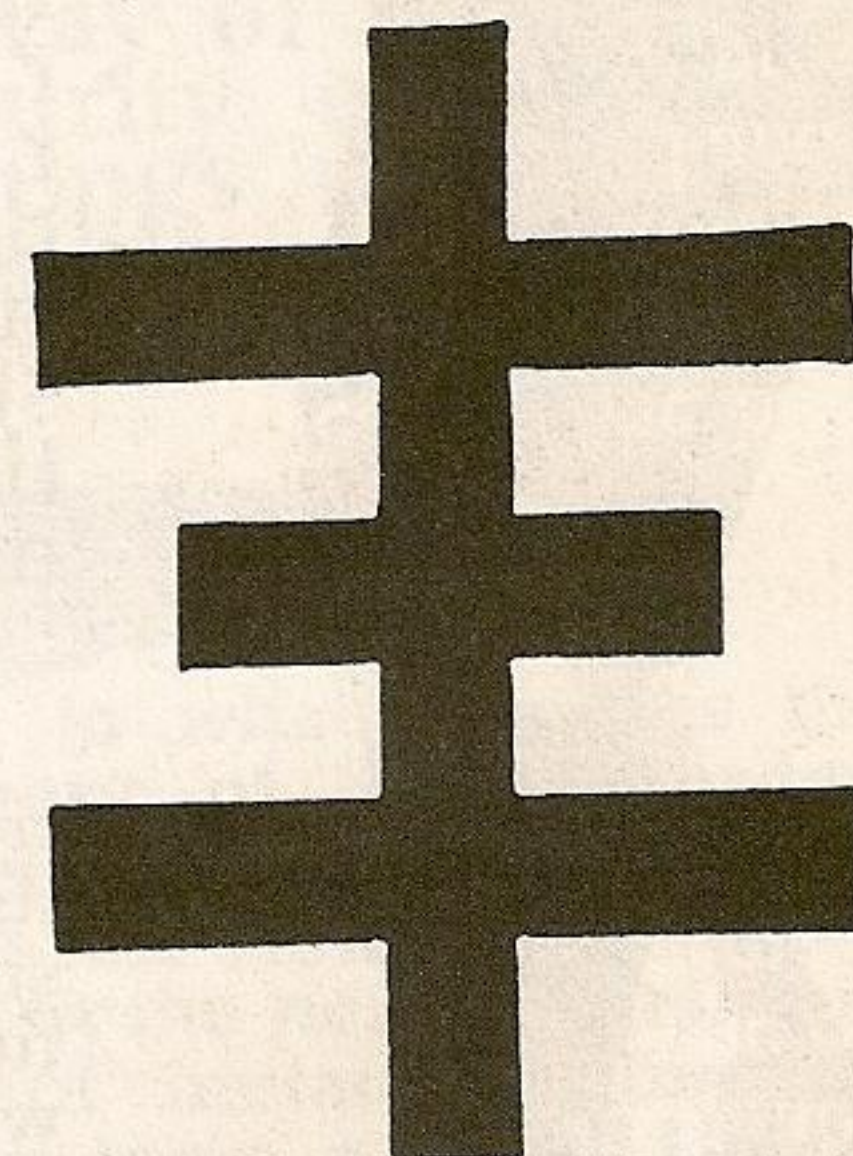
Gen: I have no idea. If we knew, then we'd be doing inaccurate research. They also don't know what we were doing.

They were actually doing a much more traditional, medevil ceremony, because they're still dealing with inherited visions of what magic is about. We're trying basically to make use of contemporary technology as a reflection. Television is magic, we're saying that television is actually a neurological and electrical form of magic or alchemy, and that that's the way creative television will be going.

Q: So you say that in the past people used magic to achieve this certain kind of physical and mental state or...

Q: With the Psychic Youth, it seems that you borrow that from other religions...

Gen: We're not a religion. We borrow a lot of symbols and styles from everywhere.



Q: Is it a dogma?

Gen: No.

Q: How would you describe it then?

Gen: We never have.

Q: Oh, would you care to now?

Gen: Not really.

Q: Do you have offices?

Gen: No, we give the impressions of a lot of things and have very little.

Q: Do you mean to give the impression of it being a religion at all?

Gen: The basic aim of alchemy was not to turn actually metal into gold, but to turn the person into someone of higher potential or achievement. The gold is the actual person, and the method was to repeat the experiment almost to the point of neutrality, like no longer being emotionally or consciously involved in it. And in the end, the random chance ceremony, the one thing you can't specify, which could be anything from the conjunction of planets to someone knocking on the front door, or you don't know what the other element is, that's the thing, the unknown factor is the thing which makes something spectacular happen. That's precisely

why we can't say if we're successful or not, because we present the elements that we are interested in in a way that we feel opens up the situation. The rest is out of my hands, and it may or may not have an effect, and it may be on one person or several. It may be a residual or long term effect. It may be ten years time that somebody can refer back and understand what was happening to themselves. It may suddenly become relevant then.

I was once talking to William Burroughs about the idea of magic, and he said that "most people's fallacy is that they think they have to mimic what was done before as magic." In fact, people who are working in the area of magic just use what is available in their contemporary societies. So if you're in a cave you use rocks, sticks, sand, blood, dead animals, anything that's there. When you're in the middle ages, you're using test tubes, flames, and candles. That's because that was actually the most advanced scientific equipment. And now we're in 1984, and we have TV and video and video projectors and polaroid cameras... and that's what it should be, a contemporary application of what's available. The structure remains the same, the equipment used should actually be as relevant as possible to what is being used for the entirely opposite reason by the powers that be to control and suppress people.

Q: Do you think there's any chance of breaking the control the media has over the populace?

Gen: You mean on a mass scale? (Yeah.) In theory there is always the chance. In practice it's very unlikely, and also not necessarily desirable, you know?

Q: When you get into subjects like deprogramming from basic society it implies that there will be something afterwards.

Gen: No, that's just a fallacy that's been deliberately thrown into the culture to put people off. They always say, "It's all very well saying you want to destroy this, but what are you going to put in its place?" And the answer is that it's inevitable that there will be something in its place. You don't have to define it. If you knew what it was in advance, then you'd have already have had it given to you before.

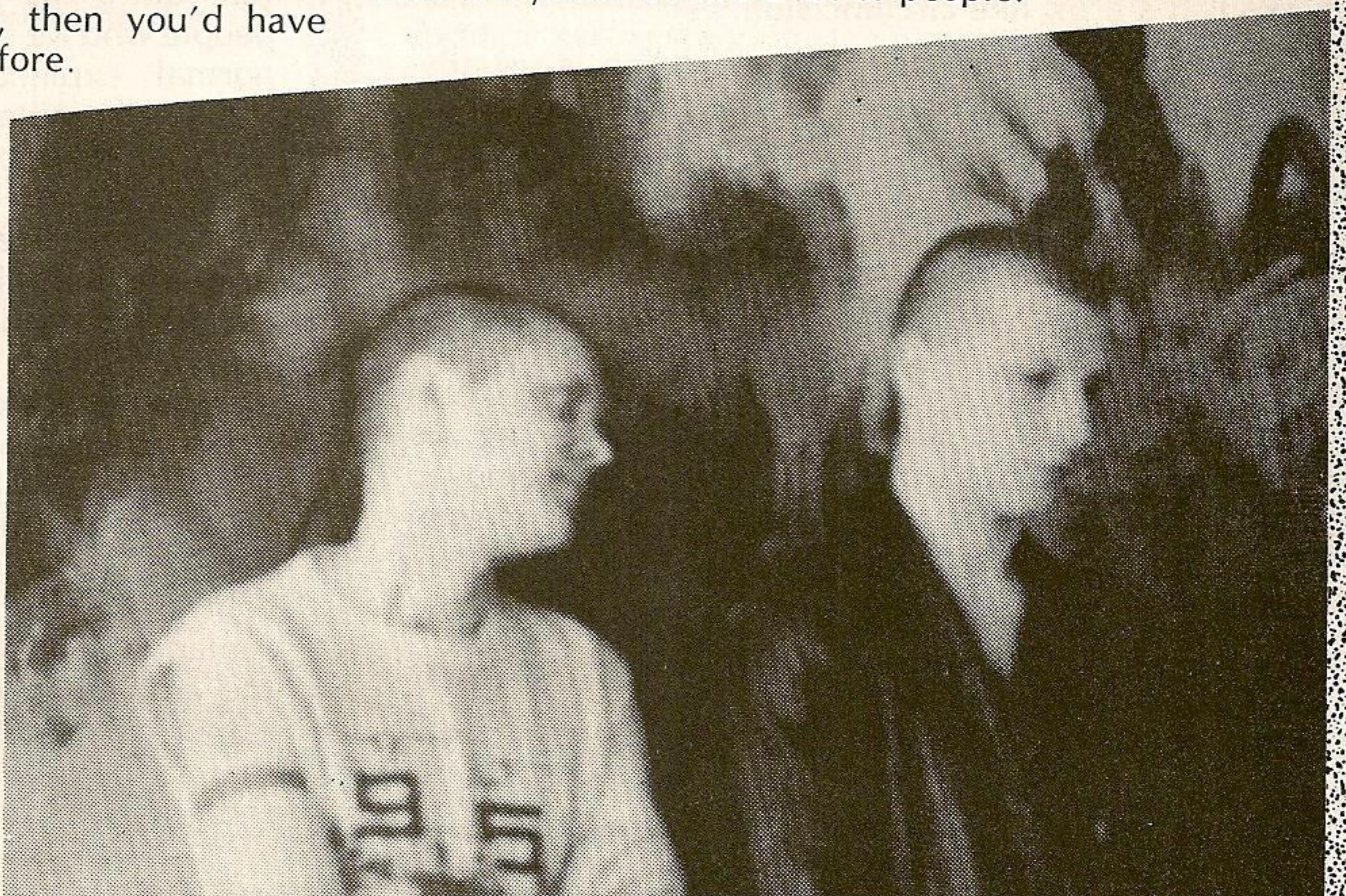
Q: But then that brings up the problem of there will always be another control structure built up after the one you tear down, and so there'll be the constant battle against control structure. Do you ever break through that?

Gen: Well control has its own life. This is one of the things people don't realize. Control exists almost separate from the human race now. You know it has always done so, and at the very lowest point, it's more fun to attack and deal with control than it is to do many other things. You know, it's like why not? To submit to it willingly is less interesting than to play games with it and to see what happens. And at the end of the day you may or you may not come up yourself in a far more stimulating way. I think certainly that control can be lessened or the systems can be made more flexible and more reflective of the way people genuinely are both in their brain and physically. I think one of the problems at the moment is that we've been removed from ourselves, and we treat politicians and the people who run the media as mummy and daddy, and we ask them to smack our bottoms when we're naughty and give us praise when we're good. And we expect other people to tell us what we value, even down to this situation when we're supposed to justify what we do, and we don't justify it. I would prefer that yesterday was left as it was, and the people who were there have to deal with it. I think it's better for them that way. As soon as we're here, people can push the conclusions on us, and then say I do or don't agree with that conclusion, or they can just leave it on us and try and dismiss the fact that it ever occurred. I think it's much more healthy to leave things on people, so they have to struggle, struggle with themselves and struggle with the situation. And that way they'll educate themselves, even if at the end of it they don't like or care about anything that we've done. It doesn't matter. What we've done doesn't lose its value or gain its value according to the response.

Q: I'm curious about the piercing of the genitalia.

Gen: Oh yeah? So are a lot of people.

photo's by John ZeWizz



Q: Was there some precedent that you found somewhere for doing that sort of thing in magic or tribal situations or was that something that you thought up on your own?

Gen: We actually first came across the fact that that was still being done through somebody we knew who was gay, a man who was gay who did tattoos and also did piercings as well.

Q: I've seen articles on it in magazines.

Gen: There is actually an American magazine called "P.F.I.Q., Piercing Fans International Quarterly" made in Los Angeles, which in a typically California way, (if I can generalize slightly) is like "who can have the most of it fastest and who can do the most outrageous, gross thing to themselves." But it is very interesting, and also contains articles on ethnic or tribal precedents. I suspect their motivation is far more self-titillation than they pretend. Like in the 30's people used to do sort of pseudo medical books, you know like, "The Worship of the Phallus in History" and so on, and pretend that it was all very anthropological, when in fact it was the only way they could have an excuse to write something about sex.

But, through meeting this man and talking to him, first of all we discovered that it is actually functional; that whatever the level of your orgasm, if you have a piercing, whether you're male or female, the orgasm intensity is increased. And we know this from our own experience, and also from the experience of a lot of other people that we've since met who've got the same things. And in our private mythology we deal with the idea of the climax or the orgasm, so obviously that was of interest to us privately.

And there are precedents in history in different cultures, both in India and Africa and New Guinea. And I think that in most cases they used it as a memory of a particular event or moment in your life when you change or you've reached a certain point socially, and they're also used for ritual reasons as a test or as a threshold or as a discovery of your own limits. And all those ideas interest us.

Q: Well, it's a bit like circumcision.

Gen: Well, not really because circumcision is usually, but not always unnecessary; usually but not always desensitizes the penis, and is in a sense a removal of one's personal powers.

I think that piercing is very symbolic of taking back the power over your own sexuality, to the point where you actually get separated from civilized society and its norms. And that certainly does appeal to me personally on a level of vanity or personal feeling that I do accept and admit that I also like the idea of it making me slightly an outsider or an outlaw, of having removed myself to that point from what I inherited as the view of how I deal with my own sexuality.

'In a research into a contemporary form of emotional, sexual and technological alchemy. . .'

Q: So you really have been involved in setting up events that will empower people and give them a sense that they can change things; that there can be a destruction of the status quo allows people more options for their lives. Is that a fair assumption?

Gen: That sounds quite good, I just wonder where you're leading me.

Q: I just have a question as to whether the lack of what you were calling a sort of alternative...

Gen: There is no "lack of" trouble. The big problem actually is that there are infinite alternatives. There's not one reality, or not one possibility, or one answer. Like when the TV screens go off, and there's all those little white dots, the snow all flying around. They're all reasons, and they're all flying around each other. There's not one reason; there's infinite reasons; there's infinite possibilities. And a lot of people find that very hard to deal with because it throws them back totally on themselves. They can't go anywhere anymore without someone telling them what to do.

'We mimick thee effect of normal media, writing, art, sound, TV, in order to reveal its potence and its nature. We mutate it to create our own potence. . .'

Q: What if you found that through your efforts some people were having a harder time coping with life, to the point where they become very disturbed and possibly dangerous? This is an "if," this is a big "if," and you've got to look at these things. If it turns out that way, would you then continue with it and say the burden is still on the person experiencing, or would you work to try and counter that, or what?

Gen: We would work to try and counter it, certainly. But as it happens, the evidence that we have so far is that quite the opposite has happened. One or two people who we have met, who are quite definitely in the normal explanations of being psychopaths, have actually found an ability to deal with living actually in the society as opposed to in institutions. When we have done concerts or events in other countries or in England, where we've done the most, one thing they tend to say is that they're amazed how well behaved and quiet the audience is, and how attentive they are. And you know, you can get groups like the Osmonds and people get killed at their concerts. Nobody has even been beaten up at ours. And that's unusual, because actually there's a tradition of rock 'n' roll and music and events of the kind of popular culture that we tend to deal with, that there is a certain element of lack of control in one or two people. I think it's quite remarkable how little aggression there is, and how tiny the amount of confusion is. I'm always amazed, and rather pleased that that's the case, and I tend to show that as the proof that most people, given that you treat them as responsible adults and intelligent people, and

you don't patronize them (which is what most people do) are actually quite...well, they know what's going on, and they know what's happening. They just don't often get left alone, and that's why we try not to preach at them. That's why we try not to explain to them. You know, we have a basic faith in human nature, although the society itself when it's a total thing disgusts us. Usually on a one to one level people are quite aware of what's happening. Even the guy who's a real redneck, if you get him on his own, on the right night he'll turn around and tell you he knows what's happening... in his own way, but he'll tell you. So it's a great tragedy that people are lying around then, masses of people, and all they want to do is be left alone to get on with things. They don't need to be instructed all the time, and they get confused by instruction.

Q: I found in one of the videos, when you were talking about trust as applied to these violent images that what seemed to have that quality was the self-immolation part. It seemed almost like the person was doing it in a very peaceful sense.

Gen: He's still here. (Pats John on the head.)

Q: But it didn't have any sense of a gratuitously violent act.

Gen: It was also a more literal image of what the lyric was talking about. And the idea of the lyric...

Q: But it wasn't like a horrifying image. It was very strong, but...

Gen: Well it's called "Terminus," and we had at that particular moment in time...we were thinking about terminal people, the people who seem to voluntarily give up responsibility for themselves and make no effort to survive or fight. So in that sense it was more obviously suicidal or terminal, just because it was actually trying to describe the feeling of people who are very passive and withdrawn. I actually thought it was very pretty and emotional at the end; the last section, the third section. The reason that was there was to say even at the worst point we have to try and believe there is also another option.

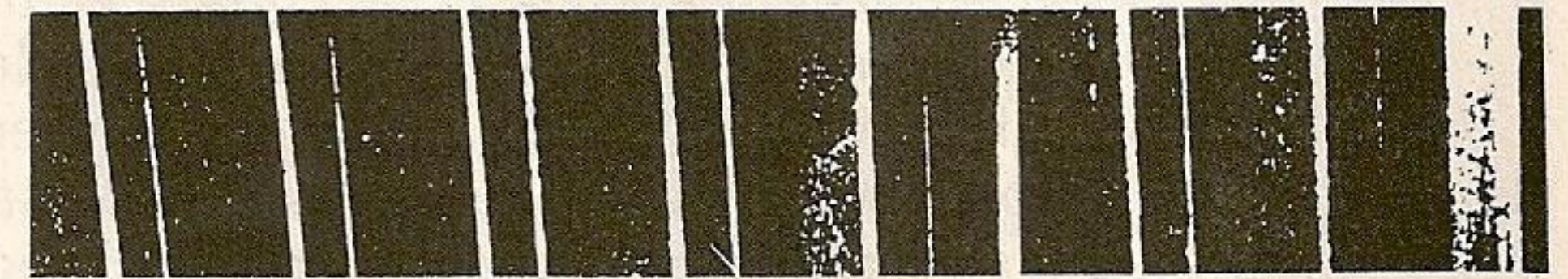
Q: Before the immolation it seemed more depressing than afterwards.

Gen: Well, it's like everything...all symbols or all energies are like that. Whilst it's self-immolation, it's also like liberation. It's energy released as well. It may be that that's the crisis point, and through that crisis we get to the point where we start to feel more at ease with what's going on. We start to deal with it, instead of hiding from it, or running away from it.

Q: It was also an image that was very common in America in the 60's with Viet Nam and the Buddhist monks.

Gen: Which is why it was done in a much more formal sense. When somebody had made that decision and still was doing it after the emotional feeling of wanting to be destroyed. They decided to do it more as some kind of personal or political act, which was unexplained. I still find that one of my favorite things that we've done as a complete piece. It sums up a lot of the things that we are trying to deal with, and it

shows the slight change from what we used to do. In that there is in the old days, when we used to do things, we would have left it at second part, whereas now we have the third part. And that's partly because we do try and take into account how people respond to what we do. We don't try to say where they should go, but we try to leave them with the feeling that there is hope, whereas before we used to deal more in the idea of hopelessness per se. We were more like journalists. We described the hopelessness we saw and that was it, whereas now we describe individual people within that situation and how they try and deal with it. Basically we say they can deal with it and they can find solutions.



Gen: Sometimes, if it seems useful. We'll play any game if it seems effective. We like to generate paranoia in the people who think that they have a covert monopoly over that kind of area, and we like to take the structure that they've set up to protect themselves, and then use it to protect ourselves. They have a vested interest in post office boxes. They set post office boxes up so they could do things quietly. So it's very convenient for other people to also do things quietly. It's kind of like, you know, with xerox. Xerox was invented for the convenience of corporations, but it also means that by default anybody on the street with a few cents can also duplicate information, and that's a very powerful tool for everybody. Same with polaroid cameras. I like the fact that the people who want to suppress everybody because they invest so much money have to also give their weapons to everyone else, not all of them, but a lot...actually the most useful ones, like cassette recorders and video tapes. The ones that duplicate ideas quickly are the ones they've given to us, and I think that's great. I really enjoy the irony of it, that they supply the propaganda system to the enemy. That shows actually that they are a bit dumb. It gives hope because they must be a bit dumb. Well, in the iron curtain countries, like when I was in Poland, I wanted to do some xeroxes, and there's one xerox machine in each city. And you have to go and show what you want xeroxed first to an official, and they give you permission or not to xerox it, and they make a list of how many copies you make. They're obviously very aware of the power of a xerox machine, and they keep total control.

One of the few advantages of our culture is that because the impression is given that...they want to give the impression of freedom and choice, they also donate a lot of useful things to everyone else. And that's what's helpful, and it's fun, you know, at the worst it's fun. There's lots of nice games to play with each other. It's like a game of chess.

Q: Is there anybody who actively tries to slow you down? Any certain organizations?

Gen: In England certainly...the police, the post office, the telephone company...

Q: What methods do they use?

Gen: Well, they tap the phone, and they open the mail, they come to the house searching it for deviant material, propaganda, weapons, anything. Some people just attack you in the clubs.

The great thing is they don't really know what they're looking for at the moment. So they have the ability to tap phones, but they very rarely listen so far. They just know they can do it. I mean our phone is tapped, but they can't possibly listen, otherwise we'd have been locked up ages ago. So I mean they're very clumsy and they're very inefficient. They have this rivalry where they don't tell each other what they're doing, and thank goodness they're like that; that they're so petty, because it's what protects most of us. Just like in California when there was the Charles Manson case, like with the police department where one side of the room had the gun and the other side had something else, and none of them bothered to tell each other. So for months nobody knew what was going on when they could've, because they were all bitching about who was gonna be the...you know, all worried about who got the arrest. So that works in our favor.

Q: How much interest do you think the government does show in you?

Gen: They show it, but I don't think they really understand, we're very lucky, that they think in very compartmentalized ways. You are either a pornographer, or a terrorist, or a drug dealer, or a this or a that. And when they come round to our place they see a little bit of evidence of everything, and they just short circuit. They don't want to deal with it, so they just think, "Oh, they're wacky and they're eccentric," and they go away.

Q: Your records can be helpful in a very therapeutic way, even for the government, I mean unintentionally. Like if someone was very angry and they decide to go home and listen to some music, like "Terminus," they'll finally relax. You're not about to go out and blow up buildings.

Gen: Maybe.

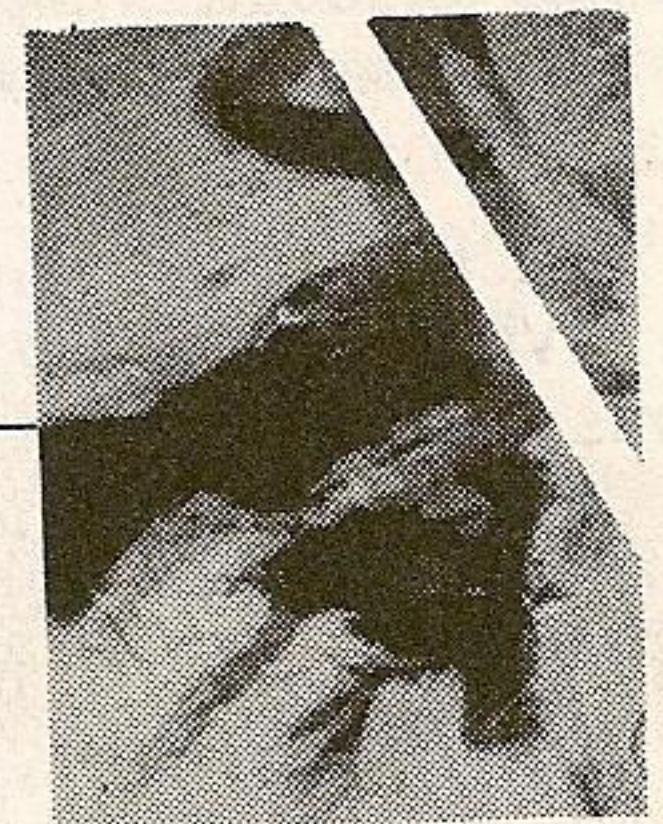
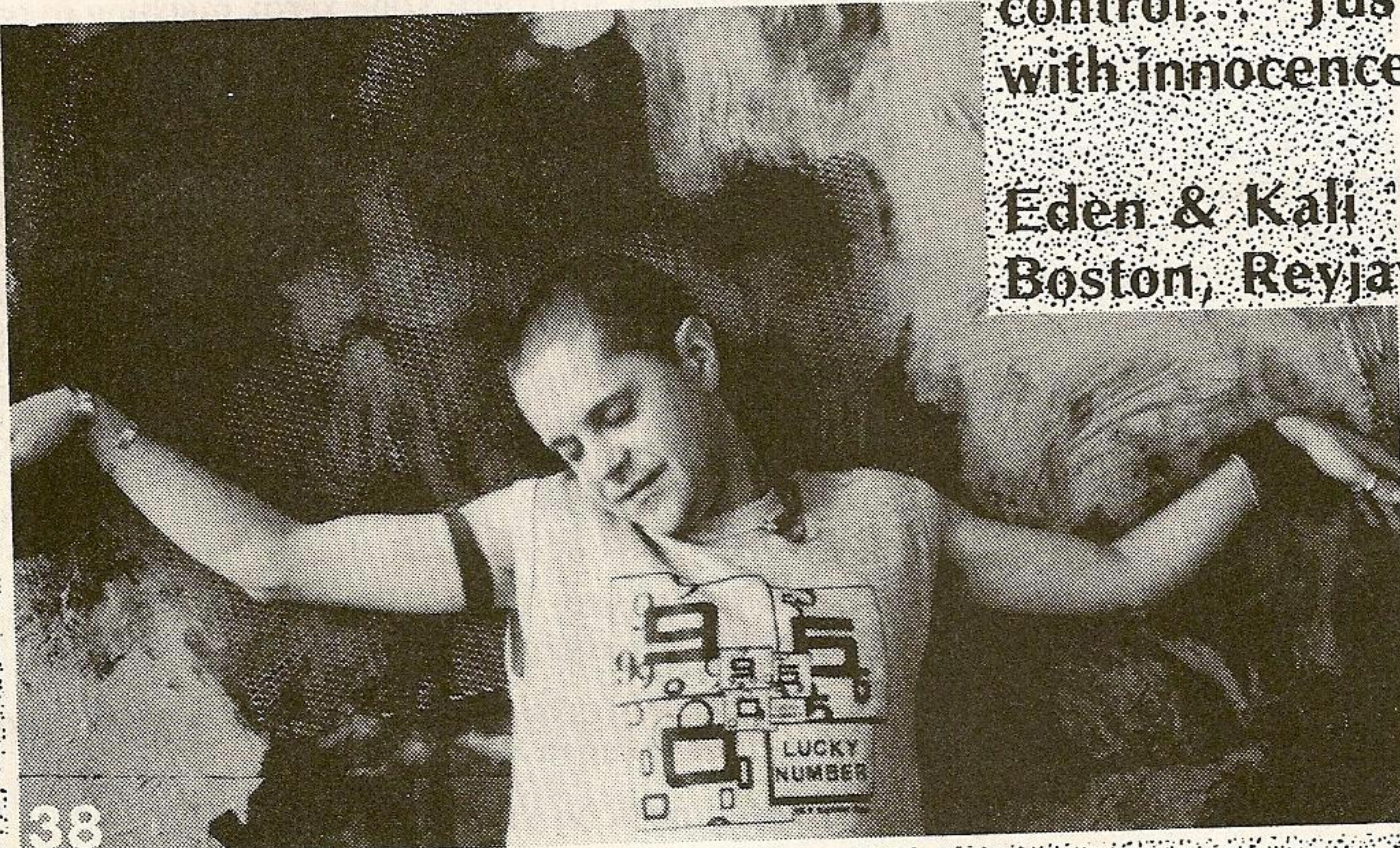
Q: I don't think music makes people burn down buildings in any way.

Gen: No, I don't think there's much evidence that records have had a particularly radical effect either way on anybody. At least what you can try and do is use them as basically propaganda and also as a way of making contact with other people who think in a similar way. When you have the contact you can then start to develop ideas, regardless of records. That's why we've always said we're not particularly interested in records. They're a means of contact, and they're a means of trying to encapsulate certain ideas or certain observations or certain messages, but that's all. And then their primary use is fund raising and also, most of all, contact. That's why if we never made a record again, it wouldn't make a lot of difference. We could do something else. I always say even if you're about to sort of fall over and die in the street, you could scribble a little message on a piece of paper and throw it at somebody. There's always something you can do. Or you could scratch it on the concrete while you're lying there drooling. There's always some way to try and communicate to somebody, and that's the great hope. And there's usually somebody somewhere who's at least gonna give you a hearing, even if they tell you afterwards that you're an idiot. ■

(Discussion transcribed by Jon Small)

' In thee ceremony performed here a technological parallel to both religious, political, and consumerist techniques of seduction is mutated to create a video initiation that requires submission and suspension of expectation. It deals primarily with control... Justification was lost with innocence. We give thanks...'

**Eden & Kali
Boston, Reyjavik, London 1984**



CONTACT

Here's another list of contacts, and very much thanks to Trance Port Tapes for help with the list.

CONTACTS

WD

MAGAZINES

EARMAGAZINE

325 Spring St.
Room 208
New York City, NY 10073 USA

FLOWMOTION

1 Bentley Grove
Leeds Ls# 4At, England

(#4 has P.TV, Heldon, MO
Tucker, and a good article
on Come Org/Whitehouse)

DAGENS NYHETER

c/o Musik/Noje
Ralambsuagen
105 15 Stockholm, Sweden

ND

P.O. BOX 33131
AUSTIN, TX 78704 USA

(art and industrial, etc..)

NO COMMERCIAL POTENTIAL

Box 3531
Omaha, NE 68103 USA

(obtained #2 with Eugene
Chadbourne, Glenn Branca
tape and record reviews, etc.)

DAZIBAO

c/o Philippe Soussens
72 Rue des Menuts
33000 — Bordeaux, France

(contacts, distributors,
magazine, tape and record
reviews, in French)



DISTRIBUTORS

Sounds Good
1201 Olympic Blvd.
Santa Monica, CA 90405
USA

Calypso Now
Jurastrasse 2
CH 2502 Biel,
Switzerland

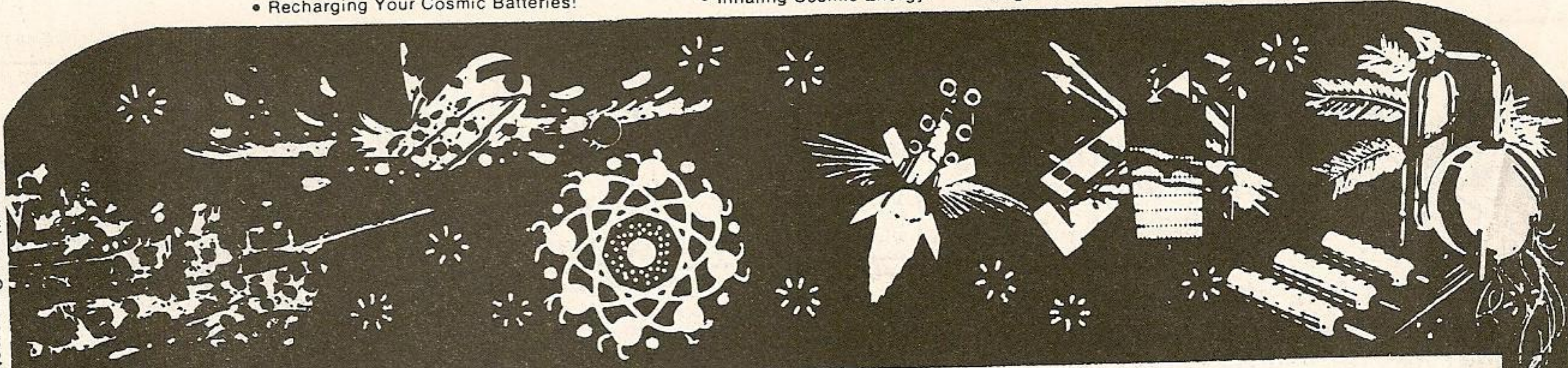
Floating World
804 North Cherokee
Hollywood, CA 90038
USA

Front of the East
6 Rue Stendhal
80000 Amiens, France

Tape Labels

Trance Port Tapes
P.O. Box 85/436
Los Angeles, CA 90072 USA
banned PRODUCTIONS
P.O. Box 492
Fremont, CA 94537 USA **39**

• Controlling a Conversation!



SVRGICAL II LS

• Whatever it is

(A) to (B)

Splendida porro oculi fu t uitantque tueri; sol et aecat, contra si tendere as propterea quia uis n st ipsius, et alte aera p rum grauter simulacra rum grauter simulacra ur, et feriunt oculos turl	Splendida porro oculi fu t uitantque tueri; sol et aecat, contra si tendere as propterea quia uis n st ipsius, et alte aera p rum grauter simulacra rum grauter simulacra ur, et feriunt oculos turl
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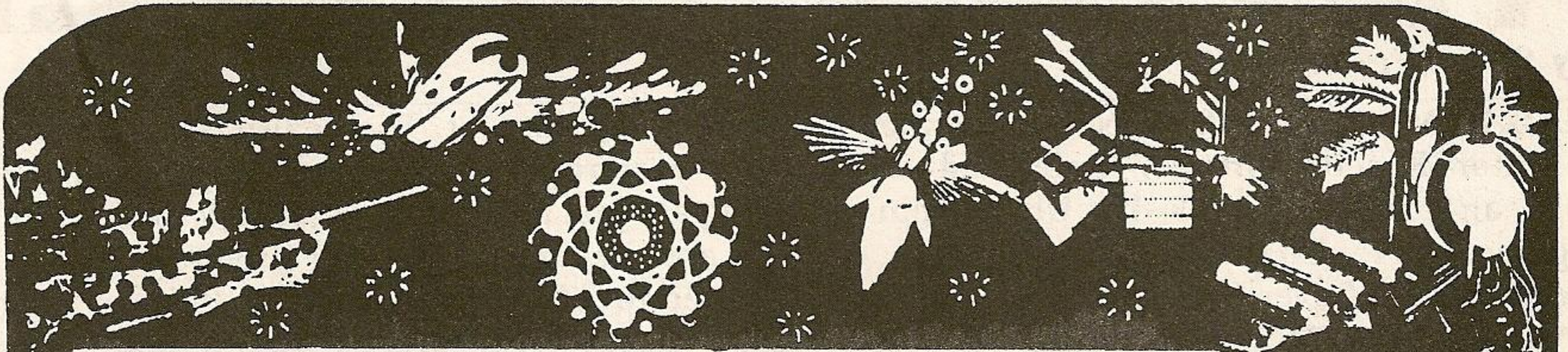
PERSONEL:

Jim Leggett: Guitar/Keyboard; Tapes; Devices
Rikky Wilson: Bass/Keyboard; Tapes; Percussion

HISTORY

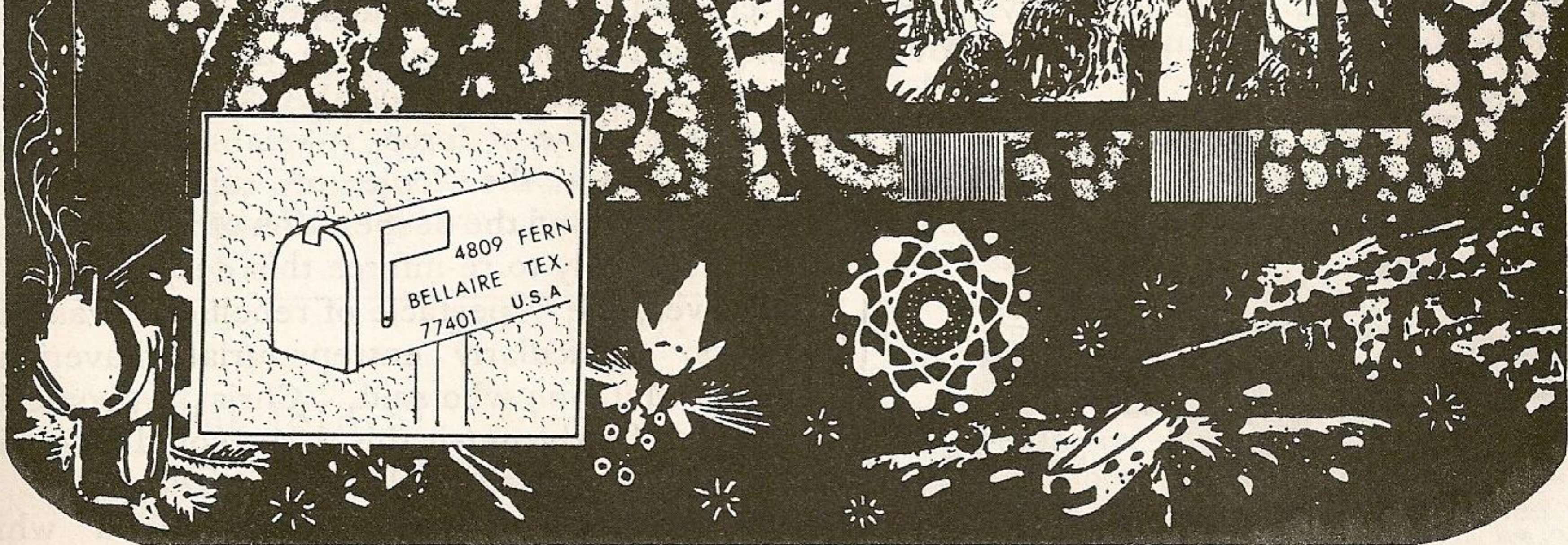
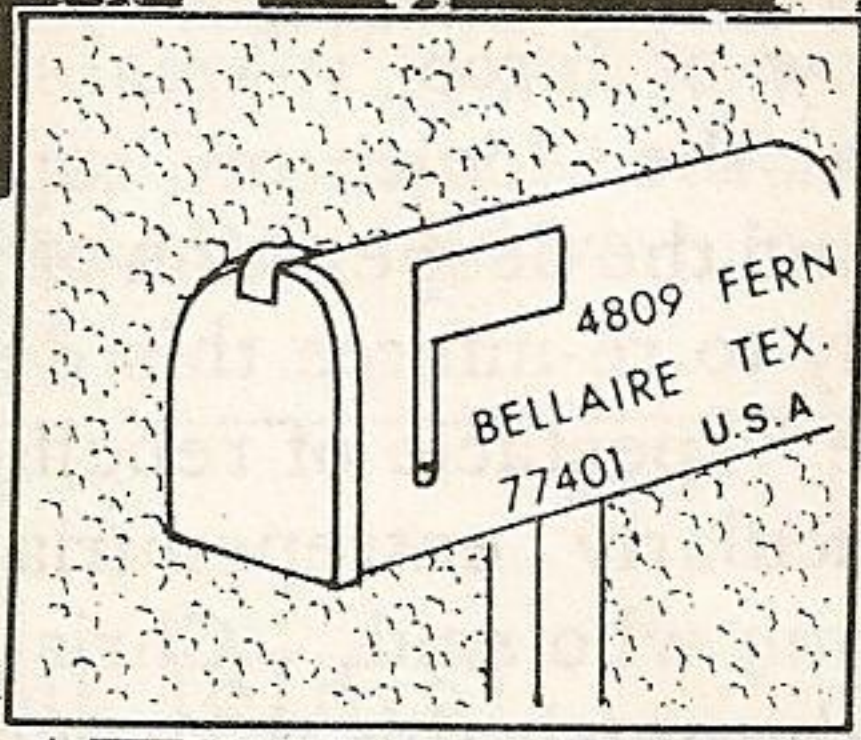
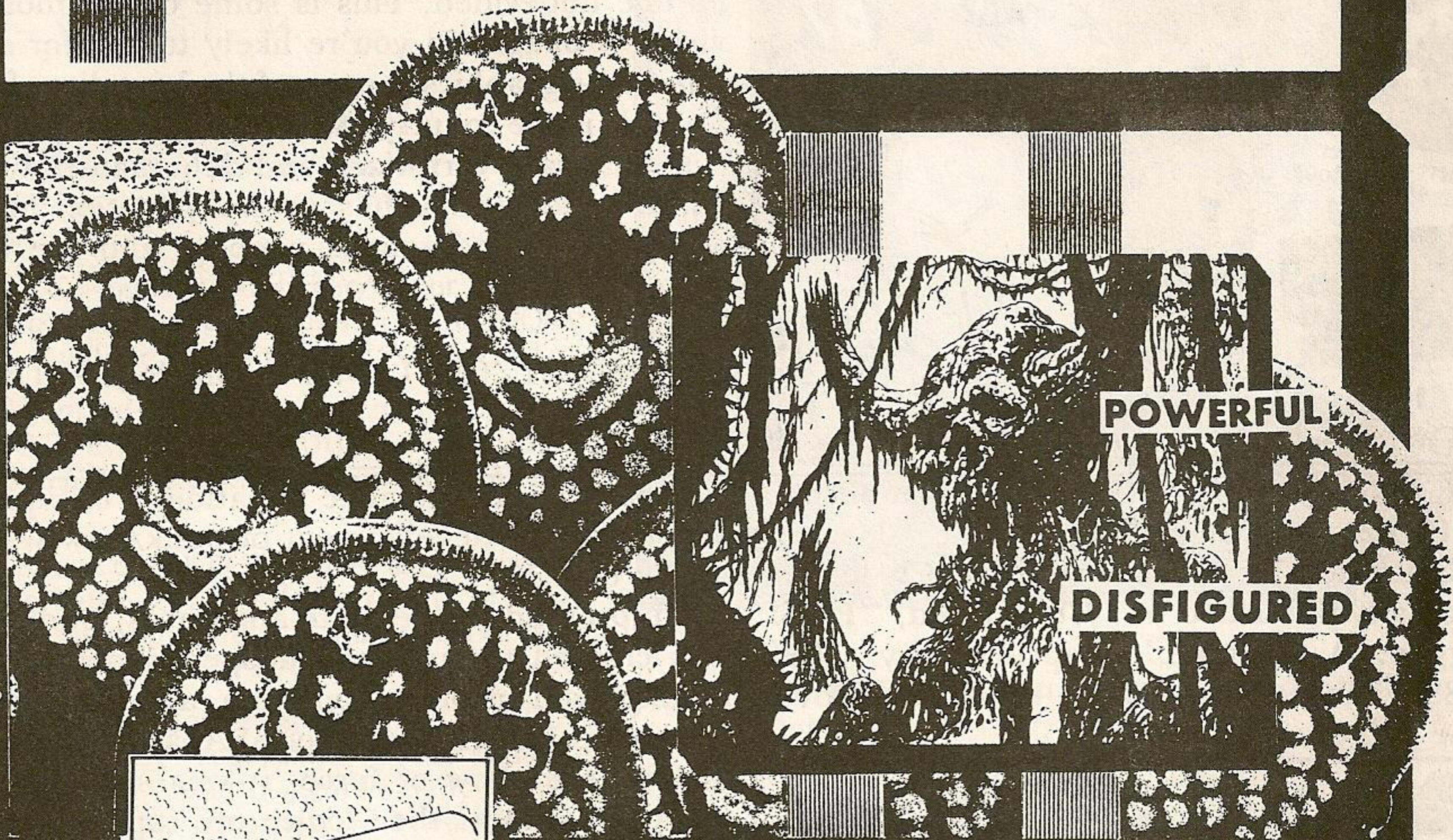
- A. Kicked Out Drummer - "Dead Beat"
- B. Enlisted "Cha Cha Rodriguez" - Drum Machine
- C. Amassed Material 1980 - 1983
- D. Approached For Contribution to Elephant Table No. 3 Compilation
- E. Released:
 1. YOU TOUCAN - September 1983 (90 Min. Chrome Cass.)
 2. LULULAND - April 1984 (60 Min. Chrome II S Cass.)
 3. VUNDERGLAS - FRACTURED VISION (Jim Leggett Solo) April 1984 (60 Min. Cass.)
 4. UNCA MEAT - HUNG U (Rikky Wilson Solo) June 1984 (90 Min. Cass.)

• MAKE TIME RUN BACKWARD OR FORWARD!



MUSIK

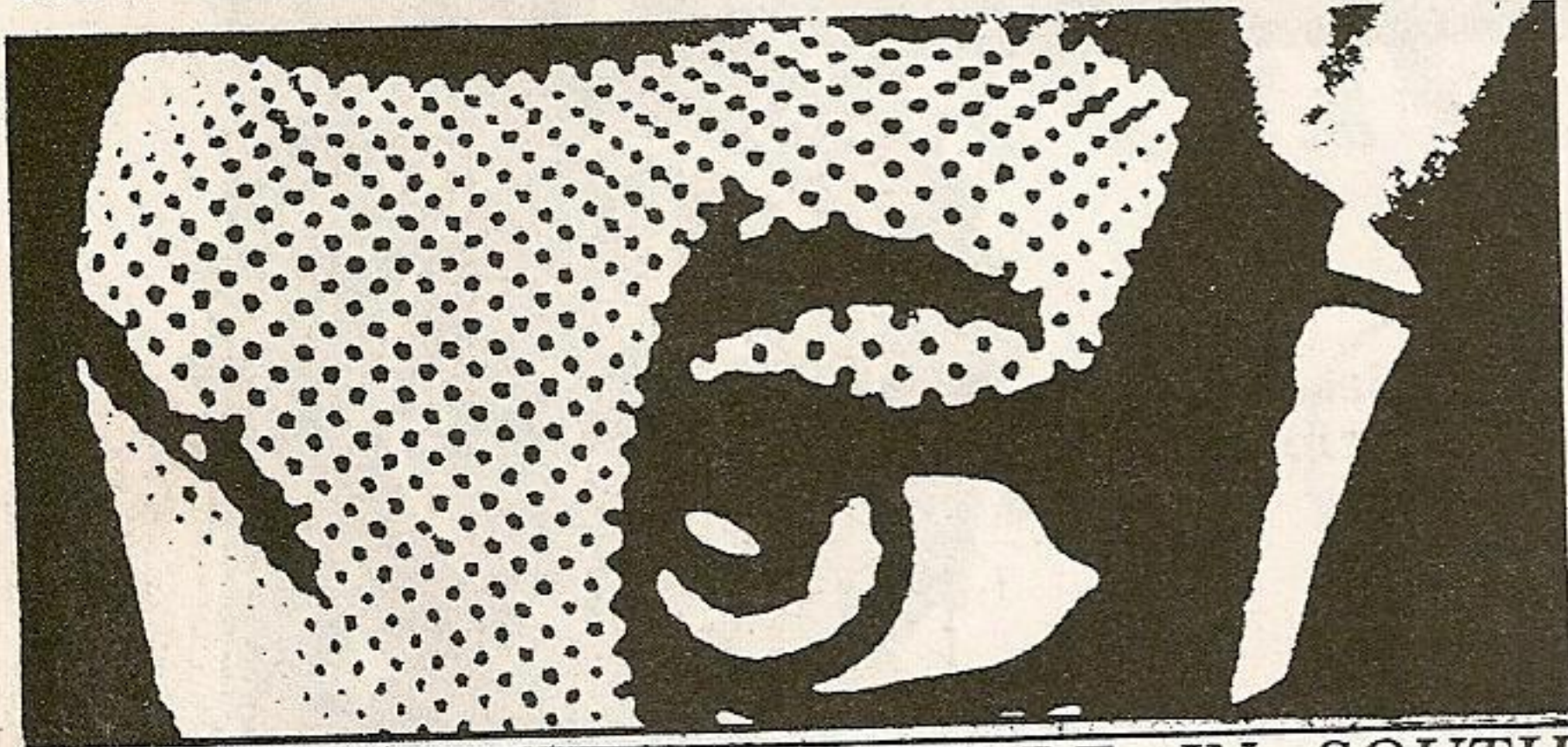
- A. Change Evident
 - 1. Piecing of Manipulatory Actions Into Sequence
 - 2. Compositional Purpose To Continuate Curiosity
 - 3. Meanings
 - a. Point A to B (Realist To Surrealist)
 - b. Mood Coloration
 - c. Word Assimilation, Integration
 - 1. Familiarity With Particular Nuances of Noise
 - 2. Catalogued Experiences
- B. Linking The Past
 - 1. Primitism (Ethnic - Cross Cultural)
 - 2. Industrial
 - 3. Teuton-Romantic
 - 4. 60's
- C. Perpetuation



PRINTED MATTER

by Steve Perkins

ZG MAGAZINE: THE BODY (No. 10 Spring '84). Editor Rosetta Brooks. Published in London, and in New York by Ultra Thin Management, 415 Lafayette St., New York, New York 10003. Cover Price \$3.



HOW TO COMMIT SUICIDE IN SOUTH AFRICA by Sue Coe and Holly Metz. Raw Books & Graphics, 27 Greene St., NYC NY 10013. \$5.00 + \$1.00 p&p



THE END OF MUSIC. A pamphlet published by GPP2, 488 Gt. Western Rd., Glasgow, U.K. Printed by Autonomy Press, Clydeside. Originally published in 1978 & titled, "Punk, Reggae: A Critique." Reprinted by GPP2 (1983?) and "marginally refined." Cover price 40 pence.



Shape up or ship out. The health club of today is the disco of yesterday. Working out, jogging and muscle building are just new forms of constrictive clothing. Our bodies are the latest consumer product.

Devoted to "THE BODY," ZG #10, in an impressive visual, cultural and theoretical sweep, points the finger that leads the questions back to ourselves. Not recommended for light readers. Shape up!

Ever thought in one of those lazy moments about taking your next vacation in South Africa? Well forget it! Buy this book and know why you never want to set foot in the country. Forty four pages of graphics by Sue Coe and accompanying text by Holly Metz should leave no one undecided. This is some of the most powerful visual propaganda you're likely to see for some time. Sue Coe's graphics scream of the brutality of apartheid. For this is the country, where 84% of the population are systematically terrorized and dehumanized by a ruling white minority that has no compunction in what it is doing to the indigenous people, who are its rightful heirs.

"ZINJA ZOBULAWA" — the dogs will be killed

A spunky and didactic situationist critique on some aspects of the development of punk/new wave/reggae in the U.K.

Suppressed by the State apparatus, punk's audience was created through the desperation of the growing unemployed surplus population, and found its target at the heart of England's "Social Apartheid" system. But despite the show of force, it was still "...a rebellion trapped within the logic of capital rather than contesting it...and the desperation of its social base was finally used only to re-inforce this desperation."

However, the "spectacle of rebellion" was good for business, particularly entrepreneurial mavericks like Malcolm McLaren who said, "Christ if people bought the records for the music this thing would have died the death long since."

Usurped within an "aesthetic of rebellion" which did nothing to change the existing state of things, punk never stood a chance. Required reading. ■

JOHN GULLAK

a short biography

In 1957 at the age of four one of my paintings was selected for a show of young painters exhibited on the UCB campus. Since then my work has more often than not been in the public eye and ear inside and out of galleries and museums around the world.

Some Shows.

BAY AREA ARTISTS — California Legion of Honor, S.F. -'74.

CALIFORNIA PRINTMAKERS — Oakland Museum of Art -'75.

XEROX — La Mabelle, S.F. -'76.

NUDE & EROTIC ART — Richmond Art Center, Ca. -'80.

INTERNATIONAL PRINT III — Fort Mason, S.F. -'80.

WESTERN FRONT / CALIFORNIA DREAM — FNAC, Paris -'80.

Wm ANDERSON, DAVE CAROTHERS, J.F.C. GULLAK — Works, S.J. -'84.

Some past and current projects

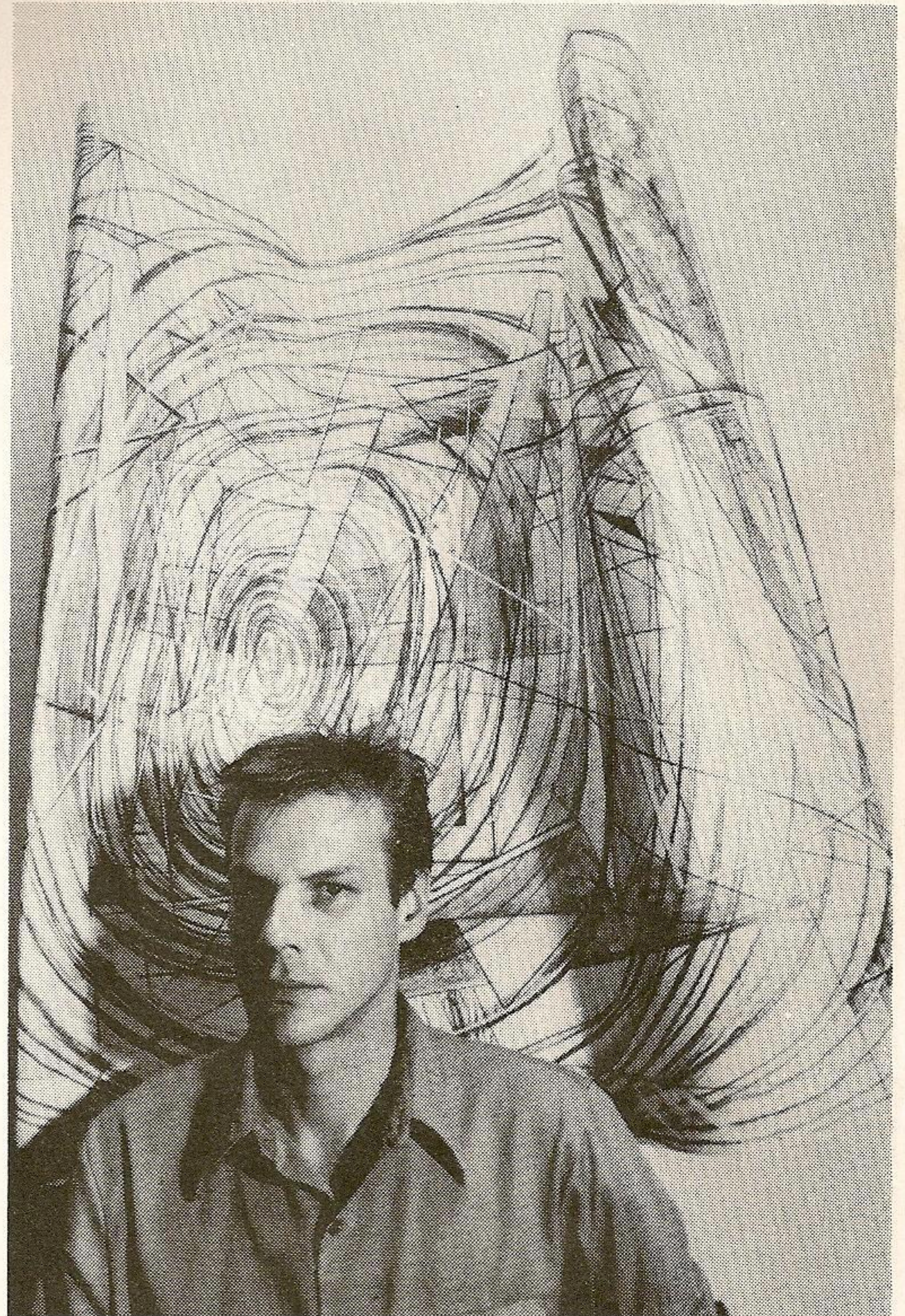
1977-84. Original and active member of San Francisco's infamous performance group the MUTANTS.

1979 - ? . Co-founder/publisher/editor of the alternative arts/music magazine ANOTHER ROOM. Our next issue will be published mid August '84.

1980-82. Organized three environmental sound events (ANOTHER ROOM PUBLIC HEARING) featuring exclusive works of over 100 international artists.

1981 - ? . Produce the NO OTHER RADIO show for KPFA FM Berkeley. A bi-weekly program of hard-core (not punk!) new and unusual music. There is no other radio like NO OTHER RADIO.

1983 - ? . With partner Jeff Brogan formed A.R.P.H. Tapes. An in house real time audio cassette duplicating service. We also commercially release album length cassettes by artists who work in the experimental, post-industrial, cold wave, etc. genre of new music.

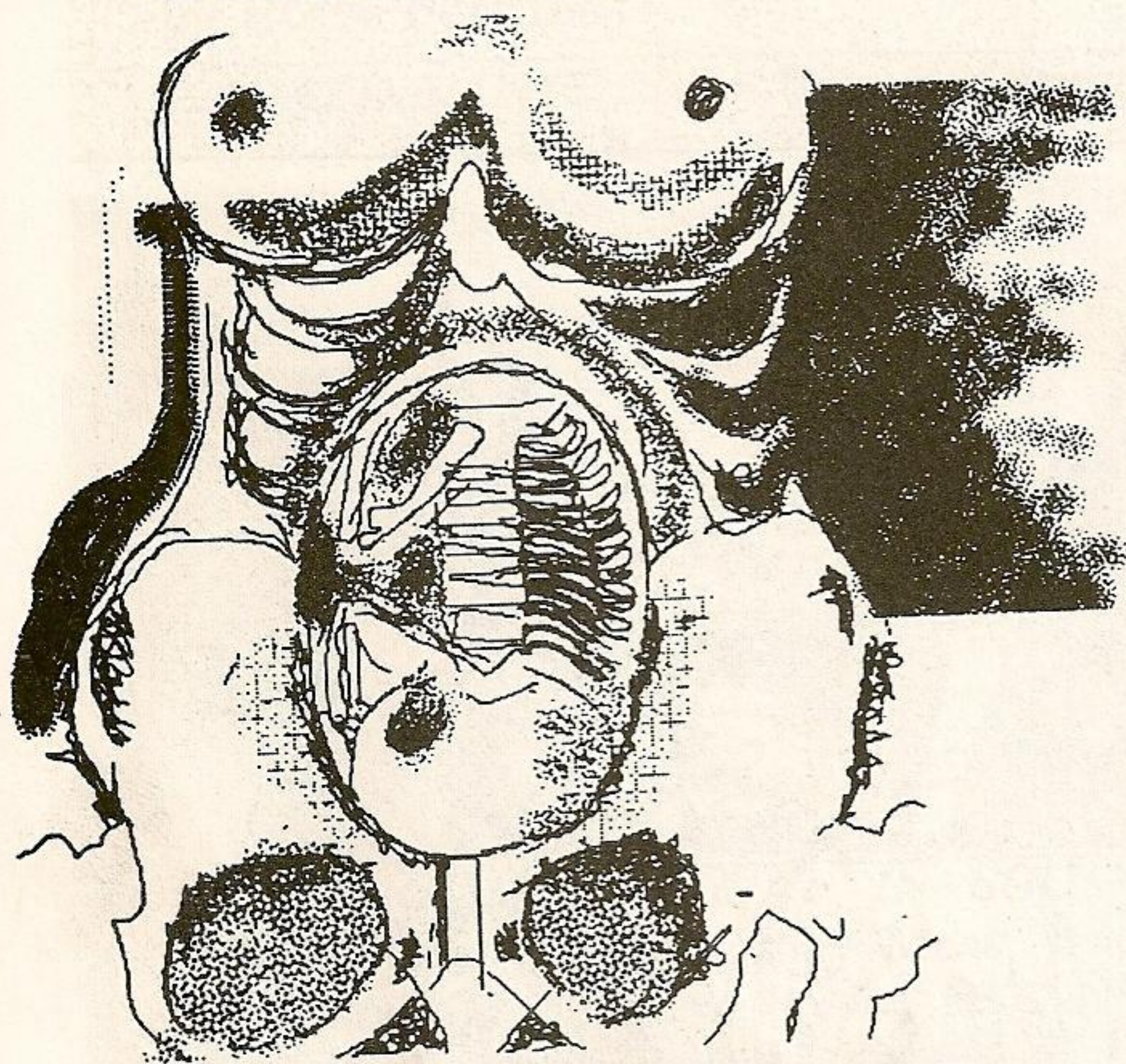


UNSOUND: How did you become involved within the music realm?

JOHN GULLAK: The **Mutants** was the first real expression on a public level, and that was just real simple. All of my life I've done visual arts, and then right around '77 I was getting really tired of trying to deal with galleries. The whole art scene seemed to be real stagnate and I was looking for something different. I had a party and the **Mutants** (before they were the **Mutants**) were there, and they were agreeing with me and said it would be nice to do something different. They had done a lot of performance before, so we began by doing performance-type things, and one thing led to another and then the band started. We used to sit around and listen to records, and try to find somebody who knew how to play instruments. I

1640 18TH ST
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**WM. ANDERSON
DAVID CAROTHERS
J.F.C. GULLAK**



WORKS/ SAN JOSE

bought a cheap guitar and we started playing until we found this guitarist, Brenden, that could actually write songs. Originally it was going to be more of a performance band, experimental-type music, but then it progressed into what it was and got caught up in it. It got to the point where people were starting to talk about getting on **Solid Gold**, and things like that, really removed from the original idea behind the band. That was not what I wanted to be doing so I got out of it.

US: For so many years, too...

JG: Yes, I was in it for over six years. My main interests, or my real strength is in the visual arts, and I have always done that throughout my life, but with the band I couldn't because for three nights a week I was with the band and everything else that went with it. And this visual side got squeezed out, this real gut feeling, it's almost painful to get back into it.

US: Why did you stay with it so long?

JG: I think I stayed in it because I enjoyed it. It was good, I liked working with the people and there were some really good moments. I had put four or five years into it, and there was always like — success was just around the corner...it would be great...I'll make money with the band, I won't have to have my day job to support myself so the time I save from not having to work I'll be able to do other things. But that just never happened. There was always that underlying original intention there that I think couldn't help but poke through.

US: You were a filmmaker, right?

JG: I did films and video.

US: Do you still do either of them?

JG: No, but I'd like to. I started making films in high school, I did super-8's. They were experimental

films where I'd use records for soundtracks. If there was a record I'd like, something like the way music is now with rock video. In high school I always thought that it would be great to do small little movies that people could buy and look at at home like a record or book.

US: Who were some of your influences?

JG: Back then I liked Warhol's work and you know, the typical people like Bergman and Godard. I would see those films because in the Bay Area you have the opportunity to do that. And of course there were the regular commercial films that were around at the time, like **Easy Rider**, etc. My films became very ambitious, the last one I did involved about forty people, and at that point it was difficult trying to get people to work well with, actors not showing up in time, etc. It was so frustrating that I almost got an ulcer doing it. Depending on other people was just not the way to go, and I realized at that point that I would never work in a group situation again, and that I would deal mostly on an individual level — and then the **Mutants** came around.

US: What is some of the background on **Another Room Magazine**?

JG: Well, once again, I've always been involved in some sort of publishing. When I was a kid I used to write something like a family newsletter. I used to go out and interview my dad working on the car, or recap some relatives visiting, just a newsletter that I could show to people. And then I worked at high school on the school paper. Around '78 or so I was thinking again it would be nice to do something like that. I saw **Stuff** magazine from Los Angeles and it was one of the first adzines where you would buy a full page for fifty dollars and it was just advertisements. It was pretty interesting at the time and I realized by looking at **Stuff** that it was possible, you don't need a lot of money to put something out. So we got this idea to do an art's magazine where people would buy pages to display their artwork. The first few issues of **Another Room** were just ads and artwork. Then we had some extra money left over, so why not use that to put articles in, and on thing led to another.

US: How many issues now?

JG: We are starting our fifth volume, I don't know, I guess easily a couple dozen issues.

US: How many people are involved in it?

JG: Originally Lucy Childs and I started it, and we put it together in her kitchen at the last minute before it went to the press. Then it got up to maybe a dozen people on the staff a couple of years ago, and once again it was finding good people to work with, people that are dedicated and want to work. That was hard so we went down to just Lucy Childs, Michael Mallory and myself as a nucleus, and other people would help out. Michael and Melanie Sumner helped with the last couple of issues as well. Now it is just basically Michael and myself and we are starting to put a temporary staff together again.

US: What got you started into doing cassette reviews? Was that from the beginning or later on?

JG: It came about when we did the **Public Hearing** events. I realized at that point that there was a lot of really good music coming out and most of it was on

cassette, and I realized that there wasn't anywhere or anybody talking about it. I figured that it would be a good place for exposure for people who are working with cassettes.

US: How did the **Public Hearing** events come about?

JG: That came about through different elements, but basically I just realized that there were a lot of people working with music at home, you know, 'home tapers'. At that time there was not any way of getting any exposure, there weren't many people playing that type of music on the radio, it was a real closed thing. So I thought, 'why not broadcast it?' Make it more of an event that would give it more of a focus to the music, and also I got the idea just because it was a sound event. I was once walking down the street in New York and I heard this incredible noise — like metal being mashed and mangled, and it was really loud. There were these people standing there looking at this garage door on the street and I thought the sound was coming from the garage door because they were looking at it. I thought, 'god, that's weird, what's going on in there?' And then I turned the corner and realized that there was this dump truck unloading a dumpster, its just those acoustics put that image together for me. But I thought it would be neat for people to broadcast these sounds into the environment and people could either take them for granted or not really know where they are coming from.

US: So the **Public Hearings** were just the playing of cassettes over a p.a. system?

JG: Yes, what we did is put a p.a. up on the roof of our building and played tapes. The building is right in an industrial area in Oakland (CA) and there is a metal salvage yard right across the street, so it went perfect. It was pretty exciting, there would be catering trucks out there selling hot dogs, and the people waiting around at the Union Hall for their next job, and all the metal being crunched next door, and then these other sounds coming through like helicopters and jets taking off from the air station. We did them just in the day time, actually there were three of them, the first one we did had twelve tapes, and the second one had 80 tapes.

US: How long would they last for?

JG: The first started at 6 am where we played ambient sounds, and they'd go into the afternoon. The last one was actually on Halloween night.

US: Did you have it planned in any way to play everything that came in or did you decide in terms of the environment?

JG: We didn't want to play things that really sounded like music because it would be too obvious. We picked things that would fit more into the environment so that it would fit in and people would wonder where the sounds were coming from.

US: Why did you stop doing them?

JG: Originally I did them to be kind of a show case for independent music people, and we did the events and then we did something in the magazine talking about the artists, and then we were supposed to do these compilation cassettes of the music, which are still in the making. I think that within the next issue we are going to have them out. I plan on doing some more once I get the cassettes out.

US: Didn't you tell me once that the construction

workers complained about the **Public Hearings?**

JG: Yeah, the police came and we had to shut it off one day, but we only had about fifteen minutes left to go. It was great because the police came and they said, 'we've got some complaints about some noise your are broadcasting', and at the time we weren't even broadcasting, it wouldn't be constant — every ten minutes or so. But I couldn't hear the police because the salvage yard was making so much noise, so we had to go inside and talk about it.



US: How did the radio show, 'No Other Radio' come about?

JG: The radio show came about because of the **Public Hearings**. With the second **Public Hearing** Don Joyce and Jane Hall, Mark Hosler got some space on KPFA to do a little Public Hearing special to play some tapes over the air, that went over pretty well. Charles Amirkhonian liked it and realized that there was a real good outlet for music. I had already developed this kind of network and he was looking for something like that for KPFA. He asked me if I was interested in taking over this time slot that was opening up. I guess Tim Yohannan had something to do with it also in terms of encouraging him to ask me, that was in '80 or '81.

US: Has the show changed?

JG: Yes. At first I did just strictly real underground music. A lot of it was really hard to listen to but I thought, 'this is great, these people are here and why shouldn't they have their moment on the radio?'

US: How did you choose what tapes to play?

JG: I chose them from my own personal taste. I try to find things that I feel are worthwhile playing. And I try to find things that are just really unusual in terms of what you normally hear on a radio station.

US: Although, now there is this history and there are all these people doing this and you have to look at it on another level.

JG: That's true, but the basic idea is that you still don't usually hear that music on the radio. I like things that are interesting, that somehow conjure up different emotions, things that are emotional, or make you think of certain images. It's really hard to talk about. The program's changed now to where I play records, as well as the cassettes, but it turns out that a lot of the people that I used to play who did cassettes now have things out on records. Now I'll play more historical pieces, things that were maybe done twenty years ago, or more and they sound contemporary. I don't have a good experimental background in terms of all the different composers, but people will give me records and tapes that they think I'll enjoy, and I usually do. It's become more educational instead of being a curiosity attraction, or a refuge for things that have nowhere else to play. It seems to be so much better now because people are getting out more and writing to each other, trading tapes, etc.

US: Do you see a major difference between the music that is being produced here in the United States, and what happened in England...Throbbing Gristle, Cabaret Voltaire, etc. etc.?

JG: Not really, unfortunately a lot of the music seems derived from TG or other established industrial bands, but it definitely has that American type of attitude. I think the subject matter is different. The subject matter seems to deal with suburban-type images that are taken to extremes. But otherwise, there seems to be a pretty generic vein, I mean, it's pretty limited in the way people approach it. They hear something they like, it seems, I used to say that you could pick any tape out of the tapes that I have and you could put it on and I could tell you what tape it was, but it's getting harder now because there are so many of them. I can tell what the music is because I've heard it and I have something to relate it to, but people that aren't familiar with that type of music would listen to it and say that it all sounds the same, and it probably does. Do you agree with that?

US: I totally agree.

JG: It's hard to write reviews, and it's getting harder and harder because how do you describe this music...?

US: You describe it like how you describe punk — it's generic. You can say, it sounds like industrial music...it sounds noisy...Do you do tape work yourself?

JG: Yes, and it sounds like everybody else. (laughter) I don't have very much equipment, like everybody else, and I record sounds and manipulate them and put them together. Actually, I'm going to be releasing a tape soon, and I adopted the name 'Ear Witness', which comes out of Maurice Shaeffer's 'The Tuning of the World'. It talks about the soundscapes, the sounds from the world, and 'ear witness'

is one of the terms in the bibliography.

US: Weren't you also the 'Guys from Hayward'?

JG: That was a thing I was doing on KALX with Jeff Brogan, who is also my partner with ARPH Tapes. I've always listened to music, and all of this has just progressed naturally. When I was young I had a tape recorder, a reel-to-reel, that I would make compilations on. I've always been putting combinations of music together like that, and for some reason I've always wanted to share this with people. When my relatives used to visit, I used to say 'Sit down and listen to this!', and then I'd put some headphones on them and make them listen to music. And with the **Public Hearings**, I used to have stereo battles with my neighbors. They'd listen to the Beatles and we'd listen to the Butterfield Blues Band or something, so we'd stick our stereo speakers out our front windows and they'd do the same and we'd try to blast each other out. So it just seems to have progressed naturally.

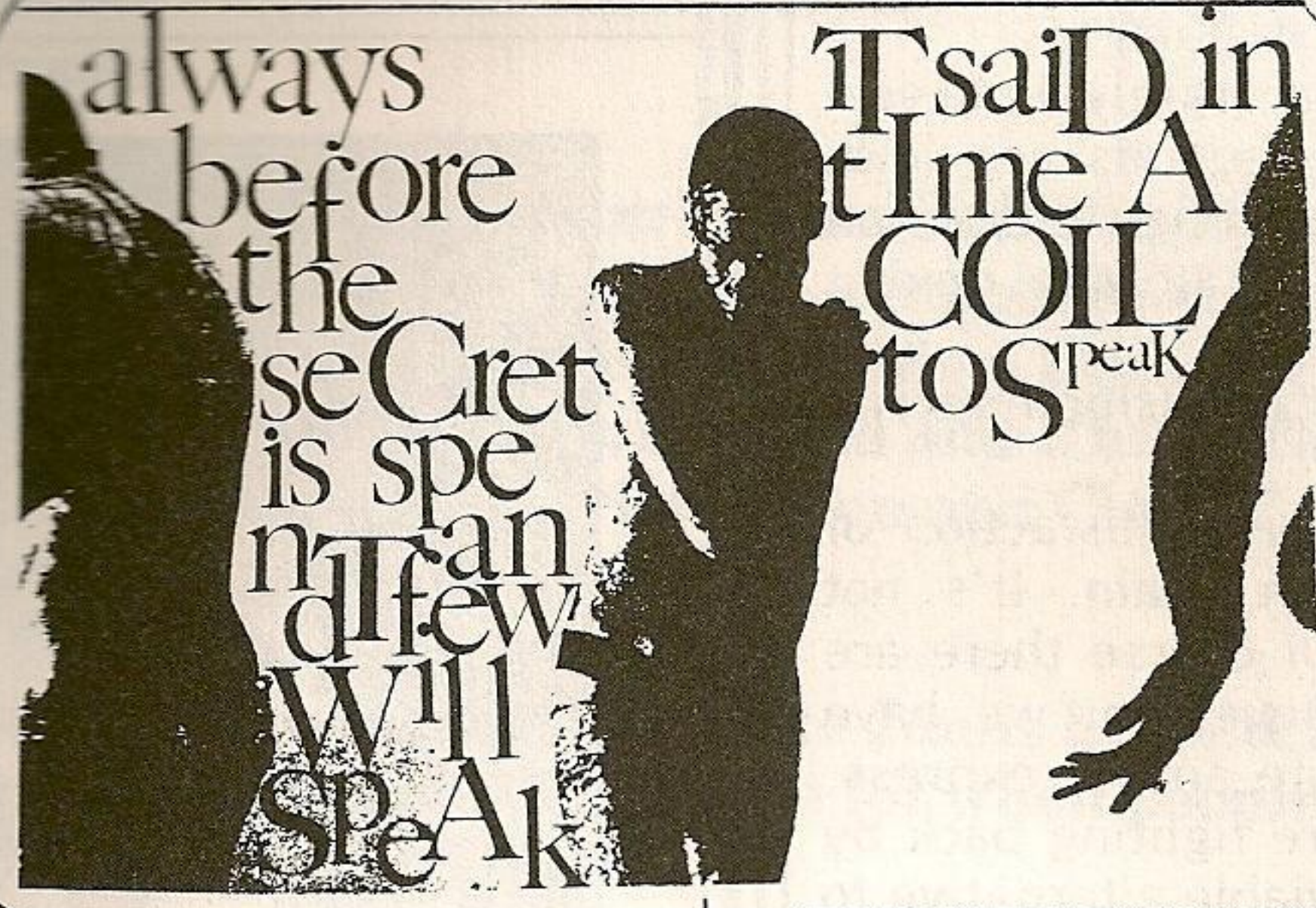
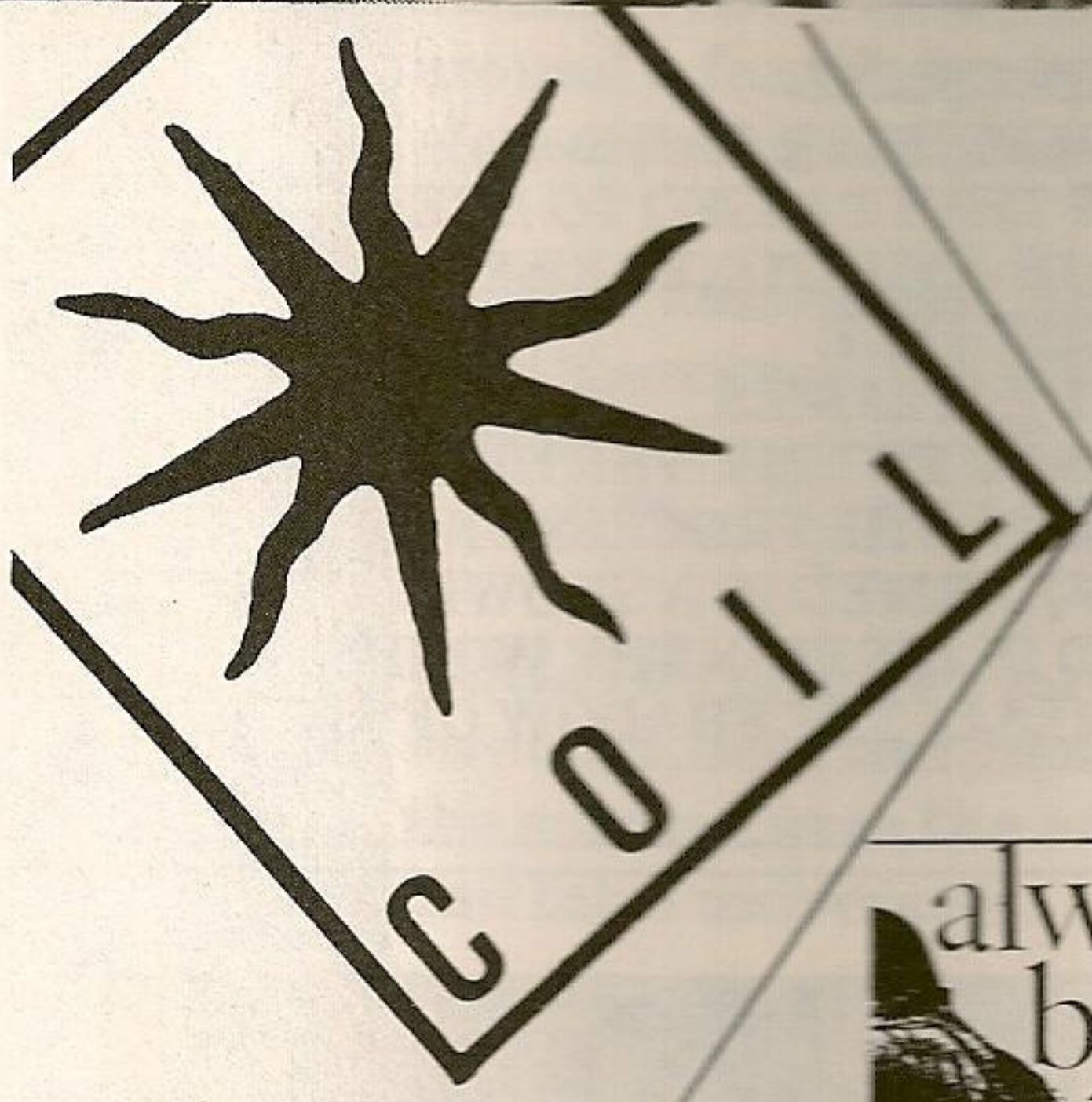
US: What do you plan to do with **ARPH Tapes?** (Another Room Public Hearings)

JG: Well, as you know, we keep putting tapes out. We've got ten out right now, and the next two are going to be **Michael Peppe** and a **Minimal Man** tape. And then we've got a lot of really great tapes coming out — there's **D-D Downer Science Project** from Alameda (CA). Every week of the show he drops off a new tape and it's really good. And then Matthew Sommerville under the name of **M. Standish**.

The idea behind all of this is that people take sounds for granted, within their environment — what sounds mean to you. When they listen to stuff, they want it to be entertaining and exciting like within rock and roll music. They approach it with such an easy, lazy attitude just taking what ever is given to them. There's enough money going around and enough personal taste, but people just don't realize that there is anything else. So **ARPH Tapes** is trying to do, along with many other labels, is just to say that you can make your own music or find something that relates more to our life. I see that sound, just listening to things, is really important and people don't realize that. There is a lot of things that can happen with sound, like when I was a kid and I was in my crib lying down I'd hear this beat like a bass drum but with a little more of a brush effect, and in my mind I always saw this woman from the waist down wearing this mid-length skirt, silk stockings, and high-heeled shoes. She'd carry this little shopping bag and be walking, and the shopping bag would be brushing against her leg to that beat. That was a really important image, and of course in later years I realized that it was just my pulse going through my neck, but that image would be a springboard for all sorts of other things to happen and it was all based on sound. It came from within myself. I think that there are sounds that people just don't realize, it's just like seeing. But people get so ingrained when they are going to sit down and actually listen to something, it's always just the same old stuff. They're so conditioned to listen to a certain type of music, always trying to get the same type of feeling and it's kind of sad because there is so much more. ■

THE WHEEL.
 WHEN THE STORM CLEARS
 AND THE SUNSHINES
 WE'LL SEE THE COUNTRY
 BEYOND THE GARDEN
 I WAS DRAGGED HERE
 BY AN ANGEL
 AGAINST MY WEAK WILL
 THE STRONGER DICTATE.
 NOW I STAND HERE
 I'VE SCALED THE MOUNTAIN

COIL '84



always
 before
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 is spe
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 SpeAk

It said in
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 COIL
 tos peak

THAT LED FROM FUNCTION
 TO FORMS OF GLORY.
 AND WHEN OUR HANDS TOUCHED
 LIKE WORLDS COLLIDING
 A STAR EXPLODING
 THEN I KNEW THAT
 THE WHEEL IS TURNING.
 RUST AND SILVER
 TO GOLD AND TRUE WILL
 BY STRENGTH OF RESISTANCE
 NO MORE PERFECTION
 JUST PERFECTION
 THE WHEEL IS TURNING.

Coil consists of John Balance and Peter (Sleazy) Christopherson. As described below is a brief 'wealth of disinformation', as termed by John Balance, consisting of both Sleazy's and John's past projects, etc.

Coil formed in 1982 while both Sleazy and John were involved in **PTV**. As quoted from John, 'I initially did material when **PTV** were at a low ebb material-wise. I did some performances with **Soft Cell**, Marc Almond, and a few on-off live events and it helped me become accustomed to live presentations. I worked as Lustmored (along with B. Nemo Credo — on the **Lustmord**, Sterile Records album).' Sleazy was in **Throbbing Gristle**, **PTV**, and has produced 23 **Skidoo**, **Monte Cazazza**, **Leather Nun**, etc. He also designed album covers for 7000's of people from groups like **Pink Floyd**, and **Genesis to The Cortinas**, **A Certain Ration**, **Monte Cazazza**, and has done videos for **Yes**, **Robert Plant**, etc.

UNSOUND: Why did you break away from PTV?
SLEAZY: Because of the increasing rift between us and Genesis in terms of attitudes and priorities.
JOHN: That's all we want to say on that...I'd appreciate if it that is all you say in answer to this question and particularly to ignore and not quote anything else I might have wrote previously on this matter. There is so much gossip and bad blood around and we want to move out of that area and get on with our **COIL** projects.
US: What is (was) the difference musically and contentwise between **COIL** and **PTV**?
J: Hard to answer. Every **PTV** thing was different, especially on the LPs. We always do what we are interested in at the time. Some themes are new and some are old obsessions. We haven't made a concious effort to move away from what might be considered **PTV** type themes. Maybe it is more male oriented, in that we have no female members and **PTV** did have and had a very definate feminine/lunar side. We are concious of our sexual position. We choose male dynamic subjects given the choice because that is our state at the moment and we are not interested in passive choices.
US: What are your foundations within the magick realm?
J: I have been interested and actively involved in such areas since I was 10. And have been forcefully and repeatedly discouraged by parents, teachers, doctors etc. to have nothing to do with such things. I was put in a mental home for 2 months and was diagnose as a schizophrenic because they messed me around and stopped me doing things like that. The breakdown came as a result of their interference and not because of the things I was doing.

US: What do you expect from your audience when performing live, etc...

S: We expect nothing but hope for sensible contact that includes sex.

J: I have long drawn out worries and mental battles over this point. Performer/audience relationships are very tenuous and complicated. I expect nothing, again, but hope for some communion, some inkling of beauty or horror, to inspire something in the watcher. When I see a live group I want to see total commitment, and even if I hate the sounds I can respect that in a group, or a performance. Or to experience something that I wouldn't be able to in any other circumstance. I change my views on this all the time. Maybe I should just say sex too.

US: Is your music composed...if so how?

S: All the music starts with an idea, (rarely a musical one), upon which/around which sounds are laid. Instinctively. Usually one at a time, either on multitrack tape machines or other storage media.

Instinct dominates.

US: Is there a specific purpose for releasing material beyond the obvious?

J: What are the obvious? Money? Satisfaction of creative urges? A deep question again. It's not possible to answer that really. Of course there are reasons. And we obviously believe that we have something important to contribute and to express. To sound cliched and naive, we are fighting back by example. We are establishing a viable alternative to what music is around and using this to carry over ideas and messages that might not be come across unless we released stuff. Even this isn't enough. Society and the hovering self regulating spectre of CONTROL will always attempt to 'normalise' the deviant. Or destroy in like a white cell would a foreign body in the bloodstream. It never realises that normality is the deviant and that it does not exist. We must always fight against this process and help to expose the mechanisms that are at work. It's been said before and far better but the situation remains the same and so it needs to be continually said.

US: What are your methods of collaboration with each other?

S: Anal.

J: Complex.

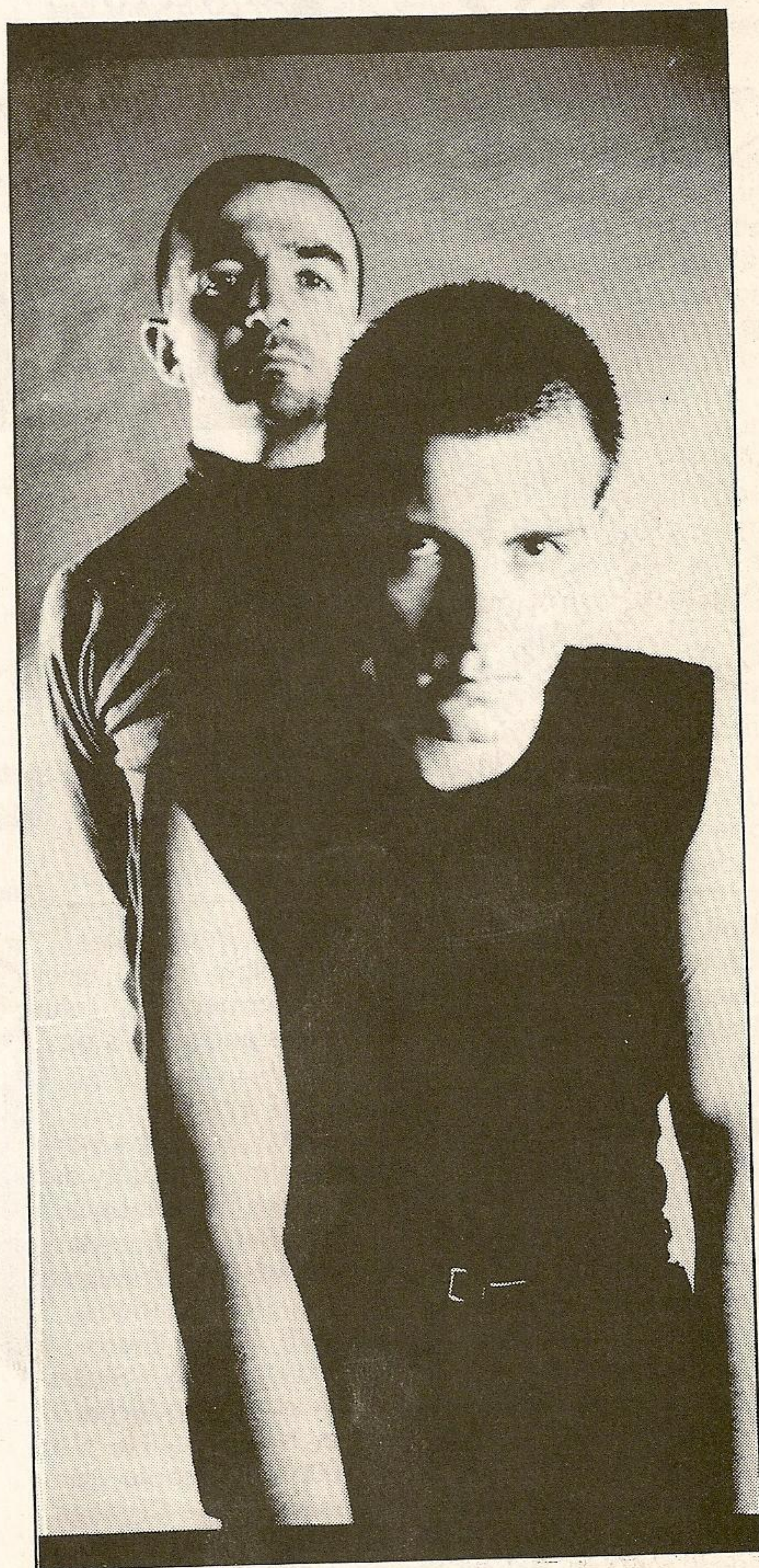
DREAM PHOTOGRAPHY. COIL '84

THIS CAMERA TAKES PICTURES
OF ALL THE LOST BOYS WHO WANT TO DANCE
WITH OBLIVION
WHO TAKE TO THE FLOOR LIKE A FALLING
WALL

BOYS WHO EXIST
IN THE STORY OF SHADOWS
ON OUR WALLS
THIS CAMERA TAKES PICTURES OF DREAMS
I SEE YOU IN A DREAM
WHERE YOUR TONGUE BECOMES A SWORD
A SWORD THAT CUTS MY HEART IN TWO.
LOVE AND TERROR.

CATHEDRAL IN FLAMES. COIL '84

CIRCLE WITHIN CIRCLE
AND WHEN THAT HOUR CAME
FROM WORDS THEY PASSED TO DEEDS.
SPIRES, SPIRALS AND STONES RISE
AND IN THE DISTANCE
A CATHEDRAL IN FLAMES.
GIVEN A CHANCE TO RECOVER HIS BREATH
AND EXPOSED TO THE PROCESS ONCE MORE.
THE YOUTH SQUIRMED IN A SHOWER OF GOLD
THAT ETCHED IN HIS SKIN THE WORDS
"PARADISE LIES IN THE SHADOW OF SWORDS".



COIL is a hidden universal. A code. A key for which the WHOLE does not exist. Is NONexistent, in silence and secrecy. A spell. A spiral. A serpents SHt around a female cycle. A whirlwind. A double helix. D.N.A. Electricity and elements. Atonal noise and brutal poetry.

COIL is amorphous. Luminous and in constant flux. Inbuilt obSOlescence. Inbuilt disobedience. A vehicle for obsessions. Dreamcycles in perpetual motion. We are cutthroats. Infantile. Immaculately conceived. Diseased. The VIRUS is KHAOS. The cure is disowned.

COIL. The price we pay for existence is eternal warfare. There is a hidden strength, dormant, beneath the sediment of convention. Dreams lead us under the surface, over the edge, to the state of Delirium. Unchained. Past impositions and false universals.

COIL. Who has the nerve to dream, create and kill. While the whole moves and every part stands still. Our rationale is the irrationAL. Hallucination is the truth our graves are dug with. Coil is compulsion. Urge and construction. Dead letters fall from our shedding skins. Kabbala and Khaos. Thanatos and Thelema. Archangels and ANTI christ. Open and Close. Truth and Deliberation. Traps and DISorientation.

COIL exist between Here and Here. We are Janus headed. Plural. Out of time. Out of place. Out of spite. An antidote for when people become poisons.

Coil know how to destroy angels. How to paralyze. Imagine the world in a bottle. We take the bottle, smash it, and open your throat with it. I warn you we are murderous. We will massacre the logical revolts. We know nothing. We know everything. We know one thing only. Absolute existence, absolute motion, absolute direction, absolute truth.

DISCOGRAPHY:

'S is for Sleep', a track on dble compilation album 'The Elephant Table Album', on EXTRACT Records, 1983, UK. This was John Balance on his own.

'Red Weather', a track on comp. cassette 'Bethel', 1984. John Balance on his own (from the same session as 'S is for Sleep').

'Here to Here (Double headed Secret)', a track on comp. cassette on the Austrian label nekrophile, 1983. The comp. was called 'Beast 666' — based, naturally on Crowley. 'Here to Here (Double headed Secret) refers not to Crowley, but to an associate called Austin Osman Spare — a visionary artist and writer of considerable interest. Double headed because of JANUS — the Roman god/diety portrayed as looking both forwards and backwards at the New Year. This piece is to be used as a soundtrack on its own — and as part of a single by 20S KIA.

'Transparent', a CIOL/20S KIA compl. cassette which was released on Nekrophile, 1984. It is ½ live in Berlin, at the Atonal festival, and ½ rehearsals and demos. Tracklisting is: Live Sicktone: Baptism of Fire: Violation: poisons: Truth. We played COIL material but under the name 20S KIA. Other side: Sewn open: Sicktone Silence and Secrecy (section) Truth (version): stealing the words: On Balance.

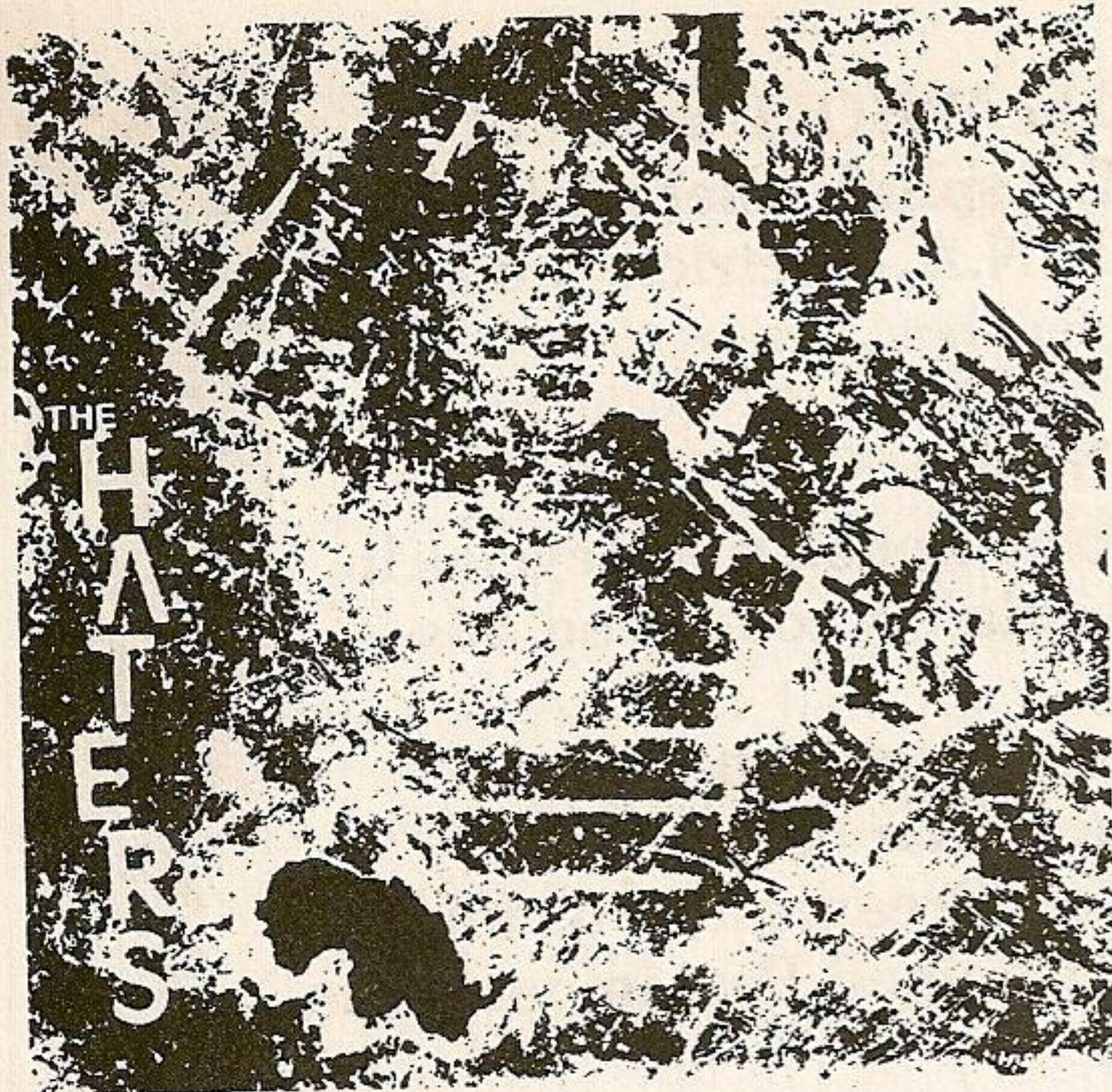
'How to Destroy Angles', is a 12" one-sided single and 17 minutes in length available on LAYLAH records of Belgium (LAY005). This was released good Friday 1984. This is ritual music for the accumulation of male sexual energy. I am very interested in the Caballa. The ancient jewish originally formulated the system of organisation of universe, man, and the universe, micro and macrocosm. H.T.D.A. is based around MARS* it is not entertainment — its a functional tool which we hope will be usable by other people. All the elements are male and cyclic, based on spirals and metals. The single is onesided because its not a record to be treated like an ordinary entertaining release.

'GODHEAD=DEATHHEAD' on Minmort Comp. with Crass, Current '93, Annie Anxiety, Nurse With Wound.

'The Sewage Werkers Birthday Party', on 10" Italian free single — included in a magazine called Free.

'Scatology', (lp) on our own label. Due out in Sept. '84.

'The Wheel' will be released on the second Some Bizarre comp. We are working on an lp called 'FORCE AND FORM'. Sonic/Cabbalistic experimnts. We are recording a full length film soundtrack for the Derek Jarman film (35'm) called 'Psychobilly's Angelic conversation'. ■ 49



RECORD REVIEWS

Haters, 'Complete this Record. ...'

Contact: Jupitter-Larsen
PO Box 48184
Vancouver, Canada
V7X IN8

The Haters are a great little noise-band with a chip on their shoulder. While their earlier records consisted of minimal grunge with good horror screams, their new record is brilliant and dumb at the same time. Basically a blank record ... you wanna hear anything bub, ya gotta put the scratches on the record yer'self. So the minute you scratch your little penny nail across the pretty even grooves you've become a member of the Haters! Annoying music for annoying people.

DT

Three Hands, 'Climb/Big Person'

Contact: Three Hands
191 Commonwealth
Boston, Mass. 02116 USA

My friend said, 'they're a good bar band', not much more I could add. But of course along with the record you also get the elaborate press release, oh boy, everything you ever wanted to know about the Three Hands.... The sound is sorta like the Producers or light Killing Joke, not really a totally bad record but awfully mediocre.

MP

REVIEWERS: Mabel Pineda (MP)
Dogtowne (DT)
Annie Addison (AA)
Harvey Davis (HD)

Nurse With Wound, 'Gyllenskoeld Geijerstam and I at Rydbergs'

Contact: Laylah Records
68 Rue J. Bassen

1160 BXL, Belgium

If any label is fitting for NWW I would say surreal. The titles suggest this, 'Several odd moments prior to lunch', 'Phenomenon of aquarium and bearded lady'. With the record I recieved a press release which stated that NWW were a Christian group, possibly then we should label them surreal Christians. Unlike previous releases the humour is very subtle, and simplistic electronics dominate the sound. This record is subtle but maintains an unusual quality that makes this definitely worthwhile to add to your NWW collection.

MP

Breather, 'Loves and Disloves'

Contact: Sonic Incision Records
P.O. Box 881974
San Francisco, CA 94188-1974

One obtains a variety of material within this Lp, songs portraying harshness and kindness. 'Loves and Disloves' is the appropriate title. Bliss Blast is the composer and lyric writer, he displays a multi-talented approach by the usage of various styles to create varying moods. One of the most interesting aspects is the use of delay loops to create some very unusual and complex rhythms. A full spectrum of emotions are displayed and available withing this Lp.

AA

Sis Q Lint, 'Pre-Need EP'

Contact: Lint Trap Productions
13042 Fairview Ave.
Suite 130
Garden Grove, CA 92641

USA

At first I listened to it (the record) at the wrong speed of 33 and thought it sounded really wonderful. Then I put it on at the right speed and my opinion didn't change.... Titles included are 'Chapel of Memories', 'The Divine Praises', 'Dog Sweaters', and 'Jap Monster Movies'. Chapel is described as a carefree frolic through the funerary world, a young girls wistful plea to be treated gently on the prep table by her mortician. The rest of the pieces are just as interesting and entertaining, a surprisingly original group from LA.

MP

Red Scare, 'Then There Were None'

Contact: Upstart Records
11343 Homedale St.
Los Angeles, CA 90049 USA

This is their first LP and is also available on cassette and a limited edition of 500 picture discs. They described themselves as post-punk, which I think is a good label, I guess quite fitting. The music is tight, controled energy, melodically diverse and rhythmically smooth. I would say the sound is similar to the early punk group (from England) the Adverts.

MP

Gerechtigkeits Liga
Contact: Zyklus Records
Sedanstr.75
2800 Bremen
West Germany

An incredible record from this group which loosely translates into the 'Justice League'. The record begins with a rhythm track with real athority, not boring enough to be discobut insistent enough to be compared to Kraftwerk music. There are strange rhythm marches over German voices with disjointed melodies and bits of clangy things drifting in and out. This small taste already has me waiting for more.

DT

Ill Repute, 'What Happens Next'
Contact: Mystic Records
6277 Selma
Hollywood, CA 90028
USA

Here we go, another release from the never ending collection of Mystic hardcore. It's your typical HC with no particular edge of interest. In fact it's all very quite controlled, etc.....Most of the songs are either about being just a regular person (not a weirdo), or about drunk driving and drinking in general. Although a couple lines that stick in my mind are, 'Don't you know a man is just a man, created equal don't you understand'. Away from the simple rhyming what you have here in a sense is the superficiality of contemporary HC, this group fits into the realm of, we're just good guys riding skateboards from L.A. genre.

MP

The New Hope, Various Artists
Contact: New Hope Records
c/o Tom E.
2729 Shelley Road
Cleveland, Ohio 44122
USA

A 1983 release of 11 bands that I assume all come from the Ohio region. The band names are, The Huns, Positive Violence, Spike in Vain, Agitated, No Parole, The Dark, Zero Defex, Outerwear, Offbeats, PPG, Starvation Army. The style is mainly HC, good cuts by Starvation Army, Outerwear and Spike in Vain.

MP

No Thanks, 'Are you Ready to Die'
Contact: Dead Space Records
631 E. 11th St. Apt.23
NYC, NY 10009 USA

There's a certain type of doubt that stands out in the lyrics, I like that. The music is just regular HC but with female vocals and a good live sound. This group at least is not trying to communicate the same simple message of most HC bands. Also, this is a 1983 release.

MP

Foriegn World, 'Trying to Escape'
Contact: Foreign Records
c/o Rober Vigneault
5155 Langelier
Montral P.Q.
HIM 2A3

Another entry from Canada, quickly amassing a quality all their own in industrial music. This is in the grey area of bad radio reception and poltergeist in your headphones. This is too active to simply title as ambient but it does carry similar aspects. Its insistent drive forces your attention. The group also has another release available, 'Primitive Music From Another Place', for \$6.00.

DT

Mark Lane, 'Who's Really Listening'
Contact: Idiosyncratics
832 Empire Ave.
Ventura, CA 93003
USA

Usually I don't like synthesizers and rhythm boxes, but I find this record to be remarkably refreshing, remembering the days of Roxie Music and all those other rock and roll sweethearts. For an independent recording this one could hit the charts.

MP

Lila, 'Lila'
Contact: Lila
Helmholtzstr. 12
D-4000 Dusseldorf
Wst Germany

This is musak that my mother would probably like. Boring synthesizerpieces absolutely not beyond the ordinary. Gar Nichts Aussergewoehlich.

MP

Manifest Destiny
Contact: Mystic Records
(address listed elsewhere)
This band hails from the land near Mexico, San Diego, California. The cover is a drawing of some anguished looking people running down a hiway, away from a sign that reads San Diego, and in the background is a nuclear bomb or should I say the aftermath of the cloud. I guess I should cry I've had some good times in SD and now it's gone. Here's another generic band that sings about politics, war and religion.

MP

Hates, 'Faceless'
Contact: Christian Arnheiter
4200 W.34th #132
Houston, TX 77092
USA

Pretty much an old style punk rock group, but seemingly true to the style. It makes me remember the old days of energy and freshness, I assume thats a good thing, judge for yourselve.

HD

TAPE REVIEWS

'Insane Music for Insane People' VA
Contact: Sandwich Records
c/o Insane Music contact
2, Grand-Rue
B-6190 Courcelles
Belgium

Another compilation that has a cornerstone established by Psuedo Code. In other words, a couple of tracks of Psuedo Code, a couple of tracks from their offshoots Bene Gesserit, Subject, and Human Flesh. Tracks from Cortex, M.A.L., I Scream and Japanese Genius help give the tape an ethereal and quiet sound. While the track from Subject has a winsome European feel the track from Japanese Genius has an eerie beauty all its own. The tape conveys a smooth, almost sonambulist feel that is both intriguing and refreshing.

DT

Jar Boe
Contact: Jar Boe
1270 W.P'Tree St. #11-D
Atlanta, GA 30309

A tape that comes in a jar that smells like nail polish. An eerie feeling overall, but what else can you expect from music that comes from the land of Southern conservatives. I do appreciate this tape because of its regionality (where it's coming from).

AA

Black Iron Prison
Contact: Athanor Records
c/o E. Barbour
5054 North 82nd Ave.
Scottsdale, AZ 85253 USA

After looking at their ad and their graphics I expected to really enjoy this tape. So I wasn't dissappointed with the diverse sound available on the tape. Its an interesting walk through industrial funk into a more chaotic, confused churning sound, and there's a point in the music where the industrial wail almost reaches a sound similar to bagpipes. In short, a clean, consise package and a sleeper of a tape.

DT

Lydia Lunch/Michael Gira
'Hardrock'

Contact: Estatic Peace
84 Eldridge St.#5
NYC.,NY. 10002

A journey through the depths of some very heavy duty language and thought on the subject of S/M and sex (hard) in general. This tape is one side of Lydia reading and the other Michael (who is a member of the Swans). I can see why they call it Hard Rock, also it was recorded in Michaels bedroom.

HD



New Age Movement, 'Hymns and Prayers'

Contact: Deus Ex Machina
P.O. Box 85811
Seattle, WA 98145-1811
USA

I recieved a package, then unrap it, I see a paper back book, 'Nursery Tales' Is this a joke, do I have to review this cheap book. I open it and yes I find a tape in-bedded within the pages. The sounds are mainly dominated by found voices pertaining to religion, evangelists, radio shows mixed with some very demonic sounds.

HD

John J. Lafia, 'Prayers'

Contact: Trance Port Tapes
(address listed elsewhere)

Next issue of Unsound we will be doing an article on this great tape label. Some really nice electro-rhythm pieces on this tape, one favorite is 'Life is Short', of course the packaging and accompanying booklet are of supurb quality.

AA

Sleep Chamber, 'XXX Cass. 4 Special Edition Box'

Contact: Innersleeve Music
111 Brighton Ave.
Allston, Mass.
02134 USA

Another tape from Sleep Chamber and like it's predecessors it's a good/bad situation. The tape itself comes in a special limited edition box-set with pages of erotic drawings by Marquis Von Bayros, and that's good. But they try too hard to be decadent and that's bad. 'You're My Victim' has a nice synth and drum lockstep but they drift dangerously close to parody on 'Jungle Disease', with three synth tracks to simulate 'an actual zombie ceremony'. Wow- I really think this group should just totally stop listening to anyone. Period. They should just develop their own style or sound and they shouldn't talk about it so much. Just do it and keep their mouths shut.

DT

'Live at Trance Port' VA
(cass. comp. w/Randall Kennedy, Fat and Fucked Up, Stillife, and Dept of Nature)

Contact: Trance Port Tapes
PO Box 85/436
L.A., CA 90072 USA

In a relatively short time the Trance Port organization has released five high-quality tapes in beautiful packages designed to expose the world to southern Californian's best alternative musicians. The newest tape features four of them in live situations and highlights their diversity. R.Kennedy's three songs consist of poetry for the mutant future over an electronic/bluesy music track. The relaxing reggae-like symetry of Stillife makes a sharp constrast to the noisy, aggressive we're-all-going-to-hell sound of Dept of Nature and the strange, almost improvisational chamber music for cheap gore movies from Fat and Fucked Up. Like all the releases from Trance Port this tape is highly recommended.

DT

'Trax 0983 Anthems 2' VA

Contact: Trax International
Vittore Baroni
Via Raffaelli 2
55042 Forte Dei Marmi
Italy

And yet another wonderful collection of world musics from the people at Trax. This comp. is said to encourage international cooperation by letting the artists either recreate or establish a new 'anthem' for their own country. And every style of music is available; everything from the bright cheerful sound of Italy through the Naif Orchestra to the raw unbridled fury from the punk group Olho Seco in Brasil. It's somewhat ironic that the pieces from the U.S.(Culturcide) and Canada (The Haters) are the most violent and absurd. Others included in the tape are entrys from Renaldo @ the Loaf, Bene Gesserit, PI6.D4 and Merzbow from Japan.

DT

Cadavres Exquis Cassette
Compilation, VA
Contact: Chimik Communications
PO Box 1415
Station H
Montreal, Quebec
H3G 2W4 Canada

This cass. comp. pits the merits of Canadian groups against artists from Europe (Germany, Belgium, Holland, and England). While you do get interesting pieces from the old hands-at-compilations, like Bene Gesserit, Nurse With wound, and the Legendary Pink Dots, you also get some new refreshing ideas from Montreal by Seppuku Gala and Moisan. The whole cass. is made by two beautiful and haunting tracks, one from Human Flesh of Belgium and one from Antoine Williams from Montreal. Although the concept in itself works well, I'd still like to see a complete comp. of strictly Canadian artists.

DT

'Men of Ridiculous Patience' VA
'Genuine Tape Stories' VA
Contact: Contemporary Editions
c/o Alessio M Cavllaro
PO Box 310 Seven Hills
NSW 2147 Australia

Two tapes from Australia, both comprising a line of audio collages. The trick here is that these, for the most part are all pieced together and played 'live' over Australian radio. The double cass. package, 'Men of . . .' was the first of a series of Live to Air' performances and features industrial landscapes, musique concrete and bits of stolen things here and there. Much of that tape and the 'Genuine Tape Stories' sound similar to show 'Over the Edge', heard on KPFA (Berkeley, CA) and frequented by members of Negativland. Both tapes generate a feeling of movies for the ears.

DT

Mr. Bob and the Beltones,
'Big Deal'
Contact: Utility Recording
c/o Chris Gross
209 Westervelt Pl.
Oradell, N.J. 07649
USA

The sound is electronic, very electronic, even a computer is listed as one of the instruments, and we also have your usual found voices, etc... The sound is not at all violent, occassionally almost orchestrated like sounding synthesizers. The words are probably the most interesting part, containg some very weird story. about a murderer and another story about the man with a black hat, that is probably death. This tape is neither boring or very exciting.

MP

Audiologie, (VA)
Contact: Audiologie
T.M.263 Bd
Voltaire 75011
Paris, France

A collection of (I think) of French groups, Vox Populi, Alesia Cosmos, Hymn, Pacific 231, Dzyan and F. Man, B.B.K, Kosa Nostra. Mainly the sound is dominated by electronics, in a rhythmic (sorta pop) vein. Most of the material is melodic but has a good feeling of experimentation, overall European sounding.

HD

LARD,
Contact: Religious Records
PO Box 19152
Kansas City, MO
64141 USA

Not sure what to make of this one . . . has all the markings of a generic industrial release but when it's slapped on there's a turgent, swirling, banging sound that picks up into footsteps on gravel. This music is not like anything else .. They claim that LARD serves the same function as a light or a clock. They also claim that their next tape, 'Ball of LARD', will be out soon.

DT

Dry Heaves
Contact: W.O.G.
P.O. Box 1093
Boulder, CO 80306
USA

You can either be totally bored by W.O.G. material or very charmed and enjoy the party. In many respects that's what most of they're tapes are is a 'party', you almost want to sing along. This tape contains some of the most demented songs I've ever heard, and it's all really very fun.

AA

Jane Jarboe (Long), cass.
Contact: J.D. Wilbourn
662 McDonough
Atlanta, GA 30375 USA

or

Jane Jarboe (Long)
1270 W. Peachtree #11-D
Atlanta, GA 30309 USA

Tape says, 'It cannot be hard if anyone can do it...' What we have is a group of seven people trying too hard. Style over substance .. the tape comes in German newsprint, it comes with a book of poetry that is amusing in a hokey way. The music is a simple blend of factory and incidental noise with a woman speaking over it. The woman sounds similar to Eunice on the Carol Brunett Show. Even when it starts to work and there's no vocal to interfere with the low sub-harmonic pulse it lets itself up too soon and there's nothing really to focus on. Not a bad tape but a little dissappointing.

DT

Human Remains, 'Preliminary Examination'
Contact: The Pleasure Centre
P.O. Box 863
Station C, Montreal
Quebec, Canada H2L 4L6

The first release for HR, and I found it very relaxing. The usage of non-musical types of sounds from a voice saying 'testing' to a buzz to a soft turning type of a sound. The subtle focus on individual sounds makes this tape have a very different qulaity. Although S.2 falls more into the generic industrail style, still interesting enough and worth a listening.

AA

The Brent Lewis Ensemble
'Make it Stop'
Contact: Doo Doo Tapes
c/o Charles Nielsen
Chico, CA 95927 USA

There is no Erent Lewis, only an empty name that hides these mysterious noise-makers from getting killed for their music in Marlboro country. This is the kind of group who couldn't give a shit whether anyone likes this or not, but the humour is so infectious you'll end up laughing and fast-fowarding to the next track. While 'Raoul Being Frightened by a Tiny Bear-Long Version' owes more to Monty Python's Knights who say Neeet, 'Weeba Wob' takes on all the curious strangeness of Negativland and makes a respectable finish.

DT

Richard FranECKi, 'Points'
Contact: Uddersounds
PO Box 27421
Milwaukee, WI
53227 USA

This is the third tape available from FranECKi who is also a member of F/i. He also publishes a newsletter called Uddersounds which does updates and interviews with people like the Nightcrawlers, Leslie Singer, and many other artists with limited access to promotion. The tape itself is a mixture of rhythmic electronic drones and music concrete. Sometimes you get a harsh electronic rhythm and other times you can get an ambient foghorn-like tone. The whole tape is very understated and would probably be passed by if not recommended, but it's really a nice little find. He's also interested in trading material for his work.

DT

Slave Ant Raid, (VA)
Contact: Al Margolis
33-28 148st.
Flushing, NY 11354
USA

Tracks included by Santorial Correctness, Smersh, ½ Japanese, W.O.G., etc.. If you can get past the very poor quality of the recording you'll find some pretty worthwild material. With the tape you get a xerox booklet that has all the info and a listing of a lot of the material available from ½ Japanese.

AA

Tao Mao
Contact: Sherpa studio
113½ W. Santa Fe
Fullerton, CA 92633

This group hails from the LA area and has a refreshingly unique and developed sound. The best action I can take is to quote from their press release: 'it seems now that we are into the 1980's, a lot of cynicism and despair found in the visions of the late 70's artists has been sadly realised. Many now say that before it can get better, it will get worse'.

HD

The Fundamentalists, 'Supply Side at Work'

Contact: AT Productions
812 Stadelman Ave.
Akron, Ohio 44320
USA

I found this tape to be very confusing, not so much the music but the information. I guess this is by the Fundamentalists, who as the info sheet states are, 'a collection of self-described sound sculptors who prefer to remain anonymous at this time because of the fear of retribution by families and authorities'. This work along with others on this tape, are from a proposed longer work, 'Armageddon on eight track'.

HD

Psychodrama, 'Traumarama'

Contact: Jon Betts
1913 N. Ode St. #104
Arlington, VA 22209
USA

Formally the group of Leslie Singer (Girls on Fire). Mostly electronics dominate the tape, but there's an underlying sense of humour, that is black humour. With the tape I recieved a arrest warrent (real), which was for one of the members - he did an indecent performance. Also, I recieved 'No Tape' by this group, which is a tape with no tape. Clever sarcasim.

HD

Allied Body, 'No Conflict'

Contact: Steve Suski
915 Deschutes PKY SW.
Olympia, WA 98502 USA

The second tape from AB, what can be said except a good bass riff and a beat. Most of the tape is focused around the bass, there are a lot of other sounds that move in and out, but interestingly the bass is the focal point. He's a really good bass player but I wish he was a little more wild or disonant or something.

HD

Michael Sumner, 'Chamber Music'

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

Side one contains various short pieces ranging from a piece called Vulcan, which has wolve sounds, percussion and a 20mm aircraft cannon, to a piece called Instructions, which features bird sounds and mens voices. I really like how the usage of found sounds are applied in a coherent manner (for a change). Side two is a 30 minute piece that is described as 'to be used in the furniture music tradition'. I'm not sure what that means, most of this side is the sound of a flute or something.

AA

Outerwear, 'The Outerwear Limits'

Contact: New Hope Records
2729 Shelley Rd.
Cleveland, OH 44122
USA

This ain't your typical hardcore band, the sound is kinda like No Trend or even Flipper. The sound is sorta off beat, like maybe they can't really play their instruments, but in a good way. Most of the lyrics are absurd, about food or other mundane subjects, wrote so simply the lyrics become totally hilarious. The tape has 24 songs, who could ask for more - enter the Outerwear Limits of Cleveland, Ohio.

MP

Pungent Odor, 'Why should we play the game'

Contact: Harsh Reality Music
P.O. Box 241661
Memphis, TN 38124-166

The title for Side 'A' is 'sex is great', and I think they really mean: masturbating through making music is great. The piece is slow moving, but not in a grinding derge-like fashion but more like a dumb meaningless fashion. Side 'B' starts with Voodoo Samba, and it's your typical upbeat piece, with a very annoying casio type synth. This piece develops into your obvious noise direction, still with the very annoying casio sound seeping through the textures of noise. I didn't get to the second piece on side 'B', this tape gets the big thumb.

HD

Stirring Songs

Contact: Paltry Productions
P.O. Box 1924
Spokane, WA 99201
USA

It goes on and on, but in a very good way, the recording quality is awful but I think really adds to the texture and strangeness. The music is a successful parody of itself.

HD

John Wright and the Young Losers, 'Welcome 1984'

Contact: S/M Operations
P.O. Box 1282
Port Huron, MI 48060
USA

Another tape to add to my collection of John Wright brilliance. This man writes incredible lyrics and expresses feelings so clearly, it becomes an enlightening experience. This tape features John with members of Hunting Lodge and the combination of vocals, lyrics and music create a whole new type of sound, no category for this tape. Look forward to next issue of Unsound, an interview with John Wright.

AA

Viscera, 'A Whole Universa of Horror Movies'

Contact: Viscera
821 N. Pennsylvania #22
Indianapolis, IN 46204 USA

Very sound-scape, sound-track focused music, not trying to be anything else. This is the second release from Viscera. I really enjoy their music because I like to imagin images that could go along with the sounds.

AA

Slaughterhouse, '1348'

Contact: 114 East Linden
Alexandria, VA 22301
USA

The tape comes wrapped in some type of clear plastic that has a purple flower design on it. After opening the plastic (which took some time) I was confronted with a black and white image of what looks like a tribal mask. When the tape was running I heard some very harsh sounds, almost in the vein of Whitehouse or early TG. The material is noisy, violent, textural and very exciting - a very welcomed change.

HD

Rick Robertson, 'terra firma'

Contact: Rapsody Music
P.O. Box 254
55 McCaul St.
Toronto, Canada M5T 2W7

A collection of eight songs which are 'an exploration of both musical and emotional/lyrical fronts'. There's positively a lot of emotion but this tape falls short and can be easily labeled as light listening, although the lyrics and vocals are excellent.

AA

LETTERS

Dear William:

I would like to thank you for your kind review of our Reptile House/Jacket Weather cassette. I'm glad that my imagery was communicated to you clearly, and that you included us in the issue. I was confused, however, by your statement that our music "is a little dated, but it's done well." Looking at alternative music without the context of current trends, I do not believe that classifying a style of music as "dated" has any meaning. Your observation that it is "done well," on the other hand, is relevant.

One could, I suppose, call such bands as Yard Trauma, The Rain Parade, True West, Green on Red, etc... as being "dated," but I do not think that this is the case. Likewise, I do not believe that the 60s sound of Reptile House deserves that label.

In any case, I hope you will enjoy the Reptile House flexi disc which will be included in the 5th anniversary issue of Testube Magazine (PO Box 89, Bascom, OH 44809). I look forward to the next issue of Unsound.

tim gassen 1974 collingswood rd columbus ohio 43221

Dear Unsound:

if you are indeed into networking and are going to print lists like the one by circle arts/west in the last issue, here is some stuff to add to the list:

experimental plastic batch 11pm-2am, sundays 916 895 6228
a call-in/ambient/musique concrete radio program on kcsc
in chico. 95.5 fm cable will play tapes of sound collages,
voices, eerie music. (*phone callers' voices will not be en-
hanced)

95th parallel 9pm-midnight thursdays
underground/unusual/abrasive/punk/whatever as long as
its difficult same radio station as above. will play just
about anything, disc, tape, announcements, concert dates.

the address is kcsc
p.o. box 1580
chico, ca 95927 usa

playlists will be provided if requested.

really good sonic youth and enst. Neub. articles.

charles nielsen
581 8th street
chico, ca 95926

Dear Ms. Lawrence:

I want to thank you for the review of ATALANTA in Unsound (#3). In particular, I appreciate the moderation and sense of the positive negative proportions. Usually the all positive ones come from writers that are committed to the piece as a critical starting point — which is obviously appreciated, but doesn't give me much sense of what the audience impressions were. The all negative ones are beneath contempt.

The composer's situation in this music is that it's hard to even get to the first level of objectivity, because you are in the piece or there's no piece. To get beyond the first level seems almost impossible until a sensible and calm piece of journalism gives you some ideas.

Very best regards for the success of your work.

Robert Ashley
10 Beach Street
New York 10013

Dear US:

My cassette was reviewed by M.P. in #4, but the contact address was said to be unknown. There was a return address on the package but I guess it didn't make it to the reviewer. If possible, could you print the contact address in the next issue?

The New Elements
c/o Aether Productions
5740 Llano
Dallas, TX 75206 USA

CLASSIFIED ADS

How Roussel Wrote Certain of My Books an anthology

A call for work from artists who feel closely related to or influenced by the work of Raymond Roussel. Send texts, photos, descriptions of your performance or sound work to:

Ellen Zweig
c/o Roussel
201 Ridgeway #2
Oakland, CA 94611 USA

Enclose with your work answers to the following questions: How did you discover Roussel? How did Roussel influence you? If you'd like to write an essay on Roussel or have done so already send it along too, or an outline or proposal. Also, can you suggest other artists who should get this announcement? Send me their addresses or pass this on yourself.

WRIU is a non-commercial radio station dedicated to the pursuit of new, local, and independent music of all types. If you or anyone you know fits into this category, please send us a sample of it in any form.

WRIU
362 Memorial Union
Kingston, RI 02881 USA

WZRD Radio, 88.3 FM is soliciting any experimental, industrial or avant-garde material for a program on 'Difficult and Psychopathic Music.'

WZRD Radio
c/o Bob St. Clair
5500 N. St. Louis Ave.
Chicago, Illinois 60625 USA

We are looking for band videos.

Real George's Backroom TV
P.O. Box 724
C.P., New York 12065 USA

The price for a classified ad is:

██████████ \$10.00, 25 words or less

██████████ \$12.50, 30-50 words

██████████ \$15.00, 50-75 words

