

# UN SOUND™

vol.1

no. 3

Velikovsky

Robert Ashley

Boyd Rice (NON)

Glenn Branca

Psyclones

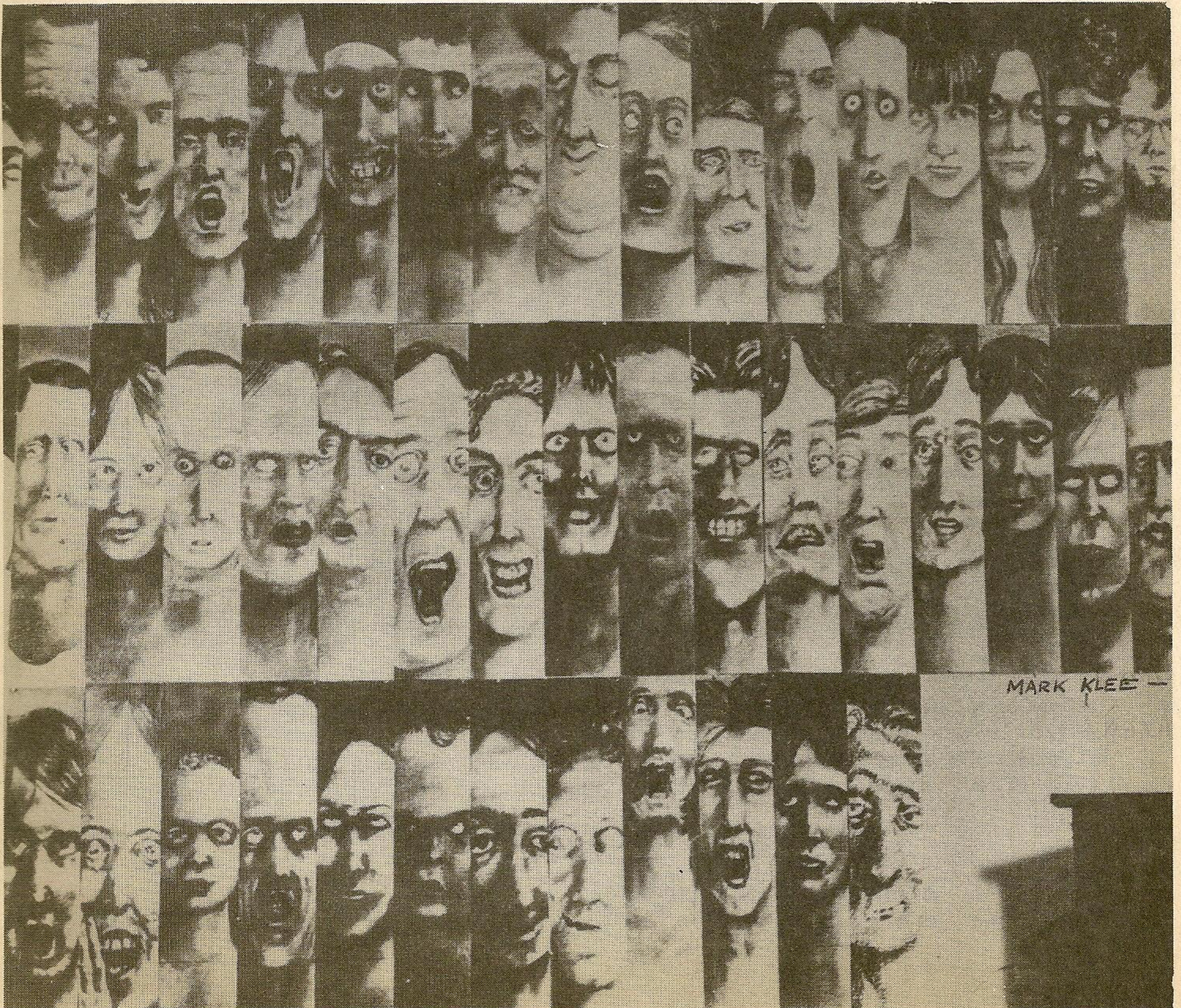
Whitehouse

No Trend

Minimal Man

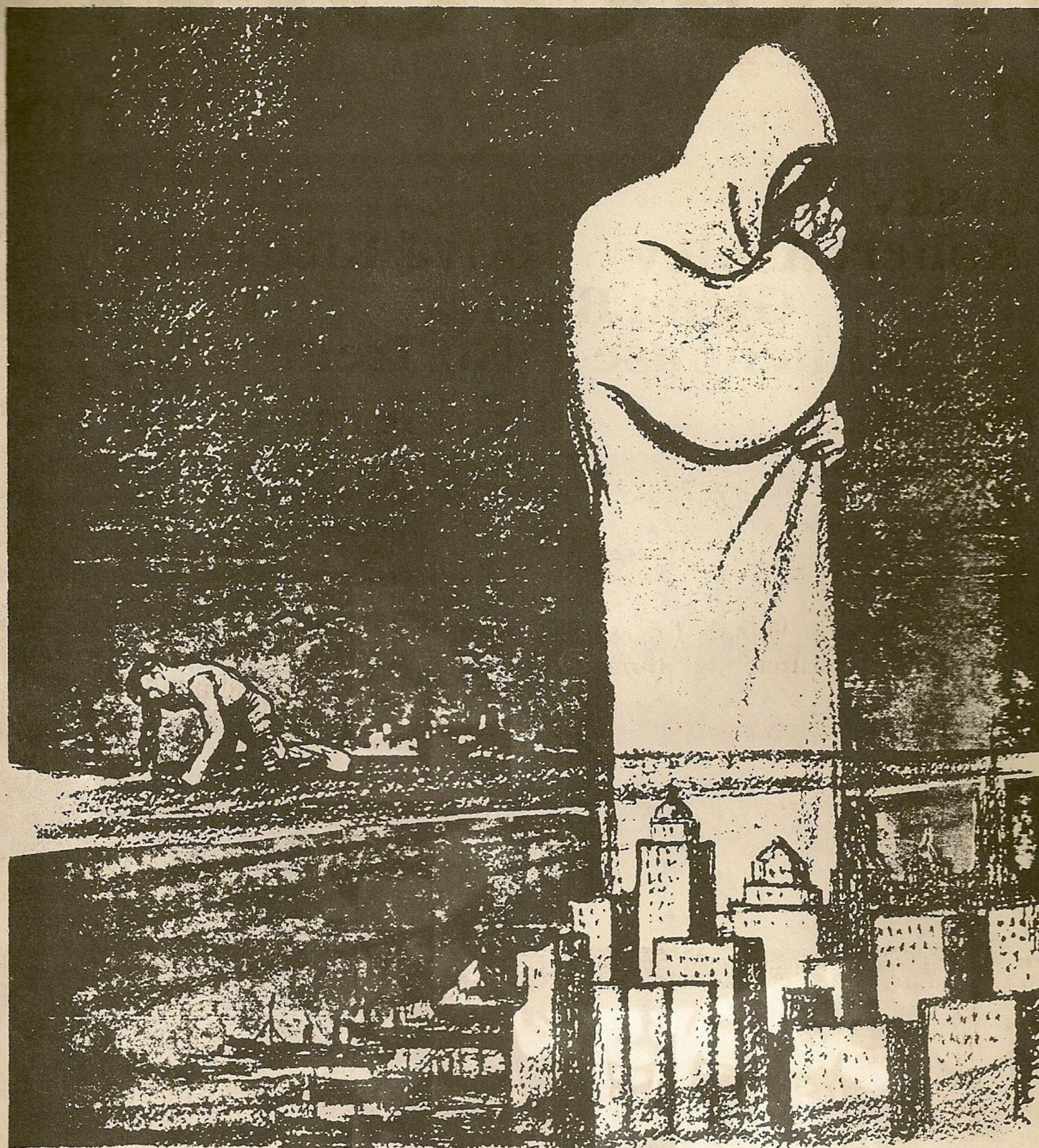
Problemist

\$1.50





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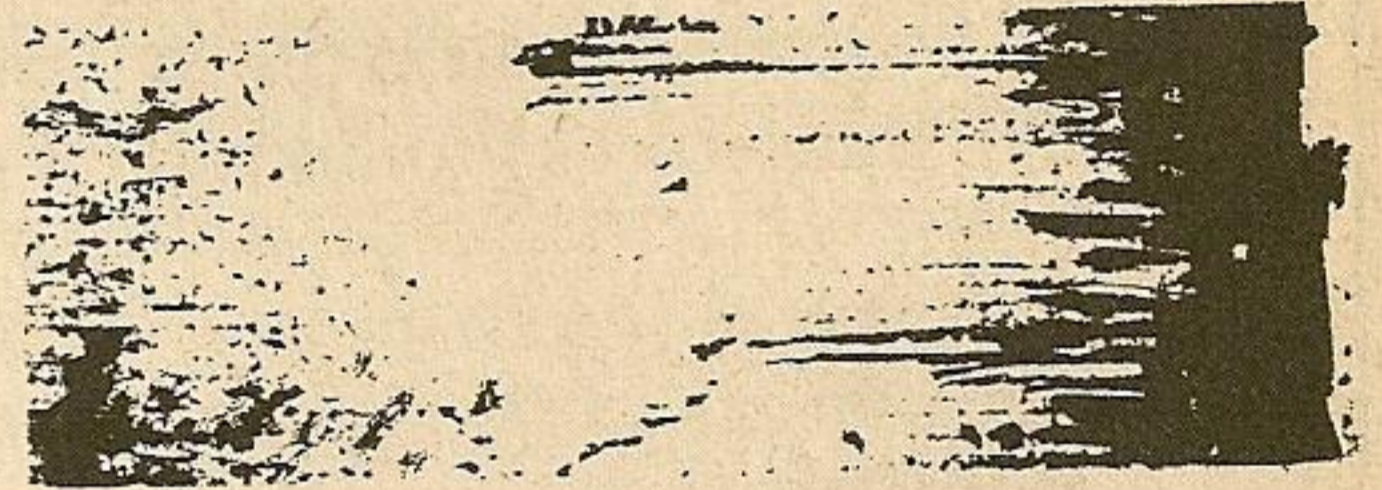
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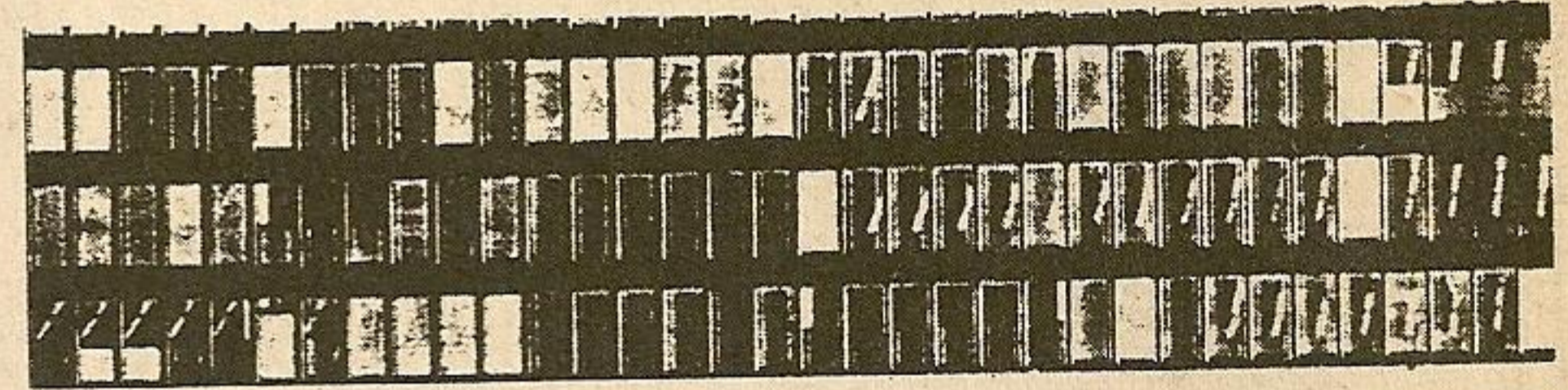
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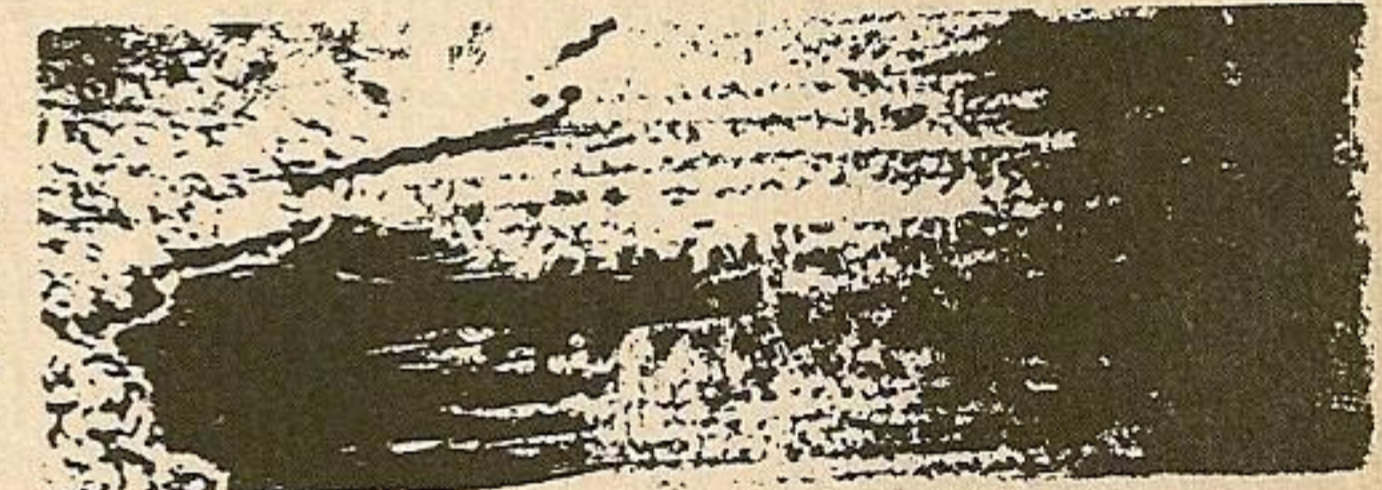
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### A SHORT EXPLANATION:

We regret to raise our price. We have found it very difficult for the publication to survive through the limited amount of funds from ads and distribution, hopefully with this increase we will be able to maintain. Also if anyone knows of sources for distribution, especially in Europe and Japan please contact US.

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Correction: Issue two, page 26, 'Performance Series at S.F. State, by Scott Macleod.  
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## Letters (Excerpts)

Through your first issue I was able to make contacts with contributors to the compilation cassette I'm putting together. So far I've lined up Culturcide, Debt of Nature, Theolian Music, Dok-u-ment, etc... The cassette will come with booklets for artworks provided by groups and artists as well as liner notes and addresses. I'm also considering putting together a compilation of a psychic experiment. The participants would try to key in on a recording and image that I would try to transmit on a regular basis. Anyone interested in the project should write for info.

All the best,

Jon Small

Gut Level Music

83 Intervale St., #2

Brockton, MA 02402 USA

---

Many thanks for sending Unsound one and two, I have already heard of it. It really is quite an excellent magazine and I wish you all the success. I am also grateful for the Whitehouse article which was, I think a thoroughly fair and accurate appraisal under the circumstances. Let it be said that I personally take a very large share of the blame and responsibility for the situation. We're intending another US tour in April/May and hope to arrange some actions in San Francisco if there's a promoter prepared to take us.

All the best'

William Bennett (Whitehouse)

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Yes the Fracturing of various artistic factions is a serious problem for the independent creator.

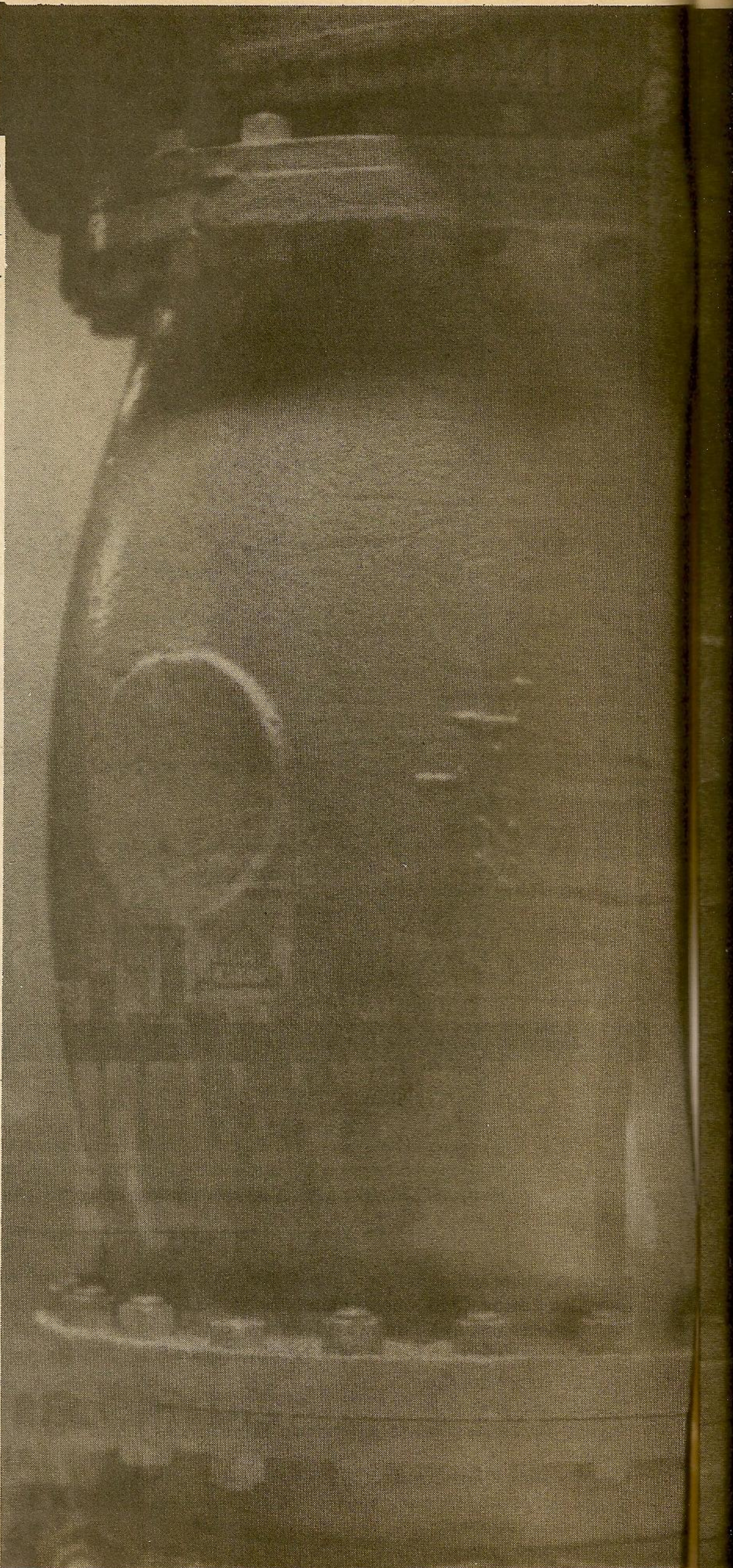
Tim Gassen (Columbus, Ohio)

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Enjoyed your first issue, recently borrowed it, can't help but mention the need for tight(er) editing; Dirk Banda's rather quasi "Sexual Opinion" for instance, was the most poorly written piece I've read in a (thankfully) long while.

Brian Shottlaender (Tucson, Arizona)

I agree it was poorly written, and that is partially why we printed it, because it is an illustration of someone attempting to express a very personal opinion without the ability (because of the medium) to truly express that said opinion – the fragmentation and frustrating syntax I found most unique (even though probably not intentional). WD





# INTRODUCTION

The magazine process begins with awareness of what is 'going on' or 'happening' and then the content is systematically constructed through receiving and soliciting material. The process begins in a somewhat random fashion, although after a certain point all content begins to interrelate. This issue consists primarily of individuals, i.e., Boyd Rice, Patrick Miller, Bliss BLast, Joe Rees, etc... Each of the individuals have extremely diverse interests, but are fundamentally interrelated, especially when viewed together. In the first issue the introduction states, "there seems to be a similarity in the group of works selected for this issue, not that the selection was a decided one, but that the nature of the obscure seems to be relatively similar." Within the previous context the term 'obscure' should be viewed as, referring to the material being unknown, noncommercial, or of a cult status. The material is a manifestation of the musical/artistic underground (noncommercially oriented) networks, which has grown because of history to a proportion of being able to be viewed as an important subculture: a culture, as of bacteria, grown on a fresh medium from a previous culture. *Unsound is a chronological-creative-documentary and analysis of a sub-cultural phenomena.*

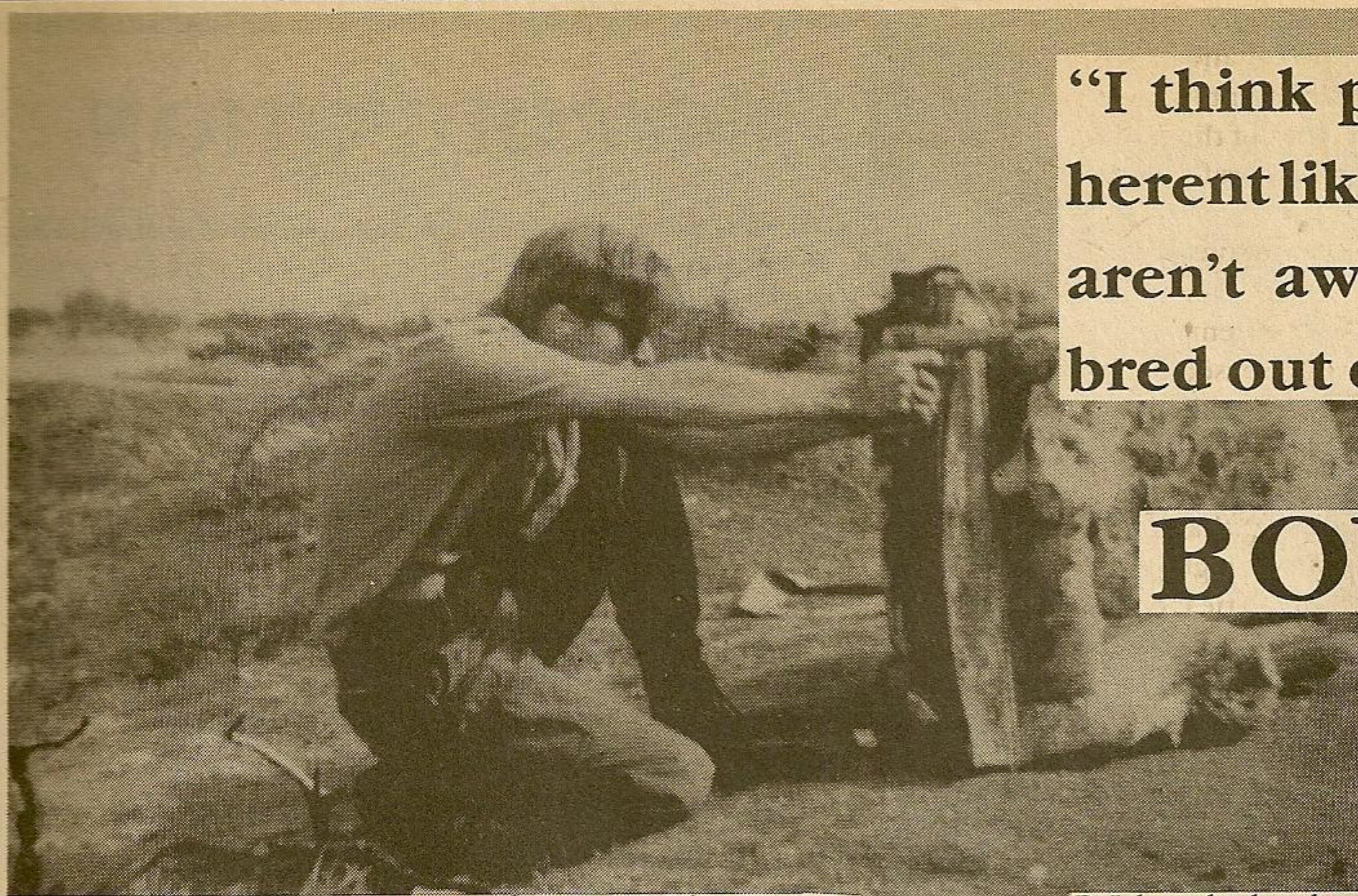
WD

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The focus is individual uniqueness among non-conformists, by rejecting the role of the victim through watching ones fears as through they were friends. An awareness of those fears creates a focus on the darker side of things and then the battle against violence becomes a *Circus of Reality*. The circus is the backdrop for work created by the individual, for without a contrast with the standard the material remains isolated. Through the process of a cultivation of distrust for the blase normality one finds it easy to reject the *white bread and water of commercialization*. The process of one's turning inward creates inbred ideas within the self—surfacing from this isolation with comparatively unique discoveries. In this state only the dedicated survive, those avowed to being non-victims of the blase. The individual is the most vulnerable although we travel through desolation, the curious fear of the unknown holding us together.

CR





**“I think people have an inherent liking of noise, if they aren’t aware of it then it’s bred out of them.”**

## **BOYD RICE (NON)**

US: Why haven’t you been performing? Is it because you have been concentrating on writing your book on films?

B: I have been going around interviewing my favorite directors like Ray Dennis Eckler and Timothy Michaels. Eckler did “The Incredibly Strange Creatures Who Stopped Living and Became Mixed Up Zombies,” which is an all time classic.

US: How about exploitation films, how does one deem a film exploitative?

B: “Flashdance” is one, but it won’t be in the book.

US: Are most of the films from the same time period?

B: Actually they cover the whole gambit, there are even some from the twenties. One of the first films ever made is really weird, it’s called “In the Land of the Headhunters,” and it was made before the twenties. It was one of the first documentary films ever made. It is a documentation of the Sesgui Indians in Oregon or something, and there are some remainders of these tribes living there, so they went up to make a documentary, but they had never made a documentary before. They didn’t know what to do so they made up a story line, but the story line is really outlandish and not at all what the tribe was like. They made them dress up in weird things so that they would fit people’s ideas of savages, so that is one of the first films ever made and it was really strange.

US: Who did the film?

B: I don’t remember although he is pretty well known, I have got a terrible memory, so this is really hard for me. That is why I can’t do concerts, because it takes such a focus, concentrated focus, to think about these things and tie them together that I couldn’t do other stuff at the same time.

US: What is the focus of your book?

B: What is good about these films isn’t something that you can easily explain or understand, it is something that is real vague, not a conscious thing at all, but more of something which happens almost by accident. Although it is ingrained into some of these filmmakers so deeply that they can reproduce it time and time again.

US: Do you try to explain that at all in the book?

B: Yes, it is a whole lot of things blending together. You couldn’t say that it is just low budget films from the sixties because there are a lot of low budget films from the sixties that are just uninteresting, although these particular ones are fascinating.

US: Do you think that they are just fascinating to you, or to everyone?

B: I thought that they were just fascinating to me for a long time, but then other people saw them and they saw the exact same things in them that I did.

US: These films seem quite obscure, are you interested in obscurity?

B: No, I don’t care if they are obscure or not. Now everybody knows about Herschel Gordon Lewis, I had seen “The Gruesome Twosome” at a theater downtown just by accident and I thought that it was one of the best films I’d ever seen. Now that everybody loves Herschel Gordon Lewis, that doesn’t make “The Gruesome Twosome” any less brilliant. But a lot of these films are obscure because they were made by people who weren’t experienced filmmakers and didn’t have big connections so the films just sort of faded into oblivion. A lot of these films seem personal, like “Love Camp Seven,” the guy who directed that film dressed up like a Nazi and tied up women and beat them so the film was obviously something real personal to him.

US: So how about science fiction, do you think that your music is science fiction oriented at all?

B: There are certain scientific things which interest me, such as Tesla but I’m not particularly interested in scientific things, not insofar as people who make up formulas and ways of dealing with things. I don’t like that at all.

US: How did you get interested in noise music?

B: I’ve just always liked noises. As long as I could remember I have liked noise, I used to make tapes just for myself back in 1975, and nobody I knew liked them.

US: Why did you make the tapes?

B: Just so I could have something to listen to, because I didn’t like any of the music that I was buying. I would see these people built up as someone doing something special and exciting, and I would go get the record and it would just be a bunch of bullshit. It was all a long line of disappointments and eventually I realized that nobody out there is going to do anything exciting. They are going to do the same old shit and they are going to dress up in a way that the press thinks is new and exciting.

US: Were you aware of any of the experimental musicians?

B: No, I would just do this stuff and then people would say, “hey, have you ever heard of Terry Rieley?”, so I found out about all of these people second hand, or afterwards. Before that the only music I liked were Leslie Gorr and Annette, and that is still some of my favorite music.



US: Why do you think you like noise?

B: Beats me, but you leave a little kid alone in a car and he will honk the horn. I think people just have an inherent liking of noise, if they aren't aware of it then it's bred out of them. But I like it for a lot of different reasons that I would prefer not to go into.

US: How about inconsistency, do you feel that inconsistency or mistakes are important to creativity?

B: When I first started making music I made up systems where it would be beyond my control, it was a system based on accidents, random stuff that was systematized.

US: Would you consider your music timeless?

B: Of course, I think my music has less human elements than most other music, I probably wouldn't have said that it was timeless. If you listen to the stuff that I was doing eight years ago it is not dated at all because there is nothing to tie it down to what was happening at the time. There were no fashionable elements to it so that in the mean time it would have become outdated.

US: What would you think if suddenly everyone was really interested in your music and what you were doing, how would you relate to that?

B: I don't think that it would make any difference one way or the other. I was doing it in 1975 and everyone thought that I was a lunatic and I'm doing it now and I still like it, the only difference is that more people are doing similar things and the whole situation is coming more in the direction of what I am doing.

US: In your RESEARCH interview you stated that with noise you can only progress so far, could you elaborate on that?

B: Noise is kind of a pure thing and if you refine it you are taking away its purity, and after a certain extent it becomes music, it just becomes organized and it has all the "human" elements in it.

US: Do you think repetitiveness is an important element within music?

B: When I first started doing music I thought that I should do repetitive music. I kept eliminating factors until I had music that had no repetition, just pure sound.

US: So were you satisfied with that, do you think that you want to go further?

B: Well I would like to have a different approach, so the product turns out differently.

US: Do you think that your music is violent or aggressive?

B: I don't think so, people always say that it is extreme. But I think that anything is extreme.

US: Well things can be extreme in context...

B: Well I don't accept any context, if you work in a context then your work according to a context, and I want to work according to what I want to do. A lot of people I know who are doing noise think they're extreme and they want to be extreme. They're just being extreme in reaction to the values that everybody holds dear. Those values are nothing, they are just the beliefs that they've made up for themselves and they don't mean anything to me. So those people are just playing into everyone else's hands by being extreme, they're just becoming cartoons for those other people to look at which reinforces their idea of what they think is extreme. I don't set out to break anybody else's concept of extremity because if I was doing that then I would be letting them into my equation and I don't want to let them in, I want to keep them out.

US: Do you think that audience assault and high volumes are an important part of your music?

B: I think it is an important part because then you can feel the music. There is this guy in LA, some record company bigwig, who walked out of one of my concerts. Later a friend of mine

asked him why he walked out and he said "the music was so loud that I couldn't even hear it, I could only feel it." Now to me that seemed perfect, but to him the part that was best about it was bad. I like it to be at a level that is so high that you don't even think. If it is at a certain level then people just go through the whole conscious thing of "what is this person trying to do?" But if it is at a level where it's so loud that they can't even think about it, then it is just a form of experience.

US: Is the result that they leave?

B: Well I'd rather have them leave than be violent towards me. Some people think that they're in that audience context and that they can't leave, they've paid their money so the only way to alter their situation is to smash me in the face with a beer bottle, which has happened.

US: Are you trying to effect the audience, putting them in a state of mind where they really don't have a way of dealing with what you are doing?

B: If you think too much about the audience you allow them to play to big a role in what you're doing. So I do, what I would like to hear if I were a person coming in.

US: The audience is coming to see 'you' because they want to see what 'you' are doing?

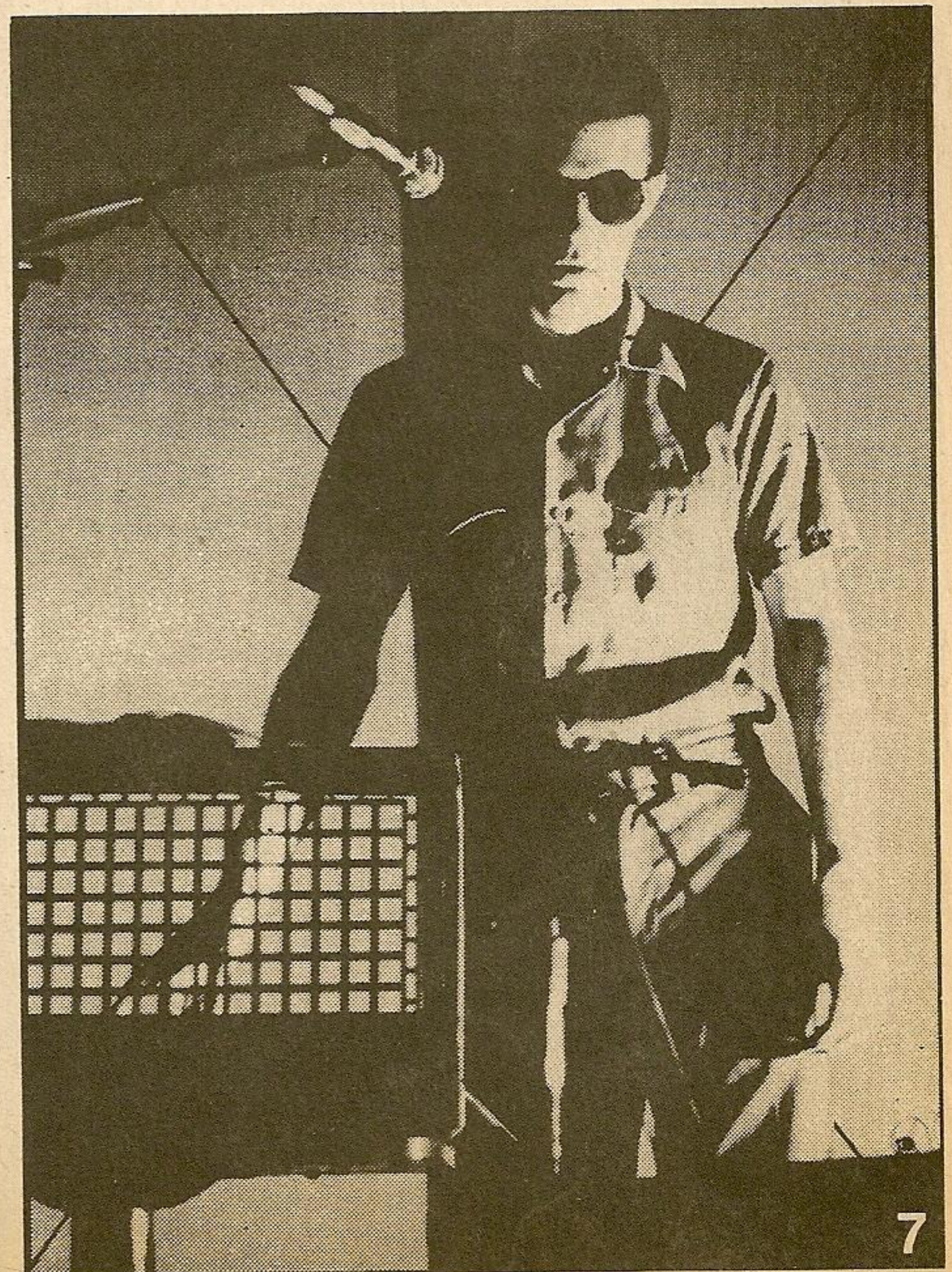
B: Things with an audience is kind of a sick ritual anyway. They are going to pay for something, where if they were capable of having direct experience with the world of any kind at all they wouldn't be paying to go watch somebody for an hour. They wouldn't be paying to see some fake story up there on the screen.

US: What is your relationship with the audience then?

B: I don't know if I have one.

US: Because the way you are speaking that everything comes from yourself, and nothing is geared towards them, everything geared towards yourself - what is the audience there for?

B: Yeah, that's what I wonder, what are they there for?





US: How do you feel about Gun Control?

B: That's an odd question, I think that everybody should have guns.

US: So do you own any guns?

B: No, not yet, I'd like to get a 45 auto.

US: Why do you think that everyone should have guns?

B: I don't know, it just seems like a good idea. Guns teach a sense of self reliance, they teach a lot of things that people wouldn't imagine. I don't see why people have such a strong thing about not having guns. People always love to put themselves in the role of the victim and that seems like a stupid thing to do, why would anybody want to do that? Like in the movie "The Love Butcher" this guy was saying to this lady, "I'm worried about you and I want to give you this gun and show you how to use it" and the lady was saying, "Oh no, I don't want to use it, not a GUN." because all this violence and horrible stuff was connected to guns. Later in this movie this guy comes to her house and kills her, and where was the gun? We had some creep in Pheonix following us and we were so tempted to drive out to the desert and get out, cause I had my knife and my girlfriend had her gun and the guy driving had a gun, this guy would follow us out to the desert and then we'd get out with these guns. I used to have this pair of brass knuckles that I carried around with me, that Genesis from Throbbing Gristle gave me. But it's good, cause there's a lot of situations where people fuck with you and if you stand up to them then they'll back down, y'know these hoakey macho types. It's good to be able to defend yourselves, it's good to be able to tear someone apart. People seem to slip too easily into the role of the victim, there are classes in victimology and everyone is concerned with the victim's rights.

US: So speaking of victims how about Sirhan Sirhan, do you think that he should be freed?

B: When I was a little kid I saw a real fascinating interview with Sirhan Sirhan and it kind of had a real profound effect on me. He was saying all this wierd stuff that wasn't even connected with anything political. He was talking and said, "If I look at a flame long enough I can make it turn any color I want, green or blue" and holding his hand under hot water and telling himself that it wasn't hot and it wouldn't be. This was after the assassination, and that made a lot of sense, so I'd do the same thing, and I found out that I could do it too. That gave me a nice edge as a kid.

US: You said you played in Europe. Did you have any problems over there?

B: It was pretty good except for the person who smashed the beer glass on my face. It was in Den Hag, Holland, and there was just this bad scene in the audience, just some asshole in the front and he was crying and stuff and he wouldn't leave. He was trying to break the equipment, but it was out of his reach, so he settled for my face. That was about 1980. Most places they didn't think it was loud enough, but I played so loud one time that it blew all the speakers and it got a really good effect.

US: On the second side of your EP there is a film soundtrack piece, could you explain that?

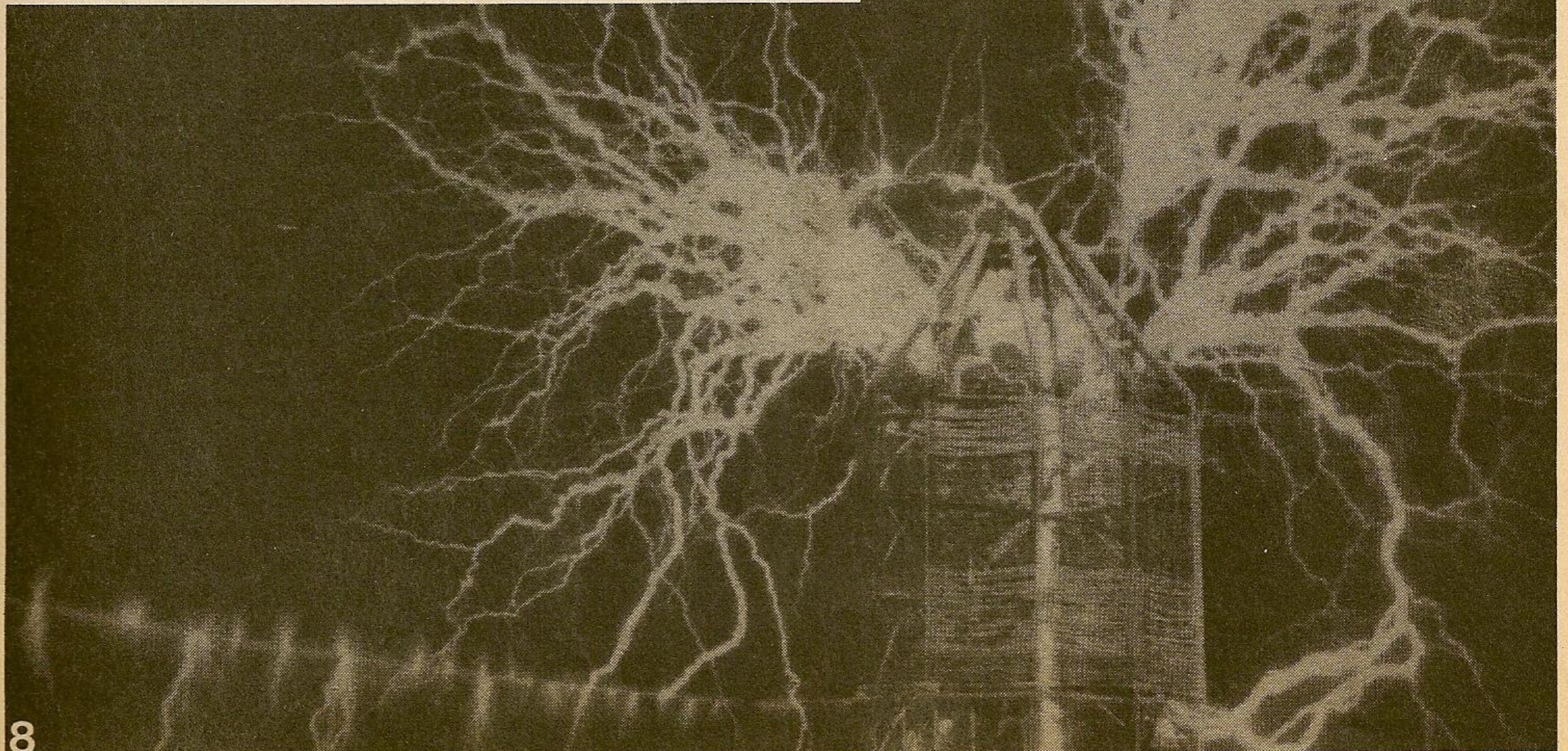
B: I just lied, there was going to be a film but I just wanted to give people a context for approaching that. People approach soundtrack things a lot differently. If you think that it's a song your kind of waiting for something to happen, but if you think that it is a soundtrack then you have a whole different attitude towards it.

US: What does the title "Romance Fatal Dentro De Un Auto" mean?

B: It means "romance fatal inside automobile." It was taken from a French newspaper article that had a picture of this guy laying dead, half in the car and half out of the car.

US: So how much material have you released?

B: "Pagean Muzak", "The Black Album", and I released a single and the 12" single, then there's a thing on "Darker Scratcher." There is also a collaboration with Frank from Fad Gadget which is yet to be released. As much as I don't like collaborations, there was something about Franks ideas that were similar to mine and it was a chance to do another record. It turned out great but it is not released yet.







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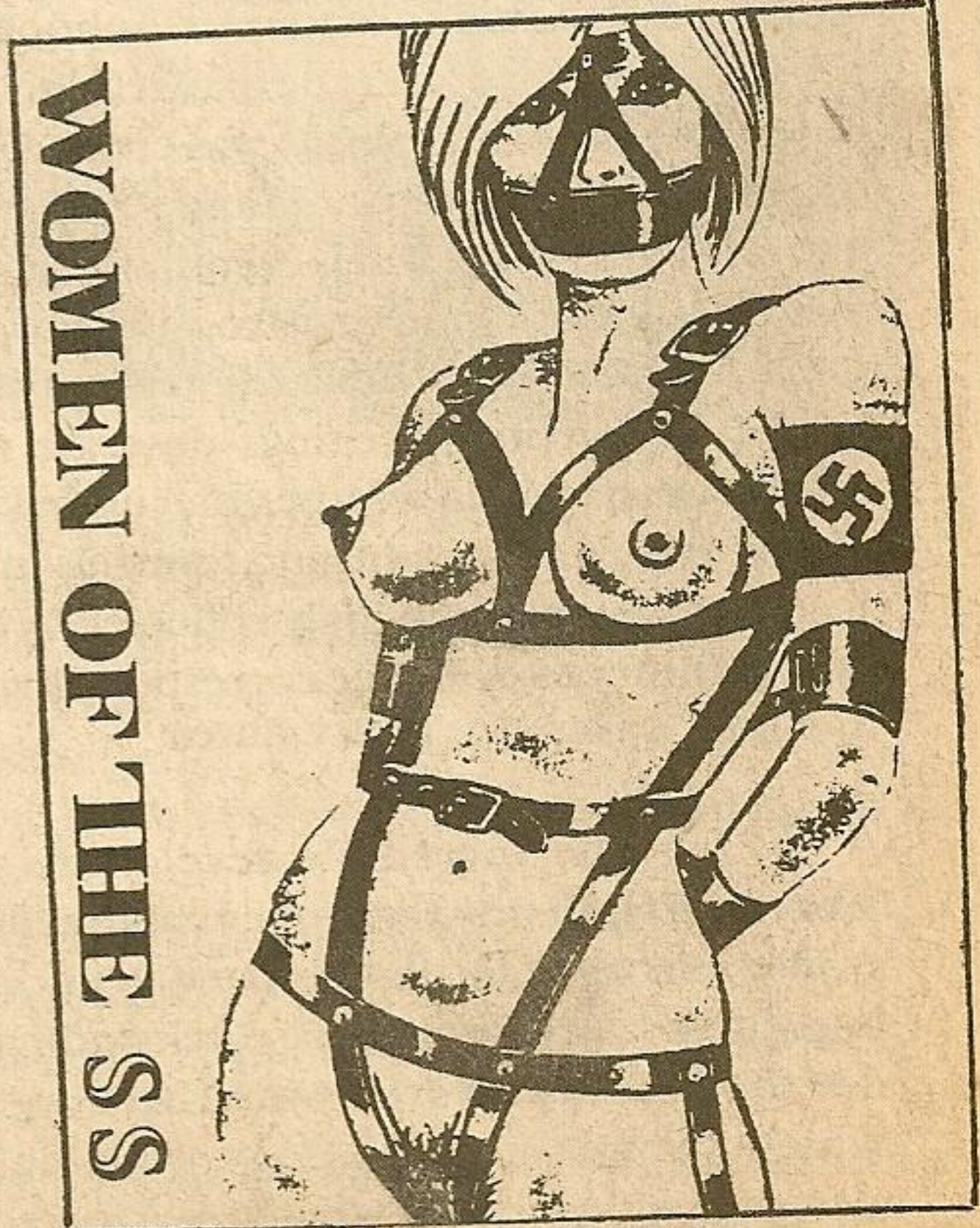
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**WOMEN OF THE SS**



# Terrible Rain

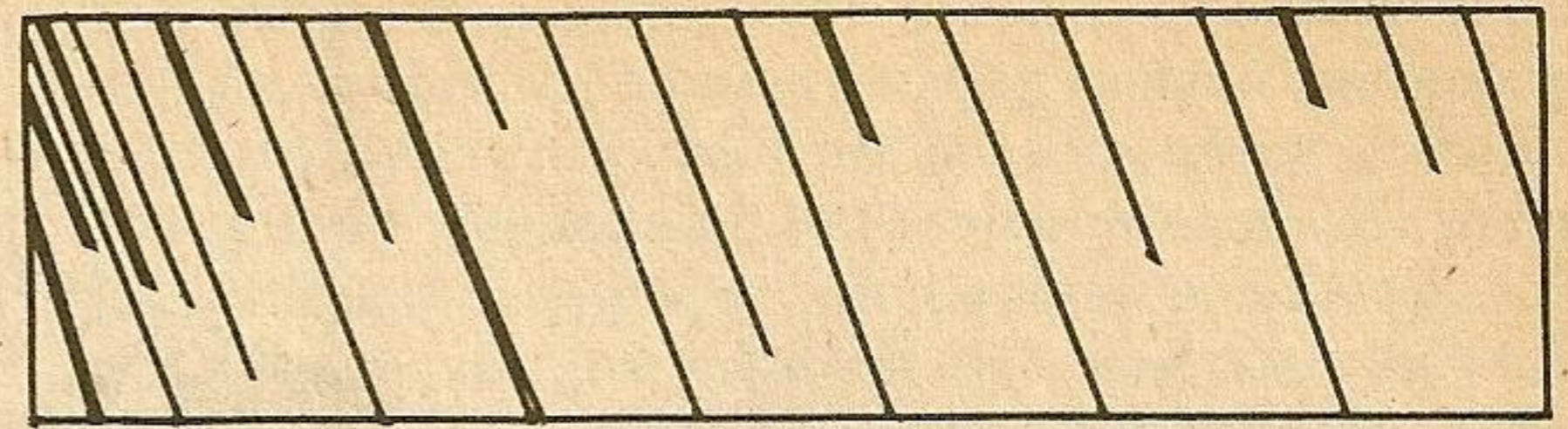
by  
Will Torphy

"Beauty's only the beginning of terror we're still able to bear."  
—— Rilke

Probably one of the overriding features of our age - the end of a century, the end and the beginning of a millenium - is our fixation on catastrophe, holocaust, and threats both physical and psychological. This obsession might in part be attributed to relative isolation from true terror itself: we sip at fear via images presented by electronic media and stories that are recounted to us rather than directly experienced. Others could argue that violence represents the raw character of the terrible possibilities of modern times - the Bomb, planned genocide, terror used as political weapon, and the over whelming need for catharsis in a repression-ridden culture.

In 1950, exactly at midcentury, **Worlds in Collision** was published in the United States by Russian emigre Immanuel Velikovsky. This book, hypothesizing that the Earth had undergone major global cataclysms in recorded history, caused a furor among scientific establishments of the times. The reason for the controversy it generated is clear when one understands the radical nature of the book's contents. Velikovsky after more than a decade of careful scientific research proposed that the planet Venus was created by a dramatic splitting of Jupiter only two thousand years before Christ. Thrown into an erratic path, Venus eventually came close to the planet earth causing extreme catastrophies on our planet. Contemporary accounts in the Bible, Chinese and Sumerian manuscripts as well as Egyptian writings describe tremendous floods, disastrous changes in weather, the sudden rapid movement or disappearance of the sun, and reversals in the heavens. These accounts were painstakingly collected by Velikovsky and then synchronomous evidence corresponding not only in years but in some cases to exact dates.

The incredible revelations contained within **Worlds in Collision** threw the established scientific community into a series of tactics designed to undermine Velikovsky's hypotheses and suppress his research findings. If only given their due the Russian's theories would have opened up new ways in which we study psychology, religion, archeology, and astronomy. It certainly would have forced other scientists to recognize the interdisciplinary nature of science and re-examine established theories of the origin of life, the solar system and the incidence of historical global catastrophe.



If nothing else the brutal actions of world respected scientists to discredit Velikovsky (coinciding with McCarthy's political witch hunting) show us that the scientific world like music, art, academic or political communities is too often maintained by clubs of recognized "professionals" who perpetuate their own opinions, choice of aesthetic, or doxies. History can provide with numerous examples of this sort of intellectual fascism. The suppression of the unique vision and insight continues today even in the atmosphere of contemporary commercial "liberalism" that seems to encourage anything - as long as it can readily be packaged into a consumable commodity.

The following is a brief summary of Velikovsky's ideas. Since **World in Collision** is the book (of his three major works) that first advanced his theories we'll concentrate on its contents. This information may encourage you to investigate more, so a list of books and research material follows.

- 1) Venus before 2,000 B.C. originates as a brilliant fiery object that is expelled from Jupiter at a time when the larger planet was experiencing a series of cataclysms that forced it to spit in two.
- 2) Venus follows an erratic path within our solar system for several hundred years passing eventually close enough to Earth to cause tremendous upheavals on our planet, the first around 1450 B.C. Following Venus' fiery comet trail the Earth was covered in blood ash that chafed human skin, left fish rotting in rivers and threatened all organic life. Men had to dig deep underground for fresh unpoisoned water and great bursts of fire were seen in the sky. Velikovsky postulates that unignited petroleum poured onto the planet from Venus' trail explaining why many oil deposits appear to be only a few thousand years old rather than the millions it takes to produce. Biblical accounts during that time as well as written and oral traditions from many other cultures tell of *great conflagrations, deluges over mountain peaks and changes in the earth's axis*. According to Velikovsky Venus caused the Earth, caught in its grip, to tip on its axis totally reversing the poles.
- 3) In the 7th and 8th centuries B.C. Venus menaced Mars which in turn menaced Earth and thus caused a series of catastrophes similar to Venus' earlier intervention in 1450 B.C. Again the Earth's axis tilted and the poles shifted. Mars once unseen in the heavens became a warlike planet worshipped and feared by man. Historical accounts for the first time cite the terrible warlike ferocity of Mars: religious rituals change radically, there is widespread geological and historical evidence of catastrophe and mutation during this period, *and Stonehenge is rebuilt to take into account a radical shift in the earth's axis*.
- 4) Eventually Venus settles into an orbit that is retro the orbit of the other planets in the solar system. In other words it moves in a direction opposite the revolutions of other planets. Recent readings of Venus by space probes have verified Velikovsky's then radical idea THAT THE SURFACE TEMPERATURE OF Venus is very hot, at least 700 F. So much hotter than any other planet in fact that this leads logically to the idea that Venus is very young planet still in the process of cooling down.



ARTIST: LAURA BEAUSOLEIL



Terror seems to have existed with the human species from time immemorial. But at no other period in recorded history have so many cultures uniformly described such major global catastrophes. In Sumeria alone a great thunderbolt is described (electromagnetic energy) as being sent down upon an army in an open plain burying 180,000 men to death but leaving their garments still intact. A description like this isolated could leave us doubting its accuracy, but hundreds of recorded corresponding events around the globe point either to mass hysteria or to very real evidence of cataclysms.

Today **homo technicus** possesses the ability to destroy most organic life on Earth in matter of minutes. For this reason there should be a very urgent psychological and intellectual impetus to investigate Velikovsky's theories. This, with increasing evidence to substantiate his "imaginative guesses" (as one contemporary scientist has called them without having read his books) is a critical time to re-examine

Velikovsky's writings not merely as a piece of paleontological history but as warning of a possible future scenario. Now that the responsibility for Earth has shifted from the far heavens into the hands of mankind. ■

A partial bibliography:

*Worlds on Collision*, Doubleday and Company, 1950 (available in Abacus Books)

*Earth in Upheaval*, Abacus books, 1955

*Ages in Chaos*, Abacus books, 1952

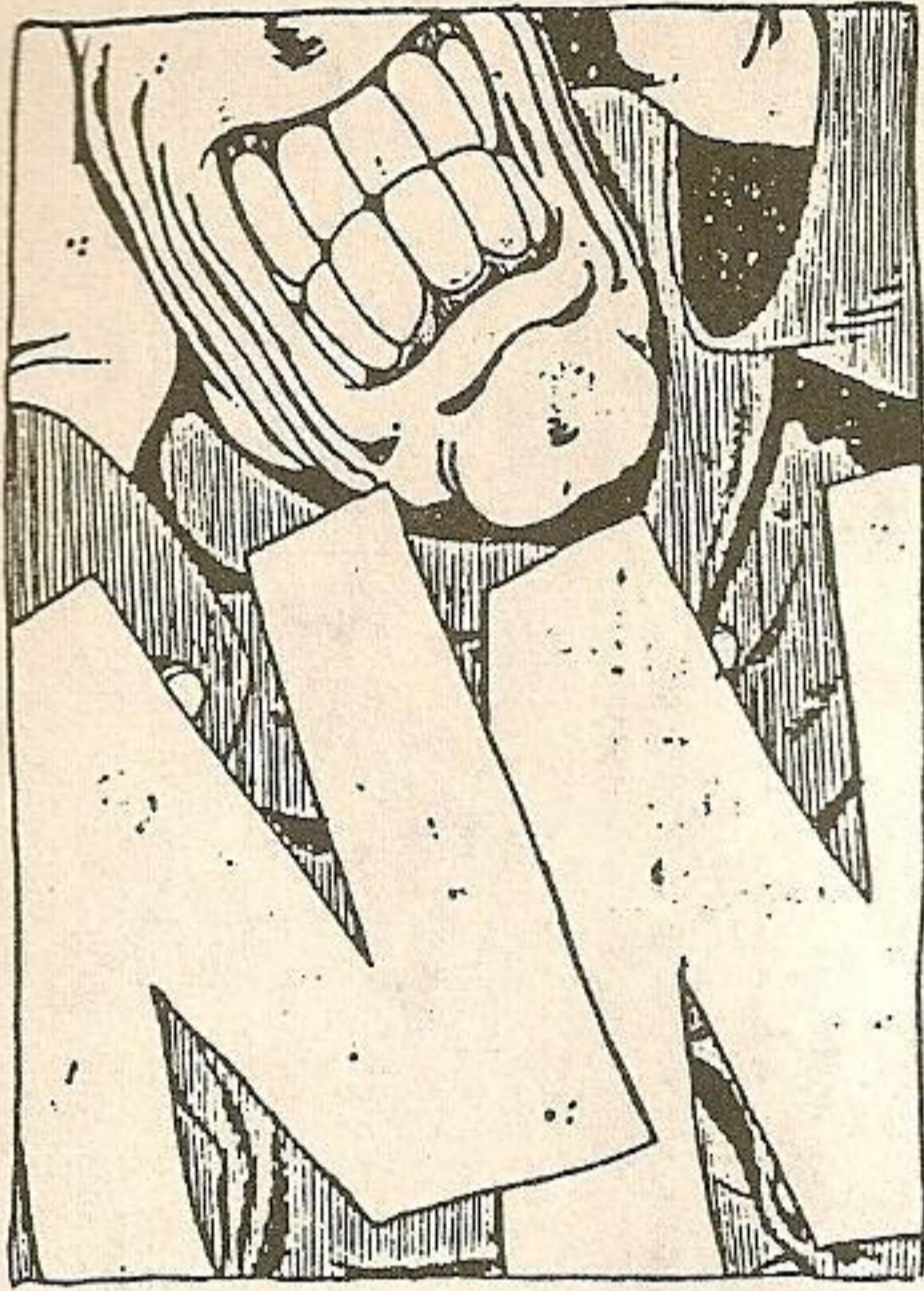
*Velikovsky Reconsidered*, by the editors of Pensee, Doubleday and Company, 1976

*Scientists Confront Velikovsky* (evidence against Velikovsky's theories) edited by Donald Goldsmith, W.W. Norton and Company, 1977

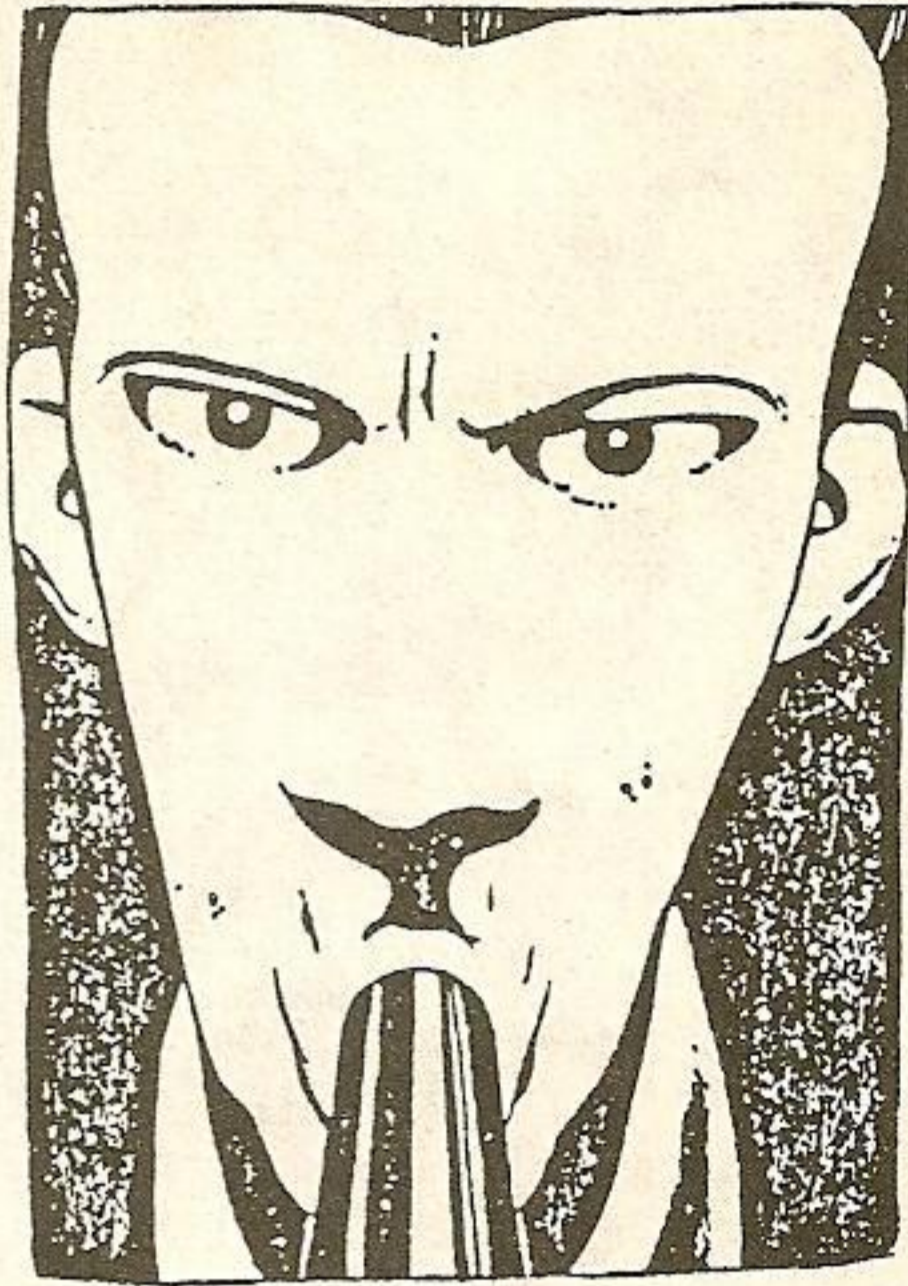
Pensee (An organization dedicated to the dissemination of information concerning Velikovsky's theories) 2530 82nd Avenue NE, Portland, Oregon, 97220.



# WHITEHOUSE



KEVIN TOMKINS



WILLIAM BENNETT



PHILIP BEST

Come Organisation, 9-11 Kensington High St.  
London W8 NP England

Images from KATA 17 (Come Organisation booklet)



(The following was submitted by William Bennett of Whitehouse.)

Forthcoming material:

WHITEHOUSE VIDEO –  
WHITEHOUSE car stickers  
Dennis NILSEN LBC/TV cassette

## An interview with Kevin Tomkins

Question: What is the aim of SJ's music?

Answer: The pleasure of the attack.

Q: Why did you decide to release the SJ tapes as a boxed set?

A: Simply because it is a ten hour work.

Q: What are your comments on people who criticise you for your stance?

A: They're not worth thinking about.

Q: What are your influences?

A: Peter Sutcliffe, The Marquis de Sade, Himmler and Ian Brady.

Q: What would you describe your music as?

A: Ultra-violent.

Q: Why do you think Peter Sutcliffe is so important?

A: He helped keep prostitutes off the streets and he's a great inspiration to everybody.

Q: Do you think there is a limit to violence in music?

A: No, but there are many courses of action beyond music. In crime, for instance.

Q: Are there any other groups who you think are worthwhile or important at the moment?

A: Private Spy, N.A.M.B.L.A.

Q: Any details of the SJ/Whitehouse video projects?

A: For the ultra series SJ performed two live actions, plus the torture and execution of cats and other animals. Unfortunately these masters were stolen along with the rest of the Come Organisation video equipment.

Q: What is your idea of beauty?

A: The victim.

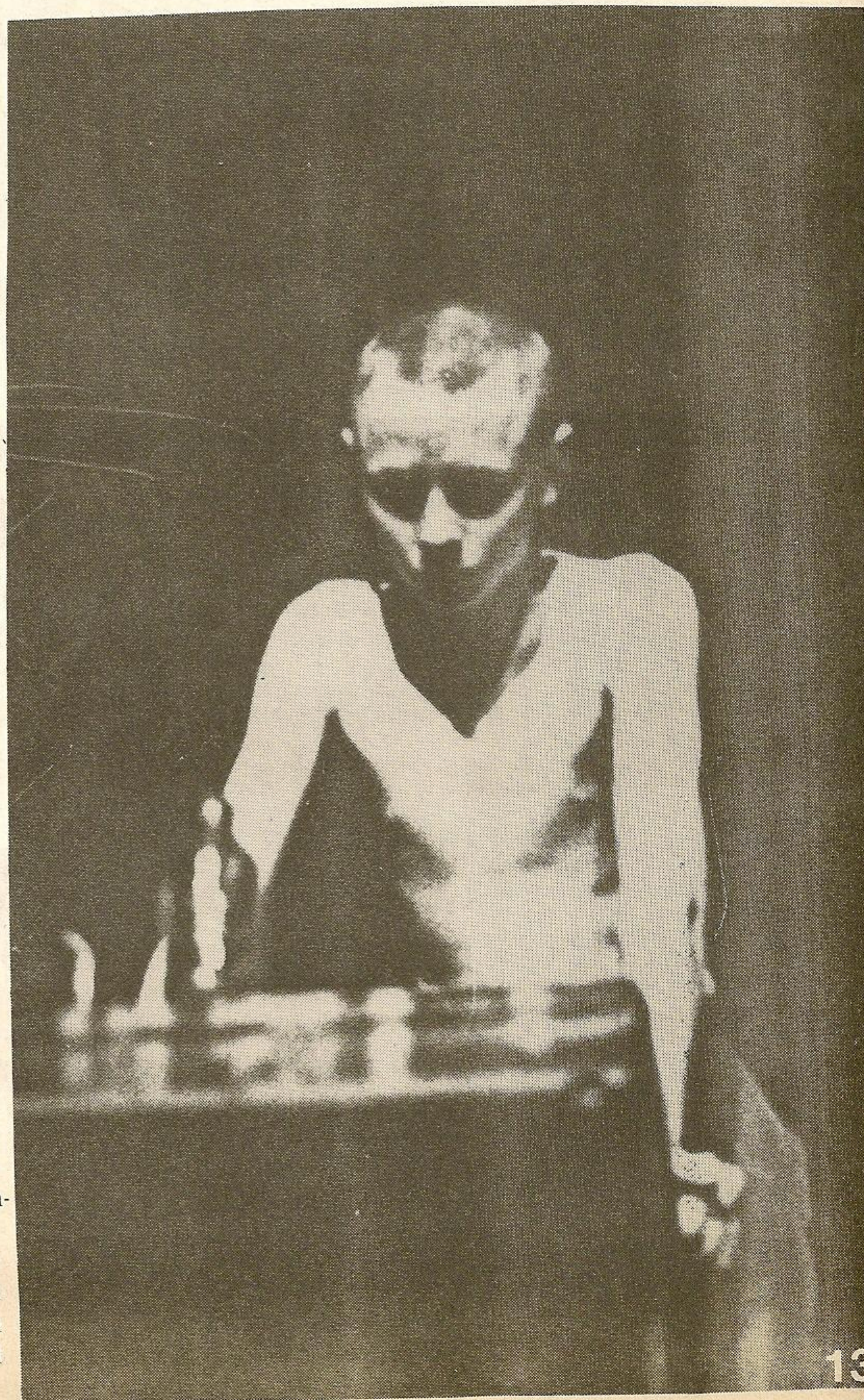
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This was the final SJ interview as Kevin has now joined Whitehouse along with Philip Best of Consumer electronics. The new ultra powerful sound is displayed on the new Whitehouse LP, "RIGHT TO KILL" available from The Come Organisation.

Whitehouse have just returned from a highly successful USA tour during which they played ten dates from New York to Seattle. Cassettes are available of the live actions and of various interviews from the tour.

Whitehouse have now reached the transitory stage where they are prepared to turn to crime for their pleasures. This will not affect the violence or direction of their Come Organisation output, on the contrary, but smaller quantities of material will be available as with the "RIGHT TO KILL" LP.

## Whitehouse in Paris, France, October 1983





PHILMANZANERAROBERTWYATTMAGAZINEDOCUMENTCLEM  
 HUNTINGLODGEBORBETOMAGUSGLENNBRANCA SIOUXSIE  
 PETERCATHAMTHROBBINGGRISTLEENSTRUCTIONLUXUS  
 SPKJOHNHASSELLHENRYCOWHIDIOUSINSTRENGTH

THEPASSAGEWOMENOFTHESSELEPERCHAMBER  
 KILLINGJOKELOUNDELIZARDSFREDRITHJOHNPOXX  
 400HLOWPHILLIPOLASSTHEWALLFACTR1X2SSKIDOO  
 NEWORDERSIMPLEMENTSIDENTSYLONPOLYHOOK

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# NO TREND

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Unsound: Why is your album called "Too many Humans?"  
No Trend: Because there are too many humans. We firmly believe that ecologically the planet can't support this many humans without wiping out, destroying other species and changing the whole ecosystem. We don't feel that humans have any right to multiply anymore than they have.

US: What do you think can be done about this?

NT: There should be self-control involved. We're not against the act of humans breeding, we're not against sex at all. People must have some type of self-control and realize there's a limit. For a family to have six children is not necessary, it's ridiculous.

US: Why have you chosen the subject of overpopulation and ecology?

NT: Because it's very obvious and all you have to do is observe. It makes no difference what we think or what anyone else does, it's a fact that exists. This planet has been around for billions of years, the ecosystems have existed for billions of years and have been evolving, now they're being destroyed by one species that has become too predominant.

US: Why do you call yourselves NO TREND?

NT: We find ourselves not playing hardcore or not total industrial music, and we don't associate with any movement or style. Our influences come from other things..... We want to be able to play to any type of audience, we can play a hardcore, industrial, or new wave show.

US: Have you found that difficult?

NT: If you play for a hardcore audience you are "no good" if they can't slam, and if you play for the art crowd it's too hardcore for them.

US: So aren't you defeating the purpose of not playing a defined style or not wanting to be associated with any movement? Is not the purpose to be able to communicate to a broad sector of people?

NT: We want to play the music we want to play, we don't want to be in a rut. What we're playing isn't hardcore per se, but our music is aggressive and it can be compared to hardcore. There's really no reason why a lot of hardcore's won't get into it.

US: Why do you think they don't?

NT: They're starting to little by little, but there's this mentality like that mindless teenager with the Exploited T-shirt.

US: Do you think it's changing?

NT: How long can someone listen to the same thrash beat over and over again, how long can they keep wasting their money on 10,000 albums of bands that all sound the same?

US: In terms of shows, do you play the same set always or does each show have a different set?

NT: Each song itself can vary.

US: Is your music based on intuition?

NT: Yes.

US: Is your music improvised?

NT: To an extent. The bass and drums provide the backbone for the song, the vocals are unstructured, and the guitar is both structured and unstructured.

US: How did you get the money to independently produce the album?

NT: Everyone saved up.

US: What were some of the problems you encountered?

NT: Money and time, it was a total rush job.

US: Are you satisfied with the way it's come out?

NT: Yes.

US: How many hours did you spend on recording?

NT: A few hours. A lot of the songs were just one shot deals.

US: Other than the album what else is available?

NT: Our first seven inch.

US: Have you approached any record companies?

NT: No, we want to do everything ourselves till it becomes com-





pletely impossible. We're trying to do this as independently as possible.

US: Why?

NT: Because we feel better doing it this way, we feel it is more of an accomplishment and because we don't want to compromise.

US: What experience's have you had on the tour?

NT: We're trapped in the hardcore rut right now so each place is love and hate. Half the crowd thinks we're doing something good and the other half thinks we just suck. There's this sort of disease with youth that music should be based on blues, they expect the obligatory blues guitar solo.

US: Why do you think that is?

NT: Just mindlessness. The thing about blues music is that it is just one branch of negro music which white boys latched onto and have adhered to for twenty years now.

US: How was your show last night at the Mabuhay Gardens?

NT: It was the typical half and half. Our manager tried to adjust the sound because it was messed up and they wouldn't let him and then the sound man left during the show.

US: Do you have trouble with sound men in clubs?

NT: It's kind of a schizophrenic thing, we do have trouble because of the music and all the other things, but if they're interested in it they can work with it.

US: How long has the group been together?

NT: About one year.

US: How do you go about writing a song, do you use a lot of found material?

NT: "Reality Breakdown" is all found material, its one of the lists from high school which counselors give to parents to warn them about things like *drug abuse, and the unexpected pregnancy*. The quote at the end was taken from a religious newspaper. Other material is from just observing people and spewing out what we see.

US: Do you think your lyrics are humorous?

NT: No they're not meant to be, like in "Teen Love" what's humorous is the existence of the teenage romantic. But the song is really about irony because the music and lyrics contrast each other.

**We're not against the act of humans breeding, we're not against sex at all."**

US: Do you take drugs?

NT: People take drugs because it makes them feel good, but if you can't accept your own reality how can you feel good, even on drugs. Drugs can be enriching in the hands of an intelligent person. In the hands of a stupid person it can be used as a crutch. **Drugs are illegal to protect people from themselves just like the speed limit.**

US: What do you think of the D.C. hardcore scene?

NT: It's overrated. Some of the greatest hardcore bands come out of D.C. but it's really hyped-up.

US: I hear your hated, is that true?

NT: D.C. is a lot different than other places because so many of the people went to high school together, it's pathetic. That's how the "straight-edge" thing started, a bunch of people in high school said, "we're not going to take drugs and lets drink cocacola," and all their friends did it.

US: What do you think of "straight-edge"?

NT: The "straight edge" thing is part of a larger process of the non-drug social trend. In th 60's it was in fashion to take drugs and everything that's in fashion has to go out of fashion. Anti-drug is the big thing of the 80's.

US: Do you think that what your doing is a reaction against high school?

NT: Not at all. High school is n't something you want to concentrate on, it's just society in general we're reacting to. We're not out to make people think the way we do, it's just so easy to say that your doing something different - a gang of 800 people in one city all doing the same thing. They think they're doing something different but they're really not, all their friends agree with them.

US: What do you think of Whitehouse?

NT: They seem to be getting a bad reputation.

US: What are you going to do after the tour?

NT: Work on distributing the album and redoing the first single.

US: Are you going to continue the same instrumentation?

NT: The bass and drums are going to switch more, but we can't really say what the band will be doing.

US: Do you have any last words?

NT: You deserve your life. ■

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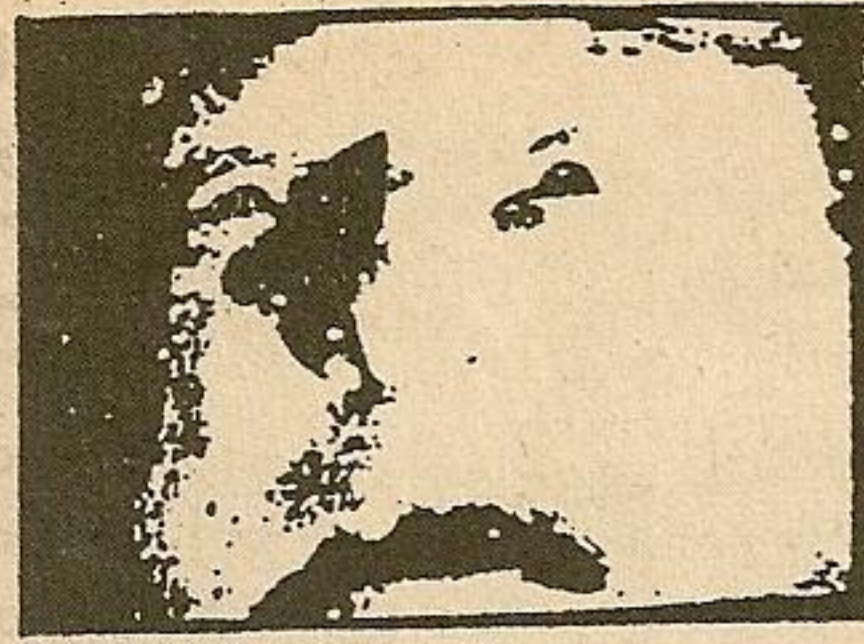
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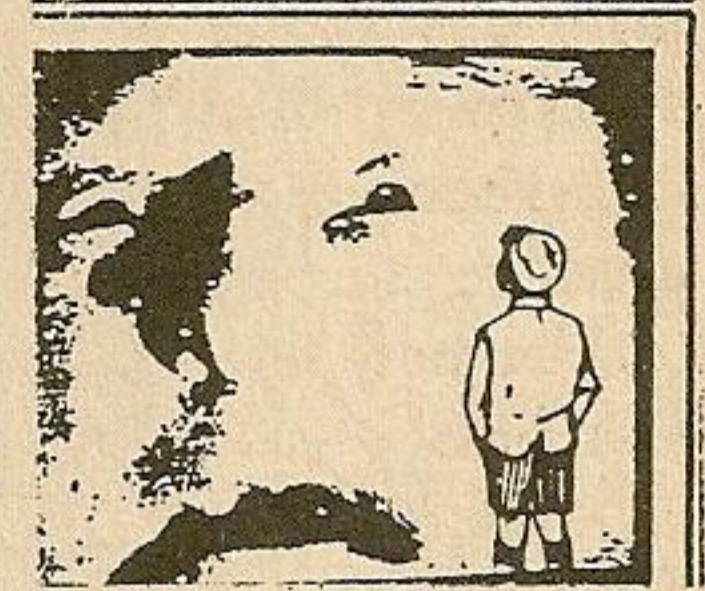


# RADIO WORLD



*"I have reached into the heart of my time, and my hand came out covered with slime. . . This is a time for truth, it is. A time when rodents such as yourselves will be kept in check. Morals require space in the society and being that you have none, it is best that you leave. For too long the sickness has held us down. The sickness of the dissatisfied."*

—Frank, leader of the X-Police



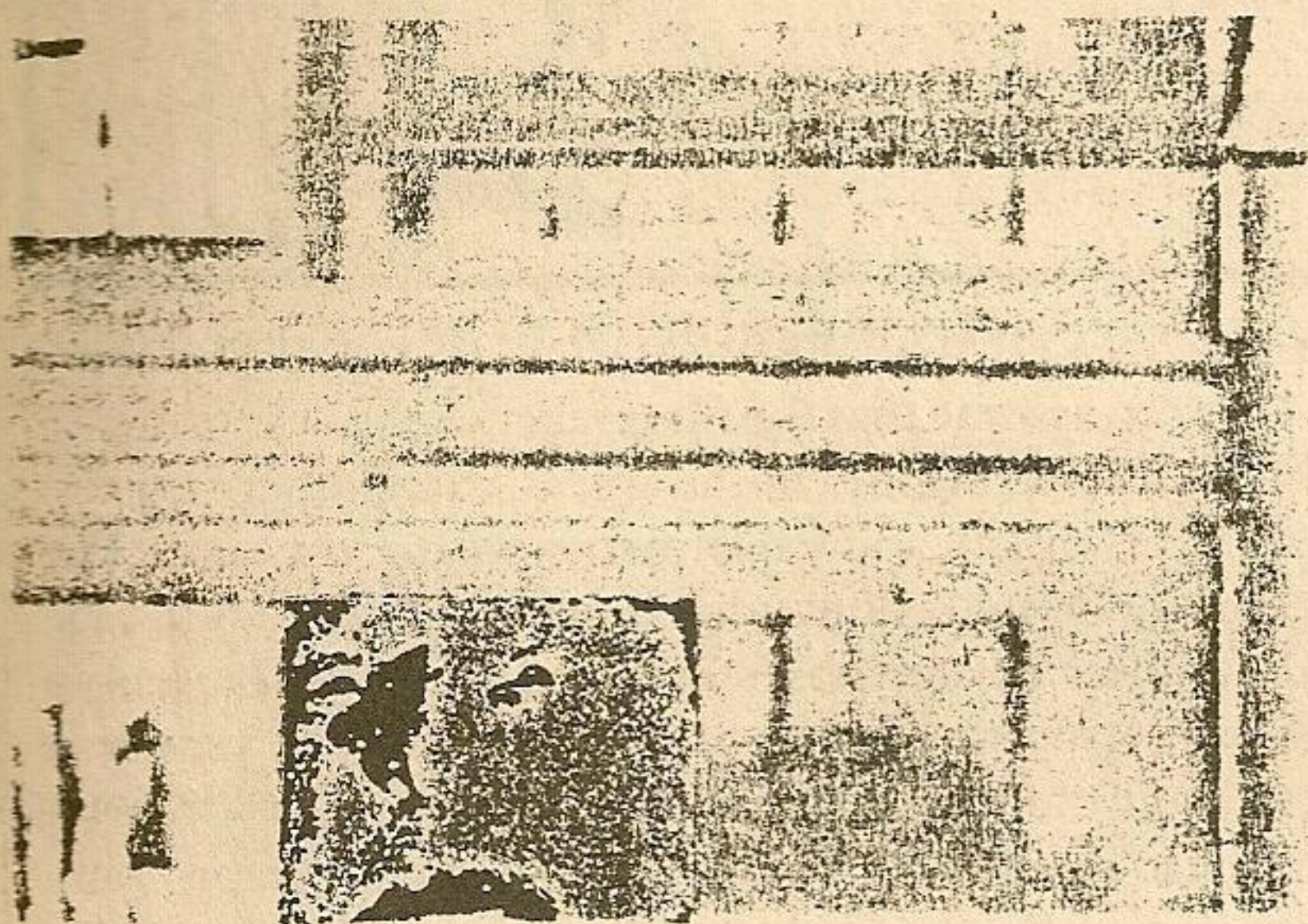
by Tamara F. and William D.

Radio World, is a film by Matthew Causey with music by Joseph T. Jacobs and special effects by Mark Pauline. The general plot that we perceived is: society has been destroyed as we know it now. Population is sparse and anarchy, territorialism, and the basics for survival are the reality. Within this environment we have Frank, a power-hungry prophet like person, who is organizing a new type of society - one of machines. His enforcers are the X-Police who vandalize and threaten thru the use of machines and violence, propagating Franks ideas as the most practical. Jeanne, is the leader of an opposing group and she is Franks X-lover, her group consists of 3 other members. She originally took the other three into her core because they have special skills that could counter Franks power. Mark is the communications specialist, who has an intense embrace of his past which is metaphorically collected in the history of television. He is very frightened and finds salvation thru the TV— this is his reality. Niles is the armament specialist and his role is very neutral, although we do get the sense that he is floating without feeling anything. Niles' sister is Nancy, and she has no special skills, but is constantly nostalgic and emotional about everything. Most of the film has the quartet wandering, dancing, and communicating with each other, while intercut with scenes of Frank reciting his ideals of future utopia's. Frank tries to convince the quartet to join his forces but Jeanne and her gang resist. Finally the X-Police destroy their home and anything that was built to intercept Franks' special mind waves, [supposedly Frank has the ability to control people and objects with his mind]. Other aspects in the film are Mark Pauline's machines [used by Frank and the X-Police], and an old man that is referred to as a dinosaur, who in reality is just a street bum. The film ends with Niles killing the dinosaur, Mark being given a radio by Howdy-Doody [we're not sure of the symbolism], Nancy miraculously healing herself from a gun shot wound, and Jeanne changing her mind about her values and Franks ideals. We are left confused and detached except for the isolated scene by scene portrayls. The stage is never set for apocalypse and we do not feel the emptiness of a world gone, because there is a lack of developmental information in this film. We are always wandering but we seem not to wander very far. Something is going on, we are interested in it but we are left waiting for that

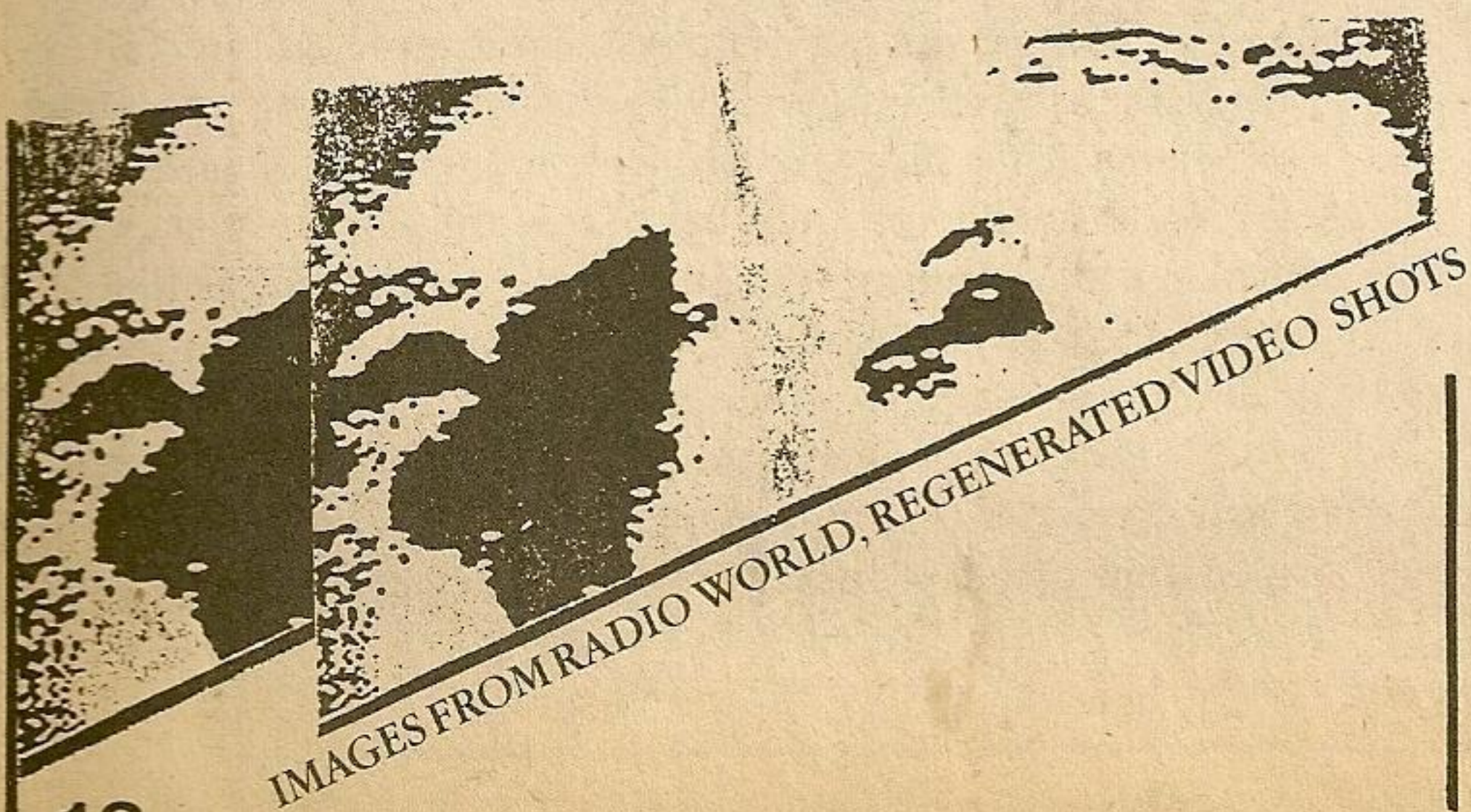
'happening' IN A FILM WHERE NOTHING REALLY EVER HAPPENS. One can assume that the filmmakers focus was to create this state of wandering and nothingness, except there are too many non-essentials and excitements within the plot. The characters are excited about what they are doing, they are excited about their isolated obsessions and characterizations, in turn they destroy the mood of the film and the viewer is distracted from the general feeling on nothingness that the director is trying to create. Emulating a Shakespearean orator, Frank speaks the words but the final rendering is unconvincing. What is the intention of this character and how are we to react to him? Is he supposed to be humorous or serious? Jeanne is another confusing character who comes-off very uncertain of her stance. She does not portray the character as a solid individual, but is rather unstable and passive. Her political values, ideals and plans are concealed and when she begins to doubt here initial goals we are confused because we had nothing to base them on originally. Frank and Jeanne are two power figures and are pivotal to the plots development, unfortunately they are the two most frustrating and weakest of characters. Conflict: Frank has psychic powers to control things such as man-hole covers and the quartet are trying to jam his special waves. Frank has given Pauline's machines power of their own, and these machines display his asperations for the future; Franks makes some obscure mention of man becoming machines as the ultimate developed race. Other than the spectacle of it all, the machines were not an impressive example of machines achievements over humans. Even though enjoyable to watch in action, the machines did not seem to blend within the main current of the film for a number of reasons. For any of us who have seen Mark Pauline's machines live or through documentation, one recognizes all of them, except maybe the newest of additions. They were not altered, thus the film became another form of documentation rather than something special. When merged with Franks climatic dialogues about the advances future Pauline's machines lose any sense of awesomeness and their funky nature becomes parody.



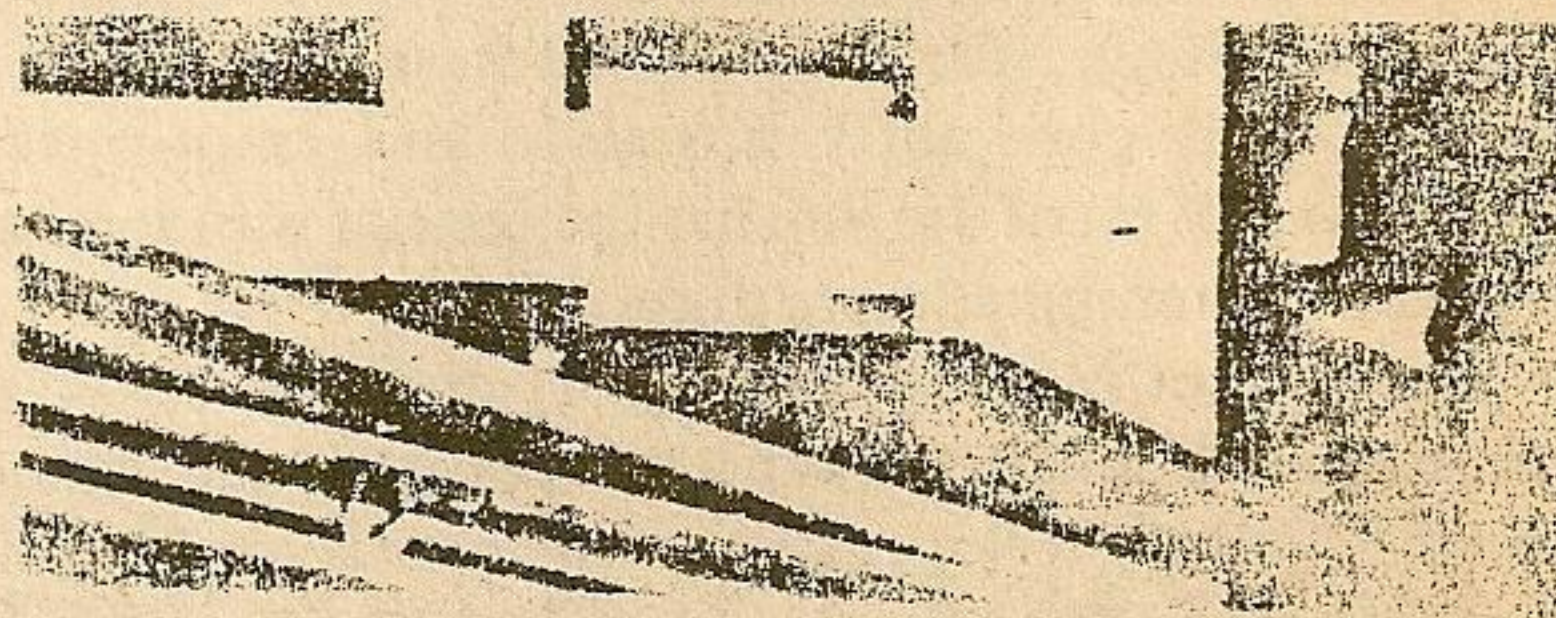
Mark, the communications expert, is the strongest of characters and has one of the longest solo scenes after the X-Police have destroyed all his TV's and tapes. Mark's scene of confusion is beautifully acted and cleverly written, where he recites lines from all our favorite TV programs of the past and present. The character of Niles as mentioned previous is the most neutral, the illusion is that he is the weapons maker, and he has very little dialogue in comparison to other characters. Niles the weapons maker is also Niles the killer who in one scene cuts the throat of the old man dinosaur. Nancy is one emotional bubble, she narrates portions of the film as though she were recording into a diary. She emotionally deals with situations and the past is very important to her. After being shot she denies the reality and declares herself healed by a miracle— SHE HAS HOPELESSLY FALLEN INTO FANTASY. The old man dinosaur character is a beautiful adaptation, very reminiscent of a Beckett character. He is daffy and sad like a satire on a rodeo clown, this is one of the few characters in the film that has the power of imaginative portrayal.



The film was transferred from video to 16mm film which gave the quality of the images a blur. The film was under lit, dark, and reddish. At times the texture is exceptional, especially the regenerated video shots. The dark gloominess was effective most of the time, although too constant through out. The distorted blurred images coincided with the vagueness of the plot leading to an overall numbness. The soundtrack was probably one of the more effective elements, it was a mixture of synthesized drones with tonal and rhythmic variations, etc.. The narrating voices were processed in various ways and the occasional pop music-like sounds created a diverse soundtrack. Definitely the soundtrack was different than other material that has been heard by Joseph Jacobs, especially within Factrix, and possibly a development that shows potential.



The Crux: there is a stream of metaphorical thought throughout the film which becomes meaningless to those of us who don't understand the plot. It is difficult to follow because one does not have any references to the fact of apocalypse, only within the dialogue we have to find the basis of which the film is founded. Because of the vagueness of certain characterizations it is difficult to build this foundation and become involved in the film. One can assume that all of society has been abandoned, and that people have their own microsocieties. Frank is a power figure in one of these societies and he wants to use the quartets skills to obtain his future visions. Unfortunately Franks visions do not coincide with his actual portrayal and we see instead a dreamy radical from the sixties. In Radio World there are hints of chaoticness and totalitarianism, and that world-wide decadence is occurring.



"True to his experimental aesthetics, Causey has created his first film with the abandon of a skateboarder. Starting with a miniscule \$10,000 budget, he begged, borrowed, stole and improvised his way through an intense shooting of only two weeks." We realize this film was a great challenge for the filmmaker, Matthew Causey, but perhaps a little too adventurous in lieu of what he was trying to present. ■





# The Birth of Target Video

by Joe Rees

I got interested in performance in the mid-70s; it was a new direction in art at the time. I used sculptures and interfaced with the material, creating a relationship between myself and the piece. This soon extended into live theatre. I developed some performance pieces and realized that I needed a means to document them with. I tried using film, but in film you are limited to a three-minute cassette and it was also expensive. With video one can set up a camera with a one hour tape, and I could get the equipment from school. Then I would have something to work with. I could see what seemed to be most effective visually in my movements as well as symbolically.

One performance was titled "The Kentucky Fried Chicken Performance"—it was about food and process. I developed a story about preparing food primitively in a modern type of environment, a reverse evolution. In the parking lot of Kentucky Fried Chicken I set up a primitive "cave man" environment. I would buy a tub of chicken and then sew all the parts back together into their original form. At the end I would walk the chicken around, bringing it back to life. There were also variations on the theme of that performance using several chickens and then two live chickens as well.

A lot of these events had to do with the public, and that was what they were all about—people stopping and watching something going on that was happening hundreds of thousands of years ago. This related to what they were going to do, which was go through this glass door and buy a plastic chicken across a nice clean white counter. These performances would go on for about an hour, and I would periodically shift locations. Afterwards the video would become a piece on its own.

I realized that there was a lot of power in these images, so I began incorporating videotapes of previous performances I had done into live performances. The tape would extend the relationship in the live performance and I could interact with it.

In 1975 I was invited to an international art forum in Bologna, Italy. So I went there with



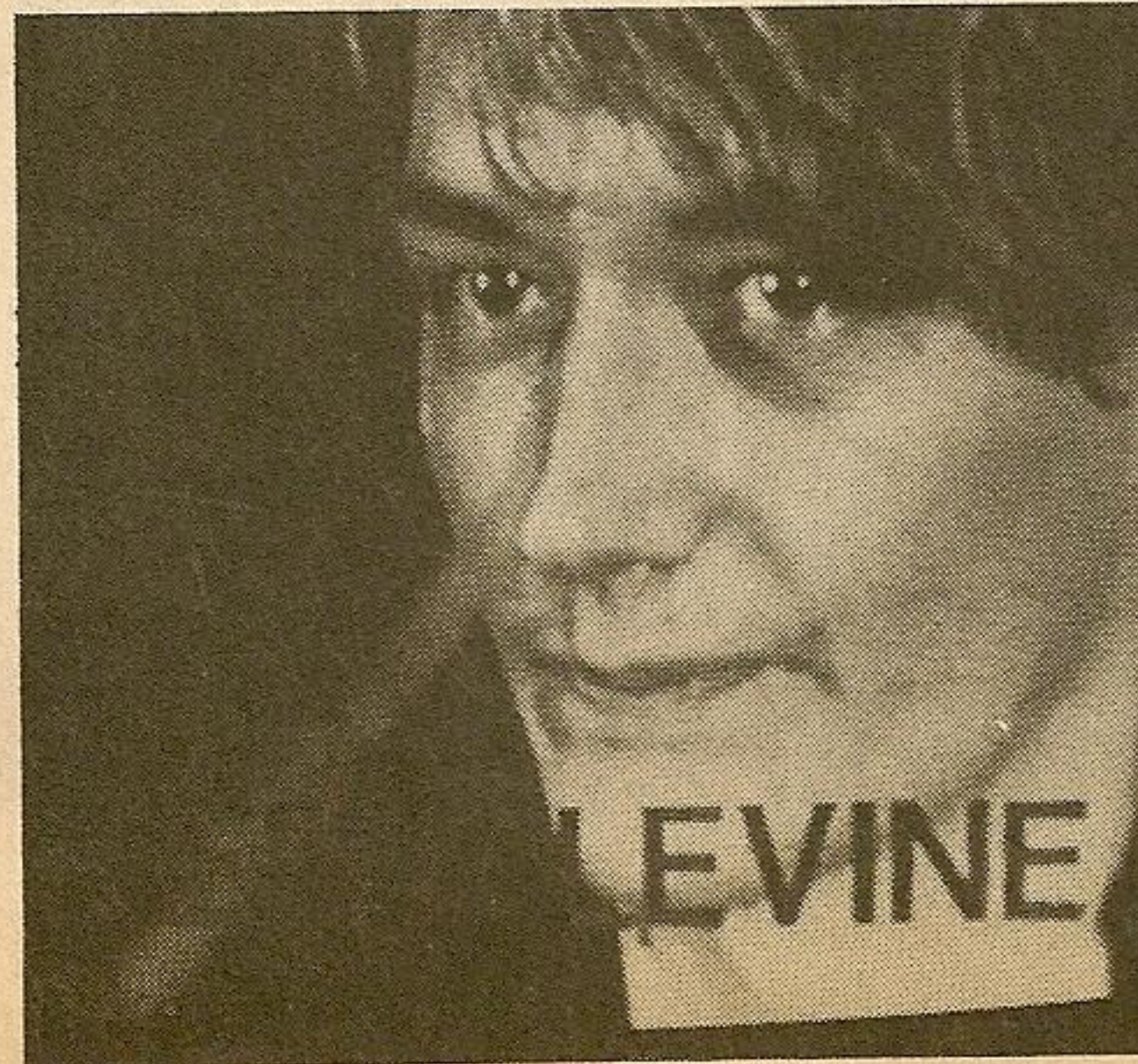
a performance done in front of a television screen and got a real good response. Laurie Anderson was there; this was when she was just starting her commercial music phase. Chris Burden was also there playing Mr. Wizard, because he didn't want to shoot himself or anything—he was trying to create a new image for himself. I had bought a portapack just prior to going over there and while I was there I documented other artists' performances.

**This related to what they were going to do, which was go through this glass door and buy a plastic chicken across a nice clean white counter**

I then found I had a real love for this type of work. When I got back to the Bay Area I invited the *Mutants* over to my warehouse and had them play at a party and videotaped them. One thing led to another and then I began shooting the *Nuns*, *Avengers*, *Crime*

and the other things that were happening at the time. All these people had the same ideas, being from generally the same background. They were really tired of the structure and confinement of this "artist gallery" stuff, and believe me this town is full of fucking pretentious assholes. This is what led everyone towards having their own theatre; music just happened to be the medium. Times change and now it's time for something new and now there are some more pretentious assholes to be eliminated.

Shooting live is a direct descendant of any unique live performance, because you are kind of capturing the moment. Video, the electronic medium is the perfect marriage of the intensity and the attitudes of the new music as opposed to film. Film has a texture to it that is usually warm and soft, a type of "romance" that video just does not encounter. Video is more like an electronic eye. Although if you transfer video to film you still have that feeling of it being an electronic eye. For instance, in the film *Emerald Cities* produced by Rick Schmidt in which I shot all the music with video and Palmers Lab transferred it to the film, you end up with a feeling that it is actually a document, a portrayal of reality rather than fiction.



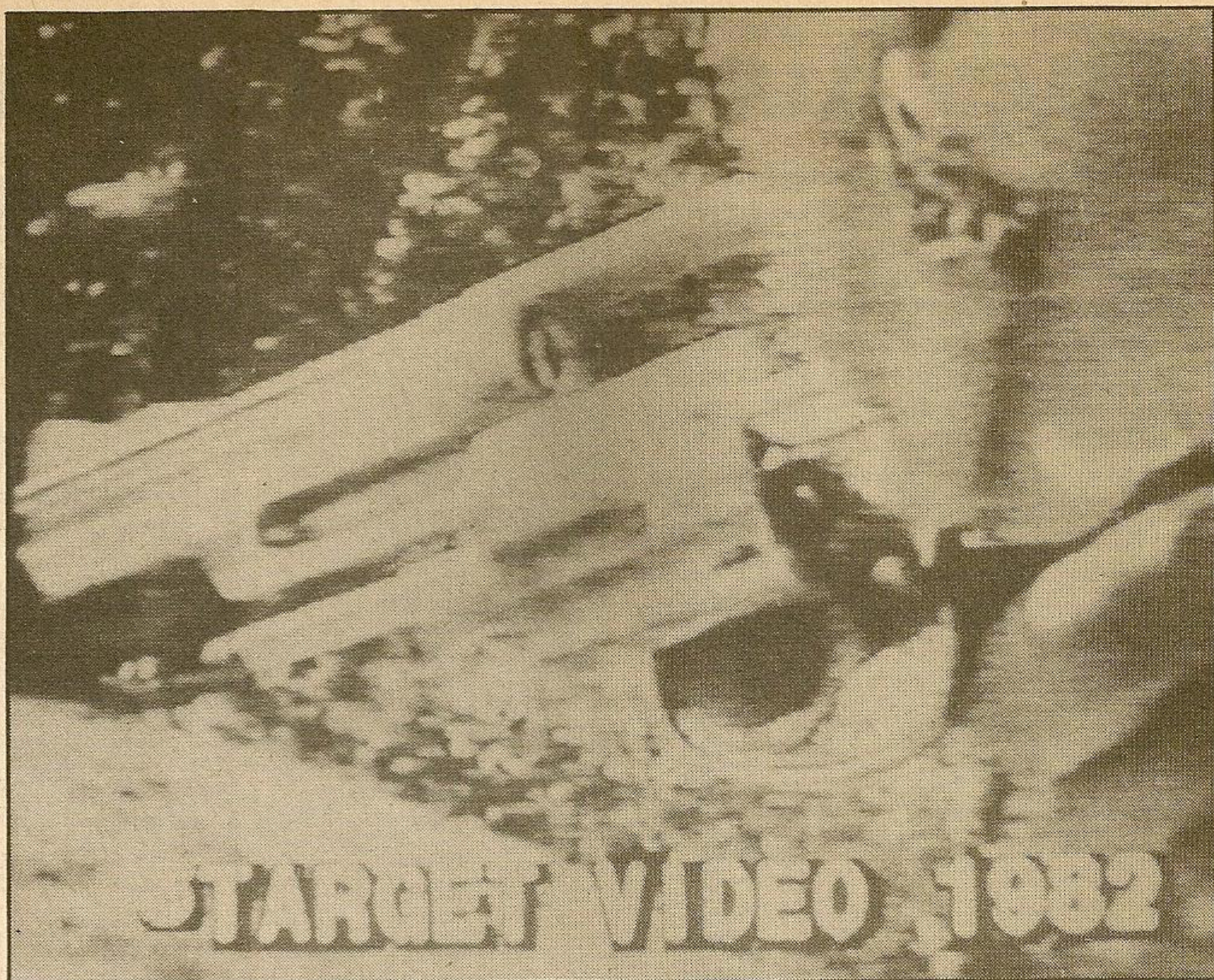


When I started producing music-oriented videotapes in 1975 the state of the art at the time was very limited in terms of equipment. I had a problem when shooting in clubs, dimly lit galleries, garages or my study—which was no light. I modified my camera with the help of an electronics expert using a special low light tube (which was used in surveillance equipment) so I could shoot in most low light situations.

As soon as I got my degree from college I began teaching, so fortunately I had a steady income. I tell you it's worse than being a heroin addict, spending money every day. That's the major problem; video equipment is so expensive that it is very difficult to have access to it. Fortunately I have a state of the art off-line editing system and some basic effects. The way I like to work is to live with my equipment, to be there as much as possible. If you have an idea hot in your mind it's hard to keep that thing nursed until you get it into a production studio—and pay \$300 an hour for time.

## Video, the electronic medium is a perfect marriage of the intensity and the attitudes of the new music

In the last three years most of my concentration has been on the concept of developing electronic cinemas. That is what I have been touring with throughout the United States, but mostly in Europe. We have been establishing bases of operation in different countries, exposing the *Target Video* material to the public, developing an audience and documenting material. All pushing the concept of using large electronic screens and good sound systems, to have the shows in the same sense as having live shows. We are booked in the same places as bands and at first Target was booked as a band. Now we are doing our own shows. The shows are basically two-hour videos, which is like going to the movies in a sense. I have tried to create a theatre where you have a choice of either dancing, moving around or sitting. We did a show at the *Whiskey* in Los Angeles last January and the effect that it had on the audience (the *new punk generation*) was phenomenal. Kids were jumping off the stage and doing the same type of acrobatics that they would do at a live show. I have never seen anything like that in response to a videotape before. ■



# An Interview with JOE REES

by

**Christopher Rankin**

UNSOUND: What have you been doing in Europe for the past few months?

JOE REES: We have been touring for three years; since last January we have done close to 58 shows in 12 countries. I have been to every one of those shows. They are always the same format: large screen, 3000-watt amplification unit and I try to book them in large halls such as cultural centers, which hold 1000 people or so. In Europe 1000 people is a normal show, they don't get to see a lot of live entertainment like we do here. Although in the bigger cities like Paris people have attitudes about certain bands, like with *Culture Club*. You would think they would have a large audience, but when they were in Paris they didn't do well at all. People are more interested in seeing Iggy Pop or the *Dead Kennedys*. So we have had good shows, like when we premiered *Underground Forces IV* in Paris for two nights. The same thing in Madrid—we opened a brand new club there and we were booked for three nights in a row, right smack in the center of the city.

US: Have you had any problems in Europe at all?

JR: On part of our tour we were booked in Northern Spain for several cities; Vitoria, Bilbao and San Sebastian which have been for

quite some time in a state of turmoil, so to speak. The Basque organization has been struggling to separate a certain part of Spain because they don't like the government; they want to become independent. They have been trying to draw attention to their demands by bombings, arson and doing as much damage to public buildings as possible. One day in the newspaper we read that five bombs went off in these areas. Exactly every one of the towns that we were headed for; not only that, but one of the specific Cultural Centers that we were booked at was bombed. Another thing that changed our minds about touring that part of the country was the fact that the main person booking our shows in that area was a member of the Basque organization. He was trying to use the material in our show (anarchy and deviation from normality) and incorporate it into the Basque politics, which I'm not involved in at all. They were trying to use the show as a means to attract the youth crowd to join their ranks and their military.

US: Did you see any video work in Europe and do you see any distinct differences in their video situation?



JR: First of all, the video situation in Europe is considerably different than it is here because of the cost and access. At least double or three times as expensive, and production studios are kept under very tight restriction. In many countries most of the television stations are government controlled stations. Although a lot of Europeans are not as entranced or hypnotically manipulated by commercial television as Americans are. Their sense of creative forms, video or whatever—they have more open minds, an intelligent approach to things and they are not so easily entertained.

US: So they are more responsive to your material?

JR: It certainly had proven out to be that way. We have been asked back three times, and people in Europe don't ask you back unless they are moved by what you are doing.

US: Do you see yourself as part of the alternative television network?

JR: I see us as alternative electronic cinema because we are putting on large events. Definitely alternative; who else is representing all of these groups?

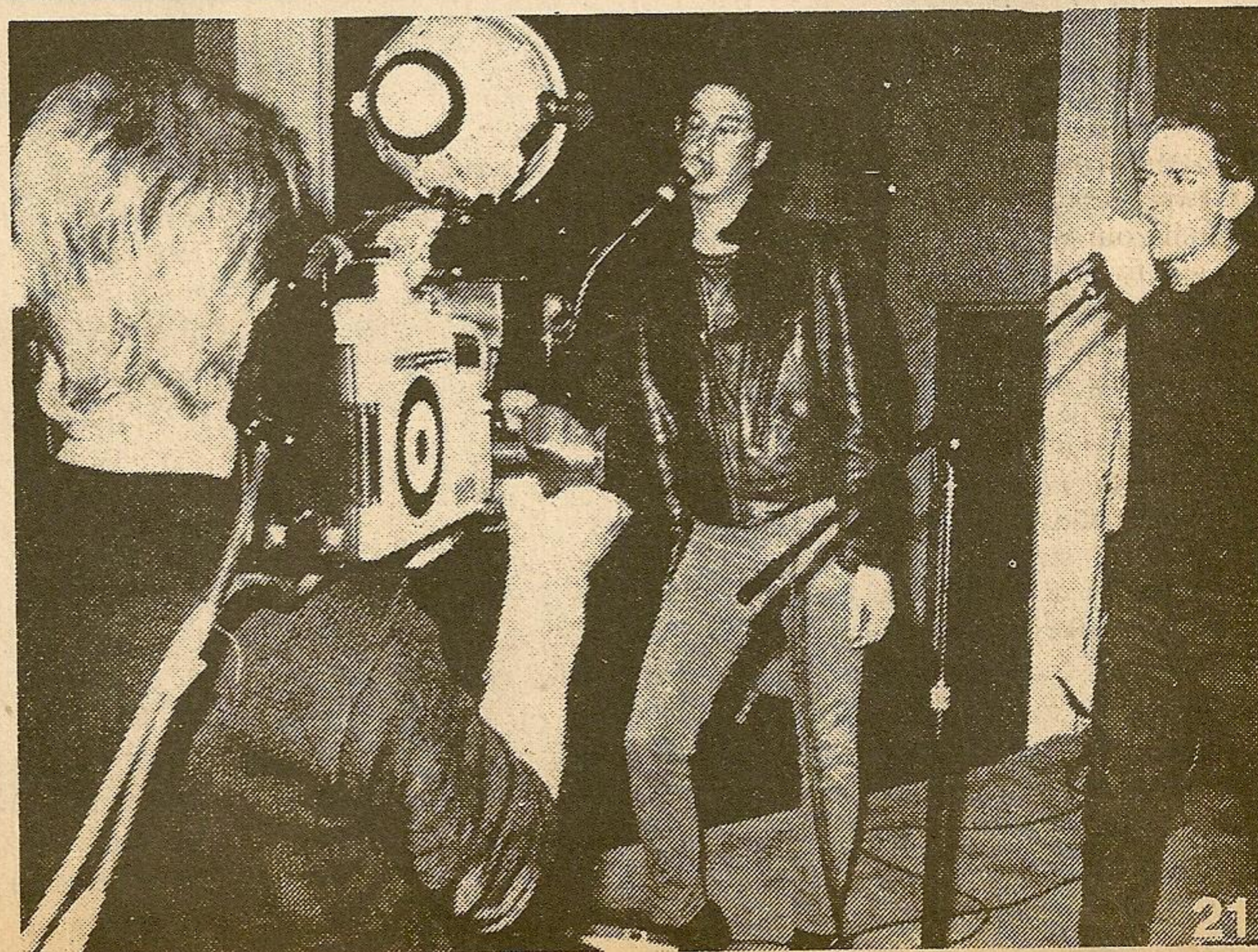
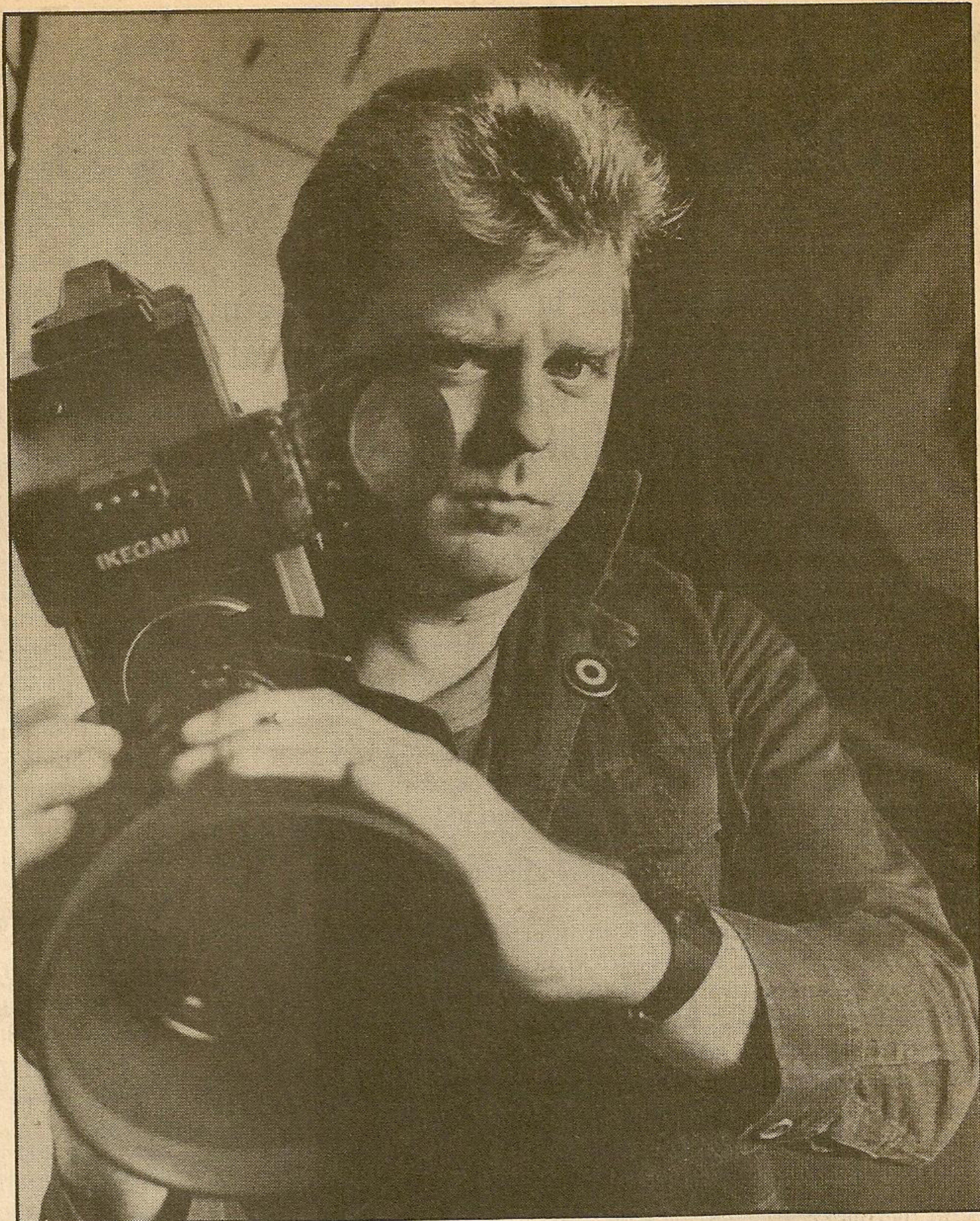
US: The only material you have marketed so far is the "industrial" material such as *Throbbing Gristle* and Mark Pauline. How does that fit into this picture?

JR: Those happen to be the things that I am most interested in, so we offer those first. I am going to be offering a lot of different material for distribution. Although industrial music and experimental music is very important, you don't get to see a lot of it; obviously it is not on television. Not much of it is really offered, yet the public seems to be interested enough to buy thousands of copies of the *Throbbing Gristle* tape. But it does prove that the time is here now and a small system like this can grow into a very influential and powerful network.

US: Doesn't putting your material on television worry you with the threat of bootlegging?

JR: Yes, but then again it would be free publicity and there is always mention of our organization. It is a very valuable exposure for new music and if this music is not shown to a public that wants to see things that are new, then it is just going to take that much longer to get it out there. With this distribution thing taking off in this country it's going to offer several alternatives. I am also going to start representing other video artists; now this is a new thing. But since I have had so many people ask me to represent their work, we are developing a company division that is going to specialize in representing other peoples work. This is good because we already have the contacts set up and I think that 1984 is going to be our busiest year. ■

Target Video  
678 So. Van Ness  
San Francisco CA 94110  
(415) 431-7595.





# GLENN BRANCA

by Andy Metrogen

Over the last five years Glenn Branca has moved into the forefront of New York's musical avant-Garde. He is known for his unusual tunings, multi-guitar ensembles, and recently has designed some of his own instruments. The following is from a telephone conversation in which he discussed some of his ideas and accomplishments.

Andy Metrogen: Where are you from and how did you get into music?

Glenn Branca: I grew up in Pennsylvania and moved to New York in 1976. In 1977 I was in my first band which was called Theoretical Girls. Then in 1978 I was in The Static, and for a short period I was in both bands at the same time.

AM: Did you ever experiment with different tunings in your first bands?

GB: The first time I got involved with different tunings was in April '79 at a club called Max's which invited me to perform at their yearly Easter festival. The name of that piece was "Instrumental For Six guitars," and was my first multi-guitar song. One of the ideas was to move away from the standard tuning so I tried what I call the octave tuning. This is where the two low strings are tuned to a low E and the two middle strings are tuned to an E an octave higher, or any note an octave higher. And from that point I had a lot of ideas about tuning so I have been using a variety of them.

AM: So that performance got you started?

GB: I had been thinking about using more than two or three guitars or using strings other than guitar strings, as well as different tunings. I had fooled around with the guitar, but never came up with anything. *I was getting to the point where I wasn't thinking about the guitar as an instrument but as a piece of wood with a microphone on it.* And when you look at it from that point of view, you can do a lot more things with the instrument.

AM: Did any of those early bands ever tour the West Coast?

GB: No, the first band I was in that played over there was in 1980, under my own name.

AM: What songs did you do?

GB: Our main song at the time was "The Ascension" which is quite a different piece live than it is on record. That was definitely the hottest piece and at that time people couldn't take "The Ascension," even if they liked the whole set that was the one they couldn't take. Then two years later that was the only thing people wanted to hear. There's usually about a two year delay in what I'm doing and what the audience wants to hear. It gets kind of frustrating.

AM: Did you perform at a New Music America Festival?

GB: Yes, in July '82 in Chicago. The name of the song was "Indeterminate Activity of Resultant Masses (For Ten Soprano Guitars)." The idea there was what I would call group tuning.

That's where instead of having each guitar in the same tuning I thought of a tuning that was over the entire span of the group. So the tuning is really the tuning group, not the tuning of any specific guitar. Each guitar is unison tuned, which means that all six strings are tuned to the same note. But over the entire group, each guitar is tuned to a different note. Each unison is a different unison. I also wanted to do that because I wanted to work with more of a resonant, open string sound, so I needed more guitars because I needed more open strings.

AM: What kind of guitars do you use?

GB: I generally use Japanese guitars because they're cheap. I do mess around with guitars, so they work out best. Because I work with ensemble pieces, *I try not to get a guitar with a sound of its own. I don't want anything that will stand out from all the rest.*

AM: When did you do your first Symphony?

GB: In July 1981. It involved two organs, electric piano, two french horns, baritone trumpet, saxophone, and the rest guitars for a total of about 12 musicians. That will be coming out around the end of October on ROIR cassettes. It was written in four movements and ran about 55 or 60 minutes. Also, it was titled "Tonal Plexus."

AM: And Symphony #2?

GB: Symphony #2 was done at St. Marks Church in East Village. That was where I started to build instruments. I didn't use any conventional guitars, only mallet guitars and that was the first time they were used. I did use a bass but there were no keyboards used either.

AM: What do you mean by mallet guitar?

GB: Basically, I hit the guitar with a mallet, but since I wanted to deal with a lot more strings than six, I built guitars so each player was playing a mallet guitar with about 30 or 40 strings on each one. It's sort of like a zither.

AM: Will that ever be released?

GM: That piece was the hardest to record so at this point I'm not sure.

AM: What was it called?

GB: It was called "The Peak of the Sacred" and was about an hour and 45 minutes to 2 hours. It was performed in May '82 and featured the percussionist Z'ev. I wrote one of the movements for him, and he was also on a couple of the other movements.

AM: How did Symphony #3 turn out?



GB: That was commissioned by the Brooklyn Academy of Music, so they basically asked me to write another symphony. At that point I first started working with the harmonic series, and it became necessary to build the keyboards for that piece.

AM: How many keyboards did you build?

GB: Six. And I just designed them; an instrument maker in New Jersey built them.

AM: What is the Beard's Fund?

GB: It's an organization that put up the \$5,000, so I could build the keyboards.

AM: How long was the original performance?

GB: It ran about an hour and twenty minutes, so the music on the record is excerpts from the original performance.

AM: How many guitars were on that song?

GB: There were no conventional guitars used on that song. There were mallet guitars, but no regular guitars.

AM: Why was it dedicated to Dane Rudhyar?

GB: Rudhyar is a composer who has a reputation as an astrologer at this point. He was one of the early composers, around the time of Ruggles. Then he stopped making music for about 20 or 30 years, then he started up again. And just a few years ago he wrote a book called *THE MAGIC OF TONE AND THE ART OF MUSIC* which is an incredible book. I'd say that book is the one thing that has influenced me more than anything else. That's why I dedicated the piece to him.

AM: How is NEUTRAL RECORDS turning out?

GB: Well, I started the label with my friend Josh, and financially we're in hot water, but I think we'll get out of it. I'm very happy with what we're putting out, and our distribution is getting better. We're starting to get licensing deals in Europe which is crucial to keep us going. It would be great if the label could get on its feet and support itself because there are a lot of things I would like to do. It would be nice not to have to worry if the record is going to break even or not. That has to be a serious consideration because it is a business.

AM: So you basically hope to accomplish a situation where people can make records and have an outlet?

GB: Right, the outlet is the key thing. Making records is not that difficult, but getting a record out to a wide audience is another story. We have a market, but it's small. It's not as if I'm trying to convert people, but I know that the potential market is out there. That is to say that the people who want to hear our music is a lot bigger than the amount of people we can get to. So the idea is to get to the people who want it, and that's all I'm trying to do.

AM: Will you ever do a Symphony #4?

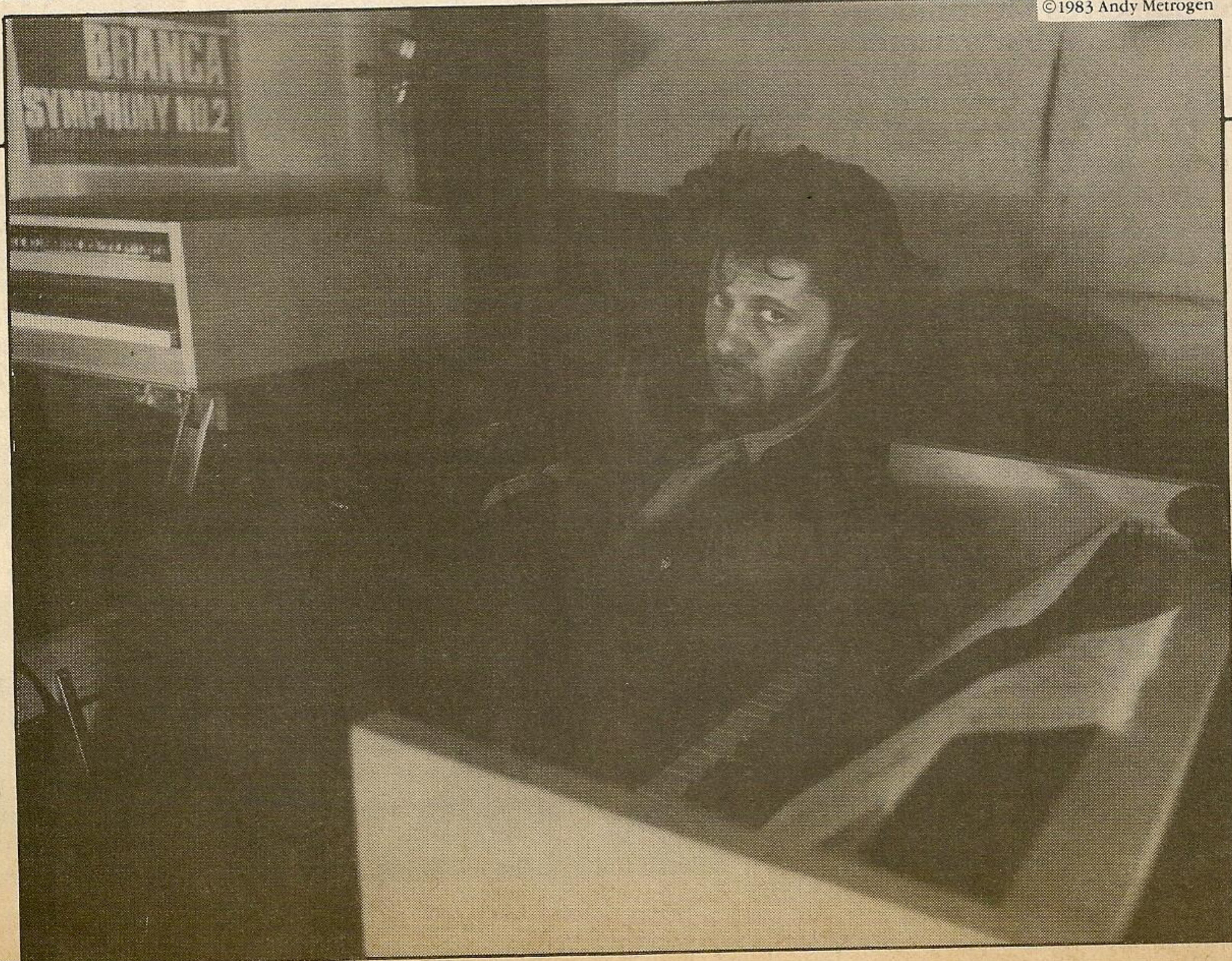
GB: That was done last summer on a twelve city European tour. I wasn't really happy with Symphony #3 because I had just stumbled on to a lot of the ideas that I started developing. I had a tour scheduled for May and June and since I wanted to develop the ideas, I just wrote the next piece. The instrumentation and musicians were basically the same even though we did include guitars. These instruments were never built to be used by themselves as much as with a guitar as a kind of string orchestra. With Symphony #4 I had a chance to do that. It was performed under the title "Physics" and varied in length because I was changing it as the tour went along. It ran from an hour and 15 minutes to 2 hours, depending on how many movements we did. There were a total of six movements written, but at the moment it is a three movement piece.

AM: What songs will you be doing on your current American tour?

GB: We'll be lugging around 20 to 25 guitars which will enable us to play different songs, but the song that has the most guitars played at once is "Indeterminate Activity." That song will have 9 guitars being played at the same time; I cut one out from the Chicago performance which used 10.

AM: What will you do after the tour?

GB: Right now I'm working on a commissioned piece, other than that I'll be writing more music. ■



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# URBAN PRIMITIVE

Since the twenties the notion of the primitive has been rippling outward through certain zones of modern art: the cubists fascinated with semiabstraction of primitive objects, **Dadas** looked to the primitive as a way of thinking an alternative option to the bankrupt values of their world: noise music primitive-african chants and poems, costumes, masks, ritualistic antiart non-events, and street actions... **Skyscraper Primitives**, as somebody called them.

More recently the happening of the 60's, performance artists Joseph Beuys, Carolee Schneeman, Chris Burden, Hermann Nitsch emulate mytho-primitivistic rites & imagery;— we have industrial musics, highlife & imitations of 'tribalistic' polyrhythmic rhythmic structures, use of noises, a melody, metal instruments, percussion found sound..(Zev, etc.).

At moments groups like SPK, Throbbing Gristle, Cabaret Voltaire, Killing Joke or PiL approach(ed) a new kind of industrio-primitivism. But, attempting to confront violence of 20th century living & transform it they all too often end up simply mimicking it & inducing even greater levels of AMNESIA-ANESTHESIA in participants...

These groups, like avantgarde performers before them, **SUGGEST** a shamanistic function of culture (music-performance-art-whatever): confronting the demons and sicknesses of modern life, taking them face-2-face, "exorcising"-transforming them into new possibilities of-for life, releasing the anxieties, fears, obsessions from inside the cultural body and allowing to SEEACT in ways that are not simply escape routes from daily life.

## WHAT IS HUMAN?

### WHAT IS URBAN PRIMITIVE?

Urban Primitive is: a thisfeelingconceptexperienceevent-possibility. URBAN PRIMITIVE IS THE otherness underneath the skin of the familiar, humdrum, day to day world we assure ourselves we think we ought to know--our cosmetic ideologies, our ideological cosmetics claim to hide us from that other that is ourselves, our culture and our nature, WHEREAS it only seeks to distract & redirect our gaze-ATTENTION to the world as we would like to think it is.

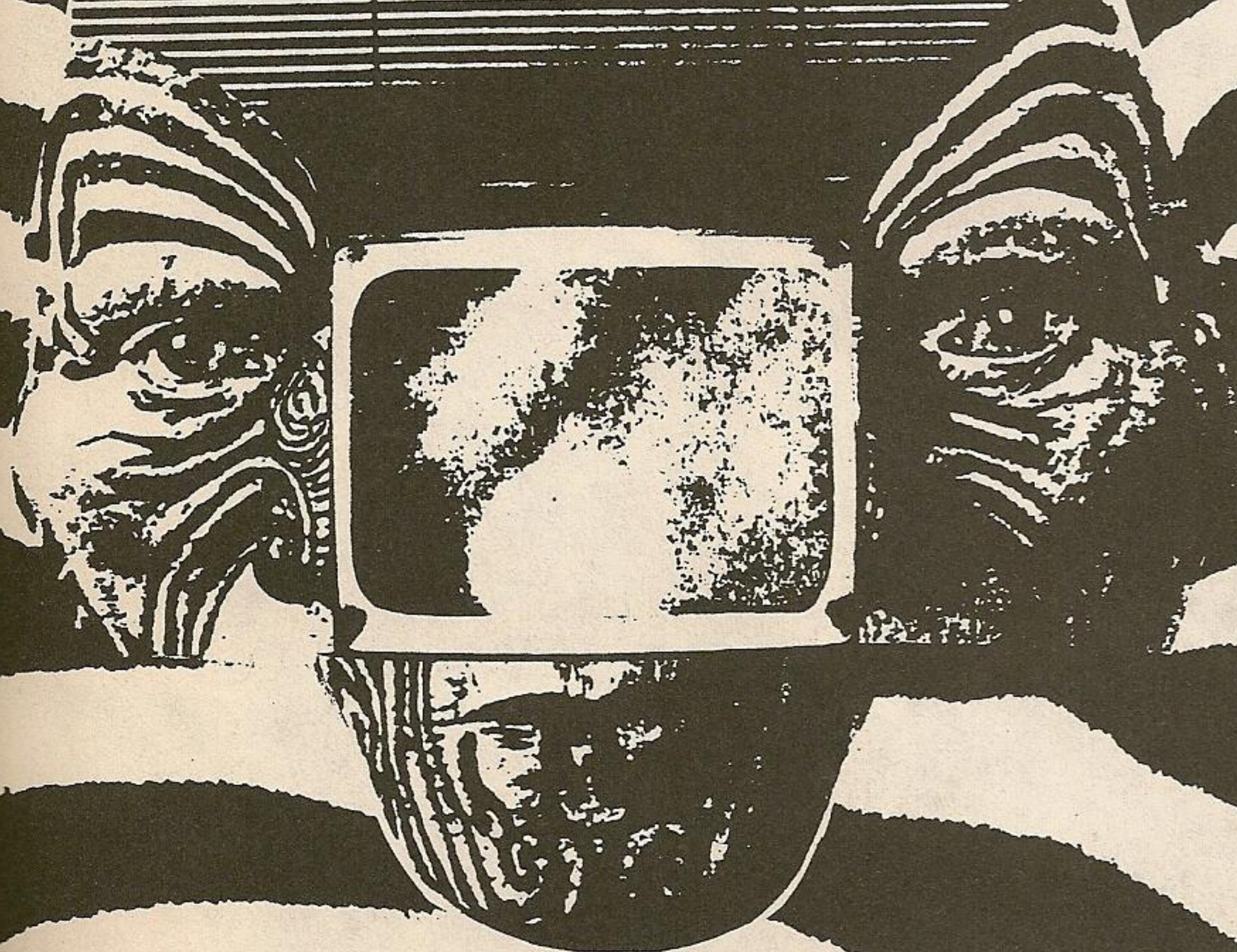
URBAN PRIMITIVE RESPONDS to the barbaric culture that calls itself western "civilization" culture of high ideals, morals, rationality, beauty truth and perfection, its pinnacle of achievement attained with gas chambers soap factories thermonuclear weapons & violence of everyday life--a culture, this culture, had to displace its own otherness, its strangeness to itself, to the exterior in order to define itself as CIVILIZATION, THE Peak of evolution versus the MYTH OF the primitive.

SCIENCES NATURELLES



**Varese:** "...there are people who have never seen a stream, who have never heard birdsongs, who have never experienced certain **silences** of the countryside, but who are familiar with the **thunder** of airplanes, the sound of cars, **industrial noises**, and with all that goes on in a metropolis like New York. For them, perhaps, these sounds represent the **noises** of **nature**; the surroundings in which they **live** and the things through which they **react**. These people have nothing to do with the creation of this world; they are born into a **Nature** that exists before them."

## shamanizing TECHNOLOGY



This is a **primitive feeling** in the concrete shattered wild landscape **EXPLOSION** at every turn of fluorescent aggressive sonic undergrowth cRaShInGs throb & gristle we thread our ZiGzAg paths through fields of overgrown alphabets numbers babble of multitude of signifying streams **lumbering words** hunting beside you carrying occulted messages... SLIDE down the concreted exhaustion horizon crossing tentative **amazons and nils: streaming light fractured metal and noise** directions interacements and feeding grounds for the auto herds -- denoted by high hieroglyphs in the sky explosion of wild green, magentas sky blues and concrete a's and t's and screams of wildflowers in the cracks of concrete greys **CRASHES** and lower case crashes and splintering slivers of reflected light off the hood of a hundred cars already merged into soothing c's of ambient sound, neon lights shifts in the elusive gaze of alleways stalking memories and emotions rusted into the the dream of factories and railyard primeval high pitched cries of steel turning auto bodt lathes intuition interweaving of opposites zones of exhaust fumes fill the air

URBANPRIMITIVE is a fragment of a work-in-process (URBAN PRIMITIVE MAGAZINE), & is © 1984 Netherlands Studios (contact 5459 Lawton Ave., Oakland CA 94618 for copies or information).

Finding your way through  
today's electronic jungle



# PSYCLONES

Live at club foot,  
San Francisco





1. Name
2. Age
3. Instruments
4. Influences
5. Likes
6. Dislikes
7. Meaning of life

# PSYCLONES

1. Brian Ladd
2. 24
3. voice, guitar, bass, synthesizer, tapes, CB, radio, records, tambourine, drums, electronics, rhythm boxes, electric clothes hamper, vacuum cleaner
4. Julie, The Residents, violent crime, altered states, Terje Rypdal, SPK, Soviet France, Chrome, John McLaughlin, Morton Subotnick, Triad Radio, Eureka
5. Julie, Psyclones, music, art, fine wine, good food, anything unusual, good sex, inebriants, Willie, sexually explicit erotica
6. Trends, radio, TV, hypocrites, politics, religion, censorship, vidiots, you name it...
7. There is no blanket statement. Everyone has to determine their own meaning - their own direction. For me, it's music. Music is my science, and I experiment with it in the hopes of (always) finding something new, I never want my work to be stagnant or redundant. As always, evolution is the determining factor.

1. Julie Frith
2. 23
3. bass, violin, guitar, trumpet, voice, synthesizer, effects, tape loops, tapes, drums, DR15, Cr-78, radio, CB, basic elements
4. Brian, friends, parents, art, music, classical background/ upbringing, Europe
5. new inventions, new musical ideas, anything original, art, music, fashion, people, graphics, non-pop music, good wine, to think, few drugs, sex, myself, Brian, my cat Willie, being a Psyclone
6. pop music, popular famous people, guns, bad art, school, almost all filthy rich people, wars, nuclear anything
7. To be oneself - making the most of one's destine abilities, to be alive and making a purpose for that life.

## TAPE/DISCOGRAPHY

- 7" 45 "Electric Tone" / "Like You"
- LF-1 C-50 "Psyclones"  
 LF-2 C-50 "A.K.A.-D.P.L."  
 LF-3 C-60 "Gift Of Noise"  
 LF-4 C-23 "Dead Pygmies Live"  
 LF-5 C-90 "Objekt Compilation"  
 LF-6 C-60 "Club Foot"  
 LF-7 C-60 "Our Latest Cassette"

Current projects: publishing Objekt- Humboldt County's alternative music magazine, and working on material for an upcoming lp on Sordide Sentimental Records.

FOR RECORDS, TAPES OBJEKT MAGAZINE (SEND STAMPS), AND INFORMATION, WRITE TO:

LADD-FRITH 905 F St. #1, Eureka CA 95501





# BLISS BLAST



USound: Do you have any major influences in your music?

Bliss: When I was about 20 years old I bought an electric bass and before that I was doing mainly sculpture. At that time I went through a personal crisis in my life—a lot of change. Then I felt as though music would be a better medium for me.

US: What type of sculpture did you do?

B: Metal sculpture, things like my love axe (an axe in the shape of the word love). I attended the Academy of Art College for a couple of semesters studying under Sam Edwards and Joe Rees, right now they're doing Target Video. I went into art school right out of high school and I thought I would be making these aesthetically appealing little metal sculptures. But they just took one look at me and they said "your'e not going to do that shit in here," and they just twisted me and twisted me. I went through a big crisis with a girl friend and that just knocked me over the edge and then I started doing work that Joe and Sam liked. When punk rock began, it just all came together as soon as I went through the suffering, you know the old suffering artist trip.

US: Did you get into punk at the beginning?

B: No, not right at the beginning, because I lived in Sonoma County. I talked to a friend of mine who said "Oh, they're into punk rock now," so I had read about punk in the news and went down to a couple of shows.

US: Did you have any musical background at this time?

B: Well I had an acoustic guitar class in ninth grade. Before I got into punk there was a period where I was interested in jazz.

US: Your music is quiet in comparison to other industrial music, is that a reaction to the loud violent noise of contemporary industrial compositions?

B: I like loud violent noise. I don't like to listen to it when I am relaxing. A lot of the material on my previous tape and some of the album and when I perform live is really going to curl some hair. *I do alot of unpleasant types of music, although at the same time there is alot more to what I experience than those negative emotions.* More and more I feel happy and I feel like I want to play some happy songs, and share that with people. I'm tired of being miserable. I used to play punk rock and I would get all pissed off and feel miserable for the rest of the evening.

US: What band were you in?

B: Being able to play angry music and pleasant music relates to the reason I took my art name some years ago, **Bliss Blast**. It struck me odd that I could have a very quiet blissful feeling in the back of my mind and at the same time feel a depression. I wanted to be able to swing back and forth. At one point I thought that I was going to play Hardcore punk and then have it shift right into something extremely pleasant, having it go back and forth. The reason I never did that is that I could never form a band that could do that, I've been looking for years to form a band.



US: How long has it been since you played out.

B: I haven't played out in about three or four years. That's what fascinates me, playing before an audience, recording on multi-track equipment you are able to do some things that you are not able to do otherwise. But what really fascinates me about music is the idea of instilling a trance in myself and whoever else is on the same wave length. For a number of years I was absolutely obsessed by the Grateful Dead. For a long time it was the single most tangible group consciousness thing going. They'd come out and start playing and you'd feel this energy come rolling off the stage and immerse you.

US: Are you going to try to do that same type of thing?

B: I'm not going to sound like the Grateful Dead. The most facinating performances are the ones where I go out feeling totally quiet afterwards, because something has gone into me and transformed me during that performance.

US: Grateful Dead concerts have a way of doing that.

B: Yes, it got to be really disgusting after a while because I stopped smoking dope when I was getting into punk. Then I went to my last Grateful Dead concert and there were all these hippies smoking pot all around me and it just really started to irritate me.



US: How do you feel about their music now?

B: They did some interesting things technically with their approach to sound, the system and everything. What really interested me was what would happen in their second set where they would do some kind of interesting jamming, and they would make one song flow into another and you can rest assured that no two of those Grateful Dead concerts were the same.

US: Speaking of the 'Dead' do you think that Pop music is an important part of culture?

B: I wish it wasn't. I think that it has too much importance. I don't think that people should be encouraged to listen to music, in fact I really don't like to listen to music much at all. What happens especially with pop music, with all those catchy melodies and hooks, is that I'll hear a song on the radio at work and the dumb song goes through my mind all day long. Having a song go through your mind keeps the silence from being in your mind. People should listen less to music and more to just the ambient silence.

US: It's hard to escape. I have had times where Michael Jackson is surrounding me everywhere—in every store, elevator everywhere.





B: Like you are saying it is a real firm part of our society, everywhere. I wish people had more appreciation for the ambient sounds that are out on the street or wherever. When you listen to that silence it is just like stepping back and seeing things in a more generalized way.

US: Are you influenced at all by thinking these thoughts of silence?

B: There's a lot of that sort thing in the last fifteen or twenty years of our culture, especially with the hippie thing. There are all types of meditation programs. I'm not going to try and evaluate any of these things. But there are a lot of ways people use to find a little more in their lives.

US: How does violence fit into your music?

B: From way back when I went through all that suffering, it had a profound effect on my attitude about life. Inside of me there is still that anger that I feel, although over the years it has been getting less and less. Violence is a fascinating thing. *I like to go and see movies where there is strictly just violence. I'm not proud of it, I wish that it would go away, but it's something that interests me, just like any American.*

US: You say that you've been moving away from synthesizers and rhythm machines, what are you moving towards?

B: Synthesizers and rhythm machines sound a lot like synthesizers and we've all heard them. I am much more interested in the sound of a crowbar dropping on a concrete floor in a big



warehouse. That's why I got the Lexicon Digital Delay, so I could take those sounds and I could utilize them in a percussive way in an infinitely repetitive delay loop. The sound of glass breaking or screaming and making it slower or faster.

US: Do you use these techniques on your new LP?

B: Many of the sounds are like that. I don't think I used a rhythm machine once on the record.

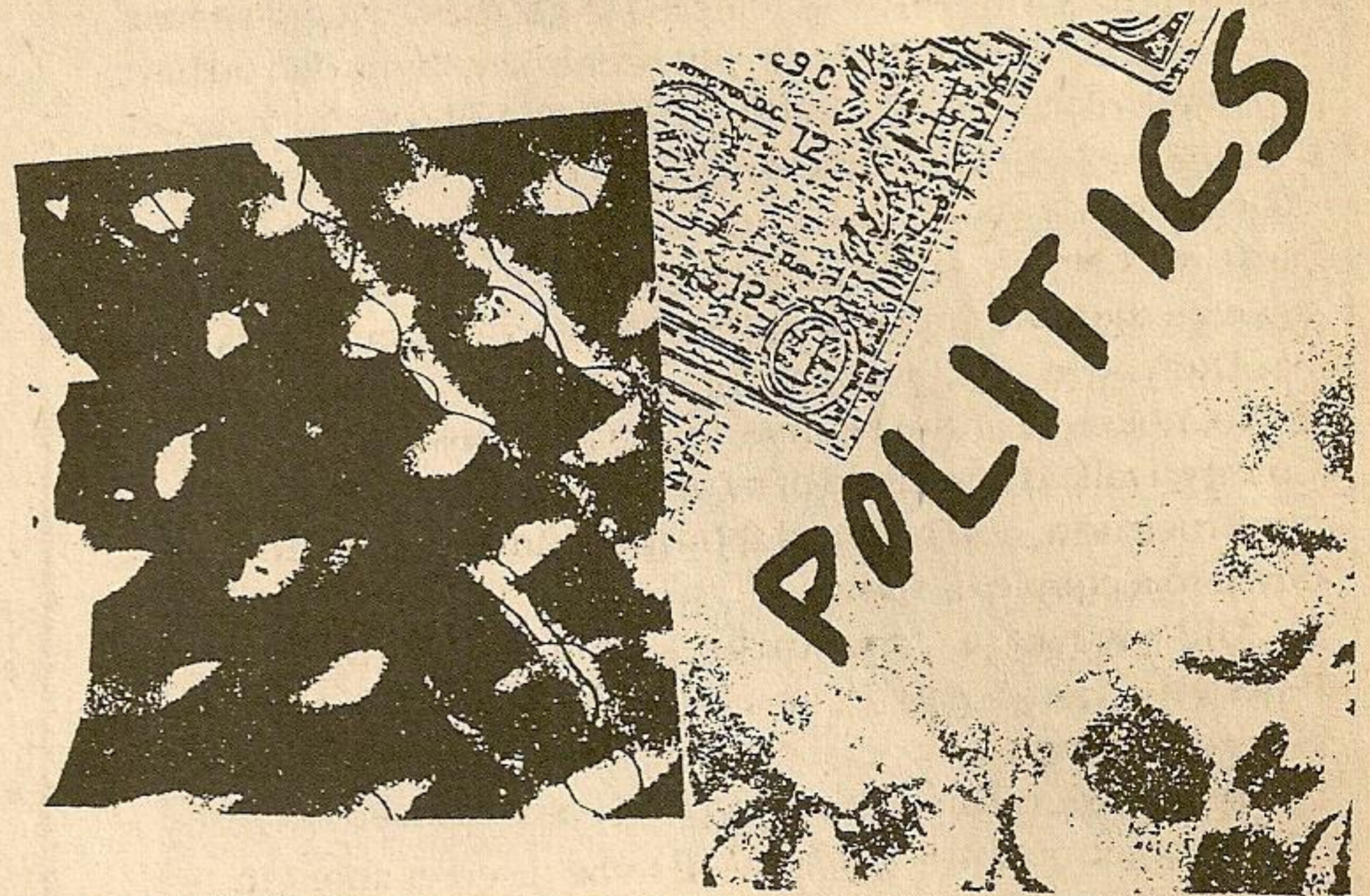
US: Why have you had so much trouble getting a group together?

B: Because it's difficult meeting people that I really like a lot and that I really want to work with and that I really feel can relate to what I'm doing on an equal level. There aren't a half dozen bands in this city that I like at all, so it stands to reason that there are going to be very few people that I can relate with.

US: So do you really want to start a collaborative group?

B: Unfortunately I own all this equipment and have recorded the album almost entirely by myself, but I don't really want to be in the position of being so much the leader. I would like it to be an equal collaboration.

US: Do you think that in terms of live performances that an equal collaboration is essential?



B: I think that what will happen in my case is that I've got these songs written and there will be some basic overall structure to the songs but there will be open space for the others to do what they want. I can't really objectively look at my music and decide what would be more appropriate on it, because I'm sick of it. I've been recording and working on these songs for a long time. I want to consciously make an attempt to step back and let other people take the songs and force myself not to say "oh no play it like this."

US: Are you into spontaneity?

B: I want to be. That's what was good about T.G., they go up there largely impromptu, it was different every time.

US: Do you think that the improvisational element is essential to live music?

B: I think that it helps with the trance quality, the ability for the music to invoke a trance, to flow. That's why I want to be good friends with the people in my group.

US: Do you think that you're posing questions or giving answers in your music?

B: I think that if someone sat down and analyzed my lyrics they would say to themselves this guy has some opinions, he has some things to say. That's why I'm happy to do an interview, I've been wanting to say some things.

US: What do you want to say?

B: Well, you know the little flyer I have up in some record stores looking for band members. It says how the music is going to be



rather industrial, but not without rhythm and melody, and it's going to be rather disturbing but not without some spiritually uplifting places. I touch on some pretty spiritual things in my lyrics. I have a song called "Radiation", and I think there's something special about a chunk of plutonium the size of my fist that it could level this city—it's really quite beautiful. It's frightening of course, but in a certain sense there's something pretty spiritual about that incredible amount of energy in this small bit of matter.

US: Do you think that the blatant use of expression in your music and in other industrial music is necessary to the style?

B: The style wouldn't be what it is without that. The attitude system that goes on in the industrial culture is very difficult to explain. Basically what I have always liked about industrial music is that I can do some art piece that is really vile and all these people will say, "oh that's horrible, why did you do that?" I'll say, "it's horrible compared to what, look around you, what's wrong with this?" We could all get blasted off our asses at any moment and you are looking at this animal that I killed in a performance and saying there's something wrong with that. With all of punk going on I was tempted to get the most garish haircut and the idea being that people could say, "why do you have that weird haircut?" I would say, "because I want to make absolutely certain that no one mistakes me for you." That would have given me pleasure but then I might have gotten beat up. I like being subtle. I think the punkers look really cool, and they probably frighten a lot of old ladies, but when the shit starts to hit the fan, they're going to go out and pick up all the punks and throw them in jail just to get them out of the way. It's the discreet people that will still be walking the streets and functioning.

US: Have you always tried to be discreet?

B: Yes, even back when I was a punk.

US: Was your name **Bliss Blast** back then?

B: I changed my name when I moved to San Francisco about four years ago.

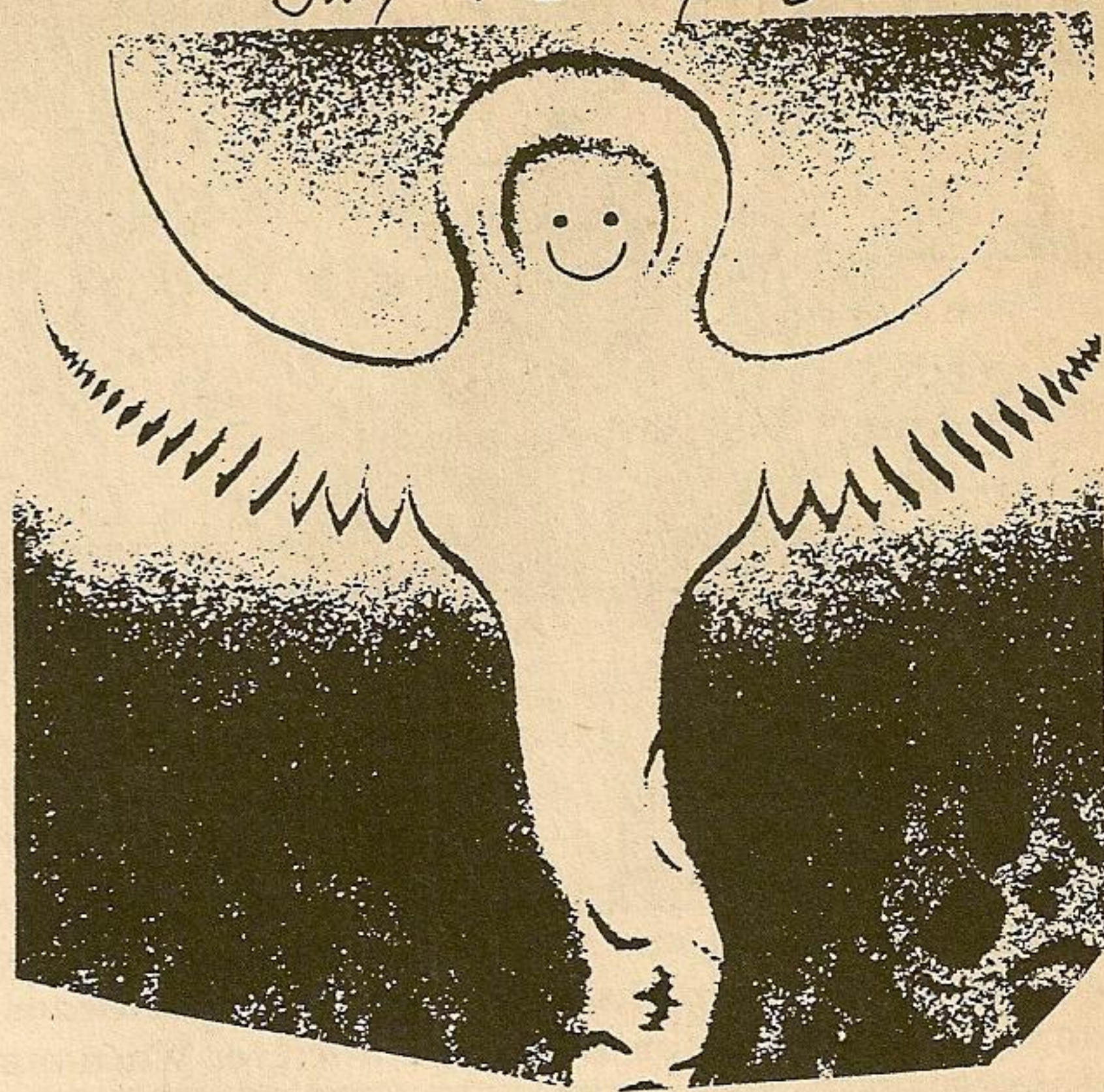
US: Do you own any guns?

B: If I owned guns I would want to be discreet about it.

[everyone laughs]

US: How do you feel about that, do you think everyone should own guns?

## Bury The Mystique



B: There are a lot of things I have mixed emotions about. I like knowing that if some maniac is trying to get in here I could stop him—real easy. But at the same time I go down to the gun exchange and I can see all the weirdos that are buying guns. Those guys shouldn't own guns. This will just lead into my definitive discussion on politics. I feel that the quality of a government is directly proportionate to the quality of the average person that it governs. When the average person is sitting in front of a TV set, it's a small wonder the government is all screwed up. On that same token many of these people I don't think are fit to own guns.

US: Do you think then that Americans are stupid?

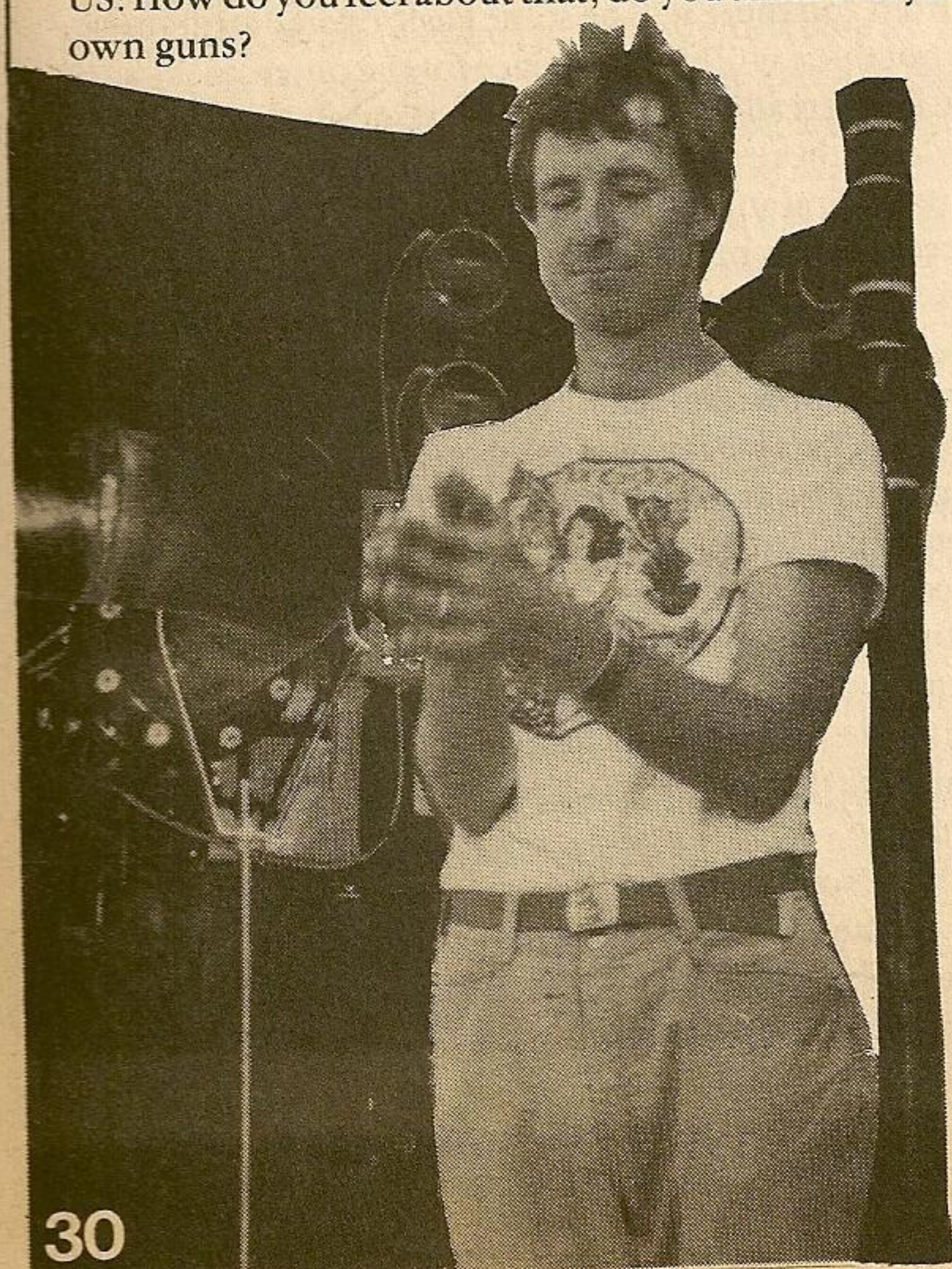
B: Yes on the average. The total is less than all the parts, but it is changing. An average couple living in the suburbs now, and that same couple twenty years ago, are different. You can have conversations with them now that you could of never had twenty years ago: subjective conversations on interpersonal relationships. I can see that there are changes going on in the past 10 - 15 years in peoples minds that are going to just keep changing: it will be amazing.

US: How do you think that will be applied to political structures, the rate of change in peoples heads, etc.?

B: I think that if the average person in the world was able to look at their life and their country and things in a slightly more realistic way, that it would change things drastically. I'll give you an example, this is an experiment that was done on a group of islands near Japan populated entirely by monkeys. Some researchers began leaving sweet potatoes for the monkeys to eat. The sweet potatoes were coated with sand making them difficult to eat. A particularly smart monkey figured that she could wash the sand off in a nearby stream, making them easier to eat. One by one, other monkeys began imitating her. That is the type of thing that a monkey is supposed to think of, it's an abstract discovery for a monkey to make. Well, one by one the monkeys imitated till all the monkeys knew how to do it, even monkeys on nearby islands that hadn't seen it done previously. That's a real tangible group consciousness phenomena.

US: What do you think is going to happen to you when you die?

B: It depends on how much time I have before I die. If you want to get in a discussion about my whole philosophical belief





system and that would involve reincarnation, the concept of enlightenment, concepts of Karma...

US: Well, have you ever been made aware of your past lives?

B: I could suspect things.

US: Who do you suspect you were?

B: I've always had this fascination with Ben Franklin. I suspect I could of been him, but I'm not sure if I'm just dwelling on a fascination with him. But getting back to dying. I think that if I become 70 years old and if I become a very wise man it will be different then if I die now, but it's so hard to say, I might become 70 years old and still be as ignorant as I am now.

US: What is a wise man?

B: I think he knows exactly what he is, and he knows exactly what he's doing here, and he knows exactly what's going to happen to him when its over.

US: How do you apply your philosophies to life?

B: *I try to be really good based on the laws of Karma.* I try not to shaft anybody. I try to constantly evaluate what I'm doing and think in a more realistic way.

US: It sounds very Zen.

B: Oh far out man.

US: Are there any final goals your working on?

B: I'd like to be able to quit my job.

[everyone laughs]

B: I do feel ambitious with this music. I'm going to press this record and try to sell it. I would like to travel, because I haven't done much traveling in recent years and I can't think of a more pleasurable way than packing up all the gear in a van and driving around meeting people and making lots of friends.

US: Is the music very different on the album than the tape you released a year and a half ago?

B: The biggest developement in the way of change is that I recently wrote a whole string of genuinely happy songs—slurpy sweet love songs. I hope people still like me after that.

US: Why did you write these love songs?

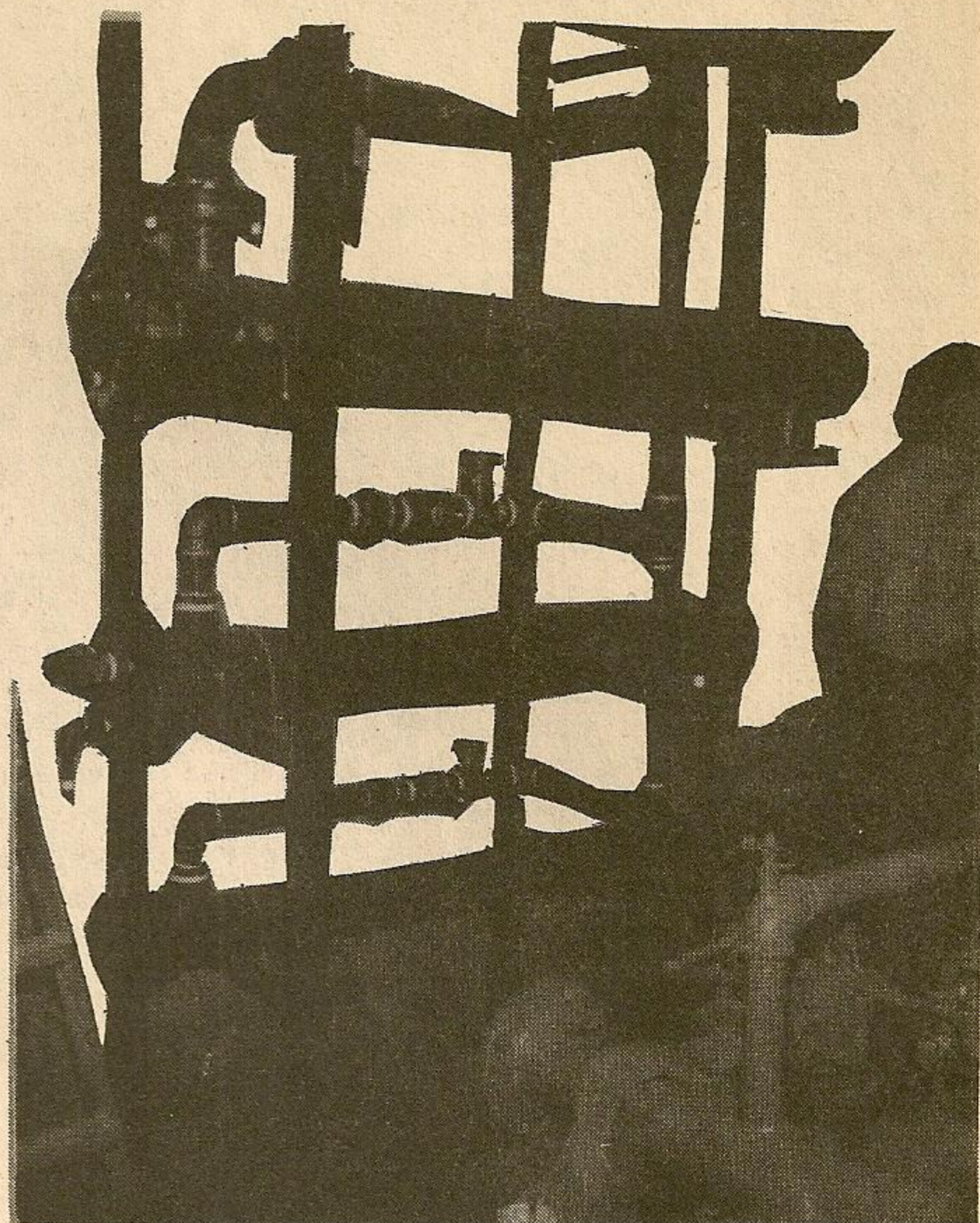
B: I'm 27 years old and for the first time in my life I'm in love right now. It feels great. ■

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# ROBERT ASHLEY'S

# ATALANTA

(Acts of God)

image and text

by Anne R. Lawrence

The problem with *Atalanta* (Acts of God) was the loss of information for the sake of theatre. What we saw was the surface of the opera, the entertaining shell, under which lay a work of great poetic, romantic, and mythological substance. *Atalanta* was a Greek maiden of mythology who challenged each of her suitors to a foot race and was eventually married to Hippomenes, who defeated her by dropping three golden apples along the course. The apples, given to him by Aphrodite, tempted *Atalanta* enough to make her stop to pick them up, thus allowing Hippomenes to pass her and win. All three parts to *Atalanta* (Acts of God) become metaphors for this mythical race. Each part, recited by Ashley almost exclusively, brings forth a character describing to us this struggle, with the law, the "problem with frustration and its relationship to music" and "how we express our relationship to each other in symbolic space." Despite the depth of historical and intellectual origin of the piece, it is impossible for us, the audience, to become involved in its inspiration and intent, or to learn of the character; i.e., to understand their dilemma, the danger and risks involved in acquiescing to the rules around which the "game" is structured. This void which exists between us and the world on the stage in front of us comes from visual distractions and audible unclarity.



Ashley, our orator, preacher, versifier, spoke so foggily and with such loose, far away pronunciation that we simply were not allowed to become involved in the content. Rather, we had to choose between two approaches. One was the agony of struggling to decipher the text, and being able to only when Ashley would bestow upon us a few phrases with intentional clarity. The other was to evolve into a contentedness with hearing Ashley; s reverberating opaque (though expressively fluctuant) as an instrument, letting his recitative become part of the audible imagery presented to us along with that of the synthesizer and keyboards (the former played by Blue Gene Tyranny). I eventually chose the latter and was perfectly satisfied with the unattainability of content through this manipulation of form. The parameters in which this obviously intentional teasing existed ultimately acted as a significant structural strength. Another element of the operas architecture was the intermittent but exquisite taste of harmonized phrases sung in heavily choral purity, turning our world, the theatre, into a veritable cathedral of voices. These were meant to be commentaries made by Atalanta and her suitors, and which grew to become quite bittersweet interchanges: "NO NEVER NO NEVER A GAIN," "YOU'VE GOT TO SAY YOU LOVE ME YEAH..." "NEVER NEVER GO A WAY YEAH", ending with Atalanta saying, "GIVING LOVE A WAY GIVING LOVE A WAY GIVING A WAY." The design of this ethereal drama evolved out of the interspersed of the synthesizer, Ashley's rolling text, and these short entrancing thoughts of epic celestialty. These elements combined to become the audible architecture upon which the opera depended in order to avoid sending the audience into that overcrowded abyss of "mere entertainment" (boredom). Of course it is the public that so often must be entertained in order to deem a performance as being valid. In this case, however, I find the misuse of the term to be that of the creator rather than the viewer. This misapplication refers to not the audio but the visual vocabulary Ashley worked with. Visually, we were presented with a "set" whose elements certainly were interesting, but some of which were com-

pletely unconnected to the real forces behind the work. Not that I have any problem with a linear composition of props, but when they not have little to do with the fundamental vision behind the piece, but actually interfere with its potential for absorption by the audience. I fail to understand their inclusion. Those elements that I found distracting were clusters of coloured chemical drums and piles of rocks arranged to disguise instruments and monitors used by the performers, as well as a character whose presence I was finally able to transcend. This character, dressed in a three piece suit, fedora (referential to Ashley himself), and sunglasses, which he removed and replaced frequently, seemed to be there merely for the audience, (as children) to amuse themselves with as if the rest of the piece might fall short keeping the viewers enrapt. Rather than fulfill any need for a character reference, he only interrupted and annoyed. He moved frenetically about the stage, placing a red light upon the floor, then moving back to consider its location, and then unsatisfied, transplanting it yet again. This ridiculous scenario may have been meant to be a visual connection with one of the characters in the text immersed in a race and dealing with the shock of having to reconcile his intenty and its rebounding actions. It didn't work. His self-absorbed determination has such blatancy and obvious air of 'I'm an actor acting out my choregraphed moves' that when I did revert my attention back to him on occasion it was so hysterical I felt almost indulgent. The element that did work became mesmerizing, once I could focus deeply enough on them. Ashley stood staring through small amber spectacles down into the watery light of his monitor, in a suit of gray sheen, moving his large arms occasionally as if motioning to us, his terrified congregation. Next to him was a pyramid of ten television sets, each one adjusted to a slightly different hue, and usually displaying pre-recorded images of doorways, buildings, walls, each set showing the same footage as the rest. During the third section of Atalanta, we were shown live taping of a toy train track that rested atop some scaffolding towards the back of the stage area.

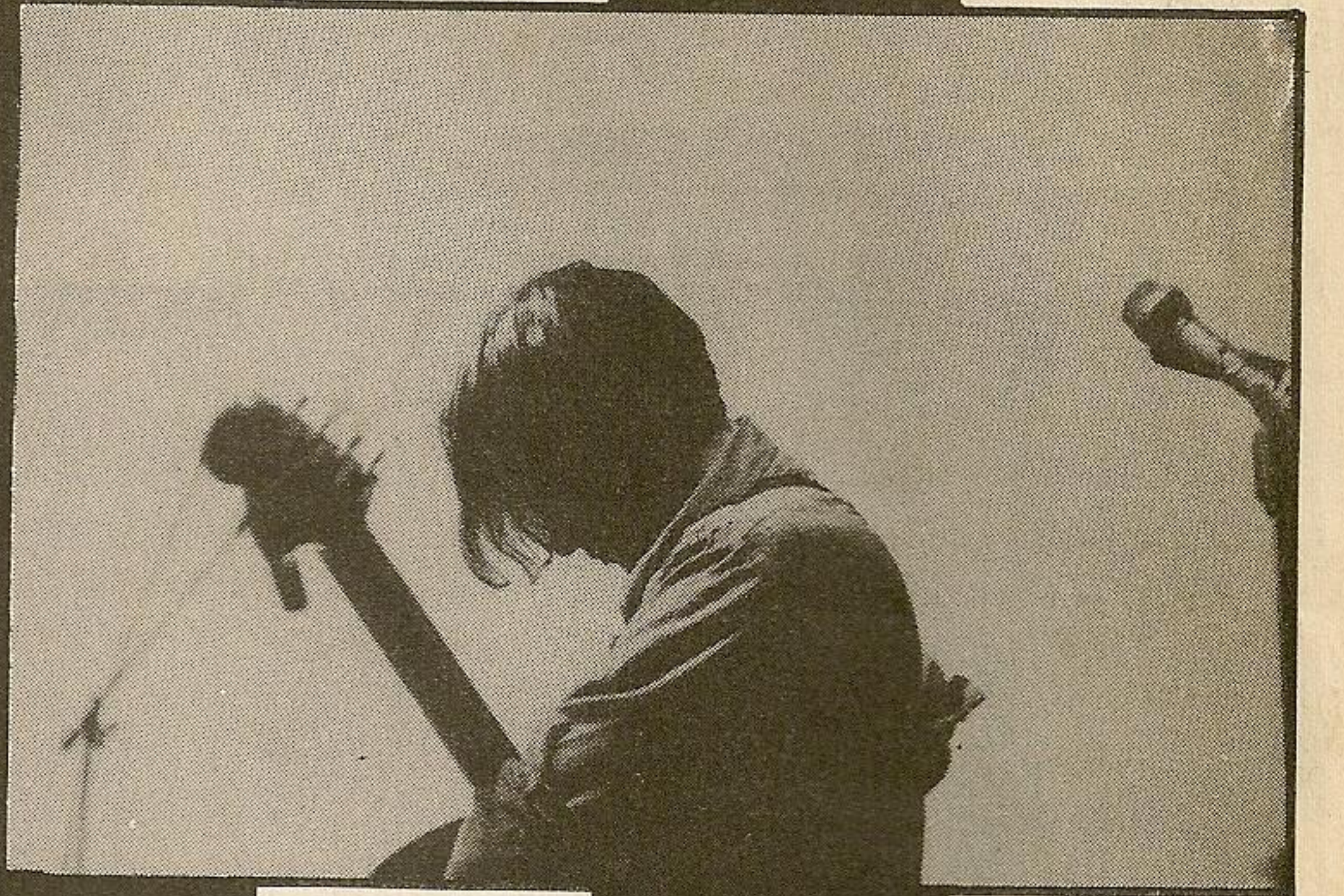
The frantic man with the executive-detective persona manipulated the trains with a remote control device. The stack of televisions became Ashley's cohort in what evolved into a play and display of power hypnotic danger to which we chose to subject ourselves. We saw what was in front of us as if through a window, but as a threatening entity, nevertheless. From the uppermost back row the enigma felt just as magnetic, but little more allusive than in the very front row down on the floor. Being that close, one could decipher the images on the televisions as recognizable forms, rather than abstract shapes. The light emulating from the mountain of screens fluctuated at varying speeds, drenching the stage and the audience in its path in white wash out one minute, the next blackout. This intermittent blaring of light transformed the televisions into a creature and in of itself, screaming out with brightness as a voice, image as language.

Together, the two orators became accomplices in their scheme to bring us under their spell. Ashley took the role of evangelist with his arrant use of allusivity of meaning and intention, and with the protections and support of those elements that made up the base of the hierarchy, over which he reigned with raw omnipresence. His enigmatic jurisdiction over the situation was reinforced of course, by the providentiality of those choral rotations and songs. These turned into the crescendo with the tripartite structure of the opera - after the rise of each melodic phrase, a blunt plunge into sailing "silence" made the segway into pale synthesizer colouring. One of the more interpretive phrases by one of the characters was "the devil is in the church". The authority of Ashley's persona and of his blind perpetuation of this manner of structural manifestation delineates the visual, spiritual and intellectual architecture of Atalanta (Acts of God). For the power of this piece comes ultimately from Ashley, with his exalted and intrinsic hold over cynicism. The challenge to go beyond those elements that interfered with the intent of this work became a tantalizing risk. What one was faced with after getting through to the core of the operas gestalt was the control, the heavy hand made of words and sound, the sense of divine oppression emanating from Ashley, the ideologue, the prosodist, the evangelist of supreme ubiquity. "My subjects are under the law. We have the law in common. It's almost the only thing we talk about. The law is the sublime reason."





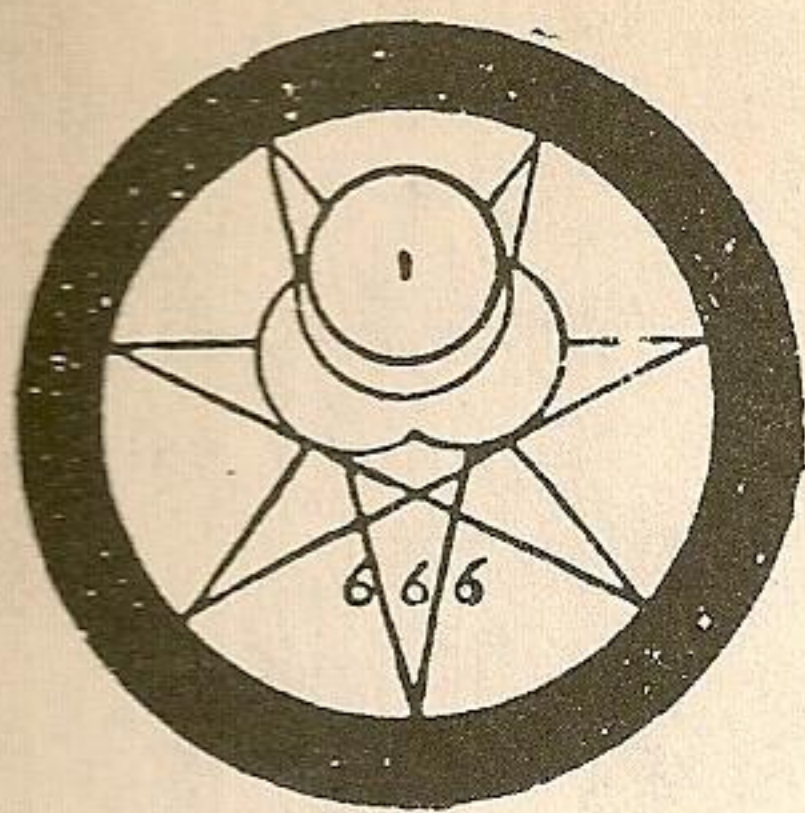




CONFUSION IS IMPORTANT ALSO STERILITY HISTORY IS IMPORTANT THE FUTURE IS  
IMPOTENT:THEY'RE TALKING ABOUT DESTRUCTION ABOUT DOING IT TO THEMSELVES  
AND THE ESTABLISHMENT.YOUR JOB IS NOT TO ESCAPE LIFE BUT TO FACE LIFE  
THE 60'S WAS POLITICAL IN STUPIDITY DWELLING IN PASSIVITY AND SUBMISSION  
NOW REALITY IS MOVING CLOSER WHILE WE ARE MOVING CLOSER TO REALITY  
BREAK OUT FROM THE ELITE POSITION AND DO NOT CONFORM AGAINST YOUR BELIEFS  
COMMERCIALIZATION IS CONFINEMENT AND THERE IS NO SHAME IN THE PAST BECAUSE  
IT IS TO BE REMEMBERED AND NOT LIVED.THE INDIVIDUAL IS BOMBARDED WITH  
INFORMATION AND IF IT IS A WRITER,IT COMPULSIVELY CONSTRUCTS LANGUAGE TO  
RID ITSELF OF THIS BURDEN.JOIN TOGETHER,FIGHT THEM,WRITE WORDS,QUESTION  
POLITICS,MAKE MUSIC,WORK AND QUESTION MARX,CREATE DOUBT IN EVERYTHING,  
HATE CAPITALISM AND THE MANIPULATORS OF THE PEOPLE,HATE THE PEOPLE  
BECAUSE OF THEIR PASSIVITY,JOIN TOGETHER,DON'T FIGHT EACH OTHER,DON'T  
BELIEVE IN ANYTHING NOT EVEN ANARCHY.

photos by  
Ian Allen





# The Age

This article is the first in a series which illustrates an aspect of the occult in the contemporary world, and how it is being applied within our current age.

by David London

Aleister Crowley at Age of fifty-six



It is said that in the Aeon of Horus/Age of Aquarius that Horus' war-like twin "Ra-Hoor-Khuits" nemys will shroud the night sky. Prophecy of a Third World War? The message is found veiled in Heiroglyph on a large tablet known as "The Stele 666 of Revealing" this allegedly prophetic epistle formally announces the advent of Aeon of Horus.

A "PRAETERHUMAN INTELLIGENTIA" revealed a 3 chapter prophecy covering our Current Aeon through a minister known only as "Aiwass." The treatise was faithfully recorded by a master one hour a day for 3 consecutive days on April 8, 9 and 10th, 1904. The meeting between spirit and man took place near the general vicinity of the Stele. Proclaiming the Word on the Aeon as "Thelema" i.e. True Will, with Nuit, Queen on Infinite Space filling one chapter; Hadit, as Energy covering the 2nd chapter Ra Hoor Khuit also known as the Hawk-Headed Warrior Lord of Silence, closing the book it appeared Aiwass left no stone unturned.

Members of an elite group known as the A·A·; i.e. Astrum Argentum of The Order of the Silver Star otherwise known as The Great White Brotherhood or Communion of Saints, took this compilation and labeled it their Thelemic Veda a.k.a. "The Bool Of The Law". This purported Rosetta Stone of the "Illuminate" held not only the result of a vast Magical Working but also the way on its work. Formally know as "Liber Al Vel Legis" it appears at first glance to be a cryptic, haunting work veiled in ★ Qabalistic equivalents.



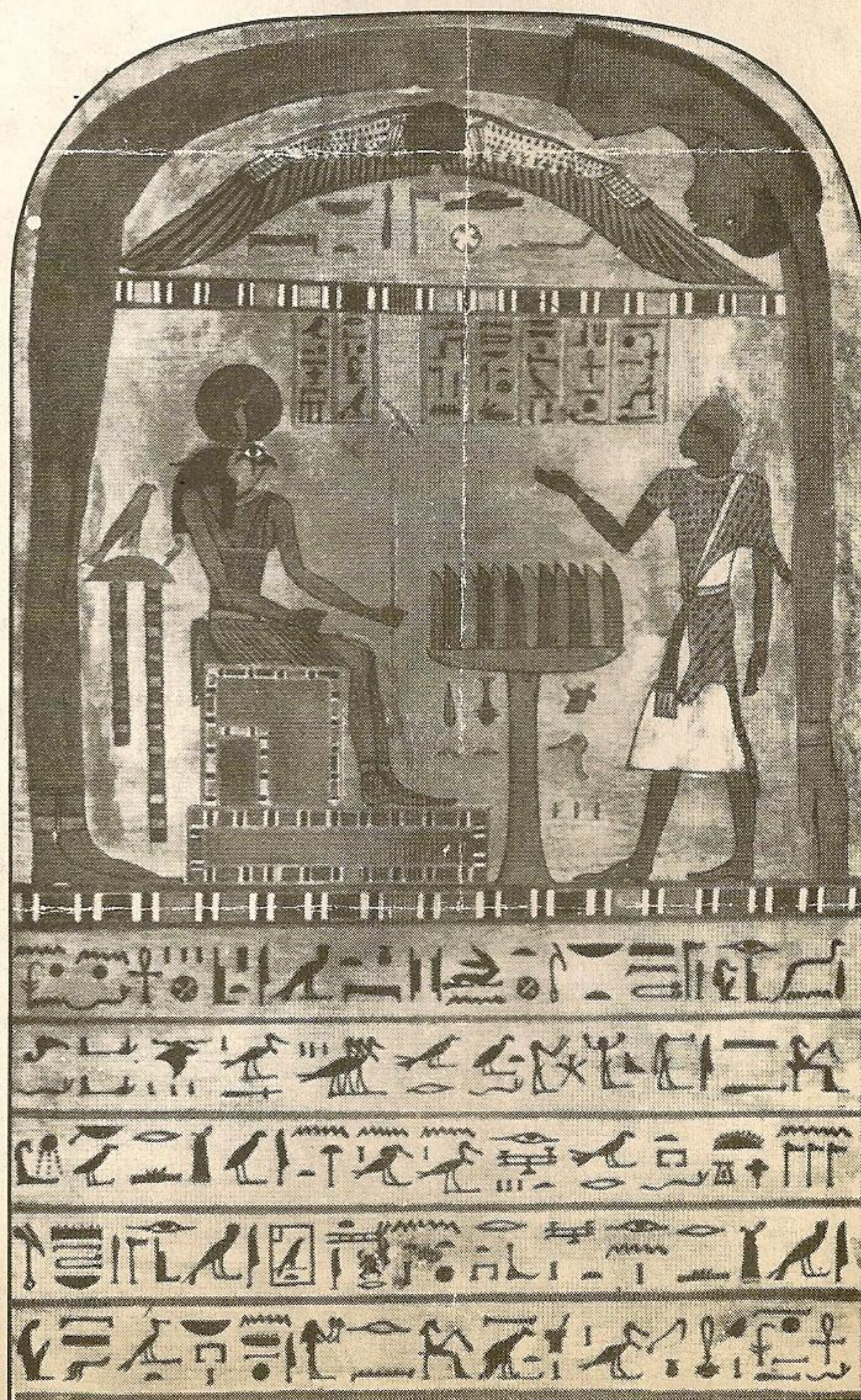
# of Thelema



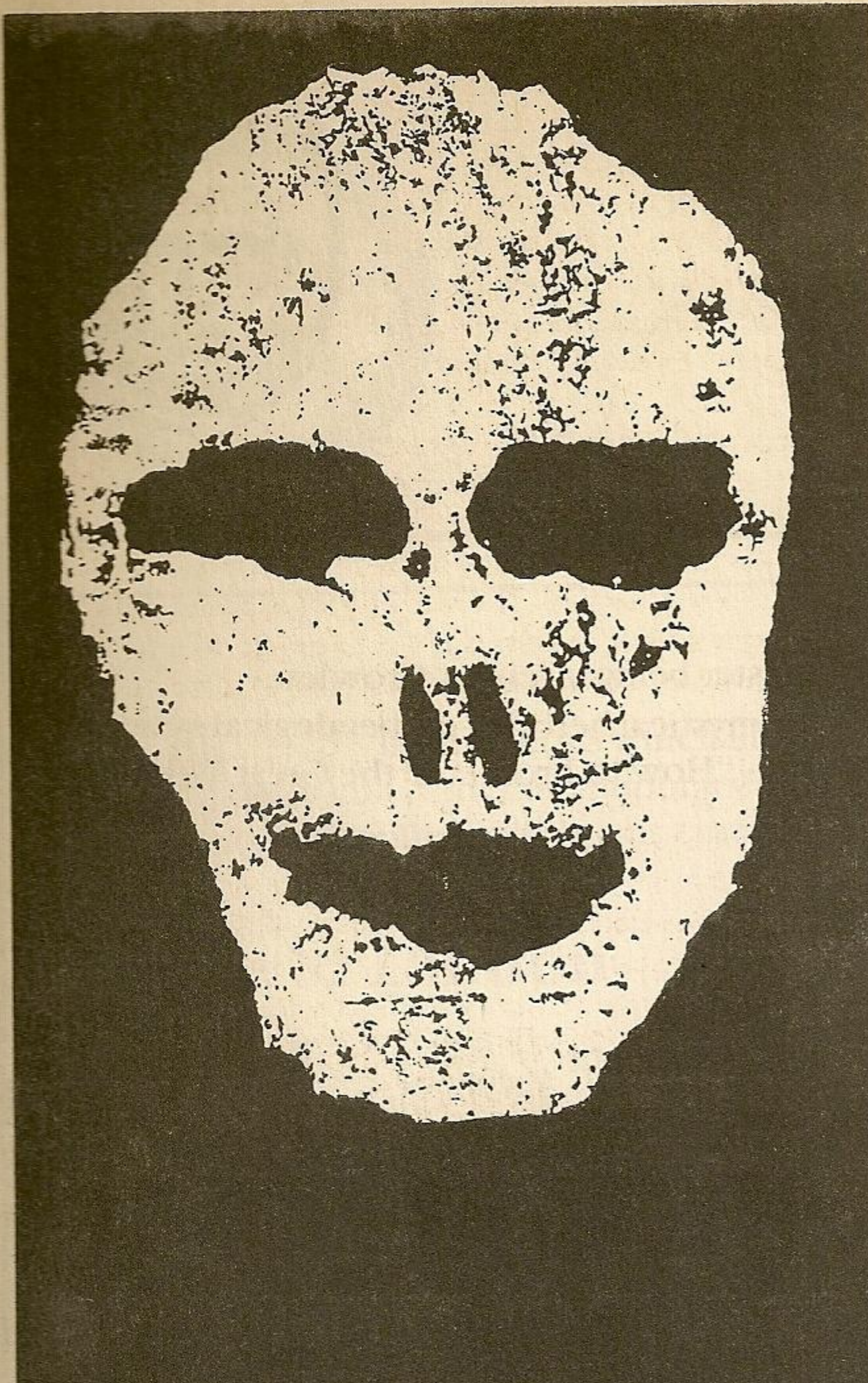
- ★ That master being Aleister Crowley.
  - ★ qabalah-mystical herbrew numerological system.
- Next issue: "How to Prosecute the Great Works,"

A highly secret fraternity who claims to count its members from more than 1 world, the A·A· and its Secret Cheifs are said to have infiltrated society and gained access to high governmental offices and is rumored among other things to have a hand in the final outcome of the nations at large in relation to way and intentional genocide, as well as the fate of mankind in relationship to God and his Divine Tabernacle.

Those well-versed in "Liber Als" more delicate subliminal meanings who literally live the doctrine are known as "Thelemites." Those deemed worthy by the Order are designated certain advanced spiritual offices and/or grades. Names such as "Adeptus Minor," "Magus," and "Ipsissimus" tagged onto the grades make for a more dramatic picture for the aspiring Thelemic Magician. Formerly known as "The Hermetic Order Of The Golden Dawn" (mentioned in David Bowies esoteric classic song "Quicksand" from the "Honky Dory" L.P.) the Golden Dawn boasted such illustrious brethren as William Butler Yeats, Hargrave Jennings, Sir Richard Francis Burton (to name but a few.) Some current names associated with Thelema include Robert Anton Wilson, Kenneth Anger and Jimmy Page (who lives in Aleister Crowleys mansion on the Loch Ness in Inverness, Scotland.) The mutual alliance and prime motivation factor in Thelemites of all ages is to "Promise to prosecute the Great Work" i.e. coming by sincere aspiration unto a scientific understanding of the nature and power of their own being. ■







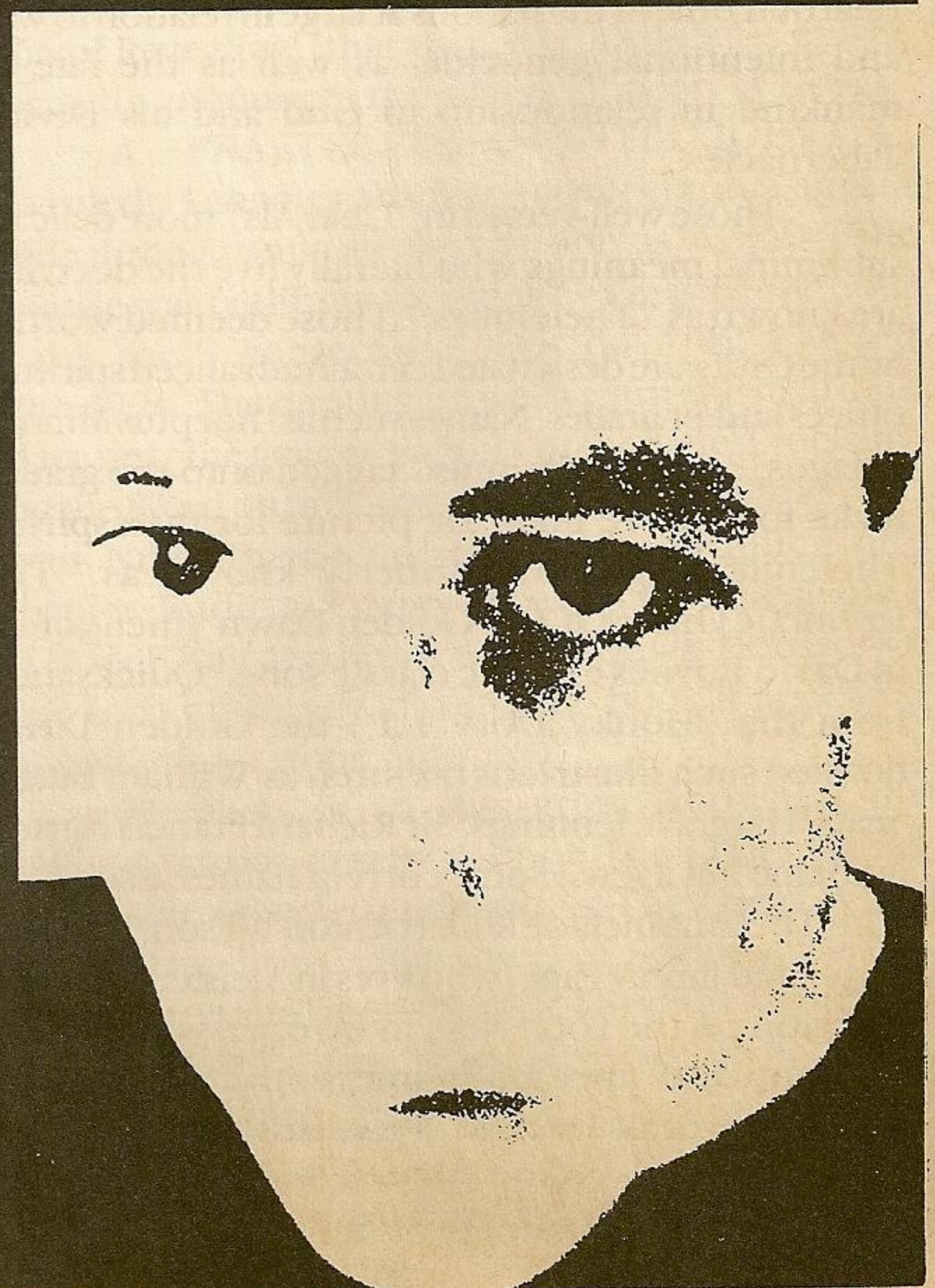
# Minimal Man

has always created problems for me because its so personal. It's a pretty shallow character that I invented when I was living in the Filmore (a lower income neighborhood in San Francisco). I just wondered all the time how black people survived in this system because no one worked there, so literally Minimal Man was supposed to be a negro-type character. The guy had everything working against him: he wasn't white, he didn't have a job or education, he didn't have a car or any money. It was more a character of everything against him. He was 'jerry-rigging' life to survive, and rather than fixing a problem the correct way he would make up his own delusions to get by. That was the whole idea from the start, and as hard as I've tried to shake that, it's stuck with me. For about two years I became the character and went through an intense drug trip and became just fucked up. Minimal Man has been around this town it seems like forever but it has always been outside the system.

Patrick Miller

Patrick Miller's background is not music but visual art, he actually comes from a family of artists where he is the rebel. Prior to moving to San Francisco in 1979, Patrick received his degree in an experimental art program at Sonoma State University, where he mostly concentrated on silk screening. After moving to San Francisco he began doing music and making films, and what he had done before was *replaced by a cruel joke*. He began making music as sound tracks for his films, with the realization that anyone can do it given the access to the tools. Minimal Man's music is an always changing process. Patrick is the main core of the group where many musicians have come and gone. The group was left very open so that any player who joined could put what ever he/she wanted into it. Minimal Man's reputation is diverse probably because Patrick is not interested in one thing, or idea, he states that Minimal Man's music is not experiemenatal because it is not breaking any new ground. I think that the ground has been broken. In the music ofMM you can hear distant influences, and you can see flashes of reality, a metaphorical reality which is very truthful to life. I interviewed Patrick at his home here in San Francisco, we spoke about many things but mostly concentrated on his recent Japan tour.

W D





UN SOUND: How did you come about going to Japan?

PATRICK: Basically its the result of one journalist who wrote extensively on Minimal Man, he wrote from the first single which came out in 79. I met him in Kyoto and found out he is getting his doctorate in Cybernetics, he's heavily into industrial noise. In Japan they are very interested in whats going on world wide and they're very interested in things on an historical level. He was aware of everything I put out, even little things I put out in NO Magazine years ago.

US: So he's made Minimal Man a study.

P: Yes, he has written this one article where he thought he had it all figured out, and then this new material on 'Safari' confused him. I explained to him that drugs played a big part in it, which they don't comfort over there. After World War Two there were a lot of morphine/heroin addicts and they clamped down; now there's literally no drugs. There's all these government silkscreens showing gansters with syringes—you couldn't score if you had to.

US: Back on the subject, how did the tour get arranged?

P: Well, interest grew as the result of publicity from this writer, over there there's a lot of small record companies like Subterranean and there's an industrial/avant-garde scene. Through this writer I got other addresses of promoters and I sent them records, actually Hitoshi Sasaki helped set a lot up. They asked if we wanted to come over, so we went. That's how you do it. I don't speak any Japanese and when I got there I realized they didn't speak any English. In terms of the language they could spell it and read it, but they shy away from you when they get it wrong.

US: Who went over there with you?

P: It was me and Hitoshi, he's on the Shroud of ' album.

US: What did the shows consist of, did you show any films during the performances?

P: I showed films of monsters destroying Tokyo and guys getting they're heads chopped off.

US: Did you get any feedback?

P: The only bad feedback was during the last show in Tokyo and the club owner turned off my film because he couldn't handle some of the imagery. The first initial part of that show consisted of all noise with this horrible imagery and then it broke into 'Safari' which is more melodic material. I wanted a strong contrast. I have had problems with people expecting Minimal Man to be always industrial, but I can't sleep with that shit most of the time.

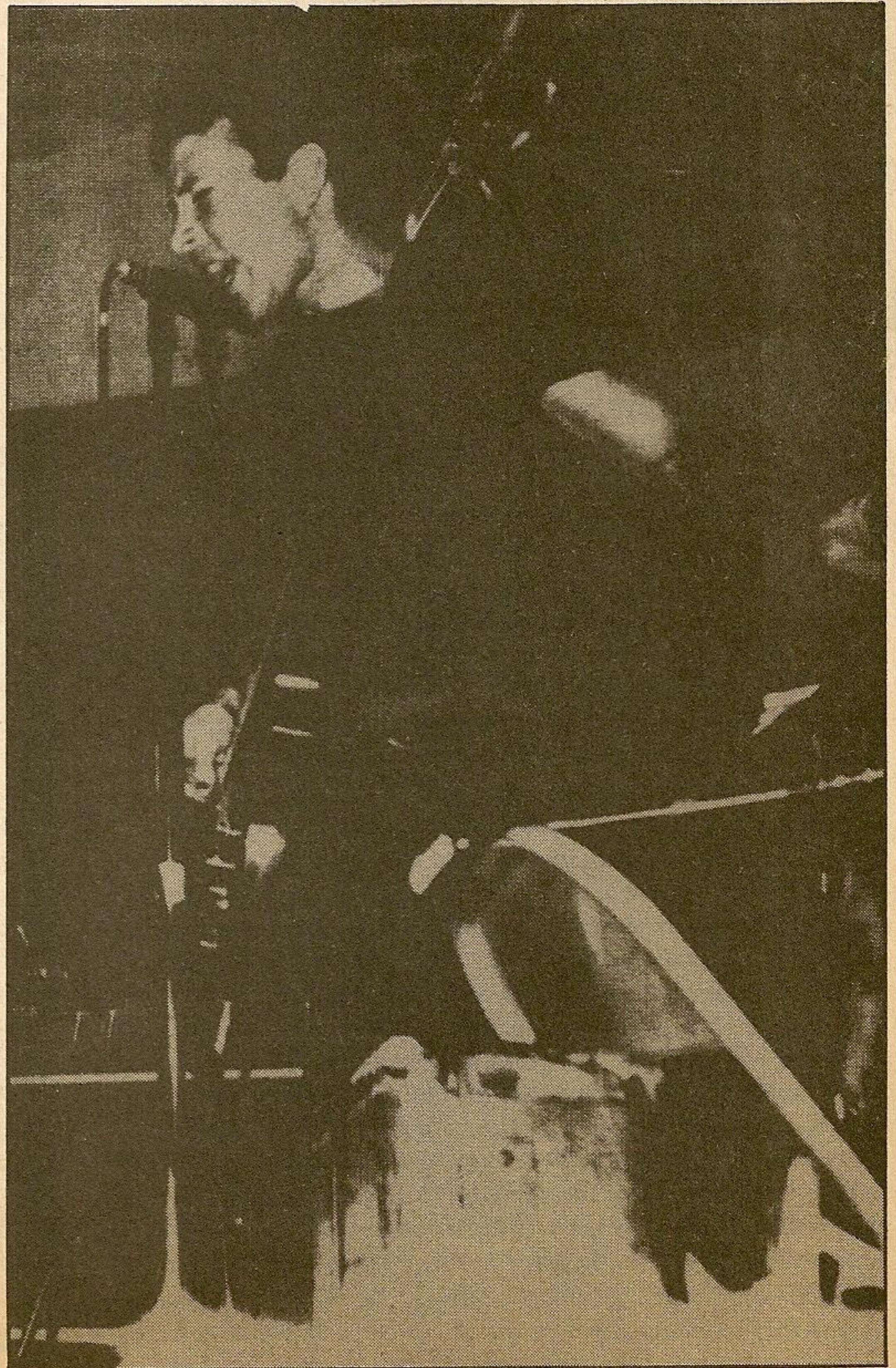
US: What do you mean?

P: Just the idea of people expecting you to play your records, say I put out the first single which was industrial music I guess, more less I didn't know how to do anything else, and it just happen to coincide with the so-called industrial movement of the time — Throbbing Gristle and other bands out of England. I had no knowledge or interest in that, I basically didn't want a guitarist at the time so it happen to be keyboard oriented. I was trying to do something a little different, but I wasn't trying to do industrial music. I expect the audience to have expectations so I started the Japan shows really noisy and then got melodic.

US: Then in Japan most of your audiences were industrially oriented?

P: That's what they expected of me. Actually a lot of woman came to the shows, it was really funny. They would sit close and ggle, and they would appaud after each song. I have a video which is hilarious of one the show in Kyoto of where I told the cameraman to just hold the camera still like a document, so the frame is just me standing there in the spotlight and right in front of me at this table is five woman sitting, staring at me, and I'm screaming at the top of my lungs of what must of sounded like

Donald Duck to them. I really could of done anything and they would of applauded probably, just to show respect. I wanted to get some reaction but the only reaction that was real strong was that club owner in Tokyo, the club he owned was called 'Coolies Creek' they hate the Chinese in Japan, all the jokes make fun of them totally. But at this place I set the show up real fast, the reason I did a show there was that I saw a band called 'Sister Morphine' there, actually it was called 'Sister M', you can't say morphine even jokingly in Japan. This band was like the 'Velvet Underground'. I saw another band there called 'Shen' which was the ultimate art band, they even brought a xerox machine on stage. The lead singer had a ruler and he had a full band that took hours to set up because they all had so much equipment. The singer would first deliver a monologue and he had this tape going of Sol Lewitt lectures. It was really nonsense, so he had this xerox machine going and he had this tape on and he would have his lecture going, and he would look at his watch the whole time. I didn't understand what he was saying but I think he was just translating the tape. At a certain point he would wave the ruler and the band would start playing, then he'd look at his watch attentively and he'd take the ruler and hit the cymbol, the whole band would stop and they really hated him, you could tell. After an hour of this starting and stopping they really hated him and you did too, because he would go into this monologue again—the whole time trying to get this xerox machine to work. It was





the wierdest show I've ever seen. I did see some good bands with really different approaches, maybe your familiar with this guy, 'Merzbau, the Lowest Form of Music and Art.' He's out of Tokyo.

US: Didn't Kurt Schitters make up that word 'Merzbau'?

P: Yes, this guy was totally into it - he makes the most aggressive music I've heard in my life. It was the total opposite of his character, he has a lot of records out in Japan and he's pretty well known. He played at a place called 'Gaddy's' which is this industrial club in Tokyo.

US: So, it's an apparent movement over there?

P: Definetly, there's tons of releases, there's one company that has about forty releases of pure noise, all different artists. None of them play live much, but they are very active on the rceording level, and the appreciation is really big.

US: Could you tell me about the clubs, how large, etc..?

P: Usually I would say they can fit about 200 or 300, but everything is so expensive that the clubs are multi purpose. In the daytime they are rehearsal halls, at lunch time they open and serve food, and they also funtion as art galleries. As a result in the last show we did in Tokyo, that club had a major Andy Warhol exhibit of his newest prints. It was funny, up on the walls behind me were these 10,000 dollar prints for sale, and I kept bumping into them.

US: How many shows did you end up doing?

P: Only three, which was enough. They were pretty far in between, they were in Osaka, and then Kyoto, and Tokyo.

US: What did you did the rest of the time?

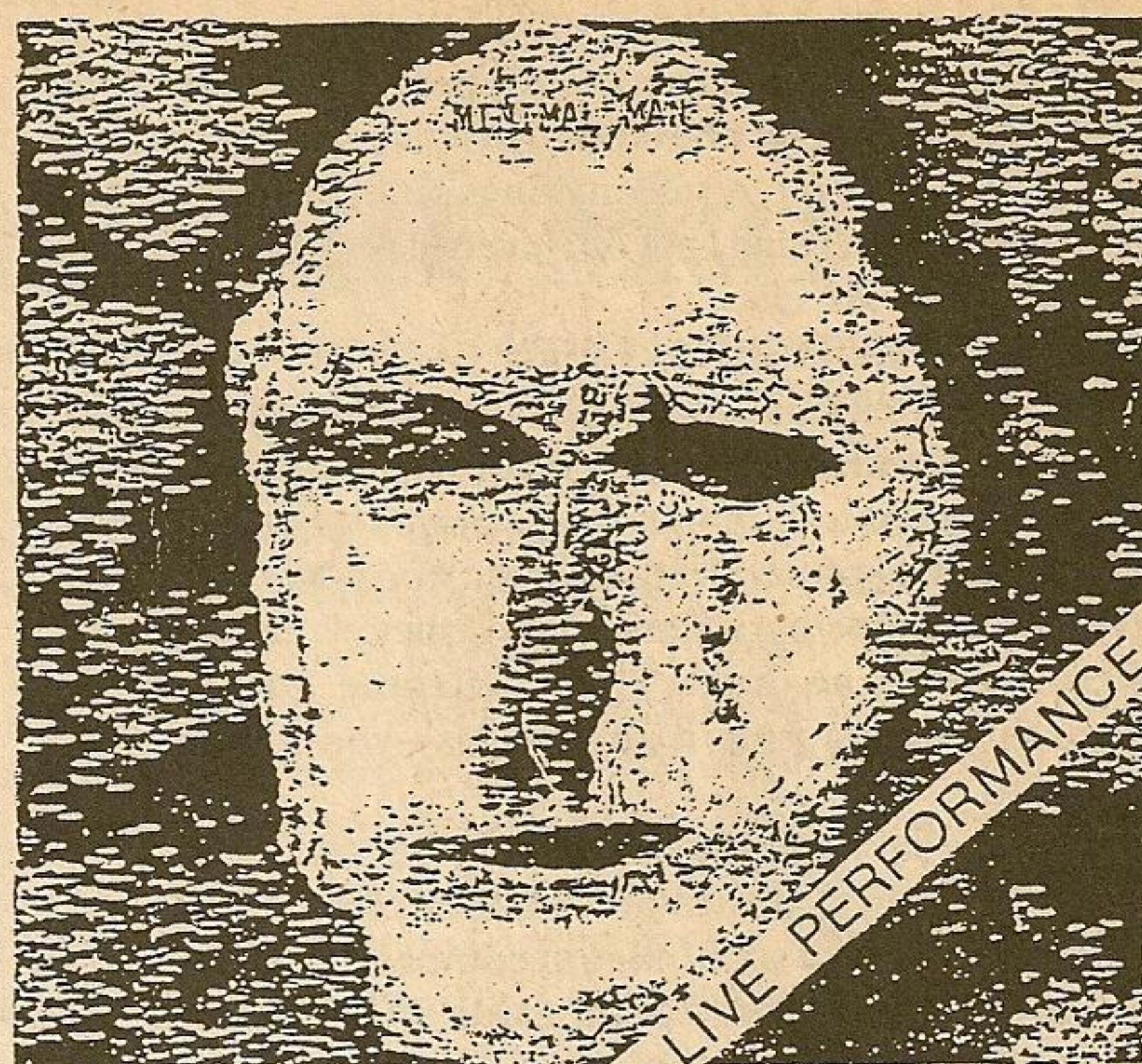
P: Wierdly enough, Hitoshi never told me this but it turns out his family has been priests for thirty generations, so we went to see his mother and it turned out she lived in a giant temple. It was very strange, here I am doing this trip and Hitoshi takes me to meet his mom and here I'm supposed to be Minimal Man the dug addict, wierd thing from San Franscisco and people are so nice to you there that you don't want to be wierd, you want to blend with the crowd and be a nice normal guy. You don't want to be punky or loud, but yet our whole act evolved around being intense so it was kind of embracing. I stayed in the temple for about four days in a Kimono and high-healed sandles, and we would take these very hot baths where you couldn't move at all.

US: In general what did you notice about the culture?

P: You really get the feeling of this primitive society, which I think is the basis of they're appreciation of Minimal Man, that I'm using electronics in a primitive manner. It's definitely in they're culture the contradiction of high technology and primitivism. On the one hand they have all the computers, but once you get there you realize how primitive it is. They use technongy in a very natural way. As soon as I landed I thought this doesn't look so different, same planes, runway's the same, but as soon as you get there it's another world. I ran into trouble right away going through customs. The first thing they did was open my suitcase and I had a hundred copies of the first single which has the nude boy on the cover. It's really not pornographic, you can see his wheeny. The customs officer said, 'oh no', and they dragged me into an interrogation room where five officials came, they were all dressed in the same uniforms. 'Oh no', I said to myself, 'I'm going to get deported, they're going to think I'm some homosexual or child pornographer from San Francisco.' They asked me how old the boy was and how tall he was and if he was in my family. I tried to explain to them but they couldn't comprehend English so they thought I had shot the photo of this boy. What they did to let me through customs was to take each one of the hundred and felt tip the penis out, on each copy which would of made a great video tape on its own. All these latent homo's drawing over the penis which made

## MINIMAL MAN

from San Francisco



COOLIE'S CREEK PRESENTS

the photo more obscene because it was so obvious that there was a nude boy there. By making this big mess where the penis was made it worse. I sold the hundred copies really fast as soon as we got into Tokyo, it was like holding dope or something and it made me really paranoid.

US: Getting back to the shows, did you see a lot of confusion in the faces of the audience?

P: No, they would watch very interested and they would interpret the way they wanted to, I'm not really sure what they thought.

US: Then, do you think a lot of it was based on an emotional level?

P: Yes, more than anything else, but it's hard to get emotion out of them. I was told not even to expect applause. We did get offers to come back in the Spring. Its an amazing place and they're very receptive. They have everything from industrial to pop, they have all the records and they really like San Francisco. There's a distributor over there called 'Eastern Works' that takes everything from the US.

US: Did you do any interviews?

P: Yes, we did some very formal interviews.

US: What did they ask you?

P: Things about drugs and San Francisco.

US: How were they interested in drugs, what did they ask you?

P: Just think, people in their twenty's who have never smoked pot, nevertheless tried herion or LSD, before you did drugs remember what you imagined, your brain imagines more things than how it really is. It was really exciting for them to meet a drug addict.

US: What experience do you remember the most.

P: During the Tokyo show I tried to explain to the audience that the show wasn't going well, and that just kind of confused them. Minimal Man has never really been an act, and if it ever became an act it wasn't very slick, it was more kinda real so if it's real depressing, it's really depressing, so trying to explain that was very strange. They're very used to show biz and British bands and I think they have respect for that because they try to imitate it. They like Minimal Man because its weird and they probably thought it was a little to weird to be an act, so they must think there's some real troubles.



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(The Contact List for Electronic Music, 80 page booklet on the world wide independent electronic music world.)

(New Music Distribution Service, publication, mailorder, etc.... mostly interested in experimental jazz, new music.)

(AM documents, collects, publishes, and distributes information on contemporary artists, especially those working in multiple media formats. Catalogue available.)

(a great bookshop - lots of wierd books - Aleister Crowley, Burroughs, ect.... Catalogue Avail. Include S.A.S.E.)

(a magazine covering a cross section of the arts in Ohio.)

(a shop which sell independent records, tapes, and fanzines. Catalogue available, please include S.A.S.E.)

(plays a variety of music, such as Chris & Cosey, Tuxedo-Moon, Ono, homosexuals, etc..)

(magazine in affiliation with Innersleave mailorder. Material on Joy Division, Sleep Chamber, Dokument.)

(plays music such as Bad Brains, Nihilistics, Sick Sick Pleasure, Gleen Brance, Savage Republic, etc..)

(picked up #8 of this magazine, it was the first issue in english. It is very informative, material by Skeleton, Radio Free Europe, etc..)

(all contacts compiled by wD, if there are incorrections contact Unsound and we will correct, also for Normal, Pociao's addresses acknowledgement to DATENNVERARBEITUNG.)



# TAPE AND RECORD REVIEWS

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Action/procession, No Limits/tribulation,  
Factory Dance/progression, In Motion/reflection,  
Conquest/determination, Dark Chamber/repetition,  
Dance in Juxtaposition (part one)/mechanization,  
(part two)/retaliation, between reality/realization.  
Mark Anthony Heide: Synthesizer, electronics,  
drum machine, acoustic guitar and bass.

BL

Arkansaw Man, Every Job/Mark Twain (7')

Contact: Subterranean Records

577 Valencia St.

San Francisco, CA 94110 USA

AM are a SF group that recently completed a USA tour and this record is the continuing remark of the "instant sound", a mixture of jazz, funk, and experimental. The recording and the music is extremely clean and tight, almost progressive sounding. AM changes and changes, I hear hundreds of varied reports about they're live shows - this record is unpredictable, catchy, and very different.

WD

K. LEIMER, Land of Look Behind (LP)

Contact: Palace of Lights

P.O. BOX 4141

Seattle, WA., 98104 USA

Using various combinations of keyboards, bass, and drums plus and few tapes here and there, K. Leimar creates some very tranquil "ambient" pieces similar in feel to Eno's "ambient" material. It's all put together very well - fine performance, recording, and production, but I can't help thinking that a lot of this "ambient" stuff is nothing more than glorified muzak. Still, this is a very pleasant, relaxing record which is perfect for those early morning moments.

BL

Circle Seven, Suburban Hope (EP)

Contact: Circle Seven

c/o Randy Pepprock

2408 2nd St., #310

Seattle, WA. 98121 USA

The instrumentation are vocals, guitar, bass, and drums. The music is mid-tempo energetic, and very melodic, it is reminiscent of early punk groups. They come close to being categorized as just another influenced band because they sound like so many other groups.

WD

Leather Nun, PPA/Primemover (7')

Contact: Subterranean Records

(address located elsewhere)

Black Sabbath meets Lou Reed on this single. Primemover is slow driving Heavy Metal music with cliché overlord, "wargod" type lyrics. PPA is a lovely ballad about two fistfuckers, complete with graphic descriptions. It is hard to take this record seriously but it's fun and amusing.

CR

Butthole Surfers, Butthole Surfers (12' single)

Contact: Alternative Tentacles

P.O. Box 11458

San Francisco, CA 94101 USA

"There's a time to fuck and a time to pray but the Shaw sleeps in Lee Harveys grave." Music ranging from demented psycho thrash to melodramatic slow dirges with saxophone and slide guitar. The seven songs of political and social apathy reflect obvious paranoid power trips. These guys are the sick humor of early Zappa in a hardcore framework.

CR

Psychones, Club Foot (cass. LP)

Contact: Ladd-Prith

905 P. St.

Eureka, CA 95501 USA

A live show in a small San Francisco underground club, the Psychones played synth, tapes, echo trumpet, guitar, etc..... The show was industrial improvisational, but so subtle and fluid that you never thought, you were nearly manipulated into thinking.

WD

f/i, one and two (cass. LP)

Contact: uddersounds

c/o Richard Frannecki

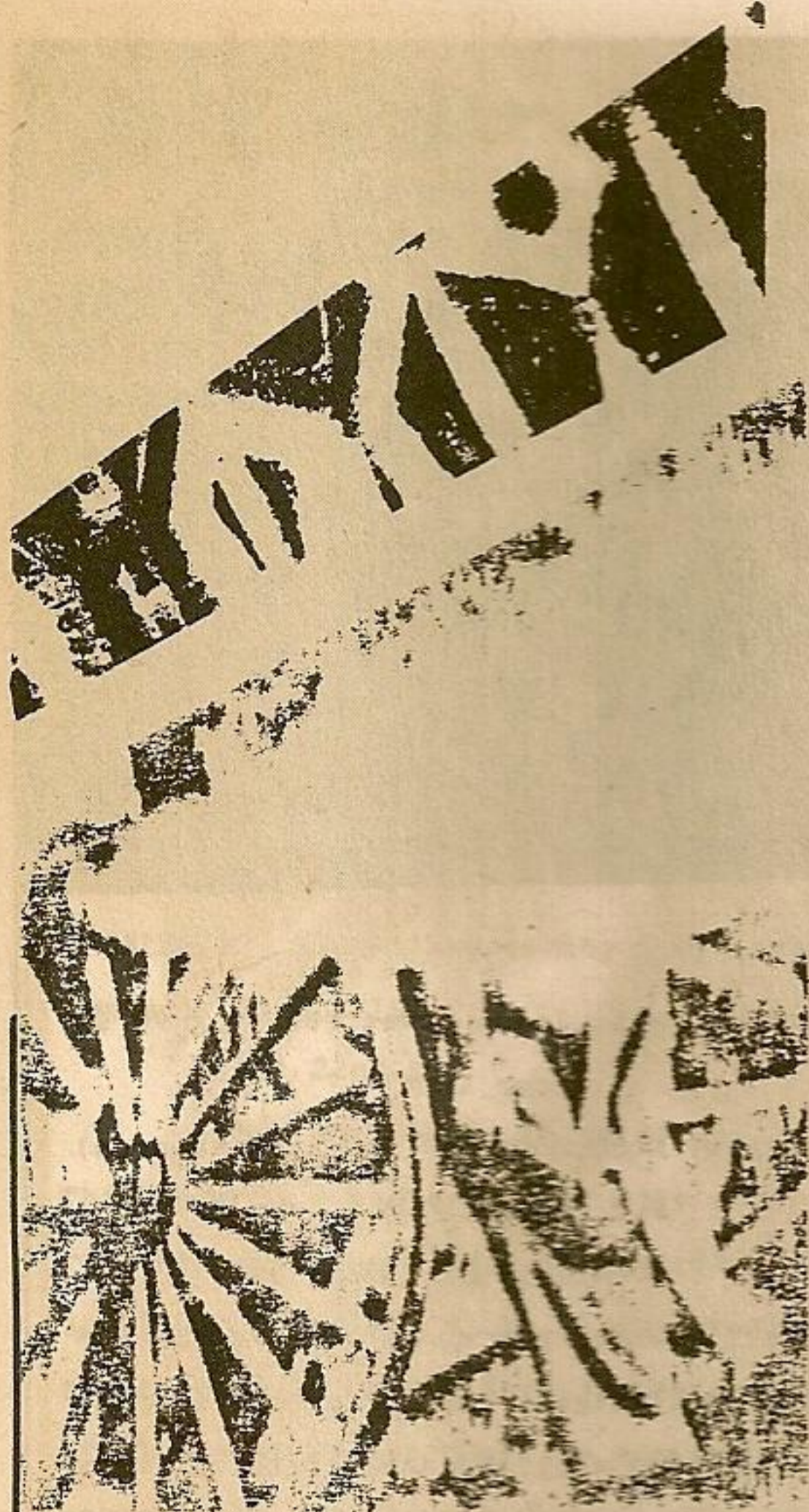
P.O. Box 27241

Milwaukee, Wis. 53227 USA

Kinky tape from a kinky group which has a great short-wave radio player. The music is improvisational - open to chance. There seems to be not very much content except formal and experimental ideas with the occasional found-tape of the news broadcaster.

MP





Theatre of Ice, The Haunting (cass. LP)

Contact: Theatre of Ice

232 E. Merrill

Gilbert, AZ. 85234 USA

This is the first release from the band which describes their sound as a fusion of Suicide's minimalism, Chrome's psychedelia, Snakefinger's pop and T.G.'s violent confusion. This cassette is well produced and moves smoothly within its conceptual nature. Their focus is the morbid, bloody horror of B-monster movies with the campy mystery of blood and guts. Textural synthesizer lines and strange noises create a soundtrack style piece, a great substitute for ghost stories around the campfire.

CR

Gleen Branca, Symphony #1/Tonal Plexus (cass. LP)

Contact: ROIR Cassettes

611 Broadway, Suite 214

N.C.Y., N.Y. 10012 USA

The instrumentation is four horns, six guitars, three percussionists, drums and organ. The piece is worked out so that there are switch-offs, which allow as many as 9 guitars or six kinds of percussion at once. The piece was recorded live July 18, 19, 1981 at the Performing Garage, N.Y.C., N.Y.

MP

Abstract Belief, Art 80-81 (cass. LP)

AMK, Abcute coed outcall

Contact: Banned PRODUCTIONS

P.O. BOX 492

Fremont, CA 94537 USA

The tape is by two different groups, the first side is Abstract Belief and contains various strange pieces with titles such as, "Engines of War," "Frees it from Both," "More than just a name," etc... All the pieces were recorded during the period of 80-81. The second side is AMK, the first piece on this side is live and is probably the best material on the tape - it begins with casio cliche rhythms and progresses to noise casio's, very intense. This side was recorded all in the year of 1983.

WD

Rebel Truth, (7' mini LP)

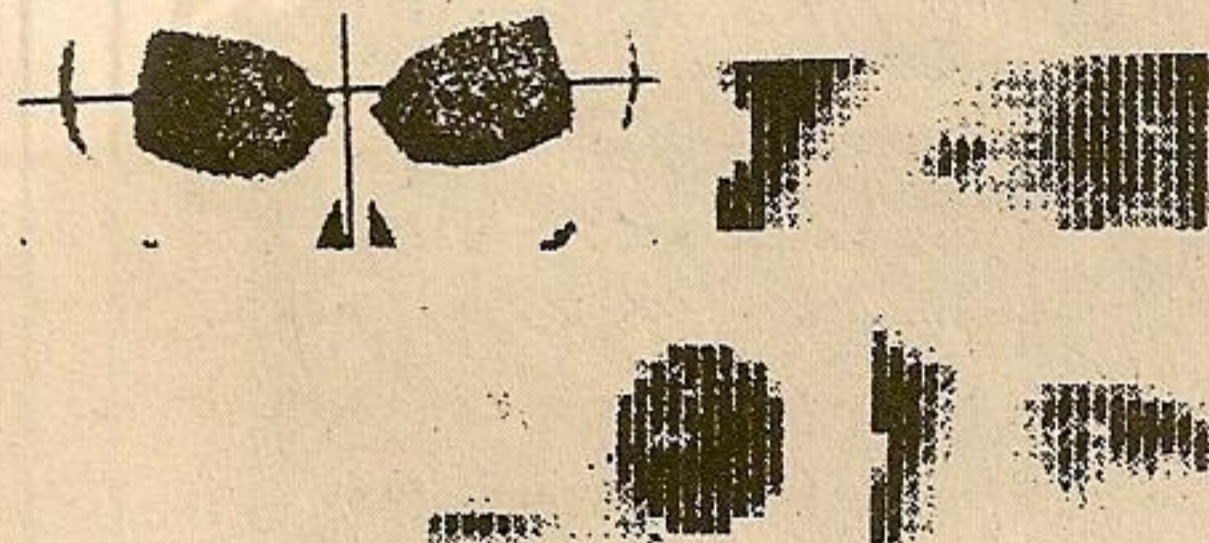
Contact: Rebel Truth

P.O. Box 22243

Sacramento, CA 95822 USA

This is a great hardcore punk band from Sacramento. The backbone is fantastic drumming and guitar work along with good changes and interesting breaks. The use of creative lyrics and backup vocals make this band something more than just another hardcore band.

CR



Asbestos Rockpile, D.C. Deadcore (cass. LP)

Contact: Paul Clark

3810 Regency Parkway

Suitland, Md. 20746 USA

I guess you have to be from D.C. to get the joke. Why does the singer have an English accent, is he really English? The music is not very new, especially if you've heard PIL, etc.... At least they're giving it a try and they're not total punky generic.

MP

Ed Sterbenz Band, Sea Horses/Wayfly

Contact: Infrared Records

44 Garden Place, Suite 3B

Brooklyn, N.Y. 11201 USA

Sort of progressive sounding, kinda soft, but also sort of interesting. The only instruments are electric bass and drums. The music is composed nicely and its not really boring, good quiet listening.

WD

LUDUS, Dependence Mentale (7')

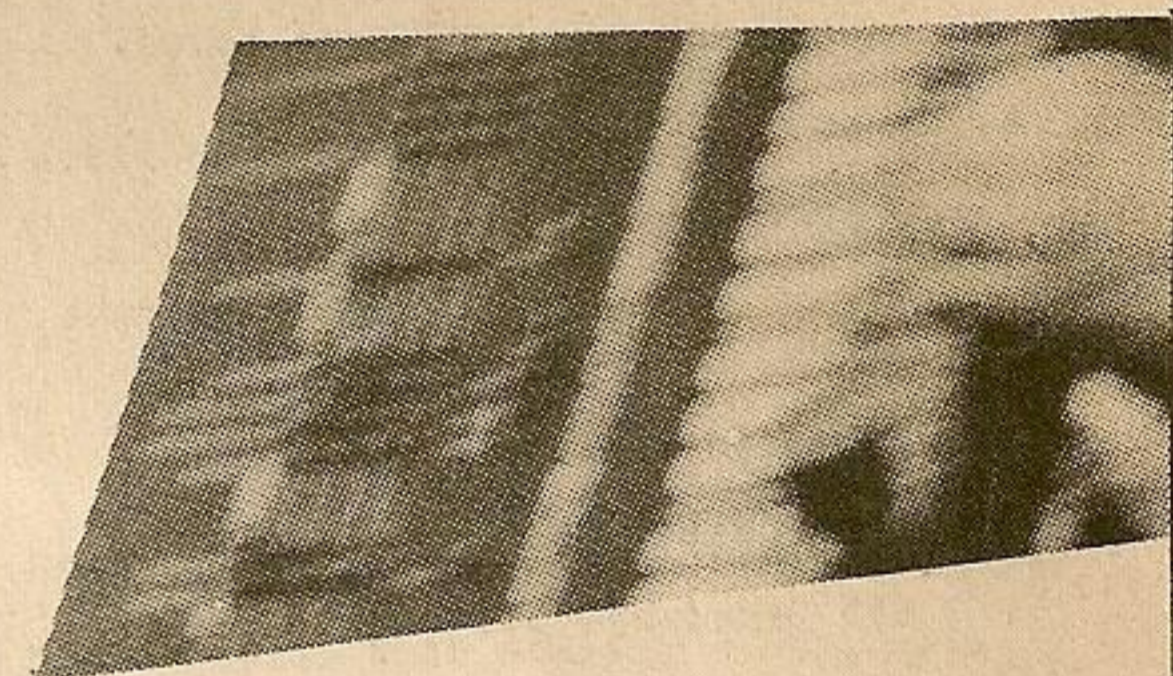
Contact: Sordide Sentimental

B.P. 534

76005 Rouen, France

Another total art package from Sordide Sentimental of France. The cover is a modern erotic bondage drawing. The texts deal with Pollution Suction and Other Reflections, and Mental Dependence. The collages are marked with post-mortem, sexual, and political images. The erotic photos of Ludus' singer Linder in rubber and satin are superb. The music is overtly dance-oriented, and deals with such topics as the abolition of sexual taboo, human relationships, and.....mental dependence. For those who are kinky at heart.

BL



Einsturzende Neubauten, Drawings of O.T. (LP)

Contact: Some Bizzare

17 St. Annes Court

London, England U.K.

A breath of cold air comes from the doorway, panning voices crackling like fires in an old building. This LP is very different from the first (Kollapse), it is less metal banging upfront aggression, and more subtle - even gracefull like French poetry. The music is filled with images of a new spirit, a roving spirit, a bewildered cold spirit.

WD

Velvet Monkeys, (cass. LP)

Contact: Nitch Parker

807 A 8th N.W.

Washington D.C. 20001 USA

The Velvet Underground combined with the Monkeys? As though you are in a time warp and reading Tiger Beat magazine. This tape is a psychedelic experience, songs that are straight out of the summer of love era. This group sounds like they are doing cover songs, but they are not. A mixture of the styles of Jefferson Airplane, and early Pink Floyd, complete with organ and slow reverb guitar. These people certainly aren't a part of the D.C. straightedge scene.

CR





Debt of Nature, Idiot Stick (cass. LP)

Contact: Party Sound Tapes

5732 Wallis Lane

Woodland Hills, CA 91367 USA

A collection of material recorded from 1982-83. Drummer Donkey Donkey Dobson lends a new depth, which was previously based on rhythm machines and tape loops. The new sound of DON is not less but fuller and more driving.

CR

Malaria, Revisted (cass. LP)

Contact: ROIR Cassettes

611 Broadway, Suite 214

N.Y.C., N.Y. 10012 USA

Malaria is a all female German group which formed in Berlin in 1981. The material on this tape was recorded live in May 1983 at the Danceteria, N.Y.C., and at the 9:30 Club in Washington D.C. The vocals are emotional, overall the sounds maintain a street level consciosness. The songs which werre on the EP are much more interesting as live versions here, definetely this is one band where the raw energy of the performance situation gives the music the needed quality of a guttural reality.

WD

Peter Cathum, Gum (cass. LP)

Contact: Peter Cathum

P.O. Box 73

Pasedena, CA 91102 USA

Peters second cassette release, packaging by Christopher Grace. The cassette comes in a box with various titled photos relating to the pieces and a special listening device (assembly required). This tape is more complex both in composition and packaging than Cathums first release. The amazing use of sounds and instruments creates a very atmosperically conceptual piece. One gets the feeling that they have lived for one day as Peter Cathum.

CR

Faith No More, Faith No More

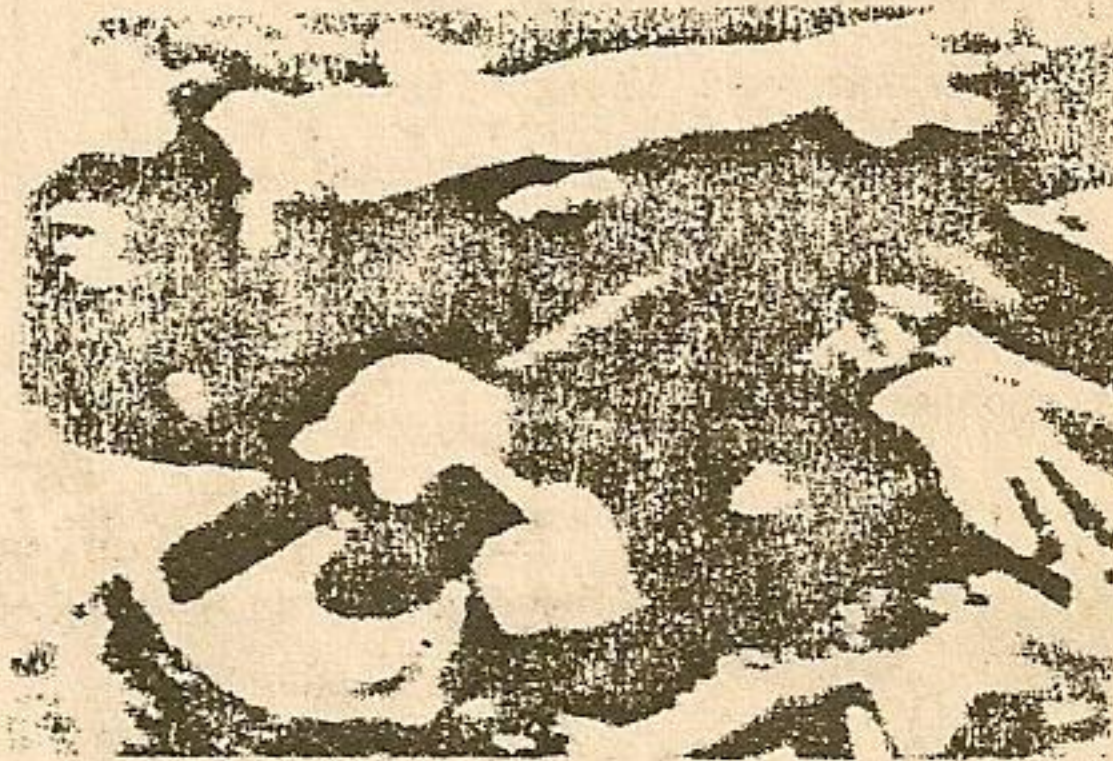
Contact: FMN

753 Lombard St.

San Francisco, CA 94133 USA

They were previously called Faith No Man, which released a 7' (refer to Unsound #2). Side one of the cassette is a live performance of FMN at the OnBroadway (S.F. club), it was a collaborative piece with Joe Pie of the Pop O Pies and guitarist Jack Smith of Cruxifix. The live show seems very linear with heavy metal guitar and poetry that is hardly reconizable, and the core of the group, i.e., bass, drums and synthesizer seem the same as before except less interesting when combined with the improvisational mess of Joe Pie poetry and heavy metal guitar. Side two of this tape "is an attempt to sum up the feelings and attitudes of FMN during the time surrounding the live show," this previous statement is from the press release which I recieved with the tape, and to me this sounds like pseudo conceptual music.

WD



Algebra Suicide, Algebra Suicide (7")

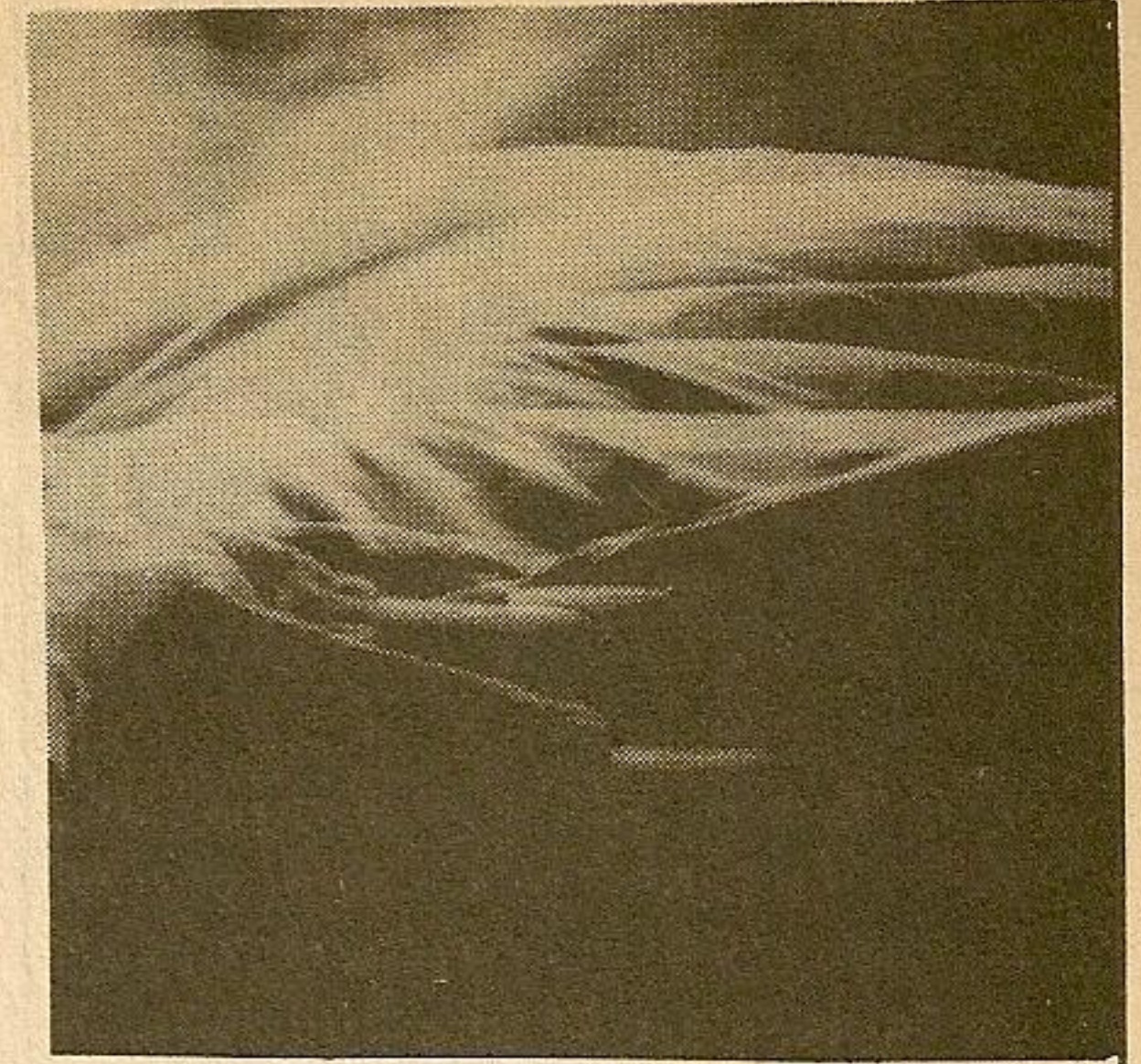
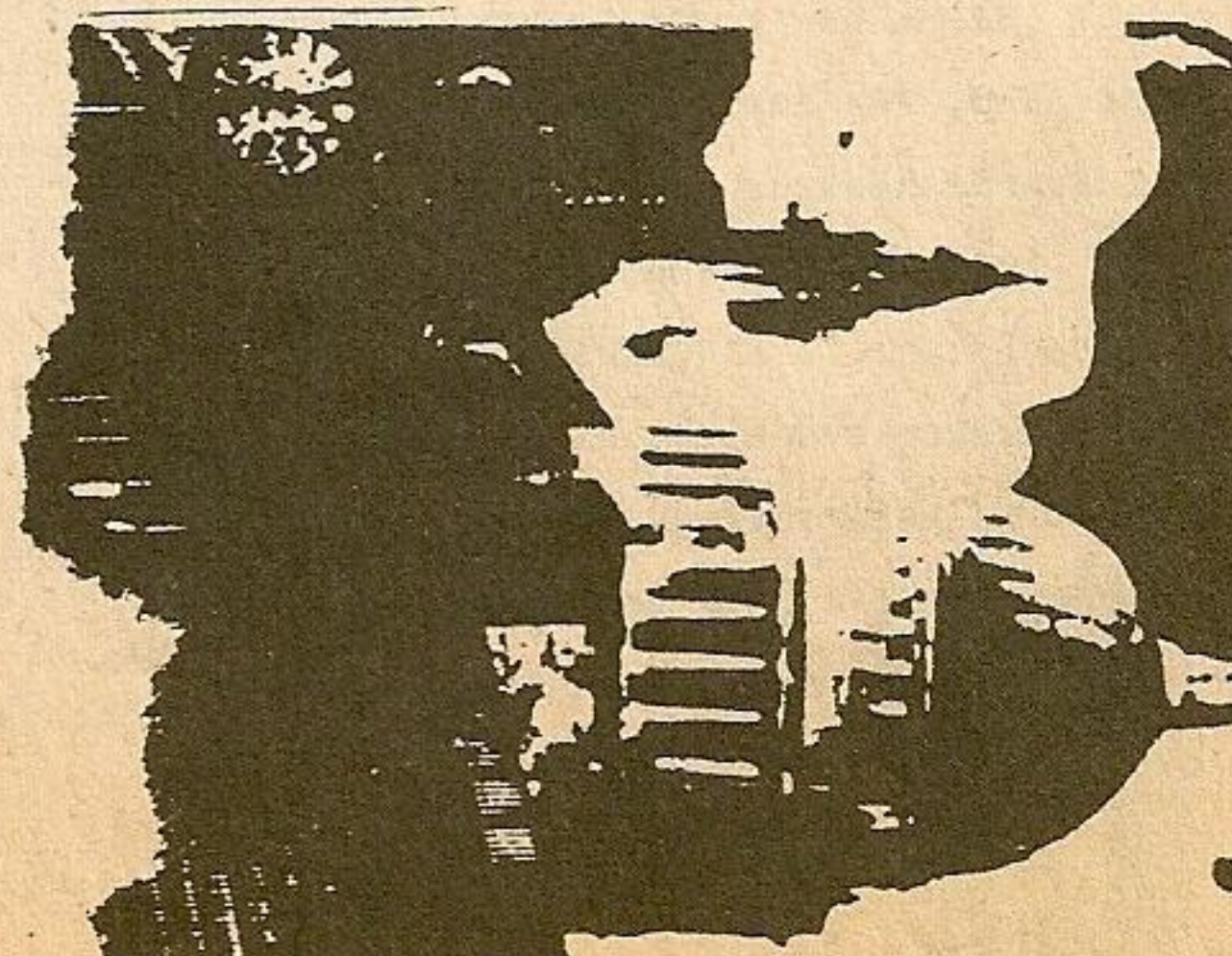
Contact: Algebra Suicide

P.O. Box 14257

Chicago, Il. 60614-0257

A group which consists of two individuals, Lydia Tomkiw and Don Hedeker. Lydia is the vocalist who reads her poetry while Don plays Vox guitar-organ, and there's also a rhythm machine. Well, I'll never understand why poets combine they're words with music that seems to have no relationship. Why are these two people on this record together?

WD



MorbidOpera, Jesus Loves You-so give us Your Money (7')

Contact: Morbid Opera (Sublapse Records)

P.O. Box 610906

N. Miami, FL. 33261 USA

This 7' contains 6 songs with vocals recalling X, etc... The lyrics are simple and written well, "madness fall on everyone, muffled crys against the wall." The music is not overdone (rare treat), it rolls along as the band jams.

WD

Walls of Genius, Guilt VS Money Complex

Contact: WOG

(cass.LP)

P.O. Box 1093

Boulder, Co. 80306 USA

A compilation tape from WOG in Boulder featuring Johnny Furheart, Pyrominds, You Can Digest a Rock, Tons of Fun and excerpts from Davide Andrea's "Go for it" live phone in radio show on KGNU in Boulder Friday nights at midnight. Johnney Pureheart seems to be the most organized artist on the tape, with a single multi-tracked solo piece consisting of distorted guitars and various vocal tracks. Pyrominds are a group producing various material within the same format - - long improv. jams with synth., rhythm boxes, and percussion. You Can Digest a Rock and Tons of Fun are also improv., they do some interesting covers like Foxy Lady and Night in Tunishia (neither of which resemble the originals). Overall a fairly twisted tape, consisely representing the WOG organization.

CR

SWANS, Filth (LP)

Contact: Neutal Records

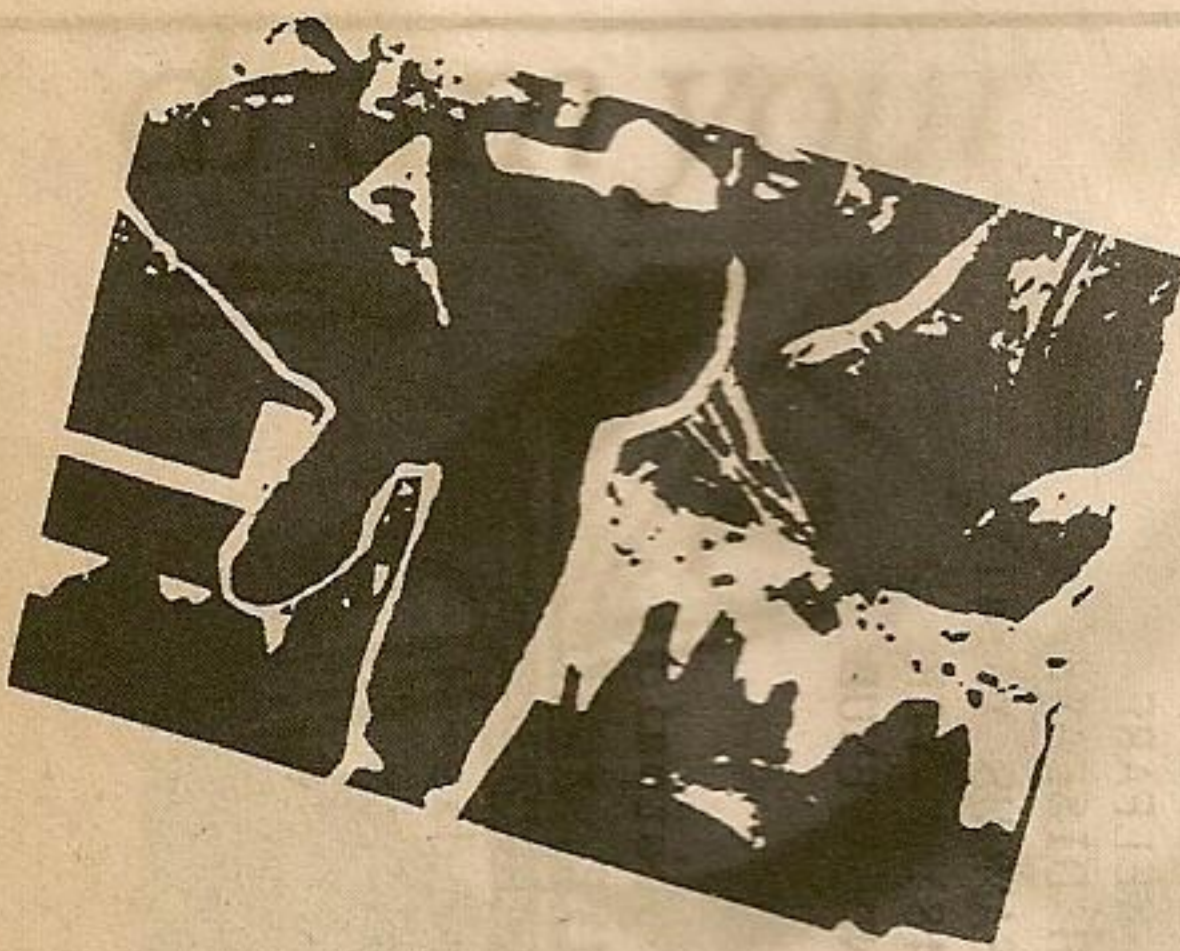
325 Spring St., Room 331

N.Y.C., N.Y. 10013 USA

"Flex your muscles" and get ready for depression. Down, dreadfull, into a derge. They're dragging us down with them, onto the pavement with two drummers, two basses, feedback guitars, and relentless vocals on the verge, possed.

WD





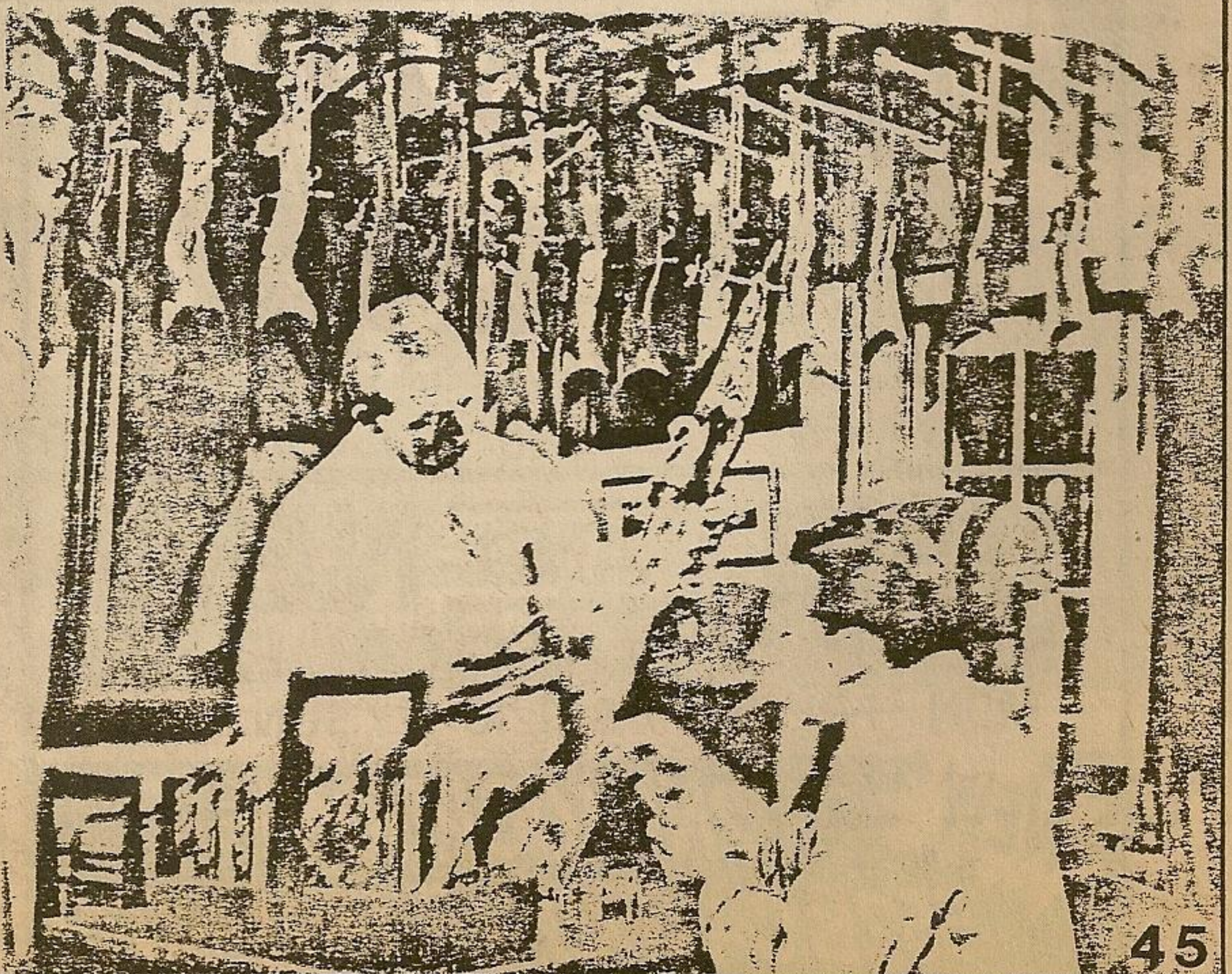
Soviet France, Mohnomishe (double LP)

Contact: Red Rhino

(address unknown)

At last a new Soviet France release. The band that brought us such obscure gems as "Garista", the burlap sack record, and the aluminum foil disc now graces our presense with a double 12" 33 rpm set that comes packed between two slabs of silk-screened masonite. The package is (obviously) great - the music is all. Soviet France goes beyond what is expected (even of them), and create a highly original type of msuic like none you've ever heard. Shifting from stimulating to trance-inducing and back again, S.P. creates a twilight journey around the world with stops in Africa (pounding tribal percussions), India (Hindu scales with walls of echo), and London (cars, voices, street sounds). Soviet France focuses on atmospere, texture, and rhythm, and do what comes naturally to them. I'm not quite sure what that really means, but I do know that this is really special. A masterpiece of excess and subtlety.

Bl



No Trend, Too Many Humans (LP)

Contact: No Trend Headquarters

1014 Ashton Rd.

Ashton, Md. 20861 USA

Post-psychedellic mutated and messy, but sometimes groovy. "Too many fucking humans,you breed like rats,and your no fucking better." The bass and drums are the groove and the vocals and guitar are the mess, what a great mess too. The sounds sometimes float by us like gracefull muzak - the voice echos, we stop to observe the world, what a mess.

WD

Brain Damage, Humiliation the Nation  
(cass. LP)

Contact: Brain Damage

893 Folsom St.

San Francisco, CA 94107 USA

Sort of off-beat new wave, that is very non-logical, with moaning vocals like L. Lovich. Around the middle of the first side there's a really bad experiemnal version of Lue Lue, although this is an attempt at satire the playfull meaninglessness becomes distracting. Satire is great but not without creativity. This band is quirky and seems to have the ability to play, but they have an inherent garage sound, full of inconsistencies, mistakes, stupidities, and overall mediocrity.

MP

PROBLEMIST, nine-times-sanity Live (cass. LP)

Contact: PROBLEMIST

801 22nd St.

San Francisco, CA 94107 USA

This tape is a collection of live material recorded over a one year period (82-83) in local San Francisco clubs. A few of the pieces will be on the Sordide Sentimental LP, But most of the music is unreleased, never to be heard anywhere else. The styles range from jazz to industrail funk, etc.... "Blood urine, blood urine, red yellow, RY RY, primary secondary."

MP

Cunts Live, Muscian in a Bathtub/Open Your Mind (7')

Contact: Disturbing Records

P.O. Box 11463

Chicago, Il. 60611 USA

"Contrary to popular belief we do not hate women, we are women in the brain" read the liner notes. Maybe if you opened the minds of this band you would find a collection of 50's records. These guys do it perfect, right down to the electric organ and super treble guitar licks - - 50's formula music in the context of the 80's.

CR

John Wright, (cass. LP)

Contact: John Wright

569 Lakeside Dr.

Port Huron, Mi. 48060 USA

A cassette from the infanous John Wright of S/M Operations, whose claim to fame is being arrested for threatening the life of George Bush. Wright creates modern folksongs, Bob Dylan style with acoustic guitar and banjo. His morbidly realistic views on society and life are from an angle of a street alcoholic on welfare. The focus is on depression and growing old, politics and the use of pharmaceutical drugs in order to cope. Monotonous at times but John is quit effective in creating the atmospere of severe depression and drug induced confusion.

CR





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RIGHT  
1983  
BY  
JOHN  
N.  
WRIGHT

SIDE A

THEY SHOT SADAT (4:20) TYLENOL BLUES (5:53)  
HAVE YOU SEEN MY THORAZINE/SOME QUEEN STOLE  
MY THORAZINE (6:05) VALE OF VALIUM (5:50)  
I'M ON MEDICATION (7:30) GOTTA WALLET FULLA  
FOOD STAMPS (6:24) DYLAN STOLE MY MARTY (6:48)

SIDE B

STELLAZINE SHUFFLE (6:08) THE PHARMACEUTICAL  
SONG (5:07) WELFARE MITCH (4:14) THE WELFARE  
JET-SET (6:45) I'VE GOT CHARCOT-TOOTH DISEASE/  
WHAT'S YOUR EXCUSE? (6:47) SECRETLY FAMOUS (5:41)  
THORAZINE TOOK MY SEX DRIVE AWAY (3:48) NEVER  
THOUGHT THAT I MIGHT BE (1:53) HOLLAND AVENUE  
IGNITION (2:36)

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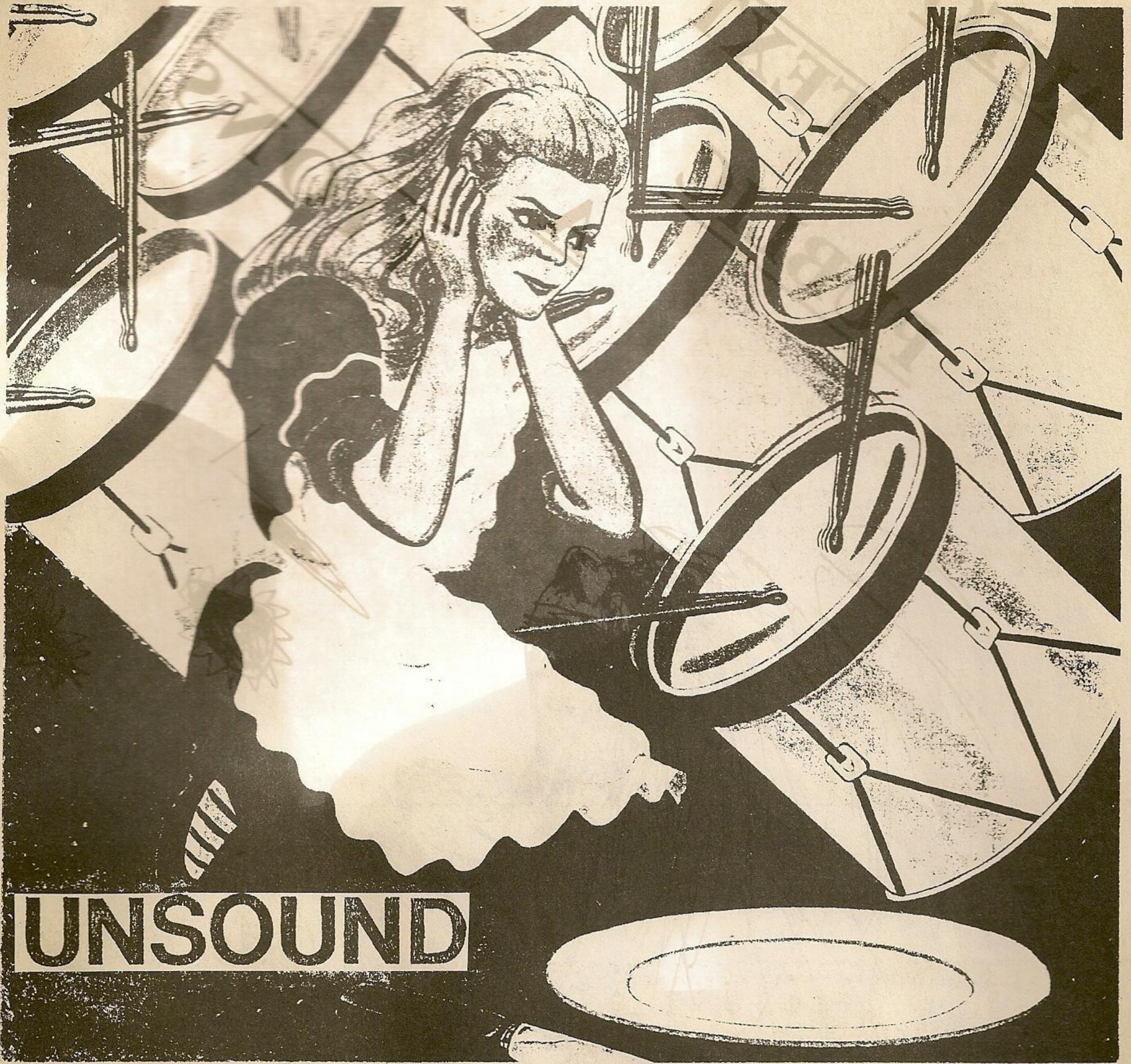
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**UNSOUND**

**AD SPACE =**

60

**FULL PAGE**

40

**HALF**

25

**QUARTER**

15

**EIGHTH**

Alice was very sensitive to noise, so much that she might have been an instrumentation designer. She found irritating noises everywhere in Lewis Carroll's Looking Glass World, from the daisies in the Garden of Live Flowers who shouted

at her in shrill voices to the tree that barked "Bough-wough!" at her. Worst of all was the banging of the drums that ended the plumcake war between the Lion and the Unicorn.

"She dropped to her knees, and put her hands



AUTO TEXT  
PUBLIC A TIONS

