

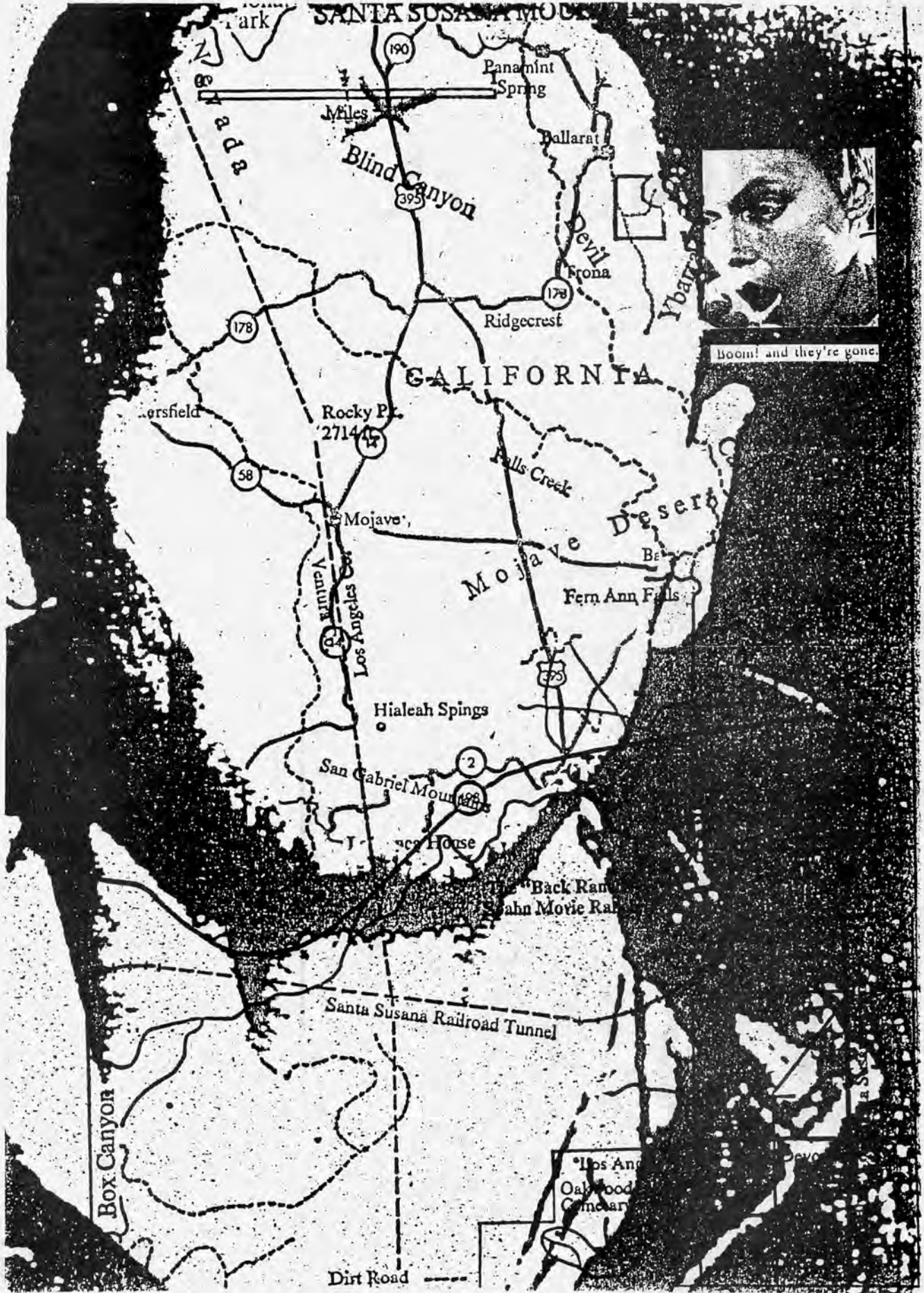
VOLUME 3

NUMBER 1

UN SOUND



\$3.00



SANTA SUSANA MOUNTAINS

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Panamint Spring

Miles

Blind Canyon

Ballarat

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CALIFORNIA

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Mojave

Ventura
Los Angeles

Mojave Desert

Falls Creek

Fern Ann Falls

Hialeah Spings

San Gabriel Mountains

2

ace House

The "Back Range"
Sahn Movie Ranch

Santa Susana Railroad Tunnel

Box Canyon

Los Angeles
Oakwood
Cemetery

Dirt Road



Boom! and they're gone.

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DIE TODLICHE DORIS

by Karl Schneider



Berlin 1983



New York 1984

Die Todliche Doris was formed in 1980 by Wolfgang Muller, Kathe Kruse, and Nikolaus Utermohlen. Tabea Blumenschein is an occasional guest member. Amongst the vast number of projects they have done are: 'The Life of Sid Vicous,' a true-to-life portrayal of the life of the late Sex Pistol bassist starring a two year old as Sid and a four year old girl as his girlfriend Nancy. Included in this film are Sid's life as a Sex Pistol, his stay in Paris following the break-up of the Pistols, his bouts with heroin, the alleged murder of Nancy, and Sid's eventual overdose. The film was so realistic that when played before DTD shows, the audience would ask to stop the 'child pornography' from being shown further. 'Chore & Soli,' a boxed set of *8 20 second Miniphone records with battery powered phonograph and booklet (Gelbe Musik/Berlin), these are the same type of records that are built into dolls making them able to say intelligent things such as 'Mommy.' '44 Bilder,' a series of 44 paintings, 1.3m x 1.0m that will be shown together just once. They will be assembled into a flip-book that really doesn't have any story or meaning, though the names of the paintings themselves do... What can you say about Die Todliche Doris? Better yet, what's going on with Die Todliche Doris? Everything and nothing. It's difficult to get to know Doris. Just as with any individual, there are an infinite number of facets to her personality and it would take you a very long time to get to know her completely. Once you know her, you might hate her one minute, then love her the next. Doris could be your next-door neighbor's dingy wife or she might be your mom. Doris is everchanging. What she appears to be is surely no indicator of her total and hidden personality.

Doris is music, video, movies, art, books and performance. Yet, any one of these alone, catches only a small part of her multi-faceted personality. It is impossible to get to know Doris too well, but that makes her all the more mysterious. Understand that just as the music, videos, movies, art, books and performances present a minor part of this ego, an article or interview with one or more of the members of Die Todliche Doris can not do much better and may serve only as a vehicle for further confusion.

An interview with WOLFGANG MULLER, one of three DTD members, conducted September 1985.

UNSOUND: When did your project start?

WOLFGANG MULLER: Five years ago, in 1980.

US: What do you think of the current music scene in Germany?

WM: Not very interesting. So, we are more interested in musical structures, how music works or musical themes, than in what is happening. Fact is, at the moment every 'more' successful German 'underground' band is trying to make some kind of disco-music, believing that this is a new type of subversion. But I imagine that they are getting ready to start leading 'safe and normal' lives.

US: Who is Doris? Is she real? Or is that just a play on words in German?

WM: I really don't know. I know, that it's a homage to Doris, but the question 'Who is Doris' is a question I can't answer, 'cause she's so strange and beautiful. Yes, people say it's a play on the German, 'Die todliche Dosis' (the deadly dose), but we've never made such a claim.

US: Tell me about the documentation for the 'Natural Disaster' performance that you've done.

WM: This three minute performance is documented in a book, like an art catalogue, in a very serious manner (1). Because of the complexity of the German text, the English translation is longer than the German text (usually, it's the other way around). 'Natural Disasters' is a video, too, consisting of two parts: 'The Natural Disasters Ballet' and 'The Natural Disasters Concert'. In the Disaster-Concert, Nikolaus Utermohlen plays an accordion with a needle on each key, therefore, the accordion sounds more intense and his face looks a bit more heroic. Suddenly, Kathe Kruse appears from behind a mound of sand—she shrieks into the microphone, breathing fire. As she spews her fourth shriek into the microphone, it catches fire. Now, you can hear the crackle of the flames. After awhile, the burning microphone falls to the ground, its cable melts off and the video continues running without sound.

US: How did you get the microphones to burn?

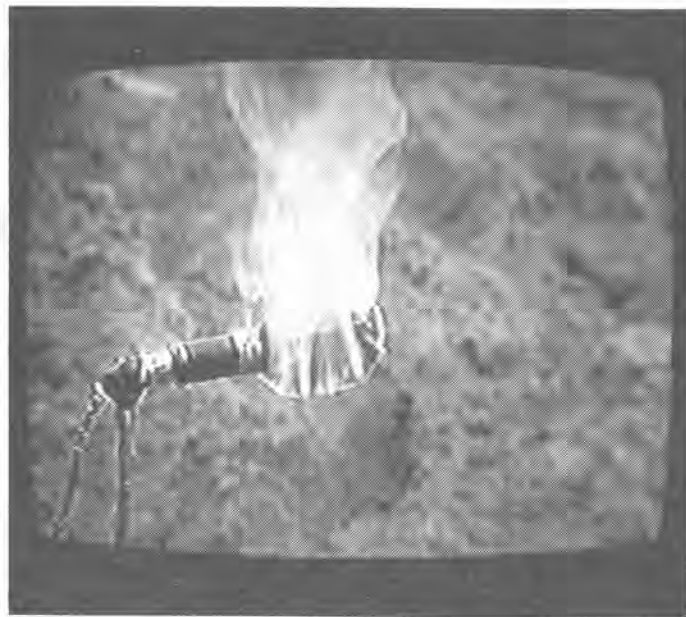
WM: Gasoline or something similar...

(Author's note: At this point Wolfgang started playing and explaining some of the songs on Die Todliche Doris' new album, 'Unser Debut')

Our Debut

(from the Unser Debut L.p.)

It was our debut/We were for the first time on TV/At
Fourteen Years were molested/by a thirty-year old
homosexual man/We stabbed the man with a bowie-
knife/Our Mother said to herself/that it only would
help/if we were recruited/They sent us to an aunt in West
Germany/At the physical examination/there we
declared/that we were of full age/The army gave us the
offense/to do something against our speech
defect/Namely we stuttered from earliest infancy/In
1974 we were honourable discharged/and found a vacancy
at a motor factory/Because of a burglary/belonging three
years to the past/we were arrested right away from our
jobs/We go ten months in Celle/At this reformatory/all
the inmates/even if they had been of full age/had to run
about wearing short trousers/Like in kindergarten/We
refused absorption of food/and tattered the trousers of
this institution/As we got out/It was all one to us/It was
our debut/We were for the first time in TV



"Naturkatastrophenkonzert," video 1983

WM:...This is a seven minute song, called 'Our Debut'. We tried to sing it in English and German. The language is always a problem for German bands—especially in the 'punk-area' some years ago. The bands didn't want to sing in English, but in German. Now more and more German bands try to sing in English, so we create a solution for the German bands: A song, patterned like a school, where the teacher says something in English and the class repeats it in German, or the other way, German, and the class repeats in English. The song is actually the story of a person's life. He says, 'It was our debut, we were on TV for the first time.' We did three different performances of this song for a live-TV-Performance (3). First was like a performance, very stiff. The second was a kind of rock-show (version) of the 'Debut' song, and for the third, we placed an ad in the newspapers saying that we were looking for people who had never appeared on TV. Thirty people responded and we made them sing the first two lines of the song and then they were to sing their individual, personal life histories all at the same time. This part was called 'General Debut'. A very confusing general debut!

US: Do you use a lot of props on the stage when you are performing?

WM: In some parts we use them, in others we use none and may sing without using instruments, just voices.

US: What kind of instruments do you use?

WM: Everything that we may need. Mostly simple instruments, guitar, drums, perhaps accordion and clarinet. What are the most normal instruments for a band to use? Drum, guitar and voice.

US: What do the three of you consider yourselves, musicians or artists?

WM: Yeah. We are not musicians or artists...wait a moment... yes, we are...

US: How do you go about writing songs? How do the three of you work it out?

WM: It is always different, how we write our texts. It could be part of a theme, or a mixture of a general idea and a special idea that works by itself.

US: Do you choose a theme prior to writing?

WM: We think about the next production. How it will look or how it could look. For example, the theme of another planned L.p is 'Live' and 'Playback.' 'Playback' means that you have a rap



at the Kitchen, NYC 1984

and you lip-sinc to this tape. We taped some of our songs from live-concerts. Some of the songs had 'mistakes' in them...for example, the drum might not be right, so Kathe Kruse, who does the drums, had to learn to simulate the same 'mistake' while she did the Playback-Live-Concert live on stage. Complicated?! Isn't it? At the first concerts the audience didn't notice that this was a playback. After some songs, some people realized that it was. We taped this playback-concert and this tape was played at the next (playback-live-playback) concert two weeks later in Bruxelles, and so on and so on, for a total of seven times, so that after the fifth or sixth time, the sound was so totally 'noisy' and different, that you couldn't understand the words we had sung or the drums, guitar or anything.

The most famous songs of Die Todliche Doris now lost in the echos of different places, audiences and mix-machines... and a new sound is born...(4) Also while performing this live-playback-live-concerts, we would pause after every song and take-off and put-on the clothes that we had worn the first time that we had played the song live.

US: How did the audience respond the fourth or fifth time when the tape was becoming increasingly noisier?

WM: All the reactions are on the tape, now on the Lp, from 'Bravo' to 'Shit' and 'Swindle!' It's interesting because if you tape again and again all the high and deep tones of the sound get more and more lost, the sounds move more toward the middles.

US: Where in Budapest have you played?

WM: We played before in Budapest, a private concert in a private flat. The public concert was cancelled the day before. We've played in Paris, Switzerland, Vienna, New York, Copenhagen, every concert is documented in our Biography booklet (5). In February of 1986 we will play again in Budapest,

but this time in a public space called 'Petofi Cszarnok.' Public performances in Eastern Europe take place in churches.

US: So, they do let people perform in Eastern bloc countries?

WM: Yes, but every Eastern bloc country is different in the way they permit a concert. In Poland there are a lot of punk and experimental bands. They organize festivals, sometimes forbidden, sometimes not. Hungary is the most liberal...the people can travel East and West so the same 'unofficial' underground bands can do concerts in the West. Of course, it's not as simple as just putting on a concert, but it is possible. In the last few years, it's been happening more and more. (6)

US: Is your music violent or aggressive?

WM: I think that it depends on your point of view. If you listen to ABBA all day long, you'll think that the Rolling Stones are very aggressive. But if you listen to the Sex Pistols all day long, the Rolling Stones aren't aggressive at all. I don't think our music is aggressive or violent.

US: But what about songs like 'The Seven Household Accidents'?

WM: That is not real violence, it is simultaneous fun and horror.

US: Is audience assault or loud volume a very important part of your music and your performances?

WM: Sometimes parts of the audience become angry, whereas the other part may be indifferent or like it. Some concerts are very loud, others could be rather quiet, like our first 'open-air' concert on a tiny rock in the North Sea called Helgoland, where we played only accoustic instruments... a hymn... it's stupid to have the intention of satisfying the audience or to try to make them happy or aggressive or to try to bore them.

US: Do you try and make every show different?

WM: In the past, we tried to make every concert different. Just now, we are trying to do 15 similar concerts, same music, same films, same 'show.'

US: Describe some of the multimedia aspects of your show? Do you think that the records capture any part of your show?

WM: We use props, films, video and music, anything that we need. At the moment, super-8 films are used like coulisses, every song has its own (film) coulisse; so for example, a 4-minute film of tapestries, the papered coulisse.

US: Does your music criticize something?

WM: Yes, it is criticizing everything, the criticizing of everything is criticized too (laughter), but critic isn't the correct word.

US: Do you think that the records are an accurate portrayal of Die Todliche Doris? Or are your shows?

WM: The records are an accurate portrayal of our work with shows. People who are familiar only with our records could get a different impression, if they see a concert. We don't try to transfer the shows to the records or the recorded music to the performances.

US: Who do you think enjoys your music and does it matter to you?

WM: Of course we are always interested in who is listening and what he or she thinks about it. We've gotten responses from very different people. These responses could give an influence too, interchange perhaps.

US: What do you consider your influences?

WM: I'm influenced by anything I like or dislike, more or less according to the circumstances.

US: Is there anything else that you would like to say?

WM: Yes, of course!



'Wasserballett,' film 1984



FOOTNOTES

1. 'Naturkatastrophen', book & single, German & English texts 1984
2. 'Unser Debut', Lp, ATATAK, Markische Str. 16, D-4000 Dusseldorf 1, West Germany 1985/86
3. NDR-Video Nacht Live, German TV III, 10/8/85
4. 'Liveplaybacks', Lp, Reinhard Wilhelmi, Naunynstr. 46, D-1000 Berlin 36, West Germany 1986
5. 'Nahrungszubereitung...', booklet, biography, critics of Die Todliche Doris, Postfach 110 242, D-1000 Berlin 11, West Germany 1985
6. 'Live in Paradise', Lp, sampler with East German punk/wave bands. Good Noise, Schulterstr. 53, D-1000 Berlin 12, West Germany 1985

OTHER RECORDS AND TAPES:

'Die Todliche Doris', Lp, Zickzak 1982

'Der Siebenkopfige Informator' (The Informator with Seven Heads), C-15, 1980

'Das Typische Ding' (The Typical Thing), C-20, 1981

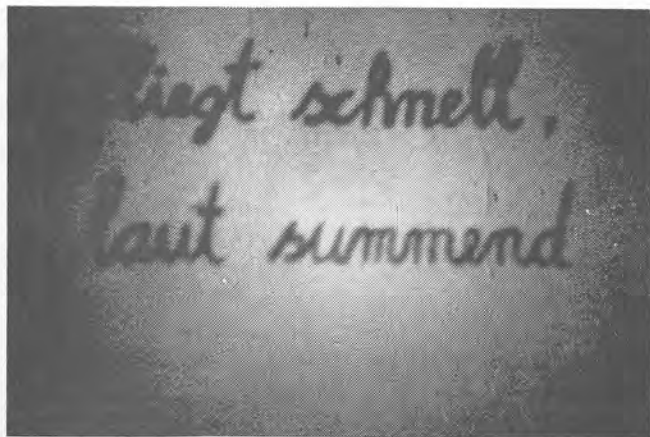
'Tabe und Doris durfen doch wohl noch Apache tanzen?' (Tabea and Doris should do an Apache dance as well, don't you think?), C-12, 1982

'Die Todliche Doris Live im SO-36', C-30, 1982

'Chore & Soli Live in Delphi-Palast', C-30, 1983/84

'The Super Doris', German/English, spoken by David Steeves, C-15, 1986

All Tapes and Records available from: Gelbe MUSIK, Schaperstr. 11 D-1000, Berlin 15, West Germany



1



5

a series of stills from 'Fliegt Schnell laut Summend' (Flies Quickly Humming Loudly), film 1981



2



6



3



7



4



8



9

THE SUPER DORIS

(a translated excerpt from 'Geniale Dilletanten', a book edited by Wolfgang Muller, Merve publishers, Berlin 1982.)

Doris is no intellectual embellished university lecturer at the technical institute, pondering, constructing and analysing, to gain acknowledgement and renownment. She doesn't hang around, raking her brain over visions of a future world.

The visions she received and further transmits, appear to her in a way as if they were flying to her. Strange oscillations in constant flow, the difficulties in detainment, in the placement of essentials; a struggle between general documentation and letting-it-work, leaving-it-be.

Yet she knows, that the most important points of tensions will metamorphasize in retrospect and that the stuffing which lies between, is tasty and seductive, is satisfying the necessities of the public, yet not justifying her existence.

We dream of a life without boredom, without pressure and toothache. We hope for copious amounts of interesting materials, individual and totally subjective ideas to present us as individuals and at the same time to be accepted and honoured by the forever strange masses around us.

The balance between these poles makes eternal opportunists out of us, little unimportant slimes, because the security in the group indicates love and security.

A peculiar fascination now comes from Doris, because she seems to have a wonderful, perhaps The Solution to pour pains and sorrows, something special to possess, which gives her this power.

A strange will perhaps, penetrates and characterizes her being, she sustains, a spring of endless creation? A Power, which affects the certirical orientation and interdiction which rules and dictates?

Observe Doris thoroughly: her every little gesture, every word could be the key to the revelation of the background of her being. Does she lead us to a place where we have never been before? She remains in the background, but yet amongst us, hears and speaks our language, absorbs and releases, gives to us, is a social presence in our rhythm, yet again is so difficult for us.

If we try to characterize her as being an introvertive thinker, capsulized and averted, we will find that her social behavior does not fit into this preconception. Neither is she a possessed artist who projects her foolish whims with oils, nor does she give us the impression of being a highly creative schizophrenic. Doris is amongst us, in small talks as well in actual political discussions. Now and then a little television does she not disdain just as an invitation to a funny pudding party.

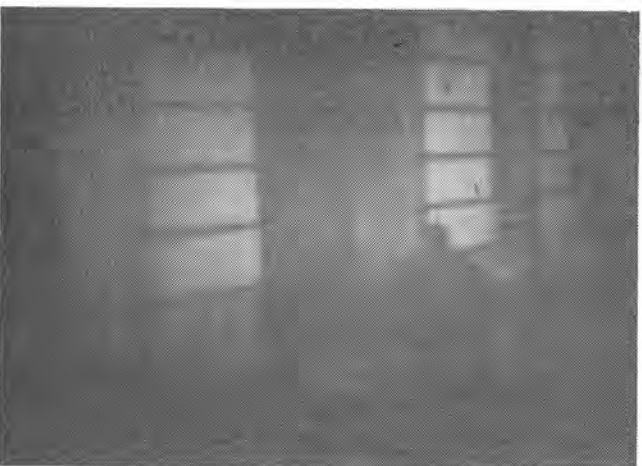
She eats with us, laughs with us, sings with us. But indeed is she somewhat different, possibly not realizing this herself, not to mention, if she ever has had the slightest notion of bewonderment of herself. Let's be sincere: If we were in her position wouldn't we have such determination to reach financial independence and to lead a carefree life?



10



11



12

— In the Country

b) Facts (from the Unser Deput Lp)

Under the tires
are lying the roads
Under the skulls
are resting the brains
Roads and brains
Cells and tar

The fact is
that I don't feel my brains
by the way you don't either
If I dislocated my ankle
it hurts

A little glass of champagne
prickles in the throat

Under the soles
are lying the paths
Under the bones
the medulla and the nerve

Yesterday I was in the country
Cheerfully I ran through the fields
The peasant hit the flat of his hand
to my face

Today I will go to my attorney
and insitutue legal proceedings
and I will probably gain my case

Contact
Die Todliche Doris
Postfach 110 242
1000 Berlin 11

Roland Owsnizki



Valerie Caris (as tea-kettle), Nikolaus Utermohlen and Wolfgang Muller
Kunstlerhaus, Berlin 1984

Roland Owsnizki



Wolfgang Muller and Kathe Kruse

Kunstlerhaus, Berlin 1984

Joseph Nechvatal

Nechvatal subliminally informs us that there is an implicit deceit in his cool, graceful, intricate drawings, that beneath each tempting, tasty treat is a disturbing aftertaste that will unsettle anyone's appetite. But what do we see? It is a process of gradual understanding which relies on scrutiny. It is an education that takes us from our first, visceral satisfaction of the elegant linear complexities, to deconstructing the impenetrable compositional subterfuge and exposing the calculated means of manipulation, to finally understanding the haunting messages which Nechvatal has buried in a maze of graphite lines. These are drawings magically woven from the forms of an infinity of superimposed images which quiver beneath their grey mask of reproduction. The submerged pictures form, then disappear, before us like the quick media flashes of the television screen, a medium also built from dots and lines. The photographic quality of Nechvatal's work will come back to remind us of its perverted kinship to media, especially in the manipulative innuendo of desire in advertising and cold war paranoia in the news.

So we start to look more carefully at this lyrical, dancing screen of confusion. We want to, for one cannot help but be drawn into this mysterious figurative pattern. Like the allure of deciphering hieroglyphs, like staring at a cloudy sky and imagining what we can out of its moving forms, this is the Rorschach test of the Pop age, the ink blot to which Nechvatal provides the answers. We see soldiers and nudes, heroic naked men and aphrodites so beautiful they only can exist in art and on soap operas. Businessmen and diplomats lurk in their multi-faced shadows. Innocent school children, athletes and pure, decent women flicker as the myths by which a degenerate culture fools itself. We see blow jobs and copulating couples. Are we turned on like dirty voyeurs who fill their emotionally empty lives with the cheap titillation of media's constant soft porn innuendo?

It is not all transient beauty. Then there are the skeletons and the pistols, the jet planes and bombs of the business of war, all so glamorous as the handsome politicians and classy, lovely ladies in diamonds and evening gowns. When our role models are out of Dallas and Dynasty, Nechvatal advertises the poisonous product of the corrupt corporate lie with a haunting reminder of the cancer of its consumption, just like that little box from the Surgeon General that appears below all those pictures of pretty women and rugged cowboys smoking cigarettes. And there is more in each picture, more than we can see. Scrambled in a blender, for they are all really the same, we see the material surface of our dreams, and, when we least expect it, of our nightmares.

- Carlo McCormick



Joseph Nechvatal

Tom Warren



'Faime De Toi'

Collection of BB Smith

With the deep rooted conservatism of today, revolt of all kinds have faded almost away. Instead, anxious subservience rules. In art, the return ('pressure') to paint has overwhelmed most post-studio conceptually based art forms. Revolting art now markets the image of lost revolt while existing complicity within the authoritarian social structure, reducing revolt to the pursuit of forced profitability. Though unable to break through this standard and unfree materialist social facade, subliminal imaging starts to scratch beneath this surface to a seething emotional sea of unsaid, unspeakable, unhappiness.

This concept of subliminal representation has perhaps become a way out of our present temple of the return of the known. As with current technology, it also is increasingly difficult to distinguish between the real and the imaginary. The 'Star Wars' system proposed by the Reagan Administration seems, for instance, neither more nor less real than, say, GoBots, those toys that folded look like everyday representations of cameras or cars and, unfolded, like robots ready for war. This practise of imaginary knowledge lacks all confidence in empirical reality, and thereby encourages the simulation of an accessible synthetic reality of mythological computerized paradise.

The current predominate retrograde trend, under these conditions, could, it seems, be used against itself in a double seduction of bravado and the void, thereby effectively transforming our vast terrain. After a thorough plundering, all representational material is left as detritus, exploitable but degraded.

Then can a subliminal self-helping art be created? Or is this suspicious concept, a self-deluding hoax?

We've seen a lot of art lately which teeters on the brink of meaning through the use of juxtaposed conventional formulas, but this is not at all the subliminal art of which I conjecture, as the elements are all seen as separate and therefore analytically conscious. Subliminal, for the uninitiated, means beneath the threshold of conscious perception. Subliminal simulations would reach down directly into the subconscious mind with messages that would motivate and alter us. Change is the desired result as consciousness moves in and through and around images and ideas, changing them and leaving both altered. The plenum and the vacuum meet and intermingle as one picture absorbs another. Our subconscious, we are told, holds control over much of our lives. Our acts, habits, likes, and dislikes, and is too powerful for us to

SIMULATION & SUBLIMATION: The Law is for All

by Joseph Nechvatal



wise petitions from our pleading conscious mind. The subconscious or deep print as it might be called in reference to it's preconscious processing actions, has of course been studied for years. But the phenomenon of subliminal perception is just now being seriously tested and applied. Subliminal messages, words, and images - both in sight and sound - have been shown to affect such physiological responses as sweat production and varied brain wave activity. Visual sublimations have also been recalled in accounts of dreams. The brain, it seems, responds to external stimuli that is not consciously perceived. How this works is still a bit murky, but scientists believe the brain receives far more sensory information than we're aware of through the process known as selective attention. A stimulus may be just 'loud' (perceptible) enough to be processed by the brain, but too weak to stimulate a signal to the reticular system.

The embedding of encoded or re-encoded information in an undifferentiated and relaxing 'noise', enables the programing artist to reach deep seated

MIND CONTROL POLICE: Like hypnotism and hype, a willing suspension of disbelief is a prerequisite to effectiveness. One can not be made to do something one does not really want to do. Buried information in a relaxing deep mix, helps the brain to be more receptive to unseen majestic visual simulations containing positive social and personal messages. This is the theory.

If true, this art would put abnormal pressure on the normal critical facilities, but it does so to help and open up the individual in a very new and important way. Behind the mask we decode the cliches, the expectations, and the (unwanted) patterns to restructure our reality through cross-hybridization. Beautiful moments like those might replace revolt for now, in place of the real thing, as a non-didactic but personally and politically conscious awareness develops and festers. In 1980's conservative America, this method might prove a worthwhile and effective strategy. Art becomes the pure screen, the switching center for all networks of influence. Art becomes the secret hidden in plain sight to tantalize the jaded media-gluted

DESTROY

WHAT

WILL

DESTROY

YOU



Joseph Nechvatal

LOOK OF XS

(a ninety minute opera in collaboration with Rhys Chatham which premiered April 10th at the Brattle Theatre, Boston)

The look of 'XS' is as glitzy, complex, and involuted as electronics. It is loaded with a large amount of subliminal information in a densely packed composite space. XS resonates not only with contemporary historical images, but also with faint visual references to Pompeii, the cave dwellers, and the 60s. Sets, props, and backgrounds are complex but subtly unified, complementing the musical compositional style of Mr. Rhys Chatham. Like his compositions, it can remain interesting and hypnotic over an extended period of time by its ability to construct several different levels of meaning without dictating a specific temporal order or interval.

Stemming from my 2-dimensional work which delineates an additive, constructive, synthesized space, XS further explores my investigations into the visualization approach to art as opposed to the dominant reductive mode. Style here serves as a means of transmission, engaging the mind in the complex contemporary situation which is beyond easy fundamentalist analysis. This mandarin look will acknowledge the field theories of modern atomic physics which force us to abandon the classical distinction between material particles and the void. Here the mind is wrestled away from Aristotelian logic by use of elaborate polystructures, so that we can glimpse the image of mass annihilation wrought by militarized technology which now provides the major context for our art and our lives.

- Joseph Nechvatal

(from *Joseph Nechvatal*, Machine Language Books)

XS: the installation at East Carolina University, 1985



WS: It doesn't reside so much in the object?

JN: The object is secondary. The object is the medium for the communication, but the percepts, concepts and feelings are ultimately the most important things.

WS: The work is a manifestation of what is on your mind, and what is on your mind is a result of all this input.

JN: Yes, subliminally. I try to touch on the undercurrent of what's on people's minds. Also, I'm interested in recent memory.

WS: Recent memory?

JN: Recent history, contemporary history. It's very interesting to see how that gets manipulated by people. We can't even agree on what recent history is. Everyone has their own bias.

WS: It's true. There isn't even a real history of 70s art in this culture.

JN: They don't expect people like us to remember what's going on.

WS: Who's 'they'?

JN: I mean the powers, the people in power.

WS: So, you have an adversarial attitude toward power?

JN: I'm an agitator in the information war.

WS: But who is the 'them'?

MJN: It's the military/technological

and information industries.

WS: Reagan?

JN: He's only a figurehead. He's their spokesman. It's not only Reagan. To point at Reagan and say, 'He's a bad guy,' is to miss the whole fabric of society. He's just the salesman.

WS: Are you a very politically driven individual?

JN: If that's politics.

WS: Are you politically polarized, politically aware, politically concerned, politically involved?

JN: Well, no. As an artist, I'm not that involved in partisan politics, but I think I'm knowledgeable about information of that kind.

WS: But as a human being? Now we are making a distinction between you as an artist and as a human being. Do you want to make that distinction?

JN: No. But instead of politics, I see things in terms of sociology and anthropology.

WS: Things? The dominant reality? What's most important out there? What concerns you most?

JN: Fascination with mass death and ignorance. Reality.

WS: It's hard to find the central image in your work. I assumed you were trying to make it difficult, but now I see that it's a product of a vision that comes from the other direction. The image is central, then it gets degenerated. Say more about that.

JN: More about double reverse sublimation?

WS: Yes. Give me an example of an image you saw and then appropriated. What did you do to generate it and make it work?

JN: It's usually not only one picture. It's a process. I don't usually take one picture and then do a number on it. I take a picture, or I take a part of it, and then I enter it into my visual datapool. Then I put it back together when I'm making a composition. It's not like taking an image and xeroxing it a zillion times until it's no longer discernible.

WS: So where do you find your images?

JN: Newsweek, Playboy, all kinds of publications, and photos off TV, of human models, anything from the visual datapool.

WS: What is it in an image that appeals to you?

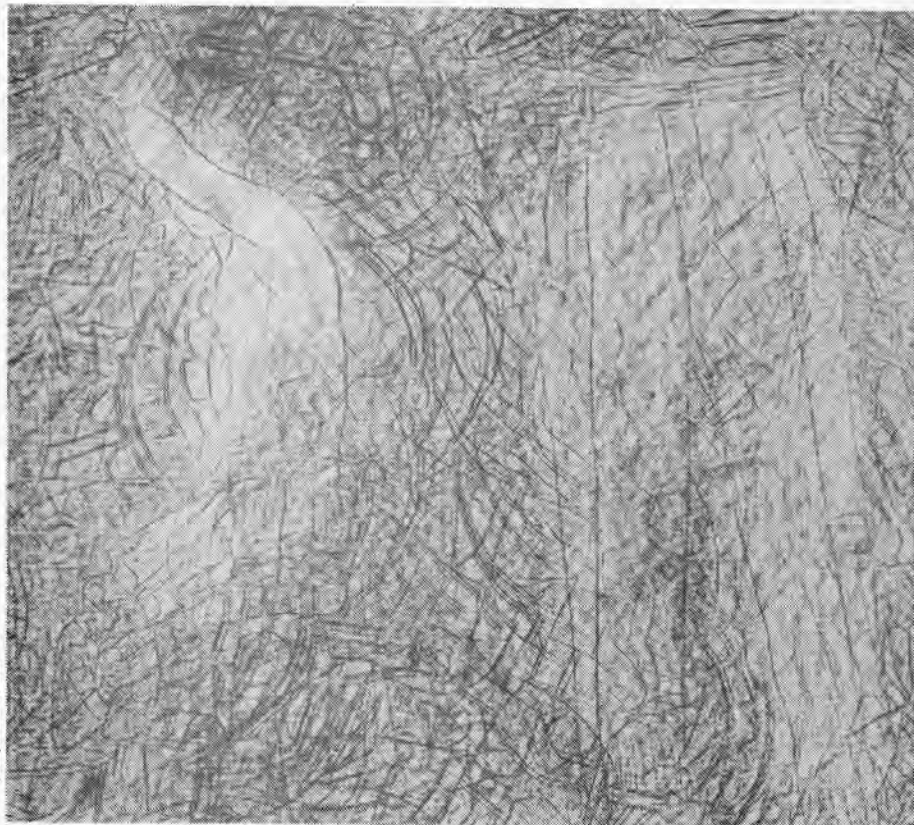
JN: I wish I could answer that. I really don't know. I like to lie around a lot and

— RENAISSANCE REVOLUTION

(from *Joseph Nechvatal, Machine Language Books: Excerpts from an interview by Willoughby Sharp*)

WS: Where do you locate your art?

JN: It comes down to perception, the psychology of perception, manipulation, and pure feeling. Life and death.



"Our Father Who Art"

graphite on paper

drink coffee in the morning. I listen to music, dream, and cut pictures out of magazines, and draw. That's my way of arguing with myself.

I keep the images in a box, and when I start to work on a piece, I might start to sort through the box and pick out certain things which I think might be interesting juxtaposed. I'm thinking compositionally too. There are different levels going on at one time.

WS: And then you paste them down?

JN: I just lay them out, and then I start to draw from them with a graphite pencil. They become my models.

WS: What happens next?

JN: I process it with a chaotic template which I use to create the overall space, using large blocks of graphite. The reason this is done is to try to represent the unconscious. Dreams and our unconscious are fed by the electronic media now.

WS: You said something very significant that I wasn't aware of...

JN: About the unconscious?

WS: Yes.

JN: I think a lot about sublimation. I'm trying to get people to investigate and look at their own unconscious and subconscious activity, especially the psychic in relation to the political. I try to take a psychic slant on political behavior.

WS: But your image is degenerated. I find that interesting because it is difficult to see the subject matter.

JN: The reason I'm interested in working this way is that I felt there was very little room for the viewer's play of the imagination. Less room for people to participate in the projection of their desires. There should be something for everyone. I wanted to create a blank look. People think that it's sort of punk, that it's negative and nihilistic, but no - it's more like tabula rasa, like Leonardo's drawings. It's the same as leaving room for the viewers to project their unconscious desires or fears. It's like looking at clouds.



'Incubus'

from a 24 image suite of 35mm B/W photographs
exhibited at Nature Morte, NYC 1983

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Joseph Nechvatal's work Courtesy Brooke Alexander, Inc., 59 Wooster St., NYC, NY 10002

Joseph Nechvatal . Willoughby Sharp/Machine Language Books, 245 Eldridge St., Suite 4R, NYC 10002 USA. Copyright 1984.

AUDIO LETER: ANALYSIS & APOCALYPSE

▪ by Carl Howard

The spectacle, like modern society, is at once unified and divided. Like society, it builds its unity on the disjunction. But the contradiction, when it emerges in the spectacle, is in turn contradicted by a reversal of its meaning, so that the demonstrated division is unitary, while the demonstrated unity is divided.

- Guy Debord/*Society of the Spectacle*

Silva and Kali act as our mentors - the destroyers for the purpose of greater and more flexible uniting. Re-member, the word Apocalypse means to un-cover, strip away, stand naked, reveal.

- Sharon Gibson/*announcement for Salon Apocalypse*

How is it that the true nature of improvisation seems to open our furthest recesses, but all we want to know is how entertaining it is? What is it that makes us fear experience and true spontaneity? Something about art in its creation stage - as process - reveals to us our true biological nature, but we often opt for the finished product: the painting; the sculpture; the film. Famed art-rock guitarist Robert Fripp believes (or used to) that the moment of live performance is sacred, and not to be recorded, but he does not draw the line at exploiting the recorded performance into dance remixes ('Sleepless' single, King Crimson, 1984). Somewhere between these poles must be a point in which live performance ceases to be 'sacred' and becomes instead a locus of creation/entropy/ apocalypse.

Formerly based in Seattle, Washington, and now in New York City, Audio Leter's musical and philosophical evolution is quickly approaching a span of five years. Guitarist and singer Sue Ann Harkey and lead singer/violinist Sharon Gannon have charted the physiological pathway of people through a music which transcends every category to become pan-cultural. In their earlier shows, recorded on the debut cassette *Audio Leter Live* (May 1981), one can observe the origins of their stylistic growth. With fellow players Jeff McGrath, Bob Jenkins, Helena Rogers, Rick Hazle, James Husted, Deran Ugly, Paul Hoskins, and Eric Muhs, a sometimes unsteady meeting took place between garage style rock and raga-esque configurations of rhythm and tabletop guitar. In her early lyrics, Gannon referred to the wayward conditions of humans and their social interactions, but without the force of later writings, which concentrate upon human inner-actions.

To Audio Leter, the reevaluation of communication is essential. Each performance is still identified solely by its sequential number (as of this writing they have logged



Jay Day

about seventy shows), partially because of the origin of the term Audio Leter. As Harkey has frequently explained, Audio Leters are the handiwork of Dr. Beter, a 'conspiracy fanatic' who, in his sequentially-numbered series of cassette reports, has exposed everything from the SALT talks to the 'swine flu hoax' as being the work of Russians. He contended that many world leaders are actually Soviet manipulated 'robotoids' including David Rockefeller and Henry Kissinger. Beter's constant prophecy of nuclear devastation, of apocalypse, makes him sound as if he's been sipping malts with Herber W. Armstrong....

When Audio Leter communicates, there are no package deals; the idea is not to preach or to prescribe tactics of survival but first and foremost to expostulate upon the quality of our present continuance. 'We Speculate on Our Urgency', writes Harkey in July 1984:

'To organize is to scrutinize
we are incestuously fanatical
in our urgency...
only as active pacifists
can we achieve peace
for them, for us...'

What is the urgency of the human species but the singular complexity of its perception? When, for example, makers of American independent music attempt to organize their prerogatives, we come up against not only obvious but subtle distinctions: personal expression versus 'entertainment'; versus 'art'; versus conventional 'beauty'; versus permanence; versus private secrets. As we determine which

information to present and which to withhold, we use our reasoning faculties, which at once assemble our thoughts into categories. But as we distance these thoughts from us, externalizing them into sections called 'good/bad', 'black/white', 'male/female', so do we expose a great failure of independent musicians today - the inability to organize, to find strength in a unilateral coalition ('To organize is to separate' SAH).

In such a union may be found the strength to analyze the prerogatives - those which may well explode logical perception and concrete reasoning. Here the claim is reasserted that improvisation transcends logic and begins to resemble/reassemble the biologic processes of functioning.

'Is it reasonable to assume that one of the functions of art is to dissolve those cultural and psychological factors that impede the evolution of a given society? Unfortunately artists tend to concentrate... on only the problems that stifle their 'own' evolution... A personal revolution is a private transcendence of history, but a collective revelation is an apocalyptic event that can abolish history... The alienation of the artist from society perpetrates the view of art as separate, as a commodity of entertainment, allowing artists to shroud themselves in mystification... The artist is the maker of the images out of which the society's thoughts are made... The artist is a political force, let it NOT be an unconscious one, one easily manipulated back into the demands of a society bent on keeping its members ignorant of life processes. THE REAFFIRMATION OF MYSTICISM IS IMPRACTICAL ART... We as human beings are at a critical 'point' in the evolution of this planet and all its life forms. It is our responsibility to dis-spell the ignorance that keeps us a-part from the great knowledge of the relationship among all living beings. ONLY AS A BAND OF ARMED POETS ARE WE TO EVER HOPE TO OVERCOME EVERYDAY FASCISM.'

- Sharon Gannon/announcement of Salon Apocalypse

The Salon Apocalypse is a monthly convergent point of like and unlike minds, offering -as Gannon says- 'the potential for the evolution of group consciousness.' Such a collectivist spirit may be the best hope of the artistic being. At the Salon, thick points of perception attempt to be picked apart and made plain, while a physical understanding of the self is brought about through yoga ('yoga means to unite' SG) and group vocal exercises. If ever one doubted that music is the body, and vice versa, such exercises lay the doubts to rest. Music is the biological response; the external reaction to processes and change. Gannon speculates upon the inseparable nature of Improvisation and Alchemy (the 'science' of change; of processes) in an essay included in later editions of her text 'Freedom is a Psycho-Kinetic Skill'

'Improvisation employs the active being in the act of being (re-creating). It is a synthesizing, a uniting (syn: means together. plus thesis, which is from the Greek work tithemi meaning place). So to synthesize means to be in the place of togetherness... WITH togetherness... Improvisation is not display, which means no-play; it IS PLAY, actual experience.'

18 UNSOUND

Closing this essay, Gannon interprets the importance of aural matter in our society, in which improvisation plays the most natural part: 'MATTER IS SOUND SLOWED DOWN SO THAT THE EYES CAN SEE IT.'

Critics of Audio Leter protest either pretentiousness of the 'message' or an inability to distinguish between Gannon and Harkey. While it makes sense that there would be ideas shared between them, it is Gannon who writes the lyrics and Harkey who speaks for the band by mail, in interview, and even by telephone. Harkey's investigations more frequently examine the omnipresent roles of imperialism and bureaucracy in everyday life, never forgetting that people are the bureaucracies, are the leaders, are the gods - the image-makers. This rather existential angst is explored in her January 1985 essay 'We All Be Being History Now':

'The ghetto exists because Park Avenue exists and vice versa. To be rich or poor is flatly accepted as reality in America, along with eating meat, Gucci bags, God, and the arms race... Throughout all cultures and standards of living there are values we all comprehensively share - if not in desire, in ideology... Will our anarchy have an economy? Does fairness imply the availability of products to the populace. Is the having and wanting of things our motivation for freedom? How are our concepts of freedom just the distribution and redistribution of things to be possessed and repossessed; and will this desire be enough to inspire production? If so, then why?'

The point of these questions is to expose the underlying possessiveness of our so-called freedom. Have we not always been told that it is not the freedom to want, but the freedom from it? The chances are that both choices are ultimately hypocritical, but here again the terrible separa-

Sue Ann Harkey at Limbo Theater, NYC 1984



Valery Shaft

tion, the duality, of human desire is exposed; it is the quality of our desires which has slipped and become compromised. 'Opposites', Harkey adds here, 'make up the whole.' In a culture which seems to strive for homogenization. It is crucial to remember those differences which bind us together.



Sharon Gannon at Limbo Theater, NYC 1984

Valery Shaft

Perhaps Audio Leter has been called pretentious because what they say cuts a little too close to the truth, or because it takes a little longer to understand. One of the toughest pills to swallow may be this; that we have stripped ourselves of our basic dignity, of our ability to mold reality - most importantly, of our ability to recognize our own powers, and energies; our PRIMALESSENCE ('What was your original face before you were born?' DT Suzuki/An Introduction to Zen Buddhism).

Souls adrift... Gannon, who has studied mystical arts as well as modern orgone theory, extrapolates upon the nature of potentials and power in 'Freedom is a Psycho-Kinetic Skill':

'Few people make reality, consciously. Few people make new reality; making is activity. It is forming of form, it is form forming. It is being with. It is will, merger, love. People are afraid of being destroyed, or change, or being with the life force. There is much separation and degradation of natural life processes. Culture is concerned with the dominance and manipulation of form, not in unity to make new reality; not in creation. Only knowledge of the life pro-

cesses can dispel, can liberate.

'The life process, the process whereby form merges into form is sexual; its base is separation for the purpose of creation, division for greater unity. Creation is orgasmic. The seer becomes the seen. Love is merger. $1 + 1 = 1$ '

- SG

Part of the making of the moment, of molding it away from its naturally arbitrary state (the condition in which new forms rarely arise), is producing true spontaneity within music. Aside from some performance works featuring Gannon and David Life (to be discussed later), and a pre-recorded and manipulated tape used in Audio Leter #26 entitled 'Transcendence', Audio Leter utilizes few effects, and often none. Gannon's Echo-plex, which has allowed her to loop her voice at the tap of a pedal, has received more limited use in recent shows, forcing her to examine each musical moment with new lyrical material, half-remembered, half-improvised. Each lyric finds itself in a different surrounding with each new performance, thus altering the shape of its existence/form. The moment exists before its reification (solidification) in our minds, but improvisation needs to act one step ahead - this is a physical discipline that most are unwilling or unable to do. We are not willing, in typical fashion, to accept what is, without possessing it into a preconceived image. ('We all know IS, why make it?' - SG). Improvisation can help to break such conditioning in a way that automatic writing, for example, can not. Sound exists before words; the communication is more primal and direct - again, the primal impulse/prima facie.

Admittedly such conditioning - that of possessiveness - is difficult to break. We are so detached that we can now only identify the primal impulse painstakingly, as through psychoanalysis. But it is also true that rational processes can be successfully confounded by the simple, lyric beauty of a folk song or a serenade. The hungry, breathy elegance of the tribal wooden flute is something which its sleek, silver cousin can never hope to surpass.

After her work with Children of Kellogg, Harkey's attentions as a soloist have turned to the medieval and Eastern folksong (given the zitheresque texture of the tabletop guitar in open tuning). Her cassettes have increasingly bridged the gap between the improvisatory and the structured (such is the legacy of jazz in its uncompromised form), although she prefers to compose lyrics ahead of time, and apparently on paper.

'Desires that are sincere are easily achieved
Achievement is knowing the need and so believed
Believing is without doubt and there for the meaning
The meanings that we question so often we're confused
Confusion brings on doubt and stops you from what you do'

- SAH/'Desires'

That lyric comes from the cassette 'Listen, Little Man!'; which includes the track *Kind of Think*, a permutation poem based upon painter/author Brion Gysin's twenty-five year old formula for *Junk is No Good Baby*. The paper-

work for permutation poems must be tremendous. Her next cassette, 'Nothing is Something,' often attacks the fallibility of perceptions directly, as with *We Can Only Perceive Our Own Perceptions*.

'Conclusions to what we see as the truth
Convictions to what we had already conceived
We take for granted our being alive
We have to sense the senses
The wills will willingly suffocate
Realm of Reality Resistance to Rage
Mass reality which excludes most of reality
We have exiled our senses...'

In a world where *Sex is Dis-Ease*, *Civil-Lie-zation*, and *Time is not three things ; but one*, what we need is to be dispossessed of our possessive impulses. As we grip to our notion of time as a singular and sequential whole, moving from start to finish, Harkey reminds:

'History is already happening
people cannot see the evolution
because they're caught up in the motion'.

friends and associates. Cultural exploration and exploitation are discussed closely enough to each other to actually become the same thing. This magazine is carefully prepared and innovatively packaged, and is worthy of more than mere passing attention. Finally, Patio Table Press is the publisher of two softcover editions by Steven J. Berenstein, 'Hermoine' and 'The Wraith'.

In recent live performances Audio Leter has worked with guitarists Chris Cochrane and Robert Hinrix (creator of two cassettes for CNLF), with bassist Fred Chalenor, and with noted jazz drummer Dennis Charles (a duet between himself and violinist extraordinaire Billy Bang is currently available on HAT Records) in various combinations, as well as alone. Certainly Audio Leter has worked with such instruments before (as well as with saxes, trumpets, steel drums, flutes, and even synthesizers on occasion), but it seems that their sensitivity to rhythm as well as to ethnic styles has become more markedly acute; and with the help of Chalenor and Hinrix especially the handling of material has become sharper and more adept. Atonal improvisation always has the potential to become at once sublime and humorous, as well as the reverse, but with their work



Peter Mumford

Audio Leter at Alchemical Theater, NYC 1984

What is needed is a body of 'artists' who will speak for our new perceptions of time and space as the ultimate unity. Time is not horizontal; it is not vertical. It is non-linear. Audio Leter represents City-zens for Non-Linear Futures, who states in its catalogue: 'To begin with a perfect state, you don't begin with a state.' CNLF is fortunate enough to own Patio Table Press, which remains in the hands of friends back in Seattle. In addition to the Gannon text they are the publishers of Patio Table magazine, which in three issues in the last four years has printed many challenging political statements from Harkey, Gannon, and their

and with that of Dennis Charles, shows #65 and #66 have a charged current to them which burns through even on cassette. There are also the three cassette releases by Gannon and Harkey; the latter's 'I tell you everything, just not out loud'; Gannon's 'Festival of Lights' with David Life, and Audio Leter's 'In the Green Night'. The group's cassette begins with the entire set of Audio Leter #43, performed at ABC No Rio on Easter Sunday 1983. Incorporating 'songs' named *Bali High*, *Close your Eyes*, and *A Dream Within a Dream*, one can see how performances tend to act as rituals of self-investigation. Gannon admits that some

of her best ideas emerge in the moment of spontaneity, of improvisation. From this set, which may have been their first after moving to New York City, the tape features A 'Lot' of Time (previously released on the Adventures in Reality compilation 'The Last Supper'), this track directly assaults our perception of time as discussed earlier.

'We all have a lot of time
... a lot... like a sectioned-off area... a lot
this would mean that time is a place...
an area... that time is space...
so we all have a lot of time and we all have a lot of space'

Extremes of reason are exploded in the piece 'Is There a Difference Between Yes and No', from Audio Leter #51 (a portion of which previously appeared on the Sound of Pig compilation 'Pursuit of Happiness'). Also featured is *Sold Your Boy*, their version of the love ditty 'Soldier Boy' ('An army in reserve is like a broom in the closet' - SG). Here the juxtaposition of images, like that of the original Surrealist meeting between an umbrella stand and an operating table, discloses what becomes obvious in performance - the warm and sharply satirical edge of Audio Leter. Analogy frequently becomes humor, as can a well-timed 'boing' of the guitar, or the 'sloop' of a slide whistle anywhere at all. Improvisation can be considered the moment in which ideas are actualized and perceptions are overwhelmed - in which his-story/her-story actively occurs. Guy Debord, in his text mentioned at the top of this article, refers to the history-creating experience of the present as the making of the spectacle; and with guest guitarist Hinrix the text is commemorated in an extract from Audio Leter #54:

'In the green night/ underneath the neon light...'

In the title track, performed during AL #57 on July 26, 1984, one can observe that Gannon's vocal style has evolved towards a loose exploration of Tibetan tonality, as the rhythm of the breath is controlled and controllable by the Sanskrit syllables SARIGANA PA DA NI SA. This style contrasts with her earlier oratories, which were more Western in execution. The cassette concludes with a nine-minute, improvised film score recorded in November 1984, and with a cut-up of an oratory recorded during the special AL #33, subtitled 'Sex is a Dis-Ease' (other work from this general period can be heard on the 1982 cassette 'Inventions/ Romance of Entropy').

Harkey's cassette 'I Tell You Everything, Just Not Out Loud' may stand as her most exquisite work to date, and as featuring some of her most important work. It is a meeting place for sturdy improvisations and for intricately structured folk songs - both styles being as modern in design as they are rooted in the musical traditions of antiquity. Beginning with *Loch Nest*, a duet with Carbon leader Elliot Sharp (recorded as a dub collaboration), Harkey plays an Indian zither called the swarmandel, and a Chinese drum-string instrument. These soundmakers, with the bell-like resonance of a guitar played with mallets, swirl in the theme and variations style of the baroque era around

the sax and clarinet of Sharp.

The duet does not have quite the cohesiveness of a live collaboration; however Sharp does show care to remain within the thematic framework. The Harkey solo 'Kinetic Harmony' follows, with acoustic guitar, struck and bowed bass, and vocals:

'Energetic conversations composed of light
With sight we see the presence of empathy
Through our eyes we sink - the pupils calibrate
in sharing of another being
The profoundness of the statement
Came at me from an ark...'

Fred Chalenor guests with bass in the dub duet *Approaches*, which lends excellently despite the difference between starting and completion dates: 11/83 - 2/85. Harkey wisely selected to close the cassette with the dramatically sober *Cause and Effect*, an elegant political statement within an almost grey ambience of 'bowed twelve-string guitar, mallet bass', and bowed bass. In a mesmerizing and nearly inflectionless voice, she reveals the implications of political and personal actions carried out within the duality of ignorant perceptions:

'We are a civilization focused on
the effect and not the cause....
it is a temporary society, so busy -
with a short attention span
We can only deal with singular issues
it's not meant to comprehend
the connection between Animal Liberation
and Ethiopia's starvation
The emphasis is on expertise
to do one thing: to be one thing:
and so to the artists we are considered
political people and to the political people
we are considered artists.'

It has not often been admitted that the arrogance which artists harbor towards each other is the same snobbery which uncreative people - politicians and status quo seekers - harbor towards those whom they identify as artists; creative people; visionaries. Would it not seem that a 'me-first' attitude among artists, above and beyond economic necessity, is a result of the taint? What exactly is the refusal to recognize the sincere labors of others, even among ourselves? It would seem that the bitterness which emerges even when one cassette artist 'reviews' the work of another has no place in the context of independent projects. Those who are able to evaluate the merits of two sides of a dispute are chastised for not siding with the right people; thus our vision is narrowed forcibly. Clearness of vision has become associated with the narrowest of insights - with tunnel vision. It is not 'kosher' to observe the parallels between political or corporate structures and organic responses. We protect ourselves by establishing that governments are somehow apart from ourselves (regardless of appearances), and go so far as to be judgemental about the forms which art takes; declaring not which varieties are more personally appropriate but which ones are 'better' and 'worse' - this

in a field in which prerogatives must differ from those of the 'mainstream'. Clearly those who preach the opening of eyes and minds do so without recognizing the duality of 'me versus you'; 'us versus them'. Vision is forged when masks are removed; enough of the masks which undo vision.

'We are the image makers - we ARE the gods.' - SG

The highest acts are those of transcendence. As we sweep beyond limits, the boundaries which explode are not external at all, but internal. One becomes two, two become all, become One. And so transcendence is a collaborative act, lifting species into a collective apocalypse of revelation. In Gannon's and Life's 'Festival of Lights', an exhilarating and chilling document is created with the barest of tools, crystallizing in pure form the ideological approaches of the two - Gannon with her focus on 'the body metaphysic', as it were, and Life with his darkly Catholic sense of concreteness, of music and sex as aesthetic, of tenements, of drugged bodies racing headlong for oblivion. It is the intersection points of these two ideological approaches that beam energetically; the mix of vocal drones, blistering violin, and bells like the stage on which an erotic ballet takes place (specifically, the *Doublest* and *Tantric Duets* performances).

'All meaning begins at an angle, the intersection; the 'problem' then is one of Geometry'SG

"Festival of Lights" is the angle, the intersection, the locus at which consciousness explodes.

'By becoming both the questions and the answers; by refusing to commodify our existence we all could be revolutionary pioneers, not only bound but unleashed through our own cultural manifestation.' -DL

Gannon, stating more purpose than goal, states the aspiration 'To become so dense, we are transparent.' Like the waves crashing against each other instead of the shore, we face a turgid, inner war. The work of Sue Ann Harkey and Sharon Gannon is the recognition of response-ability; the ritual of psychic and physical self-investigation through the ancient models of Siva and Kali, of Isis, of Kronus; the spirit reexamined and reified (made internal) as a process of renewed strength between lost souls.

cassette cover



In an abortive interview conducted with Audio Leter in early 1985, Gannon and Harkey discuss the improvisatory method from the inside, with a further insight into some of their ideas.

Unsound: How did you decide to come here from Seattle?
Sue Ann Harkey: I like cities - dense, urban areas. I feel very safe in dense, urban areas. I don't put faith in small-town law.

Sharon Gannon: We were really fortunate that Sue Ann was able to sublet, and that's what made us come so quickly, so easily.

US: Now that you're here, it's important to build up a...

SG: A network. I work to meet other people with similar projects and ideas. We've done quite well, considering.

SAH: There are places where we're more comfortable. There's a camaraderie too with, say, ABC No Rio people. We've played there more than anywhere else.

SG: It seems that people in New York have more tolerance or a supportive attitude towards anyone whose thinking has any kind of idea; who wants to manifest the idea; instead of arguing with them for the validity of the idea. There's a lot more support for creative pursuits. When we first played at the Life Cafe, the respect that we got there and everywhere was very odd to me. That was more interesting to me than anything else.

US: I'd heard that the responses of the Seattle audiences were kind of strange.

SAH: Well, we were playing in rock clubs to rock audiences, and we were rock and polycultural improvisation. They were never really exposed to improvisation, and they didn't quite understand it.

SG: But in New York and especially down here (on the lower east side), you have an old jazz community; you have a whole poetic atmosphere.

SAH: There's more experience.

SG: And things aren't so held on to; you're not so steadfastly judged because things are more changeable. Buildings fall down, things fall down continuously; and people's work is treated the same way.

SAH: People come and go, and make friends really fast in the city.

SG: There's an air of, doing the best you can to create a supportive atmosphere for the people that you know. Whether it's a performance situation or it falls into other areas, like discussion groups - the meeting, collecting of people. This instead of a hostile atmosphere: 'What are you doing? Why are you doing this? Do you really think this is the correct thing to do?'

SAH: 'Do you KNOW what you're doing?'

US: There's still plenty of that, though. Much of the audience is outside of the city.

SAH: The audience for Audio Leter is in Indianapolis, and Georgia, and Boulder Colorado, and Santa Cruz, and all those independent radio stations (KAOS-FM of Olympia Washington broadcast Audio Leter #38 in 1983), and whatever other contacts we've made through the mail.

US: I always wonder about the research materials that go into your pieces of writing.

SAH: I think our resource is direct experience.

SG: I like doing research, discovering other people, other philosophers, other aspects of knowledge; but it's only because I feel that I want to have a conversation with someone along the same lines as I am. I think that I read and gather information in a synthesizing kind of way; I like to touch all sorts of sources simultaneously. Reading three books at once is how I usually do it, as well as keeping an idea for weeks until everything comes together.

US: There's something like a fine line between poetry and information.

SG: I don't know what your definition of poetry is - or information, for that matter.

US: Well for example, like presenting ideas on Egyptian and Greek mythology that perhaps others aren't as well acquainted with. Like recalling Isis in AL #61.

SG: A long time ago, since I was a child, I was fascinated by Egypt. Not so much a fascination as a fantasy, when I was younger. I didn't really read or study much of it; but I've always been intrigued by words and riddles. The word 'Isis', is just the IS/IS (literally, 'AND SO'). I'm trying to understand the basis of consciousness, or the nature of it, and so I approach it on all different levels: biologically, researching the mythologies of the peoples and the cultures that we know of. Our own contemporary society - why we do the things we do. The source roots of words and behavior: I want to know how the brain works, because we are not much more than the brain and the nervous system. All the rest is to keep them running. We can only see the limits of our own perception, and so the next step is to expand those limits. Now, IS/IS I just found very clever before I knew very much about Egyptology, or that there was a goddess Isis. I admit I haven't done really nitpicking study - I'm not like a scholarly expert on Egyptology - I'm always discovering things that correlate to what I'm doing right now, and it backs me up. I'm interested in physics, and physics has to do with what I was just talking about. It's very important to study what has occurred - the mythology, the culture.

SAH: I'm interested in sociology.

SG: Sociology is all about it... the archaeology of the past was the sociology of that time. It all has to do with how living forms are arranging. The nature of improvisation to me is an exciting tool as far as intuiting the information. Ideas, a synthesis of ideas, come to me while doing a performance; things that I might not have understood before. It's through the actual activity of playing, and opening my mouth, and making the sounds, that I learn things about what I'm thinking. It's like doing a painting and then stepping back and looking at it and discovering. It isn't like I already know these things and I'm coming to the microphone to tell them; it's more like I'm a student as well, and experiencing it.

SAH: Everything in daily life is improvisation; it's a process.

SG: Reciting something that you've memorized and kept in your memory for fifteen years can be an improvisational act.

SAH: Because, once it was created, and improvisation is

creation.

SG: It's new every time.

SAH: Once you create something you can say, I'll hold onto it for a while and do it again and again. There're new connections to be made whenever you put it into a different space and time. It's a totally new set of possibilities and potentials.

US: I wanted to ask you about Audio Leter #33.

SG: That was *Sex is a Dis-Ease*; it all has to do with 'I am purified in my Double-Nest', and Patio Table being half of a square - it all has to do with the nature of the third dimension as dual. Dis-ease means 'not-ease'. I did thirty-three etchings for the show.

US: Do you have an interest in numerology?

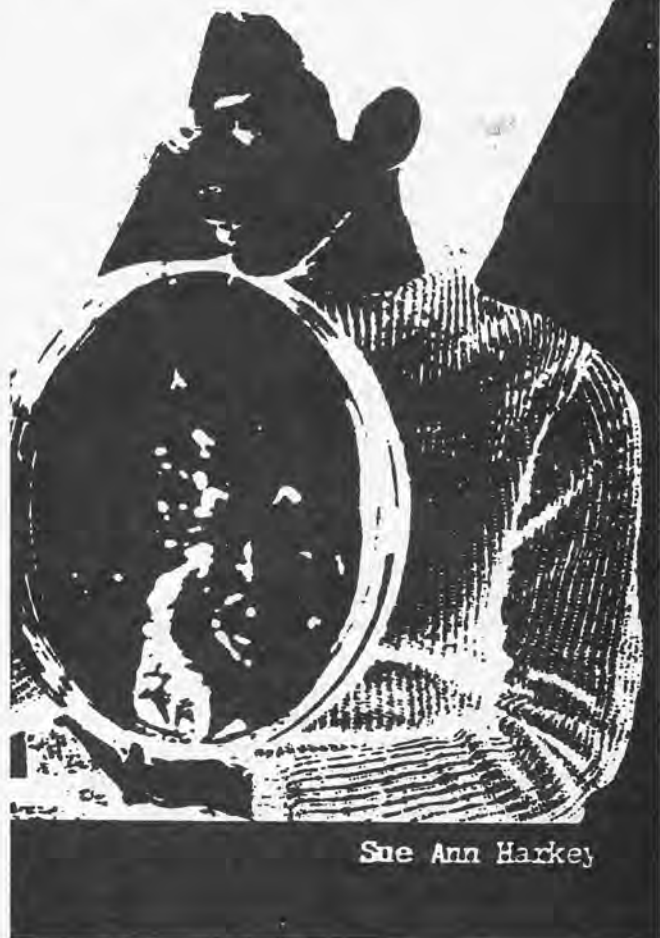
SG: I have an interest in everything.

('Art/Society/Sex will be outdated ideas...SG/'Yes They Can Look at What They See')

US: I was thinking that if you take out art and sex, can't you take out imagination also?

SG: Well there would be no need to imagine. You will Be.

LISTEN, LITTLE MAN!



Sue Ann Harkey

cassette cover

But you see, I'm talking about a very utopian situation; a situation in which there's not just the third dimension. I'm speaking in terms of physics and metaphysics.

US: Obviously when you say 'Art', you're talking about a society that has to make this distinction: 'This IS art/this IS not.'

SG: Well, art is the retelling of what already is. It's an expression.

US: A set-aside communication.

SG: It's when one individualized, separated aspect says, 'This is what I think about this'; and another says, 'This is what I think'. It's retelling the impression in our minds.

US: Then you say, Sue Ann, '...to the artists we are considered political people and to the political people we are considered artists.'

SAH: That's because they can only see their own perceptions; they can't see the artist as being political, or the political person as being artistic. You have one thing or the other; but the two of us work in **all** mediums.

SG: That's the foundation of our existence in this lifetime. We are devoted to synthesizing information, and as we all know, the world is based on analyzing, on separating. We are separate beings. They're separate tables. This is what's called the third dimension, in physics. And it's because we don't have much concept, far less actual activity, in other dimensions. We restrict things to the third dimensional reality. And so, to get to 'For the Society of the Spectacle' (from 'Freedom is a psycho-kinetic skill'), I am talking about a nirvana-like stage when I say that; a classless society - not the much-used 'all as one' kind of thing.

US: My own feeling is that people misinterpret someone like Artaud in that, it isn't that he was trying to represent any kind of Utopia but that, in creating the spectacle, there would be an energy of the action which would be utopian - there's no such place as Utopia.

SAH: Utopia is an image.

SG: That's at the base of what I'm talking about - that we have to keep reminding ourselves, and each other, that things are moving; and that things appear static and sta-

tionary only because we choose - and it's our choice to perceive them that way. The world exists as it is because there is a people who say it's one way. I mean, you have to agree that there's a chair there for you to sit down, and I'm agreeing with it. **BASIC** perceptual agreements like that. **SAH:** But we don't have to agree that we're carnivorous, or that we have to use hair sprays and aerosols; and we don't have to agree that this is reality, and this is the way it is, and that there's fear and war and death...

SG: But even more than that, we don't have to agree that this table is all that there is; that the third dimension is all that there is. And if we can plasticize the third dimension a little more, I think, we'd move along.

US: I was also thinking that we could turn one of your statements, 'When all know IS, why make it?' around to 'When all make IS, why know it?'

SG: That's right. I'm talking about a utopia where everything is a playground.

US: The way I have it turned around, you reach a state of working in which you don't have to sit back and think, 'I'm working now; you'll be working. Once you're thinking that you're working, you're not working anymore.'

SG: That's the difference between knowledge and understanding - understanding implies that you're away from it; you're standing-under, objectifying. Knowledge is becoming-with.

SAH: That's when you take the word understand literally. But most people define understand as something different.

SG: All understanding is objectification, though.

SAH: So you're just taking it literally. It's very important what you take literally and what you don't.

SG: But information should be open.

SAH: We're a commun-al unit - an urban nomadic tribe.

CITYZENS FOR NON-LINEAR FUTURES

CASSETTE RELEASES:

'Audio Leter Live', Audio Leter 1980/81

'Audio Leter Inventions: Romance of Entropy',
Audio Leter 1982

'Listen Little Man!', Sue Ann Harkey 1982

'Definitely Pre-Cataclysmic in Nature',
Audio Leter/Kitchen Table Ensemble 1982

'Action and Reaction', Audio Leter and Attrition 1983

'Nothing is Something', Sue Ann Harkey 1983

'Prism for the Poison World', Robert Hinrix 1984

'An Inversion Diversion', Robert Hinrix 1984

'In the Green Light', Audio Leter 1983/84

'I Tell You Everything, Just Not Out Loud', Sue Ann Harkey 1983/85

'Festival of Lights', Sharon Gannon and David Life 1985

'No Safety', Robert Hinrix and Chris Cochrane 1985

PUBLICATIONS:

'The Wraith', by S.J. Bernstein 1981/82

'Hermione', by S. J. Bernstein 1982

'Patio Table', #1 & 2, 1983/84

'Freedom is a Psycho-Kinetic Skill', by Sharon Gannon 1985



CONTACT

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NYC, NY 10159 USA



— FOR THE SOCIETY OF THE SPECTACLE

I have defined by contact the mighty ulcers
 environmental stimulation forging into the gelatine-like
 Tissue which is the grey matter the brain ways
 Ways of acquiring identities
 A mass of filed measured and sectioned nouns
 The continuous production of images
 The continuous production of images
 Inspiration received, issued into the waiting jumpy river of synaptic charges
 the underlying current is slow
 the underlying current is steady
 Fed by the spring, Nostalgia, for a pre-conceived,
 Pre-fetus of a cultural utopia
 Cultural Utopia
 Fed by the flash of neon advertisements
 Fed by the other people with their other things
 Inspired by the desire for identity
 Inspired by the desire for identity
 To make one's self a-part
 A class-less society will have no need for Art
 A class-less society will have no need for Sex
 For the constant defining of/by separation
 Civil-lie-sation is separation, dis-ease
 Sex is dis-ease, separation
 Art is the re-telling of IS
 Art is re-construction
 When all know IS - why make it?
 Art 'Society' Sex will be outdated ideas
 For now for now
 For the Society of the Spectacle
 Defined images are use-full
 Let us get in order
 Let us make some order
 Just us Justice Just us
 Who finances you?
 Images Images Images
 The maker of the Form is the Form
 Images images images

-Sharon Gannon, from *Freedom is a Psycho-Kinetic Skill*

VITTORE BARONI

by

Karl

Schmieder



Vittore Baroni

'I hope that through my journalistic work I will be able to keep open a small debate over the necessity of hard noise, of breaking always into new areas of perception, of accepting un-harmonic electronics as part of the contemporary range of 'popular music'. At the same time, the battle is being fought on a more underground level, through daily contact (in the mail) with hundreds of musicians, graphics, magazines, etc. An eternal network that is already an alternative system to the exploiting/exploited rock music business, an alternative still growing and ready to explode.

-Vittore Baroni

UNSOUND: How did TRAX get started?

VITTORE BARONI: It started in 1981 when I met Piernario Cianni. I was already releasing cassettes and records and had done a record as 'Lieutenant Murnau' - a ghost group that I had created the year before, in 1980. We met and we liked what each of us was doing as he was doing a ghost group project called 'Mind Invaders' very similar to 'LT. MURNAU'.

The idea was to have a group that existed more in advertising and in concert announcements for shows that were never put on. For the first record that I did as 'LT. MURNAU', I didn't play anything at all, I just recycled noises from cassettes that I had received and mixed them with other noises. The first cassette that I did, 'Meet LT. MURNAU', was done by using records by THE RESIDENTS and THE BEATLES which were cut, scratched, mixed, played-back, and modified in all possible ways. Then to confuse people even more, I released cassettes by LT. MURNAU in different countries: Italy, Belgium, Germany, England, and so on.

The concept behind LT. MURNAU was to have a group that would have a following without ever releasing any of its own material - just letting other people do everything for the group.

Piernario was doing about the same thing with his MIND INVADERS project. So, we decided to do something together, pool our money and start something new. What we started was this thing called TRAX. TRAX, because it can have so many different meanings. You can say it's the tracks of a record or of a railroad, and if you spell it backwards, you get X-ART, like x-rated art.

When we started TRAX, we tried to order it in a way that would work, so that any person that wanted to be a part of it could and would get a number as if they were part of a computer: Unit 1, Unit 2 and so on.

TRAX in itself is not a record label in the usual sense because a label would have somebody that would pay and print the records and these records would be distributed and so on. But in TRAX, each person that participates could decide to make a record or a cassette. So there have been a lot of cassettes and records that we have done throughout the years that have not originated from the same source, even if Piernario and I have done most of the work. There have been cassettes released by other people under the TRAX label

because that was part of the project - anyone could start a project under the TRAX label and invite other people if they stuck to the same rules that we had set up at the beginning. So for each different project, there is always a principal unit who is the one that has the idea.

For example, I had the idea of making the record 'Anthems' based on the national anthems of different countries, with all groups doing their version of their own national anthem. For that project, I was the principal unit, and I invited bands from different countries to send their anthem.

We don't want to have only one style of music since we like all types of music and that wasn't our idea anyway. We wanted to work with people that we could trust and that we enjoyed working with, but for the final mix, we would release what we liked most (laughter).

Everytime, the principal unit would organize the project and had their own way of being selective. But, there are no specific groups or musical styles that we promote as a label since usually 90% of the people are different.

US: Who was the real LT. MURNAU?

VB: It's the name of a famous English filmmaker whose complete name was Fredrick William Murnau. This is the person that produced the original 'Nosferatu' (not the one with Klaus Kinski). I was looking for a name for my group and there was this picture of him in the army with the name LT. MURNAU, and I thought that would make a good image. But, that was only a four year project, 1980 to 1984.

US: How many projects has TRAX done?

VB: We've done about 15 or 20 cassettes in the last three years and three records. But that's not all we've done or have been doing. We've organized showings of copy art, comics; and music and comics as a documentary documenting the image of rock in the history of comics. For this exhibition, we did a soundtrack with pop music, rap and rock that dealt with the images of superheroes. The record was the catalogue of the exhibit. Then this group, Spirocheta Pergoli (who is a part of TRAX), did different concerts and a video as a part of this exhibition.

We've always used the idea projects in which lots of people and anyone who wants to can participate in. We are always trying to do different things because we have lots of different interests, not just music. So, even though a lot of the people in TRAX are musicians, Piernario and I are

not. We work on a lot of graphic projects and promote magazines - things that are completely removed from the music audience.

US: You don't care who does a project for TRAX as long as they follow the same guidelines?

VB: Yes, we started as wanting to be completely different than a normal record label. We tried to push people that did that, but as it turned out, there were very few people that did that. Giancarlo Martina (TRAX unit number 4), did a series of releases in the same vein as ours, even the graphic aspects. Daniele Ciullini, in Florence, did a few cassettes, but eventually TRAX became more or less associated with Piernario and I. Of course, we wouldn't mind if people, even abroad, were to contact us about releasing a cassette.

Lately, there have been a lot of people that have taken this idea of starting independent cassette labels with cassette packages containing posters and booklets and following a theme. This is more or less what we were doing and it looks like the idea has spread out.

US: What were the rules that you had set down?

VB: Rules just for the sake of breaking them. There's nothing dogmatic about it. The philosophy behind it is the philosophy of networking. Of having this direct contact with people throughout the world and working together with them on a one-to-one basis. When we ask other people to participate, we might receive material that we personally don't like, but we often include it anyway since we're not making a judgement. This may be why we are currently having problems with distribution and why a lot of people don't understand what we're doing. It's very simple, we start with an idea and work from there. For the first record, 'TRAX XTRA', we had the idea for each individual track to be done by different people at different times. Thus this turned out to be like a ghost group of people that had never met, but who had worked together. The record by Spirocheta Pergoli (album of same name) was done as a catalogue for this comics and rock exhibition and the pieces on this record are the soundtrack to a comic strip that was published in a national magazine at the same time.

One of the things that is always recurring in TRAX is that we always try to do audio-visual things, something that works not just as music but also with graphics.

which may then become an exhibition or something different. The main idea, is the idea of modularity. You have all these different pieces that you can put together as in a puzzle, but you can arrange them in different ways without changing them. We could have had fifty different anthems, instead of just twenty. It wouldn't change it very much. We just like to have an idea and then if the material that results isn't as good, we don't mind, we just say that we had the idea and these are the results - could have been better or could have been worse. Of course, the result would be different if we were trying to use much more professional groups, but that isn't our goal.

We wanted to be more like an example. We didn't mind having low circulation and pressing just 1000 copies of the records, but we tried to rise to a certain standard level. If it were 5000 copies it would have been more or less what we expected, but it just so happened that the distribution didn't work out, so we had to do 500 to 1000 copies. The market for this sort of thing may seem very large in Europe, but it isn't.

US: Would you like to talk about the distribution problem without mentioning names?

VB: (Laughter) I'd rather not. If I do, I'd much rather mention names and figures and give all the details, so I will only say that it's very difficult. In Europe, there are a lot of independent labels, and if you have a very strong financial base or you are doing what is trendy at the moment you will get a lot of distribution, much more than

if you work with just electronic groups or such.

Recently, we haven't done that much because of all the distribution problems and I don't think that we're going to do that much on cassette because of it. This year we did an exhibition of copy art and we did magazines and portfolios of different artists under the TRAX label because they were done with similar rules - we had invited them to send works under a certain theme. So TRAX goes on in a different field, even if the music people don't know at all what we're doing in that field.

Last year we did a cassette package with a lollipop inside, and it was supposed to be an ironic gesture saying, 'Good-bye, we're not doing anymore cassettes, so lick this lollipop and be done with it!' We said we weren't going to do anymore tapes, we didn't say that we stopped, but from now on, everytime that we do a cassette or a record, we want other people to pay for it. Like the record that was the catalogue for the comic and rock exhibition was paid for by the city of Forte dei Marmi. So, if we can find sponsors, people willing to pay for it, then we'll do more projects like that.

We've just released a cassette compilation called 'Neoist Ghosts'. This is like an after-death cassette because we had already said that we wouldn't do anymore, even the music that we've received lately has been boring. People had been sending me demo tapes asking for them to be released in any form, but

none of it was interesting, so instead of making a cassette of living musicians, we decided to do a TRAX project with voices of the dead. We published in many magazines and circulated this invitation called 'Ghostseekers'. We asked people to record on a virgin cassette, in a room of silence, and to play back the cassette to see if they heard any message - the voices of the dead - using the methods of Konstantine Rodiv. Rodiv experiments. He wrote a very successful book called 'Breakthrough' in which he said he had recorded the voices of dead with various devices such as tape recorders and short wave radios. These voices had very particular pitch tones, they spoke very fast and they spoke in all different languages all mixed up. You could ask questions and they would answer.

So we circulated this idea around the world to see if people would send us tapes of ghosts so that we could make a compilation of dead people. It turned out that we didn't receive that many tapes. A lot of people sent regular music that was inspired by ghosts, or unidentifiable sounds that were maybe from the dead or maybe not.

On the other side of this tape is the 'Neoist Jam', which is a collage of sounds recorded at the Neoist festival. The Neoists are an international group of artists throughout the world and their philosophy would take hours to explain, but there is this one guy called Monty Cantin who is actually many people. There are many people throughout the world calling themselves Monty Cantin. These people have been exchanging stuff from one country to another and organizing a yearly Neoist festival in a different country. This year the festival was in Italy. I went there and we recorded a lot of things of which eventually made-up the 'Neoist Jam'. I like the Neoist concept because it is an international network of people working together. Maybe they have different goals and projects than TRAX, but it's the same thing as TRAX and even the Psychic Youth network that PTV tried to do. We are more interested in having this open network than being trendy or successful. In this sense TRAX is an open network that everybody could join and participate in and become a part of.





● MASKED & UNMASKED MAIL ART PERSONALITY OF VITTORE BARONI AS REVEALED IN THE

US: Is noise music a part of TRAX?

VB: When we started, in 1980, all these people who were making noise or industrial music were just starting their cassette and record labels. We were in touch with all these people since most of them were exchanging cassettes and many were interested in participating in our project. That's how fifty percent of the music we recorded ended up being along these lines. But we've always stayed open to all other sorts of music at the same time. We have never intentionally published records by industrial people, it just turned out that way.

One of my other activities is that I'm a writer for a national rock magazine, where I cover the experimental, avant-garde and industrial scene. I'm one of the few journalists in Italy who writes about this type of music in a national magazine since these records are not well distributed in Italy and since the audience for this type of music is small.

US: What do you think the next trend will be?

VB: It's interesting because after the in-

dustrial which dealt with the imagery of machines, there started to be all these things with metal percussion images of magick and dead bodies. Then you get image overload and the trend has to change. So, more than on a philosophical ground, there may be people who are very serious into the study of magick and taking these images as a look. But that's an old image that goes back to the beginnings of the history of rock, these images were always exploited, images of demonology, etc. For example the whole punk-death-rock-thing. Remember the Rolling Stones, "Sympathy for the Devil". I like being interested in all these magick things and I like all these records with the esoteric references, but the danger is that it will last a few months and then it will become obsolete with something new taking its place, because this type of image is not endless.

We've tried to do something different with TRAX, more with the strategy that's behind it, with the different components. We will take individual pieces of music, usually not relative to what's

happening, and put them together. I prefer to be a step ahead, instead of falling back on all these revival of old rock styles. Sure, that might be fun, but this is 1986 and you should try and think of music for 1986.

Something that I think is new and exciting are groups like the Hafler Trio and Current 93 that are trying to push music beyond. Noise tried to destroy the levels of entertainment or enjoyment and to make a final statement saying, 'music can't go any farther'. Often though you'd get these bands who do the most childish forms of white noise claiming it was 'the final thing', and that their music is so 'unbearable' (and 'possibly the worst record ever made'), even if I don't think it is. So these new groups prove that you can go even farther, it's music that acts beyond what you hear, trying to invoke ghosts or cause metabolic changes on your body. They're trying to do things that are beyond entertainment and also beyond just hearing sounds. In a sense, the same thing is happening in the traditional and contemporary audio or visual arts. More advanced musicians are trying to and are working in similar areas - trying to make projects that affect you more than at just the usual level.

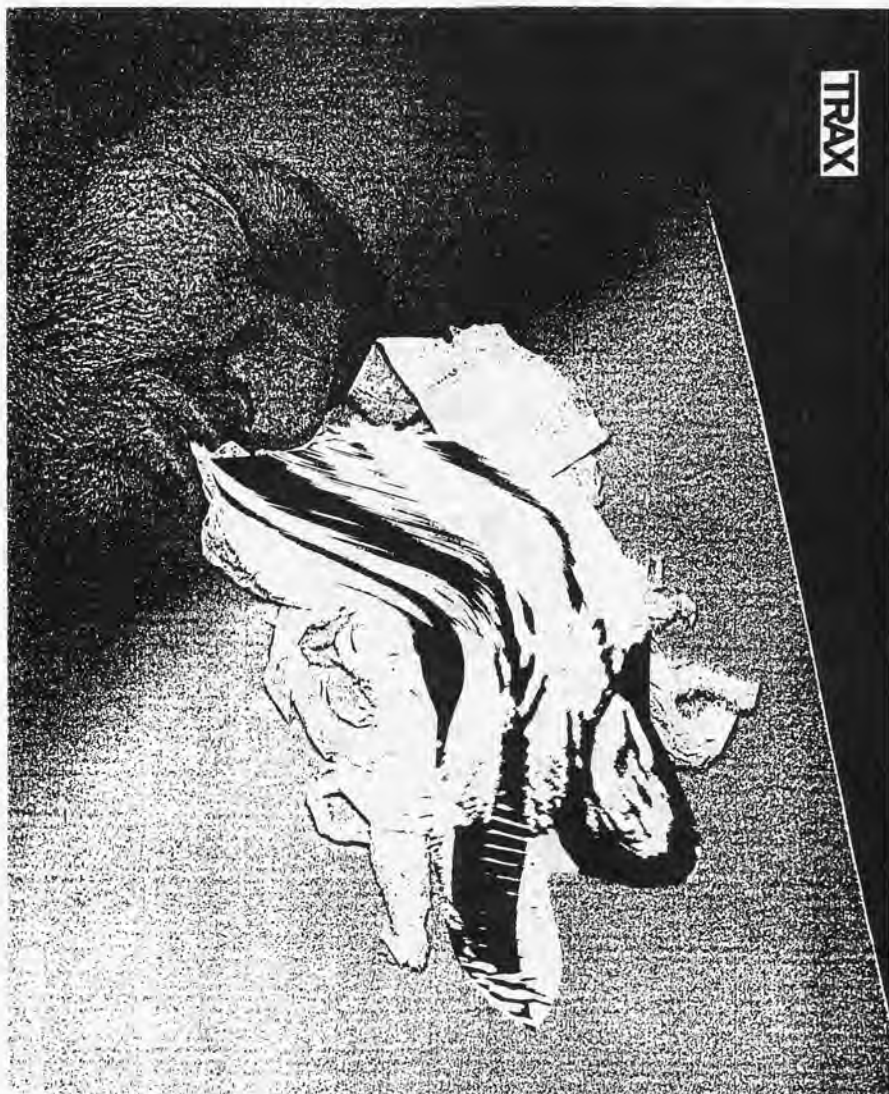
US: Why do you think that these people are doing this? Why doesn't the public ever become aware that this is happening?

VB: Well, it does filter through in some ways, even if you don't notice it at first. If you listen to mainstream music, you'll see groups like Depeche Mode who are using metal percussion that they weren't using years ago. There are a lot of people in the mainstream who are constantly watching the underground and picking up ideas from the underground. Like The Jesus and Mary Chain, all they use is feedback, but with guitars, and all the critics say that they are the new and big thing. Maybe at the time people that were doing noise and industrial they were not written up, but little by little, noise as a concept has become more established. Maybe in a few years people like Frank Sinatra will be using tape loops. It just takes a long time for the public to get accustomed to it. People say that groups from the sixties were protopunk because they didn't even know that they existed, so maybe in ten years, people will be looking for Whitehouse records because they maybe proto-whatever of what is happening then.

US: Do you think that it's more the people involved in the independent scene who help to establish trends, or is it more the record companies?

VB: Well, we've seen what happens to groups that have tried to work with the big companies, for example Psychic TV. They were doing things that were partially listenable, but partially radical, but in the end they all left the big labels. It's like people that are so used to listening to the radio, they get used to that kind of rhythm and listening to a certain musical structure every hour of the day, so that when you confront them with the sort of music that an industrial group does, they won't accept it. It takes a long time to change society, and it's good that there are people doing these radical things or it would be a lot like 'Big Brother'.

Usually, it doesn't depend on the author's interpretation because some things speak for themselves. It's definitely bad to always label things because people will always interpret the imagery differently according to their own personal backgrounds.



TRAX

Vittore Baroni

— TO BE MEMORIZED AND DESTROYED

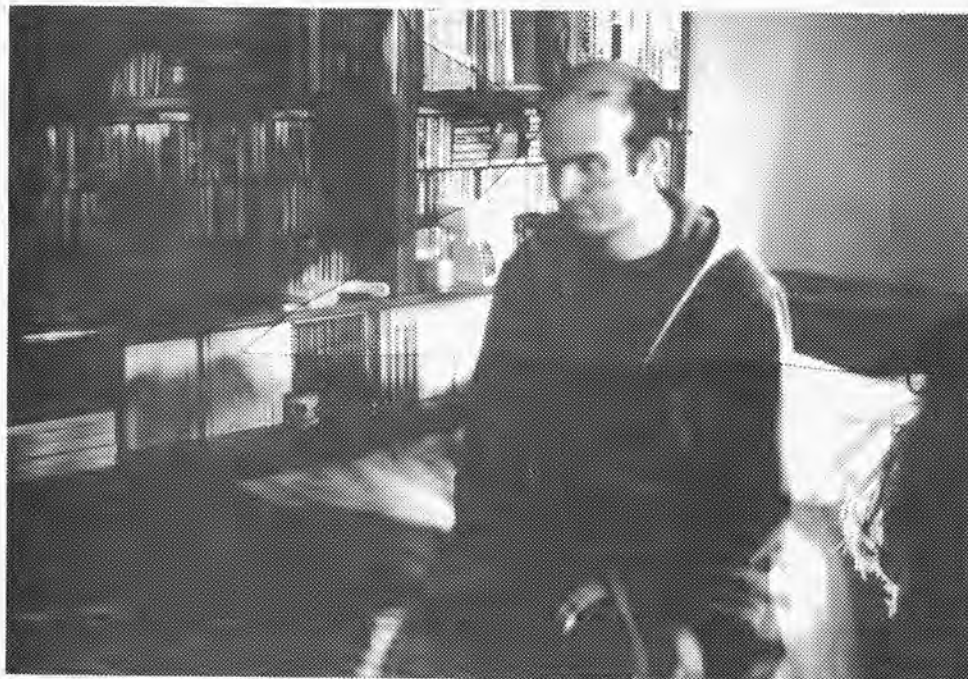
by Vittore Baroni (from Trans FM)

The conceptual structure at the base of the TRAX project is logical and immediate. However, there are those who still swear to hardly understand what it means. Hence we shall try and be more explicit. TRAX is not an art movement, nor an independent label, a trendy club or a philosophy, a cult or a maker of shoes. TRAX is not a relief for sore throat, nor a fanzine, a new wave band or a slang term for telematics, though it has been mistaken at various times for all of these.

TRAX is a modular system, a non-dogmatic multimedia project based on precise rules, a container of diverse experiences of various nature. Art, Poetry, Theatre, Avant garde, Creativity, Experimentation are all terms which have lost their sense of fulfilled identity.

TRAX doesn't offer new graphic styles, new musical or literary rules. TRAX offers and exemplifies operative models without exhausting their possibilities.

The operative models can be invented and vary each and every time. Contrary to popular belief, TRAX doesn't accept the idea that everything has already been done. The ability to produce and release unconventional works is for TRAX more eloquent than any theory or manifesto.



Vittore Baroni



TRAX CATALOG
(mailorder)

'Xtra', Lp compilation (Nocturnal Emissions, Ado, DeRezke, M. Hall ...)
 'Anthems', Lp compilation (DDAA, Renaldo & the Loaf, P16D4, Merzbow, Phremm ...)
 'Anthems 2', C60 & booklet (Laibach, Monty Cant-sin, Haters ...)
 'Grand Trax', Box de-luxe, limited edition, 10 graphics cm. 31X31 & C30 (Lt. Murnau and friends & booklet ...)
 'Spirocheta Pergoli', 12' mini Lp, 4 tracks, Italian toy-wave band
 'Xerographica', catalog of copy art show organized by V. Baroni and P. Ciani, 42 pages, pictures B/W and colour, text in Italian/English
 'Neoist Ghosts', C-30, voices of the dead (DieForm, DDAA, Zone Verte ...) plus Smile magazine, six ghostcards & assorted graphics

Contact

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 Italy

A Selection of Past Releases
 (no longer available)

'Janus Head', 7' Ep (Lt. Murnau) and 48 page book
 '50%', 7' Ep (S.Pergoli) and magazine, stickers
 'Area Condizionata', No. 1, C-60 compilation and magazine (ten Italian Industrial bands)
 'Area Condizionata', No. 2, C-60 ('The Voice')
 'Area Condizionata', No. 3, C-60 ('Videogames for blind')
 TRAX 1081, Vietato ai minori (Restricted to Minors), C-52 and magazine
 TRAX 1281, Technodeath, C-60 and box, magazine
 TRAX 0282, Horrorbox, C-60 and 40 postcards
 TRAX 0382, Untitled, box, postcards, art
 TRAX 0482, Selfportrait, box, postcards
 TRAX 4482, The Cop Killers, C-60 and graphics
 TRAX 0682, Rednight, C-60 and 52 page book
 TRAX 0782, Tracce, 8 B/W xeroxes (V. Baroni)
 TRAX 1282, Mindvision, 23 stereo views
 TRAX 0783, Trix, Color xeroxes (V. Baroni)
 TRAX 0884, Tooth & Nail, C-30, teeth
 TRAX 0485, Sangue Misto, copy art (V. Baroni)
 TRAX 0685, Rubberstamp, logo by Giacon
 'Arte Postale', mail art publication

Richard Kostelanetz

Richard Kostelanetz is a multi-faceted artist and critic, producing an enormous amount of creative and theoretical works. He explores a diverse range of mediums, consistently experimenting and evaluating the realm of language. The following are excerpts from his recent work *Art Autobiography* and selected examples of texts and images.

The Thirteen Studios of Richard Kostelanetz



J. Nebraska Gifford

— ART AUTOBIOGRAPHY (1983) —

by Richard Kostelanetz

Toward the end of his career, Moholy-Nagy described the purpose of a retrospective exhibition as that of making the spectator 'travel' as far as he had travelled himself and added, 'What a long way to go!' - Frank Popper, *Art-Action and Participation* (1975)

The thought of doing my own visual poetry initially came to me while bored with Antonioni's *Blow-Up* early in July, 1967. The next day, I wrote - rather drew - my first poem, 'Tributes to Henry Ford,' using rulers, French curves and stencils that I purchased at a neighborhood store; and the fact that this five-image poem remains among the most reprinted, most familiar works both pleases and depresses me. I had already seen some visual poetry, initially at London's Institute for Contemporary Art two years before and again in the then current 'concrete' issue of the *Chicago Review*. Even though most of the work collected under that 'concrete' label did not appeal to me, I was converted to the suggestive idea of casting language in an alternative visual form.

Much of that glorious summer of 1967, just after my twenty-seventh birthday, was spent working with my new art, producing many pieces that have since become more familiar - 'Disintegration,' 'Echo,' 'Nymphomania,' and the 'Football Forms,' among others, some of these early works are explicitly mimetic, my drawing enhancing the words in representational ways; for my aim then was the creation of a visual form so appropriate to a certain word that the whole would make an indelible impact - an afterimage that would be implanted in the viewer's mind, primarily because the shape endowed the word with an incipiently mythic resonance. Though limited by a lack of artistic training, I nonetheless felt obliged to do all the drawing myself; since my works were poetry, rather than commercial design, I decided that they should not hide the idiosyncrasies of my own hand.

Probably from the time I began to read I had an ambition to write fiction; but everything I drafted between my freshman year of college and early 1968 eventually struck me as an obvious echo of some text I already admired. At least seven times I began a novel that, upon close inspection, was clearly an imitation of Nathanael West's great work, 'The Day of the Locust,' and so this ambition subsided, along with my dreams of becoming a professional football player or a rock musician. I felt no need to recapitulate what had already been written, and did not yet know how to write what had not.

In doing poetry, I had already discovered the idea of a constraint so severe that it would prevent me from using language in familiar forms; and that primary restriction was the use of only one word that would then be visually enhanced. An imposed constraint, I discovered, serves to force the creative imagination to resist convention, if not

cliche; and like meter in traditional poetry, the constraint I chose encourages puzzle-solving and other forms of playfulness. This approach struck me as rather useful at generating original work; and perhaps the easiest measure of the difference or newness of my work is whether or not the reader feels challenged to discern sense and significance in what at first seems inscrutable.

Early in 1968, I began to think about a similar kind of severe constraint for writing fiction; and after a few abortive experiments, I hit upon the hypothesis of writing a story with no more than two words to a paragraph; and for a subject, I chose the conveniently familiar one of boy meets girl. This plot appears frequently in my fiction, not because I have anything particularly profound to say about heterosexual encounters, but because a familiar, transparent subject makes both myself and my readers more aware of the technical issues that really interest me.

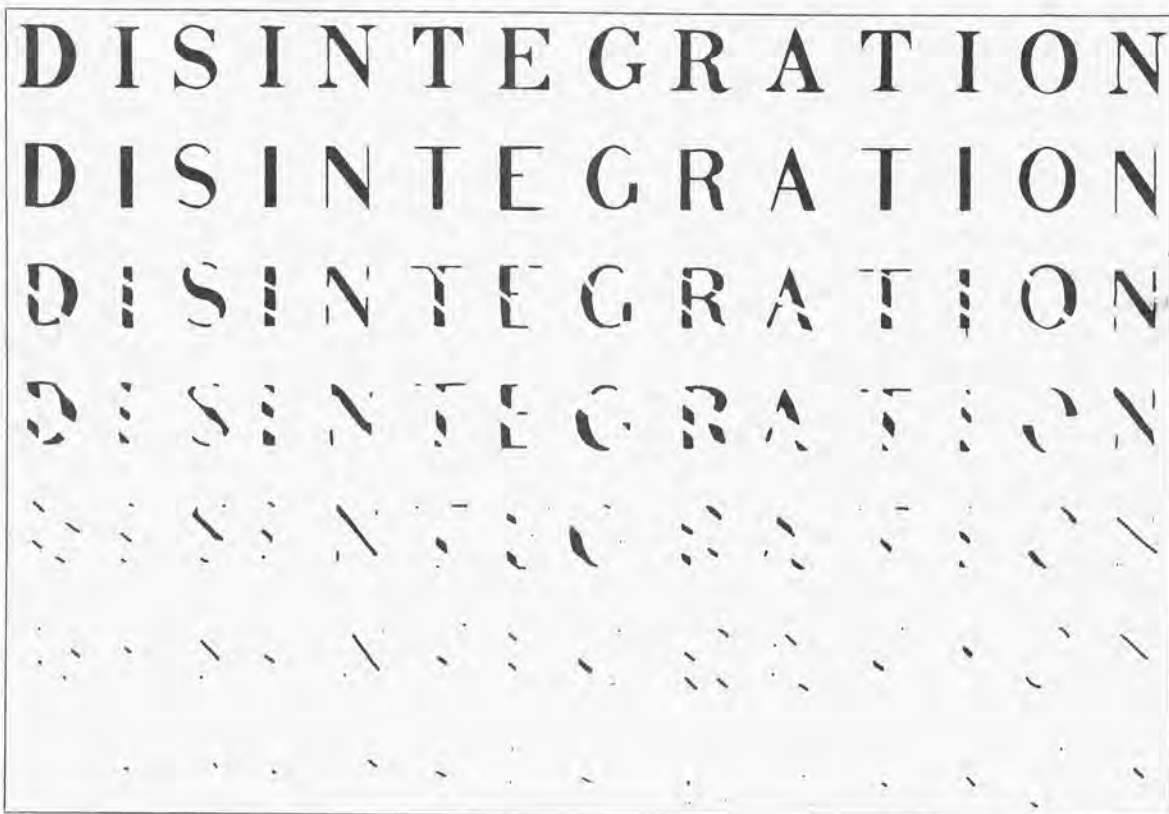
In the summer of 1969, I discovered how to make visual fiction, realizing an implication of my much-reprinted 'Football Forms' - that images in sequence could tell a story, whose temporal rhythm is based upon the time a typical reader takes to turn the page; and that perception enforced not only my alphabet novella, 'In the Beginning' (1971), but also my initial abstract fictions - those consisting only of lines, lacking words, save for their titles. That summer I also drafted the theoretical statement, 'Twenty-Five Fictional Hypotheses,' that even several years later still reprinted for its radical possibilities. It suggests, among other things, that anything can be used to tell a story, not only nonsyncratic language but visual materials as well; and of course I practiced what I preached. I also noticed a crucial difference between poetry and fiction: Whereas the former tends to concentrate both image and effect, fiction creates a world of related activity.

1972, I set everything else aside to see how far I could take my growing interest in numbers - to see whether I could create a Literature composed of numbers alone. I thought at the time that I was making a book of 'poems and stories,' remembering my earlier distinction. However, by the following year, I realized that these were actually becoming something else - a 'numerture,' perhaps; a 'numerical art,' to be sure. My aim in working with numbers was no longer the writing of poems and stories but the creation of a numerical field that is both visually and numerically coherent, with varying degrees of visual - numerical complexity. These works do not merely incorporate numerals within visual concerns, like say, certain Jasper Johns paintings; my pieces are literally about the language of numbers. A principal difficulty in communicating this work, I blatantly discovered, is that audiences must be numerate

to comprehend them, much as they must be literate or read modernist poetry and fiction.

In the spring of 1974, I completed 'Recyclings', the third and most successful of my initial experiments with continuous nonsyncratic prose. 'Recyclings' was made by subjecting earlier essays of mine to selective processes that destroyed their original syntax, while retaining their characteristic language. (Another example from this period is a short text entitled 'The Declaration of Independance,' in which I freed myself from syntax, declared myself independent of it, by writing the historic American document backwards, word by word.) These pages of 'Recyclings,' as I said, recycle my language but destroy the original linearity

duets, quintets and choruses that were then assembled into a piece an hour long. After doing short works, I wanted to make a piece as long as a symphony is long and actually had in mind the structural example of an even longer work, J.S. Bach's 'St. Matew Passion.' Another theme in my head at the time I associate with James Joyce's 'Finnegans Wake' - the theme of telling the same story in many languages that are interwoven. In this case my subject was the sound that makes all prayers sound ultimately alike, which is to say the metalanguage of prayer. One quality I like about this piece comes from putting into that same acoustic space prayers that would not otherwise be heard together, and for that alone that work is meant to be ecumenical. When it was first played on New radio, the composer Tui St. George Tucker telephoned to suggest, appropriately, 'This must be what God hears.'



of these words. Thus, these new pages can be read not only horizontally, like normal prose, but also vertically, as the eyes, moving down and around the page, can perceive not only consistencies in diction but repeated words that usually indicate an indentifiable ulterior source or subject. I subtitled this work 'A Literary Autobiography,' since it recapitulates everything I have written.

In 1981, while a guest of the DAAD Kunstlerprogramm in Berlin, I taped over sixty Berlin ministers speaking prayers in over two dozen languages. These tapes were sent to the Electronic Music Studio of Stockholm, where I mixed them on a twenty-four track machine into overlapping solos,

Late in 1975, I was invited to be guest artist at the Synapse Studio of Syracuse University. Here I worked with a staff of young instructors, graduate assistants and undergraduates. With their help, I realized video versions of four earlier texts. 'Excelsior', a truncated story in which two people make love in one-word paragraphs, I created a circular visual image for each character. As voices change, the screen flashes rapidly from one moving image to the other. In 'Plateaux', with its single-word paragraphs, each relating a different stage (or plateau) in the development of a love affair, we used video feedback to create a kaleidoscope moire pattern that changes slowly in no particular direction, complementing visually the pointless,

ultimately circular development of the fiction's plot. For 'Openings and Closings,' I instructed the large staff, first to alternate between color cameras for the closings, and then to make each new image (mostly of me reading) as different as possible from the one before, thus realizing visually the leaps of time and space that characterize the radically discontinuous prose text. Finally, whereas the audio 'Recyclings' has nonsyncratic prose read by nonsynchronous voices (all mine), for the color video I hit upon the image of pairs of speaking lips (all mine again) - one pair of lips for the first 'Recyclings,' two pairs for the second, etc.. We went up to eight pairs of lips in the studio.

In 1975 I realized that Book Art was a conscious creative concern of mine, and by book art I mean books that are not just rectangular vehicles for their contents but works of art in themselves, usually because of their unusual and yet appropriate forms. Once I understood what I was doing, I immediately produced a set of volumes that explore alternative book forms: the accordion books, 'Modulations' and 'Extrapolate' (both 1975); the handwritten book, 'Portraits from Memory' (1975); a chapbook with horizontal images spread over two open pages, "Come Here"; a book composed of cards that can be read in any order, "Rain Rains Rain" (1976); the book with two fronts. More recently I have done two blank books, one a collection of stories entitled "Inexistences" and the other a novel, "Tabular Rasa," each of which has a single-page preface that connects it to my earlier work - these are Constructivist Fictions of an escatalogical sort.

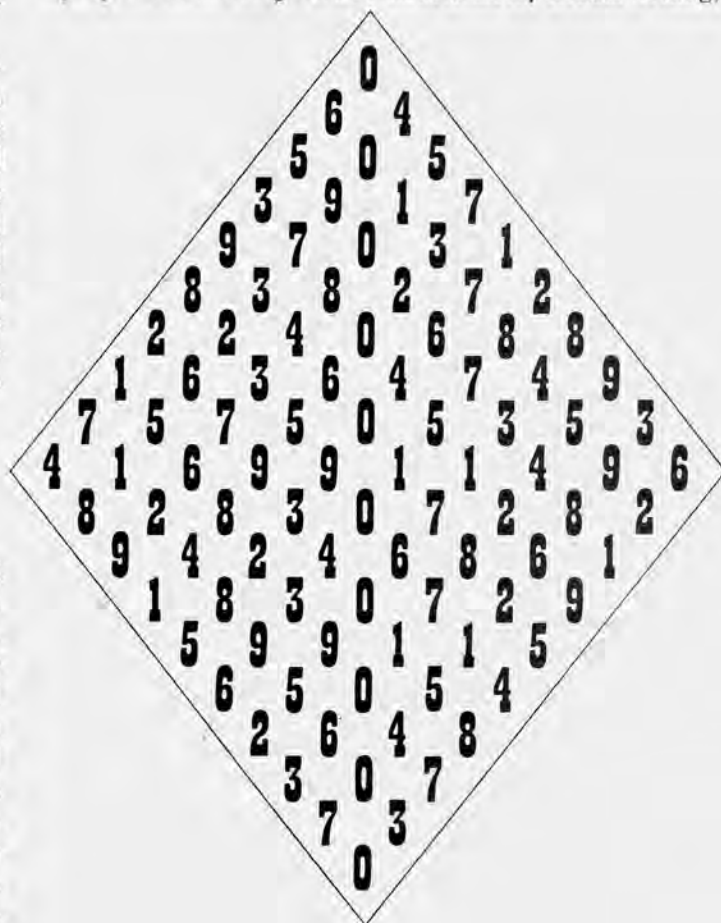
In 1981 I did "Autobiographs," which is not a sustained continuous narrative but a multi-perspective collection of bits, written both recently and long ago, not only by me but others; for it was my experiment to discover if this kind of piecemeal autobiography could be more true, not just to myself but also to my history, than a more conventional self-narrative. In certain respects, it is the most traditional of my book-art books, being 288 rectangular pages that are bound along one side; in other ways, it is the most audacious in using the book medium for a radical reinterpretation of the epistemology of biography and, by extension, of all historiography.

In my creative work so far, there has been a continuing concern with alternative materials for traditional genres, such as poetry and fiction, and then with alternative media, such as audio and video, which sometimes enhance the preexisting materials and other times function as a willful constraint. Predisposed to invention, I had intended from the beginning to make imaginative works that 'looked' and 'read' like nothing else anyone knew; and since my reasons for making art were quite different from those behind my critical essays, separate fundamental concerns insured that my professional functions were not confused. In doing things differently, I have accepted the likelihood of losses with the

gains; and should people complain, as they sometimes do, that certain qualities they like in my criticism are absent from this creative work, my reply is that the latter stems from different purposes in myself and hopefully exhibits certain qualities absent from my criticism. "In Contemporary Art," Maholy-Nagg once wrote, "often the most valuable part is not that which presents something new, but that which is missing." In other words, the spectator's delight may be derived from the artists' effort to eliminate the obsolete solutions of their predecessors.

One fact I should like to note about my creative career is the absence of any early conventional work; there is no juvenilia - no poetry in either traditional or modish forms, no linear fiction, no representational drawings, which is to say none of the trappings that indicate that I learned some academic lessons. I began my creative career at an extreme position and have moved only further out. The idea of imitating what is taught in school - of either proving myself or establishing my credibility through the mastery of them have never interested me. One reason for this absence is that I came to creative work not from an apprenticeship in poetry and/or fiction and/or visual art, as nearly all creative writers and artists do nowadays, but from the neutral territories of intellectual history and expository prose which, of course, I continue to do as something distinct from my art.

Through superficially diverse, not only in media but styles, my creative works still exhibit certain unifying qualities, such as riskiness, rigor, clarity, structural explicitness, variousness, empiricism, and conceptual audacity - qualities that might also characterize my critical writing,



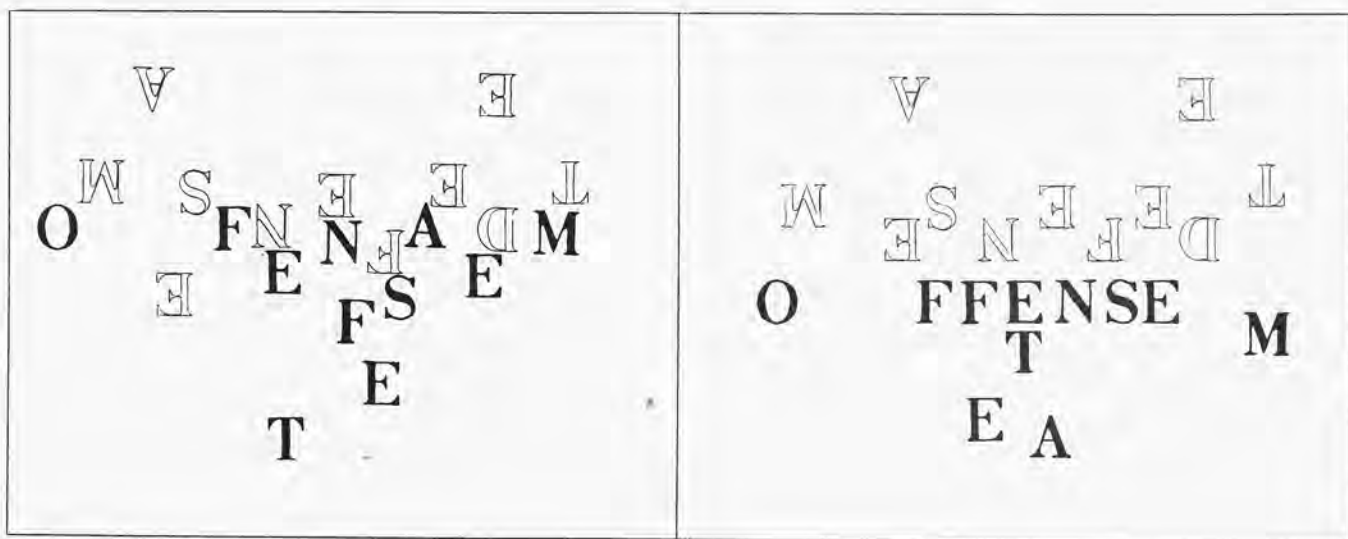
perhaps because they define my personal temper (and thus as close as work can be to being me); and my creative concern with innovative structure is also a principal theme of my criticism and my anthologies. Two goals in mind for both my art and criticism are that they be more complex and yet more accessible, if only to prove that these aims need not be contradictory.

All my creative work can also be seen as the dialectical result of pitting my traditional education and professional experience (with expository writing) against my antithetical effort to transcend conventional forms - to write a poetry of intentionally limited language, to make a fiction exclusively of lines, to compose with numbers, to multitrack declaimed language, etc.. Since much of work involves a mixing of materials, the process of perceiving it customarily combines at least two perceptual modes - the visual with the verbal, the verbal with the aural, the visual with the linear, the numerical with the visual, etc.; for the work is usually meant to be perceived not just in one traditional way but, more likely, in a few ways. It could also be said that I have endeavored, first, to synthesize my education in literature and history with a growing interest in music and visual arts and, second, to test my inventive proclivities against the resistances of several unfamiliar media. The background may explain such idiosyncracies as why even my Constructivist Fictions, which are totally devoid of language, usually embody a strong narrative line, or why my works seem at once so intellectual and so anti-intellectual; or why I find myself so often talking and writing about the work, and finally why this essay is as it is.

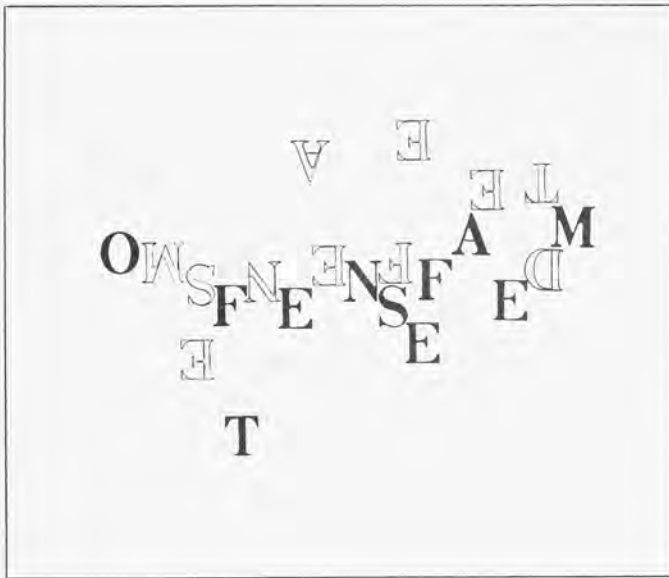
developements of the past two decades.

The variousness of the total work confuses not only the art public but also the critics who still expect someone to be just 'a poet' or just 'a composer' or just 'a visual artist', rather than all of these things, and much else besides. On further thought, the principal problem with person-centered epithets such as 'painter' and 'writer' is that they become not descriptions but jails, either restricting one's creative activity or defining one's creative activity or defining one's creative adventure in terms of one's initial activity or defining one's creative adventure in terms of one's initial professional category (e.g., 'artist's books'). As Ad Reinhardt put it, 'Art disease is caused by a hardening of the categories.' it should be possible for any of us to make poems or photographs or music, as we wish, and, better yet, to have these works regarded, plainly, as 'poems' or 'photographs' or 'music'. Perhaps the sum of my artworks is ultimately about the discovery of possibilities - not only in the exploitation of available media but in art and, by extension, in oneself as a creative initiator.

Another reason for my discarding narrow terms is to suggest, if not insure, that the work as a whole be finally judged not just as Literature or just as Art but as something among and between; for it is only with my own kind, that I wish my total creative self ultimately to be compared.



One might also characterize my art as premeditated, impersonal, experimental and intelligent, although eschewing such traditional symptoms of how intelligence functions in art as allusions to the past literature and history. My works are particularly indebted, in different ways, to such precursors as Moholy-Nagy and Theo van Doesburg, in addition to my friends John Cage and Milton Babbitt; and I will gladly acknowledge the influence of such earlier cultural movements as Constructivism, Dada and Transcendentalism, in addition to the 'intermedia'



— An excerpt from ‘Reunion’ -

He wanted to capture her attention.
 He wanted to capture her attention. She wanted him to look into her eyes.
 He wanted to capture her attention. She wanted him to look into her eyes. He wanted to kiss her lips.
 She wanted to nibble his ears.
 He wanted to fondle her chest. She wanted to run her fingers through his hair. He wanted to hug her tightly.
 She wanted her tongue deep in his mouth.
 He wanted to capture her attention. She wanted him to look into her eyes. He wanted to kiss her lips.
 She wanted to nibble his ears.
 He wanted to fondle her chest. She wanted to run her fingers through his hair. He wanted to hug her tightly.
 She wanted her tongue deep in his mouth. He wanted to make her breath come quickly. She wanted to suck
 his nipples. He wanted to arch her back. She wanted to lick his sex. He wanted to feel her climax. She wanted
 him to shake in ecstasy over her.
 He wanted to capture her attention. She wanted to kiss his lips.
 He wanted to fondle her chest. She wanted to hug him tightly. He wanted to make her breath come quickly.
 She wanted to pull his pelvis into hers. He wanted to arch her back. She wanted to feel his climax.
 He wanted to capture her attention. She wanted to fondle his chest. He wanted to make her breath come
 quickly. She wanted to arch his back.

— An excerpt from ‘Addtract & Subdition’ -

four four consecrated four we consecrated be for are we people consecrated it be vain four conceived are any
 we those proper consecrate consecrated not it they be take vain of four brought conceived that are whether
 any met we that those nation proper a consecrate men consecrated add nor it it be they nobly be before take
 that vain a of people four years brought continent conceived dedicated that created are great whether any and
 long met battlefield we dedicate that final those their nation is proper do a cannot consecrate this men who
 consecrated out add world nor we it what it the be the they have nobly rather be the before these take we that
 not vain under a freedom of the people from four and years our brought on continent new conceived liberty
 dedicated the that men created not are in great war whether nation any so and dedicated long we met a bat-
 tlefield that we come dedicate portion that as final place those here their that nation live is fitting proper we
 do but a sense cannot we consecrate cannot this the men and who here consecrated far out power add detract
 world little nor remember we here it never what did it for the rather be here the world they fought have far nobly
 it rather us be dedicated the task before that these dead take devotion we highly that dead not died vain this
 under shall a birth freedom that of people the for people not from earth four score and seven years ago our fathers
 brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men
 are created equal now we are engaged in a great civil war testing whether that nation or any nation so conceiv-
 ed and so dedicated can long endure we are met on a great battlefield of that war we have come to dedicate
 a portion of that field as a final resting place.

The following is a partial listing of works by Richard Kostelanetz, all of which are available through RK EDITIONS, write for details....

Cassettes:

Openings & Closings (1975)
Experimental Prose (1976)
Praying to the Lord (1977)
Foreshortings (1977)
Monotapes (1978)
Audio Art (1979)
Invocations (1981)
Epiphanies (1982)
The Gospels/Die Enangelien (1982)

Video:

Three Prose Pieces (1975)
Openings & Closings (1975)
Epiphanies (1980)
Partitions (1986)

Film:

Openings & Closings (1975)
Constructivist Fictions (1977)
Epiphanies (1981)

Holograms:

On Holography (1976)
Antitheses (1985)

Poetry:

Visual Language (1970)
Articulations (1974)
Word Prints (1975)
Portraits from Memory (1975)
Rain Rains Rain (1976)
Illuminations (1977)
Turfs, etc. (1980)
Arenas/Pitches/Fields/Turfs (1982)

Fiction:

In the Beginning (1971)
Ad Infinitum (n.d.)
Short Fictions (1975)
Come Her (1975)
Extrapolate (1975)
Modulations (1975)
Openings & Closings (1975)
Constructs (1976)
One Night Stood (1977)
Foreshortings (1978)
Constructs two (1978)
Tabula Rasa (1978)
Inexistences (1978)
And So Fourth (1979)
More Short Fictions (1980)
Epiphanies (1983)

Numerical Art:

Accounting (1973)
Numbers One (1974)
Numbers: Poems & stories (1976)
Numbers two (1977)
Exhaustive Parallel intervals (1979)

Nonsyntactic Prose:

Recyclings (1974)
Prunings/Accuings (1977)
Recyclings (1984)
After texts/Prose Pieces (1986)

Anthologies-Social Thought:

Beyond Left & Right (1968)
Social Speculations (1971)
Human Alternatives (1971)
The Edge of Adaptation (1973)

Documentary Monographs:

John Cage (1970)
Moholy-Nagy (1970)

Exhibition Catalogues:

Language & Structure (1975)
Assembling Assembling (1978)
Wordstand (1978)

Journalism:

Music of Today (1967)
Master Minds (1969)
American Imaginations (1983)

Criticism:

The Theatre of Mixed Means (1968)
The End of Intelligent Writing (1974)
Grants & the Future of Literature (1978)
Twenties in the Sixties (1979)
'The End' Appendix (1979)
Metamorphosis in the Arts (1980)¼
The Old Poetries and the New (1981)
the Old Fiction & the New (1986)

Anthologies - Criticism:

On Contemporary Literature (1964,1969)
The New American Arts 91965)
Seeing through Shuck (1972)
Younger Critics in North America (1975)
Esthetics Contemporary (1978)
Visual Literature Criticism (1979)
Aural Literature Criticism (1981)
American Writing Today 9182)
the Avant-Garde Tradition in Literature (1982)

Anthologies - Literature:

Twelve from the Sixties (1967)
the Young American Writers (1967)
Imaged Words & Worded Images (1970)
Possibilities of Poetry (1970)
Future's Fictions (1971)
In Youth (1972)
Breakthrough Fioneers (1973)
Essaying Essays (1975)
Text-Sound Texts (1980)
The Yale Gertrude Stein (1980)
The Literature of SoHo (1981)

Contact

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P.O. Box 73
Canal St.
NYC, NY 10013 USA

CHURCH OF THE SUBGENIUS

*"If you are what they call 'different'
If you think we're entering a new Dark Ages-
If you see the universe as one vast morbid sense of humor-
If you are looking for an inherently bogus religion that will
condone superior degeneracy and tell you that you are 'above'
everyone else-
If you can help us with a donation-
then*

The Church of the SubGenius

could save your life!"

(from SubGenius pamphlet #1)



The Church of the SubGenius incorporates an enormous amount of members who are active on all levels of participation, from the 'true subscribers' to the Doctors. The members interviewed in the following: Lies, Puzzling Evidence, Gary G'Broafram and Dr. Hal, represent only a fraction of the creative productivity in which the Church inspires.

UNSOUND: What does the Church offer that is unique?

LIES: It offers no control at all. In other religions they say 'take control of your mind', while selling you back only 5%, with outrageous interest rates. The Church of the SubGenius (CSG) pays you to take back your mind. We don't even want the 5% that other churches give back as a rebate. Essentially all you have to do is grab and run off with the ball, and we never want to see you again.

US: Why would someone want or need the CSG?

PUZZLING EVIDENCE: I don't think that they want to but they find themselves there, they are there, you're a member of the Church all of a sudden.

LIES: You were a member already but you didn't know it.

PE: In my own experience it was like that, there was no why, it just suddenly was.

LIES: Oh, yeah, here's my church.

PE: Hey, wait a minute, I am my church.

LIES: Dogma doesn't offer a way of life, it offers a proposal for a type of thinking. It gives you an excuse to think, do or say anything you want. The CSG doesn't have a set of rules which is what all the other churches give you.

US: What type of person would be interested in such a religion?

LIES: Just about everybody would need something like this, it passes the point of what religions fulfill within the personality framework. If you must have a religion it might as well be the CSG because it will probably do the least harm. In fact, most of our Church hierarchy believes that we can't let the 'outsiders' know about our ideas is far less ridiculous than the Catholics might believe in, or the Communists, for that matter. You pass onto the realm of self-responsibility.

CSG parodies and uses the other religions like the use of guilt as a weapon, as a parody tool to counteract the actual destructive tendencies of all these other religions that actively practice all these kinds of mind control, and power and economic control. If they've got God sitting there waiting to throw you into a stinking abyss, our religion needs one too, so we have God come in a flying saucer, and our Hell's bigger than theirs. It's a way to comment on it in order to combat it - one of the most effective ways with humor is to 'become your enemy'. If the patriarchy is particularly offensive you don't ridicule it by opposing it, like the Discordian's failed because they worship Aires, where as the CSG succeed because they worship J.R. 'Bob' Dobbs, which is more patriarchal than you could ever hope for.

Its the all-white all American Dad figure gone bad, or maybe he always was bad and you were just waiting for the psychotic breakdown.

US: Why would people think that 'Bob's' bad?

PE: Because he smiles all the time.

LIES: Its not a positive thing nor is it a negative thing, it can be both.

PE: Do people think 'Bob's' crazy?

LIES: He's really crazy now after he is dead.



The First Meeting with 'Bob', back stage, San Francisco 1/22/84

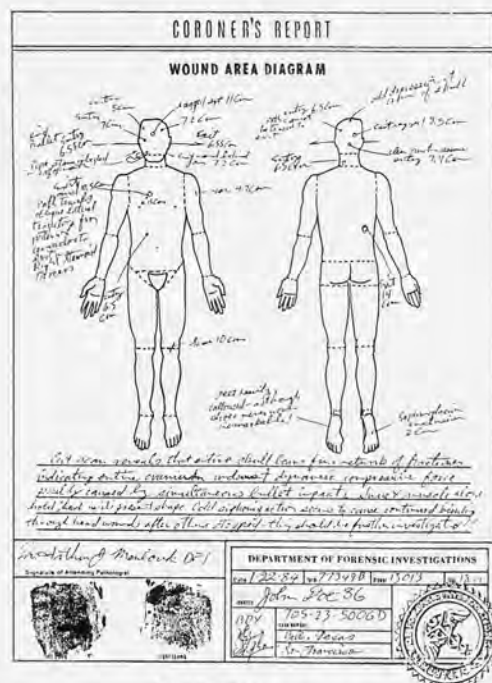
PE: He's really mad. He's really angry and hasn't sent me anything in a while.

LIES: I don't think we should have kept him in that shack.

PE: We had to move him from safehouse to safehouse, he was getting really antsy but he's out of the country now.

US: But who is 'Bob'?

LIES: 'Bob' can't sign shoes at a shopping mall. You can't visit him because he doesn't see anybody and he was shot everytime he showed his face, even his ectoplasmic face got shot down. Because 'Bob' is so absent or omni-present, he's not like a real person.



Official 'Bob' Autopsy report

US: In reference to 'Bob' what is your interpretation of Christ?

PE: Christ is the Dead Man on the Stick, at least in the show version. In the show there were three pictures of crucifixions, as well as the Shroud of Bozo. The crucifixion depicted three empty crosses with the hands and feet of Bozos nailed to the cross, these Bozo's had sawed off their hands and feet rather than to allow themselves to remain in such a predicament. In a sense this reflects an artificial attitude towards Christ.

"BOB" is the MYSTIC SUPERSALESMAN on whose WHEELING AND DEALING SKILLS the FATE OF THIS UNIVERSE DEPENDS!! "BOB" is HE who has come to AWAKEN US to the SLACK that has been robbed from our kind for CENTURIES -- the ONLY INTERCESSOR between MANKIND and the STARK FIST OF REMOVAL, that all-smashing force from Above which we must simultaneously placate and defy.

SubGenuis Pamphlet #2

LIES: 'Bob' is not our Messiah, he is a salesman, the salesman of Slack - 'Bob' gives Slack and that means 'Bob' takes up the Slack. 'Bob's' job is to make the deal with the Xists when they come, on July 4th of 1999, he'll be able to figure out the insurance document, and explain to the Xists whats going on before we get powdered. There are many versions of Christ, and we believe in all of them and then some, in fact, we'll believe in as many versions as fast as we can make them up. Christ is a personal god, while 'Bob' is an impersonal one who only deals with the art of business, and its somewhat refreshing to be allowed that much privacy.

US: Where does all of the spoken and written information come from?

LIES: They can either buy it or make it up. The true SubGenii will make it up, they'll recognize it for what it is. Your normal Pink response is to buy the answers as fast as they're made.

US: How has the Church changed your lives?

LIES: I owe a lot more people more money then I used to. I have to work harder then ever.

PE: More people hate me. The phone bill and the hate letters. It's strange work because it's so unconscious I could probably do it in my sleep. I guess I do because I must sleep during my radio show - I haven't remembered any of it for years.

LIES: Its allowed me personally to do all of this work, to use different mediums. I'd probably never tried to half-direct a giant stage show, but the CSG is really just a snowball of collective energy to be available for these kinds of things. I'd still be doing word parodying religion or politics but it wouldn't be connected to this giant network.

PE: And people out of the blue will come up and say, 'I know 'Bob', or 'I read something that you did', or that they saw you on the stage.

LIES: And the interesting thing is not that you both know 'Bob's' middle name, but what else you do. 'Bob's' the contact point.

We could turn into a real cult, but we're not a secret society as much as people would like to believe. Some people just happen to repeat whatever we make up, but they don't want to realize that fact. 'But I thought this was something very deep and solid.'

PE: Okay then, Kill Me.

US: What about the term 'Or Kill Me'?

LIES: It's the ultimate dare.

PE: There have been members who have gone to the Capitol steps in Washington D.C. throwing money at people and saying 'Or kill me! Or kill me!'. Of course what happens is the people run away. They won't take the money and they won't kill him either.

LIES: It pushes everything to the limit. If someone is going to the corner store you can ask them to 'get you a coke or kill you.'



a wonderful head of J.R. 'Bob' Dobbs

US: When did your radio show, 'The show that dare not speak it's name' begin?

PE: In July of 1982 Bob Nelson received a tape from both Paul and myself, played it and really liked it and asked us on as guests on his five hour show (1:30 -7 am, KPFA, Berkeley).

LIES: This was strange because we both heard the tape on the radio that Bob Nelson had gotten in the mail through Ivan Stang. We had both turned on the radio independantly and heard our own voices.

PE: So Stang and Paul and I did a show, and out of our neurosis minds came Church dogma and new myth ...

LIES: Took callers, healed people, we did trance driving where we told everybody to take their hands off their driving wheels and to put them on the car radio.



BELIEVE OR DIE

Uncontrolled Thinking, controlled by "Bob," will usher in a SPIRITUAL REBIRTH and a CASCADE of ASTOUNDING RICHES AND POWER to those "in the know" -- while billions of deserving Conspiracy dupes FRY in HELL ON EARTH!!

Mr. Reagan thinks there should be more RELIGION in this country. Well, have we got a religion for him!!

SubGenius Pamphlet #2

US: What goes into a radio show?

PE: To prepare a show Dr. Hal and I write a lot of notes to ourselves to be used in the shows and I have an enormous record collection for shows, scratchable records.

US: How many SubGenius radio shows are you aware of right now?

PE: There's about ten SubGenius radio shows right now that are 'normal' shows in a way, not as overt as ours - although the Dallas show works with a lot of contributing SubGenius tapers as well. The main people involved in the show are Mobius Rex, Gary G'Broafram, Dr. Hal, Lies, and myself. People send us tapes, using a mixture of speech and sound, and because I'm at the board mixing them I have a lot of material to choose from. When it first started out it was Gary and myself and it was like weekly therapy. We'd go on in the morning when nobody would be awake and just talk, usually dropping names and making up mythology, and people would call up. We've had more guests since then and its become a more random event when people show up. There's a lot of input sometimes, and none at all other times.

LIES: But generally the subject matter will be pretty current sound effect oriented.

US: In what ways is the show an active event?

LIES: The show became a charactor at a certain point, like when we mugged the show and unfortunately hit it too hard and killed it, so we had to take it down to the Bay and throw it in...

PE: Part of the idea is that the show is part of us, is treated as bad as us, and then the audience feeds into that. There are a couple of callers that are really funny and really work on their material, I'm sure, because these guys call up and do whole songs. Also all of our shows are taped, edited down to eight to ten shows, and are sent out to the other stations.

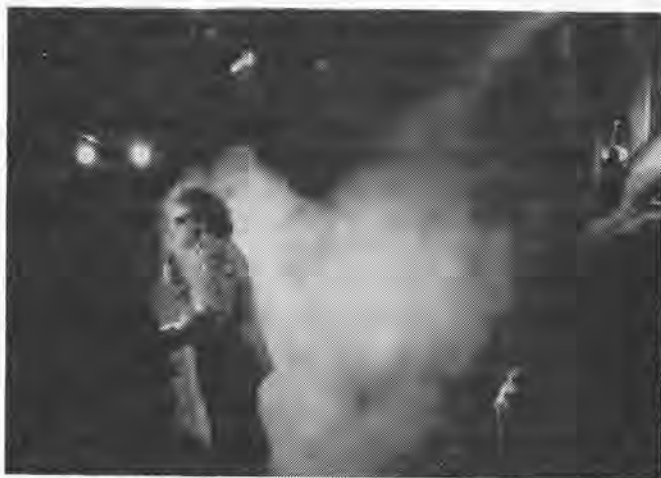
LIES: No one is going to turn away from our show at 4:30 in the morning if they're listening to us. There's been long stretches of time where nobody has said anything, and you could have sworn we had gone off the air.

PE: The scary movie guy, Bob Lorie, would do things like that. They were my influences and I still think of them when I do these shows. He'd be the scary late nite movie guy on Saturdays and he had a little tinser lamp, and he was also a rock n roll DJ on KBOY radio. Bob came out between the movies with this little light and this cigarette which was always going out. Sometimes he would't say anything for two minutes, two minutes of dead silence. Bob Lorie was his real name and 'Weird Beard' was his other, he'd come on with what was a video special effect in those days and usually talk about the movie. This guy was tremendous, he'd insult you for watching those dumb movies, come on and be just dead air for a while. I watched him in Hawaii in the early 60's. And then Spike Jones and all of the 78's my parents had, just anything that had similar mixes to that was very influential. Spike Jones to this day still boggles me and that's kind of like what I'd want to do to the show.

LIES: Usually it builds up over an hour and a half, slipping around, and what ever happens to be on the mind at that point, and after enough referrals the show just spirals in on itself. We've done confessionals where we have all the listeners call up and confess all kinds of things. Although the best part is that there is a gospel show right after us, and sometimes the fellow is late - so we run over into his show, and these poor people waiting for their old time gospel music get us.

When Ivan Stang first began doing the pamphlet he went on a couple of fairly right wing radio stations in Dallas, and the DJ who was conducting the interview was okay. The callers were not too off the wall as well, and you could tell they were on to the edge of the SubGenius somehow, just paranoid enough to kind of get the joke. A couple of weeks later he went on the liberal Sunday morning talk show slot, and this DJ was more wishy-washy, being real sympathetic at first, but the reactions from their rock listeners were pretty extreme, like some would be jumping out of their cars to call at the nearest phone booth to complain. The audience turned ugly, and as soon as the DJ sensed this he completely turned on Ivan. Ivan was doing his normal preaching, like the Nazi Hell creatures in the center of the Earth, etc. The Church has its appeal to fringe groups of all types, I guess. The only people who don't seem to like it are the middle of the roaders. They just don't have enough sense of humor or something.

PE: They miss the point or something, it's just not funny. It's like looking at a magazine that you don't want at the airport.



Pope of All New York, David Meyer, delivering a sermon, San Francisco 1985

US: What about the Media Barrage Tapes?

PE: Media Barrage tapes are from Dallas and the compilations are from Dallas too, Ivan edits them pretty much.

LIES: It started out as a back and forth communication at first, and as far as Ivan's involvement, he's been into audio work for years and years.

PE: And what happened was that in around 1980 Ivan Stang wrote the first SubGenius pamphlet, and had mailed it to a lot of publishers. We were working at Rip Off Press and the owner put the pamphlet in the trash and we found it.

LIES: We started trading tapes with Ivan Stang and it just was the consequence that they became more and more elaborate. Always having tape recorders going, mixing in TV and ambient anything.

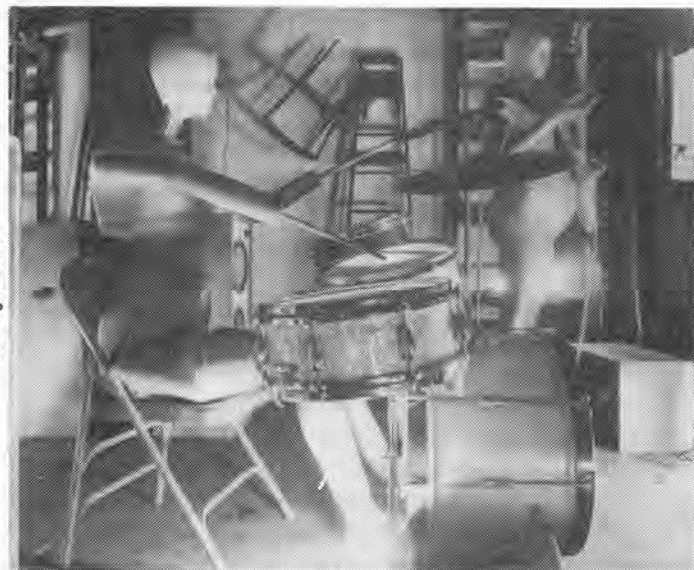
US: Is everyone's material consistently ambient, then?

LIES: Sometimes, and sometimes there would be elaborate build-ups. Sometimes they were elaborately subtle - I got one tape from a couple of people and everything went along normally like a tape letter. They go into the kitchen to get something to eat and suddenly they have this instant mini-argument and a murder! One kills the other one over a bag of Freetos or something, and the rest of the tape is this one guy finishing the bag of Freetos. We also go out and do a lot of taping, like on one night in Texas, we were drunk, and happened to pull up in front of an apartment building that was just catching fire. We went out and while taping woke up all of the tenants in the building and called the fire department. We didn't move our car in time so the firemen were running across the hood and chain-sawing through walls and things, and I was amazed at what people will do when you have a tape recorder. People were coming home to see their house on fire and I was interviewing them, and they were talking to me very personally. If I hadn't have had the tape recorder they'd not have looked at me twice, but they really made a point of holding themselves together to talk into the mike. I went through all of the trouble to record this and sent the tape off, and nobody listens to it twice because they don't realize that it actually happened. They think I was probably in a closet mixing all of this down.

Doug and I almost got shot by the Oakland police once because we were constructing sound effects for a violent



The Band That Dare Not Speak Its Name, 1979



The Band That Dare Not Speak Its Name, techno version 1986



The Band That Dare Not Speak Its Name, 1986

fight, so we were screaming and yelling and breaking glass with pieces of wood in Doug's basement. Somebody must have been walking by the garage, heard us and called the police. The policeman startled me so much when he came in that I backed up and fell down against a table, and he ran up and had the hammer off his pistol and had it shoved down in my face. The basement was really dark, and meanwhile Doug is upstairs and there's this other cop talking to him and he's saying, 'No, nothing is going on here', and they hear this big crash downstairs...

SubGeniusism is, among many other things, the *ultimate* performance art. 'The Piece' is not over when the curtain falls; it takes over the LIVES of the audience (or at least the worthy ones); it changes the entire *outlook* of each audience member.

Using Audience Elimination/Assimilation Techniques (of the classic Hypercleats model), we take these innocent wretches, put *them* in the spotlight, and drive them to such a frenzy of blind adoration of the Glory of our great Sales Guru "Bob" Dobbs, that they are pushed way past a behavioral 'EDGE' which they never dreamed existed: they find themselves up on a stage doing things that were never previously within their normal modes of perception, things that would ordinarily *turn their stomachs*, if not their *very souls*.*

These events, called "Doctor Concerts" or "Sub-Genius Beach Parties" in Church-sanctified jargon, are, for their durations, the LAST FREE ZONES in AMERICA—separate sovereign states owing no allegiance to any art form, country or planet, but only to "BOB." But, though the audience is no longer an audience (and thus freer than ever before), it has yet been brought to a wonderful new slavery—made into only another *instrument* for the Church Music Doctors. The individual AND the crowd are subjugated for the Greater Glory and Glamor of "Bob" Dobbs. Living Avatar of Slack.

They pay us to do this to them.

from 'The Lost Secrets of SUBGENIUS BRAND AUDIENCE ELIMINATION/ASSIMILATION TECHNIQUES', by Church Elders Janer Hypercleats and Rev. Ivan Stang

US: What types of Doctor bands are there?

LIES: Not as many 'functioning' bands as I think individual tape artists. Even our band is a lot more effective on tape rather than in live performances. Doctors for 'Bob' probably play around more than the others. They were the first 'Bob' band, with Pope Sternodox Keckhaver and St. Janor Hypercleats being some of the key members.

PE: Doctors for 'Bob' sing more about Arnold Palmer and the bloody head thing and secular subjects in that area. They've become more polished and musically developed over the years.

LIES: Janer, one of the persons that participated in the Devival, also sings in the Doctors for 'Bob', and he kind of 'spouts', trance-talks, and the music is used as kind of a background for this

PE: Our band, The Band That Dare Not Speak Its Name, is more faithful to the original line of Doctors. We started our band right after hearing about Doctors for 'Bob'. Hours later, in fact. Besides that factor, Doctors were always coming to town, we had a place to play and had equipment,



Doctors for 'Bob' playing 'Fuck her one more time'



The Band That Dare Not Speak Its Name, playing a lovely song, 'Hello Kitty', San Francisco 1985

my snare stand was a trash can and we'd scream out the Holy songs...

LIES: We'd make up horrible white noise songs about what we did that week. And there would be all these people passing through town so there would be a lot of variation. We are more of a concept of a band rather than trying to be a band. It's a concept that this bunch of people are a band. We play more with people's expectations of what a band is, how far you'll take it in your own mind just to be told that you're a band. It doesn't take much, it plays with the media and all you have to do is stand up and say something.

PE: By seeing the need for the religion or the event, and creating it out of nothing - the band too is just an image.

LIES: When we do do songs, like within the Devivals and the book itself, its like an argument against itself. It warns you specifically of what itself is, as if saying 'Don't go in for these kinds of cults'.

The band has more to do with what people's expectation of a band is, rather than being musicians, or to produce a set of music. We're more interested in making people think of other people's music, its a comment on the whole nature. Sometimes its white noise, sometimes its bad country music.

The SubGenius Audience Elimination/Assimilation Techniques™ (called "Aud-Elim/Assim" for short) were first developed by the original Church DoktoBand. **DOCTORS 4 "BOB", the music-killing pandimensional Religiosexual Explo-Rational Therapy Group** (and *ass-kicking* rock-n-roll party band) from Little Rock, Arkansas: the combo that Mom told you not to talk to or even look at except through special lenses. MUCH LESS LISTEN TO if you wanted to get home from the show with your LEGS still attached to your body... the band that achieves HEALINGS. AND SICKENINGS, by wielding 15 guitars and electric sledgehammers, all plugged into each other at once, to create a living, self-feeding VORTEX-WALL of ANTI-SOUND, a feedback forch which (you will be convinced later in this series) is destined to expand to infinite size and undermine all vibrational frequencies of the entire SQUIRTIN' UNIVERSE.

GARYG'BROAFRAM: As far as I know, it was 'Bob' that said, 'anti-music drives out the 'anti-Bob'; and at that point it was necessary for all sorts of bands to start making the worst music possible. It really isn't meant to be entertainment or anything like that, its meant to drive out CSG demons. Its more religious, and is supposed to break things. Its not supposed to be tape recorded, but we do anyways. A lot of the people are just pinned up against the walls from the noise, and they can't really play or listen. They are immobilized by it.

PE: We do have a token musician who comes in, Richard, who has played professionally for many years who plays pedal steel. And its fun to have the wall of garbage subside and to hear this beautiful dulcimer tone coming out. Our very first song at the most recent Devival in San Francisco, "Hello Kitty," started off with Richard playing this old guitar, and slowly the wall of garbage crept over the sounds. It was a popular song, even the Pinks liked that one. Locally, people such as Glassmadness work with CSG material, as well. I am sure that there are other local Doctor bands, but not everybody knows or communicates with everybody.



US: Are hierarchies acknowledged with in the Church?

PE: Its not an exculsive thing, but something which just naturally happens. It depends on who wants to be active

enough. Its difficult to know about all the activities going on, CSG tend to keep a low profile mainly because we are too busy with all of our other projects unrelated to CSG.

GB: There will be lots of times when a person will just start writing letters or something like that to the CSG, and pretty soon they are a Doctor. There are always new ones, and always people that are retiring from the Church, their nerves are shot and they are going to rest homes and places like that.

US: Are there CSG videos?

LIES: The videotapes are similar to the audio tapes in that they are compilations that are carefully edited.

DR. HAL: I heard a rumor of some grand tape which has everything compiled into it...

PE: Its real low quality, just about every individual video is a CSG product, with the aid of a rubber stamp to verify it's authenticity.

I think there's a lot of home made videos being pumped out right now, and they're interesting because of how personal they are, if you get a tape from the CSG you feel like you're getting a tape from some one rather than a tape from the CSG Foundation. There's a semi-slick introduction tape that was specifically made for the beginning of the Devivals in order to introduce 'Bob'.

DR. HAL: The mystic is what usually is pump-out, the mystic is the event and the event is the Church - and so what you are getting is not the Church but information about it which is never the same or all of the above or the information within itself.

LIES: People are still encouraged to do anything with the CSG.

PE: Tape the show, edit it and send it back to me.

LIES: If you've got a plane ticket you could actually have Ivan Stang show up and you can build these things to the level that you want. We're still doing the shows to see how the audiences will react, what their expectations are. Some people will take it as a very personal joke, and some take it as a personal insult.



Ivan Stang delivering a sermon, San Francisco 1985

PE: People from the early stages still feel the same way, I'm in touch with Philo Drummond, and he sees it exactly the same way as the rest of us in that most of the people progressed through the activities on a personal level.

LIES: It would be terrible to have it end up as kind of a Mad Magazine thing, it may be it's ultimate death, like a burnt joke ground into the ground. But that's part of the fascination, as well, to play over this bad joke - how many times can you back over it with a car and get somebody to watch. At the same time you're pointing out, 'Look! I'm doing it again! See!'. They still are watching, amazing.

DR. HAL: There is the question of how our dogma is related to their dogma, the dogma that surrounds us of the society around us, the Conspiracy dogma. As it changes or evolves in its own way we become more or less irrelevant. We hope less irrelevant.

**FACE IT—in the coming END TIME
you'll be seeing a LOT WORSE THINGS than THIS SHOW.**

The Church of the SubGenius is the ZORRO of organized religions, scratching its bloody mark on the seat of The Conspiracy with the one point we will keep returning to this evening.

That point is J.R. "Bob" Dobbs.

"Bob", the Founder and Spiritual Leader of the SubGenii, once Living Avatar of Slack, with his Mystic Sales Ability, had been chosen by Space God JHVH 1 to supercede on our planet's behalf and see that The Conspiracy does NOT SELL EARTH TO THE ALIENS ON X-DAY, 1998.

Since "Bob's" tragic assassination last year at the ironically named "NIGHT OF SLACK" revival in San Francisco, we of The Church of the SubGenius have vowed to continue our One True Great Mission. No amount of religious or political persecution can sway us from bringing "Bob's" word to the endangered citizens of this planet, no mere bullet can stop the word of Dobbs from encircling this tiny globe. We are continuing his brave SubGenius Prophecy World Crusade with the frenzied hope that it's not too late for most of us.

However, it's TOO LATE for most of you—perhaps you came to this Religious Service expecting entertainment or even enlightenment. If you did, you'll go home plagued by nightmares of this horrible event for months, if not years—and that's just *too bad*. Sometimes even "Bob" cannot undo the terrible damage The Conspiracy has inflicted.

From San Francisco Devival program, 1985

US: How do the Devivals work?

LIES: People's participation is limited to how much one wants to put into it, and how original the ideas are, and how relevant the ideas are to what is being constructed. It's very much a group effort, there's a whole page in the book with nothing but names. The book is constructed from hundreds of tapes and this and that, all layering over period of years. And the shows are the same way. The Devivals are pretty easy to throw together because you've got a framework that is already constructed with this massive amount of material that has been generated. We don't rehearse except in the most basic physical level.

PE: Its funny because it's like warfare, everybody comes at it with different ideas. We aim towards more mass indoctrinations, its been a variety show everytime.

LIES: The end point once again is to try to expose the level of brain washing that you're actually going through. The only difference is that we are pointing it out, we're not trying to brain wash people into believing in 'Bob'.

PE: It's also very disturbing that the people that we do brain-wash, are not the ones that we want.

LIES: They're our failures.

DR. HAL: They didn't make the full journey.

LIES: It's the people that actually have the residual beliefs in other types of systems, the systems we're parodying, that

come. They're either going to be puzzled or enjoy a completely inane ritual, which may not be inane at all - while watching a decapitated head being golfed into the audience. You can explain the Devivals in an almost baroque and intellectual way that there is actually historical and cultural precedence for this type of behavior...

DR. Hal: For example, on the Night of Slack that was first held in San Francisco contained the Launching of the Bleeding Head which was also the anniversary of the execution of 'Louis the 15th', who lost his head on the same night.

LIES: They're going to laugh and go home, but maybe they may not feel so comfortable next Easter.



Pastor Buck Naked shown retrieving the Bleeding Head, Los Angeles 1985

BLEEDING HEAD GOOD—HEALED HEAD BAD!

ARKANSAS FOLK SONG



AS LOUD AS POSSIBLE

1. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
2. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
3. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
4. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
5. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
6. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!
7. THE BLEEDING HEAD OF ARNOLD PALMER, HE WILL SET YOU FREE.
THE BLEEDING HEAD OF ARNOLD PALMER, HE'S THE ONE FOR ME!
(WOO WOO)!

From San Francisco Devival program, 1985

US: Describe the most recent Devival.

GB: San Francisco shows are always the best because they are the most elaborate. In the most recent show there were probably about ten old time Church members involved, some were flown in. Its a big operation to put one on, its like a whole vaudeville troupe showing up and saying 'Ok, we've got to have hay for the elephant'...

PE: Sometimes we make the entering audience drink purple kool-aid, but at the SF show everybody had to be searched and walk through a metal detector before entering. We had our own private security force headed by Sir Guy Deuel, a Bolivian CSG.

GB: Three women nurses of the CSG, who were also members of the CSG security team, checked the audience for weapons as they entered, because we had an unfortunate assassination at the last show that we had put on in San Francisco. With the aid of a metal detector, if they happened to find any weapons they were taken away and receipts were given to the people so that they could pick them up when leaving. Program books were handed out and they were welcomed to our Church meeting. Negativland helped mix the sounds and videos.



three nurses from the San Francisco Devival displaying some of the weapons confiscated, (R-L) Kelly, Vicky and Sarah, 1985

US: How do people respond to the Head Launching?

GB: People expect too much out of the Head Launching and they don't really get into the true meaning. They expect some flaming screaming thing to go flying through the audience, and its really just a sacrament - its Arnold Palmer's head being launched, not some piece of fireworks.

PE: The police came in after the show was over. I think the paranoia started because Gary's guitar looks like a M16, and that got people kind of nervous, but by the end of the show this one guy was apparently decked by some beat cop who saw this guy standing in the lobby of the club.

GB: The more people treat CSG like a joke, the more we treat it like a joke. We need some good ole back-to-the-pamphlet SubGenii to come to the Devivals, people who are willing to light their wallets on fire and throw it at the stage, or what ever it takes. We really don't want to entertain people.



'Bob' right after The Second Assassination, Los Angeles 1985

Puzzling Evidence



Reverend Hal, San Francisco 1984

For More Detailed Information
Contact

The Church of the SubGenius
P. O. Box 140306
Dallas, TX 75214 USA



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PUBLICATIONS

REVIEW CODES

T - Tapes

R - Records

P - Publications

V - Video

F - Film

(all reviews by William D. and Tamara F., except where indicated SP- Steve Perkins)

ANONYME, 163 rue de Vauguard, 75015, Paris, France, #4, in French, a very lively assortment of articles, interviews and contacts, ranging from 'new rock to difficult'. A more professional approach in terms of format and the amount of contents included. (T/R/P) 15F

ANOTHER ROOM, 2216 5th St., Berkeley, CA 94710 or 1640 18th ST., Oakland, CA 94607 USA. Vol.3, #8, Large tabloid format with color cover, interviews with Jim Jarmusch, Van Morrison, Jello Biafra, Problemist, David Tibet, numerous articles on various art events. (T/R/V)

ANTI-ISOLATION, 1341 Williamson, Madison, WI 53703 USA. #2, an extension of Xerox Sutra Editions in the pursuit of the exploration of creative literature/visuals/music. The small booklet contains a collection of assorted visuals, an article on tape releases, creative texts as well as other reviews. (T/P)

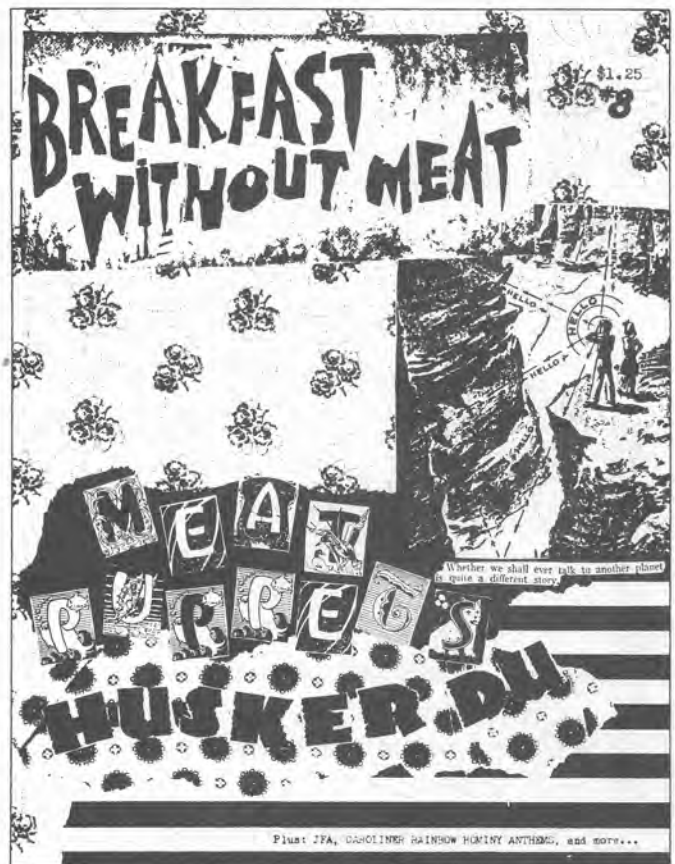
ARCHITECTS OFFICE, 550 College, Boulder, CO 80302 USA. Xeroxed collection of reviews, articles and historical information about Architects Office, written in a unique script. Fragmented in presentation style with all sorts of visual documentation as well.

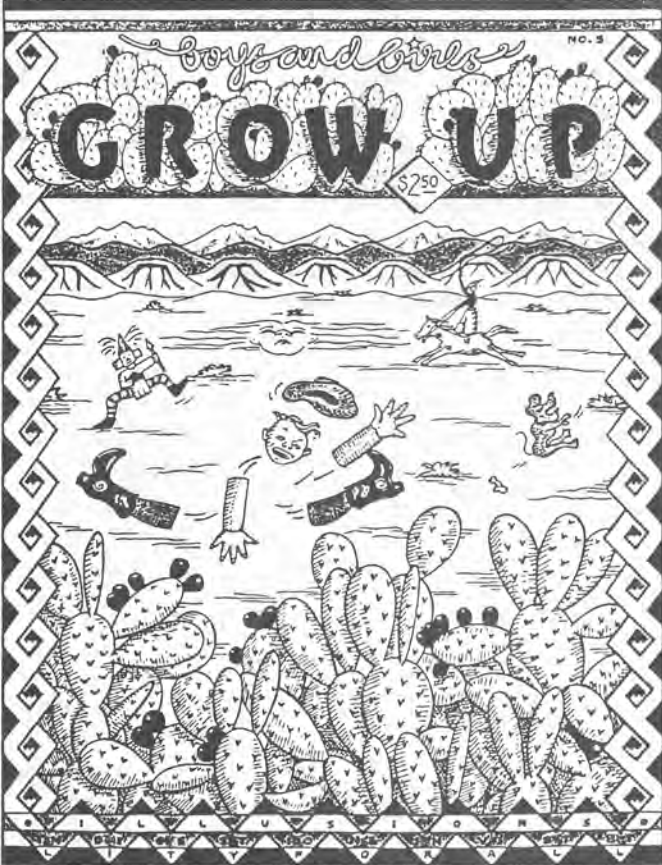
ARTITUDE, 209-25 18th Ave., Bayside, NY 11360 USA. #11, very well written bi-monthly tabloid oriented toward 'new' music, harsh and otherwise. Articles/interviews have included Coil, Problemist, Sleep Chamber, PTV, Sonic Youth, Nocturnal Emissions, Portion Control, etc.. (T/R) 50¢

AVANT-GARDE WORLD, POB 9609, Seattle, WA 98109 USA. #7 + #8, xeroxed collections of images, excerpts, drawings - very collage oriented in terms of presentation. Originally a 1-2 page publication, the issues have grown in amount and the eclectic aesthetic is more developed (in a strange way). Each issue differs in content, with #7 being more chaotic-like and #8 working with 2 long interviews. \$1.00

ARTHUR MOYSE'S TERRIBLE GARDEN WORLD, BB BKS, 1, Spring Bank, Salesbury, Blackburn, Lancs, BB1 9EU, UK. A collection of 25 drawings - selected from different time periods, very animated, political and surrealistic in terms of the exaggerated representational imagery. Published by BB BKS, who also offer an unusual catalog of visuals and language/poetry. \$2.00

BANG, 77 Newbern Ave., Medford, MA 02155 USA. #10, mainly articles and interviews on groups such as Barrence and The Savages, Offenders, Chris Isaak, Penelope Houston, Tex and the Horseheads ... (R) \$1.25





BOX OF WATER, 135 Cole St., San Francisco, CA 94117 USA. #2, extremely well produced xerox booklet specializing in the exposure of mail art from around the world. Open for contributions. (T/R/P) \$3.00

BOYS AND GIRLS GROW UP, POB 5718, Richmond, VA 23220 USA. Color cover, always playful and strong, a magazine dedicated to comic artists that live or have lived in Richmond, Virginia. Diversified in style and content, although more artistically and intellectually focused. \$2.50

BRAVEAR, POB 3877, Berkeley, CA 94703 USA. Colorful small magazine covering a broad cross-section of musicians, a series of articles on 'war and peace', 'Robert Anton Wilson' and numerous others, as well as detailed live reviews. Interviews with groups such as Cocteau Twins, Minutemen, Meat Puppets, Poison Girls Always trying different color designs with each issue. (T/R/P) \$1.75

BREAKFAST WITHOUT MEAT, 1827 Haight St., RM. 188, San Francisco, CA 94117 USA. #8, xerox magazine with interviews on the Meat Puppets, Husker Du, Caroliner Rainbow, JFK and little games, quizzes and commentary. (T/R) \$1.25

BREAKING THE SPELL OF THE SPECTACLE, Netherlands Studies, 5459 Lawton Ave., Oakland, CA 94609 USA. Small xerox booklet with fragmented layout - text refers to self-stagnation and the mimicking within the 'urban' technological mystifications. \$1.00

THE BUZZ, POB 3111, Albany, NY 12203 USA. Expanded from a small newsletter that was an extension of Real Georges Backroom (a cable video show) to a larger format size. Articles on Salem 66, Tracey Lacey, Dance Planet, also scattered reviews of live shows and other tidbits. (R/V)

CAPITOL SLAM, POB 22152, Lansing, MI 48909 USA. #3, small, active, and locally supportive zine diverse in music coverage - articles, interviews, publication listings, surveys, club info ... \$1.00

CEREBRAL DISCOURSE, POB 95455, Seattle, WA 98145 USA. #2, another excellent issue, packed with collages and posters mashed in with a good balance of humor and seriousness that compliments the post-apocalyptic aesthetic. (P) Trade or Stamps SP

CHEMICAL IMBALANCE, 601 Ave. Conde, Miami, FL 33156 USA. #2, magazine interested in a rounded selection of the arts, with full page visuals, diversified reviews (Residents live, George Kuchar ...), interviews with David Murray, Bob Burden, Plan 9, Allen Ginsberg ..., and articles and poetry. A young magazine with a fine attitude. (T/R/V) \$1.50

UNBOUND 49

BIG YEAH, 1019 W. Hillcrest, #1, Dekalb, IL 60115 USA. #4, this issue contains Happy Hunting, I-Spy, Dangling Units, and Naked Raygun. Reviews of all types of music, from independent to major label... (T/R/F) 75¢ + 39¢ postage

BLATCH, 741 JENKINS, NORMAN, OK 73069 USA. #11, 'The Graphic Alternative' full of B/W graphic illustrations, interviews (Die Kreuzen, Brother Love, Black Flag . . .), T/R reviews, and extensive publication reviews. Open for contributions, the information and graphics are treated with respect - lots of space given to the artwork. (T/R/P) \$2.00

BLACK AND WHITE, 3071 West Palmer Square, Chicago, IL 60647 USA. #16, published by NAB Gallery, Chicago - a literary and visual arts magazine, well presented and clean. Contributions by David Jackson, Alfred Woods, Sharon Bladhom, Elaine Equi ... to name but a few. Open for contributions. \$3.00

BLOW IT OFF, POB 2271, Bloomington, IN 47402 USA. #7, small 'fanzine from the cornbelt' consists of an article on pirate broadcasting, short interview with Die Kreuzen, and reviews of all sorts. (T/R/P/V) 25¢

CLEM, POB 86010, North Vancouver, British Columbia, V7L 4J5, Canada. The most extensive contact listings around, oriented towards independent music leaning in the direction of electronic music - not really much hardcore... Reviews and listings of publications, tapes and records, organizations, radio... (T/R/P)

THE CLOSEST PENGUINS, 625 'A' Natoma St., San Francisco, CA 94103 USA. Small literary booklet, open to visuals, stories, thoughts, nostalgia and feelings. With writers such as Denise Dee (the editor), Grux, John E., Jennifer Joseph and many others. (P) \$1.00

COMETBUS, POB 4726, Berkeley, CA 94704 USA. #21, the 4th year anniversary issue - each issue is thematically different in terms of title of magazine, with consistent coverage of different scene reports, skate board news, cereal news, letters and reviews. Very alive, and lots of local primarily hardcore news.



COMMON SENSE, c/o Jack Saunders, Mixed Breed, POB 42, Delray Beach, FL 33444 USA. Written with an irrespressible candor, this book by Jack Saunders, comprised of essays and letters, shoots wide enough to wing quite a few sacred cows. From the NEA literary awards, information exchange, surviving as a writer, to memos he sent to his manager at work, Saunders probes and cajoles in an unequivocal manner, whatever steps withing his sights. In much the same vein I also received a couple of tapes of Saunders talking into his tape recorder. Equally interesting. SP

50 UNSOUND

CONCEPTOLOGY + A BASIC INTRODUCTION TO THE 'T.N.U.', G.X. Jupiter-Larsen, POB 48184, Vancouver, V7X 1N8 Canada. Two pamphlets by G.X. Jupiter-Larsen, "Conceptology" explores the idea of 'multidimensional thinking', while "A Basic .." introduces a new numerical system. Each pamphlet allows the reader to open their minds to new ways of approaching values that work with/against what is pre-conditioned. Recommended.

CONSTRUCTOR, c/o Alessandro Aiello, via Cervignano 15, 95129 Catania, Italy. #11, in Italian and English, a lively publication packed with many contacts and reviews, assorted visuals and other unnatural phenomenon. Each issue has a different title, this issue is called 'Fifty Elvis Fans Can't be Wrong'. Included are reviews of John Duncan, Hafner Trio, Maybe Mental, Randy Greif.... (T/R/P) \$4.00

COUP DE GRACE - SECOND ANNUAL REPORT, C.D.G., POB 247, Cambridge, MA 02140 USA. Limited Edition of 100, the 1985 Annual Report is a small booklet consisting of mainly C.D.G. up-dates through out the year, along with visual work by Trevor Brown, other visual collages and information on specific survival attitudes and tactics. Write for info.

DIE STEM, c/o The Editor, POB 23910, Jourbert Park, 2044, South Africa. #3, Limited edition, a collection of poems, thoughts and prose intermixed with isolated collage and graphic work. Personal explorations, exposures and a soft questioning probe into the social/political tensions that exist within each authors' lives.

DISSOCIATED PRESS, 584 Castro, #332, San Francisco, CA 94114 USA. #1, a literary magazine with an interview with Stephen Parr (New Generic), a selection of unpublished prose from Diane di Prima, interview with Amiri Baraka, and poetry/prose. The aesthetic is spacious, the subjects approached cross from social consciousness to romantic in a strange way. \$2.95

DOO DAA FLORIDA, Westridge Dr., Tallahassee, FL 32304 USA. #4, a feisty compilation issue on the theme of Shopping Malls. Everything you wanted to know about mall and nothing less. Write to find out the theme for upcoming issues. 4 issues \$6.00 SP

DUCKBERG TIMES, POB 382, Alexandria, VA 22313 USA. #7, tabloid, 'Newspaper of Alternative Media, Music and Arts' consists mainly of comics although definitely into networking on a larger scale. Want to publish extensive alternative publication list, have local show listings, etc. (R)

EINAI AYPPIO, Vlasia, POB 20037, 11810, Athens, Greece. #9, 10, a collaborative mail art magazine out of Athens. The themes for these two issues are respectively "Nuclear Cowboys & Neutron Cowboys", and "Homage to Jim Morrison." Contributors submit 100 copies, 21x15 cms. Write for info on next issue. SP

FACTSHEET FIVE, 41 Lawrence St., Medford, MA 02155 USA. #17, this is a 'zine' that does reviews of all types of other magazines/fanzines, and other printed matter. It is one of the best resources in terms of information about alternative presses. (P/T/R) \$2.00

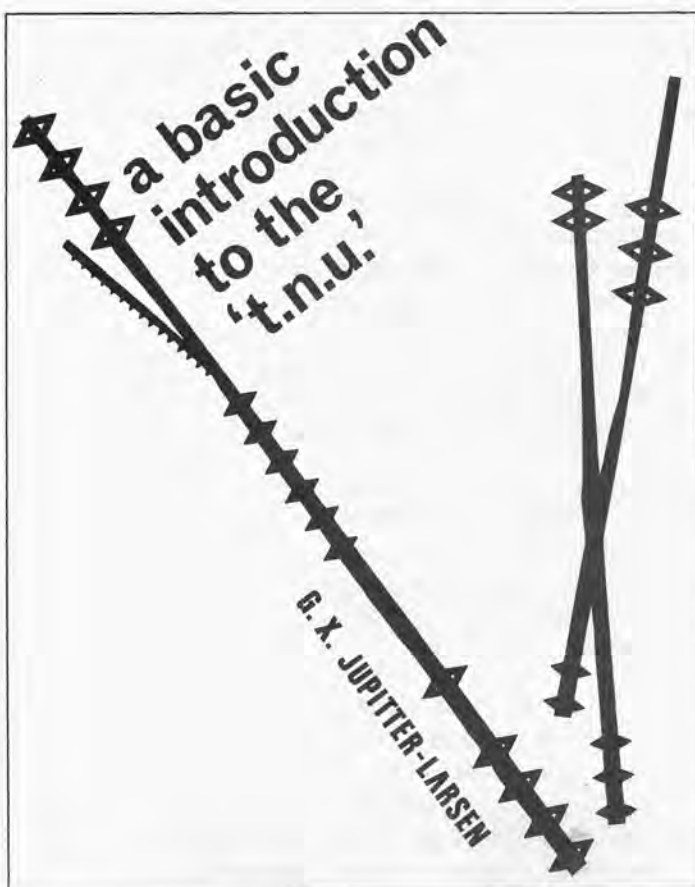
FEMINIST BASEBALL, POB 9609, Seattle, WA 98109 USA. #2, a collection of fiction, poetry, humorous writing, selected reviews, an overview of Nicholas Roeg's films, and an interview with Allen Ginsburg - to top it off. Organized presentation, and very enjoyable. (P/F) \$1.00

FESSENDEN REVIEW, POB 7272, San Diego, CA 92107 USA. Vol. X, #3, a well presented publication dedicated to the exposure, coverage and reviews of a diverse range of literary publications (mainly in the form of books - from children's stories, personal biographies, to collections of poetry). A visually clean aesthetic, containing a mixture of articles, poetry, visuals and selected detailed reviews. Open for book submissions to be reviewed. (P) \$3.00

FLIPSIDE, POB 363, Whittier, CA 90608 USA. #48, longest surviving hardcore oriented publications, each issue contains many articles/interviews, fanzine listings, tape and record reviews, and the classic 'unclassified' ads section where one connects with others interested in similar music, etc... This issue contains Necros, Shonen Knife, Descendents, No Pigs, Final Conflict.... (T/R/P) \$1.50

FORCE MENTAL, c/o Club Moral, Kattenberg 122, 2200 Borgerhout, Antwerpen, Belgium. #12, in Dutch and English, this issue focusing towards video within all types of approaches, from extremely underground to more academic... Included is an interview with Greet Van Broekhoven who is the main director for organising shows of video-artists at the International Cultural Center, also pieces on Doublevision, Frank Vranckx of Videothèque, Club Generic, 235, Lymph, Neoist festival and other assorted contacts and reviews. (T/R/V/P/) \$4.00

FORCED EXPOSURE, 719 Washington St., Apt.172, Newtonville, MA 02160 USA. #9, FE covers a wide range of material, this issue includes Mission of Burma, Afflicted Man, White Boy, Copernicus, Half Japanese, and Lydia Lunch, Nick Cave... A mixture of live reviews, very long interviews, creative writings, visuals and many pages of assorted reviews - a full 114 pages. (T/R/P/V) \$2.00



HOSTILE INTELLIGENCE, 208-A Shipley, San Francisco, CA 94107 USA. #3, this issue's theme is 'Oui Voyeur: The Visible Invisible'. Between creative visuals and creative articles, prose, and poetry voyeurism is carefully explored, sensitively. \$2.50

...IF. c/o Carlo Giaccone, Corso Siracusa 66, 10136 Torino, Italy. Vol.3, #10, Italian magazine - this issue featuring cinema and video. Interviews with Stegano Giaccone of Blue Bus, and Mimmo Calopresti and Claudio Paletto of West Front Video; a focus on the Cinema Giovani International Festival, an article on Nicaraguan literature and politics, and more. B/W lay-out is bold, the covers are always strong. £2000

INKBLOT, Inkblot Publications, 1506 Bonita, Berkeley, CA 94709. #4, a tasty selection of international prose, poetry and experimental texts and some visuals. Nicely printed, 62 pages in all. Other Inkblot publications include works by Brion Gysin and F. Nettlebeck. \$3.00 SP

ILLUMINATED, c/o Guido Huber, 1000 Berlin 44, West Germany. #2, a great and unusual formatted package of information, visuals and music - interested in groups and organizations such as H.G. Wells, Merzbow, Whitehouse, Neoists, Smersh and more presented within a larger xeroxed collection (visual representations), a tape compilation with many other groups, and a small booklet of visuals and profiles based on the tape contents.

INK DISEASE, 4563 Marmion Way, Los Angeles, CA 90065 USA. #10, containing SNFU, Agnostic Front, The Dead Milkmen, D. Boon, Ian Mackaye, Flipside. Well written, hardcore oriented magazine with a lay-out style that is raw, textural and active but very clean and well organized. (T/R/P) \$1.00

INSIDE JOKE, POB 1609, Madison Sq. Sta., NYC, NY 10159 USA. #43, a 'Newsletter of Comedy and Creativity', into their 6th year in existence with an abundant amount of contributing writers, mostly fictional stories, light in humour but not in a silly way. An interview with comedian Eddie Deezen, comics and a publication up-date. (P/F) \$1.00

JIM ELGIN'S PTV POETRY TELEVISION, Bookstore, 1910 University Dr., Boise, ID 83725 USA. Published by Cold Drill Press, the two page book is designed as a television set - a screen cut in the center of each page and wheels attached, each new image (channel) contains a short poem by Jim Elgin. "A movable book - 12 channels - living color!" \$3.00 + .75 post

A JOURNAL IN HELL, Mumbles Publication, POB 7243, Wichita, KS 67218 USA. By John Eberly, a selection of short stories and visuals - dark and macabre, the hidden fantasies and dreams of a man possessed.

JOURNEY INTO SAVAGERY, 145 Fox Run, Poughkeepsie, NY 12603 USA. #2, small booklet of alternative political stances, such as Situationalism, expressed through literary and visual means. A section on animal exploitation, and on how to disrupt and take advantage of the 'system'. Also informative listing of other alternative publications and resources of similar nature. (P) 2 22¢ stamps

LET TIMBRE, c/o Daniel Daligand, 33, Rue Louise Michel, 92300 Levallois, France. 1984-85, a xerox magazine put out by long time mail arter Daniel Daligand. Interesting documentation from a "Rimbaud" show, writings about mail art and mail art from Eastern Europe, etc... it all seems to boil down to the quality of the contact not the quantity. SP

LEVEL, POB 50164, Indianapolis, IN 46250 USA. #8, limited addition of 100, a great collection of networking information and exchanges in the way of cassette and assorted mail art contributions, which are all quite beautiful and unique. Always exciting. \$5.00

LIGHTWORKS, POB 1202, Birmingham, MI 48012 USA. #17, color cover, covering a large amount of articles and creative visual/texts working around of the theme of 'Sky Art', some subjects being Sky Art, Survival Research Laboratories, mail art and a look into artist's books, magazines, tapes and records. Very strong photographic and creative pieces. \$4.00

LUNA BISONTE PRODS, 137 Leland Ave., Columbus, OH 43214 USA. Under the auspices of John Bennett (The Spitter), Luna Bisonte has published a whole slew of small magazines with work from a wide range of artists/writers. Lots of poetry, visuals, collaborations, collages and broadsides. \$3.00 for sampler pack. SP

THE MONTHLY...BULLETIN, 2510 Bancroft Way, #207, Berkeley, CA 94704 USA. #38, a small xerox magazine that tackles the big subjects. Stories, cartoons, visuals, misinformation and all the tidbits you ever wanted. Subscribe or submit. 50¢ or 2 22¢ stamps. SP

NANCY'S MAGAZINE, 2269 Market St., Box 241, San Francisco, CA 94141 USA. A playful small booklet, thematically different with each issue - full of little bits of information, absurdist in nature, silly antics, a special escape into a world of American trivialities. \$1.00

ND, POB 33131, Austin, TX 78764 USA. #5, another interesting issue - Andre Stitt interviewed about his performance work, Kurt Kren on his films, Pat Larters' performance photos. (T/R/P) \$5.00 for 3 issues



NON STOP BANTER, 94th Ave. & 167th St., Orland Park, IL 60462 USA. Vol. 1, #3, independent music oriented B/W magazine, with interviews on the Fleshtones, Husker Du, Green, The Three O'Clock ... Open to contributions of all kinds. (R) \$1.00

LA POIRE D'ANGOISSE, c/o Didier Moulinier, 14 rue Albert Camus, 24750 Boulazac, France. #63-64, in French, a small xerox publication containing predominately visual pieces, from graphic to altered photographic imagery, the over-all aesthetic being very raw and intensive. Texts are included as well. In the middle of the booklet is a supplemental magazine, LPDA, which includes contacts, letters and publication reviews. Write for info. (P)

POSTWAR, POB 6613, Fullerton, CA 92631. A punky xerox zine that is a mash of politics, publications, pictures, poetry, prose, bands, reviews and contacts. \$1.00 SP

PROVOCATEUR OF RANDOM THOUGHT, POB 421169, San Francisco, CA 94142. #6, Small B/W booklet, with interviews on ASF and Frightwig, reviews and a creative written piece and visual collage. (T/R)

RAUNCH-O-RAMA, POB 2432, Station A, Champaign, IL 61820 USA. #6, a xerox 'information sheet' - this issue contains four pages of reviews of unusual tapes and/or visual packages, and a review of the first place winner in ROR's first mail art event. Even though ROR covers a small amount of selections for each issue, the chosen groups/people and the information along with them are very resourceful and illuminating. 25¢ or stamp

SCHISM, 135 Cole St., San Francisco, CA 94117 USA. #12, Edited by Janet Janet, this small booklet is always concept oriented, political in nature (reacting to a contemporary issue/event), and is visual/language generated. Trade/stamps

SCORE, 5285 Diamond Hts. Blvd., 114-1, San Francisco, CA 94131 USA. #7, an exciting compilation of visual poetry, prose, images and publication reviews, featuring the work of 12 contributors. \$5.00 SP

SLITZ, Box 1332, 111 83 Stockholm, Sweden. #1/86 24, in Swedish, full- color music magazine representing many levels of the industry, short features on groups such as Sade and Talking Heads, interviews with producers and more, as well as many smaller sections featuring different groups. An advertisers page for personal cassette/Lp sales and trades. And more. (T/R/V/P)

SMILE, Karen Eliot, c/o 11 Bromwich Hse., Howson Terrace, Richmond Hill, Richmond Upon Thames, Surrey TW10 6RU, UK. #8, from the cover of two molotov cocktails captioned 'smile back at the working class' to a systematic demolition of every avant garde art movement this century, various subliminal texts, some awful poetry and a hilarious account of the Eighth International Neoist Apartment Festival in London, Smile takes the waiting out of wanting. 30p SP

SOUTHERN LIFESTYLE, POB 10932, Raleigh, NC 27605 USA. Vol. 11, #2, tabloid covering a mixture of literature (stories, poetry), visuals, local scene reviews/interviews, comics and other reviews. They are interested in exchanging with more publications for a gathered list - so send them in. (R) 50¢

SPIEGELMAN'S MAIL-ART RAG, Lon Spiegelman, 1556 Elevado St., Los Angeles, CA 90026 USA. Vol. 1, #3, the inside dope from the Spiegelman grapevine. News, reviews, correspondence, LA mail art gatherings, a very complete list of 1984 mail art shows and more and more! Inquire about getting one. SP

THE SUPER NUMBER MAIL ART ROSTER, c/o Robert Ashworth, POB 2161, Bellingham, WA 98227 USA. An eight page zine with lists of mail artists, their interests and accompanying visuals. All this info is tied into a numerical system that Robert Ashworth worked out on his computer. Some very long numbers! Send something for exchange. SP

TREPEDACION, POB 48, Terrassa, Barcelona, Spain. #8/9, this most recent double issue consists of a two part package - a resource/review collection, and a separate B/W booklet featuring 42 pages of mail art contributions. (T/R/P) \$3.00

TRUELY NEEDEY, POB 50440, Washington D.C., 20004 USA. #10, an informational magazine filled with extensive review sections, interviews with the Minute Men, Rites of Spring, Grand Mal ..., and also includes a small amount of comics. (T/R/P) \$1.00

U-BAHN, POB 132, Madison, WI 53701 USA. #1, interested in the harder edge of the music and lifestyles that exist, with articles on PTV, Coup De Grace, Women of the SS, Boy Dirt Car, bondage (T/R) \$1.00

VELOCITY, 4350 McPherson, St.Louis, MO 63108 USA. A compilation magazine. Send 100 copies (8 1/2 X 11) and \$1.00 in cash or stamps. They do the rest. Deadline for issues is Feb. 20, June 20 and Nov. 230. The last issue had an interesting interview with Bern Porter. SP

VOMIT LANDSCAPES, 1122 McInely, Akron, OH 44306 USA. #3, Xeroxed, collage oriented - pretty political in theme, with Shockabilly interview, list of fanzines, small amount of T/R reviews and a cross of stories, articles, word/collage pieces. Very raw in terms of presentation. (T/R/P) \$1.00 + postage.

WIRING DEPT., 399 Steiner, #2, San Francisco, CA 94117 USA. #3, B/W tabloid, interviews and features include Trial, Controlled Bleeding, Problemist, Glorius Din, BPA, Faith No More... Their usage of intermixed surrealistic sentences juxtaposed with an interview or band name adds an unusual touch to the more commonly formatted music magazine. (T/R/P) \$2.00

ZAMIZDAT TRADE JOURNAL, 550 College Ave., Boulder, CO 80302 USA. #4, small B/W booklet done in conjunction with **Flowmotion** (#6) in this particular issue. Although connected within one booklet, the two collaborators maintain separate sections, the style, approach and content are different in each - an interesting collection thus far. Zamizdat specializes on networking, from reviews and articles/features, to lengthy looks into the 'ethics of compilations'. Flowmotion contains various articles about Hula, O Yuki, Son of Sam, Throbbing Gristle Another Whitehouse disclaimer, and other resource insights. This issue also comes with a double comp. cassette (see Tape reviews under Zamizdat). (T/P)



EXTENDED PUBLICATION LISTING

(Resources: Flipside, Factsheet Five, Box of Water, and Capitol Slam.)

AGGRESSION, 305 Brook St., Providence, RI 02906 USA

AMERICAN GARAGE, POB 4144, East Lansing, MI 48823 USA

ANTIMEDIA, 824 Haggett, University of Washington GR-10, Seattle, WA 98195 USA

APOCALYPSE NOW, POB 392, 4008 Kasel, Switzerland

APOCALYPSO A'GOGO, R & D Group 28, 75 Lakanal, Sceaux Gardens, Camberwell, London, SE5 7DP, England

ART PAPERS, Box 77348, Atlanta, GA 30357 USA

BE BURIED IN MAIL, POB 20024, NYC, NY 10025 USA

BEEF, 751 'B', Haight St., San Francisco, CA 94117 USA

BE SIDE, POB 166, Broadway 2007, NSW Australia

BETWEEN THE LINES, 3013 Holmes Ave., Minneapolis, MN 55408 USA

BEYOND THE BLACKOUT, 1765 North Highland Ave., Box 703, Los Angeles, CA 90078 USA

BLATANT REBELLION, 5501 W. Willow Circle, #116 Greensboro, NC 27409 USA

BURNT TOAST, 4355 Ivymount Court, #41, Annandale, VA 22003 USA

CHICOHELL, POB 4527, Chico, CA 95927 USA

COMMON CAUSE, 1501 Billings St., Oxnard, CA 93033 USA

CURRENT, Box 13, 59 Cookridge, Leeds 2, West Yorkshire, England

DEJA VODOO TRAIN, Box 182, Station F, Montreal, Quebec, H3J 2L1 Canada

DISCIPLINE, R&D Group 28, 75 Lakanal, Sceaux Gardens, Camberwell, London, SE5 7DP, England

DUPLEX PLANET, POB 1230, Saratoga Springs, NY 12866 USA

EAR MAGAZINE, 325 Spring St., Room 208, NYC, NY 10073 USA

EAST VILLIAGE EYE, 6110 Broadway, Suite 214, NYC, NY 10012 USA

ELECTRONICS AND MUSIC MAKERS, Alexander House, 1 Milton Rd., Cambridge, CB4 1UY England

EUROPA, 53 rue Saint-Fargeua, 75020, Paris, France

EXIT, 70 Greenwich Ave., Box 594, NYC, NY 10011 USA

FIND YOUR IDENTITY, 16620 Daisy Ave., Fountain Valley, CA 92708 USA

FOLLOW THE CROWD, 34 Gardenville Ave., Omngh Co., Teyrone, North Ireland, 8T79 70B

FRANK, 1887 Hayes St., San Francisco, CA 94117 USA

FUNZINE, 1716 Lotus, S.E. Grand Rapids, MI 49506 USA

GOING UNDER, 4746 Northgate, Ann Arbor, MI 48103 USA

GUIDE TO INSANITY, 202 Louisberry Rd., New Cumberland, PA 17070

HAMSTERAMA, 307 Chestnut, Pacific Grove, CA 93950 USA

HARVEST, POB 228, South Farmingham, MA 01701 USA

HEAD IN A MILK BOTTLE, 12265 Latham St., St. Louis, MS 63044

HIGH PERFORMANCE, 290 South Broadway, 5th Floor, Los Angeles, CA 90012 USA

HIGH STREET ART, POB 8421, Columbus, OH 43201 USA

THE IMPROVISOR, 1311 18th Ave., Birmingham, Al 35205 USA

INDUSTRIAL WASTE, 1649 N. Mountain, Tuscon, AZ 85719 USA

INTERNATIONAL GRAFFITI TIMES, Box 299, Prince St. Station, NYC, NY 10012 USA

IRONY OF DEMOCRACY, 1534 31st St., Des Moines, Iowa 50311 USA

JETLAG, The Mailman Building, 8419 Halls Ferry Rd., St. Louis, MO 63147 USA

JOURNAL OF PARANOIA, POB 421097, San Francisco, CA 94142 USA

KEYNOTES, Donemus, Paulus Potterstr. 14, 1071 C2 Amsterdam, The Netherlands

THE LETTER EXCHANGE, POB 6218, Albany, CA 94706 USA

MOSCOW GRAFFITI MAG., Box 20722, NYC, NY 10009 USA

MULTIPLICATION OF THE TYPICAL JOE, 4121 Camino Real, Los Angeles, CA 90065 USA

NADA, POB 18144, Denver, CO 80218 USA

NOVUS, POB 152, Honolulu, HI 96810 USA

NURNICHTNUR, D-4190 Kleve, W. Germany

ON-SLAUGHT, POB 1251, Ojai, CA 93023 USA

OPTION, POB 41034, Los Angeles, CA 90049 USA

THE OTHER SOUND, POB 1060, Allston, MA 02134 USA

PIGEON CONSPIRACY, 258 Anne St., Clintonville, WI 54929 USA

PIGS IN A BLANKET, 1125 Fox Hill, Longmont, CO 80501 USA

POLYPHONY, POB 70305, Oklahoma City, OK 73156 USA

READY MAIL, Pascal Lenoir, rue Dumage, 60570 Andeville, France

SEATTLE STAR, c/o Michael Dowers, 3615 Phinney N., Seattle, WA 98103 USA

SHADES, Box 313, Station B, Toronto, Ontario, M5T 2W2 Canada

SHOOT!, POB 101, East Lansing, MI 48823 USA

SKELETAL WORK, via Roma 7, 1300051 Biella, BC Italy

SMALL PRESS REVIEW, POB 100, Paradise, CA 95969 USA

STARK FIST OF REMOVAL, POB 140306, Dallas, TX 98107 USA

TERMINAL, POB 2165, Philadelphia, PA 19103 USA

THIRD RAIL, POB 1576, Stillwater, OK 74076 USA

UMBRELLA ASSOCIATES, POB 3692, Glendale, CA 91201 USA

UNCLE FESTER, 2235 France Ave., S. Minneapolis, Minn. 55416 USA

THE UNDERGROUND FILM BULLETIN, POB 1589, NYC, NY 10009 USA

UNZINE, POB 725, Sand Springs, OK 74063 USA

VINYL, POB 14520, 1001 LA, Amsterdam, The Netherlands

WILL POWER, 6009 Camelback Lane, Columbia, MD 21045 USA

WDC, POB 43311-9-311, Washington D.C. 20010 USA

XEX GRAPHICS, POB 240611, Memphis, TN 38124 USA

YET ANOTHER UNSLANTED OPINION, 9442 Goshen Lane, Burke, VA 22015 USA

ZIONOIZ, 1164 East 400th, S. Salt Lake City, UT 84102 USA

CASSETTE/WORKING

A mail interview between Miekal And & Robin James (3/86)

What is cassette networking?

Robin James: Taking advantage of the cassette medium. Cassettes are very easy to get, they are inexpensive as opposed to many other kinds of medium. Networking to me is access-ing different people, meaning addresses and their art-work. Primarily I'm concerned with using the cassette for capturing sounds and using them in different ways, so cassette networking is really a vague concept. It involves the accessibility of the cassette, price-wise as well as the technology: easy to get at. Cassette networking is a person accumulating their own list of interesting sources, sounds and ideas.

What difference does the content of a cassette (i.e., music, poetry, theater, non-entertainment) make?

Miekal And: I liken cassettes to mail, or to a pill, or something easily aquired and easily digested. Nobody sends me records in the mail, I have to go out and buy them, the most effective cassettes are usually very personal, like a long distance phone call. With this in mind, the information whether musical or otherwise is very one-to-one. I can assimilate information from an individual much easier than corporately processed information. However, I have no need to experience every piece of music or art that exists, consequently there is a specific momentum to my cassette encounters.

What do you see for the future of cassettes?

MA: The notion of stretching the limits visually as well as audio-wise is interesting. Radio and television broad-casting fit into networking as the logical progression from individual sharing to a larger scale of communication. Its almost a religious type of thing, I know I get influenced by little moments that fall into place, the new technologies and the scale that they operate on brings those little random moments that change one's life (which is one of the most meaningful or interesting effects of any art) to a much larger scale, if one is able to perceive of it.

What does networking have to do with the regular Joe or Jo?

MA: I've often wondered what the reception would be if our group, Qwa Digs Never Parish, played in my hometown, a small redneck papermill town where I haven't shown my face in 10 years. But you gotta

believe that even somewhere among people whom are never exposed to art, that fragments of sounds and images will create at least a minimal response, that will trigger a dream a year later, that will enable them to be at a place in their mind and being that at some point they can accept expressions they might not understand. This has consistently been my experience with publishing and distributing books and music. Though it's not predictable you know that by doing it year after year you're bound to move people who might never have the chance otherwise.

Originally I was drawn to cassettes because I was hearing sounds that I had never heard on records. I would venture to say that noise is a realm that contains most information and complexity of expression without having to know 20 years of music theory... For that matter, noise is everywhere in our life, yet the least accepted of sonorites. Beyond that, as a brand of communication, I think our culture would gain considerably if we used it excessively as a communication tool. With noise in mind, so much can be packed into so few moments.

Audio Art as a mass phenomena has become an accepted medium in the last 10 years. How have cassettes opened up this world and what developments have cassettes been responsible for?

RJ: By being easy to listen to in your own home and enabling different collaborative forms to be easy to get involved with. For example, one person lays down a track with their 4-track mini-studio and pops it in the mail and another person gets it and lays down her track. The most exciting music has been the development of these and more conventional types of compilation tapes, being able to hear 15-30 audio entities in a 60-90 minute program (with graphics). Recognizing the new uses for cassettes and mailboxes have enhanced the possibilities for collaborations and connections.

MA: In addition, I would say that the cassette deck has become a home studio, an artist can take the sounds and ideas and construct a work without having to consider going into a studio. You can take unlimited risks and if it doesn't work out, throw it away.

If anybody can record their music on cassette and distribute it, doesn't that help to water-down the underground? Doesn't networking need an aesthetic(s)?

RJ: That's one of the things I learned from OP magazine. Throw away any idea of good and bad and simply celebrate the fact that people are doing it. The underground might be compared to water and adding to it doesn't dilute it, it only makes it bigger. That is audio democracy; because it's inexpensive anybody can do it. The concept of aesthetics is generated by the natural tendency of people that have similar kinds of ideas and tastes to be interested (or bored) with each other.

How does an individual utilize the network other than on a consumptive level?

RJ: Look around for little clues, send some postcards to places that sound interesting, get your cassette into other people's hands... Sue Ann Harkey of Cityzens for Non-Linear Futures did some very interesting collaborations passing a cassette back and forth through the mail with Attrition. She was the first person I ever heard of doing that. And this guy DAS just sent me a chain cassette, he filled up a whole tape so that you have to weave in your part where you want to and consequently tape over something. Most chain cassettes are set up so that you just add your part onto the end where there is blank tape.

MA: There are several very good mail order music compilations (for instance TRAX) and the notion of international collaboration within the same piece of music is more than an ideal, yet I know of very few tape labels working within this area. In a way cassettes are treated as an imperfect medium, as if they are a step toward 'the real thing' (RECORDS). I think more than anything this fact damages the cassette network, particularly when it comes to radio broadcasting. How do we gain credence?

RJ: It is important to recognize the inherent differences between cassettes and records, they are both very specific in forms - cassettes can't be (and don't need to be) records or compact discs, they are not for satisfying the audiophiles playback tastes, and ordinary people like you and I can't change sounds that are recorded on discs. Cassettes are quick to produce and are more interactive than discs. There is nothing superior/inferior or good/evil about these differences.

MA: I think that the more cassettes are reviewed, discussed and circulated, the point will be reached where the collective statement is too unanimous to ignore. While records may be more in danger than cassettes at this moment, I think that actual distinction is between home recording and industry production. And this may be a major point of strategy. To create a resource and intelligence surrounding artists creating and distributing (thus controlling) their own media. I think it's largely up to alternative media to raise this topic and engender it with credibility.

Historically cassettes are transitional until something cheaper and better comes along, how does this compare to the music it documents? Is noise here to stay?

RJ: Because these cassettes are cheaper people are more inclined to take bigger risks with it. Noise hasn't always been commercially available. The first time I heard that stuff I didn't want to listen to it. I do it myself now. It's a question of people taking chances.

MA: Networking's next big step seems to be 'routing', so that the people who need specific types of information and music don't have to constantly sort thru and listen to everything. While reviews and descriptions of cassettes can give you a vague idea of its contents, when it comes down to it you usually end up referring to something more well known or to influences. This usually does no justice to the cassette itself. In a way networking is the same. It's dependent on written messages to communicate about a media once removed from that description. The easiest answer would be a vast broadcast network of television and radio that would be constantly sampling this total output. Though this isn't happening in the Midwest in any sort of scale, to a degree its happening on the coasts. Networking is only important if the artist maintain control of the image that is created surrounding their own work.

Is the next step cassette espionage?

RJ: How about cassette sabotage, noise that interferes with propaganda and neutralizes it. That is a function more like a free-thinking style of education. The word 'espionage' to me is spying, telling one team about the other team for an advantage (again, perhaps this is what free-thinking should be). Maybe an example of cultural sabotage would be sending hard-core punkrock tapes over the iron curtain. I like to do that, and my contacts there enjoy the music and bootleg (distribute) the tapes we send.

MA: Again, noise. People with boom boxes walking down the street playing noise. The destruction of audio copy-right. Cassette mail. Circulating oral meta-propaganda. Recording and overhearing illegitimate conversation and broadcast blackmail. But largely it will corroborate the mass destruction of acquired taste and give the artists their voice back.

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CASSETTE & RECORD LABELS

CODES: R - Records, C - Cassettes, P - Publications, V - Video, D -Distributor

ANAL PROBE, 77 Solstice Rise, Amesbury, Salisbury Wilts SP4 7NH, England. Music from the war zone - lots of compilations featuring power electronics, punk & others. (C)

AQM, 370 Unomori, Sagmihara-shi, Kanagawa-Ken 228 Japan. John Duncan, Merzbow, Controlled Bleeding, harsh and difficult music. (R/C/V)

ARPH (ANOTHER ROOM PUBLIC), 1640 18th St. Oakland, CA 94607 USA. Debt of Nature, James Edwards, Stahlbau, XX Committe, Johanna Went ... In association with Another Room magazine, also doing a series of audio and video compilations titled ARM. (C/V/P)

ARTWEATHER COMMUNICATIONS, POB 92181, Milwaukee, WI 53202 USA. Boy Dirt Car, also will be doing a new publication in the near future. (C/P)

AUDIOFILE, 209-25 18th Ave., Bayside, NY 11360 USA. No Music, Schlafengarten, Dog as Master, Test Department. In association with Artitude magazine ... (C/P)

BANNED PRODUCTION, POB 691184, Los Angeles, CA 90069 USA. Cassette compilations and publications focusing on all types of taboo sounds and images interested in sound-text work. (C/P)

BASIC, POB 85811, Seattle, WA 98145 USA. Aleister Crowley (from the old discs). Associated with Deus Ex Machina (label) which released material by Enstruction and more recent HG Wells. (C)

CALYPSO NOW, POB 12, CH 2500 Beil 3, Switzerland. Releases and distributes 150 indy tapes in Switzerland; avant-garde, experimental, obscure, trash and garage-pop. (C)

CAUSTIC, 5155 Langelier, Montreal, PQ, H1M 2W4 Canada. Convulsive Trance and Catharsist, interested in all types of deviant subject matter, harsh and minimal electronic (C)

CHIMIK, POB 1415, Station H, Montreal, PQ, H3G-2W4 Canada. Have released one tape by ai/ia/af, and an international compilation. (C/D)

CIA, 410 W. 28th, Houston, TX 77008 USA. Culturcide, My Dolls, Really Red, also a cassette compilation featuring Problemist, Culturcide, Caroliner Rainbow ... (R/C)

CLUB MORAL, Box 60, 2200 Borgerhout, Antwerpen, Belgium. Club Moral, also related solo

projects by CB members AMVK & DDV, and other groups such as Etat Brut, Produktion. In association with Force Mental. (C/V/P/D)

CNLF (CITIZENS FOR NON LINEAR FUTURES), POB 2026, Madison Sq. Station, NYC, NY 10159 USA. Audio Leter and related solo projects, very interested in networking; associated with Patio Table Press ... (C/P)

DIE IND, Freistadterstr. 237, 4040 Linz, Austria. Monochrome Bleu, Joseph K. Noyce, Psyclones, and Fadi sampler tapes - also Tape Report, publication/cassette compilation. (C/V/P)

DILL, Darlstr. 73, D-4100, Duisburg 13, West Germany. A tape label with an assort- ment of strange, off-beat cassettes of mostly electronic music. (C)

DO SPEAK, 4188 Greenwood, #15, Oakland, CA 94602 USA. Io Xavier (Radio World, a film soundtrack) Tripod Jimmy, Paul Marotta ... (R)

ETIQUETTE, Zuidhavendijk 2, 2040 Zandvliet, Antwerpen, Belgium. Primarily releases record compilations, mostly European artists. (R)

FLIPSIDE, POB 363, Whittier, CA 90608 USA. Detox, Doggy Style, Vicious Circle, associated with Flipside magazine, also video releases that feature tons of groups ... (R/V/P)

FOUNTAIN OF YOUTH, 5710 Durbin Rd., Bethesda, MD 20817 USA. Grand Mal, Madhouse, Government Issue, Crippled Pilgrims, Braille Party, Abbreviate Ceiling. Early and more recent DC groups. (R)

FRESH SOUNDS, POB 36, Lawrence, KS 66044 USA. Audio released by Embarrassment, Mortal Micronotz, Yard Apes, SPK, Short Term Memory. Video releases by SPK, PTV, Nocturnal Emmissions ... (R/C/V)

GOODALL, 5110 1/2 Colfax Ave., N. Hollywood, CA 91601 USA. DD Dobson, Brad Laner (Debt of Nature) (C)

GREYSCALE, POB 55502, Tucson, AZ 85703 USA. 37 Pink, associated with publication Grey/Green and Pleasure Garden radio show. Harsh and difficult sounds and images. (C/V/P)

HOME RECORDINGS, POB 4071, Bloomington, IL 61702 USA. The Dits, Pink Bob's Stereo, tapes usually come in plastic bag with booklet. (R/C)

HOSPITAL, 5904 Ridge Ave., #1, Cincinnati, OH 45213 USA. BPA, Dementia Precox, Red ... Post punk and off-beat. (R)

ILLUSION PROD., 15 rue P. Curie, 14120, Mondevilled, France. DDAA, Un Department international compilations... Active for a number of years. (R/C/P)

INTERNATIONAL MUSIC COMMUNICATIONS, Gluckstrabe 67, 2000 Hamburg 76, West Germany. Din A Testbild, Software, Kurt Riemann, Peak ... Electronic and meditative music. (R)

INDEPENDENT PROJECT, POB 60357, Los Angeles, CA 90060 USA. Savage Republic, Neef, Party Boys, Camper Van Beethoven ... Custom cover art and unique design. (R)

INNER-X, Box 1060, Allston, MA 02134 USA. Sleep Chamber, Controlled Bleeding, Hunting Lodge, PTV, Women of the SS, international compilations. Associated with The Other Sound magazine. Interested in magick, musik, and other obscurities. (R/C/P/V/D)

INSANE MUSIC CONTACT, 2 Grand Rue, B-6190, Trazegines, Belgium. Many inter- national compilations. Releases by Bene Gesserit, Human Flesh, Pseudo Code ... (R/C)

IRIDESCENCE, POB 3556, Culver City, CA 90230 USA. Eugene Chadbourne, Neef, Savage Republic, Jad Fair, Half Japanese ... (R)

K, Box 7154, Olympia, WA 98507 USA. Beat Happenings, John Fosters Pop Philosophers, Shoen Knife Newsletter, very interested in networking. (C/R/D)

LADD-FRITH, POB 967, Eureka, CA 95502 USA. Psyclones, Problemist, Pacific 231, Blackhouse, international compilations ... Music ranging from harsh to the more undefinable. (C/P)

LAYLAH, 68 rue J. Bassem, 1160 BXL, Belgium, NWW, Current 93, Coil, Organum. Occult and beyond. (R)

LOVELY COMMUNICATIONS, 325 Spring St., NYC, NY 10013 USA. David Tudor, Alvin Lucier, Pauline Oliveros, Ron Kuivila ... New music, contemporary avant-garde (R)

MULTIPHASE, 6855 Cornell Ave., St. Louis, MO 63130 USA. Delay Tactics, Carl Weingarten, Wax Theatrics. ... Ambient and electro-pop. (R/C)

NAS ORGANISATION, 2302 Ave. des Erables, Montreal, Qubec, H2K-3V3, Canada. Words of Anger, industrial/harsh oriented. (C/P)

NETTWERK, POB 330, 1755 Robson St., Vancouver, BC, V6G 1C9 Canada. Skinny Puppy, MOEV, Grapes of Wrath, Severed Heads. The harsher side of techno-rhythmic pop. (R)

NEUTRAL, 325 Spring St., #331, NYC, NY 10013 USA. Sonic Youth, Rat at Rat R, Swans, Glenn Branca, Michael Byron ... (R)

NEW ALLIANCE, POB 21, San Pedro, CA 90733 USA. Descendents, Husker Du, Minutemen, Slovenly ... (R)

LES NORRITUES TERRESTRES, 65, Rue du C., Huet, 35400 Saint-Malo, France. The Greif, Prima Linea, Jacques L., international compilations. (C)

PEULESCHILLE, Meidoonlann 119, 6951 1s, Dieren, Netherlands. Various home tapers ... (C)

PLACEBO, POB 23316, Phoenix, AZ 85063 USA. JFA, Conflict, Zany Guys, Feederz. Also compilations (of not 'Industrial Music Sampler' compiled by Paul Lemos, featuring John Duncan, Maybe Mental, Problemist ...) (R)

PRESENCE, rue de la Station, 25, 5890 Chaumont Gistoux, Longueville, Belgium. Stephane W., Derek Maudness, Isolation Ward, Vivenza, international compilations (C)

ROIR, 611 Broadway, NYC, NY 10012 USA. Richard Hell, Television, Glenn Branca, Bad Brains, Malaria, and many more - cross section of styles. (C)

SIX DE KOLONNE, Lakeerstraat 16, Catharinstraat 19, Eindhoven, Nethrelands. MTVS, Dah Industries, Un 6, Loony Box 3 ... (C/V/P/D)

SOUND OF PIG MUSIC, c/o Al Margois, 28 Bellingham Lane, Great neck, NY 11023 USA. If,Bwana, PS Bingo, Gregor Jamroski, international compilation ... (C)

SORDIDE SENTIMENTAL, BP 534, 76005 Rouen Cedex, France. Savage Republic, Problemist, PTV ... Emphasis on packaging, releases include booklets. (R/P, also recent PTV compact disc release)

SST, POB 1, Lawndale, CA 90260 USA. Black Flag, Sonic Youth, Minutemen, Saccharine Trust, Meat Puppets. (R/C/V/P)

STAALTAPE, POB 11453, 1001 GL, Amsterdam, Netherland. Z'ev, Nocturnal Emmissions ... (C/D)

SUBTERRANEAN, 577 Valencia, CA 94110 USA. Flipper, Psyclones, Z'ev, Leather Nun, Code of Honor, Arkansas Man, Frightwig, Wilma ... Variety of styles. (R/D)

THERMIDOR, 912 Bancroft Way, Berkeley, CA 94710 USA. Birthday Party, XX Committee, Toiling Midget, Sport of Kings, Nigheist ... (R)

THIRD MIND, 20 Spire Ave., Tankerton, Whitstable, Kent CT5 3DS, England. Bushido, Attrition, Intimate Obsessions, Chris Carter, NWW, international compilations ... (R/C)

TOUCH & GO, POB 433, Dearborn, MI 48121 USA. Meatmen, Die Kreuzen, Angry Red Planet, Butthole Surfers, Killdozer ... (R)

UNITED DAIRIES, BM Wound, London, WC1N, England. NWW, Lemon Kittens, Diana Rogerson ... (R)

ZOAR, 29 Park Row, NYC, NY 10038 USA. Elliot Sharp, ISM, Artless Time Band, Mofungo ... (R/C)

Swinging Axe Productions

interview with Randy Greif, by Mary Grace

How did Swinging Axe get started?

I had a lot of musical material of my own that was collecting dust from a period of four or five years. The only audience I had was a small group of friends. After seeing an issue of OP magazine, I was inspired to hook up with a musical underground that I hadn't even known existed. Because the music I had then represented a number of different phases and styles I decided to divide them into various 'fictitious' groups. Then S.A.P. would start off with a selection rather than representative of only one artist. I know that doesn't matter now, but I didn't then. The groups were Screaming Dukduks, The Love Stumps, Seizure Boys, Face Cancer, Max & Mel, as well as a tape under my own name. Because an organization which sends out reviews to collage radio stations needs bios, I made up bios for the bands. I wanted one of the groups I handled to be from another country, so Face Cancer came from West Germany. I dubbed applause from John Cale live and Birthday Party live Lp's and called the tape 'Live at the Meltdown', Berlin 1982.

Don't you find this type of deception an undermining of what should be an honest exchange of ideas, information and music?

Not at all. Those bands exist as much as other bands. They will continue doing music and releasing tapes. Except for Seizure Boys and Face Cancer, who have disbanded. Although it gets quite difficult to split into various evolutions. Where are the Screaming Dukduks now, or how are the Love Stumps changing? I have to change and produce music in different directions at one time.

But now Swinging Axe has grown into more of a distributor of other artists as well hasn't it?

S.A.P. now has about twenty five selections with some very exiting groups, such as, Nurse With Wound/Current 93, Nocturnal Emissions, Amor Fati, P16 D.4, Burden of Friendship ...

What is the world music series about?

It is a series of music and culture recorded in parts of the world that are less exposed to Western lifestyle and, in turn, where we are less exposed to their music and culture. The first I recorded was in Papua, New Guinea, 1984. They are an incredible people with a system of beliefs revolving primarily around magic and tribal life. The highlands of New Guinea were only discovered by the outside world thirty years ago. The second I recorded early this year in Ecuador, Peru and Columbia, mostly concentrating on villages along the Amazon and in the forest areas, although it also has some harp music from the Peruvian highlands. The tapes in this series do not offer virtuosos of music, nor is there a high level of control on the environment being recorded. The idea is to capture the feeling or essence of a place through the people in their villages, through their music and folk tales or religion or whatever. I would like to put out a world music tape every year.

What exactly is The Magnetic Spine Review/Wireless Spine Review?

The Magnetic Spine Review is a thirty minute montage using unfinished material from various sources. They were overdubbed on a four channel recorder and the contributors included mainly the people I was distributing on S.A.P. - Alva Svoda, Screaming Dukduks, and a number of others. The Wireless Spine Review is a collaborative work of about fifty contributors performing live over the telephone. Each performance is thirty seconds. Invitations to participate were sent out to a hundred artists and groups around the country and internationally. They were to call in during a 24 hour period while their call was both recorded onto an answering machine and amplified through speakers inside and outside. A small audience listened to calls coming on.

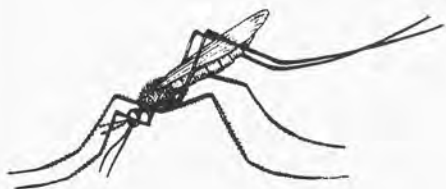


You mentioned a club called 'The Meltdown' in Berlin that Face Cancer played, why does that sound familiar?

The Meltdown never existed in Berlin. It exists now in Los Angeles. I started operating a club in February and thought since the name Meltdown already existed in a fictitious sense that I would bring it to life. So far there have been shows by The Paul Dresher Ensemble, Chris & Cosey, Black Flag, Etta James, Red Hot Chili Pepper and others. I want to concentrate though on more 'experimental' music, although the hall is quite big which is limiting for that intention. The room is a large ballroom of a hotel built in the 20's and sort of overblown in a baroque sort of way. Spanish chandeliers, painted ceiling, marble archways. Really strange and sort of decadent. Especially when seeing a group like Black Flag there. The inconsistency of the environment is wonderful.



THINK LIKE THIS



**SWINGING AXE
PRODUCTIONS**

**- Swinging Axe Productions Catalog
(cassette only releases)**

Alva Svoboda/Randy Greif: 'Easy Green Proof'
 Amor Fati: 'Body Without Organs'
 Art Simon: 'Four Pieces'
 Boubonese Qualk/Hartmann: 'Music While You Work'
 Burden of Friendship: 'The Head of Your Goat, The Son of Your Dog, Volume 1'
 Burden of Friendship: '(I Am) Zuzu's Petals'
 Burden of Friendship: 'The Head of Your Goat, The Son of Your Dog', Volume 2
 D.D.A.A.: 'La Famill des Saltimbanques'
 'Deutschland 1' (compilation with P16 D.4, Non, Cinema Verite etc..)
 Die Form & Nulla Iperreale: 'In un Silenzio Oscuro'
 Druken Dolphens: 'Welcome to the Dolphens'
 'The Magnetic Spine Review/The Wireless Spine Review'
 Max & Mel/The Love Stumps: 'Primitive Mlssiles'
 Music from the Amazon and South American Jungles: 'Hidden Music'
 Nocturnal Emissions: 'Live at Ritzy, Brixton'
 Nurse With Wound/Current 93: 'Mi Mort'
 Organ 31: 'Spiritus Sanctum'
 P16 D.4: 'V.R.N.L.'
 QUA Digs Under Paris: 'Amnesia Flashback Unwound'
 Randy Greif: 'It's in a Box'
 Randy Greif: 'Lost Contact'
 Screaming Dukduks (self-titled)
 'The Sound of Papua New Guinea - World Music Series #1'
 'Swinging Axe Sampler, Volume 1'
 Tao Mao: 'Winter Palace'
 Tasaday (Die Form & Nulla Iperreale): 'Riflessi Sensibilli'

**Contact
 Swinging Axe Prod.
 POB 3741
 Northridge, CA 91323 USA**
 UNSOUND 61

- DISTRIBUTION/ MAILORDER - SERVICES

UNITED STATES:

AMERICAN INDEPENDENT RECORDS, 209 Utah Ave., So. San Francisco, CA 94080. Jazz, new-age, and indie-rock. Poison Girls, Alex Chilton, Lime Spiders, Don Lewis, The Offs ...

BOUND TOGETHER BOOKS, 1369 Haight St., San Francisco, CA 94117. Anarchist collective that has a bookstore and a mailorder service, extensive collection of anarchist and libertarian (socialist) books, pamphlets, periodicals, records, t-shirts, postcards.

CAUSE AND EFFECT, POB 30383, Indianapolis, IN 46230. The best cassette distributor around, wide variety of quality releases also do a cassette label. About 150 releases in the catalog, experimental, industrial, pop-rock, avant-garde.

DUTCH EAST INDIA TRADING CO., POB 570, Rockville Ctr., NY 11571. Large independent distributor, companion label Homestead records. Carry many labels.

EUROCK, POB 13718, Portland, OR 97213. Electronic music releases along the T-Dream, progressive line. More than 100 releases, also books and magazines.

FACE THE MUSIC, POB 163142, Sacramento, CA 95816. Thousands of new and nearly new records, videos and books - cross-section of styles ...

FLOATING WORLD, 804 North Cherokee, Hollywood, CA 90038. "A global clearinghouse for audio-visual communications. People send us five copies of their work, which we sell at the price they ask for. No margin! When all five are sold, we send them a check and ask for five more. We are always looking for new material. If you send us stuff, it helps to include an extra copy for promotion."

GLOBAL PACIFIC DISTRIBUTION, 139 E. Napa St., Sonoma, CA 95476. Distributes new age music cassettes.

GUT LEVEL MUSIC, 83 Intervale St., Brockton, MA 02402. Now defunct.

IDIOSYNCRATICS, POB 24644, Ventura, CA 93002. An independent import/export distributor. Catalog includes Sonic Youth, BPA, Etienne Brunet Trio, Vox Populi ... Records, cassettes and magazines.

IMAGINARY RECORDS, 239-A E. Thach Ave., Auburn, AL 36830. Catalog includes The Fringe, Surplus Stock, K. Leimer, Marc Marreca, Music.

INNER-X, Box 1060, Allston, MA 02134. A distributor of extreme, subversive material, oriented toward PTV, Sleep Chamber and groups on the companion XXX label; also do publication 'The Other Sound'.

LAST GASP, 2180 Bryant St., San Francisco, CA 94110. Magazines and books, from books about rock stars to obscure art publications - complete line of Zippy paraphernalia.

LOOMPANICS UNLIMITED, POB 1197, Port Townsend, WA 93868. "This catalog is an important source to anarchists, survivalists, iconoclasts, self-liberators, investigators, drop-outs, researchers, and just about anyone interested in the strange, the useful, the oddball, the unusual, the unique, and the diabolical. Herein you will find controversial and unusual books on a wide variety of subjects. Tax avoidance, The Underground Economy, Bombs and Explosives, Alternative Energy, etc.."

NEW MUSIC DISTRIBUTION SERVICE, 500 Broadway, NYC, NY 10013. New music, jazz, and experimental; catalog includes hundreds of releases from labels such as Neutral, Avocet, Lovely Music, Metalanguage ...

PRINTED MATTER, 7 Lispenard St., NYC, NY 10013. Large books and magazine mailorder service, ranging from artist books to magazines and fanzines, also records, artist-books, and criticism.

PROGRESSIVE MUSIC INTERNATIONAL, POB 93404, Milwaukee, WI 53202. Progressive and alternative music from around the world.

SOMINIUM SOUND, 398 Smith St., Vineland, NJ. 08360. A distribution and search service. They buy, sell and trade music from around the world. Catalog includes a wide variety of material - all styles of independent music, mostly electronic oriented.

SYSTEMATIC, 1331 Folsom St., San Francisco, CA 94103. Large independent record, tape, video, publication distributor, catalog includes a wide range of releases, although emphasis is on hardcore and industrial releases.

TERRAN HARVEST, POB 12674, Denver, CO 80212. A 'new' music distribution service for the Colorado area.

TOXIC SHOCK, Box 242, Pomona, CA 91769. Also the label Budget Ranch; releases include Raw Power, Zimbo Chimps, Decry, Peace Corpse ...

WAYSIDE MUSIC, POB 6517, Wheaton, MD 20906. All types of new music in the catalog, e.g., Art Zoid, Conrad Schnitzler, Chris and Cosey, Nico, etc.. Also they have a record label called Cunniiform and have released material by R. Stevie Moore, Present, and However...

CANADA:

ART METROPOLE, 217 Richmond St., W., Toronto, M5U 1W2. Specialty mail-order service and store that stocks a wide range of artist books and criticism.

CANADISC, POB 142, Saulierville, Nova Scotia, BOW 2Z0. Mailorder service that makes available all types of recordings from about 150 small Canadian labels. Musical style vary: folk, country, rock & roll, jazz, new music, poetry, childrens ...

CHIMIK COMMUNICATIONS, POB 1415, Station H, Montreal, Quebec, H3G 2W4. Cassette and magazine distributor, oriented toward industrial and electronic music.

CLAS, POB 86010, North Vancouver, BC, V7L 4J5. CLAS is depleting its stock and closing up shop (CLEM continues) but there are still plenty of releases available. Catalog includes On-Slaught, Hunting Lodge, Blair Petrie, Melodic Energy Commission, Lightdreams ...

EQUALLY DIFFERENT, c/o Brian Lunger, 2581 Vista Bay Rd., Victoria, B.C., V8P 3G1. "A non-profit mailorder distributor concentrating on supporting many varieties of Canadian independently produced music and sounds on record and cassette."

MARGINAL, 37 Vine Ave., Toronto, Ont., M6P 1V6. The catalog includes magazines such as Ear, Framework, Incite, Art and Text, Processed World, ZG; also distributes cassettes.

EUROPE:

AQUILIFER SOCIETY, via Arduino 99, 10015 Ivrea, Italy. Distributing Force Mental, Whitehouse, Retification Society and other extreme material.

CLUB MORAL, Kattenberg 122, 2200 Borgerhout, Antwerpen, Belgium. Cassettes, records and books from the Northern European underground - over 100 items.

EMMALENE, 222 Hillbury Rd., Warlingham, Surrey CR3 9TF, England. A wide variety of cassettes by Attrition, Portion Control, Blyth Power. Legendary Pink Dots and plenty more; also distribute many magazines and fanzines ...

FRONT DE L' EST, 13, rue Verrier lebel, 8000 Amiens, France. Distributing labels such as Double Vision, Vita Nova, Independent project, Tago Mago, Subterranean, Laylay ...

GIULIANA/DAN, via Parenzo 13, 33100 Udine, or Giancarlo Toniutti, via Sistiana, 29, 33100 Udine, Italy. With each catalog the name changes, interested in VVAA, Ramleh, Force Mental, Whitehouse ...

JETTISOUNDZ, POB 30, Lytham St., Annes, Lancashire, England FY8 3UH. A catalog of music videos. Lots of punk: Chelesea, Black Flag, DOA, also Hawkwind (about 25 releases).

KLISTIER, 6000 Frankfurt 90, Muhlgasse 26, West Germany. A record store and distribution service, also a label that has released Random Confusion, also have available (through their distribution) releases by Coil, Sonic Youth, Meat Puppets, PTV, Attrition ...

KOPABA/RES PUBLIKA, Teknologg. 5, 411 32, Goteborg, Sweden. Distributing Controlled Bleeding, Pacific 231, Whitehouse, Club Moral, Laibach and other projects of the same type of genre.

NORMAL, Karl-Legien Str. 188, 5300 Bonn 1, West Germany. A large catalog containing a wide variety of independent releases, from new wave to

industrial. Labels include ROIR, Rough Trade, Bain Total, and much more.

PLANETARIUM, 5, Quai Turckheim, 6700 Strasbourg, France. Records and tapes by Die Form, Vivenza, Illusion Production, Vox/Man, Craig Burk ...

POP 'N' ROLL FAMILY, PL 5650, 66202 Fengersfors, Sweden. Import/Export shop and mailorder service that sells experimental records, tapes, and magazines.

PS DISTRIBUTION, POB 412, Wolverton, Milton Keynes, MK12 5XS, England. All types of compilations such as 'Anthems', 'Neconomicon', 'Earsay' ... Also distribute releases by Stress, SPK, The Velvet Monekys, Genesis P-Orridge ...

RANCID ARMPITZ & DIABOLICAL ARSELIX, c/o Tony, 33 Arthur St., Port Talbot, West Glam, South Wales, SA12 6EH, England. A non-profit distribution service for records, tapes and zines ...

STAALPLAAT, POB 11453, 1001 GL Amsterdam, Netherlands. A cassette shop and distribution service that focuses primarily on cassettes, also have a label that has released tapes by Laibach, Z'ev, Etant Donnes ...

THE SUBWAY ORGANIZATION, 4 Rylestone Grove, Bristol, BS9 3UT, England. A label and distributor, releasing material by The Inane, Moral Minority, The Fallout Electric Club. Distributing a wide variety of material, including fanzines, cassettes and records. They also put out their own fanzine and do custom badges.

TIME BASED ARTS, Bloemgracht 121, 1016 KK Amsterdam, Netherlands. An excellent source for contemporary, primarily Dutch music that might be otherwise unavailable. They have produced a few of their own recordings, and also distribute records and cassettes.

TWIN VISION, 68 Bonington Sq., London SW8, England. A distributor of independent videos. Also, they have a compilation featuring CTI, Lustmord, SPK, Test Dept., and many others.

235, Spicherstr. 61, D-5000 Koln 1, West Germany. A wide variety of records, tapes, videos, and books. Catalog includes Laibach, Alien Sex Fiend, Kalahari Surfers, Coil, etc.. Videos include PTV, Nick Cave, CTI. Magazines: Abstract, CLEM, Europa, Toxoplasma, and books by Ballard, Gysin, Joyce ...

UNTERM DURSCHNITT, Durschnitt 15, 2000 Hamburg 13, West Germany. A store with a large section of punk and new wave records. Industrial / avant-garde / experimental / electronic section is astonishing. Lots of rare and out-of-print records. Also European fanzines. Owner is Uli Rehberg, who also has the label Walter Ulbricht Shallplatten that has released TG, SPK and Laibach.

VITA NOVA, 8 Rue Sidi Brahim, 38100 Grenoble, France. Cassette label and small distributor. Products include Etant Donnes and a very good international compilation.

NETWORKING AND CONTACTS

MUSIC

ANATHEMA, LOL, 64 Cambridge Ave., New Malden, Surrey, England. Want bands now for compilation tape, send tapes and info.

ARCHIVE OF CONTEMPORAY MUSIC, 110 Chambers St., NYC, NY 10007 USA (212-964-2296, 212-619-3503). "Dedicated to the preservation, cataloging and promotion of all forms of popular music." Would like complete lists of recordings released in 85, also recordings themselves with press kits. Now ready to provide research and fact checking to authors, publishers, record companies, publicists, dance companies, video/film makers."

BAD COMPILATION TAPES, c/o Chris, POB 16205, San Diego, CA 92116 USA. International hard core punk rock biz.

CASABLANCA, c/o Christophe Rouseiller, 12 Rue de Miromesnil, 75008 Paris, France. A radio show that seeks obscure and independent music.

LAURA CHRISTOPHER, 4 E. Rochelle, #5, Cincinnati, OH 45219 USA. Designs tape boxes, also has radio show.

COMA (CALIFORNIA OUTSIDE MUSIC ASSOCIATION), 5153 Hanbury St., Long Beach, CA 90808 USA (213-420- COMA). "A non-profit, membership organization founded in March of 1983. The organization's purpose is to further the "outside", that is non-mainstream music. Our goal is to make the public aware of the existence and importance of outside music." Produces concerts, radio programs, tapes and records.

ENVIRONMENTAL TAPE EXCHANGE, c/o Michael Sprague, POB 493 Broadway, Sydney, NSW 2007 Australia. The idea is that you send them a tape of our environment (like the wind in the trees or the sounds of the street...) and they swap you a tape in return and include you in their catalog.

FRED MILLS, 1211-G Green Oaks Lane, Charlotte, NC 28205 USA. Promotion, spreads new music awareness, especially North Carolina bands, via letters, reviews, fanzines, etc..

FULL COMPASS SYSTEMS, 6729 Seybold Rd., Madison, WI 53719 USA. Cheap bulk blank cassettes, various quality and lengths.

GOODY-BAG PROD., c/o Fearless Frank Gunderson, POB 10341, Olympia, WA 98502 USA. Makes tapes and is the music director for KAOS-FM.

INDEPENDENT COMPOSERS ASSOC., Box 2126, Los Angeles, CA 90078 USA. "A professional organization for composers, performers and others who have a strong interest in new music. Formed in 1976 as a composers collective, the ICA has grown into a non-profit corporation run by its members that presents and promotes musical activities in and around Los Angeles."

INT'L SOUND COMMUNICATION, c/o Andi, 154, Alexandra Rd., Peterborough, Cambridgeshire, PE1 3DL, England. Contributions wanted for future compilations - have an ongoing series.

INSANE MUSIC CONTACT, c/o Alain Neffe, 2 Grand Rue, B-6190 Trazegnies, Belgium. Alain and his friend Nadine Bal have a great distribution program going as well as being in various bands.

JACEK LICHON, UL. Kasztanowa 11, 30-227 Krakow, Poland. Interested in trading Polish hardcore, new wave, experimental records for specific records that can't be purchased in Poland. Write to him for information.

K, c/o Calvin Johnson, POB 7154, Olympia, WA 98507 USA. Source and distributor of unusual rocking cassettes, etc. Has a free newsletter. Also a great friendly yellow covered record.

ANNEA LOCKWOOD, Box 16 Baron de Hirsch Rd., Crompond, NY 10517 USA. River archive - sounds of rivers from around the world.

MAM - AUFNAME FFM, c/o Michael Maier, raugasse 12, D-6230 Hochst am Main, Frankfurt, West Germany. Very interested in further contacts, recently released an extensive international compilation with accompanying booklet called 'Intrendent Fansette'.

MEGAPHONE ARCHIVES, c/o Eric Saks, Box ME-14, Cal Arts, 24700 McBean, Parkway, Valencia, CA 91355 USA. This is a call for Phone Art and Phone recordings to be placed into a Time Capsule for 50 years, then opened and listened to and resealed for another interval of 50 years, on and on until.... All material will be accepted, if submitted on audio cassette and must be recorded over the phone or use phone recordings in some respect. All material received will also be considered for a Phone Art Compilation, to be released in volume form on cassette, so please include biographical information and address with your submission.

MIADS ON SPEED, c/o David Warmbier, 6001 Cass. Ave., Detroit, MI 48202 USA. Radio show on WAYN that is interested in receiving material, favorites include Controlled Bleeding, NWW, Negativland, Glenn Branca....

MIECZYSLAW DRAGAN, Filus Club, Kopernika 42, 41-300 Dabrowa Gornicza, Poland. 'Filus Club and Youth Culture Promotion', a new enterprise undertaken by an independent group that promotes all forms of indy music through radio, gigs, meetings and lectures.

MODERN MUSIC ALLIANCE, c/o POB 777, Evanston, IL 60204 USA or Midwest Musicians Referral, POB 1623, Evanston, IL 60204 USA. 'We are an organization of concerned musicians, DJs, record store owners and plain ole music lovers who are interested in fighting the big-business of the commercial music industry'

MUSICWORKS, Canadian Audio Magazine, 1087 Queen St. W., Toronto M6J 1H3 Canada. Tape with tabloid features the finest in Canadian audio arts.

MYSTERY TAPES, c/o John Oswald, Box 727, Station P, Toronto M5S 2Z1 Canada. Some very unusual sound collage tapes. Also see Musicworks.

NEW MUSIC ALLIANCE, c/o Bennett Earl, 17386 Five Points, Detroit, MI 48240, USA (313-535-8150). 'A support group trying to bring more progressive cultural works of art to Detroit as well as exporting our own savory brands of entertainment out of the limelight.'

CRAIG O'DONNELL, 3249 N. Southport, Chicago, IL 60657 USA. Audio technology writer.

JAN PAWUL, 41-709 Ruda Slaska 9, SKR-2 Poland. Has radio program and is interested in contacts and obtaining new music.

PEDESTRIAN TAPES, c/o Rik Rue, POB 213, Pyrmont 2009, Sydney Australia. Makes tapes and has radio show.

POLTERGEIST, c/o Dill Prod., Karlstr. 73, D-4100 Duisburg 13, West Germany. 'Poltergeist is a series of tapes with mutated music and I invite you to take part. Just send a C-60 cassette with your contribution and enclose an IRC. The sampler will be copied on your cassette, the IRC helps with postage - cassettes without IRC will be ignored, sorry. If you don't know what a 'Poltergeist' is or even if you don't want to take part, write to me.'

PSEUDO PRODUCTIONS, POB 2133, Chino, CA 91709 USA. 'Will give your band a place to play, your propaganda an outlet, and throw our own back.'

PUNK RECORDS ASSOCIATION, 7053-G, Charlesbourg, Quebec, G1H 4G6, Canada. Organization involved in local radio show, and a small magazine. The focus is mainly on punk and hardcore.

SHEET MUSIC, 1341 Williamson, Madison, WI 53703 USA. Soliciting original works of music derived from any form of notation or scoring. Submissions should be 5 minutes or less and be recorded on high bias chromium tape with home dolby. The complete score of the music submitted should be included also and should be in B/W (xeroxes of score are acceptable). Deadline is December 31, 1986.

SNAPSHOT, c/o Steve Peters & Rich Jensen, POB 2391, Olympia, WA 98507 USA. Collectors of precious natural sounds for unusual radio and tape collages.

VISA, 17 Rue Raspail, 93100 Montreuil, France. Besides other things, they are a cassette label, produce French and English bands, distribute foreign productions, and would like to extend this activity. Thierry De Lavau has a radio show of free radio, Radio Libertaire: the anarchist radio of Paris.

WAVE FORMS, c/o M. Gericke (CRSG), Concordia Univ. H-647, 1455 de Maisonneuve W., Montreal, Quebec, Canada H3G 1M8. 'A weekly exploration of 20th century music and sound: a look at the art and technique of electroacoustics, contemporary music and musique concrete produced with the collaboration of the Concordia Electroacoustic Composers groups, ACREQ, the McGill Electronic Music Studio and the Canadian Music Association.'

MIXED MEDIA

ART IN FORM, Box 2567, Seattle, WA 98111. Laura Millen, Annie Grossens, Greg Hill; a storefront with amazing publications and visual art resources, just starting into audio arts. Mostly a mail-order business, great catalog.

ARTISTS EQUITY ASSOCIATION, POB 28068, Central Station, Washington, DC 20038 USA (202-628-9633). NAEA is 'the collective voice of the professional fine artist in America. It was founded in 1947 by a group of leading artists of the day because they felt the practicing artist was the only professional worker who had no voice in the affairs of his profession, and that this voice could only be achieved by the broadest possible cooperative effort among professional artists throughout the country.' They are involved in many activities including lobbying efforts before the U.S. Congress and other efforts pertaining to law and art.

ASSOCIATION OF CLANDESTINE RADIO ENTHUSIASTS, c/o Durren Leno, POB 452, Moorhead, MN 56560 USA (218-236-9173). Reports on the activities of underground broadcasters and shortwave spy transmissions. Publishes information on when, where and why these pirates broadcast each month. Also operates a computer message system that can be accessed by anyone with a personal computer and a telephone modem. It is available 24 hours a day at 913-677-1288. For more info send a SASE.

AU, c/o Shozo Shimamoto, 1-1-10 Koshienguchi Nishinomiya, Hyogo, Japan 663. Very important Japanese mail art networking contact.

CHICOHELL, POB 4527, Chico, CA 95927 USA. A publication interested in contributions, short articles, stories, poetry, artwork...

CLUB GENERIC VIDEO, c/o Stephan Parr, POB 5481, San Francisco, CA 94101 USA (415-558-8112). Promoter of music and cultural events and an international distributor of videos, write for catalog.

COPY = LEFT, dufourstr. 132, ch - 8008, Zurich, Switzerland. Interested in works of reproduction, xerox and similar forms. Next project about/with pornography (not the public opinion nor the opinion of censors: what is pornography in your view and what do you like) - so send to to me your copy/mail-art, etc..

COSMEP (The International Association of Independent Publishers), POB 703, San Francisco, CA 94101 USA. A non-profit organization that was founded in 1968, is the national trade association of small publishers. Membership is open to any small press or periodical, including self-publishers and presses or periodicals still in the planning stage. They have a monthly newsletter and hold annual publishers conference which tackles the problems of small scale publishing. Write for membership costs.

COUP DE GRACE, POB 247, Cambridge B Post Office, Cambridge, MA 02140 USA. Interested in all types of mediums, produce their own booklets, tapes, etc... and distribute other peoples products. Very interested in magick, Manson, etc..

DECODER INSTITUTE, CP 203, 10100 Torino Centro, Italy. Produce an annual film festival, also do a radio show and have a distribution center/archive in Torino, Bologna, Milano, and Udine where can be found records, tapes, magazines, catalogues, invitations, and informations of an independent and underground nature. "our activity is our reaction against a situation that makes the individual impotent and life a shame. In confrontation and collaboration with people that share some affinity with us we see one of our best tools. Any request for further information and any proposal is welcome."

DE MEDIA, v.z.w. Driewerf Hoera, Molenstraat 165, 9900 EEKLOK 1, Belgium. Establishing a 'small publications' archive, with an annual show and catalogue. Interested in collecting small sub-cultural magazines, bulletins, papers... new or old, in exchange for their catalog.

DIRECTORY OF ARTIST'S ORGANIZATION, c/o NAAO, 930 F St., NW, #607, Washington, DC, 20004 USA. A directory that lists over 700 organizations including state and local art agencies. Categories included are: visual arts, book art, new music, photography, video, dance, public art, film, literary arts, media arts, new theatre, etc..

DREKSLER/LUBKOWICZ ART SALONS, 452 1/2 S. Doheny, Beverly Hills, CA 90211 USA. An associate of Willem de Ridder, they exhibit many 'walkman theater' related works in the Los Angeles, CA area.

EXPERIMENTAL INTERMEDIA, 224 Centre St., NYC, NY 10013, USA (212-431-5127). Performance space interested in multi-media performance/music works...

FAIR INFO EXCHANGE (FIX), Reisstr. 26, 1 Berlin 13, West Germany. The FIX is a project to spread around news. It's neither a magazine nor a newspaper. It is a collection of original works, info sheets and invitations to contribute/collaborate, which artists and labels have sent me. If you are running a project/label, please send me 20-30 copies of your current info sheets/catalogs. I will distribute them. Conditions: pay your order with an IRC.

LUC FIERENS, Hoofdredacteur Parallel, Boterstraat 43, 2930 Hombeek, Belgium. International Mail Art Exhibition: "The Me: A Hommage", deadline Aug. 31, 1986.

FLOWER FOR PEACE, c/o Mario Grandi, Biblioteca Comunale, 51017 Pescia, Italy. Mail-art exhibition under the theme 'Flower for Peace', deadline July 31, 1986.

FUNHOUSE, c/o Lang Thompson, 2111 University Blvd. E., Apt. 33, Tuscaloosa, AL 35404 USA. Releases an extensive contact list covering all types of indy music.

BRAD GOINS, POB 2432, Station A, Champaign, IL 61820 USA. Interested in finding out information about musical theater, intermedia, cabaret (especially contemporary and experimental forms), also a number of other topics ranging from performance art to classical music.

HOTEL PROJECT, c/o Pro Arts, 1920 Union St., Oakland, CA 94607 USA. A series of events and other media, such as a mail art exhibitions and installations. "We are intrigued by the concept of the 'Hotel' as a multi-cultural phenomenon, a neutral structure that houses specific incidents of human commonality on an international dimension." Write for more info.

INTREPID, 612 1/2 N. 43rd. St., Seattle, WA 98103 USA. "A source of sound and visual production, concert promotion and networking company. Concerts produced in the past have included Skeleton Crew, Elliot Sharp, Sharon Gannon and David Life, etc.. We also release records and tapes and have a compialtion due out soon."

THE LAB, c/o The Art Re Grup, 1805 Divisadero, San Francisco, CA 94115 USA (415-346-4063). Non-profit performance space which has a fairly open booking policy and is interested in all forms of new music and theatre.

MANIFESTOS/MOVEMENTS 1986, c/o The Avant Garde Museum of Temporary Art, 1341 Williamson, Madison, WI 53703 USA. "All work will be collected into a mailart encyclopedia of Manifestos/ Movements 1986. No rejections; copy of book to each contributor. All submissions should include the following: Name of your movement. Date Founded. Description of activities, medias, influences, publications. Founder. Manifesto. Any supporting information, graphics, articles, publications and recordings. Deadline: December 31, 1986. We hope to set up a tour of al material collected. Any gallery, exhibition space, or individual who is interested in exhibiting the show in 1987 should get in contact with Miekal And c/o The Avant Garde Museum of Temporary Art."

MEDIA, 369 Ninth St., San Francisco, CA 94103, USA. Store that stocks artist's books and contempory art publications, also a gallery space for exhibitions and events.

MYSTERY HEARSAY, c/o Mike Honeycutt,
PO 240131, Memphis, TN 38124 USA.

'Represents many ideas and directions. Our interest is focused on the exchange of sound and image.' Involved in cassette compilations, radio program, video program on a public access station. Musical tastes vary although tend toward industrial/cold edge rock. Contact first for deadlines and mailing info.

RADIO ARTS FOUNDATION, Willem de Ridder, Alexander Boersstraat #30, Amsterdam 1071 KZ, the Netherlands. Unusual sounds and approaches to making tapes. Has done some walkman theater work and has a bold new catalog "Tapes for Dying", as well as a nightclub for cassette arts called Sonoria and a radio show.

OSMAR SANTOS, cas De Correo 64054, Rivera, Uruguay. We invite you send your mail-art works to the permanent world exhibition of our school of arts. Free theme. Non censure. No deadline. No return (all works, after having been displayed of 60 days become part of the museum-file of the institution).

WILLOUGHBY SHARP SHOW, 245 Eldridge St., #4R, NYC, NY 10002 USA. A 60 minute cable TV show featuring the latest in art, fashion, clubs, music and more. Contact for more info.

SPAO SPASSIBA, c/o Mellqvist, Farsvagen 10, 232 02 Akarp, Sweden. "We need you. SPAO-Spassibas second issue is in progress and your poems are going to build it. Send them now (preferably in English or Swedish)."

SUBCHARGE, 2402 Second Ave., #305, Seattle, WA 98121, USA. A film and video project that has a documentary about a 7 Seconds tour available. Write for info.

TAM-BANK, c/o Ruud Janssen, POB 10388, 5000 JJ Tilburg, Netherlands. Send anything that has to do with your bank (the one that has to do with money). All objects or papers which have nothing to do with the subject will be ignored. Deadline Dec. 31, 1986. Documentation to all participants.

BEN TRIPE, rue Parfait Namur, 23, 6530 Thuin, Belgium. "Graffiti for a Sad Town": send a cardboard stencil (any size), and in exchange will be sent a photo of the stencil graffitied on a wall of Ben's 'sad town'. "I hope that you will help me to make my town happiest". No deadline.

UN-FILM PRODUCTIONS, c/o Terry Jones, 530 S. 21st. St., Belleville, IL 62221, USA. Video-music; an audio-visual production company working in music, film, video; flexible format.

XEX GRAPHICS, POB 240611, Memphis, TN 38124 USA. Contributes comics and other visuals to many publications, also puts out contact newsletter and various small graphic booklets.

GREGORY ZBITNEW, 2184 Wall, #302, Vancouver, BC, Canada V5L 1B5. "Wanted: Images of the Future" - submissions will become part of an experimental animated film. All participants will receive a credit on the film. Not sure of deadline.



Gerrard Barbot

CASSETTE & RECORD REVIEWS

-Reviewers:

Robin James - RJ
William Davenport - WD
Paul Lemos - PL
Scott Pollard - SP
Annie Addison - AA
Brian Ladd- BL
Mabel Pineda - MP
Hal McGee - HM
Carl Howard - CH



AMERICAN CASSETTES

BAD COMPILATION TAPES : BRAIN OF STONE (POB 16205, San Diego, CA 92116) International punkcore conspiracy and more, 58 cuts from Denmark, Italy, West Germany, Canada, Australia, Washington, California, Louisiana, Oklahoma, Nebraska, Missouri, Indiana, Virginia, Illinois, Connecticut, and Mass., playing fast and sloppy, shooting from above the head or whioe spinning around. it always hits when you fight the system. God drives a blue and white car. Shut up and gimmie. The power of the spoken word. I don't even care if they put me away. RJ

BIG HAIR : BIG DEAL (Home Recordings, POB 4071, Bloomington, IL 61702) Like wild ranging floods of iron: sax, guitar and the usual percussion electronics/processing. The trio has a tight sound, the vocals, synth and bass have a wise-fool sort of insanity to them. Its got plenty of hallucinations and rock- technology, all done with a 4-track and lots of tricky humor. RJ

CAROLINER RAINBOW (Subterranean Records, 577 Valencia, San Francisco, CA 94110) A lot of vitality within an up-beat dirge; instruments are the conventional bass, guitar, vocals, drums line-up. Maintained is a sarcastic humour in the way they present the material, how the vocals are presented, the way pieces are composed - it's all very rough, although structured. Also, The length of the tape is 5 minutes, write for information. AA

CROINERS : MUSIC TO LISTEN TO OTHER TAPES WITH (66 Edna Ave., Levittown, NY 11756) Has an interesting approach, everything is slightly processed and looped, there are many layers of activities which work together to form a haze of sound, like dry ice over the top 6 inches of a playroom floor strewn with toys. At the beginning someone left the window open and some birds can be heard, then the media voices pop in and our from time to time. The key is loops layers and almost comprehensible vocal bits from the television. The ending has some of the same melodic qualities that the first tape displays, the palate of sound is primarily selected for tonal mixes that keep changing slowly, maybe it drives you crazy or maybe you find it soothing. RJ

DAGUERRE : TO LEAVE THE ANCIENT SCRATCHES (Thomas & D.T. Wilcox, Box 3077, San Rafael, CA 94912) Louis Jacques Daguerre (1789-1851) in 1839 invented a now obscure and obsolete photographic process, the extant examples of which are now scratched, yellowing, dissolving into the dust of years. Two brothers, Thomas and D.T. Wilcox, have assumed the moniker Daguerre for their set of projects exploring pure plastic musique concrete - vinyl to be exact, as all the sounds here are created by layering and processing skipping records. Dense, mysterious, some times rhythmic, other times more abstract or atmospheric. An interesting, absorbing idea and tape. HM

DEAF LIONS : ADAPTED FOR TELEVISION (POB 42565, San Francisco, CA 94142) Parts I-IV. Soundtrack material for some kind of video madness. Heavy on the weird noises (a haunted house of thunder and rumbling) and backwards voices. Bits of loops, all chaos. I wonder what the visuals are supposed to be like. The cover is lots of brightly colored shapes. The instruments that are identifiable (guitar and organ at some points) are disfigured with synth-washes and looped a bit sometimes. The noisy quality is consistent. Everthing is broken. RJ

DINO DIMURO : SNOUTBURGER (Phantom Soil Production, 578 N. Gower St., Los Angeles, CA 90004) A Snoutburger is like a buggerhead or a person that is sort of a drag I'd guess, as in "Don't be a Snoutburger," or "Sorry I'm such a Snoutburger", and the cover is a color xerox (as usual for Phantom Soil) picturing a sort of giant hamburger made of noses, with a bunch of tiny peasants looking at it and a giant boar facing the burger. Mmmm. Songs with the trademark perfect instrumentals and Dino's vocals. One side is all "Snoutburger Suite," the other has a song to Clive, who seems to have been an English soundman who died of a heart attack, "Mr. Toad's Average Ride", "There's Wangers on View in Griffith Park (maybe you can guess what this is about), "Maybe We Should Fall in Love Now (by P. Holloway), "View-Master" (with actual clicking sounds from a stereoscopic picture viewing device that uses discs). RJ

DOG AS MASTER/IF, BWANA: AN ORGANIZED ACCIDENT (Sound of Pig Music c/o Al Margolis, 28 Bellingham Lane, Great Neck NY 11023) The changes which have led Hal McGee from a creator of empty spaces and crushed bodies to an audio terrorist with demonic shrieks and all-out power electronics, or back again to a creator of "theatrical enclosures" (in a 1986 cassette entitled "Places Without Air") is a story of extreme conceptual progression with few rivals in the field of American cassettes. Here he uses his control of the four-track cassette medium to create a battery of electronic and human noises which pan around a beleaguered stereo field. To this add the quirkiness of Al Margolis' If, Bwawa, and you have a bare outline for this tape. Actually the two performers collaborate so well that even Margolis couldn't tell who did what when he first heard McGee's final mix. And the tape quality is, typically, excellent. Sound of Pig has not been mastering onto chrome cassette, but since the Walkman and the stereo headphone is the optimum condition for hearing this tape, cassette quality need not be perfect. McGee turns in an astonishing side-long piece called "Perfect and Silent, Plain and Insignificant," with text by himself and Debbie Jaffe, longtime collaborator and prestidigitator. This may be the most monstrously successful piece McGee has done, calling on a full range of theatrical and electronic capabilities. While McGee's work is therefore the more overpowering of the two performers, it should be observed that Margolis provides a balance for the proceedings which might otherwise have led to excess. Or not. There's no telling with McGee. The Sound of Pig cassette catalogue is presently exploding to over forty editions, so do ask for the new sheet before it's hopelessly out of date (which should be five minutes from now). CH

DOMINION: WHERE MUSES DWELL (K.O. City Studio, 262 Mammoth Road, Lowell MA 01854) Andy Szava-Kovats, the talented creator of Data-Bank-A: (whose second Lp, "Access Denied," is newly available through RR Records), has developed the new solo project Dominion now that D-B-A: is a two-piece with Christopher Ellston. Given the aspects of personal development as a musician and of forays into higher synth-keyboard technology, "Where Muses Dwell" is a powerful C-46 combining multi-tracked music with sampled sounds from his new Ensoniq Mirage. The Mirage as an instrument has cut quite a corner for itself, and in fact the explosion of sampling keyboards now reaching the market are as a result of the Ensoniq's popularity. Quality-wise it is several generations below an Emulator, Fairlight, or Synclavier, however it certainly does the job. Szava-Kovats here uses the technology to create a body of pieces of an almost epic nature, in particular the Side A leadoff "World History Trilogy," a three-part work in which the composer uses the repetitive nature of the integrated sequencer to build a meditative, yet somehow grandiose, series of connecting textures. Given the intense backlash against sequencers today (the result of years of abuse by funkoid club rockers), some listeners would be certain to be turned off by Dominion, which is in a sense a logical extension of D-B-A:; however for those who have not yet been dulled to the ability of the synthesizer to still be unpretentious, this cassette definitely has a staying power. Since its release last fall, I've found on many occasions that this tape has been the most appropriate thing to listen to. Given Andy's multi-track capacity, it might be interesting if he would experiment with playing more free-form work off his steady-pulsed sequences, but some sections of "Where Muses Dwell" (as well as some unreleased work which he has sent me) already display this capacity. The non-vocal approach of Dominion is in itself a breath of fresh air. CH

ROBERTA EKLUND: GO TELL IT TO THE MOUNTAIN (POB 30066, Indianapolis, IN 46230) Much of her writing on this tape works with two voices, a pre-recorded voice over another... The content is fairly heavy, commenting on personal insights, frustrations and anxiety: "I'm never around people...", "I need to buy some- thing, it makes them happy..." and so on. Also reviewed Poems From Dead Mummies, a tape with single vocals and booklet containing the poems read within, "Learn here her scream, and wring herself why..." A depressing overtone, dirging along with more mic feedback. Both recordings are pretty low quality, but at the same time it may be appropriate within this context. AA

FOUR TRACK MIND : PRELUDE TO THE AFTERNOON OF A TROUT (Subelecktrick Institute, 475 21st Ave., San Francisco, CA 94121) Synth (including percussion) and lots of vocals. Song titles: "Lip," "We all Blow Up" (both popish), "Dogs have always been my friends (a man who sounds like LBJ talks about his dogs, accompanied by synths), "No Change," "Caldecott" (some space shuttle communications with synthbeat), "The piano has been ordering eggs and sausage" (corny funny sleepy boogiewoogie acoustic piano, a little newscast vocal material, horrible vocals, room noises), and the title song (back in synthland with a galloping instrumental). RJ

TOM FURGAS AND KEN CLINGER : SANGUINE IMPLANTS (1840 Palsley Rd., #3, Youngstown, OH 44511) Mellow keyboards and soothing a-plenty for savaged beasts. They go on for hours like this, wafting in and out through the window. The most outstanding quality of this tape is the relaxation and sleepy tonal smoothness, ambient, lush chordal washes, simple sustained melodies. ARP synthesizer, musique concrete manipulations, RMI keyboard. In three movements. RJ

GARGOYLE MECHANIQUE : GM2 (69 1st Ave., Suite B, NYC, NY 10003) This is an intriguing C-90 of diverse and original music that caught my ear right away. Gargoyle Mechanique transcend 'styles' or 'categories' with their nervous and paranoid experimental jazz/art sound. Problemist meets Nervous Gender at the Walls Of Genius? Maybe one of the best I've heard lately? Definitely! BL

GO TEAM : LIVE FROM THE PERFORMING ARTS CENTER (K, POB 7154, Olympia, WA 98507) Several dinosaurs burrowing into solid stone, free moving beasts of incredible violence and proportions, thundering and howling. Rockin' Machines working overtime to get this sound, astounding realism, the dust comes right out of the speakers some days. This is industrial noise in a pure form, to be sure. Has been known to keep the crowds moving. RJ

GREAT IN BED: SOLOMONOFF & VON HOFFMANNSTAHL (POB M794, Hoboken, NJ 07030) First of all you don't know where you are at any given time, could be someone's dream could be just in a movie or laboratory. There are episodes of romance, a scuba fantasy for two people, (what will the neighbors think?), episodes of suspense and horror that will really get to you, there are some things that combine so well, like Nisus Anal Furgler where there is someone blowing a horn over a loop analysis of a laugh, really fine. The graphics are excellent too, each contributor has a sound and a graphic, 8 X 10 all in an envelope, mine has the cassette inside some silk stockings. RJ



GREG HORN : POINTLESS (POB 1624, Tempe, AZ 85281) Nice cover art, a little drawing with some spray paint or something on it. A rhythmic and electronic procession with humerous voices overlaid at certain points. Something to look up to is really funny, a frenzied sorta evangelical speaker frothing about love like a barking coach. 20 songs including "Experts Have Been Wrong," "The Good Life," "Stay in Bed," "Politics is Everything," "Too Bad About Walter," "Hand of Power," "Big Mass," "Beautiful Engineer." RJ

RANDY GREIF: LOST CONTACT (Swinging Axe Productions POB 3741 Northridge CA 91323) From the artist who treated everyone to the treatments of Papua New Guinea comes this new cassette, a remarkable demonstration of a truly remarkable talent, as well as displaying his control over high-tech machinery. With the Ensoniq Mirage at his disposal he manipulates orchestral sounds, voices of what may be chanting indians, and other sources more unfamiliar into a thoroughly delightful and well conceived structure. Given that sound samples tend to be rather dry-sounding if not further treated through either delay or reverb, Greif runs his multi-tracked sounds through a variety of processors. True to the exotic sounds he found in his travels, he also utilizes acoustic percussion (or is just a gamelan being run through the Mirage? tricky!), and runs choir voices backwards almost always in ways which pop performers have not (there are some lapses, however, such as when samples are being obviously pitch-bent or played in octaves unnatural to them). The cassette cover is also carefully designed, overlaying a photo of an ancient skull onto a bullseye design by using a precise-fitting acetate sheet. CH

JEFF GREINKE : OVER RUINS (Intrepid, 612 1/2 N. 43rd St., Seattle, WA 98103) As the initial elements of the 'industrial movement' ferment and decay, a new style of (implied) industrialization is awakening and evolving - Ambient/industrial. The skull-pounding rhythms have given way to subtle atmospheric textures designed to please - not annoy. We are no longer confronted with the inhumanisation and desensitization of contemporary society. Now, we look into the inner self for our existence. The outside world is insignificant as we seek a more thorough understanding of ourselves. Yes, this is a wonderful cassette. BL

GUNS : ROADKILL (Ladd-Frith, Box 967, Eureka, CA 95502) Guns is the new name for the legendary Senseless Hate. Guns is one guy - George Smith. George has got an electric guitar and a pignose amp. He's got a bass. He doesn't have a drummer, but that doesn't stop him. He's got an armload of Drumdrops records, and he knows how to use 'em. He's got a four track and a lot of imagination. George has a thing for cars, girls and Harvey's Bristol Cream. Most importantly: George likes to R O C K! A. Hole

INFLUENZA PRODUCTIONS : QUASI SOLO (Cause & Effect, Box 30383, Indianapolis, IN 46230) This collection of eight new songs is perhaps the last cassette by Influenza Productions, Italians Bruno De Angelis and Giovanna Gulinello. Light melodic quirky pieces with terse poetic recitation and mischievous sing-song vocals. "Smash my head against the wall/I'm in love with a life-size doll/blood is dripping from my head/I'm in love with an empty bed" ... Deceptive, beautiful and a bit wicked. HM

INTREPID : OVER RUINS (612 1/2 N. 43rd, Seattle, WA 98103) This is a selection of material that was recorded with the making of the album Cities In Fog, and it contains, in the way that cassettes can, some pieces that are more extended. Your environment is suspended precariously over a gigantic towering city, fogbound in foreign imagination. The drones echoing through the streets, large pieces of metal are driven through a wavy haze of chattering robots, at one point a huge bell can be heard in the distance. The sounds are slowed down and have exaggerated proportions, they (Jeff Greinke) like to process sounds from tapes, electronics, unrecognizable vocals and guitar sounds, with Rob Angus: tape on "Lead and Steam" and Doug Haire: metal on "Inhabited Tunnel," which is spooky and wonderful. RJ

INTRINSIC ACTION (1109 Hinman, Evanston, IL 60202) This cassette is a record of IA's work from January to August of 1985. "An overall unity was sought after, yet not at the expense of a diversity of sounds." Included are various examples of calm at mosperic pieces to more powerful examples of 'noise electronics'. MP

INTROVERTS : TREASON OF THE HEART (C.I.A. Records/Tapes, 410 W. 28th St., Houston, TX 77008) Over a musical base made up of a bass, guitar, drum, and a little electronics, viola, and sax - lyrics are recited, but never quite sung. None of the pieces on this tape ever quite become a song. The music always sounds improvised, like it was just a part of one big jam session, and the vocals are just added on top. There never seems to be much of a connection between the vocals and what the other instruments are doing. And as for the lyrics, which actually seem more like poetry - at least that is the way they are treated. There is the attempt to be profound, but all that results are hollow abstractions about the worthlessness of life. Cassette package comes with a lyric book, a napkin with a red lipstick kiss on it, and a swivel stick in the shape of a sword. SP



INTRINSIC ACTION

GREGOR JAMROSKI : SHADOWS AS MEMORIES, ECHOES AS PASTS (Sound of Plg Music, 28 Bellingham Lane, Great Neck, NY 11023) A 90 minute collection of music, with violin, bass clarinet, electric guitar, saxophone and some deep-voiced vocals. Weird squacks and echoes. Some titles: Watchin', More Tongues Than One, The Ego And His Own, Basement Of Babel, Disinterested Brain... Exotic instrumentals. Clouds of dry syllables and mournful tones from horns, sustained electronic echo-reverb sounds, voices of the edge, of the wisps of hair and trinkets exchanged. The moonlight defines the geography under this lake. RJ

KEELER: LEGERDEMAIN (Keith K. Walsh, 132 W. 24th St., NYC, NY 10011) Legerdemain means 'magician' or something, and indeed the cover shows Walsh performing vanishing hocus-pocus with a keyboard though the magic of photography. Other photos on the cover show that Walsh's mug can be quite goofy when he wants it to be. The music for this cassette, recorded while Port Said has been in a state of temporary suspended animation (but that's up to Stephen Tischler, Keith tells me), was largely created for a dance performance by the troupe of Shelley Shepherd H. premiering in May 1985. This time out Walsh adds more high-tech electronics to his arsenal of Casios and acoustic percussion, and for a change some up-front vocals appear. Walsh, long a fan of the treatment of every kind of sound, turns many otherwise-straight noises into off-kilter harmonies and quirky structures. Walsh has been working more in temporary duos and as a soloist of late, and has been considering the possibilities of soundtrack work in his new eight-track studio. Meanwhile, unless Port Said has been demothballed, it is safe to expect that more Keeler work is to come. Is that more or less accurate, KW? CH

LOCOMOTIV SS (Cause & Effect, Box 30383, Indianapolis, IN 46230) I received this tape in February from an Eastern European group, their name being Locomotiv SS. The 'SS' does not in any way refer to Nazi imagery, because I was informed in the short note (in garbled English) enclosed that the group is steadfastly Communist. Instead, 'SS' refers to 'Super Sonik'. It seems that the group is quite enamored with the sounds of the locomotive. Much of these two long compositions consists of layerings and cut-ups of tapes of locomotives and train yards. In a way this approaches musique concrete save for the intrusion of some primitive electronics, rhythms and a monotone voice chanting the two piece titles, "Locomotiv SS" and "Locomotion Maschine." Comparable in some respects to Vivenza, Soviet France and Kraftwerk. HM



MASTER/SERVE RELATIONSHIP: BLUE FACED LUST (Cause & Effect, POB 30383 Indianapolis IN 46230) It's become impossible to keep up with the prodigious outpourings of Hal McGee and Debbie Jaffe, given the fact that they are also fielding out work to other labels and, apparently, looking for some vinyl now. This gives the poor magazine the unavoidable position of being hopelessly out of date when it comes to keeping up with these two. "Blue Faced Lust" is a 1985 cassette which on this occasion features Jaffe alone, not with Hal's brother Mark, whose drumming has graced past M/S R efforts. But the sound and concepts are typically Jaffe's, with rhythms treated for that steely edge (for a while McGee and Jaffe had had access to the better drum machine of Roberta Eklund, but now of course they don't even have access to her). Jaffe is like McGee a superior manipulator of the four-track medium, as with the meditative track "The Dream," in which her treated vocals occupy one channel, cheezy drum box another, a manually played polyphonic sequence a third, and some barely tonal keys the fourth. Jaffe's tracks seem to assault the world of the nightmare, and at her best she exudes a sense of sexuality that is tinged with an edge of horror, much as Diana Rogerson can do (or as Lydia Lunch *thinks* she can do). With her flanged keyboards and her steady but cold rhythms she manipulates what must be the darkest fears of men: the temptress with the knife hid up her...whatever. Jaffe and this reviewer have a mutual "I think the other is stranger than I am" thing going on, but given the highly original work of her M/S R cassettes, especially "Blue Faced Lust," it becomes apparent which is closer to the Edge. CH

MEAT-N-GLASS: VISITING HOURS (c/o P. Arsenault, East Store, 516 E. 13th St, NYC, NY 10009) Basically the approach here is obnoxious. At times one thinks that this is only part of a band, imagine a punk band with only a vocalist and guitar (or bongo drums, clarinet, television, etc...) and you have M-N-G. In a certain way this approach is more raw than the full band, you can actually hear the painful textures of the screaming voice. The content is apparent at just a glance at the titles: 'It Sucks', 'Choked on Food', 'All My Friends (are dead)', etc... Also, the tape is recorded live, with occasional audience interactions. WD

MENTAL ANGUISH; SHOT IN THE DARK (Harsh Reality Music, POB 241661, Memphis TN 38124) Mental Anguish is the new solo project of Chris Phinney, who has now dissolved Skoptzies and formed a new band Viktimized Karcass based on a rather searing barrage of electronic and live rhythms, guitars, and Phinney's always-contorted voice. Skoptzies, and now Mental Anguish, display the schizoid nature of Phinney's technique: while his keyboard playing tends to be 'straight,' that is, tonal-rock, his vocals seem to be some kind of post-punk carry-over, and the clash of the styles is not always fortuitous. Three elements in particular have reduced the potential of Phinney's recordings so far: inferior quality of live recordings, lack of power in the keyboards which is probably due to the use of digital rather than analog equipment, and the fact that Phinney treats his vocals with what is probably too much delay and modulation. After Throbbing Gristle it's just too predictable. This is not to deny the probable power of Phinney and company's work live, however his cassettes (except for compilations and superior releases by Glenn Michael Wallis) have not been superior productions. Many good ideas are presented, including some obvious "industrial" allusions, such as "Death of Stench," but the production is too chaotic, that is, unclear. Phinney would do well to realize the potential of his four-track recorder, and to trade in his digi-synth for some old-style analog keys...not even a DX-9 can beat an old Korg for power. CH

MYSTERY HEARSAY TAPES (POB 240131, Memphis, TN 38124) Has nifty graphics collaboration work with Bob X, from Xex graphix. The sound is wild-ear, not rock, there are lots of little tricks with interesting acoustic sources, like dinging a glass or a whole room full of dinging glasses. And speed manipulation. This is the kind of stuff you save for special moments when you don't want to know what is going on, if you are a wild-ear yourself, well, then you know that clarinets and violins slowed down with reverb and a little synth drone enhancement can sound very alien and suspenseful. These are slow instrumentals and the sound-dimension is spectacular. The new tape has lots of incredible acoustic effects, a percussion performance in an echoey room. Natural acoustic noise and strange jittery percussion mantras. RJ

PARACHUTE : THE COLLECTED SYMPHONIES OF DR. CHADBOURNE (2306 Sherwood St., Greensboro, NC 27403) A cassette of total complete utter blithering madness. A simple tour of Dr. Chadbourne's amazing career as a musical composer. No mercy. The cover photo really sets you up good. And on the inside notes there is a little memento from Mrs. Chadbourne, "He is listening to it again and I cannot stand it ANY MORE..." Recorded in Europe, some of the material reminds me of Vivaldi, Mozart, Bach, the Beatles for moments, and then the sound is enhanced (drenched in basement gene-altering experiments). Each of the symphonies are psychologically distinguishable by special voodoo and avant-garde extremisms. Strange echoey voices and a warm human picture of the master artist. RJ

PARACHUTE : MY FIRST LSD&W TRIP (2306 Sherwood St., Greensboro, NC 27403) Comes in the folded envelope variety of packaging. Live 1980 tapes cut to pieces. When Eugene sings he likes the mike reverb up all the way and tends to overdrive the sounds. But you can understand what he's saying for the most part. Who cares? You are tripping like crazy anyway. Yes, he is reaching for his powerfully amplified non-guitar hardware (pre-rake, I guess). Yes, there is some problem with accountability. "The Dentist" (no Fred Frith around to do the bad solo), "In a Sentimental Mood" (psycho-blues style), "Stand By Your Man", "Set Up 2 Glasses Joe", "Honey Don't": 5 extended songs with lots of rambling invention periods, maybe instrumentals would be a good word. With the guitar wildman is David Licht on drums, Kramer on organ, and M.E. Miller on drums and Robbie Link. RJ

PARACHUTE : THE LOST EDDIE CHATTERBOX SESSION (2306 Sherwood St., Greensboro, NC 27403) A live non-stop recording of the acoustic phase of the Eugene Chadbourne experience, recorded during a performance around Christmas of 1977 in San Francisco, CA. Lots of Monk covers (Hackensack, In Walked Bud, 52nd Street, Monks Mood...) he sure plays well, but he sings like a goose along with his fiery fingers. The slide work and ease with which EC plays those jazz standards gives you the idea that everything is planned. Comes in a hard-shell cover with stickers on the outside. RJ

PS BINGO/IF, BWANA (Sound of Pig Music, c/o Al Margolis, 28 Bellingham Lane, Great Neck, NY 11023) This is an interesting idea that should be tried more - that is the sharing of a cassette by two groups, one side each. The PS Bingo side consists of 'harsh' type sounds, noises, feedback, heavy rhythms and other unrecognizable 'difficult' sounds. The side is fairly continuous: no vocals, no songs, harsh ambience with heavy rhythms moving out of the mix. The If, Bwana side is dominated by a minimalist approach. A simple tone transcends into a textured collection of sounds, within a diverse and subtle progression. WD

PSYCLONES : 1230 (Ladd-Frith, Box 967, Eureka, CA 95502) "1230" is a spontaneously improvised set recorded December 30, 1985, featuring the personnel of "Cult Leader Gang-Raped by Disciples" and "We're Different Thinking People" - Brian Ladd, Julie Frith, Schlafengarten, and Gregg the rockin' rappin' punk poet. But "1230" is a better cassette than these previous efforts. The interplay between the musicians really clicks; the dynamic individual energies of the group members melt together into a driving, intense industrial-rock onslaught. Tapes, synth, drum machine, ass-kicking fuzz bass and rockin' screaming guitar licks... It's all here - the energy, the mania, the fun, the kicks... Psyclones at their improvisational best. Check it out. **HM**

PSYCLONES/SCHLAFENGARTEN : EIN GEIST UNGESEHEN (Ladd-Frith, Box 967, Eureka, CA 95502) Released shortly after their recent "1230", "Ein Geist Ungesehen" is a decidedly different work by the Psyclones and their friend Schlafengarten. It is similar to the 1985 release "Between Space", but here the vision is darker, more somber, like wandering alone in a maze of gray air, cobweb-strewn corridors and doors. And around each corner lurks 'ein geist ungesehen', the ghost unseen. Some segments are reminiscent of a much drearier Soviet France with any rhythm absent, unheard. The first side contains "A Ghost Unseen," taken from a live radio transmission, and "Dream Insane." The second side contains a long piece, "The Bell of Purgatory." Excellent renderings of the dark industrial-ambient sound. **HM**

RAFGIER : RAFGIER (Ladd-Frith, Box 967, Eureka, CA 95502) Rafgier is an outstanding German hardcore band that thrashes with a difference. This C-60 is a mixed collection of 28 live and studio tracks from 1984-85. Exhibited is, of course, a high-powered intensity, tempered with up-front (at least) semi-melodic vocals, a good dose of Deutsch humor, and great guitar licks. All in all these performances evoke an immediate feeling of camaraderie - you participate in the excitement and fun of the moment. **HM**

REPTILE HOUSE (Purple Cactus Records, 1974 Collingswood Rd., Columbus, OH 43221) The cover of this tape has a black on pink paisley pattern, and the 'o' in 'House' has a peace sign in it. The cover is a good indicator for the music: organ dominated, psychedelic revival. In the three short songs on this tape, there is nothing new and nothing original. This is music for the opening act at your local club. **SP**

SCHRODINGER'S CAT (2872 Harrison, San Francisco, CA 94110) The first release from SC is a documentation of their European tour. Got to give an unknown group (with no releases) credit when they take a chance on a tour. The influences seem to come from the noisier side of recent 'new punk', i.e., Butthole Surfers, Sonic Youth. The music is aggressive, loosely structured, atonal, rhythmic and painfully non-dynamic, although maintaining an energy that is both enjoyable and interesting. **MP**

SEI : ISN'T THAT WHAT YOU WANTED? (Subelecktric Institute, 475 21st Ave., San Francisco, CA 94121) Hinton Emplar starts off with the sound of a needle looking for the first groove on a phonograph disk, sets the mood pretty well. A funny collage with ominous sounds from pianos, tapes and synths - like something is coming to get you, relentlessly, the phaser weapons are useless, the circle comes back on the loop, some tricky intercuts with the best jam improvs. This has some synthpop moments but mostly is like a crazy nightmare. **RJ**

ELLIOTT SHARP : IR/RATIONAL MUSIC part two (ZOAR, 29 Park Row, NYC, NY 10038) Six songs: Cochlear Meley, Edo, Intervention, Vector, Map, Spin Cycle - burning bewildering instrumentals, racked with power and maximum intensity double-neck guitar/bass drive preamps, bass clarinet with pickup into fuzzbox, soprano sax, voice. Dubbed and edited at Fred Frith's. This guy plays like he's dancing on fire, it sounds very intense, energetic rhythms, the guitar solos are almost all harmonics, the bass clarinet solos are electronically amplified during performance, boiling overdrive. **RJ**



SLAUGHTERHOUSE (8361 Senator #2, Detroit, MI 48209) This group has the energy and the abandon of The Stooges, what with all the guitar and bass feedback and a vocalist whose scream sounds like it is full of phlegm. The basic purpose of this group seems to be to shock and provoke, which is obvious from the graphic material that comes with the tape and the one live track, where the group, opening for some local heavy metal band, is baiting a hostile audience. The only real problem here is the lyrics, which are dumb and overwrought, ultimately making their provocation both superficial and dismissable to all but heavy metal audiences. **SP**

SNAPSHOT RADIO CASSETTE MAGAZINE : #6 (POB 2391, Olympia, WA 98507) This is a nice little booklet with hand-colored parts, some come with real snapshot family photos taped in on page 1 and 7, I think. What you get are bits from so many different audio snapshots. Let me explain - it started with an idea for a radio show, 2 hours a month with things recorded on cassettes that are just people talking or clowning around or just the wind blowing and the birds singing, or a tape from a visit to China many years ago, or Nicaragua, or conversations with people downtown. Anyways, you get a 90 minute tape and a booklet with amazing things like what Ray the Hermit said, and parts of a letter written at the turn of the century ... human things like that. Its a great idea, lots of possibilities. **RJ**

SUPERFINEMAGNETICPARTICLE : SONGS WE HAVE (Noiseland Cassettes, 30 Richkell Road Gnoverville New Jersey 08620) Here we encounter the mysterious Thom Myernick in his native habitat, along with numerous superfine instruments and his compatriot named Skev. Thom is good friends with the even more mysterious Smersh, whose Mike Mangino appears here as cover designer. Like Smersh, Thom and Skev decide to do their own ode to tunafish, in a peculiar number called the "La La Tunafish Song." The music here is good and good-natured, and well-suited to the cassette medium (on chrome cassette). Beginning with "Don't Mess," the band displays a creative use of sound treatments, funk-bass, drum machines, and percussion. The vocal sample here is by anti-drug whiner David Toma, who says "You're playing with the brain! You're playing with the human mind" -this is of course about all he ever says, and yet he can be found on New York television sometimes three times a day. Toma also turned up in the cut by Attrition which appeared on the old Adventures In Reality sampler, "The Last Supper." Superfinemagneticparticle does not use the drum machine constantly, which is a relief as it allows them to concentrate on some near drone-like sounds, such as with "Craven" (with guest Steve Erickson on the Syd Barrett guitar). "Songs We Have" is a promising first venture for this duo, who will have to explain to me why they are shrinkwrapping their cassettes, and it is yet more evidence that life can exist in New Jersey, with or without tuna. **CH**

SMERSH: THE TUNA IS AN UGLY FISH (Cause & Effect, POB 30383 Indianapolis, IN 46230) Smersh just keeps getting better. I don't know how they do it. There's a real cohesiveness about them together as a unit. How many bands can you say would actually go out together just to watch *Critters*? At any rate, on this release, which comes fairly closely after their "Stomp" release for Ladd-Frith, they receive some input from Thom Myernick (whose solo project, Superfine- magneticparticle, has just released the C-60 "Songs We Have") and from his Yamaha four-track cassette (the quality of which is bound to beat that of Smersh's recording equipment). Smersh here show that they have been acquiring new instruments, however, including an E-Mu drum pad which they use to exciting effect, both hitting it live and, apparently, triggering it. The drum pad is the most prominent instrument on the Side Two track "Tuna," and as usual the band is able to offset its sequenced foundations by inventive playing. The use of the electric guitar also becomes more forceful, as heavy metal tones enter into the Smersh arsenal. But some tracks betray a different background, being not all that far removed from Cabaret Voltaire's 1979 single "Nag Nag Nag." Then again, what Mike Mangino does with his screeched vocals is like no one from any other band. The appeal of Smersh continues to grow, and I really want to know what they would sound like with a good studio and drum machine behind them. Who'll be the one to commission the Smersh dance twelve-inch? It should be someone, and it should be soon. **CH**

TCAB: LITTLE MEN DON'T LIE (TCAB Studio, POB 884763, San Francisco, CA 94188) Trumpet embellishments very sophisticated treatment of ideas and materials, lots of action, lots of expert handling of the technology. It comes in a clear plastic wrapper which acts as a mailer and case to keep the artwork together, several pieces of paper including business card, stationery from the Russian Vice Consul. Some kinda lewd humorous songs (Pussy Patrol) some very elegant instrumentals with keyboards and trumpet. Bubbling water. Excellent production. **RJ**

TELLUS: USA/GERMANY #8 (Harvestworks, 16 W. 22nd St., NYC, NY 10010) Tellus returns to a rock format with this issue. There are several dance cuts with a distinctive New York sound, plus post-punk, garage rock bands, including the two rock tracks by German bands, all of which are rather forgettable. The more intriguing tracks include a wonderful steel drum solo by Fast Forward, which consists of high energy repeated riffs, and a focus on the instrument's incredible timbre; perhaps the best item here. "Grove," Christian Marclay's dark, foreboding and fascinating music created with turntables, has nothing to do with scratch music. Many will enjoy the free blowing of Elliot Sharp on soprano sax and 'excited snare.' The German contingent is represented by four different performers or groups. One, Club of Rome, contributed four brief electronic pieces that show roots in the German synth band tradition, but is not dependent upon sequencers or innocuous

melodies and rhythmic structures. Using synthetic and concrete sounds, Club of Rome's sonic world ranges from ethereal and spacey to hard edged sonorities that resemble those of much sound sculpture. Excellent material. Though I did not care for about half of this tape, that which I did like was among the best from Tellus. **Dean Suzuki**

TELLUS: ALL GUITARS #10 (Harvestworks, 16 W. 22nd St., NYC, NY 10010) This is the issue you've been waiting for. Post-punk, No Wave, Industrial guitars from such stellar personae as Glenn Branca, Elliot Sharp, Arto Lindsay, Thurston Moore (Sonic Youth), Bliza Bargeld (Einsturzende Neubauten), and many, many more; twenty-eight in all. There are lots of visceral noises and gnarly textures and even a couple of pretty pieces found in this exciting tape, all covering a very large chunk of guitaristic territory. Perhaps Lee Ranaldo (Sonic Youth) put it best in his guitar and spoken word narrative wherein he states: "I was surrounded by a wall of guitars about a hundred feet up above the East River and I liked it." Buy this one quickly before it sells out. **Dean Suzuki**

TELLUS: #11, THE SOUND OF RADIO (Harvestworks, 16 W. 22nd, #902, NYC, NY 10010) An outstanding compilation of well produced sound-art from a large collection of very talented people. Prepared for radio dramatic audio experiences with the themes of speech disorder (Greg Whitehead), science-fiction adventure (Stella Nova, by Helen Thorington), poetics (Langue Etude, by Susan Stone & Dead of Summer, by Marjorie Van Halteren), a moving exposition of an unspeakable crime (The Sexual Abuse of Children, by Janice Ball and Portia Franklin), a postcard (Karen Michel McPherson), The New York IPS with bits and pieces of voices recorded in public places in NYC, it's all excellent. This collection has three upsetting top-heavy creations that I treasure highly: The Neighborhood Freaks (a great cartoon of social fear, by Jay Allison), Fundamentals (a collage of fundamentalist preachers, by Adam Cornford and Daniel Crafts), and La Llorona (a Mexican ghost story by Ginna Allison). **RJ**

TELLUS: #12, TELLUS DANCE (Harvestworks, 16 W. 22nd St., #902, NYC, NY 10010) Tellus is an audio cassette magazine, which means that it's a compilation with a theme. The theme this time is 'Dance', but don't get the idea that this tape's full of disco! Most of the cuts presented here are designed to be played for dance numbers or are in some way responsible for dancing of some sort. Faves: Gretchen Langheld's piece "Desire Brings You Back Again" - excellent sax and violin composition with searing rock guitar lines, and Hearn Gadbois' "GAHT MAYH MOH8JOH3 WOYKIH" - the Muddy Waters tune performed on a Macintosh vocal computer. This is a great cassette. The best so far from Tellus. **BL**

VISCERA: GET IN THE ACTION (Cause & Effect, Box 30383, Indianapolis, IN 46230) This is their newest release, and it's very good. Lush electronic jungles. Steaming swamps of sound. Schizoid vocals processed with digital mind-bender. Cerebral hemorrhage directly into magnetic particles. "Don't worry - this won't hurt a bit" (or so they said). I don't remember how I got here. **K. Schrott**

VISCERA: HOT & COLD (Cause & Effect, Box 30383, Indianapolis, IN 46230) This is a forty minute collection of all of the cuts that Viscera has contributed to various international compilations. There are ten songs in all, and I'd say that this is THE definitive Viscera tape. If you've never heard Viscera before, this is a great introduction to their bizarre, moody, mind-music. **BL**

VITAMIX: CUT CLASSICS (2005 NE 22nd, Portland, OR 97212) Vanilla dude does awesome breakin' and scratch music, get tough. Reggae too. Good message, lots of bits from the Master of Mix, combining with unlikely sources (Country Western, Rock, Western Swing) into a pulsing and throbbing dance wave. **RJ**

GREGORY WHITEHEAD: DISORDER SPEECH, CAST OUT TEXTS (142 W. 26th St., 12B, NYC, NY 10001) Audio poetry, embellished exclamations and looped/cut up handling of the text. The surprising moment of revealing the looped puzzle of syllables and sounds. The abrupt illustrations inserted in the midst of the words. The dead language lesson (Ostentatio Vulnerum) and the subject of severe impairment of the speech apparatus. Voice problems. My favorite was the loop puzzle, "Eva, can I stab bats in the cave?" **RJ**

AMERICAN RECORDS



A DIAMOND HIDDEN IN THE MOUTH OF A CORPSE (Lp, Glorno Poetry Systems, 222 Bowery, NYC, NY 10012) The newest in a seemingly long line of Glorno compilations presents spoken word, instrumental and song oriented pieces under one done, with artists as diverse as Husker Du, David Johanson, Diamanda Galas, Coil, William Burroughs... A simple listing of artists indicates that "Corpse" is an interesting disc, at very least. Side one's quick kick in the balls, "Won't Change," by Husker Du, is the highlight of the Lp, driven by Mold's relentless guitar attack and Grant Hart's precise drumming. Also interesting is Sonic Youth's "Halloween," an exercise in ultra-psychedelic gloom. Side two fares better on the whole, with Coil's bit of instrumental madness and the polyrhythmic elegance of David Van Tieghenm's "Out of the Frying Pan." Also of note is Caberet Voltaire's "Dead Man's Shoes," a track that is both highly creative and danceable, in its use of tapes, synth percussion and synthesized brass. Overall "Corpse" is an inconsistent Lp, but has its share of bright spots, making it a worthwhile purchase. PL

AGITPOP : FEAST OF THE SUNFISH (6 Degarmo Place, Poughkeepsie, NY 12603) Nervous and jumpy minimal punk. "Problems Respond" starts side one with a jolt. Syncopated drum parts pounding away. Bizarre clarinet squeaks punctuate the rhythm. Choppy guitar lines. Root bass. When I start to think that all bass-drum-guitar music sounds the same, I put this record on. It's a good one. K. SCHROTT

AMOR FATI : BODY W/O ORGANS (Lp, Flesh Records, POB 5040, North Bergen, NJ 07047) A solo effort from Amor Fati - this record was recorded at home with a 4 track cassette and one microphone, not to say there aren't instruments, yes, we have drum rhythms, guitar, bass and vocals. The front cover is a B/W xerox of a hand holding some entrails, and the back cover, another B/W xerox, is a statement rooted in the idea of how the 'artist is separated from the masses.' References and quotes come from Camus, Artaud, Nietzsche, Dali and Max Ernst. The writing has a definite passion which is appealing, although the references and overall concepts are a bit passe - its not to say that the record does not offer moments of uniqueness with a very personal approach by exposing the surface and digging in to create a raw package with equally raw and intense music. WD

ARTLESS (Lp, Placebo Records, POB 23316, Phoenix, AZ 85063) This is Mykel Board's band. Mykel Board writes a column for Maximin Rock 'N' Roll, and in the liner notes for this album Tim Yohannan, the editor of Maximum, calls Board a "pseudo-rightwing cretin." Some of the songs on this album might support this judgement.

others might or might not depending on how you interpret them, while the rest are just apolitical (comic relief in an album which is already comic in its political confusion). In the songs, "How Much Punk Rock (Do You Hear in Russia?)" and "When You're My Age, You'll Be Selling Insurance," Board is criticizing punk's leftist stance and the emptiness of its lifestyle, while in "We're Republicans," "We Want Nuclear War," and "Supply Side" he seems to be criticizing rightwing values and thought, or perhaps he is pledging allegiance to rightwing ideology. In any case, all the music is high energy thrash, which only helps to confuse things even more: punk used as a means to critique punk? Punk as an affirmation of the right? Be skure to check out the etching of Mykel Board on side 2, because it may give some insight. SP

BIG BLACK : IL DUCE/BIG MONEY (7", Homestead Records, Box 570, Rockville Center, NY 11570) The record is dedicated to Il Duce, who they claim as an inspiration... The music is power electronic with guitar... They have the elements which make up for an interesting combination, the new found back-to-guitar mixed with all types of electronic tracks, processing of voice, low bass lines and heavy rhythms. Big Black have their influences, but their synthesis and raw approach make this record quite enjoyable. MP

BIOTA : RACKABONES (Dys, 910 W. Mulberry, Ft. Collins, CO 80521) Biota is a small group ensemble made up of some of The Mnemonists. This is a two album set that offers a series of short tableaux rather than the longer pieces of previous Mnemonist efforts. The sound is similar, but the use of sound manipulation is less severe, allowing more for the original, acoustic sounds of the instruments, and there is even an occasional identifiable melody line. Three elements are functioning in this supremely seamless music: avant garde western classicism, ethnic and third world music, and the recording studio. More than any other group or person I've come across, these people seem to understand best Brian Eno's concept of 'studio as instrument.' In go the acoustic instruments, western and non-western, and out comes a music which both captures their sound and significantly alters them. It may seem that this would create conflict and divisiveness, with styles that could never be reconciled, but it doesn't. Instead, the music haunts you through its otherworldliness, and this is not just another world that has sprung out of someone's imagination, but comes out of an eclecticism whose connections are well-honed and precisely crafted. What is not impressive is that it is obvious from the music that these people know so much and have the creative ability to make use of all that knowledge. SP

BLOOD FARMERS (7", Gravel-voice Records, POB 2271, Bloomington, IN 47402) A five-song thrash band with one slow song, singing about existence, truth, freedom, thalidomide babies and Tim, but the singing most of the time is lost in the din of the instruments (luckily there is a lyric sheet). This may all sound very typical, but the lyrics show intelligence. These guys know and understand what they are singing about. The music is not just formulaic emotional catharsis. SP

DAVID BORDEN AND THE NEW MOTHER MALLARD BAND : ANATIDAE (Lp, Cuniform Records, POB 6517, Wheaton, MD 20906) Anatidae, David Borden's first ensemble release in years presents two stirring pieces, each consisting of three parts. Although compositionally similar to recent works by Philip Glass and Steve Reich, Borden infuses his material with unique richness and warmth. The centerpiece of the Lp is "The Continuing Story of Counterpoint," a piece which employs intricate layering of soprano sax, piano, synth, voice and percussion at various points. The genre is definitely minimalism, marked by swift tempos, and an incredible lightness and sweetness of tone, timbre and melody. Each piece unfolds gradually, revealing brilliant colors. Without question, Anatidae is a thoughtful, delicate and very beautiful experience. PL

BUTTHOLE SURFERS : CREAM CORN FROM THE SOCKET OF DAVIS (Ep, Touch & Go Records) Dynamic instrumental interchanges, with odd combinations of unique stylization. The Buttholes, still in my mind, hail as one of the most interesting groups today. Musical energy, power and creative approach in a contest of disparate but controlled vocals highlight this record. The rock structures decay into noise, the noise decays into rock structures. The uneven madness will settle the score... WD

CARGO OF DESPAIR (7", Dumb Artists Collective, RM. 209, 172 Chestnut St., Springfield, MA 01103) Both the vocalist and the lyrics have affinities to Iggy Pop and his recent solo material, where he has mellowed slightly and begun exploring a variety of musical and lyrical styles. There is a pseudo lounge song, whose lyrics are "One night with you is like a week with someone else." A rather obtuse little song about Flipper, Hollywood, and sex. Some funk about Cadillacs and sex. And a heavy existential piece of poetry and music that sounds like it was inspired by Charles Bukowski. SP

EUGENE CHADBOURNE : COUNTRY MUSIC OF SOUTH EASTERN AUSTRALIA (Lp, RRRecords, 151 Palge St., Lowell, MA 01852) Chadborne has been performing and releasing albums for more than a decade, but has only recently branched into the pseudo-psychedelic, and occasionally contrived chaos which marks his work with Shockabilly and his solo projects. Through the course of his new Lp, we are presented with warped segments of old country standards and originals, interspersed with found conversations, crazed guitar hammering, and frenetic tape montages. Undoubtedly "Country Music" is a lot of fun, in its intensity, inventiveness and sheer insanity, but it fails to present fresh ideas. Eugene has trod this musical path many times before, on his 'solo' cassettes (of which there must be at least 30) and his other recent solo Lp outings. Technically, Chadbourne is a brilliant guitarist; this coupled with a truly bent musical imagination indicates great possibilities. I would love to hear a set of serious compositions for a change. Although albums like "Country Music" are great fun at first listen, they lack the depth that encourages repeated plays. Eugene's music is without question unique and often exciting in its energy and unpredictability but is coming dangerously close to novelty material. A change of direction may be a worthwhile suggestion. **PL**

COPERNICUS : VICTIM OF THE SKY (Lp, Box 150, Brooklyn, NY 11217) Copernicus is a strange kind of guy. His first record blew me away with beatnik/punk/poetry and avant-jazz-fusion. This record is a bit different. This time, Copernicus seems a bit more mature. More confident. More professional. In "The Wanderer," Copernicus croons in a voice that has touches of Nick Cave and Bryan Ferry. I dig. "Not Him Again!" is a super trippy cut that has layers of Copernicus' voice speeding up and slowing down over a bed of digital drum riffs. "The Lament of Joe Apples," is a ten minute track of vocal abuse in which he growls, curses, and cusses his way through a lifetime of tragedy. You gotta hear it to believe it. "Desperate," is the most commercial (or accessible) cut on the Lp - a reggae number complete with dub effects and lots of echo. In short, a more 'polished' Lp than the first, but that's not an insult. This is one great Lp! **BL**

CULTURCIDE



**SANTA CLAUS
WAS MY LOVER**

CULTURCIDE : SANTA CLAUS WAS MY LOVER/DEPRESSED CHRISTMAS (7", address unknown) Another Culturcide - at last! The infamous over-dubs with re-written lyrics to two very important 20th Century hits - "White Christmas" and Michael Jackson's "Billie Jean." Within "Santa Claus ..." the content changes a bit from the original script, it's a song of lament about a disappointing relationship with Santa because he had a 'thing' for his reindeer; while "Depressed Christmas" is really a depressed Christmas (a perfect representation is one of the images on the cover sleeve - confused and violent), the singer barely able to sing the original lyrics designed for the number. Just two songs, and perhaps there will be more at a later date, these guys certainly have a vivid imagination. **AA**

DIGITAL SEX : ESSENCE (Lp, Post-Ambient Motion, 4115 N. 36th Ave., Omaha, NE 68111) A pleasant Lp of electronically-enhanced pop/rock music that I enjoy quite a bit. Somewhat akin to early New Order or "Life in the Gladhouse"-era Modern English. Flawless recording and production combine with melodic synth/guitar strains to create a great Lp of modern pop music. Nice. **BL**

DOGGY STYLE : SIDE BY SIDE (Lp, Flipside Records, POB 363, Whittier, CA 90608) Clean, very well executed hardcore - the sound is tight, the concepts clear and the energy very present (which is the essential). I had my suspicions about this group, the name being pretty stupid - but after listening to their most recent record and reading the inserted lyric sheet, they are definitely a positive force exposing a new outlook and unique formatting within the standards of hardcore. **MP**

DRY LUNGS (Lp, Placebo Records, POB 23316, Phoenix, AZ 85063) This is an international collection of industrial music, put together by Paul Lemos of Controlled Bleeding. This is a superb collection because it deals not only with a breadth of nationalities but a breadth of styles as well. Merzbow, CB, Toll, P16D4, Maybe Mental, Le Syndicat, and Dog As Master all offer their brand of sonic overkill; Sleep Chamber and John Duncan offer sonic landscapes which are not quite pushed to the edge of overkill; more atmospheric and less demanding of our attention; Esplendor Geometrico's numbing percussive and electronic rhythms are represented; we see the primary use of voice in Neo Zelanda, Jarboe, and Problemist; Etant Donnes explores sadomasochism; P231 has contributed something which can only be considered meditative; Vivenza gives us machine noise; Hnas/Mieses Gegonge uses violin, piano, electronics, and voice to create a classical industrial sound. The sonic overkill may have a slight upper hand here, but there is more than enough variety to offset the possibility of stylistic boredom. To this end, the editing is very effective. **SP**

KENWARD ELSMLIE IN PALAIS BIMBO LOUNGE SHOW (Lp, Battery Records, 116 Nassau St., Rm. 516, NYC, NY 10038) Poetry sung within a lounge compositional environment, light hearted in terms of mood and melody on side one, although the second side is quite different - the middle section is structured like a musical 'love letter', abstracted, and with a large diversity of musical elements such as western, new music, latino and lounge. At times the lounge songs are almost too 'candy' to the point of sweetness, but the writing is extremely playful, and in a way absurdist. More like songs than recital. **AA**

FOETUS : NAIL (Lp, Homestead, POB 570, Rockville Center, NYC, NY 11571) The musical madness of Jim Thirwell's Foetus continues and may indeed have climaxed in the creation of "Nail", his finest and most varied work to date. Just when Foetus seemed to be getting predictable in percussively driven, vocal chaos of the last few Lps, he delivers a record of striking intensity and dynamic variation. Much of "Nail" is marked by the same manic drive of the past, but it also presents Thirwell as a composer of real depth and a true master of musical technology. Through the 40 minute course of "Nail," Foetus effortlessly moves from deranged cabaret and bad-ass piano pumping rock'n'roll, to very difficult, hammering noise. But the highlights of "Nail" are the "Pigdom Come" segments, where Foetus employs a Fairlight as a one man symphony, in the most grandiose arrangement imaginable. The production throughout is flawless and the music flows so seamlessly that one is left wanting more, an exhaustive, deeply pleasurable experience. **PL**

JEFF GREINKE : CITIES IN FOG (Lp, Intrepid Records, 612 1/2 N. 43rd St., Seattle, WA 98103) Greinke's approach to electronics, tape, guitars and processing is rather different from the fold. This record appears to use sounds that could have been found on some industrial noise thrash tracks in their original state. However, what the sound artist has done was to remove all of the hard and abrasive edges entirely, leaving behind a sound that might best be described as a dark, dank, almost oppressive ambient music. The sound is stunning; rich, luxuriant, yet with a foreboding demeanor. If one were to use this as environmental music, it could lead to some less than pleasant behavior on the part of the listener. Greinke has achieved a powerful mood and created a soundworld that is utterly captivating. Dean Suzuki

JEFF GREINKE : CITIES IN FOG (Lp, 612 1/2 N. 43rd St., Seattle, WA 98103) Greinke's first Lp presents a mature set of dark landscapes that are distant and beautiful in their sparseness and subtlety. His hauntingly exotic music is most immediately comparable to Eno's "On Land." Each piece quietly evolves through delicate layering of reverberating tones, with only slight dynamic shifts. The Lp is most aptly titled, for the music triggers mental images of a journey through dense fog, where objects are nebulous and sounds, muffled. "Cities in Fog" is a beautiful, somber, and moving record that deserves your immediate attention. PL

HUMAN ELEMENT : VELVASCURGE (Ep, Esync Records, POB 380621, Miami, FL 33238) Three computer-like stick figures decorate the white record sleeve. The music is somewhat electronic and techno-oriented - sequenced lines and computerized drums with nice vocals with a lot of reverb. Songs deal with subject matter such as Love, referring always to 'she' ... so obviously its Boys into Girls lyrics. The music tries hard to be interesting, but misses because its so derivative of whats been happening in mainstream music for the past few years. No punch, no intelligence, not recommended. WD

HUSKER DU : FLIP YOUR WIG (Lp, SST Records, Box 1, Lawndale, CA 90260) This album can either be seen as demonstrating the range of HD, that they are coming to encompass more and more styles of playing and will continue to do so into the future, or, with recent advent of their big label deal, this may be the signal of a possible paring down of styles and the movement into a more consistent, accessible sound. My primary reaction is that this is an excellent rock and roll album, full of energy and very polished. The music can be noisy and dissonant ("Don't Know Yet"); there is sixties-type, folk influenced rock ala The Who ("Makes No Sense at All"); there are catchy little love songs ("Green Eyes"); and there are catchy little anti-love songs ("Hate Paper Dolls"); and then there are social critiques like "Divide and Conquer." And almost all of the material on this album is full of hooks that make the songs stick in your mind. The question is whether or not the Huskers have developed their range and song writing talents to the point that the big record companies now feel that they are exploitable for the pop audience, and whether or not the group will pare down its range for the sake of this audience, so that there will be no more noise, dissonance, social critiques, or anti-love songs. SP

KOMMUNITY FK : CLOSE ONE SAD EYE (Lp, Independent Project, POB 60357, Los Angeles, CA 90060) Anyone expecting material remotely similar to their debut Lp of a few years ago, will be very disappointed by the new Kommunity FK Lp. The group has moved into the realms of gothic rock, and have lost their aggressive edge. Material shifts from the dirdgy depression of tracks like, "The Other World," to the dirdgey dance music of "Vision and Voice." Close One Sad Eye is produced well and at times is musically effective, but I find the lyrical pretention and arena rock vocal dramatics of 'lead singer' Patrick, to be a bit hard to swallow. I would recommend this disc to listeners of Christian Death, the newer works of Killing Joke and mid-period Siouxsie and the Banshees; very heavy handed and macabre - these folks should have been born English! PL

LITTLE FYODOR : SLITHER (7", c/o Walls of Genius, POB 1093, Boulder, CO 80306) Little Fyodor's first solo project (with the help of his two partners from Walls of Genius). After seeing Little Fyodor performing live once, I must say, he's a pretty wild guy on stage, frantic, hysterical and desperate. The songs have a poppy light beat, except for a sadistic "I Love You" song, and the fatalistic "Doomed." Main subjects deal with his concerns about the world's welfare, it's future, and how people are living in it, and Fyodor also may be a little frustrated in other areas as well... Overall quirky and bizarre. Check it out. AA

LONGSHOREMEN : GRR HUH YEAH (Lp, Subterranean Records, 577 Valencia, San Francisco, CA 94110) My first taste of the Longshoremen came when I got the classic Lp "Clubfoot". Now, here's a whole Lp of 'bizarre mutant beatnik jazz poetry!' It goes WAY beyond that too. In "The Cab," cab radio voices float in and out of a dense mix that sounds pretty 'reggae' in a dub-wise kinda way. "Grr Huh Yeah" is a super-percussive cut that sounds African in nature. I suppose I could go on & on about each cut, but I won't. Suffice it to say that this is a diverse and bizarre Lp. Recommended. BL

VIN MITCHELL & GUITAR MADNESS : POUNCE (Lp, Blue Crescent Records, 4 Donegal Rd., Peabody, MA 01960) Guitar madness? Hardly. What we have here are six (count'em, six) guitarists, a bass player, and a drummer out to have a good time. In this case producing a mellow electric jazz sound. But they have trouble deciding whether they're playing fusion, rock, or easy listening. The slipping from style to style is more a distraction than a display of eclectic influences. The musicians are very competent, but even in the showcase solos, one hears no inspiration, very little conviction. The delivery is flat. They're at their best when going after a Pat Metheny sound. CONNIE ISM

M.J.B. : HOW TO ABANDON EARTH (Ep, POB 590564, San Francisco, CA 94159) The front cover is a collage of cities and a tribesman; included with the Ep is a well designed booklet of lyrics, which are in prose and poetry form. The content is political, on multi-corporations, ideological brain-washing, the American dream... The music is fairly non-aggressive, more moody. With the basic set up of guitar, bass, drums and vocals, the record is not a killer in terms of musical originality, but it is good to see a group trying to convey political messages. They are one of the few... MP

THE MUFFINS : OPEN CITY (Lp, Cunellorm Records, POB 6517, Wheaton, MD 20906) This recent release is a collection of previously unreleased live and studio material from 1977 to 1980. Included are two tracks from the "Gravity" sessions (79) with Fred Frith on guitar and piano. Closer to jazz than anything else, the music on this well-produced Lp slips, slides, dips and jumps from meditative musings to punchy, quirky multi-layered compositions. The Muffins play beautifully together from loose ambient sounds to tight, up-tempo shifting of rhythm and melody structures. Both impressive and a joy to listen to. CONNIE ISM

PSYCHOTICS : MASS INSANITY DESTROYING CIVILIZATIONS (Lp, Olive Tree Records, POB 13026, Washington D.C., 20009) One gets the impression that the Psychotics are a really good band live. The grooves that the band hits are not pushed quite far enough to make this studio album a great record. But the band's clean, sharp, fresh sound makes up for what some songs lack in punch. The music which leans on strong, bouncy percussives is a successful blend of pop, funk and reggae - a good, solid dance band. The lightweight feel of many of the songs is countered by the harder-edged "Cubu," one of the most interesting cuts. CONNIE ISM

PSYCLONES : (Lp, Subterranean Records, 577 Valencia St., San Francisco, CA 94110 or Ladd-Frith, POB 967, Eureka, CA 95502) A post-modern rock oriented duo, Psyclones fuse minimalism, post-punk, avant-garde, musique concrete, sensibilities, via guitar, electronics, synthesizers, trumpets, rhythm boxes, tapes, typewriter, clothes hamper, and who know what else. The Minimalist influence is not of the effete, pretty type, rather it explains the incessant propulsion forward and repeated figures. There's a bit of Stan Ridgeway in the vocals, particularly on "Gift of Noise." There are quite evocative, setting up a misterioso, yet disturbing mood. A bit different for Subterranean, but certainly within their stride. Dean Suzuki

PSYCLONES (Lp, Subterranean Records, 577 Valencia St., San Francisco, CA 94110 or Ladd-Frith, POB 967, Eureka, CA 95502)) The very long awaited Psyclones Lp has finally arrived. The label 'industrial pop music' to an extent suits them well, the music contains melodies, rhythms, dynamics and subtle changes, one example works in this manner, creating very subtle material using a very quick rhythm (from the box) mixed with musical textures, with processed voice singing in and out of time - the effect is different, thought provoking, and energetic. The material ranges from 1981 to 1983, the album cover design is striking, and its nice to hear the Psyclones on vinyl. I wish more record labels would take the initiative and the chance with a group such as Psyclones...
WD

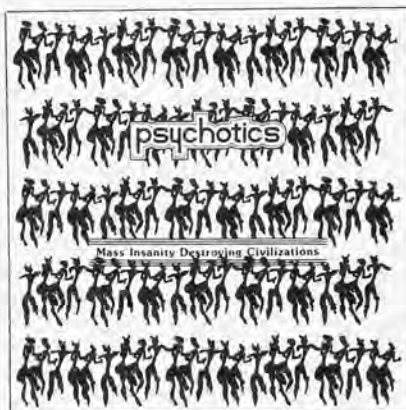
REALLY RED : REST IN PAIN (Lp, CIA Records, 410 W. 28th St., Houston, TX 77008) Really Red was in existence for six years, this Lp being a final presentation, release of their work - a post-modern after the demise of Really Red on June 1st, 1984. The leaning is political and hardcore, but with a strong feeling of original intent. The sound is aggressive, backing up and emphasizing the very strong lyrics (our capitalist culture's problems, eg: nuclear war, personal identity...). The sound is also refreshingly live and raw with very little overdubs. MP

THE RESIDENTS : THE BIG BUBBLE (Lp, Ralph Records, 109 Minna St., #391, San Francisco, CA 94105) This is the fourth part of The Mole Trilogy, documenting the time after the war when the Moles and Chubs have interbred, and focusing on a Mole separatist movement, which is gaining in popularity because of a band called The Big Bubble, who have dared to sing songs in the forbidden Mohelmot language. This is an album full of anthems for a non-existent culture, and sung in a language that a weird, uninhibited ten year old could have created. The Residents have discovered that the anthem formula, which Alice Cooper and Billy Idol know so well, is a phenomena that exists in all cultures. Amazing! And to demonstrate this truth, they have made use of the latest instrument technology (Emulators, computers). Another step forward for The Resident's brand of ethnomusicology. And it is all worth it because it is all very funny.

SP

RHYTHM AND NOISE : CHASMS ACCORD (Lp, Ralph Records, 109 Minna St., San Francisco, CA 94105) Punctuated by surprises and shifts, Rhythm and Noise's new Lp is hypnotic. Their collage-like music created by tapes, voices, instruments and percussion (Z'ev makes an appearance) is strong, solid, moody and very textural. Much attention was paid to the creation of the 'whole', the overall sound and structure of the record. Yet each individual track is strong and complete on its own. Excellent sound sculpture. CONNIE ISM

SACCHARINE TRUST : WORLD-BROKEN (Lp, SST Records, Box 1, Lawndale, CA 90260) How many Jim Morrison imitators can we have? How many musicians who in their heart of hearts wants to be a poet every really succeeded? Morrison never did, and the verdict is still not in on Patti Smith. Henry Rollins hasn't succeeded, neither has Exene, nor does Saccharine Trust here. This is a live recording done at McCabe's Guitar Shop in Santa Monica: the poetry is read, the music is improvised. The poetry is very obtuse and abstract and really just sounds like a lot of word play rather than having any meaning to the writer, just exercises of the imagination. The music is the same from the beginning to the end of this album, the style never changes: long, meditative guitar jams. Why return to the psychedelic sound of the sixties? Why not a thrash background? SP



SAVAGE REPUBLIC : CEREMONIAL (Lp, Independent Project Records, Postbox 60357, Los Angeles, CA 90060) Five years ago, SR put out a very raw, rough-edged album, and now they have released something very clean and polished. The percussion and rhythms are still ethnic, though perhaps now they can be more specifically identified as eastern and middle eastern. The instrumental tracks are beautiful, especially "The Year of Exhile," which is full of ringing guitars, and has a nice bridged section of primitive percussion. But SR is still having a problem with both lyrics and vocals. The best song on this album is "Andelusian," which is sung by Louise Bialik - she also helped write the lyrics, which are full of exotic, mystical images - but, unfortunately, she is not part of the group and only sings on this song. All the other vocal tracks reach to attain what this song has achieved, but fall far short, seem awkward and immature in comparison. SR needs to grab this woman and make her a permanent part of the line up. SP

SHOCKABILLY : SHOCKABILLY HEAVEN (Lp, Fundamental Music, POB 2309, Covington, GA 30209) Of all the Shockabilly records, this, their last one, relies least on the trashing of rock and roll classics, though popular culture is still trashed. More than on any other album, Shockabilly is developing its own voice. The thrust of the music is the same: melody lines that drown in a well-orchestrated chaos of noise, only to surface and drown again, singing that is always moving between the serious and the parodic, so that, sooner or later, every emotion and every word is parodied. But with the focus on original material here, Chadbourne, Kramer, and Licht are creating that parody from "scratch," rather than using some rock classic as the basis out of which they will work a parody. Not that their originals aren't full of all the old rock and roll cliches, because they are, it is that now Shockabilly is creating its own song structures, rather than adapting others. The result is that the new material is much more free form, because there are no echoes of other songs, echoes which subliminally have helped to give form to the Shockabilly chaos. As a result, this original music is more radical, and demands to be listened to more carefully because it is no longer dependent on those echoes. They finally found their voice, and now they've broken up. Too bad. SP

TIM STORY : THREE FEET FROM THE MOON (Lp, POB 415, Hamme, OH 43537) Simple, warm and rich in musical color are the first adjectives that came to mind upon first listening to Tim Story's third and newest album, and at least a dozen listenings later, these same words ring true. "Three Feet From the Moon" is an elegantly crafted, entirely instrumental Lp compositionally based on gently flowing melodic piano motifs, interwoven and accented with delicate strands of guitar, synth and electronic treatments. Each piece is a finely polished jewel unto itself, so carefully composed and presented, without a note or tone randomly placed. Although Eno, H. Budd, Steven Halperia and scores of other ambient and new age purveyors have used similar instrumentation, their works bare little resemblance to Story's, for his music is compact and active, and does not rely on shimmering studio gloss or embellishment. "Three Feet From the Moon" is closer in sound to some of the Windham Hill and ECM releases, sensitively performed, at times expressing life's joys and at other times life's eventual sadness. PL

DAVEY WILLIAMS : CRIMINAL PURSUITS (Lp, Trans Museq 8, 1311 18th Ave. S., Birmingham, AL 35205) Electronic guitar solos, "convulsive blues, amplified to rattle a small planet's fabric." A collection of different improved and thought suggestive, intuitive guitar pieces - any effects are softly processed, the sounds floating and almost atmospheric at times. Functions well as music to be listened to while working or relaxing, not as 'space' music might affect someone (it's definitely not that), but because the ideas are somewhat minimal it can put one's mind to rest in a strange way. AA

OTHER COUNTRIES - CASSETTES



ANDREA NAVARRO : RISIN TO THE LOVE I NEED (Multimedia Productions c.p., 182 16100 Genova Centro, Italy) Bright yellow cover, five electro-pop songs: "We are the Position by the Sea" (got a funky pop beat), "Vision in Dis-quote-K" (more complicated arrangement), "Emotional Shadows" (sorta like Roxy Music), "Portable Summer, I got the (version) Break" (much more somber and chaotic than the other songs). Sexy voice, heavy Italian accent singing in English. All voice and keyboard, and percussion. RJ

ART DECO : DEMONSTRATIONS 1984-85 (Giorgio Soos, Baross ter 16, 1077 Budapest, Hungary) Of all the hundreds of cassettes I receive there are a few that stand out as real surprises - unique works in a sea of cassettes begging to be considered 'different,' but that inevitably and unfortunately lapses into heaps of generic stylizations and chic posings. It is ingratiating to find music of such depth and gripping intensity from a band (of all places) Hungary... Words to describe include: frigid, isolationist, savagely defiant, apocalyptic Long dark dirges with echoey sax wailings, delay drums and spooky rumbling electronics, and savage mutant-rock onslaughts with despair vocals, distorted grinding guitar, electro-mechanical rhythms and an unchecked fury. It really gives you the feeling of a decaying, collapsing civilization ... the heavy sky's too close ... the echoes grow too loud in your head ... HM

BAI-BANG! (address unknown) This is a Swedish compilation made up mostly of Swedish bands (the one exception is Wild Indians from Scotland). The tape has a range of styles from post-Joy Division new wave, to dark electronics, to industrial. All the tracks are technically well executed, and there are some interesting things here, but nothing really stands out - nothing that hasn't already been heard from some other part of the world. For those who have an interest in the Swedish music scene, the following people/groups are represented on this tape: Conrad, Kempe, Stillborn, Texas Instruments, Sator Codex, Wild Indians, Lufor, Det Sjatte Sinnet, Hedda Gambler, PPM, Fysisk Fostran, Njurmanneren, Jean-Louis Huhta, Dada 36. It is surprising just how many of these tracks are in English. SP

D.Z. LECTRIC/ANTHON SHIELD : GARCONS OUBLIES (Presence, c/o E. Vernaeye, 25 rue de la Station, 58 Chaumont -Gistoux (Longueville), Belgium) Many of you might well be familiar with D.Z. Lectric (and his friend Anthon Shield) from his numerous compilation appearances and releases available in France and Western Europe, but for the most part his work remains unknown stateside. These 10 tracks feature D.Z. and Shield on voice, keyboards, guitar and rhythms. This music could perhaps be likened to Human Flesh and Stabat Stabile - romantic, dreamy, hypnotic, softly danceable perhaps. HM

DER POLITISCHE KATHOLIZISMUS (Calypso Now, POB 12, CH-2500 Biel 3, Switzerland) This compilation is a "journey through the Swiss musical underground." There are tracks by 22 different groups, including Nisus Anal Furgler, Pink Balloons, Delirium Tremens, Bande Berne Crematoire, Unknownmix, and Drunken Dolphins. A surprising array of sounds, sensations and styles - the Swiss national anthem, mutant jazz, tape cut-up, musique concrete, industrial rock, ambient and a little good-natured tomfoolery. An essential collection of contemporary Swiss madness. HM

EUROPEAN SQUARE VOLUME #1 (Bande Blanche, 25 Rue de la Station, 5890, Chaumont-Gistoux, Longueville, Belgium) European Square is a compilation featuring Nurse With Wound, Die Form, Tasaday, I.C.U., and Two Witnesses; the material ranges from excellent to atrocious. Side A begins with a short, unsettling piece by NWW, a track that employs Diana Rogerson's haunting voice seeping through an amorphous web of tapes and oddly juxtaposed plucks, squeaks and scrapes of various string and brass instruments. Without question, my favorite piece on the tape. Another interesting selection is Two Witnesses, "Enui Quel An Vive," which is based on quick slices of sound processed through digital delay. The variety of textures is quite captivating at first, but the piece is far too long... Ending side A is undoubtedly the worst selection from Englands little known I.C.U., a stereotypical, horribly recorded piece, using tired old found T.V. tapes and aimless rumbling electronics in the background. Italy's Tasaday provides some excellent material on side B, combining conventional instruments (bass, guitar, drums) with electronics. The effect is exciting and original, with the group shifting between structure and improvisation. Die Form, a group that is usually nothing short of exceptional, ends this cassette on a disappointing note, with a piece that is far too long and ultimately painfully dull. Based on a repeated percussive phrase and sparse electronic accompaniment, this track lacks all traces of excitement or creative spirit, and seems to have been hurriedly thrown together for inclusion on this very spotty cassette. Let's hope Volume 2 will be a bit more selective. PL

INTRENDENT FANSETTE (MAM Aufrahme, ffm, Raugasse 12, D-6230 Höchst am Main, Frankfurt, W. Germany) Intrendent Fansette is an impressive collection of 3 tapes and a booklet. The music presented is a wide variety of groups (mostly European); among the 58 is De Frabrick, Das Synthetische Mischgewebe, Zidsick, Problemist, Vox Populi, Random Confusion... Most of the groups are relatively obscure and represent a broad cross-section of contemporary music. The booklet is a well constructed collection of contacts and visual pieces by the tape participants. This package is an invaluable representation of what today's music - recommended. WD

MERZ: MEDITACION (Luis F. Mesa, Principe de Asturias, 4, 28006 Madrid, Spain) Aggressive electronics and synthesized ambient sounds dominate this tape. Through the use of simple effects and synthesizers 16 pieces are presented here, maintaining an overall approach which is subtle and atmospheric. MP

OPIATE OF THE UNDERGROUND (Materials and Processes, 3 Belvedere Blvd., Toronto, Ontario, M8X 1J4, Canada) A short compilation tape with four pieces by four groups: Believers Voice of Victory, Size Queens, Crawling With Tarts, and Groovy Religion. Believers Voice of Victory's piece begins with noise and progresses into an odd and almost quaint song, somewhat ala a John Lennon feel (without the sentiment). On the same side is Size Queen's strange 'homage' to Bob Dylan (indirectly), with acoustic guitar, vocals and bad harmonica. The second side begins with a selection by Crawling With Tarts, a sort of psychedelic using aggressive guitar lines (reminiscent of the 60s sound) which dominate the mix, along with subliminal vocals and odd rhythms made by something obscure. The piece is nice because it has those 60s roots but is abstracted through composition and mixing techniques. Groovy Religion works with pretty much a traditional set-up, the mix being exceptionally nice with great sounding drums. The music has a lighter feeling, not so noisy as Birthday Party but spacially and dynamically similar. Also one should mention that this tape was compiled by the Canadian group Materials and Processes. MP

OVERLOAD EXTASYA (Nux Org., 105 Kutagiri-Helights, 4-2-8 Nushi-Shinjuku, Shinjuku, Tokyo, Japan) A harsh music compilation featuring noise expose's by P16-D4, Fetus Productions, Null, The Hanatarashi, Tibeta Ubik. Side one consists of two pieces by Null - the sounds are difficult to describe, least to say, they are too intense layered experiments in pounding rhythmic noise with feedback and other noises. The second side features the other groups: P16-D4's selection is a strange mixture of electronics and (possibly) acoustic based sounds, sort of sounds like environment loops mixed with an electronic string instrument - odd and enjoyable. The next selection by The Hanatarashi is another noise textured attack experiment - although mixed later into the piece are some very pleasant sounding rhythms, like they are toying with our expectations as of this is a warm up for the 'pop song' - no luck. Fetus Productions is the more conventional of the collection of groups, using rhythms, electronics and somewhat agonizing vocals. The final selection by Tibeta Ubik is a combination of sounds, not so much noise as crashing sounds, such as slowed down gongs... The pieces as a whole maintain a consistent element of intensity, while the different groups explore their own styles. A very enjoyable tape, one of the many Nux Organization products available. WD

PIECE OF MIND : 001 (Simon Butcher, 29 Billing St., Whyalla Playford, SA 5900 Australia) There seems to be a plethora of cassette mags coming out of Australia: Distant Violins, Public Eye... This new one is produced by the Public Eye folks and follows the same format (booklet and cassettes), but the content is different in that it explores the hardcore scene down under. The booklet contains lots of interviews and visuals and even a testimonial from Ronald Reagan on how much he hates Piece of Mind. The cassette contains mostly music by groups such as Pictish Blood, Vicious Circle, Agen 53, 4 Kicked & Fred; interviews with Pictish Blood and Agen 53. Calvin Johnson

PSY PHALANX : SACKCLOTH AND ASHES (Extreme, POB 2627X, G.P.O. Melbourne, Victoria, 3001, Australia) In their last cassette, "Desire Libertainer," Psy Phalanx showed a chameleon-like quality to play many different types of industrial music and that they could do so with a great deal of technical proficiency. On this tape they seem to be exclusively exploring Christian ritual, especially the satanic, nighmarish elements of it, ala Current 93. But, unfortunately, they have lost their technical proficiency. Not only is the music here poorly recorded, but most of it sounds like a lot of unpracticed improvisation. One notices the poor execution more than the satanic nightmare, and as a result the effect of the music is lost. SP

PUBLIC EYE CASSETTE MAGAZINE : 004 (Simon Butcher, 29 Billing St., Whyalla Playford, SA 5900 Australia) A cassette-zine that explores the unusual world of the Australian Pop Underground. Included are bands with names such as: Frontier Scouts, Market Gard News, and Mystery Virus. There's also a couple of interviews (one is conducted by fellow cassette mag editor David Nichols). With the accompanying booklet, a good intro into the Australian independent scene. Calvin Johnson

SAINT-TIN: THE SEDUCTIVE (c/o Ipsen, 100 Richmond St., E., Suite 220, Toronto, Ontario, M5C 2P9, Canada) Somewhat minimal electronics combined with voice. The production is clear (not at all over produced) - clean and not detailed is the key here. The sound is not totally original but maintains a level of mastery of technique which is most impressive. Electronic rhythms, beats, with voice and other triggers, simple lines move in and out. MP

SOVIET FRANCE : POPULAR SOVIET SONGS AND YOUTH MUSIC (Singing Ringing, 25 Low Friar St., Newcastle upon Tyne, NE1 5UE UK) Soviet France does it again! This is the most exquisitely packaged tape set I have ever seen. The two 90-minute cassettes come packaged in a beautiful engraved hand-made ceramic container, wrapped in a screen-printed mock American flag with hammer-& sickles instead of stars, a bird feather from the shores of the Irish sea ('the most radioactive area of seawater on earth'), with a fold-out info sheet with instructions for use and other artwork. The music itself consists of 37 tracks of perhaps the most satisfying Soviet France material released to date. The approach is distinctively minimal - only one or maybe two sound sources usually - a flute or other woodwind, balalaika-guitars, a chorus of moaning voices, a sustained bass pulse... Echoes and memories, journeys through time and mind, through veils of fog and mystery. Dark pagan rituals, neo-Druid music for the '80's. Essential. HM

STABAT STABLE : INSCRIPTION/ DESCRIPTION (3AP, B.P. #299, 75525 Paris Cedex 11, France) This five song cassette Ep is one of my favorites right now. Stabat plays synth and keys, along with an electro-rhythm unit and special effects. He also sings in a smooth, controlled voice that's quite pleasant. This is an excellent tape: high in quality (sound & vision), original in style, and very melodic and musical without being pretentious, cutesy-pie, or sappy. In short, a wonderful tape that I recommend highly. BL

STABAT STABLE : INSCRIPTIONS/ DESCRIPTIONS (3AP, B.P. #229, 75525 Paris Cedex 11, France) A marvelous 5-song cassette that sounds remarkably like a more upbeat, less self-preoccupied Tuxedomoon, with a smattering of Satiesque wit. There is a heavy emphasis on a majestic shimmering organ and synth sound, with strings, crisp rhythm box underpinnings, a throbbing resilient bass sound and abstractly flippant vocals. Strikingly melodic, stupendous sound and a handsome full-color cover. In all ways a satisfying experience. HM

TAPE REPORT : NO. 1 (Die Ind, c/o Wolfgang Dorninger, Frelstradterstr. 237, A-4040 Linz, Austria) A very nice compilation featuring Gotthard Wagner, Rick Rue, Psyclones, Problemist, Monochrome Bleu, Controlled Bleeding, Josef K. Noyce and Schlafengarten. The first side begins with an orchestrated piece by Gotthard Wagner, which is pleasant and quite creatively executed. Then a confrontation of a series of short vocal pieces by Rik Rue, the title "Other Voices" fits well - different experiments with the voice, tape recorder and effects in a simple and effective manner. The pace then changes with a minimalist rock-like song by Psyclones: "The Games We Play," and then two songs by Problemist: "Hard Imprint" and "Save Children." Monochrome Bleu finalizes the first side with two pieces, the first, "This Is Not," is sort of an electronic folk song that is somewhat subtly political, developing into a more abstract mix. The second song, "Ballerinas of Manaus," is a rhythmic mix of sounds, sax, electronic rhythms and loops, moving aggressively along in an exotic way. Side two of this tape is as rich and diverse as side one, with pieces by Controlled Bleeding, Joseph K. Noyce, Schlafengarten and Viscera. WD

VIVENZA:ESSENTIALITE METALLIQUE (Presence, c/o E. Vernaev, 25 rue de la Station, 5890 Chaumont -Gistoux, Longueville, Belgium - and - Vivenza:Unite Objective, c/o Ladd-Frith, POB 967, Eureka, CA 95502 USA) In the early years of this century Luigi Russolo and other members of the Italian Futurist group experimented with musical composition employing decidedly 'non-musical' sources. The feeling was that the clamorings of the street, circus and political rally as well as the obstreperous screeching and caterwauling of factories and heavy industry could evoke an exhilarating, psychically stimulating state of mind and the senses. In many respects their work can be seen as a kind of foundation for the present day loosely termed 'industrial music.' Vivenza is a French composer from Grenoble who creates momentous, hypnotic cavalcades of sound and sensation through the sole use of actual industrial machinery (no synthesizers!). The machinery he employs is pictured on the covers of his Lps by Electro-Institut and Essentialite and Unite Objective. And he has had some of his works pressed by the Contemporary Art Museum of Lyon, France. These are amazing cassettes - very powerful, cold and devilishly mechanistic. These two 30-minute cassettes are well worth the time and expense to seek out. HM



VITA NOVA INTERNATIONAL COMPILATION (8 Rue, Sidi-Brahim, 38100 Grenoble, France) An above average international compilation, nicely packaged and musically diverse, including such artists as Savage Republic, Etant Donnes, Die Todliche Doris, Nurse With Wound, and Deviation Social. A variety of musical approaches appear here, with sounds ranging from high powered electronics, and musique concrete to tribal rock n roll and neo-dadist sound montages. Most of the material is inspired and well executed, some tracks being a bit too long (Etant Donnes, Victor Nobla) or a bit too short (Die Todliche Doris). Musically there's a lot of energy and creativity exhibited, but the cassette is hampered by very tinny sound quality and some annoying tape hiss, as well as a few 'clinkers.' In general, however, this is a worthwhile addition to any cassette collection. PL

THE WORLD, THE FLESH, AND THE DEVIL (Devlation Culturelle, 5c Basse Rue, 14760 Bretteville/Odon, France) This industrial/experimental compilation features twelve European groups: 7 from Italy (Bruno Cossano, F.A.R., Zona Industrials, LA 1919 Spontaneo, XX Century Zorro/Compact Cassette Echo, T.A.C., & Kino Glaz), and 5 from Spain (Interaccion, Avant Dernier Pensees, Cammando Bruno, Linea Tactica, & La Otra Cara De Un Jardin). This is one of the better Euro compilation tapes I've heard lately - individualistic, and the recording is good. BL

OTHER COUNTRIES - RECORDS

ATTRITION : SMILING, AT THE HYPOGONDER CLUB (12", Third Mind Records, 20 Spire Ave., Tankerton, Whitstable, Kent, England) Like what Bushido is trying to do on their latest 12", Attrition is streamlining and cleaning up their sound in order to appeal to a more mainstream audience, but they don't go quite as far as their label mates. There are some pretty female vocals and some nice acoustic guitar, but their main vocalist - male - has a grating bassy voice that sounds like a square wave, and reminds me of the lead vocalist of Amon Duul, and the electronics are never lush but always as hard edged and aggressive as the percussion but no longer are there feed back loops or any free form electronic chaos. All the sounds are well defined, and the beat is always danceable. As for the lyrics, what we hear is the dance music of nihilism. Attrition has created an interesting hybrid. **SP**

BUSHIDO : VOICES / TIME AND TIME AGAIN (Ep, Third Mind Records, 20 Spire Ave., Tankerton, Whitstable, Kent, England) Here are lush female vocals, pretty acoustic guitar, pristine electronics, and a very heavy dance beat that permeates all the other sounds. When Third Mind began, they were producing mostly industrial and industrial-related music. In this 12" single, all that is left is the aggressive percussion; everything else has the beautiful polish of the Cocteau Twins. But are the percussive elements in both songs enough tension in the music to save it from being pure, saccharine pop? This is music that doesn't quite bore you, though it easily could. **SP**

CURRENT 93/THE SICKNESS OF SNAKES : NIGHTMARE CULTURE (Lp, LAYLAH, Rue J. Bassem 68, 1160 BXL, Belgium) The latest offering from Laylah is a split Lp, one side consisting of a new piece by Current 93, "Killy Killy Killy" (a fire sermon), and the other, a collaboration between Coil and Boyd Rice entitled, "Sickness of Snakes." Current 93's side long composition presents more of the predictably occult imagery of their past several releases, built upon the trademark choral chanting of the background. Over this, backwards voices, screamed and spoken narration, prayers and other vocal effects are layered. Occasional swells of feedback and bass distortion, coupled with discordant piano and percussive pounding provide slight compositional variation, but basically we have heard this before. Current 93's first few releases were uniquely potent and unnerving, but at this point I would like to see more progression. The "Sickness of Snakes" side is by far the better of the two. Ominously beautiful and unexpectedly subtle, the material here displays strength and uniqueness, influenced more by Coil, than Rice. "Various Hands," the first piece, is a dissonantly synthesized orchestral introduction, somber, yet

vigorous, accented by cracks of white noise. "The Swelling of Leeches" follows with thunderously howling noise, a malestrom of confusion, ebbing into an almost Philip Glass-like sequencer progression, underpinned by Tibetan horn and rumbling keyboard chords. Ending the side, "The Pope Held Upside Down," is an exercise in tape manipulation and electro acoustic recording. The sound sources are not clear, probably scraped surfaces, percussion and voice slowed down, accelerated, flanged, run backwards... An undulating, densely tracked and undeniably threatening piece, the best on a very short Lp. **PL**

DANIELLE DAX : YUMMER YUMMER MAN (Ep, Awesome Records Ltd., 59 Moore Park Rd., London SW6 England) Though this is only a three song Ep, this is probably the best piece of solo work that Danielle Dax has turned out. In her previous Ep and Lp she was essentially working by herself, doing all the composing and playing almost all the instruments. Now she is working with a group, and the dynamics that have been created has made the music more vital and alive. Her lyrics have also improved. Before, they seemed to act like a wall, daring to be interpreted or understood, daring you to overcome her oblique vision. They are still peculiar and rather oblique - which is the beauty of them - but now the emotion and meaning in them are more clearly expressed and more readily grasped. I don't think that she has compromised neither herself nor her vision; instead, she has found a voice which allows her to communicate better. **SP**

DIANA ROGERSON : THE INEVITABLE CHRYSTAL BELLE SCRODD RECORD (Lp, United Daires, 40 B ST. John's Villas, Islington, N93EA London, England) The talents of Diana Rogerson (often known as Chrystal Belle) have become an integral part of Nurse With Wound's musical and visual presentation. She graces the inner cover and grooves of "High Thigh Companion," and appears on last year's "Brained By Falling Masonry." Much of her debut Lp will remind listeners of Nurse With Wound, since Steve Stapleton is involved with production and arrangement. After repeated listenings, however, Chrystal's sardonic humor and unique lyrical and musical visions move to the forefront. Pieces like the hauntingly insane "Relax" and "Satzo" combine elements of musique concrete and minimalism, with sing-song voices hypnotically repeating lyrical rhymes through which all manner of fragmented tones, chords, melodies and backwards tapes are interwoven. There is no predicting stylistic or textural shifts; at one moment an embittered female voice grows ravaged tales of heterosexuality, and during the next, a crack drum and bass section hits a groove, propelled by Karl Blakes manic guitar. "The Inevitable Chrystal Belle Shrodd Record" is a perfect soundtrack for muting in an asylum, desparately deranged, with a constant undercurrent of violence brewing beneath the surface. Potent music, that should be heard. **PL**

DUTCH "DIFFICULT MUSIC" : A SELECTIVE VIEW (Lp, Eksakt Records, Poststraat 5, 5038 DG Tilburg, Holland, Netherlands) Eksakt has been known strictly for rock'n'roll releases, but with the appearance of this compilation, they too have entered a contender into the experimental arena. As is the case with most compilations, the main problem here is lack of first rate material. Although a "Selective View" attempts to present a wide range of styles and approaches, at least three of the nine tracks are inappropriately placed, and are more suited to a progressive jazz rock Lp than the others, only two pieces generate interest: Harrie De Witt's "Thin Citites," and Monie K. Toebosch/Michael Waisvisz's "Killpik." The former is an exercise in tape manipulation and metal percussion: the later, a bizarre blend of cabaret and electronic dischord. Most of the other material is oddly unique in approach but borders on being novelty music, quirky but without much depth. For me, the Lp fails on the whole because of a basic lack of spirit and adventure; ninety-nine percent of the music is very passive, very safe and ultimately (fairly) bland. Perhaps the title of this disc should have been "A Safe Selective Sampler," for it seems that this Lp was released only to test a 'new' musical market. **PL**

L'ENFER EST INTIME (2 Lp, VP/231 11 Allee Du Prunier Hardy, 92220 Bagneux, France) Double album set of industrial music from around the planet. 27 groups including: Vox Populi, Blackhouse, Human Flesh, Merzbow, Vivenza, Pacific 231, Psyclones/Schlafengarten, and Die Form... As far as industrial compilations go, this one is the definitive document. Flawless recording, production, pressing and sound quality. **BL**

ESPLENDOR GEOMETRICO : (Lp, Apartado 14.325, 28080, Madrid, Spain) Today the term 'industrial' seems horribly worn, a cliché representing all of the stereotypical images of a genre associated with noise, the macabre, and uncontrolled hysteria - a distorted and silly term indeed, but in its origins, quite representative of a certain musical sound. Esplendor Geometrico has been creating industrial music, in the truest sense of the term, since 1980, structuring their pieces around relentless, interacting mechanical rhythms. The new Lp presents a finely honed, razor sharp set of tracks, reinforcing and refining their stylistic approach. Pieces unfold gradually, with electronically generated rhythms increasing in distortion and intensity. This structural rigidity is offset by syncopated electronic bursts and swells which add to the propulsive grinding movement of the compositions. Esplendor's work may most appropriately be defined as industrial minimalism; pulsating repetition dominates their work, and through the corse of the new Lp, several exciting variations on this minimalist approach are fully developed. This is a simple, unpretentious disc, executed with thought and striking percision. **PL**

FALX CEREBRI (7", Artcore Editions, Welsestr. 58, 1000 Berlin 44, W. Germany) Recorded live in Italy on July 6th, 85, this record offers us the diverse talents of Graf Haufen: musician, mail artist, performer, organizer of events, exhibitions... Falx Cerebri has released a number of tapes, and offered within this 7" are on the first side a subtle noise piece, ambient textures of noise. The second piece is a non-changing knocking type of rhythm that is not a statment, but something to ponder - no surprises. The second side is a strange, intense, disturbing piece that reminds one of wolves eating flesh, or some sort of cannibalism. If you get the drift, it sounds like something intensely eating away at something else. The record is well produced and with historical information on Haufen and Falx Cerebri, also a written piece on Antimuzick and his thoughts on it's meaning. **WD**

INTIMATE OBSESSIONS (Lp, Thlr Mind Records, 20 Spire Ave., Tankerton Whitstable, Kent, England) Techno-dance music (that is, a constant beat, electronically oriented with sequencers, samper, drum machines...) The music, though, lacks a special mystique which potentially could be there due to it's linear qualities, few layers of sound, the textures being too simple - thus the overall display from one side of the record to the other is one of repetition. With the diverse arrangements and capabilities that some of their more advanced instruments can provide, perhaps they could explore more complex variations and dynamics in the future. There is a subtle mood created, very subdued and low - and on this level is where their potential reveals it's flame. **AA**

LAIBACH : NEU KONSERVATIVW (Lp, Walter Ulbright Schallfollen AG, Durchschnitt 15, D-2000 Hamburg, West Germany or RRRrecords, 151 Palge St., Lowell, MA 01852) This is a live recording done in Hamburg in 1985, and is one of the most amazing records I have heard in a long time. With a line-up that is very similar to Throbbing Gristle's, Laibach creates a music which is far beyond just a shocking aesthetic or a questioning of traditional modes of perception and information dissemination and reception. This group has a strong social and political bent. Being from Yugoslavia, one of the freer and more democratic of East Bloc countries, they can at least exist, where they probably could not in Russia. Bu they still feel the pressure of the totalitarian boot: the threat is always present. The music can be best described as a primal scream stifled by marshal music - the oppressive beat, the oppressive rhythm. The pressure of a desired catharsis can never come to fruition. This music is extremely intimate and personal and reaches DEEP. **SP**

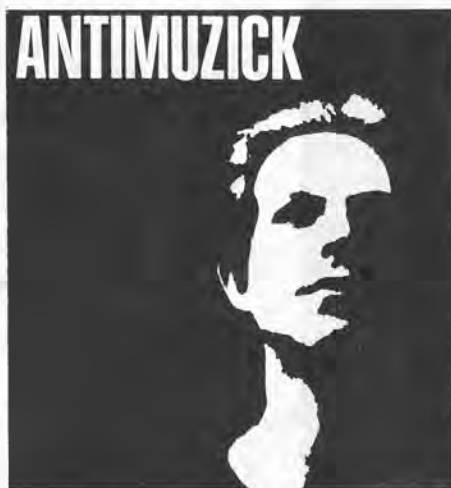
ORGANUM : IN EXTREMIS (EP, LAYLAH, rue J. Bassem 68, 1160 BXL, Belgium) This continues along the same line of sound as introduced by their previous 12" Ep, "Tower of Silence" (see last issue). The music is built upon discordant harmonic interactions, which are produced by a combination of bowed instruments, scraped metal surfaces and elctro acoustic processing. The resulting sound is very cold, very hard, and void of recognizable arrangement or instrumentation, thus seemingly totally improvised. Although, often highly abressive, "In Extremis" possesses an underlying beauty, in it's gradually shifting tone and color. As a reference point, Organum's work seems influenced by groups like AAM and MEV. **PL**

HANS REICHEL : BONOBO (Lp, Free Music Production, Behalmstrasse 4, 1000 W. Berlin 10, Germany - or - Rick Ballard Imports, POB 5063, Berkeley, CA 94705 USA and Cadence, Cadence Bldg. Rt. 1, Box 345, Redwood, NY 13679 USA) This is the quintessential Reichel album. If you are familiar "Guitar Solos 2" on Virgin, the compilation featuring Reichel along with Fred Frith, Derek Bailey and G.F. Fitzgerald, this contains music from that same period. For this recording, dating back to 1975, Reichel constructed instruments consisting of the necks of two guitars attached end to end, with pickups in the middle. The strings are hammered and plucked with the fingers. Forget about the Chapman Stick, the excesses of left hand technique for the flamenco guitar and Eddie Van Halen. This is what you really want to hear. Though one might imagine that there would be limitations due to the techniques involved, Reichel has come up with some truly creative, varied and challenging music. For lovers of free guitar improvisations and followers of Frith, Kaiser, et al., this is essential listening. **Dean Suzuki**

SAUREKELLER : HIROSHIMA (7", Ulan-Bator, Steinfurther Allee 56, 2000 Hamburg 74, W. Germany) Saurekeller translates to 'acid-basement.' The music is on the edge of technology, almost purely synthetic sounding, although not real slick but with a slight gloss. Light synth lines with equally light rhythms and chorused vocals singing somewhat twisted lyrics: "This event was a lot of joy, the bomb brought us fortune." **MP**

SCHONE WEINNACHT : MIT KOSMONAUTENTRAUM (7", Ulan-Bator, Steinfurther Allee 56, 2000 Hamburg 74, W. Germany) A conceptual, theme oriented record - the theme being a Christmas message. Through the use of simple tape effects (slowed down voice...) and acoustic instruments, such as cello, this group gives us two offerings in a strange gait, and disturbing style. One piece, "Vom Himmel hoch da komm ich her" begins with strings and slowed down voice, then cuts to churchbells - a voice shouts "Merry Christmas"; the sound is experimental and spacial The other piece is a version of "Jingle Bells" using bells, plucked strings and the lyrics are sung in English, very sullen and low. Quite possibly the German answer to Culturcide's most recent single. **MP**

SEVERED HEADS : DEAD EYES OPENED (Ep, Netzwerk Prod., POB 330, 1755 Robson St., Vancouver, B.C., Canada V6G 1C9) Another release from the techno Australian group - this time on the equal techno label Netzwerk (ala Move, Skinny Puppy, Grapes of Wrath). Included are three remixes and two new pieces. The sound consists of electronic sequenced lines, computerized drums, found material, and other bits of sound at times unrecognizable. One piece, interestingly enough, reminds me of another great group, This Heat. Severed Heads works with a simple but effective mix of technology, electronics, and musical originality. The vocals are sung quietly, adding a haunting quality to the musical elements, sometimes chanting, with lots of busy collaged fragments: a modern psychedelia meets experimental dance/barrage. **MP**



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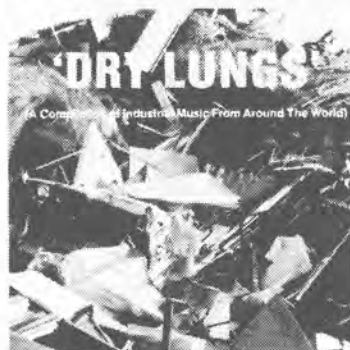
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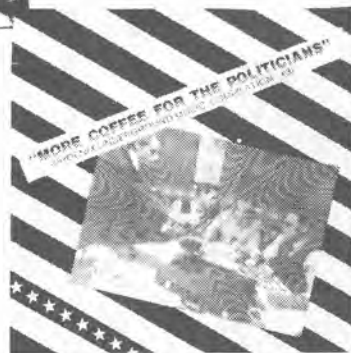


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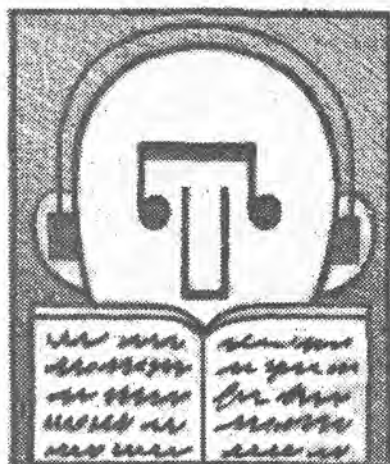
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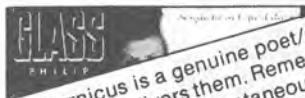
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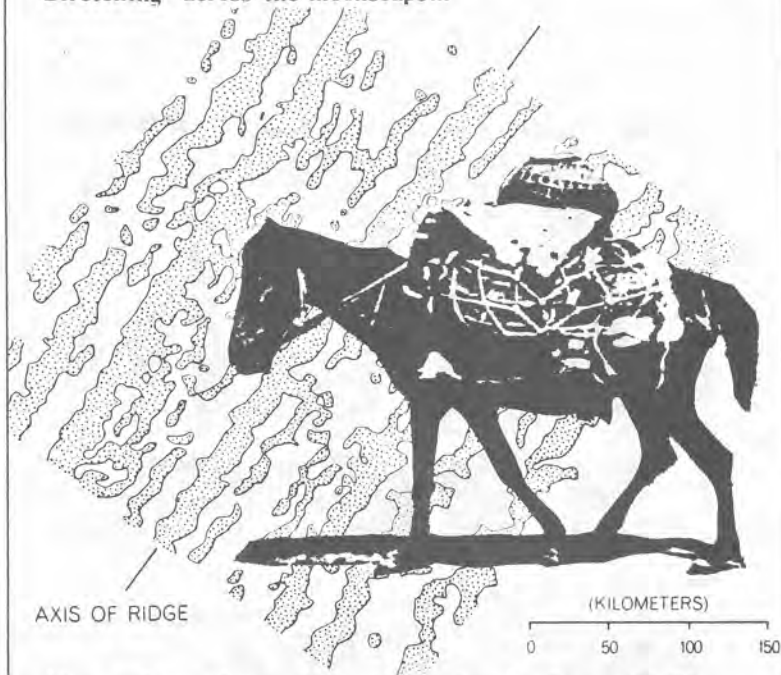
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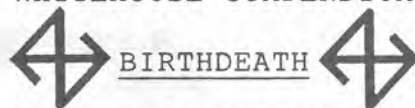
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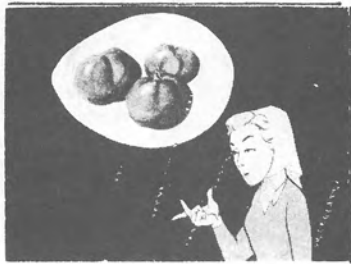
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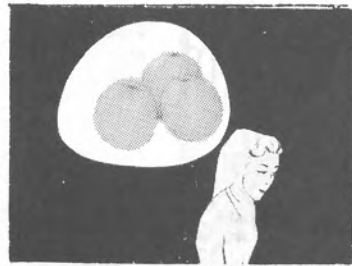
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