

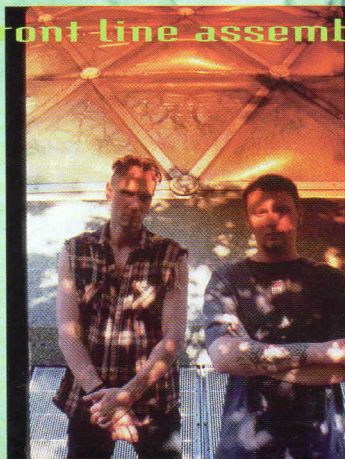
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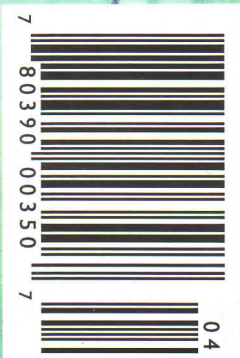
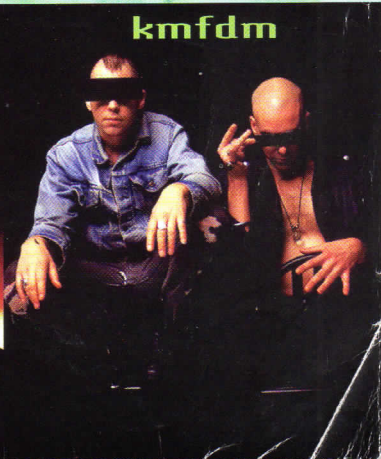
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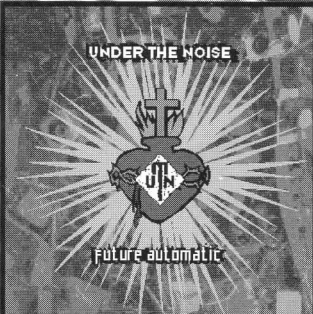
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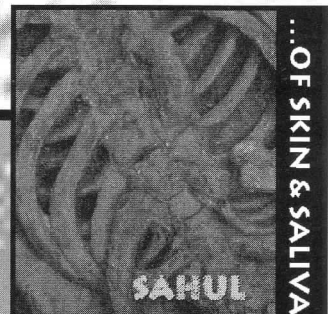
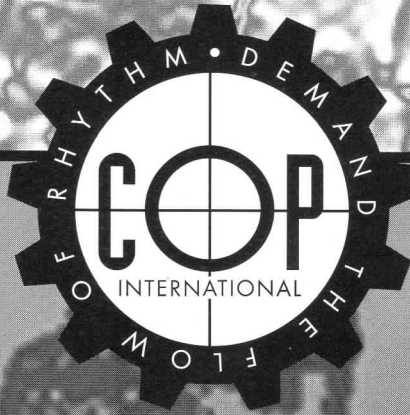
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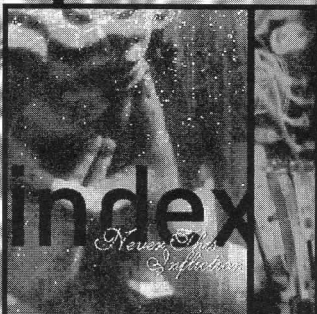
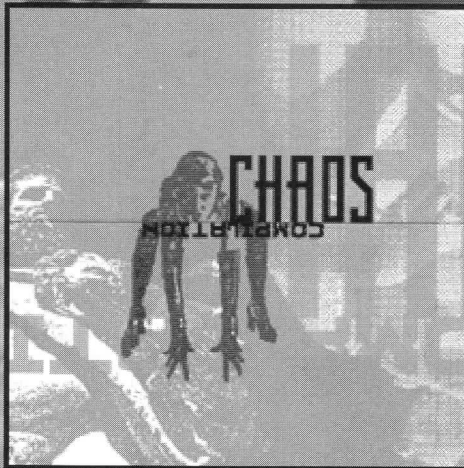
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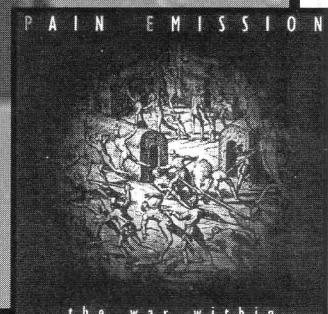
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Arc Number 4

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Galbar Press, 11904 Farmington Road, Livonia, Michigan 48150 USA. Notice for a free

catalog of comics and comic art related prizes.

FINALLY, MUSIC YOU CAN PLAY FOR A DATE!!

(of course, your date has to be strapped in a chair and sedated.)

16 VOLT Skin

When 16 Volt first stormed the studio, they kicked out a CD full of digital-dance grooves and garage-inspired riffs. This time out, they've brought the guitars up in the mix with more coherent vocals, while the underlying cyberstructure remains solid.

KILLING FLOOR

Although K.F. packs a traditional line-up of guitars, bass, drums, and keyboards, they cater to the clubstompers as well as the indie-rockers. If you liked 16 Volt's Wisdom CD, then you should tune in to the synthcore sound of these SF-based hoods.

SMP Stalemate

This Seattle percussion-punishing duo unloads a clip laden with scratching, sampling, screaming, guitars, and hard hip hop influenced beats.

VAMPIRE RODENTS Clockseed

Casting aside the abrasive, jagged sound of their previous material, the Rodents take a more cohesive orchestral-&-cyberdance approach. Joining in the experience are 18 guest vocalists, from bands such as CHEMLAB, PENAL COLONY, 16 VOLT, SISTER MACHINE GUN, BATTERY, BABYLAND, TINFED, & HATE DEPT.

THUGS 'N' KISSES Compilation

Re-Constriction brings together the best of the digital underground with 16 VOLT, CHEMLAB, TINFED, HATE DEPT., SKREW, ACUMEN, PAIN EMISSION, CLAY PEOPLE...



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SILENT CATALOG

Silent
101 Townsend Street, Suit 206
San Francisco CA 94107 USA
E-mail: Cascone@well.sf.ca.us

Silent still has available its CD-sized 1994 Fall/Winter catalog featuring their current releases, ordering info and Silent's e-mail address. Write or e-mail for more info.



JOHN BERGIN • FROM INSIDE

Kitchen Sink Press
320 Riverside Drive
Northampton, MA 01060 USA
\$24.95 Limited Edition, signed and numbered

John Bergin, whose project, Trust Obey, and soon to be released album "Hands of Ash" (on Reznor's Nothing label), has available from Kitchen Sink Press, his full color graphic novel, "From Inside." A haunting and beautiful tale of a pregnant woman and her fears of bringing another life into her desolate, infected and dark world. She travels on an unending train through a barren landscape with other passengers whose lives are threatened by starvation and death. John has been critically acclaimed in the comic industry for years and "From Inside" is truly his crowning achievement. (At least, thus far). "From Inside" is 320 pages and offers a glimpse into Bergin's artistry and perhaps, what one might expect from Trust Obey.



SIGNAL TO NOISE/EPOCH SPLIT CD

Arts Industria
P.O. Box 4142
South Bend, IN 46634-4142 USA

Tentative plans have been made for a 1995 summer release of a split CD featuring music by Signal to Noise and Epoch. The yet unnamed release will feature songs from both AI cassettes, which have now been deleted from AI's catalogue, plus new material written especially for the CD.



VUZ RECORDS/AND CHRIST WEPT

VUZ Records
Postfach 170 116
47181 Duisburg Germany

Vuz has recently licensed ACW's "Destroy Existence" for an exclusive European release. In other news, VUZ has made Arts Industria it's exclusive US distributor. Vuz releases include :wumpscut: and Batz Without Flesh, among others. Write to Arts Industria for a complete Vuz listing.



TRIANA

Taste This: Catalog of Media and Arts
P.O. Box 612
Elizabeth, NJ 07207 USA

Falling somewhere in the Depeche Mode-techno-pop-industrial-dance-house style of electronic music, TriAna's 7-song demo is available from Taste This for \$6.50 US or \$7.50 US for foreign orders. Also write for a catalog of other music, art and comics.



CREWZINE

c/o Richard Gurtler
Druzicova 2
821 02 Bratislava Slovakia

This fantastic zine just keeps growing and getting better. Clocking in at 90 pages, Crewzine #7 has a massive amount of reviews, organized by label, artist, demo and live performances. Crewzine now also features scene reports from across Europe, and great little interviews with Pounce, Intl., Experimental Change Request, Deus Ex Machina, RemyL, Vanishing Point, LPF 12, The Insult That Made a Man Out of Mac, Pattern Clear, Cybernetic Faces and Sleepwalk. Send \$5.00 US for your copy. Make checks payable to: Richard Gurtler (not Crewzine).



DIABOLUS CANTUS

c/o R. Zimmer
Karlsru. 4
76530 Baden-Baden Germany

Diabolus Cantus has available their current catalog of music featuring dark wave, dark techno, EBM, avant garde and industrial. They also organize Tempel-Nacht, spinning their favorites for eager audiences. The catalog is thick and full of great releases, so those looking for hard-to-find imports might start here. Also, write to have your materials for audio rotation or distribution

SOCIETY BURNING * STATE OF DECAY

Prescient Thought
P.O. Box 13322
denver, CO 80201 USA
E-mail: Prescient@delphi.com

Got here in my hands what I am assuming to be a cassette pre-release of Society Burning's newest stuff. The weird newsletter that accompanied it said "State of Decay" was nearly completed, but what I heard sounded done enough. You can get a "noiseletter" for a buck containing about a meg of wavefiles and other stuff for your (ACK!) IBM. Windows required.

FRAGMENTED * SET

(BlueNitesEroticSecrets Records)
1512 Canyon Run Road
Naperville, IL 60565 USA

Structured noise and droning things rum amok through nine songs on "Set," a supposedly "new" sound for our listening pleasure. I don't know if it's new or not, but it is very good. This is another of too few examples of well crafted ambient noise that holds it own on repeated listenings and brushes off the tag of being a novelty that one listens to once or twice.

BACILUS

c/o Peter Keller
2244 Murray Hill
Cleveland, OH 44106 USA

As the Grinch has been quoted, "Noise, noise, noise..." Perhaps he hadn't really been listening to the Whos, but Bacilus instead. Two releases from Peter Keller (who has supplied the comics for the past two issue of Arc) explodes sonically with "Pregnant Disease Formation" and "The Second Shock Left the Patient Dead." This is in no way similar at all to the recent influx of ambient noise and probably is better described as background music for electric chair vaults. The witnesses could never tell when exactly the chair was turned on or off (except for the smell of singed hair, perhaps. Send your \$4 US for either tape that comes in a cool hand-assembled envelope adorned by Pete's art.

POUNCE INTL. * DEMO #1

Pounce Intl
P.O. Box 164171
Columbus, OH 43216-4171 USA

Yes, this time I did save the best for last. If you've been paying any attention on the 'net lately, you'll notice the glowing, justified feedback Paul Campbell's new project has received. PI is a finely tuned bit of dance beats, crisp electronics and occasional female vocals all melded into coolly realized compositions. Don't pass up PI appearances on upcoming compilations including AI's own "The Art of Brutality," Furnace's "Hellscape" and Paradise Movements' "Blood and Computers II," among others. If you can't wait, send \$3 postage (make checks payable to P. ThomasKavicky) to get your free demo cassette.



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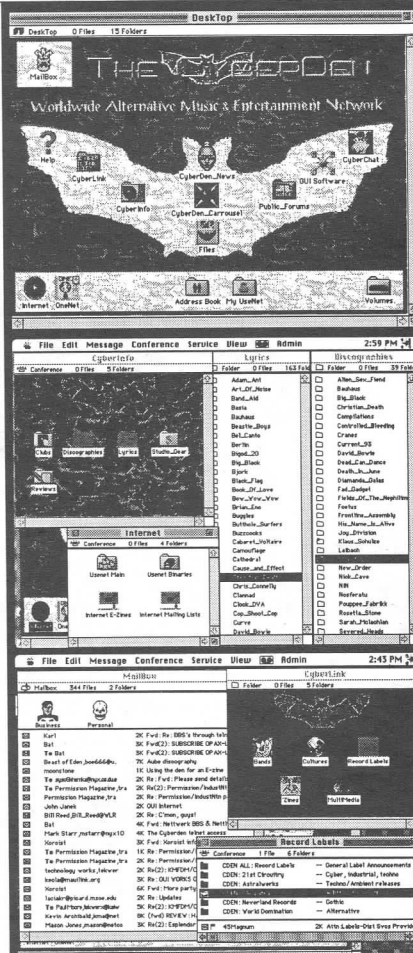
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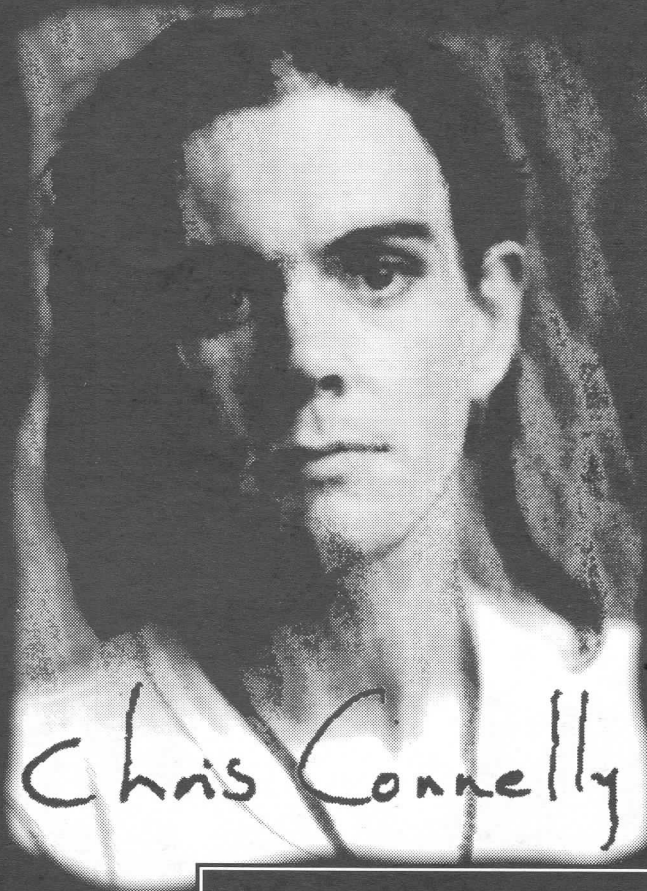
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MODERN DEITY

BY
MAURA
CONWAY

In his Chicago apartment, Chris Connelly was up to page 18 in Martin Amos' book, "Other People," by the time I called to speak to him. It was a beautiful Autumn day, and I almost felt sorry to drag him from his leisure – almost. The truth is I would have given my right eye for this interview; I am not a journalist in the least - I am a writer who is attempting a new genre, and a great fan of Chris Connelly, whose work stretches over many genres of artistic expression. He is a writer, singer, song writer, etc... and in all efforts he is stellar. Now, after ten-plus years of musical exploration and expression, Chris releases his third solo album, "Shipwreck," which is believed to be the best work he has produced to date. And this is a man with a resume longer than SnoopDogg's rap sheet – he has worked with Fini Tribe, Ministry, Revolting Cocks, Pigface, Murder Inc. – people and projects which have shaped the scenes today, and now Chris Connelly is his own – playing under his own name, and with his own ideas. The past was nice, but he has a very good feeling about the present.

"It's where I've wanted to be for a very long time... now is kind of the time to sum-up the mistakes I have made and all the triumphs I have had, and applying these ideas, and trying to make some sort of story out of it and present it in that form."

And presentation is Chris' stronghold. His Scottish brogue adds a lucid charm to his ideas and perceptions of life from aspects of life and nature to love – and her many complexities. This voice fills our minds with his poetry. Though he prefers to pursue musical expression rather than spoken word presentation, his words are the undercurrent to his brilliance; they send as he favors, an emotional message, unlike the contemporary intellectual trend in poetry today, which Chris feels is presented “in such a high-brow fashion”. He prefers to read Dylan Thomas, and it is through his highly literate influences that he is able to create lyrical content which one would characterize as poetry right along side of Thomas. One could term him as one of the most literate of musicians today. If not in the studio, one could find him in the library borrowing books “because you can.” When I asked him what he'd like to tell the public if anything, he said he wanted them all to read more. A good piece of literature to read, if it's available, is Chris Connelly's lyrics

“Swimming is a kind of joking metaphor for somebody swimming but they're not really swimming, they're in trouble. The character in the song is in the river, swimming, or learning to swim, and kind of wondering if a certain person will be there waiting for them on shore to help them out of the water, but that person isn't there, and the person swimming, me, ends up drowning. But, I end up looking at the whole thing as very ironic, and thinking “oh well, I'm drowning, it's cold and it's wet, but it doesn't really matter, I could go either way, I could be saved or I could drown – it doesn't really matter at this point.” I try to convey that in the music it's very dense, and watery sounding.”

Since he feels very close to his fans, he mentions that he may sometime in the near future, make his lyrics, and poetry available through his PO Box number, which I like to frequent. He is very accessible; the artists with the huge egos, as we know, usually don't have the talent to back it up. At shows, he is known for talking to and socializing with people who had come to see him and experience his magic on stage. He is a personable man, not an icon who is untouchable.

With his ideas, lyrics, and appeal at his side, Chris dives into the heart of his art by giving us another ounce of sustenance (at least, that's how I view it).

“Shipwreck is like an exclamation mark for me – you know, an end to something and the beginning of something greater. I was a little

insecure walking into this album because I wasn't very happy with “Phenobarb Bambalam” ... lyrically I am happy with it, but musically, it wasn't executed the way I wanted it to be – I hurried it, and I just didn't do it justice. For this I wrote the songs on a little Radio Shack cassette, and sent out the different cassettes of the material to the guys in the band.... by the time we started rehearsing, everybody knew what they were doing. It would be easy for everybody to go into the studio and record the songs. We would record maybe three songs a night for a week, then you have two weeks in which to experiment.”

Behind the craft, is his transcending personality. In this he is much like the author whom he has been reading, Martin Amos. Chris describes him as “a great writer, really funny, but tragic at the same time.” Chris has expressed the many pains in his life through music, and in certain pieces one may feel overwhelmed with a sense of tragedy, a melancholy, a loss. But with “Shipwreck,” more humor is displayed.

“I think you'll notice on this record, “Shipwreck,” that there is a lot more humor in the music than there were in the past two records. I mean it's not obvious humor, it's not like Roseanne or anything, but I started to realize that in trying to de-intellectualize things, you try to be more honest with yourself, and I do have a good sense of humor and I wanted to inject that into the music, and it's very dark humor, but it's a width that was lacking in the past two records, and I really wanted it to be there, because nobody's that one-dimensional. I wanted to be honest with myself and try to press my personality, if it is possible.”

What Chris Connelly is, is a man with many gleaming facets. There is the talent and craft to display his ideas and perceptions, his personality which draws attention and awe, and what his newest effort tries to exhibit, not only his brilliance, but humor and depth. Chris Connelly is an artist for our times – changing upon influence, but remaining himself – giving us what he conceives and chooses to reveal. I talked to him for a half an hour, nervous at first, comforted and attentive, and then wanting to go have lunch and discuss more. But, I thought that that would have to wait another time – Chris Connelly, sitting with the windows open on a beautiful day in the Fall, had more pages to read yet, and I had an album to listen to.

THE ART OF BRUTALITY

Xorcist
:wumpscut:
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Bubblegum Crisis
din_fiv
Tekachi
Remyl
Terminal
Morning Gold Fix
Sphere Lazza
Altruistic Suicide
Diode
Erzulie ze Rouge
Manhole Vortex
Pounce Intl.
Music for Isolation Tanks

an electro/industrial
compilation

seventeen industrial, electronic and experimental tracks featuring the works of
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Erzulie ze Rouge - Terminal - Thine Eyes - Pounce Intl. - Manhole Vortex
Morning Gold Fix - Tekachi - :wumpscut: - Diode
Altruistic Suicide - Music for Isolation Tanks**

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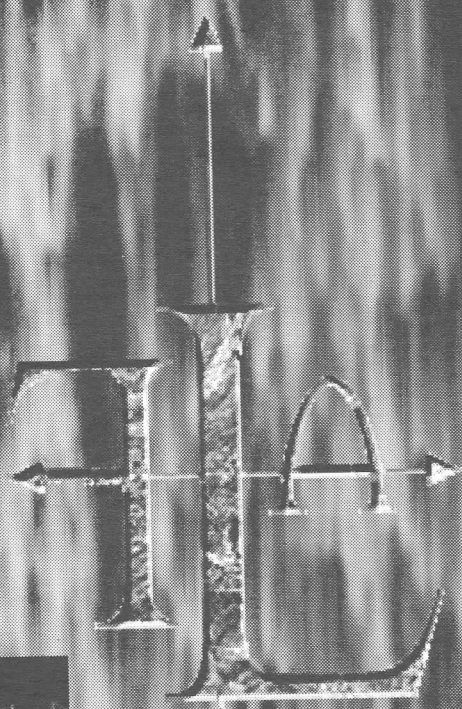
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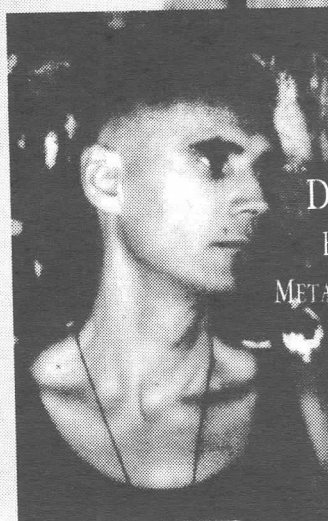


AIS005



DIGITAL TRASHING WITH FLA
BILL LEEB TALKS ABOUT MILLENIUM,
METAL, GUITARS, AND FLA'S NEW DIRECTION

interviewed by paul k. reynolds



Paul: The new album has a lot of guitars. A lot of people that I've talked to seem to be fairly disappointed with the album. I tend to disagree with them. What are your opinions on the album that you made?

Bill: Well, you know... I think when we set out to do this album we thought it was going to be that kind of scenario. It was like we were probably going to pee in a lot of people's parades because we added guitars. It's kind of like a weird catch 22 thing because I think for a better part, it's a lot of these electro-purists that we've been dealing with for the last few years. The problem with that is, as a band, Frontline's audience was always such a definitive crowd and a pretty streamlined kind of audience and we couldn't get other people to listen to our music and it was always just passed up as a hardcore electronic dark music that blah, blah, blah. I guess that at a day's end, we felt that as a band, we were starting to stagnate with what we were doing. We felt like it was pointless for us to continue on if we're going to just stay at the level we were at. So, for us, it's better to lose old fans, but gain new ones. From doing all these interviews and that, I found out we lost old fans, but we're also making a lot of new fans by the kind of magazines we've been doing interviews for - Korang, Metalhammer... Again, it's a different audience and I still think it's a pretty Frontline kind of album, I just think we put new kinds of elements on it. We just didn't want to write the same record that we'd written for the last few years. For us, it's kinda like we're not a big enough of a band that we have to worry about changing our style too much because I think the next album is going to be more drastic of a change than this one. For us to go back to what we were doing is easy enough, but wasn't enough of a challenge for us anymore. We want to move on to a natural progression. It was still kind of an experiment. Once we used guitars in the first song we thought, "we definitely like this." Also, it's sort of more representative of the kind of music that we're listening to now. Rhys, for the most part, only likes to listen to bands like Prong and Carcass and Pantera and that kind of stuff. That's sort of his

main interest now because things change & times change & music changes and we don't want to be an old techno band slashin' out out there. Our tastes have changed, too.

Paul: The last album sold, from what I hear, about thirty thousand copies in the States alone. How well do you expect the new one to do?

Bill: I don't know. It is really hard to say. To me, selling that many records is kind of a failure because it's not really a lot of albums.

Paul: Well, when I heard that stat, I was quite impressed.

Bill: Really? We were pretty disappointed. Thirty thousand records. Nine Inch Nails sell that many records in a week.

Paul: Well, that's Nine Inch Nails.

Bill: Yeah, well, that's the thing. We're at the stage in our careers that if we're not going to advance and stuff like that, it's pointless to do this kind of music for us. Why keep at the same level? If the new one does less than that, so be it, but at least we know we tried as artists to do a record that we wanted to do and not what everybody else wanted to hear. It's easy enough for us to churn out a techno album cause we've be doing it for long enough, but we did an album for the first eight months and it sounded like a typical Frontline album and we thought, this is okay, but it's not really what we wanted to do, so we just shelved it and did another album and this is it. You've got to live with yourself and that's the way we thought we'd be most true to ourselves and to our feelings as to the kind of music we wanted to do. Like I said before, If we were selling eighty thousand albums worldwide, which is what we did if you count Europe and everywhere else. I still don't think that's that big a deal, considering we've been doing it for five, six years. I guess you don't know until you go out and try different things. You live by the sword, and if you play by the sword, you can die by the sword as well, but that's sort of the way life is.

Paul: How's the response to the album so far?

Bill: I don't know. In Australia, it just came out about four days ago and in Europe, it's only been out for two and a half weeks. I think it's only been out for three and a half weeks all around, so...

Paul: It's at number eight or ten on the chart here, and I've heard on rec.music.industrial, on the internet, that it was the fifth most requested song on some metal station in the States. So it's got a lot of new fanbase coming in.

Bill: Yeah. I've never done this many Canadian interviews as I've been doing this time. I've been doing four days of Canadian interviews and I think in St. John's, Newfoundland, we're at number two and we've done three days of Australian interviews and a lot of them have been for metal shows and stuff. We're sort of treading into new territory. I find that we're doing a lot more press this time. It's all new to me. We're getting a bit of a backlash from people who don't like the new album. A lot of journalists that I've been talking to in the last few days are saying "Yeah, well I've never really cared much for any of your music before, but we think the new album is awesome." You can't please everybody. It's kind of like the Nine Inch Nails thing. A lot of people don't like him, but look at all the people who do. So, at the day's end, I don't think Trent really cares, because he's still successful at what he does. So who's



to say what's right and what isn't as far as success goes, but it seems to be going good so far. I guess time will tell. Maybe other people just aren't used to the sound and maybe it will just take a while and they'll go, "wow", you know?

Paul: Along with the guitars, I think the programming is a lot better. I think I'd have to say I like Millennium more than Tactical Neural Implant and that CD was one that was constantly in my stereo. And along with the new ground with the guitars, there is new ground on "Victim of a Criminal." How did that come around?

Bill: You know, on our last tour we were listening to a lot of rap. Some real sort-of gangsta rap and heavy kind of stuff and we like some of it, so I think we've taken some influences from that as well. It was just one of those songs when we wrote it, 'cause I always do the lyrics last. When we wrote the song, it didn't lend itself to my trying to do vocals on it and now that we have Delerium on Netzwerk, they have this rap band called P.O.W.E.R. from Oregon and I met the guy Dave, and I just had asked him, and it was kind of like an experiment. When he did it and we listened to it, everybody here really liked it, so we just kept it. Again, I thought this might piss a lot of people off or a lot of people might not understand where we're coming from with a song like that. But it's sort of where our headspace is at. It's something new for us and again, you can't expect everybody to like it, but for us as musicians, it was a challenge and something new, so we just went with it.

Paul: From what I understand, there was a video put out at the beginning of October.

Bill: Right.

Paul: I haven't caught it yet. Could you describe it?

Bill: For the most part, it just looks like a landscape or like a planet that is been sort of ravished by what-have-

you. It's just a desolate planet. There are basically just a few people that are left and they're being hunted by this ultimate kind of wizard-kind of guy who's got control of what's left, which isn't much, and he can destroy people with his thoughts, which is sort of what Millennium, the album, is about. A reflection of society and how the mental state is going to be, the only common ground or piece of mind you're going to have, and how people try to control that even more. That's sort of what the video's about and that's sort of what it looks like. Almost like a "Road Warrior" kind of thing.

Paul: I noticed with the new album that it's more apocalyptic as opposed to the dark cyber future that Tactical was. With Tactical, you had the video for Mindphaser, which hit number fifty-eight on MuchMusic's top two hundred. Do you expect any response like that with the video for Millennium?

Bill: No... no, I don't think so. Mindphaser was one of those videos. Even when it was being done, I could see it. It's like this video... when you strike a deal with the devil, it's going to come back to haunt you. When you do a video like that, it's always like, "what are you going to do that's going to be better?" The only thing left to do better than that is to get a bigger budget and do like a new sci-fi thing that's going to have every special effect that you can get in Hollywood, but we don't have that kind of money, so that's just not going to happen. So, I think Mindphaser is going to always be one of those videos that comes back to haunt us. People are going to go, "well this video's good, but it's not as good as this one." But, the thing is we did it and it's out there and it was good for its day but I don't think the new one is going to have the same impact as that one did.

Paul: How did you come about using Gunhed for Mindphaser?

Bill: That was the producer. That was just contacts. It was just a string of phone calls and handshakes and stuff.

Paul: Moving on, I hear that the new Intermix should be out in the next few months, correct?

Bill: Yeah. It's all finished and the artwork is done. They have it now and it's been mastered, so it will probably come out in January or February or something.

Paul: Is the sound similar to earlier Intermix projects?

Bill: I think it's by far the best one. It's got a lot of tribal stuff on it. Like chanting and stuff. I'm just really into that these days. It's a lot of that mixed with electronics. The songs are really long because they have a lot of long intros and ethnic stuff on it. Again, totally different from the first two. Program-wise, I think it's by far the best one. I think that with the new Frontline album, too. I think it's the slickest sounding as far as all the right things are in all the right places. I think the same goes with the new Intermix.

Paul: On the last Intermix album, Phaze Two, there is a track called "The Process." I know that with the upcoming Skinny Puppy album, which is also called "The Process," that it has something to do with an organization of the same name. Is that the same reasoning for the track on Phaze Two?

Bill: Yes and no. I talked to a guy who did our videos, Bill Morrison, yesterday who's doing all the Puppy stuff and he was telling me about The Process and I hadn't heard of it until yesterday. I think it's kind of funny that theirs is called the same thing as ours. I think that all those guys all got tattoos that had something to do with that. Do you know anything about that sign?

Paul: I really don't know anything about The Process.

Bill: It's kind of like a weird cross that's filled in strange places. Bill and Ogre and Genesis P-Orridge and everybody that was involved in this new album of theirs.

Paul: It's not the Psychick Cross is it?

Bill: Not, it's not that. And he showed it to me. He had it on the inside of his wrist and they all got this done and it has something to do with The Process.

Paul: Where do you get your criteria for sampling, if there is one?

Bill: Hmmm. I think it's just personal preference. I think that after doing it for an extended amount of time that I just know the feel for watching films for sampling. It's like having an ear for music. You can tell if things are going to work right away. Call it a sixth sense or whatever, but I know right away if I hear something. I know we should get clearance to use it. I guess experience has had a lot to do with that.

Paul: I've also noticed that a lot of your samples have to do with America and I wondered if there was any ulterior motive or just because the movies which you found cool samples in were American.

Bill: No, I think countries like America play such a big role in the whole world situation. I don't think there is a country in the world that isn't effected by America one way or another. I think it's sometimes maybe lashing out at America even though I use like the Falling Down thing where the guy says "[blah blah blah], but I'm an America." To me, when I used that sample, it wasn't so much that I think, yeah that's cool, it's almost to me a subversive thing. I mean, I don't like Americans. In my own weird, twisted way of putting something in where I think I'm dissing them, because I don't agree with their practices and their world stands but everybody that hears it in America, when it goes "You're a sick asshole, but I'm an American," they think that's cool, so in my own weird way I'm turning the table without anybody really knowing. I mean, I haven't told that to anybody in the States in any of the interviews, but that's really what I mean (*Well, Bill, you just told 'em • Ken*). So, a lot of the times when I'm using the word

"American," I'm using it in an anti-way, because I don't agree with a lot of their politics and stuff and I think they're slowly destroying the world in their own way. It's maybe my backlash at them.

Paul: Has there been a similar response to the Total Terror re-releases? Any charting?

Bill: No, we tried to make those pretty clear as far as that the only reason we ever released them was because last time I went to Europe, an Italian company released them on a bootleg and did a really nice job on the packaging and stuff and we thought this kinda sucks cause I never really wanted to have them released. They were just a cassette and that's what they should've stayed. I felt that if they're going to sell a certain amount, why should they make all the money and profits, so better us release it and put an infoline on there discrediting that 'cause we don't believe you should do that. Sampling certain things is one thing, but taking a full product and releasing it and making money off it is a total no-no and that's the only reason I released it.

Paul: You may not look back fondly on this, but what did you think of the IRC you participated in late September? I got a copy via Netzwerk of the transcript and I'd like to know what you thought of it.

Bill: The internet thing? Is that what you're talking about?

Paul: Yeah. The Internet Relay Chat.

Bill: Well...

Paul: From my perspective, people weren't even talking to you per se, rather between themselves.

Bill: I think it started out okay and everything. I guess that's just bound to happen. The problem with that whole thing was that too many questions and too many people were coming in and it's impossible for us to answer them all, so you just grab certain ones. It would be good if there was some sort of method to the madness. Like a way you could answer one at a time, but I couldn't even read them as fast as they were coming in. I think it's still a good format, but if you could control it a little more.

Paul: I remember something about another artist doing that once, but they had a mechanism that only allowed through one question at a time, but it broke down and chaos arose.

Bill: I just think there were too many people trying to get in on that. That's what the problem was with that.

Paul: So you're going to be touring in February, correct?

Bill: Yeah! February—March I'm hoping that we can get it all together.

Paul: Is it going to be a worldwide

tour or just a North American one?

Bill: If we go out, we like to do the whole thing at once. It would be nice if we could just do a world tour and see how many people hate us out there with our new album [laughs]. I think it's funny. you've got to have a little bit of controversy in your lives and you know you're going to piss off people, but that's part of life.

Paul: You mentioned earlier that the next Frontline album is going to be more drastic of a change. How long are you planning to keep each project going? Other than Will being no longer, all of the projects seem to be together.

Bill: Hard to say. Everyday we wake up and we have new ideas and a new way we want to do things so it's really hard to say at this point. A year is long time and a lot happens in a year, so who knows. In a year from now, we could be sick of it all. It's really hard to say.

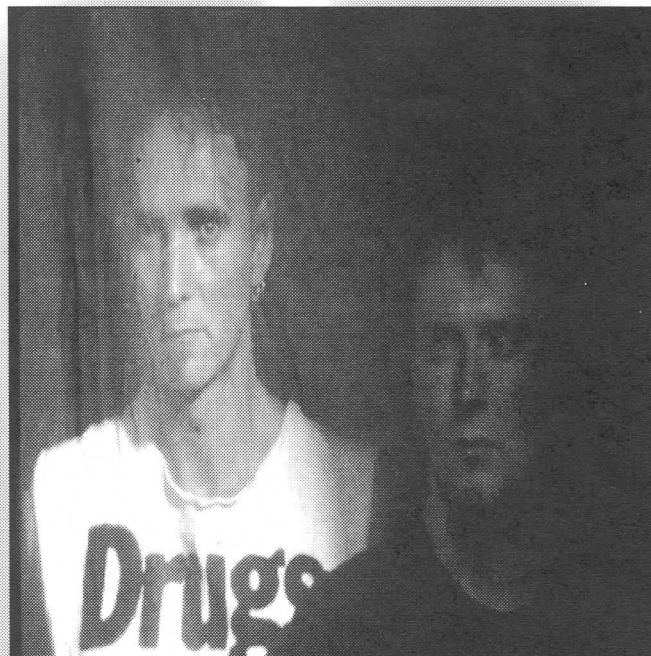
Paul: What's your standing on all the different labels that you guys are signed to?

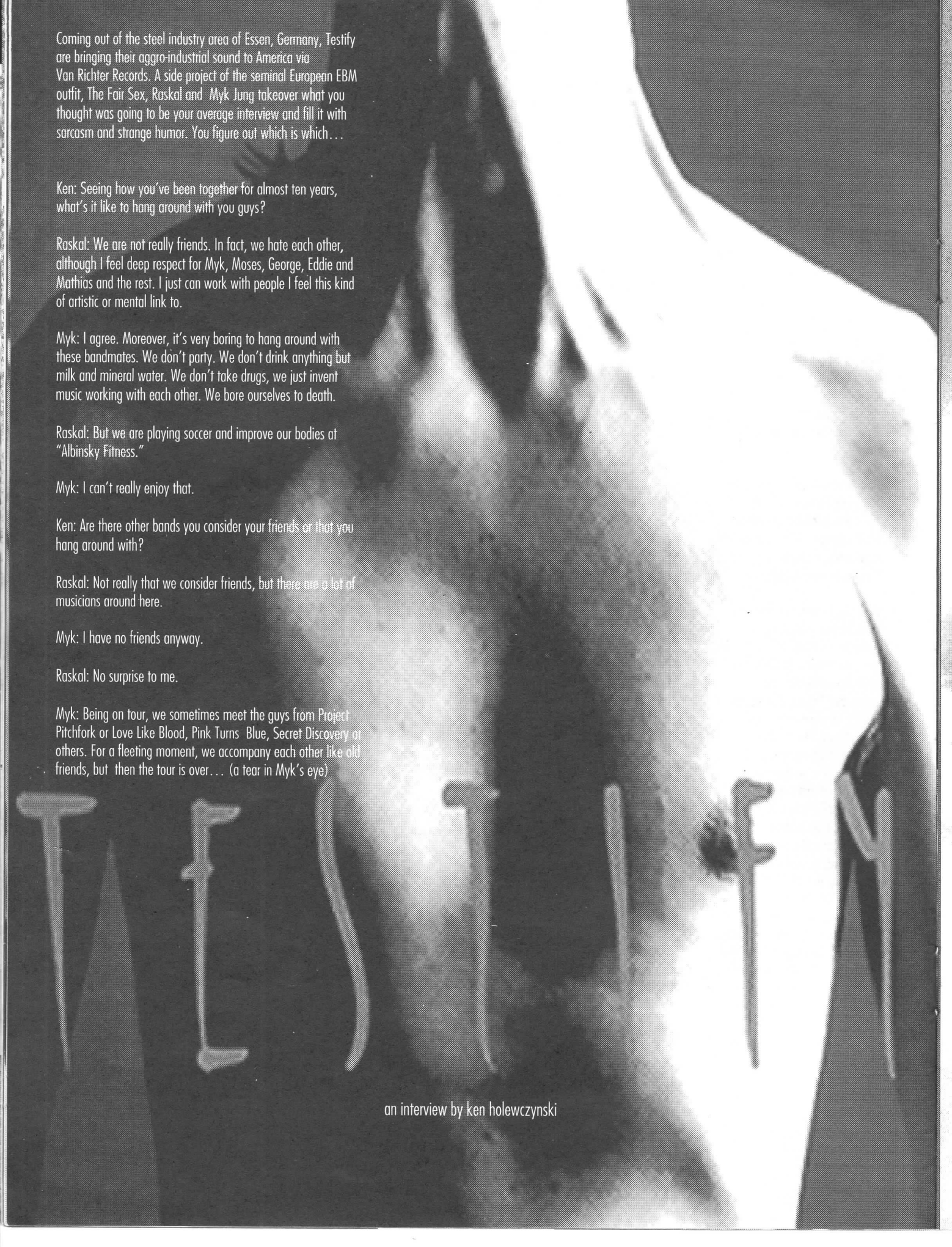
Bill: I prefer having different things on different labels because each label treats it as its little priority or whatever. I just like dealing with different people because everybody seems to be specializing in one kind of thing and if you have it all on one label it gets lost in the shuffle and it just sort of happened to work out that way. I just prefer it that way. But listen, I've got to go, I've got another interview to do here.

Paul: Well thanks and I wish you the best with your new album.

Bill: Well... Thanks. You know, you live by the sword, you die by the sword. The nice thing about what we do is we can do whatever anytime. We'll see.

Paul Reynolds hosts an industrial show at CFRC.FM and be contacted via e-mail at: bk670@freenet.carleton.ca





Coming out of the steel industry area of Essen, Germany, Testify are bringing their aggro-industrial sound to America via Van Richter Records. A side project of the seminal European EBM outfit, The Fair Sex, Raskal and Myk Jung takeover what you thought was going to be your average interview and fill it with sarcasm and strange humor. You figure out which is which . . .

Ken: Seeing how you've been together for almost ten years, what's it like to hang around with you guys?

Raskal: We are not really friends. In fact, we hate each other, although I feel deep respect for Myk, Moses, George, Eddie and Mathias and the rest. I just can work with people I feel this kind of artistic or mental link to.

Myk: I agree. Moreover, it's very boring to hang around with these bandmates. We don't party. We don't drink anything but milk and mineral water. We don't take drugs, we just invent music working with each other. We bore ourselves to death.

Raskal: But we are playing soccer and improve our bodies at "Albinsky Fitness."

Myk: I can't really enjoy that.

Ken: Are there other bands you consider your friends or that you hang around with?

Raskal: Not really that we consider friends, but there are a lot of musicians around here.

Myk: I have no friends anyway.

Raskal: No surprise to me.

Myk: Being on tour, we sometimes meet the guys from Project Pitchfork or Love Like Blood, Pink Turns Blue, Secret Discovery or others. For a fleeting moment, we accompany each other like old friends, but then the tour is over . . . (a tear in Myk's eye)

an interview by ken holewczynski

Ken: Do you pursue any outside interests?

Raskal: The Fair Sex and Testify have got a great soccer team. Overmore, I am trying to play basketball. While I was working a job at a record company's marketing department, I discovered a passion for the managing and selling of music. And, I'm a fan of the system-chaos theory. Myk writes pornographic literature, but he won't tell ya. Overmore, he rips teenage girls, maybe he'll tell that.

Myk: "Ripping" or "raping?" Do I really do both?

Raskal: He's a coward.

Ken: Were there any personal events that took you into music? Any driving forces that keep you motivated?

Raskal: I never can stop it. There's always music in my head, so that other people think I'm nervous, although I'm just in music. There is always something forcing me. I don't know what, but when I let it go, it develops on its own and sometimes with great dynamics.

Myk: Driving force? It is this always, always being dissatisfied with what we have achieved. It's a mental disease, probably. It is always the lack that I feel instead of enjoying the improvements.

Ken: I can relate to that.

Myk: What took me into music was Jagger on stage in 1976. Of course, I was too young in that particular year, but I saw pictures in 1977.

Ken: What kinds of music do you listen to? Any favorite bands, recent or past?

Raskal: I buy nearly everything that causes a stronger feeling. Actually, I'm on a trance-techno trip. The music that means the most to me is that of Pink Floyd, although I had a time when I was often listening to Front 242. It was to have this kind-of futurelust approach... you want to know about Ministry and NIN, don't you? The first time I heard Psalm 69 was while I was mixing the Testify EP in the studio. I loved Halloween and other Ministry pop songs in the '80's. Maybe Al discovered TFS material in 1987, before releasing "The Land of Rape and Honey," and decided to change his taste.

NIN is too much rock and roll for me. Excellent production, but too conventional in structure. All-in-all, it's brilliant and pretty ill. What is most inspiring to me is nature, especially near water and all kinds of science fiction films.

Myk: Nothing inspires me and that is a lie, of course. I'm afraid to say that sometimes I come across a title that I urgently wished to have written on my own.

Ken: I been receiving quite a few German releases the past months and I've really been wondering what the German

industrial/electronic scene is like these days. Is it as active as it appears to be? Is it a cohesive scene, or many individuals producing a volume of work?

Myk: In Germany, there probably is not a cohesive scene, at least not for us. Maybe it's a pity.

Raskal: Maybe it's why industrial and electronic music is so popular? Most of the German releases are boring me. Name me something I should listen to.

Myk: What about Plastic Noise Experience, Spermbirds, Nice Gods Bleed or Die Krupps?

Raskal: They are o.k. I am just being a bit arrogant.

Myk: As usual.

Raskal: For sure.

Ken: What really brought about the creation of Testify? Does playing aggro-industrial fill a space missing in The Fair Sex sound, or are you just branching out in different directions?

Raskal: Because industrial was becoming more and more popular and we were afraid of missing the train. Testify was always part of TFS. There are a lot of people in Germany saying that we invented the electronic/guitar cyber sound. When I listen to TFS tracks like "Boredom Kills," "Black Anger," and other early works I get an impression of what they might mean. In '93, TFS was becoming a kind of dinosaur for us, we couldn't move it anymore, we had problems with each other, so Myk and I decided to do something different. It was just a joke in the beginning, but jokes sometimes have their own dynamics. It was really refreshing and now we can't stop it. In fact, Testify is kind of a catharsis for us. And now we have our minds free to do the ultimate TFS works.

Myk: The idea of starting something like Testify came about in 1991, yeah. Perhaps because TFS was becoming a little bit too smooth, too harmless, too complacent, too effeminate, too elaborate. Perhaps it was just a logical step.

Raskal: What do you know about logic?

Myk: ...to form Testify in 1992, in the beginning, with L'o, the old TFS guitarist. I agree that Testify is closer to being primal than TFS titles like "Black Anger," "No Excuse," or "Boredom Kills," than TFS in 1992. In '92 I didn't know anything about the on-coming industrial boom and I'm not sure if I'm glad about this phenomenon.

Ken: Seeing how you have been involved in the ebm/industrial/electronic scene for almost ten years, what has surprised you most about the development of this type of music? Do you feel it is still growing or has the avalanche of guitar-based industrial thrash seem to push the electronic side into the background?

Raskal: Maybe some people see no further possibilities in developing electronic music, unless they're doing a crossover. I've read such statements. Maybe people saying this are the same people who usually use factory presets. I feel really challenged about developing electronic music out of itself beyond fucking techno. The next TFS release will make TFS become a inventor/initiator again. It's not that we won't use guitars, but not in the usual crossover way. Not in the Testify way, either.

Myk: That is something we have to discuss, horny bub.

Raskal: No more discussions, you metal arsehole.

Myk: You trance-wanker.

Raskal: Heavy homo.

Myk: Shite techno-pilepoop. Now, to answer your question, the musical scene of now, is always the answer to the dissatisfaction caused by yesterday's scene. The EBM scene became boring by the pure electronic sounds and sequences which we have had since the mid '80's. So then they discovered the new aesthetics of the new heavy guitar-riff sound. It was time to combine these features. Perhaps an electronic band of nowadays proves its strong will to be resistant to the current development, proves strength by not putting heavy guitars into their arrangements. There will come another chapter...

Raskal: Yes, the new TFS works.

Myk: ... after this phase, during which even bands like Front Line Assembly do this mixture. Some day there might be an overkill of the crossover thing, but personally, I wouldn't be too happy about it.

Ken: With both bands are still active, does Testify mark a change in direction for both bands? Is a metal/industrial side project a progression of The Fair Sex sound or are the two projects completely independent? I imagine at times it could be difficult to draw the line on where one project ends and the other begins.

Raskal: It's impossible to draw a clear line between both projects. Personally, it isn't the same, except that Myk and I are the heads of both projects. For me, TFS is the more electronic one. Single sounds play a more important role. Testify has got more bpm's and fucking metal guitars. I hate it. Sometimes I wonder about my Beavis and Butthead gestures when I'm programming Testify guitars. But really, the transition is surprisingly easy. Last year we were touring til the thirtieth of November with TFS and on the first of December the Testify tour began. We were different persons from one day to another. This was astonishing to us, too, although we had to calm down Rough Trade's anxiety before doing this double tour thing. The two projects stimulate each other.

Myk: Even if both things are not two sides of the same coin, they are indeed akin to each other. One is the harsher, younger brother of the other, but not more virile. TFS is still alive, which will be proved. Indeed, it's not too easy to draw the line

sometimes. It happens that I'm walking about with new vocal ideas in my head, and although most times I'm sure about where to place this new idea, it sometimes happens that the newest "TFS vox idea" ends up as a Testify hook.

Ken: Who's writing the Testify material? What sort of message are you trying to give? Your lyrics are peppered with plenty of sexual references and a few comments on racial tensions. Is the neo-nazi thing happening around where you live? Are you commenting on that particular situation in Germany?

Raskal: The main writers on the actual releases are Myk and I. I did most of the programming and production, Myk does most of the lyrics, except "Futurelust" and "Ride" - that's my poetry!

Myk: Neo-nazis are a minor group in Germany's society. Nevertheless, we have nothing for them but hate, hate, hate. They are sick. We have no understanding. Nail them.

Raskal: Their actual fun is kicking foreigners (or those they think are foreigners) out of moving trains. During a concert on the last tour we could solve the problem with the help of the crew for 2 hours...

Ken: Violence is definitely a running theme on "Testify 01," so is this a reflection of personal experiences? Have you been exposed to a lot of violence?

Raskal: Myk is violating me all the time...

Myk: Violence is one of our main themes, of course. Violence you meet on every corner of this planet of punishments, even in your own innermost cells, so that maybe you start not only hating the whole world, but even hating yourself. Isn't it a theme worth shouting about? These themes are akin to old TFS themes, of course, being the offspring of the same crazy minds, but while the TFS'ers always stress to be the good guys, the "avengers" who curse violence and are the weak ones who suffer from the world's injustice, the Testify'ers don't let themselves be burdened. They hate, they love, they live, they hurts, ba, ba, ba. They



The Fair Sex

are not as noble as The Fair Sex, not so magnanimous, not so well-educated, they just are, for a while, okay?

Ken: The sound of Testify is near-primal and quite punk in its delivery, making it more akin to metal than other cyber-industrial bands. Are you going to keep Testify in this current direction? What is the next step for the project?

Myk: This "near-primal" region you talk about, which is perhaps close to punk and heavy metal is a region where I like to work. Raskal probably prefers the more electronic, EBM side of the project. The result of our works will always be found somewhere between these two poles probably.

Raskal: We won't stop doing our kind of cyberterror. There's a lot of new material. Moses W., the guitarist on the last tour is now a 100% member of the band. The fresh wind blowing thru our minds and machines strikes on... We'll do a tour early next year.

Ken: What do you considered to be your influences, musically, literary or whatever?

Raskal: Suddenly there was a guitarist standing in front of me and my sampler, offering me his guitar cable like it was his prick. I didn't know what to do and plugged it into the Akai. What happened wasn't nothing spectacular for this procedure. It was just inspiration Befruchtung Genesis (not the band, you know).

Ken: What are your impressions of the American industrial scene? How do you think American audiences will perceive Testify?

Raskal: I hope they'll hate us. I've got a lot of strategies on how to conquer the enemy's districts. Due to my experiments in my own laboratory (one of those where the future is made today), it was possible to create a time-machine with which I could take some old friends of 1944 into our time, to prepare World War III. One new machine I've constructed is a Scheibe-Wurf-Maschine. Don't be afraid...

Myk: I'm a little ashamed now. I've met some of your 1944 friends yesterday, handed them over to some of my special demonic pals (me being the Graue Eminence of German dark Wave, you know).

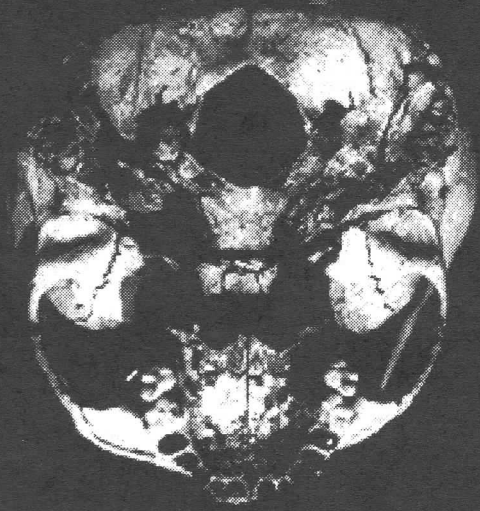
Ken: What are your thoughts on bands like Nine Inch Nails, KMFDM and Ministry?

Raskal: KMFDM are too old-fashioned. they still sound like the '80's. They are too slow, no real surprises.

Myk: I like them all, natuerlich mag ich das.

Myk and Raskal added that the photos of them aren't authentic and are just hired studio models and then lapsed back into shameless insulting and bickering. I wonder how they ever get any music written...

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NSK IN CONSTRUCTION

Nearly coinciding with the release of Laibach's latest album, NATO, came the formation of, and offering of citizenship in the newly-formed NSK State. With the official re-creation of Slovenia now in their past, is Laibach and NSK posed for a global takeover?

Arc: Ken Krolewczynski and Ed Finkler had the rare opportunity to interview Laibach through the courtesy of Mute Records. On a November afternoon we discussed the creation of the NSK State and their new album NATO, with Laibach member Ivan Novak.

Arc: What events led up to the decision by Laibach to create the NSK State and the offering of NSK citizenship around the world?

Ivan: Well, NSK was, well, I'm not sure how familiar you are with NSK, but in 1990, after the breakup of Eastern Europe and of Yugoslavia, we decided to that we should form our own state as well because we do not feel comfortable within any other existing system - any territorial shell that is based on national principles. And although we were working only here in Slovenia, that didn't actually mean we belonged to the state of Slovenia, or the state of whatever. So we decided that we were going to form the NSK State, which was going to be based on the principles of no borders, no nationality and so on.

Arc: What does Laibach hope to accomplish with the NSK State?

Ivan: Well, you have to treat it as a sort-of living social structure and we basically have certain systems built up, which is actually helping us promote ourselves with a different point of view than we previously would have done otherwise. That we would be forced to do otherwise. Everyone can go around and, whatever - Laibach, the group from Slovenia, Irwin, the group from Slovenia. If we have a certain, let's say, clear, certain ideas about the relation of art to theology, then we have to invent a system where we are going to feel fine ourselves, a system we believe can offer the people an alternative, yes?

Arc: I see.

Ivan: I mean, people having the passports, traveling with them and so on, actually using it - the validity of the passports pretty much depends on every single person who owns one. And, some people are heavily using them. We gave them to a group from Bosnia, and from other places around the world and some

have been able to actually use them. If you have about four to five thousand people who actually belong to a certain state, then you create yourself.

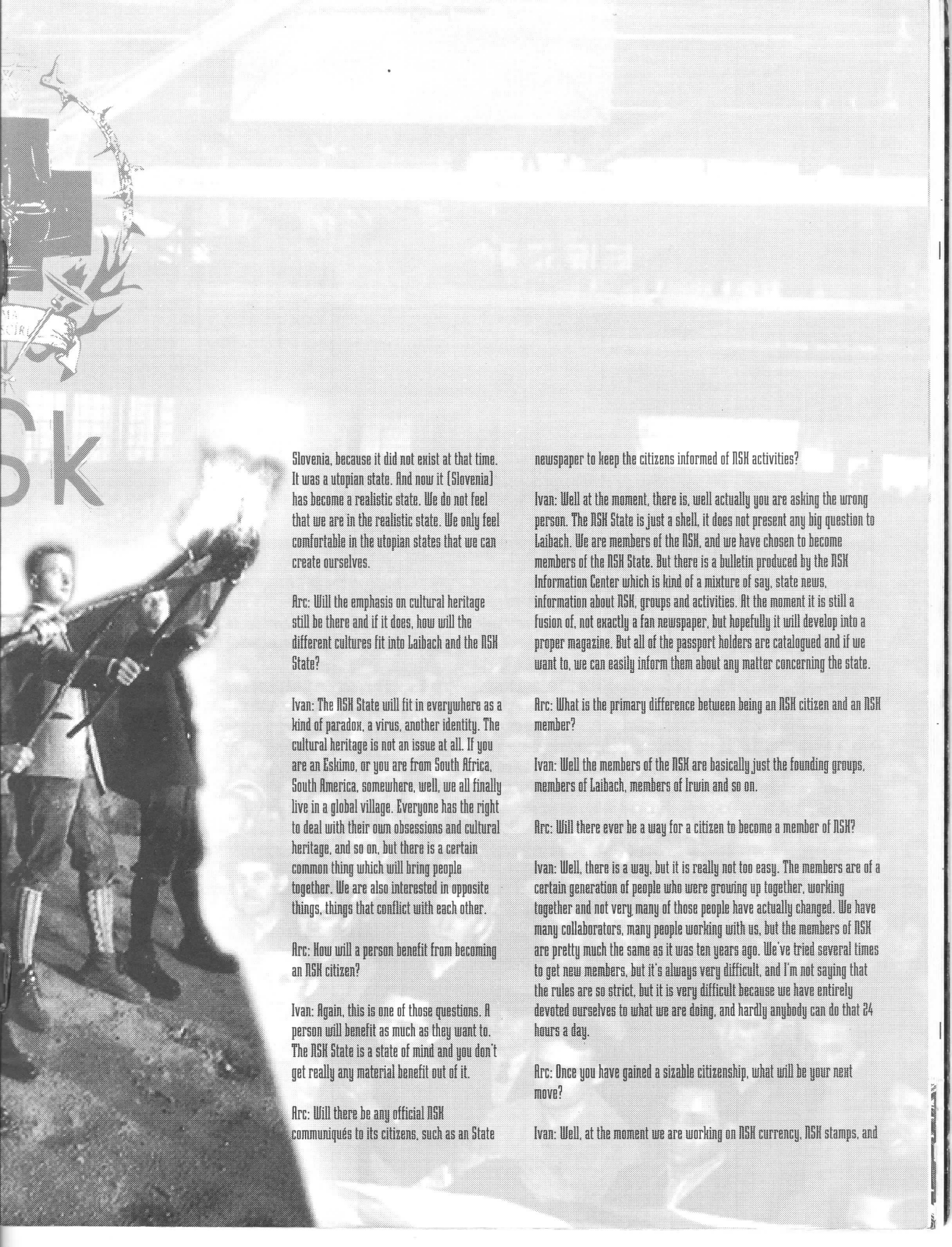
Arc: This is very interesting. Does citizenship in the NSK State interfere at all with someone's citizenship with another country?

Ivan: It is a personal decision. If someone wants to keep two citizenships, it's really up to him. Obviously, as long as the NSK State is not going to offer the same, how you say, safety as the other citizenship, then I believe most people will keep their other citizenship. The NSK State is offering an adventure, and your second state is offering you security.

Arc: Your past energies were devoted to the creation of an independent Slovene nation. As your work has been deeply rooted in Slovene culture, how will that apply to the NSK State?

Ivan: Well, that is one interesting fact. It is true that we were connected with the riots of the Slovenia state, the Slovenian nation. And that we were maybe among the loudest ones who were bringing the change, whatever. But, the fact is that on the other side, we were pretty much well treated here, anyway. We were dealing with the Slovenian market, but not really just the Slovenian markets, that is pretty much a misunderstanding, but the markets used all over the world, except that it was specialized in





Slovenia, because it did not exist at that time. It was a utopian state. And now it (Slovenia) has become a realistic state. We do not feel that we are in the realistic state. We only feel comfortable in the utopian states that we can create ourselves.

Arc: Will the emphasis on cultural heritage still be there and if it does, how will the different cultures fit into Laibach and the NSK State?

Ivan: The NSK State will fit in everywhere as a kind of paradox, a virus, another identity. The cultural heritage is not an issue at all. If you are an Eskimo, or you are from South Africa, South America, somewhere, well, we all finally live in a global village. Everyone has the right to deal with their own obsessions and cultural heritage, and so on, but there is a certain common thing which will bring people together. We are also interested in opposite things, things that conflict with each other.

Arc: How will a person benefit from becoming an NSK citizen?

Ivan: Again, this is one of those questions. A person will benefit as much as they want to. The NSK State is a state of mind and you don't get really any material benefit out of it.

Arc: Will there be any official NSK communiqués to its citizens, such as an State

newspaper to keep the citizens informed of NSK activities?

Ivan: Well at the moment, there is, well actually you are asking the wrong person. The NSK State is just a shell, it does not present any big question to Laibach. We are members of the NSK, and we have chosen to become members of the NSK State. But there is a bulletin produced by the NSK Information Center which is kind of a mixture of say, state news, information about NSK, groups and activities. At the moment it is still a fusion of, not exactly a fan newspaper, but hopefully it will develop into a proper magazine. But all of the passport holders are catalogued and if we want to, we can easily inform them about any matter concerning the state.

Arc: What is the primary difference between being an NSK citizen and an NSK member?

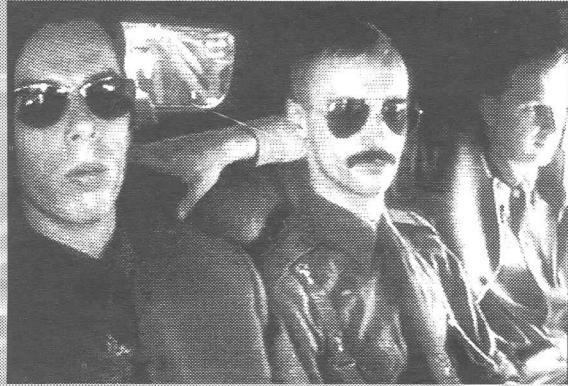
Ivan: Well the members of the NSK are basically just the founding groups, members of Laibach, members of Irwin and so on.

Arc: Will there ever be a way for a citizen to become a member of NSK?

Ivan: Well, there is a way, but it is really not too easy. The members are of a certain generation of people who were growing up together, working together and not very many of those people have actually changed. We have many collaborators, many people working with us, but the members of NSK are pretty much the same as it was ten years ago. We've tried several times to get new members, but it's always very difficult, and I'm not saying that the rules are so strict, but it is very difficult because we have entirely devoted ourselves to what we are doing, and hardly anybody can do that 24 hours a day.

Arc: Once you have gained a sizable citizenship, what will be your next move?

Ivan: Well, at the moment we are working on NSK currency, NSK stamps, and



there will soon be an exhibition, ah, action in the central Post Office of Slovenia, which will last a week and we will present NSK Post. All letters that travel from the post to all over the world during that week will also bear the stamp of NSK State. This is one of the principles on how the NSK State works. It takes the image of another body. It's a kind-of virus, which can actually function within another body.

Arc: Talking on a musical level now, the Mute press release talks about enjoying the NATO album on different levels, first of which being a purely musical level. In picking the songs for NATO, does Laibach choose first from a musical level, or a political one?

Ivan: We actually picked those songs for different options, and certain importance those songs have, or had. You know, a certain message we originally had from them and the way this message transferred into a different context. That is the basic rule. Also, there is one rule that we like to apply, which is making, how you say, gold out of shit. People are accusing us of choosing songs that intellectuals despise. Hit songs, European songs, you know. But we believe people should not act on their prejudice all the time.

Arc: Were there any songs on NATO chosen simply for the appropriate message that in their original form, fall outside of Laibach's own taste in music.

Ivan: The songs that we are choosing have nothing to do with our musical taste. They are only the songs that we are aware of, as part of the history. Our musical taste is very wide, very broad. Basically it [Laibach's musical taste] is somewhere else.

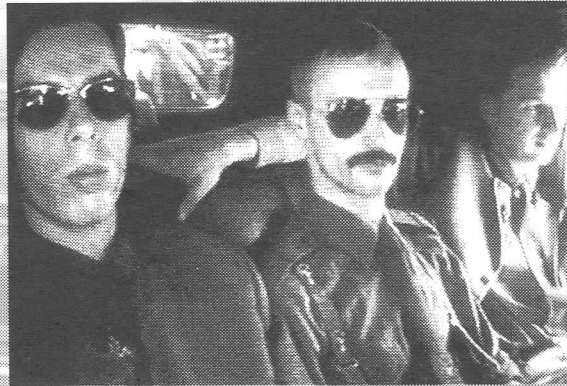
Arc: Seeing how you hold in contempt many western characteristics, including music, how does the reworking of western music further NSK ideals?

Ivan: Well, it is very easy. One of the principal ideas of the NSK is that the originals do not exist and therefore no "copies" exist. We are allowed to use all of the existing materials and put it in a different context and recycling it a bit basically, and producing new content with it. It is a new work and you have to value that work through what you see. You can value it from what is was before only if you are objective, if you are able to do both. This album has eight songs, but it also has nine completely new songs.

Arc: Is it a matter of reaching the most people by using widely-known songs, or do the songs have meaning for Laibach before you reinterpret them?

Ivan: Well, yes, of course, that is what I said. If people know these songs they suddenly have nine new songs from the eight and they double their pleasure.





Arc: Do you plan on returning to the US in the future?

Ivan: We would very much like to come next year. It is not very easy to make a tour in the states. There is a huge cost and so on.

Arc: Do you think it is worth your efforts to present your views in the US?

Ivan: Well yes, of course. Why not? Why shouldn't it be?

Arc: Well, you know, many people have felt like there is a certain stereotype that American people are ignorant, not caring and would not want to understand your views.

Ivan: We were in the states twice, and we did tours already. We did quite a lot of concerts, actually. We did sixty all together and the audiences who came to the shows were interested.

Arc: Some Laibach fans seem to have been disappointed by Kapital and we've already seen some grumbling about NATO, in terms of the dance beats. As Laibach and NSK look to the past and incorporate it into the present and future, will we ever see a return the

Laibach's past musical styles?

Ivan: Well, Laibach works in concentric circles. We are interested in experiments on one side and also in pop culture. And we believe some of the most experimental things are actually done inside of popular culture. You cannot deny that Kraftwerk are not a popular group on one side and on the other side they actually belong to a classical field. And some of the most industrial groups have been invented inside of the dance scene. So these things collide. They go from one into another. We have no prejudice against any styles. And I think that people who expect us to sound like we did ten years ago are not living in the right time. We were interested in dance music, techno music from the very beginning. If you read carefully our text, in 1982, you will find the ten items of the convent, and it is clearly written that we are working through certain industrial logic. Our inspirations are Brutism, techno, disco and so on.

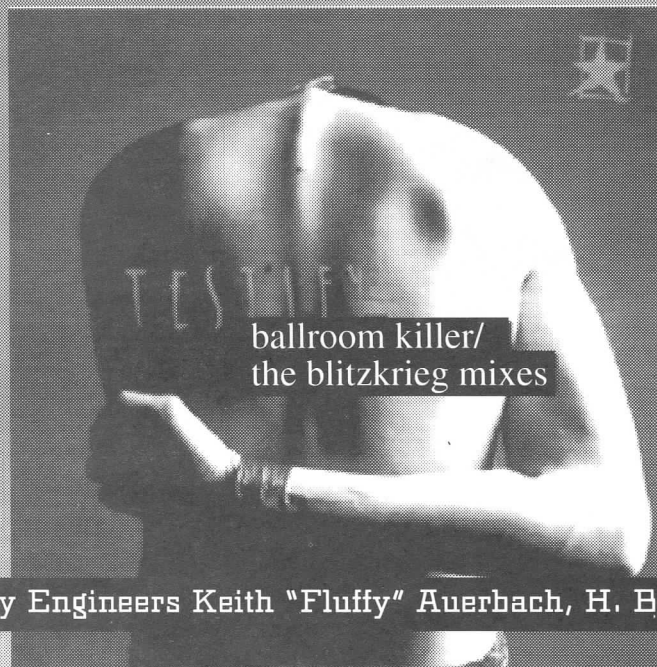
Arc: Well, I guess our allotted time is up. Thank you, Ivan, and we hope to see you here in the states soon.

Ivan: Thank you.



VAN RICHTER

YOUR AGGRO INDUSTRIAL RECORD LABEL!



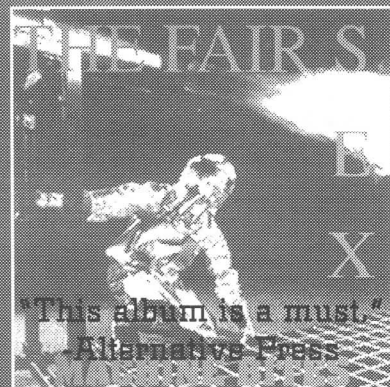
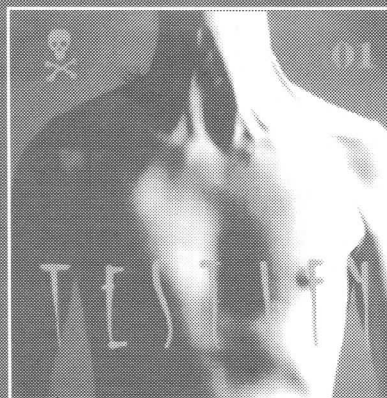
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the blitzkrieg mixes

Remixes by Ministry Engineers Keith "Fluffy" Auerbach, H. Beno & Mathias Black

**PLASTIC NOISE
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KMFDM



So I'm hangin' out at the office, waiting for Sasha to call. Heart beating rapidly, dry mouth, sweaty palms... the whole nine yards. I feel like I'm waiting for my blind date to show up. My reaction's a little odd, since it's not really rooted in the standard industrial idol worship. I dig the band, I respect the band, but I can't say that I'm a big fan of the band. A lot of that has to do with the nature of KMFDM's music: it's something of an acquired taste. Indeed, it's difficult to even describe the KMFDM (ultimate) sound to anyone, because it mixes so many different elements. "I think a collage says it well", says Sasha. "We do think that we can combine old- fashioned

Ed: So how does the new album sound compared to Angst?

Sasha: Quite different. Since it's not finished, I can't really say it's like this or like that. It's got much less of that particular guitar sound; it has a lot of guitars, but it's very different...

[phone on his end mysteriously disconnects]

Ed: uh-oh.

[about 5 minutes later]

Sasha: Sorry about that. There's some weird shit goin' on with the phones here. Some kinda interference.

Ed: That's cool. So how did you get into music?

Sasha: Well I always like music... when I was



reggae beats with strangely-done metal machine-style guitars... it covers a wide range and is not ashamed to go absolutely weird apeshit sometimes." Or, as Eh "I'm a giant" Esch puts it, "It's neo-electric, new wave punk rock for the 90s." Most of the current thinking on KMFDM has been putting them in the industrial/metal category, riding the wave of guitars that Ministry supposedly founded with the seminal Land of Rape and Honey album. But as Sasha put it, "we were using guitars back in 1984. People keep asking us if we were influenced by Ministry... more likely, they were influenced by us." They way Sasha described it, it's a bit suprising that the band have become on of the biggest dance-guitar crossover acts. While the main man behind KMFDM started out playing electrical stringed instruments in the mid 70's (inspiration courtesy of some of the proto-punk acts of the time), he grew tired of the standard guitar fare, and threw himself head-long into the burgeoning world of electronic music. "Then the bass player in Neubauten gave me a cassette with Slayer on one side and Metallica on the other. I listened to that in my car, and I rediscovered the kind of guitar stuff that I liked so much when I was young." So the deformed head of metal guitar raised itself in the KMFDM camp. At first it

about 12 or so, I started playing bass guitar in a little punk rock band. It wasn't really a punk rock band, as punk wasn't around at that time... kind of a pre-punk rock band.

Ed: What kind of time are we lookin' at here?

Sasha: That was about '73. The Stooges were pretty big.

Ed: So did it just go from there?

Sasha: Yeah, that kept going 'til about '76, '77, '78. And then, without really knowing what would be coming next, it seemed like the right time to be working on the future... I got my first synthesizer, and had my first studio experience. And in '84, things kinda shaped up for a more consistent project called KMFDM.

Ed: What was it that got you into electronics?

Sasha: I guess the first experience was my Dad, really. He was always workin' in the basement on some weird oscillatorism, things like that. So he got me totally hyped up for things like tubes, oscillators, sound generators, oscilloscopes, all this kinda archaic crap. Then it just happened that I had this pretty engaged music teacher who was always trying to feature the kids, and she asked what we'd really like to do, and I said I'd really like to work on the synthesizers. The school actually bought the synthesizer, which was a Mini-Moog... the latest model at the time. We had a lot of fun with that.

Ed: So how did KMFDM start out?

Sasha: At the time I was hanging out with these guys who were doing kinda installation, a little bit like Survival Research Laboratories, a little bit like some artsy-fartsy stuff. They would travel around Europe and do these

weird performances, and my department usually was sound. So one morning on the 29th of February, 1994, I was with some friends and we were sitting at a breakfast table in a hotel, and we found a German newspaper that someone had left months or weeks ago, and just by tearing up pieces of the title page, we came up with this sentence, "kein Mehrheit für die Mitleid," which is kinda a dada-ist phrase. That was adopted as our motto.

Ed: So what does it mean literally?

Sasha: Well, it doesn't mean anything, really. It means as much as "no pity for the majority", or "no majority for the pity", whereas the pity is not really something... I mean, it's something, but not "THE pity." So it doesn't really make sense. It's a perfect dada-ist statement.



was primarily sampled, as with the Slayer sample on "Godlike", but it evolved into a full creative effort on Angst. Something of a mixed bag, the majority of the tracks featured tons o' guitar, mostly lying somewhere between thrash and Judas Priest. Some of the tracks worked, such as opener ("Light") and "A Drug Against War," while others simply piled wanky guitar on top of a hookless foundation. But the Sasha and En Esch did succeed in turning KMFDM into it's most cohesive manifestation thus far. "We've tried to invlove guitar players," says En Esch. "We've tried to be like a real band, especially in the creative kind of aspect." It's strange, though, that the zombie in the dress has recently played an increasingly small role in the band. Sasha describes En Esch as "the Paul Barker of KMFDM"; and when Paul lives halfway across the country, he's gonna be a lot less involved in the creative process. With Sasha in Seattle and En Esch in New Orleans, it's difficult for the latter to have a lot of input. EE isn't even listed on the credits for the excellent KMFDM v The Pig EP, nor has he had much to do with the new album (Nihil). This has, at least this far into the recording, been Sasha and Svet Am. Sasha doesn't give many other clues as to the "sound" of the new album, but if the recent EP is any indication,

Ed: So who all was involved at the start?

Sasha: Well, it was a lot of people, some of whom you know, and some who I don't even remember their names. Later that year I met a guy named En Esch, who had moved into an old apartment where I lived. We exchanged a few words — actually a water boiler — and he told me he was a drummer. He was kind of a weird, nice guy, so I hooked him up with a couple of people I knew, cause he was new in town. We all went in and did some stuff. People left, people came, and it really crystallized that he and I would continue under the name KMFDM.

Ed: Where were you at the time?

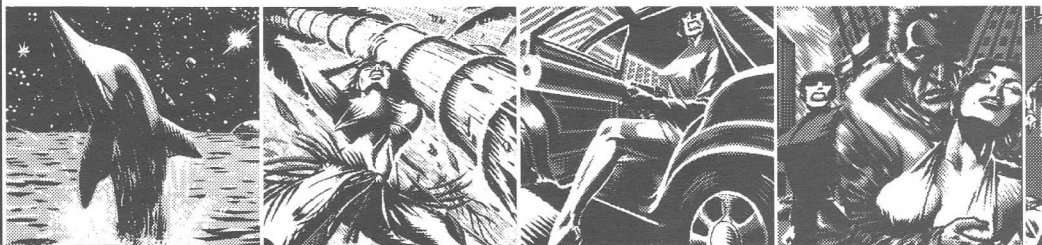
Sasha: I was living most of the time in Hamburg, Germany.

Ed: So are you guys KMFDM; are you the core, or what?

Sasha: Well, I think we're still the core in a way, but we have different roles. We used to do everything together, and now we don't do anything together. So I guess the creative core at this time is myself and Svet Am.

Ed: So what role does En Esch play in this now?

Sasha: Well, I dunno... he's a part of the whole thing, even though he removed himself from the creative, day-to-day kind of labor, which also has to do with the fact that he lives in New Orleans and I live in Seattle. He's around during the mixing sessions and parts of the recording, but his input is more spontaneous... it's not like the more brooding, laboring stuff. Usually it's me doing all the



this may be a return to form for KMFDM, with hard beats, less-wanky-but-still-cool guitars, and great hooks. There's also a certain amount of excitement surrounding this release: with pre-release orders in the tens of thousands, this may be the breakthrough into popular acceptance for a band that could give a shit. Oh, and how did the interview go? Pretty well. Sasha showed himself to be a learned, confident individual, who's happy with what he's doing in life; not your average angst-ridden indistro-boy. He's also very much his own man; as manager of KMFDM, he's fully in charge of touring, releases, and the like. He's also quite protective of his personal life: one question I asked (I was encouraged to ask it by someone who would know, mind you) evoked a borderline-hostile reponse. But hey, not every interview with an industrial god can go smooth.

KMFDM

technical stuff, and Svet Am plays guitar, and En Esch has good things or bad things to say, and whoever else is involved; just kinda throwing it together... fighting, laughing.

Ed: So why do you think the lineup has changed so much?

Sasha: The lineup has changed?

Ed: Well, er, umm...

Sasha: Well, certainly since 1984 the lineup has changed. At first we used to work with several people, and the only one who really hung around was Raymond Watts, who moved on and formed his own project called Pig. Raymond and we went different ways in '88, I think it was, and En Esch and I were reluctant to sort of take anyone into KMFDM as a member. After a year or so, you start to find

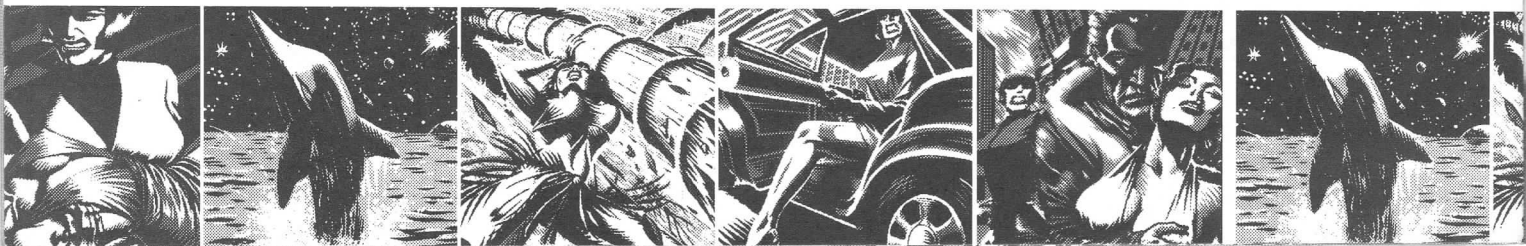
that you really can't work with a person, so we wanted to give it a lot of time before we added a third or even a fourth person.

Ed: You've done a lot of remix work. How is that different from working on your own stuff?

Sasha: Well, it's different in that I can just go straight out and shoot the shit through. I don't have to worry about thing like arrangements. The way I do it, I think, is a good way and a challenging way because I turn about 90% of the requests down, because I don't like the material and I don't wanna spend time on things I don't like. So what I'm doing I like, for one reason or another. So yeah, it is a challenge kind of thing.

Ed: Is there anybody that you'd like to remix that you haven't gotten a chance to?

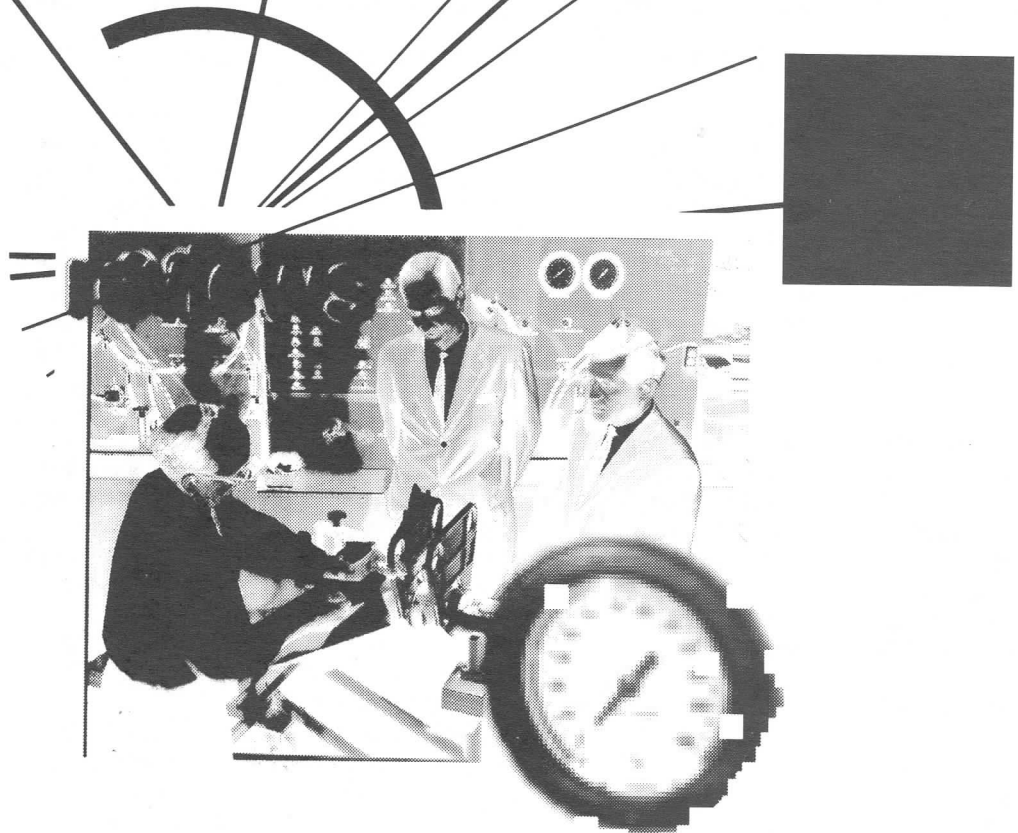
Sasha: Umm, I would like to remix this German band from the early '80s called DAF. They very much had an influence on early KMFDM, even though we added guitars right from the start. Those were times when people would walk out of a concert hall when they'd see a guitar.



teptal

as-ton bro teptal elt

...tuqtko palano /latipib ni



Laibach • NATO

Laibach's NATO manifest and the formation of the NSH State is presented through the release of NATO, Laibach's 14th album.

Laibach has founded the NSH State by allowing people of different cultural, political and geographical borders to apply for NSH citizenship. The NSH State is seen as a "refuge for those left out of the new power-blocs," such as the E.C. and the eastern commonwealths. Laibach's NATO, can be seen as the official anthem and musical statement of purpose.

Choosing to remake such songs as Edwin Starr's "War," DAF's "Alle Gegen Alle," and Zager and Evans' "2525," among others, Laibach strongly push for their utopian ideals on a global scale. With success in Slovenia, Laibach now eye the NSH State constituting itself throughout the world.

Setting in now for a second album of dance beats, those waiting for Laibach to return to the style of their earlier recordings will have to wait much longer. NATO moves closer to the realm of disco, an influence Laibach lists in its artistic influences along with Nazi-kunst and industrial

production.

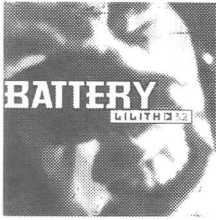
The opening track "NATO," is prime late-era Laibach, full of symphonic choruses, military beats (set to techno-level bpm's) and the grandeur that usually comprise a Laibach song.

Other great tracks are DAF's excellent "Alle Gegen Alle," (Everyone Fights Everyone) and oddly enough, Europe's "The Final Countdown." I hated that song when it came out, but put in Laibach's context and reworking, becomes a modern day techno-classic.

Many of those bemoaning

Laibach's so-called "commercialization" should try to understand the group and NSH more. The same agitational and theoretical use of art, (Nazi, Constructivist, Fascist) doesn't stop in Laibach-Hunst. Disco was also considered an irritating form of music and Laibach's use in their music continues the provocalational path they set for themselves. I suggest reading the excellent book, "NSH" published domestically by Amok Books, plus, the few interviews that you can find.

Mute Records
140 West 22nd Street, Suite 10A
New York, NY 10011



Battery • Lilith 3.2

I can't seem to stop playing this damn CD. No matter what else I listen to, this cool little ep keeps appearing in my player, hammering me with some of the most finely crafted electronic/industrial music I've heard in a while. While a lot of great music is being produced lately, Battery's lead track on Lilith, "Fax Neurotica," is so hook laden that it has become burned into my memory cells.

Now add the superb vocals of Maria Azevedo and mix it together on "Digital Angel" and "The Keep (Edit)" and you get chills. All of you bemoaning the lack of females in the industrial music scene need to pick this up.

At times dark and gothic sounding, Battery moves industrial and industrial dance into a new and intelligent areas.



Pain Emission • The War Within

Could this album be the first industrial opera? PE's swirling, psychedelic industrial soundscapes drift and intermingle from cut to cut on "The War Within," which makes it seem like almost one, long composition. Turning their backs on samplers, the mainstay of the cyber-musician, PE used a barrage of now-antiquated equipment, guitars, keyboards, tape effects and other odds and ends on this album to a fantastic effect. "The War Within" is rich in timbre, at times quiet and introspective sounding, other times suitably gothic/metal-ish.



Deathline Int'l • Venus Mind Trap

Pop meets industrial? Industrial eats pop? This ep is a masterful mix of various elements, featuring scratchy rhythm guitars, sudden changes in style and enough catchy hooks to make this onto radio - without losing its electronic dignity. "War Chant Maschine" is a good dance floor job as well is the title cut.

"Generation Fantome" is a lush track that begins with some wonderful female vocals and a sax that comes straight out of "Twin Peaks." An eclectic combinations of sounds and influences mark each of the five tracks making this one not to be missed. Even the strange cover of the classic "Rawhide" takes on a new meaning with Deathline's deft songwriting.



Index • Never This Infliction

Deja vu slips in for just a split-second with a familiar Simbolo bassline, then a scratchy hook breaks my confused mind free and I'm hit with growling vocals and a simple, understated string phrase. Electronic music is alive and well, as the somber musings and aggro-beats mesh together.

Index's first ep shows incredible musical and lyrical depth, something often missing from the thrash-metal boys... the coldness usually associated with machine music works in Index's favour and Eric Chamberlain's tortured voice offers neo-gothic sentiments.

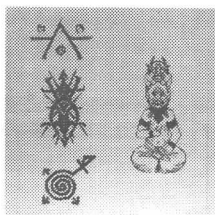
"Never This Infliction" has an incredible depth, despite the musical minimalism that accents these four songs. But four songs is enough to make me want to hear more.



V/R • Cyber Core Compilation

COP has really made it tough to single out particular track on this comp. Aside from the stable of COP artists like Pain Emission, Battery, Deathline Int'l., this cd also features Xorcist, Die Krupps, Fearfactory and Tinfed, among others. The songs on "Cyber Core Compilation" all have a "clean," crisp sound that makes them seem like they were all written specifically for this collection. This is the type of compilation that makes you glad you bought it. There's no losers on this one.

COP International
981 Aileen Street
Oakland, CA 94608 USA
or,
Munzenburgstr. 5
61440 Oberursel
Germany



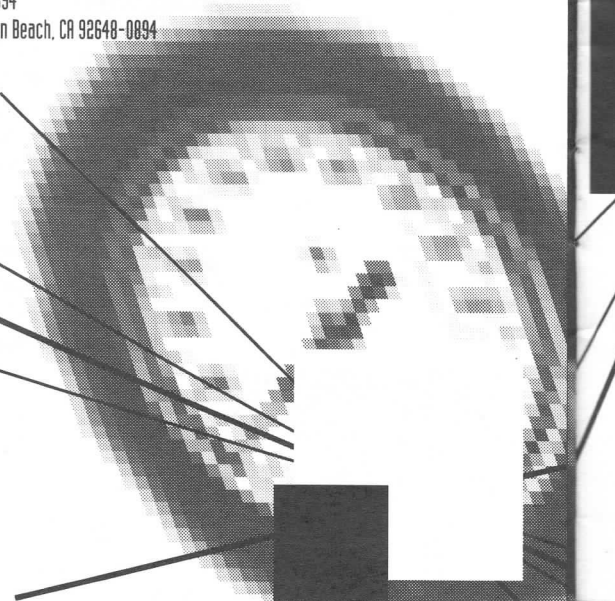
Instagon • The Most Creative Thing I've Ever Seen In A Slight English Accent

English accent aside, Instagon's "The Most Creative..." is akin to that early Throbbing Gristle thing and is a virtual feast of shifting guitars, tribal drums, tape loops, sounds, voices, samples and loads of noise

constructed along a spontaneous path that is almost as long as the title of this CD. 3 of the 5 tracks were recorded live with over a dozen musicians offering their own creative input into the Instagon experience. Instagon believes in the power of spontaneous creativity and uses the talents of an ever-changing pool of people to realize its projects. "The Most Creative..." is a powerful example of their philosophy that occasionally drones on but more often digs deep into industrial music's roots and comes up with a near

Dadaist approach to noise-as-music.

Instagon
P.O. Box 894
Huntington Beach, CA 92648-0894
USA





Phallus Dei • Metacrates

The art of industrial head-banging with neo-religious overtones is taken to new heights with "Metacrates." Phallus Dei masterfully craft gothic-industrial gems, weaving dark chords, distorted ("Pornocrates") or subdued ("Circles On Circles") vocals and incredibly intense screaming and audio snippets. The radio evangelist that is featured on "Pornocrates" has been sampled by others before, most notably Front 242, and makes this a song not to be missed. I normally stay away from most of the industrial-metal releases, but when they offer up that certain, special darkwave or gothic touch, as Phallus Dei does on "Metacrates," it's irresistible.



V/A • Must be Mental

Crazed lunatics have taken over Paragoric Records' offices in Nurnberg, salivating over the publishers and forcing them with threats of sick, bodily harm to foist the product of their degenerative minds on unsuspecting US audiences. Fearing for their lives, Paragoric dupes Com•Four, who subsequently caves in and releases "Must be Mental." Now I sit here, my brain numbed by the sonic assault of cybercrash/trash/thrash and mash. My teeth grind down to fragments as my nerves explode with grungy guitars, violent messages and incessant pounding beats from the likes of Blow, Meat Machine, In Slaughter Natives and Phallus Dei. As I hyperventilate, my brain cells lose oxygen but luckily the 11 tracks end before I'm pronounced brain-dead. Being the vegetable that I now am, I nervously peck this review out on my keyboard before passing out and being taken away. Pretty cool, huh?



Blow • Fleshmachine

Wow... 1995 must be the Year of Cybertrash. With all the releases falling into this rather vague metal meets electronics category, a lot of excellent bands are coming out of everywhere. Blow offers up several neatly-fused aggro numbers such as the opening "Wirehead" and the wonderfully-annoying scratchy riff-laided "Feedback Bastard." Not everything here grabbed my attention but definitely enough material here for aggrofanatics who like their guitars raw."



V/A • White Label Vol.1

A fairly interesting acidy-trance compilation, this time mixed by DJ Noodles using some kinda "new computer technology". Errr... anyway, it's generally pretty good acid, but none of it really blows me away. If you need a nonstop mix and the DJ is being moody, this is an interesting option, but otherwise no new ground is being broken here.

Com•Four
7 Dunham Place
Brooklyn, NY 11211 USA



Ultraviolence • I, Destructor & Life of Destructor

Anybody wanna bust an eardrum? Taken in small doses, this onslaught of noise is interesting in a vicious sort-of way, but I'm afraid I'd end up with a nervous twitch with a constant diet of this stuff. Super-atomic speeds push what I suppose used to be music to a non-recognizable state. With almost nothing similar to compare this to, I'm almost at a loss as to what to say about it. Music to induce cardiac arrest?



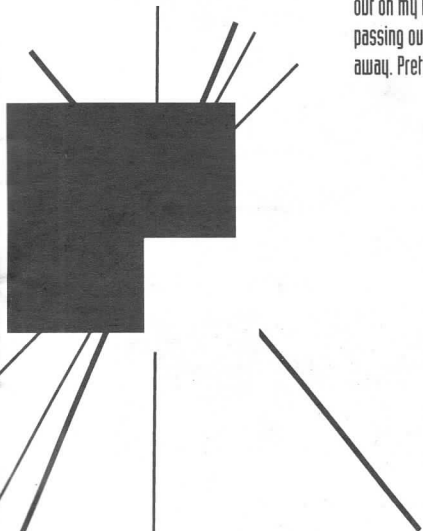
Scorn • Evanescence

Of all the pseudo-gothic releases that have crossed my path in recent months, this is the one pick up. An industrial epic that sounds as if it were to be performed in an ancient cathedral, "Evanescence" delivers where other "gothic" artist fail.

Incorporating wonderfully dark electronics, some dancey breakbeats and jangly guitars, Scorn produce a masterful piece of ethereal glory with "Evanescence." Vocals are low and sinister and the compositions put you into a

hypnotic state, such as on the cut "Night Tide." Fave track - "Exodus" - a wonderfully solemn hymn.

Earache Records
295 Lafayette Street, Suite 915
New York, NY 10012





The Machines in the Garden
Veils and Shadows ep

Vocals identical to Rosseta Stone, the former Sisters of Mercy clones, now Sisters of Mercy clones with a NIN wannabe slant... If you're in for something that sounds like the aforementioned well, be my guest, you will not be disappointed. If you've never heard the Sisters or Rosseta Stone I can't help you. Since there are hundreds, maybe thousands of discs out there, past and present, that have something unique of themselves to let us explore, I'd spend my money elsewhere. Hell, would the bands who inspired this new crop of clones even want to be on a label called "Industrial Isolation Music?"

Industrial Records (Throbbing Gristle's label) was the first and last time the word Industrial had a purpose, now it's a pigeonhole. Also, since I'm ranting, they used the phrase body-to-body in the song "Dark Splintered Heart." Now since I'm still wondering why this is such a popular phrase, they are like the fifth band to use it [e.g., Front 242's "Body to Body" single, BiGOD 20's "Body to Body," the Swans' "Body to Body" lp, Die Warsaw says "body" I think through the whole damn Disco Rigado disc]. To be fair - anyone new to this culture may find something in this band, but I'd stress that if you looked a little harder you'd find something that would set your life in motion.

White Slug • Alphacom

Here is another release from Industrial Isolation Music, yes the label name is annoying... Why, with all of the words in human language, would someone take a word that is so overused and limiting to sell their music? If I were someone isolated and in an industrial environment, I would see that label and go, wow this is for me! Yes, to satisfy and sell to the lazy uninitiated masses who aren't truly isolated except by themselves and aren't truly industrial - any factory workers out there listening to this? Probably, right? The shame of it is White Slug is an ok band (a very hard guitar metal screaming

grinding band like Skrew and the like), still held to some of the all too typical noise vices, but there are glimmers of experimentation and yes, creativity. I just have to ask, is the name White Slug a joke, if so I'm laughing - ok? One more thing - they sample Dennis Hopper's rant from Blue Velvet - I know I've heard it used before (Anhoa Wat) but it's still a damn good sample.

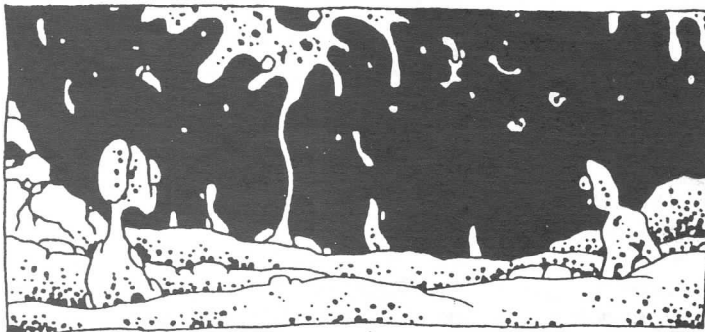
Industrial Isolation Music
1320 South Third Street
Louisville, KY 40208 USA

Malhavoc • Get Down

The first real song on "Get Down" demonstrates the diversity of this compelling group: doomy metal guitars mixed with some hi-hop beats and some hool synth bass. It's an interesting take on the guitar-industrial genre; much more experimental than 16 Volt or Hate Dept. It isn't quite as wacked out as Martensville, but it's a bit more thought-out.

Cargo Records
4901-906 Morena Blvd.
San Diego, CA 92117-3432 USA

Emissions by Peter Kessler 1994



All around I see lonely people
musing over rare & quiet love



and relationships falling apart
couples consuming each other

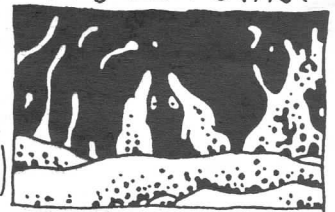


I should
feel
lucky



Someone is giving me double-
die swirled happiness

In this age
where successful
relationships
are an exception



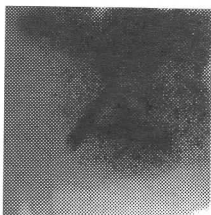
I hope we don't succumb
to peer pressure



Hate Dept. • meat.your.maker

Catchy electro-guitar stuff. Some interesting hip-hop influence, especially with the vocals. The music doesn't overly scream electro-industrial as the guitars slap your face and then suddenly disappear behind drums and vocals. Hate Dept. have taken their own particular version of aggro-core and simplified it, making it come out rather, well, commercial. And, again, at other times sounding a bit Skinny Puppy-ish, like on "Drew" and "Drive:A." Hate Dept. can and do stretch out into more familiar industrial territory. An interesting blend of various industrial styles that probably has something for everyone.

21st Circuitry
P.O. Box 170100
San Francisco, CA 94117 USA



Maeror Tri • Saltatrix

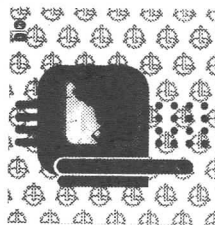
This 7" 33 starts out with a harsh drum/distortion-thing repetition and continues on with layers of caustic noises and loops and warbling effects. Maybe it's the presence of a beat or the waves of feedback that I find intriguing, but it's one of the interesting noise constructions I've heard in a while. "These Tears" is as interesting a composition, with a strangely distorted choral chant



Richard H. Kirk • Virtual State

One half of Cabaret Voltaire attempts to spread his wings and go temporarily solo, again. Kirk's offering at times sounds similar the now completed Cabs trilogy (and why shouldn't it?), but I'm attracted to "Virtual State" maybe even more so than the trilogy. The work here is more meandering and experimental. The repetitions are more machine-like, an a-plus for me, although certainly not cold and unemotional and at times, "Virtual State" even hints at old Bill Nelson work, especially the piano work. "Virtual State" is more indicative of the Cabs' namesake and the Dadaist movement, and gives you what you expect from a figure such as Kirk.

WaxTrax! Records
1659 N. Damen Avenue
Chicago, IL 60647 USA



Haloblack • Tension Filter

Produced by Carl White, Haloblack and Die Warzau, Tension Filter is a very raw record, with a grungy, crackling feel that is unlike any album in recent memory. The mostly-whispered vocals give the electro-trash dance beats a brooding, purgatorial feel. Song-writer Barton has a good feel for the dance beat and the vocal hook, especially coming through on "Nothing to Lose" and "It's Bizarre." A compelling debut that puts Haloblack in the leagues with Sister Machine Gun et al.
Perceptual Outer Dimensions •



National Razor • Shiver

National Razor provide us with a complimentary follow-up to "Stem of Thorns" that continues in sound and style. While not offering any drastic changes - and that's a good thing - "Shiver" is a subtly stronger album, building upon Thorns' wonderful darkness and gothic tendencies. Burton's vocals are deep and menacing, and still melancholy at the same time. Matched against the ever-swirling and screaming guitars and throbbing bass, the vocals become part of the instrumentation.

If Joy Division/New Order had continued its path and not swerved off onto the techno highway, National Razor is perhaps what they would have become. This is not to compare NR to Joy Division, although you can sense the similarities, but a starting point to Razor's pristine sound.

Scream Records
36 River Street
Rochester, NH 03867 USA



The Journey to Planet Pod

I was expecting FCR to be another late arrival on the ambient bandwagon when I heard the title of this album. The standard-issue fractal patterns on the inlay card didn't shake that impression.

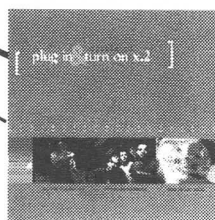
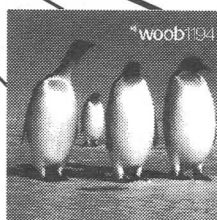
I was pleasantly surprised. P.O.D.'s debut is a beautiful peace of flowing electro, driven by light to midrange beats and lotsa analog beeping. Noise, organic samples, smooth synth pads, and a ton of reverb combine with the rhythmic underpinnings to make for a very, very smooth piece of midpaced ebm.



Chemlab • Magnetic Field Remixes

Of course it's great. It's Chemlab. Don't be stupid. Buy it.

Fifth Colvmn Records
P.O. Box 787
Ben Franklin Station
Washington DC 20044



Technosonic • The Edge of Trance-Vol. 5

I'm trying to decide how to approach this review. In the denizens of techno you have the rather stinky, the so-so, and the damn fine. Usually the damn fine is soon copied by enough one-off bands that the damn fine smells well, rather stinky. Technosonic's addition to that insurmountable mound of techno lies in the so-so category. The production is great, I'm feeling happy, the trance effect is there... screeech! Not lot of originality here. Being such an over saturated genre, you really have to look for something special. Once one style has been done... it is seemingly the easiest genre to copy in. The greatest thing about techno is that hypnotic quality, but there has to be more means to attain that end without just reverting to the same synth noises and loops (How about a violin loop?). This applies to the MAC cover art look as well. There are two CD's contained in this compilation, enough to keep the party going, and if that's all you need, well this is for you.

Seti

The collaboration between Taylor 808, Savvas Ysatis and author Madison Blue is a strangely satisfying experience. Inspired by the government's Seti Project, which was to study the potential for intelligent life elsewhere in our galaxy, "Seti" is a very quiet, minimal album with low, droning buzzes and liquid noises that certainly implies its other-world inspirations.

Although listing ten tracks, "Seti," could very well be one long composition. All of the cuts are of the same mold - minimal, moving at a non-existent pace, and exhibiting a graceful ethereal quality. Yet, despite its simplicity, it is one of the best ambient albums I have heard in the last year.

Omicron • Acrocosm

A little more beat oriented (and that may be stretching it a bit), but still moving in a dream-like pace, "Acrocosm" is Savvas Ysatis solo project. Swirling synths glide in and out of the sonic spectrum while soft, distant percussion drives the music along. Not nearly as atmospheric as "Seti," "Acrocosm" is nonetheless a textural experience that is neither machine-like nor completely organic. Ysatis seems to be able to make his machines behave in a way that is warm and inviting. "Acrocosm" is a soundtrack for introspection

Woob • 1194

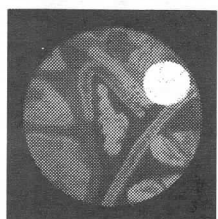
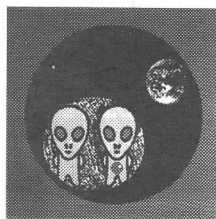
An absolutely beautiful CD. Ambient stuff seems to work a lot better when it's a single artist; that way the vision of the album comes through a lot more fully. The centerpiece track is "On Earth," a 32minute-plus opener that features some beautiful exotic female vocals and some cool dubbish percussion. Very nice.

V/A • Plug In & Turn On x.2

If anything, Instinct is the crowned king for compilations. "Plug In & Turn On x.2" is another one of a growing catalogue of compilations emanating from Instinct. This one features some established stars (The Cabs, Human Mesh Dance, Prototype 909) and others from Instinct's roster of artist-driven ambient producers.

"Plug In & Turn On x.2" contains more atmospheric and is some cases, quite lengthy, tracks for the ambient/acid/trance crowd. Cool music overall, but compilations aren't really the format I like to hear music presented in, especially when most of the artists have full-length releases to enjoy. The tracks all work well together enough, but somewhat diminish their individuality in as much as there is within the ambient scene.

A great release to hear and try various artists, but I imagine it's getting tougher to pick and choose which one to put your green up for. "Plug In & Turn On x.2" is a bargain, however, as it's a two-disc set.



Alien Community 1 & 2
Air 1 & 2

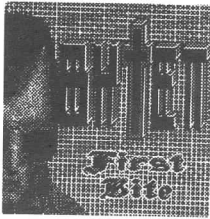
Ahhh, ambient. Sometimes it's just the perfect music to lose yourself in. The Halfer Trio's "Hill The King," The Orb's "UFOB" are two of the best examples in this genre that I know of. Alien Community and Air 1 & 2, (over 4 hours of musical blips and bleeps) are closer to the latter's reference to space textures in terms of a comparison. When reviewing ambient stuff there tends to be very little to review sound-wise since it's base

revolves around creating something minimal. Yet, when it's done right, there is often more to it in terms of layering and experimentation than any other genre. Alien Community succeeds in fading into the background - permanently. There is nothing here but space sounds and more space sounds and more space sounds and some beats - you get the point. I am going to have to seek therapy very soon for having listened to this.

V/A • Fax Compilation

Moremoremoresatisfinglyexcell entambientfrancedubtechnomixe slicensedfromGermany'sFaxlabel.

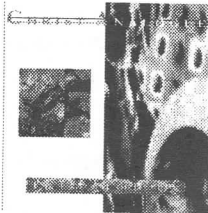
Instinct Records
26 West 17th Street, No. 502
New York, NY 10011 USA



Butet • First Bite

Out of the frozen north comes this quirky collection of nine electro tunes that capture the essence of that early analog sound ala Devo, Fad Gadget and other pioneers of the electronic genre. Geiger's music can easily fall into various categories of music, but all of these songs have a pop flavor that is occasionally offset by the odd Talking Heads-like deliver of the vocals. Butet offers those looking for something different, something different.

Butet c/o Robert Geiger
6531 Spruce Street
Anchorage, AK 99507 USA
E-mail: 70431.1364 compuserve.com



Christ Analogue • The Texture of Despise

This was an advance DAT sent to Arc with two final cuts and a some not-quite final mixes of tracks off of CA's upcoming "Texture" CD, but there was enough material here to clearly see that this release is meant to do some serious damage. Sounding at times like a cross between Sister Machine Gun, NIN and Chemlab, Christ Analogue goes up against some stiff competition and walks away unscathed. Watch fo this one.

Manifest
53 West Eturia Street
Seattle, WA 98119 USA
E-mail: Manifest.manifest.seanet.com



c17h19no3 • He Swallows the Ground & Terra Dammata

An ever-evolving side project of John Bergin (Trust Obeu), c17h19no3 is a grand bit of work that can be called an industrial symphony. Deep, deep orchestral-styled arrangements fill both of these cassettes, swimming, no drowning, in reverb and echo, with the drums living somewhere between the earth's surface and hell. The music is quiet and decadent and has a wonderful evil twist to it. c17h19no3's sound immediately conjures up dark mental images and this would probably be a great soundtrack to the film version of Dante's Inferno. You had better send for these cassettes now and I'm nearly 100% positive they are not available in any other format and as soon as someone gives Bergin another CD contract for this project, they'll be impossible to find.

Grinder
P.O. Box 45182
Kansas City, MO 64171 USA

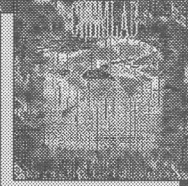
**V/R • Frostbite
Hilling Floor • Hilling Floor & 16 Volt • Skin**

More advance music, this time from Re-Constriction. "Frostbite" shapes up to be another essential comp from Chase, opening with 16 Volt's killer "Perfectly Fake," but NRP's two tracks steal the show for me. Hilling Floor gives us another stream of guitar/electronic stuff that seems to be coming out in way too much quantity these days. The songs all have great hooks and great production making it a quality stream of stuff, but I'm finding alot of this type of industrial sounding too much like metal (exactly what I left to enjoy electronic music). 16 Volt's offering, if I want to listen to guitar stuff, is what I will listen to. Maybe it's their particular guitar sound or the short, punchy deliver, but whatever it is about them, I'd take this anyday over many of their contemporaries.

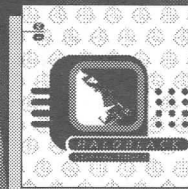
Re-Constriction
4901-906 Morena Blvd.
San Diego, CA 92117 USA

FIFTH COLVMN RECORDS

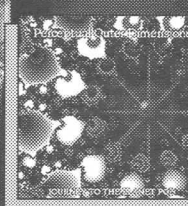
future music : winter 94/95



CHEMLAB magnetic field remixes combines remixes from *Burn Out...* - a new song "21st Century" and the re-issue of the long out of print *10 Ton Pressure*. The new remixes are produced by **CHEMLAB** and CRITTER.



Welcome to the ethereal electronic nightmare of **HALOBLACK** Produced by Die Warzau at Warzone Studios-This debut is a showcase of raw electronic angst and the misuse of machines.



Perceptual Outer Dimensions is a unique ambient project that mixes elements of "found" sounds into an intricate web that borders on rapture. **key-board magazine** has already given this release a glowing review "...spacy analog effects remind us of what we thought the future would sound like."

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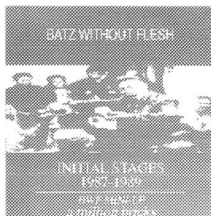
Limited numbers of **CHEMLAB**'s original "10 Ton Pressure" EP are available on CD for \$11.50 each through **F.C.R.**

CHEMLAB distributed by **RED METAL STATE**
HALOBLACK & P.O.D. by **CAROLINE**



FIFTH COLVMN RECORDS

in collaboration with the World Wired Underground



Batz Without Flesh
Initial Stages 87 -89

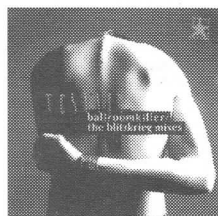
Finally! I've been waiting for this since '89 when I heard "Watch Your Back" on Northwestern's former industrial radio show. I know the Batz get a lot of flak for their sparse production and similarity to Skinny Puppy, but there are only a few songs that really are Puppy-like and the rest of the time they serve up their own variation to the scare theme. As for sparseness, I think it is completely intentional and what sets them apart. The vocals here, as in other Batz releases, are the strong point, their emotional intensity offsets the quirky synths and twisted arrangements, another prevalent Batz trait. Initial Stages is perhaps the best Batz release yet, showcasing their unique style at its roots.

VUZ Records
Postfach 170 116
47181 Duisburg Germany



Love Spirals Downward • Ardor

Coming off of their previous release "Idylls," which quickly become one of Projekt's most popular discs, Suzanne Perry and Ryan Lum come back with "Ardor." Perry and Lum offer up a soft, embracing music with Lum's effected, swirling guitars, swimming in reverb, of course,



Testify
ballroomkiller/the blitzkrieg mixes

Ministry mixes, Fluffy and H.Beno, take on Germany's Testify, an admittedly take on Ministry, et al., with this ep remix of songs off Testify's "01" LP. Although the song featured on this ep is "Ballroom Blitz," the best is still the "01" remixes of the LP cuts like "Anger." "Ballroom Blitz" was a mediocre song when it came out [the title is the best thing about it] and, although Testify try to do something with it, I don't know. Maybe the "recognizability" of this pop gem (ahem!) will earn Testify some air or club play, but hold out for the real stuff from these guys.

VAN RICHTER
PO Box 13321
La Jolla, California, 92039-3321
USA



Neuroactive • Morpholgy

Holding their own with bands like Clock DVR, Neuroactive have quickly entered my heavy rotation list ever since I got this disc. Not really in the same atmospheric range as Newton and Baker, Neuroactive nonetheless delivers power electronics that carry an undercurrent of quiet strength and hypnotic sequencing that mesmerize the listener. Vesa's vocals are low-key and trance-like, never really reaching a level higher than a dark whisper, backed by superb tick-tocking analog sounds, strings and pulsing effects. "Manipulator" is a hook-laden track, its chorus

resounding in my brain cells, as does "Erased." And, EBM is alive and screaming on "Mechanique" and "Wrecked." This is a definitely, absolutely, positive, rob-your-grandmother-if-you-have-to disc for electronic listeners.

Cyberware Productions
P.O. Box 623
FIN-33101
Tampere, Finland.



Pop Will Eat Itself • Dos Dedos Mis Amigos

Another album, another style. Indescribable blends of crunching guitar riffs, danceable rhythms, scorching samples and lyrics ranging from the deadly serious ["Ich bin ein auslander"], to the typical humorous piss-taking of the Royal family on "Familus Horribilus." Their most serious album to date gives us possibly some of their greatest songs. This is by far the best thing on Nothing; Trent doesn't deserve it. "Two Fingers, My Friends."

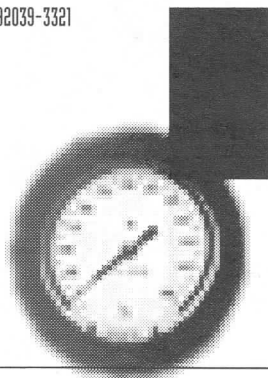
Nothing/Interscope



Smell & Quim • Your Enemy's Balls

Um, er... uhh. Okay, either these guys have some sick sense of humor or they're the most brilliant thing to arrive on the planet earth. But, I'm gonna let you decide which it is. The opening "Babyman's Porkwhite" is a pretty slick number with some cool Eastern-style chanting and who's knows what was going on in they're minds on "Turned Over To Sod." This lovely little ditty sounds as though your little brother found your parents pocket translator and had it translate numerous naughty words. Now, have these words repeated for nearly 3 minutes and I'm sure everyone will have a good chuckle. Most tracks venture completely into noise constructions that are sure to please the most jaded industrial fan.

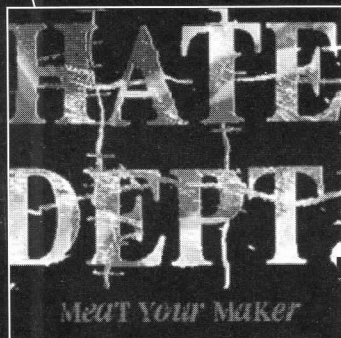
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KEYBOARD Dec. '94.

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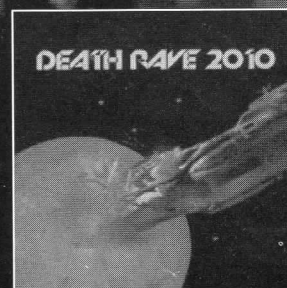


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GRACIOUS
SHADES
INOCULATION OF THE MEDIA
"Material ranging from space excursions to haunted electro dance...despite having a wide range of music, the Shades manage to maintain their artistic identity

throughout." Alternative Press



DEATH RAVE 2010
COMPILATION CD
Sorry, but we at 21st Circuitry just refuse to "chill out," & we found some artists that have the same problem. Shiverhead takes the Highway to Hell, NAP side-project "The Binary Corps of IX" burns the bridge +more.

Upcoming for Feb '95 :: Gracious Shades "Aberkash"

-The Second Release of Gracious Shades: upbeat, with pieces of guitar samples inside power chord electronics as evil as the society we live in.

for Mar. '95 :: Coldwave Breaks compilation

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