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godsend

ALTERNATIVE music, ETC.

GODSEND MAGAZINE is a nonprofit small press publication released every now and then by Todd Zachritz, with a focus on noncommercial, experimental music and arts. Everything here, unless otherwise noted, is by me (Todd Zachritz). All opinions expressed are just that.

GODSEND is distributed by RRRecords. Anyone else interested in selling GODSEND can order this issue at this rate-10 copies for \$25.00 (postage paid). My press run is quite limited, so if you're interested, please get in touch.

CONTRIBUTORS! Feel free to send me your work. Keep in mind that I won't feature any artists I don't know of AND appreciate.

AD RATES- Advertise here and have it seen by a few hundred creative, thinking people (or so I'd like to think). Compare these rates to even sending out postcards to 300-400 people and you'll see it's quite a deal. Plus I really need the zine to support itself, and it's just not doing that.

FULL PAGE-\$20

HALF PAGE \$10

QUARTER PAGE-\$5

(send payment to TODD ZACHRITZ along with camera-ready ad)

SPECIAL THANK YOUS to the following friends for their support and encouragement in the realization of this project...

Arthur Potter, Jarboe, Paul Lemos, George Sarah & STEREO TAXIC, Eric and Dave (ex-16 VOLT), Markus Wolf, Dave Pajo (and Greg Gulrajani), Michael Gira, Michael Mantra, Nigel Ayers, Katrina Barber, RRRon Lessard, Clint Davis, Gregory Nyman, Daniel Plunkett, Susan Marcus, RenA Walczak, Jessica Kerr, PBK, Dan Burke, Mason Jones, and Alan of Endless.

SPECIAL NOTE: GODSEND #19 will not materialize for some time due to lack of time and finance. Be aware that I WILL review everything sent still, but don't expect a review for 6 months to a year. GODSEND 19 so far will likely include articles on The Young Gods, RRRecords, Attrition, Lustmord, Death in June, and many others to come.

N D MAGAZINE

N D magazine serves as a document for contacts and a reference for an involved public. N D is published twice a year and covers such areas as mailart, performance, audio, cassette art, networking and other independent and experimental activity.

CURRENT ISSUES:

N D 15 Includes interviews with German composer Asmus Tietchens, English musical group Zoviet France, THU20 from Holland, mailartists and writer Al Ackerman, Justine a musical group from Quebec, Spanish journalist Jorge Munnsh, plus articles by Clemente Padin along with reviews and information. (\$2.50)

N D 14 Includes interview with performance artist and painter Carolee Schneemann, networker and Tape-beatle Lloyd Dunn, Estonian mailartist Ilmar Kruusamae, video artists and film maker Byron Black, British musical group O Yuki Conjugate, New York composer Ken Montgomery talking about his shop Generator plus articles by Andrej Tisma and John Held as well as reviews and information. (\$2.50)

N D 16 To be out during April 1992. To include interviews with musician Charles Heyward who has been involved with This Heat and Camberwell Now. Also an interview with Marie Kawazu a performance artist and painter now living in Paris. There will be of course other surprises as well. (\$2.50)

"34 Essays" a chapbook by G.X. Jupitter-Larsen. Includes 34 essays from 1981 to 1991. (\$3.00)

FRAGMENT

FRAGMENT is an on-going series of cassette releases in a book like format which features two artists per release. Each package includes a cassette and booklet with interviews of each artists. Available issues so far include:

FRAGMENT 1 - J. Greinke and Pierre Perret

FRAGMENT 2 - Zan Hoffman and AGOG

FRAGMENT 3 - Vidna Obmana and PBK

FRAGMENT 4 - Ken Montgomery and Chop Shop

Cost is \$6.00 each.

Postage and Handling - \$1.00 first item, .50 cents additional. If ordering copies of FRAGMENT then \$2.00 for first item, \$1.00 each additional copy.

N D PO BOX 4144, AUSTIN, TEXAS 78765

CONTROLLED BLEEDING

GODSEND is a small press publication covering progressive/experimental/electronic/industrial music. Each issue contains interviews with artists, reviews, art, opinions, ideas, fiction and much more.

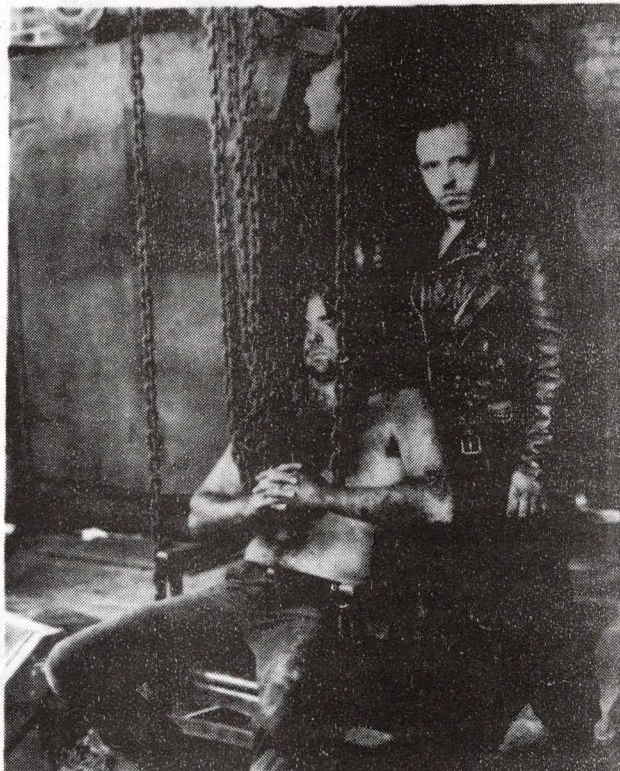
CATALOGUE GODSEND 17 • Articles & interviews with Skinny Puppy, Swans, Asmus Tietchens, PBK, Numb and much more. \$1.75 ppd USA/Canada \$2.50 elsewhere. *SOLD OUT*

GODSEND 16 • Articles & interviews with Alien Sex Fiend, *SOLD OUT* *by JF, Barona and His Name Is Alive. \$1.50 ppd USA/Canada \$2.00 elsewhere.*

GODSEND 15 • Articles & interviews with *SOLD OUT* *ad Heads, Front Line Assembly, and Bats Without Flesh. \$1.00 ppd USA/Canada. \$2.00 elsewhere.*

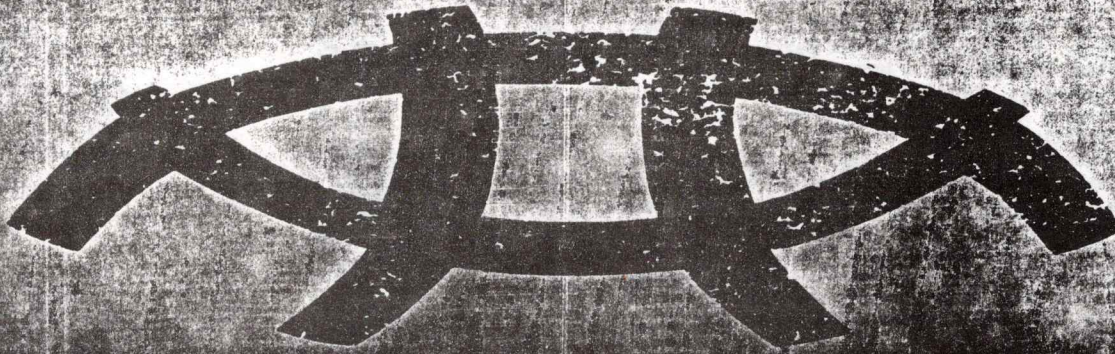
GODSEND will also gladly trade publications if they are of a similar nature. All orders (check or MO to Todd Zachritz and NOT Godsend), contributions to:

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Chris Moriarty/Paul Lemos
CONTROLLED BLEEDING
SKIN CHAMBER

CONTROLLED BLEEDING



THE RECORDINGS

CONTROLLED BLEEDING

Since around 1979, Paul Lemos, alongside musical partners Chris Moriarty and Joe Papa, has released numerous innovative and original cassette/LP/CD recordings as CONTROLLED BLEEDING.

Their early tape releases and LPs were densely-walled clots of spontaneous noise experimentation and they quickly became a well-known and important part of the underground home-taping and experimental music scenes.

From the early learning days of chaotic noise came order, and CB began to integrate melodies and rhythm—an odd mesh of moody classical and electronic noise—in the mid 1980s. During this time, CONTROLLED BLEEDING were to split into 2 separate projects, although they both went by the name CONTROLLED BLEEDING. Lemos and Papa on one side created richly-textured, highly melodic soundtrack music, while Lemos with Moriarty created heavy rhythm music incorporating aspects of dance and thrash styles.

Today, in search of new styles to explore, CONTROLLED BLEEDING are embarking in other areas of sound, under the names SKIN CHAMBER and FAT HACKER. Both projects will be releasing recordings in the near future, if not sooner. CONTROLLED BLEEDING also continues with new releases on various labels.

Paul Lemos has also been responsible for 4 volumes (so far) of DRY LUNGS, a compilation project which has been very important in getting creative artists like U.D.M.I., GREATER THAN ONE, VIVENZA, ETANT DONNES, YB02, and ESPLENDOR GEOMETRICO, among others, to American ears for the first time.

Paul Lemos, the central figure in CONTROLLED BLEEDING and their other projects, was interviewed in late August 1991 by GODSEND's Todd Zachritz.

EARLY RECORDINGS LIKE "KNEES & BONES", "CORE", ETC...

Some of the early stuff has dated well and some hasn't—I like "Dying/Reliving" from "Knees & Bones" very much. It's probably my favorite thing we've done. Generally, I like the things we've put to tape, but often I hate the sound of the records. The mastering of LPs like "Curd" and "Scourging Grounds" and "Between Tides" was really poor! So, now that we are reissuing a lot of this older stuff on CD, I have a second chance, to improve it all. For me, the remixes from Knees, as heard on "Hog Floor", are much better— and the "Curd" CD is 100% better than the LP.

THE RECORDINGS ON WAX TRAX RECORDS...

We have parted ways with Wax Trax— I think that the label has done some great stuff, but during our stay with them, they were flooding the market with a lot of generic dance music, and thus a lot of good product was swept under the rug, so to speak— they simply couldn't efficiently promote all of the stuff they were releasing— so they almost went bankrupt (sort of like what happened to SST a while back), and thus, we left the label in search of a more balanced situation, which we have now found.

JOINED AT THE HEAD, A LEMOS/MORIARTY PROJECT WHICH RELEASED A 4-SONG 12" EP ON WAX TRAX...

J.A.T.H. should really have been a CONTROLLED BLEEDING release. There is no major difference between the two projects. The concept of JATH was originally to create something much more frenzied and spontaneous, but that's not how it turned out. So JATH was a one-shot project and is now discontinued.

SKIN CHAMBER

Skin Chamber has become the primary focus of our activities. This is a project done by Chris and me, as was JATH, but this is totally separate from BLEEDING. It's fat and terribly grueling music. In feeling, very much like the very early Controlled Bleeding material, but totally structured.

FAT HACKER

Fat Hacker is pure speed noise, just a cathartic outlet— very spontaneous and chaotic shit-rooted in the basic thrash lineup of guitars, bass, and drums.

DOES PLACEBO EVEN EXIST, AND NEW DRY LUNGS COMPILATIONS..

Placebo is long gone, but as you probably know by now, DRY LUNGS 4 is out.

Volume 5 (a double CD set) will appear in 1992 sometime, probably springtime.

TOURING PLANS..

We may tour as Controlled Bleeding in the summer of 1992— following the release of our next release— but nothing is definite at this point.

THE SHOWS CONTROLLED BLEEDING DID IN 1990 WITH MINISTRY...

The shows we did with Ministry were frir. At that time we had only performed live a very few times, so it wasn't a very comfortable situation, but we learned a lot from the experience.

WAS JOURGENSEN INTO OLD C.B. OR DID HE APPROACH YOU TO WORK WITH HIM?

Al and I talked on the phone about the possibility of working together on the JATH release (which never came about). From there we just came around to discussing live dates...

DESCRIBING A C.B. LIVE SHOW TO SOMEONE WHO'S NOT SEEN YOU...

The last tour we did in Europe was very physical— to the point of fights developing on stage, etc... So, last time around, the show was pretty violent. We were playing very physical music for the most part. The tour previous to that one was very subdued because we were presenting entirely different music. I don't know what to expect from the next tour. It could go in several directions.

INSPIRATIONS AND SONGWRITING

This is hard to say. All our music used to be directly related to the state of life at the time of recording. Stuff like "Scourging Ground" was the product of a very somber time in my life, and I think that reflected in the songs.

But recently the work stems from aesthetic desires, not emotional angst. We sort of mold the particular track around a rhythm, a sequence, a loop, or some central melodic line perhaps. Generally, songs develop in the recording process, not before. So, there is still a lot of experimenting that goes on.

The basic themes are always the same. The lyrics seem preoccupied with the extreme duality of man's nature—the drive we have to create and to beautify our surroundings, yet we are the most violent, self-destructive, negative creatures on the planet. We want to exist in a world of self-created illusions, yet the animal inside that we have tried so hard to smother, keeps erupting and smashing these illusions of perfection, peace, harmony, security, etc...

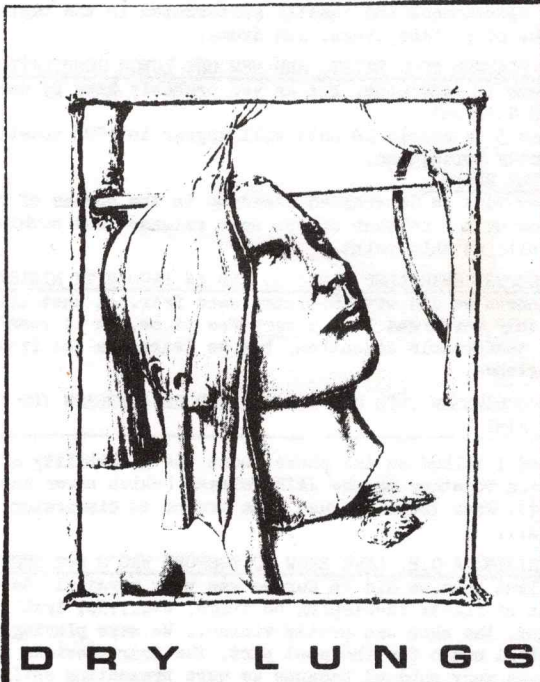
COLLABORATIONS...

I'd love to work with some filmmakers like Greenaway or Lynch or the Coen brothers— it's a dream of mine to do soundtrack work for these directors. Collaboration with other musicians is very hard for me because I'm so used to working in my own disorganized, untechnical fashion.

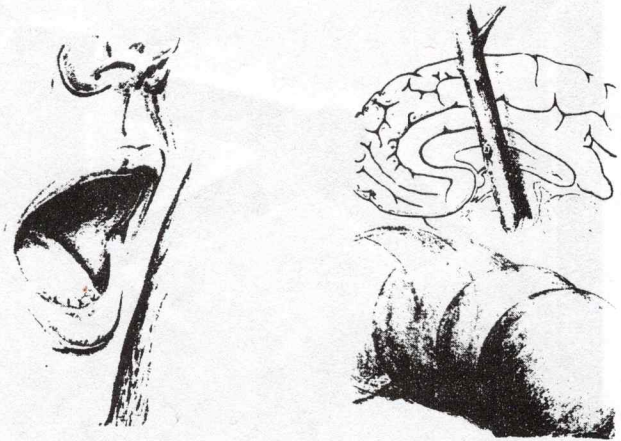
SO-CALLED INDUSTRIAL MUSIC TODAY...

I'm pretty much bored with much of what is passing for "industrial music"— so much industrial dance music is becoming a bad parody— cheesy sequences, cliché voices, etc... You know what I mean? Most of it has lost the spirit that generated the music in its beginnings. I find myself listening to a lot of modern classical stuff and a lot of pure noise/experimental music. There are still a lot of great artists working in the industrial genre, but to me, industrial music does not have to do with dance beats.

I like Lustmord, Etant Donnes, Dissecting Table, Un Drame Musical Instantane, Godflesh, early Napalm Death, Entombed, Public Enemy, Sonic Youth, Dust Devils, Univers Zero, Pendereckig, Sepultura, etc... Just a lot of differer stuff.



ADDENDUM: At the time of publication, Lemos' project FAT HACKER has been integrated into his SKIN CHAMBER project on Roadrunner Records. FAT HACKER is no longer a separate entity, as mentioned in the article. Many new releases are also imminent, on a great variety of labels. For details see the discography.



art by Arthur Potter

CONTROLLED BLEEDING DISCOGRAPHY

cassette releases (all long deleted and rare)

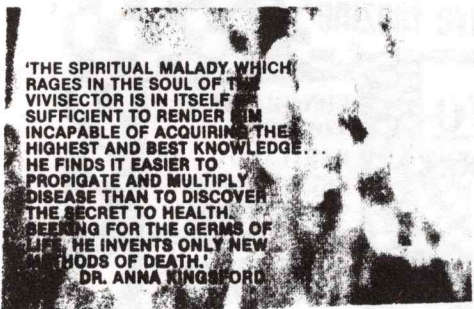
- Distress Signals, Day Lungs, Death in Camerouns, Shitslipper, Dedicated to Andrea's Wedding, XXX#18, Controlled Bleeding (on Le Syndicat), Controlled Bleeding (on Psychout), Controlled Bleeding (on ZSF), Trailer Fuck, Sense May Come, Headchalk

vinyl/CD releases

- Controlled Bleeding 7" (1980-300 copies-deleted)
 - Lung Ties LP (1980? Ersakt Records-as BODY SINK-deleted)
 - Knees & Bones LP (1983 Psychout Records-deleted)
 - Body Samples LP (1983-4 Dossier)
 - Curd LP (1984-6 Dossier)
 - Between Tides LP (1984-6 Multimood-deleted)
 - Headcrack LP (1984-6 Sterile-deleted)
 - Halved LP (1986 Placebo split LP with MAYBE MENTAL-deleted)
 - CORE LP (1985-6 Subterranean-deleted)
 - Songs From the Drain LP
 - Music For Scourging Grounds LP (1987 Sub Rosa-deleted)
 - Music From Gilded Chambers LP
 - Songs From the Gringing Wall 12" EP/CDS (1989 Wax Trax)
 - Trudge LP/CS/CD (1990 Wax Trax)
 - Songs From the Ashes CD (1990 C'est La Mort)
 - Fodder Song 12" EP/CDS (1990 Wax Trax)
 - Tides of Heaven 7" (1990 Dossier)
 - Music For Stolen Icons 12" EP (198? Sub Rosa, as LEMOS/PAPA)
 - Joined At the Head 12" EP (1990 Wax Trax, as J.A.T.H.)
 - Sludge LP (198? Dossier, as PAUL LEMOS)
 - Gag LP/CD (1990 Materiali Sonori)
 - Hog Floor LP/CS/CD (1990 Subterranean)
 - Plegm Bag Spattered CD (Dark Vinyl 1991)
 - Skins & Skulls LP (Unclean 1991)
 - Music For The Bored Crowd LP (Unclean 1991)
 - (Skin Chamber)Wound CD/CS (1991 Roadracer)
 - Golgota CD (1992 Staalplaat/Soleilmoon)
 - (Lemos/Papa) Music For Stolen Icons pt2 CD (Artware 1992)
 - (Paul Lemos)-TBA CD (Side Effects 1992)
 - TBA CD (Third Mind 1992)
 - TBA CD (Vanilla Japan 1992)
 - TBA CD (Dark Vinyl 1992)
 - (Paul Lemos)-TBA CD (Dossier 1992)
- (Also many compilation appearances and collaborative cassettes available internationally)

PAUL LEMOS
54 Locust St
Massapequa, NY 11758

STEREO · TAXIC DEVICE



'THE SPIRITUAL MALADY WHICH RAGES IN THE SOUL OF THE VIVISECTOR IS IN ITSELF SUFFICIENT TO RENDER HIM INCAPABLE OF ACQUIRING THE HIGHEST AND BEST KNOWLEDGE... HE FINDS IT EASIER TO PROPAGATE AND MULTIPLY DISEASE THAN TO DISCOVER THE SECRET TO HEALTH. SEEKING FOR THE GERMS OF LIFE, HE INVENTS ONLY NEW METHODS OF DEATH.'
DR. ANNA KINGSFORD

California's STEREOTAXIC DEVICE are a band with something to say, and they're doing it while making some exciting and original electronic music. Their dense, dark, atmospheric, multilayered beat sounds can be heard on their first two CD releases on Cargo/KK Records worldwide. Their music sounds unlike anyone else I've heard, with Eastern melodies floating in and out of ambient, haunting synth washes. Live drumming and guitars also find their way into the mix, making their electronic music very human and emotional.

STEREOTAXIC DEVICE creates layered collages of sounds as opposed to relying on sequencers like so many of their sterile "contemporaries".

They are also well-known for their confrontational voice on the animal rights/anti-vivisection issue, with many of their songs (and even the band name and cover art, which by the way is all designed/painted by STEREOTAXIC's Jennifer) devoted to that very subject.

STEREOTAXIC DEVICE are people that care making creative, intelligent, and artistic music. George, Jennifer, and Dave of STEREOTAXIC were interviewed by Todd Zachritz in mid-October 1991.

FORMATION

We knew each other indirectly and we had the same taste in music so we started rehearsing together.

BACKGROUND OF THE MEMBERS...

JENNIFER-I am an artist. I have worked with different musicians for several years before the band. I've always had the desire to perform. I also had a club that I DJed at.

GEORGE-I started performing when I was 13. In 1985 I was in a band called LIFE AFTER DEATH. We had a four-song EP which was distributed by Important. In 1988 I was in a band called THIRD EYE with the drummer from KOMMUNITY FK & SEX GANG CHILDREN. We recorded a six-song EP on Slash Records but it was never put out because the band broke up.

DAVE-Jennifer is my sister. She used to take me to concerts when I was very young. I saw EINSTURZENDE NEUBAUTEN in the Mohave Desert when I was 14. SURVIVAL RESEARCH LABORATORIES opened for them. I saw TEST DEPT open for SIOUXSIE. I grew up listening to industrial music.

CREATING THE SOUNDS...

(JENNIFER) I have a DS-8 keyboard that is great for tweaking sounds which is something I love to do.

(GEORGE) I like to play the bass with a lot of distortion and feedback.

HOW THE ANIMAL RIGHTS/ANTI-VIVISECTION DIRECTION ORIGINATED..

(JENNIFER) I have been involved in the movement for around 10 years. I would go to protests and get on my bike and pass out flyers, etc. I created oil paintings for posters that would be hard-hitting. For example: A baboon mother holding Baby Fae and a rhesus monkey with a stereotaxic device implanted in it's brain bound to a cross. They definitely stopped cars. The animal rights issue is something that is innate to the three of us. We feel and know that (the senseless animal torture disguised as "research") is wrong.

INFLUENCES & INSPIRATIONS...

(JENNIFER) I grew up with Bowie, Kraftwerk, Eno, & early Ultravox and then that moved on to Cabaret Voltaire, Laibach, Einsturzende Neubauten, and Skinny Puppy.

(GEORGE) I like a lot of middle-eastern music, especially a band called RAI REABLES from Algeria. But as a kid I listened to Eno-Bowie. But it wasn't until I heard the music of Einsturzende Neubauten-Laibach-Skinny Puppy that made a major impact.

RESPONSES TO YOUR RECORDS ON KK..

(Jennifer & George) We were on the CMJ charts and the reviews have been great both here and in Europe.

ASSOCIATIONS WITH SKINNY PUPPY...(Jennifer designed Ogre's dog jacket and the stuffed dog prop used on their VIVISectVI tour..)

(JENNIFER) My boyfriend (Greg) and I met Kevin Crompton the night they played the Roxy in L.A. in 86 or 87. After the show we waited around and he was packing his equipment. We walked up to him to tell him how much we appreciated the fact that they showed animal slaughterhouse videos. The second time they came around I met Ogre and gave him a copy of SLAUGHTER OF THE INNOCENT (a vital text detailing the senselessness of vivisection).

I told him about a benefit I was putting together and he said he wanted to be a part of it which led to my going to Vancouver to discuss the idea of building a mechanical stuffed dog for the VIVISectVI tour.

Yes we are in touch with them. They were thinking of playing as DOUBTING THOMAS at the Cyber-Arts Festival in L.A.

As far as projects right now there are none. I think all the music they do is great.

OTHER ARTISTS/MUSICIANS YOU LIKE..

(GEORGE) As far as artists and musicians I like:HR Giger, Kenneth Anger, Hans Ruesch, Public Enemy, Consolidated, Anna Kingsford, to name a few.

(JENNIFER) I like: Ernst Fuchs, Hans Ruesch, Robbert Morris, Public Enemy, Gustav Klimt, Art Nouveau, Meat Beat Manifesto, Godflesh, Pitch Shifter to name a few.

LIVE

(GEORGE) We were playing a lot of shows here in L.A. and we also did a west coast tour. When we got signed we devoted much of our time in the studio. Lately we've been working on new songs and learning how to use our new MV-30. We perform every few months now but we are planning a tour for both America and Europe.

Our live shows consist of our re-edited videos and sometimes lasers and props and slides. The music is much more aggressive live than it is on record.

THOUGHTS ON THE WHOLE "INDUSTRIAL DANCE" SCENE AS WELL AS THE EXPERIMENTAL/NOISE SCENE..

(JENNIFER) A far as most of the BPM music goes a lot of it is too watered but..once in a while I hear something that is interesting. I tend to like the experimental noise stuff more so.

(GEORGE) I feel the same way.

THE EVOLVING SOUND OF STEREOTAXIC DEVICE..

(JENNIFER & GEORGE) Because of the new equipment the music will be more of an intricately-layered collage of aggressive sound as opposed to a more simplistic raw type of sound. Similar to the first record except denser in composition. There will be plenty of variety like the first LP with middle eastern, rap, hard-edged dance, experimental noise, etc.

OUTSIDE THE BAND..

(JENNIFER) I am a painter and I am working on new paintings for my portfolio. I paint endangered species in a modern style. One of my paintings is included in an endangered species exhibit that will be at the National Museum of Ottawa Canada. I am going to take classes for computer graphics & animation. I have a lot of animals..5 ferrets, 3 horses, 2 black caped lorries(birds), 1 duck, 2 chickens, 1 dog, 1 saltwater eel, etc. Greg & I like to go hiking, horseback riding & being outdoors.

(GEORGE) I am working on a painting which will be on display at this coffee shop. I will also be attending this computer animation course in April at the Pasadena Art Center. Besides that I like to play my piano.

THE FUTURE

(GEORGE & JENNIFER) We are going to record a second LP for KK/Cargo Records. There will possibly be a tour in Europe & America.

WORDS OF WISDOM

(GEORGE & JENNIFER) We have been criticised for our beliefs on the animal rights issue. But those who criticise should realize that it relates to a much bigger issue of abuse & disregard to our planet and ourselves.

STEREO · TAXIC DEVICE



SUBSTITUTION

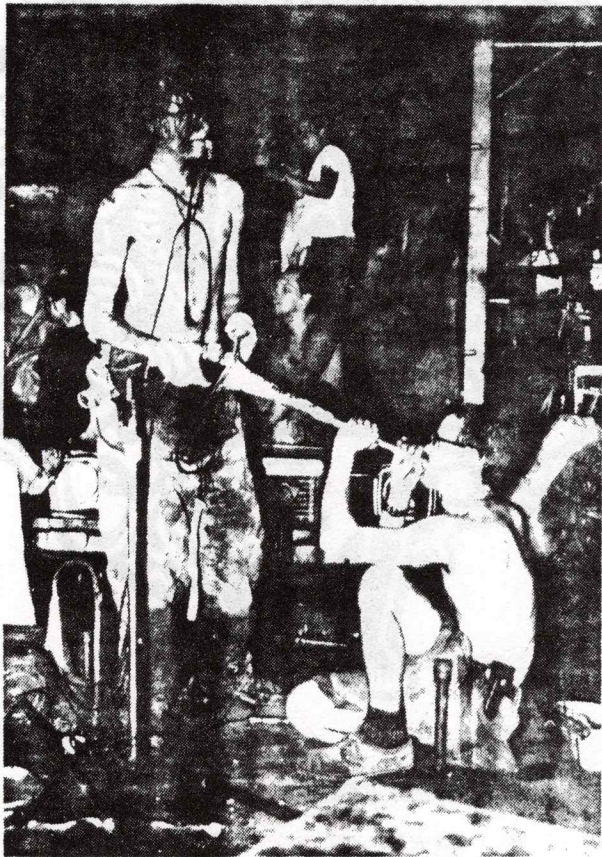
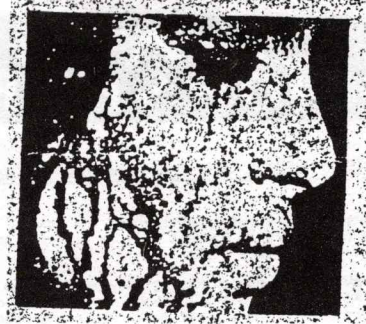
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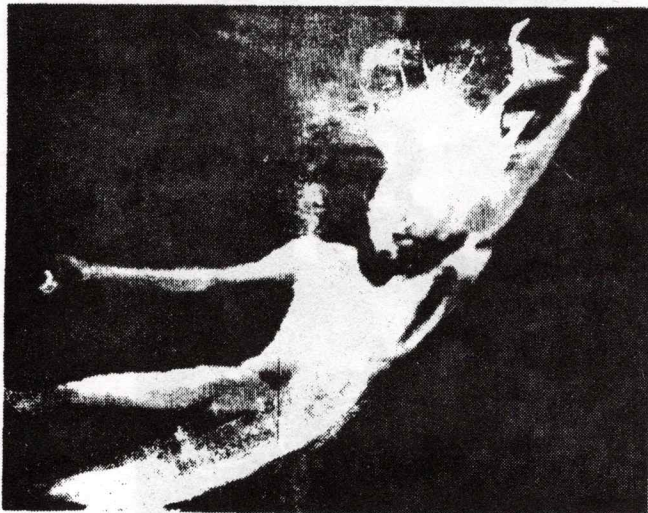
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CRASH WORSHIP



Domingo v Goff.



California's CRASH WORSHIP formed in 1985 and have since gained much notoriety, having played shows with PSYCHIC TV, ZOVJET FRANCE, and ILLUSION OF SAFETY among others, as well as through their excellent recordings they have released through their own label, !ALARMA!

Musically they conjure a variety of dark, tribal, instinctive subconscious thoughts. Audio voodoo you could say, with lots of percussion/drumming combined with chanting and electronics in an intensely hypnotic ritual/trance/dance blend.

Having never been lucky enough to catch their already legendary live shows, I can say that the response from those who have seen them has been extremely positive (read on for some personal accounts of their live shows). Soon CRASH WORSHIP will be seeing even more attention worldwide as Cargo Records San Diego plans to release one or two CDs of their music. Challenging and primal are CRASH WORSHIP and any of their recorded works are well-worth repeated listens. Markus of CRASH WORSHIP was interviewed in mid-October 1991 by Todd Zachritz.

FORMATION/THE EARLY DAYS

"In the beginning, there was rhythm.."-SLITS

We found our beginnings in 1985 when Simon & I abandoned our former project, KLUTCH, to form CRASH WORSHIP (C.W. was actually the name of a KLUTCH piece). The initial core also included Rick Farr (who eventually left to form the more conventional bands PITCHFORK and DRIVE LIKE YEHU); our emphasis was on hand drumming—after seeing KODO we also included stick drumming and soon added Zoli, Jeff Mattson and JXL. After Rick left, we added Steve Griffin who complemented our 'sound' well with superior strength and technical ability (he left to form a family but will probably rejoin soon). Line up changes have been plenty but the present & strongest line-up (formed Feb.91) is: Jeff Mattson, Simon Cheffins, JXL, Domingo, John Goff & I. The themes and imagery of our performances and graphics did not exist in the beginning but developed as we learned more about drumming, love, sound, mythologies, and developed our manias and obsessions (pyromania, terrorism, Mexican culture, etc.)

FEELINGS AND EMOTIONS OF CRASH WORSHIP'S SOUNDS..

Well, feelings are very subjective and will vary from person to person. All we try to do, in a manner of speaking, is to open a succession of audio-visual gates accompanied by strong physical actions and elements. We're aware that our polyrhythmic base can cause altered states and trances—we will follow this aspect through in Nov. when we accompany a dance performance in San Francisco involving dancers pierced with a score of hooks that are weighted with balls (this rite originates with Indian Hindu 'holy' men and will be organized by Fakir Musafar).

Overall the music should invoke exuberant, brutal passion, a dark physicality. Live it often results in a mental & physical cleansing, in catharsis (the 'abreaktion' of which Hermann Nitsch speaks but which unfortunately reaches only a limited 'art' audience through his 'actions').

Incita a la violencia, el
negro de tus ojos, la
mórbida turgencia de
los labios tan rojos. Y
albergan tus miradas
promesa a los sentidos;
y cual daga de acero re-
claman la hora cero mis
músculos dormidos.

CRASH WORSHIP

CRASH WORSHIP LIVE..this from someone who saw them in Denver 91.

Ok, this may get long but I experienced the best of all worlds at Saturday's Crash Worship concert here in Denver. shit there's no way to tell all but here I go:

I didnt know what to expect having only heard a few CW tracks, and their new ep. But the whole junkyard location had me piqued. The show started at dusk in a sheet metal recycling plant in and old part of denver. Enter through chainlink gates to see a bunch of people hanging around talking near a stage lit by two old junker-cars' headlights! drums behind with incense burning metal cans around. People also on top of the semi-truck trailers which "framed" the "arena" with camcorders and cameras...etc...

Then a band member got on stage to start misc wailing tones off a long board with 5-6 strings, fretting the instrument with a 1/2" piece of pipe. Other 4-5? band members with bare chests and in body paint and overalls come marching in beating on drums with one MAGNIFICANT guy playing wonderful bag pipes! Oh that was heaven... and it got better.

Blowing man-made horns and tribal beating on drums and metal objects alike, the band proceeded to pound and entrace us all. Growling vocals only once and awhile since the two front guys were also spraying some liquid from a cannister on the crowd as well as makins sure things were burning, and EVEN whirling burning torches on long rope while making their way through the crowd! Awesome!!! A bonfire was then started by the guys in the middle of us, all the while beating drums going on and LOUD! People (me included for awhile) began dancing around this magic fire in a circle in a definate pagan ritual of fun! Chants from the crowd, people in total body paint, women and men stripping off their shirts and tossing them on the flames while dancing semi-nude was the most primitive and erotic of displays. Everyone swaying to the beat and hopping around, the smoke to smell, the fire's heat to feel, the naked people to watch, the feeling to dance and the music to hear. ALL senses were being assulted and I felt totally enveloped and grooved like on some wile mind fuk! The display went on seemingly forever and constant drumming actually lasted (the last song I mean) for about 50min....after a short break the drums were setup around the burning flames where a seemingly impromptu beat jam went on, and the dancing began again in earnest. Finishing off with some bagpipe tunes near the end, they stopped.

People drained, bewildered and excited milled around for a bit. clearly everyone was amazed at the release of such seemingly "primitive" and caveman type of actions! It was wonderful! I cannot explain the emotions that ran through the whole show but I am not surprised by it. more like excited from it (and no - the girl with the double-pierced nipples has nothing to do with it ;-)) EASILY the best concert experience I have ever been a part of, and not something I will ever forget!! The industrial music, drums, guitar noiz easily matched the festive atmosphere of body painting and bonfire bodies dancing into the night!

Damn, I wish this type of "outlet" was more frequent. Then again, maybe that is another reason it was so enticing. So DO NOT MISS CRASH WORSHIP if they get anywhere near you! I for one have been stuned.....

ANOTHER ACCOUNT OF CRASH WORSHIP LIVE..from another spectator..

> Was cool until the band sent a bottle rocket into the crowd that bounced
> off my eyebrow and into my girlfriend's hair burning about 3 inches off.
> Special thanks to the guy who was quick enough to pull it out, or she would
> have been really badly burned, and to the band...
> F_K YOU VERY MUCH!!!

WHY DID YOU GO? Sheesh, you remind me of the guy in the Impact Video story on SRL. "It was really cool until my friend got hit in the mouth with a BB." I would have been PROUD to have been hit in the mouth with an SRL BB. You KNEW that Crash Worship was a bunch of pyromaniacs, so what did you expect? Half the people who went to the show here left with charcoal stains and happy faces. Just because your girlfriend's bufont caught a spark isn't any reason to damn the band. Maybe now she can get that butch that you've been talking so much about.

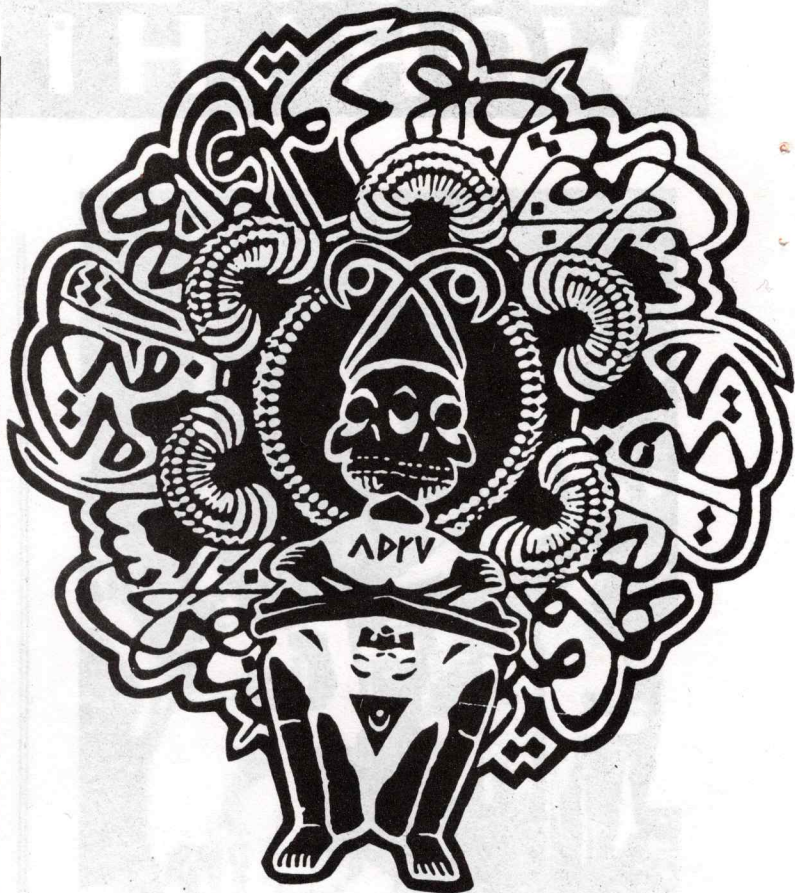
P.S. I thought your story was very funny.

FAVORITE OTHER ARTISTS/MUSICIANS...WHO DO YOU LIKE?

O gosh, that would be a long list (and this is just my favorites). BELT is a new acquaintance- their stuff stuff is very potent, NON. LE SYNDICAT, ACTUS, ZENI GEVA, GODFLESH, everything in MINOTAURUS of course, MENTAL MEASURETECH; ALLERSEELEN(Austria) and HYBRIDS (Belgium) who will both have videos out on !ALARMA!- favorite labels are Freedom In A Vacuum, We Never Sleep, CTHULHU. LEFT HAND RIGHT HAND is another great band- a lot of this stuff should be included in MINOTAURUS II. Hint, hint. I also like stuff like YELLO, ABBA, early GREATER THAN ONE, and RUDIMENTARY PENI, FLUX, & Latin & Middle Eastern music.

PUBLIC RESPONSES FROM THE PRESS AND RADIO...

The response by radio and press has been very good considering we don't have a lot of \$\$ to spend on advertising right now. We sent out the 4-song EP to radio stations last summer finally (to prime for the tour). We even ran an ad in Flipside for 1 issue. Other than that it's been word-of-mouth and enthusiastic rallying & organizing by people like Das (BIG CITY ORCH.), Dan Burke (IOS), and Paul Dickerson (We Never Sleep).



CRASH WORSHIP DISCOGRAFIE

RFC 1 HIT AFTER HIT	C45-deleted
RFC 2 THIS	C45
RFC 3 SCIENCE OF ECSTASY	C45
RFR 1 FLOW/CATATONIC DANCE	12"-deleted
RFR 2 WHATSOEVER THINE HAND	12"
RFR 3 PILLAR OF FIRE	12"-deleted
RFV 1 INFLAMMATORIO	15min. video

(more material to be added for a new version)

all releases so far on !ALARMA!
Upcoming releases on Cargo, Charnel House, and Cold Spring/World Serpent-all on CD



Jeff

THE !ALARMA! ORGANIZATION

!ALARMA! was started by us as a 'label' to release our products, be they cassettes, vinyl or video and mailorder service. It will soon expand to function as a vehicle for ADRV members' other projects, such as my MINOTAURUS journal and the videos. John will be issuing a series of 7"es by artists he likes, starting with MUSLIMGAUZE and NON. Simon issued a cassette of Balinese music this summer and will soon complete a t-shirt catalog of his silk-screened designs under the name Monkees with Guns.

THE FUTURE...

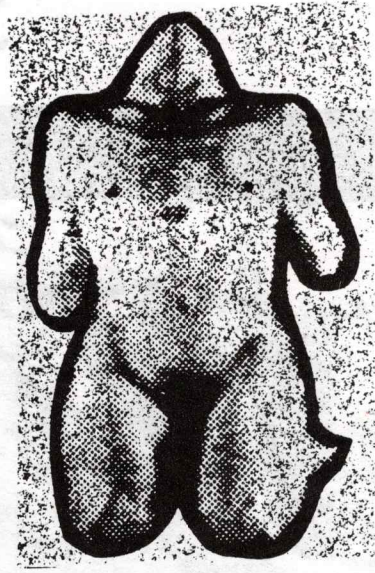
As long as we can keep up the intensity and progression in the music and everything else, we will continue doing ADRV. Right now we have a lot of plans, i.e. a lot of good offers have come our way. !ALARMA! will sign a manufacturing/distribution deal with Cargo Records San Diego. This will be for 1-2 LP/CDs and will give us good European distribution, they will do advertising/radio promos, etc.

In the near future, Charnel House Productions will release a CD only of '91 live material recorded in San Francisco and Salt Lake City and Cold Spring/ World Serpent shall release a compilation of past work from the K7s and 12"es and previously unreleased things(LP/CD) Plus the first complete performance in San Diego in a year

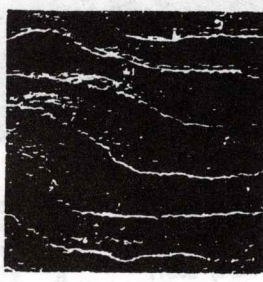
and a half (not counting 3 of us collaborating with Randy Greif as support for ZOVJET FRANCE), a Samhain Terror Rite in Tucson, & the San Francisco ball dance.

Spring will see another US Tour; next year we also hope to go to Europe finally.

So, in the spirit of work & more work I'll spare you closing words...other than Attack is the best defense!



Write for a complete catalog:
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General Purpose Cassettes is an organization which releases tapes from the best hard beat electronic artists. Each uniquely packaged 60 minute cassette includes a booklet of art, poetry, and contacts. All GPC releases are on CrO₂ tape. Our tapes are pressed in editions of 250 copies, with more pressed if needed.

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If you are currently doing artwork, poetry or any type of graphic manipulation, please contact us. We are looking for interesting art and graphic designs to include in the GPC booklets.

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GPC #002 - \$ 4.50 ppd.
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GPC #003 - \$ 4.00 ppd.
Teknition and Factor 42 provide sonic assaults for your enjoyment. Factor 42 is back with more material and Teknition spreads their network of hate. These cassettes are packaged in black plastic and wire mesh and include a 10-page booklet.

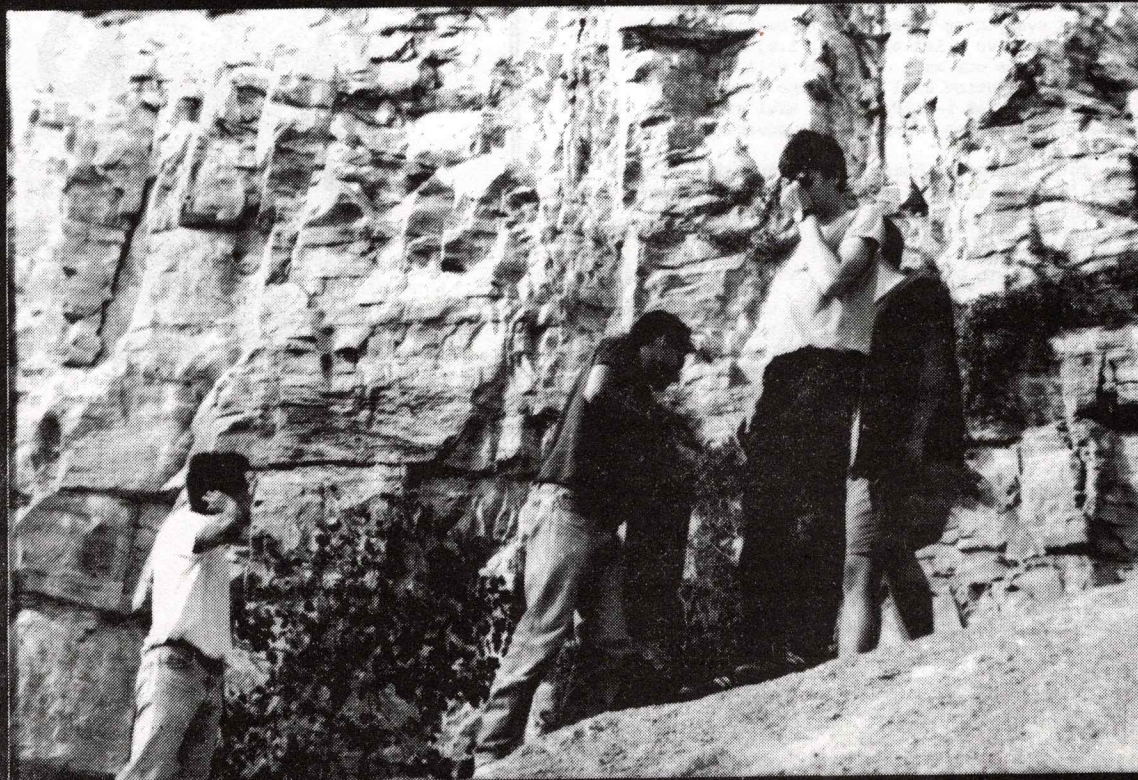
GPC #004 - \$ 4.00 ppd.
Mentallo & The Fixer (from Texas) and Non-Aggression Pact (from Florida) share this GPC release. M&TF provide their style of harsh electro-body-music and NAP rip their beats from their their electronic gear. Packaged in aluminum sheet metal cases and include a 10-page booklet of creative graphics.

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SLINT



Louisville, Kentucky's SLINT have so far released 2 albums, "Tweez" (a private release on Jennifer Hartman Records), and "Spiderland" (their debut on Chicago's Touch & Go Records). Though they are still very young (all in their early 20s), these 4 guys have quickly established a sound all their own. "Tweez" was noisier and heavier while "Spiderland" sees them stripping their music down to a craftier, sparse, more unique and honest feel. They use mostly a traditional setup of drums, guitar, bass, vocals, etc. but their songs are arranged in very original, odd, and dynamic ways, making them stand out far from all the cliches of normal "rock" musics. I feel that "Spiderland" is one of the best releases I've heard in some time, and must recommend it to anyone reading this.

Strangely, SLINT is currently not active as a band, with it's members divided around Indiana and Kentucky because of school. SLINT's resident guitar master, Dave Pajo is currently residing in Evansville while attending university here. I recently had a chance to talk with Dave at his home (and on a very chilly night I might add) concerning SLINT and other musical matters. The interview was conducted on October 19, 1991.

HOW DID YOU GET INTO MUSIC?

I guess I was about 11 or something when I first started listening to music or whatever. I just listened to Rod Stewart and shit like that. But I guess it just went from heavy metal to punk rock. I kinda grew out of the hardcore thing-y'know like MINOR THREAT and all that stuff. There was a lot of local bands in Louisville that were really good at the time. I just started going to shows a lot and then I started playing with bands. I guess it just sorta evolved into punk rock and then we got into hardcore and now I don't listen to that much punk rock at all anymore.

HOW DID SLINT FORM...

We started out when I was 16—there was a local band called MAURICE that Britt (the drummer for SLINT) was in. Brian (the guitar player and singer) was also in—he played guitar. I've got some practice tapes that are really awesome—it was just really psychotic thrash but it's really like nothing anybody was ever doing at the time. It was really good-sounded like VOID (an old Discord band)...like acidic thrash with a lot of weird noises & stuff and a lot of changes. Brian went on to SQUIRRELBAIT—he was playing in both bands at the time. They (SQUIRRELBAIT) needed a new guitar player & a friend of mine ended up playing bass for them so I started going to their practices and ended up playing guitar & that's how I met them.

We were like mortal enemies when we first met. After we started playing together we all started hanging out more.

SO HALF OF SLINT WERE IN SQUIRRELBAIT..

Yeah. Britt played drums in SQUIRRELBAIT for a while too, and Brian was playing guitar with them. MAURICE just fell apart & disappeared. Ethan (the guy that's in KING KONG)—we just started talking. We just wanted to form a band that sounded totally different from everything else that we were hearing. So we formed SLINT. Our first name was SMALL TIGHT DIRTY TUFTS OF HAIR:BEADS and our first show was at a unitarian church. We played during the mass. They start out the mass with the priest walking down the aisle & we played "Ron" and then for the meditation we played a song and then at the end we played a song too. I was really weird. We had a big set of drums right in front of the altar. That was our first show.

HOW DID TWEEZ & SPIDERLAND DIFFER FOR YOU?

Oh man, I think they're totally different.
WASN'T TWEEZ JUST LIKE STRAIGHT IMPROV ALMOST?
No-everything on "Tweez" was totally worked out. Even the guitar solo & stuff. We took 3 years before we recorded that- we had been together for a long time. That was all the songs we had, so we had them down perfect. There's nothing improved on that- there's nothing improv on "Spiderland" either.

THAT REALLY SHOWS(ON"SPIDERLAND")-THOSE SONGS ARE PLAYED OUT PERFECTLY, OR SO IT SOUNDS...

Yeah, well, some of the stuff I guess was spontaneous in the studio- some of the tapeloops and how we fucked up the vocals and shit like that. We only did instrumentals. We didn't have any vocals and we wrote some of the lyrics in the studio. So we'd never heard any of the songs with vocals. Same way with "Spiderland" too. We don't really practice vocals. I think they're worlds apart("Tweez" & "Spiderland").

YEAH-LIKE TWO DIFFERENT BANDS ALMOST.

Yeah well my favorite bands are ones that sound completely different on each record.

THE LYRICS TO "SPIDERLAND" WERE JUST MADE UP THEN TOO...

Man-actually I didn't write any of the lyrics. Brian wrote most of those & Britt wrote the lyrics for the songs that he talks on like "Don,Aman" and "Nosferatu Man". Other than the ones Britt wrote and "Breadcrumb Trail", the lyrics were very hard for Brian to write. He spent weeks trying to write for one song. Those took a long time. Those weren't improv at all. It's weird to read reviews where everybody thinks we're making shit up as we go along.

ON SOME AREAS ON "TWEEZ" IT WANDERS AWAY AND KINDA SEEMS IMPROV.

Yeah, it sounds like just some random point in the song we'll change or something but it's like we have to sit there and count while we're playing..like how many times we're gonna play each riff..it's usually some fucked up number.

"TWEEZ AS AN ALBUM I THINK WORKS REALLY WELL, BUT "SPIDERLAND" BEING MILES FROM THAT SEEMS TO HAVE A LOT MORE EMOTION TO IT AND IT BRINGS FORTH A LOT MORE FOR ME, AT LEAST...

Yeah, well it had a lot to do with just the release of "Tweez" & people's reactions to it. Y'know, we were getting compared to KING CRIMSON and all this jazz fusion shit so we decided to be as honest as we could about what we were doing and not just try to put up any kind of image or anything.

IT SEEMS REALLY STRAIGHTFORWARD.

It's totally stripped down. Some people ask me if we had a small budget or something but we had like \$3000 to record that with and we ended up spending more than that. But the recording is not as sharp as "Tweez" is...we just decided no effects and overdubs.

TOURING...

We had one tour two summers ago. Just the midwest & east coast. But we were supposed to do a European tour after "Spiderland" came out but then we broke up for a while. That Evansville show was one of our last shows. It may have been our last show.

NEW SLINT STUFF...

Touch & GO is putting out a compilation..we have something we recorded with Albini a long time ago. We did it one night and they're gonna use that song on the compilation. I like the song but I don't really like the version we have recorded..but Corey from Touch & GO really likes it so it's fine if he puts it out. Actually there's going to be a Louisville compilation coming out soon and I think we're gonna be on that too. Something we recorded for "Spiderland" but it was an outtake or whatever.

RADIO AND PRESS REACTIONS...

I don't know really. Touch & Go sends us like a list of reviews & stuff that they have compiled & shit like ratings/college radio plays. It did pretty well when it first came out considering we had broken up and we didn't do any backing of the record or promotion other than Touch & Go advertisements. It sold like I guess about 5000 copies which is really good considering we didn't do anything to back it. All the reviews I've read I haven't liked. I just thought they were totally stupid. Like one or two had some neat comments but most of them were the same like KING CRIMSON shit. The best review was FLIPSIDE cuz he didn't know what the fuck he was talking about.

INFLUENCES..WHAT MOVES YOU?

We all love Neil Young. Seems like lately none of us have listened to any weird music or punk rock that much or anything. Leonard Cohen I'd have to say is an influence. And Nick Cave. I like Nick Cave. But most of us listen to country and old blues stuff. I think it kinda shaped our attitude towards "Spiderland". It was just totally stripped down. Like all that old blues shit is just no bullshit.. one microphone..

REALLY TO THE POINT.

Yeah.

WOULD YOU LIKE TO SEE SLINT BECOME BIG COLLEGE RADIO DARLINGS, LIKE SAY NIRVANA...?

I don't think I would actually. I don't think I'd like that. You saw us live. I mean we're not really a live.. we're sort of a live band but we're not really into the entertainment part like putting on a show & shit like that. I mean, I'd rather just put out records and write songs.

SO YOU WOULDN'T SIGN TO A MAJOR LABEL IF ONE WANTED SLINT?

No-I don't think we would.
Touch & Go is exactly what we want. There's no contracts. We can go exactly as we want. If he likes what we do he'll put it out. I really like all the other bands on the label.

FUTURE...

Since we broke up, we haven't done much of anything. We've got tons of songs we've been writing, but we only practiced a little over the summer. I think just the stuff's gonna come out on a compilation & we're gonna try to start practicing on the weekends-driving and shit.

Mostly right now we're just writing songs like individuals & stuff. I guess we usually work more in the summer when we're all in the same town. Our bass player's going to IU now.

SO YOU'RE ALL SPLIT UP NOW-EVERYONE'S SOMEWHERE ELSE?

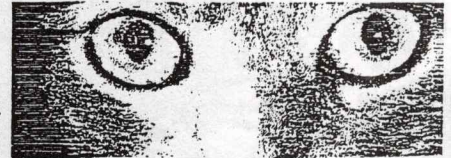
Yeah-we're all over.

PLANS..

Not really. We just want to put out another record and tour for it but it probably won't be for a while. We just have to get out of school.

SO YOU'RE IN A KIND OF LIMBO RIGHT NOW?

Pretty much. We're just writing songs & getting ready. Our bass player is studying recording technology over at IU so we can go into the studio any time. It'll be a while but another record will come out.



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HANXX TO IRRE-TAPES ♪



ARTHUR POTTER

Arthur Potter is a talented visual artist who has become very involved with a number of important sound projects in recent years.

His cover art and graphic designs can be seen on many of CONTROLLED BLEEDING's releases, Paul Lemos' DRY LUNGS series, and other more obscure releases on such labels as RRRecords and Dossier Germany.

Besides his classy, abstracted visual arts, Arthur has dabbled in sound arts as well, collaborating with both Paul Lemos and Masami Akita of MERZBOW-some rather distinguished company to say the least. He also teaches art classes in New York...a very busy man indeed. I'm more than pleased and proud to have the cover of this very magazine specially designed by Arthur Potter. I send my special thanks to him for all his work and time and effort in presenting this feature. He was interviewed in September-October 1991.

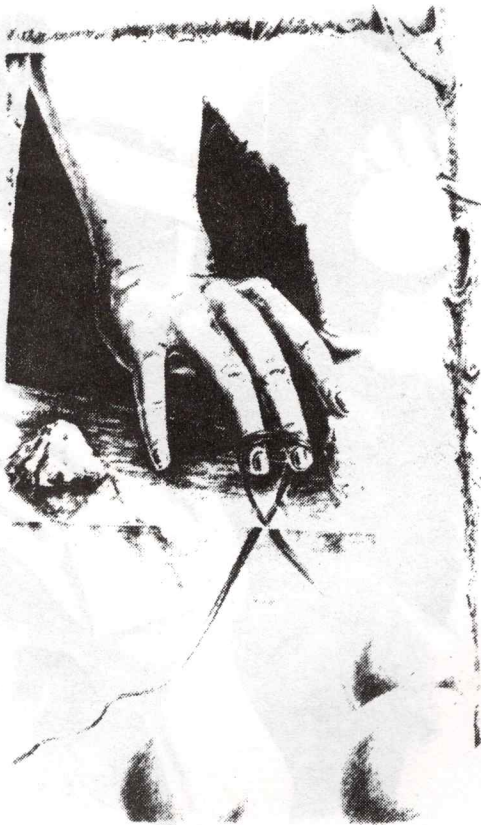
FIRST, HOW DID YOU GET INVOLVED WITH YOUR ARTISTIC STYLE?

Well, for as long as I can remember, I've been interested in translating my impressions of the world around me, as well as my wildest fantasies into tangible images, at first in a style as realistic as my head and hands would permit. Some of my most recent imagery can be traced back to a child's overactive imagination and fears: faces formed from a seemingly amorphous shirt hung from a doorknob, hands materializing in the moonlight of a dark bedroom, recurring nightmares, and a distinct fear of abduction. Others may be tracked to examples from art history (the visual hyperbole of little Baroque churches like Santa Maria della Vittoria), odd preoccupations (the obsessive structuring of mortal remains to the point of the symbolic at the Cemetery of the Capuchins in Rome), and a recent need to travel. Ironically, the obsessive and the decorative have very little to do with my actual artistic output. I prefer images that rely on simplicity and ambiguity for their evocative power, something akin to a walk through ancient ruins: places where language is long buried and not necessarily helpful in unlocking dormant mysteries. The artistic techniques of fragmenting, isolating, and cropping are also important to me; devices that seem to empower images by severing their ties to readily recognizable reality. Those same three processes, combined with a more spontaneous emotional base, are also apparent in my abstract paintings. Titles like "Map, Relieved", "Seller of Watches", and "Decoy Spelled Out" betray an intuitive poetry and playfulness that hopefully will not dissipate as years pass.

WHAT LED YOU TO THE DESIGNING OF COVERS FOR RECORDINGS BY CONTROLLED BLEEDING, ETC.?

I suppose it began with the gradual awareness that a vast network of energetic and creative people existed beyond the walls of the commercially viable ART ESTABLISHMENT, something even less competitive than New York City's alternative spaces. Independently-produced magazines and recordings kindly offered contact addresses, listings that somehow managed to seduce me away from my prior isolationist leanings (after all, I've always had a similarly-inclined twin brother to fire ideas off at, but that's another story...). After reading scores of cassette reviews, I purchased Controlled Bleeding's first album "Knees and Bones", and was literally blown away by its sheer abrasive power,





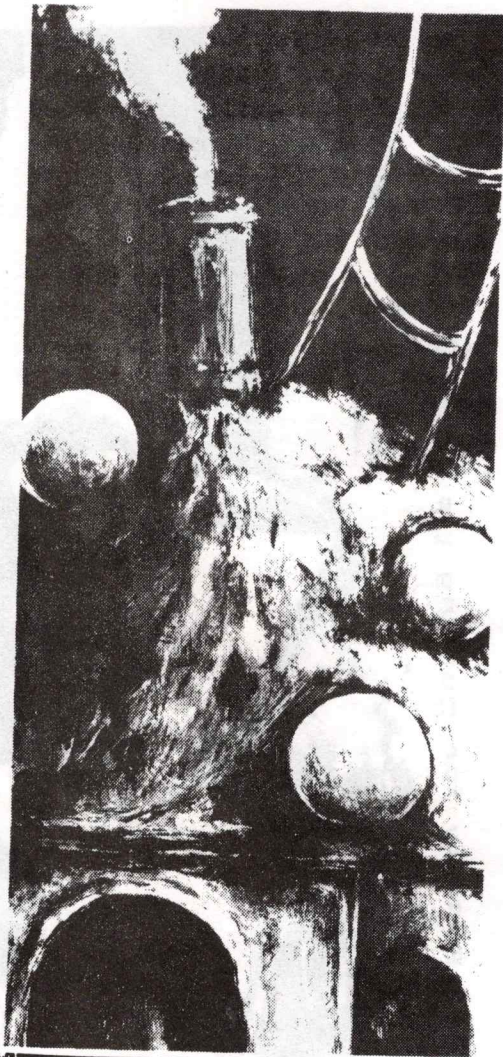
coupled with a Long Island contact address. After a while, I ended up calling Paul out of the blue, mainly with questions about a mail order problem that was plaguing me at the time. His openness stunned me, mostly because the competitiveness inherent to the N.Y. art scene tends to negate any kind of sharing (just try applying for the same grant!). Before actually meeting, we had exchanged musical and artistic ideas, giving way to the recognition that there were many places where our particular sensibilities overlapped. With time, we both were given the opportunity to respond to the other's creative output, slowly realizing that our friendship could be mutually rewarding on many levels. A second LP, "Curd" was put together shortly thereafter, incorporating visuals that had originated in my book of poetry and drawings, First States. This dialogue has continued, happily to the present. It's important to note that as more projects have found their way to the public, contacts and collaborations have increased dramatically.

MUSICALLY, YOU'VE WORKED WITH PAUL LEMOS AND MERZBOW... HOW DID THIS ORIGINATE, AND WILL YOU CONTINUE TO WORK WITH SOUND ALONGSIDE YOUR VISUAL ARTS?

My "musical" work with both Paul and Masami started with similar stages of involvement in terms of dialogue and exchange of materials. Both culminated in rather brief pieces of soundwork, "w/commercials" and "Sub-urban" respectively. The main difference between these two works is in the area of process; Paul and I having spent time in his studio experimenting with raw materials for "w/commercials", while "Sub-urban" was primarily a mailart project (although Masami and I had spent time together in and around N.Y.C.). The common thread here is the use of my poetry, bits and pieces of passages that originally appeared in First States. Occasionally, Paul and I have spent time jamming (I play bass guitar), but I really feel that spoken word or "soundtext" work holds the most potential for our collaborative pursuits, particularly in terms of non-traditional approaches to voice, poetry, and technology. Like visual images, "soundtext" works can be both highly ambiguous and strongly evocative at the same time. Given the opportunity and the time, more pieces will definitely find their way to curious ears...

IS THERE A CERTAIN FEEL/ATMOSPHERE/MESSAGE THAT YOU STRIVE FOR IN YOUR ART AND MUSIC?

As I mentioned earlier, ambiguity in art of any kind is just fine with me. We, as a culture seem to place too high of a premium on certainty in all areas of endeavor, from art and commerce to education. Why not allow doubt to be the fuel that pushes one along the path of discovery? Art should strive to go beyond mere decoration or safe sensationalism, and attempt to embody the full range of human experience and emotion, not just those prescribed by commercial or underground concerns. I suppose what I'm suggesting here is that old romantic ideal of the creative act taking precedence over "beautiful" product. That decision-making process can be a bumpy yet exhilarating ride, the result of a myriad of collisions, often happy accidents of one kind or another. My imagery can be traced back to both active and passive encounters: conversation, TV, literature, magazines, travel, misinterpretation of partially experienced events, art history, architectural ambience (the Pantheon empty of all tourists would be quite a treat!), and our old standby, dreams. I try to steer clear of questions such as "What is it?" as a way of demanding input from viewers and sidestepping rhetoric. By working in a variety of areas, as well as various media and styles, I can concentrate on evocative juxtapositions of imagery, words, color, texture, shape, line, feelings, and ideas without becoming dogmatic. As far as meaning is concerned, what I hope for is a dialogue with the viewer or listener, an exchange that sparks memories and stokes desires in some small way.



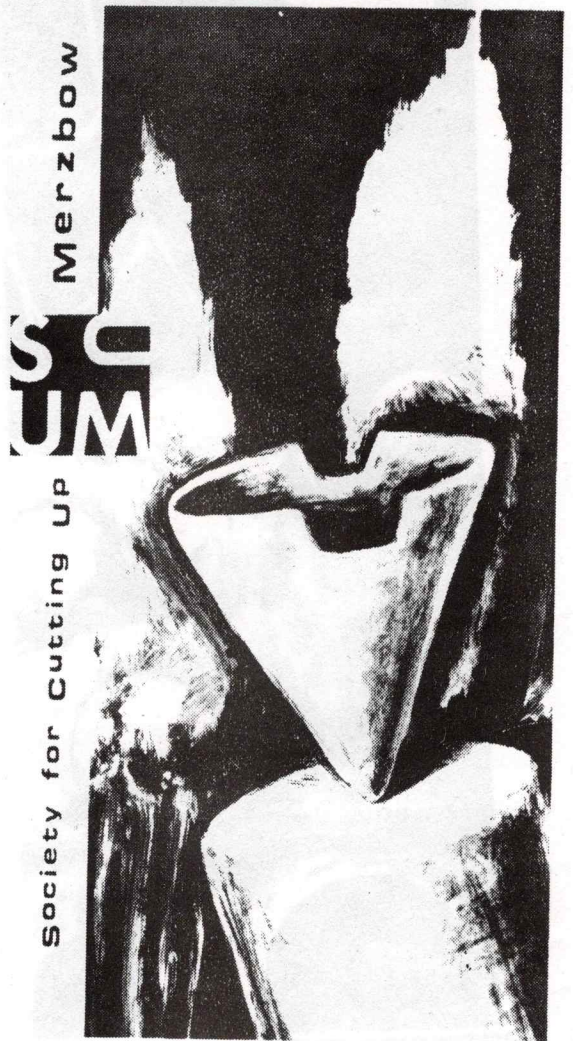
WHAT OTHER ARTISTS/MUSICIANS DO YOU ADMIRE OR RELATE TO, PAST AND PRESENT?

That's a constantly changing list, of course. At the moment, I'm most intrigued by a succession of artists starting at the tail end of the Byzantine era to the more naturalistic style of the late Renaissance, up to and including painters like Caravaggio and to a lesser extent, Guido Reni. It's quite interesting to look back with hindsight and see the static imagery of the Byzantine period open up to the dynamic compositions and realism of someone like Caravaggio. I'm also amazed by what could be termed the "public art" that's been created through the centuries, especially in cultures as prolific as the Italians. Walks through the narrow streets and light-filled piazzas of Rome can still hint at the sensibilities of city planners like the emperor Hadrian some eighteen hundred years later. Certainly, I still find modernists like Duchamp, de Kooning, Francis Bacon, Gerhard Richter, Jasper Johns, Buñuel, Peter Greenaway, Ligeti, Stockhausen, and many others equally rewarding. It's that balancing act between romanticism and classicism, feeling and structure, and innovation and tradition that seems most satisfying to me.



WHAT DO YOU FORESEE IN THE FUTURE FOR YOU AND YOUR ART/MUSIC?

Mostly working and waiting, inasmuch as any kind of involvement with independents, whether visual or musical, is much like a roll of the dice. I'm often amazed by the problems brought on by carelessness, dishonesty, or poor business practices, although the vast majority of people I've dealt with just seem to be genuinely excited by the prospect of producing something somewhat out of the ordinary. At the moment, I'm finishing up a series of drawings that should become part of a Gregory Whitehead 7" release ("Principia Schizophonica"/"How To Pronounce 'Prosthesis'") on RRRrecords, as well as visual design for DRY LUNGS V and another Paul Lemos solo project. There's also a Pets For Meat 7" that may or may not materialize (see reasons cited above) and a hard noise CD release by Controlled Bleeding now in production. Beyond those design projects, there are a number of paintings in progress that must be finished up and presented to my SoHo dealer, the Condeso/Lawler gallery, as well as continuing that galloping sketchbook called mailart. In other words, there's always something.



Merzbow

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Society for Cutting UP

SEVERANCES

ANY CLOSING COMMENTS OR WORDS OF WISDOM?

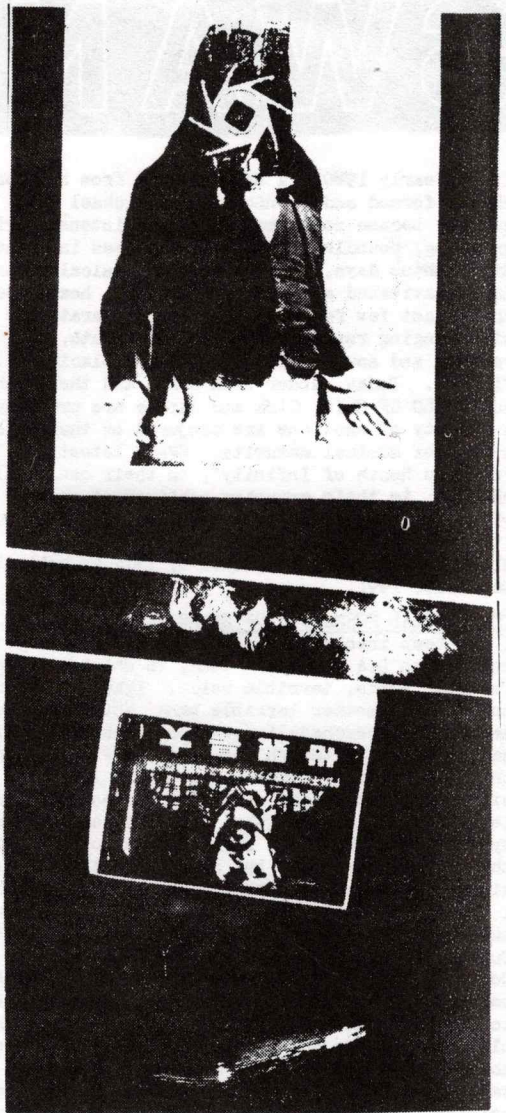
While I don't pretend to have any definitive answers, it seems to me that there are just too many quickly conceived, entirely appropriated styles of art that spew rhetoric without producing any kind of expressive resonance. Seeing a much lauded film like "The Begotten", I was struck by its over-reliance on technique and visual style, as well as its pretentious, quasi-religious story line. Frankly, I found it to be both tiring and embarrassing. From my particular perspective, it seems that if one is to create anything of value, however enduring or fleeting, a basic humane quality must run through the work from its inception. If irony, denial, and cynicism are your only guiding principles, why bother?

ADDENDUM:

First the bad news. My involvement with the forthcoming Gregory Whitehead 7" has been deemed unnecessary, even after the visuals had been solicited, reviewed, finished up, and sent out. In a similar instance, my visual design and paintings for Staalplaat's Controlled Bleeding CD were judged "too psychedelic", and therefore inappropriate for the project. Oh well, a bit of emotional fodder to be combined with other elements for the creation of newer, perhaps more powerful works.

On a positive note, the artwork for Controlled Bleeding's second Dark Vinyl release has been completed, incorporating photographic fragments, sheet metal, staples, solder, and paint. The idea of a mixed-media approach is starting to make sense to me (a recent piece employed twigs, gold leaf, cicada wings, and graphite).

Also, interviews with Paul Lemos (along with David Applegate) and Masami Akita will eventually be seen in the pages of TECHNOLOGY WORKS.



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CONTROLLED BLEEDING
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Design/illustration: Controlled Bleeding

CURD LP (Dossier/W. Germany)
CORE LP (Subterranean/USA)
HALVED split LP with Maybe Mental (Placebo/USA)
SONGS FROM THE DRAIN LP (Dossier/W. Germany)
TIDES OF HEAVEN b/w DYING/RELIVING 7" (KK/Belgium)
A Retrospective LP (Subterranean/USA) *forthcoming
GAG LP (Materiali Sonore/Italy) *forthcoming
SLUDGE LP (Dossier/W. Germany) - Paul Lemos solo *forthcoming

Design/illustration: various

DRY LUNGS III LP (Placebo/USA) - various artists
DRY LUNGS IV LP (Placebo/USA) - various artists *forthcoming
TESTAMENT LP (RRR/USA) - various artists
TESTAMENT limited edition box with prints (RRR/USA) - various artists
FRAGMENT #1 tape package (ND/USA) - J.Greinke & Pierre Perret
THE WOUND DEEPENS tape insert (Harsh Reality/USA) - various artists
FLATLAND postcard (Banned Production/USA) - AMK/POB/AEM
TEXT #1 tape package (Banned Production/USA) - Gregory Whitehead & Blackhumour *forthcoming

Interviews

John Wiggins (Metro Riquet # 7 / France)
Masami Akita (RRReport # 1 / USA) *forthcoming

SWANS

In the early 1980s, a band emerged from New York called SWANS, formed and fronted by one Michael Gira. They quickly became notorious for their intense performances—grinding, pounding, physical exercises in catharsis. Since those days, Gira, alongside musical partner Jarboe, have gravitated away from their loud, heavy roots and their last few records have been comparatively mellow... with singing replacing the primal shouts, and musical variety and soundscapes of melody replacing guitar riffage. Today, under both SWANS and their other project WORLD OF SKIN, Gira and Jarboe are creating art. A variety of emotions are conjured by their music—truly a sign of musical maturity. SWANS latest LP, "White Light From the Mouth of Infinity", on their own label, YOUNG GOD RECORDS, is their crowning achievement so far, and is one of the best releases I've heard all year without a doubt. It's recommended to anyone reading this. Michael Gira was interviewed by Todd Zachritz in late September 1991.

THE INITIAL FORMATION OF SWANS..

I had been involved in a few other bands prior to SWANS. One was an L.A. punk/art band, in which I "sang" terribly—terrible words, terrible voice. I gave up and came to N.Y. and formed another terrible band, which made, generously described, "psychedelic/punk/pop" music, in which I again sang abysmally, though the words were improving. When that tiny venture fizzled impotently I finally came up with the gumption and single-mindedness to clarify, or at least begin to clarify what I wanted, and to insist (to myself) on finding the right people to work with, finding the right voice, etc, but most importantly making some kind of sound or feeling happen that I hadn't heard before. I was inspired by the example of a diverse assortment of music and other things at the time from the N.Y. group Suicide to the Stooges to Throbbing Gristle to Wire to the Doors to the L.A. punk group the Germs to the Austrian performance artist Hermann Nietsch to Cabaret Voltaire to Brian Eno to early Pink Floyd... I suppose the list could blossom outwards quite a ways, but mostly I never wanted to sound or be like any one else so much as to serve the same heathen god, in my own inept fashion! I really knew nothing at all technically about music, but having acquired a cheap bass guitar from somewhere, I started to bang out rhythms on chords I made up (I don't remember if I knew how to tune at the time), and then naturally gravitated to making taped sounds and loops etc as well. Eventually this developed into making "music", or really just an arrangement or collection of sounds placed in a rhythmic sequence. For a while we had two drummers (or sometimes, embarrassing enough, one drummer and a guy that beat on sheets of metal), two bass players (myself and another person), a guitarist, and the tapes, which were heavily amplified onstage, like everything else, and were "played" by the other bass player with a volume pedal in rhythm with the song. So the music then was blocks of heavily amplified chunks of sound with me screaming my guts out inside the melee. That was the early Swans "style", which we developed instinctually, without too much self-consciousness, mostly because it felt good to hear it, to be surrounded by that sound.

HOW DO YOU FEEL ABOUT THE COUNTLESS OTHER BANDS WHO ARE TAKING HEAVY INFLUENCE FROM SWANS?

One of the reasons the music of Swans changed from that early style was the tendency of certain audiences to interpret it in a very cretinous, simplified way, almost as a form of heavy metal or slow thrash. Besides being kind of stupid, I also think that genre is a nightmare of redundancy, along with so-called "industrial music", and I don't want to contribute to the teenage boy testosterone neandri-thal-isms that seem to prevail in those worlds. So my stomach is slightly unsettled when I hear one element taken from our early way of working, and magnified to such a simplistic extent.

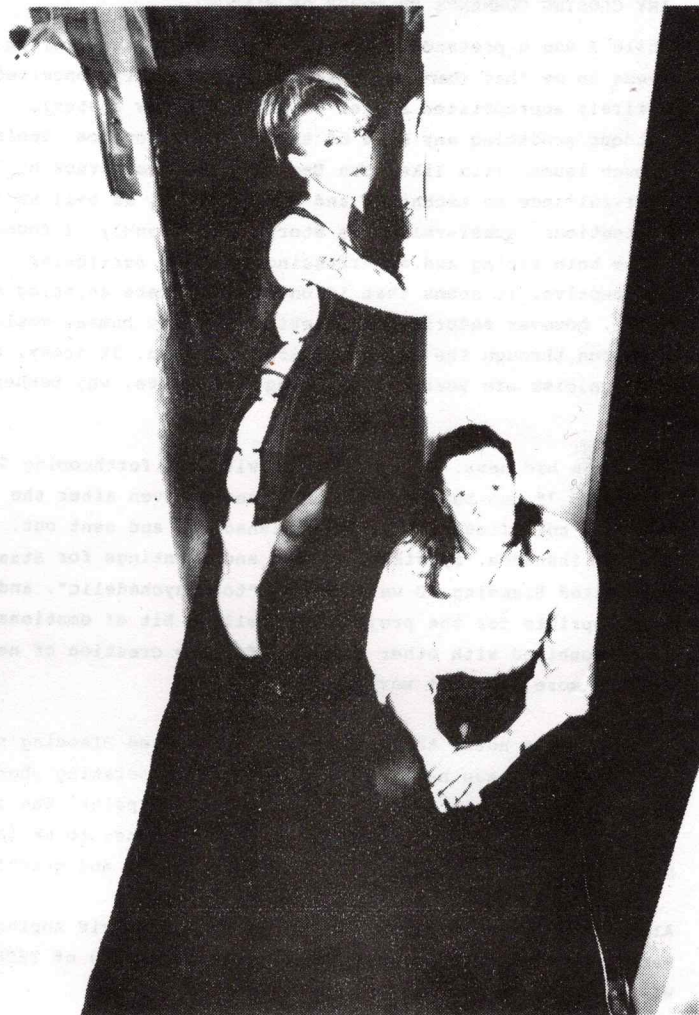


Photo Credit: Beth B

swans: jarboe, m. gira

DIFFERENCES BETWEEN SWANS AND WORLD OF SKIN..

Loosely, Swans usually involves a "band", assembled for each record, and the music often does things a "band" might do, I.E vamp on a repeating chord structure, play a song written for a "band", etc, whereas WOS is usually a song written by Jarboe or myself which would for the most part be orchestrated entirely by us, with the exception of bringing in various musicians for "color". But inevitable the two are blending together, which is fine with me, as the main reason WOS was formed was just to keep working, to keep busy.

ON YOUNG GOD RECORDS

After years of enduring a seamless succession of one financially disastrous professional relationship after another, I decided to take matters in my own hands and form my own, entirely autonomous financial disaster. At least now I make the decisions as to how much money is wasted and where, and I would hope to do so for as long as my luck holds out, in order that my friends, my associates, and myself, might enjoy the real privilege of continuing to work....

SOME OF YOUR SONGS HAVE BEEN FROM A VERY REVENGEFUL POINT OF VIEW..DO YOU CONSIDER THIS NEGATIVE OR A GOOD VENTING OF EMOTION?

I use whatever source is available to me as I write something. I don't see anything shameful or negative in hatred, revenge, as long as one doesn't allow it to turn cancerous. However, to me, it's just an available material from which to build something, among other "materials"—bliss, emptiness, boredom, joy, sexual desire, etc.etc., but I try never to "vent" my own personal emotions—the smell alone would be unacceptable!

WHAT OTHER ARTISTS DO YOU ADMIRE OR RELATE TO?

Some writers I've been reading recently: Jack London, Nelson Algren; Russel Banks; Patrick McGrath; Joseph Conrad; Tom McGuane... I read without purpose or discipline, sometimes not reading for months, and then reading furiously for a while, to the exclusion of everything else. Music I've been listening to lately: early Rolling Stones, Eno, Kraftwerk, Moebius/Roedelius/Plank, Neu, Jimi Hendrix, Joy Division, Gregorian chants, John Cale, Lou Reed, the Beatles.. again, no rhyme or reason...

LIVE VERSUS STUDIO...

They're entirely separate procedures, with hardly any relationship at all. As long as I don't sit around staring at the wall too much, I'm happy.

FUTURE..

We're recording a new Swans album called "Love of Life", to be released in early 1992, at which time we'll tour.

ADDENDUM: At press time, SWANS new CD, "Love of Life", has been released, and their planned tour is now definite.

SWANS DISCOGRAPHY

Swans EP(1982), Filth LP(1983), Cop LP(1984)
Young God/Raping EP(1985), Greed LP(1986),
Time is Money EP(1986), A Screw EP(1986),
Holy Money LP(1986), Children of God LP(1987),
New Mind EP(1987), Love Will Tear Us Apart EP
(1988), The Burning World LP(1989), Saved EP
(1989), Can't Find My Way Home EP(1989),
White Light..LP(1991), Body To Body..LP(1991),
Love Of Life LP(1992)
THE WORLD OF SKIN-1000 Years EP, Come Out EP,
The World of Skin 2XLP, Ten Songs For Another
World LP(1991)
JARBOE-The Thirteen Masks LP(1992)

ADDENDUM: At press time, SWANS new CD, "Love of Life" has been released on America's SKY Records, and their tour of Europe and America finally materialized. Audiences saw SWANS in Europe in February-March 1992 and they toured America in April-May.



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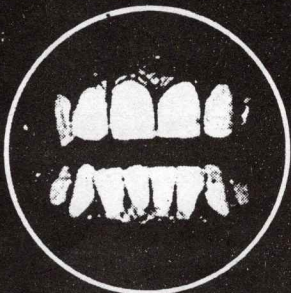
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SWANS - Filth
The first Swans album, originally released 1983, remastered and repackaged 1990.



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10 songs for another world
Features Jarboe and M. Gira of Swans recorded 1990.

SWANS

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—N.Y. PRESS/D.C. CITY PAPER

"...IT'S HARD TO REMAIN OBJECTIVE WHEN FACED WITH THE BEAUTIFUL NOISE OF PARADISE BURNING, WORLDS COLLAPSING...CHOIRS OF HEAVENLY HOSTS, FLOATING BACKGROUND VOCALS...THE GUITARS—BOTH ACOUSTIC AND ELECTRIC—ARE BLISSFUL ENOUGH TO SEND YOU INTO ECSTATIC OBLIVION..."
—N.M.E.



"...SPRING IS SPRUNG, RETAINING ENOUGH OF THEIR RECENTLY DEVELOPED DELICACY THAT IT DOESN'T SOUND LIKE A RETREAT TO THE DAYS WHEN SWANS LITERALLY SHOOK FREE THE CEILING FIXTURES, 'WHITE LIGHT...' STILL KICKS OFF WITH AN INTENSITY LEVEL THAT MOST 'POWER' BANDS NEED A RUNNING START TO APPROACH...IT WILL INHABIT YOUR SOUL, AND YOU'LL NEVER REGRET IT..."
—MUSIC EXPRESS

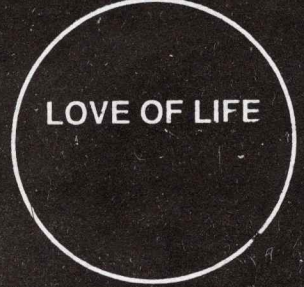
"...IT'S MAGNIFICENT, AND ANYONE WHO CHOOSES TO MOCK THE AMBITION OR DENY THE RESULT IS CLEARLY POSSESSED OF AESTHETIC SENSIBILITIES MORE COMMONLY ASSOCIATED WITH SINGLE-CELLED POND LIFE..."
—MELODY MAKER

white light from the mouth of infinity.

SWANS - Body To Body, Job To Job.
Compilation of material 1982 - 1985.
Previously unreleased 24 track studio recordings, live cassette recordings, & tape loops used live, from the period 1982-1985.



SWANS
New full length studio album to be released Spring 1992.



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nocturnal emissions



NOCTURNAL EMISSIONS, which is basically a solo project of Nigel Ayers, has been one of the pioneers of electronic/experimental music for 12 years, beginning with their classic and rare debut LP, "Tissue of Lies". It's primitive, rough, noisy feel influenced many groups and artists at the time.

From these early days of noise came a more structured electro-beat sound that NE also helped to proliferate. This hard beat music helped to pave the way for most of today's popular dance/house/industrial beat musics, predating it by years. Since 1987, NE have refined and stripped down their approach to sound construction with an ambient, droning, mysterious musical style which Ayers has called their "neo-Tantric" phase. Such releases as "Spiritflesh" and "Cathedral" are very organic, minimal, and beautiful music, despite their electronic foundation. In short, NE have influential experimenters for many years. Nigel Ayers was interviewed by Todd Zachritz in February of 1992.

THE FORMATION & EARLY DAYS...

When I first started this group it was 1979 or 1980. I was living at the time in a burnt-out, decayed part of South London called Brixton. Quite often (there were) riots down there and NE in fact first came into being in a boarded up, broken down old Victorian railway cottage, which was at the side of this railway track. The house used to shake whenever a train went past, and there was very little light in the house. And the house was quite often broken into-it was very easy to break into. And so all the recording was done in this boarded up room which became a sort of isolation tank for the strange noises that we were making then.

What was happening in those days was the tail-end of punk-the D.I.Y. boom years and being a person who likes to get attention I thought it would be a good idea to get a record out. There looked to be a lot of people out there who might like to hear what I had to say, even though not many people seemed to like the kind of noise I was making. I thought, well, at least do it. NE is a musical group really, but everyone who's been part of the group has been very aware of the vastly restricted nature of the music industry and the way that music as it's produced and is marketed and is sectioned off has got very little to do with the function-as say a creative outlet. The ideas in the early 80s-there were a lot of these punk/new wave groups, nowadays there's a lot of new age and dance-floor groups and the banality and tedium of it just seems to be just as bad as doing a 9-5 job. Me--I'd rather stay in bed. Quite simply the routines of piling into a van, going on the road, and repeating the same rock & roll cliches to an audience of spotty, young brats doesn't appeal to me at all. Nor does the idea of selling twiddly doodlings to a bunch of fuddy duddy new age types who would wet their pants if you said "boo!" to them. So really, the point of this project

is not simply administering valium to the masses in the shape of marketable sets of ideas, packaged in a glamorous way. It's really an investigation of the whole basis of the idea of creativity, of passion, of falling in love, and in doing something lively with life. Something that is worth getting out of bed for. Though personally I think that getting out of bed is overrated.

HOW HAS NE CHANGED SINCE YOUR EARLY RECORDINGS?

I don't really know whether this means how NE has changed as a group structurally or physically or whatever. Obviously, the project has been in operation for 12 years now. Times have changed. A project which was born in the height of the Cold War has seen Great Britain involved in a continual colonial war in Northern Ireland. It's seen it's involvement in colonial war in the Falklands and in Kuwait against Iraq. Personally, I no longer live in London-I live in the northeast of England, in a far quieter, easier place to live, which is by the seaside. It's quite cosy out here. And I don't seem to waste my time with worthless people as much as I used to. It's far easier for NE to get recordings out these days. NE, at the moment, is a project which is self-financing through Earthly Delights and through live performance. And Earthly Delights has been paying the bills for me for 2 years now. NE in the early days was funded by a variety of shitty jobs-I worked as a cleaner for many years, too many years. So one thing NE has done is increase the general level of aliveness and pleasure in the world and that started right here because I'm no longer wasting my time in useless employment for the work ethic and I'm not having the trudge wearily down to the dole office to get my survival rations anymore, either.

WHAT OTHER ARTISTS DO YOU LIKE OR ADMIRE? ANYONE YOU'D LIKE TO COLLABORATE WITH, OR DO YOU LIKE COLLABORATING?

(long pause) I can't think of any musicians offhand, or anyone I'd like to work or collaborate with that I'm not already working with.

MUSICAL GOALS..

I don't know whether music is a goal-oriented activity.

ANY PARTICULAR EMOTION OR FEELING YOU'D LIKE TO PRESENT TO YOUR LISTENERS?

I deal very much with dream states and altered states and subjective impressions of events and places and historical moods. At the end of the day I'd like listeners to come away feeling somewhat elevated from the experience of a NE gig rather than heavily tranquilized, as I do like sometimes to give people's ears a pounding, but I like that pounding to be a healthy, uplifting one.

HOW WAS YOUR US TOUR OF 1991?

It was great. We're doing one in 1992. We'll be back this year. It was good to get away from Europe, good to see different places, different people, different things, and good to get away.

COMPARE NE LIVE SHOW TO NE ON RECORD..

They're exactly the same. The emphasis is on a dynamic relationship between us and audiences. The whole point of the shows and records is to open things up and to grow. I think we live in a world which is getting heavily, heavily, heavily censored. And to move out of the boundaries of what is permissible and what we are allowed to do. I think we need to just get to what we want to do rather than what we're allowed to do.

WHAT DO YOU DO OUTSIDE NE?

I sleep and I eat and I have sex outside my official NE status.

ARE YOU ACTIVE IN ANY OTHER FORMS OF ART BESIDES SOUND CONSTRUCTION?

NE is one big idea that I've been battling against for centuries it seems is the idea of specialization—that somebody can be just a musician and that's their job and somebody else is a filmmaker and that's their job, and a specialist does this. You've got somebody to wind the camera, you've got somebody to work the mixer, you've got somebody to press the buttons to take the photograph, you've got somebody to paint the posters, you get somebody to program the computers, you get somebody to pack the boxes. NE is essentially a renaissance. It's essentially a rebirth of total art. Total art integrated into all experience which means that we didn't just stop doing something else to do the music or some visuals or something. It's all connected. It's all connected with everything else that goes on in the life of the person or persons involved in the group. It's an integrative thing. It's not a specialist thing. Anybody who is capable of operating a recording apparatus, which is very very simple, or is capable of opening their eyes or is capable of dreaming is inherently far more capable and creative and interesting than they even admit to. There is far more interesting potential locked up inside people which most people seem to be working so so hard to stamp out with drugs and alcohol and mundane routines. Every and any form of art is part of this NE project, be it sculpture, architecture, filmmaking, cooking, or making love.

ARE YOU INTERESTED IN MAKING MUSIC FOR SOUND TRACKS OR FILMS?

Yes. The music of NE generally exists in it's own right. It has been used as soundtracks for films quite often. NE are available for commission for films if the price is right. There's a price for everything. Even NE have a price.

HAVE AUDIENCES GENERALLY BEEN SUPPORTIVE OF YOUR WORK?

Well, NE do not play for nothing. We don't play for free. Audiences usually have to pay to see us. They have to pay to buy a CD. So, yes, they've been very supportive of our work. NE is not funded by government organizations or by any record companies or any major finance. It's supported completely and totally by it's audience. It's not a private indulgence, it's a public indulgence.

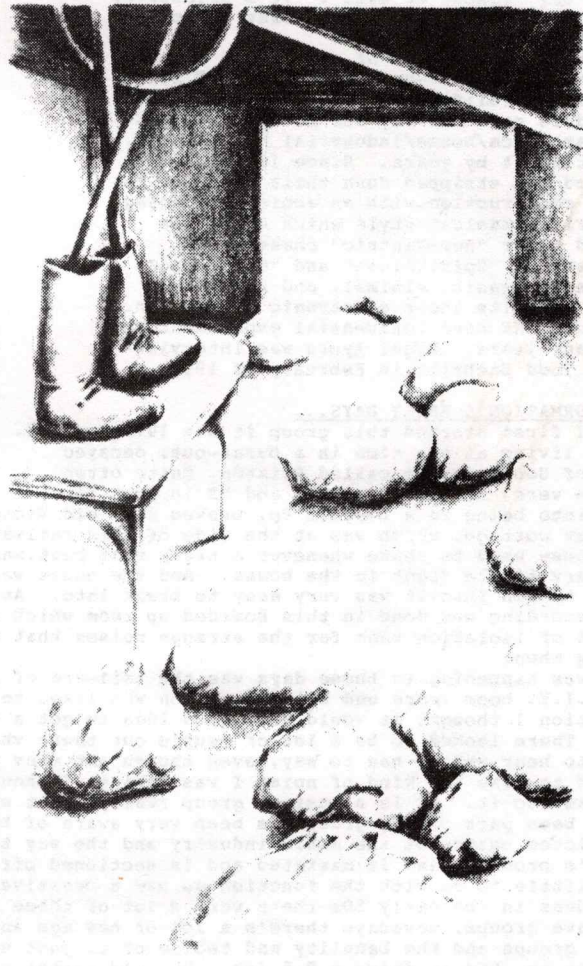
WHAT DO YOU HAVE PLANNED FOR THE FUTURE..

Well. Sometime in April we'll be doing some shows in the USA. This is NE, which is myself, making live music with interactive film and slide presentation on 16mm film provided by Charlotte Bill of Sea Channel and what happens is the music is different every night, the visuals are different every night. They're interactive slides and film. What you get is a total media experience, unlike an ordinary night out because the whole point of doing this thing is to put on a show that's interesting, y'know? So much of our lives is so tedious these days, so it's just nice to go out and hear some music which is a bit different, maybe a bit challenging—may upset some people, people may enjoy it. But—it's a night out, a good night out. That's all we offer, really. We'd like to share a few ideas about going out at night—just what to do—do you want to slandance or dance around to a loud, thumping, hellish beat made on Atari computers by corduroy-clad boffins and technicians who used to spot trains and used to enjoy going to school and wern't dropped on their heads when they were kids?

CONTACT: EARTHLY DELIGHTS
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Newcastle Upon Tyne
NE99 10Q
ENGLAND

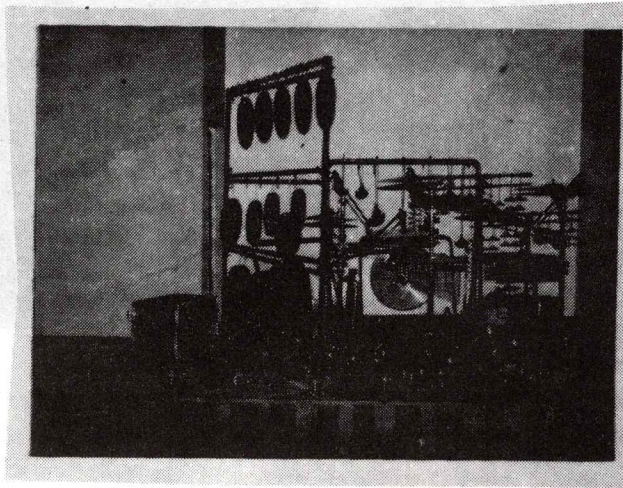
NOCTURNAL EMISSIONS DISCOGRAPHY

Tissue of Lies LP
Fruiting Body LP
Drowning in A Sea of Bliss LP
Viral Shredding LP
Befelsnotstand LP
No Sacrifice 12"
Chaos
Shake Those Chains LP
Songs of Love and Revolution LP
the World is My Womb LP
Spiritflesh LP
Stoneface CD
Tissue of Lies-Revised CD
Invocation Of the Beast Gods CD
Mouth of Babes CD
Cathedral CD
Beyond Logic, Beyond Relief LP
Energy Exchange LP
(also a number of cassettes..)
Live At the Whiskey, Duty Experiment,
Fight Goes On, Deathday, Dyskinesia,
Albany, Live in Rome, World Turning.



art by Arthur Potter

Michael Mantra



Michael Mantra is the force behind Tranquil Technology Music, which for the last few years has been releasing very high-quality cassettes of an experimental/ethnic/altered state variety. Although many have described his work as "new age", Michael's recording projects are more akin to techno-ritual music, with the combination of his Tibetan influences (he studied under a Tibetan monk) with modern day brainwave science. His musics aim to bring back balance and relaxation to the listener in a world where stress and tension are the norm. Michael Mantra was interviewed in late January 1992 by Todd Zachritz.

HOW DID YOU BEGIN IN MUSIC AND WHY?

My father collected less than popular music from around the world when I was growing up. He was a carpenter and didn't have loads of money so he felt that if you could hear it on the radio, why bother buying it? If you couldn't hear it on the radio, then buy it. So I heard a lot of music that my friends in school were not even aware of. This provided an enriched environment. Also my cousins and uncle were into a variety of obscure stuff my father wasn't into. My cousin Bruce introduced me to the music of Leo Koetke, Robbie Basho and John Fahey back in the sixties. As a child I always heard sounds in my head. Sometimes it was steady tones and sometimes it was sweeping clusters of sound that were a bit scary since I felt them physically as textures. Sometimes I thought I was going crazy because that volume was so loud I couldn't hear anything else. I didn't know what was going on and I didn't know to translate these sounds that I heard into music. I didn't talk to anyone about this. In high school I started some keyboard lessons for the organ. At that time I actually started to compose things note for note. I was greatly influenced by Steve Reich, the Doors, Country Joe and the Fish, Morton Subotnick and Joanna Lockwood, Captain Beefheart, Frank Zappa, and right after I graduated from high school, I heard the Velvet Underground and the Last Poets on the FM radio. I was 19 years old when I first heard a Tibetan bell. That did it for me. It so deeply reminded me of the sounds I first heard when I was 3 years old. I started working with Tibetan Bells in multimedia environments in art school.

HOW WOULD YOU DESCRIBE YOUR SOUNDWORK FOR THOSE WHO HAVE NEVER HEAR IT?

I try to be different, to be unique. Some things like "Elysian Beaches" is soft, open sonorous spaces, almost majestic. I try to create a seductive and interesting texture that possibly engages the pseudo intellect while the subtle textures go to work on the subtle electrical system of the nervous systems of the human body.

I do not use subliminal messages in any of my recordings. At least not yet. The music I use Tibetan Bells in is not at all like the sacred music of the Tibetan Buddhists. I feel I have combined certain principles of Nada yoga with their instruments and other instruments not normally used together into a system that I felt guided to by certain creative ritualistic processes I have worked with throughout my life. Tibetan Buddhist music is rather boring to western ears. I have an acquired taste for it since I find it quite consciousness altering.

I must confess that for the very different styles of music that I work with, I use a different "handle" for that system of music. That is something you folks in the industrial scene can appreciate but most New Age folks get uncomfortable with. For my synthesizer stuff I am usually Bhagavad-X. It was a comic name that I used to use to entertain the ladies in Tai Chi class with.

Bhagavad-X, the nonviolent existential terrorist. Actually I use that name for the music I create that is almost trance inducing. I was tired of all these mind/brain tapes that were ultra-expensive and required that you wear headphones to get the mind altering benefits. I wanted to create simple and soft synthesizer music that engaged the mind, but the acoustics were causing brain hemisphere synchronization effects without headphones. If headphones are worn, the effects are enhanced.

DESCRIBE THE DIFFERENCE BETWEEN TTM and SHINING PACIFIC MUSIC..

TTM was the first label I started. The primary concern is music that is relaxing, interesting, and consciousness altering. On the technical end, I wanted to publish audiophile cassettes that are phase coherent with a good stage presence front to back with a wide stereo separation. There is a great influence of principles of Nada yoga, certain principles of Chinese medicine, ancient rituals, and a certain spark that comes to me in meditation. The Shining Pacific Music label I started formally in September 1991 as a response to all the mind/brain tapes that require headphones. I strongly objected to all the \$25 and more tapes that kinda sorta worked. All the overly priced tapes were poorly made with normal bias tapes and no Dolby. I wanted to put out a series of mind altering tapes that were no more than \$9.95 each. I also wanted to up the quality by going BASF chrome with Dolby B as a minimum. The actual sounds had to be effective and actually worked. I didn't want a wishy washy product. I wanted to be the Ralph Nader of brain tuning tapes. For now SPM is going to be headphones-required, mind/brain tapes for experimentation of altered states and for stress relief.

WHAT SORT OF IDEAS OR FEELING DO YOU TRY TO PRESENT WITH YOUR SOUNDS?

The ideas are a harmonic of Industrial Culture. Consensus reality has conditioned society with unhealthy lifestyle choices and attitudes. Even the way people stand and breathe is being conditioned in an inefficient and wasteful manner. Industrial Culture seems to try to overload this mode of reasoning to the point of system failure on a micro level as well as macro level. I try to achieve the same end but with a different aesthetic approach. I try to slow all three biorhythms down to the point of system failure. Consensus reality falls apart and you have to deal with your feelings and perceptions. The human nervous system is electrical. I used to repair large scale computer systems. There were weekly, monthly, semiannual and annual maintenance checks that required the system to be quiesced and offline. Things like current adjustments to power supplies, voltage threshold levels, timing windows for control enable signals, cleaning out air filters, you know all the things that made the system function within specifications in an efficient and healthy manner. The human nervous system needs similar adjustments and maintenance. Meditation is a nice way to do some of this. Tai Chi Chuan is the best way to synchronize all brain wave patterns top to bottom. I try to combine a lot of different unusual elements to create something that is different, relaxing in a different way and something that is interesting, new and fresh that makes the listener glad they are alive and listening to this piece of music.

WHAT OTHER ARTISTS DO YOU LIKE OR LISTEN TO?

I go for source material. I listen to Terry Riley, Steve Reich, classical keyboards, North Moroccan Joujouka music, African, Tibetan, classical Chinese, Laotian Khan, Balinese Gamelan, Middle Eastern music, Kitaro, Hafler Trio, and recently some Mission Papua Holland. On the upbeat side Cabaret Voltaire, Velvet Underground, Ministry, Skinny Puppy, Severed Heads, Front 242, Front Line Assembly, some Psychic TV, acid house. I tend to like my upbeat stuff heavy on message. I have been known to attend a few Flipper shows. I'm a fun date. I'll go hear some new age piano and then later in the evening go catch Flipper at a warehouse party. I listen to college radio or listener-supported radio because you never know what they will throw at you. I use this upbeat stuff as a sonic coffee since I do not use drugs or drink coffee. When I get tired from long hours and I want to push on through a few more letters, I will pop on some Cabaret Voltaire or "The Mind is a Terrible Thing to Taste" and that will jolt my nervous system like a cup of sonic coffee. I also listen to Fugazi, Tangerine Dream and anything that I come across that gives me some sonic truth.

HAS THE MEDIA IN GENERAL CONSIGNED YOU TO A NEW AGE CATEGORY, OR CAN MOST PEOPLE SEE BEYOND THAT?

Kinda sorta. A lot of new age reviewers want to review mainstream new age ala Windham Hill slock or Kitaro clones. Some of these reviewers want something. I am not into that and I don't believe in trade-offs. Review it because you like the music because I won't pay or play the game. I'm alternative new age. I sometimes get more encouragement from my punk rock or industrial friends. They do not like Windham Hill but can sink their teeth into what I do. New age as a movement is pretty insipid and sometimes down right corrupt. What I do is not fashionable. I go for the personal vision and I follow my intuition and feeling about the music. I accept the new age label but some days it feels like a yoke around my neck.

WHAT DO YOU DO OUTSIDE OF TTM, ANY OTHER SORTS OF ART?

I do collage, fractal art, music videos for the TTM music, Integrated Tai Chi Chuan with my teacher Tai Chi Joe Deisher, which I consider an internal part of moving and channelling energy within and I have been half assed about this cyberpunk novel I started almost two years ago.

WHAT PROJECTS DO YOU HAVE PLANNED FOR THE FUTURE..

More brain hemisphere harmonic healing tapes. Different kinds of approaches to what I do already. I want to do some rap or house music. About 9 years ago a friend from my college days hipped to my scratch. I found it interesting since I was into the Last Poets back in the summer of 1969 which was about the time I got into the Velvet Underground. I have been threatening to do some intense music for about 8 years now. I want to rant and rave about our illustrious president. The last presidential election I registered to vote for the first time just to vote against Bush. Now I want to say some nasty things about him before he gets re-elected. There are things I need to express that I can't with peace-inducing music. Our society is discordant and out of balance with nature. I need to express this.

Before Christmaas '91, I was working a lot with a really fine guitarist by the name of Charles De La Casa. We were working on a nice new age album that is about 2/3's finished. We also want to do something with some piss and vinegar. I'm upbeat about this since he is the first guitarist I worked with that is not strung out, or an alcoholic. He has a stable marriage, is not an asshole, and plays really fine stuff. For the future I hope to someday have a CD out there, an album or two on labels that might do something with the music and be able to pay the rent and put food on the table. There is another composer friend that has dragged out his bassoon and is breaking in some new reeds. He came over last October to use my word processor and grokked out over the Tibetan Bells and now he wants to do some different things. He quit composing for a while. He used to do compositions for piano, violin, bassoon, and samurai swords. Another piece he did was with piano and a firing squad. Kevin Tikker might be a familiar name to some classical and/or new music people out there. We haven't started yet but I am upbeat about it.

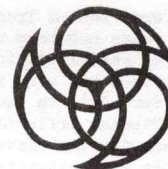
CLOSING WORDS

A lot of people who got into meditation or Tai Chi missed the whole boat back in the sixties. It created a bad name with a lot of folks who are growing up today. Meditation and yoga is not to become passive little fluffs. That was only a phase to rid one's self of the unconscious junk implanted by a culture bent on consensus reality. Quietening yourself and developing a mind of one pointedness and to be able to focus on one issue with 100% of your entire conscious and subconscious mind allows you the ability to develop yourself. But they missed the point of all the disciplines. The question is what and who you really are. If you really know this with your whole heart and soul all the way down to your toe nails, then you can think and feel for yourself and maintain and live with full integrity. But a lot of these kids living with the guru were into memorizing the five dollar words and were not paying attention to what the funny little man from India was doing from moment to moment. They were not paying attention to how the guru was dealing with the little issues in life. They paid attention only to the big issues and were missing the little details. God is in the details is a saying from the Old Testament or was it the Koran? The point is that it is an ever-vigilant effort from moment to moment of trying to live the ideals and absolutely maintaining integrity.

A lot of the folks in the new age venue are flakes. There is a big misconception that all you needed was some herbal tea, a few groovy crystals and a couple of mellow music tapes and you would be enlightened. You have to be responsible for all of your actions. Too many new agers try the easy way out and do not get off their duffs and do something about their situation. A lot of them try to get somebody else to do all the work. Tai Chi Joe Deisher encourages his students to own their body and to own a healthy bodily image that allows for a flow of chi from living the ideal by embodying physically the ideal of health. This requires to take our bodies back from the mold of this culture that is dependent on the doctor to fix us, when we are not well, from being dependent on others to do the work for us that we cannot figure out for ourselves. His biggest gift is teaching us how to listen with our entire being all the way down to our toenails.

With this type of listening human interactions become a new experience and music becomes not something experienced exclusively by the ears. It takes a lot of work to really quiet one's mind and to listen to what someone is trying to communicate to you. It takes all of my attention to try and catch all the subtleness of their communication. Listening is the easiest mode to enlightenment. Some day I hope to become enlightened before I die. And until then I am trying to learn how to listen with 100% of my being. That is why music is so important to me right next to integrated Tai Chi and meditation, they all teach me how to listen better and better.

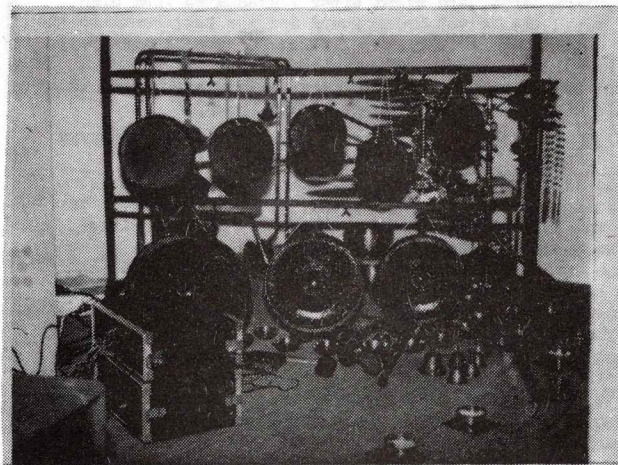
One last thing, thanks Todd for giving me the space in your zine to rant and rave.



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Z O V I E T F R A N C E

Human evolution travels along a winding, one-way road carrying us forever forward though we instinctively hark to the rhythms of a primal past. Zoviet France quite literally creates their own montage of historical sound imagery echoing all that is, was and remains to be -- layer upon layer of pre-civilized utterances; the haunting cadences of religious zealots; loops and samples; pounding, thumping, gristle and chimes. Rather instrumentally indistinguishable, but still highly effective, passionate and unique. The listener falls under their spell. It is, as ZF says, a matter of "subjectivity, not subjugation." Whatever the word, phrase or erudite philosophy, this is music that could tame a Tasmanian Devil.

Zoviet France is an interwoven unitrificial force; a faceless entity. They are not a collection of personalities as the term "band" connotates. Their 11-year, 17-release career is nearly devoid of interviews and photographs; even live performances have been extremely rare -- until now; their first visit to and tour of this very foreign land mass.

Instead, the men behind the music have focused their energies on their art, encompassing both visual (as in constructively individualized, hand-crafted covers) and aural mental images. Their attention has been devoted with considerable reverence to the necessity to create, an inexplicable driving force throughout recorded history.

In between the stretch of time between the opening act and Zoviet France, I stood outside the theatre lolling around in a sea of black, enjoying a smoke when I heard a stray critique of the first performance. "Boring. Something was missing...Too much time to think."

I considered briefly the phrase "England's leading experimental band." I thought about industrial music and, or should I say versus, emotion. I thought about the United Kingdom's breed of curious, calm and clear-eyed cultural scientists. All this thinking...All this processing, synthesizing -- all to find the most appropriate, although inevitably inadequate words to convey what should have been witnessed.

dis-industrial

de-evolution



A. SALIDO

I had to agree that "experimental" was a far more befitting description than "industrial" which has come to be equated with dentist drills and shopping cart-chainsaw surgery. But what Zoviet France chooses to do differently (or maybe they don't choose so much as it just happens) is to work with the emotions which erupt naturally. Concept and composition as cornerstones for creation is unnecessary and so, forgotten.

Zoviet France makes music first, recording everything as they go. Later, when they've had a chance to step back and reflect upon the product and the process, they begin to notice what has filtered through. True symbolism is this unconscious compiling of data to form correlations.

And as if their strange Bohemian rhapsody wasn't enough, to their performance they added a mesmerizing mannequin shadow puppet. The replicant ragdoll (Christine from Canada) seemed to be trying, through the emotion of motion, to tell dream-stories, each deeply personal tale shedding great love and great sorrow. She danced like the rain on broken glass.

I left that night with an enhanced belief in the power of meditation and the effectiveness of pure, unadulterated human emotion. Homo sapien hasn't really come or gone so very far. Erenow, there was such a thing as innocence. There still exists a scant few who haven't lost it.

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PHOTO: ANNABELLE PORT

Kristine Ares, dancer for ZOVJET FRANCE

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FRONT LINE ASSEMBLY

FRONT LINE ASSEMBLY have, since 1986, been terrorizing alternative club/industrial dancefloors with their aggressive, high energy techno beat sounds. They've been extremely prolific, releasing 6 studio albums as FLA, not to mention 6 more albums as DELERIUM, their excellent dark soundtrack music side. Bill Leeb, frontman for these bands, got his start as a member of SKINNY PUPPY. He's remained friends with cEvin Key (resulting in their CYBERAKTIF project), and has also done 2 albums with Marc Verhaeghen from THE KLINIK, as NOISE UNIT. With a total of 16 albums and 11 singles/EPs under his belt (in just 6 years), Leeb and partner Rhys Fulber have become quite well-received worldwide. In support of their latest CD, "Tactical Neural Implant", FLA plan to embark on their 3rd world tour. Clint Davis of GODSEND interviewed Bill on March 31, 1992.

THE FIRST 2 TRACKS ON THE "EUPHORIC" EP SOUND OUT OF PLACE ON A DELERIUM RECORD.. WAS THERE A REASON THEY WERE RELEASED AS DELERIUM?
Yeah, well.. it was the first attempt at experimenting with a hip hop groove and stuff like that. We thought, well, it doesn't fit with FL and we wanted to release the songs. DELERIUM isn't that well-known, and we'd never had one come out on Third Mind, which gets better distribution, so we thought "let's put it on that". And being kind of more of an upbeat song it's getting more play cuz a lot of radio stations won't play real atmospheric kinds of music. We thought that would be a good way to get that name (DELERIUM) as well. The combination of not knowing where to really put it and to think, "let's put it on the lesser-known project and maybe give it more exposure". But yeah, it's definitely different from the DELERIUM style.

WHY WAS DELERIUM'S "EUPHORIC" ON THIRD MIND, WHILE "SPIRITUAL ARCHIVES" WAS BACK ON DOSSIER?
The Dossier ones are all so hard to find, Dossier doesn't like putting out EPs, they only like full albums; but Gary (Levermore, head of Third Mind), wanted to put that out, so we said "okay, here, put it out and see what happens". But "Spiritual Archives", that's real DELERIUM kind of stuff.

ARE YOU HAPPY WITH THE CYBERAKTIF PROJECT?
I think there's definitely some good stuff on there. cEvin lives downstairs from me in the same building and we're good friends now. I think some of the songs are really good. I was happy with it. The thing was to make sure it wasn't too much like one or the other (PUPPY or FRONT LINE). They've asked us to do another one, but we have no time for that kind of stuff. I think some of the songs are as good or better than some songs that came out as each other's bands.

WHAT'S HAPPENING WITH CHUNKBLOWER, THE MOVIE YOU'RE DOING WITH cEVIN AND DWAYNE ON PLASMA FILMS?
I think the thing with Chunkblower was that they wanted to get a really big budget for it, and they have to put it off until they get it together. The guy that's doing the movie (Gary Blair Smith)-he got so much into the video aspect-he's doing the video for "Mindphaser".. I think he's doing a DIAMANDA GALAS video-stuff like that. He just got really involved in that so CHUNKBLOWER's going to have to take a back seat. So everybody just got too busy all of a sudden. But I think that'll all happen. These kinds of projects always take a long time but sooner or later they'll come around.

I HEARD YOU & DWAYNE HAD A SCARE ON THE SET OF CHUNKBLOWER..
Oh yeah. We were in the car and the guy turned up the flames way too high and all of a sudden we--the fire department was there and told us that we disappeared in the flames for about 4 seconds. As I was sitting in the car, I noticed the flames shot over the roof and came back from the front wheel to the windshield readout and the next thing you know I could see bits of my burning hair falling in front of me. It was really scary-we were handcuffed to the steering wheel as well because that was part of the scene. I thought, "this is it-we're gonna get toasted!" I got out and I said "That's it-that one looks so real." That's actually in "Virus" at the very end where the car blows up.



ANY OTHER PLANS FOR MORE NOISE UNIT MATERIAL?

As it is now, we have no time. Rhys is in Europe-he's doing interviews over there, and I was in New York for a week, then the album's coming out in 3 weeks (Tactical Neural Implant). Then we're going to do a world tour--over to Japan this year (and the album's getting released there). So we're gonna be totally tied up for at least 4-5 months before we can even think about anything else.

We're also getting some remixes done after this week in Manchester and that should be really interesting. So we're really gonna be ready for a full FL road tour for the next 4-5 months.

HOW DID YOU MEET RHYS?

Actually, I met Rhys when I was in SKINNY PUPPY. He was just a fan then, and he had a lot of intelligent things to say. We kept running into each other because we always hung out in music stores and gigs and stuff, so he became a friend. It sort of grew. We just hung out more and more.

RHYS FULBER'S WILL PROJECT..

Rhys has that side-he likes some of the real gothic stuff. That part of him has to come out. I'm sure there's a lot of people out there who like that.

ARE YOU STILL ON GOOD TERMS WITH MICHAEL BACCH?
Yeah. I saw him a couple days ago--he's back in Vancouver now. He's not in the Chicago MINISTRY/REVCO thing any more. They've severed their relations or something, so he doesn't even have a band any more, at the moment. I guess that's what happens. Like they say, "The grass is always greener on the other side"--but it's not true. (THE TALK MOVES ON TO OTHER BANDS...)
Everybody else is using guitars on their "industrial" records, but we're purists(using only electronics). I guess people will come around. (THEN BILL GOES ON TO COMMENT ON OTHER BANDS THAT USE GUITARS"BECAUSE NINE INCH NAILS IS POPULAR", AND HOW FLA STILL WON'T DO THAT--THEY'LL STICK TO PURE ELECTRONICS)

DO YOU LIKE TOURING?

Yeah. I think touring is like the final payoff when you do an album. When you write it and record it and spend months in the studio and then it finally comes out and you read all the reviews and what have you, but when you hear your song in a club or on the radio--sure that's okay, right, but it's not the same when you're on stage and you get a couple thousand--or even 400-500 people in front of you and people are just stagediving or grooving. You sort of get the final payoff as to what people really think--how well you've motivated people or whatever, whether they hate it or not. I think it's so important to get out there.. you fuck up when you play live.

YOU SEEM REALLY INTENSE ON STAGE---ARE YOU WORN OUT AFTERWARDS, OR HOW DO YOU KEEP GOING?

I don't think so much physically--like the long drives. After a while I get sick of seeing nothing but pavement for 10 hours a day, but I think the physical part, after so many gigs, you get stronger--stay in shape.

I think if you did megatons of drugs and drank a lot of alcohol then I think you'd really burn out, but when we go on tour, we try and keep really cool about that kinda stuff--so you don't burn out. So you don't

come into town one night and just stagger on stage and show off. We like to do a good show every night. Some guy in Cleveland or wherever that's been waiting a whole year to see us--we don't want to bum the guy out and come on in a drunken stupor.."we got an attitude" kinda thing.

WHAT DO YOU LISTEN TO IN YOUR SPARE TIME?

A bit of everything. I like to listen to GETO BOYS, some of PUBLIC ENEMY's stuff, bands like LFO. I still listen to NEUBAUTEN, CLOCK DVA..it's a pretty wide range. I still like LUSTMORD--late at night when it's dark I'll put on scary stuff.

WITH SO MANY PROJECTS, ARE YOU HAPPY WITH ONE OVER ANOTHER?

I get really bored of things really quickly. We look at it with the reality of "okay, this is awesome--this is the best thing we've done to date."--whatever it happens to be. When that's recorded and finished,we give it to the record company. So then we sit for 2 weeks, and we think "Oh fuck--we're getting bored--time to do something else." and we do the next thing and we think the same thing again. Money and timewise, definitely FRONT LINE gets the most attention. It's obviously the most vocal out of all the things.

DO YOU LISTEN TO YOUR OWN STUFF MUCH IN YOUR SPARE TIME?

Not really. I think when we're writing something, I'll listen to things to get ideas and stuff like that. I know some people that constantly listen to their own music but I think you get tunnel vision like that. You start thinking the only thing that's good is your own. I just try to stay away from that. I prefer to listen to everybody's music and put FRONT LINE on occasionally. When you go on tour, you hear your music for 4-5 months and you hear it in clubs and on radio--that's more than enough. There's no point in overkill with yourself. I prefer to listen to other stuff.

GODSEND WOULD LIKE TO THANK SUSAN MARCUS AND BILL LEEB FOR THEIR HELP IN PRESENTING THIS INTERVIEW.

FRONT LINE ASSEMBLY & RELATED DISCOGRAPHY

Nerve War(cass-only)
Total Terror(cass-only)
The Initial Command LP/CD
State of Mind LP/CD
Corrosion LP
Disorder EP
Convergence CD(above 2 on one CD)
Digital Tension Dementia CDS
Gashed Senses & Crossfire CD
No Limit CDS
Live (ltd. edition LP-only)
Iceolate CDS
Provision CDS
Caustic Grip CD
Virus CDS
Mindphaser CDS
Tactical Neural Implant CD

DELERIUM

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Morpheus CD
Syrophenikan CD
Stone Tower CD
Euphoric CD
Spiritual Archives CD

INTERMIX

Intermix CD

NOISE UNIT

Deceit 12"
Grinding Into Emptiness CD
Agitate 12"
Response Frequency CD

CYBERAKTIF

Temper CDS
Tenebrae Vision CD
Nothing Stays CDS

Bill Leeb also appears on some of SKINNY PUPPY's early recordings. Rhys Fulber's side project, WILL, have one CD, "Pearl of Great Price". FLA/DELERIUM/NOISE UNIT/CYBERAKTIF can all be found on various compilations.

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REVIEWS

DRY LUNGS IV compilation CD-At long last here's the much-awaited fourth volume of samplers as compiled by Paul Lemos. Again, it's a far ranging sampler. Lots of new talent here, from Americans like Robert Rich(mellow, dark, ambient, soundtrack stuff) to France's highly original(and highly tense) improv artists U.D.M.I. to Japan's noise/hardcore Dissecting Table to Controlled Bleeding's orchestral, dramatic remix of "Save Us". Some very obscure artists here but it's all very interesting. Another essential document of highly creative experimental sound alchemy. Highest praise and recommendation.(Subterranean,POBox2530,Berkeley,CA,94702)

PSYCHICK WARRIORS OV GAIA "Maenad" CDS-More ritual trance dance music from this TOPY-aligned group. Repetitive house music with lots of extra tribal percussion sounds and no vocals. Moroccan musicians appear magically as well to drive you into a different state of JOY for your mind and body. Like their first 12", this is easily recommended. (CARGO/KK)

COIL "Love's Secret Domain" CD-As the title cleverly spells out, this long-awaited full-length recording turns over a new leaf for this mindbending group. Yes, some jaded noise heads have called this a sell-out but they clearly have not listened to this. Yes, there's some dance/acid beats going on here but also much experimentation and audio cleverness going on that seem to bring about sensory overload/disorientation...disturbing & distorting moods quite similar to a feeling invoked by certain substances. Coil are masters of sonic manipulation and LSD is quite a trip. Totally recommended.(WAX TRAX)

CORROSION OF CONFORMITY "Blind" CS-An ex-hardcore act that's moved on to this thrash/metal sound-luckily though it's not pansy fashion metal or generic sub-Slayer death metal. It's pretty powerful thrash with lots of dynamics. Not too original but not overly pretentious either, this is worth your while if thrash metal is your thing.(RELATIVITY)

SWAINS "Device For Your Soul" CDS-Slick, mellow, ambient house music here from Holland. This is much better than their last 12" and should be a clubland hit although it doesn't offer any originality or innovation. 3 mixes of soulful, poppy dance music. (CARGO/KK)

UNPLEASANT SURPRISE "Wrong Way,Right Picture" CS- On the contrary, this is somewhat pleasant. Quirky pop with those 4AD tendencies of airyness. Hard to describe..maybe folk music for schizophrenics? Parts of UNPLEASANT SURPRISE also bring to mind CAN, if that tells you anything. (IRRE Tapes c/o Matthias Lang, Barendstr.35,6795 Kindsbach, Germany)

MUSLIMGAUZE "United States of Islam" CD-Dark, subtle and mysterious is the magick woven by MUSLIMGAUZE..combining Middle-eastern themes and percussive rhythmic arrangements with synthetic effects. Quite beautiful stuff that would make for a great film soundtrack as well. Excellent. (SOLEILMOON,PO Box 83296,Portland,OR 97283)

MURPHY'S LAW "The Best of Times" CS-Funk rock of the worst sort-not surprising that FISHBONE guys produced this with lots of wailing guitars and funky rhythms and brass sections and cheesy female backing singers. Insubstantial and middle-of-the-road.(RELATIVITY)

DOUBTING THOMAS "The Infidel" CD-Fresh textures and experimental collaged atmospheres abound here, with depth-charged rhythms and deep,dark,foreboding atmospheres of electronics & tapes. "The Infidel" is sound for other worlds..brain movies if you will. Delicate, fragile beauty collides with otherworldly unidentifiable sounds. Magnificent work from members of SKINNY PUPPY.(WAX TRAX)

GODFLESH "Slavestate" CS- Some of the oppressive brutality of their last LP has been toned down, and dance rhythms now make their presence known. Still, this is not something you'll be hearing on most dancefloors. It's still heavy and crushing, and yes-they do still want to be the SWANS of olden days. Nonetheless, I enjoy this guitar-grinding industrial/dance noise band and await hearing more from them.(EARACHE/RELATIVITY)

FECTION FEKLER "Vertical Smile"-CS- Very MIDI-fied, programmed electronic music. Basically, FECTION FEKLER specializes in fast-paced technopop with harsh vocals. This tape reminds me much of Belgium's CAT RAPES DOG, so if you like that sort of thing you should look into this.(\$4 ppd from INFECTION, 9326 Greens Pt,San Antonio,TX 78250)

EINSTURZENDE NEUBAUTEN "Strategies Against Architecture 2" 2xCD-This double disc, 90+ minute compilation(including many unreleased & live tracks) is a testament to the creative brilliance of this breathtaking German group. The sculpture of music-often harsh and often quite beautiful-from nontraditional and originally designed instruments succeeds in bringing out a true soul- an emotion very human and very feeling. Everything here works. NEUBAUTEN have laid a framework for which many other band follow but none can equal. If you don't get this chances are your musical diet is anemic.(MUTE/ELEKTRA)

PIGFACE "Welcome To Mexico Asshole" CS-PIGFACE is a conglomerate of various members of alternative bands who, when not making superior music with their bands(Killing Joke, Ministry,Skippy Puppy,Chris Connelly, NIN,etc.) get together and goof around and call it PIGFACE. This 75+ minute live album documents their tour of 1991 and is more cohesive than their fragmented studio LP "Gub", but not necessarily better. Heavy experimental rock. A good listen but not great.(INVISIBLE)

SHARKBAIT "Blowtorch Facelift" CD-Fairly impressive stuff here from a Californian "industrial" band.Don't be scared just yet, for this is not techno disco stuff. Lots of percussion(metal,objects,etc) and more traditional instrumentation(guitars,tapes,etc) make this sound like no one else. Some obvious influences are NEUBAUTEN and old SWANS, but these guys don't necessarily sound like these bands(except "Praise God" IS a blatant SWANS soundalike). Diverse, interesting stuff, and a good listen.(PRIMITIVECH,3501 California St,Suite204,SF,CA,94118)

FUDGE TUNNEL "Hate Songs in e-Minor" CS-Pretty good heavy sludge/noise rock in the vicinity of RAPEMAN or GODFLESH (but with real drums). Way ugly, grimy and mean. "industrial metal" for you people who need to classify things. Quite good.All thumbs up.(EARACHE/RELATIVITY)

MENTAL DISTURBANCE "demo" CS-A sort of thrash metalcore approach here..not too different or outstanding from anyone else but not a bad place to start.(Todd Nuzum, 301 1/2 Young St,Clio,MI 48420)

ENID LOPEZ "Deep Delta" CS-Meditative ambience using drones and synthetic sound washes(wave-like crashing) to induce "brain hemisphere harmonic healing", or in other words, relaxation and tension release. Great sound quality. Focused and professional stuff. (TTM,PO Box 20463, Oakland,CA 94620)

various artists "Notre Dame:An Introduction to EE Tapes"CS- Lots of new and obscure experimental soundwork here alongside relative well-knowns like HUMAN FLESH, FRONT LINE ASSEMBLY, and Psyclones, all with exclusive tracks. Sounds range from melodic & beautiful to weird,dark & spacy to beatbox tunes. Definitely worthy of a listen. (\$5 from IRRE-TAPES c/o Matthias Lang,Barendstr.35, 6795 Kindsbach,Germany)



ART BY MATT FEWLER

Another wonderful release by the prolific Dan Burke and associates. This CD clocks in at over 70 minutes. Sounds harsh and soft are manipulated through these 10 tracks, where any sound is possible at any time. A few beat-oriented tracks (not particularly danceable, mind you..) meld odd rhythms with cutups and tape manipulations, and haunting ambient textures filter through the cracks. Just when the mellow subtlety draws you in, a sharp burst of incredibly harsh noise interrupts, crashing headfirst into your skull. Investment in this CD is warranted and recommended. (\$10 ppd from Complacency, PO Box 1452, Palatine, IL 60078)

DARK STAR "No Sign of Intelligent Life" CS-Convincing instrumental space/soundtrack technobeat music. Cold, gloomy, hypnotic, repetitive, sterile..sounding much like a TANGERINE DREAM/KLINIK collaboration if you can imagine that. Interesting and well-done. (DARK STAR c/o W.Reffert, Kirchstr. 26E, D-7800 Freiburg, WGermany)

TRANCE "Automatism" CD-Abrasive "industrial/experimental" sounds/noises of the late 70's classical mode, bringing to my mind the early work of SPK...at times melodic and at times brutal but always very percussion-based (this is mostly programmed drums I believe). A good release. (\$12 ppd, Charnel House, PO Box 170277, San Francisco, CA 94117-0277)

DIGITAL POODLE "Soul Crush" CD-Heavy techno-dance music of the sequencer/drum machine/distorted vocals type ala FRONT LINE or 242 (but with the vocals of SKINNY PUPPY). Excellently produced stuff that should fare quite well with the "industrial dance" club crowd. (DOVE entertainment, 2 Bloor St West, Suite 100-159, Toronto, Ontario, M4W 3E2, CANADA)

PRAYER TOWER "Temptation" 12"- This is by far the best I've yet to hear from Florida's Marz Records. Heavy technobeat sounds from Canada, as remixed and produced by Greg Reely (translated-great sound quality). Musically it's aggressive and dark house/clubland-certainly appealing to fans of bands like 242, FRONT LINE, and especially NIN. Groove-oriented beats and sequences for cooler dance clubs. Treading well-stomped-on ground but nonetheless I like this one. (MARZ, 2602 NW 5th Ave, Miami, FL 33127)

THE TAPE BEATLES "Music With Sound" CD-Experimental media collage sounds ala ~~W~~ATTIVLAND, etc. Every second of this disc is "stolen" from previously existing or "copyrighted" recordings...playing with the old control process is what these fellows are up to, taking what TV/radio/the media throw at us and mutate it, then fire it back into their faces. Media cutup and manipulation in a musique concrete fashion. Quite interesting and an engaging listen. (DOVE, 2 Bloor St West, Suite 100-159, Toronto, Ontario, M4W 3E2, CANADA)

GRUESOME TWOSOME "Burnt Out Celebrity" 12"- More sampled-up sequencer music from Belgium. This sounds amazingly similar to their first 12". Lots of curious and intriguing samples but most is lost in the heavy hiphop drum machine onslaught. Clubgoers rejoice, I suppose, but casual listeners beware. (MARZ, 2602 NW 5th Ave, Miami, FL 33127)

FORCE DIMENSION "New Funk" 12"-Big booming techno-disco house music..very slick and accessible with incredibly horrible and repulsive female vocals. If not for the last track (a darker, slower melodic thing), this would be a total waste of vinyl. (CARGO/KK)

SHIFT "Electrofixx" 12"-Hard electro dance sounds in the Euro tradition of 242, but with a more disco, less creative slant. Uhhh..no..don't think so. (MUZIC RESEARCH, Kaiser Friedrich Promenade 89, D-6380, Bad, Homburg, Germany)

MASSACRE "From Beyond" CS-Very cliched, high powered death/thrash metal with guttural vocals. Yawn. (RELATIVITY/EARACHE)

MUMBLES "Two Clouds" CD-First, MUMBLES used to be called DROWNING POOL, and I bought this seeking more stuff like DROWNING POOL's track on the Dr. Death's 3 comp CD, with it's tape effects, distorted psychedelic guitars, and great tribal, ethnic rhythms. Sure enough, part of "Two Clouds" is similar to that..mysterious, dark, and very melodic instrumental sound sculptings. But the other half is more like gothic pop with a psychedelic feel and a singer who just doesn't help at all. Still, this has definite merit and deserves more attention. (INDEPENDENT PROJECT, 544 Mateo, LA, CA 90013)

ZOVIET FRANCE "Shadow, Thief of the Sun" CD-Sublime, hypnotic, distant rumblings, cerebral, subconscious, sparkling, tribal, ancient, mysterious...sounds for dreams..all this can describe the ambient experimental sounds of ZOVIET FRANCE. This new CD release is over 70 minutes of consciousness-affecting sound. Highest recommendations. (DOVE, 2 Bloor St West, Suite 100-159, Toronto, Ontario, M4W 3E2, CANADA)

INDUSTRIAL ARTZ "Power Trip" 12"-The name says it all-I guess this would be considered industrial dance as opposed to house/disco. I cannot recommend this as it just doesn't come across with any feeling or identity. Along with bands like TKK and NIN, Industrial Artz are further proof that the hard beat scene has become watered down and lost it's meaning. "Industrial pop"? Sorry. (CARGO/SQUID BROS)

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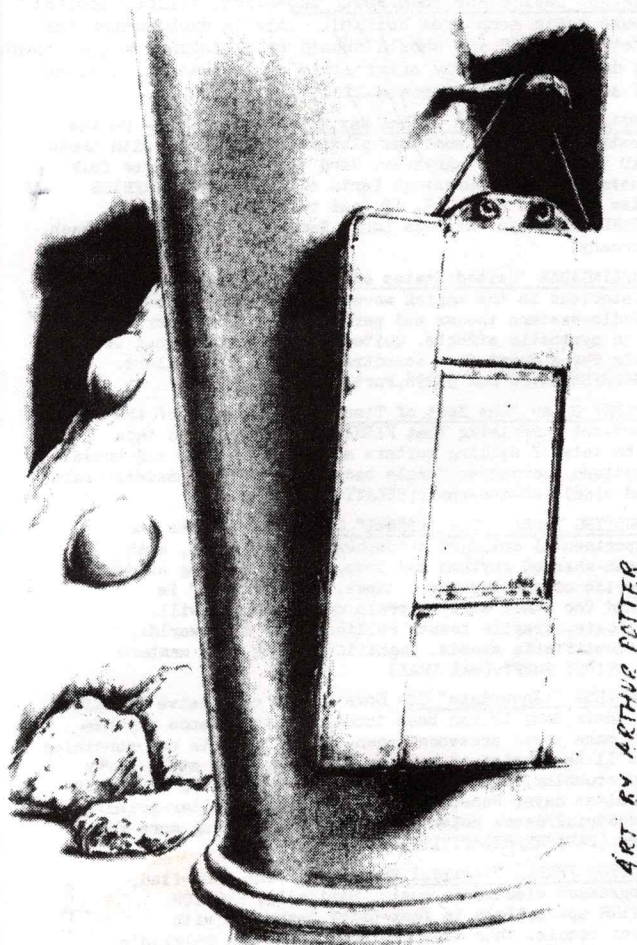
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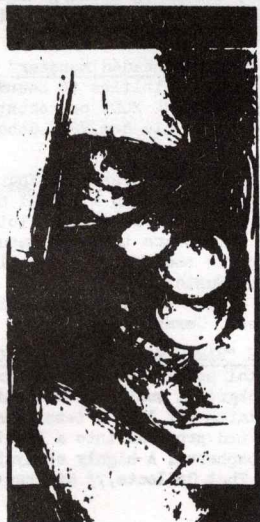
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BLINK TWICE "Crowned For Sound" CS-Very interesting experimental rhythm music- all instrumental with evolving textures and shifting rhythms. The first side is wonderous soundtrack type music- a great example of creative electronic programming, while side B is more beat-oriented but still very good for a debut release. BLINK TWICE shows some great promise and deserves more attention in the future. This pretty much impressed me. (\$4 ppd to Robert Salchak, 3520 Veteran Ave, LA, CA 90034)

MUUDO "672" CS-Quality droning, flowing sound collage work reminding me of some HAFNER TRIO, ASMUS TIETCHENS, or maybe even ZOVJET FRANCE in places. Imposing, dark, cathedral-type sounds-at once beautiful and frightening. Superbly done and quite recommended. Excellent! (MUUDO, 52 Delmar Ave, SI, NY, 10312)

THE EVOLUTION CONTROL COMMITTEE "Buddha Bleach" CS-Weirdo humorous sample/tape snippet music that's a close relative of NEGATIVLAND but more musical. Plenty of unpredictable sounds and voices arranged over musics ranging from danceable to waltzy to classical. What binds these diversities all together is the intellectual humor. Interesting and well-done but not one to play often. (\$4 from ECC, PO Box 10391, Columbus, OH 43201)

JOHN NOW & MICHAEL MANTRA "Sonic Transform" CS-"The artists mix Eastern and Western brain hemisphere synchronization techniques to transform negative yin emotions to more positive yang emotions", says the bio. This is ambient experimental soundwork with much ethnic influence-relaxing and droning sounds. Creative and expertly done. Excellent. (Tranquil TechMusic, PO Box 20463, Oakland, CA 94620)

HANDS TO "Eurean Recant" CS-Pulsating walls of sound..dense and opaque abstracted ambience of the same caliber as ZOVJET FRANCE of THE HAFNER TRIO. This is a very listenable sound that merits much more attention. Excellent, creative, and quite recommended. (\$7 from REALIZATION RECORDINGS, 540 S. San Clemente, Ventura, CA 93001)

ARCHITECT'S OFFICE "Architects Office 9th Year Gala Performance" CS-Weirdo spontaneous sound from this veteran Colorado group. Sparse electronics mingle with tape effects and odd instrumentation (including some brass) to create new and extraordinary sound textures. An extrasensory listening experience..unlike anyone else I've heard. Excellent work. (\$7 from REALIZATION, 540 S. San Clemente, Ventura, CA 93001)

DEATH "Human" CS-Very fast speed/thrash/death metal here with guttural, growling vocals. Obvious talent here...technically very proficient but this doesn't break from the way-cliched 10 million other groups doing this same thing. Where's the new sounds? Generic. (RELATIVITY)

DUE PROCESS "RRRadio 53" CS-Here's where RRRon Lessard (with contris from artists like HNAS, SCHIMPFLOCH, etc) mixes/ collages sounds, noises, and tapes live on the air of his radio show in Massachusetts. The end result is a spontaneous festival of weird and jagged, rough noises and sound effects, from painful power electronics to funny cartoonish sounds and loops. Quite interesting and unpredictable. (\$7 from REALIZATION, 540 S. San Clemente, Ventura, CA 93001)

LAWNMOWER DETH "Ooh Crikey It's Lawnmower Deth.." CS-L.D. straddle the line between thrash metal, hardcore, punk, NAPALM DEATH, and classic BUTTHOLES. In the wake of all the "serious" death metal crap around these days, L.D. know what it's all about- fun. Song titles say it all- "weebles Wobble But They Don't Fall Down", "Punk As Fuck", and lots more. Serious goofiness. Musically it's good hardcore with metallic guitar. The Dead Milkmen of thrashcore. (RELATIVITY/EARACHE)

DEATH OF VINYL compilation CD- Diverse experimental comp featuring such standout artists as ZOVJET FRANCE, VASILISK, LUCIANO DARI, ZONE, ROUGHAGE, JOHN OSWALD, TAPE-BEATLES, and many lesser-knowns. Sounds range from dark & tribal to media collage/snippet music to beat funk sounds. All-in-all, this 74 minute CD is a great intro to some obscure artists and definitely worthy of a listen. A very nice job. DOVentertainment, 2 Bloor St West, Suite 100-159, Toronto, Ontario, M4W 3E2, CANADA)

THE OFFICIAL TECHNO CLUB COMPILATION VOLUME 2 - 2xLP-This special ltd-edition double LP comp contains electro/techno dance sounds, not surprisingly, Record one ranges from 242-ish cold dance to pure beat house/disco, featuring a number of unknown groups. Record two contains the real goods, with tracks by SKINNY PUPPY ("Falling"), FRONT LINE ASSEMBLY (a new remix of "VIRUS"), DIE KRUPPS, and PANKOW, among others. Being that this is 100% beat music, this record would be a superb addition to any dance club but home listening isn't easy. (MUSIC RESEARCH GMBH, Kaiser-Friedrich-Promenade 89, D-6380 BAD, Homburg, Germany)

SCREAMIN POPEYES "Magnavido" CS-Unexplainably weird and arty sounds of a detached, spacy type, with bizarre spoken poetry and tapes over mellow, abstracted synth sounds. To compare is wrong here, but just for a point of reference imagine a goofy NEGATIVLAND or RESIDENTS with the psychedelic overtones of the PINK DOTS. Really hard to describe. (Jeff Olson, 210 South Alta#D, Branson, MO 65616)

COP SHOOT COP "White Noise" CD-NEW YORK'S COP SHOOT COP sounds like a hybrid of FOETUS (who appears here, by the way) and old SWANS..harsh and aggressive and noisy and streetwise. With 2 bass players, a drummer who uses scrap metal and junk as percussion, and a sampler, CSC spew out lots of brutal rumblings and crashes, while not forsaking melody or structure. Paranoia and dirt are close siblings of COP SHOOT COP. This is a fine album. (BIG CAT Records, PO Box 1561, London, NW6 4SW UK)

X MARKS THE PEDWALK "Freaks" LP-Beat heavy techno music with obvious influences of SKINNY PUPPY, THE KLINIK, and maybe FRONT LINE ASSEMBLY, with it's distorted vocals and fast paced drum machines, plus the occasional string section. Actually this is not at all bad though it needs it's own personality to show through the rampant Puppy/Klinik-isms, and the lyrics seem as intelligent as CAT RAPES DOC, (who are as dumb as their name implies). In other words, XMTF have the technology but need to learn how to use it. (MUSIC RESEARCH, Kaiser Friedrich Promenade 89, D-6380 Bad, Homburg, Germany)

ANTI WHITE BASTARDS compilation CS-A co-project of America's PBK and the Netherlands Korm Plastics label, this comp is a needle in the eye of Chicago's infamous AWB Records, known for their racist tendencies. Side A, compiled by PBK, is an excellent collage of sounds from notables such as IOS, PBK, MASTER/SLAVE RELATIONSHIP, and others. Side B, compiled by Korm Plastics, doesn't fare so well. Production quality suffers and the side isn't as unified as PBK's. Still, all-in-all, this comp has plenty of quality soundwork to offer. (PBK, 115 W 33rd, San Bernadino, CA 92405)

CNF "Your Sins Killed Him" CS-Okay-the press release says it's a "speed sermon", and that's no lie. If you like to hear a guy ranting and preaching at the top of his lungs for 30+ minutes (without pause) about god and satan then this is for you. It lasts just way too long and gets quite annoying after about 30 seconds. Much of this is even unintelligible, which makes "Your Sins" even more pointless. I think releasing this was a sin... (\$3ppd to CNF, Box 9152, Va Beach, VA, 23450)

HILT "Journey To the Center of the Bowl" CD-This is hard to review, but I'll do what I can. On "Journey", HILT seems to become a real band and not just a side project of Key & Goettel of SKINNY PUPPY/DOUBTING THOMAS/etc. While this always seems to retain the mellow melodics and playful electronic experimentation of SP/DT, HILT is geared more to the pop/rock side of things, with plenty of love (and hate) songs and guitars spread all around the mix. Through classy, lazy pop songs to pounding hardcore songs, HILT can be sweet and pretty then open their mouths to reveal sharp, carnivorous teeth. One minute it's nice and the next they're about to bite your head off. With all the feelings you'll get from this, and at over 60 minutes, "Journey" is the operative word here. Perfectly recommended. (NETTWERK CANADA)

ENTOMBED "Clandestine" CS-Very aggressive grind/metal here. An impressive wall of sound to clog up your ears, with all the speed guitars and stomping thrash rhythms you could ever want. Trouble is that they don't stray too far from just that. These ideas have been worked/reworked/milked for all their worth long ago. (RELATIVITY/EARACHE)

SLOPPY WRENCHBODY "Pariah" CD-What if J.G. Thirlwell started doing house/electrobeat dance music? Well, maybe it would sound a bit like SLOPPY WRENCHBODY..maybe. Electronic sequences and samples and effects with distorted sleazoid vocals. Shows some signs of promise but still a little rough and generic as a whole. (CARGO/KK)

NON AGGRESSION PACT/MENTALLO & THE FIXER split tape CS-NAP are one of the better acts I've heard on Gen.Purpose. Their 7-song side is very much in the hard electrobeat tradition, sounding quite a bit like 242. Instead of just laying down beats and grooves, they manage to weave in traces of melody. I found their side very listenable. MENTALLO go for a colder FLA/PUPPY-ish feel, with lots of antiseptic programming and distorted vocals. They could improve a bit by shortening the length of their songs, which go on for far too long with the same sequences and beats plodding along. Overall, both artists show some fine promise though they need to find their own sounds to distance themselves from the 10 million other bands of their kind around today. (GENERAL PURPOSE CASSETTES, 2976 Klein St, Apt 127-B, Allentown, PA 18103)

STERIOD MAXIMUS "Quilombo" CD-Actually, this is J.G. Thirlwell-sir Foetus himself-offering his finest work yet, in my opinion. STERIOD is his outlet for his mellow instrumental soundtrack type work, including collabs with Lucy Hamilton, Away of VOIVOD, and Ray Watts of PIG, among others. If you liked his mellow stuff on recent FOETUS records, then this is a must. "Quilombo" is quite beautiful and dark, with disembodied spirits and sounds climbing straight into your psyche. From neo-classical to absurdist, abstract collages, "Quilombo" proves that he hasn't abandoned his experimental roots at all. Let's hope he plans to continue releasing this stuff. It's totally recommended. (BIG CAT RECORDS, PO Box 1561, London NW6 4SW UK)

CARCASS "Necroticism..." CS-Yup-this definitely falls into the death metal scheme of things-guttural, virtually belched out vocals and metallic thrash guitars all over the place. Quite competent, but still this sounds like... everyone else. Granted it's better than most of the junk I get from Relativity/Earache, but CARCASS hasn't forged far enough out there to make me listen again. This is one genre that's stagnating real quick..or do they like it that way? (RELATIVITY/EARACHE)

JUST PLAY compilation CD-Combine garage rock with some supposedly "far out" lyrics and what do you have? Bland, mundane, traditionalist rock that's tailor-made for college radio. This is the kind of stuff that makes me turn off the radio in favor of tapes. Five Brooklyn acts who just don't impress me at all. (Just Play, 352 Atlantic Ave, Brooklyn, NY 11217)

MINISTRY "Jesus Built My HOTrod" CD-A pretty insubstantial slice of goofy nonsense here-not at all what I'd hope for from MINISTRY. The title track has Gibby from the BUTTHOLES singing over a sample happy speed/thrash metal festival. It's interesting, potent, and heavy. The other track, "TV Song", is a throwaway and should have stayed unreleased. I'd wait to hear the full CD instead of getting this. (SIRE/WARNER BROS MAJOR LABEL)

LEATHER STRIP "ObjektV" 12"-Good, heavy electronic aggression here, with a sound that rivals or surpasses that of more famous rhythm-mongers like FRONT LINE or REVOLTING COCKS. At times this surpasses even MINISTRY is pure aggression and distortion, all the while keeping a somewhat danceable beat. Actually this is quite good and recommended for "industrial" dance fans. (MUZIC RESEARCH, Kaiser Friedrich Promenade 89, D-6380 Bad, Homburg, Germany)

BOURBONESE QUALK "My Government Is My Soul" CD-Very rhythmic, tribal, and even at times, funky experimental/dance sounds from this veteran English group. Some tracks offer a more ambient, beatless sound, too, and these are top-notch descents into dark, cavernous, computerized worlds. All-in-all, this reminds me of a more electronic CAN. Interesting and very good. (Funfundvierzig, Schmiedetwiete 6, 2411 Labenz, Germany)

CONFESSOR "Condemned" CS-Cheesy, cliched, run of the mill death metal with whiny, cat-in-heat vocals. Utterly horrible and absolutely boring, bland, and one-dimensional. (RELATIVITY/EARACHE)

BABES IN TOYLAND "To Mother" CD-Having seen these girls open for SKINNY PUPPY in 1990, I can attest to the raw power of this trio. This brief 7-song EP is quite satisfying overall, for fans of primal, screaming noise/grunge rock ala earlier SONIC YOUTH or HOLE. Quite good stuff. (TWIN/TONE, 2541 Nicollet Ave S, Minneapolis, MN 55404)

I START COUNTING "Million Headed Monster" CD-Classy, melodic electro-pop with clear affinities to sounds like those of fellow Mute artists DEPECHE MODE or recent WIRE. You can dance to it or hum along with this one. Well-done for what it is. (MUTE)

SLEEP CHAMBER "Sleep, or Forever Hold Your Piece" CD-Boston's Sleep Chamber have evolved into a ritual sex beat machine here-as most of this disc is permeated with lots of danceable rhythm. But still intact are their infamous occult/erotic sexual imagery. And to their credit, nearly all tracks here stand on their own. Music for S&M discos, and decent listening for those with an ear to the beat. (Funfundvierzig, Schmiedetwiete 6, 2411 Labenz, Germany)

DUST THAT COLLECTS "Black Water Delirium" CS-Abstract, semi-ambient experimental sound manipulations from Canada. Side A is fine background music, nonintrusive and rather droning. Side B starts off like a tennis match at a construction site and proceeds into a floating, dense fog of sounds and atmospheres. A highly enjoyable release. (\$5 ppd from Dust That Collects, 75 Kirknewton Rd, Toronto, ONT M6E 3X9, CANADA)

MY SIN "Tribes" CD-Further proof that computers/synths are capable of producing noisy, trashy rock music. MY SIN is one Stan Fairbank, and his music is firmly rooted in rock-type arrangements and sounds (though they're all programmed). It's a dissonant sound, too..distorted and hardcorish in places (though with samples and plenty of effects). An interesting release. To untrained ears this could easily pass for a "band". Well-done. (\$10 ppd to Endless Music, PO Box 647, Hollywood, CA 90078)

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AAD "The Product of a Diseased Imagination" CS-
Strange dark, electronic beat music, pushing plenty of cold, sterile rhythms. The lyrics are intelligent and sarcastic, reminding me somewhat of MONTE CAZZAZZA somehow. Essentially a one-man project, AAD shows some definite potential-particularly if the samples, effects, and loops are brought more to the forefront of the programmed beats, which seem to detract from any emotion present in the music. (AAD/Erryn, 929 Euclid Ave #3, Atlanta, CA 30307)

STRAWBERRY "Smash-Up: Story of a Woman" CD-
This was an enjoyable listen. An odd combination of melodic, electronic rock and a type of sound poetry (spoken confessions of a female ex-drug addict over strange synthetic soundscapes.. very effective and affecting). Great production to boot, and enough flair, creativity, and honesty to win me over. This disc deserves to be heard. It's a nice deal. (\$9 ppd from Endless Music, PO Box 647, Los Angeles, CA 90078)

SOLAR ENEMY "Dirty Vs. Universe" CS-
Formerly called PORTION CONTROL, these guys were forerunners of today's techno music, and here they return, jumping right back into the hard electro-beat scene that they helped to spawn back in the early 1980s. "Dirty" is a well-done mesh of big crunchy beats and sequences (ala early TACKHEAD-heavy & loud) with lighter, more dance-oriented fare. There's just enough texture and sound manipulation here to catch my ears. Enjoyable. (THIRD MIND)

U-TEK "Das Mass der Dinge" 12"-
Five mixes of a single song here, as U-Tek present more ultradancy, big beat techno body music-perfectly geared for club play. Otherwise, like so many others, this is a tough and laborous home listen, being all repetitive drum machines and sequencers and lacking much variation. (MUZIC RESEARCH, Kaiser-Friedrich-Promenade 89, D-6380 Bad, Homburg, Germany)

THE PUPPET MASTERS and the Anvil Chorus "Love-Pain-Steel" CS-
Interesting work here from Sweden. Sort of like an all-electronic Nick Cave maybe. Very tortured soul-type stuff (think of Cave meets Thirlwell or maybe some of Matt Johnson's better lyrics). The programming isn't "techno" traditional, as it could likely be performed well in full band form. In fact, this sounds very much like an actual band, though it's really just one guy with samplers and drum machines. Plenty of potential here. yes. (Magnus Bjerede, Vastralång G.10, 37433 Karlshamm, Sweden)

SKIN CHAMBER "Wound" CS-
Painful, torturous, grindingly heavy sounds from CONTROLLED BLEEDING's industrial/grindcore/metal alter-ego. SKIN CHAMBER shares much with bands like GODFLESH and old SWANS, though certainly not copying anyone. Certain parts even bring back the early chaotic feedback collages of CONTROLLED BLEEDING, which according to Paul Lemos is what they intended. This album succeeds quite well, crushing the hell out of all in it's path. A treat for grind fans. (Roadracer)

THE WALLMEN "International House of Juju" 7"-
Very, very, brief single (total for both songs is UNDER 5 minutes!) of quirky college-type rock. This just didn't do it for me. (\$2 from Wallmen/Dead Judy, 7711 Lisa Ln, N. Syracuse, NY 13212)

TECHNOPOLIS 3 compilation CD-
Lots of little-known European electro body music appear here, all with unreleased versions or mixes. This is the place where sequencers and drum machines do their thing.. booming house/disco beats meld with slick but ultimately elementary programming. Robotic, cold, sterile sounds for the body, not the mind. I'd bet this would fare much better on a dance floor than on my stereo. (Muzic Research, Kaiser-Friedrich Promenade 89, D-6380 Bad, Homburg, Germany)

THE EVOLUTION CONTROL COMMITTEE "The Last Mall" CS-
First off, a wonderful packaging concept (the tape comes packaged in a pseudo-"Lazarusears" paper bag with "ECC" register tape receipt stapling the bag shut) But that's not all, folks. This is a humorous and highly entertaining look at consumerism and capitalism, including marvelous interviews with mall workers (all with experimental sound backgrounds). This reminds me of the audio portion of MTV's short-lived but great BUZZ program. Well-worth chasing down. (\$4 from Mark/ECC, PO Box 10391, Columbus, OH 43201)

SLEEP CHAMBER "Sexmagick Ritual" CD-
This early work has apparently been remixed for the CD. This album, unlike their recent beat material, reveals the darker underbelly of Boston's seminal SLEEP CHAMBER. As the title should suggest, this is an obscure and sinister sound. Weird, dark ritual chanting and haunting electronic effects.. ambient music for a black mass maybe? Or perhaps a sex magick ritual? Nicely done work to be played alongside incense and candlelight for ultra-scary effect. (Funfundvierzig, Schmiedetweite 6, 2411 Labenz, Germany)

THE COMMONWEALTH "Nepenthe" CS-
Very well-done DC-styled progressive/postpunk stuff. COMMONWEALTH don't just go the hardcore route, as some of this is mid-tempo and melodic to boot, ala FUGAZI, with plenty of dynamics and restraint. This is the kind of stuff that makes me remember my own punk rock roots. THE COMMONWEALTH are a breath of fresh air to a stagnant scene. (LP \$7.95 from Free Thought Conceptions c/o Eric Smith, PO Box 432, Glen Echo, MD 20812)

NOCTURNAL EMISSIONS "Cathedral" CD-
An entrancing release from these pioneers of ambient/experimental sounds. Hypnotic and almost melodic in places, "Cathedral" drones and fades around in it's minimalistic electronic atmospheres. There's no beats here, just colorful chambers of enveloping textures. Very fine stuff. (MMM distributed by DOVE, 2 Bloor St W #100-159, Toronto, Ont M4W 3E2, CANADA)

EDWARD KA-SPEL "Tanith and the Lion Tree" CS-
If you're not a ready a Pink Dots fan, then this will not convince you. But if you find the Dots as thought provoking and brilliant as I do then this is a great treat. "Tanith" is a 60+ minute gem from the man who makes the Dots who they are. More than ever, Ka-Spel's music drifts away to corners and vivid images of a beautifully hazy grey area where subtlety, loneliness, fairy tales, and humor meld together in a rich stew of creativity (soundscapes, noises, loops, melody). Literate, as all Dots are, and all around wonderful. (THIRD MIND)

THE TYRANNY OF THE BEAT (original soundtracks) compilation CD-
This is a sort of primer to MUTE's vast archive of GREY AREA reissues, with token "sampler" tracks from such notables as SPK, TG, Cab Voltaire, Can, Hafler Trio, Fad Gadget, Non, Neubauten, and many others. If you weren't around back in the late 1970s when "industrial" music was birthed, and haven't looked much deeper than Ministry and NIN, you owe it to yourself to see where all these bands got their initial inspiration. This is a must have for fans of the genre. Even today, most of these tracks are interesting, and their significance can be heard when listening to the musica of today. An education in itself. (MUTE/GREY AREA)

EXODUS "Good Friendly Violent Fun" CS-
Live album by a band that's supposedly one of the "pioneers" of the Bay Area thrash/metal scene This shows that EXODUS are quite capable of putting on an energetic and aggressive live show, and have a great time doing it as well. The problem I have is that they stick to those same generic approach and instrumentation as so many others. Nothing new here. (Relativity)

DELERIUM "Spiritual Archives" CD-
It seems to be raining Bill Leeb projects these days, and his work as DELERIUM is always his best. Waves of ambient, dark, haunting sound collages gradually unfold and metamorphosize, gaining in momentum, structure, and intensity. Many ethnic influences are also used within the electronic framework of DELERIUM, with remnants of clouded melodies floating by. This is densely-mixed beauty, combining experimentalism with rich, textured, soundtrack-type music. Simply magnificent. (DOSSIER GERMANY)

PORNOTANZ "Cy-Sex" 12"-
Euro-disco in full-swing here, with traditional house drum machines and sequencers all programmed and ready to run. The female vocals (ala Anne Clark) are a nice touch, and the sampled Depeche Mode metal percussion bits (remember "People Are People?") help put PORNOTANZ a step above yer average danceclub fodder. Side B is a harder, more industrialized version minus the vocals. I'd recommend this one to any true clubgoers or beat DJs. (Muzic Research, Kaiser-Friedrich Promenade 89, D-6380 Bad, Homburg, Germany)

WILL "Pearl of Great Price" CS- Not exactly what you'd expect from Rhys Fulber of FLA. This is classically-influenced music-not without techno beats and aggression, but brimming with entirely different feelings than his work with Bill Leeb (though with some similarities to their DELERIUM stuff). At his best (the more experimental tracks), Fulber weaves a dark gothic ambience. The more beatheavy tracks seem somehow less satisfying. But seeing that this is a debut release, "Pearl" is just that. Well-done and a fine listen. (THIRD MIND)

FRAGMENT 3 (VIDNA OBMANA & PK) boxed CS/booklet-
Exceptionally well-done packaging and production (not at all surprising coming from ND Magazine and the artists involved). Both artists give a sampling of their soundwork-VIDNA OBMANA's ambient background/mood music and PK's odd sampled, clattering, clanking noise collages-all very inspiring and enjoyable listening. The packaging, featuring art by Arthur Potter, also includes a mini-magazine with text/interviews with the artists for further insight into their creative processes. Exceptional. (6.50 ppd from ND, PO Box 4144, Austin, TX 78765)

ENID LOPEZ "Dual Delta" CS- Another excellent ambient "brainwave harmonic healing" tape from Enid Lopez. This stuff is intended to relax and soothe the nerves through the use of high & low frequency balance. For those wanting to explore altered states of trance/consciousness, I'd easily recommend this. (Tranquil Technology Music, PO Box 20463, Oakland, CA 94620)

DELERIUM "Euphoric" CD- The debut domestic release from Bill and Rhys of FLA, DELERIUM is where the two seem to get serious about their music and evoke atmospheres instead of the stomp groove of FRONT LINE. On this, the first two tracks are very FLA with big crunchy beats and sequencers-good but better suited for another album. The remaining two tracks are trademark DELERIUM-gloomy atmospherics and tape sounds that pulse and envelop. Horror film soundtracks for nonexistent horror films. All around this is excellent. (THIRD MIND, 225 Lafayette #407, NY NY 10012)

THE ANGELHOOD "Pulling the String of Hate" CS-

Noisy recordings of noisy music. As the title suggests, it's not a happy, joyous scene. Tonal synth hums and buzzes with tape effects and loops, and the occasional drum machine, not to mention a basic sense of melody. Old school industrial that's not exceptional but at times fairly interesting. (Bright Green, PO Box 24, Bradley, IL 60915)

GODFLESH "Pure" CS-

GODFLESH really haven't done too much for me since their "Street-cleaner" album. "Pure" shows them letting up the bludgeoning aggression just a bit in favor of what seems to be a more structured, and even danceable direction. Still, it's harsh and brutal—a slowed down catharsis. Now, with the addition of former LOOP guitarist Robert, there's a noisy repetition that is not unlike getting hit in the head with a concrete block repeatedly. Good stuff overall. (RELATIVITY/EARACHE)

PBK "Domineer/Asesino!/Retro" 3XLP boxed set-

This lavish retrospective covers the years 1988-1991 and features a diverse variety of previously released and unreleased material. "Domineer" is a new LP of predominantly abrasive textures, sampled, looped, and manipulated to create strange and otherworldly atmospheres. "Asesino!" is an early cassette release of PBK's humbler and less varied noise beginnings. It's walls of sound and feedback grind ala MERZBOW or ESPLENDOR GEOMETRICO (but minus the latter's rhythmic sense). Finally, "Retro" is a comp of various tracks covering all periods in PBK's brief sound career—from noise to ambience. All-in-all, lots of great stuff here. Quite recommended. (RRRRecords, 151 Paige St, Lowell, MA 01852)

COIL "The Snow" CDS-

6 mixes of the very danceable track from their great "LSD" CD. But fear not, disco fans... these mixes vary so greatly that it's hardly the same song each time. Jack Dangers of MEAT BEAT does a fine job with 2 of the mixes, while Peter of COIL takes care of the others, being sure to mutate them fully each track. Excellent stuff in the trance dance vein. (WAX TRAX)

X MARKS THE PEDWALK "Cenotaph" 12"-

More hardbeat sounds from this German duo. Much like their last LP, this stuff bears much (too much) resemblance to SKINNY PUPPY or THE KLINIK. A varied and diverse use of sound effects and samples, along with some odd drum/sequence patterns put XMP ahead of their contemporaries. But they still need to break the copycat mold and experiment with their sounds, rather than copying their influences so rigidly. (Muzic Research, Kaiser-Friedrich Promenade 89, D-6380 Bad, Homburg, Germany)

MALHAVOC "Punishments" CS-

Mix up metal guitars (real ones-not sampled), neo-hiphoppy drum programming, and harsh, distorted PUPPY-ish vocals and what do you get? Nope—not MINISTRY this time, but new Canadian band MALHAVOC. Sure, there's similarities with MINISTRY but MALHAVOC are more metal and less thrash. An aggressive "crossover" metal/industrial thing with much potential these days, though the more cliched, wanky guitar aspect of this annoys me greatly. (MBD ASSOCIATED LABELS, 18653 Ventura Blvd #311, Tarzana, CA 91356 or EPIDEMIC RECORDS, 1920 Ellesmere Rd, Suite 104-363, Scarborough, Ontario M1H 2W7, CANADA)

IN THE NURSERY "Sense" CS-

Somewhere between TEST DEPT's militant percussiveness, ambient new age, and dark-edged soundtrack music is sort of where ITN fall. Their music is evocative of much mental imagery—a soundtrack for films not yet existing. It's very melodic and structured, assimilating entire orchestral, neo-classical arrangements with mostly synths and samplers, and it comes out extremely well, packed with variation. ITN deserve to score films, as "Sense" proves without a doubt. (THIRD MIND)

GEKO "Probing the Gash in Her Head" 7"-

Impressively dark, dense, and lonely sounds from a band I've heard much about but never actually heard. These tracks would fit well in anyone's collection right next to the Independent Project or older 4AD records... a cloudy wall of instrumentation with light femme vocals, lyrically and musically quite excellent. Strong work along the lines of THIS MORTAL COIL, etc but with much more of an aggressive kick behind it. Recommended. (\$3 ppd from OPEN Records, PO Box 482, Paoli, PA 19301)

INTERMIX "Intermix" CD-

Yet another project from the ever-prolific Bill Leeb. This time it's a dance/club album, since FLA has evolved into a more aggressive techno-beat beast. INTERMIX combines funky rhythms with a variety of ambient samples and sequences. The overall feel is very close to house music, but it's not all beat here... with plenty of texture and melody throughout. Interesting and well-done stuff... kind of a middle-ground between FLA and DELIRIUM. (THIRD MIND)

MY BLOODY VALENTINE "Loveless" CS-

First off, I hate all the trendy copycat bands that ape MBV these days (I shall not give them as much as a namedrop). There's only one MBV- and "Loveless" is just as great as any of their previous stuff—experimental, distorted, melodic noise-whispery vocals and hazy, drugged out guitars that would make an early SONIC YOUTH proud. There's so many layers of sound in each song that "Loveless" can be considered a fine "deep listening" album. All this and wonderful pop melodies. MBV get sounds out of guitars that nobody else can. Masterful. (SIRE)

godsend 32

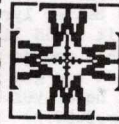
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- #3 - Revolting Cocks, Paul Barker, Nine Inch Nails
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- #5 - Einstuerzende Neubauten, Die Warzau, Second Communication, Blohazard
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INDUSTRIAL ARTZ "6 Demon Bang" CD-

Heavy technobeat dance sounds with equal influences of industrial (ala NIN) and funk (lotsa hiphop rhythms and rapping on here). Overall, this melodic band shows more promise than their 12" I'd received previously. DIE WARZAU helped mix parts of this, too, if that tells you anything. Listenable but not particularly new funky dance stuff. (CARGO/SQUID BROS)

THE UNQUIET VOID "Demo #1" CS-

Very mellow, solemn, nearly ambient melodic work here from the darker, sad, gothic reaches of life. The instrumental and compositional work here is superb—very soundtracklike in places, though some of the dynamics and depth need to be worked on. For fans of stuff on labels like Projekt and C'est La Mort, the Unquiet Void is one to look out for. (Write to Jason Wallach, 1 Norwich Ave, Lynbrook, NY 11563)

ZEITMAHL "First Impressions" CS-

Electro-dance sounds from a guy who's recently worked with MEAT BEAT MANIFESTO. This brief 7-song tape shows musical similarities with bands like MEAT BEAT, as well as CONSOLIDATED on one track, with dancey sequences, rhythms, and samples. A couple of techno-pop songs even remind of NIN a bit. Not to imply that ZEITMAHL are a ripoff, just that it's pretty standard alternative club dance music. (Timeless Music, PO Box 746, Wayne, PA 19087-9998)

SWAINS "Electric Soul" CD-

The debut full-length from Holland's resident whiteboy rap/funk/disco group. Very light, commercial dance sounds. In one word, tedious. (KK/CARGO)

THOUGHT INDUSTRY "Songs For Insects" CS-

Progressive metal band as produced by Dave Ogilvie. There's a bit more here than your average speed metal, but even with the samples, effects, and odd changes, this doesn't step far enough out of the cliched metal category for my taste. (METAL BLADE)

SKREW "Burning in Water, Drowning in Flame" CS-

Heavyhanded industrial dance metal with mucho guitars... for fans of MINISTRY. Hey—in fact, Al Jourgensen, Phil Skatenig, and Jim Marcus of DIE WARZAU all appear here in some form. SKREW manages to kick up some dirt on this debut release—aggressive and hard as hell for anyone who relishes the MINISTRY/REVCO/SKATENIGS type dance rock mutation. Good job overall. (METAL BLADE)

SHARKBAIT "Total Domination, Total Submission" 7"-

This California band combines aspects of experimental/industrial music (NEUBAUTEN, TEST DEPT, DAF inspirations) with some pretty punklike attitudes and vocals. It may be danceable but real drums and metal make this a step above your average techno-disco. Strong sounds here. (Primitech, 3501 California St, Suite 204, SF, CA, 94118)

THE ANGELHOOD "Burn" CS-

Monotonous electronic feedback/noise music with lots of taped bits of news reports telling of murders, killers, deaths, violence, and other fun and "dangerous" topics. Seems to be more unrestrained doodling nonsense than anything else. A bit underdeveloped. (Bright Green Records, PO Box 24, Bradley, IL, 60915)

MAX GOLDT "Restaurants Restaurants Restaurants" CD-

Odd, low-budget recording which unfortunately I can't fully appreciate because about half the CD is in German. Musically it's a weird, quirky electronic pop, kinda jazzy and cartoonish. The feeling I get is that Max is trying to be funny. And maybe he's succeeding? (Funfundvierzig, Schmiedetweite 6, 2411 Labenz, Germany)

CRAWLING WITH TARTS "AA Redbox Pahoehoe" CS-

Interesting sounds from a veteran of the cassette/experimental scene. Sounds to me like a primitive tribe caught inside a grimy subway station. "Modern primitive", yes. Musically CWT combine wind instruments, tape loops, and primitive object percussion. It's a sound that's anything but mellow. Well-done. (\$5 from ASP, 1155 5th St #306, Oakland, CA 94607-2548)

EDEN "Gateway to the Mysteries" CD-

A new and fine addition to Third Mind's already impressive US lineup. EDEN reminds me a whole lot of DEAD CAN DANCE's more recent ethno-melodies, minus the female vocals. It's an ambitious sound (like DCD), combining multicultural influences with majestic gothic/ambient beauty, but, to their credit, EDEN succeeds on nearly every track. Fans of DCD and similar early 4AD sounds are urged to look for this. (THIRD MIND)

CATHEDRAL "Forest of Equilibrium" CS-

Slow death metal with obvious affinities to BLACK SABBATH and 70s progrock bands. But the gothic gloom stance and inane apoc vocals consign this to the tired death metal ghetto, where technical skills are stressed above originality. Intentionally or not, these guys make me laugh. (EARACHE/RELATIVITY)

NEGLECTE-electronic underwear "Pranatal Inferno" CD-

Ever wonder what life is like inside a broken video game? Maybe this is close. It's live improvised electronic/computer music with no overdubs. It's of course very spacy and detached, with synths and random bleeps bubbling all around your speakers. No conventional rhythms or melodies here. Strange and different. (Individual Electronic Music, Hippelstr 54, 8000 Munchen 82, Germany)

BABYLAND "1991" 7"-

This is "techno-core"..not really industrial dance but with the obvious influence. No guitars here, just hyper thrash drum machines and sequences with shouted punk rock type vocals. Frenzied electrobeat stuff with something a bit different to offer. Pretty cool. (Flipside Records, PO Box 60790, Pasadena, CA 91116)

FRONT LINE ASSEMBLY "Tactical Neural Implant" CS-

With their last single, "Virus", I'd thought FLA had moved into the hyper hardcore electro arena. But "Tactical" shows Leeb and Fulber aimed once again at the dancefloor with a more prominent dance beat and more than ever before, an increased melodic sense. Technically, FLA are still progressing, with a good variety of sound effects and samples (was that a section of The Hafler Trio's "Kuklos" in there?). FLA are among the leaders of the electro hardbeat genre, and this album is a fine listen for those who enjoy aggressive, heavy beat music. (THIRD MIND)

SKINNY PUPPY "Last Rights" CD-

Okay, first off, anyone who knows me also knows of my enthusiasm for this band. But where "Too Dark Park" had a few holes in it, so to speak, "Last Rights" picks up and forges even further ahead of their past. The mix is ultra-dense, the ideal "deep listening" soundscape. Noise, loops, experiments, cutups, collages, tapes, ambience..it's all here. For the most part, "Last Rights" forsakes traditional structure, and feels more spontaneous in composition. From the lurking, thunderous grind of "Love in Vein" and "Knowhere?" to the beautiful DOUBTING THOMAS-like "Riverz End" to the emotional melody of "Killing Game" to the cutup ambience of the final track, "Download", which seems to pay homage to both ZOVJET FRANCE and old SEVERED HEADS somehow. "Last Rights" is a SKINNY PUPPY growing upward and outward, seeing things more introspectively and objectively, and from its own eyes. It's still as able as ever to bite back, but with the knowledge that it doesn't always have to be noticed. This is by far the strongest work to date by the trio. A brilliant, breathtaking, and unique listening experience. (NETTWERK/ CAPITOL)

BABYLAND "Reality-Under-Skrowtoh" 12"-

Punk rock goes techno with BABYLAND's second vinyl release. Bouncy, hardcorish programming and shouted vocals are the order of the day. For fans of aggressive electronic beat music, BABYLAND satisfies. (Flipside, PO Box 60790, Pasadena, CA 91116)

BELT "S / H E" CS-

Interesting work here- 3 tracks of suffocating slow motion experiments. "Virgin" is a sludgy grind with "Milk" and "Sift" being not as aggressive but still with the same slow, whispered vocals over distant rumblings and traces of guitar. Parts remind me of early SWANS though much more subdued. Despite this, BELT are stylistically out there on their own. Worth looking into, by all means. (\$4 ppd from Joel Bender, 1907 Kenwood Apt C, Austin, TX 78704)

DOUBTING THOMAS "Father Don't Cry" CDS-

"Basically instrumental SKINNY PUPPY", said cEvin Key, who along with SP cohort DR Goettel are DOUBTING THOMAS. This is a great 30+ minute EP of electronic weirdness and foreboding atmospheres. The first two tracks sound very PUPPY-ish with big beats, while others are much weirder and less conventional ambient, sound-collaged chunks of ambient noise. Full of mysterious beauty. Highly recommended. (WAX TRAX)

OLD "Lo Flux Tube" CS-

Twas good to see John Zorn's name on this recording, so it sure isn't generic death metal. OLD combines samples and noises with the screaming grind of bands like early NAPALM DEATH. Such a screech and buzz I've not heard for some time. OLD is very chaotic, distorted, and fast, even bringing to mind the crash and burn of Japanese noise kings YBO2. Furious and fun. (EARACHE/RELATIVITY)

ND MAGAZINE #11-VIDEO ISSUE-This 2-hour

video showcases 30 different short films by 30 different independent and experimental artists, from big names like IOS, HATERS, MARK HEJNAR, and STAN BRAKHAGE to obscurities you've never heard of before. There's plenty of interesting work here, though admittedly not everything works (as with most compilations, in my opinion.). Standouts are turned in by Byron Black (a mini-documentary), IOS (their piece perfectly compliments their abstracted sound compositions), Hejnar (disturbing surrealism from his "Bible of Skin" video), Leah Singer, M.Fletcher, and a host of others. At it's best, ND11 is inspiring and provocative. At it's worst, it's somewhat tedious and one-dimensional. Still, with the sheer volume of material on this tape, you'll certainly find more than a few pieces of interest. Overall it's a high quality affair, as you'd expect of ND, and this is recommended to anyone wanting to explore independent visual arts. (\$15 ppd to ND/Daniel Plunkett, PO Box 4144, Austin, TX 78765)

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VIDEO BOX **Graeme Revell**

SPK were formed in Sydney, Australia in 1978 by Neil Hill (a psychiatric patient) and Graeme Revell (a psychiatric nurse), who along with various associates/friends helped to define the early, classic "industrial" sound with a series of Eps and the "Information Overload Unit" and "Leichenschrei" LPs. These early recordings were grinding noise/death sounds, and live appearances were brutal exercises in repulsion with members eating sheep's brains and performing "surgery" on dead animals onstage. As members came and went, SPK eventually became the vehicle for Revell's solo work, which by the mid to late 80s evolved (or devolved) into a streamlined pop/dance act (1985s awful "Machine Age Voodoo" LP), and then into dark soundtrack music. His crowning achievement has been SPK's brilliant 1986 LP "Zamia Lehmanni: Songs of Byzantine Flowers" which combine dark ethnic influences with grandiose, lush filmic atmospheres. (All of SPK's early recordings, as well as the "Zamia" LP, will soon be available as Mute USA plans to rerelease them on CD and cassette.)

In recent years, aside from a select few appearances on compilation recordings, Revell has kept busy scoring music for films and Australian TV. This is a quick rundown of his major film composing accomplishments.

DEAD CALM- a great movie made even better by Revell's dark, cavernous ethno-electronic sound accompaniment, quite reminiscent of his "Zamia" work. The film is a tense, adventure/psychological thriller and is done extremely well. Definitely worth watching, as Revell's work perfectly compliments the high-seas horror atmospheres of DEAD CALM.

SPONTANEOUS COMBUSTION- This film shows that TEXAS CHAINSAW's Tobe Hooper may have lost his edge in his horror films. The movie itself is a stinker with a bland, uninteresting plot. A classic case of a big budget but no good ideas. Revell's music here is sparse, subtle, and doesn't catch the ear like DEAD CALM. Still it's good but nowhere near enough to save this movie from the scrapheap. Don't watch this one-even Graeme Revell can't save it.

CHILD'S PLAY 2- Though Revell composed the entire soundtrack, it looks like the actual performance was orchestrated by others. Nonetheless, this works. The film, though based on a pretty insubstantial plot and idea (which even the over-rated original CHILD'S PLAY is also guilty of), is entertaining enough, but certainly nothing new. The music is consistently dark and edgy, befitting of a horror/suspense thriller like this. In fact, I think the classy, classically-based music in CHILD'S PLAY 2 really outdid the movie, which at times was quite cheesy and cliched.

UNTIL THE END OF THE WORLD- Now I have not yet had a chance to see this recent film by the legendary Wim Wenders, but a friend did (hello JK!). Revell's sound is only a part of the soundtrack this time, with other artists like DEPECHE MODE, CAN, NICK CAVE, TALKING HEADS, u2, and others also contributing music to the soundtrack. Revell's tracks are described as "cello stuff with recordings of singing pygmy children...eerie, affecting, and unique". The film itself is "stunning" and "visually incredible", she says. In other words, this should be well worth looking into.

THE HAND THAT ROCKS THE CRADLE- Another very major motion picture with the entire score done by Revell. And, once again, it's a tense thriller with classically-influenced music. The film by itself is quite entertaining enough, the story of an evil nanny who attempts to destroy her host family bit-by-bit...surely the nightmare of any woman with children and a happy household. Musically Graeme does an impressive job on translating images into musical expression. His soundtrack for "Hand That Rocks" is also available on cassette and CD.

LOVE CRIMES- A slightly interesting film but a bit too slick and mainstream for my tastes. Revell's soundtrack work is, as always, very well done, especially in the film's tense moments when his ethnic influences become most prominent and the music becomes dark and well, tense. Overall his work for LOVE CRIMES is quite mature and classy-his classically-based music running the gamut of emotions. The movie itself is another suspense thriller with adult themes. There's some deviant overtones but this major motion picture takes the easy, clean way out. Overall I was entertained but certainly not impressed. Nonetheless, Graeme deserves a hand for getting himself into mainstream film scores. Perhaps this can open the door for other like-minded people who are also interested in doing film soundtracks.

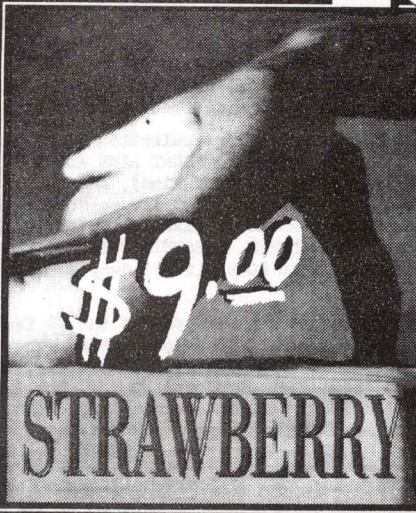
And speaking of...cEvin Key and D.R.Goettel have done the soundtrack to a horror film called CHUNK BLOWER, directed by Jim Van Bebber. It's the first in a proposed series by Plasma Films (who were responsible for most of Puppy's recent videos). CHUNK BLOWER remains unreleased, and from what I hear it's not even finished due to lack of financial backing. By now they may have even abandoned the film, which is sad because the trailer I've seen looks great-like a combination of ERASERHEAD and TEXAS CHAINSAW, not lacking a good sense of black humor. And the music was also very great, much like cEvin and Dwayne's work as DOUBTING THOMAS. Keep on the lookout for CHUNK BLOWER or other films by Van Bebber, as they will likely be quite creative.

SPK/GRAEME REVELL DISCOGRAPHY

No More/Kontakt/Germanik 7" (79 Side Effects)
Factory/Retard/Slogun 7" (79 Side Effects)
See Saw/Chambermusik 7" (81 M Squared)
Meat Processing EP (Slogun/Mekano) 7"
(81 Industrial)
Info Overload Unit LP (81 Side Effects)
Solipsik 7" (81 M Squared)
At the Crypt CS (81 Sterile)
Leichenschrei LP (82 Side Effects)
Last Attempt at Paradise CS (82 Fresh)
Dekompositiones 12" EP (83 Side Effects)
Auto-da-Fe LP (83 Walter Ulbricht)
From Science To Ritual CS (83 Plasma)
Metal Dance 7"/12" (84 Desire)
Junk Funk 7"/12" (84 WEA/Elektra)
Flesh & Steel 12" (84 Elektra)
Machine Age Voodoo LP (84 WEA/Elektra)
In Flagrante Delicto 12" (85 Side Effects)
Zamia Lehmanni LP (86 Side Effects)
Off the Deep End 12" (86 Nettwerk)
(REVELL) Insect Musicians LP (86 Musique Brut)
(REVELL/others) Necropolis, Amphibians LP
(86 Musique Brut)
Breathless 12" (87 Nettwerk)
Digitalis Ambigua: Gold & Poison LP
(87 Nettwerk)
Oceania LP (88 Side Effects)

(Additionally, Revell/SPK have appeared on several compilations and soundtracks)

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News and Contacts

- MUTE Records' Grey Area subsidiary (which, like Mute, is distributed in the US by Elektra Records) is rereleasing an immense number of classic, definitive, experimental, and electronic sounds from nearly all of the big names, on both cassette and CD. In some cases, entire back catalogues are being reissued by these seminal sound artists: Throbbing Gristle, Cabaret Voltaire (including solo works by both Richard H. Kirk and Stephen Mallinder), The Hafler Trio, Zoviet France, Can, Chris Carter, Dome, Wire, Non, Laibach, Einstürzende Neubauten, Duet Emmo, Swell Maps, Normal/Robert Rental, DAF, SPK, 23 Skiddoo, Neu, Die Krupps, Fad Gadget, Monte Cazazza, Boys Next Door, Loop, and undoubtedly others to come. Also released is the compilation Tyranny of the Beat (with samples from most of these artists), and a reissue of Vhutemas Archtypi, with tracks by Laibach, SPK, and Lustmord, among others. Nearly all of this stuff is quite recommended and worthwhile listening. For more info check your local record store or write: Mute/The Grey Area, 5 Crosby St, 5th Floor, NY, NY, 10013
- A fine source for excellent experimental sounds is COMPLACENCY RECORDS, which has released a number of cassettes/LPs/CDs by the likes of ILLUSION OF SAFETY, with other projects in the works, including some "sex house" music by IOS members. Free Catalog. (Complacency, PO Box 1452, Palatine, IL 60078)
- Also worthy of repeated listens are any of PBK's releases. Abstract electronics from near ambience to searing power electronics. free catalog. (PBK, 115 W 33rd, San Bernadino, CA 92405)
- SOUND OF PIG has released over 200 cassettes of fringe musics, from quirky pop to noise to Master/Slave Relationship to If, Bwana. free catalog if ya send a large SASE to (SOP, Box 150022, Van Brunt Stn, Brooklyn, NY 11215)
- POISON PLANT is the home to all sorts of electronic weirdness. experimental humor..preciseweirdness...it's always hard to describe their sounds...just get their free catalog and see for yourself. (Poison Plant, 7 Woodsend Pl, Rockville, MD 20854)
- Chicago's infamous WAX TRAX Records are still out there, despite what you may have heard. Their excellent free catalog contains music by the likes of...you know...everybody. (Wax Trax, 1659 N Damen, Chicago, IL 60647)
- INSANE MUSIC has released many compilations and recordings, including rare material by Front Line Assembly, Pink Dots, and many others. Write for the catalog. (Insane Music, 2 Grand Rue, B-6190 Trazegnies, Belgium)
- NTS PRODUCTIONS is the home to electrobeat artists like Batz Without Flesh and Spit. Their catalog is free from Claude/NTS, 742 Paper Mill Rd, Newark, DE 19711)
- "The biggest indie music catalog in the entire bleeding world"? Maybe...one thing is certain, if you're into experimental and industrial sounds, then you need to check this out. Rare stuff by the likes of Zoviet France, Cranioclast, Current 93, Coil, HNAS, and thousands more. Send 4 IRCs to ARTWARE/Donna, Taunusstr. 63b, 6200 Wiesbaden, Germany)
- Soleilmoon Recordings has released and distributed some outstanding musics into the states by CHRIS & COSEY, HAFLER TRIO, LUSTMORD, and others. They are one of the best sources for great sounds in the US. Free catalog. (SOLEILMOON, PO Box 83296, Portland, OR 97210)
- A great source for European experimental/industrial music contacts is the zine, SOFT WATCH, out of London. Send some IRCs for a copy, or send a sample of your work. (AG Burnham, 70 Old Hinckley Rd, Nuneaton, Warwickshire, CV10 0AB, England)
- INDEPENDENT PROJECT has released many artful, well-done records by Savage Republic and many of their offshoots. Their catalog can be had by writing to I.P., 544 Mateo St, LA, CA 90013)
- Tranquil Technology Music is THE source for some relaxing, neo-ambient experimental brain wave tapes. Free Catalog. (TTM, PO Box 20463, Oakland, CA 94620)
- ANTEBELLUM releases quality cassettes of an experimental and electronic nature, including big names like HATERS, IF BWANA, etc. free catalog. (ANTEBELLUM, 2745 W Okeechobee #69, Hialeah, FL 33010)
- SWINGING AXE PRODUCTIONS has released and distributes a vast array of fine LPs/CS/CDs...like HAFLER TRIO, SOL INVICTUS, MUSLIMGAUZE, RANDY GREIF, ASMUS TIETCHENS, and the like. free catalog. (SAP, PO Box 199, Northridge, CA 91328)
- RRRRECORDS is THE home of American noise musics, also distributing a nice number of obscure experimental records/CDs/tapes. free catalog. (RRRRecords, 151 Paige St, Lowell, MA 01852)
- "If art really is a mirror of society, then we're all in big trouble" Mark Hejnar's BIBLE OF SKIN VHS video (NTSC only, far as I know) is still available. But don't bother if you're afraid of horror films or harsh imagery. The 51-minute slice of life (and death) is \$20 ppd from Mark at PO Box 268018, Chicago, IL 60626)
- If you need some good electronic music contacts in Germany, send an IRC for a copy of Matthias Lang's IRRE-newsletter. It's all in German but still worthwhile. Also ask for his catalog of IRRE-Tapes. Many releases are exclusives and feature some good and strange sounds. (Matthias Lang, Barendstr. 35, 6795 Kindsbach, West Germany)
- America's own ROIR cassettes offers a fine selection of electrobeat sounds by some prominent names, including FRONT LINE ASSEMBLY's first 2 albums (Initial Command and State of Mind), and releases by PANKOW, GREATER THAN ONE, NEUBAUTEN, and a 90 minute FUNKY ALTERNATIVES compilation featuring exclusive remixes by SKINNY PUPPY, FLA, SEVERED HEADS, THRILL KILL, KMFDM, CABARET VOLTAIRE, CHRIS & COSEY, and many more. free catalog to ROIR, 611 Broadway #411, NY, NY 10012)
- ELECTRIC SHOCK TREATMENT is a fine magazine out of the UK featuring lots of elec/exp/industrial music, with tons of reviews. The first 2 issues included Robert Anton Wilson, Controlled Bleeding, Nocturnal Emissions, Zoviet France, Asmus Tietchens, and others. For the current issue send a well-concealed \$4 US to Brian Duguid/EST, Northbrook House, Free Street, Bishops Waltham, Southampton SO3 1EE, UK)
- Another excellent zine from England is MUSIC FROM THE EMPTY QUARTER. Past issues have included Psyche, Sol Invictus, Coil, Skin Chamber, SPK, the State, a fine slew of reviews, and a catalog of all the great and rare music you can order from them, from Autopsia to a; Grumh to Young Gods to Zoviet France. Write for more info to: TeQ, PO Box 87, Ilford, Essex, IG1 3JH, UK)
- Tekno-junkies and cyberpunk fans should check into MONDO 2000—a huge glossy magazine full of conspiracy theory, cyberspace, music, virtual reality, brain machines, smart drugs, computer sciences and art, and more...even fashion spreads...Very interesting reading. For the latest issue send \$6.00 to: MONDO 2000, PO Box 10171, Berkeley, CA 94709)
- Also along the same lines, but with a better underground knowledge and sense of humor, is BOING BOING...it also covers computer/tekno/cyber culture and brain toys. Well worth looking into. (\$4 to BOING BOING, PO Box 18432, Boulder, CO 80308)
- AUDIOFILE TAPES sports a very impressive number of cassette releases, from TEST DEPT to EDWARD KA-SPEL to the HATERS to KONSTRUKTIVITS. His large catalog is free from AUDIOFILE/carl, 209-25 18th Ave, Bayside, NY 11360)
- Canada's DOVE label has fast become one of the best and important new labels in some time, with releases by ZOVJET FRANCE, NOCTURNAL EMISSIONS, DIGITAL POODLE, the DOVE comp, TAPE-BEATLES, not to mention their great catalog of music they distribute by the likes of CURRENT 93, HAFLER TRIO, CLOCKDVA, ORGANUM, and loads more. Free catalog. (DOVE, 2 Bloor St W, Suite 100-159, Toronto, Ontario M4W 3E2, CANADA)
- PROJEKT Records is the home for "ethereal/goth/gloom" music like BLACK TAPE FOR A BLUE GIRL and ATTRITION. free catalog. (PROJEKT-gd, box 1591, garden grove, CA 92642)
- FILE 13 magazine is a fine choice for reading about new underground music. Recent issues have had PGR, Re/Search, Treponem Pal, Zeni Geva, Pain Teens, and more. For the new issue send \$2 to (Mark Lo/F13, Box 175, Concord, MA 01742)
- SILENT RECORDS distributes and releases a great many superb recordings from PGR to GODFLESH to NOCTURNAL EMISSIONS, plus t-shirts, magazines, and rare records. Free catalog. (Silent, 540 Alabama Suite 315, San Francisco, CA, 94110)
- ELECTRONIC COTTAGE magazine covers experimental music and cassette culture. It's huge and packed with info. (\$3 to Elec Cttage/Hal McGee, PO Box 140368, Gainesville, FL 32614-0368)
- Another must-have publication for cassette people is GAJOOB. Plenty of reviews and interviews and lots of pages for the \$. (\$3 to GAJOOB, PO Box 3201, Salt Lake City, UT 84110)
- Chicago's Touch and Go Records releases and distributes weirder, fringe type rock musics like BUTTHOLE SURFERS, BIG BLACK, DIE KREUZEN, THE JESUS LIZARD, CHROME, FLOUR, RAPEMAN, SLINT, SCRATCH ACID, PEGBOY, and FIGFACE among others. Free catalog. (TOUCH AND GO, PO Box 25520, Chicago, IL 60625)
- Realization Records has reissued early PBK and HANDS TO cassettes, as well as great music on Cass/CD by Architect's Office, PBK, IOS, Asmus Tietchens/PBK, and others. Free catalog. (REALIZATION, 540 San Clemente, Ventura, CA 93001)
- Nettwerk Records offers a periodic newsletter and catalog free to those who request it. Their impressive roster includes SKINNY PUPPY, HILT, THE TEAR GARDEN, ME 900FT JESUS, CONSOLIDATED, SEVERED HEADS, SINGLE GUN THEORY, and older releases by CHRIS & COSEY and SPK. (Nettwerk, 1717 W 4th Ave, Vancouver, BC V6J 1M2, CANADA)

- INDUSTRIAL NATION is a zine specializing in electrobeat sounds. Past issues have included KMFDM, 242, Meat Beat, etc. Send \$2 for the current issue to (IN, 114 1/2 E College St #16, Iowa City, IA 52240)
- We Never Sleep has an impressive catalog of fine musics of every type (HATERS, CRASH WORSHIP, IOS, GREATER THAN ONE, etc), and also counterculture books by people like Burroughs, Clive Barker, etc. Free catalog. (WNS, PO Box 92, Denver, CO 80201)
- Wayside Music offers a huge catalog of fine experimental sounds from jazz to industrial to space stuff. Free catalog, write to (WAYSIDE, PO Box 6517, Wheaton, MD 20906-0517)
- La Legende Des Voix is releasing music on LP/CS/CD, including a MOUVEMENTS comp featuring UDMI, ZOVJET FRANCE, MUSLINGAUZE, ASMUS TIETCHENS, and others. Their catalog can be had by writing to (LLDV, 21 Rue du 8 Mai 1945, 37270 Montlouis, France)
- SCIENCE FICTION EYE is a huge magazine full of interesting articles on everything having to do with the broad SF genre, with regular contributions from bigwig "cyberpunk" theoreticians like Bruce Sterling. A serious magazine for those looking at science and fiction as an art form. Recommended reading. (\$5.50 ppd for the current issue from Steve Brown/SFEye, PO Box 18539, Asheville, NC 28814)
- A book is being compiled on the life and times of SKINNY PUPPY, with Ogre himself overseeing the production. It looks to be a valuable testament to the band's creative music and vision. The main writer/compiler is RenA Walczak, a journalist whose work can be read in such magazines as PROPAGANDA and GODSEND. And, speaking of this very magazine, I'll also be collaborating with RenA, collecting info for the book. We're looking for ANYTHING-interviews in audio, video, or print form, first-hand info, (and RenA says "especially GOOD photos"), or anything having to do with SP and all their side projects. Credit will be given where due. Please send us anything you feel may help, but be sure to write first to make sure we need whatever it is that you may have. CONTACT Todd, 1401 Fuquay Rd, Evansville, IN 47715) or RenA, 821 W Cornelia Ave Apt #115, Chicago, IL 60657)
- MEGABLAST is a new magazine from the Swiss Vision label. The mostly German language zine's debut issue features BOURBONESE QUALK, SCHIMPFLOUCH, SUDDEN INFANT, comics, art, conspiracy theory, etc. Write them for a price. (Vision, PO Box 568, Ch-4005 Basel, Switzerland)
- Ron Rice's experimental art/music magazine H23 is back, with issue #3 being focused on minimalism. Included are features on PBK, anti-records, John Hudak, many reviews, and more. (\$4 to Ron, PO Box 2306, Athens, OH 45701-2306)
- Yet another fine magazine from the UK is FRACTURED. The issue I received (#2) contains in-depth discussions on NWW, LAIBACH, and MINISTRY (no interviews, though), plus reviews and other info. Well-written and interesting. For more info on prices write to Simon Moon, 4 Addison Rd, Haverfordwest, Pems., SA61 1UB, UK.
- THE AERIAL is "a journal in sound", releasing an audio magazine on both CD and Cassette. Issue #4 includes 72 minutes of experiments by 10 relatively unknown artists. For more info write to Nonsequitur PO Box 2638, Santa Fe, NM, 87504)
- A fine distributor of extreme sounds is ANOMALOUS RECORDS. Their free catalog includes reasonably priced rarities from such artists as CRANIOCLAST, JOHN DUNCAN, Z'EV, MUSLINGAUZE, HAFNER TRIO, PINK DOTS, and many more. (Anomalous Records, PO Box 38267, LA, CA 90038-0267)
- PLEASE JOIN US is a newsletter put out by the DIVULGO organization in France. No price is given, so write for a catalog. My copy, (letter #2) has brief articles on ARTHUR POTTER, MSR, DE FEBRIEK, and Extreme Records. (Phillippe Bertrand-DIVULGO, 18 Rue Roode, 31000 Toulouse, France)
- Charnel House Productions releases and distributes some excellent music from the likes of TRANCE, CRASH WORSHIP, SRL, NULL, and more. Free catalog from Charnel House/Mason, PO Box 170277, SF, CA, 94117-0277
- MACHINE POWER is a fine magazine out of Canada, covering electronic and experimental sounds. Past issues included ZOVJET FRANCE, DIGITAL POODLE, and the PINK DOTS. See their ad this issue or send \$2 to (Shadow Canada, 5 Admiral Rd, Toronto, ONT M5R 2L4 CANADA)
- A BANDICOOT is a ratlike animal. But in this case it's also the name of a great new magazine "dedicated to the development of voice" It's a literary magazine full of great fiction and poetry. At 140+ pages (and color cover, etc.), it's a fine addition to any underground library, with some truly thought provoking pieces. Very worthy of your time, by my standards. (\$5 to BANDICOOT, PO Box 192261, SF, CA 94119)
- IBERICO is a new magazine from Portugal for electronic sounds. Antonio also does a radio show there, so write for more info. (A. Carvalho, R. De Batalha No 5, 4o Pr, 2780 Oeiras, PORTUGAL)
- ZABRISKIE POINT is releasing some fine music on CD and LP-including HANDS TO and MB among others. Catalog for SASE. (Zabriskie, PO Box 3006, Col. Springs, CO 80934-3006)
- Finally, the AMOK 4TH DISPATCH is an absolute must for anyone looking for deviant sorts of literature. The catalog alone is great reading at 408 (!!) pages. It's \$11.95 ppd to (AMOK, PO Box 861867, Terminal Annex, LA, CA, 90086-1867)

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