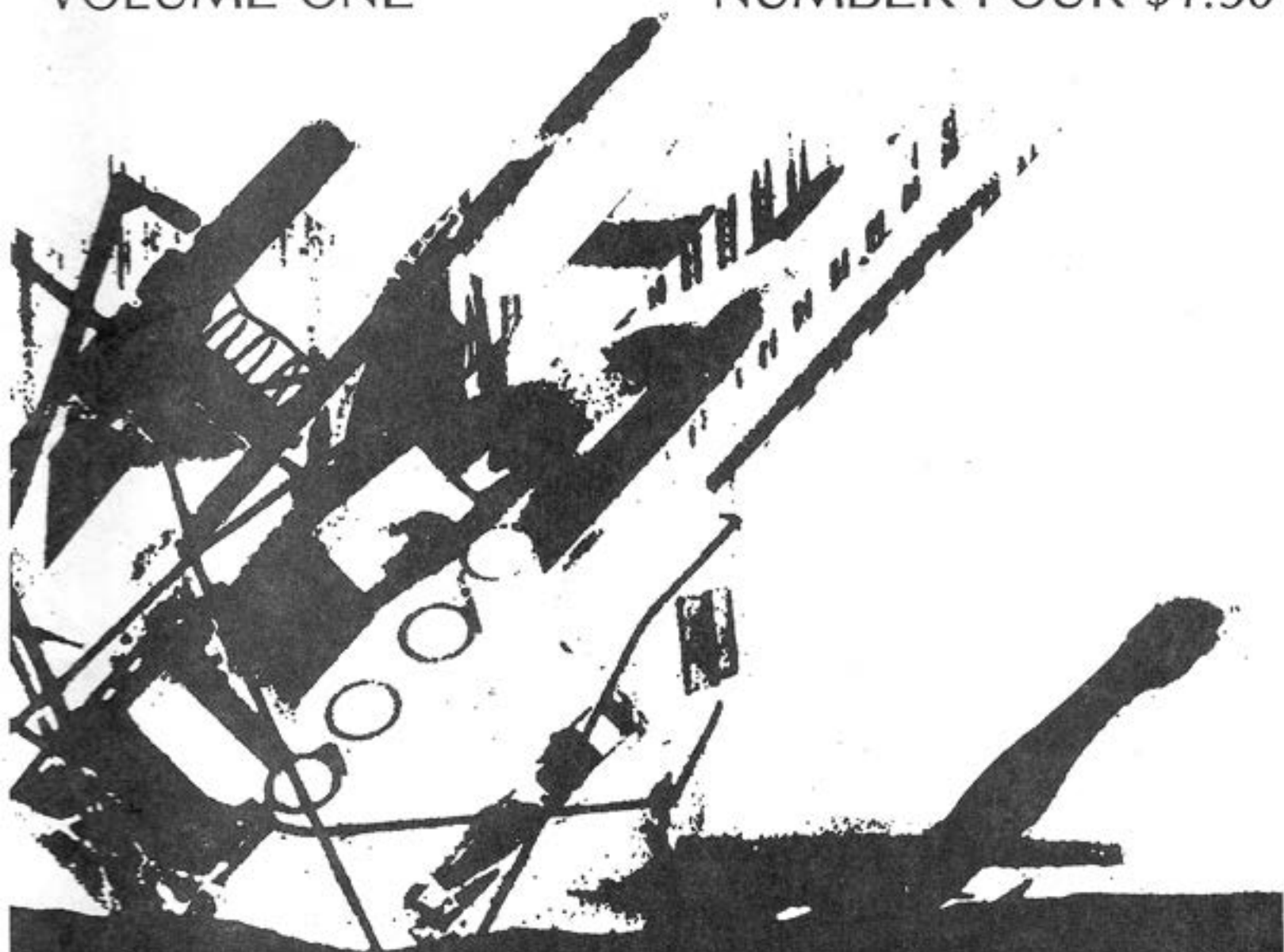


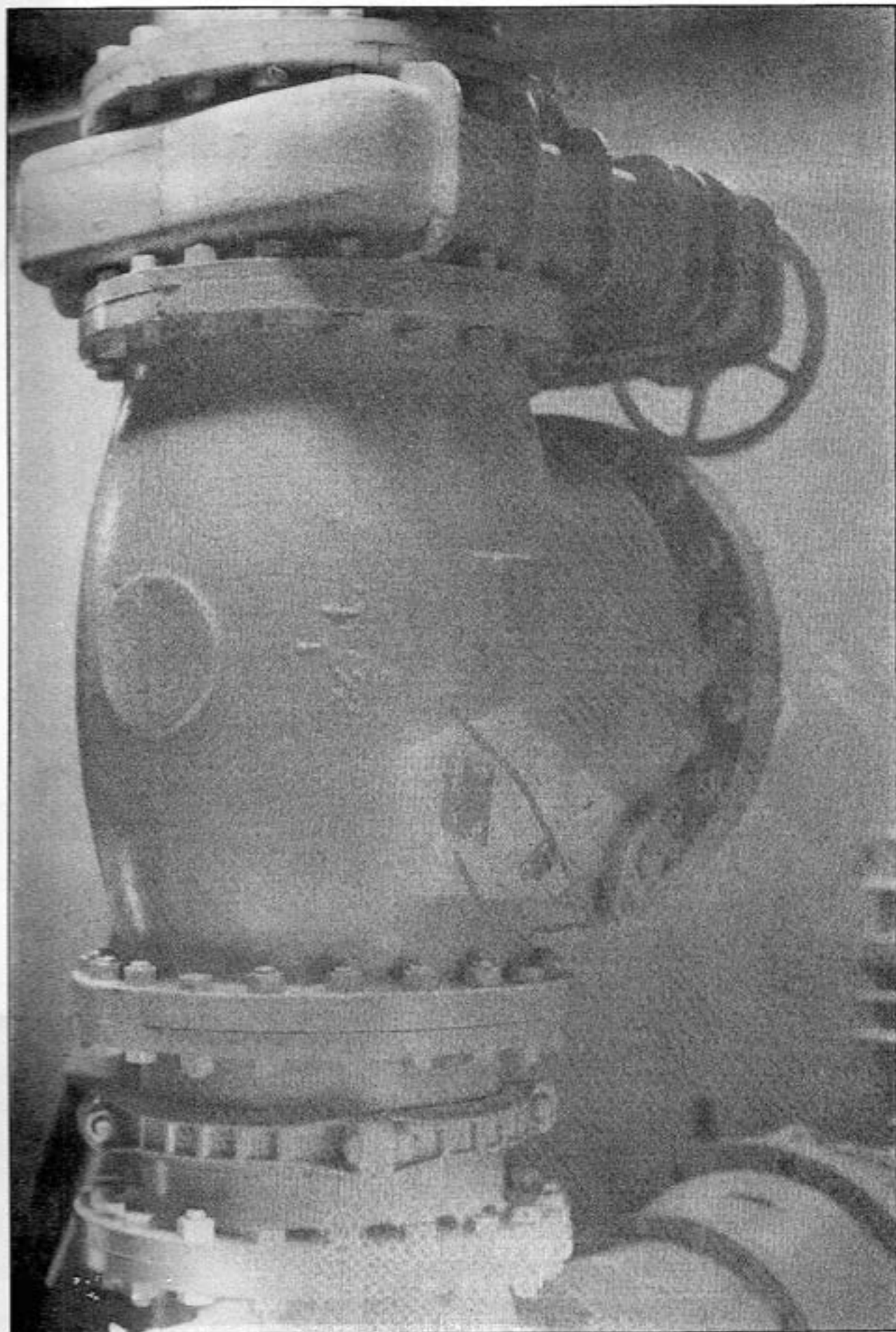
UNSOUND™

VOLUME ONE

NUMBER FOUR \$1.50



**SONIC YOUTH
REMKO SCHA
ADRIAN SHERWOOD
ZOOGZ RIFT
HUNTING LODGE
ART RADIO • EPP
JOSEPH BEUYS
EINSTURZENDE NEUBAUTEN**



AUTOTEXT PUBLICATIONS

UNSOUND

Vol. 1, No. 4

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All prospective writers: send articles and interviews double-spaced and typed, the length for an article being about 750-1000 words; and interviews being about 750-1200 words in length.

All prospective artists: please do not send us your originals. Please contact UNSOUND first to provide samples or proposals of work.

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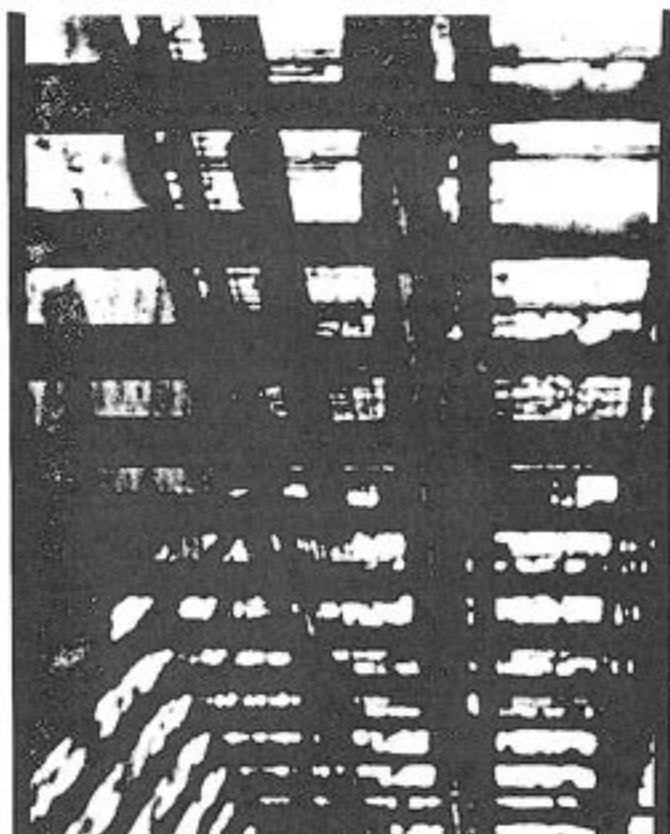
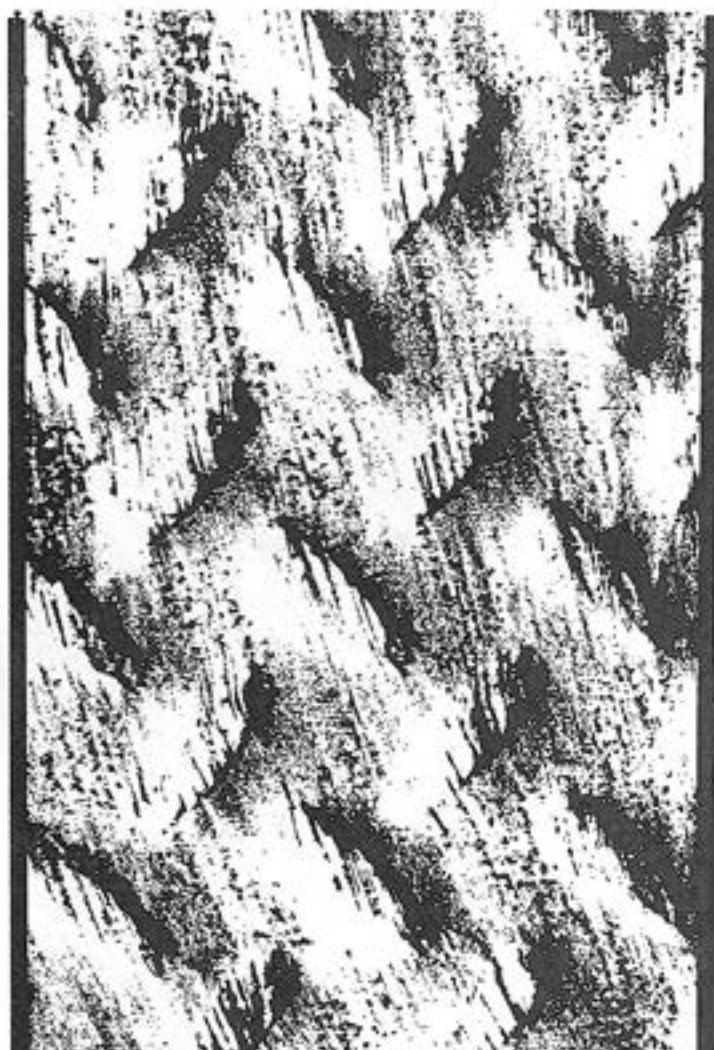
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INTRODUCTION

Is this a spontaneous event or is it systematically preplanned beyond the personal level where each connection is historically relevant? "We take up the jargon and notice that without the document our hands are free."* The audio/visual arts are very interrelated and I would like to emphasize that Unsound is not totally an audio oriented publication — we are very interested in expanding those boundaries; this point should be concentrated upon. We would like to encourage the further development of contacts and networking, because it is a simple expansion of the creative process. The support and input has been growing and we thank all the readers, contributors, advertisers, and distributors. "Probably one of the overriding features of our age — the end of a century, the end and the beginning of a millenium — is our fixation on catastrophe, holocaust, and threats both physical and psychological."* WD

* from Untitled text by Clifford Hunt, #1 — Unsound

* from Terrible Rain by Will Trophy, #3 — Unsound



New York City, July 1982

*the music drives us to frenzy
the images peel like skin after burn
the scorched bodies emit silent screams
mummified viscera*

victims of state-surgery-control

DECONTROL My senses

SO I can hear the darkness

pound inside me

the rhythm of your

life inside my blood

DANCE, DANCE TO

impossible images, impossible

dreams, the horror threatens

to wake us alive, TO GROW

LIKE cities whose limbs threaten to

explode

in the night, the darkness

of History descends upon us, making us

forget we are human

the animal prowls is our dancestep

the celebration of unspeakable ceremonies

meetings of animals in the dark

the cry OF wolves

the HOWL of the FUTURE

JUMP OUT AT US, CRASHING,

BANGING

the screech of tribal

rhythms threaten to dismember us

suck us from the past into

the NoWhere of our senses

of the dance

the nowhere

of our bodies

exploding

in history

- - b y d o o d o o - w a h - w a h



AND REPLY

For many years I've noticed that music as an activity is separated from the rest of life. Strictly musical questions are no longer serious questions. It wasn't always that way. When I was setting out to devote my life to music, there were still battles to win in the field of music. People distinguished between musical sounds and noises. I followed Varese and fought for noise. Other musicians also did. In the early thirties the only piece for percussion was Varese's *Ionisation*. By 1942 there were over a hundred such works. Now they are countless. Almost anyone who listens to sound now listens easily no matter what overtone structures the sounds have. We no longer discriminate against noises.

John Cage

LETTER

Saw your 'mag' at Wax Trax a few weeks ago, bought it, read it, liked it. One thing did bother me though. In the interview with Wes Robinson (vol. 1, no. 2), *Unsound* interviewer states that "industrial music is Throbbing Gristle intensified", and that "Fatrix is part of the old guard, the predecessors of what's going on now". This way of thinking seems to undo what noise work, new music work, garage work, etc., is all about. To talk about noise work etc. categorically ('industrial') or linearly ('predecessor') negates the thing that makes this kind of work culturally radical: there is no great history to drag around. People in these areas (punk, new music, and as in visual areas video and performance 'art') respond not to a history (predecessors, schools, tradition), but to the context of one's life. Traditionally, such people have been tagged 'eccentric' or worse yet, 'artists', labels used to maintain the integrity of 'history'. The healthy sign of noise work etc., is that you now see people taking nothing for granted: each develops his/her own 'tonal' system according to the tools within one's vicinity and one's response to his/her world at any given time. To perceive a progression in noise work is to overlay an 'historical' way of thinking to something that is ahistorical, non-linear, non-categorical, vertical, and context bond. Please, let's not start pigeon-holing.

Matthew Sommerville
1455 Fillmore St. #1
Denver, Colorado
80206 USA

REMKO SCHA



REMKO SCHA: What I usually tell people who have never heard my music is that I don't tell them what it sounds like, but I do tell them how it's made. I talk about the process, explaining what comes out of these mechanical set-ups. It's more complicated than one might think.

UNSOUND: Could you explain the process?

RM: I use strings and simple mechanical devices that play the strings, for example, a rope moving across a string and the rope hits the string with a certain rhythm. If you think about this in a simple-minded way you would think that it is really boring, because it would be basically the same chord all the time. You do get the drone of the basic, but that becomes a background thing. Also you get these completely spontaneous melodies on top of the drone, and you get a rhythmic variable because the motor does not run regularly. You have these changes where the rhythms can become very complicated, and suddenly it all can change and the rope goes into a different mode of vibration.

US: How many guitars do you use?

RM: It varies, on the record I have just two guitars and live I usually have five or six.

US: What is your relationship with Glenn Branca? (Remko's LP is on Branca's "Neutral Records")

RM: I have known him for a long time. I organized shows for him in Holland when he was playing with *The Static*.

US: Did you influence him at all?

RM: I think so, in a sense it was parallel, although at the moment when he was doing *The Static* it was different, he was doing vocals with the guitar playing, and he was also

doing more performance-type acts. What I did like at that time was the guitar playing, which was already a strong element within *The Static*. At that moment we had something in common in the way we treated guitars.

US: How did you develop to this point?

RM: In the sixties I did *happenings* involving people and electronics and what ever made noise: electric guitars, television sets, machines, just basically everything around. All of it simultaneously with hardly any control, where all I did was to see that everything got amplified loudly so it would make as much physical impact as possible. It was the overall idea of anarchy on stage — doing a lot of things completely incoherently.

US: Why did you start doing *happenings*?

RM: That came out of a couple of sources, one is visual art — the idea of readymades or simple juxtapositions of actually existing objects as art. That is what I was doing before I did *happenings*, which were the theatrical version with the same conceptual idea. I think that that was under the influence of the *Fluxus* people who were in New York at the time. The reason why I was interested in making that step was that it seemed more fun, doing something with actual people in a live situation, rather than just making these objects by yourself in a room. Also, it was my perception of avant-garde music, I would listen to Stockhausen or Cage and I liked that type of music.

US: But you weren't a musician?

RM: But I was interested in music. I never played instruments very well. I was interested in music more as a composer than a musician. There was something about

avant-garde music that I found very stupid, the idea that it was written and somebody had to execute it. I felt that this kind of music had to be improvised. These happenings were always billed as the New Electric Chamber Ensemble, I saw them as a generalization from music. When I started doing happenings it interacted with the spirit of the times, that was about 1966. After about a year or two it became less interesting because there is only a certain range of things one gets out of this situation, and it has its limitations. After that I went into improvised music, which was exactly about sound and working with the same group of people consistently, then seeing what comes out. In that context I did do experiments with drumming on guitars. I realized that I was interested in these machine-type sounds and automatic ways of producing music.

US: Why were you interested in machine-type sounds, etc...?

RM: One thing that we did during the happenings was to play electric guitars with mixers or drill the guitar apart. Juxtapositioning of machines and guitars was a known thing that I had done. It was literally the typewriter meeting the umbrella, so later I started trying these ideas with automated guitars.

US: Was that still in the sixties?

RM: No, early seventies.

US: Were you aware of Jean Tinguely?

RM: Yes, I had seen his work, not particularly the sound pieces that he had done. I did see some of his machines, but I don't know if it had an influence, because with him it was always sort of funny and there was always an emphasis on the way the machine looked. He made them look a certain way, almost like a cartoon. He approached it more in an ironic way — in a way you don't have to take serious.

US: Do you think that you are trying to remove yourself from your music?

RM: No, when I play live I'm in it more in a sense than someone who has a preconceived idea about a piece that he wants executed. What I am doing is really listening to what happens and on the basis of that I decide what to do with it. I become a part of the process that creates the music.

US: Do you play the machines like an instrument?

RM: In a sense, and in a sense they are playing me. To me the important thing about this music is that there is an ideological side, and for me it is meaningful that this came out of a different process.

US: Do you compose your music at all?

RM: No I don't, I'm more strongly against that than many

of these other people. I am really on the side of having just process happen, so I construct a process and then it happens and I don't know exactly what's going to come out of it. I usually have a feeling for what direction the music will take, but . . .

US: Basically it's improvised?

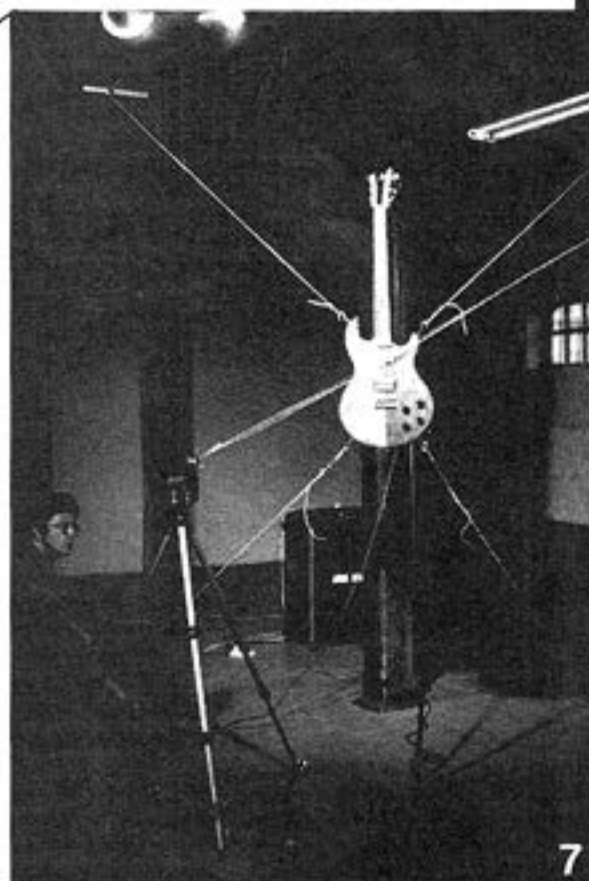
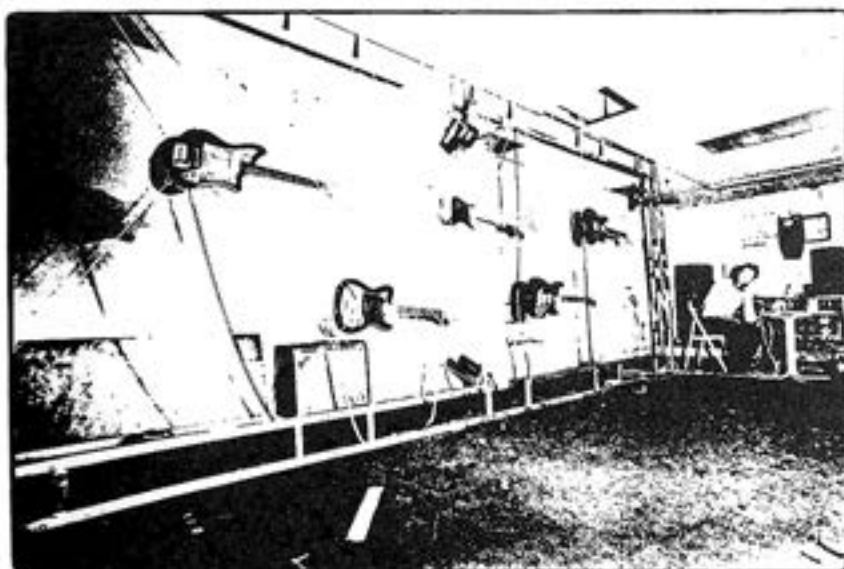
RM: Yes, I know when it's going to get more intense or quieter, faster or slower, I have a sense of the direction of the dynamics but I don't know the details — at a certain point strong rhythms come in and it is a complete surprise.

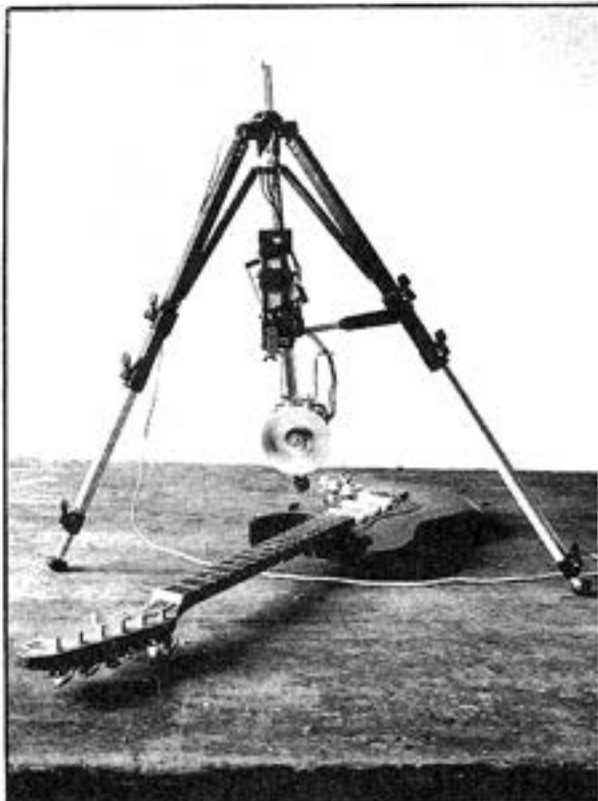
US: How do you control the speed?

RM: I use variable transformers and I have normal machines, I use saber-saws a lot. I just give them less voltage and they run slower.

US: What other variables are there other than speed?

RM: I can change distance, when I have a rotating object and it barely touches the strings you don't hear the impact much, so you get a continuing over-tone. If you move it closer it has impact, and if you move it even closer it just stops.





US: What kind of guitars do you use?

RM: I like to use different types of guitars for different sounds. I don't have any favorites.

US: Do you tune the guitars?

RM: I don't have particular systems about tuning or theories about tuning. I tune in a way that the chord makes some sense to me. I mostly use low strings because you get a nice drone and strong over-tones.

US: Are your shows loud?

RM: Rock and roll volume, let's say.

US: Do you play in rock and roll clubs?

RM: Yes I do, and I like that, because I like the process where people expect a band. I actually want that attitude, and then at first it's really weird, but when you actually grab an audience like that it is very satisfying, so much more than playing in an art gallery where everybody is willing to accept anything.

US: So you relate yourself more the rock and roll scene than to the art scene?

RM: I find it more interesting, it's a more alive type of culture than the art scene. When I get good reviews in *Melody Maker*, that's nice because that is very different, and it means more to me than getting written-up in *Art Forum* — it's a different scene and it's more real somehow.

US: Why do you say that the rock and roll scene is more real than the art scene?

RM: I don't know, it seems to be more rooted in an actual common experience of a group of people and less artificial. In the art scene it's predictable that at a certain point you've got to get this next movement of people to do something else. I don't feel any real dynamics there that have anything to do with the meaning of what's produced. Whoever is the first doing exactly this new thing, exactly at the right moment, not earlier or later, exactly at the right moment — you then become people of that movement. It doesn't feel real but it doesn't mean that I can't find things interesting there. Rock and roll deals more with actual life styles of what people do. This little punk thing you can say is a fashion too, in the same way the Expressionist painting was a fashion. But these punks

actually walk around and alienate their father and mother and people at the offices. It is a non-superficial notion of a lifestyle that exists, that you can find something meaningful for yourself by having a confrontation with the general culture. I think this is a process where art really means something, this notion of defining subcultures, in a sense that are not separate from the general culture — not a distant art scene. The most interesting part of the art scene are the essays that are written.

US: Do you think that punk and industrial music have common bonds?

RM: I think that historically and also content-wise.

US: How are they related?

RM: Industrial music is the more extreme avant-garde version of quite similar contents and aesthetics. With early punk rock I felt that they were embracing the Industrial culture, and now it has become a completely narrow style, therefore, for anyone who is actually interested in exploring things it has become impossible to do this within punk music.

US: Do you feel that industrial music has come out of these limitations? and/or the first initial stance within punk?

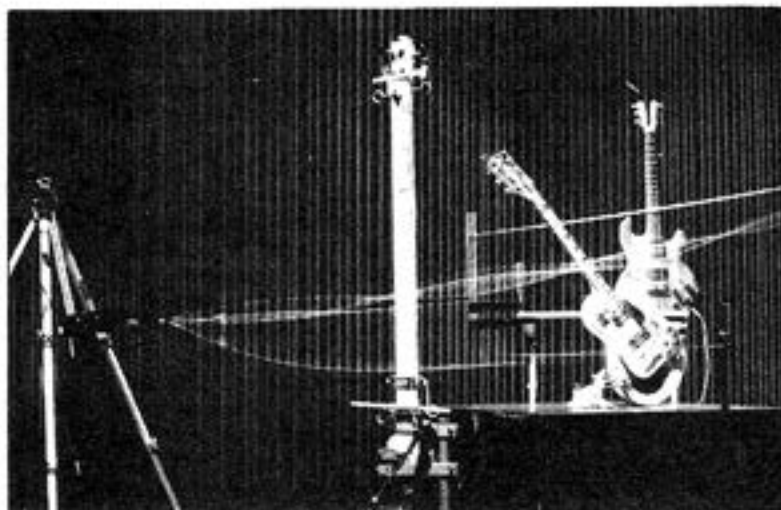
RM: Yes, my own music you wouldn't call punk but I was playing around with these ideas when punk rock emerged, and I did have this feeling that I was going to have an audience — an audience which isn't an art audience. I think there was a certain dimension of the music in the '60's which got overruled by this hippy-thing. Specifically the Velvet Underground, which was an incident that never got followed up and which presented a different dimension.

US: You played a recent Berlin festival — could you tell me about it?

RM: That was sort of a disaster for *Einsturzende Neubauten* because the microphone didn't work, so they spent the whole time in front of the microphone trying to get it to work. I found that to be really annoying, wasting everyone's time. At some point if it doesn't work you've got to give it up — put the microphone in the corner and do something else. If no vocals, do something else. That is my interpretation of what this music is about.

US: Is what?

RM: That you should be able to do that. If you make all this ugly noise that's terrific. I'm in favor of noise and it creates all these possibilities, it's not that you have one song and it has to come out exactly the way you rehearse it. With noise you have a lot of possibilities, and you should use them — otherwise it is self-defeating. ■



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EPP — a self explanation



drawing by T.M. Unfinished

T.M. Unfinished-bass:
I think EPP ought to say more.

The tragic untimely death of Todd really hit me hard. I would say that we had a close spiritual bond. When Todd died a part of me died. Due to his malignant hand tumor his death wasn't unexpected, what was unexpected was the mode of his death. He didn't die a slow painful death as we had expected him to. Instead reality pitched a fatal blow at the promising young bassist when the military personnel carrier smashed his VW "glitter bug" into little bits. This event has caused me to re-examine my life and my goals in terms of the fleeting spark that life really is. This is beautifully summed up in the immortal words of Kansas, "All we are is dust in the wind." I've decided that in everything I do I should do it to make it last, not just for my pleasure. So I've turned from my mindless fleeting usual ways to more et herial (sic) musical forms. I've hired the likes of Brian Eno, Robert Fripp, Tony Banks, Bill Bruford and Nikki Sixx to help me with my progressive "ART" rock band the Mahavishnu Arm McLaughlin project (or MAMP) and will soon be touring with my father John McLaughlin. Thank you very much for your patience, I love you all!

peace and tranquility

— Mark Arm

Stephen Tuzhynski 5-11 138 lbs. 18 Blue Eyes wavy brown hair

Stephen hails from Mercer Island, a well-to-do suburb of Seattle. When he's not playing guitar in Mr. Ep- he's writing poetry, playing flute or riding his bicycle. That is, when he is not looking at girls. What kind of girls does Steve like? "I like them all. But I especially like intelligent girls with a good sense of humor. Looks aren't that important to me." It looks like Stephen Tuzhynski has quite a future ahead of him. Best of luck Stephen! (Future Plans: Stephen is going to do a solo project called "The Stephen Tuzhynski Band gets lottsa (sic) girls.")

"Exactly where is it I am trying to go?"

—ST, 1/30/84

Taylia Christian, despite repeated attempts, was on vacation in California, getting herself a nice tan and ire of her fellow band members.

Jo ann Smitty ----- "A Final Statement" ----- 1.30.84

1. Epp, when at its most extreme, equals sickness. Live, all the horrors go away.
2. The results are what counts, the process was ancillary. Lydia Lunch did whatever she wanted and called it rock 'n roll, we did rock 'n roll and people called it everything ("punk", "art", "hardcore", "jazz") but rock and roll. Our vast eclecticism led to our breakup but also to our success.
3. All encompassing; 5 separate people (2 girls, 3 boys) there was no organic unity, as we were all ourselves more than a group. Satire, humor, violence, total sound, and sheer volume were our main aspects. What I think bothered people most is that we were never just one thing...
4. Enjoy our new found freedom, sound has been concentrated (2.3.84) and is now free to all. Anyone can use any aspect of it that they choose, thus our job is finished. [I would like to say thanks to Laura (always) and Debby]...

"the rest I leave to your conscience." Peter Wick (80)

TWO PAINTERS, COLOGNE, 1924



A complete EPP discography (in this 'reality')

Records:

Of course I'm happy, why?, (Pravda) 5/82
 "Out of Control" on Seattle Syndrome II, (Engram) 1/83
 "Jaded" on Mighty Feeble, (New Alliance) '83

Tapes:

"Mohawk Man", "Talks to Youngsters" on Volume One, (Pravda) 6/82
 "Spooky", "Genocide" on The Public Doesn't Exist, (Dog) 9/82
 "Strong Arms of the Law", "Smile" on What Syndrome?, (Dues Ex Machina) 2/83
 "Intellectual Fool", "Jaded", "Mohawk Man" (live) on First Strike, (BTC) 11/83
 Live as all get out!, (26 song live cassette), (Dog/DEM) 12/83

Shows:

EPP played 18 shows between 1981 and 1984 (2 in '81, 7 in '82, 7 in '83, and 2 in '84)

Mr. EPP complete discography: Alternate Reality

Hit the Creek, 5/79
 Even More Live, 9/79
 The Girl with the diet Dr. Pepper Eyes, 6/80

EPP is:

Mahavishnu Arm McLaughlin — guitar, vocals
 Jo Ann Smitty — lead vocals, alto saxophone
 T.M. Unfinished — bass, rat distortion
 Stephen Tuzhynski — guitar, backing vocals
 Taylia Christian — drums

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Herein lies some solution — activities, opportunities and resources for your everyday creative-type person.

This column is presented by CIRCLE ARTS, INC. — a non-profit Public-Arts resource organization — and is dependent upon your input. Send your comments and information to CIRCLE ARTS / WEST.

MUSIC: FRIDAY NIGHT MUSIC (bos 60606, Palo Alto, CA 94306-0606, 415/493-1269) holds regular evenings of spontaneity in which musicians, recording engineers, dancers, and videographers get together to create spontaneously and walk out with a C-60 tape and a video. These are ongoing events from a non-profit organization. There is a radio show called the "HOME TAPER" (c/o Joe Schmidt, WMUH-FM, Box 10-B, Muhlenberg College, Allentown, PA 18104) that "consists entirely of independently and privately produced cassettes. We get tapes from listeners, air these, and make copies which we then exchange for tapes by other Home Tapers, as well as with independent tape labels and radio stations. All exchange tapes also get airplay. We now have about 50 exchange contacts worldwide."

RALPH RECORDS (415/546-0881) in San Francisco started an "interactive computer bulletin board" available internationally on February 1.

"**NO OTHER RADIO**" (1640 18th St., Oakland, CA 94607) is just that, aired over KPFA-FM in the Bay Area; they will play your tape. **GORDON FORSTER** (118 River Road, North Arlington, NJ 07032) is putting an independently produced tape compilation together and wants your tape.

A new alternative music magazine is rising — **NO COMMERCIAL POTENTIAL** (Box 3531, Omaha, NE 68103). "**OPEN SYSTEMS PROJECT**" (c/o A. Croibien, 11, Rue de l'Ecole, 4.051 Strivay, Belgium) is published every two months in Belgium and is "totally self-produced and self-financed, devoted to non-conventional music" and is seeking submissions and communication.

HEAD PRODUCTIONS (c/o Garry Estep, 904½ E. Broad St., Columbus, OH 43205) is forming a collective of electronic artists.

"**L'HEURE EXQUISE de RADIO 21**" (c/o Jean-Louis Sбилle, 50, rue de Pascale 1040 Brussels, Belgium) is a French-speaking, late-night radio show and will play and review records, cassettes and new activities.

FILM/VIDEO: CENTER FOR NEW TELEVISION (11 E. Hubbard St., Chicago, IL 60611) offers grant assistance and organization for video artists and filmmakers. **VIDEO NETWORKS** (c/o Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107) is a national monthly on independent video for \$10 a year.

STORM VIDEO GROUP (Box 1761, Dearborn, MI 48121) is a Detroit-area multimedia collective producing a music TV show for Group W Cable and they offer contacts for bookings and airplay. **FILM & VIDEO TRAVEL SHEET** (Carnegie Institute, Section of Film & Video, Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213) is an access periodical for independent Film & Video makers. **VIDEOSWAPPER** (Box 309, Fraser, MI 48026) is a video equipment and information magazine. **INDEPENDENT** (625 Broadway, 9th Fl., NYC 10012) is a magazine of independent video. The cheapest video studios in New York City are **YOUNG FILMMAKERS/VIDEO ARTS** (4 Rivington St., NYC 10002).

BROADCASTING (c/o Panaxis, Box 130, Paradise, CA 95969) is the book to show how to start your own cable station, FCC licenses, etc. **RICHARD L. VEGA & ASSOCIATES** (Box 191, Pasadena, MD 21122) offers help with low-power TV station filing.

IN PRINT: FIRE IN THE LAKE (533 B, Clayton St., San Francisco, CA 94117) is a newly forming publication that is concerned with "political art as a prelude to action..... awareness of how people can act in their personal lives..... this could include anything and everything that might inspire change on any level." They are seeking contributions of any sort.

POSTART MIX (217 Erie Avenue, Quakertown, PA 18951) "xerox your art and mail it — a mail art exchange, we will exchange our art for yours."

JACK ROSENBERGER (2310-C Dwight Way, Berkeley, CA 94704) is compiling a book of interesting and unusual rock 'n roll experiences.

DISCOUNT ILLUSIONARY GUIDE (c/o A. de la Pena, 605 Lyon #7, San Francisco, CA 94103) is seeking submissions. **ARTIST BOOK RESIDENCY** (c/o Nexus Press, 608 Ralph McGill Blvd. NE, Atlanta, GA 30312) is seeking proposals for the 1984 edition of "creative uses of the offset printing medium to produce original art on the press. The term 'book' should be interpreted in the broadest sense." The winning artists will receive an honorarium, materials fee, press time, a facility, air fare, a per diem and royalties. **ME MAGAZINE** (Box 182, Bowdoinham, ME 04008) is a mail art magazine. **ISLE OF BUNK** (C/o Craig Snyder, 127 Sea Island Terrace, Boca Raton, FL 33431) is a poetry fanzine. **MODERN CULTURE MAILING LISTS** (Box 134 Harvard Square, Cambridge, MA 02238-0134) is a best source of addresses in bulk on new topics such as artists' books, technology of artists, photo, computers, video and periodicals.

ART & PHOTO: PHOTOGRAPHIC SOCIETY OF AMERICA (2005 Walnut, Philadelphia, PA 19103) is the largest amateur photographic organization.

THE NEW PICTORIAL SOCIETY (7155 Rival Rd., Canoga Park, CA 91307) is another amateur photo club. **ARTISTS' & CRITICS' FORUM** (box 1885 Grand Central Station, New York City, NY 10163) is a well-distributed letter of and about fine art in New York City galleries. They are also looking for contributions to be published. **PRINTED MATTER** (7 Lispenard St., New York City, NY 10013) is to be the best store and mail-order house for artists' books. **UMBRELLA** (c/o Judith A. Hoffberg, Box 3692, Glendale, CA 91201) is a comprehensive bi-monthly newsletter on mail art and book art in the international scene, complete with information and activities.

PERFORMANCE & MULTI-MEDIA: MEDICINE BALL STUDIOS (c/o John Gruntfest, 415/535-2412, Oakland, CA) is producing regular evenings of "ritual cycles based on the moon, a place where people can come and generate energy through music, poetry, dance, art and free being. Expect the Unexpected." Location moves around the San Francisco Bay Area, call for information.

PERFORMANCE PARTIES (c/o CIRCLE ARTS, INC., 1492 E. 17th St., Brooklyn, NY 11230) are weekly events in which "anyone can perform anything for 10 minutes or less" in New York City. Also, CIRCLE ARTS is seeking people who would like to start PERFORMANCE PARTIES in their own communities.



photograph by Roli Mosimann

(an interview with Thurston Moore of Sonic-Youth)

Unsound: How long have you been doing music and what is your training?

Thurston Moore: I've been doing music forever. My father trained me being a professor of music.

US: What are your influences, your earliest and then more immediate ones?

TM: When I was seven my brother bought me the Kingsmen's "Louie Louie" and told me it was him singing and I believed it. I still do. That and my dad playing piano constantly were the most influential when I was younger. Now it's the last line of the song "insomnia" by Government Issue on the Boycott Stabb LP.

US: Why did you start playing in bands?

TM: Forget it — there's no why about it. The only other alternative was too messy.

US: Were there any specific ideas or concepts you had when you formed Sonic-Youth and what gave you the initial inspiration to form the group?

TM: I didn't so much form the group as maybe instigate the group. It's formed itself and still does. To a degree we're like-minded but each member's conception musically (etc....) of S-Y is different and so friction is felt. For the most part it feels good.

US: Could you tell me about your song writing structure and possibly how you work with dynamics in terms of the song?

TM: We get the guitars and hardware and work and play and things come out and we keep and repeat and expound on what we like and songs take shape. To make material dynamically interesting — to ourselves at least — is seemingly important. The 'right' dynamics are either instantly apparent or have to be discovered through constant rehearsal. Creating music where the dynamics totally rule the song structure is something that's pretty

fucking cool.

US: Do you improvise much?

TM: Not much. We'll improvise live only as segue to the next number. Those moments sometimes are the coolest part of the gig. We're interested in spontaneity over a slight but definite structure but usually when something like that is written the song will get more regimented as time goes by and then get old and die and we bury it. Einstürzende Neubauten are great with that idea. Total improvisational rock music is being cultivated here by people like Charles K. Noyes and John Zorn.

US: Do you consider Sonic-Youth to be a rock and roll band?

TM: Yes. It's what it feels like.

US: Could you describe how you approach playing the guitar, especially when creating more unusual sounds with it? Also, how do you approach tuning and rhythm?

TM: We approach playing the guitar sort of with one eye open and one eye closed. We fuck with it and have yet to exhaust its possibilities. For the most part tuning and rhythms are accidental and if too complicated are notated.

US: Could you tell the names of each band member, and what they play? Also, how long they have been in the group?

TM: Kim Gordon, who usually plays bass and sings, has been part of SY since its inception. Lee Ranaldo plays guitars. We asked him to play with us after seeing him play with Glenn Branca. At that time, two years ago, Richard Edson of local band Konk was drumming with us. After Richard left, Jim Sclavunos (Teenage Jesus and the Jerks, 8 Eyed Spy, Panther Burns) played a while and did most of the work on "Confusion is Sex" LP, then he got married and left and Bob Bert joined us and to this day is our drummer.



US: One aspect that stands out within Sonic-Youth, I think, is your (the group's) compatibility — can you talk about how each member of the group interacts during playing?

TM: Friendship with respect, care, understanding, and honesty makes our world go around, on stage it's either magic or harsh work.

US: How do you view being caught between the art-band/punk band label, and how do you relate this, if at all, to industrial music?

TM: We're not caught between anything. We're set free and to deal with such an idea is to laugh. It's all a fabrication of rock journalism idiocy (Robert Christgau/N.Y. Rocker school, that is). Industrial music? We're industrious and the factories blowing sound through our windows are awesome but...

US: How were your European tours arranged, and where and whom did you play with.

TM: Both Lee and I toured with Glenn Branca in May 1983 throughout Europe. We were paid \$350 a week and saved it and with a little borrowing from friends in NYC we flew Kim and Bob over and did our own mini-tour in June. We set the gigs up mostly throughout Glenn's tour. In each city we'd promote ourselves and set up a gig. We are fairly unknown but went over well enough and scored a European licensing and recording deal with Berlin based Zensor Records. Through that label and help from Recommended Records in Zurich, Switzerland who distribute the U.S. label we work with (Neutral Records), and a loan from Lee's wife, we were able to set up a second tour in the fall which was larger and much more successful. Some of the bands we gigged with were PIL (stupid), SPK (pitiful) and local acts who were pretty cool but their names I forgot. Names like Liechenspiedliche-nacht or something.

— CONFUSION IS NEXT (T. Moore) —

I maintain that:
Chaos is the future and beyond it is freedom
Confusion is next and next after that is the truth
You got to cultivate what you need to need: sonic-tooth
Stick your fingers in your mouth
Squeeze your tongue and wrench it out
From its ugly fucking cancer root
You got to cultivate what you need to need: sonic-tooth

US: What do you think of the London music scene and why do you think you're disliked there?

TM: London feeds Europe and consequently the U.S. with a false star system on a null culture which steals and twists American roots, but who cares — fuck it. As far as I'm concerned we're not all that disliked there. We played a non-set at the Venue where we did nothing but scream and throw our equipment and theirs around for about fifteen minutes. It was based on total contempt for the London music scene which treated us like assholes. We should have shit on stage and thrown it at them. Our reviews there have been somewhat favorable. For some perverse reason we feel like going back there.

US: You have said that N.Y. is not a supportive scene, and I know that S.F. is not supportive of local acts as well. Do you have any comments on the nature of why scenes are not supportive of its local bands?

TM: I've stopped caring about that. Musicians, artists, etc., will support each other personally.

US: Who are some of the groups that you play with, other than the SWANS?

TM: We like to play with Don King which is comprised of people, ex of Mars and DNA. They have a great anti-urban-paranoia instrumental mood. And Live Skull is cool. And Heart Attack. Saw Butthole Surfers and they were pretty alright. Ut who reside in London now are great. This band called Rat At Rat R is a groove. Virus is good, Bag People too.

— SHAKING HELL (K. Gordon) —

She's finally discovered she's a.....
He told her so.
She's a.....
Come closer and I'll tell you
I'll take off your dress
Shake off your flesh
Devil may care/devil may come/devil may not
Turn around
Turn around—shake

photograph by Victor Polsson-Tete



— MAKING THE NATURE SCENE (K. Gordon) —

Going back to these origins — The city is a natural scape — Order in the details
 Confusion, uproar in the whole — In nature reality is selection — The tool of critical intervention
 Fragmentation is the rule — Unity is not taught in school — You are an unnatural growth
 On a funny sunny street — The city has forgotten you — Its symbols of the past
 The meaning of its state — Its order of decay — Standing now in columns — Making the nature scene
 Making the nature scene — Waiting to make their pay — There is no resistance to
 The signs along the way — Standing all in columns — Waiting to make their pay
 Making the nature scene — Waiting for the day — There is no resistance to — There is no resistance to
 Salvation means to count on you — It just means to count on you — Make that nature scene
 Making the nature scene — Making the nature scene — Making the nature scene

— KILL YR. IDOLS (T. Moore) —

I dontno y///You wanna impress christgau/Ahlet that shit die/& findout a new goal:
 Kill yr. idols///w/sonik death/"its thee end-of-the-world"/yr. konfusion is sexxxxxx.



photograph by Catherine Bachmann

US: What is it you like about the SWANS?

TM: SWANS are beautiful, big, gliding along the water. I once saw a guy slap a swan with his paddle and the swan flew up and gnashed and clawed the guys face, neck, chest and arms to bloody strips. Swans are graceful. I teased one once and it turned ugly and insane and tried to bite my head off.

US: How does NYC influence your music, and why do you live there?

TM: NYC is a sensory assault especially where we live — low rent, crime/grime infested streets and it's terrible, terrorizing and terrific. As far as humanity and relationships go it's intense learning and can stimulate creative growth like no other area. But then so can South Fork, Kansas. It matters what you want. We want this environment. Most of us move here with a sense of naivety and a need for legendary excitement and once we find out the truth we're addicted to NYC's beauty. Words fail me on this one. We piss on the New York snob image.

US: What do you do to survive (day jobs, music, etc...)?

TM: We work day jobs that suck and then tour and then have to find other shit work. Having the music be self-

supportive financially is a common dream here and I'm sure there.

US: Could you tell me about your fanzine Killer?

TM: Killer started as a fun fanzine spurred on by other fanzines we groove on — Touch and Go, Sick Teen, Forced Exposure, etc.. The excitement and enthusiasm of those fanzines changed my life. Killer is just now getting focused as a NYC zine. It's just pictures, lyricism and record reviews. Unlike most major U.S. city's it's one of the very few fanzines from within. That lack is another reason why it's happened.

US: Do you see any changes ahead in terms of Sonic-Youth? What do you see in the future in terms of music, in general?

TM: Sonic-Youth changes naturally and we trust it at that. The future of music is in light — where both sound and light become one but there'll always be the opposite and in the middle.....we don't know. We'll find out soon enough. We brake for mutants. ■

For correspondence and information on Sonic-Youth, Killer, and Ecstatic Peace Records & Tapes you can write to: SONIC YOUTH, 84 ELDRIDGE ST., APT. #5, NYC 10002 USA.

Ecstatic Peace is a label we've just begun and the first release is a C-60 cassette called 'HARD ROCK' with Lydia Lunch on one side reading some hardcore pornography she's written and Michael Gira (of the Swans) on the other side reading a piece of his concerning cannibalism and its resultant carnage. \$5.00 postpaid from us.



from

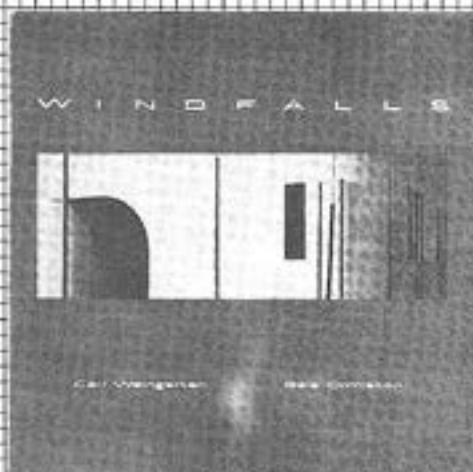
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FIG. 1. This patient, a male aged 33, suffered from flame burn of 98 percent of the total body surface area, including a third-degree burn of 98 percent of the body surface area. Hands were disarticulated through the wrists on the sixteenth postburn day.

-GOD IS INSANE-



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PRISON

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LIVE REVIEWS

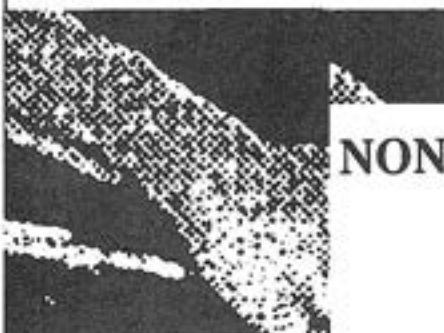
Eschewing conventional instruments in favor of actual industrial tools, the four-man group appeared Tuesday at the On Broadway and made the place look, smell and sound like a foundry.

San Francisco Chronicle

NON/EINSTURZENDE NEUBAUTEN/MARCH SIX, 1984/ at the On Broadway, San Francisco, USA (also on bill were Rhythm and Noise/Mark Pauline)

The On Broadway became a modern Cafe Voltaire as Einsturzenne Neubauten, Mark Pauline and the rest of the ReSearch crowd took over to fill us with their version of the decline of the Western civilization.

AMK



NON

Non's "performance" was very non-eventful, he and Alex of E.N. did a duo: Boyd (Non) lay on a table with a concrete block on his stomach and Alex put bricks on top of the block, and then broke the bricks with a sledgehammer. A microphone was placed in front of the action and supposedly this microphone was treated with a delay, but because (I think) of technical difficulties this effect did not work. After Boyd and Alex completed their display of manlyhood, Alex and Boyd moved to the far back of the stage where they positioned themselves with their backs to the audience and proceeded to play an audio tape (tapes) of noise. I can't figure out if they were live mixing the tape or if they were standing there only as a further symbol of juvenility. The noise lasted for about 10 or 15 minutes, then everyone courteously clapped.

WD

"Boy George in Metal or German Nonmusicantiavantgarde POPS out on the San Francisco music scene"

by Matthias Lindner-hanna

Finally they made it across the ocean to pour on American stages their sweat resulting from performing their power tool obsessed prophecy of the end of all established musical forms. It was almost confusing how smooth they carried that through. The fact they didn't actually drill the floor of the On Broadway does not necessarily mean though, that the serious but just mildly shocking selfdisplays of a Genesis P. Orridge are serving that image any better. It seemed obvious how far it was in their potential to create friction — that very unpredictable, insecure and destructive spontaneity. If there was ever a question about it, the answer would be easy: touring the states as an overseas attraction... you can't afford it. That might make them appear disillusioning, but not less

interesting (being way ahead of someone like Boyd Rice, exhibiting his backside earlier that night, whose idea of provocation does not seem to go much further than to play pretaped noises in a machopose). EINSTURZENDE NEUBAUTEN are as professionals routinized enough to do without any TOO blatantly self-serving heroics. After a few years in the (definitely) busy biz they cannot deny having developed a certain precise efficiency as far as stage-presence goes. And they even manage to do this without becoming victims of their own routine. While knowing their turf (or better, concrete) they are still looking, concentrating on each other pounding-out their steel-dramas. The cult-role they meanwhile undoubtedly, or inevitably got into, they handle in a pretty sober way. The



public once again seemed to be hungry and willing to salute these hardly "obscure" gems of subcultural trend-setting. Under the effort of the ReSearch-activists the whole show was set up to embrace the poprevolutionaries in a frame of experi-mental (and experi-meaty) local anti-art heroes; a frame they, "E.N.", fortunately stuck out of inspite of their still growing list of NME*, etc., references. (Who said San Francisco Chronicle?) Keeping up with their promises, but also not exceeding them, they created a comfortable atmosphere with a (still) fresh approach towards (still) traditional entertainment — an approach from a different angle with different tools — but undeniably following conventional patterns. A semi-subtle form of — entertainment.... (The key to this muddy, so un-ideal reality can be found in the fact that in our society not only the professionally creative person/artist himself is subjected to common consciousnessforming images which he could break out of by simply rearranging his understanding and conceptions — no, in order not to be completely misunderstood or unappreciated, and by this unsuccessful, he has to take into account the other side of the coin (!) — the consumer, potential buyer, or the more sophisticated, the advanced, analytically observing critic — and all not unaffected by commonsense — opinions, morals in all variations, trends, etc....) While this is a serious matter, EINSTURZENDE NEUBAUTEN's part in the game can be felt as one of enjoyable consequence... Supposed you accept tolerantly that even (an anti-) singer like BLIXA BARGELD (not accidentally meaning 'cash' translated in English) whose confidence as a popstar is

based on his belief in busting dimensions of vocal expression — that he apparently moves within the not particularly daring vocal range of some sort of alternative heavy metal scale. This again doesn't seem to prevent, but, more to induce popularity. To all by now possibly offended followers of a musical nihilism (in some cases very eager to replace professional perfectionists by professional 'dilletants') — I can justify that: EINSTURZENDE NEUBAUTEN are a band typically working towards wrapping their nonmusic — powertools or not — into a certain structure, elaborating a certain distinct sound (for which they also needed a nonmusic sound-check) with certain repeatable characteristics. They are not trying to keep melodic structures out of their well controlled 'noise'; they even offer the dedicated listener the odd enjoyment of encountering some hits — SONGS they have been playing for years. It is their particular style which makes them occupy a more sophisticated level of popmusic, and their effective function (ing) as successful antiwhatevarevanguardists still leaves some distance where autographs are given. That the evening was pleasant rather than draining, in my feeling, is not necessarily disappointing — it would have been had I REALLY expected some experimental material. Seeing it as an original way of fairly easy-listening one can be fascinated by their appearance and output — but how about the people who took it (and themselves?) serious — or worse — were still convinced of that after the show? Were there any??? ■

* New Music Express, England...



put a chain saw to a fender

Sparks flew as one of the musicians



figure 1

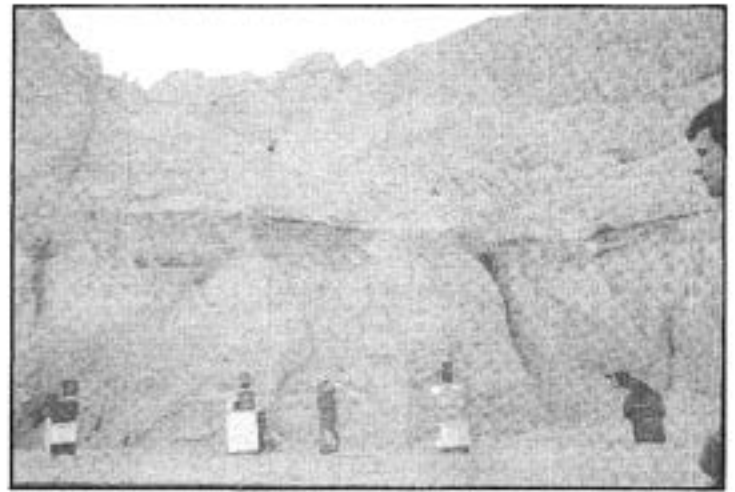


figure 2

MOJAVE AUSZUG

4 March 1984

with Djemaa-El-Fna, Mark Pauline, Boyd Rice, and Einsturzende Neubauten

Capture of neutrons by free protons (figure 1) corresponds to the direction of spin.

The scattering of neutrons is the reduced mass of scattered particle and scatter (figure 2) where inertia is their interaction potential.

Phase shifts as a function of angular momentum contribute to the cross section for collision (figure 3).

Upon absorption of energy a molecule becomes excited and may emit light (figure 4) which may be employed to advantage for the detection of ionizing radiation.

— Michael Sheppard

NEUBAUTEN

figure 3

figure 4



BRIDES OF CHRIST II

by Alex B. Thomson
(traveling thru Germany,
February, 1984)

I've been staying with friends here in Germany over the Christmas holiday and on Christmas eve I saw a group that really took me by surprise. My friends, who run a sound equipment hire-shop, had rented some p.a. stacks to a church organization for an International Young Christian Festival. Normally, of course, I'd have avoided such an event, but my friends had to be there to look after their equipment, so I went along and I'm really glad I did. Most of the acts were the 'Jesus wants me for a folk-singer' type, but on this particular night the headliners were a group of three guys and two girls called 'The Brides of Christ II'. When they started up, I thought somebody had sabotaged the mixing desk; there was a very loud screeching rhythm and what sounded like at least three different tunes all being played at the same time. After about five minutes, when it had sunk in that this was not an accident, members of the crowd started leaving — about one-third of the audience left by the end of the second number. Those that remained were either entranced or stunned I guess — most seemed to be enjoying it, including a small group of kraut-punx wearing TG badges, down near the stage, who had obviously been tipped-off beforehand.

As with all extreme electronic music, it's difficult to describe the actual sound. First, it was loud — very loud. Heavy rhythms dominated most numbers, with taped FX and chunks of speech, prayers, chants, slipping in at odd moments. The band was all supposedly Christian, but it all sounded pretty devilish to me. Everyone in the group seemed to be doubling up on at least two instruments each, with the girls vocalising besides, sometimes

crooning tunefully, sometimes weeping, wailing, and gnashing their teeth. The overall effect was akin to Whitehouse playing big-band jazz as notated by Stockhausen.

Although two of them are Europeans, the group is presently based in the States and, after a couple more gigs in Germany and Italy, they will be returning via the U.K. to Florida, where they will be working on their debut album and planning assaults all over the country. ■



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Contromplelities

THE
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OF
ART

The particulars of the lives of Beuys can be found in countless documents. The application is best served not by repetition of his selfsame rituals, but by considering the elevation of the artist into a sensitively tuned species, a theatre contrasting the ordinary mechanics of human behavior. Continuous effort in being, will & knowledge result in an eventual wealth of capacity. The apotheosis is not the world as we suspect it now, but a landscape motivated by understanding.



JOSEPH BEUYS,

the day
gurdjieff
died.

AN *Epictiography*



Intandinee

College of Immortals said to ascribe to forgotten particulars. Joseph Beuys, the day Gurdjieff died...in plaincoat washed & ragged & following no overhead doctrine. Ritual society corresponds to transmuting chemical habits into a progressively clearing being. All participation within the practice of metaphracting culture symbolizes regeneration. CONCEPT, ACTION, OBJECT. Learning in proportion to the inevitable mysteries,...Free International University has become a way to activate intimate schools of remembering.

Somed

Materializing on a mongrol tundra, the frozen body of stagleader Beuys wrapped in fat & felt. 8 days in a coma, he may have died, or acquired demiurgic essence. A life crises, a depleted body in plane crash wreckage, transformed in the course of 30 years into a benevolent cosmogony.

Easily, his living after "dying" takes on sculptural form, his will automatically detached from bodily restraint. Or some years later having to fend with coyote pacing madly locked in a gallery rolled up in a rug. From riding an edge near death the tone & timbre of ritual man is by exclusion decided.

Each step saves life or removes death. Constantly reminded of death, emptiness & action take on anti-quated force. There is an expanding chromaticism & a species preparing to change.



Your guide is Metal And, a former saxophonist (someone stole it) and one of the Two Dogs in Paris, a post-nuclear mutation team of performance artists.

OPPOSITIONAL POP

Introduction:

The following text is from an on-going correspondence analyzing 'oppositional' music as a subversive tactic, as communication, etc. What is found here are but a few very brief extracts from an otherwise lengthy and probing discussion that seeks to discover the ways in which music is contained within the confines of Capital and how music can be used to break from those confines. The reader who is inspired by these few lines may obtain a copy of the correspondence from: Greg Jamrock (648 Alcatraz Ave. #105, Oakland, CA 94609 USA), or Perry Phillips (4007 Whitman Ave. N., Seattle, WA 98103 USA). Please send \$1.50 for printing and postage costs.

Petty Capital

What seems to be overlooked, or yet to be mentioned, is the fact that bands are not only dominating due to their possession of petty capital — their equipment — but also due to the fact that the audience is assembled as an audience to observe a performance. If an audience is essentially the same as the performers — naïf artists — but lacking the equipment to perform, it would make little difference as to the specific performance which is attended. The audience is assembled to see the specific performance not necessarily due to their aspirations to be on a stage, to be the performers. The "spectacle" encourages imitation, but the audience's aspirations to be the spectacle is separate from their aspiration to see the spectacle in the immediate sense.

Substitute Contact

A band with "radical" intentions can be brought down to the level of the audience in terms of the illusions created by the spectacle of oppositional performance. How does the audience instill in the band a feeling of "real activity," that they are in actuality being radical — making constructive change regards their personal and political lives. The false communication of applauding, dancing, and other varied manners of responding to the band give it (the band) a false sense of achieving change — a substitute contact for real activity that alters social relations. If a band proliferates power relationships, the audience can merely reciprocate....

Atomization

It can be argued that the lack of rhythm is an attempt to de-code the spectacle's referents of rhythm — of what has been conditioned as the proper tonal referents from which to dance, group, to — to connect. The lack of rhythm de-codes while it re-codes the referents of the spectacle: challenging while expanding it. The lack of rhythm pushes people to explore other tonal referents from which to dance to and their pushing is still contained within the spectacle — the spectacle they create and proliferate (the power relations of audience/performer).

In terms of atomizing affect of the DIN, I don't think that sheer volume alone creates separation, (though volume certainly does have a totalizing effect on that sensitive part of the anatomy, the ear — cutting people off from tonal communication emanating from other than the band). A stage with someone on it, the pre-construct of a psyche that is there to see a show, etc., achieve an atomizing affect. To what degree, in terms of the pre-construct of a psyche at a show, does an individual come to communicate with the rest of the audience and to what degree do they come to be fulfilled by the band? It is the commodity process in motion: one is there for the spectacular commodity and its promise of fulfillment (in this case the promise of "being radical").

Self-Critique

Not only can a band critique its relation to the audience, but also the very relationships within the band. There are a multitude of reasons that one is in a band, sometimes shared, sometimes not — anti-music tendencies, to use the form of music as a subversive tactic, exploration and pursuit of creativity, to be the spectacle, as a compensation for an otherwise meaningless life, etc. There is rarely a collective equality for band members to be working together. Though one individual's intent is X, another's is Y and the 1st person manifests power relations by parasitizing the 2nd's ability to perform a useful function for the 1st's need of, for example, utilizing music subversively. This occurs despite the 2nd person's different intent: a proliferation of typical power relations within Capital... ■

Bill Davis

mid-January winds course the dark Milwaukee streets like rampaging Arctic intruders. cold it hurts. Yet down on Center Street,

And they all sat on their car and listened for 15 or 20 minutes. Then Chrissie Hynde comes up and says, 'Hi, I'm Chris. would you like a gig tonight?' We were freaking out by now. I mean, we had talked about going and playing for the pre-concert line, for change. We played a short

words, I left in blanks. When we got to the lines 'C'mon, Dad, give me the car/C'mon Dad, I ain't no runt/C'mon, girl, give me your _____/ 'Cause I ain't had much to live for' the place exploded, like for the Beatles, the Who! They threw me out of the Honor Society and some

even an eventual ly I did. They w Redford the boy

The fans at U2...

I want to be a toaster-oven

I want to be Johnny Rotten

I want to be a snowmobile

...starving to be something

(The group expects to be in New York ring re...

Some e... emm... the Henders... the... oustical... street, i to open their August 23, '81 show, was a pure... d gone down... d asked... nager... o busy, even though there wasn't anyone club. So... said fine and... the Oriental Drugstore... rth. All... such... taking... So we... play... know, with the guitar cases open for change the way we always do. And this mes out of the Oriental Theater, which is the Drugstore. He had a British accent ve us some change and listened. That's hit that he must be with the Pretenders e their name was up on the marquee. We he was a roadie. So we kept playing, soon he came out with the others. Then eed he must be James Honeyman-Scott.

"One club actually has a policy that the bands are supposed to be habitués of the club when they're not playing there," Ritchie says disgustedly. "If you don't hang around the club and spend money, you don't get booked on any good nights."

Gano adds, "in Milwaukee there's an unwritten rule that you just don't play in street. I suppose some people don't think it's... We've taken our instruments on the bus to get to gigs a number of times."

The... 18, Ritchie, 21 and DeLor... as a band... Ritchie and DeLorenzo... as a free-lancing rhythm section. And Gano, who just graduated from high school last May, had been playing solo.

Gano and Ritchie first played together for a National Honors Society awards ceremon Gano's high school. It turned into a scen wild as anything in *Rock 'n' High School*. "I met Brian the night before at a punk and asked if he'd like to do a couple songs me" recalls Gano, who was known as a

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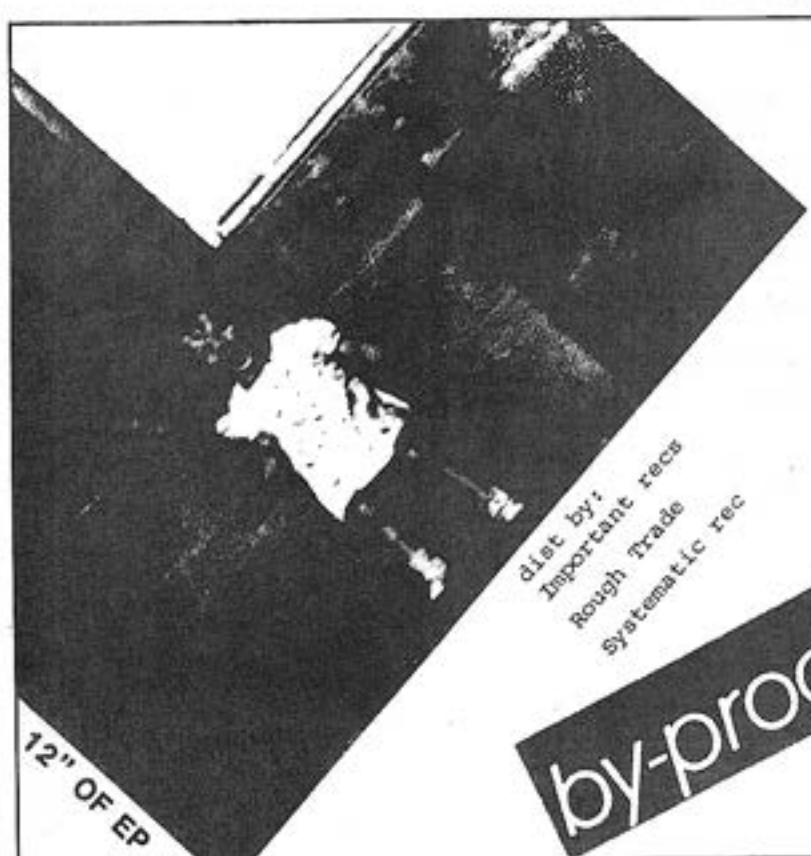


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On-U sound

On-U Sound Records began in late 1980 with the release of the 7" single "Fade Away" and "Learn a Language", by the New Age Steppers and the London Underground. The single topped the Independent charts in the UK; "Fade Away" was the forerunner to the highly acclaimed New Age Steppers Vol. 1 LP.

On-U Sound's original intentions were to present live shows. Instead of this happening it was decided amongst the various units involved (groups, musicians, artists, Adrian Sherwood and Co.) that a concentrated period of recording would promote what talent was at work within the company.

As represented in *Singers and Players*, as well as the other releases, a company has never before emphasized more so the exploitation of sounds and instrumental music. They are based in London and produce primarily reggae records of outstanding quality and production. The organization's primary mixmaster is Adrian Sherwood, what follows is an interview with him.

Unsound: How old are you?
Adrian Sherwood: 26

US: Where did you grow up?
AS: Slough and High Wycombe, England.

US: What type of music did you first work with and why?
AS: Reggae — because I enjoyed all the funny recordings initially and then the great songwriters and singers such as Bim Sherman, Joe Higgs and Marley.

US: How did you come to be involved with Prince Far I?
AS: Pete Weston from Micron in Jamaica, now based in Canada gave us an LP — Fari's first "Psalms" to release. I met him when he came to the U.K. in 1977 and we got on very well. He was extremely humorous and had a very good line in Elvis impersonations.

US: Why did you choose to apprentice under him and not another DJ or performer?
AS: This is not exactly the case, but I learnt a lot from him. His sense of timing was ridiculous (unique) and I enjoyed working with him, as his style and particularly his voice are like a totally "one in the island" — a unique instrument.

US: Why are you attracted to reggae and Dub as opposed to other types of music?
AS: This is not the case totally, reggae is primarily studio music. I enjoy other types of music.

US: What is your stance on slackness or style culture?
AS: I don't give a fuck.

US: How do you feel about heavily political reggae performers such as LKJ (Linton Kwesi)?
AS: I loved the Mutabaruka track "The Sound". I think Lintons' voice is funny — he sound like someone taking the piss out of a West Indian accent. I can't remember any one track he has done. It's maybe worth noting that 99% of his audience however are white liberal students who think he has a radical message. A lot of what I heard, I remember finding embarrassing.

US: Do you think that your production work is an advancement from "Roots Reggae" style, or a separate entity?
AS: I wish people would stop going on about Roots. I mean fuck it. In answer to your question the latter probably.

US: Do you put your sound in a different category than other reggae dub producers and why?





AS: Without wishing to sound pompous — despite my obvious references — I don't categorize it alongside any DUB producers. Or other things.

US: Do you feel as though you are a part amongst black culture?

AS: Probably, but I'd prefer not to keep thinking about this Culture lark, it's fucking up loads of people.

US: How do you relate your production of Mark Stewart and Maffia to your other more subtle sound work? Why are the M.S. and M records so much more different, it almost violent dub?

AS: On M.S. and Maffia unlike many On-U records, I am working with an artist with positive ideas and vibes — also for artist identity standing out check Annie's L.P. "Soul Possession", London Underground or Sharon Nelson records. Mark's are particularly extreme and live, are frightening. We do live shows usually 3 months each year.

US: Do you think that traditional instrumentation is necessary for your sound?

AS: Anything can work. I particularly enjoy making things work together that seemingly would not or should not work together.

US: In your opinion is there a quality difference between producers or is the difference merely a stylistic one?

AS: Most are aiming to get a sound that will be accepted for the radio — and will give a hit to them. The passe dreams and shallow hopes for themselves to be rich results in 99 times out of 100 in unplayable crap.

US: Do you see a stagnation in the popular sound of toasters and DJ's in the "Sound System" circuit?

AS: Only possibly a lack of colourful characters with the wit and sharpness of artists like Fari and Big Youth.

However I am sure the actual relevance of the comments is as "on the ball" as it ever has been.

US: How do you view On-U Sound in relation to the George Clinton Funkadelic/P-Funk Family?

AS: I rate them highly — I hope we sell as many records one day.

US: How did you come to produce Annie Anxiety and what is your relationship to Crass and their family of bands?

AS: Crass are mates and we record a lot at the studio they use and also run their "operation" from. Annie now works with us.

US: Why did you choose not to be an independent record company as Crass did?

AS: What do you mean? We are probably the only fully independent in London. We do everything regarding the preparation and making of our records with the exception of actually pressing them.

US: Could you elaborate on why On-U Sound appears on so many different labels (99 records, ROIR, Cherry Red, Rough Trade...)?

AS: At times of financial pressure we seek help in putting out recordings. Three years ago I signed a 'deal' to give Cherry Red six L.P.'s — 99 and ROIR was to promote U.S. release On-U Sound — Rough Trade is just our distributor.

US: What is the advantage or reasoning behind using aliases in production or recording of music?

AS: It is an attempt to make our "front" which I am aware is very faceless appear a little more colourful.

US: What is your opinion of the products of Industrial records, Einsturzende Neubauten, SPK and the like?

AS: Some I think is good. Let's just say interesting. That's an easy way out for me.

US: What is your connection to martial arts, and how do you feel about violence?

AS: None. I like sports and reckon it's best to channel violence through anything from boxing to marathon running. In music? Not if it encourages braining the nearest possible victim with your fist.

US: Is music enough of a challenge to you or do you plan to do other things such as video or live performances?

AS: I would like to expand into videos with Kishi and some other person who I know are excellent with visuals. As for live gigs etc., our live shows are brilliant if I may say so modestly. If ever possible I would come to America with M.S. and Maffia and frighten the residents.

US: Do you think that GB is a safer place to live than the USA? and why?

AS: I went to N.Y.C. for the first time in December to work with Tommy Boy (a record is out this month "Watch Yourself" by Akabu, from Marlesden — London). Having been there I reckon it's by far a safer place to live than in London. Try walking around a football ground at about 4:30 PM on a Saturday — or in the vicinity of the pubs

around closing time.

US: What are your plans for the near future?

AS: To do as much as possible, better than ever. Also we are about to move again and are going to be doing around 30 live shows in Japan and Europe (Holland/Germany) with M.S. and the Maffia in Europe and London Underground in Japan.

US: Are you planning to come to the U.S.A. with your On-U Sound Family?

AS: A promoter — Independent Project Records LTD; offered Mark Stewart and the Maffia a tour, but it seems they want us to pay our own fares. When a proper tour is offered where our expenses are covered I will bring a show that will blow people out of their drug induced stupors and that is a threat.

US: Do you have any advice for young producers and musicians?

AS: Don't pay any attention to an engineer. Remember you're playing directly or indirectly for the studio bill and don't listen to any On-U Sound records because they aren't produced properly. Know what I mean? ■



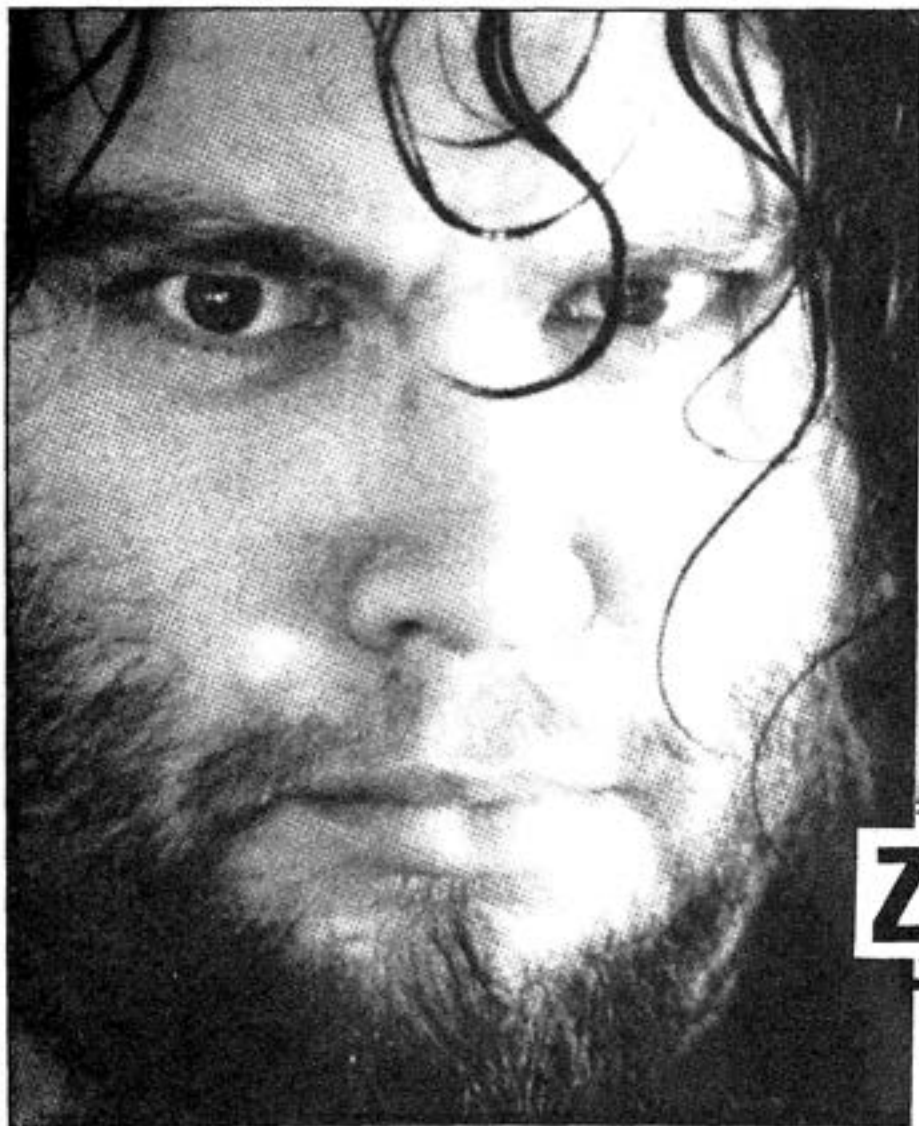
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ZOOGZ RIFT

Moamo Zoogz Rift

has been doing free-form Dada music since before you bought your first Elton John record. You probably don't care and never will. This is why Zoogz Rift hates you.

Here is a man who plays odd, abrasive, polyrhythmic music attempting to get released by any label willing to take on his music and his almost infuriatingly stubborn sense of musical and artistic integrity. Zoogz has found out what he probably knew all along: record companies don't give a shit about daring experimentalism; they only care to market the "product". Moamo Zoogz Rift is being boycotted by the music industry. On first listen, your average shallow consumer would probably liken Rifts sound to Zappa or Beefheart, and Rift happily acknowledges their influence, although Zoogz Rift (and his band, the

"Amazing Shitheads") have a cynicism and a bite which makes any influence unnecessary to mention. Song titles include, "Kiss My Bleeding Dork," "Spaghetti and Meatball Brain", "Buffy and Jody".... all of which have startling and disturbing lyrics sung in a sarcastic, and frantic story telling voice. He has many tapes out and even an old obscure record put out under the name "Micro Mastadons", which Rift now dismisses as "candy ass shit". For personal correspondence or a catalogue of tapes write:

Moamo Zoogz Rift
c/o Snout Records
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SNOUT



Zoogz and TBar Rift: "an imposing figure, but not totally menacing"

Interview with Moamo Zoogz Rift by Brad Laner, Matt Karlson, and Jeff Karlson.....

MZR: One can lay down a half a dozen rhythmic meters, one on top of the other and have them all played simultaneously, and theoretically in the long run, they will all match up. But, because of the assinine time limitations that 'rock' artists are confined to, it would appear that poly-rhythms by their very nature will never get a proper shake.

MK: Is the purpose of Snout Records to change that?

MZR: No, the purpose of Snout Records, pure and simple, is a means in which I can release my music commercially. Nobody in their right minds or their wrong minds will release what I do.

BL: Why?

MZR: Well, because I don't go to parties, I don't take drugs, I don't drink, and I don't kiss ass. I tell everybody exactly what I think of them. People that I like know that I like them, and people that I can't stand know I can't stand them. Unfortunately record executives, A&R men, writers, club owners, club bookers, all of these people know that they fit into the category, uh, where I don't like. No like.

(Talk moves to Zoogz' childhood as an artist)

MZR: When I was in the third grade I used to draw pictures all the time, like Flinstones type cartoons.

JK: And that damn tv show stole it from you.

MZR: Yeah right. Hanna-Barbara are such hanks. I hate those shows. Anyway, my parents would encourage me to do cartoons as a kid, and I'd go to school and my teachers would always encourage me and they'd say, "this kid is great, keep doing it". So year after year I kept drawing and painting and I was always encouraged. Keep doing it. So when I was in the Eighth grade I was doodling on the cover of a notebook that I had, with a ball point pen, I just kept drawing all this crap all over it. Paisley garbage, etc... Anyway, my art teacher walked by while I was working on something else and said, "Wow, this is really interesting." There was some sort of art contest bullshit going on and she had me enter my notebook into the contest. Well y'know that wasn't my original goal. So I tore the cover off the notebook and entered it and it won the first prize, so, more encouragement. "Damn this kid is good, you could be a great commercial artist some day," and I'm goin' "yeah, yeah." So all through high school I kept painting. More encouragement. I started winning awards and I began to believe them. All through my childhood I was encouraged to be creative, to paint, to draw, to play guitar. This kid is going to grow up to be a performer. To make a long story short, here I am 30 years old, I'm a performer, that's what I do.

MK: It's really interesting that you were encouraged to do art, because with us, we did a performance thing at a high school that Brad was going to, and instead of encouraging us they shut off the sound system.

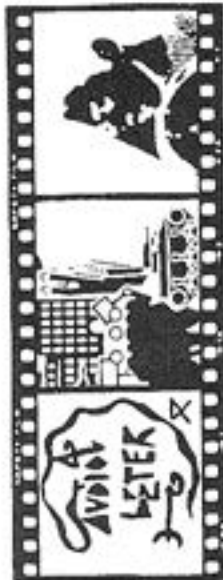
MZR: Maybe you're better off now because now when you go out into the world you'll become an accountant or something. You'll be able to stay in Encino (very nice area in California where Matt and Jeff reside with family), instead of having to find a room in Pacoima (Hispanic ghetto) or something. Now that I'm 30 years old I think back on the whole thing and think, why didn't they insist that I become a doctor? Now, because of all the encouragement I stick to what I believe in and I'm considered to be irresponsible. ■



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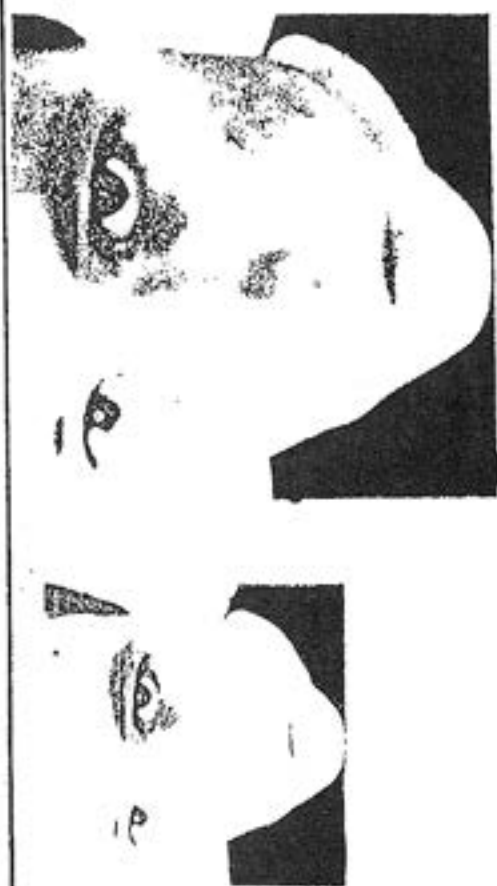
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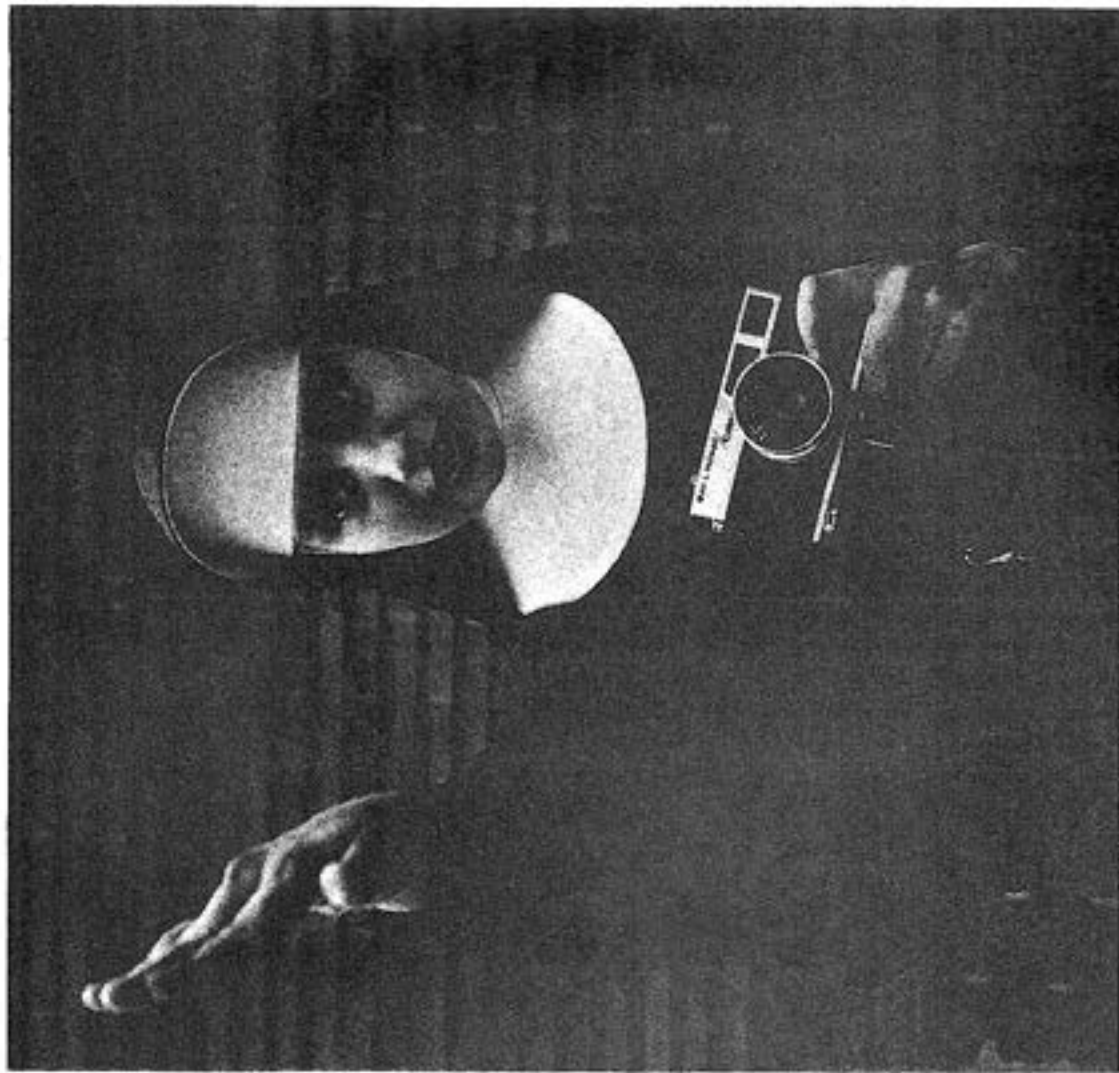
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(I can't tell)
Side by side

— Rusch



HUNTING LODGE ANSWERS MAIL

M: What is 'de omnibus dubitandum'?

HL: It supposedly means, all is to be doubted.

M: Why was 'Music for the Wolf Hour' etched into the album?

HL: 'The Wolf Hour' is a Scandinavian term for that time of night when all of your fears come rushing in at you... it seemed as though that album would make good background music for late night panic attacks.

M: Why was the album entitled 'WILL'?

HL: Most of the titles for songs during that time came from phrases that kept popping up in conversations between the two of us; Nietzsche, Crowley, and the legendary G. Gordon Liddy were being read at the time of the recording for that lp, so WILL just couldn't be avoided.

M: What music by other people do you listen to?

HL: Between the two of us; Jenny Burton, Tesco Vee, percussive 'ethnic' musics, Motown, John Wright, Fashion Show Music, among others.

M: What are your feelings on religion?

HL: The only religion that we have a first hand knowledge of is Christian. It seems as though a lot of people need the security that comes from knowing some cold hard facts on some very abstract questions — what happens when you die, why am I here, is anybody out there, etc. Any good

religion will tell you the answers to all of these pressing questions so you won't stay up all night worrying about them — helps people get up for work on time.

M: Who is John Wright?

HL: A latter day Bob Dylan with the cynical wit of a political renegade is the way he was described in Sounds magazine. I think he's a good antidote for the types of music that are popular today.

M: Do you have a manifesto, or a statement of purpose to share?

HL: No, I'm afraid not — although we are trying to get one... people love to rally around a good cause. We have considered the themes, 'War is unhealthy for children and small animals' and 'Life is shit, and then you die' (this one was on a bathroom wall — in a library), although we haven't found one that is as idealistic as a good manifesto should be.

M: What do you know the answers to?

HL: I'm afraid that you're going to seek out your answers elsewhere (you should have no trouble in finding people who profess to know). I can safely say that I know less and less answers every day — just keep building up more questions.

de omnibus dubitandum

S/M Operations was formed in March of 1982, for the purpose of publishing a small magazine. The name comes from the two creators' former projects: Lon C. Diehl was putting out a small publication called Smarm(Magazine), and Richard Skott was releasing cassettes under the name of Screw Machine (thus the name is read- Ess Emm Operations, no and). In May of that year the only issue of S/M Operations was released, and the two members collaborated together musically for the first time (the result of this can be found on the WILL lp as the song, S/M Operations). Along with another member, Karl Nordstrom — Hunting Lodge played 'live' for the first time in September of '82, at a local Hotel hall — The Harrington Ballroom. This event was recorded on a portable cassette player, and became the first release on S/M Operations — released on cassette in an edition of 150 (later re-issued by the West German Datenverarbeitung). The second Hunting Lodge/ S/M Operations product was a promotional cassette in an edition of under 20, entitled 23 Minutes of Murder — 23 minutes of 'studio' material. In January of 1983 Karl Nordstrom left Hunting Lodge, and the remaining members began recording for their first album. In March, Datenverarbeitung released a cassette which featured 'practice sessions' and all of 23 Minutes of Murder, which was entitled 'Exhumed'. The lp 'WILL' was released in May of 1983, in an edition of 500. In September, S/M Operations staged an event with John Wright, Shame, Exposure:, and Hunting Lodge at the Harrington Ballroom. Parts of this concert were released on a 'live' sampler cassette shortly thereafter, called 'S/M Operations'. In October S/M Operations started a mail order service, which currently distributes a cassette from Shame, Exposure:, as well as the available S/M O releases. In December of '83, S/M Operations released the Hunting Lodge 45, 'Night From Night', and in April of 1984, released a cassette by John Wright which is called 'John Wright and the Young Losers Welcome 1984'. Hunting Lodge is currently recording for their second lp, slated for release early this summer.

S/M Operations releases

Hunting Lodge at the Harrington Ballroom, C60 cassette*

HL — "23 Minutes of Murder"*

HL — WILL,lp*

S/M Operations at the Harrington Ballroom, C60*

HL — Night From Night, 45

John Wright and the Young Losers Welcome. 1984, C60

Hunting Lodge released on Datenverarbeitung
at the Harrington Ballroom re-release*
Exhumed, C60 cassette

Hunting Lodge also appears on the following compilations:
Three Times A Day (Holland), New Federalism (Aeon,
U.S.), Beast 666 (Austria), Three-Minute Symphonies
(England).

* out of circulation





History teaches us that it takes many years to establish something "new". When the car was invented it resembled a stage coach. The first electric organ was like a piano and the first films were filmed theatrical performances. . . The radio medium is today wrestling with the same problems. The bulk of programs today consist of read texts or gramophone music.

— sound artist Peter Meyer

"Is this Art Radio? Is the radio Art?"

RANDY MAGNUS ON ART RADIO

("Is this Art Radio? Is the radio Art?")

Art Radio was established to provide access to the medium of radio for artists.

("Let's move on to the next caller.")

The most successful Art Radio productions have been the Massive Art Phone-Ins, which have been done through KPFA in Berkeley and with KDVS in Davis, California. These shows enable audio artists from all over the world to phone in their audio art pieces and for the work to be heard by a large audience.

("All I get is a God-damn busy signal!")

There's all these people with multi tape decks set up in their bedrooms, creating these bizarre recordings. Often it's low quality, but that doesn't matter because the phone lines even everything out to the same frequency range.

("Please state your name, where you are calling from, and present your artwork.")

There are very few places where these emerging audio artists can get exposure for their work. The Massive Art Phone-Ins serve as a showcase for these artists, and also gives the listening audience a chance to hear what is presently being done in this new art medium.

("This is Art Piece #7.")

Originally Art Radio was to have a larger core of people, but one guy went to Berlin to study German Theatre, and our technical engineer is doing time on a cocaine bust in Indiana. We also lost the 28 track recording studio because of the bust. We are unable to put any post production out realistically because we have no editing and tape duplicating equipment.

("I'm calling from Chico." "I'm calling from Illinois." "I'm calling from San Francisco." "Hi, I'm calling from London...")

The show in Davis was held on a Sunday during mid-day, in association with an Art Festival. So we rented a P.A. system and had the speakers facing towards each other. The spectators at the festival could sit down between the speakers and listen to the sounds which were coming from all over the United States via the phone lines and transmitted over the air waves. We get different kinds of phone-in participants depending on what time slot we can get from the radio stations we do the shows at. People at the radio stations are amazed, for I just sit there and push the phone lines up and all these incredible sounds come out.

("Where's the beef?" "Where's the beef?")

("I have Easy-Off.....I have Easy-Off.")

My brother, Darrell, says that we add too much echo to the people's art pieces. I apologize to those who agree with him. Often with the spoken voice pieces the artists appreciate a little treatment to add a little richness and a more complete sound. Some of the artists rely heavily on our live studio enhancement, while other pieces are complete and stand on their own. It all depends. The shows are spontaneous and live.

("You are about to enter another dimension....")

An early show we did was called "Take Control of Your Radio", where we had fifteen or more people in the studios at KPFA in Berkeley, all jamming with each other, with themselves, with a record effects mix, and with the callers. We had Fritz and Brendon of the Mutants, Steve Brown, Jeff Johnson, Helen Holt, Ian Allen of Negative-Land, and all these people, and for five hours we mixed and blended the chaos into the radio show, all live. The potential is there.

("Dial 104 on side band and we'll put you up in a duplex.")

Artists of today need to learn to use the technology that's out there if they want to reflect our present society. There's only a handful of artists who are really exploring the mediums of radio, television, and telephone as real art tools. One of the problems is getting access to such equipment.

Here in Modesto, California, we are lobbying to get a seven days a week community access television station. With it anyone can be on T.V., and the possibilities for experimentation will be available.

("Hello....Is anybody there?....Hello?....")

So right now I'm working on an experimental television show. It's like Art Radio radio shows, but with adding visual as an additional component. You'll never know what will pop up on the screen next.

("To crack an egg over a leg. And to see a raw egg slide down someone's leg.")

In the near future Art Radio will hold more shows, so all the audio artists should continue making their experimental tapes, and we'll try to get some prime time air time in which you can phone your work in. Stay tuned in for further developments.

(But damn it, I can't draw....I can't draw....I can't draw.)

Art Radio graphics are conceived by Randy Magnus, and are done by artists in the Modesto area, such as Janet McRae, Donna Graver, and Janus Brown. ■

TAPE AND RECORD REVIEWS:

We have decided to add to our review policy the listings of prices, so it makes things a little more complex but we think that it is more helpful to you the reader-consumer-etc.... Send us your records and tapes, list the price, where to get them and include the cost of postage.

reviewers;

Mabel Pineda

Brad Laner

AMK

Christopher Rankin

William Davenport

(MP)

(BL)

(AMK)

(CR)

(WD)

Leslie Singer, 'Life is too funny... I think I'll shoot myself' (Cass.)

Contact: Leslie Singer

1405 Van Ness Ave. #407

San Francisco, CA 94109 USA

Yeah Leslie. This girl blows away every

performance artist who attempts to do

'life as art'. Superb out-of-tune

guitar in the Bob Dylan, John Wright

style. Pathetically realistic lyrics of

the despair of living in S.F. Also a

bonus track of live Girls ON Fire doing

'Guns' Car Crash. A must for all people

into sickening realism.

CR

The Happiness Boys, 'Resident Alien'

(6 song 12" EP)

Contact: The Happiness Boys

c/o Duotone Records

P.O. Box 1168

Miami, FL 33243 USA

With references such as video art, per-

formance and dance company soundtracks,

this Florida based duo makes no bones

about being an art band. Using mostly

synthesizers and digital rhythm machines

the 'Boys' produce very high quality

concrete dance music like high speed

SPK/Kraftwerk post apocalyptic funk. They

also have video tapes available from the

above address.

CH

The New Elements, 'Seasoned Reasonings'

(Cass.)

Contact: Unknown

Catchy little simplistic synthesizer

music, sometimes spacey, sometimes

rhythmic - but much to melodic for

my tastes. Yes, 'pretty' is the word

here.

MP

Attrition/Audio-Letter, 'Action Reaction

(Critique of Leisure Consumption)' (Cass.)

Contact: J.A. Herkel

P.O. Box 2026

Madison Sq. Station

New York City, NY 10154 USA

A trans-continental collaboration between Attrition

from England and Audio-Letter from America. There

are two mixes available, one from Attrition and the

other from Audio-Letter, this is another Cityzen

for Non-Linear Futures production.

WD

Savage Republic, 'Tragic Figures' (LP)

Contact: Sordide Sentimental

B.P. 534

76005 Rouen Cedex, France

A limited edition of 2,490 copies with a fantastic

color cover and a booklet that contains various

photos and texts. The music was recorded July, 1981-

March, 1982, and is very primal and percussive with

aggressive vocals, etc.. Overall this is a very strong

piece - visual and audio stimulus.

WD

Mickey Bliss, 'Venus Dressed in Plastic Garbage' (7")

Contact: Hitman Records

2 Bunker Hill Rd.

Plymouth, MA 02360 USA

The sound is very danceable and pretty, but is

not generic - it has a definite character - there

is life here in these pop songs.

WD

Mickey Bliss, 'Video Lizards/Cocktails for Two' (7")

Contact: Hitman Records

(address listed above)

An older release from Mickey (1982). Video Lizards

gives you the feeling of the street-wise-five tune,

not much to say, it's pretty short. Cocktails is another

little electro dandy and what makes it good is Mickey's

voice - it shakes and sounds actually like a real person.

WD

Foreign World, 'Primitive Music from Another Place'

(Cass., \$6.00)

Contact: Foreign World

5155 Langelier

Montreal, Canada

A fantastic and monstrous cover with eerie graphics,

and such titles as, "suffocation", "the earth in my

hands", "underneath the ice", etc... What are these

sounds, definitely from another place, but where?

WD

Metgumbner Bone, 'Dreun' (Cass., \$6.00 +

\$1.00 postage)

Contact: AEDN

(address listed elsewhere)

Side one opens with tracks which were

recorded live at the Metgumbner Bone

Temple, that must be a holy recording

studio. Side two, as the cover states, is

an excerpt from "OPEN - AIR" performance

at Black Hall Mill, August 1983. This

side is pretty similar to the other side,

in terms of the slow tempo and pseudo

oriental instrumentation - this group is

either caught in some type of romantic

Eastern fantasy or just culturally

displaced. Ok listening when you're

looking for music that doesn't really

have any sort of direction.

WD

Health Hen, (EP)

Contact: Twist of Plex Records

647 S. 11th St. #2

New York City, NY 10009 USA

Noisy, jazz-punk rock with a twist - high in

energy with very positive sounding intentions.

Stop and start, feel the voice, this sound is

New York and I'll keep listening to this one

for a while..

WD

ENSTRUCTION



Instruction, "Because we Care", (Cass.)
 Contact: Deus Ex Machina Records
 P.O. Box 85811
 Seattle, WA. 98145-1811

On the cover is a beautiful regenerated image of
 Honky Reagan and some other guy I don't recognize.
 Inside the tape box you find a data-card and another
 small card that has the song titles and a short
 statement by Sntruction: "Entertainments primary
 function is to distract one from the world which
 one creates, thus perpetuating conditions of de-
 humanization." Overall the sounds are textual -
 simplistic noise, not really very aggressive or
 original.

WD

Borbetonagus, Live at the In-Roads, 11-27-82
 (Cass.)

Contact: Cadence Record Sale
 Cadence Building
 Redwood, NY 13679-9612 USA

This group of three individuals formed in 1979,
 they play electro-acoustic music, with an instru-
 mentation of electric guitar and reeds. The sound
 is improvisational with its roots in "free jazz",
 although they surpass freedom to a height of the
 psychic experience.

KU



Art of Noise, "Into Battle" (kP)
 Contact: Island Records

Scratch/dub music the way it should be.
 Very imaginative, though not consistently
 great. The cryptic liner notes yield
 very little info as to who or what it
 is with the exception of the fact that
 Trevor Horn (yes, Buggles) had something
 to do with this, but don't let that
 stop you from getting this. It is quite
 unique and several times it challenged
 my preconceptions of how experimental a
 major label can be.

HL

Viscera, "In a Foreign Film (C-60 Cass.)
 Contact: M4M Productions

H. McGee
 821 N. Pennsylvania St. #22
 Indianapolis, IN 46204 USA
 (Also available from AEON)

Barks, whines, drips, organ and
 descriptive vocals spell out a foreign
 film. The extreme language/dialogue
 interplay is much like radio plays. The
 tape is like theater or someone
 describing a foreign film from beginning
 to end. Very minimalist. In the Laurie
 Anderson, Peter Catham vien of
 storytelling art music. A tape to think
 and remember by.

CR

Reptile House? Jacket Weather (Cass.)
 Contact: Tim Gassen

1974 Collingswood Rd.
 Columbus, Ohio 43221 USA

This tape consists of two groups, side
 one is Reptile House, which have a 60's
 sound, with two keyboards, drums, guitar,
 bass. The lyrics are very imogistic and
 work well with the mood of the music -
 "the priests will bite only at meat, they
 live in the church for one reason only to
 eat". Jacket Weather's sound is a little
 more non-descript than Reptile House, low
 energy, keyboard heaviness, etc...
 Although the words are very interesting,
 "a fish without an eye it cannot see
 without water you and I". All the music
 on this tape is a little dated, but it's
 done well.

WD

Boy Dirt Car, "Gravel on Urine" (Cassette
 \$3.50)

Contact: Eric Lunde
 c/o Artweather Communications
 2605 N. Prospect #5
 Milwaukee, WI 53211 USA

(Check payable to Eric Lunde)
 This is the second release from Boy Dirt
 Car which is a "studio" tape, their prior
 cassette "Fracture" is live and available
 from the same address. BDC is an
 improvisational outfit consisting now of
 two members who are devout rock and roll
 haters following a democratic instinct.
 They use both standard and unconventional
 instruments as well as tapes and synth.
 The liner notes read... old lay,
 evening puke, a sex dream, shafting
 purple, in the midst of oral drama...
 etc. Need I say more?

CR

Alvin Lucier, "Still and Moving Lines of
 Silence in Families of Hyperbolas" (LP)
 Contact: Lovely Records
 325 Spring St.
 New York, NY 10013 USA

The unheralded father of industrial music
 has again released an astonishing, uncompr-
 onising record of often unlistenable
 concrete sounds. The four pieces on this
 record consist of four instruments (flute,
 clarinet, horn, voice) playing against
 an oscillator generating pure wave sounds
 in the same key. The result is a current
 of sound. Sometimes hypnotic, sometimes
 the sonic equivalent of a dentist's drill
 (what an over-used cliché). This and any-
 thing else by Alvin Lucier that you can
 find are well worth your time and money.

BL

Whitehouse, "Live L.P. Denver/London" (LP)
 Contact: Rectification Society
 P.O. Box 7367
 Colorado Springs, CO 80913 USA

The first American release for Whitehouse,
 side one is live at the slaughterhouse in
 Denver, CO. Extremely violent and aggressive
 as always. Side two displays a sense of humor
 never displayed so blatantly on previous
 releases. There are three songs from a London
 show which quite abruptly during the third
 song are shut off forcefully by the police
 under unexplained circumstances. We hear people
 screaming and cursing, General hysteria, etc.
 The LP ends with someone discovering that the
 tape was still rolling. Limited Edition of 200.

BL

REPTILE HOUSE



JACKET WEATHER

Gay Cowboys in Boudage, 'We're not Gay but the Music is', (Cass., \$2.50)
Contact: G.C.I.B.
c/o Michael Lesser
3653 Lindehill Rd.
Leuderhill, FL 33117 USA

I didn't know the Sex Pistols moved to Florida and reformed as the Gay Cowboys. I don't really think this has happened, but the sound is very similar to the Pistols. Although, this tape is very entertaining and the songs are played pretty well - it might be just a rip off or maybe a clever parody.

WD

Flower Children, 'Live at the Death of the Catacombs' (Cass.)
Contact: Udder Sounds
P.O. Box 27421
Milwaukee, WI 53227 USA

This tape was recorded live March 23, 1983 at the final night of John Praskovics experimental Wednesday night cabaret, 'The Catacombs'. Live is the word here, atonal, noisy jazz-rock, with very humorous lyrics.

MP

Annie Anxiety, 'Soul Possession' (LP)
Contact: On-U Sound
Studio 345, O'M Warehouse
Metropolitan Wharf
Mapping Wall, London E1, UK
(01) 481-2465

A wonderful fusion of styles is present on this record. Out of the On-U Sound studio, a la Adrian Sherwood production with lyrics and vocals by Annie A. (formerly of Grass Productions) reflecting a cynical point of view to say the least. The disc is dense with sounds (low and high) rhythms and backing tapes. The extreme realism of Grass and the On-U studio musicians make this record horrifyingly frightening. A mist for observers of real life, obsessed with the oddity of living.

CH

Bright too late, 'Exercises in style' (Cass., \$4.00)
Contact: Bright too late
5939 N. Park
Indianapolis, IN 46220 USA
(make check payable to Rick Karcasheff)

This is the first release from Bright, in their note to Unsound they said, "we are half-trained and half-untrained" - they must be referring to their musical skills. The music does have that feeling to it, keyboards, violins, percussion, voice - the rhythm is somewhat random, the violin plays a strange melody, then a sound reminding you of Arabia - fragmentation, this is an exercise in style.

WD

Gut Level Music, 'A Compilation' (Cass., \$4.99 + \$1.00 postage)
Contact: Gut Level Music
83 Intervale St.
Brockton, MA 02067 USA
(make check payable to Jonathan Seall)

This is the first release from Gut Level, a C60 cassette with a twenty page booklet of notes and artwork. Represented here are Haters, Human Flesh, Culturcide, Modern Jazz, Dok-u-ment, etc. . . . Overall one of the best comps around, interesting mixtures from jazz to noise - also a very different sounding piece from Culturcide, the tape is worth getting just for that. "Please adjust your noise reduction switches and equalization controls to whatever you think sounds best. Think for yourself."

WD

Haters (7" ep)
Contact: G.A. Juppitter-Jensen
P.O. Box 48184
Vancouver, CANADA V7X 1N8

The cover drawing is a childish scrawl, and the unmatched fuzzy sounds on the record sound like an eight year old let loose in a studio with a deaf sound engineer. Some of it resembles violent musique concrete, while one of the songs 'Eye want to be nobody', sounds like pop music reduced to its lowest common denominator. This is definitely not industrial, unless 'Orchestrated Explosions' (explosions on tape loops) is industrial.

ANG

Jerri Rossi, 'I Left my Heart I Don't Know Where', 'It's a Mens Mans World' (7"45)
Contact: Local Anesthetic Records
638 E. 13th Ave.
Denver, CA 80203 USA

Side one shows cases Jerri's style - guitars, sax, dirge style drumming and psycho female vocals which create a fusion similar to that of Blur or The Birthday Party. Side two is a killer cover of the James Brown original, complete with screams and whoops. Over all a very European death rock sound. Promising artist.

CH

The New Blockaders, 'Live at Morden Tower Newcastle' (Cass., \$6.00 + \$1.00 postage)
Contact: AEW
604 Princeton
Fort Collins, CO 80525

I remember walking down the street the other day and I looked up because I heard this banging - I saw these men making this banging - I thought about this tape and said to myself, at least these guys get an hourly wage.

WD

A Way Out, (60 Min. Cass. \$3.50)
Contact: Linternum Tapeworks
P.O. Box 4562
Camp Hill, PA 17011 USA

This is the first cassette out on the Linternum Tapeworks label. The Seven cuts are an incredibly heavy barrage of tape rhythms and dense synthesised sounds creating a horrifying landscape of industrial noise. The vocals are very muffled beneath this horror landscape and there are no annoying cheap rhythm box tracks to clutter the ambience. . . . Fairly linear, deep, textured noise.

CR

Spike in Vain, "Disease is Relative" (LP,
\$6.00)
Contact: Trans Data Records
2913 Huntington Rd.

This four-man unit (Bass, Guitar, Drums, Vocals) have a good, slow, energetic swankin' punk sound (like Stooges). The vocals leave something to be desired, -- much like Flipper's vocals and lyrics -- lots of references to death, drugs and the ghetto. What are these guys doing in Shaker Heights, Ohio (the richest suburb of Cleveland)?

28

Yard Trauma & Leonoclast International
(Cans., \$4.75)

Contact: Iconoclast Int.
4447 E. Eastland

A modern hawkwind, an atmosphere and intensity with beautiful dynamics beyond any narrow naming of categories. Industrial - trance disorientation, psychedelic strength and momentum. Recommended.

35

The Urban Cabaret, 'Multiphase Music
Society' (Cass.)

Sampler: Lucas,
Contact: Multiphase Records
1400 Cornell Ave.

6455 GARDNER AVE.
ST. LOUIS, MO. 63140 U.S.A.

Here are samples from various musicians and groups, such as, Wax Tronick, Baby Tactics, Dale Gribbleton, Walter Witney, Mayer & Guth, etc. A nice collection of music, from jazz to spaced out electronics, to electro-pop, to the latest in technique.

47

Repercussion Unit, "Startime/Turkey in the
Grass/Boffendaghou" (7" 33rpm)
Contact: Kobay Records

for
high
school

Box 000
Newbn11. CA 94129 USA

boasting a barrage of instruments ranging from vibes, maracas, and windinimes to electronics and trash cans, this 4 person outfit creates great highly defined concert hall quality percussion music. I can hear echoes of fusion artists like Zappa, David Grisman and Weather Report in these compositions. This limited edition release is a follow up record to their critically acclaimed LP.

11

John Cage/Christian Wolf, 'Cartridge Music' (LP)

(LP)
Contact: Mainstream Records
This record was part of the amazing experimental music series on Mainstream in the early 60's which have been snowing up in bargain bins and mail-order catalogues in the past year, all of which are astonishingly wonderful, but this is my favorite. Recorded in 1959, I believe, it involves the amplification of "small" sounds like alinities, feather, etc. all run thru record needle cartridges. This and also Variations 2 (an another album) almost perfectly express musically who I feel after I get my braces tightened. A real real real abrasive taste. Find it and buy it.

11

Walter Whitney, 'Composer X'
Contact: Multiphase Records
(Caus.)

(a) *Scaphiophloeus* (a) *Scaphiophloeus*

Waiter Whitney is a synthesizer player with the group Delay Tactics, this is his first solo project. Overall it's your run-of-the-mill synthesizer music, but very well done in terms of production and musicianship.

30

Search, 'Gash' (Cash, \$4.00 + \$1.00 postage)
Contact: 317 William St.

• 12 MONTH 10%

With titles such as, 'The Hides Doctor Sax', 'Love Craft', 'The Land of Feeling Good', etc... Sort of erotic electronics here, but I can't help saying how sick I am of the same old synthesizer sounds, although linear docs create well developed pieces - somewhere between electro-pop and TV's studio material (whatever that means).

五

By-products of America, B.P.A. (B7)
Contact: Hospital Records

1000 W. 14th Ave. #11
 1000 W. 14th Ave. #11

5904 Irving Ave.,
Cincinnati, Ohio 45213 USA

A somewhat interesting record that sort of sounds like pure Ubu or maybe even early Talking Heads. The vocals are the main aspect that make this group sound like these other groups; a very original style. The instrumental parts are very simple, focusing on just creating nice simple songs. This is the fourth release from Hospital Records, and is the most commercial.

20

No-Y-Z, Sheer Electronic Din
Contact: Azra Records
P.O. Box 411
Marwood, CA 90207 USA

Often interesting and funny Residents type electronic mutant pop and sometimes a little to cute for my taste. The best track involves the use of an old anti-rock and roll record ruthlessly cut up and mutilated. The first edition of this record is a picture disc which is really great looking on one side and real dumb on the other. All in all worth your time, though never consistently great.

21

Punk *N Atlanta (781, \$2.00 + \$1.00 postage)
Contact: Jerry Wente
642 Amsterdam Ave. #111
New York, N.Y. 10025, U.S.A.

1402% USA

New York City, NY 10003, USA

No, this is **not** funk music, there's nothing here that resembles funk at all. As for animals, I guess that's the barking dog. Actually, this is a collection of short sound pieces, which were produced in a sound class that Gerry wentz taught in the fall of '82 at the Hartford Art School in Hartford, Connecticut. Each student from the class is represented by a 50 second sound piece, plus compiled class material put together by Gerry. This is a limited edition of 500, including a silk screened cover.

2

Randall Kennedy, 'Scenes of Redemption'
(Cass., parts 1+2)
Contact: Trance Port Tapes
Box 85476

Los Angeles CA 90079

Randall is a poet who is accompanied by music on this cassette. Side one is studio material and a bit dry. Side two is live at Al's Bar (in LA) and is much more powerful. Most of the music is cool jazz and light synthesizer texturing (effective). He also has an LP ("English as a Second Language") and a book ("Scenes of Redemption" \$3.00) available through the following address.

Chinese Young Men

2004

Los Angeles, CA 90029 USA
(Make checks payable to Randall Kennedy)

2

The following is a series of reviews by Rebel on Mystic records, please contact Mystic except where indicated. Mystic records is an independent Los Angeles label which is focused onto exposing mainly new hardcore/punk groups. In addition to handling Mystic productions, it distributes other labels, and is currently seeking new products and labels to distribute.

Mystic Records
6277 Selma
Hollywood, CA 90028 USA

10,000 Hurts, 'Old Past/Youth in Crisis/Punishment' (7")
in the Press Release I received with the record, stated that the sound of 10,000 Hurts could be categorized as "manic dance music". Here's another quacky band who thinks their manic, or maybe even they think their manic, or the real question is should this be called modern music, maybe if one categorizes modern music as being from the 20th century, this one just makes it a cliché sounding group continuing the movement toward total mundane music.

'We Got the Power/Party or Go Home' (LP)
(LP)
The Authorities, The Nip Drivers, Dr. Know, J.F.A., White Flag, White Grons, P-X Ups, Futrid Girls, Ill Repute, Rebel Truth, The Vacant, etc.... 40 bands on this one record, but do they all sound the same? Yes and no. Each band definitely has a character of their own, but it's all basically generic hardcore. The real question is - do they really have the power?

the record, stated that the sound

'The Sound of Hollywood' (LP)
The second record in the series of LP's which supposedly depicts the music and life of Hollywood in the 80's. Here is Bad Religion, Shattered Faith, S.V.D.B., Battalion of Saints, Circle One, etc... So this is the sound of the 80's, to me it seems more nostalgic, like revival punk or something, nice production though.

Battalion of Saints/S.V.D.B. (7")
The song by the Saints is called 'Sven-ty Little Girls', and the energy of this band really makes me sweat - intense and tight. S.V.D.B.'s song is called chain reaction and it's just plain old H.C. reaction and it's just plain old H.C. I guess you could call it good if your not too picky.



Killroy, (7")
Contact: Killroy

5223 Comercio Ave.
Woodland Hills, CA 91364 USA

Various short songs with some sound effects thrown in here and there. Their not bad but they could learn a lesson from groups like MDG, No Trend, Butthole Surfers, who take the limiting form of punk and expand it past a fashion

Battalion of Saints/2nd Coming, (7")
Side A is the Saints in action, simple chords try to capture screaming vocals - this is hardcore passing the boundaries of formula insanity. The 2nd Coming side is your regular fun loving HC, standard changes, etc... Maybe the lyrics are good?

Reign of Terror, (7")
Contact: R.O.T.

P.O. Box 1
Lawndale, CA 90260 USA
Three people make up R.O.T., guitar/vocals, bass, and drums. The sound is a mixture of punk and heavy metal, leaning more to the HC type of sound. Nice simple lyrics - "don't blame me".

Throbbing Gristle, 'In the Shadow of the Sun'
Contact: Illuminated Records
At least a studio post mortem release from T.G. This is really quite subtle and very different from past studio material. Not many dynamics, but we get to hear different approaches to the T.G. sound such as vibes, organ, and mantra humming and wailing from other band members besides Genesis.

Asbestos Rockpile, 'Bombs from Belfast/Police State' (7", \$2.50)
Contact: Warped Records
P.O. Box 1172
Suitland, MD 20746 USA

I'm never quite sure how to react to this group, are they trying to be bad or just very different? I'm judging this record because they really do pose the question of value to the listener. The mixing and production is awful, too flat, and the music is repetitious, the lyrics are political clichés. I've heard all this political rhetoric before with much better music.

MP

The Butchers, 'All Choked Up' (7")
ep, \$3.50
Contact: Notown Records
5732 Camerford Ave.
Hollywood, CA 90038 USA

This is a solo project by someone named Tom Bolema, yes, he actually wrote all the music and lyrics, played all the instruments, sang, and did the cover. The music is sort of Rock sounding with obvious Grateful Dead influences - although there is some interesting production here and there. If the sound were a little more 'contemporary' I would rave about this record because for a 'solo-sound' it is quite good. There's a lot of potential here, now all he has to do is find out what's been going on for the past 10 years.

WD

Au Bene/Pierre Lanbow, 'Substained Space' (Cass.)
Contact: Trance Port Tapes
P.O. Box 85436
Los Angeles, CA 90022 USA

Another great package from Trance Port - see LA Mantra tape. This cover is light blue, it resembles the tone of the music, very moody and graceful; to be listened to at lower volumes.

WD

Ramleh/Libertarian Recordings, 'Return to Slavery/Slaughter' (LP)
Contact: Random-Broken Plag Records
59 Chapel View
South Croydon
Surrey, England

Two violently extreme groups on one record. Not very well recorded (needs more higher and lower end), BUT intense all the same. Ramleh is obviously Whitehouse inspired, but a little more conservative. A bit too much echo machine feedback for my liking. Libertarian recordings is more minimal and at the same time sounds like 1000 guitars feeding back at the same time. I like this side a bit better due to the fact that it is pure sonic overkill.

BL

SPK, 'Metal Dance' (single)
Contact: Desire Records

What a fucking horrible let-down. Two years ago SPK were one of the most original and frighteningly shocking electronic units around and it's veiled sad to see them kissing ass in compromise their integrity for the sake of commercial acceptance. This record isn't even a good disco record, let alone an interesting SPK record. Supposedly this has subliminal sex and death messages in it. On boy SPK, real scary stuff, don't try to compensate your lameness. Another once interesting band bites the dust.

BL

James Hilltop, 'Untitled' (Cass.)
Contact: James Hilltop
403 Banks
San Francisco, CA 94110 USA

Various long pieces make their way through the magnetic field of space created by this multi-track recording artist. In his note to Unsound he stated that he is interested in sharing his music with anyone - free of charge. The first five minutes of this tape are very interesting, then it wears thin, because of the not very unique use of repetition. Overall there is little variation from the theme, not enough to keep the listener entranced, and this listener soon begins to wonder if it is a tape-loop, she checks the machine and sees the tape is moving, yes, the tape is moving, but the sounds aren't changing.

NP

The Young Schizophrenics, 'AMOL OBOL 1#'
(c-60 Cass. blank b-side)
Contact: J.D. Wilbourn
662 McDonough Blvd.
Atlanta, GA 30315 USA

An interesting packaging job on this one. The cassette was totally wrapped in electrical tape, making it a very dicey job getting the tape off without cutting it in half. As for the tape itself - The first fifteen minutes sound like a metal foundry running at full tilt, complete with foghorns. This crashes well into clichéd shortwave radio static and then back to the foundry this time running at a much lower speed. A great tape to watch T.V. with.

AMK

Kevin Postupack, 'Release' (LP)
Contact: PPM Records
c/o Pilc Repap Music
224 Spencer St.
Ithaca, NY 14850 USA

or
--NMDS--

This man is a very talented young guitarist, who plays in a melancholy, classical style. Using multi-tracking on this debut album Kevin accomplishes what Joe Pass or Andre Segovia has mastered through years of sweat - the results are tasteful. The well written material is performed flawlessly as he bounces effortlessly up and down the neck like a bird.

CR

Nurse With Wound, 'Ostreanenie 1973' (LP)
Contact: Third Mind Records
35 Brackenbury Road
East Finchley
London N2, England

Aside from the normal 2 (or 3) person line up on most NW releases, this one features guest artists Jaques Berrocal (avant jazz guru), Sines (SPK disco queen), and David Tibet (Psychic T.V.) who pop in and out of the mix from time to time. Now, don't get me wrong, I think Nurse With Wound are great and certainly unique to their genre, but this being their 5th or 6th record, they are starting to sound pedestrian and bored with their sound. Just the same, they make some great sounds and they are still carrying on their uncompromising experimental style.

BL

D.D. Dobson, 'Generic Girls' (Cass.)
and 'Sacred Prostitution' (5 set cass.)
Contact: D.D. Dobson
c/o Doodall 51105
Colfax Ave.
N. Hollywood, CA 91601 USA

On both the 'Generic Girls' tape and the 'Sacred Prostitution' epic, D.D. Dobson makes tons of undecipherable, intense, subtle sounds which you have never heard before and will most likely never hear anywhere else besides these tapes. No joke, this stuff threw me for a loop and proved my expectations of abrasive, industrial type music wrong several times. Have hours of fun trying to figure out how the hell he made the sounds which emanate from this tape. The packaging is beautiful, though it provides no insight, only cryptic, surreal Crowley images. Highly recommended.

BL

Dub Syndicate, 'One Way System' (Cass.)
Contact: Reachout International Records
Inc. (ROIR)
611 Broadway Suite 214
NYC, NY 10012 USA

This is a dub (reggae) music cassette by Adrian Sherwood, but it is by no means average "BUB" reggae. Sherwood takes straight Reggae cuts and effects them with rhythmic echo and intense electronic din. The polyrhythms created through mixing and echo produce some of the most complex lines I've ever heard. This cassette is an exercise in the intensity one can create through mixing and production.

CR

Minimologic, 'Irritant' (60 Min. Cass.)
\$6.00
Contact: Technical Records
700 18th Ave. S.
Nashville, TN 37203 USA

This music is called "A mindwarping industrial barrage" by it's producers who have put together some good packaging and info sheet which is included with this cassette. The three-man team (devout worshippers of TG) do a good job of living up to the definition, loud and abrasive at times - slow and creepy at times. They have a live cassette available (for \$5.00) through Technical Records. This label looks promising and they are looking for other artists to "add to their roster".

CR

Western Thinking (Cass.)
Contact: M. Somerville
1455 Fillmore St. #1
Denver, CO 80206 USA

The four tracks on this cassette display the ability of this composer to be passively manipulative by interweaving cutup vocal tapes and low end bass texture only to explode with pounding rhythms and colorful noises. These cuts are great textural pieces which make the listener think that the future is here now with a medical, tasteful mixing and creative production. Good job, lets see more.

CR

Carl Weingarten/Gale Ormiston, 'Wind-falls' (LP)
Contact: Multiphase Records
(address listed elsewhere)

This is the second release from the duo of Weingarten/Ormiston, the first is titled 'Submerging'. The sounds are generally trance - electronic oriented, synthesizer and guitar sometimes contrasting or opposing each other melodically, or sometimes meshing. This is ambient.

MP

CLASSIFIED ADS:

This section is specifically not for the selling of tapes, records, magazines, etc. It is a communication outlet for personal contacts, announcements, and networking. The price for a classified ad is:

■ \$10.00, 25 words or less

■ \$12.50, 30-50 words

■ \$15.00, 50-75 words

next issue.

Paul Marotta, 'A Git - Prop Piano' (LP)

Contact: Do Speak
5825 Telegraph, #17
Oakland, CA 94609 USA
Paul Marotta is formerly of the Electric Eels, Mirrors, and the Styrenes. He has released 10 records on his own mustard label. The piano compositions on this LP are somewhat interesting in terms of style, but not at all unique or a great break-through - not at all comparable to early Schoenberg piano compositions.

MP

Wombat Suicide (Cass)
Contact: Paul Korntheuer
c/o Blue Cloud Management
P.O. Box 104
Cupertino, CA 95015

Crisp production and smoothed out, non-offensive sound characterize this pre-release cassette. Basically not a new sound but too watered down, flat vocals, dry of emotion, guts or pity. I can just say that I'm glad they don't sound like Killing Joke or the Velvet Underground. Too clean for my taste, Good BMG music.

CR

Magic Mose and His Royal Rockers
Featuring Blind Sam, 'Between Grief and Nothing' (LP)
Contact: Arf Arf Records
P.O. Box 954
E. Dennis MA 02641 USA

Some hot cats on this record doing soft rock with subtly implicative lyrics. The production is very smooth and slick -- it sounds like Steely Dan or T.V. Show theme song music. There is also an advertisement for the Church of the Subgenius (JR Bob Dobbs) on the rear cover. This leaves me wondering - what are these guys motives?

CR

Architects Office, 'Partitions' (Cass.)
Contact: Walls of Genius
P.O. Box 1093
Boulder, CO 80306

More absurd nonsense from the morons at WOG. These guys never cease to amaze me. Sort of like playing anything you can find in an improv. Jam involving the whole family. Unfortunately there are no Dizzy Gillespie covers on this one, just incessant doodling recorded with open mikes.

CR





AEON

604 Princeton

Fort Collins, Colorado 80525 U.S.A.

telephone: 303/484-0963

AEON is a mailorder service specializing in independent record and tape releases of experimental, avant garde and electronic music from around the world. Below is a small sample of the material that we carry. If ordering from this ad, please include \$1 for the first item and .50 for each additional item to cover post costs. Write or call (after 4PM MST weekdays) for our free catalogs and more information.

EQUINOX EVENT: (C-90 \$7.00)...A gathering of some of Europe's most extreme practitioners of power electronics and avant garde experimentation to celebrate the ancient pagan rituals of Midsummer Night. The evening was occupied with concerts, films and performances. The resulting tape is a carefully edited, powerful neo-pagan assault upon the senses. Featured artists are: Dogs Blood Order, Ake, Pure, Jill, Death & Beauty Foundation, Club Moral, Krank, Ramleh and Operation Muzak. Each tape includes a booklet with pictures taken from the various performances.

MAURIZIO BIANCHI: ARMAGEDDON (LP \$8.50)...MB's latest releases show him moving away from his nihilistic, power compositions into a more thoughtful existential aggression. Still immediately arresting and extreme, MB's use of harsh industrial electronics have become more careful, mature compositions of thought processes rather than pure subconscious automatism. Armageddon is a soundtrack to a film produced and directed by MB.

RITUAL DOS SADICOS: (C-60 \$6.50)...A brilliant compilation featuring a new generation of nine relatively unknown French experimental groups. Ritual Dos Sadicos is characterized by a diversity of contrasting styles and messages which range from industrial, cold wave electronics and avant rock mutations. The tape features: Pacific 231, Nox, Art Remains Tangible, N.N. End, Clair Obscur, Parazite, Berlinerluft and Vox Populi.

PSEUDO CODE: (LP \$7.50)...Long awaited, first LP from Belgium's premier experimental avant rock group. Europa is a cry for European unity and cultural rebirth in the face of the American economic and cultural onslaught. Voice, electronics, sax, percussion, xylophon and guitars combine to create a series of compelling and challenging tracks. The music shifts between dark, menacing atmospheres and primitive, tribalistic ritual.

VAGINA-DENTA ORGAN: MUSIC FOR THE HASTISHINS (LP \$8.00)...Bizarre, macabre production dedicated to Hasan Sabbah - leader of the Persian religious sect known as the Assassins. V.D.O. is the creation of Jordi Valls, former T.G. and Whitehouse collaborator. Valls has created an extreme, shattered journey through a slaver, spittled landscape by recording the natural sounds of wolves and heavily processing them through a variety of studio effects. The result is an unsettling and chilling listening experience.

FINK/McCANDLESS: NICE NOISY TOYS (C-60 \$6.00)...Original, unique and highly creative musique concrete from the Deep South. Electronics, percussive devices and a variety of odd instrumentation combine to form shifting soundscapes which range from sparse minimal to the intensely active. At times one is reminded of a toy orchestra gone mad.

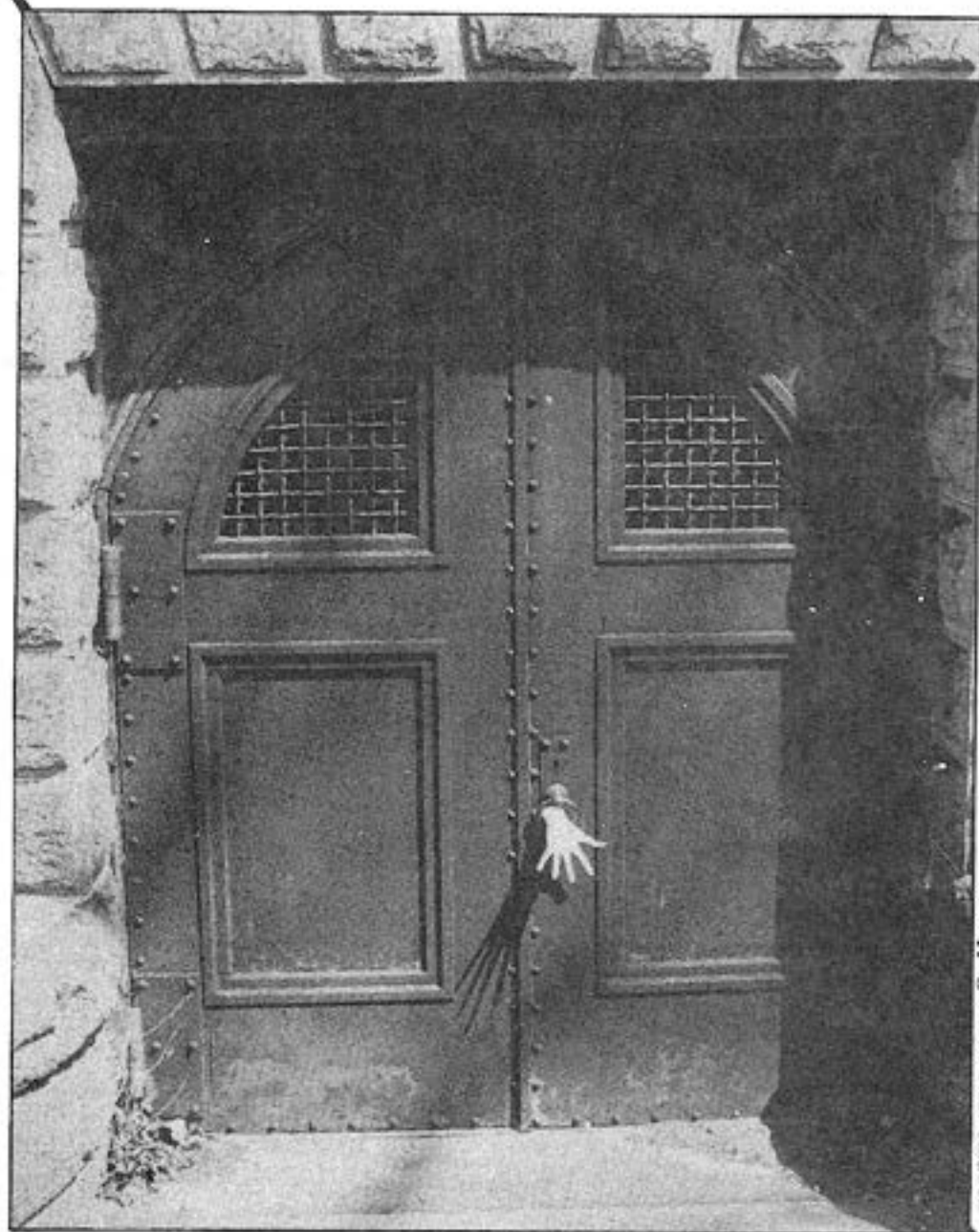
TRIAL BY ORDEAL: (C-60 \$6.50)...Italian/U.K. compilation, released by Broken Flag. Featured artists are: Giancarlo Toniutti, Mauthusen Orchestra, LXSS, Ramleh, New Blockaders, This Body I Mutilate, Depilate Corps, Thee Un-Kommuniti and Assailer. Styles range from power electronics, electronic experimentation to extreme musique-concrete.

BOURBONNESE QUALK: LAUGHING AFTERNOON (LP \$7.50)...Adventuresome, manic, avant rock mutations. Tapes, percussion, reeds, electronics, voice, violin, and guitars form an ever shifting sound tapestry of diverse and contrasting styles. Hints of Tuxedo Moon collapse into chaotic bursts of musique concrete which in turn are transformed into dark, menacing soundscapes.

ONE FOR BANGKOK: (C-60 \$6.50)...New international compilation tape released by L'Agence Des Refuses, Belgium. One For Bangkok features contributions from 15 different groups and artists. Featured are contributions from Pascal Comelade, Bene Gesserit and The Legendary Pink Dots. What makes this tape really outstanding is the introduction of several new, obscure artists from Europe, the US and Australia who have contributed unique and original material. Styles range between cold wave electronics, avant rock mutations and atmospheric electronics. Each tape comes with a booklet of visuals contributed by the artists.



AUTOTEXT PUBLICATIONS



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