

ELECTRONIC COTTAGE

INTERNATIONAL MAGAZINE



ISSUE FOUR

JULY 1990



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LA SONORITE JAUNE

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Perhaps the greatest aspect of 20th century music is the democratic accessibility to both production and the means of production (i.e. technological advances and the subsequent bloom of alternative schools of thought.). While history has seen vast numbers of people listening to a handful of artists, the potential exists through many media (such as cassettes) for unlimited numbers of artists to contact each other and those who are willing to listen. Generations Unlimited uses whatever older means are necessary (e.g. Radio, Cassettes, LP's) to advance and promote music that is highly individualized, highly self-expressive, and highly abstract. The accessibility of new forms should create and advance those who are willing to create and advance new forms (unlimited generations). Generations Unlimited seeks feedback, and has a catalog of new dramatic music, available by sending a self-addressed stamped envelope to the above address.

ELECTRONIC COTTAGE

ISSUE FOUR JULY 1990

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Editor and Publisher: Hal McGee

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INTERNATIONAL MAGAZINE**
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Electronic Cottage cover logo by Sue Ann Harkey. Special thanks to Chris Phinney, Al Margolis, David Prescott, Carl Howard and PBK for advice and direction. Thanks to my dad, Harold McGee, for help with the Macintosh. And to Hallie Sawyer for friendship, encouragement and transportation. Printing by Action Printing of Tampa, Florida.

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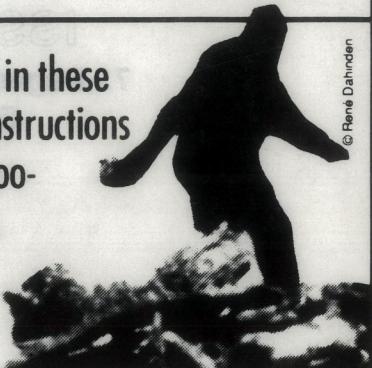
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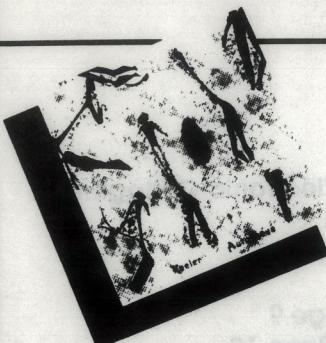
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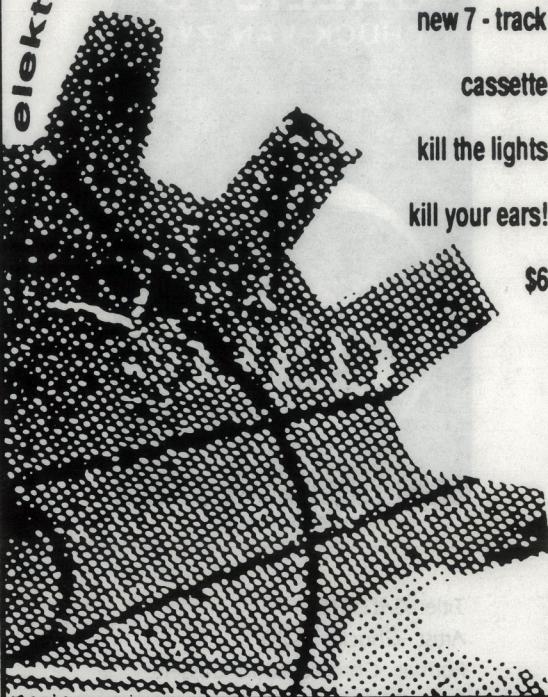
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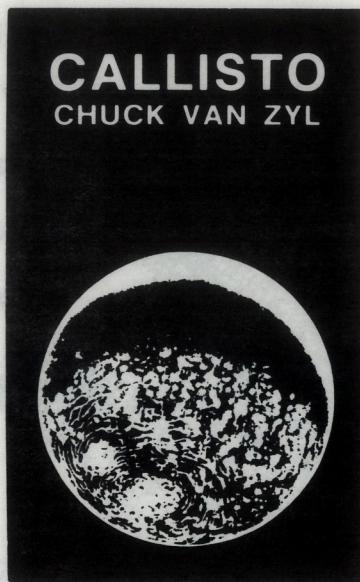
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Yo Dudes And Dudettes!

Welcome To The Fourth Issue Of

Electronic Cottage!!!

Welcome to the fourth issue of of **ELECTRONIC COTTAGE INTERNATIONAL MAGAZINE**. Yes, EC is back again with a bigger and better issue than ever before. I want to thank every one of you who have helped to make EC such a big success! Your input, ideas and friendly support have made it work, have made it all worthwhile!

Let me tell you that I am really excited and fired up about what's going on in the home taper scene in 1990. There is a new enthusiasm and vigor sweeping the indie underground. More and more people in every corner of the globe are becoming involved in this independent do-it-yourself fever that is challenging the monopoly of the big mass media entertainment systems. **ELECTRONIC COTTAGE** is all about people who are not content to follow the same old formulas, but are blazing new paths and exploring new creative territory. They are not content to sit back passively consuming what is spoon fed to them by big corporations like CBS, RCA, Geffen Records, etc., but are involved in forging their own artistic visions, in breaking new ground, in creating their own legends in this time, in their own highly personal way.

ELECTRONIC COTTAGE is a publication dedicated to contemporary independently-produced electronic audio folk arts and culture. EC is here to present reports from the front, with news and developments of the revolution. EC is a forum for the discussion and debate of timely and current issues and ideas of relevance and importance to independent/underground culture. Also, EC features thoughtful, meaningful interviews and profiles of noteworthy practitioners of electronic, avant garde and experimental music and art. EC also sports the unique distinction of presenting writing by the people inside the scene, by those who are making it happen!

Response to the first three issues has been tremendous. And EC has really gotten a lot of people stirred up. That's good! That means the magazine is doing what it is meant to do, to act as a catalyst, to get us home tapers to think about where our scene is and where it is going. Much has been said and written about my policy of discontinuing reviews. Due to its scope and size EC has been subject to space limitations. It is not totally impossible that reviews will some day return, but for now I would rather devote that space to the kind of in-depth analysis, debate and artist profiles for which the magazine has become so well-known. EC will maintain a focus on issues and ideas. Much has also been said and written about my controversial advertising policy. I will remain firm on this issue. All are welcome to advertise in EC regardless of the nature of their themes or ideology. Any ideology or system of belief that lacks merit and credence surely will be exposed for what it truly is when exposed to the light of day. EC will maintain its dedication to freedom of expression.

I really appreciate all the cards, letters, cassettes, records, CDs, videos, magazines, books, mail art and other items that all of you have sent my way. I encourage all of you do to continue doing so even though I have discontinued reviews in EC. I develop ideas and make assignments for articles and interviews based on interesting recordings I receive. If your recordings strike my ear, some day there will be an article on you in EC. I plan to keep doing the magazine for a long time! Also, please note that I have an open trading policy. I am always happy to trade copies of the magazine for your publications or recordings. The main thing is, I am extremely interested in communicating with you, and sharing ideas, information and sounds. Also, I am happy to report that EC is basically a self-supporting publication thanks to everyone who has spent their hard-earned dollars (and marks, francs and yen!) to subscribe and advertise in EC. You have made all the difference! If you value this publication please subscribe. For many of you it is time to re-subscribe.

Big news! With Issue Five **Electronic Cottage** will go to standard size 8-1/2 by 11 inch pages! Adopting the bigger page size should increase the mag's visibility and sales, and will allow more room for growth. Please note that the current listed ad rates reflect an increase based on the bigger page size. I also now offer eighth page ads.

A few notes of interest. I recently completed writing articles for two books to be published in the future: **Robin James' Cassette Mythos** and **John Marriott's Sensoria From Censorium**. Also look for an interview with me by **Chris Phlinney** which will appear in an upcoming issue of **File 13** magazine.

I want to draw your attention to a new EC project. It's the **ELECTRONIC COTTAGE INTERNATIONAL COMPILATION SERIES!** It is to be a series of ten 90-minute cassettes featuring exciting, innovative contributions by home tapers from all over the world! For more information check out page 9 of this issue. All of you home tapers out there send in your contributions today.

Chris Phinney of Harsh Reality Music, along with his wife Tawnya and daughter **Molly Ann** came to Apollo Beach for another visit in March of this year and we had a fabulous time. As of this writing we have recorded six cassettes of analog synthesizer explorations. **Usufruct, Heads and Shell** are available from Harsh Reality Music, and **Maneuvers** is now out on the **Sound Of Pig Music** label. Check them out! My friend **Halle** and I recently traveled to Memphis to visit **Chris & family**. Had a blast, hanging out, recording and meeting up with **Roger Moneymaker of Swinebolt 45** and **Mike Jackson of Cephalic Index**! Chris and I recorded a new cassette of electronic explorations called **Skull**, plus we recorded a live tape with Jackson called **Ditch**. **Skull** and **Ditch** will soon be available on the **EC** label.

Speaking of trips... Last Issue I mentioned that this Summer I will be taking a vacation trip to the Northeast U.S.A. Here are the dates: August 10-24. I sincerely hope to get the chance to get to meet with a lot of you during that time. In the NYC area I'll be staying with Carl Howard of **audiophile Tapes**, Doug Walker of **Alien Planescapes** and Al Margolis of **Sound Of Pig**. In the Boston area I'll be staying with David Prescott of **Generations Unlimited**. I'm really looking forward to this trip. It should be a fun-filled extravaganza, doing some recording, sightseeing, maybe conducting some interviews, and getting to meet with a lot of you guys. So, if you're in the area, drop me a line or give me a call for more info.

meet a lot of you home taper nuts in the New England area. Get in touch with me for more info. One last note... My new telephone number is (813) 645-4601. All of you please stay in touch! Your support and interest in EC are greatly appreciated. All the best...

W. J. H.

SUBSCRIPTION AND ORDERING INFORMATION

SUBSCRIBE!

Three-Issue Subscription:

U.S.A.-\$7.00 (Bulk Mail shipping)

Canada/Mexico-\$8.00 (Air Mail shipping)

Overseas \$12.00 (Air Mail shipping); \$8.00 (Surface Mail shipping)

Please note that I will not back-date subscriptions. Your subscription will begin with the next issue to be printed. Issues One through Four must be purchased at the Back Issue rate.

Back Issues:

Issue One April 1989: Premiere issue with Al Margolis, Deaf Eye, ND Magazine, Big Body Parts, Jabon, Amy Denio, Carl Howard, Miekal And, reviews.

Issue Two October 1989: Chris Phinney, Allegory Chapel, Pat Andrade, IAO CORE, Walter Alter, Zan Hoffman, reviews.

Issue Three March 1990: Dave Prescott, Kentucky Fried Royalty, X-Kurzhen Sound, Photostatic Magazine, Illusion Of Safety, Randy Greif, Rik Rue, Vidna Obmana/PBK, Lawrence Salvatore, Takehisa Kosugi, Darren Copeland, Uwe Hamm-Furholter, Dick Metcalf.

Back Issues and Sample Copies:

\$3.00 each in the U.S.; Canada/Mexico-\$3.50; Overseas-\$5.00 Air Mail, \$3.50 Surface Mail

Issue Five will be published in November 1990. Planned for Issue Five and future issues are articles on The Haters, Henry Schneider, Big City Orchestra, John M. Bennett, The Wallmen, Larry Mondello Band, Minoy, Carl Howard, Don Campau, Murray Reams, Suckdog, V2 Organisation, Bret Hart, Sue Ann Harkey, Alien Planetscapes, Violet Glass Oracle, Jim O'Rourke, Dave Clark, Swinebolt 45 and the Psych Rock revival.

Distributors and Stores:

To receive a distributor's discount you must order ten copies or more of each issue ordered. Unless you make prior arrangements with me, all orders must be pre-paid. To figure your order deduct 60% from the total based on the Sample Copy rates listed above. Overseas distributors please choose either Air Mail or Surface Mail and figure your order accordingly.

Payment:

Remember, make all payments to HAL McGEE, not ELECTRONIC COTTAGE. You may pay by personal check (drawn off a U.S. bank), money orders, International Money Orders, U.S. currency or your country's currency at the current rate of exchange.

SUBSCRIPTION AND ORDERING
INFORMATION

ELECTRONIC COTTAGE DISPLAY ADVERTISING RATES:

Full Page - \$50:

7-1/2 inches wide by 10 inches tall

Back Cover \$80, Inside Front Cover \$70, Inside Back Cover \$60

Half Page - \$35:

7-1/2 inches wide by 5 inches tall

3-3/4 inches wide by 10 inches tall

Quarter Page - \$25:

3-3/4 inches wide by 5 inches tall

Eighth Page - \$15:

1-3/8 inches wide by 2-1/2 inches tall

2-1/2 inches wide by 1-3/8 inches tall

Please note that Issue Five will be printed in the new standard size 8-1/2 by 11 inch pages. The ad rates above reflect an increase based on the bigger page size. All advertising display space is available on a first come first served basis. Please note that the back cover ad space for Issue Five has already been reserved. **All display advertising copy must be camera ready.** Please note that EC is not a xeroxed publication—it is offset printed. Therefore, most photographic images will not turn out right if they are not screened. I will no longer be responsible for ads that turn out badly because the copy was not camera ready!

Multiple Insertion Rate: I now offer a special discount rate for repeat advertisers. If you pay in advance for advertisements that will appear in at least two future issues you may deduct 15% from the above prices.

Display advertisers will receive one free copy of the issue in which their ad appears.

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ADVERTISING DEADLINE FOR ISSUE FIVE: OCTOBER 1, 1990

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ANNOUNCING: The Electronic Cottage International Compilation Cassette Series!

General Information: A series of ten 90-minute compilation cassettes to be issued one by one over the next two years or so, featuring contributions by more than 200 home tapers from all over the world! Each compilation will be published on Chrome cassette along with an insert with contact and descriptive information on each artist. Each volume of the series will also feature cover artwork specially designed by some of the best graphic artists from the home taper network! Each contributor will receive one free copy of the volume on which their track appears. Any and all styles, themes and genres welcome—electronic, experimental, free jazz, avant pop, noise, musique concrete, spoken word, rock, hard core, metal—anything!

Requirements: 1) Your track must be no longer than four minutes in length 2) Your track must be recorded on a Chrome or Metal Bias cassette 3) The sound quality of your track must be clear and strong. Remember, two generations will be lost in the process of mastering and duplicating. 4) You must include your contact address and brief information on your work and releases.

Deadline: No official deadline. The series will be complete and no more submissions will be accepted when I have received enough material to fill all ten volumes. Send in your track now!

Volume One will be released in early Autumn 1990. I will send out an information bulletin to everyone on the EC mailing list when it is ready for release. James Towning of BLACKmusic will design the cover. Included on Volume One will be contributions by John M. Bennett, Ron Anderson, PBK, Henry Schneider, Gregory Whitehead, Frank Pahl, Randy Leago, Malok, David Prescott, Rotcod Zzaj, Peter Stenshoel, Ben Kettlewell, Cephalic Index, Minoy, Swine Is Mental, Mannu-Altina (Canada), Lester Palocsay, Base Apes, Arttek, Usward Music, Alien Planescapes and Selfs Without Shells (The Netherlands).

Volume One will sell for \$7.00 in the U.S. and Canada, \$8 Overseas.

Special note: EC subscribers will receive a discount on all ten volumes of the EC Compilation Series!

I have already received a few contributions for Volume Two! So far I have tracks by Mike Hovancsek, Frederick Lonberg-Holm, Hands To, Steve Bradley, (experi)MENTAL, Kustom Kar Kommandos and Guns That Own Men.

PBK

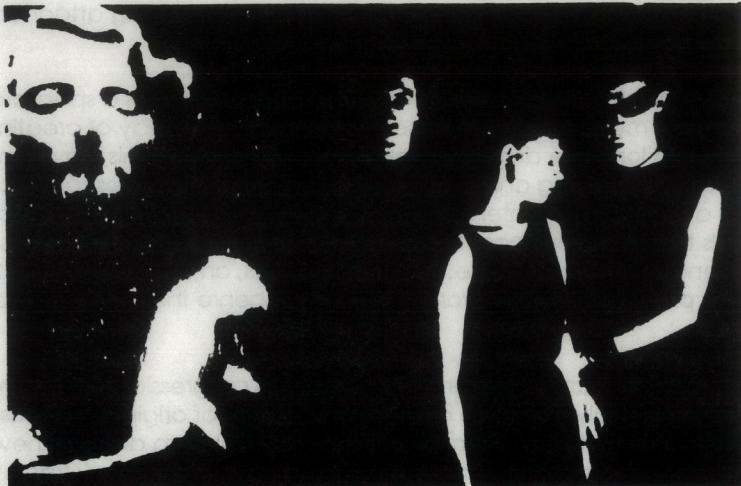
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TO DIAGRAM OR NOT TO DIAGRAM

by Walter Alter

The problem with cassette tapes is the same with any other audio storage medium, they are all essentially substitutes for a real bad memory. If we had photo/audiographic memories, we could replay any audio-video experience with any control parameters we liked, in the privacy of our own brain. The replay would have all the presence and reality of an actual dream, a mass-free, inertia-free ideal. Rather than getting stuck projecting forward from our present technological base, which is basically an exercise in squeezing new efficiency out of old objects, let's postulate an ideal situation, work backwards from it and create new objects to begin with. Why start out with an analysis of historic audio storage shapes like music notation, hurdy gurdys, music boxes, piano rolls, Edison cylinders, 78's, wire recorders, reel to reel, 45's, 33's, cartridge, cassette, floppy disk, laser disk, etc., when we can fly with an ideal situation like a kite with a string attached to it, and reel the sucker in.

What we'll end up with, I think, is the final curtain to artistic creation as a spectator sport, and its beginning as a teaching method, which is where it started — as a way of creating memory persistence for tribal ritual and lore. The desire to make a culture persist in this way constituted the birth of poetry, which evolved into song and instrumental music. The compression of culture into symbol is what we know as art. Even the contemporary forms of anti-art create an anti-culture whose elementary quality is that of persistence. Style persists, even beyond its term of usefulness or maturation of the intelligence level of a culture. When this occurs, art serves to retard the maturation of intelligence. When a pioneering artist's work establishes a genre that is imitated by other artists, it is time to move on.

There is possibly a strategy around this seemingly inevitable progression of discovery-imitation-institutionalization if some analysis can be applied to the area of originative causality. If we attempt to remove the desire to imitate from art, we might be able to derive a new kind of music that is eternally fresh yet capable of increasing the persistence of memory freed from the shackles of repetition. Although recording devices would ultimately be perceived to be an archaic appendage to culture, music approached in this way would eventually supplant the idea of style, i.e., rock, country, classical, etc., with the idea of level: beginning, intermediate, advanced, or something similar. There is no reason why art cannot take the lead in the task of creating a cascade of human genius.

The problem of intelligence persistence rather than style persistence is an interesting one since true intelligence does more than merely "persist", it matures and evolves itself, where persistence is a survivalist's stupidity. The same could be said for the idea of rhythm in music. The purpose of rhythm in the past has been to anchor time units to figuration, whereas a series of separate figurations are quite capable of anchoring themselves together independent of rhythm. Figurations dominated by rhythm refer, not to one another in a sequence of unveiling mystery, as they should, but to a "quanta" of beat which is ultimately a form of digitization. Any quantaic formula reduces experience to measuring units of a standard, uniform size. All aspects of art which are quantaic, i.e., reducible or referential to a unity measuring gauge, are going to persist in the memory in fixed permanence far better than any form which cascades kaleidoscopically through a series of virtually unrelated modalities. This is why we have "style". It keeps people's brains from exploding furiously into the black hole zero degrees Kelvin tachyon dense realm of virtual immediate simultaneous plus dimensional space, where, by the way, everyone has a photo/audiographic memory. This is why poetry/music as pre-literate memory aid has resulted in the audio cassette, and also why

repetition-based cultures characteristically never improve their state of being, and fall into decay.

With a didactic approach based upon gradient learning, we can, at present, begin to regain our lost faculty for total audio recall in multi-voice array, and join the company of Ludwig Van and all the great deaf composers who can hear it fully and richly in their heads, not headphones. The problem for the commodity broker under such circumstances is that each individual's internal symphony will be so complete and precisely tuned to his or her experiential domain that they will probably have a reduced interest in listening to anyone else's vector-forward efforts. Once past a startup threshold, we'll become totally self-sufficient cognitive domains capable of creating all the beauty we and the world need.

The cassette underground is already coming up against the Mach 1 barrier- there's too much indie output to assimilate and digest, even within narrowly defined genres. That overload situation will only get worse. If another thousand audio throttle jockeys dive into the cassette culture talent pool, it will become difficult to concentrate upon one's own personal creative playpen out of a need to keep up. This situation has been brought about by the accessibility of miniaturized studio quality recording gear. The studio control rods have been removed by Tascam, Fostex and Company. Direct to floppy gear is moving into the home studio even faster with the pirating of software and cheapo add-on audio and memory cards. What we have here is the disintegration of monopolies, always a good thing, and the emphasis of autonomy in matters of audio-video evolution.

My central thesis has always been that technology is the agency by which centralist bureaucracies will wither away, contrary to most analyses. When that occurs we will be free to develop an unending array of dream-state prototypes. These will be tested against reality in order to invent vector-forward routes into a universe of creative pleasure where the world of self and other are integrated and self-amplifying. The "Human Condition" is ready for a new diagram.

Walter Alter is a video, performance, print and cassette artist who resides in the San Francisco Bay area. Contact address: 4001 San Leandro St., #26, Oakland, CA 94601.

TRADES (SHARING YOUR MUSIC VIA MAIL)

by Dimthingshine

It sure can be revitalizing to come home from your to-make-ends-meet job and find an assorted pile of cassettes, records, CD's and magazines from all over the world at your doorstep. This is my present situation...and it is like having X-mas all year round. How did this come about? Networking... And I ain't talkin' Amway...which is more like "The Big American Rip-Off For Suckers Way". You make contacts...by sending your documented recording to alternative magazines for review... But you can't just sit around and wait for music thrill-seeking individuals to write you to purchase or trade for your reviewed material. Read reviews of other artists...and the ones that sound interesting to you...send them your catalog...let them know you're interested in trading! Sure...it can be time-consuming and you got to dish out cash for the postage...But what is your goal?...To have your music heard by as many human beings as possible...right?...And in this process it is healthy and enjoyable to get the opportunity to check out artists...maybe even like yourself...doing their own thing...right?? Now...some of the things I've encountered along this path that bug me... You send your catalog to some artist/label who had their material reviewed and you get back...nothing! No response what-so-ever! Then you think...maybe the postal system f--ked up and lost the letter I originally sent...or...maybe the wrong address was listed after the review...or maybe they moved all together! So...you follow-up and send another and still no response...and you see that this artist/label is getting new reviews...and maybe even advertising in magazines... To those artists/labels I say f--k you!!

Or you get a response...but it is their catalog with no reply as to whether they are interested in trading... In my case I usually just send them something and request something in return...Then you get no response or a short letter saying "We never asked for a trade and are not about to do so". You f--ks! Why couldn't you have written a short note with your catalog the first time around expressing this!! These jerks obviously do not read their mail...they only look for checks...hoping to get rich off their supposed alternative-"change society from its f--ked situation"-outlook music!! Sure...we would all like to make money...even a living off our art...but it takes guts and sharing your thoughts and creativity with others...And if it has meaning for enough humans out there on this planet...you may one day make your bread & butter from your art. And if not...(due to lack of promotion) which is another subject in itself...at least you are in tune with alternative-world-music via networking. Later....

Be sure to write to Dimthingshine c/o Thingsflux Music, 7829 Miramar Pkwy, Miramar, FL 33023 USA. The Thingsflux catalog contains a number of fine cassettes, records and videos ranging from avant rock to eclectic experimentalism.



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DIG!

JORG THOMASius, AFTER THE WALL HAS FALLEN

Foreign Correspondent David Prescott
Reports From Berlin - March 1990



It is a crazy time here in Berlin. The Wall has come down but no new government has yet been elected in East Berlin. The situation is now a peaceful anarchy - one in which life in East Germany is curiously freer than in the West. I asked East Berliner Jorg Thomasius for an interview to see how recent changes will affect East/West music production. The first problem that I found is that many of Jorg's western contacts are unaware of the situation in Berlin for the past 40 years.

Following the Second World War, the four Allies (the USA, USSR, UK and France) divided Berlin into different sectors, with the USSR holding on to East Berlin. West Berlin then existed as an annexed state, with no draft, no military, and interesting laws which prohibited, for example, the ownership of weapons up to and including even bread knives.

West Berlin is in fact surrounded by East Germany, and transportation to West Germany by car or train requires a transit visa. Because few people wanted to live in this damaged city following the war, stipends were given to those who would move here. This resulted in a strong Bohemian culture of all sorts of artists and hippies who moved in and took over sections of the city, like Kreuzberg.

It is in East Berlin that Thomasius has done his work until the Wall fell in November 1989. In East Germany one must study at the university for four or five years to be considered a State Artist. This includes painters and sculptors as well as musicians, and in order to get good jobs and outlets for work, Thomasius points out, it helps to be a member of the Communist Party. So by Thomasius' estimation 75 to 80% of the artists in East Germany belong to the party.

The Wall has indeed fallen, but tremendous problems remain, and it is only now that many East Germans are realizing the full extent to which the government has lied to them. One recent problem has been the Viet Namese people. Following the Viet Namese War, North Viet Nam owed quite a debt to the GDR and sent refugees to East Germany as workers. When the Wall fell, it was possible for East Germans to cross, but East and West alike saw that Viet Namese refugees were not only detained but accosted and detained as they were attempting to scale this wall.

Jorg Thomasius is a kind and quiet man with a wife, three children and a good job that allows him free time to write letters ('something possible only in a socialist economy', he says). He began to paint in the 1970's at the same time as he began to listen to electronic music. By the end of the seventies he had saved enough money to buy his first synthesizer (Korg MS20 with Sequencer). Although Western and Eastern currencies cannot translate, it would be fair to say that this instrument cost him about \$2,000.

Jorg very quickly fell into contact with West Berliners such as the members of the group Ash Ra Temple, who in turn passed his name along to the likes of Terry Riley and Asmus Tietchens. Jorg very quickly built up a big list of contacts around the world. Although he produced his first music in 1980, his music has only recently been published by cassette labels in the West. Only state musicians are produced by the state label Amiga, and so Jorg has existed for years better known outside his own country. As one record collector phrased it: In the East the state of the art is the art of the state.

When approached about how it is possible to make "forbidden music behind the Iron Curtain", Jorg is quick to dispel the myths in these words, "These words are absolute, but the reality is not". "Behind the Iron Curtain it was possible to make contact with others in the West". Although the post between the USA and GDR can take as long as three months by air mail it is still possible, just as it has been possible to carry cassettes through the Wall since November, 1987.

"Forbidden" is also perhaps too exotic a word to describe Jorg's actions. For years Jorg worked with "Das Freie Orchester, The Free Orchestra, who performed in small spaces around East Berlin. While it was technically forbidden, it was possible; one need only take the necessary precautions not to attract too much attention. For example, when the Free Orchestra split the bill with Gen Ken Montgomery, the posters that had been designed deleted the reference to Gen Ken as an American artist.

As the situation eased over the years, the Free Orchestra was actually invited to record pieces in a state recording studio for television documentaries. The self-produced cassette *Programm 1* is a document of this.

In spite of these restrictions Jorg Thomasius feels strongly that the situation is bad for artists everywhere. The main difference is that it is a different set of variables in East Berlin. In the West, he feels that all the problems become economic for the production of music while in the East it remains purely political. Instruments, equipment, performance space and radio are not available in East Berlin, and so Jorg has worked for years exceeding his limitations, and this has given a particularly interesting element to his music.

Meanwhile in the West, he feels, there are too many artists with great equipment who have either no ideas or cannot find a company to produce them, and artist grants come only to those who are willing to play the games that win them. Jorg is far from nationalistic but has no plans to move west. "I have a few very strong contacts with interesting ideas, and this is what is important. I am not involved with the situation in GDR, but I find my own ways to produce my own music and support my family, because both of these are what is important to me".

As for the new situation with no wall and a much freer border, Jorg remains neither optimistic or pessimistic. It is clear that much more music from the West will find its way eastward, but it is unclear to both Jorg and this writer whether there are many new artists whose work can now move westward. Clearly, the "art of the state" will find greater distribution, but most of the composers on the East German Amiga label have by necessity produced inconsequential music. Perhaps the key element will be having a convertible currency that allows East Germans to buy records and establish a greater dialog not only with western artists but with other easterners. Jorg is quick to point out that it is much easier to establish contact outside the Eastern Bloc than within.

Whatever the case, Jorg Thomasius will continue to work around whatever system gets in the way, and it is this exceeding of limitations that must be the most important lesson for western artists.

Contact Jorg Thomasius at Auguststrasse 19, 1040 Berlin, German Democratic Republic. David Prescott is one of the better known figures in the home tape underground. Contact Dave c/o Generations Unlimited, P.O. Box 540, Marlborough, MA 01752 USA.

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HERE COMES THE REST OF THE WORLD...!!!

by Lord Litter

I always had the feeling that the forthcoming 90s will be the decade to give 'our' movement an enormous push forward. I thought about the network becoming tighter - about more and more free radiostations presenting special tapeshows - about more and more young people becoming involved in it all...but I never thought that we could add the whole East European part of the world to the network...this is what is happening at the moment!

The Wall came down and as soon as it happened people from East Germany started to visit me and were asking for detailed information how to start a tape label - where to get priceworthy cassettes - how the mailing system works, etc., etc. Some had already worked out clever ideas. One is printing their covers at the printery where normally the record covers for the only official GDR record label 'Amiga' are printed. Another one has already gathered seven bands for forthcoming releases on his label.

The band that got me involved in the East German underground scene was definitely **DAS FREIE ORCHESTER**. A band that takes their name 'THE FREE ORCHESTRA' as their program. They do whatever, whenever and however they like. Starting as some kind of rhythm and blues influenced band they succeeded in breaking down the musical borders. The band got in touch with me in late 1988 after they got my address through the KFR network. **KFR News** started to distribute their tapes. For every sold tape the band got a blank C60 Cro2 tape to send more mastertapes to several labels worldwide. The officials just had allowed to send cassettes out into the world, that was forbidden before - and you could not send cassettes into the country. That does not sound like much help but if you imagine that a blank C60 in East Germany was costing about \$12 you can understand one of their problems. Another big problem was that there were no copying machines to copy infos, covers, etc. The ones that were in existence were locked because the officials were afraid of political propaganda being distributed that way. I was playing all DFO tapes on my radioshow and offered that KFR service to all East German bands. So with time I got in touch with more bands. Basically I can say that I found several 'underground scenes'. There were people playing free/experimental/avant garde stuff - like DFO, then there were bands who developed a unique style because they started with experiments and then went Pop/Rock - like A.G. Geige, many Punk bands, real Punk - they had a reason to cry!! And quite some bands who were copying the international scene - their music is often very 'normal' but sometimes they have good lyrics...and sure all released on tape.

In the moment there is some kind of separation going on - people who started with tapes just because that was the only way to release music that was not interesting for the official record label, (a self-produced record was impossible, it was all controlled by Amiga) will go for a normal record deal with so-called 'Independent' companies. But there is an enormous potential of people who are willing to create something different, who will use all the available working materials to create something new.

A real active scene is existing in Cottbus, the home town of **DAS ANDERE BUERO** - if you want to translate it it means something like **THE OTHER OFFICE**. This is a cooperative that is active in various fields. They organise concert series presenting Rock, modern Jazz, Noise Music, Free Music, as well as performances, experimental theatre, exhibitions and workshops, as well as all kinds of actions that go along with our culture. In May a two-day festival presented the West Berlin underground to the audience in Cottbus. Not to forget my friends in Poland. **ROMAN CZERWONKA** got to know about our scene via **Robin Chuter** who is running the **FOOLS PARADISE** label in Belgium. Robin traveled to Poland to meet several people and infected Roman with the 'tape virus' - immediately he was involved and is a dedicated tape worker now mainly compiling sampler tapes to present "the rest of the world" to the Polish scene. His label is called "SCRAP SOUNDS". Then there is **JAREK** in Glogow, Poland who is organizing perfect tours and gigs in Poland. He organises really everything. If you can't bring your amplifier with you - no problem. Jarek will organise something...sure you'll also find a good place to sleep organised by Jarek and he is publishing the **NO UNDERGROUND?** fanzine so he is really active! The idea to support each other is really alive over there. And last but not least there is **JANUSZ JUSTYNA** who is a journalist and writes for several newspapers and magazines in Poland...and I mean real big ones!!! So he wrote an article about KFR which was situated in **NA PRZATAJ** (big Polish musicpaper) right next to the heavy metal charts...KFR right next to MOTLEY CRUE

and AEROSMITH - ha that was quite an experience!!! Yeah Janusz is really into our thing; he will sure like your stuff!!

OK - I just started - I'll keep on searching for all those people out there who are with us and who will add an enormous potential to our scene...Get in touch!!!

LATEST NEWS - August 18th 1990 the second HAHAMANDAD tape show (see article in EC #3) will take place in Hulst, Holland. This will include: live bands, tape fair, tape acts, videos and the KFR meeting 1990 will take place same time/place - so it will be a real big meeting to plan something for the future. For more information write to Amanda Man, Gerbrandylaan 15, 4571 TW Axel, The Netherlands. One of the live bands to appear will be **DAS FREIE ORCHESTER**...it just started!!!

LOVE, yours, Lord Litter

Pictured below: Das Freie Orchester



DAS FREIE ORCHESTER

EAST BERLIN - GDR

CONTACTS:

LORD LITTER KFR NEWS - Dittmar, Pariser Str. 63A, 1000 Berlin 15, West Germany

DAS FREIE ORCHESTER - Gui Gust, Eberwalder Str. 20, Berlin, 1058 GDR

DAS ANDERE BUERO - Joerg Tudyka, Stromstr. 5, Cottbus, 7500 GDR

JANUSZ JUSTYNA - ul. Boh. Westerpl. 4/5, 77-400 Zlotow, Poland

ROMAN CZERWONKA - Lesnego Potoku 31, 40-406 Katowice 16, Poland

NO UNDERGROUND?! - JAREK, Al. Wolnosci 19/39, 67-200 Glogow, Poland

FOOL'S PARADISE - Robin Chuter, Sneppenlaan 5, B-1980 Tervuren, Belgium

Editor's Note: For those of you who don't know it yet, Lord Litter has become a member of Das Freie Orchester! DFO's new cassette, **NOW 1990**, features a new sound for the band that is an interesting hybrid of LL's style and the old DFO sound.

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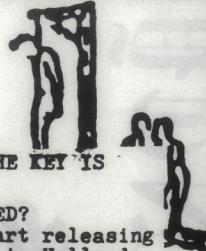
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MIDAS MUSIC

BY CHRIS PHINNEY

THIS INTERVIEW WAS CONDUCTED VIA THE POSTAL SYSTEM IN NOVEMBER 1989. THE KEY IS MM-MIDAS MUSIC, CP-CHRIS PHINNEY!!!



CP-SO WHEN DID MIDAS MUSIC BEGIN AS A LABEL? WHY & HOW HAS IT PROGRESSED?

MM-I started my own label at the end of 1982 and I was inspired to start releasing my own products by reading an article on independent tape releases in Holland in a magazine called VINYL, which was based in Holland. As I always have been interested in all kinds of media and because I want to express myself in all kinds of ways, I thought starting up a label would be great fun! At that time I was mostly interested in wave and punk music so I started a label called ♫-TAPES and I mostly released my own recordings of punk and wave projects that I was involved in, like BERLIN WALL, ZRQ, PYRAMID PARANOID, CLUB RIALTO and JACINTHEBOX. Of course I also released some compilations with local bands. Most of the music was comparable with early punk music, improvised guitar noise and things like that. As my taste of music changed into more experimental and underground stuff I changed ♫-TAPES into MIDAS TAPES and all the old releases were deleted and I started a new catalog with new issues. I picked the name MIDAS MUSIC at random, it just sounded o.k. I never work with underlying theories or things like that, I'm really an aesthete, if it sounds or looks good, its o.k. by me. But I like concepts, just pick out a concept and just do it, no words, but action!

CP-GIVE ME A LIST OF ALL RELEASES TO DATE & WHEN THEY WERE RELEASED, ALSO FUTURE PLANS?

MM-The first ♫-TAPES/MIDAS TAPES catalog consisted of the following releases; TAPED 001: "Where's The Limit?" - BERLIN WALL C60, TAPED 002: "Boxed Rhythms" - FREUD BUT A VIRGIN, ALIAS ALIBI & THOSE ARABIAN KNIGHTS C60, TAPED 003: "Rare Jongens Die Punks!" - BERLIN WALL, ZRQ, BOUNDLESS SOUNDS, FALL, THE CLEFTS C60, TAPED 004: "6 Scandals" - TEMPO DI MARCIA, J'NITORS UNITED COD, VIVA LA MUERTE, BERLIN WALL, TRES VIBREROS, YELLOW SWOLLOWS C60, TAPED 005: "Even Lets Rechtzetter" THE PIX C30, TAPED 006: "Pyramid Paranoid" - PYRAMID PARANOID C60, TAPED 007: "Wipe The Church" - JACINTHEBOX C15, TAPED 008: "Pyramid Paranoid 2" - PYRAMID PARANOID C30, TAPED 009: "Wipe The Multi's" - JACINTHEBOX C20, Here I changed to MIDAS TAPES TAPED 010: "Call Here My Varlet" - CLUB RIALTO C42, TAPED 011: "Harsh Ears Now!!" - CLUB RIALTO, JACINTHEBOX, HAPPY HALLOWEEN, TOOLS YOU CAN TRUST, LIMITED TENABILITY C26, TAPED 012: "Split Brain Can Opener" - THE DWARF FARM C46, TAPED 013: "Harsh Ears Now!!?" - KAPOTTE MUZIEK, THU20, THE DWARF FARM, CLUB RIALTO, HAPPY HALLOWEEN, THE VITAL PARTS, JACINTHEBOX C38, TAPED 014 "Weapons Of Music" - KAPOTTE MUZIEK C30, TAPED 015: "Live In BukBuk & Pepijn" - THU20 C30, TAPED 016: "Harsh Ears Now!!?" - PDM, UNE LE WURG PRODUCTION, THE DWARF FARM, WIERD SCENES, JACINTHEBOX, ARVID TUBA, THE VITAL PARTS, VIK PAWEŁ C44, TAPED 017: "Stealing Karma" - DWARF FARM C45, TAPED 018: "Een Remedie Tegen Zwakke Zwenen" - MARCEL VAN DER ZWET C30, TAPED 019: "Music For Loud Parties Vol. 3" - MAILCOP C45, TAPED 020: "Yes Yes Oh Yes" - IOSS C45, TAPED 021: "Harsh Ears Now!!?" - S. CORE, TECGOR MENTAL, WIERD SCENES, KAPOTTE MUZIEK, PRILIUS LACUS, ZWIETER KORPS, MAILCOP, VICTOR/IM, MYSTERY HEARSAY, URBAIN AUTOPSY C55, TAPED 022: "Muzak" - MAILCOP C60, TAPED 023: "Mailart/Music Project" - AD & RIET DUILMELINKS, GERRIE BROEDERS, MARIELLE CREMERS, JOS SMULDERS, JOHN P., CHRISTIAN NIJS, HAPUNKT FIX, GIDOO DOESBORG, PETER DUILMELINKS, FRANS DE WAARD, ROEL MEELKOP, GX JUPITTER LARSEN, JACQUES VAN BUSSEL C30, TAPED 024: "Rifles Aimed At The Heart" - MYSTERY HEARSAY C30 TAPED 025: "Mama-Study Of A Human Tongue" - IOSS C45, TAPED 026: "Live In Nobelbijldorp, V2, Parkzicht & Eucalypta" - THU20 C30, TAPED 027: "Real Time Music" - KAPOTTE MUZIEK C15 in a box, TAPED 028: "Harsh Ears Now!!?" - PDM, MAILCOP, S. CORE, ODAL DEATH PACT (PDM & DMDN), MYSTERY HEARSAY, DWARF FARM, VITAL PARTS, DANTONS VOICE, VICTOR/IM, THU20, IOSS, ENHANTA BODLAR, DVA MET DVA NICHTS, SARKUIDOSIS SIDA, WINTER, NEW CARROL-ITON C90. Some of the tapes mentioned above are now re-released on MIDAS MUSIC. MIDAS MUSIC also has a sub-label together with Frans De Waard of KORM PLASTICS called DEATH PACT MAILMUSIC TAPES which only releases mail collaborations of 2 artists who live and make music separate from each other using each others sound materials. 8 tapes are now released and two most likely will follow. When 75 copies of each tape is sold out DEATH PACT MAILMUSIC TAPES will cease to exist. MIDAS MUSIC only releases a few tapes a year, because I want to take my time to release well done products only, I'm not in a hurry. This year I will only release a tape by DMDN, one by IOSS and one by IMCA. Also I just released a 7" e.p. by KAPOTTE MUZIEK a month ago.

CP-ANY OTHER TAPE RELEASES,CD OR VINYL PLANS IN THE FUTURE OF MIDAS?VIDEOS?
MM-In the future I will only release material done by THU20 or of solo works done by its members(DWARF FARM,IOSS,WINTER,MAILCOP and DVA MET DVA NICHTS)because I think its important to have your own face as a label and then I prefer to have my own artists if possible and I know what I can expect from them.There are allready too many labels who release everything they recieve by mail,a lot of them are just all the same,so I will be very selective.Of course I will keep on compiling compilations,as I like compilations very much.But I will invite the artists by myself.There are 2 new products planned for this year:"Enkele Gemotiveerde Produkcie Medewerkers" a compilation tape featuring:THU20,DMDN & PDM,ESRUK,DMDN & EMILE BEAULIEU,GREGORY WHITEHEAD,MAILCOP,LIEUTENANT CARAMEL,KAPOTTE MUZIEK,DWARF FARM,ACHIM WOLLSCHIED,NULL,YEAST CULTURE,MERZBOW,DVA MET DVA NICHTS,IOSS,ARCANE DEVICE and more out in Jan.Feb.1990,plus the cd by THU20 titled "Eerste Schijf" will be released too.Now I'm also working on new DMDN material which will be released in the future,but I dont know when or in what form.I'm not very interested in the video medium,as I think it is very boring to watch videos for the second time.You have to listen and watch constantly to keep it interesting, and music can be played while doing something else,so I prefer to make and listen to music.I often get nervous by watching television or reading books for a long time.I cant sit still...By the way I know that videos dont sell very good(often less than 20 copies)and I dont think thats worth putting all my energy into it!

CP-WHAT BANDS/GROUPS ON YOUR LABEL ARE YOU INVOLVED IN?

MM-In the beginning I played in diverse groups making normal music and doing covers of THE POLICE and more of these kinds of things, and we played at school partys and things like that.The first serious band I played in was THE BERLIN WALL,which was a punk/wave band and in our 2 years of existence,we did some gigs in Holland and Belgium and we released a documentation tape with rehearsal and live recordings on ♀-TAPES.When this band broke up,I met Gidoo and we discovered that we had the same kind of interest in music and we decided to try to get a band together.He had a cousin who was interested in joining us.In 2 weeks there was a school party at the Technical University in Delft,so we decided to start CLUB RIALTO at least for this one performance.This gig turned out in a big sucess ,so we decided to continue our activities as CLUB RIALTO. The band only existed for 1½ to 2 years and the members were Gidoo(drumcomputer voice)Roel(bass) and me(bass and guitar).The music we made was a bit psychedelic hardcore wave,a lot of feedback,very slow,distorted and much improvisation.At that time we also had our own solo activties which we did publish on tapes.Gidoo did DWARF FARM & still is, Roel was HAPPY HALLOWEEN, & I did JACINTHEBOX.The tapes of DWARF FARM & JACINTHEBOX were released by MIDAS TAPES & HAPPY HALLOWEEN made 3 tapes on his own TURNTABLE TAPES("4 Days In Monotony","To All The Leaders",&"The Speed Of Mind")CLUB RIALTO did release 2 tapes,"Call Here My Varlet" On MIDAS TAPES & "Call Here My Varlet Tapeloop De-Mix"(remix by IOSS)on DELFTSCH WORMEN TAPES.
On the 31st of may 1986,we had a gig to do at the BUKBUK in Heiloo, and the day before CLUB RIALTO had to perform there, Roel was suddenly prevented from coming, so we had to cancel this performance.Because we didnt want to disappoint the organisation,we decided to do an improvised electronic performance.We asked Jos (a house-mate of Gidoo)to join us, and we asked Peter(a friend)to do the soundmixing.The evening before the performance we made a tape of 30 minutes with 5 basic tracks, and Jos & me would add all kinds of noises to it.This was a very hectic weekend, but the performance was very good and the audience did also act very enthusiastic.So we decided to give up CLUB RIALTO and to continue this kind of experiments.We decided to use the name THU20 from then on (This was the name Gidoo & I used for a few tracks we did together on Thursday the 20th, because these tracks did sound a little bit like our BUKBUK performance we decided not to worry about a name & just use THU20,whats in a name?)
We also decided to continue this kind of working,not only because we liked it, but also out of necessity.At that time we lived in Asten,Veldem,'s-Hertogenbosch & Delft & the distance between these towns/cities was too big to do rehearsals every one or two weeks.So we arranged performances for us to do,& we had a meeting the day before the performance & that evening we made a basic tape & we made some agreements about what we should add to it.This was a very nice way to make music(at least to me)with lots of space for improvisation, but it didnt work well everytime.We did I think,about 8 performances this way, and all of them turned out well only partly.Every performance we did consisted of 5 tracks & everytime only 2 or 3 tracks were any good & the rest was a disaster.So this way of working turned out to be too unsure to continue.By the way we did buy a four track recorder so there was a new way of working open

for us. Not all of our performances were recorded on tape (of course the recordings of our best performance did get lost, this was at the ZANETTI in Breda), but we released 2 c30 tapes as a documentation. The first contained recordings made at Pepijn & BukBuk, the second contained recordings made at V2, Parkzicht, Nobelblijdorp & Eucalypta.

After I had deleted all MIDAS TAPES and started the new MIDAS MUSIC catalog, I decided to re-release these 2 tapes together as one, and I left off the recordings made at Pepijn and Nobelblijdorp, which we actually disliked after hearing them too much. At the time we were doing this beginning stadia of THU20, our musical taste did change from harsh wave music into more experimental music (we still like all kinds of music, but we prefered to make experimental music), we also changed our names and music for our solo activities. Gidoo is still doing DWARF FARM but now making experimental music, Roel changed his HAPPY HALLOWEEN into MAILCOP, I changed JACINTHEBOX into DVA MET DVA NICHTS (I still enjoy the music I made as JACINTHEBOX, and probably will continue these activities parallel with DMDN in the futur if I have enough time left). Jos started his solo activities as IOSS and all his tapes are released by MIDAS MUSIC and KORM PLASTICS. He also released a box with 2 C-15 tapes called "I Could Be God" in an edition of only 15 copies on his own DELFTSCH WORMEN TAPES, which doesn't exist anymore. Peter is now preparing his first solo release as WINTER at the moment. So in short THU20 is now: GIDOO DOESBORG (DWARF FARM), ROEL MEELIKOP (MAILCOP), PETER DUIMELINKS (WINTER), JOS SMOLDERS (IOSS) and JACQUES VAN BUSSEL (DVA MET DVA NICHTS). As I told you before, we did buy a four track recorder and we discovered we could make very nice experiments with it, so we stopped doing performances and we started our second part of a way of working. We decided (yes, we are very democratic), to have a meeting once a month to make tracks which we wanted to release as a record. In the beginning stadia of our studio work, we had a lot of arguments about what THU20 wants to stand for (ideology) and in what way we had to make our compositions. We discovered that all the members had very different ideas about what is good or wrong and also about underlying theories and more things like that, so the only way to continue was just making good compositions without any blablabla-theories. Our first working weekend was dedicated to an invitation of Frans De Waard to contribute to his then new compilation tape "The Four Elements". He did send us a score of symbols and drawings. This way of working (with a score) did really satisfy us, so we decided to first make scores every time and then translate it into sounds. This first recording for the "Four Elements" was the first one we did with the four track, so we were a bit unaccustomed with this four track machine, but the result was ok. After doing this track we started to work on our lp. We thought it was useless to give our tracks specific names, so everytime we had a meeting, we called it a union. Our first lp track was made on the first union, and translated into dutch it is Eerste Uni, the title for our first track. The second track is Tweede Uni (Second Union) etc, etc. In the first place we first made the score and then translated it into sounds, but later we made tracks without scores: We did record a sound on our recorder and we discussed about what sound would be next and how our composition would develop. We all have our own specialties, one member likes pure noise so he will take care of the harsh parts of the collages, and another member likes drones very much, so he takes care of the drony/bass layer parts. We all have our own influences and qualities. So that's the reason that all of our tracks contain different atmospheres. When we are making a new track, there is always 2 or 3 persons working on a specific part of a track (never altogether), but we do discuss every single step we make while making music. Every second and every action has been seriously discussed. So our tracks are soundconstructions with use of only self made sounds, concrete or synthetic. Maybe the best description of our music is *musique concrete*, but it is very difficult to tell what it will sound like. Somebody did call it *soundregie*, which was also a nice description. Now we did close this way of working for a while. We continued working like this for 1½ years and we did make 11 tracks. The first one was released on "The Four Elements" compilation tape on KORM PLASTICS and it carried the same name. The "Eerste Uni" (first union) was released on the "Zondig" compilation record which I released by myself. The "Tweede Uni" (2nd) will be released soon on the "Enkele Gemotiveerde Produktie Mede-Werkers" compilation tape, also on MIDAS. And the 3rd-10th union will be released in January 1990 on compact disc also on MIDAS MUSIC. We decided not to release our material on lp, because our tracks are very dynamic with lots of loud and very empty parts, so we think it would be a pity when scratches would embitter our music. By the way, nowadays making a compact disc is not that much more expensive than making a record so why not?

Now, we agreed to start a new period of live performances and we made contact with Gregory Whitehead (who did release a lot of mouthworks on tape on his own Minerva Editions label in Philadelphia). We are now working on a series of live performances of 20 minutes, which exist of 5 compositions. We make use of a telephone connection

between Gregory Whitehead in Philadelphia and THU20 at the place we have to perform. He will read some of his stories/mouth plays through the telephone, and we make music while he is talking. We use synths and we are all manipulating his telephone voice to use it also in our compositions. Four THU20 members are making music separately from each other, each member has his own unit (own table with equipment, amplifier and speaker), so our performance is in quadrophony. Gregory will be amplified in the middle of the square. The fifth THU20 member will do the regie. We already did one of these performances at the V2 organisation in 's-Hertogenbosch here in Holland for a festival dedicated to "Telecommunication in art" which was held in September 1989. The end result of our performance that evening was reasonable, it was very hectic evening for us, because we didn't have much time to do a soundcheck and we had a lot of equipment to connect. By the way, Peter and I were also part of the organisation that evening and because there was a lot happening that evening we had to take care of a lot of things besides our performance. An extract of this performance will be released on a documentation cd of this "Telecommunication In Art" week, and this will be released by V2. Then in OCTOBER of this year we were invited to do the same performance with Gregory at the D.M.A. feastival in Bordeaux, France 1989. When we arrived there, we started soundchecking and the telephone amplifier didn't work, it was too weak. So in case we wanted to do a performance that evening, we had to improvise something, which we did. We did a pure noise improvisation which turned out very well and the response from the audience was great. This performance will be released in the future, but it's still unsure how and by whom. Now there are plans to do two performances in one evening, each performance will take 20 minutes. The first one will be one together with Gregory with very atmospheric sound collages/constructions and one very loud noise improvisation. We think we are able to do these two kinds of extreme performances. But this is still not sure. One thing is sure and that is that we want to deepen the performance with Gregory and that we try to organise some tour when we are able to do so. We just got an invitation to make a radio hear play for the official Dutch radio broadcasting center which will be broadcast in March 1990 and we will use the same concept as the telephone conversation performances. At the moment I am writing this, there still has to be a new THU20 meeting to discuss our future plans.

CP-HOW IS DISTRIBUTING, SELLING FOR MIDAS? MEANING WHO ELSE IS DISTRIBUTING YOUR TAPES
MM-Normally all the MIDAS MUSIC products are only available at my own address, because

a lot of the big distributors still don't accept tapes as a full fledged media. It is very difficult to get them to distribute my tapes. But now I have found 2 distributors for my tape releases, which both sell my tapes very quick to my surprise! A very big help is INCUBATOR (POB 45702, SEATTLE, WA. 98105) which takes care of all my tape and record releases, he has got a very interesting catalog and label so you better write him. And of course the V2 distribution mailorder (muntelstraat 23, 5211 VT, 's-Hertogenbosch, Netherlands) is distributing all my products. At the moment these distributors do sell more of my tapes than I sell, a good situation I guess. Since I started producing records, there are more distributors who are interested (RRR, FRONT DE L'EST, ADN, FISHY, MARGINAL, ETC, ETC,) but they only take care of my records and are still not interested in my tapes (boy, they should know what they are missing). But I can understand the reason they aren't interested, but only partly. Of there are too many labels at the moment and there is too much rubbish on the market. It's too easy to start your own label, so a lot of people stopped buying tapes because they bought too many wrong releases. But there is still an big interest in buying tapes as I can see at the V2 Organisation.

CP-WHAT ABOUT RADIO? DOES MIDAS MUSIC GET MUCH AIRPLAY? IS IT IMPORTANT TO YOU?

MM-No, it's not important to me. I have my own radio show together with Peter here on Radio Banzai in 's-Hertogenbosch on Tuesday between 20.00 and 22.30 HR. We never get response from listeners if there are any. And if there are, they are too fucking passive to write down any addresses or name or title. So probably they will enjoy the show, but they will never buy any of the played products. Well, maybe this is a bit crude as I wrote this, but that's how it works in towns like 's-Hertogenbosch. Sending free copies for promotional purposes to radio stations doesn't make selling my tapes better, and I always have a serious financial problem, so for me it's useless. Ok if you get a lot of airplay people get familiar with your activities, but I doubt if one dj will play my tapes more than once. Maybe I'm too negative about this, but this is my experience. I think there are always only a few fanatics listening to these shows, and only a few among them are taking steps to buy things. If money grew on my back, I would send everybody a free copy of each release. In case you want to send us free promo copies for our radio show, please send all material to; RADIO BANZAI/JACQUES & PETER, POSTBUS 1267, 's-HERTOGENBOSCH, NETHERLANDS. Well, let's see who is sending something.

CP-WHAT ABOUT PRESS,REVIEWS,INTERVIEWS,ETC,YOUR OPINION?

MM-I think press is more valuable,because it reaches more people, and these magazines are often international oriented and are mostly more involved in the network. But unfortunately there are only a few good magazines im aware of. There are a lot of good magazines i know but they arent always orientated on the music part of all experiments. I think there is a big need for a good magazine with all kinds of articles on art,music and all other aspects of the media. I dont want to be a scumbag but Electronic Cottage and Vital magazine are going in the right direction. But i have to admit that im not a good reader, im more into action, just doing things,everything except sitting still in a chair and reading books or watching television. I do read articles in magazines, but almost only when i have to wait or to bridge over two actions i have to do. I also make a local magazine I do the layout part. I already made 7 issues and i read only 2. Now I started reading issue 3. But as i can notice on myself, I do read a lot of the reviews and when i am curious i will write this certain label or group and i think a lot of people do the same. I do get some response on reviews printed in Vital. The magazines can be a big help for all labels and groups to get rid of their products. But the press has got a big power/influence which is discussable, when they write a record/tape is rubbish, i wont write the address mentioned below. So the magazines do have a kind of monopoly which will always continue and it never can be changed. There is often a lack of objectivity and that's a shame, and of course magazines are often used by artists to make a big ego trip which i think is really repulsive. I think alternative magazines should have a position to make people aware of what is happening in an objective way, and not writing about myths and fantasies in the wonderful world of artists.

CP-WHO DESIGNS THE COVERS & HOW DO YOU GO ABOUT RELEASING TAPES,DO YOU SOLICIT THE ARTISTS OR DO THEY COME TO YOU?

MM-Sometimes i ask artists to make a special release for MIDAS, but most of the tapes i sell are tapes with music of projects i am involved with or was or tapes of the other THU20 members. Until now i have only released 3 tapes of musicians who had nothing to do with the band(s) I play(ED)in; MARCEL VAN DER ZWET, KAPOTTE KAPOTTE MUZIEK & MYSTERY HEARSAY. These are artists who i like very much and i asked them or they asked me to make a release for MIDAS. In the future i wont release much material anymore from other artists then the members of THU20, because i dont want my label to be a whore, to let it be used by all kinds of groups. I think its very important to have an own style or image as a label, i dont say i succeed in this but i try. But of course i like to release a compilation now or then with all kinds of names, because i like compilations very much especially when they have a variety of styles of experimental music. Then i will invite the artists i like and when they send something which i like, i will use it for the compilation, when i dont like it i return the recording. It dissapoints me sometimes when people dont appreciate it when you are honest about what you think about their music. It happens that often when i return the tapes, the whole correspondence stops, people dont write you again. Normally i do the designs for MIDAS myself, all releases will have a special cover for the first 30 or 40 copies #41 will have one of the 6 different standard covers which i made months ago. The design is also very important, it has to look ok so i try to pay much attention to this, which often is a problem because of shortage of time. At the moment i go to a school for graphic designers and it absorbs so much time that i often cant find time to do my own covers for tapes etc, but i like all of the covers i have used up to now. So far only IOSS made his own covers for the tapes released on MIDAS(& KORM PLASTICS) all other things were done by me.

CP-WHAT INSTRUMENTS/EQUIPMENT DO YOU USE WHEN RECORDING/PERFORMING AS DVA MET DVA NICHTS?

MM-THU20 has got a lot of equipment like a 8 track recorder, 4 track recorder etc and its very useful for the high dynamics recordings we make, we do more composed music and then its very important to have multitrack recorders. Our music is very clean produced and every element has to sound ok. I like this way of working very much but i also want to make more noise oriented music, powerful and with emotion/atmosphere so i started up DVA MET DVA NICHTS. Now its very difficult to make this kind of music with high tech equipment, you can use bad equipment and make a short circuit everywhere it is possible in a manner of speaking. I connect the equipment in a wrong way so the total sound sounds very compressed (sounds can press other sounds away when there are some variations in volume during a soundpiece) so it sounds very powerful this way, you can hear this in all DMDN tracks. Some people compare some of my tracks with the works of MB, but a big difference is that there are structures in my music which have a development during the piece. The music of MB just starts and ends and inbetween the beginning

and end theres no development, but i have to admit that im inspired by his music which i really think is good. So the only equipment i use are two tape decks, some effect equipment and some different sound sources. Up to now i released 3 tapes, one in collaboration with THE HATERS and one in collaboration with POST DESTRUCTION MUSIC (both released on Death Pact Mailmusic Tapes) and "HOSKINS VS. Rampa" on MIDAS MUSIC. I also made some tracks for a few compilations and at the moment i am recording new tracks which will be released on MIDAS on record or tape, i dont know which yet. Due to a serious shortage of time, it can take some time to complete a new DMDN release, but there will be a new DMDN release in the future for sure. I never have done a solo performance as DMDN, but i did 4 or 5 performances together with POST DESTRUCTION MUSIC (which is Frans De Waard of Korm) in Holland & Belgium & some of the recordings we made appeared on "Harsh Fars Now" compilation & also on "The Netherlands" compilation (Harsh Reality) and "Shoot & Crucify" compilation (various labels). Live we use only synths & i do the voice also, the music is very intense and loud. Maybe we will do some more live collaborations in the future. Explanation of the name DAVA MET DVA NICHTS: its swedish, russian and german for 2 + 2 nothing. Personally i think that music stands for itself and underlying theories are often useless, so i use a name that doesnt really mean anything and i just make this music because i like this kind of music. also the reason that all DMDN track titles dont mean anything.

CF-WHATS YOUR INVOLVEMENT WITH THE MAGAZINE YOU TALKED ABOUT?

MM-Together with some friends i started up the AKTIVA magazine here in s-Hertogenbosch. Its a monthly magazine which pays attention to all kinds of music, politics, cultural events etc and its more orientated to the area of s-Hertogenbosch and also some articles about topics concerning Holland. This magazine is written in Dutch language and i do the designing with a friend of mine, and also some reviews of international(experimental)records/tapes. Now im thinking about stopping my activities for AKTIVA because this absorbs too much time also, but i will try to continue my works for AKTIVA.

CI-WHAT IS YOUR INVOLVEMENT WITH V2 ORGANISATION?

MM-V2 is a very wide organisation with different units, we have a workshop for people who like to work with video/computer, we have a large building where manifestations take place, alex 7 joke of V2 do make interactive installations which can be admired at audiovisual festivals etc. We have also a large mail order of products like videos, tapes, records, printed matter and in the future also floppy discs for computer. This mailorder shop is done by peter & me, we keep up the correspondence and we select the things we sell. But at times of school (8 out of 12 months) i dont do much at V2 so Peter does most of the work on his own. When manifestations take place, i work in the V2 shop and i am helping all other people who are involved with V2 to let this manifestation run down smoothly (build up installations, clean up the mess etc.) I can recommend Electronic Cottage to do an interview or story on the V2 ORGANISATION because there is a lot happening overthere, also some interesting releases on the V2 label in the future.

CF-ANY FINAL COMMENTS???

MM-Yes, MERZBOW and THU20 are planning to do a tour through the u.s.a. and canada this summer or next year, please write us when you have the possibilitys to arrange something for us. The more people who will react, the lower the total costs will be for you all to let us perform over there. also; all reactions on this interview are welcome::::MIDAS MUSIC, POSTBUS 91, ASTEN, NEDERLAND.....

MIDAS MUSIC
POSTBUS 91
ASTEN
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LA SONORITE JAUNE

by Eric Therer

The following interview with Pascal Dauzier and Sylvie Loquet of LA SONORITE JAUNE took place in their Paris apartment in late February 1990. The conversation we had revealed several interesting aspects of their work, but didn't completely unveil a mystery concerning their possible withdrawal from the independent music scene.

Even if they do withdraw I thought it still was relevant to propose this article which focuses on one of France's best independent electronic music artists, and, till now, one of that country's most active cassette labels and distributors. Therefore, the interview emphasizes the two main objectives of the SJ activity—the same name for both—their musical project and for their label/distribution project (SJ Organisation).

Eric Therer: Could you summarize the chronological stages of the SJ adventure?

Pascal Dauzier: SJ Org started in 1984. At that time, it was my project. I was seduced by the work of some French labels like BAIN TOTAL or ILLUSION PRODUCTION. Since I had a rock and roll background, their music intrigued me. I started doing music under the name **LA SONORITE JAUNE**, first alone, then a girl joined me. We sounded a little bit like Die Form. We worked one year together. The first productions of the label were the *Organisation Orange* compilation and some demos and tapes that we released only confidentially! The first steps of our work consisted in contacting groups and artists we knew through international compilations. We intensified some contacts in order to have a regular correspondence and things went on. Then, Sylvie, (who was the vocalist of DENIER DU CULTE, a group from Annecy, France) joined me. That's when we really got active with SJ Org both as a cassette label and as a distributor.

EVERY DAY, EVERYWHERE, LISTEN TO THE SOUND OF INTERSTELLAR SPACES: THE MUSIC OF LA SONORITE JAUNE

ET: So, your desire to play music was anterior to the one of building up a label?

PD: Oh yes...back at that time I couldn't figure out that it was possible to set up my own label and produce people while doing music, without going through the traditional business network. From 77 to 82 I was playing guitar, basic rock influenced by Joe Jackson, The Police, the punk movement... I improved myself since that period!

ET: Could you describe or define the music of **LA SONORITE JAUNE**?

PD: I don't like to establish comparisons. We try to separate as much as we can from evident musical influences and styles, preferring the spiritual ones like the ones we get from the painting world. In fact, the name **LA SONORITE JAUNE** comes from a Kandinsky study concerning the connections between sounds and colors. That color and sound concept implies a very vaporous, atmospheric, ambient music.

When I began that music, my wish was also to avoid synthetic sounds. A DX 7 sound is a DX 7 sound, no matter the effects you use. The idea was to work with concrete sounds or with conventional instruments but utilized in a different way (like the way Sonic Youth works its guitars). Moreover, it was to deform, to distort those sounds, to give them a certain spatial dimension and sensibility in order to create these original pieces.

When that phase is done, there is the studio treatment phase where we work on various harmonic scales, speeding up or slowing down the tapes, treating them with the harmonizer or with the pitch unit.

A piece finished, we want it to induce images or a film in the brain of the listener. People like

Robert Rich and Soviet France tend to develop a similar approach.

ET: Did an evolution concerning the techniques used occur?

PD: If you bend an ear to the *HELIAE* tape, in which frames of sounds generated by the recording of a train in movement were gathered, and, compare it to *ANASTIA*, where we used the sampler method to recreate the same type of "train sound", but this time with sampled guitars, there's an evolution based on different techniques. For the moment, I'm thinking about changing completely my musical orientations. *ANASTIA* is a result of five years of work and of a certain period... I'd like to discover new horizons.

ET: Is each one of you assigned to a particular role or function as a musician in **LA SONORITE JAUNE?**

PD: Like with most of the alternative music artists, the studio is, in itself, the main instrument. Sylvie does all the vocal parts and some of the mixings. I play all the instruments, although the guitar is my initial one. On stage we're helped by a violinist, by Jean-Marie Onni of **LE SYNDICAT** who takes care of the mixing and the rhythm patterns, and by people who handle the visual aspect: slides, videos, films...

ET: How do you work together? Do you sometimes argue about the making or the recording of a song?

PD: Usually, I build up the basic framework of the piece and tape all the sounds. Most of the time Sylvie doesn't agree! Maybe I should listen more to what she says! Any way, we always concert before releasing a record.

ET: The titles of your tapes sound strange. Are they anagrams or plays on words?

PD: Neither of them. For me, when a sound causes a feeling, an idea in my head, it becomes a word or an association of words I write down on paper. All those words eventually become possible titles. It's a little hard to explain because it's a very personal thought process. People can interpret those titles the way they want, it doesn't really matter. Our music doesn't carry out a message but emotions!

ET: A lot of alternative music artists give preference to emotion, even though they're confined to the technical limits of their 4 track recorder and of their sound effect switchboards. Which is more important to you in music: technique or emotions?

PD: Well, if you take a look at the N.Y. scene for example (Lydia Lunch, Teenage Jesus, Mars...), they're working with energy and spontaneity than with technique. I identify with that kind of process. Of course, technique is predominant when you act as a producer.

SYLVIE: I stand for the minimum use of technique. A natural voice can be something really beautiful even without any sound effect.

"GIVE US A WINK...FOLLOW THE FLUX": THE SJ ORGANISATION AS LABEL & DISTRIBUTOR

ET: Could you draw a conclusion relating to the distribution and the production work of these last few years?

PD: Throughout the last years we've been multiplying contacts all around the world. At the beginning we were enthusiastic to promote artists and bands that were unknown or not distributed at all in France or in Europe. We chose the ones we liked and with whom we had a good relationship. With time, we concentrated on the United States because that was the place where we had most of our friendly contacts and because it is the country from which comes the most sincere and achieved music. Americans have special musical roots in their culture and peculiar conceptions about the sound, really different from the European ones.

Today, at least 80% of the SJ Org distribution is constituted by American artists and labels. We have a good reputation over there! Nevertheless, we always operate a selection, according more to the sincerity of the artist, his qualities, his sound, the design of his products, than his/her ability to sell.

ET: Did this lead to the collaboration with Carl Howard of **AUDIOFILE TAPES (aT Europa)?**

PD: As a matter of fact, Carl does a really professional job. He releases a bunch of psycho and electronic pop/rock artists, a kind of music virtually unknown in Europe. We handle about a hundred of Audiofile Tapes. European distributors like STAAL PLAAT (Amsterdam) pick up and distribute mostly renowned and "famous" people of Audiofile. They don't take risks with bands like VELVET SWINES, MARS EVERYWHERE... I found it was interesting to promote such persons who are a good alternative to the "Industrial" and noise field. Besides Audiofile, we settled good contacts with SOP, RRR, and other smaller labels.

ET: Do you feel like you have accomplished something valuable?

PD: Selling non-commercial music on tape is of course hard. We could get a better distribution. We don't really have the time to follow the cruising speed of the label. In order to keep up with everything we would have to take care of that activity only, like e.g. ODD SIZE (a new Paris-based Independent record label). I don't want to spend all of my time doing SJ Org. The cassette as a medium is not acknowledged enough to allow a viable financial support for a label. Sure, we've sold and I'm happy to see that we brought artists and labels (like DESTRUKTIV TECHNOLOGIES) that weren't distributed to the public. That was one of my fundamental goals. Talking about the production, once again, SJ Org was the first European label to produce ILLUSION OF SAFETY, DUE PROCESS, ALIEN PLANETSCAPES... But we didn't get a sufficient response and recognition from the medias. It's funny to see that some people—who actually bought our tapes and got in touch with some of the bands we are proposing—are now selling them more than we do.

ET: Will the cassette as a support eventually lead to a cul-de-sac and do you foresee a dead end within the cassette world?

PD: I believe the cassette will still be popular in the coming years. It's handy, small, has a fairly good sound quality. It's more than just consumer goods. It's a real means to produce and to carry out music easily. In the future, DAT will play the same role. Talking about the people who use the cassette as a means of expression, it's well known that anyone can plug in a MS-20, play some notes and release a tape... It's a good and sane thing that everyone who wants it can do music and can express oneself. But today, 90% of the stuff we receive in the mail is just plain shit. My mailbox is not a trash can!

On the other hand, the networking movement allowed the discovery of highly interesting people like ILLUSION OF SAFETY, F/I, SOVIET FRANCE (at another level), LE SYNDICAT, LEGENDARY PINK DOTS... just to mention some of them. There are people, especially in Paris, who just lose their time recording stuff that has been done over and over. Unfortunately, when you refuse the submissions of such "works" you're considered like paltry.

ET: How is the situation at the present time and what are your projects for the near future?

PD: Since a year a third person helps us for the distribution. The SJ Org structure is divided between—the production label that comprises several productions, Audiofile Europe and the works of LA SONORITE JAUNE—and—the distribution label which includes a licence system and a purely distributive section that deals with other labels. I've already stopped to work for the distributive section and I'm thinking about dropping out the licence system. It just takes too much time. I prefer to concentrate mainly on the label and on the SJ music. The selection will grow higher... We are independent and we'll do what we feel like...

LA SONORITE JAUNE RELEASES:

HELIAS C20 on S.J. Organisation - 1987

ERSATIA C60 on S.J. Organisation - 1987

American edition with bonus track and different cover available from: Sound Of Pig Music, P.O. Box 150022, Brooklyn, NY 11215-0001 USA Catalogue ref. SOP 111

THE INTERSTELLAR DESTROYED MUSIC MAIL PROJECT - Collaboration between LA SONORITE JAUNE and THE HATERS (Canada) C60 on S.J. Organisation - 1987

SOUNDTRACK FOR BREATHING STRUCTURES (collaboration with SYNFONIEN PRODUKTS (France) /

PARALLEL SOUNDTRACKS C60 - 1988 on LADD-FRITH - P.O. Box 967, Eureka, CA 95502 USA

JE NE VEUX PLUS VOIR LE CIEL Split album with LIEUTENANT CARAMEL Co-release S.J.

ORGANISATION/ACTION - LP 1988 Ltd. edition of 473 copies

JE NE VEUX PLUS VOIR LE CIEL Same as above /Collector's edition of 33 copies with handpainted sleeves by two Parisian artists - signed and numbered. on S.J. ORGANISATION 1988

ANASTIA C60 1990 on Complacency Productions, P.O. Box 1452, Palatine, IL 60078-USA

ENEIS C30 with booklet - Ltd edition of 200 copies 1990 on Ache Records, Breitestrasse 2, 8560 Lauf, West Germany

ISTANIA C30 1989 on audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360 USA, also at Europa c/o S.J. Organisation

S.J. ORGANISATION UPDATE:

I received a letter from Pascal Dauzier in May 1990 in which he detailed the newest info on S.J. Org for EC readers (Hal McGee, Editor):

**La Sonorite Jaune as presented in the past ceased to exist in November 1989. The name is planned to be used in the future for possible forthcoming music projects.

**ENEIS has just been released by Ache. ANASTIA is not out yet.

**S.J. Org still lives but is momentarily out of function. Upcoming releases (and last ones?) by Jim O'Rourke, German Shepherds, the long-awaited double F/I boxed set, PHBTK, Hands To...

**S.J. Org is still the audiophile Tapes distributor in Europe.

S.J. Organisation Contact: 11, Rue Fenelon, 75010 Paris, France. Eric Thorer has written for a great number of indie music mags, most notably the now-defunct OPEN SYSTEM PROJECT. He's also a musician and recording artist and operates his own label, COLD BEAT. Write to Eric at 13 Rue Bois De Sclessin, 4200 Ougree, Belgium.

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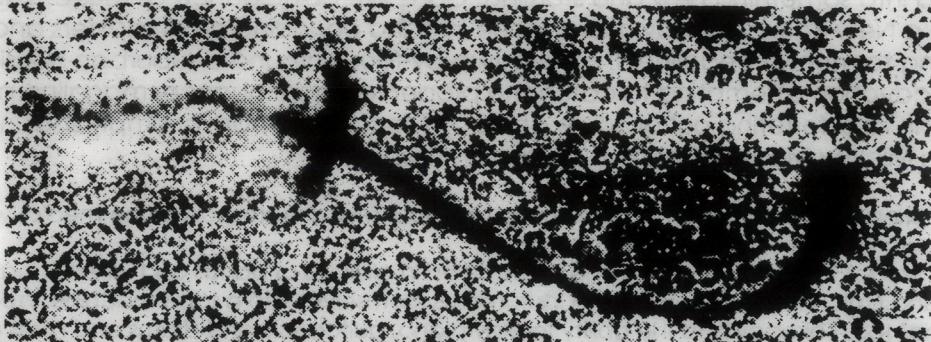
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John Wiggins Interview

by Michael Chocholak

Perhaps you know John Wiggins from his releases *ANAGENIC*, *pARTicle mUSIC*, *ALL THE TRUTH AT ONCE*, and contributions to numerous compilations (including the ultimate in found sound pieces, "Love Song of the Neo-Media", off of RRRecords' excellent *TESTAMENT* LP). Or perhaps you watch HBO and listen to his music "30 seconds at a time" without realizing it. Either way, his *musique concrete* samplings and electro-acoustic juxtapositions reach into your perceptive consciousness and spin the dials turning your sonic world into something new and startling. Cohesive coincidence as music. You might find him in a New York alley way microphone in hand pounding on dumpsters and cinder blocks trying to meet a deadline, throwing two-by-four's around a suburban housing project excavation attempting to catch the proper resonant nuance, mangling pop-cans with his kids, ferreting out obscure gems by Morton Feldman, or simply shaking hands with Mickey Mouse after an awards ceremony.

MC: Considering your background in rock music and your mainstream work in the media, what drew you toward electronic/computer music?

JW: I think the fact that I could work alone. I had been in all kinds of bands and when I heard Todd Rundgren and Emitt Rhodes playing all the instruments themselves into a tape machine, I realized I could do that too. I already had the ability to play piano, guitar, sax, and drums and I was always the guy in the band who had the P.A., and echo, and tape deck, so it was just a natural step for me way back in 1972. I then began to produce commercials this way and it was very economical. One day I bought a synthesizer - I think I needed string sounds. That was it. I got seriously interested in electronic music, particularly the history of it, and that led me to investigate a lot of the avant garde and contemporary composers. I realized an enormous freedom in creating music this way.

MC: Your piece *pARTicle mUSIC* inserted very non-traditional sounds into a traditional musical structure with some fairly startling results. In view of this, do you have any comments about the continuing adherence to traditional musical thought, i.e. 'walking into most concert halls is like taking a trip in a time machine back 300 years'?

JW: Traditional musical thought? I don't know what that really means, do you? I mean if you mean Western culture, Schoenberg was the last one concerned with 'tradition', and from him, Cage decided to 'dis-continue' adherence to it. Tradition can be a reflex to a composer and I never really consider it. I mean painters would never consider it and try to paint in the tradition of Pollock or Rothko, yet composers like Boulez or Babbitt write music in the very same tradition as Schoenberg without batting an eye. I try to follow a very simple rule which is to free my music of "any compositional rhetoric" (Feldman). This might be just another form of tradition, I admit that, but I love sounds and I love to listen, and if I'm true to myself then my music will appeal to the intuitive nature of the listener. I try to be a conduit for that spirit and create accordingly.

MC: What, in your opinion, is the status of the legacy of the pioneers of electronic music: Varese, Stockhausen, Xenakis, etc.?

JW: In their time they were all concerned with pushing this giant boulder we call music up the impossibly steep hill we call history. They were enlightened by what they got from working in music and I have been equally enlightened by listening to and studying them. Their status, I guess, is that of being great teachers, but for me the greatest teacher, who taught me more about music than anyone else, was Morton Feldman - who hated electronic music!

MC: Do you have any comments regarding music as 'high' art?

JW: Is music 'art'? Sometimes I don't think so. Unfortunately music is often thought of as only entertainment. Is Bruce Springsteen 'art'? No, he's show biz babe. That sleeveless work shirt he wears is show biz, like it or not. And most people - and I mean most people - think music means Bruce Springsteen and that what we do is 'weird noise'. Now to say we're the artists of today is to go against an enormous marketing machine who will rape our best ideas one by one and starve us off. This is happening! I hear ideas first heard in independent music showing up in pop music all the time. Shit, I wrote my own sampling software to create pARTicle mUSIC never dreaming that some day Janet Jackson would be sampling things. I did it to explore sound/composition. I did it as an artist. I ask you, if you make music for the sole purpose of exploring an idea, and not make money, is your work 'art'? When Sting writes a song about the rain forest, he's not exploring a musical idea, he's feeling guilty about being so rich. The music has nothing to do with any of our concerns, only a half-assed trendy political cause. But Sting thinks he's an artist! I bet most people do! As long as our music deals with sound, then I think it's a purer ideal - yes, it might be 'art' - at least we care about what has historically been the basis of music - SOUND - not sex, drugs, and rain forests.

MC: Your music covers a wide range from serenely broad timbral strokes to the more cerebral effects of your sample/edit pieces. In all cases, I know you are very selective in what you chose to release. What is your criteria for a successful composition?

JW: I don't know. That's my criteria. If I make something and I don't know how I did it, that's what I keep. If I recognize anything in it that I know, I throw it away. John Cage said about painting, when you start a work everybody is there in the studio with you: your critics, your influences, your friends. One by one they start to leave and when they're all gone and it's just you in the studio you're close to creating art. When you leave - it's art.

MC: Why do you almost exclusively work with computerized sound as opposed to more conventional electronic keyboards?

JW: I don't want to make 'synthesizer music'. Keyboards do that. Listen to the new Laurie Anderson album. It's a perfect example. It's sad. I want to free sound of "a compositional rhetoric" and I can't do that with a keyboard instrument. There are just too many spaces between the keys that I'm interested in using.

MC: Any comments about the use of 'found sound' as the 'siren on the rocks' of avant garde music?

JW: You must be hinting at the 'independent music glut'. I can tell when someone finds just any old sound and stirs it up with other noises and when say Zan Hoffman carefully finds a sound and uses it for a reason. Here lies the difference. Technology has made sound making so easy that anyone can do great things technically. But with each \$90 Casio should come every book ever written by Cage and Stockhausen and Xenakis and the user shouldn't be allowed to turn the thing on until they've read everything - like a drunk driver's car ignition device.

MC: As a composer working on a daily basis applying music to visuals, have you any plans to develop visuals to accompany your music?

JW: No. I've learned by osmosis a very visual sense from working with some very brilliant directors. But I'm a sound guy. It just comes through me as sound - the muse - although I think the visual sense is more survival oriented and probably more important. Morton Feldman had horrible eyesight and that's why he was such a great composer.

MC: How has your work at HBO affected your private composition?

JW: It's taken away all my time! Actually it's the other way around; my private compositional approach has affected HBO.

MC: Where has the hunt for 'the ultimate sound' led you?

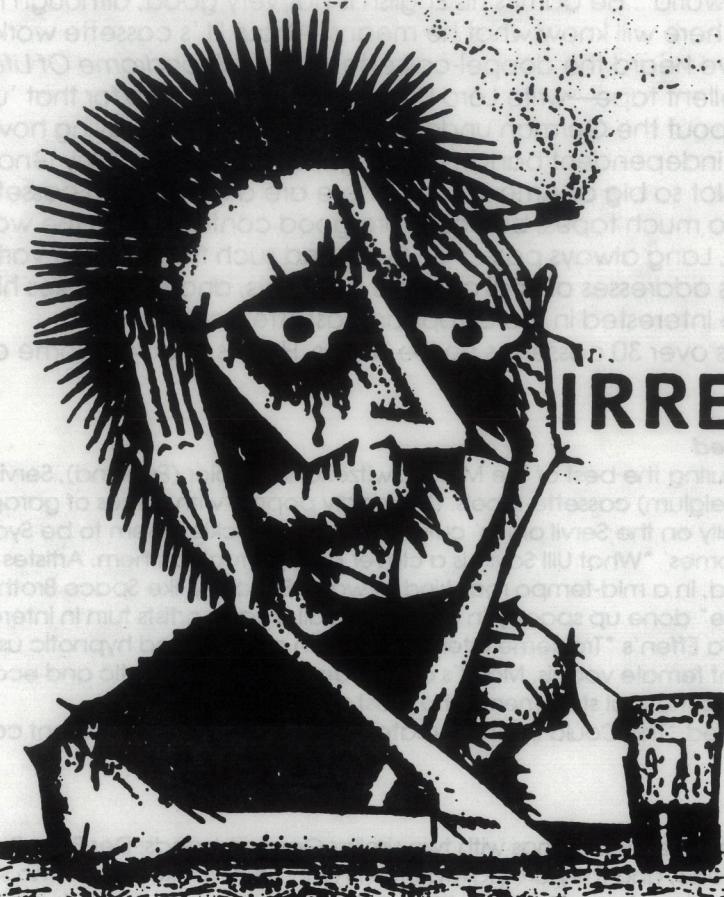
JW: It has given me my life's work. It has led me to everything I am. It has brought me a philosophy by which I live my life.

MC: As someone involved in both mainstream media and alternative music, do you have any comments about the independent music network?

JW: Money rules the world and that's why it's so screwed up. The day 'art' rules the world there will be a balance again. Indie musicians have got to forget about success and money, then they'll change the world. They'll make something that's more important to an aspect of human nature that is being destroyed today by greed and power and racism and hate. We are not 'Independent', we are 'dependent' on each other more than any other group of creative individuals and the most important thing we know is, that for better or for worse, we as a group are all one. That's why we'll make a difference some day. That's why I'm here doing what I do.

John Wiggins can be contacted by writing to him at 3 Woodhull Place, Northport, NY 11768. Contact RRRecords, 151 Paige Street, Lowell, MA 01852 for a catalog that include's John's major releases. Michael Chocholak is an outstanding electronic music composer with a number of interesting releases available from M&M Music, P.O. 38, Cove, OR 97824. Pictured below left to right: Zan Hoffman, John Wiggins, Al Margolis at HBO.





IRRE-TAPES

by Dan Fioretti

Without a doubt, Matthias Lang has become one of the most important names in the European cassette underground. Sporting such artistes as X-Ray Pop, Alien Planescapes, Poison Dwarfs, and Lord Litter—who Matthias officially "discovered" by being one of the Lord's first major cassette contacts and distributors. Lang has also masterminded such inscrutable concepts as the multi-national *Rambo Compilation* series—ya gotta love it, tributes to Amerikkka's beloved folk hero (thanks to Alien Planescapes for that spelling!), as well as many other fine compilation tapes.

As far back as 1980, Lang was editor of the now defunct IRRE fanzine, and in 1982 released a cassette entitled *Sommerzeit Compilation* in a limited edition of 99, which was the first official release of Irre Tapes. Although not a musician himself, he says he loves to collect records and tapes and communicate with other networking types around the world. Says Lang, "That is a great thing, to know and meet so many people who also deal with cassettes".

One Irre artiste who will be familiar to readers of this fine publication is Lord Litter. Matthias details his encounter with the Lord thusly: "On the day my first daughter (big kiss to her) was born I become a letter from Lord Litter. He starts his way in the independent jungle

with a lot of letters all in the world". He admits his English is not very good, although I'm sure most o' the tapers out there will know what he means. About LL's cassette work: "I love his music (you must have heard the doppel-cassette *At The Hippodrome Of Life*)..." which I did, and it's an excellent tape—write Lord Litter at Out Of The Blue for that 'un! Lang has mixed emotions about the German underground music scene, saying how there are "only a few good independent bands, mostly guitar-music (The Shiny Gnomes), and a big cassette-scene. Not so big as America, but there are a lot of good cassette-labels here. They don't sell so much tapes, but there are good contacts all in the world". In addition to his own tapes, Lang always passes on flyers and such from a wide variety of European labels, and shares addresses of vital cassette contacts, and that makes him an essential contact to anyone interested in the European cassette community.

Currently, Matthias Lang has over 30 cassettes on Irre Tapes. Here's a look at some of them:

Various Artists: *Lifestyle You Need*

This four label compilation featuring the best of the Monif (Switzerland), Color (England), Servil (West Germany) and Insane (Belgium) cassette-labels. Decidedly poppy, with traces of garage rock and psychedelia, especially on the Servil artists' cuts. The Jabberwockles seem to be Syd Barrett disciples, and Shiny Gnomes' "What Ulli Says" is a clever garage-rock anthem. Artistes from Color seem more synth-oriented, in a mid-tempo rock kind of way. 'Specially like Space Brothers' cover of "Last Train To Clarksville" done up spacey 'n ambient 'n all. Insane artists turn in interesting work. Particularly spacey is Nlala Effen's "Troisieme Interlude", which makes good hypnotic use of background noise and ambient female vocals. Monif's artistes are the most eclectic and eccentric, often opting for incongruous musical statements, the most memorable being Die Weltraumforscher's ironically titled "This Could Be The Greatest Love In Town". An excellent comp indeed.

Der Bose Bub Eugen/Guz

This time around it's German garage rock stylings with two similar German bands. Der Bose Bub Eugen means The Bad Boy Eugene, and they are paired off with fun party-rockers Guz, who seem to have absorbed 60's psych-punk-surf-pop-bubblegum from the USA and left it mostly intact, except for the German singing and lyric writing. Some English lyrics prove Guz to have a sense of wit and irony—especially the brief "Women And Men". One piece, sung mostly in German has a particularly catch title phrase sung in English: "Guz Save The Queen". Another memorable ditty makes good use of backwards guitar and vocals. Der Bose Bob Eugen are led by the personable Eugen. This band's just a tiny bit more professional than Guz, and they also rock out a little more.

Allen Planescapes: *Celestial Dance Hits*

Doug Walker is one of the most prolific and outspoken members of the cassette community. His band Allen Planescapes has been one of the more creative and talented musical ensembles, having included at various times such cassette stalwarts as Dave Prescott, Al Margolis, Arnold Matthes and Carl Howard. Allen Planescapes has for years existed as an improvisational synthesizer ensemble, with apparent influences of Van Der Graaf Generator, Hawkwind, Magma and Gong. Recently Walker has added a rock rhythm section to his own electronics with very good results—the music is more direct and energetic. Although this particular K7 is available in the U.S. on Sound Of Pig, the two versions are slightly dissimilar, featuring different track order, track selection, and different mixes of some pieces. Although basically improvisational, the pieces are usually centered in some minimalist, repetitive rhythm figure, around which guitars, violins, and synth soar, careen

and generally take off, as the drummer flails away with much intensity and great abandon, while the entire band roams the Cosmos at will. Excellent Space-Rockin' toonz!

ALU/Attrition

This split tape features two sides of spacey electronic music with somewhat of a beat, although not exactly dance music per se. Berlin's ALU features whiney and nasal vocalizing over minimal synth and electronic rhythms. They benefit from clever arrangements and some minimalist figures in both synth and rhythm programming. Trance-like and artistically serious without seeming "artsy" or "trendy", which isn't easy to pull off. Rhythmic synthscapes ebb and flow with redundant vocals (in German) as emotional center. Attrition, from the U.K. take us even further into uncharted synth territory. The opening cut, "I Saw You Slowly", features synth echoes forming a drippy, gooey backdrop over which there are snippets of violin and other instruments. Just as you're being totally spaced-out, the rhythm box kicks in for some engaging call-and-response vocals and a somewhat more traditional song form. The gloom and doom death chants and beyond-the-grave instrumental weirdness are engaging and enjoyable—good sick fun.

Jar/Lord Litter

This K7 shows Germany's more "pop" side, with Joachim A. Roedellius (aka Jar) and Jay Dittmar (aka Lord Litter). Jar does have a way with toe-tappin' finger-snappin' toonz. His rhythm programming, although simplistic, has more verve than most simple poundings. Even when the instrumentation is confined to synth and cheap rhythm box the quality of the singing and songwriting comes through. Some tracks have a more polished and professional sound. Throughout this is cleverly crafted pop at its best, with that big-time FM sound. The other side features Lord Litter's exciting pop rock, with clever hooks and catchy melodies. Everything from country rock to anti-military toonz to social commentary. Some cleverly crafted pop with tight instrumental work and vocal harmonies. This tape has the distinction of including unreleased Lord Litter cuts and alternate versions.

Gregorian George—Aluminum Eden

Spacey synthscapes "recorded in the nocturnal and early morning hours of the Summer of 1989". *Aluminum Eden* is made up of ambient drones, textural electronics, and low-key synth passages. It sounds like something which should be played at very low volume very late at night. Moody and ethereal, with minimal structure, the music waxes and wanes in its own lethargic yet amiable way. A piece may last for minutes, its only elements being a repeated figure of three or four notes. Background Music For The Mind.

Kronstadt/Toshiyuki Hiraoka

Kronstadt play pretty straightforward guitar-rock with drum machines. They also get into some synth-dance kinda stuff with spoken word vocals and hypnotic riff guitars. Also an ambient synth piece of drones, minimal percussion and metallic synth. On the flip, electronic video game and spacey carousel music lead into fast and furious guitar frenzy. This is Toshiyuki Hiraoka, Japanese guitar wizard. Mostly playing in metal/hard core stylings, Hiraoka's guitar rave-ups usually are based on simple riffs with descriptive titles such as "Noise", "Short", "8 Beat", "Radio", etc. Some toonz really kick out the jams; some are more quiet and introspective; others are grungy and funky.

X-Ray Pop: June 89 Repetitions

Doc Pilot has assembled an excellent ten-piece band featuring three female vocalists, three guitarists, violin, bass, synth and drums. The result is this exciting tape, recorded live at Bechy Studio, France, playing good, tight, rockin' toonz. The rhythm section really kicks it, with Baron Suckgirl's tight drumming and Nestor Burnett's solid bass. The three guitarists and lead riffing of violinist Lolo

Imperatore back up the seductive and energetic vocal trio of Shuppa Sex, Zouka Dzaza and Pam-Pam. The songs all segue together creating a feeling of breakneck propulsion and intensity. An exciting live band; a live set of excellent toonz!

Polson Dwarfs: ...Cut!

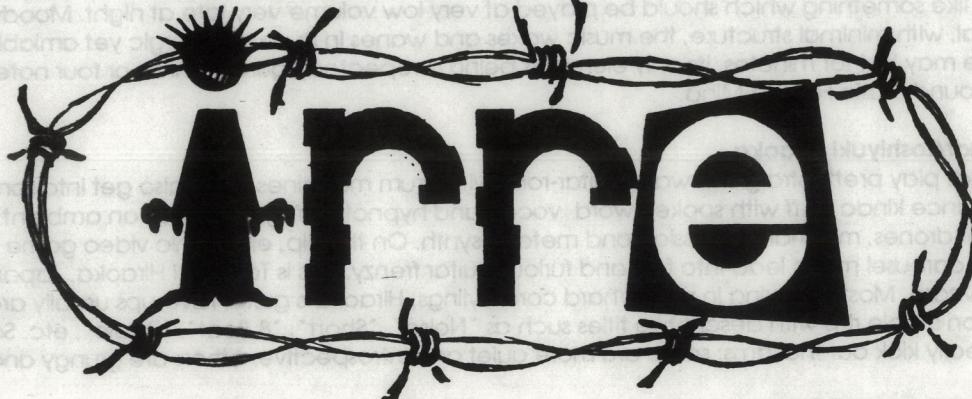
Mid-tempo pop with synth and guitar and rhythm computer and some real nice toonz with clever hooks and lyrics and such. Definitely more accessible and commercial than most IRRE offerings. Polson Dwarfs are a cassette band that could easily be liked by the mass media-conscious music-buying public. I must say, though, that I prefer their slightly eccentric lyrics and off-center pop stylings to most of what's on MTV. Fave Pick: "West-Words 1&2", featuring every cliche in spaghetti Westerns set to a synthesized Country & Western background. It's really funny.

Various Artists: Welcome To Sleepy Eye

Total space-out synth music, the very fabric of which space itself is woven seems to have manifested itself into this audio cassette. The Cosmos in all its infinite glory represented by an international sampling of electronic artists. Molsten Before Use, Ambulatorio Segreto, Mental Anguish and Stefano Barban create compelling spacescapes of varying degrees of intensity. Also included are West Germany's BestattungsInstitut and Big City Orchestra from the U.S. Put this one on your spaceship stereo as you drift into uncharted territory!

Dinner

Irre-Tapes has a catalog of over 30 cassettes of some of the best of the home taper underground. Some other artists on Irre not mentioned above include This Window (U.K.), Terrorplan (U.K.), D.S.I.P. (Germany), Sack (Germany), Cephalic Index & NOMUZIC (U.S.A.), City Of Worms (U.S.A.), Stefano Biasin (Italy), Opera Multi Steel (France), etc. plus a number of excellent compilations. For further information write Irre-Tapes, Matthias Lang, Barendellstr. 35, 6795 Kindsbach, West Germany. Dan Fioretti is an eccentric, dedicated and prolific home taper and networker, and operates the Kitts Tapes label. Write to Dan at 312 N. 3rd Ave., Highland Park, NJ 08904.





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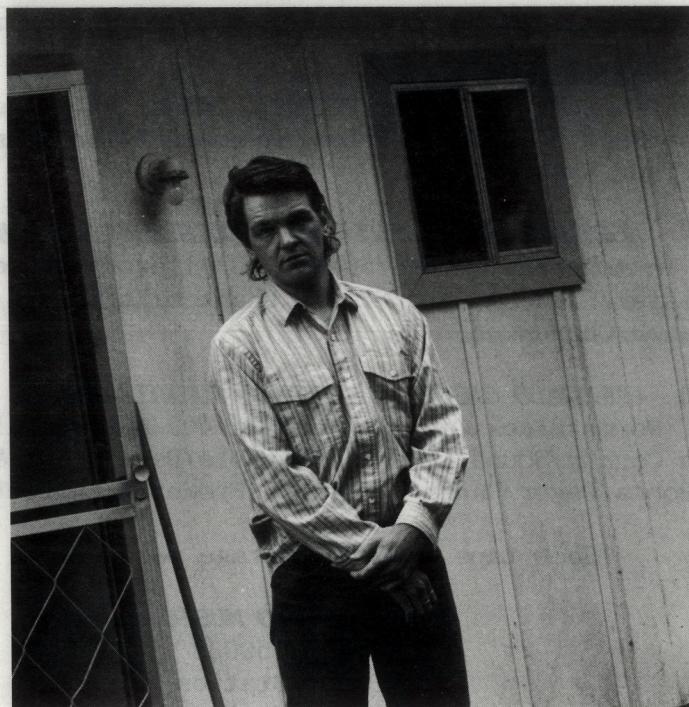
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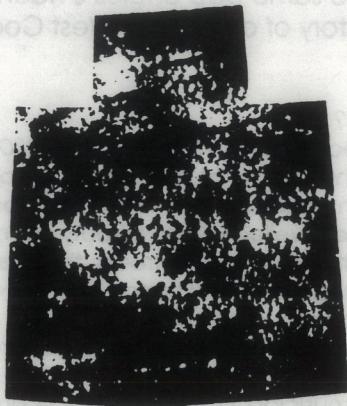
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CRAWLING WITH TARTS

CRAWLING WITH TARTS
B L E D e s S I B A

THE

TUDOR TAPES

1989

CRAWLING WITH TARTS INTERVIEW

by Bill Waid

Mystery and unpredictability are two elements often considered cornerstones of successful experimental bands. One has only to consider some of the major noise-related groups—Nurse With Wound, Current 93, The Hafler Trio—to see that the formula works in a big way. Yet, to call it a formula is misleading. It's true that too much access, too much explanation, or repetition, subverts the atmosphere of tension and listener interpretation integral to the conceptual success of much experimental music. To create such an atmosphere is in fact the mission of the music.

In the less glamorous but often more productive cassette world, few bands could rival Crawling With Tarts for sheer mystery and sonic diversity (not to mention exotic packaging, which is perhaps the best anywhere, and a feature that looms large in the purpose of CWT). Prolific output, matched with consistent quality—no matter what the tools of composition be at the moment—makes the experience of every new CWT cassette a fresh de/ascent into the vast possibilities of music.

In March 1990 I paid a visit to my Oaklandian neighbors, with the hope of shedding a moment of light on their ever-mutating ideas. Michael Gendreau and Suzanne Dycus—the core duo of CWT—live in a sunny central Oakland flat which, upon entering, gives one the effect of walking into a living Miro canvas. Everything from the couch to the

soap dish seems a surreal object d'art, but not touchably so. Primarily Suzanne's labor of love, the artwork is open and colorful, full of the same odd angles evident in CWT packaging. We sat down and plunged into the story of one of the West Coast's most enigmatic cassette-network bands...

BILL WAID: First of all, where did your name come from?

MICHAEL GENDREAU: From a quotation in a book called *The Secret Parts of the 1930's*, by a photographer named Brassai. He was the only photographer I know of taking pictures of the Parts underground at that time. The quote goes, "I also spent several nights in the neighborhood around the Bassin de la Villette with Jacques Prevert, where we revelled in the 'beauty of sinister things', as he used to call the pleasure of those deserted quays, those desolate streets, that district of outcasts, crawling with tarts, full of warehouses and docks, gave us". A strange sentence.

BW: Yes. So how long have you been involved in music around here?

MG: Since December of '83, when we moved to Santa Cruz, from Ventura to Oxnard, California, and started doing music as a duet. I had been involved in music since I was a small child, and was doing sound collage even then—not necessarily as a musician, of course—but I come from a long tradition of combining sounds. Then I met Suzanne, who was a visual artist with a long background which complimented the music that I was doing, so we started doing both: she started becoming a musician and I started doing visual art.

BW: Did you start doing shows around that time?

MG: No, we did cassettes first. We've done very few shows in our career—a lot of radio shows, but only a few live ones. Our most recent was with a band from Washington D.C. called New Carrollton, who we did three shows with. We may do more in the future, but the problem is that we'd have to fill a lot of positions—find people who'd be interested in performing our music. We've done it in the past, but it's an awful lot of work.

BW: So the visual side, the packaging, was a big part of your first cassette releases, and is still an important part of your music.

SUZANNE DYCUS: Yeah...we work really well together, and our life has never been separated from our music, or our art. It's a complete blend. So coming up with the packaging is part of coming up with themes, since most of our tapes have been autobiographical. We'd make a lot of tapes and then edit down what we liked, and that would always coincide with a period of time in our lives, like when we were living in Santa Cruz or Los Angeles. We moved a lot, every six or nine months for a while, until Michael started going to school in Santa Cruz, studying physics. Then we stayed put. I started making and selling jewelry, which I still do, and which goes along with our music also—like a brooch I made that I called "Angry King", which is the name of a song we put on a compilation. Santa Cruz is also where we met Das (Big City Orchestra) and started doing things with him. But actually we didn't meet him until about two years after we began sending him our tapes.

MG: We were pretty secretive about what we were doing. This new tapes (*Greed Tool Hand in the Lee of Icebergs*) in fact is only the second time we've ever put our names on a tape. We worked mostly through the mail under our business name, ASP, and didn't really know how much we were being heard...Das' show on KZSC was the first confirmed broadcast, but I'm sure we were played on other stations...

BW: How many tapes have you done now? How have you distributed them?

MG: I think this one is number 18. But five of those are magazines. So cassettes, actually 15. At first we worked strictly out of our own house, but then we were planning a trip to Europe and we had a tape ready, so we decided to release it on someone else's label so we wouldn't have to deal with distribution while we were gone. That was Sound Of Pig, Al Margolis' label. The more complicated packagings we still do from our house. Some packagings are non-reproducible, like one which uses envelopes we got in Mexico, so the tape is permanently out of print in that form. With some we've

just used regular J-cards to make it easier.

We've appeared on a number of compilations from Insane Music, Tellus, Zamizdat Trade Journal, Sound Of Pig, and others. Also Tryst 3. In Europe, Calypso Now! has been our main distributor. Also SJ Organisation In Paris.

BW: You started out doing magazines?

MG: Yeah. That was before CWT. The magazine was called *Youths Go Camping*, and it was a collection of artwork, poetry and other things done by artists we knew, and we sent it around to our friends...actually, our first CWT cassette has a booklet in it that was sort of an extension of the magazine. At first we didn't really consider ourselves as a band, just an extension of what we'd been doing, and now it's gone further and further into the music.

BW: So, at first the instruments you were using were...

MG: Tape, drums, lots of primitive percussion instruments. Electronic instruments and some hand-made things, many of which we still use. Found tapes, tapes of conversations, guitar, wind instruments, whatever we have around.

BW: What was your first show?

MG: We did a show with Randy Greif at Be-Bop Records in Receda in 1984. It was just the two of us, and it was very complicated because we used different instruments on just about every song, but we rehearsed a lot so we could do quick changes. We had a map that we followed.

SD: But that isn't the way that we do most of our music. We don't practice or rehearse many pieces...In fact, a lot of pieces on our tapes are improvisations, and we've done mostly improvisation live and on radio shows.

BW: Improvisation is mostly how you work?

MG: Yes, mostly, but not all of it. I'd say 75%. The *Tudor* set, for instance, is probably 50% improvised, 50% composed. The new one is more like 90% improvisation. We use different forms and different approaches when we need to express an idea. Sometimes it's very simple, and when we're finished it embodies exactly the feeling we want it to. Like the 20-minute piece on *Broom* which was done at 4 A.M. in San Francisco—a guitar and voice was all we needed. At other times we want to use more complex techniques. But most of the pieces on our tapes are integrated, usually marking the end of an era, and so they're connected by some sort of temporal permanence.

BW: What do you mean by "the end of an era"?

SD: Well, we move through different eras in our music. Like this new tape—everything on it was done since we moved to Oakland. When we got here we started experiencing all new visual aesthetics...you know, every place has its own symbols. You start going down different roads, shopping at different stores, eating new kinds of food. When we moved here from Santa Cruz it gave us many new messages which we could transfer into our lives and our music. But the tape before *Candy Tooth Ceylon—Broom*—was very organic. We lived in the middle of an apple orchard, and I was outside all the time, doing a lot of gardening. It wasn't an urban experience at all, it was totally rural. So the tape has sticks and bean shakers and things from the land. We've done these transfers—from urban to rural to urban to rural—basically from tape to tape. The *Tudor Tapes* were inspired by a lot of historical studies. We had a radio show and we were doing historical particulars, readings, and I was very interested in Mary Queen of Scots during the whole Tudor period...and then it ends, the era ends. We're always moving on to new books we're reading, or situations we're experiencing, or whatever plants we're growing. Like right now I'm growing a mango tree, an avocado tree, and a grapefruit tree...I'm into seed propagation...but our lives follow these different eras and we try to transfer them into musical expression.

BW: What kind of music do you listen to?

MG: Not much. We're really musical isolationists. I love music, but we have so much of our own that we're always working on that we don't have a lot of listening time. And I don't like background music because I'm a very attentive listener, and I have to concentrate on it 100%. I need to get inside music. But we're influenced by so many things. I'm sure some of it is music...some of the

music I really love is Iannis Xenakis, as well as Pierre Schaeffer and Pierre Henry in *Musique Concrete*. And The Hafler Trio—like the *Concrete* composers did, they're putting things together very carefully, which fascinates me.

SD: At one point in our lives we went to sleep with the radio on, and always listened to music, but now we're really trying to shut out the outside and focus on sounds we can create from the inside, from our own experience. We just got back from the coast, and we were on the beach, and there were these little sand crabs on the rocks that sounded like castanets, and we'd like to recreate that sound...

MG: Our influences are very diverse. We don't hear a style of music and say "we want to sound like that". We're naturalistic, but also abstract and conceptual. We could describe our aesthetic at any given moment though.

BW: Can you describe it for me now?

SD: Well, I just ended an era, so my feet are kind of shuffling on new ground...the sea experience I on Mendocino was a big thing, and before we went I imagined going up there, thinking I'd see colors like purple, golden, dark blue and brown—and we did, like all colors of seaweed—but also there were sea anemones that were mint green, and pink, and starfish...and the crabs, who seemed to be really aware of our tone. We didn't even have to bend down or anything, and they'd be aware of us, so there was this tone communication going on. I'm also really into clay at the moment, and I want to make instruments like bells from clay. Everything is still very earthbound. Also a Borneo things (laughs)...I'd like to go to the South Seas, near Malaysia, and wear a sarong and play percussion by the ocean. But then another part of me wants a total urban experience, so I fluctuate between these two sides constantly. Michael...?

MG: I've been thinking a lot lately of what I call "parataxis": the combination of things which go together, and you know they're supposed to go together, but the connection is illogical. I'm trying to explain it from many different disciplines like non-linear dynamics and literature, and biology and neuro-biology especially. I'm trying to understand this idea of non-causal connections.

BW: Seems like a cousin to the concept of synchronicity.

MG: Yeah, actually, someone told me to look into that. You're the second person to mention it. I'm interested in chaos theory, which is a non-causal science, but they're not sure of the applications yet. I have a lot more research to do before I can figure out how to apply it to the music.

BW: Okay, back to that: equipment-wise, aside from natural instruments, what else do you use?

MG: We have a big collection of percussion instruments and stringed instruments that we use; horns too. But also we'll do things like...once we put a contact mike up near a spider web, and this fly got caught in it and the sound came out like this wild saxophone. Lately we've been going into the studio at Mills (College, Oakland) once a week and trying to work in a studio environment with all their equipment. We were working on an album about two years ago, and we have a lot of material that we generated for it, but we haven't finished it because the studio we were working in was too disconnected from our normal working environment; but at Mills we can go in and be the only two there, and engineer it all by ourselves, so I think we'll get a lot more done. A great resource there is the musicians, who we've been working with.

BW: Have you worked in any other media, like video?

MG: We have a Pixel camera—it's a toy, a Fisher-Price camera—and we've done several films with that. And we made a larger, more ambitious film with a fellow who lives on the other side of the Bay, a twenty-five minute piece.

BW: What other musicians have appeared on your tapes?

MG: We've worked with a number of other musicians like Peter Cavallero and Scott Triem, and we still do things with them. Scott's on the new tape, and there was a conversation between he and Suzanne on *The Tudor Tapes*. Actually, we have a box of tapes we're going to put together some time and start releasing—music that's all collaboration with other people.

When I started working with Peter we were breaking music down into essential, primitive ele-

ments—we call it “elementalism”—and it’s something we’ve done throughout our whole career: using the most primitive aspects of music, natural rhythms that can’t really be notated. Like Jung’s collective unconscious, there’s a collective elementalism, like the way someone might tap his fingers on a table, which is something we’ve always been very interested in. And tunings especially—tuning an instrument in a way that’s different from any documented scale—out of tune, in a way, but then we’ll adjust it a bit to fit what we’re doing. We’ll find tones, especially when we play guitars—de-tuned guitars—we’ll be trying to get the sounds out of a really loose string, for instance, not using it as a traditional pitch instrument, but more as a percussion instrument, or a tone generator, something to get a sound out. We’re mostly interested in tone and levels of density.

SD: We want to get away from the Western way of tuning. I’ve always thought there is no right way—there’s no perfect pitch. That would be generalizing too much, saying it has to be tuned like this, or has to sound like this...like we’re being graded by a Western historical aesthetic that’s not ours. So how can you say what’s right or wrong? You have to do it the way that lets you live comfortably in the world.

BW: Do you feel like you’re getting as much as you want from the cassette format?

MG: No, I don’t think we’re ever totally satisfied with cassettes, but we like the fact that we can make them at home, that we have a lot of control over what we do. The underground cassette network is a brilliant system for creating connections between diverse people, but it has a lot of holes in it. If you were to limit yourself to the cassette medium you’d be missing out on contacts with a lot of other people. It would be very interesting to us for someone to hear us on a record, for instance, who didn’t know anything of what’s gone on before.

SD: Sometimes we’ll meet people who are interested in the music and they’ll say, “Oh, you can buy *tapes* of this kind of stuff?” Despite the fact that it’s been going on for so long...so it seems closed off to much of society, and I don’t know whose fault it is. But on the other hand art is always going to be closed off in ways to the masses until they can get used to it. But the good thing about the cassette network is that people are getting out and doing something, which is very important. It’s an instinct to continue creating and listening and interpreting, no matter what.

Crawling With Tarts tapes currently available:

ASP 113: *Loneliness* (C60)

ASP 11: *Voccianna* (C42)

ASP 12: *Haselrute* (C60)

ASP 15: *Broom* (C44)

ASP 16: *Candy Tooth Ceylon* (C83) and ASP 17: *The Tudor Tapes* (C30)—Ltd. edition double box set

ASP 18: *Greed Tool Hand In The Lee Of Icebergs* (C52)

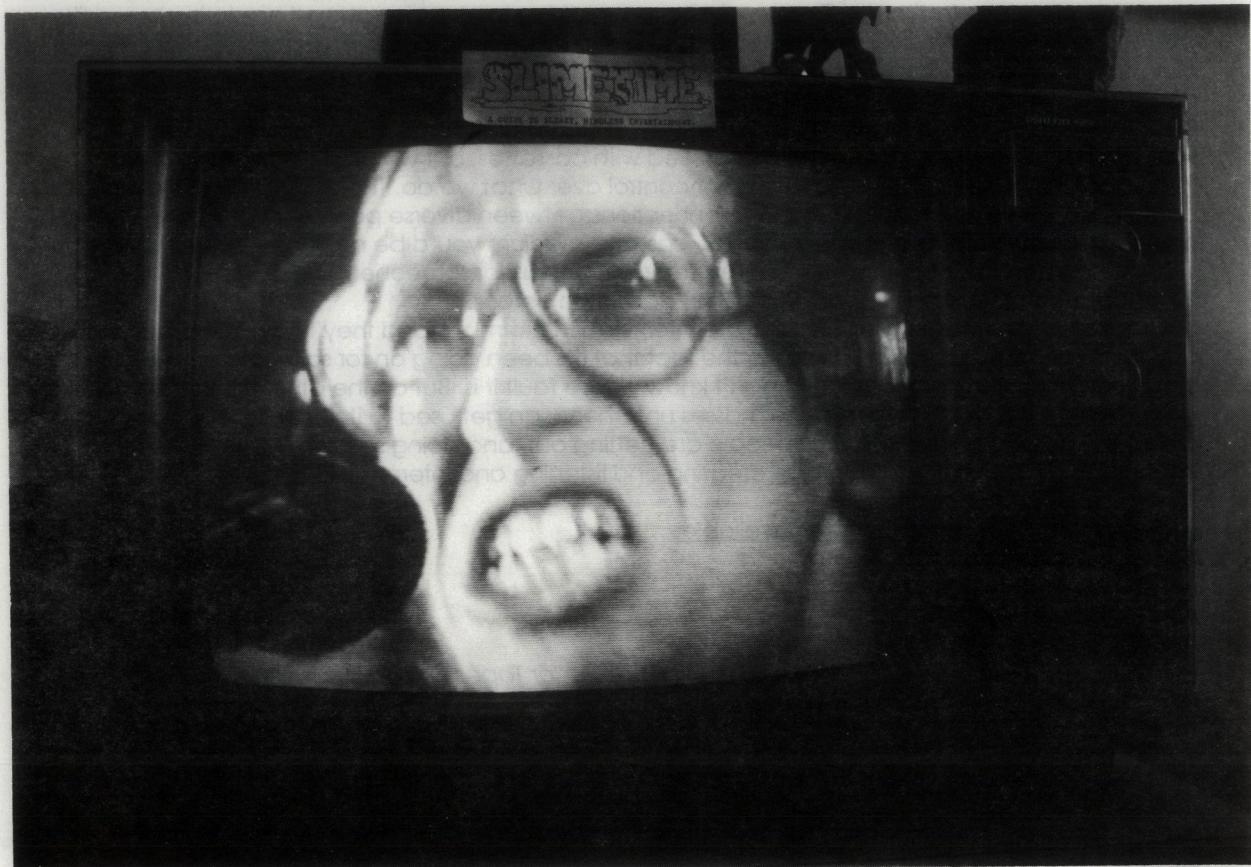
SOP 32: *rhlinkouis* (C60)

SOP 131: *Boots* (C60)

AT 49: *Bled es Siba* (2XC90)

Crawling With Tarts Contact: ASP, 633 Cleveland St., #4, Oakland, CA 94606-1006

Bill Waid operates Asta's, a great record, tape and magazine store you should check out if you're ever in the San Francisco Bay area. Write to Bill at 5469 College, Oakland, CA 94618.



CHATTING UP LITTLE FYODOR

Interview by Jeph Jerman

For the uninitiated, Little Fyodor first came to prominence as a member of Walls Of Genius, at the time Colorado's best-known underground ensemble. Since the demise of WOG several years ago he has been actively playing and recording on his own, in the company of his companion Babushka, and as a member of Boulder improv group The Miracle.

On stage Fyodor is one taught nerve of a human being. Dressed in a plaid jacket, gold lame shirt and the loudest necktie I've ever seen. He fidgets endlessly between songs, continually adjusting his clothing, guitar and strap, never saying a word. The effect is comic, and serves to build up tension between rants. At a recent performance at Denver's Underground, I overheard someone describe Fyodor as a cross between Bozo The Clown and Weird Al Yankovich. Close, but not quite...

A few weeks ago I had a chance to talk with Little Fyodor and Babushka in my home. To begin, I believe to illustrate a point, F & B regaled me with a new song that sounded like an answer to Bobby McFerrin's "Don't Worry Be Happy".

Fyodor: I mean, again, a lot of people think it's weird, though to me it seems so conservative in that it's mostly rock-oriented...song-oriented...

Jeph: It's the attitude that's essential...

F: Right.

J: Maybe you should try and match the music to the attitude...

F: Right, yeah, that's an idea. But the most important thing to me is just to be spontaneous about it. So most of the time I'm not really concerned with consciously trying to take it in any direction. Just whatever direction comes naturally. And a lot of times it's even schlocky in a way because I have some schlocky tastes, they've been bred into me all my life. I'm like attacking, y'know? Coming back at them, sort of like, "You made me do this, this is what you get"...

J: How 'bout a Little Fyodor With Strings album?

F: (Laughs) I still wanna do a Shaggs cover some day.

J: What do you think of being compared to Daniel Johnston or Jad Fair?

F: Yeah I can sort of see that, and I've been compared to Half Japanese. FORCED EXPOSURE called me a split between Half Jap and The Residents. But to me... I don't see any relationship to The Residents. Maybe just some of my harmonic tendencies.

J: What people refer to as "quirkiness"...

F: Yeah right...

J: The only parallel I can see between your songs and Jad Fair's is they're about real things.

F: He probably also uses a little bit of the same satirical approach. He's one of the few other people who I think are trying to combine the shat-upon-oddball and nerd or geek, although I kind of hate those terms...

Babushka: Cuz they scare ya...

F: Yeah, that's it. And this is why they scare me, because in some ways it's totally the opposite. I mean, a nerd is a conformist. I think that has nothing to do with what I'm doing or what Jad Fair is doing. There's a lot of ways to be an oddball. The nerd is an oddball to his peer group, but he's the good boy to his elders. I was neither. Or I was a little bit of both at different times and that was actually kind of a conflict in ways because it was... When you're young you're being forced into all these molds, and it's easy for anyone with any brains to see how full of shit all of the molds are, but it's also tough, if you don't have a real strong personality, to carve out your path without falling into some of these molds. That could help you even become disgusted with certain things that you've adopted in yourself. I'd rather get compared to Jad Fair than to Weird Al... or David Byrne, who I've been compared to... I was learning about Nietzsche in college. They said that Nietzsche admired the Greeks' attitude that life was tragic, but individuals were comic. I think that made an impact on me, and that's part of my philosophy. Maybe sometimes I think it's the other way 'round. I just feel like... I'll describe what I can, which is, y'know, my life and my brain... as I see it... and I'll let the connections fall where they will. People will think there're connections or they'll think it's just a lot of whining... or sometimes they'll just think it's a joke... people think that too. That's fine with me. I'd rather, aesthetically anyway, I'd rather people make the mistake with my music that it's all a joke than to, um...

B: Think it's depressing?

F: No, than to call it high art. To make pretentious statements. Aesthetically I'd rather be called a fool or an idiot and just celebrate it for my sheer obnoxiousness, than to be described in classy terms. Someone's called me real depressing, that's kind of in between. In a way it's like, insulting to call something depressing because when you say that all you're really saying is that it depressed you, and you're blaming it on the music. But that's not so bad, you get used to some strong reactions.

J: I think your music is like folk music. Not in the style, but in the content. It's you singing songs about your life.

F: Yeah... that's an interesting comparison because when a lot of people call underground music folk music it just seems to me... "Yeah, well okay, yeah yeah"... But that's a good definition to go by. Then there's other other people who are very theoretical about it. You could come up with a theory that says everybody is writing from what their experience is, but some are very conscious of, like, where they're trying to take the musical aesthetic of civilization... sort of... (laughs from Babushka)... y'know? Whether or not they're gonna take anyone there is another story... Gerald (G.X. Jupiter-Larsen of The Haters) is kinda like that. It's very theoretical. He says things like "Existentialism is part of the past, we must move on from that". Whereas to me it's... I wake up in the morning and it's existential... What the fuck can I say? He may be reacting too, though, against people who think they're on a vanguard because they're calling themselves existentialist... which is why I'm embarrassed to say that. I have to say it because that's the way I think, but uh...

J: So are you gonna release any more records Little Fyodor? Are you gonna unleash your psyche on the public again?

F: My next project is a record called *Idiots Are Closer To God*. And um, I'm hopin' it'll be out by the end of the year. That's actually gonna be a bit of a throwback to the Walls Of Genius in some ways... a couple of things I did originally with WOG and a little bit more of a goofy and freeform kind of attitude towards it... The songs I have either half-written or just barely conceived I think I'll put on the record after that. They're a little bit more like my first record, a little more eccentric rock and roll oriented. This record will actually be in a way almost kind of tying up my past.

B: Is this the last record that's gonna have stuff that you wrote a long time ago?

F: Uh... more as that pertains to WOG.

B: (Belches)

F: Also a lot of stuff with drum machines that'll be like, Little Fyodor does all the parts, which was something I did with WOG a lot. The one after that will have live drums and live musicians.

J: Think you'll ever have a live band?

F: Um...

B: He's got me... I'm live...

F: These people don't think it's a live band unless it's got a bass guitar and drums...

B: Yeah, what's the deal?

F: (Laughs)

J: Gotta have somebody else to rest your eyes on... I always thought it would be great to see a live band doin' that stuff, 'cause the record sounds like that.

F: A lot of people say that, and it would basically be if the money... If... Right now I feel like I'll only do that if I get motivated monetarily, to go through the hassle. It helps to get people motivated if you can maybe pay 'em ten bucks or something... and to go through the extra expense and hassle of just presenting them live too, 'cause I need a better P.A. and those kinds of things, so it'd be more of an investment of time/money/energy... I can't get more time and energy out of it, but I could get more money. Personally I think it's every bit as complete aesthetically as it needs to be as a duo. Sometimes I even wonder if I shouldn't have a band on the records even, but that's mainly because I'm trying to emulate the bands like Pere Ubu and the Buzzcocks that had so much influence on me... But a lot of times I find myself liking people who do things solo, without bands. It seems so much more purely direct communication that way and that's why I really don't see it as necessary... There're pros and cons either way, so as long as I could go either way I'll go the simplest way. Keep doin' it and havin' fun doin' it. And not lose too much money.

B: I think Fyodor's kind of a sad character in a lot of ways and just having one person kind of adds to that.

F: The band kinda makes me too bona fide, and that's why I keep wondering if I'd be better without a band even on record...

At this point, talk turned to the Miracle, the Boulder, Colorado improv ensemble that Fyodor and Babushka both play and record with, along with many other Colorado improvisers including Jack Wright, Chris Culhane and Dave Clark.

J: Some people have interpreted this as Industrial Music...

F: To me it's like, audio candy, like my chocolate cake or whatever. It doesn't really strike me as harsh or anything though a lot of people find it kind of Industrial or too weird. I'm not sure, really, where the Miracle is going or anything, but I'm working on another release of another studio session and after that it's hard to say what'll happen because it's not my project. I just sort of make suggestions for getting it recorded and take the initiative to edit down parts into a releasable tape. It really belongs to a whole bunch of people...

AI (Margolis, of SOP), when he visited them, said their house seemed like what he'd heard the Madison (Wisconsin—this reference is to Miekal And and Liz Was of Floating Concrete Octopus, Editor) people's house was like. There's really a lot of relationship between the two, even though they don't know each other. Jack Wright is somebody who's participated in the Swamp Festival and is now participating in the Miracle as well, and I think he's made the comparison too... and he has tried to tell me that we should all go out to Madison to the Swamp Festival.

J: I've always wanted to at least see it.

F: I'd like to go out some time. I don't know if it would be possible to get most of the rest of Miracle to...

Jack says he's never seen this many people into improvisation anywhere, and we're trying to figure out how to make something of this without getting too many people there at the same time. To have an ongoing thing. Most of the people aren't as interested in recording it as I am. Jack's interested in coming up with different ways of having some degree of control on the

Improvisation. We did one jam in which we played with nothing but wood, which was real nice...the kind of idea I like. He's also interested in getting people to dance to it and things like that, which is something I don't care as much about. It's an odd thing, 'cause I think that a lot of people who're involved have different ideas of why they're even there. Sometimes I wonder..."Why are we all here?" Most of the time it's a hell of a time. It's an experience, almost like a kind of model for life or something.

It's a strange thing. There is an inherent contradiction in the idea of giving direction, because it seems like what makes it such a pure experience is the total freedom. But sometimes it's weird because you see how ugly total freedom is. Ideally it should be total freedom, but among people who have kind of a common purpose, almost an unstated communication between them. It sometimes seems artificial to me to talk about it, but then it often seems just kind of ugly to me and disappointing. I've actually gone through some really bad depressions at these things...just didn't seem to be clicking to me. Especially when it seems to be clicking for other people and not for me, then it's almost a horrifying experience.

B: It's like being a kid playing volleyball and everyone else doesn't like how you play volleyball...

F: (Laughs) I like someone giving me direction if it's an aesthetic direction. It's hard to explain. Part of the problem has been that there's been a bit of movement towards that, but not enough, so you're sort of in limbo land, where you feel you're being pushed, but not pushed to anywhere in particular...just pushed away from where you are...

J: Pushed around...

F: The thing to do is like, placing certain limitations on you, if everyone agrees that they're good limitations...

B: Like the wood thing...

F: Yeah...there's something beautiful about getting your hands on things. I own a synthesizer and I'm certainly not putting down electronics, but a lot of times I find myself to be a low-tech head. I'm drawn to things that are more basic and brutal in a way. Even though I don't like always being brutal with things. I like tapping lightly...vibrating...

I like it when seemingly disparate elements combine spontaneously, which happens with the Miracle a lot at its best. It also happens more when it's acoustic. The electric instruments take on their own character and they're also more common. "Course, not everyone in the Miracle agrees with me on this, and that's why there are electric instruments in it now.

I'd like to be in a situation in which I hardly have to tell people what I want, because they want it already. But just disagreeing enough so there's some tension and dynamics...

The Miracle at its best has been some of the most incredible experiences of my life, but a lot of times it is just a little frustrating for me...everyone in the Miracle feels frustrated by it at some point... This whole tape (*Dingsters At The Break Of Dong*) is one of my proudest moments in music, along with my two records and my favorite Walls Of Genius tapes...

J: Which are?

F: Wow...uh...*Before And After*, *Pussy Lust*, *Ludovico Treatment*... Although in a way the best was *Crazed To The Core*, really 'cause that got to the heart of what WOG was really about. That's probably like the funniest tape, our most uninhibited tape, where we have the most all-out gonzo jams... It's just consistently crazed. It had the least artistic pretensions... That's kind of a paradox that I face also, because I hate pretension, I hate artsiness on one hand, but, y'know...I guess...I'm sure a lot of underground artists have gone through this sort of feeling of like being an anti-artist. Some people just deny that they're artists, other people just deny that anything that's high art is art...

B: Some people go on art strikes... (Laughs)... 'cause they can't stand anybody to be making money on it in the least little way...

PARTIAL LIST OF LITTLE FYODOR PRODUCTS:

LITTLE FYODOR:

Slither 7" record

Slither/Sloth cassette

Beneath The Uber Putz LP

Ugly Girl Video (coming soon)

THE MIRACLE:

Dingsters At The Break Of Dong cassette

Choirboys From Jupiter (coming soon)

KGNU CABARET: (various artists compilation with Fyodor & Babushka, Oriental Surfer Head, The Miracle)

Little Fyodor also pilots two radio shows on KGNU FM in Boulder, highlighting independently produced LPs/Cassettes/CDs.

Contact: Little Fyodor, P.O. Box 973, Boulder, CO 80306-0973

Jeph Jerman is a well-known figure in the home taper underground. He has recorded solo as Hands To and as a member of City Of Worms, Big Joey, Domaine Poetique and Blowhole. And he has operated the Big Body Parts label, purveyors of some of the best in harsh, difficult and avant garde sounds. Jeph's new contact address is: P.O. Box 9813, Colorado Springs, CO 80932-0813.

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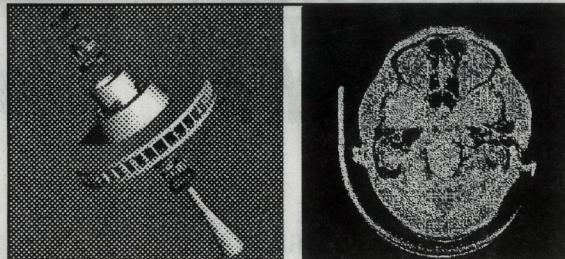
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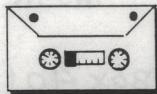
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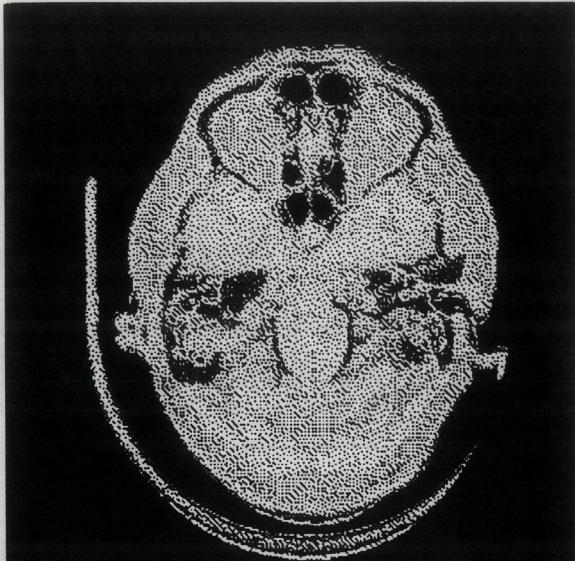
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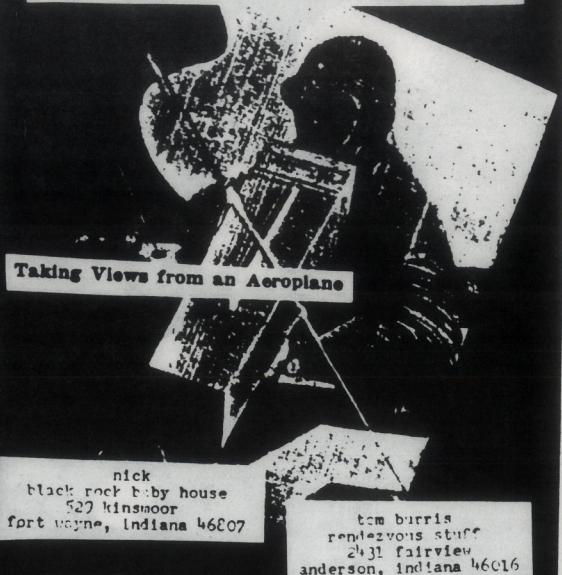


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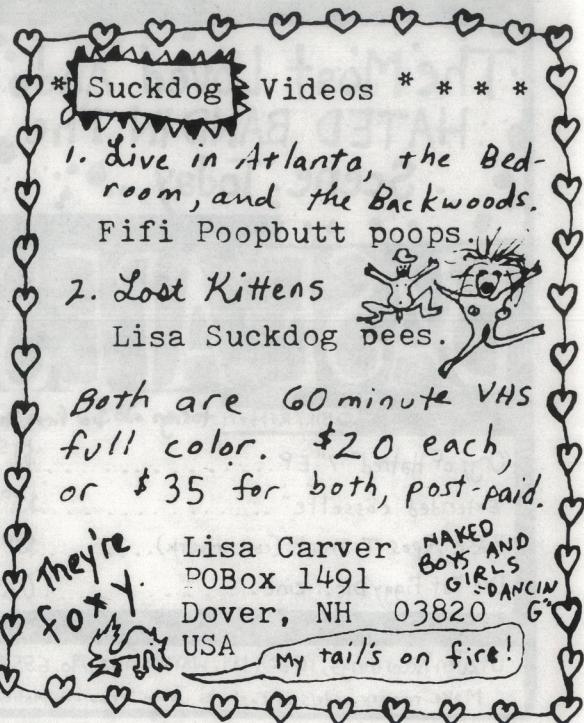
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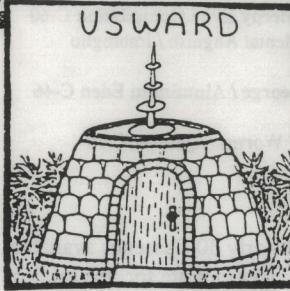
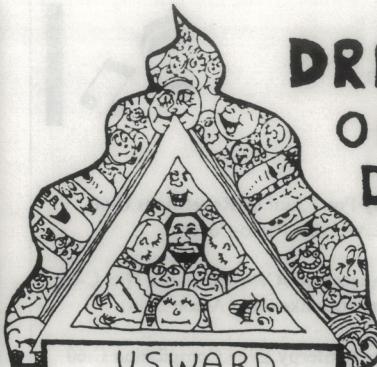
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POISON PLANT INTERVIEW

Carl Howard talks with Jack Hurwitz and Treiops Treyfid

J-Jack Hurwitz, T-Treiops Treyfid, C-Carl Howard

C. Discuss the formation of the **Poison Plant** label, what its focus is, and whether it has a goal.

J. **Poison Plant** was formed out of the need to expose our musical ideas, by artists who had alternative goals not directly in line with more popular means of getting music out to the world. **Poison Plant** was started by **Todd Fletcher** and myself. After we had attempted to make contact with the larger record companies, we started by releasing two demo tapes, which were *Tones Timbre* by myself, and Todd Fletcher's *Songs From Three Phases*. From there we decided we wanted to expand our label and find more people who were doing the same kind of thing, and begin to enterprise ourselves within the cassette network. We then wanted to do a compilation of Washington DC-area artists who were into creatively-oriented music. We weren't necessarily going to make a compilation tape of electronic music, but it turned out that way. We ran an ad in the local paper, called *The City Paper*, and we were contacted by **Treiops Treyfid**, who also knew **George Fox**. That was how they got mixed up with us. We'd already been friends with **Rob Lippert** by our own means: One night we were in a library, looking at back issues of *Keyboard*, and a friend of Rob's overheard us talking about synthesizers. He came over and told us he knew this guy who was into synths, and he made all this neat electronic music; he gave us Rob's number and we got in touch with him. He did in fact make all kinds of interesting music of his own. Certainly Rob was strongly influenced by his own beginnings in *Psycodrama*, but with a twist, with more of an attitude towards composed music. **Dan Joseph** we had known through our involvement in the band 9353; I had purchased one of his tapes at a record store in a Silver Spring, Maryland. We contacted him and asked if he wanted to participate with us. That's what **Poison Plant** started out as, offering our two tapes, the compilation "Music Electronic 1989", and *Triptic of a Pastel Fern's 2nd Jefferson Blythe*.

C. You're running **Polson Plant** as a cooperative venture. Why do that?

J. Mainly because we wanted to share everything with everyone. It would have been easy to set up the label and just have one person run the show, and do all the tapes; but this way, whenever someone gets in contact with us, for whatever reason, the information is shared with everyone so everyone can get involved. It's not a matter of just one person taking care of everyone. So when we get one contact, it's a contact for everyone involved. Also, the person who writes us is contacted by all the artists instead of just the person who runs the label.

T. Also, it's much more efficient to run a clearing house, because you don't have to pay for a large number of bulk tapes, you won't have to collect all the tapes that people make and send you, and they won't get mad if they don't sell and we have a number of their tapes laying around. It's just easier for them to send the tapes that people buy from their own house, than for us to send them. It's efficient and cost-effective.

C. There seems to be a difference with **Polson Plant**; with the labels that still remain from the early to mid 1980s, such as SOP, the tendency then was people who were at the beginning of their use of recording -the beginning of their doing anything with music. Gradually they'd get better; their approach to production gets better. They get more of a handle on what they're doing. But with **Polson Plant**, all of you are mid-range in the game as far as having already had musical experience: playing with bands previously, or having already had some sort of production setup and a pre-established bias, let's call it, towards the kind of music you're looking for. Does this give you a different feeling towards other people who are active in the indie scene?

J. As you say, we came into the whole thing having had the fortune of being able to see some history already in the cassette culture. I had already been making music for a long time before I knew that these opportunities were available. For me, there was already a large volume of work available. Honestly, I had not considered a lot of the work that I had done at the time to be good enough to release mainly because I felt that a lot of the record companies had such high standards. My scope was completely different from that. I had interest in releasing more adventurous stuff, not that my material at that time was as adventurous as a lot of the other labels. But for me, that has certainly changed - I feel I can do more things now because there are more people listening to those sorts of things. Before, I was doing things that only I was interested in.

Also, through hearing a lot of other people's music and their ideas, I have become interested in new ideas.

C. Does it concern you, as far as whatever professional aspirations you may have, that the cassette is still perceived as a limiting thing outside of the immediate community that networks in that format? What do you do to get people beyond that perception at **Polson Plant**?

T. I don't think there's not much you can do, because the tendency seems to be nowadays that the CD explosion has made people into audiophiles. It's that the production values are so good, so clear, so crisp, that a lot of people who listen to CDs can't even think about listening to any other form, such as cassettes or records, just because in their minds, they think it's less...

C. Now that you've been around the square a couple of years, what are some of the tactics that you've seen within the network which have turned you off?

J. Mostly the lambasting of other labels, and the self-proclamations... One label isn't necessarily better than the other. Let's face it: everyone is coming from a different corner of the square, and to me this is just artistic communication. One person has one view of what's right, and another person has their view. If one label can show me something that I've never seen before or understood before, that's great. I don't look at it as one label is more successful, or doing a better job of it, than the other; if Harsh Reality wants to present a certain kind of music their way, then that's their way. That's something I can respect. That's their image of what's going on; that's what they like. If Generations Unlimited wants to present what they're into, then that's what they present. It would be terrible if there were only one right way to do this -for everyone to shoot for one goal. We would be cheating ourselves of a lot of variation, a lot of different colors and styles of music.

C. So let's say that if Sound Of Pig, for example, can be typified by an all-embracing approach to making the music available, and if Generations Unlimited seems more austere, more conservative, for various reasons, can you say that there's any attitude that typifies **Polson Plant**?

J. I'd say in our case, we're probably more interested in exposing people who aren't in the mainstream but are doing good work. We're a little more serious than the people who're just interested in getting their music

out and just making a name for themselves.

C. What kind of styles and instrumentation are we talking about?

T. It ranges anywhere from synth-rock, electronic soundtrack music, comedy, spoken word, avant-garde electronics...

J. I'd say it's not so much a matter of what it is, but just that it's good; that the artistic ideas are solid and that the person is good at it, and not that they just have this desire to be an artist and to find fame. Anyone could do that, could find fame, could gurgle into a microphone. But if the artistic ideas are solid and the person is dedicated, that's all that matters. It's not so much a matter of style.

C. How would you answer the people who still have a standoffish attitude which says that bettering your production and bettering your packaging is a bourgeois concern, and not really central to the nature of the art?

T. Well that's their problem. My introduction to the American cassette scene started with Karin Fletcher (Big Red Stain, Baby 63), and she had a couple of tapes. She turned me on to the whole thing - she didn't explain much about it, but I saw that it was possible to produce your own tapes and have them distributed in some way. I was a visual artist before I started doing music at all... I just had the idea that the finished product should be very tight, it should be produced, no matter what the medium. I just thought that music was the same way- you should take the same care that you would with any other field you're interested in, whether you're a writer or a performance artist, whatever.

C. As someone who is involved in networking, when the problems that are posed by the major industries and their collusion with the government lobbies come up, (such as a tape tax, such as copy-coding DATs, such as clubs being closed because they can't pay the real estate) what would you say is the position that should be taken by the people in the network to build on or retain the integrity of the community when these threats come down?

J. It's just a matter of dealing with the reality of the situation. We can all wish that something else would be happening, that there would be more advantages to doing this, that there would be better opportunities, but you have to deal with the reality. If you're in a band and you're mad because there's nowhere to play you've got to get off your butt and support a local scene. You can't expect club owners to dish out money to create a local scene. In Washington DC, the punks single-handedly created their own scene. Little by little, they spread throughout the U.S. Dischord Records has done everything for themselves -nobody handed them the ticket. They wanted to play, so they got churches to play in. They rented halls, they got the money, they played their own music, they did their own promotion. They did work with their own friends. It's something that they took into their own hands. I could sit here and cry all the time about what advantages are not available to me, but nothing will happen. If something isn't happening that you want to happen, you've got to think of a way to make it happen, and work towards that. Certainly I'm not happy with the problems, but I'm going to be more unhappy if I just sit in my own stink.

C. Can you say that there is a point at which the political aspect of being an independent gets in the way of being an active artist; and you're being diverted? A criticism that was made of the Surrealist Andre Breton during the later '30s and '40s is that he became so involved with pro-Soviet Socialism that he lost focus of the so-called Surrealist ideal. Based on all the back-baiting, back biting, back slashing that went on between the various Surrealists, you can pretty much say that this was factual. So how much effort diverts you from your goal, and how much is a good amount to be putting into your thought of the entire community as a whole, or can you even draw a line like that?

J. I don't think you can draw a line.

T. The thing is, to get back to why I think **Poison Plant** is unique, is that we reacted not only to the cassette culture, but to the mainstream shitola that we're so saturated with. When I was growing up, I didn't know about the cassette culture or anything like that, I just saw what was in the record stores, and I said I can do better than that. So it was a unique situation. I don't think we can ever get so involved in the cassette culture, because of our background. We couldn't become dogmatic, like some other people in the culture could be. I don't think we're leaning to cliques in that way.

J. As soon as you try to calibrate your goal, you're instantly going to destroy a lot of variables that naturally

come out of things no one intended. There are a lot of things happening that I never thought would happen. I feel that if I were able to draw my music direct from my own thoughts, it wouldn't be as interesting as being able to interact with it, as it gives me new ideas. So as it happens, new ideas form and there are new ways to integrate things. It becomes much more interesting than to say 'We want a goal, we want this to happen, and if it doesn't we're going to be disappointed'. Things become much more interesting when they can just flow and grow in their own way. Like a tree; no one decides how many branches it's going to have, or what shape the leaves will be; but once it grows, it's a beautiful thing, and you have to recognize it for that.

C. Four or five years from now are you going to be happy at the plateau you're at now, or will you be looking for the next thing? I'm basing this on recent conversations with people like Chris Phinney, people who've been in this for a few years, who enjoy putting out the tapes and love the music, but are getting fucking sick and tired of getting nowhere, no real financial return, got bills, got families, who see the whole thing as kind of jumping away from them as far as everything becoming far more expensive...

T. That's why I'd like to keep the label small. For various reasons, I think the cassette culture will never become popular in the mainstream. I don't think you can expect much, and I don't think we should. I like to keep it small, and as a hobby, because it's lots of fun.

C. Maybe there's also an attitude that the American culture fosters, of constant upward mobility, never looking back. Maybe it's possible for some people to achieve some modicum of personal success at least as far as being able to support themselves, but not having to deny this or that person who is still working with the cassettes, and to be able to jump back and forth, and say this is going to go on record, this on CD, and still be willing enough -if you have that kind of legal leverage- to be able to put out a cassette if you goddamn well please. Maybe if there was more organization among the community members, the networkers, maybe that sort of thing wouldn't be so far-fetched.

J. I think that people in the underground scene are in it for the music, and they don't care if it's on LP or cassette. Certainly a higher-quality medium is fine, but if I like the music, I don't care; I just want to hear it.

C. This, even though you're into high production quality and all that.

J. Sure. And that's a personal thing. I try to see through all that. I mean, I want my music to sound good, and that's just as far as it goes. I can't expect that of everyone, and I respect the beauty of the fact that there's a lot more music possible because there's a cut taken in quality. If everyone had to to have these wonderful studios, there'd be no music being made. I was just fortunate enough to have worked toward a different goal before I became involved here, and I had a lot of nice equipment once I got involved.

T. That's why the cassette culture is doomed, because people are led to believe that they need these high quality studios...

C. Will there be, or ought there to be, any different methods that **Poison Plant** will/should be using, in promoting their compilation LP, or any future LP or CD projects, as opposed to cassettes, in order to get them to a wider audience or better distributors? Even though the music is really the same?

T. One good way we've done it is to just do ads. At first we expected a lot more people to respond to them, but we just kept plugging it out. We must have had ads in 10 or 20 magazines, in the first six months, and we got very little return. But I guess we just wanted to make ourselves heard, and to be as noticed as one could possibly be. I would like to do LPs and CDs myself, because yes, they are more accessible to a wider range of people, but also because the sound quality is a lot better, and personally, I'm really into quality.

C. And then do you go back and make the same material available on cassette for people who don't have that level of technology?

J. Our LPs will be available on cassette as well. And personally, I would be happy to release all of my music on cassette. I think it's possible to make very high quality production on cassette. It's just that the reality of the situation is that the people who sell to all the record stores, and the radio stations, and the people who are going to give you more exposure, are not willing to take cassettes. You have to face that. If you want to get involved with more people, you're going to have to conform somewhat to that.

T. I think it's really important to keep the cassette thing alive even if you get on some large label, or something, and make millions and millions...

C. What's necessary to get people beyond the factionalism and to refocus their attention on the music and

the work?

T. America has never in its history really supported the arts. Just look at the debacle over that Robert Mapplethorpe show. We're not willing to support our artists in the first place, which leads me to believe that there's an attitude that we just don't care about artists. I think it's true.

J. Yeah, there's just a public requirement that there has to be a certain percentage of art out there. Once that's filled, they get mad because they don't like the way the art looks. But who can decide that? Every person is different. We could play a tape for a hundred different people, and they'd hear a hundred different things. On the same tape, or the same CD, or the same record. There's no way to decide here, because chaos is inherent in everything. You just have to go with the flow. You just have to do what you do, and be open minded, and like what you like, and not what you don't like. And most of all, if I could offer just one thing that would improve the cassette culture, is to not bitch, is to not look down on the things that you do not like. If you think someone's music sucks, that's your personal opinion. It doesn't mean that they should not cooperate in the scene any more, that they should not belong because somebody else decided that they weren't good enough. That's how all this started in the first place. That's why the cassette thing was created in the first place, because the record companies decided that all these people who were doing these new forms of music -what truly is alternative, not this mask that they've taken; bands like The Cure, REM...and look at Option: instead of just turning their backs on everyone, they've done something twice as damaging; they've relabeled what alternative music is. That's terrible, because now, when the people want to go to alternative music, they just go to some rehash of what the major record companies are putting out. Tom Waits is not alternative. Elvis Costello is not alternative. But they're called alternative. They're slapped on the cover of Option as alternative music. And that is a ploy by the major record companies to divert people from what is truly alternative. Alternative means, something that's not like what's going on in the mainstream. Elvis Costello and Tom Waits play rock music. They're not avant-garde. They're incorporating new ideas into the basis of rock music, but that's it.

C. What's the label looking at as far as 1991, '92, the short term?

T. Just an extension of what we're already doing.

J. Cooperation.

T. I think what I'd like to is more compilation projects...

J. And I'm sure that all the artists who exist with us will certainly expand on what they're doing, or drop out; it's up to them. I have no control over that. That's why I prefer not to be at a label in which one person decides what the feel of the label is going to be, what's going to go on. As far as our catalogues go, we try to get different artists to do them every time. We try to give the artist a chance to get involved because that gives them an opportunity they wouldn't have otherwise.

C. What can you do, through your activities, to be more accessible to audiences which are not populated so much by the same demographic: white, male, middle-class, in this country? What can you work on at your label to defeat this?

J. I don't know. Diversity, to get people enough choices so they can make one, instead of leaving them with something that doesn't provide one. But diversity will only go as far as people who want to appeal to **Poison Plant** with their own style. I'm not going to go out and shop for artists. If the people who make **Poison Plant** happen want to diversify in that direction, then that will be what there is to offer to those people that want that direction. To me, the best thing that could happen for **Poison Plant** is something that I don't expect at all.

For more information on POISON PLANT releases write to Jack Hurwitz at 7 Woodsend Place, Rockville, MD 20854, USA. To find out more about Carl Howard's audiofile Tapes label and his recorded work as NOMUZIC write to him at 209-25 18 Ave., Bayside, NY 11360.

INDEPENDENT RADIO

NO OTHER RADIO - JOHN GULLAK

by dAS

Let us proceed directly into a history of No Other Radio. After over six years as motivator and announcer John Gullak has seen a lot of the local and visiting music scene. John's show is a weekly event on KPFA in Berkeley, itself one of the most progressive stations in the country. John has also been a member of The Mutants and established himself as an artist of strange repute. Congealed by dAS.

SHOW FORMAT;

Ninety minutes is the perfect amount of time, it gives time to do an interview, you don't get too self-indulgent, it keeps moving. The first half hour of the show is a tape of different releases. That way I can put it together at home. Then at the station I can put the tape in, and get things set up when there's a guest. Now KPFA has two tape and two CD players so that may change.

When I put the show together, I try to start the show with things that if people are not familiar with it that would make them curious, I try not to pigeon hole it too much. I put between 8-12 hours into the show on an average.

The only restrictions the station has is the seven deadly words. I do have my ID's and all the station line is that they want a professional production, know what you're saying, keep things under control. That's really all they ask.

CASSETTES ON THE RADIO;

I don't focus more on cassettes, it's about 50/50. It's whatever I get my hands on. I prefer using cassettes, because people are less inclined to purchase cassettes. They are harder to find for one thing, for your average music listener.

EARLY DAYS;

I started off on KALX doing a half hour set on another program. Basically what we did was bring in the strange and hard to find stuff to augment the other dj. There I learned the ropes, doing radio production. In high school I would go to dances and try to take over the sound system. We'd bring our own records and try to physically remove the dj to put our stuff on.

ANOTHER ROOM MAGAZINE;

The magazine came first, we started that in 1979. The radio show got started due to the magazine. Because of the "Public Hearings" where we solicited people to send tapes that we could broadcast from loudspeakers, on a certain date, on top of our building. We would play the tapes into the surrounding environment. It would blend in with the industrial sounds of the neighborhood. The first one was in 1980, and we got about 40 tapes. That was pretty exciting, at that time I wasn't aware there were that many people working in tape. A lot of it was people doing things especially for the event. That went well. So the next year we did another one, on April Fools Day.

Right about that time, KPFK's Charles Abracombian decided that he had an open spot and he thought that it would be nice to do a show similar to one being done in Holland called The Self Tapers. Charles wanted to do a show of people that did music at home, and it just so happened that I had access. So I just kind of fell into the show, I didn't have to do all the politicking. That's how the magazine tied in, I started out with a good bunch of tapes to begin with. I kept getting more through the magazine. Also word of mouth.

THE ANOTHER ROOM PUBLIC HEARING LABEL;

I love putting compilations together, getting the material together, but I hate the business end of it. I have been doing it by myself including the packaging. It's fun at first and when you have a new

release, I'll get excited and want to get it out. I wouldn't mind if that's all I did. But then I resent it also because I'm not getting my own work done. I'd still like to pursue a video magazine format.

MUSIC STYLES:

It's harder and harder to find stuff that is new. I still enjoy the music as a genre, I really enjoy the Industrial rhythm stuff. A lot of what was once considered experimental now is kind of a staid genre that people are working within. But I still enjoy it. I enjoy getting tapes from the suburbs. Having people listen to the show and being inspired to do things. That was the original idea of the show. I play more records now but a lot of the records I play are people's whose tapes I was playing.

INTERVIEWING:

It's nice being in the Bay Area, because we have a lot of artists going through the area that I can do interviews with. If I know in advance who's coming I can find out who's promoting the show and have them on. It seems like most people are real receptive to being on the radio and being interviewed. It's obvious to do interviews with artists that listeners might be familiar with, and to have a chance to get some of the personal ideas of the individual artist. It's always different, some artists are really pretentious, you have to really pump them and they'll just answer yes or no. There's the standard interview questions to start with, and I take it from there and hope they go along with it. I think the person that was the most fun to interview was John Glorno, he was real professional. I could just ask him basic questions and he would give answers that drew back to his different experiences, things he's done without rambling on, and would leave me with something where I could go on to another subject.

LIVE PERFORMANCES:

I haven't had that many live performances, there's the thing G.X. Jupiter-Larsen and you did with the deconstructed vacuum cleaners... Got a good response. Allegory Chapel and Plateau have performed. Bands have to play out in the lobby and mic it. To use the production room takes a lot of preparatory work, I've never done it. Mostly when I have artists on we listen to the music they've brought. The show isn't for live performances, it's mostly a showcase for talent that doesn't normally get exposure.

THE FUTURE:

I love doing the show. I've always enjoyed listening to music and try to listen to stuff that other people aren't listening to. I've always had an urge to play music for other people. I've always liked segues and putting shows together. But it is time consuming. Losing 52 evenings a year doing the show and all the satisfaction I get is from doing it. It's starting to get to the point in my life where I have to ask myself if it's worth it. I could be doing visual art or something else. For the future, I would love to syndicate.

Contact John Gullak at 1640 18th Street, Oakland, CA 94607. Das is a veteran home tapper, a member of Big City Orchestra, and hosts a radio show devoted indie and underground music and culture on KZSC-FM in Santa Cruz, California. Write him at 1803 Mission #554, Santa Cruz, CA 95060.

BULLETIN BOARD

classified advertisements/label news/compilation
projects/contacts/sources/radio/publications
compiled by Hal McGee

CLASSIFIED ADVERTISEMENTS:

Suitcase Recordings: adventurous audio/visual label seeking contributions for an upcoming project. Latest release - *Colorblind* (C60 cassette including Due Process, All Fours, and TAC with large booklet of visuals/information - \$7.00 postpaid). Please write for FREE mail order sheet and contribution information: 112-D Cynthia Lane, Knoxville, TN 37922.

Welcome to the Cyborg! The future is here! Violent, deadly, surreal: *Danse Industrial* by (experi) MENTAL C-60 \$3. RSVP Tapecrew, Box 394, Society Hill, SC 29593.

Network 77 offers: Mandela Speaks, Carnage Visors, Willow, Sphinx, Kalahari Surfers, Munen Muso Compilations. \$10 ea inc Air post: Box 4713, C. Town 8000, Afrique du Sud!

Warworld: Tapes #1 thru #7, \$5.00 each PP. To Warworld, P.O. Box 93861, LA, CA 90036-0861. Cash only. Also check out LP available on RRRecords, 151 Paige St., Lowell, MA 01852.

Art Control: new 40-page auction set/sale. Progressive, electronic, industrial, experimental music worldwide. Mostly rare near-mint imports. Steven Del Nero, 10301 Lake Avenue, Cleveland OH 44102.

NEWS/PROJECTS/SOURCES:

As of June 2, 1990 **Big Body Parts** ceased operation as a label and distribution company. Most BBP product will be licensed out to other labels in the coming months. City Of Worms and Big Joey no longer exist. Jeph Jerman will continue to record under the name Hands To. Anyone wishing to license old BBP tapes or to release new works can contact Jeph at his new address: P.O. Box 9813, Colorado Springs, CO 80932-0813.

Disgruntled Employees poetry rants will be a series of spoken word tape compilations, featuring weird and beautiful sounds from all over the world! Readings, phone pranks, cut-ups, interviews, anything goes! Contact: Sverre H. Kristensen, Bjergadde 44, DK-6000 Kolding, Denmark.

Great Orm Productions announces an intriguing new CD release by composer-synthesist Keeler. *The Present Link* is a 'concept' album which explores some of nature's mysterious, ongoing enigmas: The Loch Ness Master, Abominable Snowman, Bigfoot and others. Great Orm Productions, 496A Hudson St., Suite D-35, New York, NY 10014.

Scot Konzelmann of **Chop Shop** sent me *Scraps*, a 45 minute cassette of sound materials fed through his self-made reactive speaker constructions, complete with photographic documentation of the 'instruments'. An impressive cassette package that I highly recommend to those interested in 'difficult', challenging sounds. For further information write to 93 Summer St., 5th Floor Right, Boston, MA 02110.

Survive Behind Bars is an ongoing compilation project, the first ever compilation in Israel of alternative music from all over the world. Contact: Eli Talgam, P.N 4632402, Neve Yaakov 421/15, P.O. Box 27446, Jerusalem, Israel.

John Oswald's Plunderphonic, a 70-minute CD excursion into the world of sampling with compositions re-worked by the likes of Dolly Parton, Elvis, Michael Jackson and Glen Gould, has come under fire from the Canadian Recording Industry Association (CRIA). The CRIA (lobbied by the likes of CBS Records and others) has threatened to sue Oswald for infringing the copyrights of its clients. To find out more write to John at P.O. Box 727, Station 'P', Toronto, Ontario M5S 2Z1, Canada.

Fool's Paradise offers a number of fine compilations featuring the likes of Gypsy, Acid Dreams, Idoleyes, Nostalgia Eternelle, Klimperel and M. Nomized. Also releases by Expanded Metal and Mission Papua Holland. Fool's Paradise, Robin T. Chuter, Smeppenlaan 5, B-1980 Tervuren, Belgium.

Violet Glass Oracle Tapes has a new address. You can receive info on releases by Gregorian George and many other outstanding artists by writing to: 5546 Harvest Ln., Apt. B, Toledo, OH 43623.

CLEM and **CLAS** are no more. Alex Douglas recently announced that he has officially ceased operating the ultimate ground-breaking networking publication, *Contact List Of Electronic Music*, a mainstay for so many of us in the 1980's. I commend Alex on the exemplary job he did with CLEM, as well as with his distribution service, CLAS. Alex still wishes to stay in touch with his many CLEM friends. P.O. Box 86010, N. Vancouver, B.C. V7L 4J5 Canada.

The **Poly 800 Users Group Newsletter** has ceased publication. However, editor Henry Schneider wants to hear from all of you. He is an outstanding composer and recording artist, author of many fine electronic music works. Write to Henry at 210 Woodcombe, Houston, TX 77062.

Robin James' monumental archival work **Cassette Mythos** will be published by Autonomedia. Assisting Robin with the massive task of compiling, editing and laying out CM are Sue Ann Harkey and Neil Strauss. For more information write to Robin at P.O. Box 2391, Olympia, WA 98507.

Corrosive Tapes is still in operation! Pieter Moreels' outstanding Belgian tape label is still going strong after some reorganization. The Corrosive catalog includes a number of fine compilations, 11 tapes by Czech bands, plus releases by S. Core, Violence & The Sacred and Radio Diffusor Maracaibo. Corrosive's new address is 6 Rue Sainte Croix, 7500 Tournai, Belgium.

Announcing the **KFR Indibase!** In an effort to create a closer connection between the members of the worldwide independent home taper's movement the Kentucky Fried Royalty network has been expanded by a computer database with contact addresses from all over the world. Every month, about 300 new addresses will be published in the Infomagazin of KFR with comments and short articles about these contacts. For further info write to: Andreas Heilwagen, Herzog-von-Juelich-Ring 8, 5485 Sinzig/Rhein, West Germany.

Letter from **Vidna Obmana**: "I'm shocked and angry about the ad by AWB Recordings in which they mentioned the name of VIDNA OBMANA, and without my permission. In the beginning of '88 I had some correspondence with AWB Recordings before I really knew what these people were up to. I really, as PBK and many other persons, don't agree with their extreme-right statements. I hope I can make myself clear to the out- and insidercrew that I'm not in any way participant of these extreme-right organizations. Please to all my correspondents and musiccolleagues keep that in mind!" Vidna has recently released his first LP. For more info on this and other releases write to him at: Parijslaan 173, 2710 Hoboken, Belgium.

While we're on the subject of AWB Recordings... Has anyone seen the review of EC in **Storefront Bar-B-Q?** A brief sample: "Well, we hope the white supremacists who buy the ads on the inside front covers pay Hal McGee a sum he considers large enough to turn what could be a very good magazine into an ideological whorehouse." Wow! Great press! I love it! Write to Shawn Swagerty, P.O. Box 18743, 20th Street Station, Washington, D.C. 20036.

Charles Rick Kelly is an avid home taper who wants to get in contact with you! He sent me his **Set** cassette. It's an engaging mix of rock, funk, rap and folk with socially conscious lyrics. He might even be able to get a performance space for you in Dallas. Write to: Closet Studios, Ltd., P.O. Box 11304, Dallas, TX 75223.

Andries Eker of **Soft Joke Productions** is a veteran home taper active in the scene since the late 70's. He is a visual and audio composer and he sent me several interesting pamphlets and catalogs with details of his work. He has audio releases available by De Fabriek, ERA ORA and others plus a great number of compilations. Write him at De Rijpstraat 27, 8023 WB Zwolle, The Netherlands.

Alternate Media of Birmingham, England is one of the best new electronic music labels on the scene today. Their catalog of more than 50 cassette releases includes works by Maz Mitrenke, Mitch Rushton, Quadraphase, Sponge, Cephalic Index, Cancerous Growth, Alien Planescapes, David Prescott, Mental Anguish, etc. Mitch Rushton & Mark Penzer, 28 Smalldale Rd., Great Barr, Birmingham B42 2RX, England.

President Records is releasing an electronic music sampler called *We Cannot Walk Alone*. This is the first of an on-going sampler series revolving around electronic musics from the dance floors to the depths of hell. Details: Chris Laursen, General Delivery, Tofield, AB T0B 4J0 Canada.

Turn-A-Bout Tapes has a catalog featuring more than 40 outstanding cassette and vinyl releases by some of the best new artists in the Euroelectro scene. One of their newest releases is a double C90 cassette and LP compilation called *Second Strike*, which features tracks by Konrad Kraft, Dino Oon, 7th Day, Temps Perdu?, Oltre la Morte, Alimentaire S.A., Gundel, Spalanzanis Tochter and others. Write to: Hans-Jurgen Kohnen, Akazienweg 21, 4047 Dormagen 1, West Germany.

Another outstanding German label is **SDV-Tontraeger**, operated by Dino Oon, Konrad Kraft and friends. Their catalog features many fine cassettes range in style from the harsh and difficult to challenging rock mutations. Their sampler LP, *Stimme Des Volkes*, features representative works by Dino Oon, Konrad Kraft & Phase Pervers, Human Flesh, Mynox Layh, Bourbonese Qualk, Deux Baleines Blanches and four others. Contact: Zimmerstr. 5, 4000 Dusseldorf, West Germany.

Nonsequitur Foundation is a non-profit audio publishing umbrella organization. One of its projects is *The Aerial*, an ongoing "journal in sound", a series of compilations of various kinds of recorded activity leaning towards the experimental. *The Aerial #1* featured works by Richard Kostelanetz, Floating Concrete Octopus, Lost Souls, David Moss and eight others. I also received *Soundviews: Sources*, a cassette anthology of 39 artists who work outside of the bounds of music per se—tracks by Annea Lockwood, George Lewis, Pauline Oliveros, John Cage, Robert Rutman, Alvin Curran, etc. Both feature excellent artwork. Write to: Steve Peters, Nonseq./What Next?, P.O. Box 15118, Santa Fe, NM 87506.

Fischer-Price PXL-2000 Movie Festival. Call for submissions. In October of '91 there will be a festival of PXL-2000 vaudeos. Do not send originals! Transfer your PXL-2000 tapes to VHS at Standard Play and send the VHS copy. No work rejected. No work returned. For more info write to tentatively, a convenience, Box 382, Baltimore, MD 21203.

XKurzhen Sound is re-locating to Asheville, North Carolina this Fall where XK's Mike Jackson hopes to get the chance to study with Robert Moog! No address in Asheville is yet available, but you can reach Mike care of the old address in Boston.

S.H.M. Tapes is another super label from West Germany specializing in the best from the real independent do-it-yourself scene with an emphasis on new rock-pop experimentalism. S.H.M. is a mostly cassette-only label and distribution service with releases by Don Campau, Hermanoz Guzanos, Amy Denio, Kevyn Dymond, The Apostles, Dirk Hartung Combo, Lawrence Salvatore, This Window and a number of international compilations. Write to S.H.M. c/o Guido Erfen, Auguststr. 31, 5000 Kohn 60, West Germany.

Missing Link Music is a cassette distribution service dedicated to the DIY and independent network. Everything from Pop/Rock to Industrial/Experimental. Their impressive 40-page Catalog #3 contains selections by Jim Steele, Amy Denio, Ric E. Braden, Triptic Of A Pastel Fern, Heather Perkins, Peter Stenshoel, Gregorian George, Chris Wind, etc. 6920 Roosevelt Way N.E. #328, Seattle, WA 98115.

Bomb Shelter Props has offered the extreme in alternative art and literature since 1981. Featured in their catalog are numerous audio cassettes, booklets, magazines, and collections of poetry, mail art and concrete poetry. Write to: Mike Miskowski, P.O. Box 12268, Seattle, WA 98102.

Nigel Ayers of the group Nocturnal Emissions sent **Network News Spring 1990: Vegetation Flesh Erupts**. It's a publication with articles, interviews, fiction and detailed info on Nocturnal Emissions products and history. Write to: Earthly Delights, P.O. Box 1QG, Newcastle Upon Tyne, NE99 1QG, England.

James Towning sent his impressive **BLACKmusic** catalog—it's one of the best-looking best-designed catalogs I've seen anywhere. Listed are releases by Fact 22, Dominion, Jeff Central, Lewis Francis and some compilations. Send 35 cents in postage or a couple of IRC's to 1230 Bryden Road, Columbus, OH 43205-1901.

Panos of **Decapitated Productions** is a great contact in Greece. Panos operates a distribution service, his own label and fanzine. Most of his activities have dealt with the underground metal and hard core scene but he's also very interested in industrial and experimental sounds! Panos Tzanetatos, Aspasia 55, 155-61 Holargos, Athens, Greece.

RADIO:

Ensemble Vide is Laurent Boyer's radio program dedicated to audio works by independent artists. A recent playlist included Lieutenant Caramel, Lucien Suel, Poison Dwarfs, X Ray Pop, Allegory Chapel, Lord Litter, Mike Shannon, Suckdog, Every New Dead Ghost, etc. BP 12, F-33031 Bordeaux cedex, France.

Touchtone is a radio show on Radio Progres (Belgium) in which the attention is drawn to today's developments in the international network of independent music and mail art. Send your contributions for free airplay and on-air discussion and review. Contact: Kris van der Weken & Eriek Van Havere, c/o EE-Tapes, Dalstraat 70, 2700 Sint-Niklaas, Belgium.

The Mystery Hearsay International Radio Show is still going strong! Send your tapes, records and CD's for possible airplay on Mike Honeycutt's radio show on Memphis, Tennessee's WEVL FM-90. Contact P.O. Box 240131, Memphis, TN 38124-0131.

dAS' UB Radio show on KZSC-FM, Santa Cruz, California features the best of recent underground cassettes, records and CD's. A recent playlist included Illusion Of Safety, Mental Anguish, Allegory Chapel, PBK, Vldna Obmana, Context, Die Form, Asmus Tietchens and Indian Rope Burn. dAS/UBUIBI, 1803 Mission #554, Santa Cruz, CA 95060.

PUBLICATIONS:

The Single Eye. Allan Clark's new magazine. This issue includes interviews with Illusion Of Safety and Lars Hollmer, plus publication, record and cassette reviews--Abortive Gasp, Vittore Baroni, Borbetomagus, Warren Fischer, NWW, IOS, P16.D4, Robert Rutman, Undercurrent, Whitehouse, etc. Address all correspondence to Allan Clark, P.O. Box 1415, Station H, Montreal, Quebec H3G 2W4, Canada.

ND 13 is out now and it's one of Dan Plunkett's best issues yet, with articles and interviews on La Sonorite Jaune, Metro Riquet, The Haters, Vox Populi!, PGR, Monochrome Bleu, De Media, plus Mail art news, publication and tons of audio reviews--Big City Orchestra, Club Moral, Dead Goldfish Ensemble, Richard Graham, Isolation, Morphogenesis, Pierre Perret, Alexander Ross, Wallmen, etc. Highly recommended. **Fragment 2** featuring Agog and Zan Hoffman, the second volume of an ongoing ND cassette series should be available real soon. P.O. Box 4144, Austin, TX 78765.

Another one of my favorite mags right now is **H23**. Ron Rice's second issue of this tasteful and thoughtful zine dedicated to the extreme and noisier side of things contains interviews with Floating Concrete Octopus (a great interview!), Arthur Potter, Sleep Chamber, Randy Greif, PGR, Conrad Schnitzler, plus reviews, a 7-inch record! and a somewhat tiresome exchange of letters with Carl Howard... Check this publication out! **NOISINGplace**, P.O. Box 592, Pullman, WA 99163-0592.

Inter magazine is an exquisite, beautifully designed publication dedicated to concrete/visual poetry, performance art and alternative literature and media. You really have to see it to understand how marvelous it is. Texts are in French, but don't let that stop you if you're an Anglo. **Inter**, Mona Desgagne, 629 Saint Jean, Quebec G1R 1P7 Canada.

Vision is a small homemade publication packed with lots of contact and label information, tape reviews, articles, ads and info on the Hahamandad label. Contact: Amanda Man, Gerbrandyalaan 15, 4571 TW, Axel, The Netherlands.

Lowlife #16 is a big information-rich issue loaded with publication and music reviews, plus articles on The Jody Grind, The Shams, Destroy All Music Festival, Sue Ann Harkey, Logos Duo, Steve Beresford... Rock, metal, experimental, free jazz, noise. **Glen Thrasher**, 1095 Blueridge Ave. #2, Atlanta, GA 30306.

File 13 #7 is one of the best issues yet. This one has an in-depth interview with J.S. Laboratories, plus articles on China and Rap Music, plus contacts, publication reviews and lots of blunt, honest and mostly on-target music reviews of people like Sebastian Gander, Bartles, Jack Hurwitz, Palocsay, Skoptzles, Hands To, Mark Lo, Box 175, Concord, MA 01742.

Factsheet Five #35 and #36. As just about everyone knows this is the Bible for everyone interested in independent publications and networking. The emphasis here is on reviews of all the weird, lunatic, bizarre and intriguing zines you can get through the mail on just ANY subject you can think of! Plus there are more than 25 pages of audio reviews and news. Info info info!!! I don't know how Mike does it. **Mike Gunderloy**, 6 Arizona Ave., Rensselaer, NY 12144-4502.

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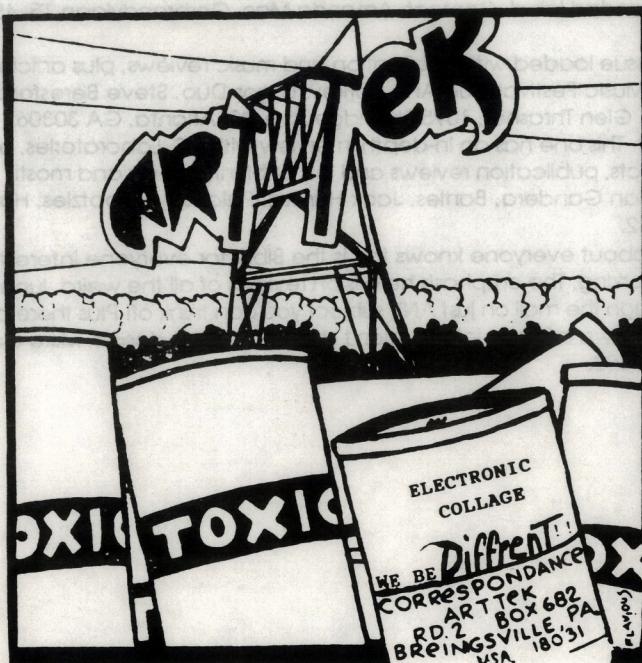
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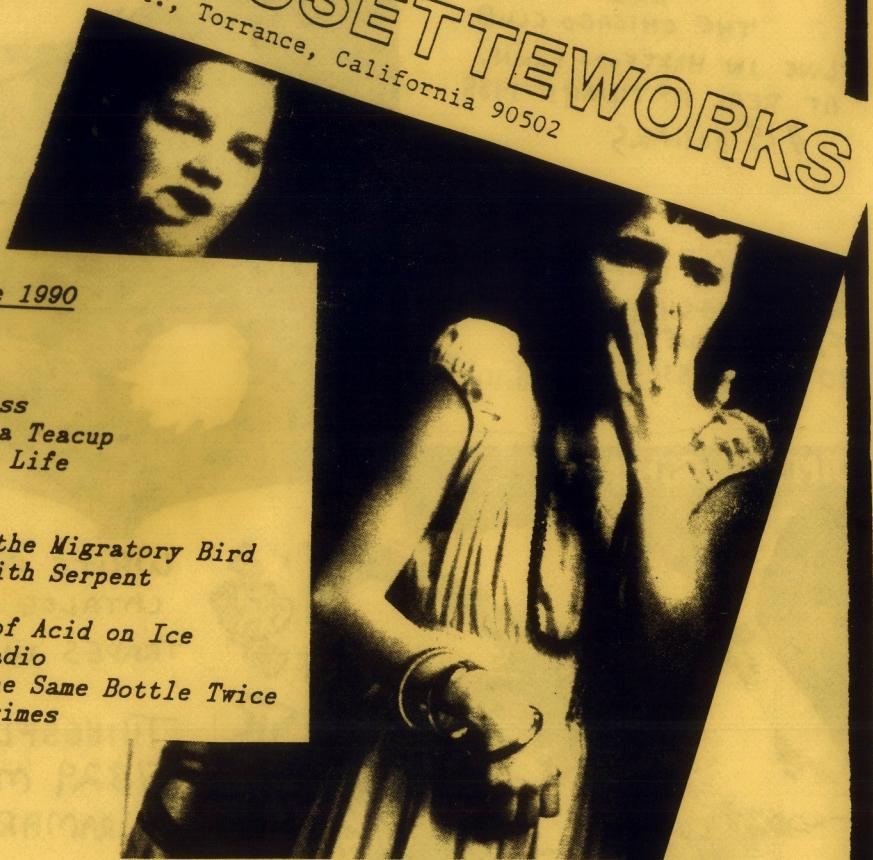
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