

INVISIBLE DISK RECORDS

SUMMER 1990
CASSETTE
CATALOG

SUMMER 1990

STATIC ACTION

"After a darling music box introduction we enter a world of twisted techno-pop ditties with slight Devo/Oingo-Boingo new-wave flavorings. These are all well constructed crafty sounding and dance-able pop songs made with programmed percussion, guitars and lots of weird space-age sounding keyboards. The instruments, vocals (of the affected

English-boy type) arrangements and production all work together to create a futuristic, off-beat dance music. While I wouldn't compare this to say, R. Stevie Moore, Static Action does appeal to me in a similar way on one level; if mass-media pop music had this much vitality and inventiveness I'd probably listen to the radio a lot more than I do now!"

- Bryan Sale

"danger zone"

STATIC ACTION

The second Static Action album contains more of the same. Electro-Pop dance tunes with socially conscious themes. Improved sound-quality over the first album combines with a more cohesive song structure. This album explores more fully the art of song-writing and production using the CX5M music

computer. Song titles include "Beauty of the Tiger" and "Points", a humorous look at getting a mortgage loan, starring your favorite slick con-artist. A necessary follow-up to "danger zone".

"...enjoyable listening." - MLM, 1989

"...perfect for a lounge in a casino of Venus" - Dan Fioretti, 1989

ELECTRIC CITY

INVISIBLE DISK RECORDS CATALOG

A break from the Static Action tradition, this more personal album by R. Michael Torrey contains some country/folk styled music, as well as a couple of cover tunes. One of the songs is a version of "Sunlight and Shadow", a P.J. Otto tune with words by Torrey. Most of the music was composed and performed on the CX5M music computer, with the exceptions of "don't know", which was done using the Emu Emulator III and "Ohio", which is pure acoustic guitar. The recording quality is the best so far, and the insert includes words and photos.



ANT & BEE

"A crisply recorded collaboration with piles of sped-up/mixed up vocals, guitar, keyboards, violin, assorted percussion, even kazoos and lots of household objects sprinkled in for good measure. WEIRD!

Songs with simple underlying structures smashed to bits and taped back together. Rich with layers of casual noodling. Very unlike Muhs' solo work, this sounds more like a stretching exercise than a collection of completed works, although it is an interesting exercise."

- Bret Hart

MORE ANT & BEE

"This follow-up to "Ant & Bee" is a self-described "noise fest" featuring 8 cuts with distorted and layered vocals. It also features a variety of instruments, from more common items such as guitars, keyboards and drums, to the more exotic: marbles, kazoos, automobiles and a popcorn popper! It all makes for an intriguing and clever tape, with

a decidedly playful tone.

Muhs and Torrey get a bit carried away on the longer, spoken word tracks (such as the title cut and their epic, four part "Medley"), leaving the listener waiting for a break in rhythmic style or treatment. In it's favor, however, the tape has its share of more ethereal treats, most notably the tracks "Church of the Asteroids" and "Serengeti Freeway". An unusual and satisfying tape." - Perry Glorioso

INVISIBLE DISK RECORDS CATALOG

This third Ant & Bee release actually sounds more like early Mata Rata, in some respects, but don't despair, there're plenty of cuts with the good ol' strange and stranger sound of A&B. Opening with the avant-jazz number "Sweet Sticky Buns", the cassette quickly slides into the more familiar processed-vocals, obscure story lines and genre-bending musical treatments that A&B fans have come to know and love. Cuts include a sonically-backed reading from the CIA's handbook on terrorist activities distributed to the Contra forces in Nicaragua, Muhs yelling a failing junior high student's essay, and guest artists playing saxaphones and other musical instruments on some purely instrumental numbers. There is also a largely unrecognizable beatles-thrash parody titled "Patty in the Clouds with Pancakes". Altogether an authentic Ant & Bee production.



SUMMER 1990

Don't think little of me

Mata Rata

"Anyone who does a cover of a Dr. Seuss story has got to be cool. On the other hand, Charles Laurel, Eric Muhs and R. Michael Torrey are cool anyway. Following up on *Out of Nowhere* (Laurel) and *Ant and Bee* (Muhs, Torrey) with the best of each, this is a memorable melange of warped and twisted pop-musick. Taking the improvisational and eclectic sides of the latter and coupling it with the rhythmic lyricism of the former, the trio play exotic and primitive musick, recalling at times early '70s "progressive rock". Soon to be classics include a Stephenwolf parody "Porn 2 B Dialed", a tribute to phone sex, also "Magic Popping Ball". - Dan Fioretti

King of Panama

Mata Rata

"An awesome concept: A rock-opera about the Iran-Contra conspiracy! Very funny stuff, especially the Fawn Hall character, the musical twists on the story actually make the story funnier than it originally was when it interrupted all the soaps and game shows. Complete libretto, and info on who's who and what's what, so's you can enjoy all the subtleties even if you forgot who, say, Richard Secord is. The use of many different musical styles (folk rock, avant-jazz, country-western, rock, etc.) and highly satiric lyrics recall Tim Rice and Andrew Lloyd of "Evita" and "Jesus Christ, Superstar". Totally neato." - Dan Fioretti

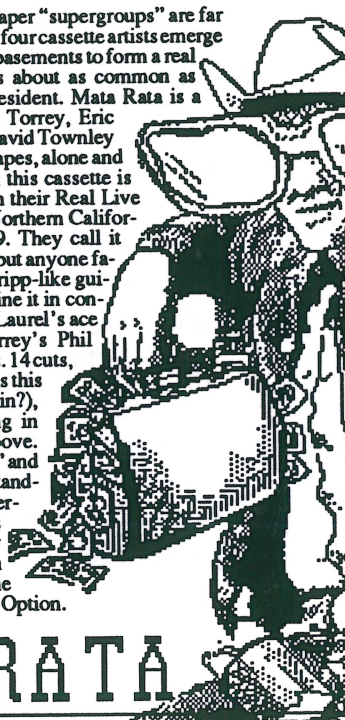
INVISIBLE DISK RECORDS CATALOG

This Halloween album is chock full of 'spooky' songs, including a musical adaption of a Dr. Suess tale called "What was I scared of?". The album also marks the first appearance of drummer David Townley to the Mata Rata team of Eric Muhs, Charles Laurel and R. Michael Torrey, with the seminal version of "RADIATION Man", which quickly became one of the band's trademark numbers. Scary sounds, weird rhythms and twisted story lines fill the tape, which includes a reading of "The Strand Wolf" from Thoma Pynchon's V, ably spoken and orchestrated by Laurel. The singular vocal treatments of Mr. Muhs grace the visionary "In Your Future", and his unique style on guitar and keyboards is well-represented on this third Mata Rata release.

HORNS & TALES SET

**MATA
RATA**

While home taper "supergroups" are far from rare, actually having four cassette artists emerge from their dark 'n' musty basements to form a real live performing band is about as common as Democrats becoming president. Mata Rata is a blissful exception. Mike Torrey, Eric Muhs, Chaz Laurel and David Townley have released a good 40 tapes, alone and in various combinations; this cassette is the audio document from their Real Live Band that barnstormed Northern California through much of '89. They call it avant-joke dance music, but anyone familiar with Eric Muhs' Fripp-like guitar work need only imagine it in congress with Townley and Laurel's ace rhythm section and Torrey's Phil Collins at 78 RPM-vocals. 14 cuts, some of them a bit long (is this where the dancing comes in?), but all of them cranking in their own peculiar groove. "Cowboys in Quicksand" and "Love in the Jungle" are stand-outs, along with cover versions of Don Campau's "Pinata Party" and my own "Free Again", which I actually prefer to the original. - Dino DiMuro, Option.



**PARTY
SNAPPERS**

MATA RATA

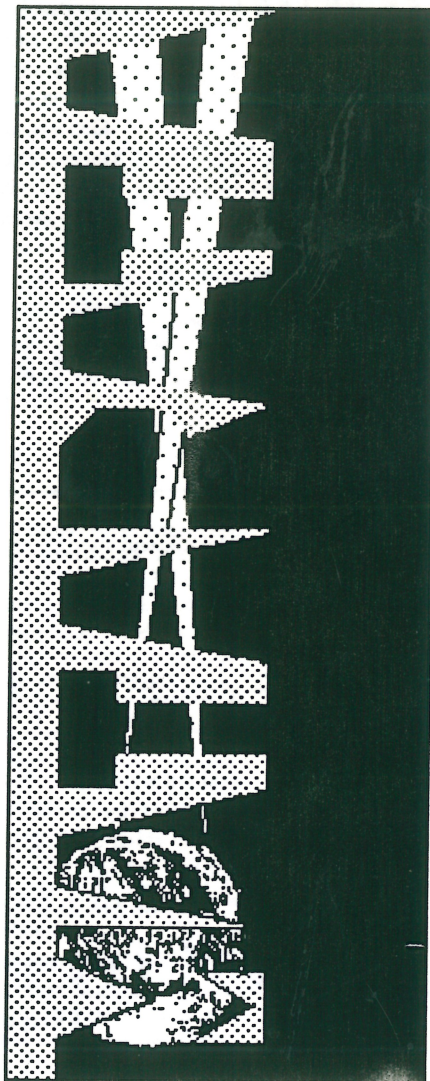


Comet Kansas

This is Mata Rata's second theme album, a rocket-opera that goes beyond the known world and takes us with it. The basic story line in-

volves a comet which passes within 6 feet of a small town in Kansas, snatching up willing and unwilling humans for it's trip around the galaxy. A more traditional Mata Rata tape, recorded after the tragic loss of drummer David Townley to husband and fatherhood. The band's original members bravely struggled to put their brush with stardom and fame behind them and get on with the business of producing music in any way possible. The result is this stirring and poignant look at the world of today and how to escape it through lunacy. Eric Muhs seems to have really found his niche in vocal stylings on this work, commanding attention. The cassette is packaged with a wonderfully strange poster and song lyrics. A necessary addition to your Mata Rata collection.

INVISIBLE DISK RECORDS CATALOG



AWAY
WITH
WORDS

"A pleasing, upbeat collection of instrumental tunes created entirely on the Yamaha CX5M Music computer. Otto's compositions are extremely basic and straightforward - a strategy that barely avoids boredom by evoking a childlike sense of wonder as the simple melodies unfold. The choice of timbres recalls early Genesis, UK, and old-fashioned music boxes (in fact, "China Doll Waltz" is itself a perfectly simulated music box tune, complete with a slowing-down spring) A couple of cuts cross the line into beginner piano exercises, but the overall positive atmosphere renders such complaints moot." - Dino DiMuro

P.J. Otto

Melodic and lovingly crafted tunes performed using the Yamaha CX5M music computer. Three of the songs feature added guitar by three different (and very good) soloists. The

BIDDLE STREET

straightforward melodies are made especially interesting by the pleasantly esoteric tone colors, which are bright and clean, but never sterile. The ballad-like "Once in a Blue Room" is achingly tender, and yet totally devoid of maudlin sentimentality. An especially good tape for car stereo listening. - Tom Furgas

P.J. Otto

INVISIBLE DISK RECORDS CATALOG

Things just keep getting better. This third production by P.J. Otto is undoubtedly a credit to the man's progress. Wonderful solos with flute and piano and guitar and especially a mute trumpet make

Bit by Bit

this a real pleasure to listen to. The great majority of the music is created and performed using the CX5M music computer, and several added guitar solos by accomplished players add interest. Pacing is good, with a variety of songs; you never get bored.

P.J. Otto

This time Mr. Otto adds a couple vocal tunes to his excellent collection of pop-oriented tunes. The songs "The American Dream" and "The Instigator" are ably sung by Jim Leis. They deal with the desire for instant riches and warnings about Bad Boys. The lyrics were written by Otto also, and although his writing efforts aren't quite as accomplished as his compositional abilities, the songs are

Locoweed

interesting. More great rock-styled songs, with some really nice sounding effects. "Lady of the Nile" brings a taste of the Middle East. "Ice Nine" (Have you read your Vonnegut lately?) has a cold and clammy feel to it, as well it should. P.J. has developed a very comfortable rapport with his CX5M music computer, and seems able to coax it into doing all kinds of things you wouldn't expect. Surprise! There's also an excellent sax solo performed by Randy Roach in a tune called "Mistress". Brother John Otto provides some tasty guitar licks in that one, too. The cover art is by another brother, Chris, whose artwork graces all of P.J. Otto's tapes. Well mixed and a pleasure to listen to.

Word has it that P.J. Otto is planning on some experimental releases. Something to do with random sequence generation. Sounds good, huh? We're all looking forward to it.

P.J. Otto

Galibar Louis

"One of the interesting things about recordings is that it's possible to hear them without any information about whoever produced them and come up with some interpretation that bears little relevance to the real state of affairs. According to the liner notes, this recording is brought to the man who remixes it by an intermediary. Its producer is reputedly an illegal

Haitian immigrant who lives in seclusion somewhere in the mountains, is paralyzed from the waist down, and left the Julliard School of Music out of fear of being 'rigified'. That's

quite a pedigree, isn't it? What you'll hear on this cassette is anything but unusual, though, a four-track recording of analog synth sweetened slightly by a little reverb. The timbres are extremely conventional - wide filter sweeps, short ADSR percussion patches with the occasional LFO wobble thrown in, and dizzying pan effects. The compositions are all given pretty heavy titles ('About Life', 'About Death') that belie their essential similarity:

Chanson

short little scale fragments in either free rhythm or a subdivided tempo that diverge only slightly from an extremely simple chord structure with little in the way of modulation or modal change. In short, the recordings themselves are as predictable and pedestrian as the description of the artist is fascinating. In some cases this kind of extreme disjunction of supplied fact and what's actually on the tape might really fascinate me, but the recordings themselves are just too close to the generic synthesizer noodlefest to hold my attention. Given that the recordings are well mixed, perhaps the producer might see fit to ah... offer a little guidance to his reclusive friend." - Greg Taylor

INVISIBLE DISK RECORDS CATALOG

"Caring nothing for reviews or the opinions of others, Galibar continues to produce his sound poetry in the closest thing to a vacuum..." So why did he bother to send out a copy for review? And I'll bet if I slammed this tape he'd be maybe a little upset, hmm? I won't, though; it's good.

Individual synthesizer music with some unusual organ-like timbres and an open, uncluttered approach. Introspective, even mysterious, as in "feminine mystique", titles are French girls' names ("Michelle",

Galibar Louis

Mademoiselle

"Emmanuelle", Jacquette" and so on). Evocative, and much better than most of the synthesizer noodlings I get by the truckload. - Tom Furgas

Galibar Louis

III

SUMMER 1990

All cassettes:
\$5.00 including postage
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on cassettes

Send orders to:
Invisible Disk Records
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INVISIBLE DISK RECORDS CATALOG

**Take a journey through space
and time,
and bring along your colored pencils!
"Tales from Zorch"**

Join Princess Apati and her cohorts as they battle the evil Hypnozard, LLandax! Travel through the undercity Warrens, where Zebra-striped people undercut the 'Zard's power. Visit the strange lands where beasts and men are transformed. Swim with the Zaurians as they rescue the beautiful and delicate winged Pyloria from the dastardly acts of Llandax's followers! Witness the final desperate battle between Apati and her nemesis!

**A fantasy story
with illustrations you can
color!**

"Zorch Days 1990 Calender"

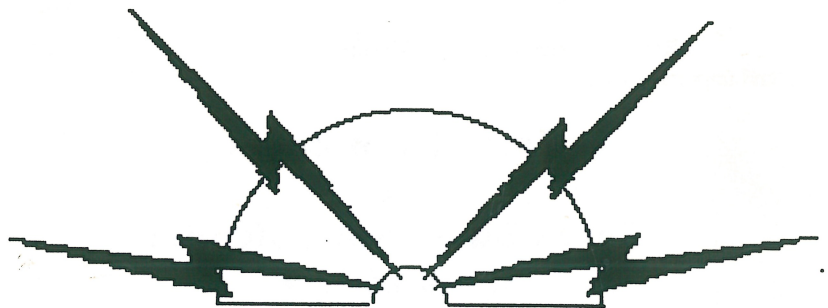
A different illustration to color every month! Favorites from "Tales from Zorch" plus many never seen before! Samples of the Zorchian language adorn each page. Can you interpret the words?

Room to write your appointments and important dates!

**Tales from Zorch
&
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\$3.00 each or
both for \$5.00!**

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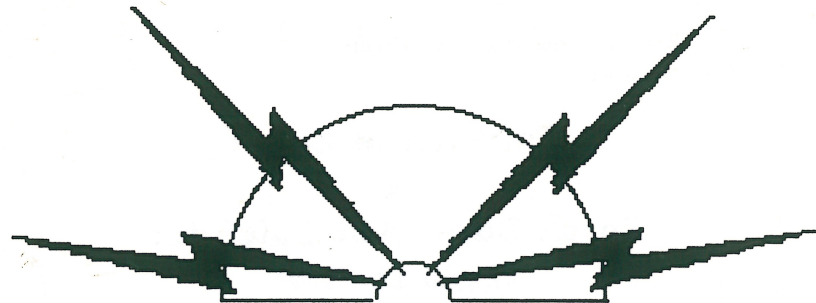
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**INVISIBLE
DISK
RECORDS**

SUMMER 1990
CASSETTE
CATALOG

January 12, 1991

Dear Sir Lord Litter,

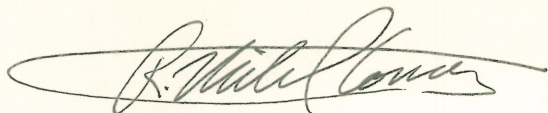
Thanks for the cassette and the info and the strokes. Glad to hear that people over there in Europe are hearing and even appreciating the stuff we do. I have certainly enjoyed hearing your varied audio products as I have heard them on Don Campau's show, and the cassette I received from you is a pleasure to listen to.

I applaud your KFR network endeavor. A massive undertaking that only someone who has massive energy reserves and a true passion for home-baked recording and individual expression could make work. I know Don is one of those blessed people and you must be, also. In order to further the cause, I'm enclosing a complete Invisible Disk catalog. Please add it to your list. I hope you enjoy it all.

Please let me know if any of the copies I send aren't good enough to make other copies from, I'll make you better copies on better tape. Some of these I've had for a while and I'm not sure what kind of tape they are anymore.

I'll be sending to Don for some of your music shortly, so don't feel obligated to send anything all the way back from Germany, I know the postage rates are high.

Anyway, thanks again, Peace and Power to you.



R. Michael Torrey
Invisible Disk Records
5012 SE Kelly St.
Portland, OR 97206

P.S. Jan 21 - LOVELY WAR, ISN'T IT? I HOPE YOU'RE
ENJOYING IT AS MUCH AS I AM; THE NETWORKS
SPENT A LOT OF MONEY SETTING IT UP.

