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LON Spiegelman

TARA BABEL

Brook Hinton

AUTOPSYA

Nenad Bogdanović

Andrej Tišma

RHYTHM AND NOISE

Pierre Perret

SHOZO in USA

Ivan Sladek

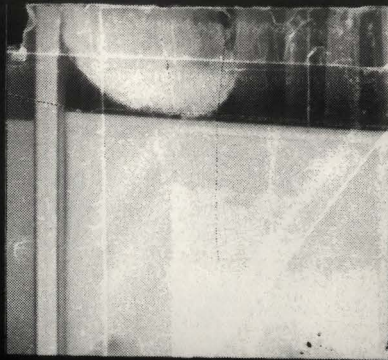
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REVIEWS

Information

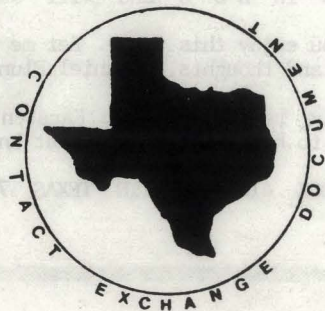
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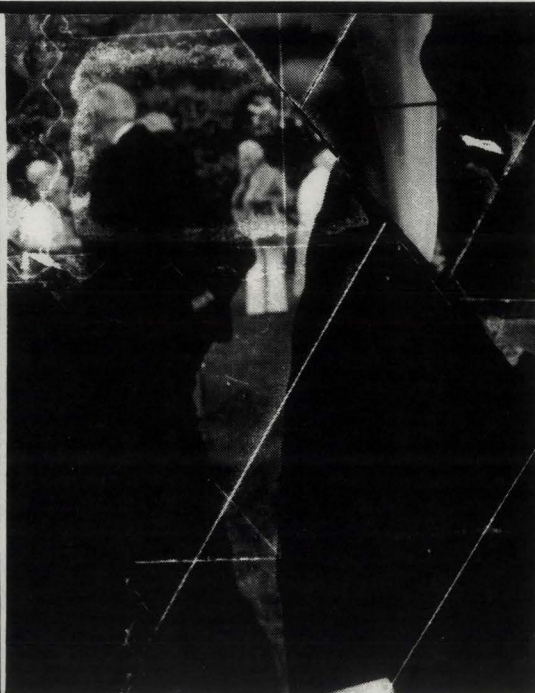


Now follows **N D 9**. Comments and information are always desired. Contributions used and items reviewed are paid in copies. Contents copywrite 1987 **N D** Po Box 4144, Austin, Texas 78765, U S A.

Understand the ability to make things happen and not be buried by self-questioning or doubt. Continue with constant and honest effort where dreams can be redefined and explored.

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Front cover by Ivan Sladek
Inside front by Lloyd Dunn.



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filling the gastank.



the tanker filling



the gaspump. The barge



filling the storage tank. The gastank



filling the air.

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CONTROLLED BLEEDING
C R O I N E R S
R A N D Y G R E I F
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M A Y B E M E N T A L
P O T T E R / L E M O S
T I M S T O R Y
J O H N W I G G I N S

COMMENT

I rarely comment in the pages of ND thinking readers can take from an issue what they will. This is now my fifth year of putting out ND - which has brought me in contact with an incredible amount of people and ideas. I would like to thank all of those that continue the dialogs. There are many names I could mention here that have made putting out ND that much easier because of their constant letters and comments. They have all proved vital. I appreciate all those that continue to mail in their magazines, cassettes and information. Even if the coverage you get isn't that extensive, it is thoroughly enjoyed. I spend many hours reading and listening to the material sent. The amount of information and mail floating around the networks is incredible. Hopefully you can use ND as a tool for your own endeavors. Comments and ideas are always welcomed.

I would also like to thank Das, Leslie Singer, Steve Perkins, Crag Hill, Brook Hinton, Naut Humon, Dave Mitchum, Joe Prigmore and others that made the trip to San Francisco so wonderful. This has been an excellent year for meeting other mailartists and friends in the networks. It has allowed for a greater exchange and strength in effort.

The upcoming video event should prove to be a good show. This will be held here in Austin during November. If you would like to take part please send in a video cassette (VHS), an 8mm or a Super 8mm film. All material can be returned after the show. All participants will receive documentation. Also let us know if you would like your contribution to be part of a future ND video compilation. It is planned to be released as ND 11 and scheduled to appear in 1988. For more details please write. This project was announced in ND 6 and will soon be a reality.

Hope you enjoy this issue. Let me know your comments and thoughts. - Daniel Plunkett

This issue is dedicated to Karsten Matthes. I'd like to hear from others that knew him.

ND PO BOX 4144 AUSTIN TEXAS 78765

LON SPIEGELMAN

Having been active in the mailart networks for several years, Lon Spiegelman has become one of the many voices of the mailart world. He has published the excellent and informative "Spiegelman's Mailart Rag" and now explores the possibilities of Spiegelism. Whether he would admit it or not, he has inspired many with his constant efforts.

ND: First off what got you involved with mailart?

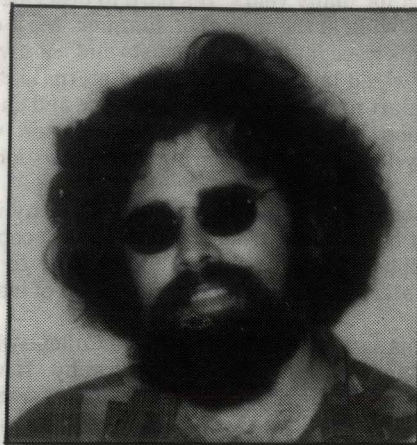
LS: I kinda jumped in with both feet before really knowing what I was getting into. In fact, the word mailart wasn't even a consideration. It was months after the first packages started rolling in that this picture of an eternal international mailart network started taking shape in my mind.

Back in January of 1978 I was concluding my third year of "not painting," after having spent eight years of very intense artistic energy. That was the effect of taking myself too seriously, too quickly. After all, I'd never taken an art course in my life and my brand of imagery was one that I didn't find practiced widely, if at all. Therefore, I figured that, it's either great or it's shit. Well, the gallery owners and the show judges helped me put my illusion into perspective with their rejections.

Coming from a background comprised of journalism, psychology and social work, the entire art world was foreign to me. One day, I just started drawing. And, I loved it so much that it transformed my life into a playful obsession. Those were the days—latter half of the 1960's.

I was making good money as a social worker for the county of Los Angeles. My beat was Venice, where all the artists and hipsters lived on the beach. So I fit right in and I played with the art and I experimented and the volume I produced was enormous.

Got to the point that I had to start giving the stuff away because I ran out of space in my small little apartment. That's when I got one of the worst ideas of my life—try selling the stuff. Actually I started having weird thoughts about quitting the social work thing and becoming a "full-time artist," but I didn't know how to go about it. So I asked. I was advised that one has to enter a lot of juried shows and build up a track record to try and impress the gallery owners. So, like a smuck, that's what I did for four long years. I also did a lot of out-door art shows. The end result was depressing and frustrating. I stopped painting because it wasn't fun any more and I started filling my time at garage sales, collecting weird, and inexpensive old stuff.



Then in 1977 when Linda was pregnant with Lee I got wind of an upcoming book exhibition called "Artwords × Bookworks" at the Los Angeles Institute of Contemporary Art. I had already self-published three books, being a journeyman printer by trade, and I had always wanted to design my own alphabet of little Spiegelpeople. In the evenings after work, Linda and I would sit watching in the TV room and I would be doodling my alphabet which eventually turned into a little 5 x 8 inch offset book titled "Lee's Alphabet," complete with "The Keeper of the Alphabet" and a couple of other characters.

Except for the actual presswork, I was fortunate enough to be able to do all of the work on it myself being that I was working at the Los Angeles City College print shop getting out student newspapers. I had access to all the toys.

I had stock for 500 copies printed; picked it up from the printer after months of work, took it home, got drunk and preceeded to burn the pages in the winter fire. FUCK! I had chosen the wrong paper and the images bled through. I had the job re-run and then Lee was born on Sept. 23, 1977. I used the finished book as a birth announcement, giving copies to old friends and relatives.

Using the same guts, I designed a separate cover for the "Artwords × Bookworks" show. That was early 1978. Anyway, a catalogue was produced which listed the names and addresses of all 550 participants along with a couple of articles which referred to something called mailart.

The show itself was mind boggling with scores of artists books, postcards and stamps. It was like walking into a high quality mailart show and I was immediately infected by the spirit. I had printed up a thousand postcards using the specially designed "Artwords × Bookworks" image. Opening night I stood by the front door passing out my postcards to visitors. A lot of people thought it was the show's official image - hee, hee.

I went through the address list and mailed each participant a postcard saying, "Nice to be in the show with you - let's trade works," being that I had been into trading art for many years. It's hard to describe what started arriving in the mail that summer. Most of the participants were mainly book artists and not involved in what I would later discover as the eternal international mailart network. But, enough were and one correspondence led to another correspondence which eventually leads to my answering these questions for N.D.

In October of 1978, just six months after my initial mailing, I had already traded just under 200 copies of "Lee's Alphabet" and was well on my way to a life change. I started creating again after years of inactivity.

I did a mailart show at Santa Monica College where I was teaching a night class in typography. It was a super show called "Test the Post Office, oversize, undersized and 3D" which was conceived in response to the initiation of new and restrictive postal regulations by the U.S.P.O.

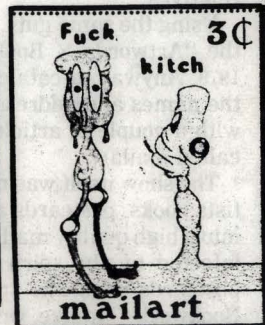
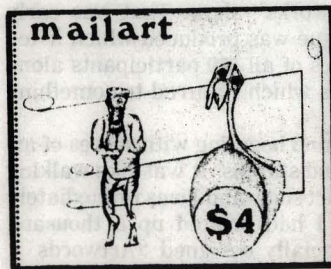
That was the point of no return. If ever there was a chance to escape the clutches of the mailart monster, the time had since past. Then there was InterDada '80/Dadafest L.A. with Cavellini starring; a couple more shows, then InterDada '84, etc., etc., etc.

And, that's about it. The rest is history - as one might say.

ND: What sort of changes have you noticed with the character or content of the mailart world over the years. What hopes do you have for mailart, in what ways will it evolve, change or do you think it has already?

LS: I think a more appropriate question might read, "What sort of changes have you noticed with the character or content of myself over the years?" After all, I only see a little portion of the eternal mailart network.

I can tell you that I have a much different feeling towards mailart now as opposed to when I started connecting with other artists.



Oh, by the way, the correct spelling is "MAILART"—either all caps or all lower case. And, you can usually tell which school of philosophical punctuality one comes from by the way they spell this word.

Guy Bleus in his beautifully-done issue of "Commonpress No. 56," lists almost all of the conceivable ways there are to spell "THE WORD." Represented is the Bates/Fudsworth school, the Bug/Brown school, the GAC/Zack school, the Pan/Frickets school, the ZTZU/Fluxus school and a few more.

So, when you run across anyone who spells "mailart" correctly, like I do, you know that he is from the Bates/Fudsworth school of mailart thought, philosophy and good manners. It actually doesn't make much difference in the long-run though. All of us seem to believe in the same thing. The only difference is in how we interpret what we think we are experiencing under the mailart wrapper.

I've seen a change from "fun and games" to "serious reactionary-bullshit" to "questioning the questions" and now trying to "explain the "invisible beast" to a blind public which doesn't now and never will give a shit about mailart until it is surrounded by dollar signs.

There also seems to be a "fame and fortune" disease that temporarily afflicts some mailers from time to time who tend to forget the reasons why they came into the network in the first place. It's a hell of a dog-eat-dog, negative world outside the mailart sandbox. That's where the money flows. And, whenever money walks into the picture—watch out. It brings out the cannibal in all of us.

I've come to the conclusion that it's a philosophical-artistic concept in living more than a money thing. In short, it's a lifestyle. And, since nobody will know the final score until the game is over, I can spend my "art-time" in many different ways.

I can spend my hours beating my head against the gallery doors begging: begging to be let in while at the same time giving those who open the doors power over me to the point where if I'm a good little boy and someone can make a buck off me, then I'll be rewarded.

If no body lets me in I can get depressed and stop playing with the creative spirit.

Or, I can go the subsistence route and theoretically spend "all of my time on my art." It's been my experience, however, that in the long run following this path demands an inordinate amount of time keeping one's head barely above water.

Myself, I've chosen another way that seems to work great for my particular set of circumstances. First of all I have a wife and a 9-year-old son. I also own a house. I hate to have people knocking on my door looking for money. I don't like to waste my time scrounging for the basics. I realize that I will die before my particular brand of imagery ever becomes salable. If it comes sooner, great, but I'm sure not going out wasting my time getting depressed collecting rejection notices.

I've been that route and so have numerous other mailartists who are heavily involved in the network. My way, I know where the next meal is coming from—the basics are covered and there is a little left over for a lower-middle class type of existence. And, within that framework there is a lot of room to maneuver artistically.

I spend my time playing/working in the sandbox. Any time I want to step out and go chasing a buck I can. It's always been such a negative experience out there that I've virtually stopped years ago. I've accepted the fact that I'm a working artist—that's just part of the overall scheme of things and I'll probably do this until I retire. So I make the best of it and try to find jobs that are closely aligned with my mailart activity, meaning they have expensive toys to play with.

I'm presently working in a college as the production manager in charge of getting out the daily student newspaper. It pays the bills and the family is covered for medical and dental insurance.

And this is why I want to keep \$ out of it. I get my \$ from my job. I don't need the hassle of dealing with it while I create. It's irritating because it's all nickel and dime stuff, anyway. It's a weird economy in the sandbox. It's a place where universally a peasant must spend a quarter to make a dime. So why bother with this counter-productive equation.

I don't know why people insist on holding on to the edges by not realizing that the mailart network is a place to play and not to chase nickels and dimes and SASE's. God damn it—Money and mailart don't mix no matter how small the amount. If not fixed at zero—where does one draw the line?

Usually mailartists feel that they have done their share by having created a piece using their time and then dipping into their own pockets to mail it to someone else's pet project.

Most mailartists can barely support their own mailart habit without the added burden of subsidizing someone else. One also loses control of a thing when they become financially dependent on others for money.

Morals are not in question here. I don't believe that any mailartist in the network is trying to rip-off anyone else.

It's not a question of being a "purist," either. It's a matter of survival. Once money starts creeping into the mailart network, all of the destructive negativity that goes along with it creeps in also. I find it easier to draw the line at zero rather than trying to draw the line further down the road when it becomes more difficult.

Some have said that "rules and ma don't mix" in relation to the phrase "money and ma don't mix," however, this was never stated as a rule as much as an observation which seems to have proven correct over the years.

ND: Do you think the term "mailart" is to be confined to describe what is all involved?

LS: That's a very timely question, because there is presently a schizophrenic debate of sorts transpiring within the eternal mailart network whether to call the lemon a lime, or the lime a turkey. Actually, it's more like, "should we refer to all of this mailing that is going on as 'mailart' or 'networking,' or perhaps 'networking art,' or maybe even 'networking correspondence art'."

The majority of mailers still prefer the time-tested term "mailart" to refer to what they see showing up in their mailboxes every day. However, the term "networking" is appearing more and more to refer to the same thing.

The Cracker Jack Kid recently published a book dealing with the mailart phenomenon which he titled "Networking Currents." H.R. Fricker produced an ambitious book last year calling it "Networkingmaterial" and Vittore Baroni is putting forward the "Ethereal Open Network or (E.O.N.) concept. So, pays your money and takes your chances as the late Harry Bates would say.

Only time will tell which term will survive in eventually describing our activities. Or, perhaps something that hasn't been presented yet. It will probably be a consensus derived from general usage, and in this, each player has input.

Myself, I prefer the term "mailart," pure and simple. Like the face of a giant-grand-old clock, I feel that mailart is the sum which is greater than the individual networking gears that make it run. Even though we can't see or have had contact with all of the individual networks that go into making up the total mailart network, nothing is really lost because it is still an emotion/a feeling that binds mailartists together. It's a philosophy/a way of life, I've found.

I don't know how much space you want to devote to this subject Dan, but Gunther Ruch asked basically the same question as part of his "Phone-Call" mailart congress last Oct. 4. Gunther asked 15 of his mailart friends to respond to a series of questions about the network which he eventually compiled and published in a little book.

One of his questions was "Do you think there is a difference between mailart and network?" Nine respondents answered yes, five basically said no, with two artists indifferent to the question. Anyway, he did a whole statistical thing at the end which made it interesting. You may have a copy. I don't think there is any hurry with this one - the debate will be raging for a long time.

ND: Do you think that if mailart was given wide recognition that it would die, or perhaps change direction?

LS: I feel that mailart is constantly changing direction and shape as people come into and leave the eternal network as it travels through space and time.

Many artists who initially got interested in mailart partially to get away from the critics and salespeople, might feel it ashame if the network received too-wide-a-recognition, especially from the general-purchasing public which could lead to a directional change back down the competition trail.

Other mailers think that mailart is so fucken dumb that nothing could change its direction.

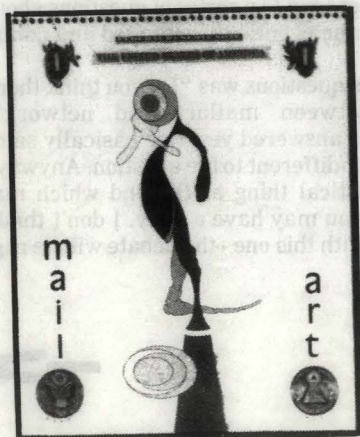
ND: What would you like to see happen with mailart? More press, congresses, more publications?

LS: Specifically what I would like to see happen with mailart is that it remains a place where I can stop off after work and play around with the art.

If mailart plays one tune a little better than the rest, I feel it would have to be called anti-isolation-a-roony. Or, The New Retroactive Visualization.

I would caution people, however, against reading too much into the network—ascribing too many properties which are not in evidence.

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TARA

Tara Babel was born and subsequently grew up amid the traumatic and turbulent atmosphere of Belfast, N. Ireland. There she attended college and later moved to London to break free of the constraints that such a background of day-to-day violence and disruption can impose upon the individual. Though she has returned on many occasions to produce performances and related artworks.

Later she attended Art College in London and the College of Art in Cyprus. Primarily known for her 'performance art' activities, she has also produced a substantial body of related works including: environments, sculpture, photography, film/video and soundworks which she incorporates into her performances. She is also a regular writer and contributor for the U.K. based 'Performance Magazine' and takes a keen interest in promoting and teaching performance art to school children and students.

At times Tara Babel has been lumped in along side various 'feminist art' and its instigators. But of this category she would certainly not be regarded as an exponent.

Tara Babel resists such categorization and is to be seen more as a complete individual artist in her own right who refuses to be part of any particular movement. This indeed is the essence of her attitude: An assertion of individual strength through carefully developed and researched information that comments and is expressed through the assured, heightened behaviour of her actions. Refusing to be merely a part of the art marketplace, she has striven to provoke and address wider issues in a great variety of methods to a greater cross-section of people. Tara Babel has utilised outside areas; performance and action in the streets, in clubs and at diverse venues and various festivals throughout Europe.

Travelling is one of her great passions and this has also had a very marked influence on her work. She makes a point of collaborating with artists from other countries, promoting and creating a better understanding between artists from different cultural backgrounds; opening up new avenues for discourse and swapping ideas and information.

Apart from work that has been linked and shaped by influences stemming from her native country, various pieces have dealt with a wide variety of interests. In the piece, "Never Put Money In Your Mouth", her concerns were '...a gesture for individualism in a world of mass consumerism, high-tech and waste...' Lighting/Design is carefully utilised, the mood is one of satisfied ambience. A wall of credit cards is slowly

BABEL



ARTICLE
BY
ANDRE
STITT

illuminated, like a large video screen dominating the space. The high-tech living turns in on itself; credit cards become lethal instruments, a seemingly harmless table lamp turns into an interrogation light, and the swivel chair the seat for the victim, the walls blacken, the floor comes alive as if the pure wool carpet wants revenge, or is it just a trick of the light?

In "Give Him Plenty of Coffee", she uses a more illustrated approach devised from the work of the murdered Spanish poet Lorca and the events and atrocities of the Spanish Civil War which set the stage for W.W.II and in which 500,000 died - half of them by massacre and execution behind the lines. In the performance she shows many manifestations of life and death with the help of Lorca's own words and her own visions of Spain, past and present; of a society not surprisingly obsessed with death and throughout the course of history, always oppressed.

"Nivea/Aphrodite and the Festishisation of Fact", employs similar methods of part documentary, part symbolic action, based on her stay in Cyprus. It explores the bizarre experience of 'getting a suntan in a semi-occupied country where so much violence and destruction has occurred.'

Tara Babel's most recent work seems to have become even more personal, releasing and cathartic as in her series, "Grabbing the Bull by the Horns". This work would seem to indicate a change in direction, a more personal exorcism of the individual and collective attitudes that would seem to transcend and cross frontiers, reaching beyond the barriers of everyday language and activity. This latest series of performances were presented in Coimbra and Porto, Portugal and in Paris.

In her notes concerning the piece she states: "A live action or act of intervention into social and physical reality. A piece based on the literalness of real time and real space, with sound, gestures, movements and accessories permitting the spectator to 'live' the situation. An occupation of the space with presence, a transfer of energies, the body as a source of procedures, a source of energies basic to the developments of activities before the spectator. The space becomes charged with an active presence. The audience 'participates' in this presence in so far as they recognize it. It is not a representation, but the thing itself. It is an articulation of life rather than an illusion."

"Grabbing the Bull by the Horns", - an expression pertaining to entering a situation with determination/aggression/will. To an extent endangering oneself to control a situation - eliminating the danger by a direct confrontation with it. Grabbing the object which constitutes the threat.

"...the mutilation of the bull, the decoration of the skull. That which endangers is illuminated yet still threatening in the presence of the remains. An act of violence has been reversed or transferred, but the threat of death and the taking of life as the action in itself becomes something to fear. In its disguise, the beautification of death. Yet the action is carried out to combat a fear or creates a new perception - a perception of the ability or the desire to be that which had endangered ones physical and emotional stability originally."

Tara Babel is a young artist committed to producing works that stretch across boundaries, creating a unique language that connects potential while promoting friendship, understanding, artistic endeavour and support. As she says "...it is an articulation of life rather than an illusion."

Further Reading

- 1981 - Quarter Magazine 3. (U.K.)
- 1982 - Performance Magazine 17. (U.K.)
- 1983 - Performance Magazine 22. (U.K.)
- 1984 - High Performance 27. (USA)
- 1985 - Perfo-3 Catalogue (Holland)
- Performance Magazine 36. (U.K.)
- 1986 - Performance Magazine 41. (U.K.)



"Give Him Plenty Of Coffee"



"Grabbing The Bull By The Horns" Portugal 1987

FLUXA
 FLUXE
 FLUXI
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 FLUXUS
 FLUXY

Gerard Barbot
 2939 Avenue Y
 Brooklyn, NY 11235

Documenta has become an important art experience held every five years not only because it attempts to point to new directions in art, but that so many critics, curators and connoisseurs think that indeed it does. It is an artworld event nestled in the quiet German town of Kassel well funded by both the country and the town. By all accounts artists are paid fairly well, and documenta has become one of the premier art venues in the world. Want a snappy looking resume? Get a couple of documentas under your belt.

This years organizer, Manfred Schneckenburger, also selected the artists for documenta 6. That year the theme was "art about art". This years documenta 8, on the other hand, attempts to "build a bridge between art and society" and indeed, Les Levine had art oriented billboards scattered throughout the city, and Hans Haacke was included. But in truth, the exhibition areas in the Museum Fridericianum and the Orangerie looked like any other contemporary exhibition anywhere in the world. You had your Kruger and Longo, your video by Paik, your Komar and Melamid, and your rusted Serra.

But what was encouraging was the performance art section at this years documenta. Unfortunately, it was based at the New York Club, and since the drinking age in Germany is sixteen, it was frequented by sixteen year olds. It also has an itty-bitty stage more suited to listening to bands than the viewing of art. But it seemed that here, more than at the major exhibition areas, art was bridging life. At least the art was direct, not on a pedestal, and sweated.

But the event that typified what the organizers attempted to transmit was Kassel artist Jurgen Olbrich's "City Souvenir" project. Originally asked to be part of the performance section - meaning he could have been well paid to present a fifteen minute performance on the stage of the New York Club - Olbrich instead opted for an "expanded performance" in which he in effect organized

BRIDGING ART AND LIFE AT DOCUMENTA 8

his own mini-documenta. Seven artists (Grant D. Poirer, Banff; Mangred Vanci Stirnmann, Zurich; Arno Arts, Arnhem; Alain-Martin Richard, Quebec; Chuck Stake, Calgary; Wolfgang Hainke, Bremen; and Niall Monroe, London) were asked to represent their native cities by constructing window displays and distributing "city souvenirs" from representative products and tourist literature donated from their respective cities. A simple concept, but surprisingly effective.

Here art was bridging society. Shop windows, transformed into magical Cornell boxes, jolted the good burghers of Kassel while on their normal rounds. And the free distribution of city products and informational pamphlets contrasted sharply with the pricey aesthetic items on display at the Fridericianum and Orangerie. Someone was always on hand at the distribution point in a Kassel department store to explain the project. By going to where the people were, instead of having paying customers queue up at an invitational exhibition, the theme of the latest documenta became apparent.

The stated theme of documenta 8 seemed tailor made for the inclusion of mail art. But as usual, this uncommercial artform was dismissed. Olbrich, with roots in mail art, did manage to bring some life to an otherwise business-as-usual affair. The only other mail artist invited to documenta 8 was Ishtvan (Monty Cantsin) Kantor, who like Olbrich, was asked to participate in the performance section. One would have hoped for additional mail art input into a show whose stated purpose was the mingling of art and life. But this was probably asking too much for a show whose true aim, like that of the artworld itself, is to attract as many paying customers as possible. And for that the "names" are needed, and the art of a kind to which the masses are already accustomed.



Janet Janet
135 Cole St
San Francisco, Ca 94117

FREEDOM FIGHTERS

TECHNOLOGICAL FEELING, active in Savona since 1983, is an independent project of label, mainly devoted to underground movements & experimental sounds.

A lot of people collaborate with us and we like to contact many other situations round the world.

We are interested in all kind of free productions (LP&tapes, 'zines, mail art etc.) and...

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Via S.Lorenzo 30/2 - 17100 SAVONA (ITALY)

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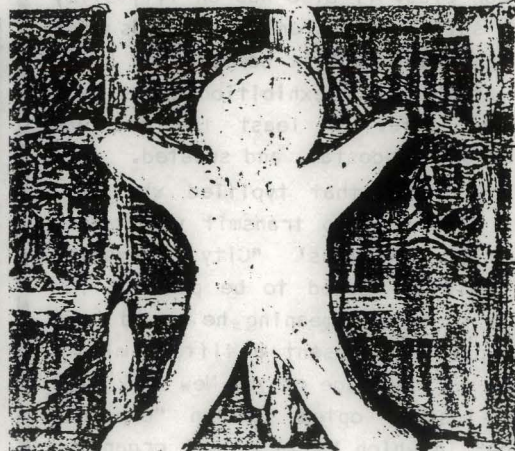
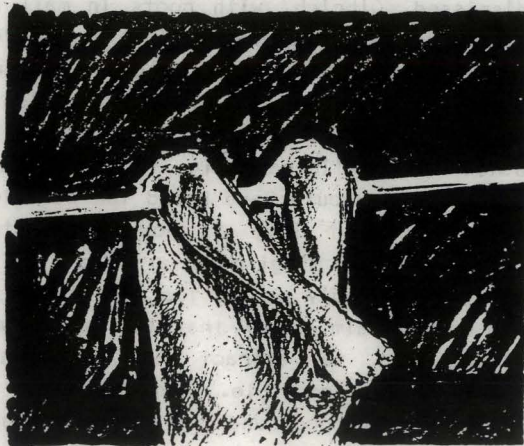
VIVA CHILE

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FRENTE PATRIOTICO MANUEL RODRIGUEZ

Clemente Padin
L. Forteza 2713 - ap 3
Montevideo
URUGUAY

CLEMENTE PADIN



Arthur Potter
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:А У Т О П С И А:

N D: What is it like living and working in your country ?

AUTOPSIA: No answer !

N D: What projects and activities is Autopsia involved with ?

AUTOPSIA: Autopsia is finishing an LP that should be issued soon by Reclouse Organisation (London) under the title "COLONIA". We also plan to make a film with the same title.

N D: What are your future plans ?

AUTOPSIA: WE HAVE TO CARRY OUT A SYNTHESIS WITH ALL OUR POWERS AND BUILD A NEW CATHEDRAL !

N D: What reactions have you had to your work in Yugoslavia ?

AUTOPSIA: Autopsia has taken all the darkness and all the guiltiness on itself. All its happiness it finds in comprehending the unhappiness, all beauty in renouncing beautiful illusion. IN YUGOSLAVIA NO ONE WANTS TO HAVE ANY RELATIONS WITH AUTOPSIA NEITHER INDIVIDUALS NOR COLLECTIVE/organisations. That is why AUTOPSIA is consciously egocentric, it fosters the separateness and experiences its work as SACRIFICE AND DEVOTION HYPERBOLIZED PASSION - A BOW TENSED TOWARDS IMPOSSIBLE. A reception of AUTOPSIA demands a highly developed cultural scene which is capable to include different, and frequently opposite, phenomenons; right and left, violence and goodness, heaven and hell, life and death. All are outside the strict area of the artist, because he knows that to attempt a straightforward relationship with the reality of politics could only result in a pointless act of nostalgia. AUTOPSIA is aware that its cultural space cannot be referent to national or traditional traits, but to the system of cultural centers, mostly European, whose cultural matrix have been developed from the tradition of CLASSICAL thought on the common spiritual group and with whom it shares the same fate. Its chances with representative national cultural institutions and systems are poor, but it doesn't manipulate them at all; thinking that certain areas of art are exclusive enough so that it could promote its own interest.

N D: What do you see as major differences between our cultures ?

AUTOPSIA: We would like to start with a matter that is common to America and our culture. And that is that both cultures are COLONIAL. The difference is that we live 150 miles from the place that nearly 2000 years ago was the capital city of the eastern part of the Roman Empire.

N D: Any last comments ?

AUTOPSIA: We want to be monsters, hurricanes. Everything human is strange to us. We break all laws that people have passed. We throw under our feet all "values". Nothing that exists can determine or limit us, yet we do exist and we will be the freezing breath that destroys all lies!

WE HAVE WAITED WEAK AND LONE
FOR THE COMING MIGHTY ONE
OUR PURSES ARE EMPTY OUR SWORDS ARE COLD
GIVE US GLORY BLOOD AND GOLD!

A U T O P S I A



nemo contra deum
ipse nisi deus ipse

1979 - Formed Ruma (Yugoslavia), Europa
- Three Members [R. Milinkovic, S Vukelic and S. Shajin].

1980 - "Kunst und Capmex" (cassette C-60), Flash & Bones Ltd.

- "Bankrot Magazine" color A4 size.

1982 - "Soldiers of the Swamp", exhibition, Kalvarienberg Ruma.

1983 - "Autopsia in Vivo", concert, Disco FV, Ljubljana.

- "Kissing Jesus in the Dark", performance, Kalvarienberg Ruma.

1984 - "Electric Totem" video installation, Museum Ruma.

- "93:", single Flash & Bones Ltd. (limited to 48 copies)

1985 - "Economy of Death", exhibition, concert, SKC Belgrade.

- "Alvernia", exhibition, video show, SKC Belgrade.

- "Lebendigezusammenhänge", radio show, Radio 101 Zagreb.

1986 - "Lebensherrgabe", one song on LP compilation "Mash-Hawai", France.

- "11th Enochian Key" Club Moral compilation.

- "Gotterdammerung", Autopsia (cassette C-60), Neue Titanik, Berlin.

1987 - "The Death of the Machine", exhibition, slide show, SC Osijek.

- "Who's Afraid of Cold Steel", exhibition, SKC Belgrade.

- "Omladina 87", concert, youth festival, Subotica.

- "Oscularum Infame", (cassette C-40), Produkcija Slovenija.

- "Deep Skin", video compilation, PROVISION, London.

- "Mors Immortabilis", (cassette C-45).

AUTOPSIA Books: Georg Kantor (1985)
Tanhauser (1986)
TECNOLOGIA (1984)

Contact: Autopsia
c/o R. Milinkovic
22400 Ruma
SFR YUGOSLAVIA



Piotr Szyhalski
Ruminskięgol - 11
62 - 800 Kalisz
POLAND



1505 - Leonardo da Vinci

1920 - Marcel Duchamp

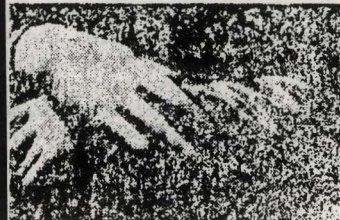
1987 -

N O W

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S H O W

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TOMASZ SCHULZ
1 Maja 1
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POLAND

NENAD BOGDANOVIC

N D: How long have you been involved with mailart ?

NB : I have been engaged in mail art for seven years. I have found it for my art about 10 years ago. At that time I had been working on classical art. When I realized the essence of the mail art and the exceptionally great possibilities of working in the frame of the mail art net, I finally threw off the principles of the classical art, or we can say the official institutional art.

N D: How did you become involved in mailart ?

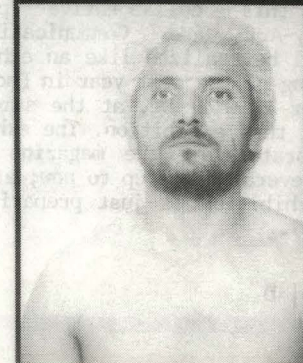
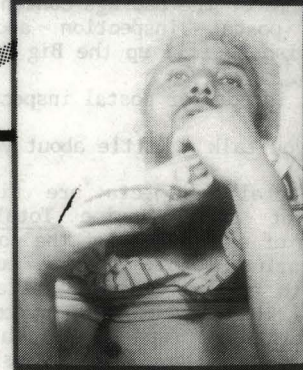
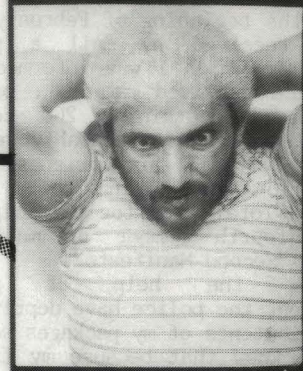
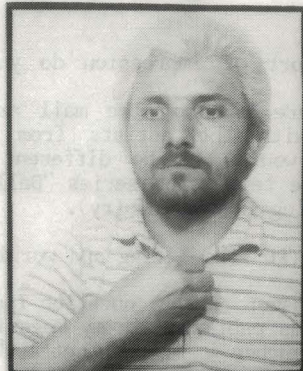
NB : In the net of the mail art I include myself in the best way (for mail artists), inviting mail artists to take part in my first mail art project. I called the project "Mail Art Communication" or "Finish the Stamp". The works for this project had been arriving up to the end of 1981. The exhibition of these works I had organized in 1983 in Odzaci (Yugoslavia).

N D: What sort of differences do you see between mailart in your country and others ?

NB : In Yugoslavia the mail art has been accepted, and enjoyed the same rights at the very beginning like the other alternative art movements. The mail art took place very quickly in current magazines for culture and art. It is difficult to take place in bigger official galleries. Although the Yugoslav public and critics understand the mail art with a kind of reserve, it is the alternative art movement for the future. I think that is a safe sign that it will not become the target for the manipulation of the market culture.

N D: How have your mailart shows been received in your country ?

NB : Like the best answer on how people (public) understood my exhibitions, is in articles which have published because of my last project "Happy New Year". This is one part of the text which has been recently published in local newspapers: "Nenad Bogdanovic engages in mail art and makes it possible for us to see what other people, the same as we are, think about on the other side of the world. Unfortunately, we were dumb, the province is still dozing and our souls pattering in the same place. Fortunately there are some other people who are stepping convulsively. Follow them. Some kind of exhibition is waiting for us."



"Velocity"

N D: What sort of impression do you have of Texas ?

NB : If there was not the mail art and the connection with the artists from Texas, my impressions would not be different from the scenes of the television series "Dallas" (which is just showing in our country).

N D: What is it like living and working in your country ?

NB : As an answer to that question I enclose the text which was published in my magazine "Second Manifesto", number 4 - "Open Letters".

By the beginning of February last year I received by mail a police decision in which I was informed that the police deprived me of a package from abroad containing 260 copies. These 260 copies were probably sent by one of my mail art friends as a contribution for taking part in my magazine "Total", or for participation in the fourth number of mail art magazine "Second Manifesto".

With the help of postal inspection, the police have deprived me part of contents of my packages several times. I know that because my friends informed me of the package contents.

Maybe postal inspection and the police wish to fill up the Big Brother archives.

Mail art is not for postal inspection!

N D: Could you talk a little about your "Total" projects ?

NB : My "Total" projects are firstly, the publishing of the magazine Total and the organization of exhibitions of the collaborators of the magazine Total. I have published 14 numbers up to now and in preparation there is number 15. The seventeenth number of the magazine Total I am preparing together with the Photo Gallery from Novi Sad (Yugoslavia). The name of this collaborative project is "Photography-Art and Communication". This project will be realized like an exhibition, at the beginning of the next year in Photo Gallery. Total number 17 will be, at the same time, the catalog for this exhibition. The exhibitions of the collaborators of the magazine Total were organized several times up to now; at the moment one more exhibition is just preparing in Kranj (Yugoslavia).

N D: What projects do you have planned for the future ?

NB : I have some planned projects for the next year. Besides the projects "Photography-Art and Communication", I am preparing the project "Music in Visual Art". This 'musical' project will probably be exhibited up to January next year. For my newest project "Toilet Gallery", the artists from all over the world send me their works. The way and shape of the realization of this project I haven't finally determined.

N D: Any last comments ?

NB : I am occupied with the photograph produced in photo-automat for quite a long time. At the moment I am taking part in some exhibitions of contemporary tendency with this kind of photograph. Besides the photograph I am very engaged in preparing my own exhibition "The art-photocopy".

Contact: Nenad Bogdanovic
S. Markovica 41
25250 Odzaci
YUGOSLAVIA

**PHOTOGRAPHY - ART AND COMMUNICATION
FOTOGRAFLJA - UMETNOST I KOMUNIKACIJA**

The Total magazine (Publisher: Nenad Bogdanovic) and Photo Gallery of Novi Sad (Editor: Sava Stepanov) are presently preparing a joint exhibition entitled "Photography - Art and Communication". The participants of the project are expected to contribute:

- a) Photographs
- b) Short comments on reasons for communicating through photography

There are no limits to format of photographs and the length of comments. Send them to **Photo Gallery**, Narodnih heroja 19, Novi Sad, Yugoslavia. Submissions must be received by 31 December, 1987. All participants will be dispatched a catalog published by the Total magazine and Photo gallery.

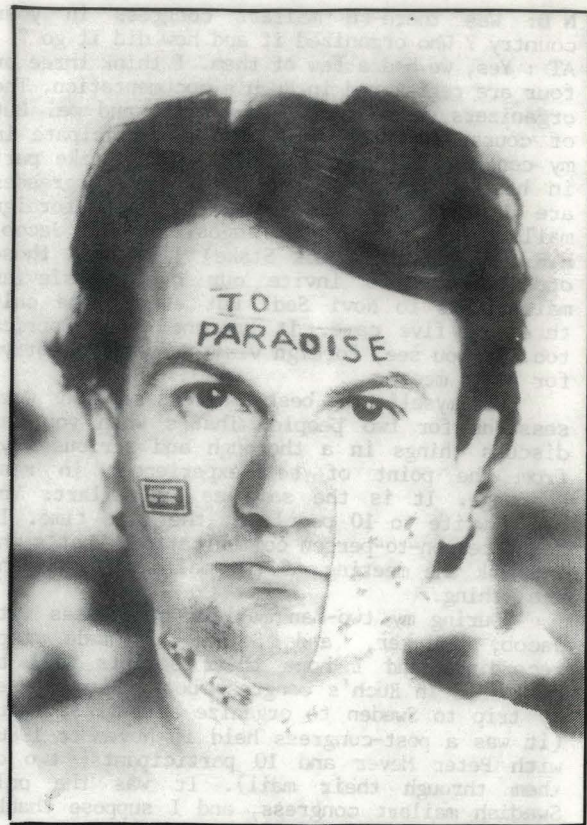
ANDREJ TIŠMA

■
Andrej Tisma works as an art critic for "Dnevnik" (Novi Sad). Graduated from the Prague Academy of Fine Arts in 1976, Andrej has been active in photography, video, mailart, poetry, literature and performance. He is also a member of Union of Yugoslav Writers (1981), Association of Professional and Art Photographers of Novi Sad (1986), and a member of the Federation of Societies of Artists and Designers of Yugoslavia (1983). ■

ND: What sort of differences do you notice between mailart in Yugoslavia and the US ?

AT : Well, I have just been visiting the US (New York, Washington DC and Philadelphia) for one month. I had my show held at Carlo Pittore's La Galleria dell'Occhio in New York's East Village. I had the opportunity to visit and meet about 40 American mailartists. In the whole of Yugoslavia there are not more than 10 active mailartists. That's the first difference. More personalities means more ideas, stronger community, awareness of strength and of belonging to some art sphere. In Yugoslavia, mailartists are few, located in different parts of the country, too individual and separated. Because of our small number, our individualities are stronger, seeking independence. That is why Yugoslavian mailartists are often envious of each other instead of collaborative or helpful to each other. They are usually worried about who was first, who is the best and most original. But maybe that leads to better quality of their works, originality and the large activity of each personality. We have organized many mailart projects in the last 10 to 15 years. We have some good magazines (Open World, Total), and we have done much in proportion to the number of us. I noticed in the US that artists meet often, that they collaborate on projects.

Also mailart works differently in our two countries. American artists usually use high technology in doing mailart because they have it at their disposal. In Yugoslavia it is harder to use good xerox machines, color xerox, color prints and computers. That's why our mailart is maybe more 'human', with more traces of living being in it. As I can see, the themes of our shows are closer to everyday life, to sex to joke. They are not so political as in the West,



Andrej Tisma AIDS & Paradise

the South, or in the East. They are not so cataclysmic, scientific or dadaistic as in the US or elsewhere. Why? Maybe we live in the society which has its own way in which we all believe. There is some balance here. We are not involved in political blocs; we are independent, so we can concentrate on ourselves and our personal problems which are universal and human.

ND: What sort of reactions did you have to the mailart show you organized "AIDS & Paradise"? What did people think about the show ?

AT : The reactions were all very good. The show was a part of a multi-media festival of film, photography, video, strip and computer (FOFITES) in Novi Sad. It fit well with the character of the manifestation. The theme was, of course, very attractive to the audience. Hundreds of people were visiting every day, taking catalogs (1,000 of them were printed), looking and reading every detail of about 200 works fixed on 30 panels. The show was reviewed in newspapers, TV and radio. I was interviewed several times. Everything went very well.

N D: Was there a mailart congress in your country? Who organized it and how did it go?

AT: Yes, we had a few of them. I think three or four are registered in Ruch's documentation. The organizers were Dobrica Kamperelic and me. But of course separately. He didn't participate in my congress (by chance) and I didn't take part in his (I was not interested). Our congresses are linked with the visits of some foreign mailartists to Yugoslavia (J.P. Jacob, H.R. Fricker and Chuck Stake) I've used those opportunities to invite our own Yugoslavian mailartists to Novi Sad. But every time only three or five came. It happened with Dobrica too. So you see, foreign visitors were a motive for us to meet.

For myself, the best congress sessions were sessions for two people. That's when you can discuss things in a thorough and serious way, from the point of self-experience, in real exchange. It is the same as in mailart: You can't write to 10 people at the same time. It takes person-to-person communication. That's why I think the meeting of two mailartists is the real thing.

During my two-man mailart congresses with Jacob, Fricker, and Stake, I made tape recordings and I hope their scripts will be published in Ruch's congress book. Also I used my trip to Sweden to organize a congress there (it was a post-congress held in November 1986) with Peter Meyer and 10 participants (two of them through their mail). It was the only Swedish mailart congress, and I suppose thanks to myself.

N D: What impressions do you have of Texas or of the US?

AT: From mailart I know Texas as an interesting part of America with few, but very active, mailartists. Otherwise I know Texas better from Cowboy movies, but I think that those times are over now. [Well, except Friday nights in Lubbock -Ed.]. US is too big and it varies too much to be described in such a small space. But I can say I like it for some reasons. You know, from my childhood I lived with Disney world. Later I lived with hippie music and films. Now I have good friends there, so it is a part of me.

N D: What projects do you have planned for the future?

AT: 'Til now I've organized three big international mailart projects: "Mail-art Olympic Games" (1984/85), "Private Life" (1986/1987) and "AIDS & Paradise" (1987). It took much of my time organizing involvement, struggling for money support, for gallery spaces, public relations, etc... I am a little bit tired of it, but a little bit bored too. In the last four years I became some kind of collector of mailart works in large amounts daily, but I didn't have time or energy to

respond to all those nice people. The shows were all great, but my dissatisfaction was growing. So I decided to stop projects for a while and dedicate my time to correspondence and meeting people. I am still busy with the "Private Life" show which is still in Yugoslavia. It is now in Ljubljana after eight other cities where it has been shown during one year. As things are going it will be shown in three or four more cities. I'm really seeking for my own private life.

N D: Are there many cassette bands or independent music groups in your county? Who and what are they up to?

AT: You see, I am not so interested in our music groups, so I do not know the situation well. But I know about some people who have their own independent productions. One is Mario Marzidovsek (Titova 39, 62310 Slov. Bistrica, Yugoslavia), and another is "Autopsia" (c/o R. Milinkovic, Iriska 42, 22400 Ruma, Yugoslavia).

Contact: Andrej Tisma
21000 Novi Sad
Modene 1
YUGOSLAVIA



Mailart meeting at Andrej Tišma's show in Novi Sad, October 10, 1984

From left STANDING: Katalin Ladik, Tibor Toman, Aleksandar Nejgebauer, Marta Tišma, Žarko Rošulj, Balint Szombathy, Jaroslav Supek. CROUCHING: Andrej Tišma, Mariana Tišma, Dobrica Kamperelić and Nenad Bordanović.

IVAN SLADEK

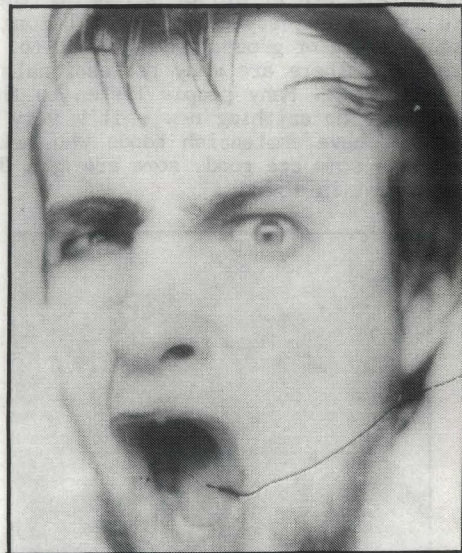
Ivan Sladek from Prague Czechoslovakia, has created stunning photographs that have sent my thoughts spinning. An example of one of his photographs is featured on the front cover of this issue. Katrina Sidonova, who translates for Ivan, also includes her thoughts.

ND: What are some of your impressions of the USA ?

Ivan: America and the USA are too far away. There live only American Smiths and Joes there - but there live also few really outstanding and fine people there too. I think the most important thing in America is the money and the standard of living.

Katerina: I wanted to study English before I fell in love with handicapped kids, so I know a lot about the USA. I studied American history and literature. I have several friends in California, New Jersey, Massachusetts, and New York, but I have never been to the US. I hope one day I'll come and see the whole of it. The USA is a big country and there are many differences between states, regions, cities and people. There are things I like about the USA and there are things that make me almost cry. I am of the same opinion as Ivan is - the most important thing for Americans is money. "Money makes the world go round." I know that there are people who don't care about money, but they are really only few. It's the country of contrasts, of abnormal freedom - the country is so free that a man can die of hunger there and no one gives a damn. One can be a terrorist, a thief or a killer, but he has also an opportunity to be a president.

I think that if a man really struggles hard, he can do what he wants. What I'm not certain about are the black people. I don't know what their situation looks like. I think they have civil rights, but in real life there is much racism in the USA even if it is hidden. I think that the USA lacks social welfare. I don't like Ronald Reagan, I don't like the conservative party or Hollywood. I don't like cockroaches. I don't like Californian girls with blonde hair, I hate American coffee... I like American cigarettes, I love American literature. I love older American music and some new too. I like American films. I love E.T. and Steven Spielberg even if he is in Hollywood. I could write ages about what I think about the USA, but it's enough for now. One more important thing - Americans are nationalists who think that what is American is the best, many of them don't care a bullshit about the rest of the world. They are very conservative, but young people in the 50's and 60's were different - they wanted something...



ND: What differences do you see between our countries concerning the arts ?

Ivan: The main difference is - in our country there is absolutely maximum abnormal situations, not only concerning the arts (our art has been lyrical for many years, illustrations etc). The continuity is being broken all the time. Our country: minimal commercialization of art. Your country: maximum commercialization. Your problems seem funny to us, just as you think our problems are funny.

Katerina: I think you have better possibilities to make art but people in American (or elsewhere in the West) don't really know what art is worth. Because we have less information and less possibility to get to these things, we must struggle to get something and forces us to produce. If you are not getting something you have to produce it yourself. Most people here don't make art for commerce. We are not influenced by business and commerce, we just do it for fun because we want to do it; not to earn money or be famous.

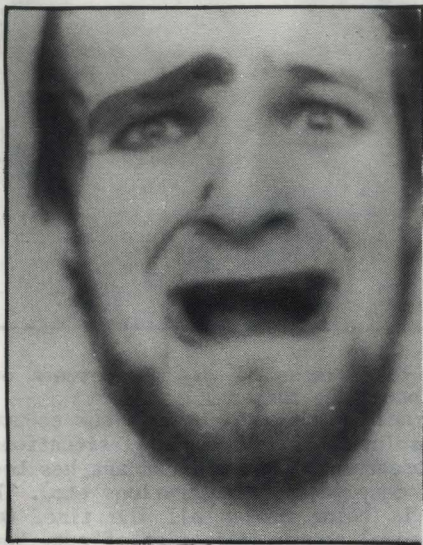
ND: Are there many independent art groups or spaces in your country ?

Ivan: Sure, there are ONLY independent groups in our country. There doesn't exist any confrontation practically. Few years ago there used to be something like that in music, but no more. In fact in our country there are all the styles, all the isms even if they are exploring the explored (if you understand). In our country only few artists follow the fashion of waves,

melting. On the contrary, in Poland many of the artists do that. Everything is so specific because of our "special" situation and conditions. Photography and music have the best conditions now (but not modern classical). Most people here are afraid of streaming themselves into groups and styles. I don't belong to any stream, style or group. I don't want to.

Katerina : There are many professionals in pop or rock music. Many people listen to them, but they don't do anything new - it's very boring.

Then we have amateurish bands who make music for fun - some are good, some are bad. They are independent in a way.



N D: Have you had your work shown in your country? How are artists in your country able to have their work shown or talked about ?

Ivan: Yes, I have had an exhibition ten times (nine times unofficially in woods and ruins - seriously). One at student hostels of the Teachers' Training College in 1984. I don't want to exhibit officially. The information about art is being spread while drinking beer in pubs, while drinking wine in wine bars. This is mostly second-hand information: inaccurate, in a haze, confused and late (2 to 3 years). It is not official or even half official. You can get official information only concerning the communist organization of youth...

Katerina: I wrote some short stories and a novel. These stories were "published" in a catalogue but it was only for me and two friends. I lend my novel to friends and they lend it to their friends.

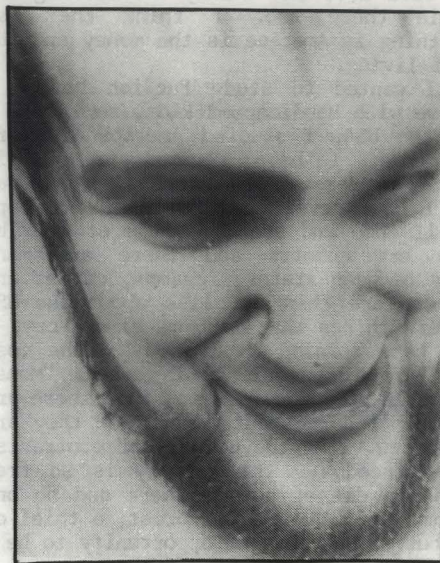
If they are official artists (that means they have studied at the Faculty of Fine Arts, or somehow got to be official), they have exhibitions, sometimes newspapers write about them and people talk about them. If they are not

official, they show their work to their friends or make unofficial exhibitions in woods, apartments, ruins etc. There are also several good official artists that do the same thing.

N D: What sort of plans or projects do you have for the future ?

Ivan: I want to make photos of people in action, in quiet, in sleep.

Katerina: I'm going to write a work about gypsy children next school year based on research. Then I want to write a novel about young people today - how they live, what they feel, interests, opinions, family, and their relations toward society and life. I also want to get married and have two children.



N D: Are there many bands or cassette groups in your country ?

Ivan: I think there are many of them but the expression cassette groups is nonsense under our conditions. The good bands are able to record only on cassettes and are not allowed to sell them.

N D: Are you in contact with any mailartists in East Europe ?

Ivan: Yes, Four months ago that I got to know some people in Poland and Yugoslavia.

Katerina: I'm not in contact with any of them. I never liked the thing; but now I think it's not such a stupid idea.. I have little time and many penpals in other countries which is more interesting for me, according to my interests. I have some friends making music in Poland.

N D: What are your impressions of Texas?
Ivan: I can only say that the word Texas makes me think about Petrol, cowboys, and racists.
Katerina: Dallas: Kennedy was assassinated there and I liked John F. Kennedy. It's a very conservative state with men pretending to be tough in their hats, leather boots and jeans. There are many Mexicans and I like Mexicans. A Desert. No culture or life. Our relatives have a daughter in Dallas. She has three dogs and goes in for jogging. I don't like jogging.

Ivan Sladek

Contact: Liberijska 592
 160 00 Praha 6
 Czechoslovakia

Katerina Sidonova helps to translate for Ivan and is interested in contacting others that work with handicapped children.

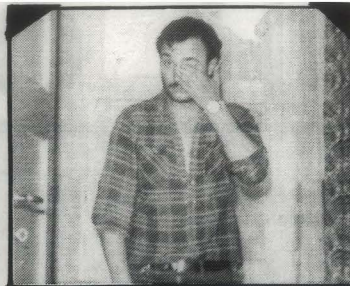
Contact: Vinohradska 90
 130 00 Praha 3
 Czechoslovakia



BRAIN CELL

PLEASE SEND ME YOUR ① STAMP DESIGN, ② RUBBER STAMP, ③ SEALS OR STICKERS (ON ③, EACH 150 PIECES). I WILL PRINT OR PASTE THOSE MATERIAL ON THE A3 SIZE PAPER OF 150 SHEETS AND SEND BACK ITS SHEET TO EACH PARTICIPANT WITH ENTRY ADDED THEIR ADDRESS. I AM PUBLISH TO INTERVALS OF 8-10 DAYS AND THE ISSUE OF ONE TIME ARE 60 PERSONS OR SO. BRAIN CELL ALWAYS SEEKING A CHANGE, INTEND TO DON'T SETTLE AND CARE OF ITS EXTENSION AS NETWORK. SO, DON'T MAIL IN A LUMP FOR SEVERAL TIMES, PLEASE SEND ME APART.

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 MORIGUCHI-CITY OSAKA 570 JAPAN



K
KUDLA

N D: When did you start the Fan Club of Nurse With Wound ?

KK : The Fan Club was opened in 1983 and my friends in that year helped me in this job and we did the first number of the fanzine "The Silly Talk Behind the Iron Curtain". This is all in the underground -No Official Curtain. I was interested in music 10 years ago but in 1983 we started to correspond and exchange music with Steve Stapleton because I bought two records of Nurse With Wound in the black market in Warsaw. When I first wrote Steve he was thinking that I was a very big man in Poland Ha! Ha! and now we continue contacts. My fanzine was free and Steve likes very much the Polish contemporary music and I send to him very many Polish records.

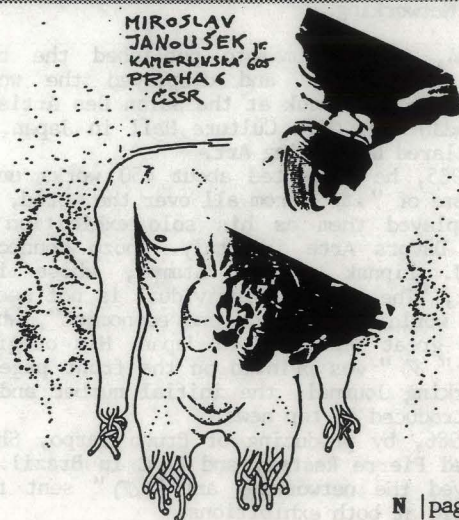
N D: Are there many very bands in Poland ?

KK : Yes, yes in Poland there are many bands, but only commercial. I know maybe 10 to 15 bands which play non commercial music but this a very big problem in my country. In this year 1987 in Warsaw was the concert "Marchewka 87".

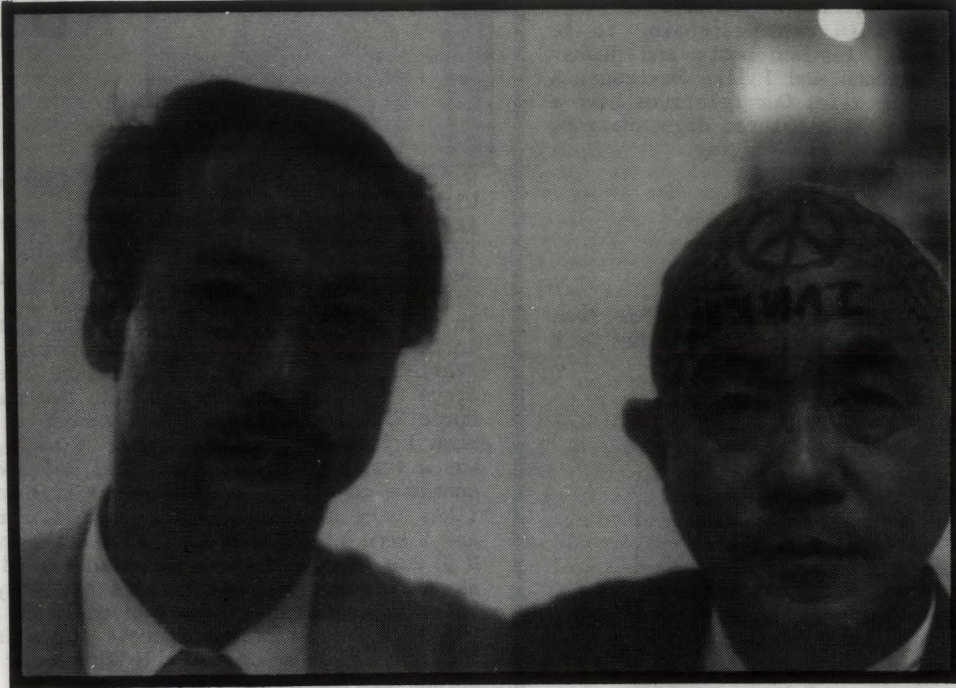
N D: What do you see as major differences between our countries ?

KK : USA - (Free)-Music-Money. Poland - only work.

Contact: Krzysltof Kudla
 Po Box 161
 64-920 Pila 1
 POLAND



S H O Z O



Ryosuke Cohen and
Shozo Shimamoto

Networking Art is to cut off the connections with the hierarchies in the world of Modern Art. In Contemporary Art, the individual's creation has arrived at its limitation. Therefore, we can produce new possibilities by means of **Networking**.

In 1984, Shozo Shimamoto published the book "Mail Art Network" and displayed the works featured in this book at the Salon Des Artistes Independants at Gifu Culture Hall in Japan. He now declared **Networking Art**.

In 1985, he collected about 450 works under the theme of "あ" from all over the world, and he displayed them as his solo exhibition at Centro Davors Arte in Italy. Shozo connected with J. Lipnak and J. Stamps, whose idea is that, "The greatest individual is not needed in the world of politics and economics", which made a great sensation in Japan. His original letter "あ" was printed on the front page of **Net Working Journal**, the initial number and he was introduced as top news.

In 1986, by producing of Bruno Tarpo, Shozo promoted Pierre Restary and FAAC in Brazil. He displayed the **networking art** "あ" sent from the world at both exhibitions.

In 1986, Shozo invited Cavellini from Italy and Shozo had him write upon Shozo's shaven head the autobiography of Cavellini. Since then, Shozo's head has become the station for sending and receiving of **Networking**.

In 1986, by Jacques Massa's producing, the messages sent from all over the world were written on Shozo's shaven head at Diagonale in France. At the same time, Shozo was invited by the Pompidou Centre in Paris. At the reception he presented himself with written messages. A photo was taken with the French Minister of Culture who was very pleased with him. This was reported by newspapers to the world..

In 1985, Shozo visited mail artists in Italy, Yugoslavia, Romania, Hungary, Czechoslovakia, DDR, Spain, Poland, Denmark and Belgium. He did his **networking** performance in which he wrote their names in Japanese and added his original letter "あ":

In 1986, Shozo visited France, Switzerland and West Germany.

In 1987, Shozo went to meet mail artists in Baltimore, New York, Boston, Portland, Dallas, Los Angeles, San Francisco, Calgary and Edmonton. At each city he presented his shaven head on which slides and films were projected and later messages were written by the mail artists he had met.

Following is a report on part of this latest tour of Shozo Shimamoto in the USA and Canada.

July 28th Dallas An event was held at Club Dada to celebrate the centennial of Marcel Duchamp's birthday. Ryosuke Cohen clipped off handfuls of John Held's hair which John then cut into fine pieces of black hair. A star was then outlined on Shozo Shimamoto's head and the hair was pasted inside the star. This was in homage to Duchamp. Next Fumiko Tatematsu did a short piece in which she swayed among the crowd and on stage while covered in Christmas ornaments and squeezing plastic toys. She moved around the stage and audience like a child at play. With two funnels of rolled paper she moaned out sounds and used the microphone to explore the sound of the plastic toys. Then slides were projected on Shozo Shimamoto's head. This was a short version of the following show held at the Dallas Museum of Fine Arts the next day.

July 29th Dallas At the museum Fumiko Tatematsu opened the event by doing her performance of ornaments and plastic animals. It was like an evocation and prepared the audience for the next event. The audience was then invited up onto the stage to better see the films and slides that were to be projected on Shozo's head. As the slides and films were projected, Shozo talked about networking while Ryosuke Cohen called out the names of the many mailartists that were projected. Also projected were several slides of famous pieces by Duchamp. Mailartists (Buz Blurr, Dogfish, James Chefchis, John Held, Frank Cisse, Daniel Plunkett and Ryosuke Cohen) were then introduced and invited to write on Shozo's head, then the rest of the audience. His shaved head became the focal point of networking.

The following interview with Shozo Shimamoto and Ryosuke Cohen took place in Dallas at Modern Realism. Questions by Daniel Plunkett (N D) and John Held. Translator was Masumi Iwamoto.

Held: I'd like to start by asking Shozo what brought him to the United States.

Shozo: I made a tour of East Europe two years ago meeting mailartists and last year I did the same thing in West Europe. This year I came to the United States.

Held: Tell us a little about "Artspace" and AU (Art Unidentified).

Shozo: It was founded by people who were active in the 60's. It includes painters, dancers and other artists. It fell into debt of about 20,000 dollars the first year. So a chairman was elected after that. Artspace was founded in 1975 and the first year was a failure. I was elected chairman in 1976. Before this, it was a very general Japanese art and nothing specific. After I was elected I was personally interested in mailart. Since then Artspace has become more international. There are about 170 AU members with more than half being new members. About ten to twenty are especially interested in mailart.

N D: How did the both of you decide to do this tour?

Cohen: Shozo was a sort of teacher to me in art. Also two years ago we did a tour of East Europe. H.R. Fricker suggested that mailartists of the world meet each other with "tourism".

Held: Cohen is a Jewish name isn't it?

Cohen: Byron Black was in Japan for 20 years. When I asked him how to spell my name in English he spelled it "Cohen". He said "Koen" wasn't usual or popular in English. So he spelled it "Cohen" as it was more interesting.

Held: Are you documenting this trip and will you do something with it when you get back to Japan?

Shozo: We are planning to show the material in Artspace. We will have films and videos.

N D: What are your feelings so far about this tour?

Shozo: There are 3,000 mailartists in the world or as many as 5,500 and over half of them are in the United States. It is good to see the variety of the art and it is very rich. There is much more interest here in mailart. Also the other thing I notice, that being in Japan I don't meet many mailartists even within Japan as there are not many and they are spread far apart. On the other hand like in New York especially, there are many mailartists in close contact and a lot of activity.

原爆記念日にあたり世界より同テーマによってAUに
送られてきたMAIL ARTを展示

Below: Shozo Shimamoto at Dallas Museum of Fine Arts



N D: What sort of presentation do you have for the shows?

Shozo: My networking art is not my message but neutral. It is more interesting to get other people to express according to their own impressions. Myself I am only the medium between people. My networking art is by giving my own message to people and then getting their reactions or feedback. Also the second person or receiver is spreading the message. Putting it all together is my idea of networking art.

I feel sorry for the commercial side of art as they tend to forget the fundamental enjoyment of art. The communication with others is more important than the one communicating figure. It sounds easy to do, but in the world of art, if you try to learn things from other people it would be said that you are copying other's work. The main thing in art is that it is not praised but criticized. This whole concept made me wonder who started the idea of mailart and networking. I thought about it and came to Duchamp as he changed the trend of modern art. For the next stage to come, it doesn't require one person as such and isn't a human being but a network.

For example in philosophy there have been eminent people who have changed trends. A new philosophy in modern times has been to think in terms of not one big figure talking in big words but, nameless, faceless people who come together and exchange their ideas to come up with one concept. It seems that this movement of working together is a phenomenon in every field.

I'm sorry to say that doing this networking, I haven't learned English. Just like a blind person that develops other senses. Even though I can not communicate with language I can feel the differences in the art.

Held: What are your first impressions about American art ?

Shozo: In the 50's the art in Europe could not rid itself of traditional art. America was like Japan as it didn't have this tradition in the 50's. In Japan we learned about the form of Western art but not the spirit. The center of art at this time was Tokyo. Whatever was popular in the West was copied there. Being from Osaka I always wanted to try something original. American art is very interesting and attractive and I have lots to learn but, I would like to give birth to something newer.



The following is an interview done on July 29th held on "Ask An Artist", a Dallas cable program. Questions by John Held and translated by Masumi Iwamoto.

Held: What type of art movement was Gutai ?

Shozo: It was started by a group of young people led by Jiro Yoshihara in the 1950's. Their aim was to do something that no one else had ever done. That was the beginning.

Held: I'd like to ask how Ryosuke Cohen first got involved with mailart.

Cohen: I was of course first influenced by Mr Shimamoto and also the artist Byron Black from New York. I met him about ten years ago and he introduced this mailart to Japan.

Held: Is this Shozo's first visit to the United States ?

Shozo: This is the second time.

Held: What brought you to the United States this time ?

Shozo: The main purpose for the trip is just to visit American mailartists.

Held: You are also performing.

Shozo: The performance is not meant for me but for mailartists across the United States. I would like mailartists to do a performance on my head.

Held: When did you start this?

Shozo: Last September.

Held: Do you do it because you have such a well shaped head?

Shozo:(laughs) The first time was with Italian mailartist Cavellini when he visited me in Japan. He is known for leaving a message on different kinds of materials, so I got an idea to have him write on my head. I went into this famous temple and asked the highest priest to shave my head.

Held: Ryosuke, I'd like for you to explain your Brain Cell project, which is very popular in mailart.

Cohen: My idea is to collect various designs of stamps and stickers and such. When I collect about 60 of them I then can make one design on size A3 paper. These are all from different mailartists. So far I have gotten about 2,500 people from as many as 60 countries to be involved in this project.

Held: The thing I like about the project, although a finished product is created which is very beautiful, really the important thing that I find interesting is the process of getting the information.

Cohen: Thank you. At first I didn't expect this project to become so popular. But it happened that a lot of small booklets and magazines in the United States started introducing this project. What they started doing then was not only taking part in the project but also proposing new ideas and projects that were inspired by the Brain Cell project.

Held: What are your feelings about mailart now after meeting so many artists ?

Shozo: Japan is secluded from the world in many senses especially in the world of art. Also I don't speak other languages. It was not until I started actually meeting other artists that I realized that there were many new perspectives and ideas. Also the artists were also stimulated as well by the meeting and exchanging of ideas. The outcome has been wonderful.

Cohen: Before, the attitude of artists tended to be of waiting to be excepted. By going out and traveling it brings in more aggression and positive attitudes in a way of pursuing their own art.

Held: Could you tell us about AU ?

Shozo: AU was founded after this Gutai movement sort of ended. It has been very helpful for artists because, being one artist, it is very difficult to be seen or excepted. But as a group it is more visible. This is one way of helping the artist. Mailart came later as a result of these group activities.

Held: What type of activities do the member artists do?

Shozo: Right now AU has about ten mailartists and other members are in music or dance. Most are involved in visual arts.

Held: Were you suprised by the large attendance at the two shows here in Dallas ?

Shozo: Yes, we were very suprised. I just feel sorry that I didn't have the time or chance to get to know people more.

Held: What was the reception like in New York?

Cohen: In New York we were very successful with a lot of audiences. Here in Dallas we were very grateful that many people came to see us even from as far away as Seattle.

Held: What do you intend to do in Japan as a result of your visit here?

Shozo: The whole tour is being documented with video and pictures. First it will need to be organized and hopefully mailed out. Maybe I will make up a sheet of a man's head with sort of a collage of photos inside. That is one idea.

Held: What are your impressions of America now since traveling ?

Shozo: The dynamics is the first thing I felt. A large majority of mailartists live in the United States and there is great variety. It is very dynamic.

Held: Where would you now like to travel ?

Shozo: South America, especially Uruguay.

Held: What are your opinions about the differences between American mailart than say South American which tends to be more political?

Shozo: Yes, I'm aware of the political color in their art. It might not be compatable with what I am doing, but because of that it is very stimulating.

Cohen: Eastern Europe also has certain political color. The best thing about mailart is there is no standard as such. Anybody can do it the way they like and that's what we should appreciate.

Shozo and Cohen in San Francisco

Report by Steve Perkins (Mr. Box Of Water)

Not since the interdada festival in 1984 has anything galvanised the Bay Area mail art community into quite as much action as the visit of Shozo Shimamoto, Ryosuke Cohen and Fumiko Tatematsu. Faced with the prospect of hosting a visit from these three distinguished guests a group of people, who for the most part had never physically met each other, were forced to coordinate some kind of plan of action. Even before they had arrived we had fallen prey to Shozo's networking strategy.

Tuesday August 4th By mid afternoon we were all preparing ATA, the artist's space we had secured for the evenings' performances. With one large room upstairs where the performance would happen, and a dark, dank and curiously inviting basement downstairs (where the three bands would perform along with various installations), people began setting up their equipment and slowly transforming the space for the evenings activities.

With two floors of concurrent activity the evening started around 8:45 with Circular getting the ball rolling in the basement, proceeded by the Outpatients and then Vivisection. Alongside the three bands was an add-on installation by Private World, paintings by John Bailiff and some interesting electrical/kinetic constructions by Chris Murphy.




Fumiko Tatematsu at Dallas Museum of Fine Arts

The performances upstairs (flanked on various walls with works by Janet Janet and Gail Allen) were opened by Doug Carroll playing prepared cello followed by Fumiko Tatematsu who was wearing a pair of bizarre Statue of Liberty sunglasses and what looked and sounded like a complete Christmas tree's worth of bangles and decorations. With a long plastic snake which she alternately held in her mouth and waved through the air, Fumiko writhed, danced, and pranced around the stage area, did the same on a chair and at various points threw handfuls of plastics decals into a bemused and lively audience. Following Fumiko was Stephen Ronan who did a sound and video piece, proceeded by Patrick T. who presented an altered slide show to welcome and show delights of the USA to the Japanese visitors.

Amy Elliott and Hugh Pocock followed with a clever participation piece that involved audience members in ripping and shredding prepared sheets. Shozo's piece was next and consisted of Ryosuke Cohen projecting slides and films of all the mail artists they had met on their trip. Shozo's head literally became the networking site for all the people they had encountered on their tour. This performance lasted 15-20 minutes and ended with appreciative applause from the overflowing audience.

Jack Foley, a poet from Berkely, followed this with a reading of his work and was probably about five minutes into his reading when a man with his whole leg in plaster hobbled up to the performance area and launched a flying tackle at Jack which sent him, his poetry, the microphone and stand flying to the floor, all of which was amplified through the PA system. Jack's obviously very angry wife started laying into this complete stranger with her handbag and whatever was close at hand. Jack's reading came to an abrupt end.

The second to last performance was directed by Geoffrey Cook from his chair in the audience in which he read fragmented texts while instructing two assistants to bind a third person in toilet paper. At the conclusion of this wrapping procedure, he demanded that they then set fire to this hapless person, fortunately this did not happen. The final performance was a short and lively rant from Radio Free Dada that was an appropriate ending to the evenings proceedings.



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Ryosuke Cohen
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PIERRE PERRET

Pierre Perret has to date released two cassettes : "Gaia, La Terre" and "K7 Pour La Relaxation".

N D: Could you talk a little about "Gaia, La Terre" ?

PP: Since a long time I like to listen to sounds: Nature's sounds, city sounds. I learn much like that and I like all music (except music for only making money). "Gaia, La Terre" was a necessity of natural sounds, of sounds which have profound roots. One idea was to enclose many civilizations, many ages and to connect me with the nature, to take my place in the nature. It's not an intellectual music but it's more music felt. For making "Gaia, La Terre" I used a Tascam Porto One (4 track K7 recorder mixer) - and not effects just a little reverb with in and out cinches of connected magnets - and a equalizer. I hope to use a sampler later.

N D: What about future projects ?

PP : My newest K7 will be in the way of "Gaia, La Terre" - perhaps I shall use a sampler, if not I shall use perhaps a harmonizer. I don't know but I should like to edit more sounds. "Gaia, La Terre" is my first K7 that I diffuse and until now I have not sold more than 100 copies but I make many contacts with magazines, radio and distributors. I have also exchanged my K7 with other musicians.

N D: What reactions have you had to your cassette ?

PP : The reactions are diverse but a lot of people like "Gaia, La Terre" very much and find it original and some others don't like it and some people are lost without a classical conception (construction) of music.

N D : Would you ever like to do an album or video ?

PP : I don't think I will release albums. It's expensive and I believe in cassettes and later D.A.T...and for video it's expensive. If I should make a video - the picture should bring to the sound. Sound and picture should complete themselves. I have much thinking to support between sound and image but for the moment I haven't the money

N D : What about your telematic service ?

PP : For the moment I don't make the telematic services available as this thing takes too much time and I prefer to concentrate myself on music and promotion of my music. I regret this because this telematic service would perhaps be a good thing for independent musicians. I think that others will make telematic services for independent music.

Contact: Pierre Perret
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FRANCE

BROOK HINTON

Brook Hinton, besides being one of the friendliest persons in the Bay area, is also one of the busiest in helping the indie music scene. Along with SEI, he recently formed with Banned Productions and Ubuibi, a group to promote live performances, make bulk tape purchases and service local records stores and distributors with cassette releases. The new group, "Another Umbrella Corporation" has already produced shows including the likes of The Haters, Architects Office, Doll Parts and others. The following interview takes place in Brook's home office/studio and was recorded with Daniel Plunkett and Das.

DAS: What's the Subelecktrick Institute ?

BH : Well originally the Subelecktrick Institute(SEI) was a band about three years ago which was just a bunch of us who had been getting together making noise in people's living rooms. I decided, against their wishes, that we were going to do some performances at the Mabuhay, when the Mabuhay still existed and was still somewhat of a nice place to play. That band turned into Kings House and the Subelecktrick Institute turned into a label which now releases stuff by several groups that I'm involved with, and several other groups, mostly from Boulder Colorado. That's what we are - we're a tape label. Our slogan is "we offer the best in sonic innovation".

DAS: I always thought that it was sonic incision.

BH : That's actually better in a lot of ways.

DAS: What are some of the other audio band projects that you're involved with ?

BH : I just started to release solo tapes. I used to release and perform with a group called Four Track Mind, which was sort of an excuse for a warped synth pop band. We have Kings House which is the official "Over the Edge" band of SEI. Over the Edge is a radio show, described by its founder, Don Joyce, as "a five hour live interruption" that happens weekly. Basically it alternates between three groups; us, Negativland and Fake Stoneage. We set up all of our stuff. It's just a live improvised sound collage usually made around a theme of some kind.

DAS: So Kings House has been released through SEI ?

BH : Kings House now will have its first release through SEI. Then in about three months, hopefully, it will have its first record on Silent Records. Then there's Hinton Templar which is a collaboration between myself and S. Templar who is the founder of White Boy Medicine Show. Which is sort of blues, comedy, damaged,

warped group. Warped is the word that keeps coming. There's really no way to describe them, they're just White Boy Medicine Show. Hinton Templar is actually pretty close to what I do solo. It's work in the area of sound collage and sort of trying to move more to a modern classical music area. But it ends up so far out that I wouldn't use those terms to describe it.

DAS: You'll also be delving into the world of vinyl.

BH : Yes with Kings House. The first SEI record that is coming out is called just "Number 9". It's a collection of impressions and versions of the Beatle's Revolution Number 9. It's going to have: Big City Orchestra, Architects Office,



several of the SEI bands, AMK and others. That's going to be our first attempt to put out a record. I have very mixed feelings about records in general from a sort of moral standpoint. I feel tapes are a bit more democratic in that anybody can, with two cassette decks if they're careful, produce something really good. Whereas a record is an expensive mysterious thing that you don't really have control over. But on the other hand, a record speaks louder than a tape does if you've got something to say. So you've got to balance that. So that's going to be our first attempt. It will also be available on cassette with extra things that will make it much better.

ND: How did you connect up with the people in Boulder?

BH: That all came about when we did a show in Denver and a show in Boulder about a year ago. Hinton Templar went out with the Thessalonians and the Haters. It was the Denver Erotic Arts Festival I guess. We just met a lot of people there. They were basically looking for somebody to put out their stuff. Well, Architects Office have been around for quite a while. They are one of the premier home taper groups. A lot of people came to the shows and I got a lot of tapes through the mail. I'm still getting tapes from Boulder.

DAS: What makes places like Boulder, Denver and San Francisco hot spots of activity?

BH: Boulder is very very small and the musical community is very tight and it's just a handful of groups. To my way of thinking, and they might not agree, there's just not a whole lot of stuff to do. I think some of the subculture that would happen in a place like that tends to be more extreme and in some cases more interesting. I used to live in Portland and it was very similar up there. There were all kinds of groups who were just playing in little holes in the wall that would open up for a week or two and then close. People who I've never heard of again who were doing some vital and interesting stuff which was more interesting than the stuff I was hearing at the time. Boulder also had Walls of Genius, another of the real premier home taper groups. They got their name written in quite a few magazines and things like that. They created an alternative. People who were growing up while Wall of Genius was doing stuff were saying "this is stuff we could do, we don't have to move to L.A., make demo tapes, we can do it ourselves."

ND: How did you start in the networks?

BH: Basically, it was a logical outlet for what I do. I've only come back to music in the last three or four years. My main thing for a while was theatre, that's what I studied. During that time I would read 'OP' magazine and I would order tapes from people and find that it was more interesting than what I was hearing on records. Also it's the simple fact that what I do is not something that I can really market, to even a minor league independent label. It's not

for lack of quality or anything, it's just not something that they would be interested in. Also it's just a matter of contacting people... finding people who are on the same artistic wavelength or who respond to something you do, and then they send you something. It's just the only real logical outlet if you're working outside the mainstream right now. It was also partly a philosophical decision about cassettes. Like what I was saying before - a more democratic art form as far as sound. They don't exclude anybody. I was just reading the other day that there are only twelve composers in the United States who make a living at what they do. The rest of them are either independently wealthy or they teach. So you either get in that trap or you change your music and send your demo tape to label after label after label and get rejection after rejection, but why bother?

DAS: Have you been doing anything with mailart or contacts?

BH: Not a whole lot. I'm really bad about contacts actually. I've had friends who've done mailart and since getting involved with this I'm finding a lot of the people who I end up trading tapes with or releasing their tapes have been active in mailart. Actually mailart was something completely unknown to me before I got involved in this. I'm not a particularly good visual artist.

ND: Do you still do a lot of cassette trading now?

BH: Yes. One of the problems I've had now that we have a lot of releases by other groups - there are certain groups that are not interested in that. They would like the tape to make back its money, royalties from it or whatever. That wasn't really a problem until recently when the idea that somebody could get royalties back from a tape was a real possibility, which it is now. My own tapes I trade no matter what. One of the main reasons I'm in this is that I wanted to hear more music and contact more people.

ND: So basically you're setting the label up like a business?

BH: Well now it's becoming like a business which is not necessarily good. It's being run like a business out of necessity and I think that's helped get the stuff out to more people and more people have listened to it. In fact I think there are a lot of people who think what SEI is, is something very different than what I'm actually doing. I'm not making any money on it, no one really is. I wouldn't be adverse to getting my costs back.

DAS: Actually there's a couple of people doing alright for themselves. You've started to do ads now and stuff of that nature.

BH: We started advertising last year. That's what really changed the whole label. The first ad, was nothing more than a quarter page, type written, that listed the groups on the label. We got a huge response. A lot of people wanting catalogs and some ordering tapes. That was in Sound Choice.

ND: I was just interested in what ways you have in drawing people in.

BH: Well we send out a lot of promos. We try to send out 100 of each tape. A lot of those are throw aways. They are sent to radio stations who we know are not going to play them. But we feel the more we badger them then maybe they will notice something is going on. We send out as many promos as we can afford. Actually we get more letters than orders from radio play.

ND: What kind of projects do you see for the future ?

BH: Right now what I'm working on is an idea for a performance piece that I don't really feel comfortable going into because it's very sketchy. Performance wise, I'm going to go back to some of my theatre background and do something with that. Partly because we used to perform quite a bit, especially with Hinton Templar. With this particular kind of music, to me it's just not all that exciting to see a couple of guys up there with a bunch of tape decks and synthesizers. As far as SEI goes, assuming that I can continue affording to do this, I would like to continue expanding it and get people aware of it. Not just SEI but the whole home taper revolution. Everything has gotten so locked up in music. The major labels and radio have decided that there are kinds of music to listen to. Even within the subculture and within the networking aspect of it there are now genres like "Power Electronics", "Industrial Music", or "Avant Rock" etc. My ultimate goal is to break across some of those and get new ideas out.

SEI PRODUCTS All cassettes except where noted.
1983 Brook Hinton "400 Years" (piano solos -o.p.)

1984 Subelecktrick/Kings House "This is Bullshit" (live o.p.)

- + Four Track Mind "The Waking Hours of Fish"
- + White Boy Medicine Show "Sour Mash Music"
- + Hinton Templar "Dark Industry"

1985 Four Track Mind "Prelude to the Afternoon of a Trout"

- + Dyke Slut Master (o.p.)

1986 Four Track Mind "The Hydrating Sounds of Four Track Mind"

- + Eric Broege (o.p.)
- + Over The Edge with Kings House "No Idea"
- + Hinton Templar "Isn't That What You Wanted?"

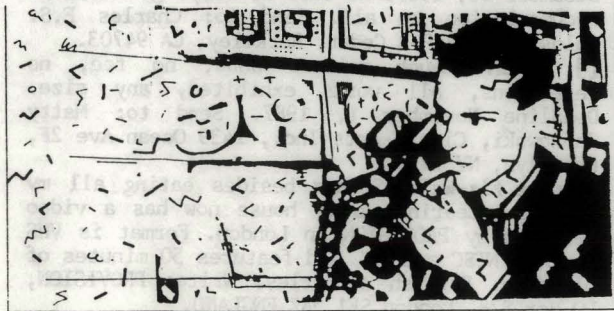
+ White Boy Medicine Show "Pinks Home Brew"

- + Big City Orchestra "Gateway of Fruit Loops"
- + S. Templar "2nd Chance"

1987 Brook Hinton "Many Are Chilled But Few Are Frozen"

- + Doll Parts "The Clown That Devours"
- + Kings House Presents a Tribute to Gordon Jenkins
- + Architects Office "Live Performances '86"
- + Tom Dougherty & Lori Brenna "Hands"
- + Hinton Templar "The Terrible Truth About Sheila"
- + Four Track Mind "Filet of Four Track Mind"
- + White Boy Medicine Show "Complete"
- + Kings House "Kings House One"
- + City of Worms

● SEI The Subelecktrick Institute, 475 21st Ave, San Francisco CA 94121 ●



Laurent-Nicolas TAMMAM, Mail Art Performer, conscientious objector, has been convicted of one year of jail for his antimilitarist views.

Only the French president can save him from jail.

THANKS TO MAKE COMMON CAUSE WITH LAURENT-NICOLAS

TAMMAM beseeching for his grace to

FRANCOIS MITTERRAND

PALAIS DE L'ELYSEE

75 008 PARIS

FRANCE



Chuck Stake

The New Gallery
722-11 Avenue S.W.
Calgary, Alberta T2R 0E4
C A N A D A

Ruggeo Maggi

C.so Sempione 67
20149 Milano
I T A L Y

Last Minute Reviews/Mentions/Information

The Offense Newsletter Number [PO Box 12614, Columbus, OH 43212] Contains letters, reviews and a Wolfgang Press interview.

U-Bahn Vol 2 No 1 [The Arbeit Group, PO Box 1493, Madison, WI 53701] (\$2.50) Contains extensive interview with Eric Lunde (Boy Dirt Car), Coup de Grace films and a history of Korm Plastics. Great issue with a sharp look.

Kurt Schwitters-100 Years of Merz [12331 Muir Court, Whittier, CA 90601] (\$10) This book was to honor the centennial of Kurt Schwitters. This is a beautiful collection of work from over 60 different artists of the postal networks and comes with rubber stamp and button. Limited to 200 copies.

Schism Number 15 [Janet Janet, 135 Cole St, San Francisco, CA 94117] (22 cents plus SASE) Small booklet that beats about the bush.

STRIDE Summer Special number 28 [Flat 2, 14 Oxford Road, St James, Exeter, Devon ENGLAND (£1.50) Contains written and visual work and prose by Stephen C Middleton, Henry Normal, Susan Abraham, Roselyne Williams, Patrick Wood, Peter Street, Chris Mitchell, Terry Cuthbert, Susan A Duxbury, and David H.W. Grubb.

Open Tunes by Rubert Loydell [STRIDE see address above] (£1) Small booklet of abstract xerox visuals and text. Limited to 50 copies.

Lowlife #11 [c/o Glen Thrasher, 1095 Blue Ridge Ave #2, Atlanta, GA 30306] (\$2) Includes mounds of reviews, letters and features interview with Leslie Singer, and The Dave. Comics, drawings and other written works are featured. Lots of fun to stay up all night and read it all. Loads of contacts as well. Well worth the \$2.

Phobia [Art? No! Publications, Po Box 5060, Kent, OH 44240] Features stories and visuals from a several contributors. An enjoyable read.

MagaZing Issue 11. [6 Athole Gardens, Glasgow G12 9AY SCOTLAND U.K.] (50p) Prose, visuals and other written work and collages make this a lively and interesting booklet. This is put out by Chris Mitchell of Stride cult fame. Features several different contributors such as John Gimblett, Rupert Loydell, Martin Hibbert and others.

My Awe issue 8 [1501 NE 102nd St, Seattle, WA 98125] (50 cents) Various poetry, collages and visuals by several contributors.

Safe, Away - Gone by Jeff Smith [Box Dog Press, Box 9609, Seattle, WA 98109] A collection of poems written in 1985, plus various quotes from various folks making this into a sort of collage effect of words and thoughts.

Testament [RRRecords, 151 Paige St, Lowell, MA 01852] This is to be a audio/visual documentation series. Each issue will be of an edition of 1,000 with record and consist of a portfolio of new/experimental forms of music, words and art. Write for more information.



[] **Third Fundart International Mail Art** Identify yourself. A project that present an extremely open language and reflects the problems of contemporary art. Send to: III Expositao International Fundart de Arte Postal, Caixa Postal 170, 14800 Araraquara S.P. BRAZIL.

[] Describe a modern victim of ethnocide (cultural genocide). Use visuals, words, imagery or whatever medium you need. Furnish address for documentation of project. Send to: That Maxine, PO Box 10828, Baltimore, MD 21234.

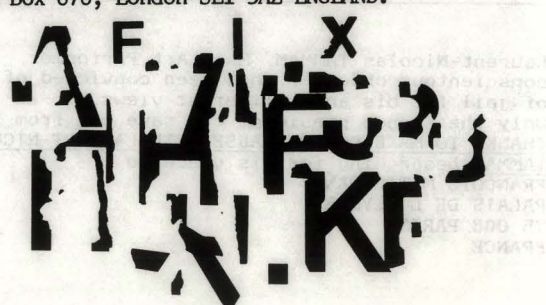
[] I Like My Green Tie Material and size free. Documentation to all. No jury or fees. Deadline is Jan 21, 1988. Send to Kjell Nyman c/o Oh Art, Box 100 91, S-900 Umea, 10 SWEDEN

WNWK [105.9 FM, 477 82nd St, Brooklyn, NY 11209] Real eclectic playlist. From GBH to Grandmaster Flash. Not sure if they play cassettes, so write first. They sent playlists from 1986. I don't get it.

[] **SCRABBLE** in the home: 1950's/1980's. Deadline December 26, 1987. No fee. No Jury. No Returns. Documentation to all. Send to: Charles E.S. Goldstein, 1849-B Cedar, Berkeley, CA 94703.

[] **Make Me Laugh** mailart show, no fee, no rejections, all works exhibited, any size. Deadline November 1, 1987. Send to: Matty Jankowski, Circle Arts Inc., 1439 Ocean Ave 2F, Brooklyn, NY 11230.

Hapunkt Fix-Weird Scenes besides eating all my food and tearing up my house now has a video released by PROVISION in London. Format is VHS in both NTSC and PAL and features 50 minutes of pleasure. English subtitles. Write: PROVISION, PO Box 878, London SE1 5AZ ENGLAND.



RHYTHM & NOISE

Follows is an interview with Naut Humon of Rhythm & Noise at the "compound" with Daniel Plunkett (N D) and Das one night in May 1987.

DAS: Could you go over some of your record releases and how that all came about?

Naut: Well, for a long time we didn't want to release records, then the Residents came around and said, "Look, why don't you put a record on our label?". I had been avoiding it for years because doing that would be surfacing too much or, wouldn't keep the live thing going. They said, "Well come on, we're going to release our new spring catalog". Once I agreed to do it I had literally one day to do it. So in one day I finished the first album which was "Contents Under Notice" and that was a real rush job cause they wanted to get it out. It was sort of their prodding me that that happened. That was pretty much a soundtrack to some videos we had shot and done ourselves. So that was sort of a soundtrack thing. The next album came out a year later which was "Chasm Accord". That occurred after we had installed a little studio finally and got to do it ourselves rather than try to go to these other places.

DAS: So that one had a message feeling?

Naut: Well, I don't know. That was sort of a collaboration. As far as Rhythm and Noise goes, the whole nature of it is sort of a state of flux situation where different people come in and out of the situation. It's not like static personnel. Associates we've had through the years include people like Zev. He and I have worked together since the 70's with all the acoustic world and going out and getting things. On the vocal front I've interfaced a bit using Diamanda Galas samples with the computer. We sort of exchanged. When she was here, before she moved to Europe, I helped her on her "Private Punishment" record and she helped me on some stuff here and so forth. That happened in 1985/1986.

DAS: That seemed to work really good too.

Naut: Yeah, there is some common ground, that's for sure, in terms of attitude, correlation, ways of feeling about music and attitudes in general. There have been some other people. Nick Faulty is in Europe right now. He was our visual person who helped us shoot film and video that we used for many years. Sort of the director of that realm. More recently on our tour I used Desmond Shay. He handled guitar, bass, percussion and keyboards and interfaced to what we were doing. Live, we were two to three people with an extra percussionist. He played with the group "Trial", which was also produced here at the "compound". He's now in New York for a while, but we still recorded some stuff for the next record. Now I'm working with Tim North whose also worked with a group called "Comfort Control", which is a group from Phoenix. He's been doing some percussion and other types of work with us. I guess I've been the main one who has been around since the early 70's when it began as an outfit that dealt much more in theatre and environmental applications, than say the presentation of music or film or that sort of world. We did a lot of audience motivational abduction events where we sort of let down the demarcation between spectator and stage. And actually created both at indoor and outdoor locations, different settings and places where the audience could be moved through. All these shows we did required soundtracks. Instead of relying on other people, we had to come up with stuff ourselves. That sort of began the whole search for sound and trying to find these things ourselves.

We did many experiments in that area. Just to mention a couple, moving audiences physically. Sometimes we would insert the audience into barrels that were on the stages rather than someone out in the audience watching something that was going on. At other times we would turn the room into this dark sensorium and depriving people of certain senses. It would all be darkness or extremely bright. We would fill the room up with seaweed and all this stuff we got from the beach and the audience would emerge into this space through tunnels that got smaller and smaller, through all this webbing, with sound going around, giant wind machines, rain and weather conditions.

DAS: Where did you do this?

Naut: We did this up in Marin County, Los Angeles and various places. We even went up to Seattle and did a show in the underground city that burned to the ground in 1889 I believe. Part of the whole city of Seattle sank down to a lower level and they built the new city on top

of it. Down there are these old streets, sidewalks and buildings from that era. They have museum tours down there to show what old Seattle used to look like. Well, we got permission from these people to use an entire city block for a show. So we took down a lot of apparatus and sound things and blocked off passages. People would go down there and travel through these different rooms with different things going on in all the spaces. Toward the end of the show, we were running so much power, the power went out and left everyone in darkness. That was an interesting twist to everything.

We try to take advantage of different architectural locations. One time we used an entire county, which was north of the bridge, for an entire set, which was a 12 hour long show and lasted all night long. We put the audience in 12 trucks and buses which travelled to different locations around the county. We had interface with walkie talkies and cassettes on each truck. Then we would have different locations that they all would travel separately to. On an hourly basis they would travel counter clockwise going around the county. We would be out in steam shovel yards and a giant dam up there with these huge chambers that went deep into the earth. There we set up a death hospital with all these surgeons in smocks with scalpels and performed strange devious operations in the depths of the dam. We used graveyards. We used the bunkers out by the Golden Gate Bridge which were isolation chambers for people in the audience.

The idea behind these things was we had progressed from indoors to outdoors and to magnify the whole mobile aspect so people could be involved in what was going on. One time we used a factory which consisted of conveyor belts, cranes and screeching noises and all this. The audience went through it in a singular fashion in the form of packing crates we had constructed with viewing slits in them. So that you would be physically processed on this conveyor belt, lifted up by cranes, moved around, packaged, picked up by a dolly onto a runway, put onto a truck and delivered to a delivery station nearby. The last person to come to that show was a policeman who came to bust it because of all the racket. So instead of busting it, he submitted himself to go through it (laughs).

DAS: After this, what next ?

Naut: It became a problem to put on these spectacles without a certain type of financial backing. Our direction sort of changed into a more sonic representation with corallating video, narrative like live film. And instead of people coming to us and go through what we were introducing, we wanted to get something together where people congregated ie. clubs, halls, colleges - those normal locations. And in those type of places one is forced to more stereo, on stage and watching something than being engulfed

in it. We tried different modes and of course doing these records meant, "Why don't you go on tour".

DAS: You just went on a tour.

Naut: Played around 30 cities in the States and Canada.

N D: What kind of reactions did you get ?

Naut: It was completely varied everywhere. Largely positive and most of the promoters have been corresponding with me ever since, trying to get us back to some various places to even do more of a presentation, because a lot of people weren't aware of who we were and what kind of show it was. When they finally were exposed to the information there was a request for further endeavors.

DAS: Do you still try to work a lot of theatre into the shows ?

Naut: Yeah, but that depends on the circumstances and the backing of the situation. We decided to vary the types of performances we did. Just trying to move around and not be tied to any particular way of doing things or presenting things. That will keep changing I'm sure.

DAS: Are there different people within the Rhythm and Noise universe that are delegated to certain tasks ?

Naut: Well it's not really a delegation. People sort of present their own talents. I've sort of stayed with it all along and keep up the business end of it with correspondence here and abroad.

DAS: Do you plan on touring again ?

Naut: Sure, but trying to get out from just the United States and maybe go down under or Europe.

DAS: Do you plan to stay with Ralph Records ?

Naut: Ralph might be ok, but there's been some other companies expressing interest. Ralph is flexible enough so that if we want to license something elsewhere there's a freedom to do so.

DAS: How are releases on Ralph going ?

Naut: It's been alright. I'd say the European distribution network should be improved. Right now we're in the studio working on new material for cassette releases, Lp's, and even talk of a CD in 1988. Maybe some sort of showcase tour with Ralph or something. But all these are in the planning stages now. We're leaving ourselves open for other things.

DAS: How much musical training do you have and how does that fit in with Rhythm and Noise ?

Naut: Oh, musical training, well we're being trained all the time!

DAS: But just to have a big patch based synthesizer like you have means you need to know what a VCA is, routing...

Naut: Well that's just been aquired by being self taught over the years. I spent all my life in theatre and professional theatre and getting paid for that. Instead of using that money which was put into college tution, I just decided to get some of the tools and drop out of school and learn how to use the tools on my own. We just

tried to get our hands on the equipment and learn it and use it in some of these shows that I described. As far as music goes, it sort of came from using sound and soundscapes as background to these live shows and eventually things took a more musical form.

DAS: Your records are very musical.

Naut: Yeah, they are and things are going in that direction. However, hopefully not to lose sight of the roots of the evolution. Vocals sort of got added, not out of a desire to become more accesable, but just out of wanting to explore

other formats and see how that worked. The machines are good and they are good tools, but it still just comes down to the product in the end of what you're hearing and seeing. We try to keep a lot of things raw around here with a lot of that acoustical interface and try not to emphasize the technology so much.

DAS: Your records don't have a lot of information on them.

Naut: Well, that's another thing we wanted to de-emphasize the personalities involved, even though these's a listing on the back, it is sort of vague. Yeah, just put on the record and that's the important thing. Some reviewers were very confused by that. It's just audio information.

DAS: How do you organize the shows and tours ?

Naut: Oh God, it's a nightmare! It's sort of like making a film where you have your director and different coordinators.

DAS: What role do you play ?

Naut: I delegated the title to myself of being "sound traffic controller" which includes the organization of sonic sources and mixing live and any other personnel involved with that situation. Sometimes we've used slides, films and video and I usually participate in the conception of those things, although I don't find the time a lot of times because of all the responsibilities just toward the audio aspect. So you have to coordinate with other people.

N D : Are you interested in being in a more art support context ?

Naut : We've gotten some of that and of course the performances I mentioned are completely in that realm. I'd say in future shows that we do, that will be a real cross over section. Rhythm and Noise has that sort of cross over into that crowd.



R.K. Sloane
500 Montclair S.E.
Albuquerque, NM 87108



Jeff Gaither
7339 St. Andrews Ch. Rd. Apt #10
Louisville, KY 40214

Blackhumor "Regeneration" [Bloedulag Product c/o Peter Zinkin, Groenland 87, 1506 VC Zaandam HOLLAND] A psycho opera which contains the three tracks, "Introversion", "Extroversion" and "This is the Violence that I Like" from this band based in Vancouver (101-1345 West 13th Avenue, Vancouver Canada V6H 1N8). Offers three different mantras of repeating taped voices and sound. At times quite harsh and unrelenting, like being in a very large wind tunnel on acid.

Crawling With Tarts no title [Bloedulag Product - see above address] 27 tracks on this tape. Some very interesting tracks that drive through your ears like a chainsaw. A variety of strange and demented sounds.

L'Akstremauncio "Pogrom A Aschkenas" C-30 [Les Ballets Mecaniques c/o Peirat Serge, HLM Rond Point Mazargues, B5 Marseille 13009 FRANCE or L'Aksremauncio, Era 5 Abrera Barcelona SPAIN] One side is of a live program. Side two consists of four tracks of sound explosions. A very beautiful package that explores a dense and suffocating environment.

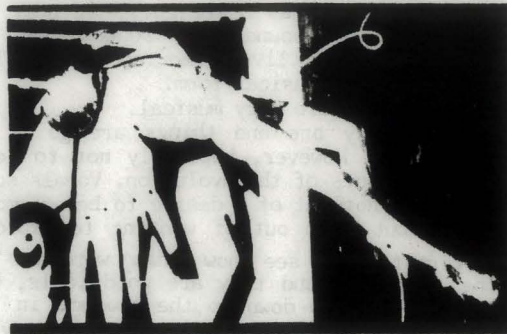
Tape Report Number 3 C-60 [Die Ind, Postfach 239, 4041 Linz, AUSTRIA] (\$9 airmail postage included) Die Ind continues to offer some of the most vital compilation packages around. This issue includes work by Josef K Noyce, Capers, Architects Office, Controlled Bleeding, Zsa Zsa, The Deep Freeze Mice, Jon Rose, Hans Platzgumer, The Venus Fly Trap, Motor Totemist Guild and artwork from four different artists. A great package and recommended.

Fredrich Lonberg-Holm "Fixed Fragments" C-42 [966 Atlantic Ave #3, Brooklyn, NY 11238] This cassette is rich in sound texture with blips and bits of mixed sound sources that makes this an interesting mental exercise. Excellent quality of taped voices and sources that are manipulated in each of the fragments.

Pierre Perret "Mer Et Foret" [Banne-Sornay, 70150 Marnay FRANCE] A cassette of relaxation. This is another wonderful treasure of captured sounds from Pierre Perret. One side consists of sounds of the forest with rain, birds and thunder. The other side is of the ocean and the tossing of water. This is a delight to listen to and become absorbed with. Don't mistake this for "New Age" or "environmental" type releases.

Stephen Donaldson "Jail is..." [PO Box 20406, Col. Cir. Station, New York, NY 10023] (\$2) A spoken tape of prose about the experience of jail. This covers all the possibilities you might have wondered about.

Le Petit Mort [Cthulhu Records c/o R Kassekert, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] Side One contains two live and two studio tracks from Zahgurim, Vivenza, Die Form and Club Moral. Side two offers tracks by Coup De Grace, Ramleh, H.N.A.S, Bogart, If, Bwana, Giancarlo Toniutti and S Core. A great package that highlights some very interesting audio work being done. Some very tense tracks as well on this excellent recording.



CLUB MORAL - TERROR AUSTRALIS - LIVE

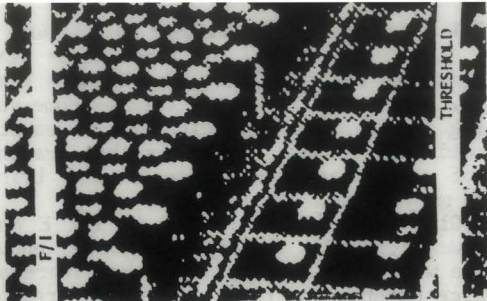
Club Moral "Terror Australis Live" [Produktion, 88 Ruthven St, Bondi Junction, 2022 Sydney, NSW AUSTRALIA] Limited to 100 copies. This tape helps to document four live performances held in Sydney during February and March 1987 by Club Moral. A variety of harsh mental and sonic excursions that were produced by Club Moral's aural and visual disturbances.

Hinton Templar "The Terrible Truth About Sheila" [SEI, 475 21st Ave, San Francisco, CA 94121] A superb tape that was recorded using sound on sound. Four tracks or "stories" that mix vocals from a variety of sources. In a way perhaps like Daniel Steven Craft's "Soap Opera Suite". There are a lot more going ons in this tape though. Incredible material and excellent sound quality which uses the technique of treated verbal texts in the most effective ways I've heard. Recommended.

Hinton Templar "Isn't That What U Wanted ?" [SEI - See above address] Consists of material written in 1985 including a wonderful array of five electronic pieces of electronic pieces that incorporate taped sources. Some inspiring sonic excursions to accompany a drive down a deserted highway. The taped voices and sources are echoed throughout, creating new experiences with each listen.

Tom & Lori "Hands" [SEI - See above address] (\$5) Real sharp job this is. Consists of seven tracks by Tom Dougherty and Lori Brenna that are very impressive. Both artists use a variety of instruments, but the greatest kick is from their words delivered in a sort of deadpan style with great effect (at times brings up similarities to Laurie Anderson). This is a real treat and a lot of fun.

Short Story C-46 [Eneik-Sis c/o Doh Matsuura, 202 Ishihara-Heights, 1303-34 Josuihon-cho, Kodaira-shi 187, Toyko JAPAN] A collection of 20 tracks that are more on the electro-pop side by four different artists. An interesting and enjoyable enough cassette. Doh is very active with cassettes and is a good contact for activity in Japan.



F/i "Threshold" C-60 [PO Box 27421, Milwaukee, WI 53227] This tape shows a change in direction with a more rock influence of someone like Neu or Can, but without the vocals. This tape can be a bit mesmerising with some very wonderful moments throughout; and at other times quite lively. Recommended.

Mental Anguish "Hellhole" C-60 [Harsh Reality Music, PO Box 241661, Memphis, TN 38124-1661] Very enjoyable tape that consists mostly of haunting synth soundscapes and drum programs. This includes 11 tracks of image-invoking sounds that flow well throughout this journey.

Violence & The Sacred "Teddy Bear Stinks"

Real Bad Now C-60 [Kapit@1 Records, PO Box 1031, Adelaide Street Station, Toronto Ontario M5C 2K4 CANADA] Points given first for the great title. Recorded at the Fallout Shelter in Toronto by this improv group. Some nice, bizarre combinations of sound sources, synth, verbal texts, vocals and assorted instruments. A good recording as well.

Human Flesh "A Collection of Ambient Music"

Volume 1 [Insane Music c/o Alain Neffe, 2 Grand Rue, B-6190 Trazegnies BELGIUM] A collection of 14 mantras or "mirage" as they title them. A beautiful tape of manipulated strings, voices, flute, electronics and more by the likes of Bernard Plouvier, Alain Neffe, Isabella Guillemain, Daniel Malempre, Nadine Bal and Védi Corroy. A brilliant cassette with wonderful sounds that are quite hypnotic and moving. Recommended.

Jack Wright "Assorted Treats" [Spring Garden Music, 3321 Spring Garden St, Philadelphia, PA 19104] This is a collection of live spots of Jack Wright and his magical use of saxophone. Also highlights collaborative work with Andreas Stehle, Chris Cochrane, Paul Hoskins, Dennis Palmer and Bob Stegner. Really incredible to listen to all the sounds that are created and projected. A mind-bending excursion. Suggested listening.

Muhviertel "Ayahuasca" "Ayanita" and

"Ayamuscaria" [Carnifex, 314 Charles Barry Crescent, Hulme, Manchester 15 ENGLAND] This package consists of three C-30 tapes that explore a new form of ritual. These recordings were taken from a period from May 1986 to May 1987. Some was recorded from a live "Kugel Action". The sound is quite tense at times with a variety of sources and treatments. An excellent package of cryptic listening.

Human Scab "Thunderhips and Saddlebags" [Frank Gunderson, PO Box 10341, Olympia, WA 98502] (\$4) This cassette was made by a ten year old boy (little monster?) who does such songs as "Throwin' Rocks at Windows", "Dead Baby Blues", "Bein' Bad" and others. Definitely different, and interesting, to hear what all this kid will do. He uses a variety of toys, smashing glass, sticks, buckets, piano and more.

Tohu Vabohu [see above address] (\$4) A collection of found sounds and improvisations that make up the 30 odd pieces by Frank Gunderson and Tom Geha. A variety of short blips that is fun just to leave running as a backdrop. More or less a series of sounds and rhythms, some more intriguing than others.

JSL "Victims" [PO Box 710147, Houston TX 77271-0147] An incredible tape of sound sculptures that builds with a slow and quiet determination. For the most part an ambient and moving sound that some times sends sudden chills. A generous 120 minutes in length, it fills each moment with interest and draws one into the movement.

Grausame Vorstellung Compilation cassette [Technological Feeling, c/o Mario Guazzotti, Via Lorenzo 30/2, 17100 Savona, ITALY] Includes tracks by Die Form, G Bardini, M.B., LXSS, M. Cacciamani and others. Ranges from repetitive electro-synth loops to harsh atonal chaos. A good package of sound compositions from a lot of new names. Information sheets enclosed provide contact information for cassette activity in Italy.

Undercurrent "Industrial Si'ence" [Piranha Productions, c/o Bill Jaeger, 506 W Johnson, Payson, AZ 85541] C-46. Second cassette release from this group offers six track with booklet. Titles such as "2252YN", "53409RZ" and "CW3456" add more mystic rattling to this subconscious mix of sounds. Some eerie qualities that make for exploratory listening.

Shuster "Assumption" [Silencer, c/o Tim Bayes, 14 Norris St, Lincoln, Lincs LN5 7UQ ENGLAND] Consists of looping rhythms and combinations of various audio sources. Very dense sound with a few moments of air, but with a never tiring dose of reverb and pulsating sound. Couple of on the mark tracks such as "Etched Filings" and "Flag" that help to provide a necessary inlet to the rest of the material.

DISCORDIA/CONCORDIA [DIS/CON c/o Arthur Potter, 51 Center St, Patchogue, NY 11772] (\$7 postpaid) C-60. Compiled by Arthur Potter this cassette contains work by Controlled Bleeding, Randy Greif, John Wiggins, Maybe Mental, Croiners, J. Geinke, Tim Story and Paul Lemos with Arthur Potter. The first thing you will notice about this cassette is its brilliant packaging and design. It helps to heighten the completeness of this package. This is a vital release and a great way to highlight work by several important artists that many have yet to discover. Highly recommended.

Pseudo Zine #1 [GGE Records see address above] (\$3) This premier issue contains a cassette by Lizard and profile of this improv style band. A booklet is included which also contains xerox art, Closet Drama interview and other bits.

Pseudo Zine #2 [GGE Records see address above] (\$3) With this issue you get a cassette by Pat-Man and the Mind Kopperz which offers a great soundtrack and text manipulations. It is a great accompaniment for cruising through the booklet which is made up of reviews, Zot Theatre, Husker Du, and more.

Dog As Master "Conduit" [Cause and Effect, PO Box 30383, Indianapolis, IN 46230] Unrelenting pulsations and electronics, tapes, manipulations and programming by Hal McGee. Imagine yourself on a speeded-up merry-go-round while listening to a badly worn out tape of David Tudor on headphones. The four tracks are "Gauge", "Concourse", "Range", and "Eclipse". An interesting package but could prove to be difficult listening.

Dog as Master "Sheets of Cruelty" [Gravelvoice Records, PO Box 2271, Bloomington, IN 47402] Sort of like being in a video palace where all the video games start to explode and go mad chasing you out the door with all your tokens. A tape of cruelty which hurls so much at you that you begin to start squeezing your head too hard and then have to go to bed.

S. Marshall "People Telling Lies" [Panic Records, PO Box 1676, Skokie, IL 60076-8696] (\$5 ppd \$6 overseas) C-60. It was a bit difficult to get into this cassette as it's cover was a melted record. Once you break through the shell, you discover the PTL cassette. Really intense package that explodes with treated voices and crashing sounds. It's as if your TV revolted and bombarded you with all its madness it has absorbed all these years. Great sounds and very effective, a unique item for sure and well worth seeking. All sort of distortions that gain a life of their own.

Building Balanced Children [c/o Panic Productions, PO Box 1031, Adelaide Street Station, Toronto Ontario, CANADA M5C 2K4] This recording was mixed and broadcast live by Paul Hawking and Wayne Morris over CKLN in Toronto. The sound collage incorporates various sources into a journey of combination and association for radio. Free-form style with some of the material hitting dead on, while other parts sort of meander along with a series of weird effects.

Blank Crowd "Shades Below" [44 Dovercourt Rd., Toronto, Ontario, CANADA M6J 3C3] (\$6 ppd) C-60. This group is made up of Fred Spek and Malcolm Lewis. This release offers ten tracks with sounds ranging from interesting electronic anthems to minimalistic rumbings. They are also willing to trade for other recordings.

Room 291 "Our Lady of the Snakes" [1085 14th St #1030, Boulder, CO 80302] The liner notes state that this was recorded using the "random track theory", sounds good. Room 291 creates some very haunting pieces that by their uses of sources and combining produces soundworks that breathe. Full of very beautiful textures and brings forward many ideas.

Split "Clubcrack" [Crack Music, 41 1/2 E Main #4, Champaign, IL 61820] Enjoyable enough cassette with a total of nine tracks. There are some nice moments and riffs in here and reminds me at certain points of early Danse Society. Each song starts out by lifting your interest, but never seems to deliver the needed punch. Hidden rumbings though which lead me to believe this group will achieve a lot more.

J Greinke "Moving Climates" [Intrepid, 612 1/2 N 43rd, Seattle, WA 98103] A very haunting and hypnotic tape that moves with a quiet beauty. Ambient soundscapes that project a wonderful quality. "Moving Climates" is an apt title - the atmospheres produced are very effective. Each of the 12 pieces are very filmic and reminds me of very mysterious and reviving images. Highly recommended.

An Anthology of Repetica Vol 1.



Plateau "An Anthology of Repetica" Volume 1 [Mike Shannon c/o Joy Street Studios, 18 Joy St, San Francisco, CA 94110] A recorded show on KPFA July 8, 1987. This 23 minute cassette contains six pieces by Robert Horton, Hal Hughes, Mike Shannon, Lisa Graves, Eric Castillio, Carol Yaborough and Tony Calvo using an assortment of instruments. A welding of rhythms and explorations that at times yield a lively and at turns a folky interaction between the players.

"DJ Sampler" [FOMT, 151 Ballyboley Rd, Larne, Co. Antrim, NORTHERN IRELAND] Great collage of sources such as guitar, synth, Northern Irish TV, news, voices and police radio. Anyway, a good arrangement with an assortment of lively tracks that will invite a keen ear.

Spagyric Compilation [Spagyric, 19241 Kenya St, Northridge, CA 91326] (\$5 postpaid, overseas ad \$2) Contains audio work by Minoy, Dinosaurs with Horns, Croiners, Bill McCandles, Greg McCourt, Christopher Smith, Points of Friction, agog, and Not Really Thinking. Great assortment of sounds and delivery. There is some great audio work explored in this package and highly suggested. Very haunting at points and never a dull minute.

Four Track Mind "File of Four Track Mind" [SEI 475 21st Ave, San Francisco, CA 94121] (\$4.50) This tape features the "best of" Four Track Mind. The group seems to pull out all the stops to come up with the weirdest, most warped songs they could dream up. Sparks meets the Residents. A lot of fun to listen to.

Cassette Mythos "Audio Digest #4" [Cassette Mythos, PO Box 2391, Olympia, WA 98507] (\$5) C-60. Put together by Robin James this explores samples of various cassette groups, artists and other items as well in a free form collage. A mesh of sound and information, but the echo chamber effect makes it difficult at times to hear all the information. Lots of material and not many dull moments. A great idea - sort of like listening to demented radio program.

Ice Cream Blisters "When Nature Fails, Art Steps In" [GGE Records, PO Box 5088, Kent, OH 44240] Seventeen tracks that cover a variety of styles from dreary ramblings, demented punk, to sound collage. At turns grating on the nerves, and other times a welcome exercise.

There's a picture from "She Devils on Wheels", so you know these guys are into high film art. 23 tracks make up this barrage of sound experiments and songs with a variety of effects. A throbbing, gurgling and whishing audio experience.

One Big Square Foot of Sod [Box 1190, NY, NY 10009] (\$5) Consists of members Mike Boals, Judy Knyszek and Jim Quinian who present a total of nine tracks of free-wheeling free-form association for a successful meld of sound. A treat for the ears with this excellent recording using drums, clarinet, guitar and keyboards.

John E "A Blue Million" [Epitapes, PO Box 523, Belchertown, MA 01007, or John Eberly, PO Box 8312, Wichita, KS 67208] Weird mesh of songs, at times like a bluey rock type wandering. Some great songs such as "Break My Mind", "A Blue Million" and even "Marilyn Monroe", then there are tracks that include distorted TV and film voices combined with miscellaneous sounds that makes this cassette a bizarre journey.

"The Dice Are Rolling" Compilation Lp [Play It Again Sam Records, 67 Rue De Cureghem, 1000 Brussels, BELGIUM] Includes some exciting tracks from such groups as The Neon Judgement, a; Grumh, Trisome 211, The Weathermen, The Bollock Brothers, Legendary Pink Dots, Dole, Siglo XX and Steve Lake. A good introduction to some new names and a great compilation with an offering of many live, new versions and unreleased tracks.

Minimal Man "Mock Honeymoon" [Play It Again Sam Records see above address] Four track 12" ep that features the sharp "Her Heart Is All Alone" along with three other tracks that use a determined use of keyboards, trumpet, drums and guitar. A good listen and suggested.

Alvaro "Repetition Kills" [Squeaky Shoes Records, Zahringerplatz 4, 7750 Konstanz, WEST GERMANY] This is an album from Alvaro Pena-Rojas originally from Chile. He is also called "the Chilean with the singing nose". A strange and beautiful album recorded in 1982 by this singer/songwriter. Brings up similarities to someone like Tom Waits. An excellent treasure by this unique artist that offers such great tracks as "Made Out of Wood", "Mariposa" and others. Squeaky Shoes is also looking for US distribution.

Nine//Underground [Perimeter Records, PO Box 28832, Atlanta, GA 30358-0882] This Lp documents WREK's "Notes from Underground" for a three year period. Experimental tracks are showcased by groups; PVC Precinct, Pillowtexans, Clubfoot, Incest, Jarboe, Young Schizophrenics, Sequence 3, Accidents of Culture and 349. This record helps to feature early efforts of these musicians and their historic activity.

Minimal Compact "Lowlands Flight" Made to Measure Vol 10 [Crammed Discs, 43 rue General Patton, 1050 Brussels, BELGIUM] Ambient meandering with side One consisting of "Two by One" for a performance by Blue Ran Dances. Side Two was made for "Frontline", a radio program for VPRO in Holland. Very atmospheric record and a delight to listen to all the quiet compositions. A nice album with wonderful moments and movements.

The History of Unheard Music "Chapter One" [Harmonic Ranch, 59 Franklin St, New York, NY 10013] (\$6) A limited number of these 12 inchers are still available from Harmonic Ranch. This vcontains six tracks recorded from 1983 through 1984 and released by Rockgarage Records in Italy. Uses a variety of tapes, fairlight CMI, guitars and more. Great recording of earlier sounds from this group that continues to explore a diverse world of music.

Mighty Sphincter "In The Kingdom Of Heaven" [Placebo Records see above] Gothic headbanger sound which filters within the six tracks such as "Hollywood Goes To Hell", "Hitler Painted Roses" and "I Don't Live Today". Favorite track seems to be "Secret Ceremony" which sounds like a juiced up Gene Loves Jezebel.

VIOLENCE & THE SACRED

Toddy Bear Sinks Real Bad Now



The History of Unheard Music "Drop It"

[RRRecords, Harmonic Ranch - see above] An album version of the earlier cassette release of the same title. This record is a delight, from the loose tingly "El Tigre" to more abstract numbers. This record also utilized several guest contributors the pieces using an array of styles and sounds to treat the ear.

Tango Tellus Cassette Magazine #16 [c/o Harvestworks Inc, 569 Broadway, New York, NY 10012] (\$7) Tellus continues to put out some of the most brilliant compilations with this issue centering on the theme of "tango". Excellent recording that features 16 tracks from artists such as Molly Elder, Christopher Berg, Matthew Nash, Elodie Lauten and scores of others. Incredible tape with a variety of compositions.. Plus the inclusion on such treats as "Arrabel Amargo" and "Melodia De Arrabel" both with vocals by Carlos Gardel recorded during the 30's. Highly recommended.

Half A Chicken [Sysyphus Records, 27 Salem Lane, Port Washington, NY 11050] A nice debut by this band which includes five tracks. A good heavy rock sound with some cute/stupid lyrics and great for playing at parties with such hits as "Fifty Favorite Dead People" and "On My Way". Hapunkt Fix really digs this tape.

TTS/O [Magnetick Tapes, 455 10th St, San Francisco, CA 94103] An interesting cassette that uses sources of sound and found voices to combine into an ambient collage. Still rhythms and movements with a feeling of echo and looping effects.

Dog as Master/Jarbon "Incidental Vibrations"

[Cause and Effect, PO Box 30383, Indianapolis, IN 46230] Cassette recorded live at the Hoosier Ballroom in Indianapolis during September 24, 1986. A recording of a night of incidental invocation of echo vocals and sounds.

Viscera "Get In The Action" [Cause and Effect see above address] Recorded in 1985 and projects a very dense wall of sound, vocals and electronics. Some sharp, hard hitting blasts over Casio keyboard sound with interesting effects. Debra rips outwards with her voice in a series of pulses over the mixed mesh.

Master/Slave Relationship "Throwing it to the Wind" and "Blue Faced Lust" [Cause and Effect see above] Both these works use a very thick mix of synth sound with echoing vocals. Slips of thought escape out of the volcanic sound. At times a harsh and unrelenting assault, but with moments of hidden magic. It is hard to grab onto and can seem to be an elusive journey. Debbie Jaffe continues to explore thoughts while painting a sound at times with great effect.

Mike Shannon "Baptizim Of Solitude" [c/o Joy Street Studios, 18 Joy Street, San Francisco, CA 94110] (\$7 postpaid) A C-90 of sonic explorations which features collaboration with Deb and Alex Antonienko and Tom Scott. A wide use of instruments are used such as voice, percussion, flutes, bass, electronics and more. Well over 20 pieces that range in choice and delivery. More or less a series of experiments with several brilliant tracks that uses the guitar as a tool for frenzy manipulation. Really enjoyed this.

Doll Parts "The Clown That Devors" [SEI] (\$4) This group consists of Commissioner Lynn, Chafel Earth and AR Quaiq and also features Joel Haertling on french horn and Drew Erickson on drums. Reminds me in part of early Legendary Pink Dots with various use of synths, programming and vocals. Very enjoyable cassette. You can flop about the floor with this one.

When People Were Shorter and Lived NearThe Water [Trace Elements, 172 E 4th St Suite 11D, New York, NY 10009] 7" ep with four tracks of dense manic rock from this six member band which includes Kim Rancourt, Joey Depilipps, David Raymer, Bob Meetsma, Mitch Strassberg and Ron Spitzer.

"For Your Ears Only" [Third Mind Records, PO Box 160, Canterbury, Kent, CT2 7XL ENGLAND] Double Lp of 25 tracks from All Singing All Dancing, Attrition, Badland, Beautiful Pea Green Boat, Bushido, CREDIT, Frontline Assembly, Intimate Obsessions, Jung Analysis, Edward Ka-Spel, Konstruktivits, Bill Pritchard, Tragic Venus and Simon Fisher Turner. This package includes a majority of unreleased tracks and offers a welcome assortment of thoughtful sounds. A great package and an introduction to some very exciting artists.

The Furies "Fun Around The World" Lp

[Infrasonic, 2835 Sacramento, San Francisco, CA 94115] Debut album from this group which consists of Jennifer Joseph, Maggie Emehiser and Debra Tennecino. These art girls rock out with such numbers as "Museum Song", "Art & Life" and "Fun Around The World". An enjoyable sound which my sister really digs.

Sun City Girls "Horse Cock Phepner" Lp [Placebo Records, PO Box 23316, Phoenix, AZ 85063] Great cover, bizarre songs with sharp demented lyrics in tracks such as "An Eyeball in a Quart of Snot", "C.I.A. Man", "Porno Shop", "Nancy" and more. Very strange album which should become a culty collector's item in several years. Sounds for the new psycho beatnik movement.

Dr. Michael Pemulis "The Expert Says"/Poet's

Corner [Placebo Records see above address] A shared Lp with each artist having a swing at a side. Poet's Corner presents a brassy mesh of music and lyrics with a mild funk rant. Pemulis weaves on the other side of this platter with a more country or even Dylanist tone. Each side consists of four tracks.

INFORMATION

MAILART NOTICES/PROJECTS

[] **Send photo booth portraits** (no photocopies). Book to all participants. Ben Allen - H.Q.U.K., 1 Carnhill Ave, Newtoenabbey Co Antrim, NORTHERN IRELAND.

[] **RED- Mailart project.** What is red to you? Send your red and you will receive red in return. Deadline December 31, 1987. Sylvia Bennik, Bakkerstraat 10, 7201 HP Zutphen, NETHERLANDS.

[] **DREAMS OR LIFE IN THE SOUTH** Deadline December 31, 1987. Documentation to all. Miz Mimi, Art Missionary, c/o Kentuck Museum, Po Box 127, Northport, AL 35476.

[] **JOPEN** Deadline October 10, 1987. Ask for card. Stamp Act, Junior College of Albany - Willi W Marlowe, Division of Fine Arts, 140 New Scotland Ave, Albany, NY 122208.

[] **ALTO** Photocopy only, free theme send 70 copies size 15cm by 21cm only. Deadline is October 31, 1987 for Issue 7.

[] **The Rail Art Project** Leave something on a train (a sign/image/object) and then record it with a photo (if possible) and description (such as time/place/which train etc..). Size free - documentation to all. Deadline is end of March 1988. Send to Jenny de Groot, Boekeloseweg, 75553 DP Hengelo (O) HOLLAND.

[] **Optimism** Visual poems, conceptual works, stamps, stickers and anything that goes in an air mail envelope and maybe in consciousness. Format and material free. Deadline October 25, 1987. Send to: The Int. Committee of Optimism, Villa Remedia sf 1600 Uusikyla, FINLAND. Documentation to all and no returns. Will be exhibited in the Tampere Museum of Modern Art.

[] **Computer Intergrated Art** [see address above]. Deadline November 15, 1987. Send a 5" floppy disc with your computer assisted poetry. Write for more information. Let them know which computer, the operating system and the programming language you are using. They use a Kaypro PC XT with MS-DOS 3.2 and they have a uniform program to read other CP/M formatted 5" floppies.

[] **Mail Art Walk Project** Send your instructions for a walk such as "turn left on second street then turn right..." or by drawing a plan. You will get a description of the walk, landscape, weather, time, found objects, etc.. Send your instructions to Kees Dosterbean, Prinses Irenelaan 38, 1934 EH Egmond san de Hoef HOLLAND.

[] **Poren-Tiefe** Send a shoestring to help tie up a person. The person will be tied up on Oct 20, 1987 at the "Kurfurstendamm" in Berlin at high noon. "Each shoestring furthers out feeling of no change" - an international mail-art action. Send to Frank Braun, D-1000 Berlin 12, Windscheidstrasse 11, W GERMANY.

[] **Self Portrait** An international mail art exhibit. Any media, 5" by 8" or smaller, preferably postcard style, not in an envelope. All work exhibited. All artists will receive documentation. Deadline: October 31, 1987. Send to Mail Art, Kent Parks Dept., 220 4th Avenue South, Kent, WA 98032.

[] **Feathers** Feathers real or imaginary. Any media, no jury, no deadline, documentation to all participants. Send to: Guillermo Deisler, Thalmannplatz 12/1103, Halle 4020, DDR (East Germany).

[] **Rosebud Match-Box Art Museum** Submissions must relate to roses (history, facts, myths, religion, fantasy, etc). This is for a xeroxed newsletter. Size must be under 3 1/2 by 5 1/2 inches. You'll get a free copy. Send to "rosebud Rag", c/o Penny Postcard, 59 Lenox St, New Haven, CT 06513.

[] **From the old Adam to the new people**

This show will be a touring exhibition through the German Democratic Republic. (DDR). They ask that you think about questions of how to live together, nature, Third World, material prosperity, social living spaces and more to provide for the continuing of human existence. Documentation to all. No restrictions on size or technique. Send to [ESG Greifswald, Arndt Noack, Karl-Marx-Platz 15, Greifswald 2200, DDR (East Germany).

[] **Faces** Deadline December 31, 1988. Documentation. Send to [Sven Wichevr, Billrorrs. 20/Z, Bergern 2330 DDR (East Germany).

[] **Weather Report '87** Send your weather report. Deadline November 30, 1987. Technic and size free. All participants will get Japanese weather report on Christmas day. Send to [Shigeru Nakayama, 500 Kita-Amagasaki Fushimi, Kyoto JAPAN 612.

[] **Windows** Stamps, collages, drawings, visual poetry, postcards. copy-art. Size free, no deadline, no return. Send to [M. Rosa Simoni, A-1070 Wien, Schottenfeldgasse 6/6. AUSTRIA.

[] Send your fruit wrappers and stickers to [Hazel Jones, 71 Lambeth Walk, London PE11 ENGLAND.

[] **Lobotomia** Deadline December 1987. A little horro project, now is the time for Lobotomic activity. Send to [Miroslav Janousek, Kamerunska 605, Praha 6, CZECHOSLOVAKIA.

[] **The Sneak** The news of mail art. Send them your news of projects, shows etc. Also ask for their information. Write F. Almacellas, APDO 449, 25001 Lerida, SPAIN.

[] **An Encyclopedia About Anyone** Send in an encyclopedia article about what you perceive, thought about, done and observations. Send a photo of yourself as well. Deadline is November 30, 1987. Write for more information Linda Day, 1725 E 115, Cleveland, OH 44106.

[] **An Annotated Bibliography of Mail Art** All contributions acknowledged, no fees, no return, all participants will receive documentation. Please send an original or copy of all articles (book, magazine, newspaper, catalog essay) you have written on mail art, or in which you have been mentioned, for a project listing writing on the subject. Deadline: March 1, 1988. Send to John Held Jr, Fine Arts Division, Dallas Public Library, 1515 Young St, Dallas, TX 75201. This is a very ambitious project and needs your help to make it as complete as possible.

[] **Global Bolo'Bolo Mail Art Exhibition** Given freedom to choose, what sort of bolo would you be a part of? Send a sign of your sovereign state of mind, an image of your desires, a seal, any evidence of your chosen bolo. Send to: Axe Street Arena, 2778 N. Milwaukee Ave, Chicago, IL 60647. Deadline: October 24, 1987. All work will be exhibited. All participants will receive an illustrated catalog with list of participants.

[] **Children Mail Art** Pascal Lenoir is searching for mailartists who are teachers in primary school to engage in a mailart exchange between children (9-11 years old). If interested or know anyone that would be write, Pascal Lenoir, rue Dumage, 60570 Andeville, FRANCE.

[] **An Alternative Method of Book Distribution** A copy of each book published by Publishers Group South West is deposited with the British Library. What you do is order the book from your library using the ISBN number. A demand is then created and copies are produced only when wanted. Write for a full list and also other products these guys put out, "Give Up Art" stickers etc... Publishers Group South West, Allihies, Bantry, Co. Cork, IRELAND.

RADIO/CASSETTE NEWS ETC...

WREK [Box 32743, Atlanta, GA 30332]. They play a variety of independents, but have yet to see any cassettes on these play lists so you might write first.

KZSC [University Of California, Santa Cruz, CA 95064]. A wide range of material is played here. Send Das your cassettes. He has played both N D cassettes. Also write Das if you are interested on having your videos shown in the bay area.

WVEL Fm 90 [Po Box 40952, Memphis TN 38174] Mike Honeycutt does a show which features independent cassettes and records. Mike also helps run Mystery Hearsay and is very active with networking and releasing compilations. You can contact him for more information. M & H, Po Box 240131, Memphis, TN 38124.

3.9.1. Cannibale [Alessio, Po Box 391, Seven Hills, N.S.W. 2147 AUSTRALIA]. A weekly one hour program that plays with experimental radio and broadcasts live performances as well. In the past has featured: Diamanda Galas, Stelarc, SPK, Club Moral, Kim Cascone and much more. There has also been cassette releases.

Radio France [c/o Christian Larrede 95, rue Judaique, B.P. 585, 33006 Bordeaux Cedex]. Christian does a daily evening program and is interested in playing more cassettes. He also reviews them for "Nineteen-Magazine".

242 Propaganda Unit [PB 841, 1000 Brussels 1, BELGIUM]. This is the official fan-club and contact source for Front 242.

Coup De Grace [c/o Club Moral, Kattenberg 122, 2200 Borgehout, Antwerpen, Belgium]. Coup has now moved to Belgium so in the meantime they can be contacted via Club Moral.

GGE Records [Po Box 5088, Kent OH 44240]. A compilation is to appear for an early 1988 release. They need contributions so send them in for this global cassette.

The Sodality [Via Arduino 99, 10015 Ivrea To, ITALY]. Write for their new catalog of cassettes and booklets.

S S S [5916 Beacon St, Pittsburgh, PA 15217]. This is the contact address for Manny Theiner who runs the label and also the "Outward Inward" cassette zine. Also contact Manny to get your tapes played on WRCT.

Gravelvoice Records [PO Box 2271, Bloomington, IN 47402]. Send stamp for current catalog. Several cassettes available.

Sick Tricks [Zan Hoffman, 132 Council, Louisville, KY 40207]. This short pub provides information concerning the four cassette labels run by Zan. Also write for current catalog.

KTRU Rice University 91.7 FM. [Po Box 1892, Houston, TX 77251]. Margie Glaser does "Radio Waves" which consists of electronic and audio art. She interviewed Andre Stitt when he was here in Texas and she plays cassettes.

KPFT/Pacifica 90.1 [419 Lovett, Houston, TX 77006]. Scott Sommers does "Avant Garde" and then there is "Funhouse" which consists of punk/industrial and hardcore. Both play a variety of material.

MAGAZINES/PUBLICATIONS/BOOKLETS

Imbezilli(small-medium-adult) .A series of three booklets. [Alessandro Aiello, V. Cervignano-15, 95129 Catania, ITALY]. These are recycled xerox bulletins. Stolen images and other artworks are superimposed and crafted to create new originals. Also contacts are featured as well. Write Alessandro for information concerning his various projects.

Dead Milkman Newsletter [Po Box 58152, Phila, PA 19102-8152]. Contains news about the band, some letters and fanzine reviews.

Flesh [6907 Barry Rd, Tampa, FL 33634]. Send a couple of stamps to get this contact listing. These are the kind of things that will always keep the networks alive.

Phosphorus Issue 19 and 20. [Po Box 2479 Station A, Champaign, IL 61820] (\$1 each) Both of these issues contain work submitted from a variety of contributors, consisting of drawings, graphics, collage and more. Write for details about submitting your work as well.

Cancer Issue 5. [42-22 Naugle Dr, Fair Lawn, NJ 07410]. A small booklet that contains an interview with Controlled Bleeding and Scott Gordon. Artwork and other stuff.

Scrap Issue 4. [Plutonium Press, POB 255, Moorooka QLD, AUSTRALIA 4105] (99 cents) This issue contains text, collage and graphic contributions. Lots of contacts as well. Cost is .99 cents. Chris has just moved to Australia from Arizona, so drop him a line and keep his mind occupied.

MaLife Issue 12. [Bomb Shelter Propaganda, Po Box 12268, Seattle, WA 98102] (\$2.50 postpaid) Edited by Mike Miskowski (another Arizona exile), this issue pays homage to Ted DeGrazia and features work from various contributor. Some great stuff in here. Issue 13/14 will feature 34 contributors and costs \$5 postpaid.

Wastside Development [See above address] This issue is edited and designed by Mike Miskowski and contains written work by John M. Bennett, De Villo Sloan, jw curry, Lloyd Dunn, Malok and others.

Shades of Grey [Po Box 571713, Houston, TX 77257-1713] (\$2) This newsprint booklet contains five works of prose and visuals which is self-quoted as, "pathetic literature for a secular age".

Box of Water Issue 3. [Steve Perkins, 135 Cole St, San Francisco, CA 94117] (\$3 per issue or subscription of 2 issues for \$5) This issue contains a rich collection of visual work from over 25 artists. Also featured are reviews of pubs, records and tapes. Lots of contacts as well.

Parnag 17 [Mark Bloch (the one with the cute ponytail), PO Box 1500, NYC, NY 10009] A David Zack issue with various things to strain your head with.

Anti-Isolation Spring 87 [1341 Williamson St, Madison, WI 53703] Incredible amount of contacts and reviews and an interview with Wayside Music. This issue will keep you up all night wandering through the pages.

SMILE Issue 9. [Karen Eliot, 41 Irvine House, Bromley By Bow, London E14 6WG ENGLAND]. The "international magazine of multiple origins". Filled to the brim with various topics such as criticism of art, glamour, networking, dada to class war and tons more. Crammed full of manifestos.

Subculture [Po Box 141158, Hartford, CT 06114]. Cost is \$1.50. A great first issue which includes letters, new brit pop, A Group of Individuals, Dispossession, reviews and much more.

Feminist Baseball Issue 5. [Box Dog Press, Box 9609, Seattle, WA 98109]. Cost is \$1. Fiction, stories and even a small film score. Write for more of Box Dog's titles.

Crazy Men Go Wild [Jeff Gaither, 6799 Brooklawn Dr, Louisville, KY 40214]. Cost is \$2. Check this issue for an example of Jeff's work. Bizarre creatures go through a crazy castle.

Brain Shake [See address above]. Great dayglo cover which starts off this issue of work from several different artists. Consists of bizarre drawings to comics. Jeff also puts out small booklets called **Monsters and Mutants** with feature more intense drawings.

Little Wally's Reader by Walter Alter. [959 Valencia, San Francisco, CA 94110]. This contains an amazing amount of information, ideas and Walter's philosophy concerning T.V. Then there's this other booklet that consists of prose and visuals titled "Ins and Outs" and "Dark Age Cargo". Write for more information.

POSTFLUXPOST Small booklet of found fluxpoems by Luc Fierens. [Boterstraat 43, 2930 Hombeek, BELGIUM] Limited to 100 copies. Send a couple of IRC's.

Third Annual Report by Coup De Grace. [Available from The Arbeit Group] (\$2.50) An excellent booklet that gives information about the group's activities during 1986 - tours, recordings, films and more.

My Life Depends on You! [Martti Koski, Kiilinpellontie 2, 21290 Rusko, FINLAND] This booklet gives accounts of Martti Koski's struggle with RCMP (Royal Canadian Mounted Police) and the experimental mind control experiments they used on him. He is asking for help and to spread the word. Send a large SASE to N D and we will mail you a copy of this.

Alternative Fiction & Poetry Issue #4 [7783 Kensington Lane, Hanover Park IL 60103] (\$3) Contains poetry and fiction from over 15 contributors such as Jello Biafra, Miekal And, Sue Compo, Jennifer Hails, roque Dalton and Chasen Gaver.

The Black Orbit Newsletter [Allen Densen, 130 Seventh St, Etobicoke, Toronto, Ontario CANADA M8V 3B4] The newsletters contain very solid and informative reviews with contact addresses plus some interesting news concerning the Canadian customs network.

Interchange Issue 4. [Side Real Productions, 107 Colston St, Benwell, Newcastle Upon Tyne NE4 8UN ENGLAND]. This issue includes two booklets. One offers a Flowmotions retro with unreleased bits from T.G., Cabaret Voltaire, Burroughs and Conrad Schnitzler. The other booklet is full of contacts and interviews with Controlled Bleeding, The Hafler Trio, Bow Gamelan Ensemble (Paul Burwell, Anne Bean and Richard Wilson) and loads more. Lots of information to keep you busy.

Live from the Stagger Cafe Issue 5. [Po Box 3680, Minnaepolis, MN 55403]. Cost is \$1. Stories, articles and graphics from over 12 different folks. A great read and well worth the price. Write for details on how to contribute and also send in your magazine for trade.

Kleenix [Po Box 278, Cambridge, MA 02238]. Boston underground paper with news on happenings in that area like the march to shut down the CIA for a day, real estate news, fight against billboards, comics and more.

Lowlife Issue 10 [1095 Blue Ridge Ave #2, Atlanta, GA 30306] (\$1.50) This issue contains interviews with Psychodrama, also a talk with Mofungo, Steve Harley of the Fall and Nick Zedd. Loads of reviews on cassettes and publications as well. Great late night reading.

X,Y,Z [PO Box A-3597, Chicago, IL 60690] (\$1.00) Four pages of listings and descriptions of various magazines. A poetry newsletter.

Foist Issue 6 [Po Box 44, Penfield, NY 14526] Subscription is \$5 for 2 issues. Contains a large selection of contributors as well as contacts and artwork. The forum is open; so send in your work.

The Duplex Planet Number 83 [PO Box 1230, Saratoga Springs, NY 12866] Subs are \$6 for 6 issues. Questions about food, prison and other topics.

Lost and Found Times Issue 20 [Luna Bisonte Prods, 137 Ieland Ave, Columbus, OH 43214] (\$3) Prose and artwork from several contributors that offers some great reading.

13 Spits by John M. Bennett. [see above address] A collection of 13 poems.

Decaying Orbits by A.C. Evans. [Stride, Flat 2, 14 Oxford Road, St. James, Exeter, Devon ENGLAND] A collection of verbal play and graphics in this booklet that dances through your thoughts.

The Serendipity Caper - Stride 24/25 [See above address]. An anthology of prose from 20 writers. Also contains a brief history of each writer to round out the issue. Very beautiful stuff and well worth the effort to get a copy.

Stride 27 [See above address] This is another strong collection of poems and written work from Stride with the likes of about 32 different artists. Features an interview with Martin A. Hibbert. Includes magazine and book reviews. Stride booklets and magazines are also available from: Thomas Wiloch, 43672 Emrick Dr, Canton, MI 48187.

PhotoStatic Issue 23 "Disinformation". Issue 24 "Urbanality". [424 E Jefferson No 4, Iowa City, IA 52240] Each issue contains work submitted on its title theme. Also contains some reviews of publications and information about upcoming projects. This is a vital source for contacts and news.

PhotoStatic Issue 25/26 "Networking" [See above address]. Another classic job by Lloyd Dunn. This issue contains work from loads of contributors with text, graphics and artwork. Half of this issue is made up of perforated postcards from a variety of artists that can be detached from the magazine and mailed out to impress your friends! A wonderful job.

Factsheet Five [6 Arizona, Rensselaer, NY 12144] (\$2.75) This is an essential guide to independent publications and the alternative press. Page after page is filled with hundreds of reviews of magazine, books, poetry, and cassettes. Send in your magazine or cassette for review. This is a vital source of information. Thankfully someone is willing to do it.

Shredded Slime Issue 6. [POB 1067, Oxen Hill, ME 20745] (\$1 plus a .39 stamp. Interview with Psychodrama. Stuff by Charley Chain. More.

The Last Cigarette a book by John Eberly. [Mumbles, PO Box 8312, Wichita, KS 67208] (\$6 postpaid) More of a short story with accompanying visuals. Explores a new moral code of obsessions. A great read.

King Sex by John Eberly. [See above address] A collection of prose and visuals. Write John for more information and prices as he has several works available.

L P D A [c/o D. Moulinier, 4 Av. P.V. Couturier, 24750 Boulazac FRANCE]. A collection of artwork and visuals from several different contributors as well as information on shows and projects. Submit your work.

Pressure by Peter Plate. [PO Box 8456, 537 Jones St, San Francisco, CA 94102] This contains a collection of seven written works that are very vivid and gripping. Highly recommended.

An Exploded View by Peter Plate. [See above address] Another vital and beautiful work. Explore this one yourself. Both of Peter Plate's books are quite brilliant. His books get your thoughts spinning and are a welcome comment on things around us. Both are free, but send a few dollars to cover postage.

High Performance Issue 37. [240 S. Broadway, 5th Floor, Los Angeles, CA 90012] (\$6) This issue features the video work of Bill Viola, some history of video art, Douglas Davis and loads of information on other other video work. Tons of great reading.

High Performance Issue 38. [See above address]. This issue contains articles on John Cage, The Wooster group, Sherman Fleming and more. If you have never seen this magazine, then you are missing some vital information. Each issue is packed with events and information.

The Facts on Polywave [G.X. Jupiter-Larsen, Po Box 48184 Vancouver, CANADA V7X 1N8]. Brilliant perceptions in this booklet by G.X. Jupiter-Larsen (The Haters). Write for more information.

Score Number 4. [2625 Ivy Dr. #9, Oakland, CA 94606] **Score** is run by Crag Hill. This issue features visual/verbal pictures by Karl Kempton and Loris Essary. Great job.

Access Number 1 [Paperbird, c/o Ruth Schowalter, 5014 Huron St, College Park, MD 20740] Paperbird press has now left Alabama to relocate in Maryland. This issue contains an interview with Karl Kempton, an article by Harry Polkinhorn about Karl Kempton. Half of this magazine is visual poetry work by Karl Kempton, "Deep Square Wave Structure". This is a great package and starts a series of investigations by Ruth Schowalter and De Villo Sloan (Paperbird) of "the language or pictorial reservoirs of our time".

Thanks to all those that continue the dialogs. Back issues are available as follows:

ND 8 Includes interviews with F/I, Big City Orchestra, History of Unheard Music, John Duncan, Controlled Bleeding, Al Margolis, and STRIDE. Also reports on Andre Stitt and Kurt Kren tour of Texas, Nouveau Nihilist, Southwest Mailart congress as well as reviews and information.

A/a - ND Cassette A C-90 which includes tracks by; Paul Thomas, Minoy, Doro Benditz, Gui Gui, Weird Scenes, Undercurrent, Schlafengarted, Josef K Noyce, Dave Prescott, Croiners, Architects Office, Nomusic, Alien Planetscapes, The Order of Flesh and Blood, Body Without Organs and more. Cost is \$5 postpaid. Ad \$1 if outside USA/Canada/Mexico.

ND 7 Cassette issue which includes; Die Form, Paul Thomas, K.U.Sch., Minoy, Vittore Baroni, Big City Orchestra, X Ray Pop, Ruggero Maggi, If Bwana, Paul Hurst, Andre Stitt, Qwa Digs Never Parish, Lon Spiegelman, Odal, Boood Usic, and more. Cost is \$5 postpaid. Ad \$1 if outside USA/Canada/Mexico.

ND 6 Includes interviews with Nicolas Collins and A/a. Also a review of mailart shows, reviews and other information.

ND 5 Includes interview and booklet with Andre Stitt. Paul McCarthy talks with Kurt Kren, Produktion, Die Ind, Pat Larter as well as other bits.

ND 4 Includes interview with Gunter Brus, with information on Architects Office, Die Form, Media Space and reviews and information.

ND 3 Interview with Paul McCarthy, Stan Brakhage in Austin, Nocturnal Emissions track plus reviews and more.

Subscriptions are available for \$5.00 for 3 issues. Ad \$1.00 if outside USA/Canada/Mexico. Single issues are available for \$2.00 per copy. Again ad \$1.00 if outside USA/Canada/Mexico. All prices listed include postage.

Advertising rates and information are available on request.

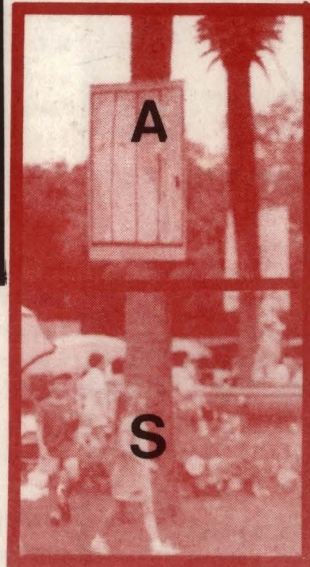
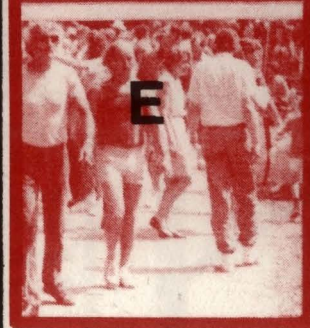
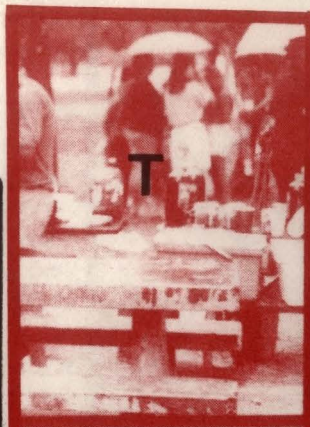
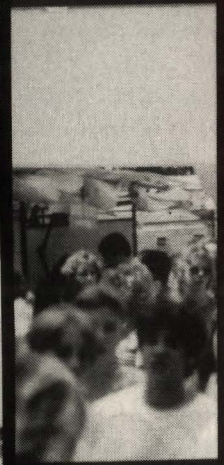
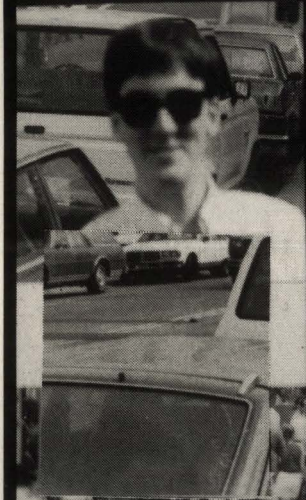
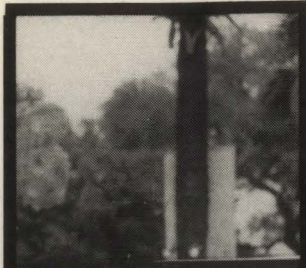
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