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THE VENUS FLY TRAP
CONTACTS

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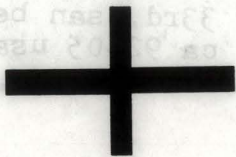
C O N T E N T

Here is **N D 12**

Comments, information and dialog are always welcomed. Contributions used and items reviewed are paid in copies.

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Front cover is a photo of the studio of **Martin Micka** (Nabrezt B. Engelse 46, Praha 11, Czechoslovakia) where I had the chance to visit.

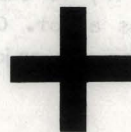
Back cover the small circular photo is of Andre Stitt, Tara Babel and Shaun Caton. The square photo is of Liget Gallery in Budapest, Hungary. Items to appear in **N D 13**.

C O N T A C T - E X C H A N G E D O C U M E N T

A continuing dialog where trust can be exchanged and an honest effort realized through constant cause. History as a series of choices or dealing like a rag doll in the midst of chaos.



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COMMENT +

Well, it has been a long time for this issue to finally appear. For all of the delays I must apologize. During May and June of this year Andre Stitt, Shaun Caton and Tara Babel did a series of performances here in Texas which **ND** helped to put on. They performed in Houston, Austin and Dallas. They then went to perform in Los Angeles, Santa Monica and San Francisco. A report will be in **ND 13**. Hopefully **ND 13** will follow fairly quickly.

FRAGMENT seems to be going well and by the time you read this, **FRAGMENT 2** should be available. See the back cover for details. Later on in the year **ND** will be doing a joint project with RRRRecords which will consist of a small box with a 7" single along with printed matter etc. Will keep you posted.

In November of 1988 I had the chance to travel to Europe where I visited many friends and contacts in England, Berlin, Hungary and Czechoslovakia. This issue will feature some of the interviews I did while I was there. More will follow in the next issue. In October of this year I plan to visit Holland, Belgium and Yugoslavia. There is a wealth of information out there and I am only scratching the surface. Thanks to all those who continue the dialog. Thanks also to those who continue to submit publications and cassettes. I only wish I had more room and time to dedicate to it all. Ok, now one last plug. If you enjoy **ND** please try to subscribe where possible. It helps a lot. Comments help a lot as well. Hope you enjoy the issue. Daniel Plunkett



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DAVID MYERS

David Myers has built the Feedback Machine: a device consisting entirely of signal processors which create their own sounds with no initial sound source. Every sound can influence another sound and the resultant sonic patterns are as complex as they are literally endless. Following is an interview with David Myers by David Prescott.

DP: I wonder what your experiences have been with distribution and networking?

DM: I think the whole cassette thing was really a period of me working out the music, because I've never been really very happy with how far I've been able to get with cassettes: DJs are not terrific about it, it's a hard medium for them to work with...It's not a way to spread it. You know, albums are taken more seriously, vinyl gets reviewed and gets played by DJs. It took me a very short time to come to the feeling that the cassette output that I was getting out there was more or less just for the really interested ears or to make something hearable via the mail. But I never got truly into the situation where I really felt I was marketing anything or truly expanding the audience or anything like that. So I think it's with vinyl where things really start. I saw someone say the other day, "Well, I guess videos have gone the same way as the 8-track and the CD" as if CD's are washed up.

DP: So getting back to cassettes, it seems that the whole thing is polarized. Magazines like OPTion and EAR won't even deal with cassettes anymore.

DM: Well, that's the problem. If anyone CAN do it, anyone WILL do it. At one time it was the way to get your music out if you couldn't afford a record. It's interesting and I still enjoy it. I like getting some of these quirky tapes from people, but if you're going to invest a grand of your hard-earned cash or someone else's, it makes it different. Immediately. I think to just crank it out in an afternoon, farting into a microphone, it's a different thing entirely and it's too bad because the sound quality can be very good. I have no problem with the medium per se. It's too easy a lot of times. It's a viable thing, but it's shifted its focus.

DP: Have you learned very much about the ebbs and flows of the music industry by dealing with cassettes?

DM: I would say no. I mean, you talk to NMDS about cassettes and it's a joke, they won't even talk to you.



Ken Montgomery and David Myers

DP: It sounds like you've spent some time trying to get your music out (via cassette). Did you get disappointed in the whole thing?

DM: I never had that great an ambition or expectation except in the very early times. I never felt it would be "product". Right now, though, anything before the feedback/Arcane Device I'm saying is not available. This really starts a whole new thing for me. I'm not really a schooled person. So many people in an university spend four to six years fucking around with something and by the time they're through, they might fall into something that they really feel that they're into or they feel is going to represent what they've aspired toward or something. With me, I started out, and just from the most raw level. I remember there was this guy on a station - he did a record with a little kid...he was on the radio saying, "I just went down to Canal street and bought anything that would make a noise". This was in 1981, and I said, "I can do that". So I went down to Canal street and that was that. I didn't have any training or anything, I just started from seeing what I could dig up. Seeing what kind of noise I could make. So I spent six years, kind of, studying. A lot of the cassettes that came out during that time, I'm not saying that they were bad or not worthwhile, but I don't feel I found an individual voice until later in that time - the Feedback Music. People started responding to it and it became a thing. It helped me to formulate a personal direction which came from the thinking behind the feedback and everything. It isn't going to end with that, but...let's just say it was the first personal thing that I came up with.

DP: It seems that in your earliest work there were actually influences that I could name, but then by the time you were into "7X7" and "White Rushes Underneath", that you culled on so many possibilities that it became your own work to a large extent. Now with the Feedback Music you've honed it back down to a single music without influence.

DM: With "White Rushes Underneath", Steven Tischler said to me, "This is the Culmination. You've boiled it down". I think the week that that came out, I washed my hands of it. It was my evolution up to this point and that was a snapshot of it, and let's go some place else.

DP: Through these tapes we see an immense amount of change: stylistically and technologically. We heard your guitar on that one tape.

DM: Well, I've boiled things down a lot. The eclecticism that you're talking about is something that really always bothered me. Those tapes are different from the next and the reason is that I felt that when I was doing a particular tape I would say, "this is it, this is what I want to do." But when I finished it, it was "Oh, no no no no, that's not right." I always felt bad that I was failing. I wasn't finding it. By the time I got to "White Rushes", I came to the feeling "look at what I

did". I thought I was going to have this permanent thing, X number of times. But the best thing for me at that time was to just go through all these things. Some said, "Oh, you're so diverse". I felt like I was failing. There was an element of having to work something out of my system. Getting beyond something as much as figuring out how to do it through the process.

DP: Do you think that the "Feedback Music" is going to be a vehicle by which to move across styles?

DM: In a way that's true, while maintaining a certain constant which I think is the atonal non-melodic base. This is something that always got to me. I always wanted to get rid of notes and I didn't envision myself going wildly into an atonal mess, which is where I am at the moment! With the guitar there were so many effects: harmonizers, etc. to obscure notes, but the whole system of "notes" is something I'm just not comfortable with. It's someone else's system, some other culture's thing. I didn't come up with it, so it was foreign to me and I had no business mucking around in it. I found that I could play so far into the cracks that the notes began to be meaningless. They're still there, but not imposing that system of someone's.

DP: So many musicians throw away tuning systems as a reaction against the system. What you're saying is that you just bought out of it.

DM: Yeah, that describes it.

DP: So the notes you choose one day will vary from the notes you choose on the next. The music is a document of where you are on a given day. Where are you going with this, or is that the point?

DM: The way I think I see it is that note systems and ideas about them are something that I would like to get past. In other words, I don't have to worry about it. That's the problem that I have with the MIDI thing, even though you can tune a synth to eighth tones or whatever, it's still a tuning system, it's enough to drive me nuts. This is why I came up with the moniker Arcane Device. It describes something that I want to do. It's got to do with devices and using them in obscure manners and ways, because I've always felt myself to be as much a mad scientist as a musician. I'm even uncomfortable with the term musician/composer. There's this thing about sound versus music. Tod Dockstader always used to pick up the Varese term "organized sound". That's good - I can go along with that. It's tougher to implement these less direct terms. It's easy to say, "I'm a musician"...you can't say, "I'm an organized sound artist." It's too difficult to deal with! But that's the way that I feel. Arcane Device moves out of sound, to a degree. The thing of electricity and electronic devices really intrigues me, what they can do and the phenomenon that they produce that might be called music. It might not and I'm not real stuck on that.

DP: So with intermedial artists, then, we are assuming that there are media. What you're doing is wiping away even further the delineation between said media and phenomena. One can call it music if he wants, but there's less a boundary between the art and the world of phenomena.

DM: I think a lot of people define what they're doing by note systems, style or whatever, but I define things from a different angle. To me, it's the realm of phenomena - sound phenomena. It's the whole electronic thing that's fascinated me from the first day I heard Electronic Music. The Dockstader that I had heard in a record store was not called music, and it's not that it didn't strike me as music, it was an experience of a certain kind. But somehow there was another world there and it had to do with a certain use of technology. In his case, something I really relate to, "a perversion of technology".

It's one of those situations where when I first heard it I remember everything about where I was, what I was wearing, etc. This was over twenty years ago, so it had a very strong effect on me. I get off on the fact that he was not only a non-musician, but he was, like many of the period, using things not intended for musical use. The so-called classic studio consisted of all these test instruments and so on. Nowadays, everything is created for you by Yamaha, Roland and Korg. And their thinking is built into that. Beyond that, not just their thinking, their R and D: "What do musicians want?" on a massive scale and that structures the entire shot.

DP: And, parenthetically, that in turn has a cybernetic effect on the music that becomes produced.

DM: Absolutely. They define what can be done. All this stuff about "limited only by your imagination"...sorry Dr. I! This is really baloney. There's an awful lot of power you can buy into for not a lot of money, as you know. But there is a structure in there and it's pretty strong. I think one of the things we need to do with that is to pervert some of that technology into something that was not intended, because that's how some of this stuff started. They were doing music with things which were not meant to do music. Now we have things that were meant to do music. Maybe it's better if we don't make music with them. Maybe we should use our MIDI programs to make videos.

DP: In this way, while a lot of us think of the Feedback machine as nothing we've thought of before, you're actually developing the historical continuum without becoming enslaved to it, by using things not in the way they were intended.

DM: That's true, and it's odd that the music that results relates more to that classic studio stuff of the 50's than a lot of other things.

DP: And yet, whereas Stockhausen and others were going after an expression through new mediums,

and while John Cage was eliminating the ego and sense of the personal, your stuff seems to happen more on a day-to-day basis of rereading into the technology that exists. An alternative to the ways that people are using their machines. Equally humanitarian are the extremes set up by Stockhausen and Cage and now this is totally different as well. The difference is almost defined by the fact that you are David Myers with an interest in Tesla, while some of the other people who pervert their instruments might not have ever heard of him.

DM: He's one of those figures where there's a few people who are into him and know about his activities and whatnot. A lot of them are whackos (laughs). A lot of them aren't making any real use of his discoveries or inventions. The people who are into Wilhelm Reich over the orgone, or...I don't know much about that. He was a whacko too. A lot of these great minds come up with pretty good stuff and a lot of times, maybe they go a bit far, but the people who pick up on them go a little bit further and make it into some UFO, visitors from Mars, hollow earth and God knows what. To me, on the other hand, he was a very practical person. I'm interested in what can practically be done with those ideas.

DP: You mentioned Dockstader. How was he involved?

DM: Like everyone who worked in that period and in that mode, he used mostly raw simple oscillators and tape manipulation. For instance, he worked in Gotham Recording Studios as an engineer. At night he would go in and just do it with tape machines. Of course his most famous sounds are the balloon sounds and the cymbals, and masking tape along with his lone oscillator.

DP: The first moog synthesizer was at the AES convention in 1964, and this was before that.

DM: '59 to '64 were his years, possibly '65 at least that anyone seems to know about.

DP: By which time he probably had his own system down and was not a slave to the systems inherent in working with moog modules.

DM: The best thing that ever happened to the music hardware business was Moog attaching that keyboard. But it's one of the worst things I think that ever happened to electronic music. THE worst thing.

DP: Around New York, Sharp, Zorn, Collins and Kuivila are buzzwords. You're not part of that and I wonder if you see yourself differently?

DM: That's not an entity, that's a duality. Zorn and Sharp came up through the rock ranks. At least they didn't gain their fame through academic circles. You talk about Kuivila and Collins, that's different. It's like the rock-derived versus the university. It seems to me that what I'm doing is a little of both. It's abstract enough - that large reaction that I get is from people who come from a rock area. Throbbing Gristle people. I like inhabiting both because I have an interest in both. I like that. But do I fit into the New York scene? That's a

big problem. It's stuff that - take Elliott Sharp for instance, there's an implied heroicness to this live banging on things. I'm more of a romantic. I want to feel something in the quality of the sound rather than the physical action. I want to evoke an emotional shape - not like an old Moody Blues number or something, but the washes of sound that I use. Even though they're very abstract, I feel them and I think that came out through Dockstader's stuff in a way that you didn't hear in the classical studios for the most part. That stuff was always a little dry to me although interesting, but he invested it with an emotional quality and I have always had the feeling that those in academia shunned him in part because of that emotional quality. They might have even called it populist, populist or schmalz.

DP: What you're talking about then is sound used in two ways: dramatic/emotive/evocative, almost an extension of the blues and also in terms of its technological possibilities. It's not just music as the sum of its technologies, we're also setting up something intended to be emotional. For me that represents the sum total of where things are not at. Things wind up being one or the other. It'll either be Pierre Schaefer or it'll be Robert Johnson.

DM: I see what I'm doing very much as folk music in the same way that rock and roll is folk music. I think that if I had to choose, I would probably side with rock music because of that. It's a feel that they have. I don't really like the term "expressing one's self", but expressing something, and doing it in a personal way and not being the next step in the evolution of X system of study or something. That's one reason I fell out of the visual art community so solidly. At one time I would have rather been a painter. But this whole thing of their sense of art history with every stroke that they made or whatever, it was just too much for me. It makes it into an academic exercise on the one hand and on the other endows them with such a sense of self-importance that it's nauseating. There's a genuineness. You talk about Robert Johnson and that stuff, I really appreciate that. It's really raw and true.

DP: In that light we see academia as restrictive of someone who is working on something. As much as an academic criticism of Robert Johnson would be that he couldn't even read! So, getting back to Dockstader, why don't we know more about him?

DM: It's amazing that we know anything about him at all! The record company that produced the best stuff produced them for 20 years. I continue to see them in stores on occasion. But what is tragic to me is that you can only get one or two releases and they're just selling out the ones they have. The last ones are pretty trashy.

DP: On the other hand, Peter Manning has turned out a book that doesn't even mention Dockstader, Lundsten, Schnitzler...

DM: Is it the fact that they indeed have something of this populist emotive quality about their stuff?

DP: I tend to think so. I also think that when too many people who aren't trained or don't have an entertainer status, I wonder if that doesn't put off a lot of people. People wonder why should I listen to this? I imagine that must become a little bit frightening. The problem for distribution is staggering. Where does Tod Dockstader turn when Technoids are not expected to play a folk art and on the other hand they're not academic so they fall through the cracks. Distributors don't want to touch them because they don't fit into either one of the two poles and then people aren't going to hear them because they're not distributed. That has to set up a vicious circular greased pole. To what extent are you doing this?

DM: I always relate to the visual artists. I think about Van Gogh and all that stuff. The obvious reason for him to paint was not because it would sell. What did he sell, one? So he didn't research his market real well. But for years I kind of worried about that! During the time when I was doing "7 X 7" and "White Rushes" I was thinking consciously, "would Larry Fast or Peter Baumann like this?", and if I wasn't succeeding, at least it was in my mind. I don't have that now and it's only now that people are starting to pay any attention to tell you the truth. And that's not going to be a large number of people. But I think that if the arts are going to continue as the arts, the artists are going to be contributing what they personally have to contribute and purge their demons or pursue their dreams or whatever. You have to worry about the other things secondarily.

DP: So how did you do that? I wonder how people get around the idea that they must create "great art"?

DM: I wish I had a good answer. When I first started doing that feedback stuff my first thought was, "well, no one's gonna like this, but fuck them." Finally, this is what I feel like doing, and it's in there. Funny, huh, I was trying to get people to notice or at least thinking along those lines and it wasn't until I chucked it that somebody did take notice. What can I tell you?

DP: Like when you try to impress a woman in a bar or something, you never do, but when you don't...(laughs)

DISCOGRAPHY

David Myers / Arcane Device

1984

"Gravitation and Its Discontents" cassette
(Presence Sound Productions)

1985

"Electronic Guitar" cassette (PSP)

1986

"7X7+4" cassette (PSP)

1987

"White Rushes Underneath" cassette (PSP)

1988

"The Feedback Music" cassette (PSP)

"The Feedback Music II" cassette (Generations
Unlimited)

"Feedback Music" Two 7" disks (RRRecords)

"Engines Of Myth" LP (Re Records)

Compilations:

"No Borders" LP (Generations Unlimited)

"Testament" LP (RRRecords)

"Re Records Quarterly" Vol 2 No. 3

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CONRAD SCHNITZLER

by David Prescott

The least that can be said of the music of Conrad Schnitzler is that it has continued in coincidence with his personality, and with many variations. His resume is one of the best in the world. He was Joseph Bueys' first student at Dusseldorf, became involved in his own sculpture and discovered free music by acting as a founding member of Tangerine Dream and Kluster. His earliest solo recordings and performances were produced by the Block Gallery in Berlin.

Like Bueys, Con seeks to eradicate the line between art and life. An intermedial artist, he approaches his life/art from several viewpoints, none of which are musical. To this day, he still cannot play an instrument and has devoted his time to "non-keyboard electronics". Moreover, he approaches composition as a sculptor - finding sounds, chiseling away at them and juxtaposing them into their own reality. In this way his pieces have a free-flowing feel devoid of influences or of traditions found in the music of his electronic contemporaries.

Supplementing his musical constructions, his performances include compositions for independantly operated cassette players. In fact, at shows in The Kitchen (New York), Ars Electronica (Linz Austria) and the Musee D'Art Moderne de la Ville de Paris he armed the entire audience with cassette players containing tapes especially prepared to sound anarchic, but not cacophonous. Other performances saw him with the same machines suspended from a giant circular rack revolving slowly over the heads of the audience. Today, he prefers to "tour by proxy" - supplying concerts of four cassettes to be played simultaneously by a "conductor" in his absence.

As so many electronic musicians remain academic or commercial sellouts playing music for news broadcasts, Schnitzler has spent the last 20 years developing his own personal syntax for self-disciplined self-expression. While his earliest musical adventures were of throwing stones into pails, his basic curiosity has not changed with the advent of computers, nor has his willingness to make drastic changes in his art. For instance, by the end of the sixties he was open to change enough to leave all his sculpture in the street for the taking, opening the door to a life in music. Similarly, in 1980, having spent the '70's in concert as an intermedial artist, he stopped performance to devote his time to composition. It is certain that Con has a few good changes in him still.

Electronic music appears to be a field developed by few who did not deplete it of originality within a few years. While many are consumed by their own technology or starved for fame, only a small number have approached it as a personal communicative craft rather than as an intentional development of traditional Western classical or commercialized music. Conrad Schnitzler remains at the forefront of a handful of artists willing to take chances with possible yet underdeveloped forms.

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F R A G M E N T



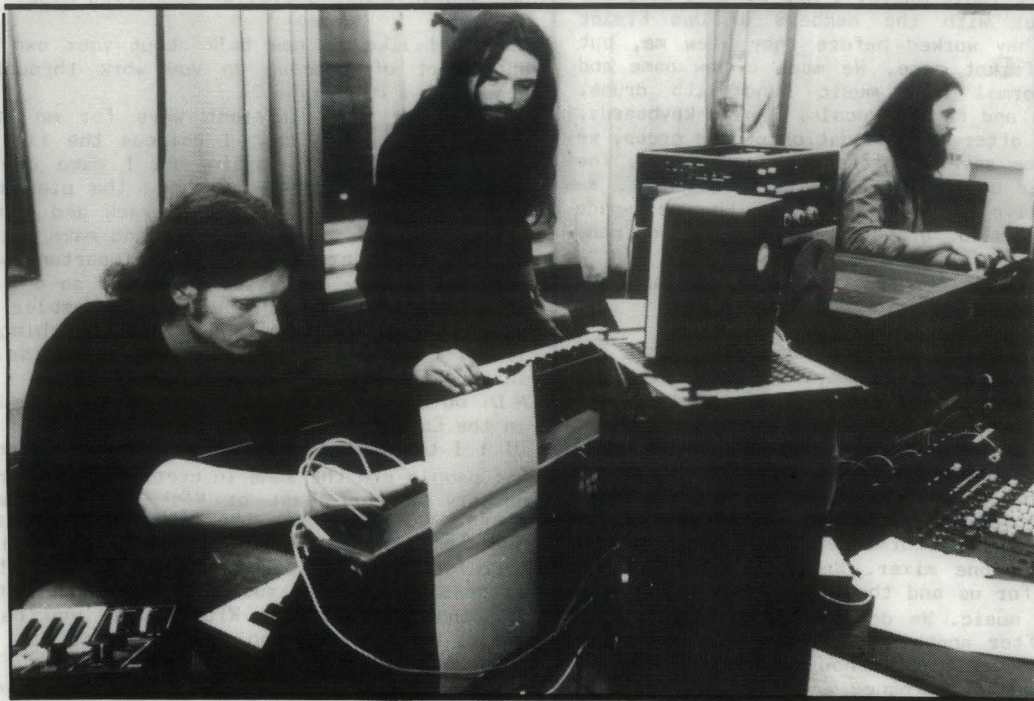
FRAGMENT 1 features work by J. Greinke and Pierre Perret.

FRAGMENT 2 to feature work by Zan Hoffman and Agog.

Each issue of this series comes with a 40 minute cassette and a booklet of interviews in the format of a book. There are five issues planned in this series. Cost is \$6.00 postpaid for each issue of FRAGMENT.



JÖRG THOMASIOUS



Das Freie Orchester (Jörg Thomasius left)



Jörg Thomasius is a composer working in East Berlin. He is active with his own solo compositions and with the band "Das Freie Orchester". He also runs the independent cassette label called Kröten Kassetten. His work has only recently been made available here in the United States through Generations Unlimited who will soon release an album by Jörg. The following interview with Jörg Thomasius took place in East Berlin with Daniel Plunkett.



ND: How did you first become involved in doing music?

JT: I heard music since my early youth and all these kinds of rock music and so in the '60's. Then one day I heard Pink Floyd and Tangerine Dream and I thought this was a kind of music that was not pop music, a new sound of music. Since this time I wanted to make music, but it wasn't possible yet. I never learned an instrument and I didn't have any instruments. Then I met a guy here in East Berlin who makes this kind of music. His name was Andreas Grosser who now lives in West Berlin and worked together with Klaus Schultz and some guys of the Berlin School of Electronic Music. He was an important point for me to start to make music. But there are many other contacts. They supported me and gave me information and music to hear. I have good contacts with Roedelius and Conrad Schnitzler and some other people.

ND: How were you in contact with Conrad Schnitzler and Roedelius?

JT: They visited me here and are good friends. Very interesting people. They are more than only musicians. Conrad Schnitzler I have known for ten years. I phoned him. I got his number from another musician. I remember this call to him and he said, "I don't give any information to the East or the West." But after this we called one another and he knows that I'm interested in his music. Not only a short contact and he visits me.

N D: Das Freie Orchester, how did that begin?
JT: Das Freie Orchester was founded three years ago in 1985. Before this time I played with some different people, but we wanted at this time to play only electronic music. I had at this time the first contact with the members of Das Freier Orchestra. They worked before they knew me, but under a different name. We made a new name and that's a normal rock music band with drums, guitar, bass and female vocals. I play keyboards. But one year after the foundation of the group, we wanted to use several different instruments. The guitar player built instruments and equipment. We also used live more than 50% of the self-made instruments, also brass instruments and many others.

N D: Have you performed live solo or with Das Freie Orchester here in the East? Or is this possible?

JT: It is possible, but you must play first for official people and they say if you can play. Before the time of the group, I played live with some other guys, but we didn't have any official papers to play live. But you can make it in little clubs or so. Since one year ago the group got official papers to play live and we get some money for one performance. It's not much, we get 500 marks for one performance, but we are five musicians and one mixer. We don't play for the money, but for us and the other people that want to hear the music. We don't play a program with one title after another. We only improvise since two years. Before this we had some titles that we played at each performance and also played cover versions. We played some titles of the West German group Can. But not the original version, we would play another version such as "Mother Sky" and play it for one hour with different sounds. Some of the people at our concerts like it and others don't, but I think that is the same problem with Western musicians.

N D: Concerning distribution for your cassettes, do you mail them out or sell them to friends over here?

JT: We have a little cassette label here, but we publish only our music. It would be too much if we took other musicians. Some other musicians asked if they could be on the label, but we haven't enough time. All of the members must work and after this we play two sessions a week in a little room. And one time each month we play live, sometimes two times, but not more. That's too much for us. We all have family and so. We sell our cassettes at concerts. People ask us when they want to hear our music. But there's a big problem. Cassettes are very expensive here. You can buy a very bad quality cassette, a C-60 chrome cassette costs 22 marks. You must know that I don't want to get blank cassettes from anybody else. That's my problem. I live here and must live with this problem. You can buy good Western cassettes here on the black market. Then you must pay for one cassette 40 marks. This is a problem if we want to sell our cassettes. The people know that the Eastern cassettes are bad quality and nobody buys these cassettes for 22 marks. They think it is

better to pay 40 marks and have very good quality. But not many young people have the money to buy our cassettes. It's not possible for me to sell a cassette cheaper. That's a big problem here in the GDR and in other socialist countries also. It's a problem.

N D: I'd like to now talk about your own music. What sort of process do you work through when composing a new piece?

JT: There are different ways for me to make music. One way is that I compose the title with the 4 tracks in my brain and I make one after another for all the sounds and the pieces. Then the other way is I play one track and I hear it afterwards and improvise to it and make the other tracks. These are the two most important ways. I work now mostly with tape loops and so on. For me it's impossible to work with an assembler and so on, but you can make very fantastic things with loops. I use also here in my home studio self-made instruments.

N D: Do you think it is harder to make music here in the East?

JT: I think that the equipment is not important. The people are the same in every country. In every country whether East or West are the same pop stars. You also have the other, the underground musicians. It's possible to make music with two tape recorders or spoons. I think for everybody it is possible to make music if they want. But there are some differences. With spoons you can make music, but you also can make bad music.

N D: What projects do you have planned for the future? You just released this new cassette..

JT: There is the compilation album with one title. Then David Prescott released the two cassettes which I played with Dieter Zobel, the guitar player of Das Freie Orchester and then David was interested to help me release a record. It is one of my dreams to make my own record. I feared it was impossible to make it. A record is cheaper here than cassette. A cassette costs 40 marks and a record costs 16 marks. In the future I make my own music, some with the group and dual projects with the guitar player. Next year I am planning a collaborative project with Asmus Tietchens. He visited me here this year. He liked my music and he wanted to make with me a project. I played two tracks and he gets the cassette and does the other two tracks. Asmus Tietchens is one of my favorite musicians. Is it possible to buy records of him in America?

N D: Yes, on United Diaries and other independent labels.

JT: I have some of them, but I don't have them all. He only has one copy of his records. He brings it to me and I record it.

N D: Would it ever be possible for you to come to the West to perform live?

JT: It's not possible. At one point I must be a professional musician, but not all professional musicians can go to the West and perform. There are some little circles of professional artists that can play in the West. But this kind of music that I play or that I play with the group - the government here isn't interested to show this kind

of music to the West. I know for you it is difficult to understand why it is so. For me it is the same. But I live here and I must live here. If I lived in the West I think I would play the same music as here. But I live here and must live with problems.

ND: I think there is a lot of interest because not only of your music, but also your location.

JT: There's something exotic for music from the East, but for me it isn't important. The important part is the music. First I hear the music and if I like it I ask where the musician lives and I want to know more about the musician, his working conditions, instruments and so on.

ND: Besides Asmus Tietchens, are you interested in doing more collaboration through the mail with other artists?

JT: Yes, but I don't have enough time. I'm interested in doing something together with David Prescott, Gen Ken or Conrad Schnitzler. But for me I don't have enough time to make it.

Asmus Tietchens lives now in a very small room together with other people in a big flat. He had the possibility to work in a fantastic studio of his friend. He doesn't have instruments in his flat. He can work in this commercial studio at night. He doesn't have to pay so that's a good working situation for him. He makes some little jobs to get money. He lives very poor like. He's one of the poorest musicians I've ever know. He lives alone without a family and he doesn't need so much. But he is happy with his life and that's important. I understand why he lives so. For me I can't live like that. I don't have much money or so. Many people come here and think, "Oh god, a big flat and so many things." But I don't pay for this so much. Ten years ago you could find on a street things like this table and such. In the West it all costs much money.

ND: You have limited time. Are there some pieces where you would like to do them, but they would require too much time so you don't even start them?

JT: In the past I didn't have enough time to work more than 6 hours a day with my music. I don't know if I had more time what kind of music I would work on. I don't know. If I had more time I would want to hear more of the tracks and want to try to make more composing than improvising. But now for me it is important to make this kind of improvising. Some kind of spontaneous music.

ND: What is some of the music that you enjoy?

JT: There are some very important kinds of music. In the past there were very good German groups like Faust, Ash Ra Temple, Tangerine Dream and then Can. This music I hear today also. But then I also hear good pop or rock music like Brian Eno and Talking Heads. Then there are many musicians like Terry Riley and Steve Reich and guitar player Robert Fripp. There are also new musicians from New York like Elliott Sharp. There are so many musicians from America especially New York. But this is a kind of music, not electronic, not jazz, not rock, but a new kind of music. They use acoustic instruments, electronic instruments, self-made and so on. You can't take this music and

put it in a category. I'm interested also in this kind of electronic music like Stockhausen and John Cage. But for us here it is not possible to buy these records. With radio most of the music is pop and there are some special radio shows from West Berlin and also here in East Berlin they play one hour every week or so of this new music. I don't know enough music.

ND: You seem to know a lot!

JT: But we all don't have enough time to hear it. If I could go to a record store in America or so I would just stand and look.



ND: Don't know what to buy.

JT: Then again if I had the money.

ND: Any last comments?

JT: For me the importance is the good contacts I have, friends in America and so. That's a very good feeling, if I look in my postbox and get letters where people write from different countries and enjoy my music. The same is for me when I hear the music of other musicians. Music is for me an understanding between people. Before the time I made music, you see, I painted. But I paint and paint in my little room and I make it for me. You can reproduce this painting, make copies of it, but it isn't this painting. With music you can make a copy and it's the same. Same quality and the same music. With paintings it's not possible. Music is for me a connection between other people. When we play with our group and we speak about the reactions between us.

ND: Music like a language.

JT: Yes, and it's fantastic to do this. I don't know what I'll do in 10 years. I'm sure I'll do music, but I don't know what kind of music I want to make.

DISCOGRAPHY

Das Freie Orchester

Five self-titled releases [Kroten Kassetten - KK001 - KK005] (1987)

Zobel & Thomasius - "Freizeit" [KK06] (1986-1987)

Zobel & Thomasius - "Musik aus dem Regen" [KK07] (1987-1988)

Jorg Thomasius - "Schwarze Hande" [KK09] (1980-1985) Also released on Generations Unlimited.

Das Freie Orchester [KK010] (Session 11-24-86)

Das Freie Orchester - "Live" [KK011] (1987)

Das Freie Orchester - "Freitag Der 13." [KK013]

Jorg Thomasius - "Tomato" [KK016] (1988)

Das Freie Orchester - "1. Programm" [KK017] (1988)

Jorg Thomasius - "No Borders" (compilation) [Generations Unlimited]



Contact:

Jorg Thomasius
Auguststr. 19,
1040 Berlin
DDR (East Germany)

Generations Unlimited

199 Strathmore #5
Brighton, MA 02135-5210



The Venus Fly Trap



Tony Booker (top right), Dave Freak (bottom right)
Chris Evans (top left), Alex Novak (bottom left)

The following is an interview done through the mail with Alex Novak of The Venus Fly Trap.

N D: Could you start out talking a little about the members of the band ?

VFT: Well most of the members have been involved in other bands. Tony and Chris were in a local outfit "Cats Collide". Dave's also been in a local band, but was also involved in writing a 'zine which has developed into having him write for the local paper doing the music column. I first got involved in music at Art College in a punk band. Then I went on to be in Religious Overdose (3 singles), The Tempest (2 singles, 1 LP) and Attrition (1 LP).

N D: What's the working situation like in the band ?

VFT: It's a democracy. Nobody dictates what should be done or not, we work it out together. We've got pretty similar tastes and ideas. If there's a problem, we try to work it out. We also see each other outside the band, so we get on as friends. All of us are into film, music, art and anything of general interest.

N D: Has The Venus Fly Trap played a lot live ?

VFT: Obviously a lot in England (mostly London) but we've been to France twice this year with a third visit in November. Hopefully bigger tours next year taking in more countries. I like playing live, it supplies the momentum to what you're doing. Also it's a good way of finding out whether songs work or not.

N D: How is distribution going for your records ?

VFT: It's slowly getting better. Our records are available in France, Belgium Germany, Italy and Holland. We're having hassles in the UK with Rough Trade, but we've set up a mail order service to get round it. Hopefully we'll license our material in the future or go to one of the other Cartel members, we'll see. Tape releases are available via Artitude (209-25 18th Ave, Bayside, NY 11360). I'm working on a licensing deal ideally, but distribution as well.

N D: How about radio play ?

VFT: As far as radio play, we're getting a lot in Europe. The UK radio situation is hopeless. We've also done an appearance for French TV. It's a lot more healthier there.

N D: Why is it that the band seems to do a lot better in France than the UK. ?

VFT: Well, it helps that our record company is based there, but it seems a lot easier to get access to radio play, TV and other media for a relatively new band. It helps you get to people a lot quicker than in the UK. But I've always had an European attitude subconsciously, so maybe it's more natural for the French to be into it. It's a good question, sometimes you just can't pin down why bands are more successful in other countries than from their own.

N D: Have the shows gone well in France ?

VFT: Definitely (so far). A gig we did in Lille earlier this year, the audience just went wild. A great night.

N D: What are some of the band's upcoming plans ?

VFT: Getting distribution started out in the UK, but hopefully we're licensing our material to a UK label. Most gigs in England - getting no money, shit organisation, apathy and promoters with no interest in music.

N D: What about performing in other countries or the US ?

VFT: Well, we haven't done too badly in France, but we've only started releasing records this year. So it will take time to build the band's name. Hopefully next year we'll be going to more countries. We would love to play in the States, but I think it is in the future. We'll have to get some distribution or licensing deal sorted out or maybe a label deal and build the name up.

CONTACT:

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PO Box 210
Northampton NN2 6AU
ENGLAND

DISCOGRAPHY

"Catalyst" cassette (Live in Norwich '86)
"Shadowplay" cassette (Live in London '87)
"Devotion" cassette (original demos)
"Rosy Crucifixion" cassette
"Si L'Amour Est Une Corvee. N'Allez Pas a Paris"
Cassette (Live in Paris '88)
"Morphine" Debut 12" Ep
"Desolation Railway" 12" Ep.

NATURE AND ORGANISATION

N D: When and how did Nature And Organisation start ?

NAO: Nature And Organisation started around 1980 although the form of the group has changed since that time. We were very consciously insular and separate as this was a more efficient way for us to work. We were mainly working non-aesthetically with film and sound, and we have always been determined not to be associated with art, fashion or intellectualism.

A simple and obvious explanation would be that we began from a personal and simple reaction to the whole image of mass media, and the conscious and subliminal influence it has on thought and behaviour. Regarding the purpose of the group, I think that this question would be better answered in two parts. The purpose for the actual members is that the group becomes a focus and outlet for ideas, a form of exorcism, a way of correcting situations that conflict with the



VIDEO/FILM STILLS

N D: What is the membership? Who are the members? What is the working situation like ?

NAO: Four members are the current manifestation of the group, but one of us is the real focus of the way N. A. O. functions. To make known the names of individual members of the group is unnecessary as the name of the group is all that is needed for identification.

N D: Could you perhaps explain the title of the group Nature And Organisation if possible ?

NAO: The name was designed so that it would not really create a preconception of the group. "Nature And Organisation" refers to things happening being made to happen by will, all that has passed and will come to pass and implying influencing nature by will.

N D: What goals or history is N. A. O. involved with? What is the purpose of the group ?

NAO: Firstly, to have a goal implies that you are trying to achieve a single point or strive for a conclusion. I think that we began more from motive and intention, but still possessing a constant and definite accuracy and precision to what we do at all moments.

will, and so in this way it can be therapeutic. By using media with aesthetic and entertainment conditions secondary, this can be a way of intensifying your own vision and potency. The purpose of the external manifestation, for example the music or film, is for it in a way to become practical or functional, and also for it to act almost like a notebook, a reference. Messages articulated into elements which are themselves significant.

N D: Has the group made many public presentations or performances and if it has, what all is included or involved ?

NAO: We have never placed much emphasis on public live performance, probably due to the psychological association of the idea with the image of a group on stage entertaining an audience. In the early days though, we would occasionally do a public performance. For example, on one occasion we did a live manifestation in a hall to a mainly invited audience. At one end of the hall four large sheets were hung with symbols painted on them. Essences were burning all around the hall. We

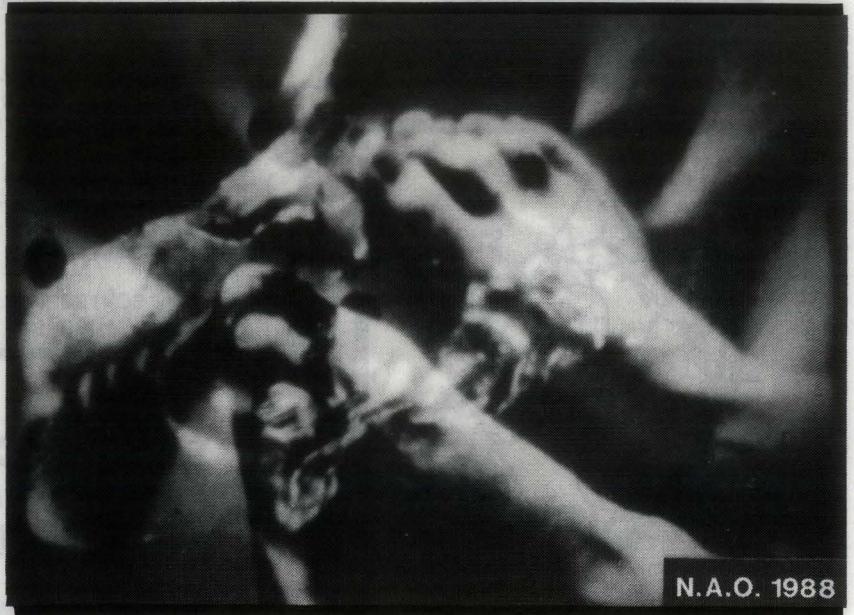
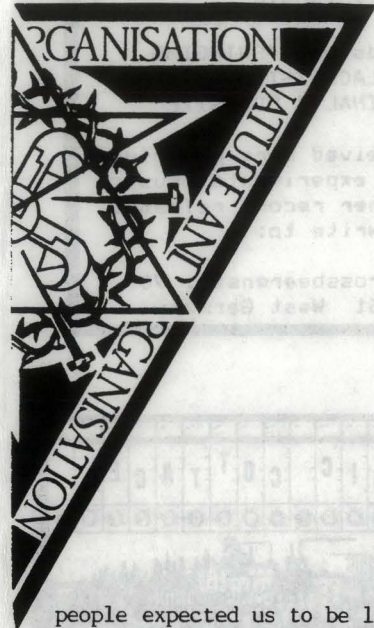


kept the hall as dark and as quiet as possible before the performance, and we left the audience in this environment with just the strong sickly smell of the burning essences for about an hour. The presentation itself on this occasion consisted of a mix of live and recorded sound with simultaneous film and slide projections. Around this time we also did several public presentations at music venues. We gave no preconceptions of our presentation so that

motive and intention for someone to respond in anyway, so in that sense it is very positive.

In the end though, no matter what kind of reaction, I think you have to trust your own instincts. After all, the feedback you get comes from the finished "product", whereas often it is the actual realisation process which is significant and the end product secondary.

N D: Does Nature And Organisation receive much support in the U.K. ? In this I mean any sort of



people expected us to be like a guitar band. It did create some interesting situations, on every occasion our presentation had to be cut short, the audience became hostile and the p.a. was cut off. One occasion I recall, the place was full and there was no stage as such so the audience had surrounded us in a tight semi-circle. We all had to carry hammers for protection and eventually the p.a. speakers blew up. We did these presentations at music venues really for fun, as a gesture and as a test of potency.

We have not done any live public presentations for many years, but for our own purposes we occasionally do internal live manifestations and also for recording.

N D: Do you think it is important to receive feedback, people writing or talking to you about the work the group produces and the sort of meaning they put with it ?

NAO: It is important in the sense that it helps generate and perpetuate interest in the group. We appreciate very much receiving feedback and we are always interested to receive reaction of any form as this indicates that you have given

financial backing or just support from other people that are interested in the work.

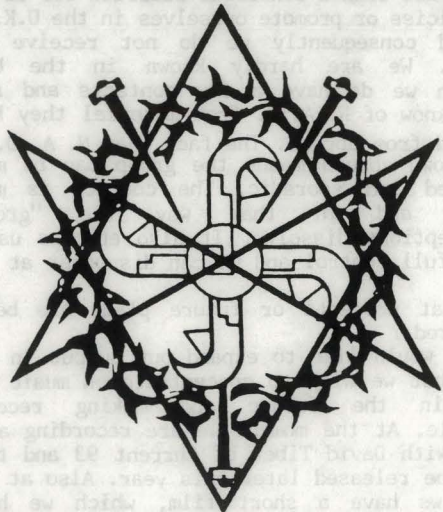
NAO: It has been a conscious decision for us not to publicise or promote ourselves in the U.K. at all and consequently we do not receive any support. We are hardly known in the U.K. although we do have a few contacts and some people know of N. A. O. from material they have received from abroad. The fact that N. A. O. is only known abroad means the group can be more fractured and sporadic. The contact is more distant and in that way the "group" preconceptions dissolve. It also enables us to retain full control and we can disappear at any time.

N D: What projects or future plans are being considered ?

NAO: We would like to expand our output in all areas, but we wish to concentrate on music and sound in the future and making records available. At the moment we are recording a 7" single with David Tibet of Current 93 and this should be released later this year. Also at the moment we have a short film, which we have

transferred onto video tape, that we would like to show at festivals and on television. We may decide to release this film on video cassette sometime in the future, so we are looking for labels and distributors who could help us with this, and also it would be suitable for release on a compilation video.

CONTACT:
 137 Broadway West
 Walsall
 West Midlands
 ENGLAND U.K.



NATURE AND ORGANISATION

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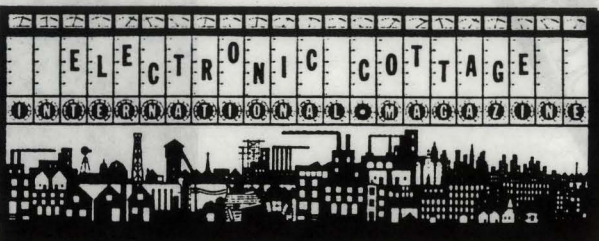
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ALASTAIR MACLENNAN



In November 1988 I took the 3 hour train ride from London to Newcastle along with Andre Stitt and Shaun Caton to see part of "Driven", a 120 hour non stop performance by Alastair MacLennan. This 5 day piece started on November 1st and ended on November 6th. The performance took place on the Quayside in Newcastle which runs next to the Tyne river.

The following interview took place during the performance inside the double-decker bus which was filled with quite a strong scent, a combination of chicken pieces and pig heads. The driven drive.

N D: Maybe we could start off by you talking a little about your work and what caused you to start doing performance.

AM : I was teaching in Nova Scotia College of Art in the very early 70's and talking to a student about surrealism in his work, but it didn't quite register and I think it had to do with the fellow's attitude to the authority of print and that something exists as history which has already passed. So one day I came in and just actualized the situation and that was the first performance.

N D: What sort of process do you go through? For instance with this piece "Driven", how do you go about developing it and what sort of thoughts come into it?

AM: At the start there's a basic concept in mind. I'm interested in motions of paradox, conflict and oppositional tendencies. How opposites meet and separate. How this happens literally, physically but also metaphorically. I wanted to use something common to people's experience of urban situations like the bus, public transport. I want to imply certain things about the human condition in the use of the bus. I painted it all white, like a blind bus. The title of the work is "Driven" with the line "one blind man can see another" or "The driven drive." It's building in paradoxes and reversals. There's also a certain interest in the Anglo/Irish situation and the conflict

there. In certain ways I'll be touching on that that more overtly and in some ways a little more covertly. Reasons for that is that if one deals simply with the Irish situation, then for many people the work gets too limited. They think that it's only about that slice of geography and that slice of history. I'm interested in something that's more all embracing rather than that which can be located in a particular time and place. So I built in ambiguities. Displacement. Trying to engender cross overs between physical food and what can feed the imagination.

N D: Like right now the scent, you become very aware of it.

AM: There's this used feeling about this space also. This open scaffolding structure where you're very aware of the physical structure, but it is open to the elements. This whole area is going to be coming down in the next year and I think yuppie apartments are going up. It means in one hand that the city will lose very much what has been part of its identity for a great period of time, the shipping and the wharf area. I'm interested in working in situations where you sense entropy and the decay. The life process are in transition and a certain decay, but also the possibility of the new manifestation coming through. Choosing known and unknown elements together. But trying to take things that are very much part of people's living experience. Not using things which are so abstracted from people's sense of everyday life that they can't get an in. Giving people the means to have an in right away and maybe building in certain poetic overlays.

N D: This is a 120 hour piece and all your pieces seem to cover a lot of time. Maybe you could talk about this.

AM: Having studied Zen has made it I suppose easier to do these very long pieces of working in performance art. Because you find that you can focus on what you're doing as you're doing it without mentally projecting about having to go two and a half days and nights with no sleep. Which the thought to many people wouldn't be a pleasant one. Having studied Zen has helped, although anyone can do them physically. It's just a question of mental attitude. I enjoy doing work on a protracted period of time because it means that you can treat things at a very different kind of pacing. You don't have the edited type of pacing that takes places in a situation where people are seated and waiting for a performance to start. The fact that there is a start and finish to this and taking place during people's waking and sleeping time means that there is a different level of mutual co-existing taking place for people who come to see the work or happen upon it and for the artist. There's the sense that although there's some kind of ritual going on there's also a sense of ordering in that it's in our time without heavy duty editing having been made by

the artist. Although one is constantly making decisions over a continuous sense of time.

N D: Have you traveled very much with your work?

AM: I'm based in Belfast, but I travel off to do the work. I do work in Belfast as well, but it's one way for me of getting out and being in other places as well. I don't like the idea of being confined one place physically.

N D: When you do pieces, do you use a lot of abandoned spaces?

AM: Again I like the contradictions and contrasts. I just recently did a piece of work in Bristol, a very white walled, pure space. It has all the associations that tend to go with art institutions. It's very interesting the difficulties in a situation like that. Because while everyone wants to help and is very generous, there is something about the institutionalizing of the art that somehow can work against it unless one is very careful. The other situation is using well worn, well used space and places that have been used for purposes very much different than aesthetic art purposes. In the work then that one wants to make in such a space, trying to work with and in relation sometimes to that aura that is set up and still hangs over these places. In the process of doing that it's something that is working in a physical situation as raw and as basic as this would allow. This wouldn't be as readily makable in a white walled institution. Although in one sense the painting of the bus can be very much like the painting of the wall. But because it's actually an object that's supposed to be driven around the streets as public transport, it brings in very different associations.

N D: Have you done much collaboration with other artists?

AM: When I'm asked I usually go along with it. Normally I work on my own because not everyone wants to work long periods of time. In collaborating with other artists very often it might be some kind of piece of work of a very different nature than I tend to make when working solo.

N D: Could you talk a little about the music in this piece which is very hypnotic in a way..

AM: Yes it is. It's from Celtic chants. It's not something that's pre-recorded it's something that I had taped and then in the mixing machine slowing, speeding and a six minute tape loop.

N D: This will continue through the whole piece.

AM: Yes. I structured so that traffic that passes, which is heavy, the sound is overwhelmed. But in quieter times you can hear it quite well.

N D: So basically you are just working with this space.

AM: Yes, work with the space, go through it. Usually I start off with a main series of objects that I might want. The work is basically about something that I have in mind. But then

most of the time is spent in trying to get the elements to integrate or to stand out, to complement or to contradict to a sufficient degree within the particular space that is existing. For me it is particularly important to do that because the visuals involved have a life independent of the intentions of the artist. On the one hand having an overall grasp of what the visuals are for, but at the same time blanking out these ideas so that you can actually see what the visuals themselves are doing. It's a question of respecting them. So sometimes in the middle of doing these works it's very much a question of just standing back and seeing what is happening.

N D: After doing these pieces do you gain retrospect or is that basically it?

AM: After a piece is done that's basically it. What tends to happen over a period of time, say two to three years you begin to become aware of certain archetypal images that keep coming through. Some things do come up again and again. I find that interesting because you begin to develop your own alphabet.

N D: Sometimes you can get trapped by it too.

AM: That's true so it's very important to keep trying with each work to have some features or conditions that are so much different from what one has done before. Just so that something like a knowing complacency doesn't overtake one in a work. The mood of this work, just having been here the past couple of days, and it's location is very different in feel from the previous work I did in this city. Constantly looking for differences as well as similarities.

N D: Do you feel like you have a structure within the framework of the time?

AM: The basic structure is 120 hours, I don't sleep and eating isn't part of it. I can drink tea and I'm here all the time. Sometimes actually doing stuff or physically making alterations in the relationships between the visual elements here or talking to people. Whatever is appropriate at the time. I'm based in this space primarily but making ventures to the one next door. That's basically it. How the thing transitionalizes visually is something one works out or feels out. I want the situation where I don't know what the final visual result will be. If I had a strong sense of what that would be, it tends to mitigate against using the time to discover.

N D: It's very interesting about the long span of time.

AM: For instance the other night we had a whole range of very long branches suspended here, but looking at it we decided it was too over the top looking. We put everything back except one. So things which take place like that where you try out things and it's a question of what works visually in relation to the idea rather than working a thing out verbally, conceptually. Very often when people do that the visuals fall down. There's a massive discrepancy between what the artist want to signify in the work and what the work itself is communicating.

N D: So you don't visualize the piece, but working with the materials.

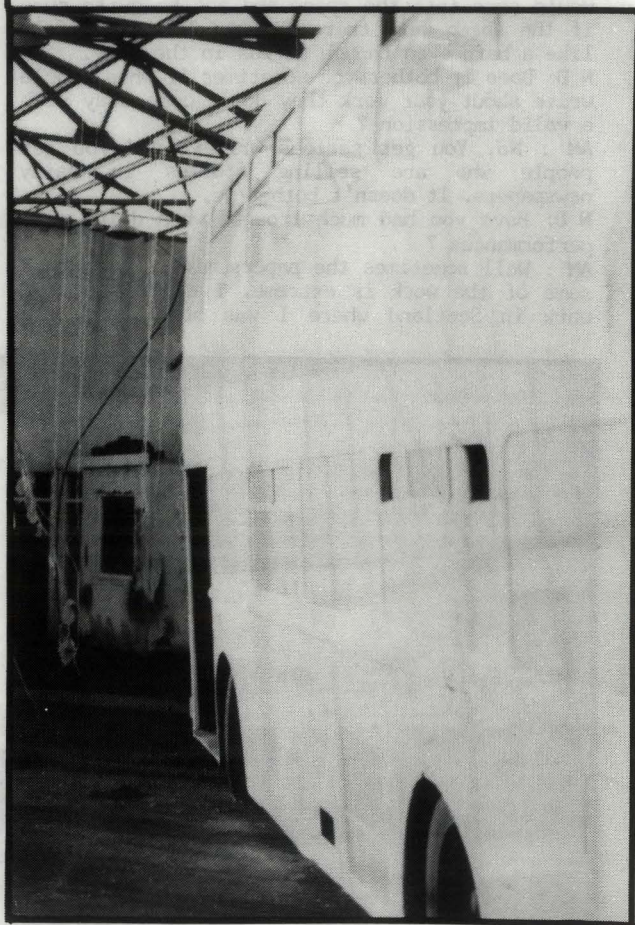
AM: Although sometimes an image will come to mind like the double deck bus.

N D: But with the bus also you explore it like the batteries, moving them out or like the bus seats moving them out into the space.

AM: Place and displace things. You can use that as a means of implying a relationship, but also invoking a sense of displacement or metaphysical associations. You can also allude to things in society that are disfunctional.

N D: The lack of sleep, does that add something also?

AM: Well apart from anything else it gives sufficient time to have the pulse and the feel of the work saturate oneself. You get very attuned to it. You begin to sense things and live the piece for a time. One of the things about doing something over a protracted period of time is that it is very much like a work in process. Linked sort of to seasonal changes. The work will have it's own seasons.



ND : Do you feel that people come away with your work with different feelings or certain things they have in common ?

AM : What I don't do is indicate that this particular object means such and such. It denies two main things. For one the material is not going to be submissive to one's idea of what it represents. On the other hand it denies the interplay and observance of people and the value of their interpretation.

ND : Like with childhood, it keeps surging up and it is a mistake sometimes to stop that.

AM : Well you can't escape your own history. Some people try to, but I find it foolish you know as you end up fighting yourself. It's counterproductive.

ND : Is this your first time in Newcastle ?

AM : No, I've been here two or three times before. The last piece I did here was also for 120 hours. A very different physical situation, working indoors with lots of hospital beds and different sounds, "Land of Hope and Glory" played at quarter speed and sheep sound. People would come into the space and not be quite sure if the sheep were there or not. The place felt like a barn even though it was in the city.

ND : Does it bother you sometimes if when people write about your work they don't come away with a valid impression ?

AM : No. You get serious writers and you get people who are selling stories in daily newspapers. It doesn't bother me.

ND : Have you had much trouble when doing your performances ?

AM : Well sometimes the papers might think that some of the work is extreme. I did a piece of work in Scotland where I was nude doing the

piece and there was this incredible furor. It was no big deal, but the particular piece of work required that one be just naked. Something that made a good story and that was annoying. Sometimes they misquote what you actually say. They use quotation marks around several words, some of which you did say but others that you certainly didn't which can distort meaning.

ND : You get a lot of support here now in the U.K. ?

AM : Yeah, it's been coming through recently.

ND : When you first started did you pretty much go it on your own ?

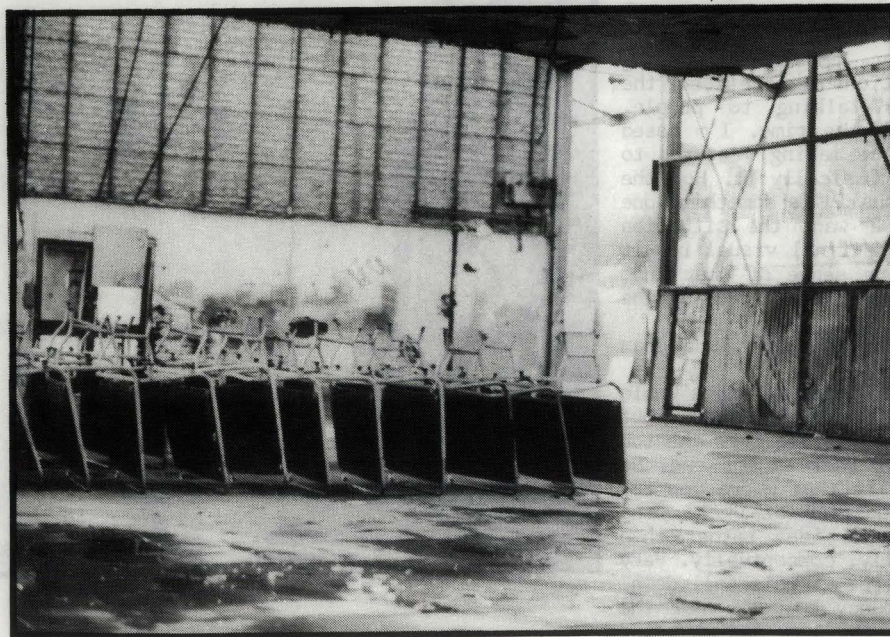
AM : I got a lot of hassle at the start. If you do work that seems pretty unusual in a particular location you can have a hard time. Until such time that people realize that you are serious about it and won't go away. Then they just might begin to see it in another light.

ND : Actually look at the piece.

AM : That's the situation that has happened in Belfast over the years.

ND : You also teach in Belfast.

AM : I'm running a graduate course there in fine art and have a small group of about 10 students. I also do talks and seminars for a whole bunch of students. If you are involved in a teaching situation, you're involved with other people who are making creative work as well. In order to do the job well to be a good teacher you have on the one hand to be somebody who can try to understand what the person's work is about. Which means that you have to put yourself in their situation. I think it is useful to some artists to be able to teach because what is required is that you use what you already know yourself as a practicing artist. You can forget



**Photos
shot
during
"Driven"**

about yourself and your own creativity by teaching and just allow yourself to be absorbed in trying to solve problems of these other people. There's a different kind of active/passive relationship involved from what might take place upon doing ones work fulltime and nothing else. It also means that when you come back to your own work, because you have gone through processes and trying to communicate verbally and conceptually with people that you come back and can see your work a little differently. You can begin to utilize things used in your teaching situations and applying them to your own work. You can look at your work and be surprised yourself.

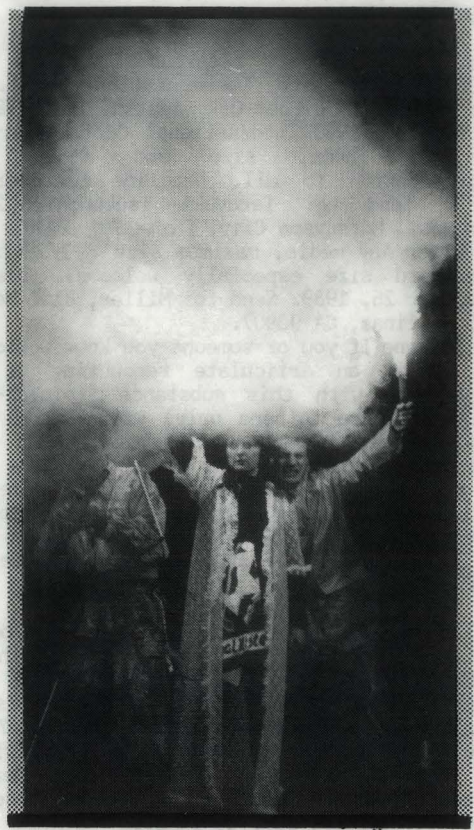
Contact:

Alastair MacLennan
Dept. Of Fine Art
University Of Ulster At Belfast
York St.
Belfast BT 15 1ED
Northern Ireland U.K.

From May 23rd to July 6th Andre Stitt, Tara Babel and Shaun Caton did a series of performances in Texas and California as part of the "Hardcore Live Art Tour" which traveled to Houston, Austin, Dallas, Los Angeles, Santa Monica and San Francisco. A report of this tour will appear in **N D 13**.

Carolee Schneeman taught two courses at the University of Texas from Jan to May of this year. She has been active with performance, film and other mediums since the 60's. An interview will appear in the next issue.

HARDCORE PERFORMANCE TOUR U.S.A.



Also planned for **N D 13** will be an interview with Alvaro "The Chilean With The Singing Nose" who founded Squeaky Shoe Records and currently lives in West Germany. Also there is to be a feature on Liget Gallery based in Budapest, Hungary which has put on many vital exhibitions. There will be interviews and features that are still as of yet tentative.

In September of this year Monochrome Bleu plans a tour of the U.S.A. with three dates in Texas.

MAILART

SHOWS

[] **My Nose** What does your nose look like ? Send to: Will Kührt, Ebelinstr. 1, 2100 Hamburg 90, WEST GERMANY.

[] **Kissing** Mail art gallery show Feb 1990. Visual and literary references for the theme KISSING appreciated. Documentation to all. Send to: Honoria, 906 Post Oak, Austin, Texas 78704.

[] **Art Core 1990** International Contemporary Art Project. Theme, size and media free. Documentation to all. Deadline December 31, 1989. Send to: Teruyuki Tsubouchi, 2-7-46 Kamogawa, Matsuyama City, Ehime 791 JAPAN.

[] **Water** Any media, maximum size 8 1/2" by 11" (postcard size especially welcome). Deadline November 26, 1989. Send to: Miller, 8101 Messick Rd., Salinas, CA 93907.

[] **Toluene** If you or someone you know would like to submit an articulate recounting of your experience with this substance (toluene-based glues or pure toluene only) write: Bill Wiad, 5649 College Ave #1, Oakland, CA 94618. To be published in 1990.

[] **Mail Art Now '89** Open theme, any size, any medium. No returns with documentation to all. Deadline October 31, 1989. Send to: Kikuko Aono, 4-3-7 Chifunemachi, Matsuyama-City Ehime 790, JAPAN.

[] **1492-1992 Europe-America** In Genoa where Columbus was born there is to be an International Mail Art Exhibit on the theme - AMERICA. How do you feel hearing this word ? power? sadness? freedom? metropolis? pop art? beauty? indifference? or what else? Send any visual work along with a short description of your way of life (in your language) Deadline October 12, 1989. Send to: Andrea Pugliese, Via Dattilo 8, 16151 Genoa, ITALY.

[] **Give Up Art** For information about all of this write: T. Marvin Lowes, Eskivaude Village, Allihies, Bantry, West Cork, Republic of Ireland.

[] **Art Is Money** A no deadline postal project. Write: Ben Allen, 1 Carnhill Avenue, Newtownabbey, County Antrim, NORTHERN IRELAND, BT36-6LE.

[] **Information Virus** A magazine with the purpose of being a central publishing point for political public art created with the purpose in mind of being copies on decentralized copy machines for distribution all over the world. Write: INFOMEME Labs Inc., PO Box 5890, Athens, OH 45701. FAX# 614-593-2485.

[] **Wilds Of Africa** Africa Mail Art Benefit exhibition to be held in the fall of 1989. Open format and size with documentation to all. Deadline August 31, 1989. Write: Marla UPS Mona and Jeffrey Nells Roloff, Studio 14, 315 Laurel Pl., San Rafael, CA 94901.

[] **Taboo** 8 1/2" X 11" size preferred on the theme "Taboo". Deadline December 24, 1989. Write: Bruce Szathmary, PO Box 5170, Kalaoa-Kona, HI 96745.

[] **Stone Mail** Make a letter on a stone, about a stone, with a stone. Send to: Eugeniusz Jozefowski, ul. Kamlenna 33/4, 53-307 Wroclaw POLAND.

[] **The Bat And Your Head** Maximum size 10 1/2" X 15" with documentation to all. Deadline December 12, 1989. Send to: Miroslav Janousek Jr., Leninova 673, Prague CZECHOSLOVAKIA.

[] **Birthday Party** Third Annual Mail Art Exhibit. Any media, 5" X 8" or smaller. No returns with documentation to all. Deadline October 15, 1989. Send to: Mail Art, Kent Parks Department, 220 4th Avenue South, Kent, WA 98032-5895.

[] **DEenvelopement Wastesaper** is looking for sequences of 0 to 10 pages, be they a series of graphix, animation or narrative to be photocopied and perfect bound in an edition of 100 in late 1989. Deadline is end of November. Send to: Bomb Shelter Props, PO Box 12268, Seattle, WA 98102. Include SASE for return of work.

[] **Women Are Wonderful** Send original photo(s) with max size of 10 X 15. Include the woman's name. Deadline December 1989. Send to: Naud Jean-Pierre 46, Rue Lafayette, 63200 Rion, FRANCE.

[] **Condomail-art** Send all material about condoms - packing, advertisements, drawings, condoms etc for AIDS poster. Send to: Franziska Pfeiffer, Choriner Str. 2, Berlin 1054 DDR (EAST GERMANY).

[] **My God What Have We Done?** Mailart project. Deadline November 30, 1989. All media free, project about this world. Send to: Alozen, I.M.A.M. pr. 3, PO Box 215, 13100 Vercelli, ITALY.

[] **Family Album** Size 10 X 15 cm (postcard). Deadline July 31, 1989. Send to: Candida Godoy, Caixa Postal 2866 / CEP 01051, Sao Paulo SP, BRAZIL.

[] **Wine** Deadline September 8, 1989. Documentation to all. Exhibition to run Sept 29 to Oct 27. Send to: Art + Print Gallery, Andreasgasse 9, A - 1070 Wien, AUSTRIA.

[] **Hamlet** What does Hamlet mean for us today ? Send you answer, any size or medium. Deadline September 15, 1989. Send to: Pfalztheater Kaiserslautern, Am Fackelrondell, 6750 Kaiserslautern, WEST GERMANY.

[] **Transport/Transit Junctions** an international mailart project. Size and material free. Deadline Nov 15, 1989. Exhibition in December at the Palthehuis Museum in Oldenzaal. Documentation to all. Send to: Jenny de Groot, Elisabethstraat 69, 7555 JD Hengelo, Holland.

V2 ORGANISATION



N D: Could you start out by giving some history and background of V2 ?

The V2 Organisation has brought several innovative events of "manifestations" to the small town of 's-Hertogenbosch. These events have brought needed focus and attention to the activity of new and alternative art, networking and communication. V2 Organisation has created a forum for needed discussion and exhibition of vital ideas and concerns. The following interview took place through the mail with Alex of V2.

The photo above is from "Installation for the Instable Media" (1988).

V2 : V2 started up in 1981. We squatted a big building in the center of town where we could realize our plans for activities, working places and room to live. We were very active in that period in searching for ways in presenting multi-media orientated works of artists and musicians. As most of us were painters and musicians, we started to make events which combined these media. In that period we weren't by ourselves in these thoughts. All over Western Europe there were groups of people who squatted buildings and started up ideas, in the spirit of the end 70's and beginning 80's. It was a very active period in which everything was possible. Of course this couldn't last because after a few years it became clear that the goals we strived for in that period were only in the mind of the smaller group. Many just were there because it was the "fashion" at that time. In 1983/84 we felt the need to get more into theory because it was clear that action alone couldn't give food to our thoughts. Since then we made a combination in our activities and our own work. We "internationalised" more since 1985 and built up a network with people from all over the world. Some are sometimes invited to take part

in our programs and sometimes ourselves go abroad to realize some installations.

In the beginning there were about 6 people involved in V2, most of them moved to Amsterdam after 1984. A small group stayed in 's-Hertogenbosch and realized V2 as it is nowadays, of course with the help of new people who started at V2. Now we have an old factory in the center of town in which we have beautiful rooms to realize our plans. We organize activities, realize multi-media installations ourselves and also have a working place for people who like to work with electronics in art and music.

N D: What sort of financing or support does V2 receive ?

V2 : In the first five years we could finance most of the activities by money we got from the people who visited V2. Later we found ways to get money from the ministry of culture. But we have never been a financed structure. Almost every year we put in a lot of money ourselves to even the balance. But in exchange for this we get a lot of food for the mind by meeting people and exchanging ideas, works and etc. Till today we have survived financially and I think this survival is thanks to our strong will in working out new thoughts and fresh ideas in art and music.

N D: What are some of the main interests of V2 ?

V2 : In the last four years we got more and more interested in the use of electronics in art and music. It also occupied our thoughts in our work in which more and more electronic parts were used. I think it's a logical process if you know our interest in interactive processes, already since we started working in art and music. Even with paintings we realized installation forms which mostly had some kind of interactive aspect in it. There are many other reasons why we got so interested in electronic media, to get a better idea about this one should read our "Manifesto for the Unstable Media" (electronic media). I could write several pages in your magazine about our thought towards art and electronics.

N D: Are there very many independent spaces in Europe like V2 ? Is there much collaboration between them ?

V2 : To be honest I must say that there aren't so many independent spaces in Europe. Maybe in the eye of an American it seems to be many, but in reality there aren't so many of them. But with those who regularly organize we have contact and sometimes exchange as part of our programs. As a matter of fact we are working at the moment on a big manifestation in which 8 independent places are involved. This manifestation will finally take place in Rotterdam for two days and will even be broadcast live by the national radio. Eight hours live on radio with V2. Club Moral. NL

Centrum and Appollohuis involved. I noticed that most independent places are centralized in Holland, it seems a bit odd but it is a fact. The situation in Holland is good in comparison with other European countries who mostly have only two or three independent places in their country.

N D: What are some upcoming projects that V2 will be involved with ?

V2 : This year we hope to realize some manifestations. One will be focused on the theme Synesthetics (the working of one of your senses by stimulating another sense). Another will be focused on the use of electronics in art and music. The third is still open. In between these manifestations we will organize some events of only one day or night with people who work with audio-visual media. In May for example we invited Lt. Caramel from France to realize two installations and to do a concert with them. The Haters will probably be invited again to realize a project for a big manifestation. The Anti-Group (U.K.) is working at the moment on a very special audio-visual event in which the idea of synesthetic experiences is very important. They work very well with computers, video, light and sound. Hopefully we will be able to get them over. Besides these activities which will take place in V2 and in town in special locations (like a building which is still in a skeleton state, so it can be used for projections over the city), we will realize three installations by ourselves in some cities. We can only realize three installations a year because of the complicated techniques and the intense use of different media in one installation. And of course also because we have to put a lot of time in V2 itself. Yes, we really need some good people to work with us, but unfortunately we live in a small town which means that there is only a small potential group for this. Hopefully there will be people in the future that will find V2 worthwhile to stay some time in our town to cooperate with us.

BEWEGING

TIJD

RUIMTE

N D: What sort of audience do you attract ?

V2 : Our audience is widely spread. As I said before we live in a small town and only few people from this town come to visit our activities. But V2 is very central in Holland. It is only one hour to Amsterdam, Rotterdam, Antwerp and Brussels in Belgium, Dusseldorf and Dortmund in Germany. Even from the north of France people come over for our activities. That's one of the reasons we chose to put most of our energies in realizing manifestations because here people can see and hear many things in a short period and also ideas can be better worked out in these manifestations.

Lately V2 is doing very well and our programs are rather well received by our audience. This is different with people who only know our name from talking. Especially with elderly people our name isn't very well received, but that's ok with us.

N D: What are some of the problems that V2 faces ?

V2 : Our main problems are mostly how to finance our plans. Until today we have always been able to realize our plans, but it took an incredible amount of our energy which could have been used for better things. Another problem we have to deal with is how to find new people to become involved in our organisation. We live in a small town (90,000 inhabitants) which makes it difficult to get newcomers with fresh ideas for V2. Until now we solved this problem by inviting people to help us for only a certain period. For example when we organize a manifestation about synesthetics we invite two people who can advise us in this field, of course people who look from a different angle to this matter than we do. Because it is only for a certain period, this still works fine. Another problem, which is a problem for all organisations and people who work on unconventional matters, is how to present your plans and ideas to the outside world. V2 has always worked on how to use the media. This is of course a problem on which we like to work on, although it's very frustrating once in a while because the media is incredibly closed for art and music (at least in Holland). Especially for more extreme expression forms, it's almost impossible to present these thoughts, works and ideas.

**V2 Organisation - Muntelstraat 23-
5211 PT s'Hertogenbosch -
The Netherlands.**

MANIFESTO FOR THE UNSTABLE MEDIA

We strive for constant change; for mobility. We make use of instable media, that is all media that operate with electric currents and frequencies, such as motors, sound, light, video, computers and so on. Instability is inherent to these media.

The quantum mechanics has, among other things, proved that the smallest elementary particles, such as the electron, consists in an ever changing form. They have no stable form, but they characterize themselves by dynamic mobility. This instable lively form of the electron is the basis of the instable media.

The instable media are the media of our days. They are the show-pieces in our modern households. We propagate its comprisable use instead of the often practicable misuse of these media.

We love instability and chaos, because this is progress.

We don't see chaos as the struggle for life, but as an order which is composed by countless fragmentary orders, which differ among themselves and where the prevailing status quo is only a short counterpoint.

The instable media move within the concepts "Movement-Time-Space", by this they posses the possibilities to combine more forms and contents within one piece of work. Instable media are a reflection of our pluriform world.

Instable media characterize themselves by dynamical motions and changeableness. This as contrasted with the world of arts, that reaches us through the publicity media, which has come to a standstill and became a budget for collectors, officials, historians and critics.

Art must be destructive and constructive.

[] **Myths and Legends of the Post-Modern Era**
Deadline Jan 1, 1990. Send postcard, cassette or other. Send to: Republique da Funlovia, c/o Hal Tatelman, 6158 E. Pratt St., Baltimore, MD 21224.

[] **Everything Into Universe's Nothing** Send 50 copies with max size of B4. Deadline Sept 30, 1989. Documentation to all. Exhibition in November 1989. Send to: Aleph, c/o Giorgia Malossi, Via G. Bont 8, 40047 Riola (BO) ITALY.

[] **Venus Or Aphrodite** Size A4. Deadline Sept 8, 1989. Documentation to all. Send to: shinOH!NODera"v", 1-23-1 Wakagi Itabashi-Ku, Toyko, JAPAN.

[] **Terrapin Syndicate** Lot Duran no 3, 40120 Pouydesseaux, FRANCE. Send IRC for current mailart news and projects.

[] **Salon** Send postcards and souvenirs from non-existent places. Deadline Sept 15, 1989. Documentation provided to all. Send to: Salon, 305 W. Magnolia - Ste 386, Ft. Collins, CO 80521.

[] "Art is long, life short, experience deceiving." No size or material limit. Deadline Sept 30, 1989. Send work to: Mail art c/o Munson-Williams-Proctor Institute School of Art, 310 Genesee St., Utica, NY 13502.

Information

Artware c/o Uwe Hamm, Taunusstrasse 38, D-6200 Wiesbaden, WEST GERMANY. Distributes a wide variety of cassettes, records and magazines.

WREK Georgia Tech Student Radio. Atlanta, GA 30332. Phone (404) 894-2468. They play a variety of indies.

WRPI WRPI Plaza, Troy, NY 12180. They put out "The Repeal of Decorum" which publishes information about the station plus interviews and news. They play a variety of material.

S.J. Organisation c/o Pascal Dauzier, 11, rue Fenelon/B16, 75010 Paris, FRANCE. They carry an extensive catalog of tapes and records from mostly US tape labels.

XKurzhen Sound Michael Jackson, State House PO Box 207, Boston, MA 02133. Write for cassette catalog.

J.S. Laboratories PO Box 710147, Houston, TX 77271-0147. Write for catalog of their current tapes.

GGE RECORDS PO Box 5088. Kent, OH 44240. Write for current catalog.

Automating Again Show done by Roger Moneymaker on FM90 WEVL in Memphis. A variety of strange and wierd music is played. Write: Rolmo, PO Box 41112, Memphis, TN 38174.

KRUI 89.7 "Curious Music". Write 897 South Quad, University of Iowa, Iowa City, IA 52242. Also home of "RadioStatic" by Lloyd Dunn.

K Box 7154, Olympia, WA 98507. They put out a large one sheet catalog with such groups as Beat Happening, The Go Team and many other cassettes and records.

The Courier de l'Escout Contact: Bernard Dagnies, rue de l'Yser 2, B 7540 Kain, BELGIUM. Send your news and releases to the above address for publication and review in this daily paper. **S.T.I. Apdo. 956, Zaragoza, SPAIN.** Write for their current catalog of S.T.I. productions and the many independents they carry. S.T.I. also publishes "Particular Motors".

Anne Gillis If you know the contact address for her please write: Joe Ling, 408 Gresham St., Marlin, Texas 76661. Also let him know if you know where to find any of her records.

Corrosive Tapes Peter Moreels, 5, Terrasse De La Mdeleine, 7500 Tournay, BELGIUM. Write for current catalog.

The Sound Of Mail Art Send cassettes to Archiva Forteana which will be on Radio Progress and on the yearly mail art expo. Send to: DE DECKER Geert, Kerkstraat 290, 2698 Tielrode, BELGIUM.

The Home Taper c/o LVCB, PO Box 146, Allentown, PA 18105. For airplay on WМУH 91.7 FM send your cassettes to the address above.

SUB POP 1932 1st Ave #1103, Seattle, WA 98101. Write for current catalog. Carry such groups as Green River, Mudhoney, Girl Trouble and many others.

Cassette Mythos PO Box 2391, Olympia, WA 98507. Send your cassette news to this address as well.

Electro-Industrial-Experimental Contact Andreas Vogel, Haupstr. 18, 4630 Bochum 7, WEST GERMANY.

They are interested in live tapes, demo tapes and bands to take part in their compilations.

X-Communication PO Box 28543, Providence, RI 02908. Now going by title of "A State Of Flux".

They are involved with tape compilations and also do radio programs on **WCOW-FM**.

ROIR 611 Broadway, Suite 411, NY, NY 10012. Write for current catalog of cassette-only releases.

Heartland Music Marketing PO Box 5591, Coralville, IA 52241-0591. Recently released "Impressions" by Duane Isaacson. Write for more information.

The Arbeit Group New address is PO Box 268436, Chicago, IL 60626. Write for current progress report and material available.

PUBLICATION DISTRIBUTORS

Write for current catalogs. Good idea to send an SASE or \$1.00 to cover costs.

FLATLAND 2550 Shattuck Ave. #56, Berkeley, CA 94704. Beautiful informative catalog to carry about in your pocket.

See Hear 59 E 7 St, NYC 10003. They carry various magazines, some tapes and more.

The Primal Plunge 107 Brighton Ave., Allston, MA 02134. Catalog from Boston's only alternative bookstore.

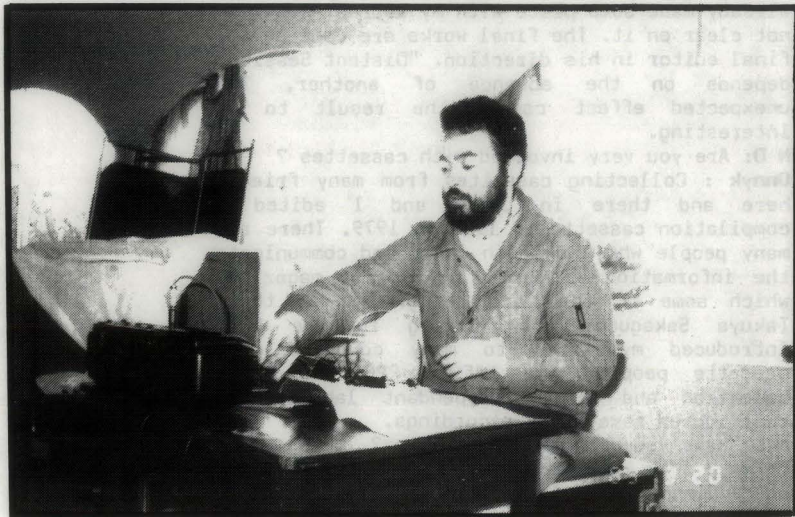
Floating World 742 North Cherokee, Hollywood, CA 90038-3506. They carry cassettes and magazines.

Spilled Ink Distributing PO Box 70672, Seattle, WA 98107-0672. They carry independent publications.

Bomb Shelter Props Po Box 12268, Seattle, WA 98102. Send for current catalog of titles.

O N N Y K

Onnyk is a sound performer who recently took part in the International Kafka Festival held in Hachinohe Japan titled "Kafka Colloque '89" which took place over a week during March 1989. Onnyk has worked with many different musicians in Japan and has worked on collaborations with other musicians around the world. Follows is an interview conducted through the mail.



N D: Could you first talk a little about your history ?

Onnyk : There are some different points in past and present works of mine. A few years ago, I was doing various kinds of "forms". There was a kind of rock band (like Genomagnon/Monomagnon and Ice) and solo overdubbed recordings for experimental sound (Anode-Cathode the imaginary fictitious group or appearing as Onnyk's solo composition) because having few chances to play only improvisation with various instruments and various people, including the musicians from overseas. I always think and compose the two opposite elements and wish to mix them to one phenomenon. The first element is beyond description, over the notation, unrepeatable, changeable, flexible, fragile and so on. It's the main character of improvised things.

The second element is very fixed, notative, stable, repeatable, easy to describe (or we have had the formed method to record it), established and so on. It's the main character of composed works. I developed the conceptions of these elements. The first elements always invade the second element's field and the second is always developing its domain, though it will never win over the first. For instance, the instruments, especially produced from the necessity of musical theory, like saxophones belong to the second. But each saxophonist tried and discovered the non theoretical method to play it. Hans Reichel, the unique German guitarist, told me that some American offered to buy the

copyright of Reichel's special guitar to copy and sell the Reichel model. Hans didn't sell the copyright. His unique guitar was not born by his theory, but by his experiments.

Modern composers always get inspiration from the various popular or ethnic music, but these kinds of music don't need the composers. Every composer is doing a kind of improvisation in his mind.

Now I am always working in improvisation with various instruments or non-instruments. My equipment is prepared electric guitars, prepared steel guitars, kitchen utensils, various cassettes and cassette recorders, tenor, alto and soprano saxophones, junk, odds and ends. To play ordinary instruments is similar to using praphenalia in grooming myself. It's easy and fun to play them than play or make the sound with non-instruments. I need to play it very carefully. I escape the sound of non-instruments by musical theory.

N D: You have done a lot of collaboration with other musicians. Could you talk about this ?

Onnyk : I've done a lot of collaborations through the mail. I call it "Distant Session". I and some of my friends were influenced by Gavin Bryar's "1-2, 1-2-3-4" on the Obscure record series or "Kew Phone" (John Greaves and Peter Blegvad). They are a kind of "Distant Session" I think. The collaborators are in Japan and from other countries. They are; Ralf Wehowsky (member of P16 D4 in West Germany), Wolfgang Wiggers (member of WDMK or Die Kastrierte Philosophen in

West Germany) and so on. I edited the cassette of "Distant Session's" for 5th Column Tapes. All pieces on this tape are collaborations done through the mail. Selektion in West Germany had distributed the album called "Distruct", which includes my source. Maybe Zan in the USA has already made some piece with my source, but I am not clear on it. The final works are done by the final editor in his direction. "Distant Session" depends on the absence of another. The unexpected effect causes the result to be interesting.

N D: Are you very involved with cassettes ?

Onnyk : Collecting cassettes from many friends here and there in Japan and I edited a compilation cassette in 1978 or 1979. There are many people who know each other and communicate the information with mail and small magazines which some of them are doing. One of them, Takuya Sakaguchi, now living in the USA, introduced my works to many countries and cassette people like LAFMS, PPP etc. PPP, Selektion and other independant labels have distributed some of my recordings.

N D: Have you performed much live ?

Onnyk : I've done many performances in front of an audience. But last year I didn't play so much, instead of playing I've written some studies on John Zorn, sound sculptures and basic philosophy on performance. Writing sometimes for some magazines is also a performance and getting more readers than members of an audience.

N D: What are some of your upcoming projects ?

Onnyk : This year I am planning three concerts. This first is a solo concert of Keiji Haino, a Japanese guitarist who played with Fred Frith, Christian Marclay and David Moss. I will join with a performance of myself. The second is the concert of "Nachtluft", the improvised music trio from Switzerland. I will also join to play. The third is a solo concert of Takashi Kazamaki, the percussionist, one of my old friends. He was the collaborator with Tom Cora, Peter Kowald, Danny Davis, Kettie Oloonie and also Onnyk.

Besides these concerts I will edit my tape and produce one maxi single of two of my friends, separated solos in one record. It will be a sort of rock. The conceptions of these plans are various. I will make it clear by writing some continued studies.

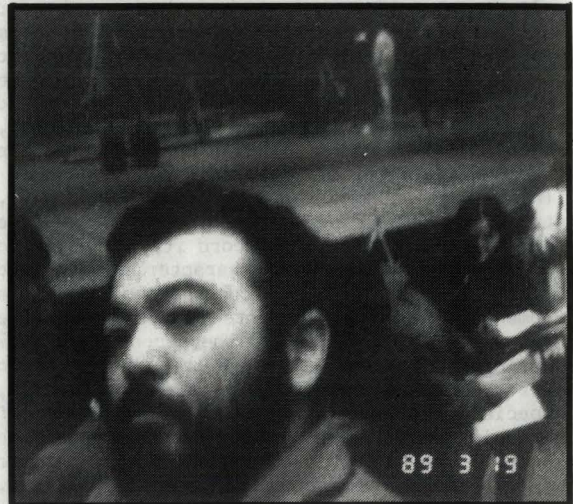
Contact:

Y. Kinno
7-10-31 Nakano
Morioka Iwate
020 JAPAN



Onnyk is a sound performer who recently took part in the International Kaito Festival held in Kaito, Japan, titled "Kaito Colloque '89" which took place over a week during March 1989. Onnyk has worked with many different musicians in Japan and has worked on collaborations with other musicians around the world. Follows is an interview conducted through the mail.

Mr. Could you first talk a little about your history ?
Onnyk : There are some different points in past and present works of mine. A few years ago, I was doing various kinds of "forms". There was a kind of rock band (like Genesha/Monogram and Jco) and solo overplayed recordings (for experimental sound (Arde-Exode the intensity of sound) or appearing as Onnyk's solo (condition) because having low chance to play



89 3 19

Concerning the events which occurred around the "Hiroshima Shadow Project" there is an excellent booklet published by John Held Jr. titled "Japan Travel Diary" which highlights a lot of the activities during July and August 1988. A beautiful and informative booklet designed by his wife Paula Barber.

Contact:

Ruggero Maggi
C.so Sempione 67
20149 Milano
ITALY

John Held Jr.
Modern Realism
1903 McMillan Ave
Dallas, TX 75206



88HIROSHIMA SHADOW

(from left S.SHIJIMOTO,D.DALIGANO,R.MAGGI,G.BARAOT,R.COHEN in front J.HELD Jr. R.KOBASHI was on his shoulder and took this picture.)

S T E E P L E

& E

G L O B E

Steeple & Globe is a Japanese cassette label which is now making a lot of music activity in Japan known. Recommended for the adventuring listener. Each cassette costs 1,500 Yen or \$10 (US) plus \$3.00 airmail postage. They are also open to exchanging cassettes. Here is a selection of some cassettes from their catalog:

Psychic Exchanges is a cassette which features selections from live performances. Members are Yanagawa and Okazaki and features guests John Zorn, Ikuo More, Tom Cora, Kamura and others. Improvisational exercises which squeeze the head.

Takeo Suzuki "Howling Music Vol 2" Minimal high pitched frequencies constructed together in a structure using several tape-recordeds, voice and violin. A very ambient feel to it and hypnotic structure.

Takeo Suzuki "Exercise Of" Tracks recorded in 1984 which uses very minimal instrumentation such as a warping flute or minimal electronic sounds. Like hearing several mantras.

Ken'ichi Takeda

"Inventive Improvised Inflexions" A very beautiful work using Taisho-goto, a traditional Japanese string instrument. Very magical and even haunting.

Fred Frith "Feb. 23, 1988" A live solo performance using conventional electric guitar.

Amplitude/Dislocation Features two live with several musicians such as Issei Furuta, Kazuhito Itoh, Tomohiro Sekido, Toyohiro Okazaki, Yoshinori Yanagawa and Takeo Suzuki. A very warped out jazz feel to it using violin, keyboard, alto sax, noise modulations and more for a scratchy and piercing sound.

Contact:

STEEPLE & GLOBE / COS
c/o Toyohiro Okazaki
Tachikiri Higashi 25
Imaise-Cho Honkanbe
Ichinomiya
491 JAPAN

PUBLICATIONS

The Affiliate [4322 Cleroux, Chomedey, Laval, Montreal CANADA H7T 2E3] (\$20 for one year) Small booklet which provides a listing of publications and contacts. A publication where the readership takes part in submitting comments and more.

Aileron "Vowel Movement" [PO Box 891, Austin, TX 78767-0891] (\$2.50) A literary journal published twice a year. This issue features words and prose from over 29 artists, many from Austin and beyond. A good collection of work.

Aint Jack [5054 E. Weaver Place, Littleton, CO 80121-3520] Publishes small xerox booklets and postcards. Send a large SASE and see what you get.

American Kite [480 Clementina St., San Francisco, CA 94103] Glossy news magazine with information and facts about kites. Subscriptions are \$10 for a year.

Aquarium Wide Angle Landscapes [Bomb Shelter Prod., PO Box 12268, Seattle, WA 98102] Excellent Small chapbook by Mike Miskowski with Mach art and streaming prose that wish through the head.

The Assault On Culture: Utopian Currents From Lettrisme To Class War. By Stewart Home [Aporia Press and Unpopular Books Box 15, 136 Kingsland High Road, Dalston, London E8 2NS] Covers the ground from The Lettriste Movement to Situationist International and on to Fluxus, Punk, Mail Art, Neoism and on to Class War. Good amount of information and ideas tossed about in which to give the reader other ways of viewing in what they might be involved with.

10-22-38 Astoria [ASFI, 349 West Street North Apt #3, Orillia, Ontario, CANADA L3V 5E1] (\$7.00 postpaid. Make checks to Colin Hinz) Publication which honors the Golden Anniversary of Xerography. Contents made up from more than 40 contributors.

AU Number 95 [1-1-10 Koshienguchi, Nishinomiya Hyogo, 663 JAPAN] Large glossy one sheet full of mailart news, projects and AU activities.

Bad News Bingo Issue 4 [4815 Shoal Creek, Austin, TX 78756] Contains interviews with Chris Gore, Softee Godee Testee, Agony Column and one with Steve Douglas and Hugh "Bod" Boyle. Collage and film reviews round out the issue.

Bananafish [c/o Seymour Glass, PO Box 3255, Berkeley, CA 94703] Nice looking full magazine containing interviews with Three Day Stubble, Tragic Mulatto and Caroliner. Also contains reviews and contacts. A lot of work went into this issue.

Banana Rag No 24 [PO Box 3655, Vancouver, B.C. CANADA V6B 3Y8] (4 issues \$12) 4 page sheet of networking information, mailart shows and information on taking part in the International Art Postage Stamp editions.

Box of Water [103 York St., San Francisco, CA 94110] (\$3.00 ?) A magazine which has dedicated itself to the xerox image. A wonderful array of images by various artists highlighted by its clever format. Exciting images with reviews and contacts as well.

Brouhaha Issue 7 and 8 [PO Box 152, Honolulu, HI 96810] (\$2.50 postpaid) Both issues are a cultural collage which contain some clever work, comics and a lot of strange items to worry about. Pages are by different artists.

Burning Toddlers [Frank Publications, PO Box 56942, Phoenix, AZ 85079] (\$2.00) Contains a variety of writing and artwork from several contributors. They are open to submissions as well.

Certain Gestures [55 Perowne Street, Aldershot, Hants, GU11 3JR ENGLAND] (40p) Small arts pamphlet with work from several other artists such as Karen Eliot, David Tiffen, Susan Smallwood and others.

Chemical Castration [Worner Center, Box 1979, 902 N Cascade, Colorado Springs, CO 80946] (\$1.00) Contains interview with Hullabaloo and the Angry Samoans.

Circle-8 [International Ctr for 8mm and Video, 10-R Oxford Street, Somerville, MA 02143] (\$4.00) An index to 8mm and Super 8mm filmmakers in the US and Puerto Rico along with film titles by each filmmaker. A good source for contacts.

The Cryptical Oyster [Michael Schwartz, POB 289, Auburn, AL 36831-0289] (\$1.00) Prose, statements and various thoughts fill these pages from Drug Laws to Termites.

Cult Comix #10 [Mumbles, PO Box 8312, Wichita, KS 67208] Booklet of prose, artwork and comics from several artists for the bad boy in you.

The Dead Milkmen Newsletter [PO Box 58152, Phila, PA 19102-8152] Tour dates, news and fan mail.

Dog That Bit Son/First Hand [Eileen Arrow, 66 Edna Avenue, Levittown, NY 11756] (\$2.00) 12 pages. Great to leave this booklet in the bathroom for unsuspecting guests. Ideas from strange dreams.

Dreams [PO Box 131, Block Island, RI 02807] Magazine of graphic collage.

Electronic Cottage [Po Box 3637, Apollo Beach, FL 33570] (\$3.00 postpaid) Premier issue which contains information and news on Al Margolis, If, Bwana, N D, Deaf Eye and much more. Plus loads of cassette reviews and news. Dedicated to the home tapers and cassette culture. A much welcomed addition to the spreading of information and news.

Estudio [Sheila Holtz, The Institute, Box 18, 111 North 49th St., Philadelphia, PA 19139] A contributor sponsored alternative arts magazine. Various contributors mail in 105 copies of an artwork and then they are bound and each artist gets a copy. Write to see about submitting or obtaining these issues. Really well done with a variety of images plus reviews and interviews.

Factsheet Five [Gunderloy, 6 Arizona Ave, Rensselaer, NY 12144-4502] (\$2.00) Well if you enjoy reading loads of reviews of magazines then you will love this one. The yellow pages of independent magazines. They also review quite a lot of cassettes as well as videos, paintings, T-Shirts and other stuff Mike gets in the mail. An essential guide.

Fenici [Comissariat, Apartat 430, 43200 Reus (Baix Camp) Spain] One of the most beautiful magazines around with issue 6 containing articles and interviews with Marisa Diez De La Fuente, Leopold Sedar Senghor, Conrad Schnitzler and more plus an album by La Zona. Text in Catalanian but comes with English text in separate booklet. Recommended and well worth the trouble of sending off for.

Fermenti [via B. Cairoli 24, 85028 Rionero (PZ) ITALY] (2000 lire) Text in Italian with articles and interviews with Diaframma, 666, No Fun, Arthur Machen, Umbria Rox plus reviews and more.

Finding The Dog by Dan Raphael [Bomp Shelter, PO Box 12268, Seattle, WA 98102] (\$2.98) A collection of prose that are great to read after a good drunk making your mind spin off in a dozen directions.

Gestalt [Anti-Matter Publishing, 426 Clough St., Bowling Green, OH 43402] (\$2.00) A very nice looking magazine with artwork and writings throughout. They are interesting in submissions as well.

Gris Gris Malkuth Collaboration by John Eberly and Jake Berry [Xeroxial Editions, 1341 Williamson, Madison, WI 53703] (\$4.00 postpaid) Printed with a new designed font called "Glitch". Flows of thoughts bounce between the two artists in this collaboration of paragraphs which took place through the mail in a spirit of communion where "we undertook an adventure of deep consciousness that brought us face to face with our monsters and angels".

Hellbound And Determined [Torkey Koenings, PO Box 4016, Big Bear Lake, CA 92315] (\$1.00) A series of statements, observations and platitudes about the world, music, society and other things that fly about us.

High Performance [1641 18th Street, Santa Monica, CA 90404] (\$6.00) An essential reference and information guide to new and alternative arts. Each issue is like a small book with profiles, interviews and reviews of performances throughout the US and around the globe.

Hiroshima Maniac-Core [Joki Mail Art, D-4950 Minden, Pf. 2631, WEST GERMANY] Printed on the occasion of "World Peace Hiroshima 88". Offers text and artwork that chronicles the horrible historic event.

L'Ecran Caverneux by Francoise Duvivier [18, Allee des Orgues de Flandre, 75019 Paris, FRANCE] A beautiful book from the editor of Metro Riquet which was published in 1985. Rich collages and drawings set off by text which is in French.

Lightworks Issue 19 [PO Box 1202, Birmingham, MI 48012] (\$5.00) Beautiful and rich glossy magazine which is full of information and various pieces that highlight networking. This issue concerns the recycling of art and the artists involved. Also features work by Ivan Sladek, Fran Cutrell Rutkovsky, Robin Crozier and more. Stewart Home talks about Karen Eliot plus other great reading. Mailart is featured as well as publication reviews. Recommended.

Lost & Found Times Issue 23 [Luna Biisonte Prods., 137 Leland Ave., Columbus, OH 43214] (\$2.00) Prose, writing, experimental verse, drawings and more from over 50 contributors.

Lowlife Issue 14 [c/o Glen Thrasher, PO Box 8213, Atlanta, GA 30306-0213] (\$2.00) Contains interviews with Klimchak, Tom Smith, Crawling WithTarts plus other reading. Excellent dose of reviews and contacts. A great magazine which gets better and better with each issue. Recommended.

Metro Riquet [Francoise Duvivier, 18, Allee des Orgues de Flandre, 75019 Paris, FRANCE] (20 FF) Issue 6 contains interviews with Ivan Sladek, Vincent O'Brien, Stefan Szczelkun and Mike Shannon. Mailart listings and also reviews are featured. Contains lots of information on upcoming projects and contacts. A beautifully done magazine with vital information.

Megaphone [Lee Markosian, 285 Divisadero Street #4, San Francisco, CA 94117] Small booklet with writings and drawings from Lee Markosian. Great to leave about for friends to pick up and read while making strange faces.

Mobius [354 Congress St., Boston, MA 02210] An artist-run center for experimental work which puts out a newsletter on its activities.

Mondo Hunkaoooga [Proper Tales Press, Box 789, Stn F, Toronto, Ontario, CANADA M4Y 2N7] (\$1.50) A journal of small press reviews with highlights, reviews and interviews of people involved with small press publishing.

Music News From Prague [Hudebni Informacni Stredisko Chf, Besedni 3, 118 00 Prague 1, CZECHOSLOVAKIA] Small pamphlet that concentrates on classical music, Czechoslovakian composers, history and music events. Free on request.

Non-Stop Banter [c/o Debbie Novak, 4157 Raymond, Brookfield, IL 60513] (\$2.00) Issue 16 is now to be the last issue of this magazine which has covered quite a lot of bands in its history. This issue contains interviews with the Swans, Lonely Trailer, Royal Crescent Mob, Game Theory, Playhouse and more plus reviews and news.

Nada [1459 W. Cortez, Chicago, IL 60622] (\$1.00) Small booklet of imaginative collage and text by several contributors. Submissions are welcomed.

National Stampagraphic [19652 Sacramento Lane, Huntington Beach, CA 92646] (\$4.00) A nice glossy magazine dedicated to rubber stamps and applications. Contains profiles and contacts as well.

New Pathways [c/o MGA Services, PO Box 863994, Plano, TX 75086-3994] (\$3.00) A publication of science fiction and fantasy with the fiction editor being Luke McGuff. Contains a good assortment of reading, artwork, reviews and interviews. Issue 11 contains an interview with Carter Scholz. Issue 12 contains work by Philip K. Dick, Mark Rich, John Shirley, Brain W. Aldiss and more. Lots of good stuff for hungry eyes.

The Mannikin Cypher [Bomb Shelter Props., Po Box 12268, Seattle, WA 98102] (\$3.95) Haunting chapbook by Thomas Wiloch. A wonderful little book to tease the eyes and mind.

Mango [PO Box 1721, Healdsburg, CA 95448] Xeroxed collages fill the pages. Send them your artwork.

Mores [Bomb Shelter Props, PO Box 12268, Seattle, WA 98102] (\$4.98) A book by Miekal And which is to "be read as if it were a single sentence spanning an entire spectacle in the course of one sitting as if it were one thought in a single protracted moment."

Musicworks [Music Gallery, 1087 Queen St. West, Toronto, CANADA M6J 1H3] (\$31 for three issues) Received issues 42 and 43 which are in a newspaper format along with an accompanying cassette. Excellent magazine of information, interviews and sounds. Issue 42 contains articles and interviews with Lillian Allen, Meredith Monk, Rene Daniel Dubois, Michele George and more. Issue 43 concerns itself with popular black music in South Africa and articles for thought concerning sound and more. Recommended.

Naked Toast [Mark Neville, 46426 Briar Pl, Fremont, CA 95439] (\$1.00) Booklet of clever collage, comics and more.

Network Audio Bits & Audio Software Review [PO Box 328, Orono, ME 04473] (\$1.00) A magazine which has mainly been distributed via computer networks. Contains reviews and music news. Write for more information.

Option [2345 Westwood Blvd #2, Los Angeles, CA 90064] (\$3.00) Issue 25 contains Siouxsie & The Banshees, Cowboy Junkies, Shinehead and more. Issue 27 covers Elvis Costello and Tom Waits, Butthole Surfers, Laibach, Cecil Taylor and more. Reviews of cassettes, LPs, CDs etc. On newstands everywhere.

OVO [Trevor Blake, PO ox 23061, Knoxville, TN 37933-1061] (\$2.00) Contains artwork, contacts, police techniques and a diary story on a trip to Toronto.

Open World [c/o R & D Kamperovich, YU-11040 Beograd, Milovana Jankovica 9b, YUGOSLAVIA] A magazine of mailart news, projects, contacts and artwork.

Pandora's Mailbox [827 S. Winnetka, Dallas, TX 75208] Magazine made from artworks submitted and contacts.

Parallel Lives [Apparitions Press, c/o Stride, 37 Portland Street, Newtown, Exeter, Devon, EX1 2EG ENGLAND] Contains two works by Martin A. Hibbert ("Monk") and Rupert M. Loydell ("Cockroach"). Cover by Ivan Sladek.

Quell [Mumbles, PO Box 8312, Wichita, KS 67208] A booklet which features a series of new drawings by John Eberly.

Random Bulletin [11 North Canal Street, Greene, NY 13778] Contains an interview with Gordon Derry plus news about the label and contacts.

The Rubber Stamp Folio [c/o Blake The Enlightened Wizard of Latex, 4040 Grand View Blvd, Suite # 67, Los Angeles, CA 90066] (\$6.95 or \$25.00 for 4 issue subscription) A beautiful full color magazine which features rubber stamp art. This first issue features work by E.Z. Smith, Art Naphro, Ruggero Maggi and others.

New Route [New Route Records, Inc, 114 East 28th Street Suite 400, New York, NY 10016] (\$5 for 4 issues) Small glossy mag with quick sketches and reviews on bands such as Naked Raygun, Violet Femmes, Replacements and Roger Manning. College campus type rag with ads from CBS Record Club, Army National Guard and Miller Brewing Co.

On Site [Fire In The Kitchen, 230 W. 105th St. #5C, NY, NY 10025] Small booklet with interviews with Dave Soldier and also Big Fence in issue number 5. Number 6 contains interviews with Tom Paine (Live Skull), and Pi. Each issue also contains several record reviews.

Photostatic [911 North Dodge Street, Iowa City, IA 52245] (\$2.50) A magazine filled with artwork from contributors and an excellent source for making new contacts. Issue 35 contains an interview with Karen Eliot. Also featured are reviews on cassettes and publications. Upcoming projects are also highlighted. Photostatic is an essential networking tool.

Plagiarism Art as Commodity and Strategies for its Negation [Aporia Press] Edited by Stewart Home. A pamphlet that was published to accompany "The Festival Of Plagiarism". Gives a listing of all the events plus the pamphlet serves as a dialog for pliarism and other related ideas.

The Psychotherapy of Stuttering [Paul Hurst, 88 Ruthven St., Sydney, NSW 2022 AUSTRALIA] (\$1.00) Small booklet which deals with people who stutter and their self-concept.

Rubberstampadness [Box 6586, Ithaca, NY 14851] (\$3.00) Large format magazine which covers the world of rubberstamps. Issues contain profiles of rubberstamp artists plus several ideas and innovative suggestions for creating art with rubberstamps. Also features news on mailart shows and projects.

Schism [Janet Janet, 135 Cole St., San Francisco, CA 94117] (.25 plus SASE) A series of small booklets that explore a topic per issue.

Scrap [Plutonium Press, PO Box 61564, Phoenix, AZ 85082] (\$2.00) A booklet made up of submissions from a variety of contributors. Lots of new contacts as well.

Shots [304 S. 4th Street, Danville, KY 40422] (\$2.00) A magazine about photography and features a lot of work from various people and cameras. Interesting articles and work is featured.

Skeleton Quarterly [c/o Raining House, PO Box 1452, Santa Cruz, CA 95061] Small booklet of stories, artwork and contacts.

Skin & Bones [PO Box 49245, Austin, TX 78765] Magazine of live reviews, interviews with Diverce Production, Puffy Brutha Man plus reviews of tapes, records and publications.

Sky Views [PO Box 2473, Seattle, WA 98111] (\$2.50) Each issue made up of submissions from contributors. Contains an excellent survey of writings, drawings and information.

SMILE [Po Box 2631, D-4950 Minden, WEST GERMANY] (\$5.00) Issue 7. Thick large booklet full of mailart, news of projects and more. Lots of contacts as well. Text in English and German.

Sound Choice [PO Box 1251, Ojai, CA 93023] (\$2.50) Bulk of the issue made up of reviews on independent cassettes, records, and publications. Features articles about radio, Midawo Foli Gideon Alorwoyie, Dan Fioretti and more.

S.R.A.F. Bulletin [PO Box 11966, Salt Lake City, UT 84147] Small phamplet of letters concerning anarchist topics.

Suffocation Of The Mother.(hysteria) [c/o 965 Woodbine Dr., St. Louis, MO 63126] Bound magazine made up of contributor pages. A wealth of artwork and contacts.

Swampbook [Xexoxial Endarchy, 1341 Williamson St., Madison, WI 53703] This booklet documents and profiles the people who took part in the Festival of Swamps in 1988. The next festival is happening August 23-27, 1989. Write for details.

Transnational Perspectives [Case Postale 161, 1211 Geneva 16, SWITZERLAND] (\$10 for one year) A magazine that explores world politics and concerns in the way of an open dialog. Also contains book reviews and more. Lots of excellent information.

Total #17 [Nenad Bogdanovic, S. Markovica 41, 25250 Odzaci, YUGOSLAVIA] This issue is made up from submissions by 11 Soviet Mailartists.

Vague [BCM Box 7207, London WC1N 3XX] A beautiful magazine which in issue 20 contains a SMILE supplement, "Alternatives To Terrorism" plus comics and loads of reading to ponder and search through.

Variant Issue 5 [76 Carlisle Street, Glasgow G21 1EF UK] Excellent arts magazine out of Britain. This issue contains articles on The Cenotaph Project, Discarded Sculptures, Festival Of Plagiarism and loads of other interesting information. Recommended.

What Is Mailart? [Mark Rose, 9037 Palatine Ave. N., Seattle, WA 98103] A series of postcards from contributors which answer the question "What is Mailart", so when you are asked this question, you just give one of these cards out.

Wordless Press [Box 79114, Cleveland, OH 44107] Small booklet of artwork by contributors.

Wordburger [Boris, 325 Douglass, San Francisco, CA 94114] Xerox booklet of art, collage and writings on the wall.

The Works [The Heaven, Beacon Hill Rd., Block Island, RI 02807] Covers art, entertainment and events from Block Island. Also features articles on mailart and artist's books.

A World Biography Of Mail Art By John Held. [1903 McMillan Ave, Dallas, Tx] An excellent reference guide to periodicals, newspapers and books which have done articles on the subject of mailart. The information was collected from various contributors arond the world in the form of a mailart show.

KidsArt News [PO Box 274, Mt. Shasta, CA 96067] (\$8 for 1 year) Newsletter of information and art projects for kids. If you teach elementary age children this sounds like a great project to take part in.

Gajooob [c/o Bryan Baker, PO Box 3201, Salt Lake City, UT 84110] (\$1.00) Contains interviews with Maik Carlson, Nyle Frank, Bud Collins Trio plus reviews on cassettes and publications and more.

Do Your Own Comic [American Living Press, PO Box 901, Allston, MA 02134] (\$2.00) A book with pictures with blank word balloons for your to fill in. Once you complete the book, return it and you will get a new book and a book of the completed comics.

The Festival Of Plagiarism [Sabotage Editions, BM Senior, London WC1N 3XX] Text by Stewart Home which concerns the Festival of Plagiarism and the people who took part.

Art Strike Handbook [Sabotage Editions - see above] A handbook of information plus contacts of those involved with the art strike (1990-1993). Lots of great reading and information.

Alessandro Aiello sent several booklets which deal with recycled and manipulated images. Also write him concerning other titles he has produced. Contact: Alessandro Aiello, via Naros 161, 98035 Giardini (ME) ITALY.

Emotional Vomit [M. Schafer, 75 Fairview Ave #38, New York City, NY 10040] (.50) Small booklets of drawings, comics and other stuff too delight your friends.

Rubberstampmadness Issue 46 [Po Box 6586, Ithaca, NY 14851] (\$3.00) A really beautiful issue with color printing featuring envelope art from several artists. Also contains interview with John Atkin, how to get your own cancellation permit from the post office and more.

Lowlife Issue 15 [POB 8213, Atlanta, GA 30306-0213] (\$4.00) A beautiful issue with a free single which includes work by Blowgun, Freedom Puff, Cake, Tinnitus and Peach Of Immortality. This issue contains a wealth of reviews along with interviews with Tinnitus, Phantom 309, Ut, Chris Nelson, Miekal And and Liz Was and more along with fiction and contacts. A great magazine and definitely recommended.

Archie McPhee [Box 30852, Seattle, WA 98103] (\$2.00) Actually this is a catalog from this shop that carries all kinds of crazy stuff from wind-up sparkling monsters to Hungarian metal toys.

Swellsville Issue 8 [Po Box 85334, Seattle, WA 98145] (\$2.00) Thick fanzine with an interview with Mudhoney, Blood Circus plus reviews of live shows, publications and records. Some great reading and information you won't see anywhere else.

Photostatic Issue 36 [911 North Dodge Street, Iowa City 52245] (\$8.00 subscription) This magazine contains to highlight the pulse of the networks with featured artwork, writings, contacts and information on projects and shows. Recommended.

Stamp Axe Vol 5, No 1 [Poste 109 Station C Montreal, Quebec, H2L 4J9 CANADA] (\$2.00) Small booklet size with listings of contacts, mailart shows, cassettes plus a variety of art. Includes an interesting article by Mike Duquette concerning postal systems.

H 23 Premier issue [PO Box 592, Pullman WA 99163] (\$1.50) Newsprint format with interviews with Philip Perkins, Controlled Bleeding, Illusion of Safety, N D and text from Arcane Device. Also included are reviews and information. Another excellent magazine in which to explore experimental arts.

Street Magazine Premier issue [PO Box 441019, Somerville, MA 02144] (\$20 for subscription) Large newspaper format which features a wide collection of articles and news such as "The Mall Society" fiction by Daniel Glenn, comics and more. A good mix of stuff that will have you reading cover to cover.

Video Sig [1030 C East Duane Ave, Sunnyvale, CA 94086] A catalog of video tapes that range from classic to culty. Prices are \$14.95 or less when you order more.

Nick Johnson [1991 Madison St., Eugene, OR 97405] Send .50 cents for each ounce or send stuff for trade. You'll get a package full of stuff to read, ponder and mail out.

Photostatic/Retrofuturism [911 North Dodge St., Iowa City 52245] Recently received a copy of "Wakest Aims? Kind Law & Zeal!" which is a beautiful collaboration between Liz Was & Miekal And with Michael Helsem. Explores text, language and twisted visuals.

Blade Barrier [Primal Publishing, 107 Brighton Ave, Allston, MA 02134] (\$3.95) A wonderful booklet of journal entries by Dean Tetreault which highlights his thoughts from the void.

GRAB!



American samizdat, imported underground periodicals and books from UK, Australia and Canada... frontier technology, glasnost, Reich, lost history, translations, original prose fiction, graphic arts, video, film, reviews, contact resources, orgone, utopians, Fortean, mail art, millenarians, philosophy, UFOs, satire, ranters ...

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REVIEWS

Ben Allen "Mixing It Up Like Crazy" [1 Carnhill Ave, Newtownabbey, Co. Antrim NORTHERN IRELAND BT36 6LE] (cassette) A tape of collage and mixing of voices and songs such as Prince's "Sign Of The Times" mixed with text from "Drugs in our Society" (Christain filmstrip). 19 tracks in all that combine a lot of material into new forms.

Alien Planetscapes "An Act Of Reason" [Audiofile Tapes] (cassette) Murky electronic soundscapes out of New York that vaguely resemble soundtracks from Italian science fiction movies in the 1960's.

Alien Planetscapes/ Cephalic Index "A Visitation" [Xkurzhen Sound] (cassette) Features 1st live gig ever of Cephalic Index in Brooklyn, as well as Gyzzmyztixx, who get points for making puns on Charles Mingus in "The Shoes of Herbie Hancock's Wife (Are Some Jive-Ass Nikes)"

a;GRUMH "We are a;GRUMH..and you are not!" [Wax Trax Records] (Lp) From Belgium comes this compilation of works previously available as imports only. Mere synth-pop here, with the pretentious of a Bauhaus and the utter inanity of a Devo.

Alien Sex Fiend "Another Planet" [Caroline Records, 5 Crosby St. NY, NY 10013] (Lp) Great song titles such as "Spot Your Lucky Warts" and "Sample My Sausage" can't entirely save this record from borrowing too many ideas from different musical genres (hip hop, punk, disco) and failing to come up with anything coherent or new. It is fun though.

ALL "Allroy's Revenge" [Cruz Records, PO Box 7756, Long Beach, CA 90807] (Lp) Second album from this fast paced band of fast rock sounding pop chaos. Churning and driving with several tracks.

Arcane Device "Engine Of Myth" [Arcane Device, 228 Bleecker St. #8, NY, NY 10014] (Lp \$12 postpaid) A magical album that almost twists your head off with its electronic constructions. Sounds that hit the right spot and melt in your ear.

Animation Festival "Exalted" [Harsh Reality] (cassette) A series of ten works by Michael Behaviour. Wandering instrumentals and treatments with some interesting moments.

Borghesia "Escorts And Models" [Wax Trax Records] (Lp) Interesting if cheerless effort from these Yugoslavians who seem pre-occupied with leather and sadism. They could be the Blancemange of gothic doom rock.

Byfist "You Should Have Know" [Saba Records, 11634 Woolcott, San Antonio, TX 78251] (cassette) Four tracks from this heavy metal band from San Antonio. You can really bang your head about with this one.

Bwana/Hudak "Energy Plan" [Xkurzhen Sound] (cassette) Lush hypnotic sounds that fills the room in waves. This tape contains two excellent works that are quite tense in the way they both build and compliment each other. Recommended.

Eddie Caballero "Uphill" [5300 Cypress Dr #38, Laredo, TX 78041] (cassette) A second full length cassette of 11 tracks with nice glossy electronic pieces. The vocals at times remind me of early Yes. Some real interesting stuff on this though.

Cancerous Growth "Smokosphere" [Xkurzhen Sound] (cassette) A collaboration done through the mail with Michael Jackson and Chris Phinney. Synths, looping and other treatments are used which project collaged movements from ambient to haunting.

The Cassander Complex "Satan, Bugs Bunny, And Me" [Wax Trax] (Lp) A 7 track album which just doesn't seem to live up to their other efforts. There's the constant drumming and dense sound and vocals, but where's the bacon?

Cattle Prod "Secretly Happy" [Community 3 Records, 416 E 13th St. #12, NYC 10009] (Lp) Quirky and jerky sounding album with such tracks as "Spastic Child On Ice" and "Satan Is Boring". Thick bass line support strange going ons and vocals. Just not my bag.

Claeric Red F "Nobody To Blame But Themselves" [Collision Cassettes] (cassette) The group is made up of four member who include: Claudia Truesdell, Fredrick Lonberg-Holm, Matthew Burnett and E. Bergkvist who play saxophone, piano, electronics, electric cello and loads more for a series of fairly crazed sessions.



Cephalic Index "Drain Bamage" [Xkurzhen Sound] (cassette) At times sounds more like pie tins being whacked with wooden spoons, but some amusing ideas here. Cool tape loop of snarling professional wrestlers in "TV Hate Mamba".

Cephalic Index "Tilt" [Xkurzhen Sound] (cassette) It wails, it squawks, it moans, it sounds like three very nasty looking witches stirring up a bubbling cauldron of demon noise from beyond space.

Cephalic Index "Drain Bamage" [Xkurzhen Sound] (cassette) Pretty great stuff, music that made my cat sit bolt upright, stare into the speaker and run from the room...he probably won't be back for a while.

Chicken Scratch "Pass The Porcupine" [Community 3 Records, 416 E 13th St, NYC 10009] (Lp) Guitar fueled near-pop that will put listeners in mind of groups like the Embarrassment and Big Dipper. Sounds sort of mid-western and this being their first record, it's pretty damn good.

Click Click "Rorschach Testing" [Wax Trax] (Lp) Sometimes lead vocalist Adrian Smith breathy delivery bears more than a passing resemblance to Steven Mallinder while on "Perfect Stranger" he's a dead ringer for Mark Almond. This competent synth-dance outing may appeal to fans of later Voltaire, but after a couple of listens you might start reaching for the real thing.

Click Click "Wet Skin And Curious Eye" [Wax Trax] (Lp) Well produced and virulently danceable. This sounds like the music you would hear at a party where there are lots of 18 year old girls in black wearing white pancake make-up. I can smell the clove cigarettes burning.

ClockDva "The Hacker" [Wax Trax] A 12" single with "The Connection Machine" on the B-Side. Guess they really got off to reading "The Media Lab". A good piercing sound that has now hit the dance floors.

Collected Works "Terminus" [Decay International, PO Box 240, 2300 AE Leiden, NETHERLANDS] (cassette) A strange and tense cassette which at times sounds like a free for all improv, but then there are moments of almost reverent going ons or disjointed rock.

Common Ailments Of Maturity "Smoldering Lunchbox" [Po Box 51, Boston, MA 02141] (Lp) Screechy, dis-jointed and relentlessly un-funky dance noise out of Boston. What's the matter with white kids these days?

Concurrencies [Phonostatic #9, 911 North Dodge St., Iowa City 52245] (cassette) A wonderful compilation of fourteen works by people such as the Tape-beatles, X.Y. Zedd, Chris Winkler and many others. Write concerning submitting your own work.

Controlled Bleeding "Songs From The Grinding Wall" [Wax Trax] (12" Ep) Four tracks on this Ep which features a strong percussive sound and great piercing music such as in "The Groan", like something from a 60's Polish spy film.

Darren Copeland & Company "Living It Out - In The Dead Air Space" [Darren Copeland, 1588 Spring Rd, Mississauga, ONT, L5J 1N3 CANADA] (\$6.00 cassette) Darren Copeland with other artists worked together from 1987 to 1988 to bring about this rich cassette. Excellent electronic scapes accompanied by voice and text from John Marriott. Music to listen to while walking through a deserted town during the rain.

OOS "#1" [Iwatuki Bldg. 603, Nakago-cho 192, Toyohashi, JAPAN 440] A beautiful cassette magazine which features work by John Zorn, Fred Frith, Tom Cobra, Takashi Kazamaki, Yoshiori Yanagawa and more. Booklet contains articles, news and reviews and comes with a 60 minute cassette. Most of the text is in Japanese.

Costes "French Frog In An American Cunt" [Ecto Tapes, 1219 NW 18th, Oklahoma City, OK 73106] (cassette) Twenty two tracks on this tape with several done along with Lisa Suckdog. Real head splitting stuff.

Crash Worship "This" [Rocco Fresco Productions, 1949 Riviera Dr., Vista, CA 92084] (cassette \$6.00) A seven piece band with 3 drummers, guitar and vocals. Pulsating and hypnotic sounds pound the room and bounce off walls. Comes with small booklet of artwork.

Crawling With Tarts "Bled es Siba" [Audiofile Tapes] Two c-90's full of haunting and hypnotic compositions to accompany you through the night. A rich and powerful collection of works.

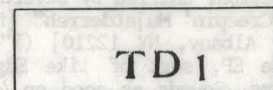
DAM "Weed" [Xkurzhen Sound] (cassette) One big long blur of noise, low end on side A, high end on side B. In the year 2010 housewives across America will aerobicize every morning to music like this.

Dance Naked Colour "Dance" [Harsh Reality] (cassette) A cassette of varied sounds from tribal space music to songs to watch the Jetsons by. A excellent combinations of tracks which will keep this tape by the cassette player for a while.

Das Freie Orchester "Freitag Der 13" [Jorg Thomasius, Auguststrasse 19, 1040 Berlin, EAST GERMANY (DDR)] (cassette) Seriously freaked-out improvisations for electronic instruments with nice use of synth-horns. What jazz sounds like at zero-gravity.



**The Dramatic Electronic
Music Series**



Das Freie Orchester "1. Program" [see address above] (cassette) A series of nine tracks recorded in 1988 which features more recorded improvisations from this incredible group.

Deaftracks #1 [Deaf Eye, Rathenowerstr. 46, 1000 Berlin 21, WEST GERMANY] (cassette) A compilation cassette which contains tracks by Jocelyn Robert, NoMuzic, Machine Maid Men, Peter Stenhoel Band, Deleter, Y Create, Randy Grief, Illusion Of Safety, Factor X and more.

Delicious Vinyl Sampler [CBS Records] (cassette) This features five new rap acts (Tone Looc, Def Jef, Body-N-Soul etc.) distributed by Island Records. Not sure why we even got this. Less concerned with street sounds than with commercial potential.

Devil Dog "Serve The Sun" [c/o Raining House, PO Box 1452, Santa Cruz, CA 95061] (cassette \$4) A variety of styles from this band out of Santa Cruz performing such titles as "Smashin'", "Voice Of A Generation" along with 10 others. Heavy on the drums and wingy guitar with some interesting and enjoyable tracks.

Thomas DiMuzio "TD1" [Generations Unlimited] A very intriguing cassette from this Boston composer. Spirals and loops and at turns a very dense and ambient sound. Excellent building of electronic effects and shifts makes this a very beautiful work. Recommended.

Duets (The first 12 days of 1989) [Collision Cassettes] (cassette) 12 different artists take part in this project. Instruments range from steel drum, guitar, tapes, radio, saxophone and more. Each channel offers a different work.

Due Process [RRRRecords, 151 Paige St, Lowell, MA 01852] (cassette) A copy of RRRadio where works from very artists are combined and collaged for broadcast.

DZ Lectric & Arnovah "Fecondation Sonique" [Corrosive Tapes] (cassette) A tape of collaged electronics and moving effects that become quite hypnotic and ghostly. Soundscapes to fill the room and airways.

Ear Nerve "Ear Ache" [Mike Shannon, Joy Street Studios, 18 Joy St., San Francisco 94110] (cassette) Self described "non-programmed, non-genre, non structured improvised music" from this outfit based in San Francisco. Better and more interesting at this game than most of their ilk.

Ear Nerve "The Tesla Seance" [See address above] (cassette) Here it is the creation and birth as bathed in shrieking, yowling machines, conjuring up the ghost of that old inventing marvel Nicola Tesla - what does it mean?

Hans van Eck "Blind Area" [Decay International, PO Box 2127, 3000 CC Rotterdam, NETHERLANDS] (cassette) A very moving, rich and beautiful cassette from this artist in The Netherlands. Some of the work was recorded at the Institute Of Sonology in Utrecht. Excellent and recommended.

Enrico Piva "Four Months Later" [Cthulhu Records, c/o R. Kassekert, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] (cassette) A tape of live performances recorded in January and October from 1982 to 1987 at an old fort "in the Italian Switzerland". Music ranges from airy to heavy duty industrial, with the accent on repetition, unified by several themes throughout.

Erl "Creepin' Mujetderreh" [Erl Records, 418 Madison Ave., Albany, NY 12210] (7" single) A real bizarre little EP, sort of like Edgar Varese with electric guitars. Sounds as good on 45 as on 33 too. Over 13 minutes of music!

"Everybody Loves The Cello" [Collision Cassettes] (cassette) A compilation project with worked featured by Doug Carroll, Beth Born, Fleeing Villagers, S. Joseph Tyburski, Hilary Alper, Skip Brunner, Floating Concrete Orchestra, Fredrick Lonberg-Holm and If, Bwana all of who use the cello in one way or the other on the tracks.

Exiles "Breaking The Spell" [Esfoma Recording, PO Box 4692, St Louis, MO 63108] (\$7.00 postpaid) This cassette has a very clear and sharp sound so that each instrument can be heard as it contributes its unique part. An impressive construction of work on these 7 tracks and a delight for the ear.

BLIND AREA



Hans van Eck

F-Rants [SJ Org/Audiofile Tapes] (cassette) A great compilation of tracks from such folks as Anne Gillis, Pierre Perret, Aversion Sonore, Pacific 231, Etant Donnes, La Sonorite Jaune, The Grief and much more. Some great stuff on this tape with adventurous improvised and electronic tracks

Face To Face/Vol.1 [Odd Size, Philippe Perrier, 8 Bd de l'Hopital, 75005 Paris, FRANCE] (Lp) One side by Die Form and the other side of this album by Asmus Tietchens. This is just an incredible and beautiful album, what else is there to say?

Festival of the Swamps [Xexoxial Endarchy, 1341 Williamson, Madison, WI 53703] (cassette) A compilation of work featured at the Festival of the Swamps in August 1988. Artists include Malok, Karen Eliot, Liz Was and Miekal And, Jack Wright and others.

Flagrants D'eli "Are About Walls" [Joy Street Studios, 18 Joy St., San Francisco, CA 96110] (cassette) Early sounding punk band from France. Female vocals add to the overall charm on this unique cassette.

Foist Collective [Foist, 287 Averill Ave, Rochester, NY 14607] (Lp) An audio survey which features work by Deco, Stripminers, Vingt Doigts, Jim Denault, Peter Landers, Lilacs and others mostly from Rochester, NY. A great compilation album and effort put together by Foist Magazine who are also looking for contributions to its cassette compilations.

Front 242 "Headhunter/Welcome To Paradise" [Wax Trax] (12") Hard-edged club groove with great drum-programming, cross rhythms and the obligatory sampling of televangelists.

Front 242 "Never Stop" and **"Front By Front"** [Wax Trax] (Lp) "Front By Front" is an album of hard pounding dance music that will keep any dark chain club alive and well. "Never Stop" is a 12" Ep for more hard driving times or great to hear while reading Genet.

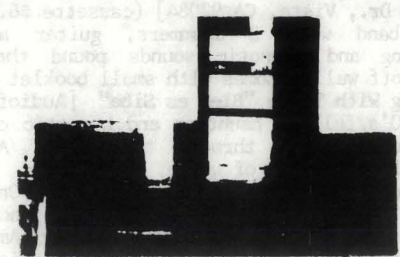
Front Line Assembly "Digital Tension Dementia" [Wax Trax] (12") Hard edged dance music. Two sides of charging and pulsating music to roll about the room with.

Gen Ken "Stepping Through Rooms" [Generations Unlimited] (cassette) Material recorded live during 1987 at Conrad Schnitzler's studio in Berlin. 18 tracks of electronic excursions of sparse and inventive chamber music. Would make an excellent soundtrack for some avant-garde animated film from East Europe.

The Genetic Terrorist "Machine Gun" [Wax Trax] (12") Fairly interesting dance club hit with over the top pounding and more.

Generations Unlimited "No Border" [Generations Unlimited] (Lp) Excellent compilation with featured work of diverse styles of electronic music from the likes of Rollkommando (W.Berlin), Gen Ken, Conrad Schnitzler, Arcane Device, David Prescott, Morphogenesis (London), Charles Cohen, Stefan Tischler, Iancu Dumitrescu (Romania) and others. A great starting point to hearing some important work being done today.

Giuliana/Dan "Cofs" [Giuliana Stefani, Via Planis 53, 33100 Udine, ITALY] (cassette) A collaboration of work with Giuliana Stefani and Dan Pantaleoni which features six instrumentals. Sounds like branches breaking, scraping metal and other sonic tools. Music concrete for the adventurous with some nice tense effects.



GIULIANA/DAN CÔFS

Glamour Ghoul's "Living Dead" [\$4.00 postpaid from N D] (7" single in large color cover) Riotous and loud single from West Germany with early punk influences - Cockney Rejects, Metal Urbain, Sham 69 and Misfits fans take note.

Greater Than One "London" [Wax Trax] (2 12") Very effective and interesting use of sampling, vocals and other effects. Funky, enjoyable and a multi-media of treatments from this pair out of London.

Gregorian Chance [Pan Man Tapes, PO Box 1500, NYC, NY 10009] (cassette) A cassette of instrumental improv by several mailartists such as Mark Bloch, David Zack, Andrzej Dudek-Durer and others. a variety of instruments used and moods created with mostly a slick and airy feel to it though a bit warped as well.

Gregorian George "The Aluminum Bible" and **"In Phaze Shift Reality"** [Violet Glas Oracle Tapes, 6230 Lewis Ave, Lot 5, Temperance, MI 48182] (cassettes \$6 each postpaid) Electronic pulses and hypnotic tracks some accompanied by streaming prose. Soundtracks to late night films.

Grisly Fiction "Scrape Face" [Community 3, 416 E 13th St. #12, NYC 10009] (Lp) An exciting record which kind of sounds like This Heat with a rock drummer. Very tight and free wheeling which gives this group a very fresh and energetic sound.



The Haters "Anational" [Xkurzhen Sound] (cassette) Sounds like an earth tremor of about 5.7 on the Richter scale slowly wrecking somebody's house - there go the dishes, the kitchen cabinets, there's the TV sort of bouncing across the living room floor, shorting out and spraying sparks. Someone call an insurance adjustor!

Haverslizard [Carrier Communications, 313 Strawberry St., Richmond, VA 23220] (cassette) A cassette of building repetitions. Starting with an effect and slowly overlaying for hypnotic listening. Nice bits of sonic blasting and bending.

Hypnoloveheel "Turn! Turn! Turn!" [Fabian Aural Products, 655 Carroll St, Brooklyn, NY 11215] (Lp) Sloppy but engaging album from some more New York kids who wanna be Sonic Youth, The Dbs and the 13th Floor Elevators all at once. On a couple of tracks they nearly pull it off.

Ice Cream Blisters "Take With Food" [Harsh Reality] (cassette) Mike Crooker and Chris Mezzolesta are the hands behind this band. Tracks were recorded or remixed from November 87 to March 88. A variety of style and mood - haunting, dreamy, pulsating and electronic looping.



Illusion Of Safety "In 10 Countries" [Complacency, POB 1452, Palatine, IL 60078] (cassette \$6 postpaid) Nice swirling waves of electronic sounds and suprise treatments make this an exciting and powerful cassette. At times hypnotic and tense with effective use of tapes and treatments. Recommended.

In The Nursery "Koda" [Wax Trax] (Lp) Sounds like it could be the soundtrack for some classic war film. An engaging album for late night manifesto writing.

Insomnia Vol 2 [We Never Sleep, PO Box 92, Denver, CO 80201] (2 cassettes) One of the most beautiful cassette packages I've seen in quite a while. Contains two cassettes of work by Matt Heckert, Greater Than One, Human Head Transplant and Hunting Lodge. Highly recommended.

Jass "Theme (W.R.)" [Wax Trax] (12") Sprightly synthesizer based dance groove that sounds like a sure hit in the clubs and not much else. You don't hear soprano sax with a disco back beat real often though.

Jaywalker "A Mere Loss" [Art Tape/Red West, PO Box 275, CH-8037 Zurich, SWITZERLAND] (cassette) Really hard to describe this one, but a powerful use of guitar, bass and drums in an unconventional structure. Some wild stuff.

Jeering At Shamen "Swine Bolt 45" [Rolmo, PO Box 41112, Memphis, TN 38174] (cassette) Ambient movements and drones created by guitar, synth, radio and tape ring modulator. Mediative music to ponder.

JSL "Magnetic Church" [JSL, PO Box 710147, Houston, TX 77271-0147] (cassette) A beautiful work which is quite hypnotic and ambient sounding. Very rich and dense electronic music and treatments to watch the night go away with.

Kapotte Muziek-Bahnhof [Harsh Reality] (cassette) Music to listen to while trapped on a submarine with the water slowly pouring in.

KMFDM "Don't Blow Your Top" [Wax Trax] (12" and LP) Frank Zappa's lyrics (especially "Dirty Love") laid over a loud and relentless dance-stomp backing track. Mixed by Adrian Sherwood, so it has its club pedigree all buffed and shiny. Not bad. The album is consistent and fun, even if it does sound like Shriekback.

K O B "Wake Up Square!" [Postfach 355, A-1061 Vienna, AUSTRIA] (LP) Fasted past cringy sonic rock with such tracks as "How I Hate Sundays", "Alcohol And Drugs", "Violence On The Streets" and others.

Lead Into Gold [Wax Trax] (Lp) Dark and heavy pounding tracks with that deep menacing voice. Maybe there is a University that teaches this sort of thing now. Don't know what the deal is.

The Legendary Pink Dots "The Golded Age" [Wax Trax] A record of enchantment and magical sounds from this enduring band. Music for the soul.

Lust Control "This Is A Condom Nation" [PO Box 180981, Austin, TX 78718-0981] (cassette \$7 postpaid) Hard punching hardcore sound with 11 tracks that will have you swinging your head up and down in no time and running up walls while doing flips.

Malok "Estimate" [PO Box 41, Waukau, WI 54980] (cassette) An eerie collage of sounds, effects and keyboards. Layering, looping and backwards treatments.

Mass Tango "Mass Tango" [Arktype, 154 East 7th St, NYC 10009] (Lp) Ok sort of guitar based disjointed pop with such tracks as "She's Gone To Mexico", "Dreaming Of Jane" and "Raindrop Girl". Smarmy keyboard sound as well. A real slug sounding Lp.

Meat Beat Manifesto "God O.D." [Wax Trax] (12") Bizarre and funky dance sounds with lots of tricks thrown in to keep it sounding interesting and well as fun to bounce around to.

Mental Anguish "Beach Blanket Bozos" [Xkurzhen Sound] (cassette) Chris Phinney plays everything but guitar on this often striking collection of post-modern mantras. Worms its way into your heart through the miracle of repetition. This one we recommend.

Mental Anguish & NoMuzic "Po Boyz" [Harsh Reality] (cassette) Swirling and emotive sounds to listen to while stranded in an icy cave. Watch out for the hungry bears though.

M. Finnkreig "Down The Poppy Stairs of Heaven" [Harsh Reality or Deaf Eye, Rathenower Str. 46, 1000 Berlin 21, WEST GERMANY] (cassette) A striking and original cassette out of West Germany that its creators describe as, "a creative reversal of the process of media consumption by transforming the received information into a new shape.." Forceful, well-produced and recommended.



Mah Jong "VII" [Vincent O'Brien, 2029 Colquitt, Houston, TX 77098] (cassette \$6 postpaid) A tape of collaged sounds such as treated guitar, feedback, created noises, backing TV voices and more.

Mod Lang "Where Your Heart" [Certain Records, 175 Fifth Ave, Suite 1101, NYC 10010] (12" EP) A well played, but ultimately lame sort of power pop with dumb lyrics and dumber backing vocals. Reminds me a lot of bad bands with skinny ties in the late 70's. Annoyingly they've named themselves after a Big Star song that's way better than anything they'll ever record.

Morphogenesis [Generations Unlimited] (cassette) This improvisational group based in London offers a wide range of work using homemade objects, prepared instruments, filtered radio and more. Recorded live in Ealing during 1987 and 1988.

My Life With The Thrill Kill Kult

"I See Good Spirits And I See Bad Spirits"

"Some Have To Dance...Some Have To Kill" [Wax Trax] (12" and Lp) Great use of sampling and other effects give this hardcore punching black clothes crowd band a hard edge over a lot of others trying to do the same sort of thing. Just a great band with a rich and experimenting sound.

My Sin "All The Pussy You Want In A Dodge" [Endless Music, PO Box 647, Hollywood, CA 90078] (cassette) A four song cassette Ep of mean spirited, degenerate sleaze out of Hollywood. Write for this one to get one of the greatest booklets we've seen in a while. Real nice.

The Neon Judgement "General Pain & Major Disease" [Wax Trax] (Lp) A collection of 12" singles and flip sides. A good introduction to this band, that is if you want one.

Northern Machine "1st Transmission" [Audiofile tapes] (cassette) The "loud" side and the "quiet" side sound kind of the same, really. A slow, greyish kind of drone with understated rhythmic backing like listening to rain on the decks of an aircraft carrier as its massive engines throb below.

Nova "Another Song Of Life" [Indigo Records, PO Box 611, Mt Sinai, NY 11766] (cassette) I can't imagine who would listen to more than a couple of minutes of this pseudo-funky, pseudo-new age bar band. Regis Philbin might. "Maybe I'm too pensive, maybe not" - give me a break!

1000 Homo Djs "Apathy/Better Ways" [Wax Trax] (12") Heavy and deep sound with that sort of angry feedback vocals, Nitzer Ebb, Ministry type you know. Anyway pretty interesting, sort of like Howard Devoto jamming with the Swans.

Operating N Thur Flesh "Tape Iz Flesh" [Ecto Tapes, 1219 NW 18th, OKC, OK 73106] (cassette) Mostly unpleasant compilation which features Za Dharsh, Costes, Z/K, Jeff Central and others. Viktimized Karcass is pretty funny.

Optical Musics "Vol 1" [Agiou Nikolaou 51, Volos 38221, GREECE] [Lp] Music consists of odd synthesized noodling and squawking, with snippets of dialog and snare drum. Sort of jazzy, like the Residents meet the Art Ensemble of Chicago.

Pailhead "Trait" [Wax Trax] (12" EP) Hardcore sounding 4 track Ep with such tracks as "Man Should Surrender", "Anthem", "Ballad" and "Don't Stand In Line". Might remind listeners of a hard edged Killing Joke.

PBK III "Poetry And Motion" [PBK, 115 West 33rd, San Bernardino, CA 92405] (cassette) Very nice collage of sounds that brings to mind a somewhat mellowed Test Dept. You can levitate to this one without trying too hard, as the synth-drums bang away like velvet jackhammers.

PBK V "Vivisection" [see address above] (cassette) "Damn! What's that sound coming out of my cassette player! Did somebody toss a blow dryer into the bath tub?" 60 minutes wall-rattling sonic blare, and hey, they're against animal experiments too!

PBK "Die Brucke" [see address above] (cassette) Sounds like a bridge alright, but one slowly collapsing, exploding, concrete cracking, metal whistling by, whoops! a piece of scrapnel just cut your cheek. Intense whirlpool of sounds.

PBK "Asesino" [see address above] (cassette) Sonic swirls of energy explode on this one. Like being in an energy plant with the engines on overload and about to explode.



HBITK "Verbal" [see address above] (cassette) Tense wave forms of sound which swish through your head and causes your stomach to explode at different intervals.

PCR "Myths Of Seduction And Betrayal" [Harsh Reality] (cassette) Mystical and inner world type of sounds to accompany your own type of rituals at home. Subtle and haunting.

Pemulis "Priorities" [Placebo, PO Box 23316, Phoenix, AZ 85063] (Lp) We don't really know what to make of this Lp out of Arizona. No, it doesn't sound like the Meat Puppets - these guitar tunes are more obviously influenced by Dylan and Dire Straits. Awkward.

Fig "A Poke In The Eye With A Sharp Stick" [Wax Trax] Ouch! Angry music sure to please fans of Matt Johnson and (especially) Jim Thirwell/Foetus, which it closely resembles. Unpleasant, danceable and sometimes fun.

Pseudozine #4 "The Tie Me Up And Beat Me" Issue [GGE Records, PO Box 5088, Kent, OH 44240] Features MSR, Germ-Free Adolescents, tape reviews, etc. Also comes with cassette single featuring Slave Cave and Indian Rope Burn. Lots of stuff to pour over.

Poet's Corner "Life, Love & Laughter" [Placebo, PO Box 23316, Phoenix, AZ 85063] [Lp] Oddball record out of Phoenix. Features poetry recited drolly over musical backing that recalls the finer times of Doc Severinson's Tonight Show Band. You might get a kick out of it.

Popdefect "Live With This" [Heart Murrur Records, PO Box 42602, Los Angeles, CA 90042] (Lp) Ok sort of disjointed rock pop sound. Need to drink a lot of beer to get into this one, sort of stagger around and bump into chairs and stuff.

Robert Poss and Nicolas Collins "Inverse Guitar" [Trace Elements, 172 East 4th St. #11D, NY, NY 10009] (cassette) This cassette has gone through a lot of heavy playing on my cassette deck ever since I got it. Hear the magic behind Band of Susans and more. Sheets of guitar chords washing through buzzy amplifiers, screeching short-circuits of perussive sound. Intense and arresting. Recommended.

David Prescott "DP 1" [Generations Unlimited] (cassette) Or also titled "The Last Battle" which is a work prior to the album that just got release (see below). A swirling of electronic pulses, patterns and sounds that drill the mind. A very effective work and recommended.

David Prescott "From Chance To Probability" [Generations Unlimited] (Lp) To quote the back cover of the album, "The use of non-keyboard electronics is essential to this composition where parallel performances based as much on structure as improvisation are joined to create a dialog in which substance more than polish is the fundamental value" A very thought provoking album on which sounds sew through each other and weave the air. An album not to be missed. Recommended.

The Processions "Haunted By Memories" [Flaming Disk, 405 Aspen St. N.W., Washington, DC 20012] (LP) A few nice melodies can't salvage this collection of bucolic little pop songs from DC's Glenn Kowalski. It's his lyrics that sink him. How can you listen to lines like, "I want to see all I can see/ I want to run and climb a tree" without wincing. Sounds like The The's Matt Johnson after extensive electro-shock treatment.

Radio Diffusor "Maracaibo 1988" [Corrosive Tapes, 5 Terrasse De La Madeleine, 7500 Tournay BELGIUM] (cassette) A tape using acoustic objects, electronics and treatments to great effect layered in with tapes and other sounds. Music to listen to when trapped in a coal mine or on one of those psychotic days.

Redhouse "Intercom" [Torch Tapes, c/o O.D.H., Bautzenerstr. 6, D-1000 Berlin 62, WEST GERMANY] (cassette) Very dense sounding with collaged effects and noises. Effective combining of sounds and treatments. Surges and rattles with a steady pulse. Music for a new religion.

Raining Violet "Ocean Of Dreams" [Certain Records, or write c/o Ivy Markaity, 51 W 81st St #61, NYC 10024] (12" EP) Enjoyable and moody sounding Ep of 4 tracks. Nice dreamy female vocals. "Suburban Refugee" is one song that sort of kicks (in a Concrete Blond sort of way) and should have gotten lots of airplay.

Revoluting Cocks "Stainless Steel Providers" [Wax Trax] (12") Features "At The Top" on the flip side inside this leather boy cover. Nothing to get real excited about. One side hits you on the head and the other just sort of drags through to the last groove.

Rudolf Grey "Transfixed" [New Alliance Records, PO Box 1389, Lawndale, CA 10276] (LP) You might call it noise, or you might call it free-jazz electric-style and you would probably be right on both counts. Grey plays a mean guitar though and his bread of distortion is just whacked out enough to be riveting every now and then.

Miriam Sagan "Spilling Marmalade" [626 Kathryn Ave, Santa Fe, NM 87501] (cassette \$9.95 postpaid) Interesting and effective tape of music and text which features fiction and poetry by Miriam Sagan. Also includes an interview. Ambient backdrop music by Andrew Franck.

NORTHERN MACHINE
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NORTHERN MACHINE

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TRANSMISSION

Walter Salas-Humara "Lagartija" [Independent Label Alliance, PO Box 594M, Bay Shore, NY 11706] (Lp) One half of the Silos in a kind of solo off-shoot. Pleasant acoustic/electric pop that will please fans of Alex Chilton. Solid hooks in all the numbers here.

Subtle Reign "23 Inches Of Perpetual Excitement" [Deaf Eye, Rathenower Str. 46, 1000 Berlin 21, WEST GERMANY] (cassette) Excellent use of tapes highlights this collection of numbers by H. Hektick and M. Finnkrieg out of Berlin. Reminds me in some ways of Severed Heads in mix of melody and percussion.

Mike Shannon "Night In The Throat" [Joy Street Studios, 18 Joy St, San Francisco, CA 94110] (cassette) This is a sound like the demons made when those kids in the cabin turned on the tape recorder and summoned them up in "The Evil Dead". Growling, farting, vaguely disturbing and hinting at something evil.

Mike Shannon "Ansuz Trace" [See address above] (cassette) Includes "Homotopic Paths" and "Dakota Nocturne" both of which date from October 1988. More fearless explorations of the far-out drone and trance end of the sonic spectrum.

Sheltered Mirrors "Rain" [Jeru-Slam Records, PO Box 33, Stirling City, CA 95978] (cassette) Drones, banging and other experiments of sound. Some nice effects and treatments. Repetitive trances of sound.

Shuster "Persecution Of Mistakes" [Times Bayes, 14 Norris] (cassette) From the martial thump of militant white power to the sweet soul music of amphibians in the rain, Shuster transports us with playful malice through a sonic omniverse of possibilities. Lay back, ethesized upon the operating table, wait for the incision, now - breathe with them.

Sinister Attraction "Red Tape" [PO Box 85, Landenburg, PA 19350] (cassette) The vocals sound a bit like Theatre Of Ice but without their psychedelic sound. Deep vocals accompany the other going ons, such as guitar, bass, metallic percussion and more.

The Skels "How Do You Like It Here Now?" [Independent Alliance Records] (Lp) A good thrashing rock sound which probably works really well in clubs. Girls in tight leather pants jumping up and down spilling their drink on your shirt saying "Ohh! Excuse me!", then they start jumping up and down all over again, you just have to leave the club thinking about what all you could be doing at home instead.

Songs I Like To Sing [RRRRecords, 151 Paige, Lowell, MA 01852] (cassette) A compilation which features work by Randy Greif, Brian Ladd, Psyclones, Smersh, Amor Fati, John E and many others.

A Split Second "Mambo Witch" and "...From The Inside"

[Wax Trax] "Mambo" is a long playing 12" which also appears on "...From The Inside". Synthesizer dance band with a few tracks which pierce the skin. More music to play for those late night leather parties.

Sponge "Wand Inside Jar" [Audiofile Tapes] (cassette) Features various live recordings of this Scottish band of seven members. Strange acid sounds using guitar, vocals, guitar, drums and more.

Stripminers [Community 3 Records, 416 East 13th Street #12, NYC 10009] (Lp) A not half bad little record out of Rochester, NY that will remind listeners of Mission of Burma and Sonic Youth. A few tracks have the kind of headlong guitar-driven urgency that suggests they may be a band to watch out for.

Suckdog "I Like Bulls...I Am A Bull!" [Lisa Carver, PO Box 1491, Dover, NH 03820] (cassette \$6) The notes read, "Two American girls and two French boys locked together in a cardboard studio for one hour with five drums, four sticks, three bottles of vodka, two microphones and one piano". And now you can hear the results. Sounds like they had a good night of it.

Test Dept. "Terra Firma" [Wax Trax] (Lp) This is a band that has calmed down a lot. Where they used to scream "I feel...PAIN", this mini Lp finds them drifting off in the ozone with bagpipes and vague notions of world unity. It's still very good, but I just hope they aren't mutating into U2.

Testament [RRRRecords, 151 Paige, Lowell, MA 01852] (LP) A really beautiful and excellent compilation. Contains works by Arcane Device, Illusion Of Safety, Rik Rue, Sink Manhattan, John Wiggins, E. Lunde and others. Comes with a nice glossy booklet of artwork and contacts.

This Window "Hope" [63 Crabtree Ln. Bromsgrove, Worcs, B61 8NY ENGLAND] A very enjoyable and imaginative sound. In a way maybe even psychedelic or early Bauhaus to give you a better clue. Some really great stuff.

Jorg Thomasius "Tomato" [Auguststrasse 19, 1040 Berlin, EAST GERMANY] (cassette) Recorded in 1988, this cassette features 17 tracks of electronic compositions which loop and fly off in various directions and spaces.

Stefan Tischler "In Florette's Room" [Generations Unlimited] Recorded along with Brooks Williams (History Of Unheard Music). A beautiful and filmic sound with various treats combined. 15 tracks in all of instrumentals highlighting a variety of approaches and moods.

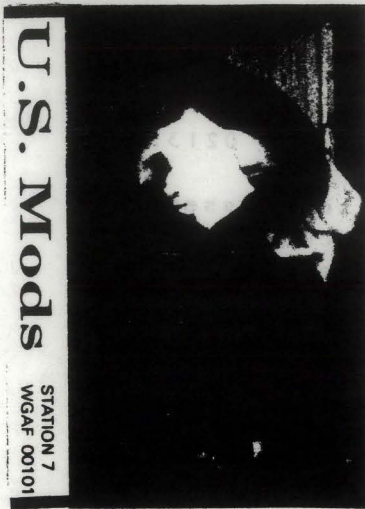
Turn Of The Grindstone [K.O. City Studio, PO Box 255, Dracut, MA 01826] (Lp) Another excellent compilation part 2. Contains work from Parade Of Sinners, Compound, Gelatinous Citizen, Viktimized Karcass, Mental Anguis/Nomusic and more.



UHF [Box 28543 North Sta., Providence, RI 02908 (\$6.95) Limited edition of 111, this compilation comes with classy booklet and includes Sleep Chamber, Architect's Office, Mod Squad, The Gossamer Years and others, Lond on substance and style with the inclusion of Joy Division's "Atrocity Exhibition" a nice touch.

Ustad [JSL, PO Box 710147, Houston, Texas 77271] Received three different works; "Psychograph", "Amulet" and "Last Pyramid" all of which are excellent treats for the ear. At times ambient wanderings and collaged sound which might at times remind listeners of Soviet France. Each composition is like an opera for the mind. Recommended.

U.S. Mods "Station 7" [Rockhill Records, PO Box 527, Dayton, OH 45409] (cassette) Clever and enjoyable collection of 10 songs of great hooks, riffs and vocals. Reminds me of several bands, but a fresh energetic style of their own with tracks such as "Sleeping With Father John".

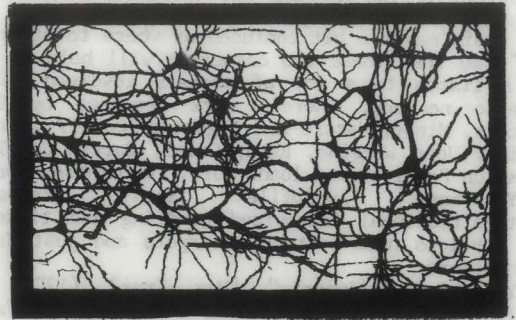


Vasco Da Gama "Sex Sells Sex" [Major Label Records, PO Box 2, Kenmore Square, Boston, MA 02215] (Lp) A really annoying album. Fairly jerky sound with tracks such as "Take The Toys", "I Need Some Answers" and more. A mix between Robert Palmer and Sparks. I don't know what to say.

Venus Fly Trap [Audiofile Tapes] Three cassettes which showcase The Venus Fly Trap in all their glory. First is "Catalyst" which is a live recording of show in Norwich. Then there is "Shadowplay" which was recorded live at New Merlins Cafe in London. And last there is "Si L'Amour Est Une Corvee. N'Allez Pas A Paris!" with one side being a live recording from Paris and the other side from a show in Wembley.

Victimized Karcass "Satisfaction & Despair" [Xkurzhen Sound] (cassette) Driving, propulsive, distorted and occasionally melodic in an offhand way. This live tape of mostly electronic instrumentals is just odd enough to appeal on a casual listen.

Violence & The Sacred "Lost Horizons" [Harsh Reality] (cassette) Recorded and performed May 1987 in Toronto. Psychic sounds scrape the instruments and walls. Collaged effects created by taped texted and random instrumentations.



Vox PoPuLi "Half Dead Ganja Music" [Cthulhu Records, c/o R. Kasseckert, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] (cassette) I guess the title of the tape about says it all. If you're pretty comatose and real stoned, pop it into your cassette player and it'll sound cool. Nice vocals, but very moody, almost ghostly.

Wallmen "Dead Judy" [7711 Lisa Ln, N. Syracuse, NY 13212] (7" Ep) Lumbering, stilted grunge-rock that these guys from Syracuse, NY describe as, "a psychic chainsaw cutting through a mound of fleshy sound". "Mold 9" sounds more like Bob Welch though.

Warning: Electronic Music [Collision Cassettes] (cassette) Composed by Bill Kelley. Energetic tracks of electronic compositions, sampling, delays and more. A nice variety and intriguing sounds. Recommended.

Weird Drug-Inspired Hits [Harsh Reality] (cassette) A collaboration with Jeff Central and Chris Phinney on 12 tracks. The title just about sums it up.

E. Woodall "Albert's Warning" [Daystar, PO Box 411, Huntington Station, NY 11746-0333] (cassette) 12 suites and 2 songs on this tape. Some nice electronic instrumentals, though at times a few which approach that over the top style. You know, music you would hear at some bad dance performance with a girl dressed in a glittery gold pant suit with a moon mask twirling with a sparkler.

THE VENUS FLY TRAP



(cassette) If you've read all these reviews and got this far, well first you might be a bit crazy, but then again maybe a bit confused as where to start. If that's so then these two cassettes will help to give you a listen to a lot of artists involved in the cassette network. There's work featured by David Prescott, Mino, Nature And Organisation, F/i, Mental Anguish, John Wiggins, Randy Grief, Darren Copeland, Animation Festival and loads more. 180 minutes worth. **The Yeti Band** [Audiofile Tapes] (cassette) Multi-directional improvised noodling and tinkering that develops nice textures in spots and just drones on in others.

The Young Gods "L'Amouriz" [Wax Trax] (12") Deep vocals with hard edged backing and drumming. Fairly interesting music. Think of laying in bed that you just pissed all over with flies buzzing about. This is the kind of music you would like hear.

Yukio Yung "Valborgunmassafton" [Audiofile Tapes] (cassette) Tracks recorded from 1983 to 1985 which were going to comprise the 3rd Jung Analysts Album. Sounds distinctly British - echoes of Josef K on vocal numbers, Eno and even Roxy on instrumentals.

The Horse Falls "Pistol Eros" [c/o Jaroslav Kalac, 4 Langwood Lodge, 60 Lange Street, Rosettenville 2197, Johannesburg, SOUTH AFRICA] (cassette) Six tracks on this cassette of interesting instrumentals and experiments of pulsating electronics.

Chemical People "Ten Fold Hate" [Cruz Records, PO Box 7756, Long Beach, CA 90807] (Lp) Hyped up and frenzy guitar. A fasted paced sound which will make anybody start hopping about the place. An energetic sound which works really well. Really enjoy this album, but I must say it has one of the ugliest record sleeves I've seen in a long time.

Martin Bisi "Creole Mass" [New Alliance Records, PO Box 1389, Lawndale, CA 90260] (Lp) Very intriguing record which features Lee Ranaldo (Sonic Youth), Fred Frith and Sandra Seymour. Projects a South American backdrop, yet with a innovative structure.

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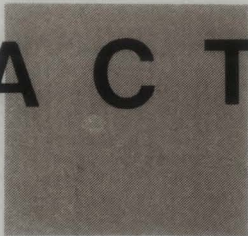
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