

Nr. 4

August-November 1987

Limitierte Auflage

TAPE REPORT



INHALT:

FETT

Greetings From L.A.

SWISS SCENE

N D presents 3 Texan Groups

GOODHEART WAGNER

REVIEWS, NEWS, Europe & USA



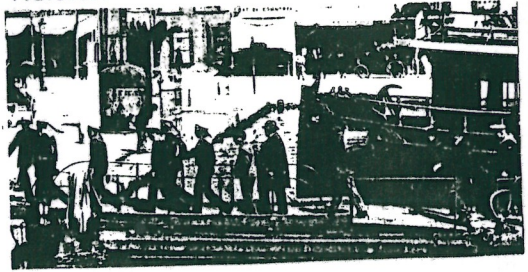
TAPE REPORT No. 4 is proud to present the German group FETT, both swiss saxophon players, GALLIO & EICHENBERGER, the Texan-scene compiled by Daniel Plunkett (N D editor) and the Report from James Grigsby (Motor Totemist Guild) about the L. A. underground.

Especially Grigsby's article shows us how many ? interesting and astonishing musicians work in L.A. without , or only with little reputation and audience.
Support your independence !

Tape Report Tape No.4 compiled by Wolfgang Dorninger, thanks to James Grigsby, Daniel Plunkett, Leonhard Lorek (FETT), Leo Schatzl (for the Tape Report Cover) and all friends of Tape Report who have supported us with music, artwork and ideas.

Wolfy

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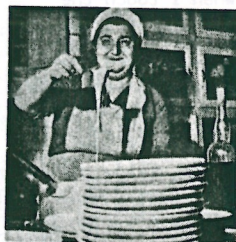
Reviews - tape highlights 1987

Reviews - record highlights 1987



TAPE REPORT TAPE C-60

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SHOULDERS
FETT



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SHOULDERS
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MONOCHROME BLEU
JSL





GOODHEART WAGNER

When I play the piano, it's as long instant pressure on me until it goes away. These "gone away pressure ones" become the best parts.

I start recording when I begin to play.

Each part I do not play twice. If you ask me to play - e.g.

"MINGUS N' SPIDERS", I have to play the tape for you. I do not learn melodies by heart. Sometimes melodies come again by themselves.

I record mostly 3-4 hours worklengths (for half an hour pieces), I compress or shorten it until (in the thing itself) I get the wink, 'enough!' Then I play 2 parts more-feeling pressure getting stronger again-so I get noisy in my skin. These pieces are insolvable mouthfuls mostly.

If I can check them, they become top/ but this is (a) rare (moment)- (I don't push too much).

"TOP" for me is the special-feel-content of a piece which is standing my tune attacks.

The 5 pieces on this TAPE REPORT I did mainly on two tracks on TASCAM Porta One Ministudio in BRIGITTE's and DORIS's flat.

The flat is situated between garden and street.

The virtuosity, especially of my left hand, on piano is monotone and not developed.

The UNKNOWN - what will sound back when I touch the - for

me is hotter than the KNOWN of intelligent technical exercise.

Melting both is one aim - not for me (just a moment please).

The decrease of simplicity of vital functions is too high.

So I am excited, glad and lucky, if on the third or fourth track a sound is speeding against, fitting exactly into my "coming to be track" without planning. E.g. "SOLA TELO".

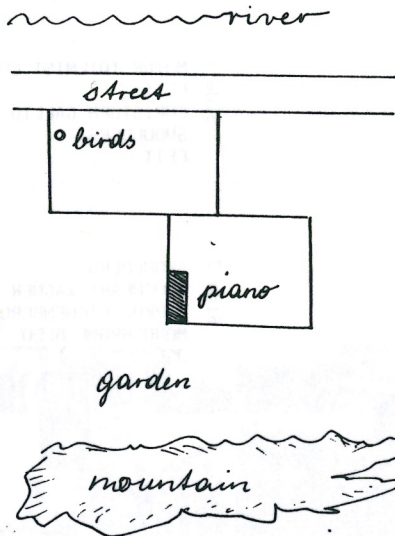
My positioning of the mikes is many coloured and whimsical:

- mike is in the chest of piano -- voice is drowning and I sing otherwise(d) /no example on this report.

- mike is on threshold to next room -- sounds of both rooms play DUETT.

E.g. "MINGUS N' Spiders": - mikes on two thresholds - between birds and cars, between voice and room with piano.

- mike is in garden -- piano is one bird of many. No example on this report.



My main instrument is violin - violin I touch seldom - even it's very tone depends too strangely on subjective factors.
Tones of the piano are reduced in modulation pleasantly. They are outside the subjective loops of mine.
Pianos with round and rough sound personality I prefer.
Simply strange trash - trash with a taste of instellar debris.

Goodheart Wagner

I'm painting too - three details of the picture object "EINSCHULUNG"
(trans. apprenticeship)



Goodheart Wagner

"I Guess A Warrior Bomb"

Goodheart Wagner

"SOLA TELO"



Goodheart Wagner

" ? "

Send your mail to:
DIE IND
Postfach 239
4041 Linz
"Goodheart Wagner"



by JAMES GRIGSBY

GREETINGS FROM LOS ANGELES !

Yes, the land of hyperbole and artifice is also host to an astonishingly varied underground music scene. Many of the musical groups in this category are merely continuing in styles that are well-known; they are 'underground' because they don't have financial backing, not because their music is unusual or challenging. They receive ample attention in local magazines and newspapers, though, precisely because it is easy to relate them to popular styles. Musical life in and around Los Angeles is burdened by the ubiquitous presence of the commercial recording industry. It is perhaps impossible, or unrealistic to ignore this influence. But, there is always a fringe who choose to oppose the process of assimilation into the mainstream.

There is a tendency to demiss Los Angeles' natives as frivolous. The true center of experimental arts is, of course, New York. But, this forgets a rich tradition in classical, jazz, rock and hybrid styles. Stravinsky and Schoenberg spent their later years here; John Cage is a native. Ornette Cloeman developed his music here before challenging the New York gods of jazz. And of course, the father figures of art-rock, Frank Zappa and Don Van Vleit could only have emerged from plastic L.A.

In the mid-70's two important organisations came into being; today they continue to represent the experimental underground of L.A.. LAFMS (Los Angeles Free Music Society) is a prototype for independent record producers, who are in such abundance these days. The releases of LE FORTE FOUR, DoDooettes, et. al. are mostly out-of-print, but their influence is still felt. The ICA (Independent Composers Association) has for a decade concentrated on producing new music by lesser known but brilliant composers around Southern California. ICA founding members Carl Stone and David Ocker are well known to the new music community.



Still, until recently, I felt quite alone here. I'd been aware of LAFMS, and the ICA all along. But, it was not until I found COMA (California Outside Music Association) that I started to meet my fellow outsiders. Coma was founded in 1983 by Titus Levi, an energetic supporter of music existing 'outside' of the commercial mainstream.

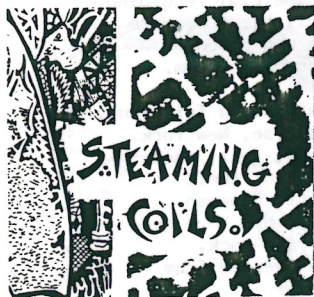
This organisation tries to use the commercial channels of communication to transmit a radical message: unusual and challenging music can be entertaining !

This was the most encouraging thing I'd heard from an arts organisation. Now, all these groups are in touch with each other and people are talking about a progressive music scene !

The following is my own view of the current state of the underground.

I have limited my focus to musical entities with whom I've worked (in one way or another). I won't speak about things I don't know. MY APOLOGIES TO THE PEOPLE I've missed.

STEAMING COILS now exists in two formats; live & studio.



The studio creations embody the intersection of the minds of singer David Chrisman (Three Day Stubble) and multi-instrumentalist Brad Laner (Debt Of Nature). The result is an unlikely mix of pop structures with experimental approaches. The live performances are generally improvised, with Laner & Chrisman joined by Jeff Karlson's guitar & a couple of Motor Totemists. The 2nd COILS album, still in preparation, sometimes reminds me of CAN, Pere Ubu, Miles Davis, Capt. Beefheart, even Georg Harrison.....

This is a band that refuses to stay in one place.

5 UU'S under the direction of David Kerman (drummer,composer),



are in the midst of recording their second album. Despite a few clandestine incarnations as a live ensemble, this remains essentially a studio project. Kerman's music is usually compared with European groups (Magma, Univers Zero, Art Bears...) and while these real influences, there are several elements to this project that are not so easily pigeon-holed. The rhythmic sense has been developed to a high degree, yet sounds smooth and easy. And, although Kerman's productions display an almost

stifling level of perfectionism, this is matched with playful experimentation. Kerman's basic form is the Song Cycle, with groupings of song illustrating a common theme.

For this album, I have written some arrangements for members of Motor Totemist Guild to play along with 5 uu's. The result is further away from 'progressive rock' toward a musical hybrid that doesn't have a name, yet.

CRUEL FREDRICK is a showcase for the improvisational lunacy of Lynn Johnston (woodwinds), Guy Bennet (Bass), and Jason Kahn (drums). This is free blowing in the tradition of Ornette Coleman, Albert Ayler, Julius Hemphill. Their coice of melodic source material is rather perverse (Moon River, Inchworm....) and the renditions cruel, but fair.

At times, the CRUEL Ones are joined by members of UNIVERSAL CONGRESS OF, a unit that plays harmolodic-blues. Both groups share a spontaneous passion for the moment; together, the effect is volcanic. CRUEL FREDRICK plays the clubs regularly and has made some live-studio recordings that should be released before the end of the year.

MOTOR TOTEMIST GUILD has recently expanded to a quintet with Eric Strauß (percussion,violin), Lynn Johnston (woodwinds), Becky Heninger (cello), Emily Hay (voice,flute), and James Grigsby (bass,keyboards,trumpet). I've composed some new music and rearranged older material for the new lineup, which is surely the best group of musicians I've ever known. We devide our concerts between composed material & group improvisation. Sometimes it's hard to tell the difference ! In September of '87, we will begin recording a new album that is influenced by the ideas of composers from Messiaen to Cage, mixed with Renaissance dance music & Balinese rhythms & some oblique references to banal 60's film themes.

Also, we will record improvisations to be used as source material for audio cut-ups, such as was done for Tape Report #3. We are also searching for ways to perform outside Los Angeles.....

LP 5 CONTACT WITH VEILS motor totemist guild long playing album, \$7.00

New Music for Electric Chamber Ensemble (woodwinds, strings, keyboards, percussion).

"What would happen if the 'progressive' groups of the 70's kept progressing? My guess is that they would return to a modern classical root of the likes of Bartok and Messiaen. ... A 'band' doing original, modern classical works (with some improvisation). Tough on the rock'n'roll front and tough on the serious music front. ... Theirs is a dirty, thankless job, but I'm glad that someone is doing it." Randy Greif OPTION

"...played by three talented but mentally suspect individuals..." Robert Carlberg ELECTRONIC MUSICIAN

"One-of-a-kind group who defy catagorisation... a fine piece of work" Chris Cutler RECOMMENDED RECORDS

"Sigh, tickle, giggle, murmur, groan." Ginette, BEEF

CG 4 KLANG! motor totemist guild cassette and booklet, \$5.00

"L'ensemble...degage une profonde originalite et merite l'ecoute..." Bernard Gueffier NOTES

"Recorded at home and live (at LHASA, ANTI-CLUB in Los Angeles), here are more selections from this ever-improving unit. ...Their bizarre sense of humor is well in evidence, as in the first complete presentation of THE BARBIE VARIATIONS... Intelligent and fun!" Scott Becker OPTION

LP 3 A BEGINNER'S GUIDE TO COMA long playing album, \$7.00
RHYTHM PLAGUE, SUVU'S, NEWCROSS, CARTOON, MOTOR TOTEMIST GUILD, MARK SODEN, THE UNDERPEOPLE, TAO MAO, ELMA MAYER, DOGMA PROBE

"A stimulating sampler from the California Outside Music Association - mostly rock with a dark edge, but while the music is powerful, even disturbing, it's not just aimless thrashing." Jim Aiken KEYBOARD

"There's a wide variety...both very experimental as well as accessable." Art Linkletter WDC PERIOD

"Unlike many supposedly avant-garde underground records, the artists included here are, by and large, knowledgeable musicians with some interesting new ideas." Steve Pick JET LAG

"I haven't seen (a compilation) this comprehensive since perhaps the Elephant Table album." Maria V. Montgomery OPTION



TOM RECCHION ,an alumnus of LAFMS, B PEOPLE, and countless other projects, is still making music in his home studio and occasionally, in solo concerts. The foremost underground mix-master of L.A., Reccion is also known for his radio shows with Anthony Mostrom which blend off-beat kitsch from 50's with modern music from around the world. Reccion's concerts are a little like sharing a psychedelic experience with the Martin Denny orchestra. His cold array of tape machines, turntables, and sound processors belie an environment that is lush, tropical, & strangely inviting.

FIBONACCIS have been known to L.A. audiences for the past 5 or 6 years. Their sly satire combines an interest in Italian Western film music, American R&B, and European progressive-rock (leader John Dentino refuses to sell his vintage Mellotron). They have recently completed a new album, to be released this winter; though I haven't heard it, friends report that it is their finest effort. FIBONACCIS have managed to appeal to a wide audience, while not alienating the underground purists. Their new record might be their breakthrough !

KRAIG GRADY ,L.A.'s eccentric independent, microtonalist composer, instrument builder, improviser, surrealist film-maker, leader of Independent Composers association. Grady's latest effort is his third film, Long Gunn, but not forgotten, a Western that includes a duel between two priests, a visit from an extraterrestrial, an elusive bigamist, and a beautiful musical accompaniment performed on grady's unique instruments (a sound that is close to Harry Partch with a musical style ranging from Irish reels to Stravinsky). For its premiere run, the music was performed live (by grady and Brad Laner) with up to three independent film images projected simultaneously. Grady is now working to transfer this experience to a video-cassette format.

OTHER GROUPS ,currently active on the fringe, include:

FAT & FUCKED UP ,who were the first group in L.A. to bring improvised chamber music (violin,cello,bass,tuba) to rock clubs. Their occasional performances are always executed with style & wit.

PAPER BAG ,another all-improvised group, use a standard rock instrumentation highlighted by Kenneth Ryman (ex-Points of Friction) & his array of tapes & electronics.

DINOSAURS WITH HORNS ,a studio project of the redoubtable Rick Potts (LAFMS) & Josef Hammer (Points of Friction). These two create charming vignettes of sonic schizophrenia.....

PRIMAL SYNTHESIS ,Vinsula Kara (ex-Apes of God), on synthesizer is joined by two guitarists & a conga drummer. Their sound reminds me of some of Miles Davis' mid-70's experiments.

KUBIST TIER ,has just released their 1st LP (Go-Dot Records). They play neo-cool-rock-bop, a slower & spacier version of Ornette's Rime Time.

WHAT MAKES DONNA TWIRL ? : Drums, drums, drums & cathartic noise! L.A.'s answer to Sonic Youth perform with an evangelical zeal.

RANDY GREIF is known for his cassette label, Swinging Axe. These are sound collages with an ambiguous, primitive quality that contains echoes of early Residents. Swinging Axe - Postbox 3741, Northridge, CA 91323

FRESHLY WRAPPED CANDIES, the Theatre of Cute Absurdity, their concerts combine Performance Art with music. Any band that will go to the lengths of smashing a refrigerator on stage to provide material for a digital delay loop, is worth a mention.

BRENT WILCOX, a sorely missed ex-radio DJ, plays extended guitar sounds with a sly non-chalance. His live duets with Tom Recchion are brain twisters!

KEN ANDO who has played with 5 UU's, The Underpeople, Motor Totemist Guild, Dogma Probe, and others, is now concentrating on solo tapes of his unique textures & rhythmic structures for guitar.

CHARLES BUEL, ICA's neo-classical, postmodernist composer of distinction also performs Casio & tape solo concerts; sort of like Virgil Thompson as processed by Terry Riley.

RHYTHM PLAGUE combines electronic textures and harmonies with a funk-based rhythmic groove & a high quality of musicianship. Keyboardist Wayne Peet also plays in many Vinny Golia's jazz ensembles.

OCKER/ GOLIA/ LeBERGE (or David, Vinny, & Ann) improvise on woodwinds with a high degree of maturity and command of jazz and classical forms. Golia runs the independent jazz label, Nine Winds Records.

This report, in no way complete, should give an idea of the range of creative activities here today: Living in the center of commercialism has not stopped the creation of independent and valuable art in Los Angeles!

(Underground Los Angeles by James Grigsby of Motor Totemist Guild)

Unusual music from Rotary Totem Records

SS 2 SUBMISSION / A BALLAD OF A THIN MAN motor totemist guild 7" single, \$2.50

"...cover versions of cult 'hits' (Sex Pistols and Bob Dylan respectively) utilize experimental techniques in a pop context. It's hard to describe how great these songs actually are!" John Foster OP

LP 1 INFRA DIG motor totemist guild long playing album, \$7.00

"...magnificent musical moments...giddy conceptual camp...cosmopolitan rainbow of influences (Stockhausen, The Residents, Bartok, Harry Partch...?) ...should interest anyone who values civilized experimental music."
Marina La Palma HIGH PERFORMANCE

"Odd, varied, tuneful and very modern by turns. Lots of sound experiments and songs and good writing..." Chris Cutler

"Has this music been designed for modern dance, or does it just sound like that? ...why don't we have sushi together?"
Michael Whitehurst ACT

ROTARY TOTEM RECORDS 3613 1/2 West 4th Street, Los Angeles, CA 90020



TWO SWISS SAXOPHONPLAYERS with and without notes !

a portrait of Markus Eichenberger and Christoph Gallio,
two unique musicians and innovative saxophon players.

Christoph Gallio who lives nowadays in Zürich plays alto & soprano sax, and tries to realize in performances a visual translation of his sax playing. Whilst Markus Eichenberger concentrates his music on technics of breathing in relation to ethnologic-music.

GALLIO's performance 'Fishland' (same titel rec. & tape) is an experiment in which the reflections of 'goldfishes', registered through light cells drive a syntesizer. Gallio improvizes to these sound-scapes. Here you can see the subtle creativity of this sax player and also in other *projects with female/male dancers. (*as a musician)

Markus Eichenberger titels his musicpieces "Atemkreis" or "Atemketten Nr. 20/8" (trans.'circles of breath' &'series of breathing'). His pieces of music're bold confrontations and explanations with ethnological material. On his 4-tr. machine he records loops of eskimosinging, african hornmusic,.....and marriagesingings; than he plays his sax pieces with bass-saxophon or klarinette to these loops. Eichenberger's unique breath-techniques on saxophon show us the connection of blowing and breath-technics without limits of different cultures. This is of great importance for him as an artist, not to steal from ethno-groups. He explores in his scientific exactness sounds, which result from definite breath & blowing technics (from all cultures).

Christoph Gallio's saxophon playing on '5 Controlled Songs' (especially recorded for this issue of TAPE REPORT) opens the listeners ear to follow 5 stories. Compressed images, full of emotion, clearness & structure. Sometimes his instrument sounds like a voice (storyteller), sometimes like an emotional attack or cry, but never he looses himself in repetition. Sometimes his jazzroots break through, in sound & structure, but then he bites, breathes and fightes for his personal expressions.

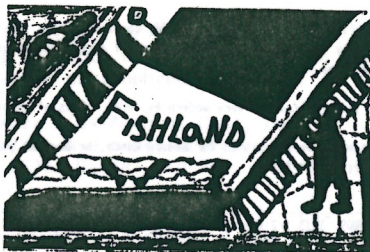
Eichenbergers live-cut, a excerpt out of 'Atemketten Nr. 20/8' (Halle/DDR 24.11.86) is a strong and noisy improvisation starting with eskimo singings (two women in a kind of competition- both women sing alternate and use the mouth of the other as a room of resonance) and improvisations on Es-,B- and bassclarinette. With these improvisations he continues series of breathings. The rough clash together of isolated cuts intends and renders possible to a totally new way of dialog: chronological development and simultaneous happening will be related to direct togetherness.

Write to:

Christoph Gallio
Haldenstr. 131
CH-8055 Zürich
Switzerland

Markus Eichenberger
Birchlenstr. 10
CH-8600 Dübendorf
Switzerland

Both artists have rec. & tapes
available, send I.M.O's



CHRISTOPH GALLIO FISHLAND

Cover of 'Fishland' by
Christoph Gallio

MORE INDEPENDENT MUSIC FROM SWITZERLAND

distributed through CALYPSO NOW

" SAMPLER MIT 3'-Stücken Aus Basel "

a local compilation - underground Basel c-60

This is the sound of a town, great variety in sound and instrumentation. Improvisations, Punk, Rock.....fusion.

With GUENTER MÜLLER (a great drummer & soundwizzard), Christoph Gallio, Knut Remond (of UnKnownMix),and many more.

MARIO SCHERRER " THE GUILD "

c-60

Mario is a rock & music reviewer, but with a strong tendency to make music. Influences from British electronic-groups and industrial-music groups is to find out. But why not, the sound and the music is great.

" DER POLITISCHE KATHOLIZISMUS "

a journey through the swiss musical underground c-60

Some years old, but good enough to be heard today with interesting music on it. With Der Böse Bub Eugen, Andreas Bosshard, Bande Berne Crematoire,.....&Hymne/Glocken at the beginning and end. Swiss Made

" ATEMSCHLAGE I-IV " von MARKUS EICHENBERGER c-30

Eichenbergers first release of his complex klarinette & sax- experiences.

'This blowing is like an attack to your ears and your mind, but also subtle & sensitive ! ' Write to M. Eichenberger, Birchlenstr. 10 8600 Dübendorf, Switzerland.

" ATEMKETTEN Nr. 20/8 & ATEMKREIS " von Markus Eichenberger

Also a very interesting production of M.Eichenberger (also available as a record). Listen to the track on TAPE REPORT No. 4, then you can imagine what's going on.

Calypso
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PC 25-15980-5



Markus Eichenberger
picture by Peter Frey -

die ind

Postfach 239
4041 - Linz
Österreich

TAPE REPORT No. 0 01-06/85 c-60 DIE IND 010

The first issue is containing news from the tape scene from January - June 1985. On tape there are presented 4 US-bands and 2 Austrian. PROBLEMIST, PSYCLONES, MAYBE MENTAL and IF, BWANA - USA; MONOCHROME BLEU, JOSEF K. NOYCE - Austria.

The booklet includes lots of current information, reviews, ads and profiles about LADD-FRITH, ARTITUDE, PSYCLONES, OBJEKT, BAND IT & more.

TAPE REPORT No. 1 07-12/85 c-60 DIE IND 014

This issue reports mainly about the US-extreme music groups PROBLEMIST and CONTROLLED BLEEDING.

Furthermore it gives information about the mail-art magazine N D and the music-magazine UNSOUND.

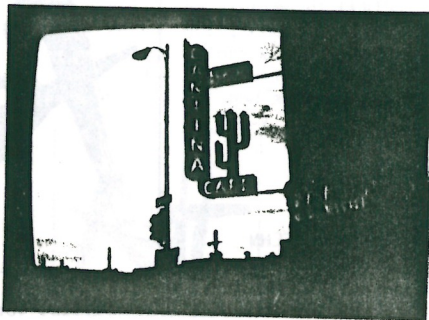
Reviews about SOUND OF PIG MUSIC-tapes, PEDESTRIAN TAPES-Sydney, " Heat The Roar Of The Mountains ", SCHLAFENGARTEN.....

Tape includes: GOTTHARD WAGNER, RICK RUE, PSYCLONES, PROBLEMIST, MONOCHROME BLEU, CONTROLLED BLEEDING, JOSEF K. NOYCE, SCHLAFENGARTEN and VISCERA.

TAPE REPORT No. 2 01-11/86 c-60 DIE IND 016

The set up of TAPE REPORT No.2 is different. It has topical main issues such as the tour of MONOCHROME BLEU in the United States with its steady documentation of, exchange and contacts with other bands and artists.

Tape includes: EXECUTIVE SLACKS, MAYBE MENTAL, CONTROLLED BLEEDING, CASSANDRA COMPLEX, JOSEF K. NOYCE, ELLIOTT SHARP, D' ARCHANGEL, VISCERA, PETER ANDROSCHE, CAGE OF REASON and MONOCHROME BLEU.



TAPE REPORT No. 3 12/86-o7/87 c-60 DIE IND o20

Topic - 'passion', with paintings from some of the best Austrian artists and music by JON ROSE, CAPERS, JOSEF K. NOYCE, ZSA ZSA, ARCHITECTS OFFICE, CONTROLLED BLEEDING, THE DEEP FREEZE MICE, HANS PLATZGUMER, THE VENUS FLY TRAP and MOTOR TOTEMIST GUILD.

This issue is without booklet, but with 'folded-postcard design'.
 " A c-60 with Hamlet meets the Troggs-soundorgies by JOSEF K. NOYCE, industrialized-soulsoundscapes from ARCHITECTS OFFICE and CONTROLLED BLEEDING, a FADI-greeting by ZSA ZSA, obligatory delightful humored music by DEEP FREEZE MICE (playing Till Dawn - Marc Bolan), an insane Erich Zann-hellride with JON ROSE, the violinwizard, and also music by the CD-enemy Hans Platzgumer from CAPERS, the British newcomer THE VENUS FLYTRAP and with new ' experimental chamber music ' MOTOR TOTEMIST GUILD (with new line up, K. Ando & B. Laner as guests). out of BAD ALCHEMY No. 8 (address- see news Europe)

TAPE REPORT No. 4 o8-11/87 c-60 DIE IND o22

YOU HOLD TAPE REPORT No. 4 in your hand, have some fun !

Future release:

TAPE REPORT No. 5 12/87-o5/88 c-60 DIE IND o25

TAPE REPORT No. 5 should contain particularities of electronic music. Obscure tracks are appreciated ! No synt-pop. Please do not send pieces only with noise on it, send music.

Deadline is February 88, send high quality tapes with or without noisereduction, or reel to reel tapes (2 track only).

Thanks for all support you have given TAPE REPORT the last years !

Maybe TAPE REPORT No. 5 is the final issue, because of too many reasons. One fact is the quality of music; seldom we get music of the level we have on this report. Mostly we get boring noise... & trash.

Der Mensch ist nicht einsam.
Aber Denken ist einsam. (G. Benn)

ICH WILL NICHT DASS ALLE
MICH VERSTEHEN
ALLE ABER AUCH ALLE
ICH WILL MEINE FELLE SCHWIMMEN SEHN
ALLE ABER AUCH ALLE (FETT)



FETT 1 ist ein bei der Ernährung und als Schmiermittel verwendeter fester, flüssiger oder halbfester Stoff, der aus tierischen oder pflanzlicher Zellen gewonnen oder synthetisch hergestellt wird und chemisch hauptsächlich aus Estern des Glycerins und aus Fettsäuren (gesättigte, einbasische Karbonsäuren, deren Glycerinester die Fette sind) besteht.

FETT 2 ist das im Körper von Menschen und Tieren vorkommende Fettgewebe.

FETTgans, FETTenne, FETTmaus, FETTschwanzgecko, FETTvogel, FETTschwanzschaf, FETTschwein, FETTsteißschaf

FETT zerhackt meinen Blick

Möge man doch endlich das FETT abschöpfen. Oder gebe man den Idioten doch endlich ihr FETT. Könnte man dann endlich auch im FETT schwimmen ?

Im 16. - 18. Jahrhundert wurde am Niederrhein massenhaft eine Kupfermünze geprägt, die FETTMännchen hieß. Fünf Mark mein Herr fünf Mark.
FETT mein Herr FETT.

FETT bzw. feist gehen auf 'feitit' bzw. 'faitida' zurück, was soviel heißt wie 'gemästet'. Seit dem 14. Jahrhundert im Mittelhochdeutsch belegt, hat sich FETT in der Schriftsprache durchgesetzt.

FETT demoliert meinen Optimismus. FETT treibt Wut in meine Stiefel.

FETTbläut, FETTfleck, FETTflosse, FETTigkeit, FETTtheit, FETTmarke
FETTDurchfall ist FETTiger Durchfall bei Kindern infolge zu großer
FETTzufuhr. FETTflechte nennt man einen Hautausschlag bei fetten Hunden.
FETTig heißt schmutzig. Jemand der betrunken ist, nennt man FETT.
Ein wohlhabender Kunde einer Prostituierten ist ein FETTER; eine ein-
trägliche Prostituierte ein FETTER Brocken. Hat eine Frau FETT angesetzt
ist sie schwanger.

Im Hafen von Amsterdam (FETT niederl. vet) haben die Seeleute
FETTbäuche, ist so mancher ein FETTmops, haben die Suppen FETTAugen.

" Hei lewt von sien eegen FETT wie de Tachs om Winter "
Un porco grasso. Ein FETTES Schwein.

Wollen wir ein gefundenes Fressen oder lieber einen Hunger ?

Zu FETT mehr rauchen und mehr trinken.

'Adipositas' nennt man die FETTsucht, eine krankhafte Neigung zur
FETTleibigkeit.

Ein FETTER Schuh.

Zeitgenössische, ernste Musiker haben panische Angst davor, trivial
zu sein. (M.F. Zickert)

DAS DENKEN ABER IST ICHGEBUNDEN UND SOLITÄR (G.Benn)



FETT are from Berlin.
 Berlin is a divided city. East and West.
 FETT are one of the ONLY German bands who use their language to create songs without influences from overseas (no victims of ELVIS).
 I am sorry but I could not translate the article on the page before without loosing the sense.
 But I did a translation of the official FETT - factsheet (as good as I could).

simple pop tunes conquer our ears. fett is the opposite of 'trivial music'. but fett also work with trivial tunes. this gives a chance for modern music beyond the charts. when the avantgarde comes out of their labyrinths.
 fett-music is entertaining.
 the word as a drum, the guitar as a slide-projector, as a grammophon's horn.....
 there exists a whole spectrum of post-punk. not satisfying is at the moment the musical push, which is neither orienting itself at the glory and misery of the rock-hippies nor the silly moderation of those, who are nothing else than 'different'. fett plays artificial jazz-music without 'jazzy' deficiency of history.
 influences of music theorie, weill, satie, the minimalists meet the sound of the musical spirit of the age.
 fett is lyric but not bombastic, reduced but not cynic, energetic but not stilted, ironic but not foolish, stern but not blear-eyed, lose but not lazy.
 fett is music for people who want something new for their shaken ears.
 while listening fett music it is good to enjoy the eating of zwieback.
 to play music with concentration in harmony/polyphonie with linqustic precision it creates a plain shudder like drawing of prices.
 guitars, syntesizer & voice produce an accoustic situation and arrangements, which pleasure stimulates curiosity.
 fett saw on all trunks, on which the music appreciation sits so well situated.
 this way can hurt, but also stimulate a feeling of presence.
 fett (grease) swims above.
 above without blackout.
 fett is unnecessary. but indispensable.
 an experiment.
 but not meagre.



fritz zickert gitarre



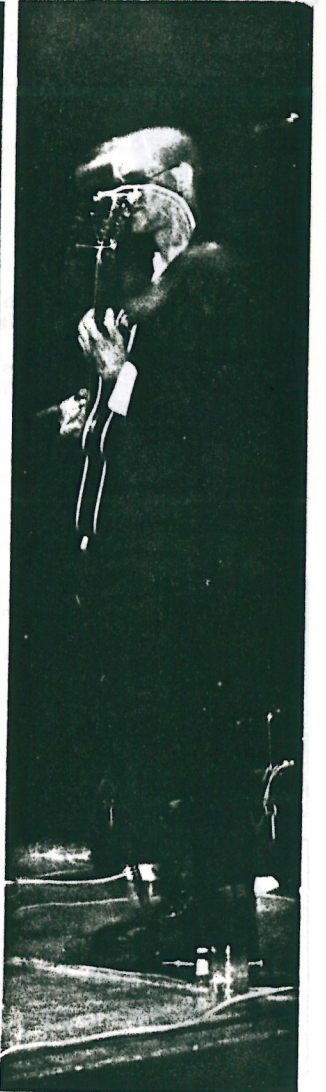
bert wrede gitarre



ulf wrede gitarre



leonhard lorek stimme



MONOCHROME BLEU



PROGRAMM #5 (Kopfstich)

Musik: Wolfgang Dorninger, Thomas Resch,
Peter Androsch
Video: CL.AR. (clipartists) Leo Schatzl,
Kurt Hennrich

MONOCHROME BLEU is one of the most successful Austrian Underground-bands. This band toured the States in 1986, played on the NOVA Festival in Zaragoza (May 87) and performed a show on the ARS ELECTRONICA Festival 87 in Linz, Austria. CL.AR. clipartists, associates of MONOCHROME BLEU created a new video program for this show, using 4 parallel driven videomachines. An ironconstruction has been build by the group to place the tv-screens (without case). The musical part of M.B. composed new material for this 30 minutes show. The titel of this show is Programm # 5 - KOPFSTICH.

Project:

The play is apparatus, in which the human being, artificial picture, technique, light....let in their whole feel physical presence.

Nothing more rather happens.

The music changes in their moods (tunes) between heavy, hard rhythm-attacks to lyrical melodic decomposition to entertaining silence.

The gestures of the actors, pictures on the TV-screens, changing lights... ..sing of the triumph of daily insignificances.

The stage is 3rd skin.

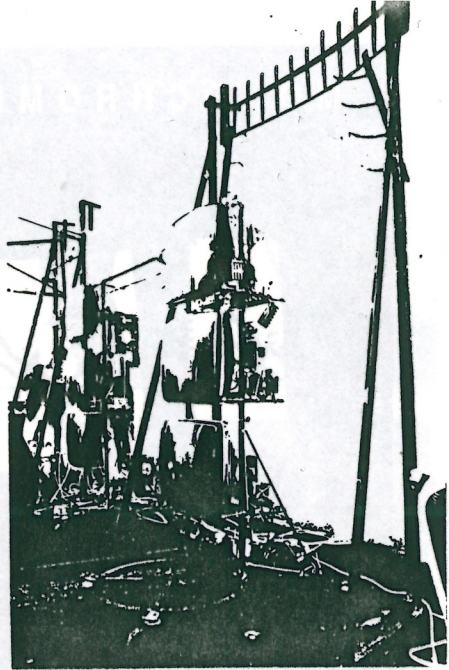
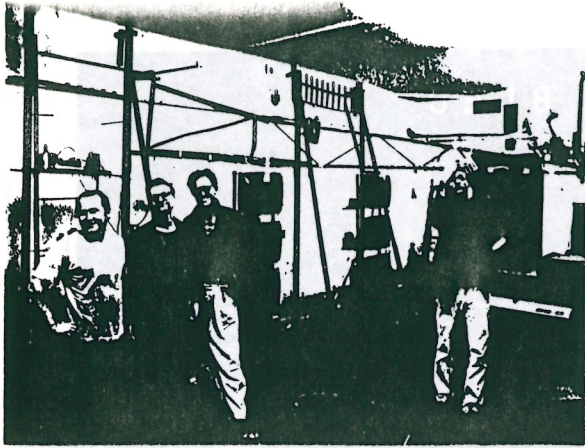
The apparatus will be fed by private desires. Power and dissolution.

The physical presence of musicians (ON) changes in partnership with the syntetic reality from the magnetheads (OFF).

The play consists of musical composition (with elements of rockmusic/rhythm,guitar; dark urban tribalmusic/industrial noise; and jazzy phrases/tenor sax & horn).

Four synchronized videotapes (accoustic alternating effect/rhythm cut-ups; as actor/picture-music; as ambient light-puls), the technical stage-architecture (as a construction which bears the technical equipment, all lights and Tv-screens; as a mechanical apparatus/sculptur; as an 'acherontic stagebrushwood'.....)

We needed 2 month to create the video-program, music & the concept how to construct our 'acherontic stage-brushwood'. Within 2 weeks we had to build the apparatus (welding the ironconstruction and to modify the TV-sets. Look to the pictures 1) and 2).



Wolfgang Dorninger/Peter Androsch/
Thomas Resch and Pepi Meier (welding
operator) from left to right
(picture 1 & 2)

Ironstageconstruction with 2 TV-cars.
The ironconstruction has been built to fix
12 TV-screens. (black & white)
All TV-screens (18 pieces) are systematically
connected with our videostation (4 videorecorder -
Betasystem, 2 with sound)

all photos by Sabine Bitter, except on next page by Leo Schatzl

VIDEO

PRODUZIERT VON

CL.AR.
CLIPARTISTS

MONOCHROME BLEU have had some changes during the summer months,
first - we changed our line-up, Roland Punzenberger and Walter Horn
(he definitely) left the band and Peter Androsch has joined M.B. (as
a guest musician).

second we stop playing as a live band for a year. We now concentrate
our work as M.B. in the following manner: Performances with our
Programm # 5 - KOPFSTICH (which is a really expensive performance,
transport, technique...) and recording work.

The reason is simply said. We started to become a rock-band,
playing from town to town. This was the reason why we never had the
time to record material for a record or tape.

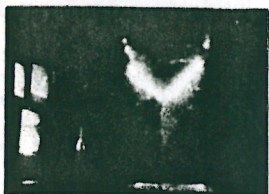
Another change is the way how we work as a group now. CL.AR.clipartists
open their studio in Vienna this winter and Thomas the sax-player
lives now in Berlin. These facts open a new way of working process
we can not imagine how it would work out.

But we have some plans for the future. A record out this winter.
And our second US-tour next year. Also two performances with our
latest PROGRAMM # 5 - KOPFSTICH next spring.

MONOCHROME BLEU: Wolfgang Dorninger, syntesizer, sounds, electr. perc
and vocals / Peter Androsch, guitar and
Thomas resch, saxophon, horn & Vocals



MONOCHROME BLEU



PROGRAMM #5 (Kopfstich)
Musik: Wolfgang Dorninger, Thomas Resch,
Peter Androsch
Video: CL.A.R. (clipartists) Leo Schatzl,
Kurt Hennrich

GREETINGS FROM TEXAS !

Interviews and music compiled by
Daniel Plunkett editor of N D magazine



Daniel Plunkett runs one of the most active and effective mail-art magazine, basis Austin, Texas with worldwide contacts.

N D 9 is at print now (Oct. 87). Order Now !
Write to N D PO.Box 4144, Austin Texas 78765 USA

SHOULDERS Interview

Questions by Daniel Plunkett with the members of SHOULDERS who are:
from left to right Michael Slattery Jr, - vocals; Todd Kassens, - guitar;
Molly Stevens, - drums and Roy Christman, - keyboards.

This interview took place backstage before the band started their show at 5th Street Theatre. This show (8/87) also marked the closing of 5th Street Theatre. SHOULDERS has been a breath of fresh air in the local clubs with their blend of theatre and wide variety of instruments used in their songs. They also recently won Austin Chronicle's 'Band of the Year Award'.



Daniel: So how did y'all get started with SHOULDERS ?

Todd: Mike and I have been playing a lot for several years and we had another band going that Michael ended up getting seperated from. And that band went on for a while. Then we started a new band and got Molly on drums. Then Roy came in with his Mirage and guitar and got a bass.

Molly: I don't know how I ended up on drums, as I'm an actress, but I thought I would try it. (laughs)

Daniel: You've been playing a lot lately in town. Would you like to tour more ?

Mike: Playing live is a great way to develop new material and songs. I personally would like to play live a little less right now in Austin as they are closing all the clubs. I'd like to get a real strong sense of songwriting and record these songs real well and put them out.

Roy: We'd like to get a record out and that's on the agenda now.

Daniel: So you are recording a tape from this show tonight ?

Roy: We ought to have something out in December.

Daniel: Are you all planning on staying together ?

Roy: Are we going to stay together ?

Todd: Yeah.

Molly: As long as we can stand ourselves I guess.

Mike: She is an actress !

Todd: I think the band will grow rather than shrink. We might add a drummer so Molly could play percussion or a bass player so Roy could play his keyboards more. Something like that.

Daniel: Would you like do more with the band, like more theatre ?

Mike: Try to do some video or film defenitely. We're all inclined toward theatrics ! I think songs are the main things. The songs for me are storytelling and I really love that. Storytelling is more than acting. We really work more on the music.

Daniel: By playing so much in Austin do you feel a bit locked in ?

Todd: There's a whole lot of emphasis on the 'REM sound' all through the South I guess, and especially here.

Molly: And cover bands !

Mike: New sincerity !

Todd: A lot of times it's really trouble 'cause no matter what you're doing or what sound you are making in a club, they will try to mix you the sound like REM, whether you want or not.

Daniel: What kinds of system do you have in the band, any roles ?

Mike: There are certain roles but we don't really talk about them. We are all very comitted to the creative process of the band. If Roy comes up with a melody on his keyboard, then we all pick up on it and work on it for a while. A lot of times it's based on each other' input. We would like people to listen to more things. Music isn't just a disco beat or a jingly guitar. It can have a gruff voice with a cowbell or an off-key horn and can tell astory that way. Music has traditionally been storytelling.

Todd: Our goal now is to record and distribute music we have now.

Not to get rid of it, but to put it behind us and move on. We're ready to move onto something else. We keep writing more and more.

Daniel: Y'all spend a lot of time with the band. Does that get to be a bit to much ?

Molly: Sometimes it feels like it. We have these new tunes that go on the backburner because of all the gigs. So we can't work on the tune. Sometimes we present it wheather it's ready or not.

Todd: Venues that give a band free bear tend to hear more of our new work than the more uptight venues.

Thanks Daniel for presenting SHOULDERS on TAPE REPORT No.4. SHOULDERS will also win the TAPE REPORT rock-award of the year. Great ironical textures meet phantastic rock music. Great pieces of music you've sent for this issue of the TAPE REPORT, thanks a lot.

We will report more about SHOULDERS in the next issue: about their planned record, tour plannings etc.



SHOULDERS live in action - August

Write to:
SHOULDERS
c/o Roy Christman
5507 Ave. F
Austin, Texas 78751
USA

JSL Interview

An interview with I. Cherie of JSL. Questions by Daniel Plunkett.

Daniel: How did JSL get started ?

JSL: The birth of JSL was a love for sound, not just the sound of musical instruments, but the sounds of life itself. From the caos of a croded room, to the sounds of a lone wasp. JSL is the collaboration of my friend L. D. Gregory and myself I. Cherie. The formation of JSL did not occur overnight, it began with an overwhelming desire to hear new and unusual sounds.

Daniel: What are your backgrounds ?

JSL: Our backgrounds are quite diverse. L. D. has a profound interest in the electronics of the project, ranging from the construction of our contact mics to the general design of the lab.

I began as a trumpet player many years ago and then moved into drums and guitar and have since managed to gain some knowledge of keyboards.

Daniel: What sort of sound sources do you use ?

JSL: JSL has incorporated sounds like: conga drums, trumpets, voices, chimes, keyboards (electronic & accustic), bidrs, children, cats, bells, toys, plates, ceiling tiles, guitars, insects, telephones, sirens, jets, tree frogs, bottels, various samplings (digital & analog), clocks, books, etc.....

Daniel: What are some influences or inspirations of JSL ?

JSL: There have been, and are, many inspirations in the formation of new JSL projects. First off, it is something that both L. D. and I realize it is the time for, and out various life adventures help to form the final result. I myself have always been inspired by the various literary geniuses that exist today and in the past. Writers like Antonin Artaud, Isedore Ducasse, Rene Crevel, de Sade, Alex de Jonge, Joris Carl Huysman, and many others. Some may consider these authors to be writers of the darkside of life, but to me life is all sides and neither can be denied. There are many musical inspirations that we have shared; but not just the usual (NwW, Pink Dots, HNAS, Current 93) but also, so many others it would truly be unreasonable to list. They have all played a role in the inspiration of JSL.



Daniel: What sort of process or system does JSL use when creating new recordings ?

JSL: When a process of recording actually begins, it becomes a combination of spontaneity and the thoughts we carry with us daily. Many times, the pieces do reflect our concurrent life experiences enhanced by imagination and spontaneity.

With all the controversy over the PIL downfall and the Contragate hearings, I wouldn't be surprised if some of the next projects carried some religious and political over/undertones. Perhaps I meant Anti-religious/political. At any rate, there is basically no telling what future projects will consist of. I would however, like to begin a series of tributes to certain groups of individuals, such as a tribute to the surrealist community of 1920's, who are responsible for the rebirth of Isidore Ducasse (Lautreamont), and so many other authors who were thought to be impious, and therefore overlooked for so long.

Daniel: What projects do you see for the future ?

JSL: Our project schedule for the near future is to continue with the creation of new music, starting a list of items from other local artists and ourselves for trade (sort of catalogue), and to concentrate on an involvement with independent publications such as N D and the SOUND OF PIG MUSIC (N.Y. City). We feel the need to get our music into circulation, not for the dollar value, as we feel fairly certain there are no monetary gains in the underground/experimental tape network. We do hope to interest people in the sounds that we create and welcome people to send their music in trade.

Daniel: Have you performed live much ?

JSL: JSL has to date done three live performances, and in all cases I can confidently say that they were total improvisation.

These shows consisted of tape loops, congas, cymbal arrangement, trumpet, and contact mics taped to various things. The reaction to JSL live show was as could be expected. The audience did not know what to expect before the show, and I suspect there was some confusion after the show as well.

Daniel: What does JSL stand for ?

JSL: JSL stands for Jittery Sphincter Laboratories and it could have several meanings. One might be the fact that we had just consumed a large portion of food with a Mexican origin and JSL was born. Another might be that our music can actually cause certain movements in certain areas. 'The sphincter muscles are directly controlled by the brain, if the brain becomes dysfunctional as a result of our sounds, thus JITTERY SPHINCTER LABORATORIES'.

For more information contact:

JSL
PO Box 710147
Houston, TX 77271
USA



UNDERCURRENT Interview

Undercurrent now has two tapes out to date. The following interview was held with 'X' and 'Y' during April before 'Y' moved to Arizona. Questions by Daniel Plunkett.

Daniel: How did you two get started and linked up ?

'Y': Well we used to be roommates and we wanted to make some noise and see what we could do. So we started making noise before we knew - we were making songs.

'X': I met 'Y' and he is a great collector. So I listened to a lot of his stuff. I really thought 'Y' should get a lot of his own stuff going so I bought a 4-track and we started doing stuff. I thought 'Y' needed an outlet.

Daniel: How long did it take to do the cassette 'KELPI' ?

'Y': About two months.

Daniel: You just worked on it one track at a time ?

'X': We do a lot of stuff then we do a lot of mixing later. We are not sure of what we are going to use, depends on the equipment.

'Y': We're limited on the equipment we use which is a Teac 4-track cassette deck and we record a lot of stuff.

Daniel: What do you plan to do now ?

'Y': We're going to do a second tape and more structured than the last tape.

'X': We've only a couple of tracks left to do.

'Y': It will be out later in the year and there should be a booklet with it as well. The last stuff we did was little practice.

Daniel: Once you move to Arizona how will you work on the material ?

'Y': We'll do collaboration through the mail. Doing stuff through the mail back and forth.

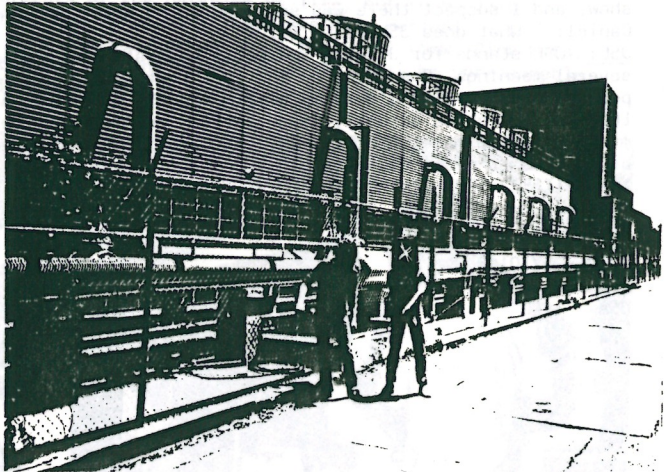
Daniel: Do you think you'll do anything in town once 'Y' leaves for Arizona ?

'X': I don't know yet. My main interest is in film. One of the reasons why I got interested in this sort of music was for sound.

No matter what happens with Undercurrent, I want to make my own soundtracks.

Contact:

'Y' Bill Jaeger
506 West Johnson
Payson, AZ 85541



news Neuigkeiten news Neuigkeiten news Neuigkeiten news
NEWS USA, KANADA:

aT - audiofile Tapes: 209-25 18th Avenue Bayside N.Y. 11360 USA
Carl Howard of audiofile is a very active networker.
He has now 33 tapes available on his own label, e.g.
aT 34- Edward Ka-Spel " Appels (big!) China Doll, live
recordings from his 87 USA tour.
aT 33- JOSEF K. NOYCE "sings" the return of the golden
boy, from Austria exclusive on audiofile Tapes.
aT 35- VICTIMIZED KARCASS " Traumatized " new jams from
the hottest electronic rock bands in these United States

UNSOUND: William and Tamara finish their final issue of this great
magazine at this moment. What a pity, a great magazine is dead.

SAVAGE REPUBLIC: These guys have been on Europe Tour, Italy, Jugos-
lavia, Belgium, germany. They have now some records available on
the german label WHAT'S So FUNNY About. Old records re-released.
But they had bad luck in my home-town Linz, none of these fuckers
booked them, what a pity.

John Doe recordings: P.O. Box 664, Station F, Toronto, Ontario
M4Y 2N6, Canada

" A View From Somewhere " is local compilation, with
some known and unknown groups on it.
John Doe has 3 more tapes available, write for a catalogue.

Two more groups from TORONTO:

VAROSHI FAME and VIOLENCE OF THE SACRED have new tapes available.
VAROSHI FAME try to become the EINSTÜRTZENDEN NEUBAUTEN from
North America, their tape gives us hope. Adress: INDUSTRY INC.
phone call Canada 416-535-9576//682 Manning Ave. Toronto M6G 2W4 Can.
VIOLENCE & SACRED: P.O.Box 1031 Adelaide Station, Toronto, Ontario
M5C 2K4, Canada- write for a catalogue.

Once more a Canadian group is WIGGLEPIG: "MEAT MARKET " is a
tape which changes between experimental rock & industrial music.
Very interesting mixture, never boring. They make music not this
fucking boaring noise-sound so many American's produce at this
time. Write to: WIGGLEPIG, 59 Silverhill Drive, Islington, Ont.
M9B 3W3, Canada

SOUND OF PIG MUSIC: Al Margolis of SOP is a wizzard.
He now has 115 SOP tapes available at the moment. Write for
a catalogue- I don't know what tape I should advertise,
he brings out too many tapes. BUT I cannot think, that
all productions have the same high level ???
SOP, Al Margolis, 28 Bellingham Lane, Great Neck,
N.Y. 11023 USA

ICE CREAM BLISTERS:

A band from Kent, Ohio. Great mixture of punk, noise. A tape you
should order. " When Nature Fails, art steps in " is the \$ worth.
Write to GGE Records P.O.Box 5088, Kent, Ohio 44240 USA
GGE RECORDS will complete a compilation with international
contributions, deadline is 31.12.87. Send your music.

NEW MUSIC FROM MAYBE MENTAL:

" Lotuses On Fire " is the title. I did not get a copy, but Maybe
Mental never disappointed me. Violins & Cello's & beautiful female
voices, an electro accustic MESS.
Write to: David Oliphant 5316 Nth 21st Ave. Phx., AZ 85015 USA

news Neuigkeiten news Neuigkeiten news Neuigkeiten news

NEWS EUROPE:

BAD ALCHEMY No.7 and BAD ALCHEMY No.8: dist. Recommended Music
No.7: 56 page booklet with articles about JON ROSE, MERZBOW,
HAMSTER REC. TAKTLOS musicfestival Zürich, captured
music festival, BRD... music on tape by Jon Rose, Jung Analysts,
Nachtluft, Merzbow, SHARP/NOYES, DES TRACES...etc.
No.8: 56 pages booklet with articles-Steve Beresford, The
Kalahari Surfers, Half Japanese....etc.
music on tape- Japanese scene, ZIZ!, Cranioclast, ANIMA....
BAD ALCHEMY, Franz Ludwig str. 11, 8700 Würzburg, BRD
" The best german tape-magazine " Tape report team

:zoviet-france:

A FLOCK OF ROTATIONS - Charm Ceremony prophecy- third part 33' Red Rhino
ASSAULT AND MIRAGE - ----"----- forth part cass. ---"
CHARRM, 5 Wingrove Road Newcastle upon Tyne UK NE4 9BP

"DESPERATELY SEEKING SUICIDE" LP-compilation compiled by PRIAPISMUS
SOFTWARE, Franz Liebl Steinerweg 14 D-8000 München 60
With music from ALGEBRA SUICIDE, CONTROLLED BLEEDING, MAYBE MENTAL,
BORBETOMAGUS, H.N.A.S., HUMAN FLESH & VISCERA.....and more.
Order his catalogue, good offers !

ERIEK VAN HAVERE, BLA BLA magazine compiles a tape for NOTRE DAME.
Theme is: "The Human Being", with groups like PSYCLONES, MONOCHROME BLEU,
PSYDICODE, DET WIEL...and more on it. Out in Mid-Dec. Order soon.

EUER GELD UNSER GELD is a very active distribution network in Germany.
write to Wolfgang Schröder, Berlinerplatz 30, 4400 Münster, BRD

OUT OF DEPRESSION

This is it, the best....No alternative. (OOD Slogan)

A phantastic magazine (in german) with articles- HALF JAPANESE,
David Thomas & Woodenbirds, TV Personalities,....and many reviews.

OOD also releases tape productions:

OOD oo1- ORTHOTONICS/HALF JAPANESE- HALF AND HALF-LIVE 87 c-60

OOD oo2- Außer Der Reihe- Compilation with Bene Gesserit.....Vox Populi

OOD oo3- Color meet OOD, is a collaboration between OOD & the Color Label
from England with typical english Pop-music on it.

Write to OOD, Lidenallee 23, D-7752 Reichenau 2, BRD, send 4 DM.-&postage
for one single issue, you would like this magazine.

BLA BLA:

BLA BLA 7, magazine (dutch & english) with flexi disc of BI-JOOPITER EXP.

Also a great magazine from Belgium, with lots of reviews, articles
about THIRD MIND REC./ GORE/ O JUKI CONJUGATE/ CAUCHY PROD.....and more.

Order this magazine soon, I think they are quickly sold out.

Write to D. Vercruyssen, Brugsken 119, B-2700 Sint Niklaas Belgium

TAPE REPORT:

I think TAPE REPORT will stop to exist with the final issue No.5.

Topic is electronic music, but not synt.-pop. The reason why to finish
these series is easy to say. Seldom I get really good music for such
a compilation. Most is worst noise bullshit. Seldom I get really good
music like the 5 UU's/MTG, or Shoulders recordings. But maybe the
tendency would change the next month.

The deadline for the final issue of TAPE REPORT No.5 is 1. Feb. 1988.

Please send music and artwork. Electronic music, okay !

JOSEF K. NOYCE has been in the studio this summer. A record
release is planned. Label RECLOOSE ORG. London.
You will hear more about this record in the next Tape Report.
That's it. Greatings from Austria.

REVIEWS - Cassettes from all over the world

OBJEKT NO.3 INTERNATIONAL (Ladd-Frith) 2 c-60 tapes including booklet & artwork

" Objekt 3 is a diverse and unique international compilation in which 28 international artists introduce and showcase their own audio art "

Ladd-Frith - 1987

One of the highlights of 1987. Great music & phantastic artwork (by Julie Frith) makes this production worth available. Groups like NEGATIVLAND, PSYCLONES, The Vivisection, Josef K. Noyce , F/i & many more represent a high level and will go their own way into the future. And this tape-compilation documents this phase of change. Many of these bands present themselves on records, but are still an active part in the tape-network. They represent the standard. They also are the forefront against the mass of insignificant tape-productions. Too many tape-productions are bull-shit !

But not this one ! BUY !

Objekt No.3 - with Gargoyle Mechanique, Scientific Americans, Sugalo, Problemist, Master/slave Relationship, Randy greif, Blackhouse, If, Bwana, Un Film, Pacific 231 & B. Wolf, Smersh, Schlafengarten, Brook Hinton, Monochrome Bleu, Cynrai, Torn Memory, Le Syndicat, X-Ray Pop, Julie Frith, Forethought, Vox Populi !, Brian Ladd, and Rickardo Sinigaglia.

LADD-FRITH P.O.Box 967, Eureka, CA 95502, USA

HUMAN HEAD TRANSPLANT "HIC ET UBIQUE UNO ANIMO" MHCOOL

HHT are Robert Beaudin, Kelly Cowan and Sheri Van Decar AKA Barbara Fishcake, Americans who live now in Denver, USA. Denver is one of the most refreshing places in the USA, with a very active musical-underground scene. Bands like HHT, THINKING PLAGUE, CAGE OF REASON and BEACH BLANKET BINGO (members of HHT) would go their way. HHT produced a great cassette-LP, full of creative and powerful songs, sometimes ambient & full of darkness. This tape is a 'must' for every industrial music fan, it is one of the best releases of 1987.

HUMAN HEAD TRANSPLANT

c/o Mental Hygiene cassettes

P.O.Box 18873

Denver, CO 80218

USA



HHT

INSOMNIA VOL. 1 (international compilation)
2 c-90 tapes and booklet- WNS 003

Another great tape from Denver, Colorado. This international compilation, compiled by We Never Sleep's Paul Dickerson (limited edition of 500) presents another side of the international scene. This tape is totally different than the OBJEKT compilation, because of sound & style. Objekt presented more the techno-industrial bands, Insomnia the mythic. Like MAYBE MENTAL, HUMAN HEAD TRANSPLANT, The Amnesia Quartet, HELIOS CREED or MONOCHROME BLEU. Or performance artists like THE HATERS or ARCHITECT'S OFFICE.

But also guitar bands like SAVAGE REPUBLIK, phantastic.

Paul Dickerson is a very active and powerful supporter of new musical groups in Denver, as a concert organizer and now as a cassette producer. INSOMNIA has a great packing. A video-cassette like box with great artwork by Independent Project Press L.A.

WNS - P.O.Box 92, Denver, CO 80201, USA

TAPE REPORT TAPE



Seite 1

- 5 UU's / MOTOR TOTEMIST GUILD
- IGNOMINIES
- FETT
- spaeter
- Christoph Gallio
- 5 CONTROLLED SONGS
- SHOULDERS
- ANIMALS
- FETT
- fuenf mark



Seite 2

- SHOULDERS
- DREAM STATE
- Goodheart Wagner
- I Guess a Warrior Bomb
- Sola Telo
- Mingus N' Spiders
- Tuner swell
- Why Do You Stop Me
- Markus Eichenberger
- ATEMKETTEN nr. 20/8 (excerpt)
- MONOCHROME BLEU
- Urban Cut-Ups
- Song
- J.S.L
- Unnoticed People From Whose Kind Large Flesh

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5 UU's / Motor Totemist Guild

" Ignominies " 5' 05"

(words & Music: Kerman)

5 UU's:

Curt Wilson-voice /
Sanjay Kumar-keyboard /
David Kerman-drums,tapes. /
Greg Conway-guitar,synt. /
Jon Beck-bass / Ken Ando-guitar
with

MOTOR TOTEMIST GUILD:

arranged by James Grigsby /
Emily Hay-flute,piccolo,voc. /
Becky Heninger-cello
Edison Games-trumpet,loops
Lynn Johnston-bass clarinet,
oboe,alto sax,o-bone

rec. May 87 at Telestar:Burbank
California by Wilson,Kerman &
Grigsby

The well of life runs deep
It's murky waters are leaden with secrets
A stone once dropped into it's depths
Will quickly float
Never reaching the bottom
As bowls attached to ropes ascend
Eyes look away; The well becomes deeper still

And when one bowl is in the hands
Of those paid to examine the contents
The whole is dropped clumsily
And is then drank by the thirstiest of Earth
The Earst won't kiss and tell
That's why there's a rift near the well

As we chisel away at our own shell, the Earth keeps ancient secrets carefully hidden deep within herself as a safty mechanism, assuring that we cannot use them against ourselves.



FETT " später " 13' 20"

This band is from Berlin. FETT are:
Leonhard Lorek-voice / Ulf Wrede-gerät
(keyboards) / Bert Wrede-guitar /
Fritz Zickert-guitar.

Lyrics as drums, the guitar as a (slide)
projector, as a phonograph.....

Influences of musictheory, Weill, Satie,
Minimalists, come upon with sounds of
the musical spirit of the age.

"später" is not translatable for the
Tape Report team, ask your Ger. n teacher
on your school, wherever you live.

CHRISTOPH GALLIO

" 5 Controlled Songs " 4' 35"

Christoph Gallio plays alto and
soprano saxophon on these songs,
rec. 20/27/ August 87.

5 Controlled Songs, 5 stories,
short images, full of sensitive
expression, by no means reserved
or academic.

'His blowing is sometimes like
an emotional attack or cry !'

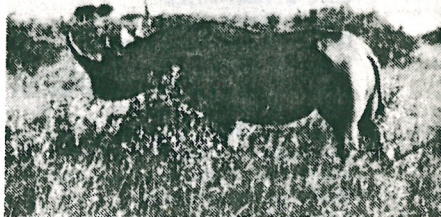


SHOULDERS " Animals " 4' 40"

SHOULDERS are:

Michael Slattery Jr.-vocals / Roy Christman-bass,keyboards / Todd Kassens-guitar / Molly Stevens-drums.

Winner of the Austin Chronicle's Band of the Year Award. This song has been recorded live (Aug. 15th) at the 5th Street Theatre,Austin. Shoulders plan to bring out a record this winter. I'll try to check it out, when and what label. More about Shoulders in one of the next reports.



FETT " fünf mark " im anschluß an klubund/bela reinitz

in meiner straße nachts steht einer
ein magrer kerl ein lause kleiner
& wünscht sich krächzend mit geplaerr
fuenf mark madame fuenf mark madame
fuenf mark mein herr

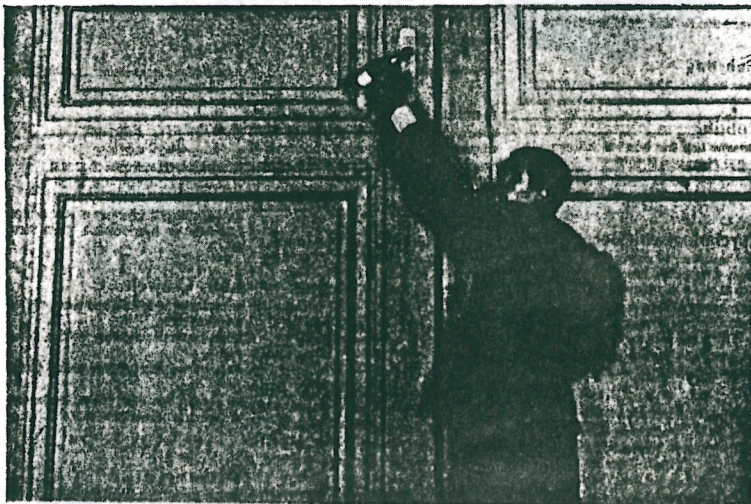
man hat sich doch das mild verbeten
da ist er näher rangetreten
sein duerrer leib wuchs schattengross
fuenf mark madame fuenf mark mein herr
fuenf mark ja bloss

gruess gott der letzte wagen ru,pelt
es fehlt wer der dahinter humpelt

at night someone stands in my street
a thin fellow, a small fucker
and wants, noisy and hoarse
5 marks madam, 5 marks madam
5 marks sir

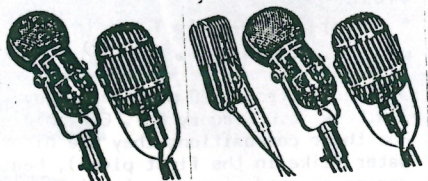
mild refusal was offered
then he stepped closer
his emaciated body grew larger to shadow-like size
5 marks madam, 5 marks sir
only 5 marks

god be with you (godspeed), the last carriage -
someone is missing who limps behind (hearse) rombles



SHOULDERS " Dream State " 4' 15"

Studiorec. of this phantastic group from Austin, Texas. A band for the future - with great vocals, ironical textures and good musical ideas. Winner of the Austin Chronical's Band of the year award. Shoulders plan to bring out a record this winter. Try to get a copy.



GOODHEART WAGNER

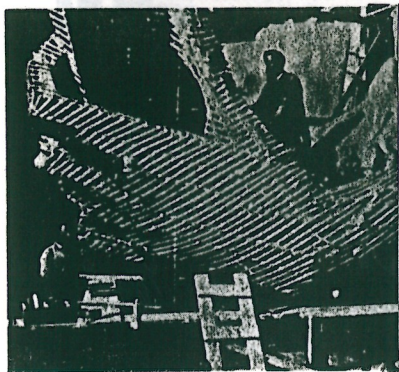
- " I Guess A Warrior Bomb " 1' 25"
- " Sola Telo " * 45"
- " Mingus N' Spiders " 1' 10"
- " Tuner Swell " 1' 25"
- " Why Do You Stop Me " 1' 12"

all instruments by Goodheart Wagner, except singing by * Doris Windhager. mixed at the Hammerschmiedstudio Steg. mixed by Wolfgang Dorninger. Goodheart Wagner played years before in band, POST violin, studies at the Art University in Linz, Austria. Painter.

MARKUS EICHENBERGER

" Atemketten nr. 20/8 (exerpt) " 4' 50"

Excerpt, rec. live in Halle/DDR 24.11.86. Eichenberger plays es-, b-, and bassclarinet, with loops from a 4-track machine. Ethno meets Switzerland, but this music is no cheap fake. Eichenberger demonstrates the origin of music. Subtile and full of clearness and expression he plays without limits of time, culture and history.



MONOCHROME BLEU

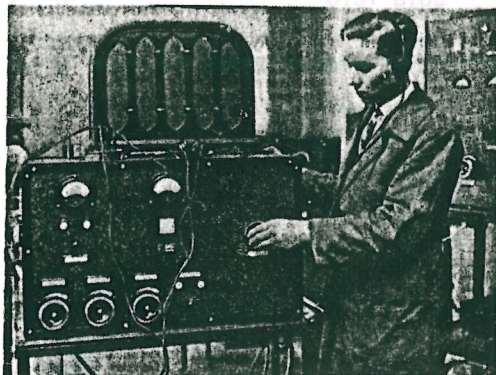
" Urban Cut-Ups " 4' 45"

Out of their new programm # 5 - KOPFSTICH. Wofgang Dorninger-synt., electr. percussion, sounds & mix / Thomas Reschtenor sax, waste pipe-horn / Peter Androsch-guitar / video-cuts by CL. AR. clipartists. The sound of our city, Linz is the theme of this composition. Industry, smog, classic music, noise, aggression, beat...unemployment have been images we cutted together.

MONOCHROME BLEU " Song "

2' 50"

Out of Programm # 5 - Kopfstich.
The words for this song you can
find on page 206/207/208/209
of the INCREDIBLY STRANGE FILMS-
book (RE/SEARCH, San Francisco).
One of the best filmbooks we
know ! Voices by Wolfgang 1,3..
Thomas 2,4,..... Guitar-Peter
Androsch, Organ-Wolfgang (& mix)
Both tracks rec. at Hammerschmied
Studio, Steg.

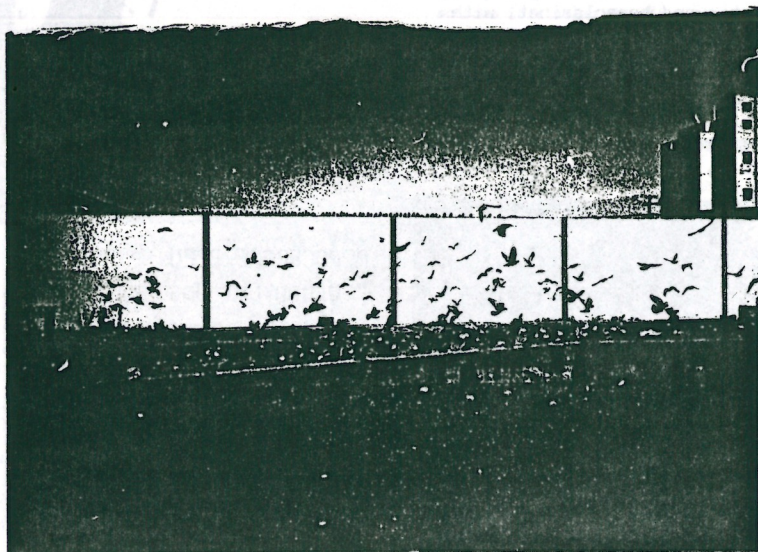


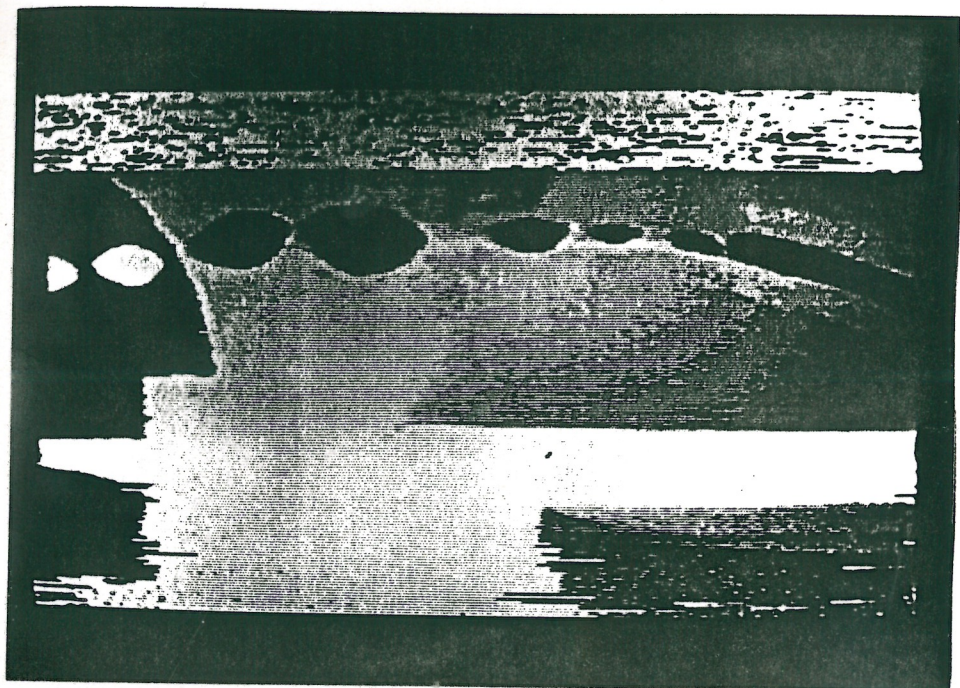
J.S.L

" Unnoticed People From Whose
Kind Large Flesh " 8' 35"

3 excerpts from a 20 minutes piece.
J.S.L is L.D.Gregory & T. Cherchie.
For their compositions they use birds,
water (like in the first piece), beat,
drones-second piece ...etc, intermixed
with samples, organ & other instrum-
ents.

Ambient or film-music. J.S.L. use
sounds for their creation of music,
they don't care about 'music',
but they should listen Stockhausen
or Schoenberg. Such composers could
make their soundtracks much more
intensive and expressive.





Josef K. Noyce

JOSEF K. NOYCE sings
SHAKESPEARE

JOSEF K. NOYCE sings SHAKESPEARE - the first record is soon out
DIE IND - records



die ind

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