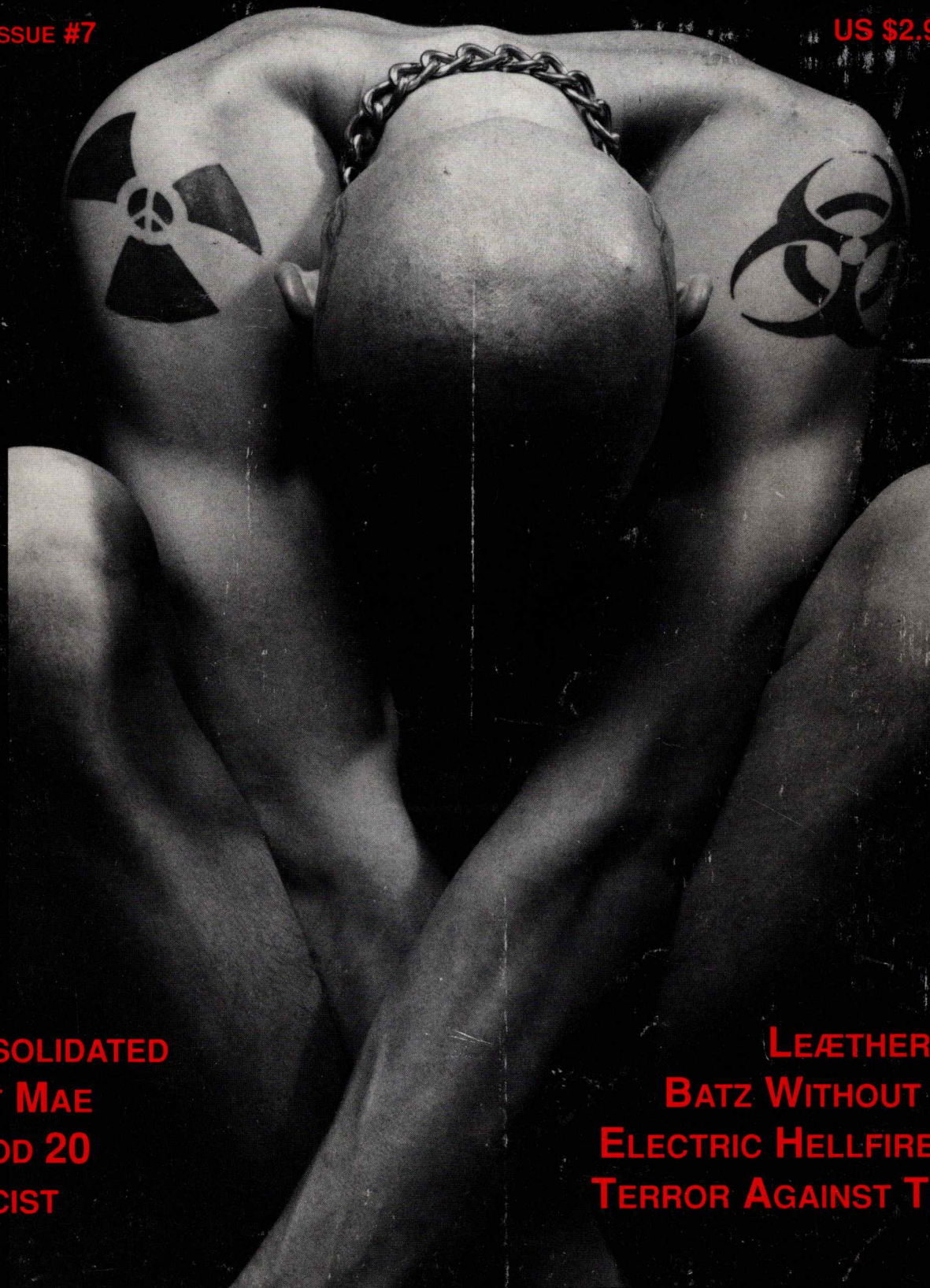


THE LAST KULTURE RAG FOR THE INDUSTRIAL RE/EVOLUTION

# INDUSTRIAL NATION

ISSUE #7

US \$2.95



CONSOLIDATED  
YEHT MAE  
BIGod 20  
XORCIST

LEATHER STRIP  
BATZ WITHOUT FLESH  
ELECTRIC HELLFIRE CLUB  
TERROR AGAINST TERROR

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# INDUSTRIAL NATION™

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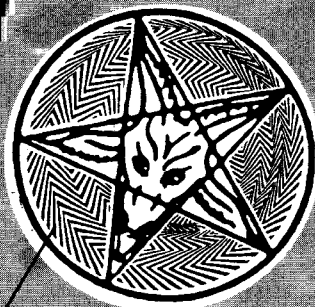
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## BIGOD 20

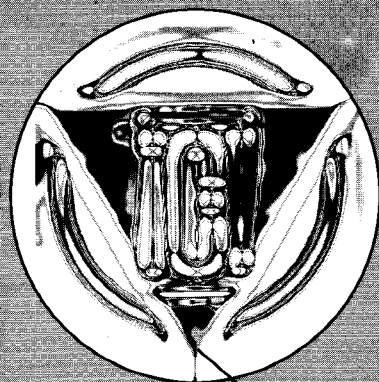
## XORCIST



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## LEATHER STRIP



Hi Paul!

Thanks for IN #6. Although my first visual impression was terrible (Kinda looks like a free tourist guide to Anytown), I was impressed with the content of your zine. Primarily because you go much deeper than the surface of commercial industrial stuff. Many of the reviews surprised me and though at times the reviews were not altogether on-target, just the fact that you are open to the more obscure stuff and are exposing it to readers who more than likely wouldn't find it elsewhere, I give you a double thumbs up for the effort. But the presentation needs to be addressed. Maybe I'm just as guilty of the bias I rail against, but I probably wouldn't have picked this up off the shelf and read it unless I was distributing it. Overall, good job. Keep On, John - A State of Flux

Dear IndustrialNation,

After reading J. Kraker's letter in issue #6 and your response to his letter, I felt that a couple of things were not addressed. You very rightly found that Mr. Kraker quickly assumes things without much forethought. This is probably why he thinks magazines like Love & Rage "actually represent the current political anarchist movement in North America." Once again, Mr. Kraker jumps on the bandwagon without knowing his comrades. Love & Rage comes from, and is still, involved in a very strange relationship with revolutionary communist groups. This is why they are constantly calling for organization. They do not believe in the power of the individual, they only want you to fight the current system so that they can rise to power. Anarchists organize themselves when they feel like it, not when Mr. Kraker says we should or a so-called "revolutionary anarchist newsmagazine" tells us we should. Thank you, but I will be my own judge as to what is revolutionary or not. Know your roots friends, communists, Trotskyists, Maoists, Marxists, Leninists, and the whole entourage of other "revolutionaries" will put you in chains faster than you can say conspiracy.

Subsequently, it just so happens that Anarchy and Fifth Estate go much further towards destroying this diseased organization of life and realizing true freedom than does Mr. Kraker's favorite mags. He calls "Anarchist: intellectual artsy-fartsy crap, mostly." The name of the magazine is Anarchy, not Anarchist—I wonder if he ever read half of an issue. Moving towards a future of liberation takes careful thought and decisive action, not just anger and calls-to-arms. I encourage all anarchists to read and think further about anarchy than simply jumping on a self-proclaimed revolutionary movement's boat. Anarchy keeps a very close eye on detail because they want to end the cycle of domination as soon as possible. Pick up the magazines yourself and take a look.

Are you pissed with my letter Mr. Kraker? Why not vent your anger in a positive way? Let's quit bickering amongst

ourselves, I'm pissed off at governments and false revolutionaries, unrelenting repression also. Let's free ourselves from ideology and self-repression and then we will be an inspiration to all who seek liberation.

For liberation from authority and oppression,  
G. Netwerker, Autonomie Distribution

Dear IN,

Your magazine is my fantasy zine. I've been dreaming of a magazine like this for a long time. I found it in Tower Records, it was the last one there. It was Issue #6. Cool  
Chris

I'm reading  
your mail.

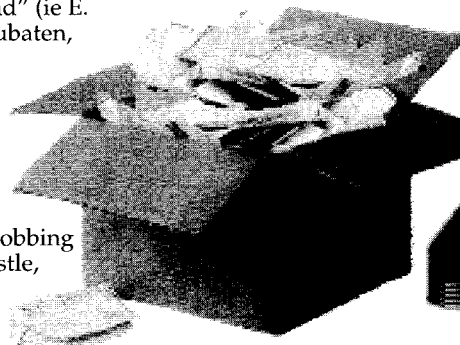
Connelly interview. Same goes for Final Cut. If Bill Lame-butt is reading, I'd just like you to know that Ministry kicked the living, sell-out, cross-over shit out of the corporate fools who shall remain anonymous. And also, Lamebutt, shame on you! For actually thinking that Alain would put on a bad show - that he'd ever conform and play in daylight. But other than Ministry, Jane & Ice Cube (who surprisingly put on a good show). The other bands were nothing to scream about. It could have been great, minus all the Cock-Rock. I'm drifting off the subject..... I love the mag. It lets me know that there are plenty of people with my musical interest out there. After all, I live in a town where High-School sports & MTV rule. I meet very few people who share my views on music, politics, etc. When you say "Industrial," are you generally speaking about the basic attitudes prevalent in bands such as Skinny Puppy, NIN, or even Ministry, who are the furthest from "Industrial?" All of these bands deny being "Industrial," so I'm just curious. It seems to me that the word "Industrial" doesn't really describe the music anymore. People still call Ministry Industrial, even though they never were an "Industrial Band" (ie E. Neubaten,

Throbbing  
Gristle,

SPK etc.) They just had some

distinct elements in their music. Bands like Ministry and Nine Inch Nails are far too conventional to be what the word "Industrial" describes or what the whole point of the music was in the first place. But I personally think that it's a great name to describe this whole progressive movement, because Industrial bands in the early days did the same thing punk was trying to do to the industry, but in a more creative way. But now the bands of today that are called "Industrial" have an almost completely different sound except Skinny Puppy, who on their more recent albums, like Last Rights, Too Dark Park and even VIVISECT, seem to be getting more & more uncompromising by each new release (remember the remix of "Spasmolytic," Yikes!!). It's sickening to hear what bands get labeled as "Industrial." Once a person I was talking to was asking me what type of music I was into, I said Industrial, not expecting him to say "Oh, you mean bands like Depeche Mode" (?) Now, people call Helmet an Industrial - Metal band! The L.A. Times called them that. I saw the

Rollercoaster tour, featuring JAMC; the opening act, Medicine, used a lot of feedback, I mean a lot, other than that, they were your standard rock band: vocalist, two guitarists, bass, drums. Weeks later, the L.A. Times are calling them a "Neo-Industrial band." What the fuck!?! I still think it's safe to call bands like Skinny Puppy or even KMFDM Industrial, but even here post-modern Industrial or Industrial dance for groups like KMFDM, Final Cut, Frontline Assembly. Look at what happened to the word "Alternative" Now the big record companies see dollar signs instead of something different and





creative. It's already slowly but surely starting to happen to the word "Industrial," and we can't let it happen. We shouldn't be so general in labeling music. Maybe less than a year ago, it was safe to say "Yeah, I listen to Industrial music." Even though it's not real Industrial, at least people would know you mean Skinny Puppy, Frontline Assembly, Revco, etc. But no more.... Just a thought. - Ryan Cambell

Dear Sirs,

I have read of your publication in the latest issue of Mondo 2000. Please send me the latest issue of Industrialnation. P.S. I was a student at the University of Iowa in 1977, just as Punk was breaking down the disco club resistance. It was a heady time in Iowa City, to say the least. We were all dancing to Bowie's new album Heroes. Ah, Nostalgia!

Sincerely, Steve E. Jones

Industrialnation,

Hello. I first read your magazine a few weeks ago in a coffee house at my university. I am impressed! I really like this magazine!! I have #5 and I really enjoyed reading it! I have been living here in Idaho for about a year now, and I was living for 4 years in Darmstadt, Germany. I was in the Army, but I was able to get out a lot. As such, I used to go to the Techno Club in the Frankfurt Airport every Friday! There I listened to excellent Industrial/Techno music courtesy of Talla 2XLC (of BIGOD 20).

Anyhow - So now I'm finishing college here, and happy to see that there is such a good Industrial zine available. Thanks for the year subscription and back issues!! Keep up the good work!

Len A. Harjala

Dear Industrialnation,

INDUSTRIAL NATION KICKS ASS LIKE NO OTHER  
GOTHIC INDUSTRIAL AND A WAD OF DIVERSE KILLER NEO

I love your publication. I love my computer. Do you know of paper I can stick in my printer so I can make iron-ons, like you advertise? I promise I won't scan your adds and make my own. Can you give me an address or sell me some if in fact that is how you do it. Thank you

Dear Industrialnation,

It all started with pneumatic drills and circular saws. Keep up the sloppy excuse for a radio station, er uh magazine.

Brett,

friend of a friend of  
a friend of He-man

Dear Industrialnation,

Wow!! I picked up a copy of issue #5 in New Orleans on a trip recently. It's the only place I've been where I've seen it for sale. I've read it and reread it and reread it... I love the variety, and the amount of "stuff" for only \$2.50!! It's great! Enclosed is \$2.50 for the latest issue.

Brian Laakso

Industrialnation,

Hi. As you can see, I'm French. But don't make a mistake, we know the industrial music. I've found your address in one of our magazine. And then, I'd like to have more informations about your work and what you sell. Does it correspond to our industrial music with: Ministry - Skinny Puppy - Front Line Assembly - Einsturzende Neubaten - Revolting Cocks - Front 242 - Laibach - Noise Unit - 2nd Communication - Paeppee Fabrik - Young Gods - and much more? If it's Ok, I look forward to hearing from you. Yours Faithfully - Oliver Mlynarczyk.

Dear Industrialnation,

Hello, I am Michael, and I am 16 years old. I have been a fan of Industrial muzack for a while now and goddamit, I need your magazine /pamphlet /fanzine/ what ever the fuck ya want to call it. (Pardon the language if you please). I want it all, issue #5 or #6 (if you still have any) as well as the next issue leaving your presses. If there is a price attached please write me and tell me so. I figure if there is one a measly 29¢ won't kill you considering the money you'd probably be extorting from me. Just in case you are interested, I got your address out of a, and I say this with as much decorum as possible, satanic magazin, that is my story and I'm sticking behind it. Please send me something to acknowledge that there is a civilization outside of the barren wasteland of Orange "Let's kill some Mexicans for Bush"



County, California.

Love, Kisses, and Sexual Advances:  
Michael McFaun

P.S. You really should do an article or something on Babyland who are on Flipside records. They are the best industrial band from CA. (Also my brother knows them but that's another story)

P.S.S. Did you know in the Egyptian town of Portsmouth in 1948 when the Suez Canal, all of the men in the town would line up along the shores (whenever a boat was passing) naked and sing songs while banging on drums w/ their erect penis'.

P.P.S. I heard EINSTÜRZENDE NEUBAUTEN now have a fan club in the U.S. If it is not too much trouble could you print it in the next issue?

P.S.P.S. Did you know that not only do Dolphins carry on bisexual relationships but they also sleep with their parents, and masturbate with the aid of Mackerel. Brings new meaning to the phrase "Holy Mackerel!" Huh?

Dear Industrialnation,

This is about those two Skinny Puppy interviews in issue #5. It's really killin' me to criticize the kids who did the interviews; I mean, they got the interviews and I didn't...but Skinny Puppy being one of the most interesting musical groups in



Dazzlin' Gatefold - She's Not Bad, Either

existence, couldn't they have asked a little more in depth questions about the music than how old are you, what's your favorite color, do you eat, where will you be Oct second, is your room a mess, do you have a girlfriend, do you like oranges, is there a bus to Okino on Thursdays, do you have cable, do the stores stay open after ten on your street, do you have a cat, did you do good in spelling, can I have a cookie, are you cool, am I cool, is it happy in a tree?

I would kill to

ask these people questions, and then these two youngsters actually get the chance and they want to know how they like their pizza.

Nuts. J.J. Solari

Dear Industrialnation,

I've read issues #5 & #6 (Cover to Cover), and I find it very refreshing to read a magazine that deals exclusively with my favorite type of music. I found that the article by Joe Kolb in issue #5 put into eloquent wording my own thoughts and beliefs on "Industrial" Music. It is challenging, intelligent, aggressively stimulating music for people with an open mind to listen to it. And I hope it never becomes mainstream, because, though this may sound selfish, it is something I can call my own. All of your articles appear to be written by knowledgeable people who have a strong interest in this type of music. Once again, thanks for a great magazine.

Kevin Congdon

To the dar-links at Industrialnation,

Sublime greetings to you transcendental gents and empresses. First of all, here's ten gruns for a subscription, starting with #7. I had picked up a few issues at Tower and a few other places near my abode, but have been rather disappointed to find that they haven't had any lately. And to add to the myriad complaints about Tower Records, I

thought Trinity (LETTERS TO THE EDITOR, #6) might want to know that I got bullshitted, too. I ordered 3 CDs in June '92 and the first one came in last week, with the incredible price of \$24.99! Now, if it was an import that you had to break your back for, I might be a little less chagrined at the wait and the price; but since I found the same CD BRAND NEW at a different store for \$7.99 (it was a Siglo XX CD), on a discounted rack, I think they call it being FUCKED OVER. My other CDs never even came in, but I won't bother... I found the other ones I ordered at other stores about 5 months later; so if my "exclusive" Tower-mail-order credit goes down the drain, too fucking bad. I know, not all Tower Records are this pathetic, some of them have good selections and are knowledgeable of what I want. But I guess from now on, I'll mailorder everything from someone else, because for the Tower by my house, all this shit is "so terribly hard to find."

Aside from my incessant bitching, I would like to thank you for the bee-you-tea-full interview with Chris Connelly (not to mention the photography by Jessica Walters)—it is by far the most impressive interview with him I've read, to date. He is a true genius and I was very pleased with the

stunning article. I have really enjoyed many of the interviews that Kim Traub conducted.

I am hoping to have a few articles and (if the Fate Fairy doesn't despise me, by now) possibly a demo to send your way in a little while, for consideration, so please keep your eyes peeled.

I am enclosing a networking ad, and would appreciate hearing from any reclusive souls in Oregon. I would also love a review of the Consolidated show from anyone who saw it at the Roxy in Phoenix on February 16th, as my transportation failed me. But anyone else is more than welcome to correspond.

Other than that, alles ist gut. Keep up the excellent work and I eagerly await your next issue.

Garberhaus

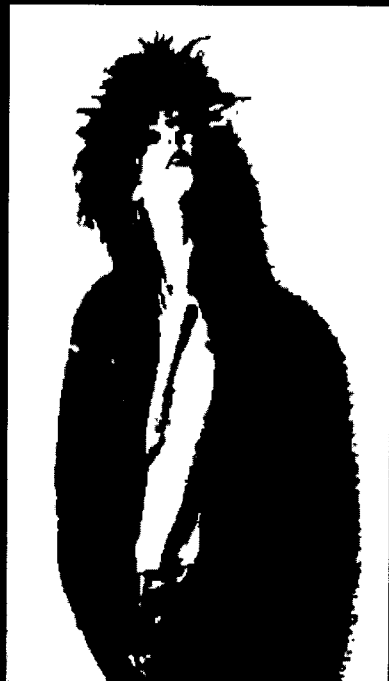
To the Industrialnation Guys:

Your Magazine is awesome! It's good to see that some people aren't just covering Ministry and Nine Inch Nails. Please send me back issues 2,3,4 and 5. Please send it fast or I might die from overexposure to Pearl Jam. Everytime my pathetic neighbors put "Jeremy" on their fucking CD player, I just drown them out with KLUTE. Anyways, I need IN and the Local Tower doesn't have shit. Keep up the good work, you guys are great.

Thanks,

DSL

# PERMISSION



Issue Three  
features

Pigface, The Electric Hellfire Club  
PantherSahib, Consolidated  
Big Hat, Douglas Adams  
skin art, comics, fiction and more

send \$3 for sample issue  
to

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# BIGOD 20 Are:

Jallokin

Talla 2XLC

Zip Campisi

**SFR:** I first heard "America" back in 1985. I'd really given up on hearing from your band again until you appeared on Sire with "The Bog" single. What did you do during the intervening time and how did you end up signed to such a major label?

**B2:** After "America" we didn't do anything because before, we were working with ZYX records, on the two singles. When I switched to them, I wanted to work with you, but it didn't work out. That was the end of the relationship. I ended up moving to New York, and I started working with many, many people.

December

For the first time, I heard more about the band. I was started on a new single which was "The Bog" and I said, "ah, they were working on new material" and he said, "coming over on an I will be in Frankfurt." He came here a few weeks later. I played him the "Frankfurt" and I told him that the guy from Front 242 was in the U.S. He was interested because he also liked their music very much; and that's how it started with Sire. We signed a contract with them and the first single came out on Sire and it worked very well for us.

**SFR:** Whatever happened to Technodrome or ZYX records?

**B2:** I created the label ZYX records and in the beginning it worked well.

and New Zone and Sucking. I am responsible for running the Zoth Ommog label as well.

I had to do a lot of things. I pissed off a lot of people. I had money for my own band and I had to spend it on other bands they were interested in.

**SFR:** Technodrome was put out under the name of Sire, and Robotik. When you had credit. We had a project before, I worked as a manager on a label called

B2: Yes, I have a company called Music Research. We have three different labels: Zoth Ommog which is techno-industrial music, New Zone which is more electronic dance, and Sucking Plasma which is techno-house and trance music.

**SFR:** Jean-Luc De Meyer has the lyrics for "The Bog," and Patrick and Richard (of Front 242) are credited on the "America" single. How is the relationship with Front 242 and do you have any plans to

B2: I have since '85; I

bands at a time. I became a manager. I often saw the same people and I was in Frankfurt with their managers. I saw three

and said, "my idea was to do a collaboration with them and they is

and said, "my idea was to do a collaboration with them and they is

and said, "my idea was to do a collaboration with them and they is

**SFR:** As a fan of the horror films, Clive Barker or the horror genre in general, how much of an influence on your music has Clive Barker or the horror genre in general?

**B2:** I think the influence has only been because of myself, because I'm

Interview by

Stewart

Interviewed by Stewart

Interviewed by Stewart

Interviewed by Stewart

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Interviewed by Stewart

a horror fan and a fantasy fan. Jallokin doesn't like horror movies as much. When Jallokin composed the "I-Q" track, I told him to put something from "Hellraiser" in it, because I like it very much. I also played it, I showed it to Clive Barker when I was in New York at the New Music Seminar two years ago. I met him at the video store; he had an autograph hour and he also liked it very much.

**SFR:** The domestic release of Steelworks is a great album. However, I was disappointed because there were a lot of good tracks from your singles that weren't included, particularly "Body to Body," "Carpe Diem," and "Photographic."

**B2:** We don't have the right for that anymore because the rights are with ZYX records. The only permission I had was to use "America" ["Carpe Diem"]. Normally not a Bigod song, it was just a Sire idea. "Carpe Diem" is normally a song of Umo Detic, the project of Jallokin. It happened because after "The Bog," we had "The Bog"

dance mix that a dj made for us and I said to the people at Sire, "Why don't you release the remix of 'The Bog' and they said, "OK, but we have no b-side for it." Sire said, why don't we use "Carpe Diem" on the b-side, because it's from the same composer and it sounds a little bit like Bigod 20 with some of the base sounds or sequence sounds. So, "OK, use it as a b-side." I think it was three or four weeks later they called us up and said, "Oh, we changed our minds, we'll use it as an a-side." I was surprised and said, "OK, yeah, no problem, do it." But I'm not happy with that anymore, because it's not a typical Bigod song, I think. That

was the reason why we don't want to have it on the album . . . on the European version we have samples from "Dead Poets Society." It's much better than the vocal version. I always hated the vocal version . . .

**SFR:** What is your view on the continuing violence in Germany towards immigrants?

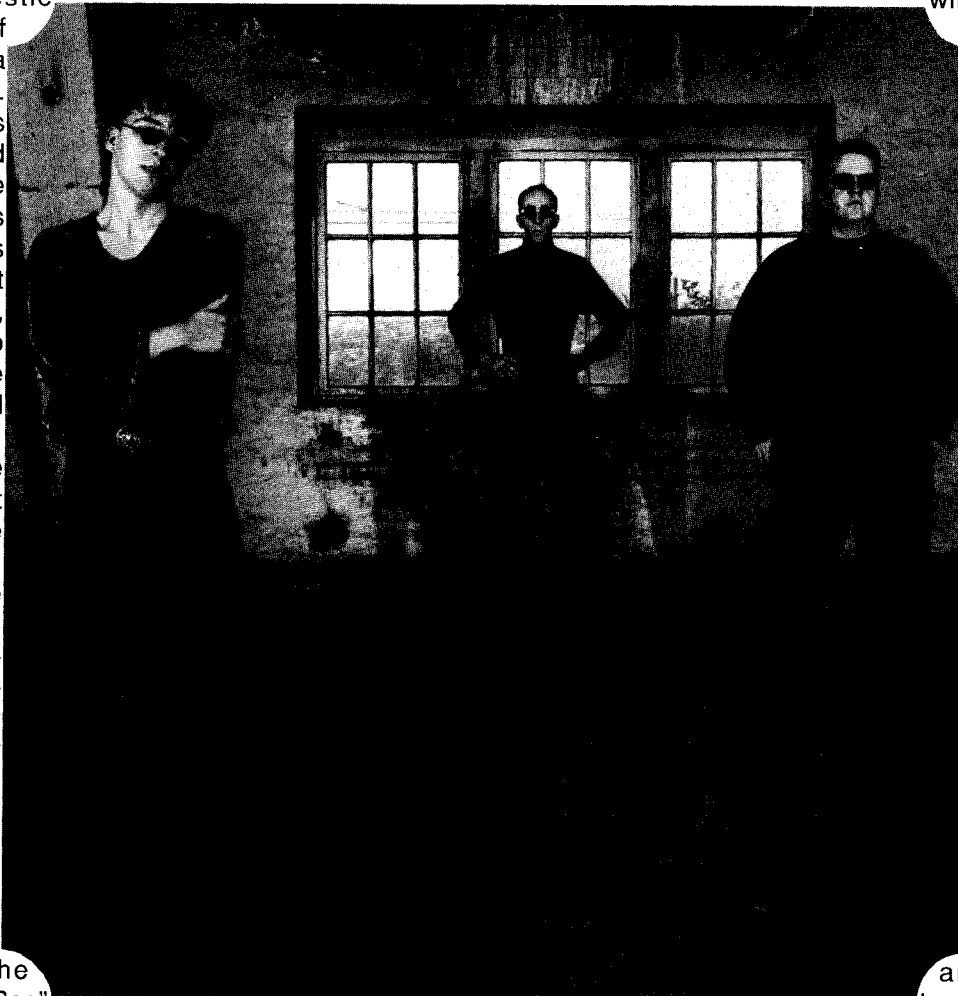
**B2:** I hate it. We are all . . . against racism and fascism, you know. The

but it helps nothing, you know. But our own meaning is we're against this, you know.

**SFR:** Why do you think the German government has been so unable to put a stop to this?

**B2:** They had to start long ago, like ten years ago. Some good politicians said there will be a problem with people coming from other countries too much to Germany and some right-wing people will start

to do something, get aggressive . . . so they didn't do anything and . . . I think the politicians here in Germany are scared to do something, because if they do something against other people, against these fascists, then the people in other countries or the media will say, "Oh, they're doing it like in 1940 or 1938. They are the same." That's what they're afraid of . . . but it's worth it to do it because this little amount of three thousand people makes a sign that the whole Germany is full of fascists, but that's not true . . . They are not many you know, but it's enough



problem always is, when something happens in a different country the media or the TV all show the same, and it looks like it's happening everywhere but it's only a few people. We have maybe three or four thousand fascists in Germany and we have twenty million people, so it's not much but . . . I think it's a problem but I think it's a problem or fault of the politicians. They are too scared to do something and I think the normal public has to do something. We have to put pressure on the politicians . . . as musicians I think we can't do much; we can put a sticker on the record like some companies do, "Stop Racism,"

to scare the world-- and also Germany.

**SFR:** What is your opinion of the recent elections here in America?

**B2:** I don't know Bill Clinton very much. It's good that Bush is gone, you know, because there has to be something new. I'm not sure if Clinton is the right man. Other people liked Ross Perot, but I didn't like him very much. Maybe he is good for business, which he knows very much about, but we should watch what Clinton is doing. I think it's positive for the world.

**SFR:** Back on the music; on your older releases the band is just listed



as Jallokin and yourself. The new album also lists Zip Campisi as a band member. How has the band developed and what role do each of you play?

**B2:** After "The Bog" we thought to find a real singer, that is, someone who was in the band, not just as a guest singer. A real singer. Then we looked for a long time but we found none, and we had a discussion with Dirk Ivans from The Clinic from Belgium. We spoke with him to come into the band but it didn't work well because his vocals were too strong, too hard for the Bigod music, and at the time we were frustrated . . . Right at that time a friend of mine said, "Why don't you ask Zip?" He already worked for another band, he sung for another band. We said, "That's a good idea," and I told it to Jallokin. We sat down with him and talked with him to integrate him into the band, then we did it. The result is very good. In the past we were more a studio project because we worked often in studios, but we didn't think about doing live things or presentations, and now I think we're becoming more and more a band. The new lyrics now will be written by Zip with Jallokin and I composing. Jallokin is the head composer and I give him my ideas and produce everything in the studio and mixing and I think everybody is doing something. Like Zip is producing a little bit and we are one team, I think.

**SFR:** Have you ever performed live in America?

**B2:** No, we've never performed before. When we did the album we said, 'We're not ready yet.' This is our first album and there's not enough songs to perform live, and to do also a good show not just standing there with playback or something. So we'll do another album and we will then work together and sit and work on a performance show.

**SFR:** So are you looking forward to playing live?

**B2:** Yeah, but the next plan is, we will do another single, there will be two songs from the album remixed, "It Doesn't Matter" and "The Breeders" plus one or two new songs. We've already started work on the new album and I think the album will be released end of summer and we will

see about working on a show . . . we are now working on a song, a special album for abortion rights, women's rights. Sire is releasing it and we are now doing a song for the compilation.

**SFR:** You've recorded a couple of cover songs, Depeche Mode's "Photographic" and Madonna's "Like a Prayer."

**B2:** "Like a Prayer" was more just like a gag, you know. We were sitting down at the studio with some song from the album . . . we said let's do a cover version. Howie sent us a tape because I told him we wanted to do a cover version and I told him we wanted to know what songs we should do in America. He sent us a lot of songs like Rolling Stones or Ben E. King, and also he sent a Madonna song, but it was a different one, I think, and then the singer Zip stood up and said, "Oh yeah, lets do a Madonna song" . . . we hate the song. Zip likes it, but we hate it. I think the result is OK, it's a funny version of it. "Photographic" sounds mostly like the original, only the vocals are a vocoder voice . . . on Madonna we said, lets do it very different, like very heavy drums, and like Zip's very funny [in a deep voice], "Life is a mystery". I think it was a good remake.

**SFR:** A lot of your music seems to view the industrial world and industrial society as good in an artistic sense but also having a lot of negative consequences . . .

**B2:** What we mean is the work in industry has something to do with life and music. All three things are a part . . . work is a part of life . . . it could be negative and positive, I think. And also, some song like "Kreusch," the last song on the album . . . the story behind the song is like the Second World War. A lot of people worked for factories making guns and cannons and everything and it is against it. The rhythm sounds like the old factories, working all day only to make new weapons for the war. It's an anti-war song. We think we need industry so the people can work and have money for their life, and also industry is something negative, for example, the pollution and everything and also making weapons.

**SFR:** Where do you think industrial music is going to go over the next few

years?

**B2:** In Germany, it's dying a little bit because the techno-house and trance music are very, very big and all the media, magazines, and everything, they only report about this kind of music. We have a really hard fight. I think in America, I don't know the scene very much, how it's changed now, but I think they're still interested in industrial music. Right now in America it's more, I think, what we call crossover music, like Ministry is doing, or NIN, is famous. I don't know if the pure electronic music like Depeche Mode and Kraftwerk . . . We will also change. As you see, the *Steelworks* album has a lot of old songs on it, like our first debut. Now we say, we are here, this is our first album . . . and now we're a real team now, with a new singer and everything, and now we can work much better than before, when we were only two people and a project that had some guest singers come in. Like with Zip, the music was all finished and he put his lyrics to it. Now we're sitting together all three and thinking about what we're doing with Bigod 20.

**SFR:** What do you think of these new crossover type sounds where it has the industrial elements but also has the heavy guitars like Ministry?

**B2:** I like it very much, but the only thing I don't like, for example, the new Ministry album. I didn't like it very much because for me, it's pure rock n' roll. It has no more crossover. Crossover meaning a combination between electronic music and guitar music and put together to a very good mixture. Like, I think NIN is more in this way. Maybe not with the new single, but with the last album it was a really good mixture. I think this has a good future because it reaches more people. Like people who like normally only guitar music get involved with that and also the normal electronic people.

**SFR:** If you could collaborate with any musical artist in the world on a project, would there be anyone who would really stick out in your mind that you'd like to work with?

**B2:** I really like the work of Kevin Cey of Skinny Puppy. I think right now that's the only one I'd really like to work with . . .

# LEATHERSTRIP!

ZOTH OMMOG

*Cast of characters: Claus Larsen is LeatherStrip & Klute. Ric Laciak is the leader of his Fan Base in the U.S.A. and a radio DJ.*

Ric: The new KLUTE CD titled Excluded is your other project aside from LEATHERSTRIP,

**This interview took place during Summer/Fall of 1992 with Claus Larsen of LeatherStrip. He is based out of Denmark, city called Aalborg, studio called "Strip Studio." The interview turned out to be an epic undertaking, I (we) never realized how much work could go into something so small and still turn out to be so fucking long. I am glad that Claus is good-natured, and got through my questions with his life intact!**

STRIP STUDIO, is this your own recording studio? Can you tell us more about it.

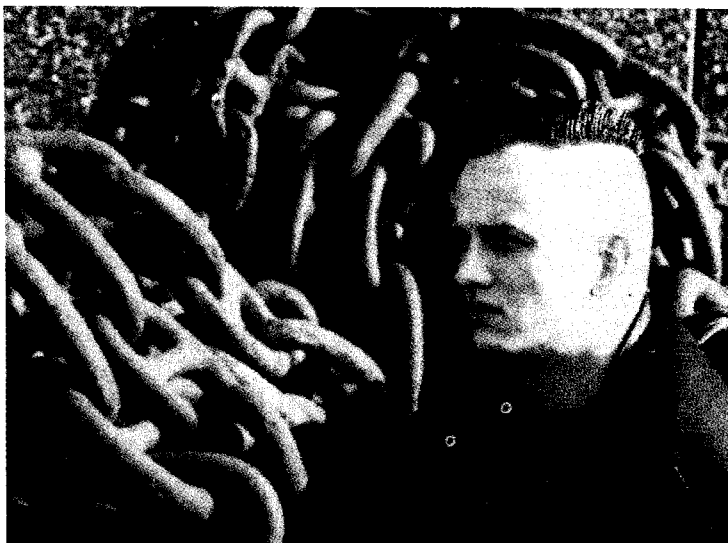
C: I have my own little home studio in Aalborg. I don't feel comfortable anywhere else when I'm composing. I have to have all the peace and quiet I can get, strange huh?!

R: Was the KLUTE CD, EXPLICIT, really recorded naked at STRIP STUDIOS?

C: Yeah, when I did the vocals I was totally naked, (and alone).

R: When listening to your music, I can't help but notice the quality of the recording and the instruments that you use. Everything is well done. What technology do you use? Samplers? Old analog machines? Guitars? Please describe.

C: Thank you. Well, I have a lot of different equipment and I use a lot of time to do the sounds, especially on the old analog synths. I just love to work with them. I use: MOOG SOURCE, ROLAND SH-101, MATRIX-6, DX-7, EMAX, AKAI S-950, TG-77, ROLAND S-550, KAWAI K3M,



R: Many bands team up with producers so that they can stand back and look at the music, so that the band does not lose sight of the original goal. Do you have such help?

C: I do not use anyone but myself to produce my music and I

how is KLUTE different from LEATHERSTRIP?

Claus: Well, the KLUTE project is something I work on when I'm finished with a LEATHERSTRIP release. KLUTE is a lot more spontaneous than LEATHERSTRIP, I just experiment with all the things I can think of, and the lyrics are much more crazy than anything else I do.

R: You are the only member of LEATHERSTRIP. To many people this would be living hell, how do you write, produce, record, and then mix your own stuff?! Do you have a set procedure?

C: It is living hell, but I like it that way. It gives me all the power I need to produce the music I do. I have no special procedure when I'm composing, it's different with every track. It would be too boring to have the same procedure on every track.

probably never will. I guess my ego is too big to do that. I just play the

tracks to my friends and sometimes they give me a few ideas, that's all.

R: You have worked with RA-HEN, Talla 2XLC, and DICK DICK in the past. Who are these people and what was it like working with them, especially 2XLC?

C: Well, Ra-Hen was the technician on "Pleasure . . .," all the tracks were finished when I got there to record it. The last thing I've heard of him is that he got too fucking religious. Dick Dick was my invisible friend on the KLUTE EP Explicit, but sadly he killed himself. Talla 2XLC is my 2nd mother. He is doing a lot for the Euro Techno movement. He calls himself the Techno-pope, but I would call him Techno-mum.

R: You record all your music at





and different drum machines.

R: How do you go about treating/distorting your voice? It's never the same, yet it retains a trademark type distinction. [I love your voice].

C: Thanks again. Well, I use an old guitar distortion and I experiment with other EFX's. {This next question I screwed up on; I thought Claus had a brother}

R: Psychopomps is Flemming Nore, your brother's group. Was this the first time that you produced something? What type of an experience was it since it was not your music you were directing and overseeing?

C: I think that you've got something wrong here. First of all, Flemming is not my brother and Psychopomps is Jesper Schmidt + Flemming Nore. It was not the first time that I've produced for other groups; I also produced some local bands without a contract. I really like to produce for others, it's very interesting and I would like to do some more of it.

R: Is Psychopomps opening for you



on your fall tour in Europe?

C: No, they can't go on tour at the moment, because Flemming is in London, for a year or so. But Jesper will go with me on tour, as a live keyboard player.

R: Do you know what the future holds for Psychopomps?

C: Yes, they have finished a new album + maxi. This will be released

early next year. The album is called "Pro-Death Ravers," whatever that means.

R: When you are on stage, how much manual work do you have control of? Are there others that accompany you on stage to help out with the music?

C: On the Autumn tour we will be 3 men on stage; I will take care of the singing and the others keys + pads.

R: What is the scale of a LEÆTHERSTRIP show live? How many people does it take to do a tour?

C: It's not the biggest show on Earth, but I try to make it one of the hardest and energetic shows on Earth. We will only be 3 guys on tour + the promoter.

R: Are there any plans to tour the U.S. anytime in any areas?

C: A US tour will be my dream come true, but it's a

very big job to arrange, so I have to wait till the time is right. Poor me.

R: In the song ANTIUS from OBJECT V, what does the lyric "So United States, you kill your own race, keep your progress to yourself" represent?

C: Well, is that a nice question, or not? I think you know what I mean. The states have this urge to be the best at all things no matter what the



price. "You chose to go to the moon ...you chose to forget the poor and homeless." You only have to open any history book to see all the rotten things the U.S. leadership has done. Wake up America!

R: Would you consider LEÆTHERSTRIP a political band?

C: If political means to care about the things that go on around/inside me, yes.

R: What is the song ADRENALIN RUSH about?

C: I wrote the lyrics the day after I was beaten up by 3 idiots, so I guess it's about meaningless violence and fighting back without using violent force.

R: What bands have influenced your work? Can you name a few and explain/elaborate?

C: A lot of the early '80s bands like Soft Cell, Fad Gadget, Portion Control A.S.O. have influenced me. I still listen to the early stuff, because it has that feeling of freshness to it. But I listen to all kinds of music from Thrash to Classical.

R: What do you think of bands like SKINNY PUPPY and MINISTRY?

C: They're (were) great. I think the best Skinny album is "VI VI Sect" and the best Ministry album is "Land of Rape . . ." Al Jourgensen is the most crazy person I've ever met; I met him when I was support for Revolting Cocks in Copenhagen. Besides the fact that he is full of drugs, he's OK.

R: Would you consider your label, ZOTH OMMOG, as the WAX TRAX of Europe? Or would that label be ANTLER/SUBWAY?

C: Zoth Ommog is growing very fast, so I think that in a very short time, Zoth Ommog will be the biggest Techno label in Europe, if not the world. Wax Trax is not that big anymore and Antler releases a lot of crap at the moment.

R: How many songs do you have in storage, the material that never made it to a CD, you know, the "B" side material? Will this material ever see the light of day and what are the reasons for excluding them? What happened to the song CRASH FLIGHT 232?

C: I try to get all my stuff released in some form, and if you look on the track list of "Solitary Confinement," I



think you will find "Crash Flight 232/92."

R: In the US, we are up against this big censorship thing, record artwork and lyrical content can be grounds for a sticker that reads: PARENTAL ADVISORY EXPLICIT LYRIC. How do you feel about this and is this a problem in Denmark?

C: It's all the big fat fucking ladies in the US that have nothing better to do than be shocked by a few 4-letter words. Fuck 'em. In Denmark we don't have this problem at all, we have better things to do.

R: When you are not working on music and/or touring, what do you do, where do you work?

C: At the moment I have no time to work, I spend all my time on music. When I work, I work in a record store, here in Aalborg.

R: Have you visited the States; where were you and what was your experience?

C: No, but I would very much like to go there after the tour.

R: How do you go about finding the samples that you use? Does this take up a lot of your time?

C: I record everything that I find interesting on video, from documentaries, news, and films. Then I take the samples I need. It's just as important as the music, so it takes a lot of time. I hate when the samples on a track have nothing to do with the meaning of the particular track.

R: Do you think that a sample is worth 100 words; that a sample is far more emotional/personal than straight forward singing? Would you agree or disagree? Please comment.

C: It depends a lot on what kind of track I'm doing, but I think that a sample has to be used like any other sound and it does not hurt if it has some sort of meaning.

R: How do you feel about bands sampling other bands, do you think this is a rip-off or a compliment?

C: I never sample anything from other bands, except for KLUTE, but if another band samples from me, I would take it as a compliment.

R: In the case of the your label-mate band BLOK 57 sampling a KLUTE song, did they ask you first? How do you feel about what they did?



C: No, they did not ask me first, and I think that the next time they decide to sample from another band, they should choose a band from another label. But it was OK.

R: Could you tell us about any videos that you may have filmed? I know of a KLUTE video, but that's all.

C: I would very much like to know more about the KLUTE video, because I have never seen that one. I have made 3 videos in all, for "LEÆTHERSTRIP Part 2," "Evil Speaks," and a live video.

R: Are there any people/bands you would like to work with on a project in the future?

C: I haven't thought about that, but it could be fun to make a project with Alan Wilder, Marc Almond, or Cevin Key.

R: The first CD, PLEASURE OF PENETRATION, is different from any of your other work. What is the reason and do you like that disc? Some bands condemn their first release, do you?

C: I do not condemn anything I've done with LEÆTHERSTRIP at all.

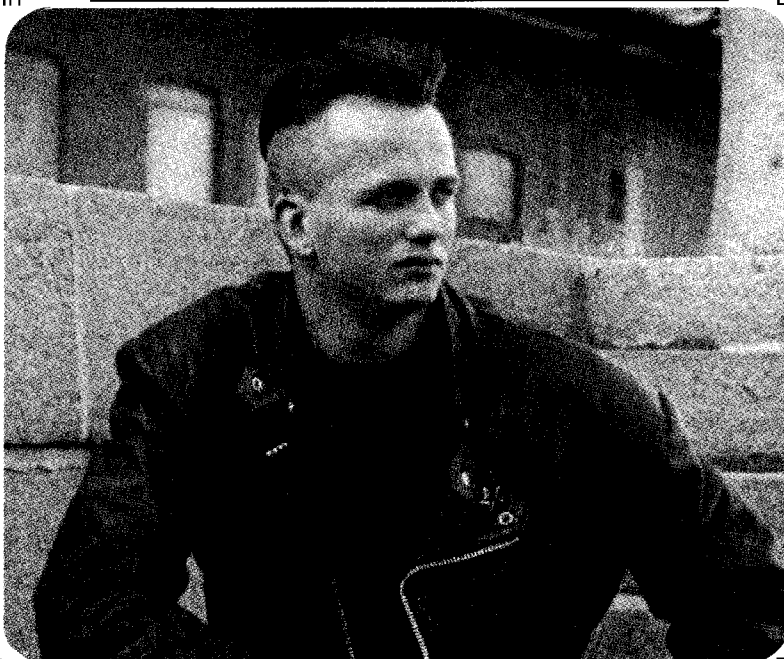
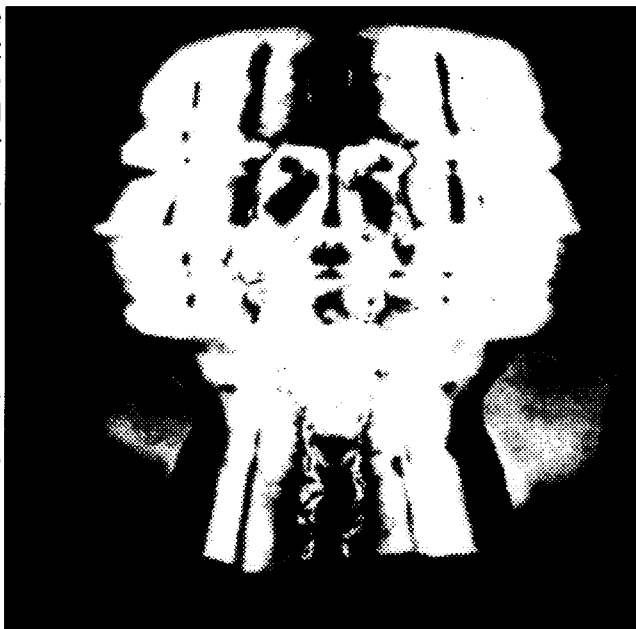
I put so much work in what I do, so I can only look back and say that this was the music I made at that point in time, and that's that.

R: How do you go about finding/creating the artwork for the CDs? I noticed that you and your family do most of the art: how do you know what the CD should look like?

C: Well, I go to the library to find a picture that fits the title. I really think the cover is very important, it gives the listener something to think about. It's always a pleasure to do the covers, it's the last hand I put on the release.

R: Do you and your family sell any of the artwork? If so, how can we get it?

C: I'm not sure what you mean, but I've never sold the artwork. The record company makes T-shirts with



the artwork and you can buy them at Music Research Techno-Base.

R: Were you in any other bands/projects before LEÆTHERSTRIP? Please, please let us know.

C: I've been in 3 bands, but I've always left them, because the other guys were too busy with everything else. I had another name before LEÆTHERSTRIP. I was called FORBIDDEN ART and I made instrumental melodic techno.

R: How do you feel about interviews?

C: Normally I like them, but this I love. This is my first time on a magazine. I've had some long ones in my time. (HÆ HÆ HÆ).

R: What topics do you like to write/sing about, is there a fetish/attraction to any one subject?

C: Mostly all the things that make me sad or angry, and I like to dig in my brain to find all the sick perversions I have, and there seem to be a lot of them, strangely enough. It can be very surprising at times.

R: What do you think about the label "Industrial Music?" Do you feel this is what you are, or are you something else?

C: In fact, I really don't know what I am. I will leave it up to the listeners to decide that, they always seem to do that anyway.

But please don't call it anything with "cyber" in it.

R: How do you feel about the color black, almost all your CDs are colored black?

C: Well, it's of course my favorite color, and I think it fits the music.

R: The name LEÆTHERSTRIP, does this mean "a strand of leather" or "to remove leather clothing?" Please explain.

C: It means "a small piece (band) of leather," don't ask me why. At some live shows, some people expect to see strip-tease, and boy are they disappointed. Once a porno-magazine even showed up.

R: What do you think of the FINAL CUT CD?

C: I think it's one of the best US bands to break out in a long time.

R: What's your favorite radio show? [in the U.S. ha, ha]

C: Beeeeeeeeeside of course.

R: Thank you Claus. Till next time, have a good tour and take care.

C: I just want to say thanks to you people over there, for supporting me. I really can't wait to come over there and play live. Thanks a million!!!!

Thanks Rick!  
Claus' CDs can be found on Zoth Ommon Records based in Germany, also, He-Comin' Records out of San Diego has a "best of" CD called "Penetrate the Satanic Ozezon".

**LEÆTHERSTRIP!**

**ZOTH OMMON RECORDS**

# THE INDUSTRIY

By Kim Traub

Thanx to major labels pumping the masses with over-saturated, sanitized, "alternative" product, I was beginning to think the independent label ethic was dead. Alas, the cassette mail underground is thriving once again! (Cheers) Small, counter-culture distributors are

from a friend and spending that money instead to support upcoming electronic artists and labels. With patience you'll find something for everyone from the eccentric to the angry.

## The Underground Railroad

starting to once again re-animate the redundancy of copycat industrial goop of institutions with a spark of energy and creativity. These true underground music deliverers just may be discovering the innovators of the next phase of experimental, electronic music and media.

In recent years the availability of user-friendly desktop publishing has brought the mailer industry to new levels of creativity and sophistication. A few outstanding cassette mailers on the east coast are Havoc, General Purpose Cassette, and Nailed to Sound. Some of these labels even carry vinyl and CD formats for artists including Non Aggression Pact on G.P.C. and Batz Without Flesh on N.T.S.

Even more underground are the 'zines such as Godsend, Technology Works, and Future Shock Incision that keep a constant eye on the cassette demo no man's land. Some of the industrial 'zines out there also release compilation tapes of their own similar to the 'Cause It Moves volumes. These "cyberpunk" warriors of the obscure combine printed and audio media even further with novelty packaging (G.P.C.) or by printing 'zines or even comic books (Trust Obey - Grinder books and recordings).

Unfortunately it takes a lot of money, time, and sacrifice to run demo companies. Many of them are possibly standing on the cutting edge of tomorrow's industrial scene, but they need support through word of mouth, mailing, contacts, and money. So next time NIN, Puppy, or Ministry release a CD, consider taping it

## RESOURCES

N.T.S.— 742 Paper Mill Road, Newark DE 19711  
U.S.A. (302)737-9369

Grinder— P.O. Box 45182, Kansas City MO 64111  
U.S.A.

Havoc Music— P.O. Box 1327, NY NY 10113-1327  
U.S.A.

G.P.C.— P.O. Box 1515, Allentown PA 18105-1515  
U.S.A. (215)791-7731 'Zines

Godsend c/o Todd Zacharitz, 1401 Fuquay Rd.,  
Evansville IN 47715 U.S.A.

Future Shock Incision c/o Mark Laliberte, 2791 Jos  
St. Louis, Windsor Ontario, Canada N8T-2M7

Technology Works P.O. Box 47, Placentia CA 92670-  
0977 U.S.A.

# Christ

## audio-carnage

### 4 song demo \$4.00

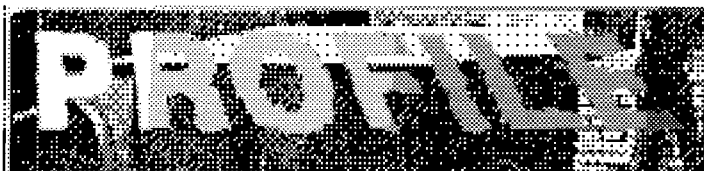
## industrial noise collage

AND CHRIST WEPT  
1405 E. JOHN #3  
SEATTLE, WA. 98112

# And

# Wept





## KIM TRAUB INTERVIEW WITH



# GPC PRODUCTIONS

December 17, 1992

**Q:** What is GPC's relationship with N.T.S. and the current standing of Sinister Attraction?

**A:** I have known Claude Willey (the main cheesehead at N.T.S.) for a long time now. In fact, he was the one who introduced me to "industrial" music with his radio show. When I formed Sinister Attraction, it was only natural to release the Private Wars EP on the N.T.S. label. Sinister Attraction is no longer. The band was forced to split due to geographical differences.

**Q:** How do you decide which bands you're going to release? Are you going for a certain sound (like 4AD or Wax Trax bands have a similar sound)?

**A:** The biggest aspect I am concerned with when choosing a band for a release is the evidence of emotional input into the music. Electronic music has a tendency to be very cold by nature. I like to hear a band that makes me feel like there is more to the music than just synthesized beats and structures. Everything must also fit into place in the songs. In other words, the music must flow and not be just thrown together. I state in every interview and letter I write that I am looking for electronic bands to feature in my tapes. I also review any tapes I receive in the booklets. I will return a tape in exchange for every tape that I receive, even if I don't like the tape I was sent. I prefer to specialize in electronic music only to focus my activities and goals more intensely. There are so many different styles of music I feel that if I don't specialize in one type, the label will not have any sort of focus. I don't mind the fact that I only cover one type of music. I think it's better to be known as a solid electronic contact than a loosely based contact for every type of music. I chose to cover electronic music because it is my favorite kind of music. That doesn't mean that I don't like other kinds. I also enjoy gothic,

ambient, mellow, and some guitar bands. Although the music on the GPC releases is strictly electronic/dance, the GPC booklets include reviews and contacts from all types of music.

**Q:** Who comes up with the packaging of the tapes?

**A:** I personally come up with the ideas for the packaging of each release. There are several goals and objectives that we set up at the formation of the GPC organization. One of the most important ones was to make the packaging unique and original. We wanted to present each release as creatively as possible. We wanted to make a complete release, not just release tapes. It's been very fun and interesting for me to try and come up with the most innovative packaging designs for the tapes. I really enjoy this aspect of GPC.

**Q:** What do you think about the evolution/history of this scene/music/culture?

**A:** I think the scene is exactly what YOU make it. I've found that there are people everywhere doing cool stuff, you just have to find them. The idea is that you can send them information and examples of your work and they return information and releases in exchange. Most of the fun is finding the interesting people. I get very excited when I find someone who is doing interesting work. I like the fact that in this scene, there is always a strong underground tie. People recognize others as being "in the underground" and as a result there's a friendly introduction that's already been made. I also like the fact that not everyone is doing it. If everyone was doing it, I don't think I'd enjoy it as much. There is electronic music everywhere. Germany is a strong electronic center for some reason, but there are good electronic bands all over the globe. It's just a matter of tracking them down.

**Q:** The future of GPC and its projects?

**A:** I am currently working on the next GPC cassette and that should be ready for early 1993. It will feature the music of MAS (from Bethlehem, Pennsylvania) and Blink Twice (from Los Angeles, CA). The packaging will of course be very unique (I'll let that be a surprise). The booklet will feature tons of music reviews, and other surprises. The Non-Aggression Pact CD is doing extremely well and we are currently planning more releases from this band. I'm hoping to release a couple of other CDs as well, based on the success of this one.

TIME WILL TELL..

# ENGLAND SCENE REPORT

## Notes From The Snake Pit

"News From The British/ European Industrial- Dancecore- Gothic Scenes  
By Andy Morrison

Welcome pinheads and body fetishists to another installment of Notes From The Snakepit. Written from this grey land of banal television brainwashing, non charismatic political leaders, and sub cultural prejudice. Sifting through the sea of broken bottles, cig butts, and dead flowers, I arise again to inflict upon you tales of subversion and musical deviance in a nation of mounting intolerance (then again, at least we don't have to suffer Tipper Gore).

1992 was a year that heralded an explosion of interest in the Industrial dancecore movement in the UK (taking the tip from the US), finally allowing the joys of techno extremism to infiltrate the mainstream. Its acceptance was mainly based on a growing breed of people fed up with having no real fresh kicks to stimulate themselves with. The alternative music scene grew progressively mediocre and the heavy metal arena even more stagnant and conservative. Thus, a cross pollination evolved consisting of disillusioned subcultural outsiders waking up to the joys of a harder underground kick.

So we witnessed a sell-out Ministry tour, increasing development of dancecore clubs, and spiraling high placings of techno core material in our independent charts. The national music press were placing the big name torture tech artists on their front covers and heralding in the likes of Sheep On Drugs as our last hopes of non convention and excitement in an increasingly dour and insular indie music scene. Broken, by Nine Inch Nails (Or was it Sister Machine Gun!) sold out within its first week of release and we won't even get into the success of Ministry's Psalm 69; and things are only getting better- this is growing out of hand!

On a more underground level, the likes of Death In June, Coil, Current 93, Sol Invictus NWW, and Lustmord produced the finest works of the year, proving yet again that it's below the level of visibility that our finest artists work. Herein lies the cult of the true subversives, and you should sell your soul (or mother) to attain their products. One listen to C93's 'Thunder Perfect Mind' or Lustmord's 'The Monstrous Soul' should clear out the crap built up in a stigmatized mind, and allow your soul to truly spiral away. The massive sales figures attained by true Industrial publications such as 'The Empty Quarter' and 'Grim Humour' only goes to further illustrate the growing interest in this hidden abyss of deviant delight.

As for the Gothic scene, well, that just about hangs by the thread of its neck. Take a flashback to the '80s and the movement dominated the European alternative scene. Yes, you guessed it, we have been through our big Gothic Rock explosion which was a very long time ago. We should have anyway, as we bloody well technically invented it (Siouxsie, Nico). It's quite amusing to pick up on how functional the scene is currently on your side of the ocean, as it is very rare these days to encounter those beautiful charcoal

eyed damsels in distress (tripping over their velvet drapes). No, these days all the babes (!) are slugging it out in ratty army fatigues and dreadlocked hair (we call them 'crusties'). Gothic has had its premature burial, but a tinkling of dissension is occurring and a minor re-birth is at hand. A lot of the old goths moved on to the 'Industrial-Dancecore' movement, finding solace in its embracement of the darker areas of the human mind, while sweeping aside the cobwebs of conventional retrogression.

Goth exists, but in a very silent majority. In terms of sub-cultural credibility, it registers on the zero figure. Those involved cower in self conscious embarrassment due to its unfashionability (until they come out at Cure gigs), and all the big boys in the British press sweep it aside with a cynical sneer. In all fairness, we have experienced the scene's best moments during the last decade. Siouxsie and The Banshees, Sisters Of Mercy, Mission, Bauhaus, et al, delivered their greatest works in the '80s. What does function now, does so in an overdose of imagery, but with little substance.

In terms of functional bands, the UK/Europe has Sex Gang Children, Alien Sex Fiend (who wouldn't appreciate me labeling them thus...but), Rosetta Stone, Nosferatu, Sins of the Flesh/2, Marionettes, Kredo, Incubus Sucubus, Witching Hour, Sopor Aeternus (Incredible German goth), Restoratin, Drama Asylum, ad infinitum. The list is never ending, unfortunately the originality content isn't. But in a world of shallow fads and limited romanticism, I guess we need all the forays into baroque excess we can find. Take my advice o pale ones and stick to the likes of Black Rose, Cranes, and the Projekt Rooster. At least then you can come out with your credibility intact. (And experience some great sounds in the interim).

Up and coming we have another Killing Joke reformation to look forward to (just in time for another Gulf war!), featuring the original nucleus of Jaz Coleman, top dance producer Youth, and Geordie. A Henry Rollins spoken word tour (which is far preferable to his turgid music), a Front 242 official bootleg album (recorded on their incredible 1991 European tour), and an ill conceived Die Krupps tribute to the terminally banal Metallica (whence dodgy Heavy Metal takes precedence over Industrial experimentalism-once again!) Front Line Assembly canceled their European tour due to poor ticket sales, and Skinny Puppy didn't reschedule theirs (callous bastards).

The highlights of 1992? Well, the ascension of the wondrous Sheep on Drugs (wait till you get a load of these), the establishing of the influential Devotion label, the Ministry and Thrill Kill Kult tours, The Torture Garden Club's exposure to the gulile, shit swallowing British general public (bringing body art and fetishism into the living room), the Jim Rose Circus Tour, The Spanner People SM Pride March, and a growing number of independent anarchistic travelers giving the finger to conventional society (and getting the hand of the lovely British police force brought down on them in the process). On a personal note, the establishment of my very own Industrial Dancecore Terrorism disco event, Scream Inc (which will be coming your way very soon), and the Sui Generis liberation movement (for artistic freedom against intolerance and censorship) filled me with great joy.

On the downside, we had the re-instatement of a Tory government (the real fuck up of '92), the rise of neo nazi dickheads in European communities (they

should bring back public hanging), the witch hunt of Genesis P'Orridge (for daring to think too much), the Spanner SM case (wherein we found out we are not allowed precedence over our own bodies), and the cancellation of Skinny Puppy's one off London date (their first for 7 years)...Bastards!

Fundamental Christianity is on the upswing, tolerance is diminishing, and ignorance is widespread...yep, people are as stupid as ever, but fear not Industrial people, we are fighting back.

In this contribution, hopefully I won't be as grossly misspelt as last time (come on Paul, Charles Bukowski never had this problem!) and in the long run will hopefully make you realize that a trip over to this side of the Atlantic is not the daunting prospect you may of once thought it was.

Have a truly liberating new year and don't let that perfumed rag bag full of insidious bullshit named "Gore" get to you. Open your eyes and kill ignorance. It's time for me to strap on the leather constraints and put that Master/Slave Relationship tape to some real good use. Happy subversions, I'm out of here.



Andy M (courtesy of Noise Terrorism Promotions and Sui Generis)

## NORTHWEST OHIO SCENE REPORT

So, perhaps you're wondering... what could there possibly be in Northwest Ohio as far as the industrial scene is concerned? Well, you'd be surprised.

This is the original hometown of Nine Inch Nails' Trent Reznor. He's from Kent, Ohio, but he really won't admit to it. I can't blame him, either. He used to play lots of clubs in Cleveland before NIN got a record contract with TVT Records, and he'd end up playing before crowds of about 50 people. Anyway, when he made it big, the area finally adopted him as one of their own, and he resents the fact that we wouldn't support him when he was a struggling artist. That probably explains why he's a dickhead to everybody.

Still, I've seen Trent play all over, and his biggest response comes from us here in Ohio.

Soon to be released around the nation is the new KMFDM album, entitled Aloha, Cleveland. It was recorded last fall at the Cleveland Agora, and it was also the world premiere of the new single, "Sucks."

As far as the industrial nightclub



scene around here goes, there's one place that you absolutely must check out. The Alter House on Thursday nights has the best scene around. To describe what the place looks like would be for you to close your eyes, and imagine what Peter Murphy's basement would look like if he put in strobe lights and a dj booth. Still, to date, no other club can touch it.

Still far off the cool industrial scene is a spot in Canton called BB McLain's. So why am I mentioning it? Well, it's a real breakthrough for this place to even exist in the alternative world. It used to be a six-nights a week meat market for jocks and fluff chicks, but now three nights are devoted to alternative tunes, dj'd by Eric Olsen and Nik Popa. Eric and Nik are true industrial and techno men, and they've really changed the frame of mind in what used to be a really oppressed town, where you were punished for not owning a Bobby Brown CD.

The pits are fast and furious in this place, and the music will never draw over the line of alternative music. In other words, they will NEVER play anything that annoys the hell out of the average industrial fan, such as Metallica, or Sir Mix-A-Lot (didn't he used to be in the Fat Boys...or maybe it was a Teenage Mutant Ninja Turtle movie?)

Anyway, the only problem left with this place is that the jocks and fluff chicks have not yet surrendered it to us, so there are a lot of tense feelings in the confines of the dance floor. Still, when Nitzer Ebb gets followed by a mix of Front 242, we take over the place.

Perhaps there should be a "cool-guy protection rule" at the door. For example, the bouncer taking ID's asks you how much you can bench-press...if you know the answer, then you're too cool to enter with the freaks.

Also, Canton is the birthplace of the top two industrial bands in the state...Threshold and MC DJ One-Half. Both have played clubs around the area, and have developed a small following.

Threshold is most impressive for their visual effects. Two of its members used to be film majors in Pittsburgh, and they use their talents to the extreme. The overall show will remind you of Skinny Puppy, and once they can afford the extensive stage show, aside from the films, they will be the next explosive band.

MC DJ One-Half hasn't really been heard from in about six months, and rumor has it they are recording, but I can't verify that. The worst part is that nobody outside of the band knows who they are. They are very quiet, and do not show their faces in the light of the stage. But, when I first saw them in concert, I was captivated by the essence of the performance.

Anyone interested in tapes of either band may contact me: Jeff T. Seeman, 4231 Lake Heights Blvd. NW, Canton, Ohio 44708, 216-477-6603

Well, that's it for this time. Next issue, I'll discuss what kind of an effect Trent's new LP, "The Downward Spiral" has on his home area...if he releases it by the turn of the century.



by Liisa Ladouceur

Greetings from Toronto, Ontario; Canada's largest city and center of our

country's commercial music industry. Considering we're most known for artists like Allannah Myles, there's a remarkable scene here for followers of the not so mainstream.

Almost every North American tour stops here, (border problems notwithstanding) and we have more than enough local stripts performing regularly to tide us over during any dry spells. What distinguishes Toronto is not only the number or quality of our acts, but that most of them have successful releases available throughout the States and abroad. You may already be familiar with: Masochistic Religion (goths with guitars) or Dogpile (grindmakers), both signed to Belgium's KK records and currently on separate European tours.

Digital Poodle is a tekno/Industrial trio that plays here regularly and have travelled as far as Seattle in support of successful releases "Soul Crush," "Work Terminal," and the latest EP "Elektronik Espionage." DHI (Death and Horror Inc.) are currently recording follow up to their Chemical Land debut for Fringe records.

Malhavoc is an intense trashcore outfit that was doing Al Jourgenson's current schtick when he was disco. Aims to shock, and has, both here and on several tours. New CD Premeditated Murder available on Epidemic/Metal Blade.

Not so familiar, but equally noteworthy are female fronted Parade, whose first full length CD Icarus is complete and awaiting release in the new year, and Love Bomber, formerly Pure, (closer to heavy rock than others, but most musicians here seem to like them a lot) who are recording their first album as I write this.

A contributing factor in the strength of our live scene is the number of venues that support original "alternative" music. Most frequented is The Rivoli, a small intimate room with a sincere booking staff who allow many debuts and have also presented faves like Young Gods and Hunting Lodge. Also features the semi-regular event "Industrial Video," a chance for fans of the obscure/experimental to check out banned/rare videos or bootleg footage provided by local DJ/Personality Chris Twomey.

Gaining popularity is 1150 Queen West, a no-frills basement located in the heart of low-rent district Parkdale, coincidentally the struggling band neighborhood of choice. Its no cover presentations have made this club a great option for those on fixed budgets, which is most of us.

Other safe bets are The Opera House or Lee's Palace for mid-sized shows, and R.P.M. for more well known artists, (KMFDM, Peter Murphy, etc.)

This is not a flawless opinion of our local scene. Most bands play too often, with nothing new to offer. This has led myself, and others I'm sure, to skip shows we used to attend regularly. However, I think we have a lot of acts worth coming here to see and wish the media gave them the coverage they deserve.

As a dancing fool, I would love to give glowing praise to our nightclubs, but alas, they've gone steadily downhill. We're lucky to get an "alternative" night from a mainstream club, but even those don't last. Saving graces are The Boom Boom Room, which offers a gay-positive atmosphere and music from rock to classic alternative, and Sanctuary Vampire Sex Bar, the hang out for too-obvious goths on week-ends. Neither of these clubs play the inspiring new music that would bring people out again, but at least you won't

hear Extreme, or see a jocko-sporto dancing to your favorite songs. Of course, should anything new open that is worth the travel time here for, I'll let you know.

In future issues, I hope to cover the state of radio, trends, events, and so much more for those of you interested in your kinder, gentler neighbors.

## SLOVAKIA (CSFR) EUROPE SCENE REPORT

Speaking about some electro-industrial scene in CSFR is very difficult. There are no clubs playing this style here. In Prague there is preferred alternative kind of music, whereas in Bratislava is more of independent music, and in other towns isn't possible. But in many of different styles we can find something for freaks of this music.

### Prague

In Prague, gigs are especially organized by agenture 10:15 Promotion in large halls and for many people. We'd seen there very good groups as Front 242, Front Line Assembly, and Young Gods. Besides are here sometimes some club discos or concerts. These are usually German groups, because Prague isn't too far for them. They are organized by Bunker, the most interesting club in Prague. But there are also influences of alternative music on this club.

We can find many of radio stations here, but only one of them plays something of this kind of music. There are many shops with LP/CD/MCD...in Prague where we can find something of this kind of music. But the best one of them is Maximum Underground, branch of Memphis. Here we can find really good titles. What you'll surely see is one wall with titles of Clock DVA. Here we can also find videos and shirts and some kind of fanzines, but they are usually rock-style.

### Bratislava

In Bratislava the situation is much worse. Here doesn't exist any club which would play at least a little bit of electro-industrial music. There are many freaks here, but they haven't possibility to go anywhere. Half year ago, were here EBM parties of high level, but since this time two DJs Miro & Roman can't find anyplace (club, small hall...) for making parties.

Situation about radio stations is the same like in Prague. But now, Juro Curny from Rock FM Radio (on 96.6 MHz) is helping us. So we can every second Sunday play two or three songs and say some news in transmission Pyramida.

Buying CDs (LP...) isn't very easy. There are only two shops with something of this kind of music. We are speaking about Different Face and the second branch of Memphis.

### Groups

Situation here is very interesting. There are about 10 groups here, but only Vanessa and The Dark are the best. Vanessa is now releasing second album and The Dark is looking for the first which will be released early next year. Other groups are not very good or they are only starting and all of them haven't very good sound machines. Here we can mention very interesting group Morbid Fancy, which plays good music.

### Fanzines

In whole CSFR the situation with magazines is really bad. Sometimes we can find something in Rock & Pop or in another magazine, but that's all. Fanzines are produced only by fanciubs of our

groups and they are usually only about one group.

And what now?

And because of this unlucky situation the Fan Club EBM arose here this spring. It was founded by the two of us and our destination is helping people who like this music. The main program is enlarging knowledge and giving information about this kind of music. This is realized by our fanzine, named Crewzine. As we mentioned, we started only now and it 'accelerates' very slowly. Organizing of gigs are not planned (not enough money...), but maybe in the future...

Speak about our scene in detail is impossible, because all will be turning about the same. If you are interested in it, write us on address: EBM, P.O. Box 26, 820 14 Bratislava, Slovakia (CSFR), Europe. Electrogreetings from Slovakia, Chainsaw & Abortion

## CHICAGO SCENE REPORT

By Jayson Elliot

Chicago. The midwest's answer to LA and New York. The Great Illinois Metropolis. Okay, so you've made the grand trek to the mecca of house music and blues, looking for Al Jorgensen to see if he's really as much of an asshole as everyone who claims to have met him says he is. I don't know, never met him. Still, since you HAVE to come here, the least I can do is to point you in the wrong direction.

First thing, The Loop is not the place to look for anything. All you will find there is overpriced everything, rude people in suits, and rude people not in suits. If you're getting in, in the daytime, the best bet is to head for the Belmont/Clark area - you can get there by car, take the Belmont exit off Lakeshore Drive (LSD) or take the el train to the Belmont stop (on the Howard/Englewood line). Once you're in the area, you'll find lots of shops to peruse. The Alley and The 99th Floor are pretty much your standard generic punk rock boutiques, selling Docs, Lip Service, leather jackets, and lots of punk rock jewelry, bondage gear, stickers, T-shirts, etc. If that's what you're looking for, at least they are a couple of the better stores of their type. If you don't have the kind of money that the latest Lollapalooza fashions demand, never fear, for Chicago is the home of the thrift shop. The best ones on the northside are the Salvation Army on Union, by Halsted and North (three floors of values!) and the Village Discount in Roscoe Village. Roscoe Village is a neighborhood around Damen and Roscoe - if you get lost just ask, no one will help. Also in the Roscoe Village area is Big Hair, the hippest, most happening \$5 haircut on the biosphere. Ben Weasel gets his hair cut there. Cool enough for you?

Heading back to the Belmont/Clark area, there are still lots of shops to check out. A must go is Uncle Fun. Located at West Belmont - they stock all the amazing novelties you used to see in the back of Boy's Life or inside matchbook covers - everything from floating eyeballs to black soap to toy accordions to black velvet Madonnas. Also hit Flashback on North Clark, where the seventies never die. (They have The Brady Bunch's greatest song hits on cassette). Cruising up and down Halsted,

Belmont, Clark, and Broadway will take you to piles of good stores, just look around.

Record shopping is of course a must, and surprisingly enough, there is no single monstrous record store for everything you ever wanted. There ARE a lot of very good small ones, though. For vinyl, the best places to go are Reckless Records on Broadway and Record Trader on Belmont. They both carry a lot of used records, and you can often find rare items at less than they are worth. Reckless is also a great place to look for zines and videos you may not have realized you were doing without. Of course, Wax Trax! is still in business, but from what I can tell, just barely. They are on Lincoln, just off Halsted, but rumors are flying that they may not be around much longer - apparently their stock hasn't been refilling too fast.

Wicker Park is another good neighborhood to hit - it is around the six-way Damen/Milwaukee/North intersection. You will find lots of secondhand shops, weird bookstores, and the like. It's the bo-heck-mian section of Chicago (artsy fartsy). While in Wicker Park, make sure to go to Quimby's Queerstore - it's a small bookstore on Damen where you will find more zines than you can imagine, underground comics up the butt, and loads of assorted books of twisted interest. If you remember Liz "Payback Is A Bitch" Torres - she owns a dance record shop on Milwaukee Ave. called Streetside Music. Also down the street is The Occult Bookstore, one of the better ones you're likely to come across.

The other neighborhood I'm going to mention is Rogers Park, on the far northside (there's a lot more places, but this is a scene report, not a book) - Rogers Park is just about as far north as you can go in Chicago before you get to Evanston - LSD runs out just south of it, or you can take the el train. The Hare Krishna temple is located there, on Lunt and Clark (a block from the Morse el stop) - they have a vegetarian buffet restaurant, Govinda's, downstairs, open Wednesday through Saturday, and on Sundays they have free feast open to the public. Nighttime on the north side brings a few options - if you are looking for a good club, try The Crypt on Devon and Western, very small, very goth, very undiscovered. There is also Too Much Light Makes the Baby Go Blind, at the Neo-Futurarium, which is the name the Neo-Futurists have given to their theater space above the Nelson Funeral Home on Ashland and Foster. Friday and Saturday nights at 11pm and Sunday nights earlier (about six or seven, I think), they perform 30 plays in 60 minutes, random admission, random ticket price, and when they sell out, they order pizza for the audience. They almost always sell out. It's a lot of fun, and gets over early enough that you can still hit some clubs.

Clubs in Chicago close at either 5am, 4am, or 2am, depending on what kind of license they have. Neo, on Clark and Fullerton, is open until 4am, and is one of the best to go to. Tuesday nights is Nocturna - goth night - all candles, fog, and strobes. Wednesdays are Bondage night - pervy pervy! Thursday, Friday, and Saturdays you might run into a few more generics than you'd like, but the music is still good. Sundays are New Wave early '80s.

Crobar is the new "big thing" since Exit closed. The owners bought an abandoned warehouse on Kingsbury (one block from Halsted and North) and turned it into their new club. They have Mass every Wednesday - probably the best night

to go since it is the cheapest night to get in (\$3) and the music is predominantly industrial dance-oriented. They also get good bands there from time to time - most recently PantherSahib, and The Electric Hellfire Club have appeared there.

The Dome Room is on Dearborn, near the Hard Rock Cafe - the crowd is more suburban, but if you're out to have fun and who-gives-a-fuck-who-else-is-there, it is a very cool space, and the sound system is so good you might not care how techno it gets.

Cabaret Metro, on Clark just north of Wrigley Field, is where most of the good shows end up. Any night of the week you have a good chance to see someone you'd like, of course week-ends are when the best shows are. PIL might be too big to play there, but that's about it. Downstairs from Metro is The Smart Bar - they generally play techno/industrial dance. Monday nights are Fred's World, when it's all hard rock.

Other places that have good bands are The Avalon, Lincoln Tap Room, and of course the theaters like The Vic, The Riviera, and The Aragon Ballroom. Get a copy of The Reader, it's a free weekly and you can find it all over the place. The Culture Club section has the listings of everything that is going on all week. Everywhere you go in Chicago you will find flyers on walls, posters on streetlamps, and you can always just wander around Belmont and Clark until you find someone with funny looking hair who will be nice to you and tell you where to go.

## BOSTON SCENE REPORT

Boston Scene Report by Zero

Boston's music scene is usually known for its garage/grunge sound (and has been well before the Seattle phenomenon pole-vaulted grunge into the mainstream vocabulary). However, there are a number of good "industrial" or electro-trash bands on the local scene.

Sleep Chamber heads the list, since they've been around the longest. Bondage-industrial maybe? If you're into bondage and sexism, then you'll probably enjoy their stage show, which relies on a lot of cheap thrills. Musically, they've greatly improved since John Zewizz asked Elaine Walker (of D.D.T. and Zia) to write the music.

Next comes D.D.T., electro-trash in the Skinny Puppy vein, who put on an incredible live show. They recently headlined at NYC's Limelight during the Tuesday night "Communion" (Industrial/techno/goth nite) to a very positive response. Affiliated with D.D.T. is Zia, Elaine Walker's (D.D.T.'s keyboardist) personal project. Also working with Zia is Marq Free of U Shreik, a dancy band in the vein of Meat Beat Manifesto.

There's also Big Catholic Guilt, very excellent thrash sound in the vein of Skrew or Ministry, who are winners of the 1992 WBCN Rumble, and Industrial Park, who also have that "trash-industrial" sound. Pax Romana used to play out, but I haven't seen them in a while; rumor has it that most everyone quit the band. Not a loss - when I saw them they blew. Struktur is a new band, played out only once so far, they're goth influenced hard electric stuff like Frontline Assembly. Two others, Think Tree and Cirrohsis, I don't know much

about, except that Think Tree's been around for a few years and have a good following.

Now, Gothic bands in Boston are incredibly rare, so rare I only know of two, those being Happy the Clown (who are anything but happy) and Funeral Party.

Places to go: Manray, 21 Brookline St, Cambridge (Central Square) on Wednesday and Saturday, and often Friday. First and third Friday of the month is B&D night. Often a new wave night will be held once a month on a Friday (but it doesn't happen every month). This club is 18+, cover ranges from \$3-10 depending on your age, day, time, and if you have an invite. Industrial/alternative/gothic/techno. Venus Di Milo, Thursday nights, and Axis, Friday night. Both on Landsdowne St. in Boston. Club version of rave. Techno and smart drinks.

Lots o cool local bands playing around, the above mentioned plus others. Pick up a copy of the Boston Phoenix (available almost everywhere, and only a buck fifty) to tell ya what's going on.

Check out Tower records, Mass Ave. and Newbury St. in Boston. Superstore, incredible selection. Also HMV Superstore in Harvard Square, Cambridge. Then there's the TANNING! Store, kids will have their say, for lots of good independent label stuff; Eliot St in Harvard Square.

Other cool shops include the Primal Plunge on Harvard Ave. in the Allston section of Boston, Hubba Hubba on Mass Ave. in Cambridge, and Oona's on Boylston St. in Boston.

## MILWAUKEE SCENE REPORT

This will be a little different, I was planning on talking about what has been going on in Milwaukee but... I have been so damn busy with the U.S. Fan Base I run that I have had no time to even notice that there was a scene. I would rather focus on hooking up with unsigned and signed electronic bands and the people out there that are sick and tired of having no information. So, let me tell you what I do and why.

I run a Fan Base for Leaether Strip, Klute, and Psychopomps. I also work for promoting Music Research/Zoth Ommog bands here in the U.S. and around the world. I also promote other bands and unsigned bands, trade demo tapes, and pass them on to labels. I do most of this from the computer. If you are familiar with the e-mail system on the internet, my address is printed at the end of this report along with a P.O. Box. There are a lot of people out there who have their own ideas and music and there is nothing more frustrating than not being able to share your thoughts or get info.

So, as it stands, this Fan Base at its most root level, services the fan of the music, the people that make the music, and the people that put it out. Bands may send demo tapes/CDs to Zoth Ommog c/o Ric Laciak. The most specific level is that of servicing the Leaether Strip/Klute, Psychopomps, and Zoth Ommog fans. But there is a lot of grey area in between, that is filling up and this is because people need info.

For the cost of a stamp, the right people can be contacted. I am amazed at how much info just happens to fall into my lap. And with a worldwide InfoNet, this info and/or contacts could set up the right

people with the right contacts /info/ what-ever.

Your ideas are welcome about this, also your help is greatly appreciated. Get behind the movement or just step out of the way, no harm done; it's all in my mind.

The following is an official WTA document:

In a time where more and more people are interested in technological music, there should be an organization which helps national bands to become well known abroad. Therefore there should be founded a World-Techno-Association-Network with agencies in every country. Membership is available for bands, fanzines, newspapers, fans etc. The fee for the membership should be at a low level (send IRC's or Stamps) or even free and the association should not have financial intentions. How should the organization look like? The world is ready for the technological revolution.

>InfoNet: RootNet = IndustrialNation  
**World-Techno-Association (WTA),**  
**Michel Emmenegger,** Seewenweg 47, CD-4146 Hochwald, Switzerland

**G.A.W.M. Europe, Klute and Leaether Strip Info Service, Torben Schmidt,** Herzogstrasse 14, W-6050 Offenbach, Germany. Be sure to include 2 IRC's for a response

**G.A.W.M.U.S. Leaether Strip/Klute, Psychopomps Fan Base, c/o Ric Laciak,** P.O. Box 353 Suite MLH 220, Milwaukee, WI. 53201 USA. Be sure to include 2 stamps for stickers/response.

>E-mail account: laciakr@kirk.msos.edu

## SEATTLE SCENE REPORT

Seattle, from the land of grunge and espresso stands came a new noise, only it ain't Nirvana. Eight industrial-techno-noise projects formed a coalition (Northwest Elektro-Industrial Coalition or NEC) to fight Seattle club owners' reluctance of booking local non-grunge bands. So much of our music has been overlooked because of the Seattle stereotypical sound that we felt it was time for some recognition. Included in the coalition are: Sex Without Sarah, Noisebox, And Christ Wept, 12 Inch Penis, Apparatus, Kill Switch...Klick, Necron 99, and Thingmakers. All of these projects have large local followings, sell good numbers of tapes, CDs, or vinyl and get some local airplay (FM C-89 or KNDD) but continually get overlooked by club owners/promoters in favor of less popular stereotypical Seattle sounding bands. One club booking person, who shall go nameless (she books for the club Colourbox) said, "We don't book industrial bands, cause they don't have the draw." The fact is that two of Colourbox's biggest shows (according to three people who used to work there) were headlined by Digital Poodle and Babyland. It seems as if these promoters spend all their time reading last year's issues of Rolling Stone or Billboard and not realizing

that grunge was old when it came out and now it's old and tired as well.

The NEC has already had an impact in its short 2 week existence. COCA (an arts foundation) has given approval to a two night Industrial Noise Fest, and a promoter in Spokane, Washington is finalizing dibs on a 700 seat auditorium for sometime in May. Also, several clubs whose policy was to book grunge bands with an opening industrial act, have agreed to all industrial shows. This may not sound incredible to people of other major cities, but it is a big step for Seattle. Those interested in the NEC or any of the projects involved can write me—  
XDA Sebasstain, 539 Queen Anne Ave. N., Box 131, Seattle, WA 98109

## SAN FRANCISCO SCENE REPORT

Report By O-Cyb

Thank Cyberlord that the nightscape in the San Francisco Bay Area has finally caught up to its plethora of recording ax counterpart. For years, bands like Meat Beat Manifesto, Consolidated, Kode IV, and more recently Grotus, Xorcist, and Diatribe have been at the mixing boards up the street. And labels like Axis, Silent, COP International, Charnal House, 21st Circuitry, Primitext, Subterranean, and Index have been delivering a solid wide range of music in the hard electronic/industrial vein. COP International and Index both put out compilations with bands based entirely within the S.F. Bay Area.

The nightlife has now, within the last few months, surged into a charged energy to be a viable companion with the



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recording scene. There are presently six nights a week that play either exclusively industrial, gothic, hard techno rave, or a couple throw in "alternative" (—Yuk)!

The biggest impact on the S.F. Area Scene, if not Northern California considering the clientele, by far has been a clubnite called House of Usher on Tuesdays that started right over the Bay from S.F. in Berkeley in November of last year. Two rooms each with their own sound system and format, one room industrial, one room gothic, give this club not only 2X the appeal, but a choice throughout the night. But what this club has been known best for is its dedication to the true sound of the deep underworld of industrial and gothic, turning clubgoers on to a great deal of obscure music, rather than spoon feeding them a diet of just the top 40 dance hits. The decor, including the patrons themselves, is something you just have to see (along with the projected full screen visual assault). As you read this, the club is now putting on live events with well known local as well as national ax.

Other nights throughout the week include Cold Steel Bar at the old Underground Club, now resurrected as The Pit. This club features a strict dose of hard industrial, body piercing, and occasional pyromantics. Monday, also at The Pit, is Krash Klub, featuring industrial/gothic/hard techno rave (i.e. Apotheosis "O Fortuna" style). Wednesdays is Bondage A Go Go at the Bridge, where women can drink for free between 9-10 (if they handcuff themselves to the bar, that is). This night plays industrial, but also delves into the hard metal alternative as well. Thursdays is a new night called Lotus Wheel, which I hear is techno rave/industrial. Fridays is Klub From Hell, which is basically dance and listening music of the Top 40 industrial/Nirvana alternative type.

That makes a total of 6 nights playing at least 50% industrial and often offering 100% industrial or close to it. Not bad for a city that had one or occasionally two industrial nights in the past few years. I hear of a night starting on Saturdays called Libeato, and knowing the DJs/promoters, I'm sure it will have its share of industrial, leading to the 7 night a week scene!!! Finally both sides of the scene, both recorded and nightlife, are solid in the S.F. Bay Area, so come check it out!! Either info line numbers, addresses, or club names are given for the nights below.

For those of you into techno rave (I only like 5% of it, the brutal stuff of course!), obviously the scene here is strong, but I suggest looking for flyers on the Haight with DJ Ghost (a member of Puppyish GGFH, if you can believe that!). Probably due to his musician influence, he spins the more aggressive stuff, but the most impressive thing about him is his one and two bar switchblade channel 1 to channel 2 and back mixing style, something you must see along with hear, which makes break beat artists seem much less talented.

Night	Club Name	Info/Address/Club	DJs
Sun	Cold Steel Bar	9th and Howard	Jackal
Mon	Krash Klub	9th and Howard	Vince
Tue	House of Usher	415-995-4969 X, Mr. Meanor, & Bat	
Wed	Bondage A Go Go	The Bridge	Jackal
Thu	Lotus Wheel	650 Howard	?
Fri	Klub From Hell	The Quake	J.T.
Sat	Libeato	(TBA)	J.T.

## NEW YORK SCENE REPORT

by Cage

Hmmm...admittedly this is my first venture into covering a scene per se, so a small tatter is most probably in order here. Anyway, being the club maniac that I sometimes am (?) I recently attended the Limelight here in New York for their anniversary of Communion, the Tuesday night techno/industrial/goth bash celebrating the third club affair. Sister Machine Gun played, defying the recent upset at Wax Trax; now being manufactured and distributed by TVT. In the back chapel, a "private" party was held utilising the tried and true lure of an open bar. This was subsequently utilised by yours truly and extensively since this happened to coincide with my birthday, hmmm. (I still can't remember how I got home.) Anyway, while inebriating myself I had the pleasure of chatting with a great local act called Dreambox, a band well worth following-up. One event that I recently had the honour of witnessing was Tony Wakeford's performance at CBGB's. Having been an avid Sol Invictus listener for quite some time, I had to see the man himself. This was the first time Tony has performed in the US. Helping with Tony's musical backing and performing their own awe-inspiring show earlier, was Loretta's Doll, which have over the past year risen to cult status here in New York and have just penned a deal with World Serpent, label home to such legends as Current 93 and Death in June. Look for a live EP taken from this performance soon. Anyway, these are some of the discs to be found frequenting DJ's platters here in NYC:

1. Depeche Mode - I Feel You (Mute/Sire)
2. Meat Beat Manifesto - Mindstream (Mute/Elektra)
3. Einstürzende Neubauten - Die Interimsliebenden (Mute, UK)
4. Moby - Next Is The E (Instinct)
5. Nine Inch Nails - Fixed (Various mixes) (Interscope)
6. GTO - Love Is Everywhere (Nova/Mute/Elektra)
7. EBN - Behaviour Modification (TVT/Sony)
8. Stereo MCs - Connected (Gee Street/Island)
9. Sister Machine Gun - Not My God (Wax Trax!)
10. Intermix - Monument (Third Mind/RED)

## LOS ANGELES SCENE REPORT

Report By Linda LeSabre

Narrowly missed the last issue's deadline, so since this is a new scene report, I'm going to include some older news from late Summer and early Fall along with recent stuff to play catch up.

Popular industrial-sex-funk band Ethel Meatplow scored major exposure when they toured the U.S. with Nitzer Ebb this summer. Returning to L.A. to ink a deal with Chameleon Records, they spent the Fall working on their first release for that label with producer Barry Adamson. Happy Days, Sweetheart will be released April 9. Meanwhile, a 12" single of the song "Queenie" is due out now with remixes by MK from the NY House scene and Young Gods producer Roli Mossymann. An "R" rated video is in the works while the band prepares to start touring immediately following its release in April. I got a sneak preview of a couple songs and it's impressive. They've filled out their tough minimal live sound, adding depth and atmosphere, with Biff's killer

earth-shaking drum attack kicking in.

The more cerebral, highly texturized Stereotaxic Device did an Autumn West Coast tour in support of their 2nd release 100 Per Day Extinct of KK Records. Belgian group Dive, also on KK, toured with them and hung out in L.A. for a while afterwards, shocking clubs and being interviewed on KXLU FM's industrial show "Psychotechnics." Dive, a 2-man project, features the former singer of Klinik. These two bands ended their tour with an excellent show together at Sodom, a short lived club run by club Fuck! promoters James and Miguel. Sodom, intended as a venue for live industrial and experimental music, fell victim to a bar closing and hasn't resurfaced. Their original club Fuck! continues to flourish at a bigger and better location, featuring hardcore, high intensity techno, industrial dancing, and S/M performance. Occasional live performances go down by groups that fit the scenario. Some recent shows were Babyland, THC, and Raks Majnoun—a very Middle Eastern experimental, vaguely industrial group that features bellydancer Europa.

Yeht Mae has one-upped the other L.A. area bands by getting signed to German label Zoth Ommog in late summer, and their debut release has been getting raves for its harder sound. But even harder, harsher, and breath-takingly speedy is THC, a project by Yeht Mae's Jeremy and Stereotaxic Device's George Sarah. The maniacal beats these boys throw down are heavy duty and watching the sweat fly off the dancefloor at Fuck! when the DJ downloaded their DAT demo in to the soundsystem, was something. This stuff ain't for amateurs! George says they're now in the process of shopping it to some European labels.

Mike Hell's industrial dance club, Kontrol Faktory has moved from Long Beach, now that he finally landed a prime Hollywood location at the infamous Probe. Now on Monday nights, Kontrol Faktory packs 'em in with one of the lowest door prices (\$2.99!) and non-stop industrial beats pounding the body on a superb sound system with state-of-the-art lights. The Long Beach location still happens on Thursdays with the new name Erektion. Long-time club promoter Mike Hell has again scored with 2 fun, affordable 18 and over clubs.

A new compilation of techno-based music from So. Cal. groups is being masterminded by Smashing Atoms' Page Huff with many of the songs being produced by Bob Chomchak of Psychodata. Titled L.A. Hardcore and featuring rave-flyer style cover art, this compilation's mission is to prove to London, Belgium, and New York that Los Angeles does indeed create some cutting-edge radical dance music. Though it'll fly under a techno banner, lots of styles will be heard within, including THC's ultra hard attack, Xpando's tweaky rave style, the heavy breakbeats of Axiomatic, and the tribal-techno collaboration by Beat-Mistress. In fact, none of the cuts will be generic techno unlike much of the recent compilation offerings in stores lately. Rounding it out will be Smashing Atoms, Mindbender, DJ Vitamin D, Psychodata, and Shiverhead.

Though many scenesters are loathe to admit it, L.A. has been in mourning, musically speaking, since the September demise of groundbreaking commercial station MARS FM. Yes, the station had its share of lame programming, and purists decried its heavy rotation of accessible, upbeat songs, but in general MARS FM was risk-taking and very

**W**isconsin is best known for beer and cheese, but we musn't forget it also spawned Ed Gein and Jeffery Dahmer, as well as H. P. Lovecraft collaborator August Derleth. Thomas Thorn and his bandmates would like to add themselves to that illustrious list, further evidence that not everything coming out of Wisconsin is innocuous. Thorn is not an evil man, but he takes Satanism seriously, just as such upper class Britons as Sir Francis Dashwood did in the 18th century. But like Dashwood, Thorn sees in Satanism something other than the image proscribed to it by Christian tradition, a practical way of life and an alternative to the stifling dogma of Christianity. Campy images of Satanism filled the early albums of My Life With the Thrill Kill Kult, of which Thorn was a member, but when TTK decided disco was more to their liking, Thorn jumped ship to form his own personal Electric Hellfire Club. While they probably refrain from performing the type of rituals Dashwood's Hellfire Club indulged in, vocalist Thorn and his fellow members, keyboardist the Reverend Dr. Luv, guitarist Ronny Valeo and drummer John Hatch perform dark and dangerous music that evokes some devilish responses.

Tonight they are playing at Uncle Roscoe's Polo Club in Davenport, Iowa, quite some distance from Milwaukee. As openers Tool & Die play, IN's Paul Valerio and Dan Layne manage to infiltrate their tour bus long enough to find out quite a bit about what motivates them, and how they go about darkening their own little corner of the underworld.

**IN:** What inspired you (John Hatch) to choose the name?

**JOHN:** I don't know, but with the increasing number of human beings possessing the name, it's not my choice. I bow down to the power of my name. With John Hatch, I was so stuck at this show we played, and I had to get an autograph, and I had to get up and printed it off if it was a high-grade handwritten. The product was the name "John Hatch" was already on one Shane's shirt. So we're driving through New Mexico, and there's a city called Hatch, where we think they make Hatch gloves, the fingerless gloves. And Ron here comes up with "John Hatch." It's so smooth, it just rolls off the tongue. It stuck.

**IN:** Do you have to sign a lot of

autographs?

**RONNY:** Not a lot, but enough that it's worth practicing.

**IN:** Do you like to do that, or do you find it obnoxious when people ask?

**TOM:** It doesn't bother me at all. I think the first time I was asked to sign an autograph, when I was in Thrill Kill Kult, it really took me aback. I was just like, "Me? You want my name?" But then after we did so many in-stores and things like that, I'd just signed it so many times. I can understand how some people just want some concrete piece of that moment...it's not any sort of idol worship.

**IN:** How did this band come about?

**LUV:** Ronny and I were friends, and we were talking about starting some sort of electronic band. There were several names mentioned of people who might get involved. Thomas was in Thrill Kill Kult at the time, and he was helping us out, getting some of our gear running. We were pretty much idiots. Thomas was helping us out more and more.

**IN:** So when you got your gear, you were learning how to use it while you were taking it out of the box?

**LUV:** For the most part. It was something new to me. I had been in punk rock bands, and somewhat experimental bands, so it was a learning experience. As Thomas was helping us and helping us, he was coming up to Wisconsin more. At the time he was living in Chicago.

**TOM:** I was growing more and more dissatisfied with what I was doing in Thrill Kill Kult, and I had been encouraged by the guys in Thrill Kill Kult to work on a solo project, since I didn't really have much of a feel for the new music (of *Sexplasion*). I was kind of working on my own music, and I was burnt out on Chicago, so I was spending a lot of time out of town. I had friends in Milwaukee, and my parents live in Madison, so I was doing a lot of driving into Wisconsin. I met these guys in Chicago, so I was stopping by them when I was driving around, showing them how to use the equipment. We started writing this music together, and I was like, "Look, man, this is really cool. This is what I want to do."

**LUV:** At that point we were a three-piece. We were a three-piece until January (of 1987).

**IN:** You were in Chicago while you were still in Thrill Kill Kult?

**TT:** The band (TKK) was at the point where we were going to go on in January, that was almost exactly the time when this band could have been ready to start playing. I had a decision to make, that point and I said I'm not going to go on the tour. That was not a real positive move, and I was else. It was good in Chicago for the longest time—eventually was saying, "What's the real deal? You're not doing it?" It was a decision that happened, I just burned out. I never my band to begin with, it was Frankie and Marston's band to start with (TKK's Groovie Mann and Buzz McCoy, respectively), and I was the person that joined and stayed with the band, as far as working on music. The first tour had seven people in the band, but the next tour was just the three of us, so it



just went all different ways. I was the only person besides those two that was a constant member. Like I said, it was their band originally and it always had that element in it. I definitely contributed what I contributed, but it was never an equal thing on my part.

**IN:** You felt like the underdog?

**TT:** I didn't necessarily feel like the underdog, but it definitely was not the brainchild of my creativity. I definitely had a creative input into it, but in the long run, it reflected a lot more of Frank and Marston than what I was really about. That's not to say it wasn't a fun time or anything like that. I just got to the point where I had to decide if I wanted to continue to do this, and at that point, it wasn't a very difficult decision. I really didn't want to do the kind of music that *Sexplosion* was. I really didn't want to participate in the kind of stage show that it was going to be. Frank and I talked about it, and he was saying, maybe you'll come back one of these days, and I was saying, yeah, maybe so, but at this point I highly doubt that there's anything like that in the future. Who knows what's going to happen with this band, but we're having a great time with it as it is right now.

**IN:** How do you come up with songs?

**TT:** It depends. I spend a lot of time sitting there and working out rhythms, and then I'll bounce them off these guys, and maybe (Ronny) will come up with a guitar part or something like that. There are some times when I'll come up with an idea for a song and I'll have most of the lyrics written before there's even a note put down.

**IN:** Album-wise, what's everything looking like now?

**TT:** It's really weird. We're starting to get a lot of calls from people who want to see us. We're starting to get a lot of offers to do shows, and we're starting to get a lot of offers to do business, because we've become really successful.

**LUV:** We're not a party band. We're not an industrial band. We don't have that kind of partyish look. I have no idea what we look like, but we do have that kind of sound.

**TT:** Tool & Die fit right in there with that whole Nitzer Ebb thing, and they do it well. But a lot of people right now want one of two things, either they want you to play rave or they want you to be somewhere between Skrew and Ministry, that whole grind-thrash-industrial thing. We were

talking to some people from Metal Blade, and they were looking for something more like this or that. The thing is, a year from now, no one is even going to care about that.

**LUV:** They're going to be saying, why can't you sound more like Electric Hellfire Club!

**TT:** We're just doing what we're doing, and we're not trying to gear it toward any particular genre, or anybody's particular desire. Maybe somebody's going to pick up on it, maybe not. Like I said, there seems to be a lot of interest in the band right now. We just got a call from Limelight in New York to come out and do



a showcase out there, and that's like the night before the CMJ convention starts, so we're basically the kickoff show for CMJ, which is a good spot for us.

**IN:** Do you think your popularity is being generated because you were in Thrill Kill Kult?

**RONNY:** It initially draws more people to the shows. This wouldn't be our third time back to New York City if it wasn't for that. But once they see us, then it's us. A week and a half from now we'll be going back to Michigan. That will be our fifth time at the same place. Each time they raise the ticket prices, now they don't even have an opening band, and more people come.

That's not because Thomas used to be in Thrill Kill Kult. Initially people do show up because of that, there's no question, and there's a curiosity factor involved in that. The same thing applies here, people know who we are here (in Davenport). But in New York, at our last show, they completely promoted it from this incredibly cruel and brutal standpoint. They made this thing that said, "Electric Hellfire Club IS TKK," and it said, "Come hear what Thrill Kill Kult should have been." This was in the *Village Voice*. We sold out the Pyramid, completely packed it, and that was \$15 a head. There were like 300 people in there, you could not move. The promoter of the show was this DJ named Reese. Sometimes the people would start yelling, "Save us, Reese, save us!" when they have a band. The last techno-industrial band that played, they spat on. We had cut down our set, but the crowd was so much we decided to do a full hour. We came out and they were before they finished. It was a really positive response in New York, and that's because Thomas was in TKK. We've been getting really good response over the country.

**JV:** Denver was really well. That was a couple of shows ago. We played here. That was a really high-hyped show. Albuquerque was well, too, and then the idea of Thrill Kill Kult was, much better. It's kind of funny when I hear that I was in TKK.

**IN:** What else is there to entertain people at your shows? Do you manipulate the lights at your shows?

**TT:** No, the programs are written just like the music is written.

**IN:** So you sequence the lights and the music together?



**LUV:** We sequence the bass parts. You play it real slow and then you speed it up to the point that no one could possibly play it, I don't care how good a keyboard player they are. You get a unique sound out of that.

**TT:** It's like techno songs with basslines so complex you would have to have six bass players onstage to play them. As far as what we do onstage, there's more stuff going on live than there was when I was in Thrill Kill Kult. I've been backstage at Wax Trax shows, and saw and talked to a lot of these bands and knew exactly what they were doing. Meat Beat Manifesto is almost exclusively on DAT, and the first few shows of Nine Inch Nails that I saw used tons of DAT.

**LUV:** I read in Keyboard magazine that they couldn't find a tape deck that would produce the sound quality they wanted.

**TT:** I'm real happy with this band because there's a real strong live element. It feels like a real band. When I started out in music, I wasn't one of these people playing a synthesizer. I played in punk rock bands, and played guitar, and had fun with that. This band definitely has that element to it. It has that four-person contribution and a real live feel to it when we're playing live.

**LUV:** It would be a lot easier for us to go on tape.

**TT:** Yeah, it would. But when people come up to me and say, "Are you guys on tape?" I always say, "Well, obviously you didn't notice all the mistakes we made!"

**LUV:** For example, tonight, during sound check, everything shut down and it had never happened up until then. I had to reboot everything.

**IN:** The live experience, obviously, through you can hear it on tape, but it's just not the same when you stop and you play it?

**TT:** Everything is structured into a song, and the song is played the way it was written. There are some live songs that leave room for improvisation, but the same goes for the live shows. TKK toured with Inferno Express Disco Tour. Everything was this sort of endless groove, and we changed everything live, we did it sort of free-form. And it was fun, but it was really self-indulgent. As far as what else there is to entertain people in the live shows, there's a light show that's interesting. I mean, it's not like anybody's running around with

*"We use Satanism as a convenient label for what we practice probably because it's a slap in the face to the people who deserve it most."*

monster suits on, or giant toothbrushes, or whatever.



**LUV:** Those things get to a point where it's comical.

**TT:** There's a history of that, too. Alice Cooper used to do that years ago. It's fine to a degree. Actually, the complaint that I had with Skinny Puppy was that I couldn't deal with all this fake blood all over the place. I think they're a great band, but the theatrical element of it got to such a point that it was like a bad horror movie, with blood spurting all over. It didn't really make people think.

Maybe that's wishful thinking on my part, that we leave something to the imagination. Maybe the people that come to the show don't bring an imagination, but maybe they do. Interpretation is a very individual thing, and everybody brings their own emotional and intellectual baggage to any concept. The analogy I always draw is that you can paint a picture of a guy and say, "That reminds me of the best times I ever had with my father," and another person can say, "That reminds me of my uncle Frank molesting me." An image is going to mean completely different things to different people, and it's impossible for it to mean one thing and intend it to be interpreted that way by everybody. We toss a lot of information out there, and I may mean one thing by it, but there isn't any interpretation of it that's wrong.

**IN:** Do you envision doing anything with your stage show other than lights?

**TT:** At this point in time, we're at a minimal level. Everything needs to be done in a wise and lighting-wise, our equipment is a lot more than most bands will dream of as far as we'd like to take the show, that's almost irrelevant because it would take money!

**LUV:** We're playing some places right now where our show is at the maximum it could be. If we were playing huge places, we're on a new level, because we're doing it on a very small scale for that.

**IN:** Do you want a larger show?

**TT:** Yeah, I want to make it a lot more visual. I want stage sets and things like that. When I say I have a problem with things being too theatrical, I mean I don't want someone standing there singing a song about suicide and taking a fake razor and splashing fake blood all over the place. That's just like, "Gosh, I never would have figured what that song

was about." In a lot of ways it trivializes the subject matter to make it so cartoonish. I think there are things you can do that are a lot more subtle and are at the same time much more artistic.

**IN:** There's a heavy underlying occult factor to your band. Would you consider yourselves a pagan band?

**TT:** No. To me, that has such incredible overtones toward Wicca. We're a Satanic band, there's no way around it. That could mean any number of things. We stand diametrically opposed to most of the things the Christian Church stands in favor of, that is, condemning sexuality, condemning drug use, and freedom in general. A lot of people would say if you're in favor of any of those things, that's Satanic, and that's fine if they want to say that. When we say we're a Satanic band, that's not defined by or limited to the Christian definition of what Satan or the devil is. If we're interested in the dark side of life, and evoking a darkness around our music, and following that sort of path, it's not like trading white for black—it's not like saying, this is what the Christians say the devil is, so we're going to go worship him.

**LUV:** We would like to get rid of Christianity.

**IN:** A Christian would say that, to be a Satanist, you have to worship the devil. But you also have to acknowledge Christianity, because without a God, there can be no Satanism.

**TT:** Exactly. We do not acknowledge the Christian God, we don't acknowledge the divinity of Jesus or anything like that. We use Satanism as a convenient label for what we practice, probably because it's easier to pitch it that way to the people who are interested. It's mostly off-putting to the people who most despise it. We're not a bunch of kids, we're serious. I can say, "I hate God," but I don't hate God. Satanism is more of a philosophy than a religion to me.

**IN:** Most like an apatheist, in a way, no divinity?

**TT:** Definitely. I was reading an interview with the other day. He was talking about the nine Satanic sins, and the first Satanic sin is stupidity. He goes on and on about stupidity, and about how it's a growing force in the world and it's overwhelming everything. To say that we are Satanic would be to say that we are definitely against stupidity.

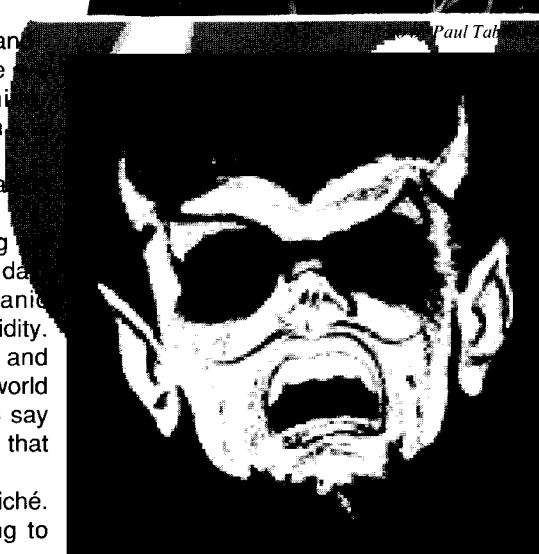
**IN:** Satanism is almost becoming a cliché. If it becomes a cliché, are you going to

change?

**TT:** That was definitely a consideration. I was reading an interview with Thrill Kill Kult the other day, and they were saying everybody took Satanism the wrong way, and it's really clichéd now. I don't think you should get involved in something that you're going to be embarrassed about a couple of years down the line.

**LUV:** It's only clichéd to the people that don't understand it.

**TT:** Exactly. If we were doing this to try to come off as these incredibly dark and evil people, that would be one thing. But people meet us and they say, "You're not that evil," and no one is saying that we are.



Satanism is fun, as far as we're concerned. That's one of the main things we advocate—have a good time, indulge in everything that you possibly can. You only go around once.

**IN:** What other places would you like to perform?

**LUV:** The Hellfire Caves.

**TT:** Yeah, that's perfect, we've actually talked about that. The Hellfire Caves are in West Wycombe (in Buckinghamshire, England), that would be an excellent place.

**LUV:** Do you realize the Hellfire Club was an actual club?

**TT:** It was an 18th-century gentleman's libertine club, the Friars of St. Francis. Many members of Parliament were involved in it. Benjamin Franklin was an honorary member. They hired prostitutes to dress like nuns and stuff like that. They dug these caves, near Francis Dashwood's estate. Sol Invictus actually did a show there, and that would be a really interesting and bizarre place to play.

**IN:** Are you being approached by a lot of labels?

**TT:** A lot of people are talking to us right now. No one is offering to put the record out right now, or anything like that, but a lot of people are wanting to hear more material. There are a couple of smaller labels that have offered stuff, but right now we need to explore our options before we go with somebody smaller. We want good distribution.

**RONNY:** We want to be on the verge of world domination.

**TT:** There will be nothing out within the next year.

It was in December of 1992 that the Hatch once again fell victim to the blues sense of humor when they packed him out and replaced him with percussionist Rich. He calls a "modern day Roman" composer of dark, beautiful instrumental music that bridges the gap between electronic and classical. He also added the sultry and sexy of Satana to their entourage.

**Electric Hellfire Club can be reached at P. O. Box 4170, Kenosha, WI 53141, for information, bookings, merchandise, etc.**

<b>How to Buy Land Cheap</b> .....	15.00	<b>Home Workshop Explosives</b> .....	13.00
<b>How to Build with Junk</b> .....	20.00	<b>Silent Death</b> .....	15.00
<b>Anarchist Guide to the BBS</b> .....	9.00	<b>Hunting Humans</b> .....	35.00
<b>The Computer Underground</b> .....	15.00	<b>Take No Prisoners</b> .....	10.00
<b>Computer Related Crime</b> .....	10.00	<b>Techniques of Revenge</b> .....	4.00
<b>Freelance Writer's Handbook</b> .....	13.00	<b>Disruptive Terrorism</b> .....	1.00
<b>Job Opportunities in the Black Market</b> .....	11.00	<b>Your Revenge Is in the Mail</b> .....	10.00
<b>Black Markets Around the World</b> .....	6.00	<b>Art &amp; Science of Dumpster Diving</b> .....	12.00
<b>The Organization of Illegal Markets</b> .....	5.00	<b>Sell Yourself to Science</b> .....	17.00
<b>Black Market Operations</b> .....	8.00	<b>How to Steal Food from the Supermarket</b> .....	10.00
<b>Getting Started in the Underground Economy</b> .....	15.00	<b>Hydroponic Hot House</b> .....	1.00
<b>How to do Business off the Books</b> .....	15.00	<b>Privacy Peachers</b> .....	1.00
<b>Guerrilla Capitalism</b> .....	15.00	<b>Get Out of Jail Free Book</b> .....	10.00
<b>Secrets of Methamphetamine Manufacture</b> .....	22.00	<b>Exotic Weapons</b> .....	20.00
<b>Recreational Drugs</b> .....	22.00	<b>Anarchic Harmony</b> .....	12.00
<b>Psychedelic Chemistry</b> .....	17.00	<b>Snitch - A Handbook For Informers</b> .....	12.00
<b>Glandestine Drug Laboratories</b> .....	10.00	<b>Satellite Surveillance</b> .....	22.00
<b>Getting Started in the Illicit Drug Business</b> .....	12.00	<b>Defeating Industrial Spies</b> .....	12.00
<b>Investigative Methods for White Collar Crime</b> .....	8.00	<b>Understanding U.S. Identity Documents</b> .....	25.00
<b>How to Beat "Honesty" Tests</b> .....	6.00	<b>Ask Me No Questions, I'll Tell You No Lies</b> .....	17.00
<b>Directory of U.S. Mail Drops</b> .....	15.00	<b>Gemstone Files</b> .....	15.00
<b>The Big Book of Secret Hiding Places</b> .....	15.00	<b>Mothman Prophecies</b> .....	13.00
<b>How to Bury Your Goods</b> .....	7.00	<b>Visionaries, Mystics &amp; Contactees</b> .....	14.00
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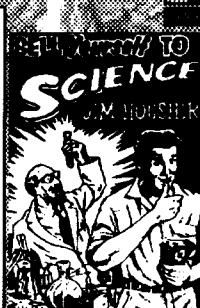
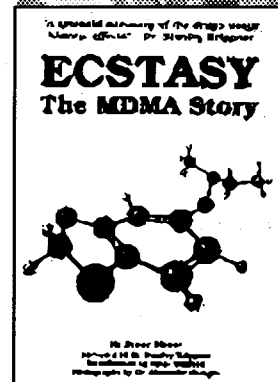


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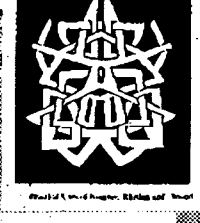
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# CYBERPERSPECTIVES SPLATTERRECEPTIONS

**CYBERPERSPECTIVES/SPLATTERRECEPTIONS!**  
by John Lyons with scenes from the video *Pandora*.

Soylent Green, anyone?

I finally rented this old standard late last week, and found Charlton Heston's having been cast in the leading role to be a bit disturbing; how did Mr. Semiautomatic Weapons ever stomach this role in such an unpatriotic, nonglorious movie?

The movie is strangely apocalyptic. Man's ceaseless devastation of his ecosphere has taken such a toll that fresh foods are a wholly rare commodity; as one older leading character puts it: "Why, in my day you could buy meat any where ... eggs they had, and lettuce ... and real butter ... how can anything survive in a climate like this?" A greenhouse effect, a heat wave all year long?"

Greenhouse gasses have (obviously) also taken a hell of a toll on the planet's regenerative capabilities, and food is in extremely short supply, save for the prefabricated Soylent products. The big shocker is that the government has taken to making its new foodstuff — Soylent Green — from human corpses.

...Crushed velvet / corpse grinder ...

The only thing that really detracted from the film was the fact that our protagonist — something of an antihero — played by Heston, is played by a Heston who is pre-girdle, but post-paunch-gain. This coupled with Chuck Connors' close-cut leisure suit (which made him look like some geeky, gaunt scarecrow of a man), made for one veerrrry unconvincing fight scene between pauncho and the skinny guy.

The overall back drop of the story mirrored, to an extent, the world of John Brunner's novel, *The Sheep Look Up*. Overpopulation, environmental waste, and extravagant expenditure of the planet's resources, combined to make life a sort of hell-on-Earth.

Ick.

At a place called "The Exchange," the bodies of citizens were refined into the nifty, healthy treat, Soylent Green. As Heston's character said: "They're making our food out of people. Next thing they'll be breeding us like cattle."

Ah, Soylent!

Paul handed off a Japanese animated flick called \*\*\*\*\*. While not nearly as sexually engaging as "Pandora," this one was filled with an amazing film of misogyny. There was zero in the way of consensual sex, and every woman raped in the movie was totally fucking destroyed. Fun viewing. Every time the demon-creature antagonist unleashed his tentacles on an unsuspecting city where everyone inexplicably appeared to be of European descent, but spoke Japanese, those tentacles would find women, entangle them, enter them via every available orifice, and rip them apart. I'm all for sex and open sexuality in all consensual forms, but this raging deathrape bullshit isn't worth the time, and is certainly not worth profits to the people who produced it. Conclusion: don't buy a copy of this one.

"Pandora" is another Japanese animated flick which I am having difficulty following, because I primarily viewed it at a club where IndustrialNation's editor was DJing. The dancing, lights, substances and music were a little distracting. Suffice it to say that this flick was much more viewable (even though

a demon-girl-boy did perpetrate several rapes), in part because the animators didn't seem as fixated on the total destruction

of the victim. In one scene, as punishment for disobeying her demon/ness mistress, a servant girl is double-donged from behind when the demon/ness transmorphs on a couple of spare appendages. Interesting animation, but it tended to cause a bit of unuseful arousal. I'd recommend viewing this one, if only to experience

animated erotica.

The "Wish" video by NIN is kinda cool, but I'm sick of it, so it only gets 21 words of coverage.

"Twin Peaks: Fire Walk With Me" was proof that David Lynch has absolutely no intention of answering any questions any

Twin Peaks fans might have gotten from the TV series; we find out (as viewers of the weirdest soap opera in the history of television already knew) that BOB had, in fact, inhabited Leeland Palmer. And dear, old Leeland kept it in the

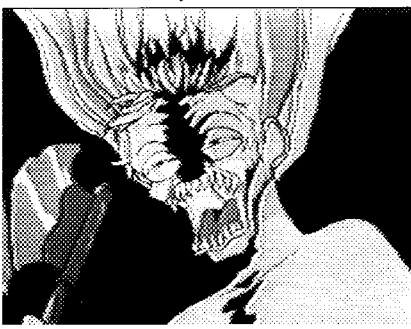
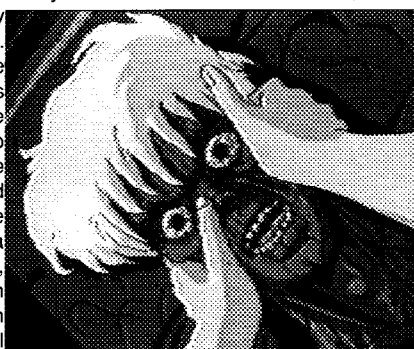
family, as it were, through BOB; when BOB possessed Leeland, he/they would enter Laura's room and rape her. This act was repeated throughout Laura Palmer's teen years, and up until her death. There was more mysticism, and there were more of the creatures from

the Black Lodge, and there was no shortage of new questions.

As always, the call goes out: send in your vidworks, recommendations and meandering collages to:

IndustrialNation  
114 E. College 1/2  
Iowa City, IA 52240

Up next time: The Subgenius Video  
And until next time, may all your dreams be wonderful ...



prayer tower
halo

*"Temptation has become one of the quickest NY crowd favorites in recent memory."*  
- Rockpool

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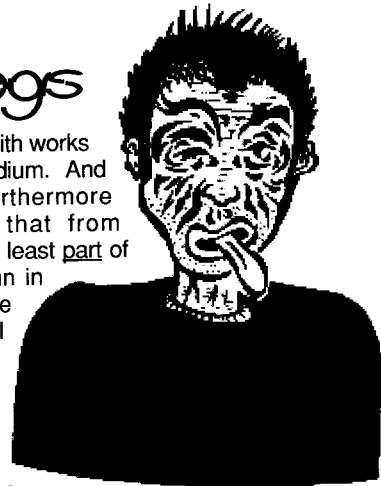
# Literary Corner

## Comics/Books/Porno Mags

Get it straight...this is a literary review column. That means that I review literature. Oh, I know, that seems pretty obvious, doesn't it? But you see, there seems to be a fair contingent of idiots out there who just CANNOT grasp the concept of "literature." Oh hell...I'm just going to cut to the chase scenes...I picked up a copy of Maximum Rock N Roll the other day and I came across this question and answer section. The question was "What was the last book you read?" And this one guy states that he had read "Cages" which I review later in this column. Okay, everything is just fine so far...I was quite pleased with his answer as I feel that Cages is the finest piece of literature out there right now and the more people who read it the better. But then...BUT THEN...the guy ends his answer along the lines of "but it's not literature...it's a comic book." Well, I DO agree with him that Cages is in the comic book format. No problem there. But as for it being "not literature," that's pure shit. Having worked within the comic book industry for a number of years now I have become used to the complete ignorance of the general public in regards to the amount and the degree of quality works within the field. I have become accustomed to the public impression that words are art and drawings are art but for some reason the combination of the two is mental chaff...and chaff exclusively for children at that. I'm used to the people who are so sure that they know everything about comic books that they can't be bothered to actually investigate and see if things have changed since the days of their youth when they sat in their beds and read Richie Rich by flashlight. I've become used to a LOT of public stupidity towards the medium. In fact, possibly the only thing that I have not become accustomed to is those people who have become exposed to quality material...who like and are impressed by the material...but who are so damned set in their ways that they will not ADMIT that they considered it to be quality material. Worthy material. People seem to be ashamed by the fact that they are reading comic book material...even if that material is superior to anything in any other format that they've

read. This type of mentality leads many publishers, notably Raw Publications, to publish comics in a "book" format. Smaller...but thicker. Now it suddenly becomes something they can pull out in public. "Oh no no...I'm not reading a silly comic book...I'm reading a BOOK of comics!" Yeah, big difference. The MRR gentlemen seems to have fallen into the above mentality. Now...obviously he enjoyed Cages enough to read it. This would seem to indicate that he found it interesting. And he remembered reading it, thusly that interest was enduring. And I'm looking at Cages right now...it has writing in it. Now my Websters dictionary defines "literature" as "writings of enduring interest." So I guess I must be missing some rather vital element

will deal with works of the medium. And I have furthermore decided that from now on at least part of my column in each issue of IN will be comprised of comics reviews. Now lets get on with it.



First up on the agenda is "Cages" by Dave McKean. Now before I get on with the review proper I'd like to be off on my own

little tangent. Yes...Yes...I know I haven't even STARTED the review yet and I'm meandering off, but that's just tough. By the time you read this, these words will be down in black and white and clutched within the hands of five thousand leather jacket wearing hombres and you would have to take us ALL on in order to stop me. and I don't think you can do it. So that's that and lets be on with it shall we? It seems to be quite the trend these days in comics for artists to snub writers and to think that they can do everything themselves. Hell...it's just words right? How HARD can it be to just write some fucking words down? These



"A philosophic conversation between Leo and a cat, from Cages #3." ©1991 Dave McKean

when the gentlemen says that Cages is not a literature book. Maybe he doesn't have access to a dictionary. Poor soul. I suppose that I should cut him a little slack...after all, he DID have an open enough mind to pick it up and read it through in the first place. So that's good. But the way that I see it...if you're going to go for a walk, you should take more than one step. In keeping with the comics theme, both of my reviews this time

artists/writers" are almost always abysmally horrid in their literary ventures. Thankfully, this phenomenon is for the most part restricted to the blah blah laa-dee-dah world of mainstream comics where...come to think of it...these artists just may be right, because the writers there don't actually take the time to formulate stories properly anyway. In fact, artists at Marvel generally work up the entire issue from a two to four page "plot synopsis"



provided by the writer. But the world of semi-alternative comics has its own artists/hopeful writers as will. Witness the "Stray Toasters" debacle by Bill Sienkiewicz. But then along comes Dave McKean and Cages. Up until now McKean has been satisfied to work with writers. Very competent ones. Extremely competent ones. Writers such as Neil Gaiman, who McKean seems to work with almost exclusively. Witness such works as Signal to Noise, Black Orchid, Violent Cases and of course McKean's continuous run of covers on Gaiman's own monthly book, Sandman. So where does this McKean guy get off...where does he get the balls to wander out from under such a powerful and encompassing wing as the writing hand of Neil Gaiman? And where did he get the gall to produce Cages, which is...in my ever humble opinion...the best ongoing piece of genre fiction out there.

"Cages" is the story of Leo Sabarsky who leaves the pressure of his old life behind so that he can more freely work on his true love...painting. He moves into the Meru House, a tenement building, and there he has encounters with the other residents. He also meets with a woman who he has become infatuated with...a woman who lives across the way and who Leo has slowly become more and more fascinated with as he spied upon her from his own window...sketching her as he did so. Leo is having trouble with the amount of free time he has and just cannot seem to get his painting underway and...u m m m...y o u see...erummm,

No. Wait.

"Cages" is about a man called "Angel" who plays such beautiful music and is so wise to the ways of the world and the universe that he may just indeed be an angel. He plays at a small nightclub, a master of many and varied instruments, and is regarded extremely highly by the other musicians who play there...even though they are themselves students of many different musical beliefs and stylisms. Angel lives in the Meru House and can talk to and create music from stones and he...ermmm...

No. That's not it.

"Cages" is about Jonathan Rush. He is a writer who has lost his nerve to write. Once a famed and award-winning social and political theorist he is now being tormented by mysterious men in overcoats who steal all the things that he loves and keeps he and his wife prisoners in their apartment located in the Meru House. He spends his time

puttering around and being frightened by...ahhh...

Damn.

Okay. "Cages" is about this old woman who lives in the Meru House and her husband left her a long time ago but she will not admit that even to herself and she has pretty much lost her mind and she has also lost the recipe that she is looking for and her parrot is a mouthy little bugger and he talks back to her and he seems to know one hell of a lot for a parrot so I'd say that most of what the parrot says is mostly in her mind and the parrot is scared of this one cat who keeps coming around...and...he, that is to

If you haven't figured it out by now...Cages is about connections. The connections of those who live in or nearby the Meru House. Dave McKean skillfully interweaves many plot lines, careful to give each segment its proper development, its proper pacing. Masterfully intermixing elements of each until no one single story can be considered complete unto itself without being supported and braced by the others. Cages is about life. To say that I advise the purchase of this title is a simple fact. There is nothing out there that delivers as consistently. Currently, as I write this, Cages is on the sixth of a ten issue span.

Find them now. It should be available at your local comic shop but if not then simply write to Tundra, the company which publishes this fine work. Their address is Tundra Publishing Ltd., 320 Riverside Drive, Northampton, MA 01060.

Next up is "Rubber Blanket." This is an anthology series by definition...the works of several different creators appear and they all hold at least some measure of competence. But for the purpose of this review I will be focusing entirely upon the works of the man who is mostly responsible for Rubber Blanket...David Mazzucchelli. David Mazzucchelli is a strange breed of artist, his finished drawings could easily remind one of the lineworks of Alex Toth. Perhaps a smoother Jordi Bernet. This can be seen in some of his earlier, and probably still best known works, where he teamed with Frank Miller to depict episodes in the lives of both Daredevil and the Batman. But in my estimation it is within the pages of Rubber Blanket where we see Mazzucchelli at his height. Freed from super-heroes, freed from the conventions of traditional comics work, we find a Mazzucchelli who chooses not to "finish" his drawings. Rather to depict characters with broad sweeping motions and fat voluptuous linework. Mazzucchelli enables the reader to bask in the pure

dynamics of his drawing, the deceptive overpoweringness...and all without losing any of his story-telling ability. In Rubber Blanket issue two Mazzucchelli brings forth one of the finest short stories the medium of comics has seen to date..."Discovering America." It is the story of a building custodian, his relationship with women and his obsession with mapwork. It...like Mazzucchelli's brash artwork...is deceptively simple.

One of the joys of David Mazzucchelli and his artwork is seeing who has influenced his particular stylisms at any given moment. And I do mean influence.



A page from Mazzucchelli's Blind Date Story in Rubber Blanket #  
©1992 Rubber Blanket Press

say...HEY!!!

"Cages" is the story of a black cat. An independent cat. That is to say, a stray cat. Mostly he hangs out around this old tenement building called the Meru House. The story centers on the cat's adventures. Such adventure as saving artist Leo Sabarsky's life when he is assaulted by some mysterious men in overcoats; watching the effect of a musician's beautiful shakuhachi playing on the local pigeon and even getting to know famous author Jonathan Rush.

Mazzucchelli is in no way an artistic thief such as Keith Giffen and his artistic "similarities" to Sampayo, or Ron Frenz and his "lightboard homages" to comics legend Jack Kirby. Mazzucchelli is instead an artistic blender of sorts...tossing in a sprig of Alex Toth, a dash of Hugo Pratt, a spoonful of Lorenzo Mattotti and then finally a BIG WASH of his own particular visions. The effect is the ubiquitous "style of his own." It must piss off a lot of other artists to come into contact with a talent the level of Mazzucchelli. Someone who has a style that is all his own yet who could take their own styles and do them better even within the boundaries of their own particular idiosyncrasies. As it is, Rubber Blanket is one of the best things out there. Mazzucchelli acts as co-editor and main contributor and were it not brought down a bit by the other lesser (though again, still competent) contributors then it would be on a par with Cages. Rubber Blanket is published annually by Rubber Blanket Press, P.O. Box 3067, Uptown Station, Hoboken, NJ 07030.

Well, that's about all the space that I have this time. If you would like to see your own work reviewed here, whatever the literary medium (besides poetry...uggghh!) then just send it to me care of Industrialnation and I will review it as space permits. As a quick aside, here are some other great comics to watch for; Dirty Plotte, Cud, White Trash, Slutburger, Hate and of course...Eightball. You know, it just now hit



## Silent Scream Recording Presents

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"dense surging bed . . . wimpenny sings with power and feeling" - face

### National Razor

"portentous, menacing, darkened affairs" - CMJ

### Livingston Voodoo

Eastern Music meets Wagner

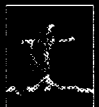
### Salamandra Glass

Textured Industrial layering with a ghost like vocal apparition.

For More Information and CD's contact:

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36 River Street  
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Photo: Kenn Michael



me that both of the creators whose work I reviewed were both primarily known for their art who are now brilliant writers as well, and not only that...BUT BOTH OF THEIR FIRST NAMES ARE "DAVID" AS WELL!!!!. If I were one of those wacky conspiracy theorists that would be more than enough to set me off. Well, that's it, for my next column I'll probably either write on the Italian comics

masters or on classics produced by Chick Publications ...send in your vote now!

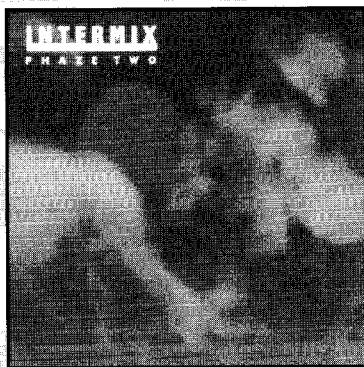
Paul Tobin is the man in charge of Attitude Lad comics and has never claimed to be Jesus Christ or any other major religious figure with the possible exception of Sammy Davis Jr.

# MINDS OF THEIR OWN

"With plenty of the right beats  
and melodic hooks, Intermix's  
appeal goes beyond the dance floor"

OPTION

## INTERMIX PHAZE TWO



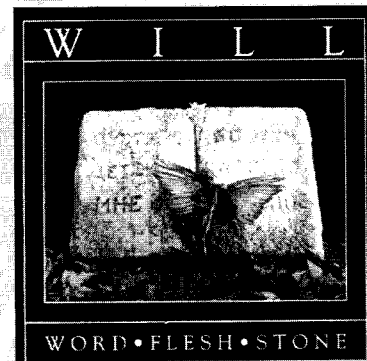
FEATURING BILL LEEB, RHYS FULBER, AND CHRIS PETERSON



"Will deal in absolutes...  
Their ultimate aim is total  
aural desecration"

MELODY MAKER

## WILL WORD•FLESH•STONE



FEATURING RHYS FULBER, JOHN McRAE, AND CHRIS PETERSON

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# CONSOLIDATED!

The Trocadero, Philadelphia

by Kim Traub

## Consolidated's sound

**check:** a little techno, a touch of pseudo country twang and lots of funk, rap, industrial politics. Interviews with Consolidated are relatively easy because there's hardly a topic they don't have a thought on. If you want to hear their message and information, it's best to just listen to their music and attend their shows. Here Adam Sherburn, Consolidated's vocalist/anti-terrorist guitar player tells IN how the band views their audience and what has influenced their latest release, Play More Music.

**IN:** Well, just start by talking about the music. How much do you think Jack Dangers influenced your sound? I noticed the new album has a richer, lush sound to it.

**A:** A lot. Mark engineered the whole project and Jack just came in as a set of ears. Mark engineered the last album and Jack actually came in and showed Mark a lot in terms of his tracks of mixing and I'd say Mark employs every one of those. It's not Meat Beat composed or.

**IN:** It's just him showing Mark the tricks of the trade.

**A:** Yeah, and Mark used them and certain aspects of it are very Jack. He just sort of lent his ears.

**IN:** There's also a more upbeat feel to some of the music. It's more like "hippy" music.

**A:** In some spots it's very obvious hippy music.

**IN:** Is that an intentional thing? Are you trying to calm it down a little bit? Well, maybe maturity. . . no, that's not it either. It's sort of like you're preaching to. . . well, not preaching. Let's see. . .

**A:** We are preaching.

**IN:** I feel like I have to choose the politically correct words when I talk to you.

**A:** Please don't. We're not down with that anyway.



**IN:** Well, the music is very forceful and you're playing to young white men. You're using a genre that usually they use to be quite violent so I wanted to know if it was a conscious reason to put more "hippy" music on the album?

**A:** Well, we did make a conscious decision to take the most violent degrees of the text out of the music and ambiguity out of the music. We stripped down a lot of the abrasive sounds but that was more or less taken out on the album before this one. We found out, much to our dismay, the young white men in our audience still reacted to it every bit as nihilistically with slamming and all that shit. On this record we wanted to push a little bit further. We probably pushed the envelope of using pop styles we've been using like rock, hip hop, and documentary broadcast kind of stuff and news bites as much as we can. In the future, I think it might change considerably, at least a little bit, I hope. The idea is after touring around the US and Europe relentlessly for three years, the young white men who want to kill each other at our shows, I think have just gotten over it and decided, "Well, KMFDM is coming earlier in the week or Meat Beat are coming on a communion tour and we can go off. . ."

**IN:** So you're weeding through Zero and getting rid of the. . .

**A:** We're not trying to, but they're just sick and tired of supposedly taking shit from us. In reality we just take shit from them all night and that's fine too. We like to have that balance in the crowd, but I think the people that are starting to come are already with aligned viewpoints, as opposed to kids who have no idea what we're about, that just hear a beat and think "This is great redneck, shit-kicking industrial music like we always wanted." It's finally getting a little bit beyond that and now, in a way, I anticipate it being a little bit more of a live in for special interests. I don't want to get into that necessarily. It'd be nice to always have that friction of industrial, suburban white guys at our shows to balance out women, lesbians, gays and people of color who want to come and participate.

**IN:** How frustrating is that for you when you have some asshole come up to the mike? Are you still going to do the open forum at the end of tonight's show?

**A:** Oh, absolutely.

**IN:** I'm sure 50 times every night you're being called hypocrites or whatever.

**A:** That's the great thing for us. It's informing to us and the audience.



Someone comes up and disses the band and really schools the band on the right things and the audience learns from that and so does the group. It's also really important when some dumb fuck comes up and just makes a fool of himself because all of those people go to these shows every week and have seen this

**It'd be nice to always have that friction of industrial, suburban white guys at our shows to balance out women, lesbians, gays and people of color who want to come and participate.**

individual week in and week out. Now that gets a little perspective on where people stand on certain things. So everything in the discussion for us is really reaffirming. When we get dissed or called hypocrites and when people encourage us or support us, either way, it's great. The only time that it's really frustrating is that in the middle of a set you don't want to stop the music but it just gets to a point, or it has in the past, some nights where young men who want to show off for each other and whoever, will not let the other people enjoy the show. That's when we get frustrated 'cos we, at a point, have to draw a line and say look, we won't tolerate it on that level so the music's off until you can contain yourselves. That destroys our continuity in playing music and we don't want to do that, you know. We don't do it to show up young kids who just do it 'cos we actually see people getting physically assaulted. It's not a pleasant thing.

**IN:** It also seems that, although you're sticking to many of the same themes, there's a little more about racism standing out on this album. Maybe it's a little more obvious because you have guest rappers, but I wondered how much the LA riots affected what you were doing. Was that a contribution to the themes on this album?

**A:** It was obviously the most primary thing in the minds of both Paris and the Crack MC. It was definitely a primary thing for us in the exact same way the Gulf War destroyed whatever kind of continuum of what we were trying to meditate on to make the record a year before. We came in all psyched. We wanted to write shit and to have kind of a decent, positive experience and then the war broke out and our whole record was kinda shaped by that. I think this record was shaped by

that too, although going in previous to the verdict and the riots, we had wanted to make a bit more of a balance of a very optimistic, positive couple of statements on different materials but when we'd already invited Paris and Crack MC to come out. . . .

**IN:** Are they from LA?

**A:** Paris is from San Francisco and Crack MC is from San Francisco by way of South Central. Everybody's lives were affected by it in terms of how we view the future as like totally lawless, complete rampant injustice. We wanted to let them do their thing and be as completely uninhibited or hindered by us in any way. They went away and did it. We've taken a lot of flak for kinda sexist imagery that even Paris describes in his rap. Interestingly, though, I'm interested that you found it more a record within that one specific area.

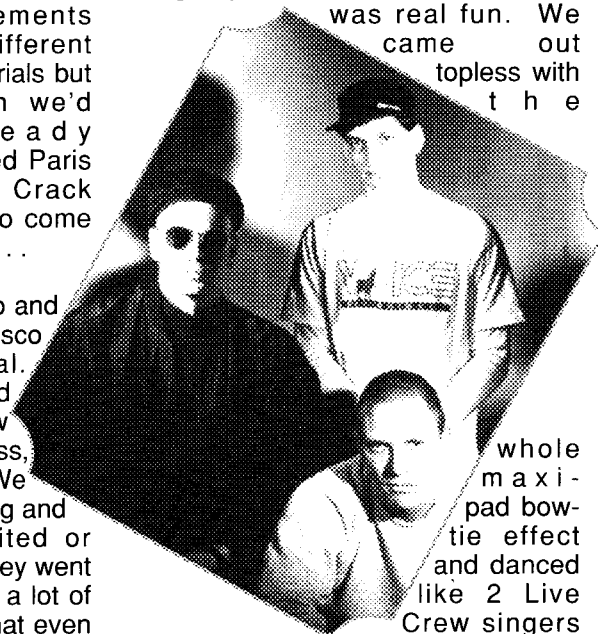
**IN:** I think this time it just hit me a bit more. I think the statements you make on this album are a lot clearer. Are you going to be performing any of the songs that you had the guest vocalists on?

**A:** We did in San Francisco 'cos we had them right there. We had the

Yeastie Girls. . .

**IN:** I really want to be at a show when that song is performed. . . .

**A:** It was great! You should see what the group does during that song. It was real fun. We came out topless with the



whole maxi-pad bow-tie effect and danced like 2 Live Crew singers while they sang the

song, so it made for a pretty healthy twist. If we were millionaires of course we would take them on the road with us and open for them when they became huge stars. We just have to do our material and hope people can get a lot out of it.

**IN:** A lot of people I've talked to have been categorizing the Yeastie Girl's song (You Suck) as a female 2 Live Crew.

**A:** Really. . . .

**IN:** Well, a lot of guys have said that actually.

**A:** That's what a huge joke that song is.

**IN:** Guys getting caught off guard?

**A:** They should. It's a shame that they can't see. . . it means, I mean it's not even subtle, is equality. Men always see any restructuring of a trend away from a male domination as a huge implication of woman dominance. All they're saying is, you should be willing to take responsibility for safe sex sometimes, and if I'm going to have to go down on you for our entire history of existence, then why can't you just be fair about it? Any time a woman stands up for herself or a group of women stand up for themselves and demand that, it is immediately viewed as a female 2 Live Crew song 'cos men are just weak about that.

**IN:** I want to talk a little about the Kommotion compilation. What



# PLAY MORE MUSIC

exactly is Kommotion?

**A:** Kommotion is a collective in San Francisco run by a guy who's in a band and who also signed Hiphoprisy to Island, he's just a local guy, cab driver, musician, a political musician for a long time. He has a space and they've been there several years and they've held benefits. His focus has been Latin America exposure to US policy in Central and Latin America. They do all kinds of shit, you know, punk rock bands, poetry, art, they run a studio and have done everything from food drives to fashion shows and punk rock karaoke.

We contributed a terribly done track to them and so did a bunch of other people like Hiphoprisy, Grotus.

**IN:** Is everybody in San Francisco into some issue?

**A:** Yeah, it's tough. It gets back to the nature of defining what's political music anymore. Obviously when you had a Bob Dylan 20 years ago it meant something, if you had The Clash 10, 15 years ago maybe it meant something, when you have Hiphoprisy now it means a whole different other thing. You have groups like Guns 'n Roses, one of the most homophobic, sexist bands in the world, raising probably the largest quotient of money for AIDS research and treatments at their benefits, it's just kinda strange. I would say that there's plenty of people in San Francisco who are politically progressive, some doing music, some

doing other things and a lot of grass roots activism. But there's a hell of a lot of people all interested in the big Bush American "dream." Either musically or politically or financially it's just a fast-moving city. I couldn't afford to live there any more so I moved out of state but we generally see it as a pretty good mix of all different kinds of people and all different agendas. City government there is anything but progressive for over a decade and a half; make that two decades. It's a very erratic and volatile city. The cost of living is high, people gentrifying and moving to lower incomes, homeless people just all over the place and no sensitivity, no



compassion. It's a ruthless city, definitely. There are people fighting for equality and for social change.

**IN:** Have you drastically changed your views on anything? For instance is there anything that you said in the beginning that you think you've changed?

**A:** Well, none of your opinions are static. Everybody's life is a constant re-evaluation and just sort of working out your own problems. You may do it in front of a couple of hundred people a night; it may be for their benefit and yours as a pop group that does political stuff. The only thing that may have changed in my mind is whether I wanted to be in a group any longer that puts out records and does it this way. There's gotta be a much better way to do this without killing yourself

without extending your family and kids so far for you to go on the other side of the planet to do all this stuff for no money in the end and no, sort of like, future of any better situation. The only thing that's really unstoppable for us is the fact that when the audience gets on the mic, it's a great thing for the group and the only way to keep doing that is to keep making records and touring.

**IN:** Do you have kids?

**A:** I have two, yeah.

**IN:** How does having kids affect what is prioritized?

**A:** Immensely! Having kids means you life is totally different in terms of priorities. Quitting music is not what

I'm talking about, but the sort of bureaucratic expectations of always being in a position to say, "Hey, anywhere you want to fly us, just take us there and we'll do the gig. Go on TV? Fine! Do a remix of some other group? Fine. Be on this panel at CMJ? Hey, I can do anything." To me, that's against my priorities. The other guys in the group are not encumbered with family and they probably have more freedom to make those choices and I think that's fine. I think there's just more effective ways

**Zero**

of doing it, spending less money and hanging out with a lot less men in confined spaces for a long period of time.

**IN:** I read something accusing you of not letting the audience think for themselves and that you're just telling them how you see it or preach. . . .

**A:** Let's put it this way: A) every rock band plays so loud that you can't help receiving passively the assault. B) as far as I know we're the only band that offers the mic to the audience for them to express themselves, totally unmediated. The only mediation is that we did play our music and our ideas for 50 minutes. If you want to call that preaching, then call it preaching with some form of rebuttal that is not existent anywhere else in music, to my knowledge.

# Choking on Staples

by Chase

Since some of the major aspects of the rivet head culture are the booking and presenting of live shows, I've sewn together a tapestry of bastardized "wisdom" and possibly beneficial suggestions.

The first thread deals with innovation in a performance: Have you ever seen a torture-tech band perform that didn't use smoke machines, videos (usually with gratuitous depictions of violence, sex, and animal abuse), a carnival-esque light show (mainly strobes), gas masks, or a giant steel trashcan-turned-kettle drum? Probably not. Because a lot of techno music is created by one or two individuals, it often becomes too intricate to be performed live. As a result, the band needs extra devices to keep the audience's attention. These "extra devices" are gimmicks, and gimmicks have to be used sparingly if used more than once. The problem is that new gimmicks are few and far between, and even with some innovation, it's still a gimmick ("*Hey Ogre, we know that's not a real dog you're chopping up!*").

There are no easy solutions to the innovation dilemma, because even if I could suggest something cool, the fact alone that more than one band would read this and attempt the suggestion would make the idea obsolete. If your stage show is a re-inactment from **MINISTRY's** "In Case You Didn't Feel Like Showing Up" video (like the fence around the stage) or **PUPPY's** "Aint It Dead Yet?" (such as Ogre's "gut bag" hidden inside his shirt which he rips open to emulate the exposure of his entrails), then it's dated!! I can rent these videos for half the price of checking out your show and maybe even buy some Captain Crunch as well. On that note, avoid using fake blood; everybody knows that it's fake, so it makes the user look like he/she's trying too hard to obtain an intensity that they're not capable of.

Either shed real blood or use some other substance like black ink or dyed baby powder. Messy confrontational stage shows are good, simulated theatrics are bad. In any case, a captivating stage set is essential! Because a lot of the captivating elements of a torture-tech band are videos and power tools (sparks, noise, and desecration), these can get trite if used to excess. Think of a show like sex with your neighbor's cat; you want to get it over with before you get caught.

Avoid imitation:

If you sound or look like a musical icon try not to do both. In other words, if you sound like **EBB**, don't change your voice, just change your style (like grow long hair). This way people won't say "*these guys are good, but they think they're EBB*". The aesthetics of good visual packaging should never be downplayed; so much of what we're exposed to is retro, but with a new paint job. Repackaging is not a sin, but an art. By the way, there's no sweeter crime than the appropriation of another culture's unique attire (i.e. Kabuki dancers, Ton Ton Macoute-ware, etc.)

## FIREWORKS

Make sure that if you're going to use pyrotechnics, that your band will still have other venues to perform at if the club is offended (in other words, don't burn your bridges). Never ask if you can use fire because only a really really cool club (or a really really stupid one) will say yes. If the club complains after the show, say that you won't do it again (heh, heh). If, however, you're told ahead of time, make sure that the club warns your manager, not the band. This way the manager can say that he forgot to warn the band (your band should also turn on the manager by saying that they weren't informed). This isn't a betrayal, because it's in the best interest of the band, which is

what a manager thinks about. Besides, it's a ploy that the manager puts into motion anyways. Don't worry, burn happy—Next time you book a show there, have someone else act as the manager. This paragraph might sound kind of trouble-laden, but if you're a band centered around performance risks, the politics of performing are going to entail some offbeat gambits and safeguards. Hey, don't do the "crime" if you can't do the time. Note: Always bring a fire extinguisher, but never let the club owner see it. The final key element in performing is taking full responsibility for your set—if you mess up a club with pig guts, Top Ramon noodles, hot mustard, or cherry slushies, clean it up! (unless the club screws you over, in which case you should not only leave guts on the floor, but also on the club owner's car).

## THE LENGTH OF A SHOW

In relation to the length of a show, I suggest that the optimum time for a performance in front of a new audience is 30-35 minutes, or 7 songs (whichever comes first). It's always better to leave the audience wanting more than giving them too much. The idea of a short set makes no statement on the quality of your music, because no matter how good you are, if people aren't familiar with your music, it's going to start out cool and evolve into something tedious. The toughest thing for a band to realize is that no matter how diverse their music is, to a new audience, it's all similar. After a long set, I often hear comments like "*they were good, but it all sounded the same*". If your show goes well, you'll get an encore, and then you can do some of your other intended tracks. Also, club owners are more likely to invite you back if the audience is not only happy, but stable (i.e. they don't leave during the set).

## THE COVER SONG

Note: Although some



bands have a moral problem with doing cover songs, a good cover song can be an effective hook. Not only does it provide the audience with some familiar territory, but it will make your band more memorable (i.e. "*BAG OF TOASTERS were so cool, they did a cover of ABC's 'Look of Love'*"). A common fear is that a band will be associated only with the cover song. The reality is that very few people will stay through a live show to hear just a cover song, so your music has to have some substance. The cover song is essentially a stall tactic for the middle of the set when your music starts to mesh with the surroundings and the crowd gets lost. It brings everything back into focus.

### FEEDBACK

If you're really curious what the audience thought, have someone who's not visually associated with the band ask around. Don't direct the question by saying "did you like the band?" (implying that they should've liked them) or "do you think they sucked?", instead be objective and use open ended phrasing such as "what did you think?"

Remember, it's a club owner's job to say they loved your show. Even if they didn't, they want to insure that you'll leave promoting their club, in addition to not stealing a mic or vandalizing the bathroom.

### BOOKING A SHOW

Okay, so you want to book a show in a strange town, but you don't know any clubs. What do you do? There are five good sources to turn to: 1. Local bands who play your kind of music. 2. The college radio station. 3. The local alternative record stores. 4. Local publications (like the Weekly Shit or whatever; every community has some concert source). 5. Coffee Shops (no, not Denny's; go for the more pretentious artsy type—these always have flyers or publications talking about local scenes). If you can't find any of these five sources, why would you want to play in their lame town?

When you're looking into a venue, talk to two bands who have

played there. It's always important to examine a club's credibility. Every once in awhile a band doesn't get along with a club or vice versa, or a club has a bad night, etc., so it's good to hear from more than one act who has played the club. Also, when you do hear a bad review of a club, find out how recently the band had performed and whether or not the club is in the same location. Sometimes when a club just opens, it has some rough edges to be ironed out, and the bands usually suffer. Keep in mind that this ironing process can sometimes be remedied with a change of location.

When you talk to bands who have played at clubs and had negative views, find out if it was personal or technical. In other words, did they hate the place because they didn't like the owner or did the club lie about having a P.A. system. When a band has a specific grudge, bring this up strategically with the club owner. Don't even say what the other band's problem was, just ask about the show and see if the club owner will either A. cover up the incident or B. explain his side of the story (which you're pretending to be ignorant of). If the club owner chooses B, watch to see if they blame themselves or the band. The closer you get to honesty, the better. Keep in mind that anyone can convince you of anything!

What will a club require in order to book your band? How the hell should I know, I'm a columnist. My guess is that they'll want to know two things: 1. What does your band sound like? 2. Do you have a draw? In order to surpass the first requirement, get a decent cassette made and a digestible, but not overly extravagant press kit (just the facts, m'am). Number two is pretty clearcut; if you don't have a following, take whatever money you can get. If you do good, you'll get more money next time around (especially if you win over some other band's crowd) and if you suck, hopefully there won't be a next time (but there usually is).

If money is a vital statistic (i.e. if you're going to be driving for longer than a half hour), make sure

that this is all taken care of in advance (talk it out at least twice on the phone so that it will be committed to both party's memories). Once you arrive at the venue, take care of the financial agreement first (this doesn't mean the club has to pay you beforehand, but that you have a mutual understanding on what you're going to receive). By re-affirming this, it makes it difficult for the club to say that there was a misunderstanding and that they thought you wanted to pay-to-play. In order to gauge the support and/or funds of a club ask explicitly what type of promotion the club is doing, and to what extent (i.e. how many fliers and which local publications). Always reiterate the correct spelling of your band name because there's a universal case of dyslexia that infects all club promoters. Also, grill the club owner about how much space you'll be allocated and exactly what type of sound system the club has (be sure to determine whether it's the club's own system or one they supposedly "rent out for the club"...or in some cases, a PA system that you're expected to bring. On a smaller scale, check into the neighborhood you're going to be performing in and whether or not there's parking (if it's in questionable territory, find out in advance so you can eat elsewhere).

A good thing to look into is how many bands you'll be performing with. If there are three, try to be the second band. As glamorous as being "The Headliner" sounds, it usually connotes performing when the audience is ready to go to sleep. Outside the musicians, never tell anyone when your band is going on (unless it's really early), until they're at the club; if your friends find out that you're going on late, they'll go get laid instead.

When going on tour, always try to hook up with local bands that have fair draws. It's also good to know the age limit at the venues. Try and shoot for 18&up clubs (especially those with alcohol) because the t-tech scene is predominantly young, but the lure of intoxicants is undeniable.

Always be cool to the

bands you perform with, not only because this is a scene that depends on support and that it's a humane thing to do, but often these other acts will be more likely to watch you perform (giving you some additional audience members). An audience of friends is still an audience and strangers feel comfortable watching a band if there are other people around. Please respect other band's equipment as well, because a bumped D.A.T. machine often makes an enemy for life. Most accidents, however, aren't intended, so go out of your way to sincerely express this to the band you upset.

In the realm of sincerity, it's good politics to be cool to the soundperson. This guy is traditionally a dirtbag who works with metal bands in spandex and has no concept of a good electronic mix. However, if you get a good rapport going, he'll be more likely to help you out rather than fuck you over. Don't be both demanding and rude. These two elements usually result in a bad sounding show. Soundguys - which are, strangely, always guys - have delicate feelings due to being in charge of such a menial job with no authority over anything except a bunch of volume knobs. Therefore this domain is a highly sensitive sanctum that must be approached with good intentions. Like a timber wolf or a rabid dog which can sense fear, the sound guy can sense a bad attitude (except their own, of course). Hey,

every band must pay the ferry man at one point, so approach the dock with the correct charge.

Because you're performing in an alternative medium, it's good to hit up the local college radio stations when you come to town. This entails finding out when or if the stations have "specialty industrial shows" and then getting interviewed and/or plugging the hell out of your show and your music.

In regards to frequency, don't play more than twice a month in the same town. You want to get exposure, but not as a lounge act. Two weeks is the minimum time for fans to have warmed down from your performance, so don't use your options up any sooner. If there's three to four clubs you can play at, by the time you've played each one - with a two week pause in between - a month will have passed by the time you return to the first venue. In other words, a good parasite never kills its host, so vary where you perform.

Never assume that you're going to have a large audience, because the higher you climb, the harder the fall; just envision every show as a band practice with guests and no studio charge. Oh yeah, always bring a clipboard and a pen to add people to your mailing list (you might want to announce this list after your last song before your audience vacates; a good following often makes a good show).

In addition, give/or sell tapes and other shit at your show rather than making your fans track your memorabilia down via record stores and mailorder.

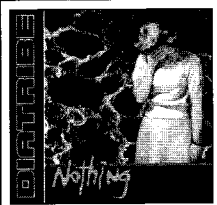
One of the safest ways to tour is to write up a performance contract that you can send to the venues you're slated to play at. At least then you'll have a minor guaranty of getting what's due. Some of the smaller venues might laugh this off, but it's better to kick the carcass to find out if it might be alive than not kicking it at all.

After writing all of this shit about touring, **BABYLAND** Dan told me about a book called **A MUSICIAN'S GUIDE TO TOURING AND SELF PROMOTION**. This is a publication put out every year by **Musician Magazine** and is apparently a Bible for touring bands. Not only is this club & contact sourcebook revised every year, but it's cheap, easy to locate, and has an abundant amount of contacts in every aspect of the touring game. Dan probably knows more about touring than myself from his extensive road treks. Comparatively, my closest experience to touring is driving two hours to Los Angeles while singing back-up over my **Brenda Kahn** cassette. Anyways, if all of this touring and performance stuff seems tedious, keep in mind that at least someone you know will get loaded, laid and sick in your car.

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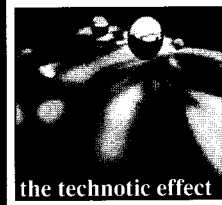
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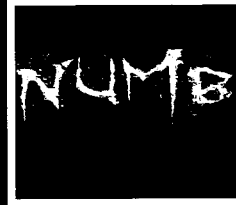
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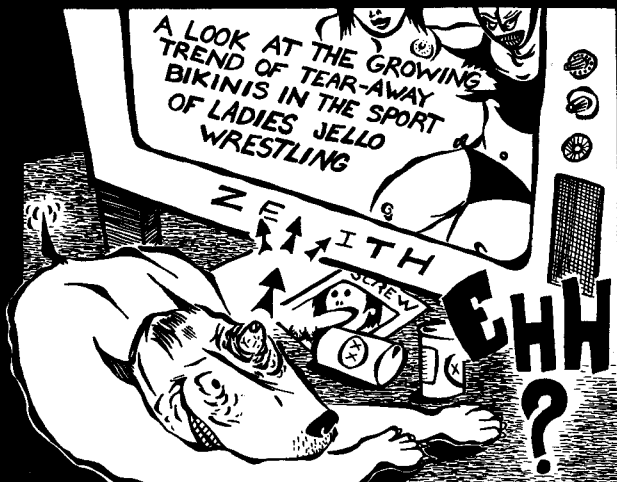


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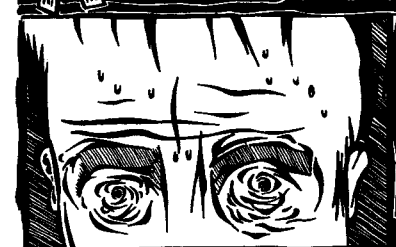
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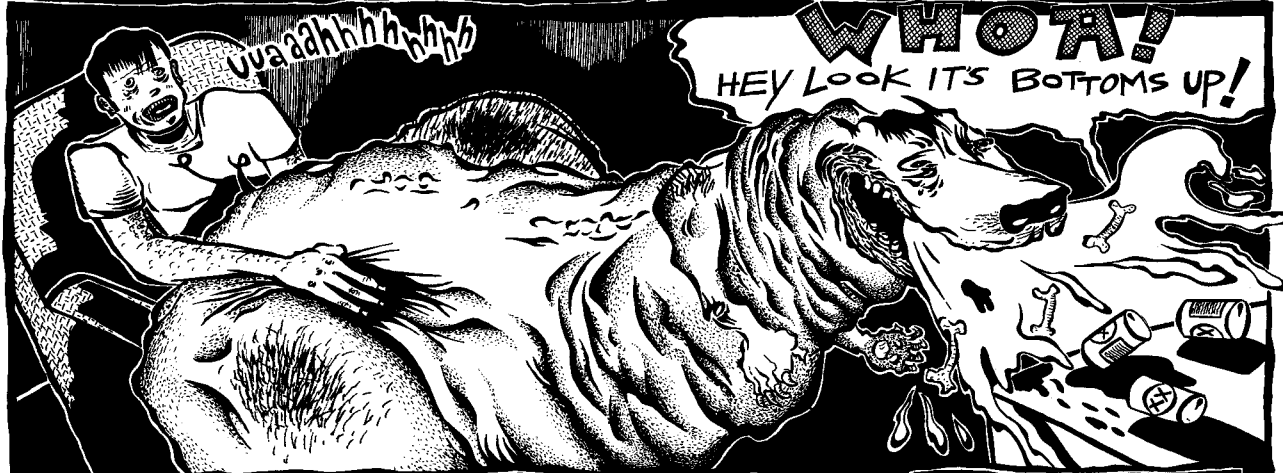
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baby

Q: Let's start off with the boring CD and he just moved out to LA like bands start off and think that they're going to get signed and that's the main important

# NON-VIOLENT AGGRESSION AS A WAY OF LIFE

industry questions like band history and why you've been through so many lineup changes and where did the band name come from?

CW: Well, the name came from the idea of when people think of bats they think of things that fly in the air, but it's not, it's the things that you hit people with, like a baseball bat. It's kinda like a non-violent aggression; if a bat doesn't have anybody to hit then it's like a bat without flesh.

People usually think it means something else, so I just let them think what they want to think.

Q: You've been around since 1986, right?

CW: Yeah, actually we've been playing since 1986 but we didn't put the first record out until 1988.

Q: So did you start it?

CW: Originally it started out as me and this guy John Dugan. He was on the first record and then we added this guy named Sloth who played in Zen Guerrilla for a while. It was basically the three of us that made the first record and then John didn't want to do what we wanted to do, so he went off in a different direction. So me and Sloth did the second record (A Minor Frick). Then he left to join Zen Guerrilla and I did pretty much the new one (This Liquid) and No Memory by myself with some help from people like Spit and a couple others.

Q: What is the relationship between Batz and Spit? Does he help out musically with the percussive parts of it?

CW: Yeah, he does a lot of percussion and on No Memory he played a lot of guitar. He did something on one song on the new

album. He's been a friend of mine for a long time and I just put out his record on my label like his

# BATZ

last three records we licensed his last record to Cargo and they put it

## an interview with Claude Willey

out on CD for us.

Q: So did you start Nailed to Sound

# WITHOUT

just to put out, basically, your own records?

by Kim Traub

CW: It was really inspired by the whole independent music scene

# FLESH

when it was really thriving in the early 80s. I was impressed by Throbbing Gristle and that initial idea combined with industrial music. It was about putting out your own music and making it and having complete control of everything down to the way it looks when it's packaged. Nowadays I think a lot of that is kind of lost because a lot of

thing to them. That's bad because sometimes you can get enough attention for what you're doing just by putting it out yourself. I was just so impressed by a lot of the independent stuff I was seeing.

Q: In your press pack it mentions that N.T.S. may start distributing European stuff. Who were you thinking about and what do you think is the difference between our and their philosophy of industrial?

CW: It's definitely very different because over here that word is barely used.

Over in Europe they're more specific. Like the music we do is kind of like a "cold" wave, electronic music but over there when they think industrial, they think of stuff like older TG or Nocturnal Emissions, more along the noise lines. We do a lot of

stuff that's real similar to that, stuff that's really, really noisy. People

over there are more into strict genres and over here it's like a lot of industrial music is more organic and more slanted towards rock and

roll, like cliché-type stuff. I guess a lot of people who are into the electronic stuff over here don't listen to the whole rock thing at all. A lot of the people that write to me from Europe are really into seeking the obscure stuff.

Q: So do you prefer the European music since you plan on releasing it and do you have any near future plans for releasing it here?

CW: Actually, in Europe we had a lot of labels interested in releasing some of our old stuff and we really don't care if it ever gets released again. Body, which is owned by Antler, was going to do it, we



signed a contract and all that but they stopped funding Body's records. The guy that was running Body took our tapes to Italy. We've had some interest but nothing definite. We really want to put something new out over there, that's where we sell most of our stuff anyway.

Q: Did N.T.S. release Sinister Attraction? What is your relationship to them now that Alex Kane (Sinister Attraction 1/2) has general purpose cassettes (see "State of the Industry" for more information)?

CW: I've known him for a long time. I used to do a radio show at the University of Delaware on WXTR and he used to listen to my show. That's how we became friends. He started Sinister Attraction after coming to a lot of our shows. We used to do shows together all the time.

Q: So are you still in touch?

CW: Yeah, constantly.

We released our new CDs at the same time.

(This Liquid by Batz Without Flesh and Gesticulate by Non Aggression Pact) and we mailed them out together at the same time.

Q: So what is he doing with Sinister Attraction?

CW: Actually all the guys in Sinister Attraction are all in different parts of the area, so I don't think he's going to be doing any more of that. He's more into the idea of putting out other bands' music. Non Aggression Pact has done really well for him.

Q: Well, he's up in Pennsylvania and you're in Delaware and I was wondering how location affects you? You've said that it's a good central location for you (between Washington D.C., Philadelphia and New York City), but do you find it affects the music? Do you escape being lumped as a Chicago type band or Canadian industrial?

CW: I live in a rural area, right

outside the University of Delaware, so I'm outside a college town. There's not that paranoia involved that I guess bands get living in a city. I really don't like cities, rather, I do. I just wouldn't want to live in one. I'm not really sure how it affects the music.

Q: So you isolate yourself?

CW: Yeah, most of the ideas I come up with myself and I'm into a lot of the older music like the early 60s. A lot of new stuff I really like but I just don't find that a lot of it has the heart. I really like the older Clock DVA and very old Human League.

Q: I have to say you're the first band I've talked to that's noted

into what we're doing. We live in kinda a rural area so it's hard for us to get shows. We play a couple of times a year in the Philadelphia area. If we paid attention to people's responses or criticisms of our music, we probably would've stopped a long time ago.

Q: Do you want to get signed? You sound like you may be satisfied just the way you have things now.

CW: We haven't really tried to deal with a lot of other labels. We've been talking to some labels like Cleopatra just to get more of our stuff out there. If we tried to get mixed up with a major label we'd probably get into a position where we wouldn't want to do it anymore, because a label like that would want

us to do massive touring and stuff like that and I really don't think that we're into that. We'd probably do something small, like at the most two months, but I'm not into the massive tour-yourself-into-the-ground bit because it would just kill everybody. I don't see how a lot of bands survive doing that.

Q: If you could do something like a support tour for anyone right now who would you pick?

CW: Let me think. . . I'd really like to do something with Chem Lab. We've been in touch with a booking agency that's going to book a tour with them in it. We don't really think we have a shot of being on the bill because Chem Lab has gotten more guitar-rock oriented. So we don't really think we'd fit on the bill, but we'd really like to do something with them. Actually there's a band from Philadelphia called Punchdrunk (labeled by many as the 90s "Devo meets Front Line Assembly") and we'd like to do something with them.

Q: One thing that really interests me is a lot of your music has obvious horror samples like Prince of Darkness and Hellraiser, Aliens,



Human League as an influence!

CW: Oh, have you ever heard Reproduction or Travel Log, their first two records? They were around in the late 70s and it was very primitive sounding and eerie in a way. Portion Control. . . that was the stuff I was really into at the time.

Q: Do you feel that people now tend to be more responsive or critical to Batz Without Flesh, especially those who don't know how long you've been around?

CW: It's weird because actually, lately we've been getting a lot of attention in this area. We've been doing a lot of shows around here and a lot of people have been really

Nightmare on Elm Street. . .

CW: Definitely back then (their first two releases) we were into that stuff.

Q: So you're not into the horror genre anymore? Do you think it's been totally slotted a Skinny Puppy thing?

CW: To tell you the truth, yeah. That kind of music has been so diluted with all these copycat hack bands.

Q: But you guys actually do it well. I would compare your use of *Prince of Darkness* in "Watch Your Back" to Kode IV's ultimate use of *The Exorcist*. It's like no one can use that sample ever again.

CW: Actually, a band I think from San Diego did. They put out a 12-inch and that was on the beginning. We were into just sampling everything and we were really into movies at the time. The guy I was working with, Sloth, was into fitting a lot of that stuff into our music. I've been trying to downplay a lot of that because, I have to say, No Memory is very spare and it's a big transition from A Million Bricks to what we're doing now. That record we did in between is so different from any of them.

Q: So is it more of an instrumental orientation and trying to scale down the sampling?

CW: Things are definitely more planned out than ever. We have some stuff we wrote in the last couple of months which we really like. Actually we're going into the studio in the middle of December. We're getting better and more focused. I've been working with the same guy and we're fine tuning.

Q: Is the music cathartic for you? Is it almost like a schizophrenic thing?



living and it's just an outlet for us to get all of our aggressions out. I've read so many press kits where bands come up with ideas as to why the sound like they do, like, "we're influenced by the harshness of our industrial environment. . ." We're really laid back most of the time and it

CW: Yeah, in a way. We just comes out in live shows. It's get really bored where we're just all bottled up.

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**VIOLENCE IS THE ONLY THING THAT MAKES LIFE WORTH LIVING**

# XORCIST

## XORCIST INTERVIEW 1993 PART 1

This interview took place just after the new year over very fast computer lines. Peter Stone is Xorcist, and Ric Laciak is just some guy.

RIC: Hello Peter, here is the interview that should have been in your computer weeks ago, so here it is.

PETER: Sounds good... fire away.

RIC: How did you get to be the first band on the new record label "21st Circuitry", if in fact you were the first?

PETER: Timing. I moved to the Bay area with Xorcist in full swing and was approached by something in the scope of around 20 indie labels. Some were bullshit, some were legit. I almost struck a deal with another Indie when I got a call from Don (21st Circuitry Records) and we agreed to talk. After talking with Don, and seeing where he was coming from, I decided to think about going with his new label. The main reason was that I wanted to start my own label but I couldn't afford it. I was band, manager, promoter and publisher and I ran out of time and money. Don had the money to start the label but needed help in the legal aspects of things. That was right up my alley. I already knew what one would need to know to get an Indie label going and so with Don's background in his musical contacts in both club and radio plus his ambition to 'really' want to start a serious label, it was a perfect match. Together, we helped each other out getting the label off the ground. I had the ability to keep my hands in it until Don eventually was able to handle it all by himself. There was never any doubt that he couldn't handle it, it was more just the opportunity for me to 'help out' and learn with him about running a label. Now I'm pretty much back to concentrating on my side and

letting him do his label thang. We still exchange information we learn about the business and that makes this particular artist/label relationship different. Xorcist was the debut release for 21st Circuitry Records also... Ironically, Don had my demo tape that I submitted to him at the bottom of his backpack for around two months before he even listened to it...

RIC: Your CD says "Digital Warning, This CD exercises the full sonic bandwidth." Can you explain what this means first in engineering terms, then laymen terms.

PETER: Engineeringly put, if you take any one chunk of music out of the digital information of a song and do a frequency analysis of it, you will find frequencies from 1 Hz to 20 KHz. I didn't have any DC Offset problems so there was no reason to rolloff the signal from 10Hz down at all. Laymenly put, we, as humans, could and should only hear from 20Hz (Low) to 20KHz (Really painfully high). Most records remove everything from 60 Hz and below so as not to totally burn massive grooves into the record. You also sometimes remove annoying high frequencies but that's rare. Damned Souls was not post-processed in any way to remove such frequencies and some samples and synths like the PPG, DPX-1 and DSS-1 put out massive bass (down to 1 Hz), and painful highs and I felt they're part of the music, let them stand. (I really appreciate sub-harmonics...)

RIC: What is XORCIST about, what do you stand for?

PETER: XORCIST is about life and all of it's demons. Pain and pleasure. Love and hate. Accusations and denials, and everything in between. I take things from my personal experiences and convert them to music. Some people share in similar feelings, and others do not... As far as what I stand for? I stand for what I feel and

believe in, yet I don't wish to force others to necessarily agree with me. I'm sick and tired of so many bands trying to make a political statement... (CNN, NBC, etc.). I see it on TV and hear it on the news. The last thing I want to force down the necks of my listeners is detailed propaganda. I mean, Jesus, leave something for the imagination. People need to think for themselves rather than in what others preach. If they did, perhaps a lot of people wouldn't of fucking had such a Kool-Aid party with Rev. Jones...

RIC: Are you against religion or government?

PETER: Absolutely not. Religion is vast. Sure there are some corrupt religions, but there are some that are down right fascinating. Remember, Satanism is a religion just as much as Catholicism, Buddhism or Judaism. I just personally feel that religion is something that you're going to encounter eventually, either be it at death, near death, or at a hot dog stand in Hollywood. When it happens, you'll feel it... or maybe not... To each his own. As far as government.... that's a hard one. You need to establish some form of order. I mean, if there was just total fucking anarchy in the US, it would look like Escape From New York in various sections of every state. Sure, you would have a group of civilized people, but the crazies outweigh the sane. Our government here in the US is a bit corrupted, yes... but it's gonna take a lot more than a few revolutionaries to create a revolt... and then what are you left with... another form of government. Perhaps total anarchy isn't such a bad idea after all eh?

RIC: Why do you take on the "evil" image in some of your songs if not all, and in your CD art work?

PETER: A lot of bad shit happened to me in my life before the album and it just had to come



out. I also have some other songs that were made before and during Damned Souls that are completely opposite. On my first tape release, From The Hip, there is a song called Is Love? It's an instrumental. No drums. Tangerine Dream-ish. A lot of people who have heard it have gone out of there way to tell me how much they've loved it. Usually women tell me this. I am going to try and release it on a CD version of this upcoming EP. Kinda the EP on CD plus some bonus stuff. The CD art work was something I encountered while mixing down the CD in Los Angeles and it just went with the whole feeling of the album. Nothing more had to be said. It was a done deal. Unfortunately, there's a curse that

goes along with that picture and where it came from, but that's another long story.... The curse is up I believe now in 1993, so rest easy.

RIC: Where did you get the cover art? What is it, who is the artist? Is the cover hell?

PETER: Uh oh... I guess I'm not going to get out of this one eh? Well the cover art is from a mural in a Chapel located at the base of some mountains in France on the border of Italy. The Chapel was built over 500 years ago and the Queen of the land at the time of the mural, had ordered many a people executed. To cover for her guilt, she forced a priest to draw in her confession in this huge, elaborate mural. The Damned Souls is just a small part of this mural. She also placed a curse on the place.

496 or so years later, a friend of mine who lent me his studio in Los Angeles to master Damned Souls had gone there to do field recording for a horror movie and while he was on location, various people took ill, relatives died, and a brand new recording console showed up in a non-working order for no apparent reason. When the print of the movie was finally completed, it was lost for 2 weeks while in transport from the developing lab to the movie studio. It showed up, unopened with a big tear in the middle. I borrowed the only copy of this banned book, (was never to leave France), from my friend and scanned in the artwork. My friend got it from a priest who used to work at the Chapel until he was fired for writing the mentioned book and taking pictures of the mural. After I setup of the final artwork on CorelDraw, I

sent the disk down to a processing plant to get the 4 color seps printed. 3 days later, I received a call saying that all went well and the negatives had just been fed-ex'ed to me. They should arrive in 2 days. 2-Weeks later, I called them to find out why my negatives had not shown up yet. After a 4 hour search, they called my back to tell me that they found the package on the floor in one of their hallways. No one knows how or why it was there. It finally made it to me.

RIC: Do you think this just a trend, or the way you feel about the music you make?

PETER: I only write music from what I feel inside. I've heard other bands that have sounded amazingly like other, well known bands, and after meeting these people,

all recorded into Sound Tools on the MAC, and then I use DECK to record the vocals so the tape is out of the picture all together. DECK is a 4 track digital recording program for the Macintosh. Sound Designer II is also releasing a 4 track recording system for my digital interface card which is an Audio Media II card. It's time to sell the 4 track tape recorder.

RIC: What type of keyboards, computers and machines do you use to produce the music you do?

PETER: Keyboards: Ensoniq EPS w/4X expander and SCSI w/80MB Hard Drive. PPG 2.3 w/Wavetern A (Recently forced to sell this baby...)



Oberheim DPX-1  
Sample player

Yamaha TG-55, SY-22  
Korg DSS-1  
Kawai K1  
Akai AX-73

Prophet 2002

Effects:

2 Yamaha SPX-90's  
ART Multiverb II  
ART Proverb 200  
Digitech DSP 128  
Boss Distortion Box  
BBE Sonic Maximizer  
Furman Gate  
Compressor/Limiter  
Misc. MX-8  
Midi patcher  
PM-16 Trigger to Midi  
convert w/4 sammons  
pads Dynacord  
Rhythm Stick

Mixers:

2 Kawai MX-8R 8  
Channel submixers

Kawai  
MX-8SR 8 Channel  
Stereo submixer

Alesis 1622 mixer  
(Used for a submixer)

Tascam 644 16

Channel mixer/4 track  
(Main mixer)

Recording: Panasonic  
SV-1100 DAT

Tascam 644 4 track

Nakamichi and Harmon Kardon 2 track  
tape decks

Hi-Fi VHS VCR

Computers: Atari MEGA-II w/Dr. T's  
Omega and Phantom SMPTE interface  
Macintosh IIcx w/Sound Designer II,  
Alchemy, Deck, Turbosynth, etc  
AudioMedia II card, 1.2 Gig drive for  
recording, etc...

IBM 386-40 for desktop publishing  
and misc stuff.

I also occasionally get in some stuff to  
sample such as this early Prophet V which  
was in a box and called the Synth-Torchie  
V as well as a Prophet Six-Trak. Plus  
something I'll use bizarre instruments such  
as spring reverbs struck against washing  
machine drying elements, etc... I really  
miss my PPG though.

realize that they've done that on purpose  
just to land a record deal. They have no  
heart other than their greed. That makes  
me sick. Again, once people here other  
Xorcist work like Is Love? they'll get a  
better idea of where I, perhaps, am coming  
from...

RIC: Your disc code says BDD what do  
you use to record your music?

PETER: I sequenced everything on an  
Atari Mega II using Dr. T's Omega. I then  
used my Tascam 644 4 track to lock up the  
Atari and the tape by stripping a track with  
time code so as to allow me to record the  
vocals on 2 tracks of the tape. I then would  
mixdown all the music live and the vocals  
from tape to DAT. Seeing as the vocals  
are only about 10% of the CD, it really did  
lean more towards a DDD mix. This new  
EP as well as anything else in the future is

RIC: Do you have a favorite vocal? There are different vocals (treatments) on the disc, do you have one that you might use more on the next CD?

PETER: That's a good question. Like the music, different songs just seemed to call for a different vocal style. I don't really have a favorite though. It sure makes for massive confusion when performing live, but hell, it's just another button to push...several times..

RIC: Please tell us about the new music you are recording, or the new CD that's coming out.

PETER: The new EP (which should also be a new CD of sorts, although the CD will include a bit more stuff), will comprise of 3 radical remixes of songs off the CD, plus a new song, the title track, called Bitches. The 3 other songs are URThe1 (FUX Version), Xorcist and UNGDSOB. They've definitely geared more towards the club sound, but not in the rave-ish or rock and roll sense. I really don't know what you would call it as I have never been able to categorize my music. Others have called it Electro-Death and Techno-Goth, so I'll go with those. The CD version will also have older material on it and possible one newer song that won't be on the EP due to the timing of the release(s). As far as a new, totally brand spanking new work, that's hasn't been started yet.

RIC: What else do you do when you are not making music?

PETER: I work odd jobs to pay for my musical habit. I write music for video shows such as POST, an Alternative Music Video magazine here in the Bay Area, (I did the opening music), as well as sound design and music for CD-ROM products and video games. The latest CD-ROM game and NEW Xorcist song, never before released anywhere, (even if it is only 2 minutes), is called The Iron Helix.

A Mac based CD-ROM games which looks like something out of Blade Runner... The song will be featured on the CD-ROM as it is the opening music of the game, but a full fidelity version will be made available on a new CD/CD-ROM release from a new Bay Area label called Up



The Line (yes, the same UTL of usenet popularity), something in February we hope. It's a CD that you will be able to not only play the music off of in any CD player, but you'll be able to stick it into any Mac or IBM with a CD-ROM reader and get into various trouble with all the data compiled on it. I've also included a shitload of data from my Bulletin Board, The CyberDen. The opening song from POST will also be on the CD.

Now that I re-read that, I've totally avoided the question. When I'm not making music, I'm

dabbling in photography, bats, graveyards, astronomy, and whatever, or whomever tickles my fancy...

RIC: What club do you run/own? Could you tell us more about it?

PETER: It's called House Of Usher. It's located in Berkeley and I run it with 3 other friends. It's a big 2 roomed place and one room houses Gothic while the other Industrial (music). We'll eventually be booking live bands once we get enough capitol and following, but already we're averaging around 300 people every time we have the night which is on Tuesdays, but we're going to look into moving the night to Fridays soon. It's more a diversion for me. I've always wanted to be involved in a club that was more for it's patrons rather than for the owners pocketbooks and this venture seems to have everything going for it in that direction.

RIC: Have you played live and what are your plans?

PETER: I've toured down to Los Angeles twice already and am working on setting up a larger tour (state/country wide) sometime this year. In L.A., I've played at DDT, Jabberjaw and once I headlined that MARS FM Industrial night at Gazzari's on Sunset which was a slight disastour only because the band before us completely

fucked everything up by having a set that was something like 45 minutes longer then they were supposed to and it was 3 AM by the time we got on... The best way to stay informed of upcoming tour announcements is to just write to the PO Box for Xorcist and demand to be put on the mailing list!

RIC: Thanks for your time, good luck with your next release. See you.

<X>orcist: Possessed ones can write to XORCIST at: PO Box 150465, San Rafeal, CA 94915-9991, USA

# Thought Psychosis

## LEATHER-RAZORS

3 items 248.8 MB in disk 51.1 MB available

You're pulling with gravity on swing shift vines.  
As opposite as lazy afternoon love,  
the evenings are defiled with hot violent sex.  
Patty cake slaps.  
Bondaged wrists.  
Shackled feet; restraints.  
A black hooded leather mask to further hide your  
anonymity.  
Welts heat up the lust in us.  
I'll lick your heated wounds.  
The night ends abrupt. Need I look any further for  
gratification?  
We dress at opposite corners of the room. Only shadows  
moving  
in blackness. Candles flicker. Outside the city is stale.  
The  
scent of your arm pits linger on my chin.  
A siren, in the distance, wounds this silence. It's urgency  
heard through the opening and shutting of my front door.  
"Will I see you again?" I question the stillness.  
No, I guess not. Isn't that part of this whole turn-on?  
My wounds throb, remind me of you.  
I touch a sore spot on my back. Blood on my fingertips. I  
sniff at the blood. Copper. I taste the blood. Copper.  
Alone in my darkened room I pace about.  
I'm not comforted. I'm not at peace. I'm not whole. Would  
another encounter fill the gap?  
I take a razor and slash three even grooves into my upper  
arm. For now they bleed and it makes me numb. I become void  
of feeling. Later the scars will be tribal art. Or that is  
what I will tell you.  
But I know the truth.  
A tear stains my face as I rock on my bed.  
I cradle my legs where eventually I will fall asleep.  
Thank God I passed through this night.

—DeEn O Swaydan

## BIRD BRAIN

1 item 248.8 MB in disk 51

As a boy he'd go out on the lawn  
grab birds by the throat and twist  
the truth out of their horny beaks.  
Later as a young man, he'd be caught  
in the trees, wrecking nests in search  
of those sounds to press  
on paper.  
It's only lately that he's  
sprawls naked on lawns  
bits of bread or burger on  
his chin.  
Waiting, poised to snap  
his toothy trap.

—Paul Weinman

1 item 248.8 MB in

This  
45  
caliber gun  
all is all  
i need  
to get to  
into  
your head.

—DeEn O Swaydan

3 items 248.8 MB in d 51.1 MB available

down with the living dead are one up on the  
mourning go into out of years on end to the top fall  
down can't catch what's left right behind the sky  
with care handle only the ones you can pay off the  
master is served so come quick and dream only  
twice with forgotten kisses you run I follow and  
it closes in on the two who know no more than  
what is seen not heard children follow all rules  
broken don't touch it hurts won't stop won't end  
never see nothing left find me and I will  
call out in before the sun shines black like  
life without such so important to mine just  
black screams into ears now deaf to all but  
one who is gone before flew away by mistake  
just the wrong stands alone like the one the  
master of all who pleads with all for command  
now turned away far now so I can't see how  
deep is the hole to bury no light no touch  
no master I feel the warmth turned cold by  
hate too loud to hear.

—rebecca

## OVERHEAD

3 items 248.8 MB in d 51.1 MB available

Darkly walking on the ceiling, my wounds  
connoiter, ready themselves, then drop  
onto my words with well-dressed guests.  
Even into the blinking of my salty eyes.  
I wear straw hats over my mouth, moon  
glasses and salt shakers to catch bloody  
convictions, puss-wiped welts and sores.  
Those involved in these conversations, glances  
they press lace-lined backs against the wall.  
Even seep through plaster into the night.  
Perhaps I'll spread grease, vasoline thickly.

—Paul Weinman



3 items 248.8 MB in disk 51.1 MB available

dec. 12th

issmay arlycay ooganday,

i just sit here and let dawn surround me. Sometimes, just like an old love, but most mornings come like mom hugs in high school. i'm never sure exactly how or why i've made it this 'far.' With everything and everyone going down, floating or falling; this couch keeps me here, not exactly living, but while my eyes tear and blink, the very act reminds me . . . for whatever reason, i'm here. And for the time that the spots do not come and whisper sickness, i'll thank the miracles i choose, and the loves i'll remember to embrace.

For what it's worth, i remember quite a bit more in the morning. It's like i'm supposed to; the very meaning of mo(u)rning, the inevitable receipt of light, seeing things. Like the old teacher's stale breath, first thing, in my elementary school days. Being told of division and fractions and my untold potential . . . i'm surrounded by schools, or the very reason i need to do my own thing. Poisoned. Little time left now—the doctor's orders: to go have a life before i die. Doctors and social studies, history, government, simple math . . . the order of things keeps me on this couch; thinking and thinking about thinking. What is expected, what high expectations are and the reality of being, of taking time to live while the petty things eventually and finally, take over.

From the Maddening Couch, a memo from my desk. And chairs, they're not as menacing or noticeable as the empty spaces on the couch, where there are others, surely going as mad as i am, or imagine i might. Mad in the third person. Not truly flown—like moments before murder or ugly motives. i am not hungry, killing for food. i am not distressed, unhappy with Madness. i am not aiming for a promiscuous lover's latest . . . i'm locked in the space between compartments, between spaces more comfortable. i'm standing . . . the decision to give up the seat on the bus or train, out of nothing courageous or chivalrous, giving up a lair for this fleshybag, breathing, to some other of the same, out of respect or fear of not performing correctly, of not responding to others' needs or wants, thereby denying my own . . . this is a complicated seating arrangement, here on the couch, when two or more do this together . . .

Mourning comes in lightly; again, mother in mind, time to get up, time to go learn things, honey — time to go see your friends . . . What you believe you have lost is nothing in comparison to the actual act of losing, or more distinctly, the act that suddenly brings the loss to full attention. A lonely cup of coffee after 16 months of company can be disturbing, but the first taste of the lonely cup is the foulest, and can never be duplicated, only remembered. And then, lived by, if you feel like it. The other possibilities, the potential, for the moments lived by just plain bad choices — simple math, geography, physical education . . . Like terrorists, holding hostages — we'll shoot all these promising young students if our demand isn't met. Free our teacher! Long live the resistance! They sit on the couches of their own madnesses, each with sour ideas as to why they're each there, at that moment . . . To allow the coffee to taste terrible, to pit now versus then, to think of what might've been tomorrow . . . held hostage, here on this couch . . . remedial english, detention, work-study . . .

Thank you for the tapes and the cigarettes. You know i never liked The Doors? But you know that i always stole my parents' cigarettes and threw them away, before this pleasant addiction happened to me, too. i hope that Jim Morrison isn't on your couch — you know i always said that old music was a memory and not real and true for now. i guess that these tapes prove YOUR theory that old music is better than aged wine . . . Anyway, thank you. i'm glad to hear that your living is going well: great job and new boyfriend — things to KEEP YOU OFF THE COUCH!! i hope Tom doesn't mind that we're writing . . . i would count on you to pick someone who wouldn't. i will write more when time and treatment allow . . . Please take care.

My love,  
ickieday offencay

—Gary Heitman

1 item 248.8 MB in disk

sic.

hypochondriac. there is something, some thing, in my blood. i am a living sacrifice to Rot, living less and less, i can feel it.  
some kind of awful body-jazz is going on, an instrumental, a fucking french horn for eight-hour solos, tuba melodies, some smooth avant-player, a killer-nouveau, slips an accordion (for God's sake, an Accordion!) in here and there, like neighbors, open windows and loud sex. and some maniac in the audience screeching "yeah, Man!", "cool, Cat" driving me headfirst into tombstones no names, crazy, blind — i'm dying here!  
the junior, pastmaster dead-lingo junkie is yelling these experiments on — an Eternal Labor Day Telethon: all channels, i can't get off and i can't hear this poison blood beat anymore...  
i am like  
hot jazz, cold.

—Gary Heitman

## Orange

1 item 248.8 MB in disk

we share  
the scars of morning  
we braid them  
to cover our hope  
less lies  
we act as if  
we didn't fuck because  
the crust of evidence  
washes away  
as easily as tears

—Wayne Edwards

For the last 12 years, this man has been creating some of the most unusual sounds you'll ever hear, and quite a few that you won't. His virgin excursion into the realm of dance music is more than just a call to the dancefloor, it's a call to arms, and you're invited...



# TERROR AGAINST TERROR

by Paul Ferguson

The desire to search the unknown is probably one of humanity's most irresistible urges. We have put men on the moon, into the furthest depths of the sea, to the tops of the highest mountains, just to see what was there. This country was discovered because of that urge, and most of our great inventions and discoveries have been its children. When I got new toys as a kid, the coolest thing to do with them was just to see what would happen if I put them through some new and unusual form of torture. Following the directions on the box may be safe, but it's never as much fun as using your imagination, and besides, you're no different than all the other kids on the block.

It's a pretty safe guess that Brian Lustmord was never like the other kids on the block, and he certainly wasn't following anyone's directions when he began his musical career. His early musical activities have been described as "experiments with psycho-acoustic phenomena and the staging of live performances resulting from pre-planned disruptions of concerts by music groups," not the typical activities of a young musician. He took on the title Lustmord in 1980, both as a surname and a designation for his musical collaborations. The explorative urge has driven his career ever since. Lustmord is more of a noise experimenter's collective than a band, its

membership often changing and its purpose having as much to do with finding new types of sound as it does with entertainment.

Terror Against Terror, Brian's fledgling dance music outfit, is aimed more at the latter cause, not much more commercial but certainly more accessible. With its first

## Lustmord's dancefloor coup

album, *Psychological Warfare Technology*, released in October of last year, Terror Against Terror has begun applying the intensity and experimentation of Lustmord to dance rhythms, creating a bizarre hybrid that takes Brian's musical personality in some interesting new directions. The most important difference is not in the sound as much as in the presentation—the music rattles around within the framework of a rather convincing military motif, evoked

through samples of military transmissions, military movies and even coroner's recordings, as well as song themes and various other sorts of propaganda that create the image of an emotionless, sterile killing machine, not unlike today's military. The first Terror release even includes a list of books on such fun topics as surveillance, riot control, explosives and killing techniques. It's an unusually realistic set of imagery for an industrial band, but then, they would rather you didn't use that term in the first place.

Lustmord, for those of you who don't *deutsch sprechen*, is a German phrase that translates loosely to "murder of passion," or perhaps "passion for murder." Whatever the exact meaning, the Welsh 34-year-old is tight-lipped about why he chose it. But Brian makes it no secret that passion is the driving force behind Terror Against Terror, specifically, anger. Brian Lustmord is a very angry man, and he's not afraid to let you know. The band is his attempt to mobilize the masses for what he calls "the moral war." He is more than a little enraged over the moral state of the world today, a world which elevates the rich while crushing the poor, a world which is

losing touch with the concept of compassion as its inhabitants become more concerned with personal possessions and monetary gain than the lives of those around them. He offers no specific political solutions, he simply proposes all-out war, figurative if not literal, against those who perpetuate the decadent system. The military overtones of his music are an expression of that anger, and his moral war is likely to be as hard-fought as any military excursion in recent memory, its cause far more noble.

**L**ustmord, the man, is a noise artist. As anyone who knows much about frequencies or the nature of sound understands, that's not an oxymoron. While he may not have written any books on the subject, he has certainly read quite a few, and most of his career has been spent in various studios, conducting experiments with sound and attempting to see just how far his equipment can go. The band has some unusual equipment in its repertoire; the list in the 1992 album includes "Military Specimen Gun, Signal Field Generator, No. CT33, Great Frequency Oscillator, Type HO32, and Prototype Battery-Acting Generator." Finding obscure electronic equipment and modifying it to produce sounds it was never intended to make is both time-consuming and costly—the expensive studio time and lack of financing are the primary reasons so few Lustmord recordings have been released. It can also be painful—bleeding ears were not uncommon during their early recording sessions. As it happened, Lustmord's work advanced more rapidly than the technology they used to record it; many of the extreme frequencies involved could not be accurately captured on early-80's recording equipment. The advent of the compact disc and digital audio opened up a world of recording possibilities, including the re-release of the older Lustmord material on CD, and Brian Lustmord was probably more than happy to go digital.

The need for digital recording equipment becomes more clear when you consider the range of sounds Lustmord works with. His typical frequency palette ranges from as low as 20 Hz to as high as 20 KHz, the entire range of hearing of most people, which pushes the frequency response limits of most systems. Unfortunately, if your system is the average K-Mart blue light special, you probably won't know what you're missing. On the other hand, cranking up Lustmord on a high-end system could permanently alter your speakers and your hearing in a rather bad way, not to mention your standing with the neighbors. Use Lustmord with caution.

Electronic dance guru Andrew Lagowski forms the other half of Terror Against Terror, but its lineup, like that of Lustmord, is never the same for very long. The original lineup of Lustmord included three other members, listed as S. Dunster, G. Rushton and R. Sallene, while the group was later comprised solely of Brian and Lagowski, and now includes Clock DVA's Adi Newton in place of Lagowski. The list

of collaborators and associates drops the names of most of the late 70's and early 80's industrial scene: Chris Fanning and Chris Carter of Throbbing Gristle, Monte Canazza, Robert Ayers of Nocturnal Emissions, John Balance of Coil, John Mulgan of SPK, and Adam McKenzie of the Hafler Trio and Adi Newton. Lustmord has undoubtedly been influenced by most of these, and probably the least well-known of them all.

Lustmord has had a far greater influence on the industrial scene by helping to form it. Brian was an integral part of SPK throughout most of its existence, and a member of the short-lived TGT (The Genetic Terrorists). He has also collaborated with Chris and Cosey, and plans to do so again in the near future. On a larger scale, he helped form the Side Effects record label in 1979 with SPK, and then resurrected it in 1985 after it collapsed in 1982. Side Effects is currently Brian's biggest non-recording project. He is also heavily involved with Clock DVA, and is producing the CD re-issues of many of his industrial compatriots.

Brian is dabbling in the business end of the music industry, probably due in part to his desire to ensure him for the future. The setbacks that hindered the release of the first Terror album. Recorded in early 1989, it was to be released by Third Mind Records, with whom Lustmord had collaborated in the past. However, due to "unforeseen difficulties beyond their control," Third Mind was unable to release the album. They then entered negotiations with another American label in 1990, but that label, who the band won't name, ran into financial troubles and also abandoned the album. It was finally released by Paragoric, a division of Germany's Dark Vinyl records, in 1992.

Having been recorded some four years ago, it is difficult to guess how the first album will compare with Terror Against Terror's current work, especially considering the invasion of techno as the predominate dancefloor sound. But, if it's any indication of the direction he won't take, Brian hates techno.

Considering the who's-who of the

avant-garde he has had the pleasure/pain of working with throughout his career, Brian Lustmord has surprisingly little physical evidence to show for it. Lustmord has released only one album, a self-titled debut in 1981, *Paradise Lost* in 1985, *Heaven* in 1986, and *Monstrous Soul* in 1992. He does, however, hope to change that. Terror Against Terror is currently working on a new album with James Barker of Clock DVA and Monte Canazza. Tentatively titled *Special Weapons*, it is slated for release this year. As Lustmord, with Adi Newton, Brian plans several new projects, including a tour, a new album and an album utilizing the sounds of electricity that has been two years in the making.

Mr. Lustmord faces an uphill battle trying to reform the world with dance music, but if a playwright can lead a country out of Communism, maybe Brian stands a chance with his quest. If not, the least he can do is avoid becoming

another cliché to fill record company coffers. It isn't likely Terror Against Terror will turn into just another rock band, though, judging by his words on the subject: "I hate rock and roll."

#### DO NOT PROCEED -- RESTRICTED

Here follows the transcript of an interrogation of B. Lustmord conducted by a confidential operative in late 1992. No unauthorized perusal will be permitted.



## TERROR AGAINST TERROR

### D O S S I E R

Our intelligence has uncovered the following sources of B. Lustmord material:

**Soleilmoon Recordings (America)**  
P.O. Box 83296  
Portland, OR 97210

**Soleilmoon Recordings (Europe)**  
P.O. Box 11453  
1001 GL Amsterdam  
The Netherlands

**Dark Vinyl Records**  
Kettelerstr. 4  
D-8595 Waldsassen  
Germany

**Side Effects**  
BCM Mythos  
London WC1N 3XX  
England

## INTERROGATION FILE: B. LUSTMORD

**THIS FILE IS  
CONFIDENTIAL!**

### Q - Who is Terror Against Terror?

Well, there's basically me, myself. My name is Brian, and I do music of different kinds. I've been doing music under the name Lustmord for 12 years now. Terror Against Terror is a project I started in 1989, and I worked with Andrew Lagowski on that project. For the next project we will be bringing in a guy called James Pinker who is experienced in groups like SPK, Dead Can Dance and Heavenly Bodies, and also Monte Cazzaza from America, who is famous for being crazy, basically. I think these guys would be more than suited to be members of Terror Against Terror for the next project.

### Q - Industrial music appeals more to a small group of music fanatics. Are you trying to reach a larger audience with Terror Against Terror?

Well, first of all, I can understand that the music I've done in the past has often been called industrial, with which I totally disagree, but it's difficult to shake the labels. There's no intention to be more commercial. If I wanted to be commercial I would make music that would sell to millions of people. I don't claim to be the next Michael Jackson, but there is a format to pop songs which can be learned, and you can get help from people to do this music. If I was to do commercial music, I would do that kind of music. I wouldn't waste my time doing Terror Against Terror.

### Q - Are you planning to do your next releases in a more commercial way, compared to the first release?

As far as I'm personally concerned, I have no interest in making commercial music in the sense that I make the music because it's what I do. I have to do this music. It's how I express myself, it's what I have inside me. If I was making music to be commercial, I would be doing a totally different kind of music, music that would sell lots. Maybe country and western or

heavy metal music. But I have no wish to do that music because I am angry, basically, and Terror Against Terror is my anger. The next record, if anything, will try and focus that

anger. It will not be commercial, I have no desire to make it commercial. I would rather make it un-commercial, but obviously I still want people to listen to it, so I don't want to alienate people. I have no desire to

churn out some techno record or bring in heavy metal guitars, which is a very trendy thing to do these days.

### Q - In your message behind Terror Against Terror, you speak about "moral war" very often. Can you explain anything about that?

The idea behind T.A.T. is an anger I have inside me, and this anger has to do with society in general and people in general. It saddens me the way people behave in society, and it saddens me that we have a society, speaking for the Western world as a whole, where the rich are getting richer, the poor are getting poorer, people are begging in the streets, sleeping on the streets. Racism is stronger than ever, women still have difficulty getting good jobs in the male dominated society. We still have hospitals closing, especially in Britain, where I come from, and people are getting sicker.

We have injustices, and people like Margaret Thatcher back home, and George Bush and Ronald Reagan, and many other politicians which I don't have to mention, have reinforced the view for many people that it's right to gain as much as you can for yourself at the cost of other people, and that other people should look after themselves.

Of course we should look after ourselves, and a lot of people can look after themselves. But a lot of people, like minorities, can't look after themselves to the best of their abilities because they're outnumbered. The moral war is against these people who believe these things. We shouldn't tolerate these

people, we should really spare nothing in dealing with these people.

### Q - Can you tell us anything about your relationship with Adi Newton of Clock DVA?

Adi Newton is a very close friend of mine, and he has been for many years now. It's quite amusing, because we both like each other's music very much, and this has naturally progressed to us working together.

He became a member of Lustmord. For the next release I'm

working on, he's unavailable, but after that we'll be working together again. I've also helped Clock DVA in many ways, helping them focus their energies in a business sense, and also organizing their American tour for them and supplying sound systems on their projects. It's a relationship I'm sure we'll take further.

### Q - Do you think the extreme frequencies you are using could be dangerous to people listening to the CD format?

The sounds are something I've been working with for many years, infrasound and ultrasound, extreme low and high frequencies. It's something you have to be careful with. You have to give people a warning of some degree on the recordings because they could damage their equipment. It's not something I'm trying to publicize too much, because there are too many people who pretend to do these things, and they're not. It's really boring to say you're doing these things when so many people pretend to do it. It's very popular for a so-called "experimental" group to pretend they're experimenting in sound when they actually don't know what they're doing. They're just playing with synthesizers. But no, there's no danger to people at all in using these sounds. The only danger is with underspecified equipment being used at too high a volume. If there was, why would I do it?

### Q - Have you had any problems with the media regarding the T.A.T. slogans and artwork?

There has been some, but not in Britain. It would be interesting. There were some things I wanted to put forward.



*"It worries me these days that people aren't angry enough. I think people should question what they read including anything I say, of course."*



There was some information for the first release that was difficult to put on the sleeve. Maybe next time we can teach people how to prepare. On the first release there is a list of books on how to kill, how to make explosives, etc., because I think people should know how to do these things. After all, the far right knows how to make these things, why can't the people that fight them know these things as well?

**Q - Is there a special message behind T.A.T.?**

There is an idea behind it, but there is no special message, in the sense that I'm telling somebody to do something. It's brought from my own anger. I want people to be able to see that you can be angry about things. It worries me these days that people aren't angry enough. I think you should question what you read, including anything I say, of course. You should question everything, you should question what you see, what you hear, what you read. I think you should be very angry about the things that are being said on your behalf, and you should have your own opinions. I think you should be angry and do something.

**Q - If you compare Lustmord and T.A.T., do you think T.A.T. is a radical break with your musical past, or is it just a new contemporary way?**

As far as I'm concerned, there's no difference from what I was doing years ago. These ideas have always been with me. There's an album under Lustmord, *Paradise Disowned*, which had some of these ideas. These ideas have finally resurfaced, and I wish to take them further, basically. I didn't originally intend to enter these realms again, but I find it so boring to listen to some of this really boring techno kind of music and everything again. I wanted to say, fuck this, I can do better than this, you don't know how to do this boring music with this boring shit about "love me tonight baby," and also these supposedly heavy techno bands pretending to be some paramilitary thing. I think you can take it further. If anything, I would like to set an example, but also I would like people not to copy the music I do, I would like people to show that they can do better. That would please me more than anything, for a new group to come and say, "No,

you're not angry enough, this is much better." That would please me.

**Q - What do you think of Ministry?**

I like Ministry in the sense that I like the way that one of their records was produced, it was a good-sounding album. I have no time for all this rock and roll shit they're doing now. Why? Motorhead did it so well before. Good luck to them, I don't even know the guys. I'm sure they're fine, they're happy guys, etc. I can't understand why they would want to do it, I can't imagine why people would want to listen to it, but people have a right to do what they want. Ministry just doesn't interest me.

**Q - The first Lustmord album was produced by Sterile Records. Why did you come to that label?**

There's a really easy explanation for that. In 1981, when SPK performed in London, Nocturnal Emissions, who ran Sterile Records, supported. We got to talk with Nigel Ayers and Caroline from Nocturnal Emissions, and we kept in touch. Graham and the other guys from SPK were always telling me some of the music I was doing should be taken further. They had a cassette of my music which they really liked, and they told Nigel Ayers of Nocturnal Emissions about it. He heard it, really liked it, and asked me to do a record for them, something I hadn't considered originally considered doing.

**Q - What has been your relationship with Clock DVA and Throbbing Gristle?**

Throbbing Gristle are people I became really good friends with when they were still performing, Chris and Cosey in particular. It's very long and boring, but when TG stopped playing live, there were a lot of personal differences between the members, and it was a very difficult time to be friends with some of those people. I've stayed pretty close friends with Chris and Cosey. TG were an inspiration, not in a musical sense

or in the sense of what they were doing at the time, but as far as their friendship goes, that were very helpful in helping me, or not so much helping as persuading me, that I should do whatever it is that I do. Chris and Cosey are close friends, they've been close friends for years, and it's much more than just the music. We keep in touch with what we're doing musically, but

we also support each other very much, which is quite good. Clock DVA is another boring story. All these people are really good friends. They became good friends for a simple reason. We first got in touch with each other because we had a mutual interest, and we found that we had a lot in common. The music was just one of the many things. If you put them all together, it looks really boring, we're all really good friends. It really doesn't have that much to do with the music, it's the whole attitude to life and what we do. Other people who don't do music are involved in this circle of friends, and a lot of these people are very influential with music. Clock DVA are a particularly good example at the moment. I think the easiest thing to say about Clock DVA is that I try to look after them, and it's very difficult. Monte Cazzaza is somebody who I've admired for years, and I was lucky enough to become a good friend of his as well, so I'm trying to help him at the moment. SPK and TG were a very important in supporting me in the very beginning, and they still are.

**Q - You were formerly with SPK, and now Side Effects is re-releasing music on CD that appeared years ago on vinyl. Will there also be new Side Effects releases?**

This can be a long one, so I'll explain it as briefly as I can. Side Effects is a label which has been wanting to release many more things for quite a while now. It's a long story, and it's not a particularly interesting story for most people as to why this hasn't happened. What basically happened is two or three years ago, they started releasing CDs, which I'm a big fan of. I hate records, and I want the label to just release CDs. I started by re-releasing other material on CD, which to me made sense, people wanted them. Also, the idea was to use that money to invest in new releases and new groups. What happened when I started doing this was, Rough Trade Distribution in England, the distributor and manufacturer of Side Effects records, went into liquidation, which meant all the Side Effects money was lost. I had no finances to do anything new, so it's taken me a long time to prepare to do new recordings. The first new release was by Lustmord, *The Monstrous Soul*. There are other releases planned, but there are various other difficulties. Some of them are financial—I'm still trying to get the label financially secure again. Also, the problem with some of these releases, like the Anti

"I think it's a popular opinion that a lot of people work in the office and don't know what they're doing."

Group and the Psychophysicists, which is Andrew McKenzie from the Hafler Trio and Adi Newton, is that some of these people are slow in providing the tapes. I am hoping to rectify the situation.

**Q - A lot of people in the past and present music scene have been working with extreme frequencies. Since many people lack the equipment to reproduce some of these sounds, what do you hope to gain by using them?**

I think it's a popular myth that a lot of people work with extreme frequencies. Many of these people who claim to really don't know what they're doing. The only people I know of who have tried these ideas are SPK, in the late 70's and early 80's, the Anti Group and the Hafler Trio. They have tried different ideas, and so have I. It's something I have a large interest in, for many reasons. It's true that most people can't hear these sounds, but the point is, if you were to do these sounds to their true extreme, nobody would be able to hear them. But you can use the sounds in a context which can work in a limited frequency, 20 Hz-20 KHz, as reproduced on CDs and hi-fi systems. You can also use lower and higher frequencies, which have a direct result on the frequencies you can hear. It's not exactly true to say you can't hear them. You can't hear the sounds

themselves, but they to have an effect overall. I particularly like bass sounds, because I like the idea that when you listen to my music, the music is physically there with you. The sound actually affects the environment, things move. There are other things I hope to gain, which I don't want to



discuss here, but there is no secret plan, there are no subliminals. There is no secret plan to influence people, because you just can't do that with sound. A lot of the things you hear about sounds are myths. I suggest you read the book called *Ultrasound, the Low Frequency Vibration*, which is a particularly good starting book. I can't remember the author. There's also a book called *The*

*Introduction to the Psychology of Hearing*, by C. J. Moore, which is about psychoacoustics, far more interesting, and an essential book on the subject.

**Q - Do you have any plans to tour with Terror Against Terror, The Anti Group or Lustmord?**

Yes, all three of those, actually. Lustmord, hopefully with Adi Newton, sometime in 1993. We're still trying to find a way in which it could fit into the Clock DVA schedule. I've been asked to be involved in performances with the Anti Group, but at the moment there are no firm dates or even firm locations for those. I would very much like to play live with Terror Against Terror. The problem for me in the past has been finding people to work with. At the moment, hopefully having a firm relationship with James Pinker on percussion and effects for the next recording, and Monte Cazzaza, I would really like to have those people and maybe one other to perform live. I wouldn't like to do just another rock and roll show. From my experience with SPK, I think my Terror Against Terror show could be quite dangerous. There is anger, and people do get hurt, myself included.

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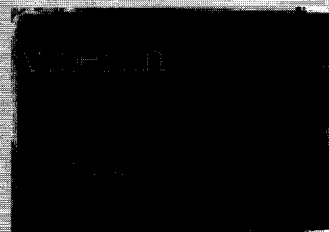
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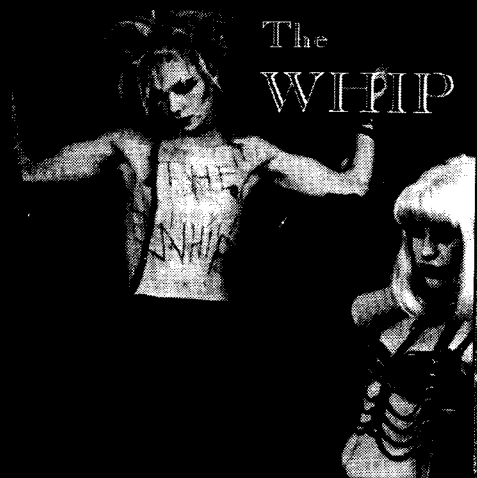
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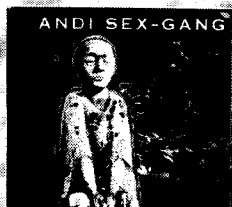
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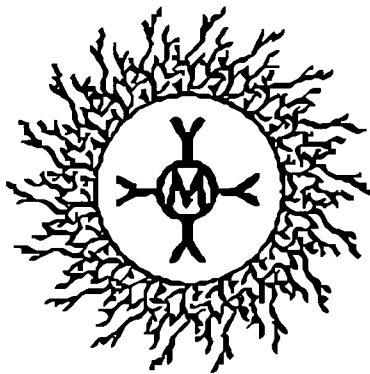
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# YEHT MAE

## YEHT MAE INTERVIEW PART 1

Yeht Mae: Jeremy Daw

Interviewer: Ric Laciak

This interview was conducted over computer lines, via e-mail during the month of December 1992. It saved a lot of paper, time, and postage. Some of the questions almost got Yeht Mae in some sort of trouble, but thankfully everyone is fine; sorry about that Jeremy.

RIC: First here are the deep questions:

RIC: What is "Take Him Out Back" about? I have my own thoughts on this, but I fear they are twisted.

JEREMY: I can't be exactly sure what a lot of my songs are about. They're about rhythm and images and not necessarily such concrete thoughts. The listener can invent their own interpretation, there is no final "correct" meaning in the lyrics. In general though, "Take Him Out Back" is about death and religion and addiction. It's also about how the religions can steal your soul after you die, when you can't defend yourself from their intoxicating invasions. Their patronizing assumption that they should be

there to bless you into their kingdom is a nauseating image. The whole concept of Christian forgiveness has driven western thought to shit. One of the more recent results is psychotherapy, with the very religious "rebirth" concept at it's root. This lie has infiltrated most all "learned" western thought. This has led to a disgusting judicial system full of "redemption" and "rehabilitation." The prisons boast over 95% recidivism! We should be knocking people off for lesser crimes. But we hopelessly cling to the lie of our saviors "resurrection." I say "Make your simple symbol over his head, I see no point this man is dead."

"Religion and Needles Both Leave Tracks," states that addiction to religion and/or to drugs results in visible scars. In the case of religion, this is usually a loss of personality and the emergence of an irrational dogma.

RIC: Are you anti-religion? Anti-government?

JEREMY: It's too easy to be against religion. We see so much about it that is bad, the people it can sometimes create, is sickening. However, for

people that need something to guide them, it could help. I guess better they go nuts about god than buy an AK-47 and walk into the post office. It is interesting to note that most religious fanatics had a lot of problems before reaching the religious "solution." If someone is happy and content with their life, they typically will not suddenly become devoutly religious; this says something in and of itself.

The government, well what can you say, you need the fucking pricks to organize certain things, on the other hand you wish they'd all fuck off and die. They're all so hard to relate to and different from us.

Government has become pretty much secondary anyway, multi-national corporations rule the planet. Some of these companies have internal GNP's greater than a lot of third world countries. They pull the strings. They topple governments, buy off other ones, and try to convince you that they're good for you: "Do people care? People do."

RIC: Is the song "Arm Bleed" about your feelings in my second question?



**JEREMY:** Yeah, it is about your second question. It's about how dehumanizing life is, and the constant struggle to keep your self and integrity. It's about how little freedom there is yet it's touted as the end all and be all. It's a big myth that keeps people in line and keeps them shelling out for that new car every 2.3 years. It's about the pride people feel for their country that convinces them that they should go kill someone else for their beloved country. The fucking fools. It's about all those threads and rules that hold your life in a perfect line.

**RIC:** On a scale of 1 to 10, 10 being the highest, how would you rank Yeht Mae as a political band?

**JEREMY:** 0

**RIC:** Do you write music to vent frustrations? Or because music is a part of your life; what is your main motivation for writing/recording the music?

**JEREMY:** Well, it should be

pretty apparent that it's both.

**RIC:** Music is a pretty dated term for what we do.

Technological manipulation is better. We do it to discover and explore new realities. You don't see with your eyes, hear with your ears, taste with your tongue, touch with your fingers; these are just conduits, you do these things with your brain.

New ideas are physically stimulating, causing growth, excitement, interest, and the will to survive.

**RIC:** Now here are the basic questions:

**RIC:** How did you get your start with this band?

**JEREMY:** Well, I am the main member of the band. I tried to work with various people but it became frustrating. I knew what had to be done and so I did it.

The second main person is Lynda, she sings occasionally, does

keyboards and helps with band direction. I'm willing to work with other people, but at a certain point, I must take over to finish it as I see fit.

**RIC:** How did you get started on a label like Zoth Onmog?

**JEREMY:** I started a song

Records entitled "1000 Veins") on their Body Rapture II CD. I wanted to get on a different label than Gymnastic, so I sent Zoth a tape. At that point I didn't even know I was on "Body Rapture II". We went from there.

**RIC:** What type of equipment do you use, are they analog, digital, computers, keyboards or just things around the house?

**JEREMY:** I use everything you mention. I like embedding System Exclusive commands in my songs to manipulate the equipment dynamically, sometimes uncontrollably in unpredictable ways. Sometimes I get crashes however, usually, the shit runs like a champ.

**RIC:** What type of music do you listen to?

**JEREMY:** Anything that tells a story and inspires. I hate artsy shit, ego stuff just for the sake of doing it or making money. I like listening to motors and movies. 95% of the time I can tell if I like a movie by the opening title sequence.

**RIC:** What bands have



from my first CD (Gymnastic

influenced you to write/record

the way you do.

**JEREMY:** Too many to really list, from Sex Pistols on to Clock DVA. The common thread is that they inspire and make you feel the energy to do what you want to.

**RIC:** Have you played live, if yes, what was it like and what happened. If no, do you plan on it and when?

**JEREMY:** NOPE. But I am starting a new project with a friend from Stereo Tactic Device. It's called "The Hard Corps." and is military rave with an influence from German Fist music. It is high intensity energy made to inspire and influence. We will be playing it at rave's around LA and beyond soon. Music follows technology.

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**Yeht Mae:** "1000 Veins" CD on Gymnastic Records

"Anatomy" CD on Zoth Ommog Records

Compilations: "Body Rapture II" CD on Zoth Ommog Records

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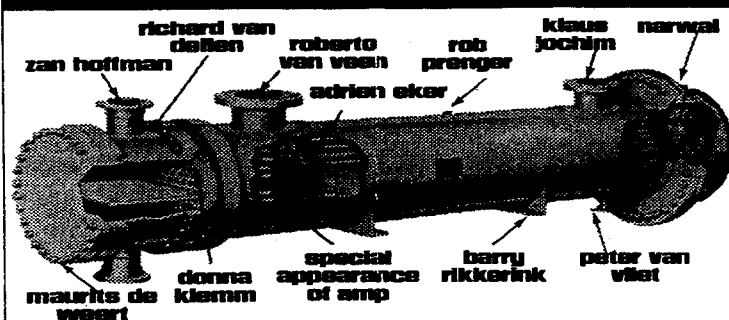


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# Sonic Reviews



## And Christ Wept - Audio-Carnage EP (demo)

Thank God something is coming out of Seattle that doesn't wear plaid flannel or drink latte. And Christ Wept wield a great deal more power than the grunge-happy denizens of their hometown, not to mention the fact that their music says something. Robert Riscassi and Chris Massey's digital grindcore mayhem rips through a number of weighty subjects, including animal research, our culture's obsession with physical perfection, and anti-environmentalists. While industrial seems to be trying to become more human, music like this seeks to make rock more robotic, and that term adequately describes And Christ Wept's psyche-rending metal machine music. Unfortunately, it's so dense the lyrics are incomprehensible, but the Godflesh/Skrew crowd should find it pleasantly unpleasant. [Ferguson]

**And Christ Wept, 1405 E. John #3, Seattle, WA 98112**

## And One - Monotonie EP (Machinery Germany)

Machinery is now well known for putting out flawless, pure Electro Body Music, EBM. The Monotonie EP is no exception for And One. From the first second of this release, it takes you back a few years to an earlier sound that 242 may have had if they would have moved to Canada then worked at the local discotheque and then moved back to Belgium and hung out with Ebb then dressed up like The Overlords. [Laciak] **Machinery, P.O. Box 11 02 26, W-1000 Berlin 11, Germany**

## Assimilation Corps - Crime-scene (demo)

Assimilation Corps is an interesting concept in music creation. They consider themselves a "sound manufacturing unit" rather than a band. IN fact, this duo uses a new name every time they record, usually adopting a new musical style as well. The idea behind Assimilation Corps is closely tied to their belief in music as a democratic art form within the reach of everyone, not just the "elitist control structure." They staunchly proclaim their music "cyberPUNK in the truest terms," and while that's somewhat appropriate, they try to hard to seem like misunderstood artists, a misguided effort since they're really quite good.

The first side of this tape, titled *In Vein*, was recorded under the name Constriction. These five songs pour layers of distortion over a collage of guitar fuzz and tortured vocals, alternating between fury and pained desolation. A demonic undercurrent and spooky samples put this group in the industrial arena, but it's not clear exactly where. In a number of ways it lives up to their claims of punkdom, in that it's fairly simple and is obviously no attempt to get rich quick, though it's not as angry or anarchic as that description suggests.

Spew's *We Suck, You Swallow* is similarly loud and brazen, even more so, perhaps what punk might have been if ultra-distortion had been popular in the 70's. Spew wanders closer to pop structures than Constriction, if only in that their rhythms and vocals are more comprehensible. The five songs on the second side are an interesting comparison/contrast to the first side, and only part of Assimilation Corps' diversity, as they claim to have more ambient music as well.

The people behind Assimilation Corps seem to be going for total media saturation, as they also publish two magazines, *Cyber Six* and *Sons of Celluloid*. If guitar-oriented "cyberdrunk" sounds appealing to you, Assimilation Corps would like to hear from you. If not, they

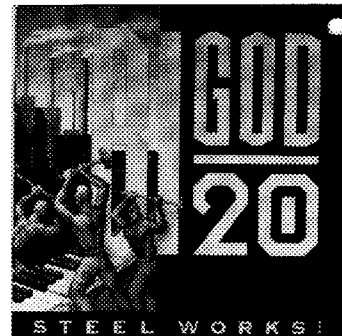
really don't care. [Ferguson]  
**Assimilation Corps, P.O. Box 1394, Hollywood, CA 90078**



## Below San Onofre - San Diego & Tijuana Industrial/TekNo Compilation (Pan Handler)

This is a rather ambitious project, bringing music, art, and poetry from both sides of the U.S./Mexico border together in one package. The disc contains 20 tracks of killer music, and the book contains photos, prints, collages, and other pieces of visual art along with poetry in English and Spanish. I am quite impressed. Most of the music is excellent - too many outstanding tracks to run through them all--and the artwork is great. The audio part is dominated by San Diego bands--only three are from Tijuana--the Mexican side is strongly represented in the art and poetry. The only drawback is the small size of the CD booklet, which doesn't do justice to some of the larger-scale work. The music is a varied selection, ranging from gut-wrenching industrial to slammin' club techno. I didn't think any of it sucked. According to the disc's liner notes, the project's intent was to link up two cultures, two scenes, to break down barriers and show that art and culture "flow easily across the border." While that may sound like a lofty goal, I think this project manages to avoid falling into pretentiousness. While I'm in no position to assess the social and cultural impact of such cross-border efforts, I can say that I am truly excited by this one. The music, art and words herein reveal a vibrant, creative spirit at work. Besides, the

music kicks ass. I just wish I could read Spanish, so I could check out the rest of the poetry. Oh, well, five years of French classes down the drain. (X.N-FeKT) **Pan Handler Production, P.O. Box 948571, La Jolla, CA 92037-9402,**



## BIGOD 20 - Steel Works!

**BIGOD 20 - ON THE RUN CDS (Sire/W.B./Zoth Ommog USA/Germany)**

The long awaited CD *Steel Works!* has been in stores for a few weeks now, not just any store, all stores. I vote yes when it comes to not paying import prices on any CD. All songs are carved into "Steel" and the production is increasable. You can find your favorite songs here, like "The Bog", "America" and unreleased songs like "Kreusch". The CDS contains one of the most asked about covers around in EBM, Madonna's "Like A Prayer". I was a bit worried about this song, then I heard it, wow! Its not a Madonna song anymore! All that vaguely resembles Madonna are the lyrics, the rest is vicious. Other stand-out songs include "On the Run" the Straight Jacket Mix which blows me away, Bigod 20 can really bruise the dance floor like this; wear your seat belt please! [Laciak] **Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4, Germany**

## Birmingham 6 - Israel CDS (Neo Ego/Slop Pail)

Some of the best bands have been coming out of Denmark lately and these guys are no exception. Vocals range from whispering to singing from the soul, only a small amount of

vocal treatments are used. Best track, no question about it is "Sweet 16". Its one of those songs that the first few seconds have got to be played at MAX volume. Lyrics are fun as well. A full length CD is in the works or has been recorded, it will prove to be very promising if *Israel* is a preview of things to come. [Laciak]

**Neo Ego, Box 831405, D-6000 Frankfurt 80, Germany.**

### **Bizarre Sex Trio - Careless Use of Knives EP (Invisible)**

It's about sex, it's bizarre...it must be Bizarre Sex Trio! This EP, recorded and mixed by Martin Atkins and released on his Invisible label, is a sparsely arranged series of samples and the occasional instrument on top of a rhythmic, pulsating drum background...I think there's something subliminal going on here, but I'd rather not speculate on what it might be. At any rate, all of these songs progress from a slow pace to a screaming climax, if that tells you anything. Phrases like "Your pregnancy begins now" and "The male sperm can live for 72 hours" are tossed off liberally, usually repeated over and over until you can't stand it any longer and you're aching for some sort of...release. This CD lasts 30 minutes. Some might find that more than enough, some will wish it would keep going for hours. But don't worry, I'm sure Bizarre Sex Trio will learn to last longer with a little practice. [Ferguson]

**Invisible Records, P. O. Box 16008, Chicago, IL 60616**

### **Blind Vision - Near Dark 12" (New Zone)**

Produced by Sevren Ni Arb of X Marks the Pedwalk and B.V., this 12" shows more edge than its earlier releases. Samples may be a bit old, but very effective nonetheless. This can be considered very, very hard core techno or on the verge of becoming Electro or Electronic Body Music, many would consider it EBM. Be on the lookout for more releases from this promising project. [Rico] **Music Research, Alte Sattelfabrik 8, D-6380 Bad Homburg 4, Germany.**

### **Blink Twice and Behavioral Control Squad - Waste Matrix (demo)**

Think of it as mood music for the manic-depressive, or perhaps background music for the dentist's waiting room in hell. This self-produced album by Nels Brown and R. Salchak utilizes practically every conceivable electronic

manipulation, particularly the most thought-provoking. Its sound segues from driving beats into noise collage into tribal images as though they were facets of the same idea, which they just might be. Most of these seven tracks reside in the land of new age, but they have quite a lot in common with instrumentalists such as Test Dept. and Sigillum S, especially in the images they evoke. "Aching Dreamers" is beautiful new age with a hint of foreboding; "Digital Cacophony" and "The Farthest Trip" are unsettling and full of strange imagery. Not a single track sounds like any of the others, and few sound like any other artist I've heard. There is more talent pouring out of this album than in several tapes by many artists, and I sincerely hope these guys get the lucrative record contract they deserve. [Ferguson] **Blink Twice/B.C.S., 3520 Veteran Ave., Los Angeles, CA 90034**

### **Bourbonese Qualk - Kneejerk Reaction 12" (Praxis)**

Bourbonese Qualk has been practicing the art of industrial music for nine or ten years and have now decided to try and reach a larger audience with this, their first 12" white label release. Over the years, they have explored many facets of industrial, from ambient to noise and points in between, always with an eye and ear on the rhythmic side of things. It's not surprising then that they take a stab at a full-on dance 12". B.Q. gets a leg up on the competition by bringing more than a ticking bass sequence and an out of control drum machine set at 186,000 bpm. What do you get? Well, B.Q. calls it "dance floor targeted hardcore industrial." May I suggest you start with side two. The two tracks on side two will soothe those who like their dance music to keep an even tempo while various analog and digital synth sounds zoom in and out of the mix. Song two, side two seems equally listenable and danceable at 33 rpm or 45 rpm. I guess it depends how close you want to get to your dancing partner. Flip things over to the first side and you'll hear things pick up with "Digital Domain." The mix keeps you on your toes as the various elements of the song drop in and out. Go straight to side one, track two without delay if you want the highlight of *Kneejerk Reaction*. Songs this crushingly brutal should be against the law. Sirens complete with tone generators

and obscenely low bass synths. A voice intones, "Keep control," while your body acts otherwise. And wait until the jackhammer drum riff kicks in! You'll be picking your head up off the dance floor and waiting for the song to start again. (Damon Creed) **Praxis, P.O. Box 244, London, SE1 5AZ England.**



### **The Bridge (The Grey Area/Mute Records)**

*The Bridge* by Thomas Leer and Robert Rental is a nine song collection. Created in the early 80's this is electro pop noise created with inspiration and assistance from Throbbing Gristle. As opposed to Throbbing Gristle, which I've heard referred to as painfully sounding unhappy music, the Bridge is up beat verging on subliminal. The kind of music which makes you start thinking about something and forget what you are listening to. This unsung composition duet sounds like a cross between Chrome and Ultravox with a tribute or two to Pink Floyd. In other words very good cyber pop. The CD Jacket notes review the history and influences of the pop punk hybrid, quoted as the "electronic thing" to serge through 80's London setting upon the death of Punk Rock. "Out of the loops overlapping grinds and drones moving in and out of sync with each other, weirdly beautiful sound molecules are quickly constituted and dissolved. Every one of them is an intriguing combination in itself. They are rich enough in themselves to be listened in short isolated bursts or they can be listened to over the duration part of an evolving organic whole. The impact of these works remains undiminished by time. The music's capacity for surprise constantly renews itself because it is music without beginning or end. 'Unfinished' it is up to the listener to creatively listen his way into the work. The circumstance of each exposure being somewhat different from the last. The

music adjusting itself to take in the noises of the environment in which it is played, it is never properly heard the same way twice." - quote copyright BIBA KOPF NADA 1992. [kaos] **The Grey Area/Mute Records 429 harrow Road, London W10 4re**

### **The Cassette Mythos Audio Alchemy (What Next?)**

For those of you scanning life for audio on the edge, may I present it to you. A gold mine of sound havoc here; samples and music and instruments juxtaposed in ways you may have never conceived of. Beyond words. Strange and curious. It's available on CD and cassette. There is a book under the same name (available separately) that is 196 pages of mind melding text and art. You can order it through IN Market Place. The book talks all about cassette art collecting and related materials. As far as the music, we should all know Daniel Johnston as the most popular artist, one of 21 artist/groups represented from all over the globe. Accompanying the CD, the jacket lists each of the artists, bits and pieces about the work, the recording date and an address where you can reach them. The music blew me away from the first time I heard the first piece. It seems to go from accessible, identifiable music to harder stuff, like static walls, but it's all very worthwhile listening. If you have never forayed into the world of truly experimental, this just might be your taxi fare. [kaos] **What Next? Records, P.O. Box 2638, Santa Fe, NM 87504.**



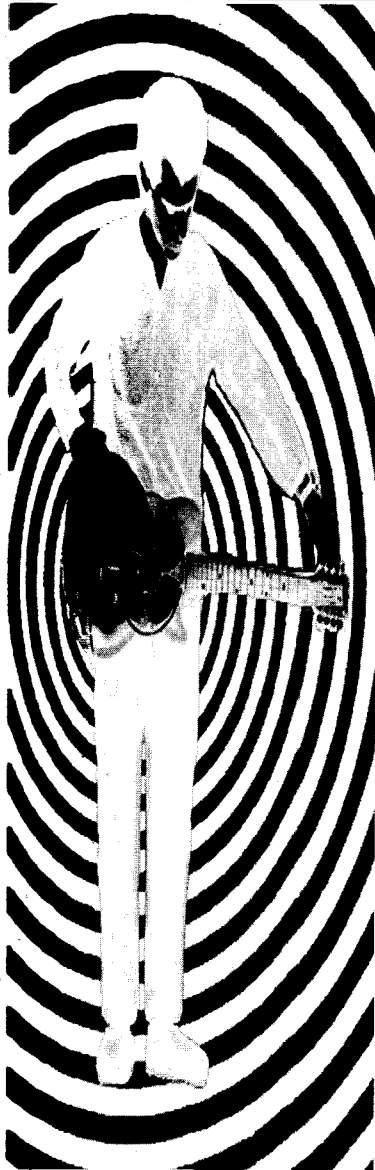
### **That Chemical Plant - 45 ((Interfear))**

When I heard this I first thought of U2 and their "new" poser industrial thing, but they probably copied That Chemical Plant. It's kind of a simple combo, a repeated whammy bass lick repeated with drum track of some kind, with a whiny voice singing "Jesus, I wish I was like you" mixed in with some samples. That was a piece entitled "Business Boy



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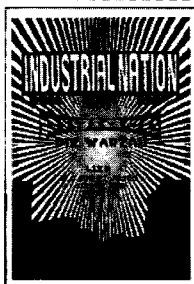
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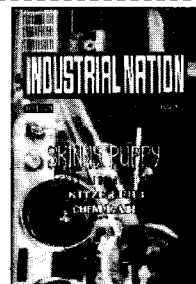
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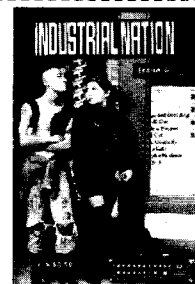
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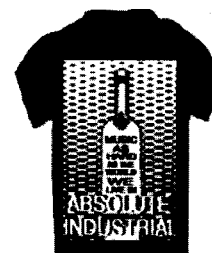
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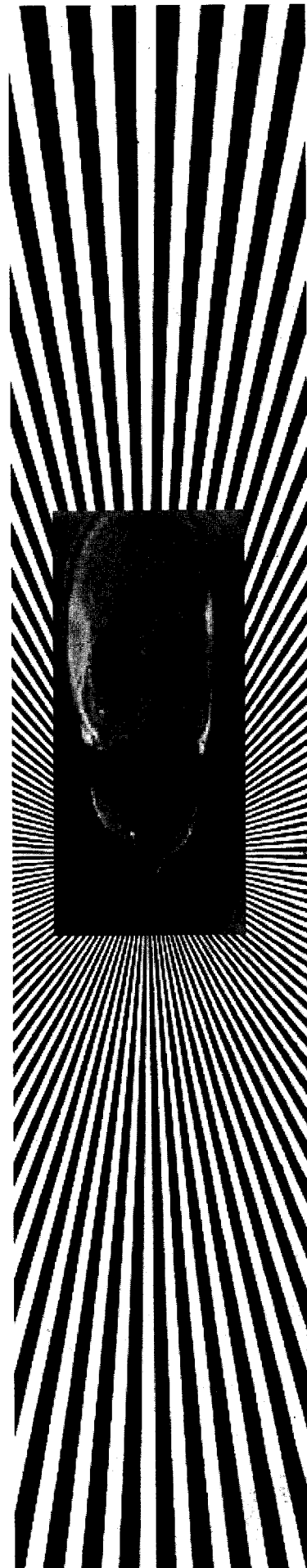
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(\$90,000 mix)". Reading the graphic-laden jacket I see this blurb about Negativland and figure these guys really did copy the U2 bass lick. Playing the song "Start to Smoke Marijuana" reveals "Another One Bites the Dust" backmasked as a bass rhythm complete with chorus (but it's not the whole song, just a loop, shucks) as well as small snippets of ELO and Led Zeppelin. This is a well-done release with fabulous 50's cartoon graphics of Video Vic, a man with a plan. Also the lyrics for the songs are printed, highlighted with other interesting graphics. [kaos] \$6  
**Poison Plant music P.O. Box 19623 Alexandria VA 22320-0623** (P.S. I [kaos] did a typo in the last issue, an address for Platzangst: *How to write Songs*: Correction is Platzangst, P.O. Box 1324, Muscatine, IA 52761.)

**Michel Chion - Credo Mambo**  
**Michele Bokarowski - Taboo**  
**Jerome Noetingier - Gloire A... (Metankin)**  
 Each of these pieces is approximately 20 minutes long and originate from the France/Belgium area. Each of the instrumentals push the boundaries of classical instruments into the avant garde. "Taboo" is the most accessible piece, whereas "Gloire A..." deals with odder instrumentation like the tuning of radios. If you have the patience for Euro-Avant garde intellectual music, write for a catalog. (K.T.) **Metankin, 13 Rue de la Drague, 38600 Fontaine, France.**

**Circle Jerks - Gig (Relativity)**  
 I really didn't think the Circle Jerks were around anymore; the last album they released was 1987's *VI*. I was glad to know that they were still dishing out the classic hardcore that they are so great at. This CD has all the classics: "World Up My Ass," "Beverly Hills," and "I Just Want Some Skank." The Circle Jerks are as tight as ever and this CD brings across the live energy of their hard drivin' rock. The mix is really good; sometimes I don't like live recordings because something is always mixed too low—vocals, drums, etc., etc.... I like this CD as much as the studio recordings. A great overall sample of all the Circle Jerks' offerings. To fans of the Circle Jerks, *Gig* is a must—good playing and full of energy. To new fans, a sample of what the Circle Jerks are all about; kind of a greatest hits package. A

real good record, let's hope they put out a new studio record soon. [TH]



#### Clay People (Two Demos)

I checked out two demos from this upstate New York band, as well as a CD put out a couple of years ago. On the first listen-through, it seemed o.k. Upon listening further, I found this stuff started to really grow on me. I think their secret is in solid song construction—aggressive, but with hooks.

I like the progression their work shows. The more recent stuff has a harder edge, and from looking over the concert reviews in their press kit, this stuff translates well live. Their most recent tape is a rough mix of seven songs, and it's pretty strong. I'm looking forward to hearing the final product and seeing where this band goes. [X.N-FeKT] **Cobra Management, 188B Jefferson St., Albany, NY 12210, (518) 434-8285 or (800) 795-CLAY.**

#### Clock DVA - Digital Soundtracks (Contempo)

In an ever-increasing void of pattern/sample electro-techno bands, Clock DVA once again transcends banality with its latest album *Digital Soundtracks*. Always hypnotic, their latest contribution weaves a rich and delicate web of sound. This offering presents an airy set of soundscapes which relies much less on samples as previous releases. While so often music of this type comes off with a frazzled factory feel, this album delivers its product precise and crisp as Swiss clockwork. This metronomic music may not be for everyone; yet it is a testament to the oncoming cyber-age. This is music to program your lap top by! Though strongly repetitive, *Digital Soundtracks* DOES present a compelling array of pieces which can be plugged into the mind's eye (thus "Soundtracks" perhaps?!?); More interesting than ORB, and certainly more upbeat than Doubting Thomas. If you were ever a fan of early electronic music (re: Kraftwerk) and

wanted to hear its maturity (beyond the mutation of techno house), then this is your album! While I didn't find this album as mentally stimulating as Clock DVA's previous release, *Man Amplified*, *Digital Soundtracks* is an amazing ambient experience and shouldn't be overlooked. [Bast Heird]

#### Clock DVA - Man Amplified (Contempo)

For anyone who is really into technology, this CD is for you. The music drones on endlessly and never changes. All of the songs pertain to mathematics, programs, and computer lifeforms. The six page booklet, which comes with the CD, goes into detail about every song's background. It is also very hard to understand if you are not a nerd. There are a few interesting concepts; "Transitional Voices" is about using tape recorders to record and decode voices from extra-dimensional realms. "Memories of Sound" is a very scary and excellent ambient song which focuses on the ability of the brain to accumulate sounds even before birth. This is a case where a band was actually better on their former label. Wax Trax! should resign them. [MARCI] **Cold Spring Records, 87 Gloucester Ave, Delapre, Northampton, NN4 9PT England.**

#### Controlled Bleeding - Bladder Bags and Interludes (Dark Vinyl)

Recorded live in Fathechers 1983-1991. This release from Vanilla Records consists of 35 minutes and 5 tracks of "ultra-noise" and 4 tracks of remixed music lasting 30 minutes. Most of the live cacophony dates from 1991, but the earlier remixes are from 1984. Heavy duty electronics grind with guitar and percussion putting up a wall of aural angst that dares you to try to break it down. The remixes have been remastered from the out of print lps, *Knees and Bones* and *Body Samples*. This collection is a great buy for those interested in the harsher side of "industrial noise" as well of those that are interested in Controlled Bleeding's earlier works. [Foreman] **Vanilla Records, 6-1-21 Ueshio, Tennoji-ku, OSAKA 543, Japan**

#### Controlled Bleeding - The Drowning

Recording Date Unknown. Unlike the other releases reviewed above, this work deals with the quieter and more atmospheric sounds. The first listen reminded me of SPK's

"Flowers of Byzantium", but the second time pointed out the differences. *The Drowning* is about drownings, both physical as well as emotional, but one doesn't get the feelings of panic associated with succumbing to the depths. Instead one feels the calm of being slowly covered with snow during a blizzard: one moment you're conscious of your situation, the next, you have six feet of snow blanketing you without knowing anything happened. Ten selections ranging in length from 42 seconds ("Any Questions?") to 10:29 ("Colostomia") lend variety to those making mix tapes, but one should experience this one in one sitting. Personally I prefer this aspect of CB to works like >>Phlegm Bag Spattered<<, but it's great knowing they aren't locked into one aspect of sound. Recommended for playing when you want to influence others subliminally, are just burned out on "hardcore" industrial or just want to sink into the floor. [Foreman] **Dark Vinyl, Kettelerstr.4, D-8595 Waldsassen, Germany**



#### Controlled Bleeding - >>Phlegm Bag Spattered<< (Dark Vinyl)

Recorded 1983-1984. *Phlegm Bag Spattered* is a collection of live recordings made between 1983 and early 1984. The album was recorded before Joe Papa and Arthur Potter joined the band. This effort is composed of their "experimental" works, meaning loud, abrasive noise. There is no effort to tone down the sound with such things as a steady drum machine beat or coherent vocals. One listens to this and thinks of watching static on television. Repeated listenings draw you into them, twist you like spaghetti, and leave you wanting more. Maximum volume creates maximum noise from the neighbors, but covers up all the (imperceptible) ticks and distortion that were apparently on the source tape. Required

attention for those that like this sort of experience. [Foreman] **Dark Vinyl, Kettelerstr. 4, D-8595 Waldsassen, Germany**

### **Cop Shoot Cop - Ask Questions Later (Interscope)**

Warner Bros.' Interscope subsidiary has been snatching up some of the hottest indie bands in America, and as long as Interscope doesn't proceed to fuck them over, that can only be a good thing. Cop Shoot Cop has been mulling around in the underground for quite some time, so it's time they got noticed by the majors. Their bizarre sense of humor and unique approach to some grim ideas both softens and hardens their impact, creating an insidious aural onslaught that mixes genres and ideas as different as oil and water.

CSC's double bass infrastructure and pounding beats are assisted by a single sampling keyboard. It seems simple, it even sounds simple, but it prevents them from falling into a narrow category of musical ideas. "Cut To the Chase" throws in violins, "\$10 Bill" and "Got No Soul" are backed up by trumpets, and the rest toy with the existing instruments in inventive ways. Tod A. and Natz team up on vocals and basses, Phil Valeo plays various sorts of percussion, and Cripple Jim mans the sampler. Their emotions are far less diverse than their music, almost exclusively bleak, but the approaches they take on "Room 429," "Surprise, Surprise" and "Furnace" are so disparate they could be performed by three different bands. Jazz, blues and even lounge music get deconstructed in many of these songs, and the amusing "Everybody Loves You (When You're Dead)" is almost a parody of Bauhaus via the Doors, live in Las Vegas. Nonetheless, the album is so coherent you'll never have the slightest doubt who you're listening to.

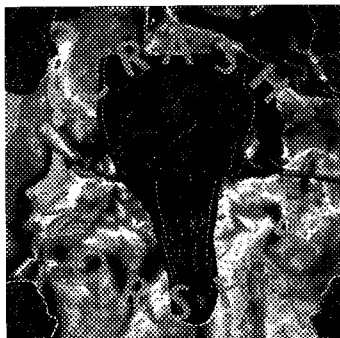
Cop Shoot Cop are not overly political, with the exception of "Surprise, Surprise." They deal instead with social mores and the breakdown of society, with more than a little contempt and cynicism. "Ten dollar bill in your pocket, ten dollar bill / Tell me where did you get that money, who did you have to kill?" asks "\$10 Bill," while "Got No Soul" says, "Ladies and gentlemen, there will be slight delay / While we wash the blood away." Life is not rosy to this band, but they, like the rest

of us, are doing their best to live with it. Their often-sarcastic view of society doesn't change the fact that it is bad and getting worse. CSC actually offers a way to take life a little more lightly, though it may take a few listens to get that message. *Ask Questions Later* is important social commentary and damn good music, whatever your outlook on life. [Ferguson]

### **Cop Shoot Cop - Suck City EP (Interscope)**

I was really interested in listening to this sampler to Cop Shoot Cop's next record, partly because I'm a big fan of Pussy Galore, who Jon Spencer used to play in a band called Shitlaws with Tod A. Cop Shoot Cop consists mostly of ex-members of other NYC bands; the Undead, Black Snakes, and Dig Dat Hole. They've released an EP called *Headkick Facsimile* and an album, *Consumer Revolt*.

The EP is full of samples, hard driving drums, distortion, and feedback. A harken back to NY's old no-wave. Interestingly enough, Cop Shoot Cop's wall of industrial noise is produced by two bassists. I could've sworn some of the 'wall of noise' was produced by a guitarist. [TH]



### **Crash Worship - Asesmos**

Aside from the very cool tribal drums, this pretty much bored me to pieces. I didn't think there was anything stimulating or hypnotic about it. I will admit that the percussion is excellent, they've got some talent there. I witnessed them live at a show. Or maybe not. (L. Swiss)

### **Crocodile Shop - self-titled demo (Danse Assembly Productions)**

It's difficult to know what to think of an industrial band who call themselves Crocodile Shop. The tiny, photocopied band picture inside the tape shows them in some nondescript urban setting, wearing suits and looking on. They look almost like the

Godfathers, or characters in some 60's exploitation flick, Angry Young Men out of touch with society. Their music lies somewhere between the suits and the anger, radical enough to be interesting, familiar enough to be palatable. This album contains six original songs and two remixes, several of which invite direct comparison to other groups but all of which showcase this industrial dance band's identity. "Celebrate the Enemy" recalls mid-period Front 242, "Growing Stronger" is noticeably Nitzer Ebb-ish and "Grey Day Reign" is suspiciously reminiscent of Skinny Puppy, to name a few. But though their skeletal influences show a bit too much through their sequencer skin, these songs have heart and this band it obviously serious about what it's doing. The trio is prone to have fun, though; they thoughtfully provide an applause track at the end of each side. Crocodile Shop appear to be headed toward more commercial waters, and they appear to have what it takes to make it there. [Ferguson] **Danse Assembly Productions, 100 Montgomery #1-Q, Highland Park, NJ 08904**

### **Dance or Die - Psychoburbia (Machinery) ✓**

Very dance floor directional Electro Body Music. The tone and mood of this CD is very easy to get to know, you don't need to let it grow on you, it just fits. I do find it to be a bit on the commercial/mainstream side, although these terms do not mean that you will find this CD in your Top 40 stores next to Nine Inch Nails. It's just that the songs are crafted with very simple melodies that are easy to listen to. The vocals are also very well sung, they are low pitched, not growling or out of key, there is a gothic quality to them. At times this CD takes on a mysterious direction, but it is soon back on track. You can pick up any Machinery D and just know you have a winner. [Rico] **Machinery, P.O. Box 11 0226, W-1000 Berlin 11, Germany.**

### **Dark Asylum (Demo)**

Hey, send a S.A.S.E. and get a free demo of this "electric dance rock" band. This is a two song demo featuring "Circus of Death" (Goth rock/new wave) and "Big Love" (great Led Zep sample!). Unfortunately this suffers from under-production, but definitely worth a listen. (K.T.) **Dark Asylum, 137 Butler Rd, W. Harrow, MIDDX HA1 4DX England 081-422-0698.**

### **De Fabriek (SPH)**

A complex collection of sounds and rhythm tracks which one wouldn't think would go together. For example chain saw like a metallic synth fades in and out with bass/piano/drum loops. De Fabriek makes these combos work. While listening to this I noted suspicious sound, some samples that sounded very familiar. Sounds like my Realistic Concert Master-650 sampling keyboard that has 4 programmable sample pads, that I got for \$40 at a pawn shop. Now, I'm not saying that De Fabriek used one of these, but I think they could have.... The reason I'm stating this, is because I believe technology has evolved to the point where anyone can create good music real cheap. Anyway, expect repeated sample/loop/sound tracks with echoing/clicking/vibrating percussion tracks. I can also hear some manipulated reverb dial twisting. One of the pieces features these slowed down tape loops which are played very softly creating what sounds like blurred noise. Like the kind I hear in my head after I've gone to a loud show and my ears are ringing. De Fabriek strives to create new music and they achieve a lot. For a taste unusual check this out! [kaos] **SPH, Apartado 223, 2780 Oeiras, Portugal.**

### **Diesel Guitars - Materialism Rock (Japan Overseas)**

Experimental noise that drones, hums, and reverberates. Reminds me of slowly turning the dial on a short wave radio listening for sonic loops of distorted transmissions, or being stuck inside a large industrial boiler room with rippling guitar feedback oozing out the walls. What is interesting about this tape is its duality; the sound haunts you with its cold mechanical isolation and simultaneously soothes you with repetitive waves of guitar feedback, bleeps and scratches. Very nice. [DESu] **Vanilla Records, 1750 sumiyoshi, Miyazy shi, Kyoto 626 Japan.**

### **Die Krupps - The Power CDS (Rough Trade)**

This group hails from Germany, and has been around for many years. They seem to be influenced by Front Line Assembly, KMFDM, and all others of that genre when it comes to this CD. Pulsating rhythms pervade throughout all of the remixes for all of you industrial freaks. The lyrics are darkly distorted and are a bit



Satanic also. The element of crossover between industrial music and technocore is present on this single. All of the remixes pretty much sound the same and repetitive. This single isn't bad, but it is lacking originality and a certain edge to be truly unique. [MARC]



### Digital Poodle - Elektronik Espionage CDS

(DOVentertainment Canada)

Keeping it elektronik! This CDS carries on where *Soul Crush* left off. All tracks are geared to the dance floor compatibility and of course fully licensed for in home use and abuse. This is a band with an ethic in their music, one which I like, "fuck guitars". The title track leaps into the dance floor, while the next track, "Red Star" snakes its way there, moving slow, yet the beat is fast? You figure that one out. Vocals are always distorted and flogged to perfection. This CDS also contains "Metal Fight!", a Surveillance Mix of the title track and a live track, "Revolnika!" which appears on *Soul Crush*. Be on the look out for special CD releases from D.P. soon. [Laciak] Shadow, Canada, 5 Admiral Rd., Toronto Ontario, M5R 2L4



### DIVE - Broken Meat CDS

(Minus Habens Records Italy) Fans of The Klinik and Blok 57 better know about this band, because Dirk Ivens had much input into them. DIVE is full blown. Electro with Classic Industrial touches. "Broken Meat" has more of a toned down sound to it when

compared to earlier work, but has gain some complexity. Distortion is a trade mark with this band it is not only in the vocals but everything else as well. Those of you who are looking for something different, seek out DIVE, trust me when I say you can not play this at high volume without doing considerable damage to your speakers. I don't say this as a brag for the music, you just can not play this stuff too loud unless you have spare speakers hanging around. [Laciak] Minus Habens via Giustino Fortunato 8/N - 70125 Bari, Italy

### Doctor Death's Vol. 6 (C'est la Morte)

This dark compilation opens with 11 shadows, 56minutes; a juxtaposition of oddly beautiful haunting female vocals singing Brahm's "Ich Schleich Umber Betrusst" cut through with male spoken voice detailing the Rodney King video beating; 56 strikes in 81 seconds. This underscores the power of music to emotionally twist a listener and inform. Next is "Mermaid of Maria" by Myself a Living Torch; a dark gothic molded song of swirling voice and water complimented by a barrage of musician. One attente Fragile offers the "Collection of Arnell Andrea"—cello infused rhythms support the siren voice of Chloe St. Lipard, hailing from Girn, France. That I don't know French doesn't matter, the piece is magically constructed and bears repeated listening. M-1 Alternative's "Dilemma" is a swirling guitar/throbbing bass synth beat piece. Bruce Mussel's voice cuts raw emotion in slices for our listening pleasure as well as playing that bass. 10 Wings, "Special" is the fifth song. Sharon Middendorf sings 10,000 Maniacs' Natalie Merchant complimented by bass/drum rhythms and violin playing by Lorenza Ponce. Joshum Matennotss Dazzle Painting offers "Shift" which I would guess is programmed music. At least the drums sound it. Echoing chords rise and lower in patters punctuated by electronic beats. From San Francisco, Breathless is #7 presenting "Over and Over", an emotionally "Close and Snugly" piece. Feeling acoustic guitar, bass and drums back Dominic Appleton's distinctive voice. From London, this music conveys feelings of relationships, the "You and Me" kinda feel that so many love songs are about. But these songs get to you, as Breathless

proves. "Industrial Beach" is the title of the audio offerings of Johanna's House of Glamour. But the music is romantic, not industrial as I would define it. Laura Darrow's voice is eerie and cries for lost souls. Interesting use of vocal samples should be mentioned as well. From Melbourne Australia comes Eden's cello and violin, dulcimer and drums, supported by Sean Bowley's vocals on "Helaing Bows". Tel Basta's "Watering the Seed" has all the musicians providing vocals, creating a choral effect to augment the guitar/keyboard/rhythm formula. Ivory Library is the eleventh group with their song "Adams Street". Rock band with cello synths with vocals by Jeff Jasielo and Jim Lueptow. Psycho Welders provide "VHVH," an upbeat song with flashy bass and the fine voice of Rhonda Francis with a crash ending. Judgment of Paris is 13, with the piece "Bridge," which provides a very slick, ethereal sound. Muzzle introduces a light up beat song "Orphans," with positive vocals and music by Lin Culbertson. "Rousseau's Rainbow" is the second offering by M-1 Alternative, and sounds like Dilemma. Val Martino gives an operatically skilled voice to Grace Darling doing their song, "Victoria Knows". Capping off this compilation is the title piece "Floribundus," by Judgment of Paris, a slow-moving keyboard piece. Most of the music on this compact disc has a haunting, sad sound. If this appeals to the Goth in you, then go out and get this well crafted compilation. [kaos] Cargo Records, 4901 Marena Blvd Suite 906, San Diego, CA 92117. ✓

### Earth - Earth 2 (Sub Pop)

Don't be skipping to the next review just 'cuz you see this is a Sub Pop release. You may be asking yourself, "What's a Sub Pop release doing in Industrialnation?" or you may be on a constant lookout for sounds that stretch the borders of industrial music. Earth definitely exists at that border. Dylan and Dave of Earth have created a supercollider that crushes the sounds of an overdriven guitar and bass into the slowest rhythms and techniques of Tietchens/Eno ambient. In this experiment, three audible particles emerge, "Seven Angels," "Teeth of Lions Rule the Divine," and "Like Gold and Facetted." They last for 73 minutes. You will turn up the volume until paintings fall off the wall. You will hear and explore layer upon layer upon

thicker layer of sound until the weight is so heavy upon your chest you've forgotten that the sounds you are listening to are created by mere mortal men strumming a guitar and bass. Now you're fully into Earth. You are one with Earth. Drum machines do not disturb this Earth. The constriction continues... You gasp as white light surrounds you. Earth is within you and without you. A final heave and sigh. Earth. Earth to you. You will buy Earth, too. [Damon Creed] Sub Pop, P.O. Box 20645, Seattle, WA 98102. ✓



### Einsturzende Neubauten - Interim & Tabula Rasa (Mute)

Almost four years have passed since the provokers of collapsing new buildings have touched the ears of the apathetic masses. The time of awakening to the sound of industrial thunder once more begins to rumble, even in the midst of this whirlwind storm there can be found moments of tender ominous beauty, not unlike the passing of an eye in a storm. And once the storm's eye passes the hurricane continues... *Interim* begins with "Rausch," a thirty second collage of snippets recounting the history of Einsturzende Neubauten through their trademark metallic percussive treatments. Here enters "Die Interimsliebenden" ("The Interimlovers"), a driving, urgent track extended to maximum effect and sure to find its way onto every self-respecting alternative dance floor around the world. It depicts the fragile balance between heaven and hell, or as Blixa sings, "...between Semtex and utopia..." Next is "12305(te) Nacht" ("12305th Night"), a hard, repetitive, pounding track reflecting the passing of time. Piercing electric organ accents are supplied by Roland Wolf (Crime & the City Solution, The Bad Seeds). Countering the wonderful harshness is "Salamandrina." Almost resembling a lullaby, it is almost entirely performed accapella.

Rounding out the EP is a clipped radio edit version of "Die Interimsliebenden."

Tabula Rasa is what (to a certain extent) the title says, Clean Slate. The evolutionary forays of Einsturzende Neubauten continue, and with that comes change. The sometimes previously unbridled mayhem of previous releases seems to be somewhat becoming more directed, more subtle at times. The album begins with "Die Interimsliebenden," this time with Blixa seeming to sing from a minaret. Next is "Zebulon," almost resembling a country folk song sung around a Black Forest campfire, it suddenly breaks into a clattering cacophony reaching an uncontrollable frenzy at the end. Opposing this is "Blume," a minimalistic masterpiece co-written by Anita Lane. This brings full-circle the Nancy Sinatra/Lee Hazelwood litany found originally in their version of "Sand." Beautiful, yet haunting, "Blume" was also recorded in French and Japanese due for later release this Spring. It was originally composed along with "Wueste" for the Montreal Dance Troupe, La la la Human Steps, who performed with Einsturzende Neubauten at the New Music America in 1990. The next track is "12305(te) Nacht," also found on the *Interim* EP. The foreboding "Sie" ("She") follows and is divided into three parts following a journey through creation into hell, "Graeberfeld" ("Field of Tombs"), and back to the surface in "Inclination," the returning. Following is "Wueste" ("Desert"), a soundtrack for the post-apocalypse, using cello and strings and barely audible whispers from Blixa. Lastly is "Headcleaner," a fifteen minute epic depicting a mass purging of the world with repetitions of "Tabula Rasa!" Breaking for a moment with bells being played in a rotating fashion, the mayhem returns and then stops for a whole minute of high intense frequency sound, (enough to make one's ears drop off!) and then back again to the pounding upon where everything then clears, revealing the mass destruction. [Cage]

#### Electro Genetic

Belgian based KK Records are at the forefront of the new European dancecore revival. In their time they have supplied the world with landmark works created by the likes of Kode IV (Scratch Attack), Numb, and Stereotaxic Device.

Unfortunately they could also be accused of picking up too much mediocrity, of which Electro Genetic is an example of. This release follows hot on the heels of their last "double" compilation, *Crack of a Belgian Whip*, and suffers from an influx of mediocre material. Most of the artists on this comp. have put out interesting works of their own, but on Electro Genetic, they are not well represented, with most of this material coming across as filler. The best moments come in the shapes of "Curse" by American Noise Terrorists, Numb (by far the standout band on KK), which just takes your mind apart in their usual eclectic fashion, Stereotaxic Device's "BPM" provides similar mind warping satisfaction, and Insekt are well represented with the trance-scapes of "Zoeloe Noizz." Elsewhere it's a case of the dancecore machine running dry and routine techno taking dominance of proceedings.

Kode IV, once deviant masters of the dancecore floor, fall into the rave trap with the completely insignificant "Disobey," and similar non-inspiration is provided by 2nd Communication, Cat Rapes Dog, Sloppy Wrenchbody, DRP, Blue Eyed Christ, Swans, and the usual meandering non dynamics of Psychick Warriors ov Gaia. This is second division electro, that makes you wish KK would follow the example of Wax Trax! and Nettwerk and lose the excess baggage to concentrate on the dynamics. Remember there is more to this world than a nice BPM and appropriate haircut. [Andy Morrison]

#### Emigre Music Sampler (Emigre)

Audio Afterbirth - The first musical ensemble on this diverse C.D. compilation with two songs: "Waiting with Baudrillard" & "The Picture Upright" feature complex industrial beat-oriented music with a variety of processed vocals. Taken from the self titled album reviews in *I-N>6*. Good songs from a dynamic sounding band. Every Good Boy songs—the song "Judy Climbarrow" is what I'd call Frat Boy Rock. "Laid Back" vocals and instrumentals. NOT Industrial but it sports some good saxophone plating. Social Graces sounds like Pink Floyd covers with lots of dreamy endless organ chords accompanied by guitar and back up vocals ; ooooooooh! Basehead provides the fifth song, "Play with Toys". It's a

sad sounding lament to the children of today. Really mellow and not ... This would sound good in one of those pastel pseudo coffee houses where people chain-smoke and feel blue. Fact Twenty Two's "Emanation Feel" is a very industrial/ Futurist piece with an incredible intro. James Towning is the mastermind behind this cyberpop death lament. This is both skillfully arranged and also smoothly sounding. Energy, Work and Power sports another powerful intro and rhythmic track. Also totally different samples, the vocals sound different and are equally compelling. "Murderess", the third track by Fact Twenty Two, is just as well done. The vocals remind me of Depeche Mode both in sound and theme and that is a compliment! "Reluctant Rage" by Stephen Sheeham starts out really cool with boilerroom ambience which evolves into a brooding sad song. The mech sounds are covered up with guitar and bass and ends up sounding like a cross between R.E.M. and Jesus and Mary Chain trying to sound industrial. "I Can't Wait" sounds like Windham Hill Industrial. Kind of Dentist Office musick. Well put together with haunting vocals but a far cry from the grind and rage genre. "Summers Day" by Ray Carmen is another upbeat piece that sounds like keyboards and guitars. This instrumental is another Windham Hill Candidate. Honey Barbara is one of the many "home" compositions featured in this compilation. Guitar Rock odes of cream of mushroom soup. Supercollider provides the thirteenth and fourteenth songs. "Seized" is a lot of strummed guitars with vocals and percussion. Sounds like U2. "Primary" is also guitar oriented but sounds like it was created with some sort of sampling/splicing procedure. Very precise and clockwork like with dreamy vocals. Binary Race does this piece, "Not Wyoming," that sounds like the soundtrack from a virtual reality fish tank. Not necessarily Industrial, but very cyber. Lots of different types of sounds. Many levels of noise. Something new... Grassy Knoll rounds out this compilation with a cyber jazz like piece, "Senta." Back-masked tape loop percussion with a never ending bass rhythm with accompanying keyboards. Kind of spooky. Sounds like it could be programmed but well worth it. Clocking in at 62:40, this 16-song compilation offers a

diverse range of musical selections arranged to compliment each other, both in front of and behind. I would consider Binary Race, Fact 22 and Audio Afterbirth as the only Industrial candidates, but hey, I like more than just Industrial! This is a good collection, but it is safe... [kaos] **Emigre Music** 4475 "D" Street Sacramento CA.



#### Evil Mothers - Crossdresser (Invisible/Touch and Go)

Bang your fucking heads boys and girls! This is definitely more than mere hip swinging activity... Founded in late 1989 and hailing from San Antonio, Texas, this six-piece band knows how to kick some proverbial buttocks. Utilizing instrumentation as diverse as eight-string bass, oil drums, and bowing a steel guitar, Evil Mothers take elements of music of equal diversity to produce an album debut screaming for attention. Elements of industrial, metal, blues, tribal, and even country make their way onto the palate. Titles of some of the tracks to be found on Crossdresser are the likes of "Godswill," "Lust Horse," and "Teen Strap Party." The band has even won the San Antonio News' "Best Industrial Band" Award for 1992. Intrigued? Good, indulge yourself... [Cage] **Invisible, P. O. Box** 16008, Chicago, IL 60616.

#### Exquisite Corpse - Re-assembling Reality CDS

Exquisite Corpse basically move within the same ambient/ritual dance sphere as Psychick Warriors of Gaia, which is no surprise, really, as they share the same membership. So you know what you're getting here... Pulsating and transcendental techno that's full of ethnic influence and primitive urges.

The problem I get with this release is that although the atmospheres conjure up exotic images, the actual material leads nowhere, and leaves an unsatisfied taste in the mouth. It's hypnotic to a degree, but by

the third track, "Honeymoon," the soundscapes have washed over you and the whole thing ends up consigned to the bin of ambient wallpaper music.

With the right drugs, I'm sure the work of Exquisite Corpse would provide revelation to a stressed out mind, as it is, I've never been an acid freak and would rather have my inner trips guided by the mighty Coil and Psychic TV. Chill out music for the obviously bombed out. [Andy Morrison]

#### **Fear Factory • Fear is the Mind Killer [Roadrunner]**

This grinds!! Heavy Metal guitar lays over pounding percussion and acidic synthesizers. Techno Death Metal from Rhyes Fulbar and Bill Lieb of Frontline Assembly join together with one hard Death Grindcore band to bring out this heavy death metal that you can disco down to release. The voice howls like a cigarette encrusted ten ton hang, similar to Laibach. This is the kind of stuff that the PMRC, Chic publications and all of conservative religious America is scared of. This is a cutting edge 90's punk rock disco hybrid. Really hard hitting, but at the same time you can really dance to it. A got to hear tape on a walkman. Stereo grooves and groans to blow out your synapses. [kaos] **Third Mind Records US, 225 Lafayette St Suite 407, New York, NY 10012.**

#### **Final Solution - "Do As You're Told" b/w "Kill Mode" 7" (AWB)**

Junior Whitehouse power electronics with misogynistic lyrics. Lacks the power, passion, and sincerity/insincerity of their mentor. All in all, about six inches too many. [Damon Creed] **AWB Recordings, P.O.Box 7962, JAF Station, New York, NY 10116.**

#### **Free Noise Paranoia - Love and Sincerity (Vanilla)**

Sonic sound barrage recorded live at WOODY. Eclectic mix of sounds, some underlying melodies sound like the Sanford and Son theme squirted through a kazoo and intertwined with circus music punched around with chunky tubas. Guttural asylumesque screams (in Japanese) punctuated with megaphone rantings and feedback. Quite liked the cover art of two dogs stuck together at the ass. My only regret was that I couldn't understand the monologue. [DESu] **Vanilla Records, 1750 Sumiyoshi, Miyazu-shi, Kyoto**

266 Japan.

#### **Stephan Froleyks - Musik Fur 10 Pfeifen/Saitarwarre (NNNO)**

Roughly translated: Music for 10 flutes/strings. This CD3 is a test to some levels of tolerance, but the concept is interesting. Both songs were recorded in January 1991 in Schloss (Castle) Gradenthal on the lower Rhein. (Listening to this in such a grand setting would probably be more intense than home listening.) The title to song one refers to a path to nowhere, stubbornness, and is the flute piece. It starts with what sounds like a high pitched, prolonged screaming, then dives into bizarre and subtle changes. The second piece, the stringed instruments, follows the same subtle fluctuations through drawn out bowing techniques. Interesting directions for "traditional" instruments. (K.T.) **NNNO Publishing, Graderthal 8, D4190 Kleue, Tel: 0 28 21/18666.**

#### **From Across This Gray Land No. 3 (Projekt)**

The "best of" ambient/ ethereal music from the Projekt label. This compilation slithers in and out of your consciousness, yet doesn't leave you feeling beaten to death by gentleness. Such startling tracks as "Alia Ma" by O Yuki Conjugate, which thrives on its beat, and Attrition's "A Girl Called Harmony," whose combination of deep lead vocals and desperate female backup tells a spooky tale, balance out the obvious floating-through-time tracks by Love Spirals Downward, Soul Whirling Somewhere, Black Tape For a Blue Girl, Steve Roach, and Viana Obmana. Thanatos' version of the disco tune "That's the Way (I Like It)" lends humor to an album seemingly filled with Gothic lyrics (minus the overpowering drama). Two above the ordinary, beautifully haunting songs come from Eden, "The Slow Bells,"—which reminds me of the Minneapolis band Judgment of Paris—and Lycia, "Everything is Cold"—which leaves me feeling broken and alone in numbness. The vague booklet photos and blurbs from various songs printed throughout add to the atmosphere which Projekt has claimed and brought together through a unique selection of artists and distinct tracks. [DB] **Projekt, P.O. Box 1591, Garden Grove, CA 92642-1591**

#### **God Says No! Record Sampler 001 Cassette**

This is my first encounter with this label or any of these bands, and I'm pretty impressed. On the whole, this 60-minute tape is a good collection of tunes, with some particularly outstanding tracks. D.Safe and dnbox serve up some fun sample feasts. Play "spot the sample" with dnbox's "Run for Cover," which throws crazy percussives and diseased vocals over samples of the guitar lick from Prince's "When Doves Cry" and Depeche Mode's "Never Let Me Down Again." Their other tune, "...Is Fun," mixes samples from Wile E. Coyote, Yes, Living Colour, and a Nabisco commercial. D.Safe's "The Whip," sounds danceable, with good wall-of-sound layering and cool loops. "And...Crushed Them" uses samples of Bugs Bunny, an acoustic guitar, and a bunch of other stuff. I liked it.

I definitely want to hear more from raz30r. "Revulsion" blew me away with a heavy, thunderous bass forming the foundation for intricate electronics and an eerie voice echoing deep in the mix. "These Hands" features whispered vocals over a dark, pulsing synth. Usurers of the Wicked Gravity sound like they could give a hell of a live performance. "You Shall Not Decay" is in the KMFDM/Excessive Force vein, with loud guitar and vocal distortion, and a heavy, driving beat. "Men of the Cloth," the stronger of their two tracks, picks up the pace with a faster beat and a cool intro. The other bands featured are Cook'n w/ tr@sh, Memento Mori, Creeping Eruption and Jesus Bike Pump, all with decent efforts. [X.N-FekT] **"God Says No!" Records, P.O. Box 3124, Socorro, NM 87801.**



#### **God's Girlfriend - Ritual Suicide (Necrophiliac Blues)**

A brilliant and exciting band, God's Girlfriend takes you into the depths of your sexuality with its grungy guitar, computers, and the he/she blonde dominatrix, Brigitte Brat's sensual voice. The cassette starts off with a gothic

remake of The Mamas and the Papas' hit, "California Dreaming," and slowly rises you up to a peak at the end with a hypnotic, sexy song called "dance the Ground." It left me short and wanting more. Brigitte Brat combines tribal drums with '70s style guitar, making it a must for any gothic lover like myself. [L. Swiss]

#### **Gravity Shock (Demo)**

Greg Recknor and Pete Jones plus two keyboardists and a local industrial DJ from the Trocadero have put together a strong collection of thrashing tunes that fall somewhere in-between the raw, brutish "jam" sessions of Ministry and the harsh funk of Revco. Most of the lyrics point a decidedly unsatisfied view of the world; religion, technical overload, "Plague" ("No morals...means death. No morals...means plague"), and so on. The vocals are often masked behind distortion pedals, but there are moments reminiscent of Final Cut's (Eny Stock) brooding depth and Ogre's most "melodic" sounds. Those in the area (PA, NY, NJ) should keep their eyes open for live shows featuring a coalition of similar local acts like Lazarus Effect. (K.T.) **Greg Recknor, P.O. Box 344, Eagleville, PA 19408 (215) 630-6705.**

#### **The Hafler Trio - A Thirsty Fish (Touch/Grey Area of Soleilmoon)**

OK, so you're King Arthur and you want a fancy chalice to quaff your mead from but you're not happy with the lame pewter one you have. What do you do? You send your knights of the round table on a quest...a quest for the Holy Grail. Guess what? They succeed but with a slight hitch. The Grail has a dent in it! Oh well, it still works when you're quaffing pints of mead. Bottoms up. Such is the case with the CD reissue of The Hafler Trio's *A Thirsty Fish*. It was originally released in 1987 as a sprawling 93 minute double slab of vinyl but has been slimmed to a trim 71 minute single CD. It turns out that side three of the original album is missing when you compare the reissue to the original. Fear not, intrepid knights! The remaining 71 minutes, dent or not, and by shortening *A Thirsty Fish*, the focus and flow of the overall work is strengthened. The sounds move through you, around you, in and out of you leaving your thirst for sound satiated. In 1987 The Hafler

Trio was practicing a less dense brand of music concrete than they are now. Thus, you can readily identify some of the sound sources used to create this masterpiece and easily enter the sound world explored on the CD. That's no small feat. In 1987, this was considered a challenging and difficult record, but hindsight shows The Hafler Trio was only scratching the surface of difficulty as they've gone on to create one of the most challenging and difficult oeuvres in contemporary industrial music. It's one of the most rewarding bodies of work to explore and *A Thirsty Fish* is a great place to start your journey.

It's the journey through sound that makes the best Hafler Trio releases so great. You get one of the Hafler Trio's finest efforts with *A Thirsty Fish*, and one of the great missing industrial albums of the 1980s. Plus, as an added bonus, you don't have to get up every 20 minutes to turn over the damn record. [Damon Creed] *Touch/Grey Area of Soleilmoon*, P.O. Box 83296, Portland, OR 97283. ✓



#### **The Hafler Trio - Mastery of Money (Touch)**

Andrew McKenzie's Hafler Trio are well-known for their use of ambient noise as an expressive tool. Most of their message is contained somewhere other than in their recorded tapestries of sound. *Mastery of Money* is a long, carefully crafted piece of ambience that is actually a sort of soundtrack for the accompanying book of prose poetry that is the larger part of the experience. The seven written pieces are vaguely reminiscent of the work of J. G. Ballard, not so much in content as in sheer opacity. The images of strange rituals, paranoia, loss of love and other topics are blurred by the fragmented style, and the sounds in the background make the experience completely enveloping. This is a poetic feast with emotional side effects that will surprise you, and the

experience is truly like a drug, but far more rewarding. This is not music, this is art, one of the most important experiments with the emotional effects of sound ever recorded. [Ferguson] *Touch*, 13 Oswald Road, London SW17 7ss, England. ✓

#### **Hair and Skin Trading Co. - Jo in Nine G Hell Beggar's Banquet**

Directions: "accurate playback achieved only at high volumes" - so the liner notes proclaim. and it's true, considering two ex-members of the psychedelic noise band Loop comprise 2/3 of H.A.S.T.C. They also have a three song EP out on Situation Two (best track is "9 Tenths of the Law.") Finally a band has breathed life into the re-hashed early '80s gothic feedback and has brought grit and intensity back into intelligent mood rock. Best tracks are "KAK" and "Where's Gala."

#### **Haloblack - Resonance (Demo)**

Guitar, mechanically generated drums and bored, gloomy vocals slither into a dark alley and the only source of light is quirkiness; but in a good way. Comparisons to NIN and Chemlab are left in the dust with *Resonance*, Haloblack's seven song demo collection, because there is a new odd twist behind every turn on this cassette. Barton and crew have also appeared on an Audiocon Records compilation (It's Bizarre) and the award winning animated video lit up Minnesota's underground scene along with their debut live performance in November. Make the effort to grab this demo. (K.T.) *Bryan Barton* (612) 339-4874.

#### **Hidden From the Eye of the Day - Poison Plant Demo Comp. (Poison Plant)**

Struggling against the stranglehold of suburban oppression and boredom, this collective of artists are patiently "waiting for the Renaissance." If you like anything like Severed Heads, Siouxsie, the Coil, 4AD etherealism, or Peter Gabriel's *Passion*, you should probably check out this psychological sound sampler. Most of these eclectic musicians mix lost transmissions with rich soundtrack backdrops perfect for meditative evenings. Bands here come from all over the place, including Spain, MD, NJ, CA, IN, etc. (K.T.) *Poison Plant*, P.O. Box 19633 Alexandria, VA 22320-0633.

#### **Honey Barbara - FeedLot-LoopHole (Emigre Music)**

Emigre has an undeniable flair for the unique, whether in design, typography or music, and their reputation is safe with this album. Only a few albums released each year can really be called "curious"—past efforts from groups such as A House, The Horse Flies, His Name Is Alive and Emigre's own Supercollider rate my personal list. FeedLotLoopHole threatens to show them up, or at least join them—this album has my vote for Most Curious Album of 1993 So Far.

Honey Barbara don't set out to be bizarre, the oddness merely seeps in when you aren't paying attention. In a lot of ways, they are no different from a lot of bar bands that frequent college towns, crafting a sort of pop/rock mutation spliced with some particular genre inflection (country, blues, etc.), demanding little notice. Like many of their unusual contemporaries, though, unpredictability is their forte. Guitarist/violinist James Sidio, vocalist/programmer Ross Marlow and bassist Terrence Orff don't simply "drag (their) lazy ass on board the bandwagon," as one of their songs suggests. Quirky,

psychedelesque guitars stagger through in front of quiet percussion as Marlow's voice hangs in the corner, narrating his psyche to the rest of his world. "You know I chase the light / It's turning down into / Your darker places / You hole in the sun / Stick your tongue out at me," intones "Sun on Fire" atop a moody guitar conversation. "2 Birds" is considerably more lively, but just as intriguing, and "Big Black Berries" and "We Don't Know" show the band's psychedelic influences. "Desert Garden" is loud enough at times to make the other eight songs even less intimidating. Country and jazz pop up here and there, managing to hide well enough that you'll hardly notice.

In case there was any doubt, Emigre has done it again. It's quiet, it's moody, it's kinda weird—it's not for everybody, but it's for me. It might be for you, too. [Ferguson]

*Emigre*, 4475 "D" Street, Sacramento, CA 95819

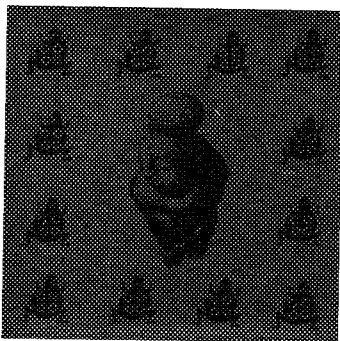
#### **Horizon - Through the Round Window [222]**

This is an ethereal sounding collection, conjuring mysticism with a slow drum machine like





beat. Clocking in at 73.43, expect treated vocals and repeated samples which form the backbone of 222. This is soft and techno like, with an earthy quality to it. Maybe that is because of the animal samples and drum rhythms which bring to mind Indian chants and ethnic sound patterns. If you've been looking for electronic based music you can't dance to here it is, much better to meditate to or stare at your goldfish. It is really relaxing, but not in a tiring sort of way. Good music to drive to or carry in a portable C.D. player, while out and about. But as with anything, nature is the greatest musician. The way that repetition is used gives this composition a commercially slick sound that isn't exactly flattering to the demanding listener, but if you want to dream over something to drown out that throbbing headache, 222 just may be for you. [kaos] **Horizon P.O. Box 19, Whitley Bay, UK, NE26 2DF**



#### **Hybrids - Music For Rituals (3RIO ART)**

With a very religious feel, this is an amazing collection of songs to have if you feel like just laying down with someone and mellowing out. Put this in, close your eyes, and soak in this mystical music. Along with the CD, you are given a certain way to expand your consciousness based on the Tattwa Signs, a Hinduistic system that has been used by the Golden Dawn to practice inner visualization techniques. You are given the five signs. With the perfect mood music, you are now ready to "pass to the other side." The songs are like nothing ever heard and there's really no other way to describe it but as a cross between tribal and renaissance music with modern flair. Some of the songs have kind of a wickedness about them as in "Maneater," "Apas" and "The Man With No Shadow," but there are also some magical songs like "The Garden of the Sea" and "Agape." The use of

bamboo flutes and the cello combined with electronic drums make for a very unusual sound. Music that makes you think, dream, and imagine, all you can do is sit back, relax and enjoy. [L. Swiss] **3RIO ART, Magisch Theater, Juliaandillenstr. 22, 2018 Antwerpen, Belgium.**



#### **Illusion of Safety - Fifteen / Finite Material Context Functional Organisation**

Material from 1988 and 1990. This CD from Illusion of Safety contains tracks from the previously released cassettes "Fifteen" and "Finite Material Context". It contains over an hour of ambient, experimental sound. No vocals, a few voice samples, but lots of electronics sounding like sound effects and mythical monsters. This is a release that sounds excellent very quiet (subliminal) and excessively loud. I would recommend to anyone that likes minimalistic music. [Foreman] **Functional Organisation, c/o Kohl, Holbeiner. 8, 6940 sulzbach, Germany.**

#### **Intermix - Phaze Two (Roadrunner)**

This is what dance music was meant to sound like. This falls somewhere in between techno and industrial music. Intermix is Rhys and Bill from Front Line Assembly, but you would never know that by listening to this. There are no vocals to this dark synth music. Samples are randomly scattered throughout all of the songs—some of them even being taken from FLA material. "Corollary" contains melodic twists and turns that are beautiful and hauntingly eerie. "Monument" starts out quite dancy, but changes into a connection between the soul and mind. Every song on this release is a standout. There are no bad songs on it at all. To all of those who liked old Intermix, this is far better. You will be sorry if you don't get this. [MARCI] **Third Mind Records US, 225 Lafayette St Suite 407, New York, NY 10012.**

#### **IUGULA-THOR - Forced**

**Flesh (Contempo International)** Don't know where the band got their name from, but the music came from that region of the mind that science is only beginning to explore. Perhaps they are from Italy, where most



of us have yet to explore ourselves. This band seems to have several different sources that have been melded into one sound. This is apparent when listening to the CD. Some tracks are instrumental and others have vocals. Titles range from "Bag of Corpses" and "V.P. Death" to (my favorite) "The Duke of Excitement". I must confess I could not give this release the attention it deserves, but I would recommend it to those in the scene that like music with an edge and a sound that is not all synth or computer generated. [Foreman] **Contempo International, Tel. 055/2345777**

#### **Kapotte Muziek - r-inust (Apraxia)**

Forget everything you now stereotype as Seattle and picture the sonic undercurrents of noise brewing beneath the flannel exterior. Not only does Apraxia distribute controversial noise bands like Greater Than One and the ever graphic Painteens Ca'la King Koffee (Butthole Surfer's Trance label), but this small label produces some of the most atonal disturbances in the "avant garde." I admit I was a little biased to Apraxia already through the musical deconstructions of LabRat, but Holland Artist Kapotte Muziek drags music to even more tolerance extreme. (And I so mean that in an exceptionally positive way.) Those familiar with hard to find Silent label releases will find similar ambiance, it's just a bit scarier. If you're looking for a heavy beat to mosh to, don't bother; If you're looking to explore bizarre realms of mind absorbing sound, Apraxia has a catalog well worth exploring. (K.T.) **Apraxia, P.O. Box 85155, Seattle, WA 98145-1155.**

#### **KAZOWIE! - "Decision" single (Kazowie! Records)**

While nothing about KAZOWIE!'s "Decision" single inspires such an exclamation, it's probably not the least significant song ever recorded, either. "Decision" is fairly simple, fairly lightweight and fairly coherent, a fairly standard mixture of drum machines producing a fairly listenable tune. It is a song about indecision and uncertainty, moral, spiritual and social, the solution to which can only be found in ourselves. The impact of M. Berger's lyrical barrage of pointed questions is almost completely swallowed up by his leaden vocal style, which makes even his stoic German counterparts sound spritely. Fortunately, there is an instrumental mix, which lets Berger's musical abilities (or programming abilities, in this case) take up the slack. There is enough here to provide hope for future releases by this understated band, but perhaps, in the mean time, Berger should ponder some of his own questions. [Ferguson] (212) **969-0076.**

#### **Kevorkian Death Cycle - Distorted Noise Arrhythmia (Audio Fallout Productions)**

The major labels may be where the money is, but independent labels are still the lifeblood of the music industry. Majors follow trends, indies create them. Kevorkian Death Cycle (formerly Grid) prove that the best industrial music is still fiercely non-corporate. *Distorted Noise Arrhythmia's* four tracks are evocative, intense and thoughtful cyber tunes that would probably put many major label bands to shame, if the major label bands knew KDC existed. Seemlessly coherent and beautifully produced, this EP is full of energy and, more importantly, emotion—Kevorkian Death Cycle are not afraid to let you know they're human. The meticulous "Let Us Die" seethes with grief and self-loathing, awash in huge chords reminiscent of Skinny Puppy's "Warlock," in contrast with the horrific imagery of "Damned Nation" and the techno-flavored edge of "Send Me the Machine." This band is a much-needed reminder that all is well in indieland. You want this album, you need this album. [Ferguson] **Kevorkian Death Cycle, P.O. Box 7362 Redlands, CA 92375-0362.**

#### **Kittens for Christian (KFC) Slow Industrial Goth - sounds**

**ZSA**

**ZSA**

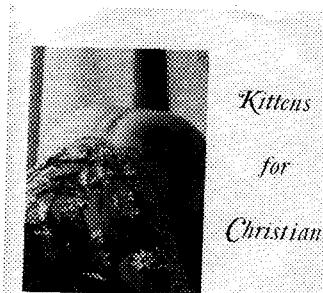
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**MAXI CASSINGLE**



L i m i t e d   E d i t i o n   o n l y   3   b u c k s  
2 5   I   P l e a s a n t   S t .   N ' h a m   M A   0 1 0 6 0

like a fresh voice to the scene. Some wicked bass work. My complaint is maybe I'm just more into faster stuff. I must confess that I wish it was recorded on 33 instead of 45



Kittens  
for  
Christian

rpm, like the liner says, so I could pump some speed into it. Don't get me wrong, this band has potential, and they are where it's at for slow grind Goth. But anyway, I just had to tape this 45 on my 4 track on low pitch. SO I COULD SPEED IT UP. I'll tell you, when I played back the tape I heard a Satan possessed chipmunk wailing to some incredible shit. But this isn't doing justice to the Kittens. This would blow my mind, really if it was double speed, but Lullaby is really good, cause I actually like some slow stuff. Look out for the

Kittens. [kaos] **K F C p.o. box 4672 Chatsworth CA 91313-4672**

### Klute - Excluded (Cleopatra Records)

This CD contains the first Klute CD 5" called "Explicit" and a Klute remix of the Leather Strip song "Nosecandy" along with the *Excluded* CD. Klute is the side project of Leather Strip; a.k.a. Claus Larsen. The man is a music machine, the entire disc is an industrial riot making KMFDM and Revco sound like elevator music—roll over Al, here comes Claus. Nothing against KMFDM and Revco, but Klute does a better job doing the Electro/Metal Crossover, see for yourself. The beats are hard and fast, vocals are harsh, melodies are beautiful, and lyrics are quick witted. Go out and find a copy before it's too late. (Rico) **Fan Base contact: c/o Ric Laciak, P.O. Box 353 MLH 220, Milw., WI 53201.**

### Laibach - Kapital (Mute)

1) I will not review the band's political views. Now that that's out of the way... This is a band you never know what to expect with each new release. This release however is much more dance/beat oriented. Also there is a good share of lyrics and singing. Stand out tracks

include "Le Privilege," "White Law," and "Regime of Coincidence, State of Gravity." People who in the past may have dismissed Laibach should be encouraged to check out this release for its strength in its songs; if not for the sheer length of the CD, a monstrous 79 minutes of music. [Rico] **NSK, P.P. 75, 61117 Ljubljana, Slovenia.**

### Latex TV Oblivion (Minus Habens)

This compilation features many bands that you might know of, but never had the chance to listen to because they are so hard to find. It contains such groups as Batz Without Flesh, Sigillums, Jouissance, Dive, Front Line Assembly, and many others. The music itself bounces back and forth from industrial to industrial-with-a-grinding-techno-underbeat. This compilation is diverse enough to please any of you who might be interested in cyber-futuristic material. Standouts include Lassique Bendthaus, Shock Corridor, and Lagowski. Samples and other odd noises make this a collection worth looking for. This particular mixture of groups is aesthetically pleasing to my ears. Recommended. (MARCI)

### Leaether Strip - MATERIAL EP (Zoth Ommog Germany)

More. "Steal!", the lead-off track is powerful and painful. Relentless. Leaether Strip has the ability put a lot of misconceptions of Electro/Industrial to rest. Inspiring. It has melody, definite rhythm, no repetitious parts and always the unexpected happens, just when you think the song is over... If you have been reading my reviews of Strip/Klute and Zoth Ommog, well, you know I can't say enough good things about them. This CD contains 2 new songs, 2 new versions and 3 live tracks. Steal! [Rico] **U.S. Leaether Strip Fan Base, c/o Ric Laciak, P.O. Box 353 MLH 220, Milw., WI. 53201 USA s.a.s.e./i.r.c.**

### Leaether Strip - Penetrate the Satanic Citizen (Re-Constriction USA)

This is a compilation of stand out Strip songs. It is over 77 minutes of pure hell and is one of the best compilations put together for any band. If you missed the release of the limited Leaether Strip CDS "Yes, I'm Limited", don't worry, it is contained here on this CD. All songs are well crafted works of pure hell, track to #7 to find out "What's Hell Really Like"...

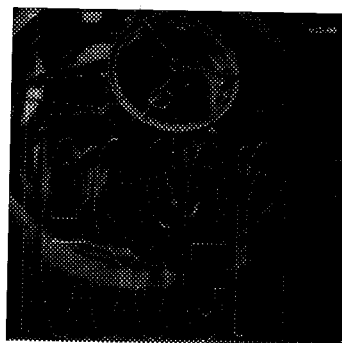
This CD is sure to keep plenty of blood on the dance floor and satisfy your minds craving for substance in Electro. This is not a "Satanic" CD, its just probing the darker side of the human mind when it comes to harsh EBM. Be warned, after a few listenings, you might find



yourself hunting the entire Leaether Strip/Klute CD collection. [Rico] **U.S. Leaether Strip Fan Base, c/o Ric Laciak, P.O. Box 353 MLH 220, Milw., WI. 53201 USA s.a.s.e./i.r.c.**

### Paul Lemos - >>P(h)legm Dive<< (Dossier Germany)

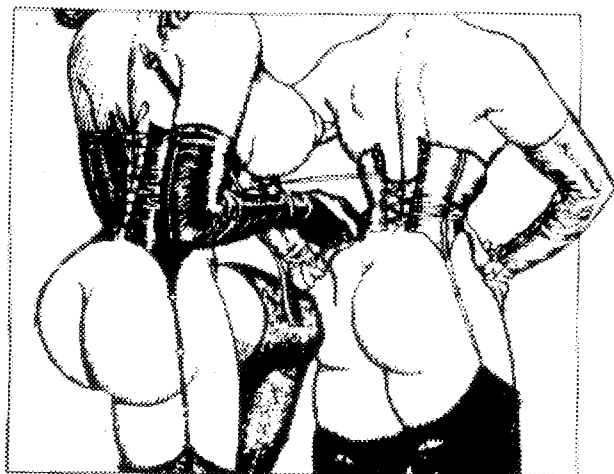
Aahhhhhhhh!! As the entire building crumbles to the ground, a man leans over and says, "That kid shouldn't have played that damn Paul Lemos CD." Industrial, we are talking going back to noise, distortion, pipes, shit, metal sawing, grinders and all this is updated with a beat. O.K., next song, total ambient, we are talking hairs standing up on the back of your neck. Then we go into the wild Electro/ Thrash/ Metal Cross-over... This CD contains all the faces of Controlled Bleeding/Skin Chamber in one personal statement. "That kid didn't even play it that loud." [Rico] **P.L., 54 Locust St. Massapequa, New York 11758**



### Lesser Corps 45 (Mordam)

A totally industrial styled graphics layout supported by a clear green vinyl 45. That's the visual packager. What you hear: opening with "Knight ov thee living BassHeads" sounds like Consolidated to me. Kind of techno rap. Proof is more

## BEATMISTRESS



### PRIMAL 1

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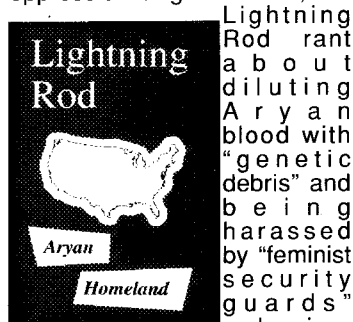
**PIECE OF MIND**

the freaky distortion vocal sonic animal. But the best is called "Finest Slice". This trips out with echoed rhythms and buzzing guitar. The vocals loom above this debris like a soul flying from a fresh corpse. Dig it! [kaos]

**Vinyl Communications. P.O. Box 8623 Chula Vista, CA 91912**

### Lightning Rod - Aryan Homeland (MSR Productions)

Maybe I'm missing the point of this album. I've never quite thought of white American males as an oppressed people, but Lightning Rod obviously feel they deserve your pity. Or perhaps I'm just not well enough acquainted with the Nazi punk aesthetic, because *Aryan Homeland* is arguably the worst album I've ever heard. Punk meant something when it fought against the oppression of government, but



Lightning Rod rant about diluting Aryan blood with "genetic debris" and being harassed by "feminist security guards" and various other Nazi rot. The repetitive two- or three-chord riffs and virtually atonal vocals are not unusual for a punk band (and I mean no offense to punk fans by grouping these Aryan yahoos among them), and their occasional keyboards and drum machines add a little originality to the formula, but their politics are neither intelligent nor coherent, and the only thing holding this album together is a streak of hate that is decidedly yellow in color. I honestly cannot think of any reason to recommend this album to anyone, even Nazis. Who knows, maybe "Our Country" or "Zionist Serfs" could be David Duke's theme song if he ever gets elected President, but then, that prospect alone is enough to get me to vote against him. [Ferguson] **MSR Productions, 4128 1/2 Calif. Ave. SW Suite 118, Seattle, WA 98116.**

### Love Spirals Downward - Idylls (Projekt)

Off the hallmark label of ethereal music, Projekt, Love Spirals Downward comes from the land of soft, barely distinguishable lyrics and daydreaming melodies. This album is like a cloud-ride to a heaven, via angelic voices and

delicate music. It isn't until the fifth song, "Forgo," when something comes alive and startles you into realizing that you are drifting downwards, into nothing. The tone of despair hangs lightly throughout, but doesn't take away from the heavenly myth. Some of the most promising tracks are "Dead Language" and "Stir About the Stars," as they stand out from the rest of the songs. Mysterious and hopelessly adrift, the "Downward" effect is a pleasant one. [DB] **Projekt, P.O. Box 1591, Garden Grove, CA 92642-1591.**

### Lysdexic - demo (Twist)

What a way to mix sounds. Lysdexic provide their own trail burning flares with this self titled release. Mixing of angelic classical symphonics into ball breaker drumming, tapes of people talking that sound manipulated, helicopter and motorcycle sounds, synthesizers, Lysdexic prove they know how to merge sound. On the other had they prove they can deliver the goods with a slow grind sounding like Vampire Rodents, singing songs of this fucked up world complimented with polished guitar laments. Look up this number. [kaos] **Lysdexic c/o Twist, 263 East Tenth St. N.Y.C. (212) 260-7922**

### Michael Mascaro - Mutts (Demo)

Ralph Records/Twin Tone, look out! Michael Mascaro comes your way with *Mutts*. This 12 song cassette cascades with a medley of quirky noise barrages and simple baby-cradle like rhythms. The vocals consist of the Mutt orchestra and a squirm lead vocal—very reminiscent of the Residents. This cassette is quite enjoyable and a must for curious music fans. [MERCY] **Michael Mascaro, P.O. Box 17, Hampden, MA 01036.**

### MAX M - Technology Is God (Hard Records Denmark)

The perfect blend of Techno and EBM/Electro. If you are sick and just feed up with the techno/rave shit, pick up a copy of MAX M. This is not mindless, repetitive, same old same old over and over again music. There are real lyrics here as well, none of this over and over one line samples to pass off as lyrics shit. Max M has taken the best of the techno beats and rolled up his sleeves and injected a damn good dose of harshness and bullets. I would not want to meet this guy in a dark alley. TechnoUntilDeath. [Rico] **Hard**

**Rec., Finsensvej 50B, 1 tv., 2000 Frederiksberg, Denmark.** ✓

### Meat Beat Manifesto - Satyricon

### Meat Beat Manifesto - Edge of No Control CDS (Mute)

Very strong vocals from Mr. Dangers, this is great Meat Beat (I do not want to say classic, damn, I just did). With echoes from "Storm and Studio," Meat Beat ebbs and marches forward with power, you just want to make a fist while you listen. I'm not saying this is headbanging music to bruise your brain by, just powerful. The CDS contains 3 non-CD tracks which are reason enough to pick this baby up, and 3 mixes of the title track; mixes by Orbital and Consolidated. The CD goes much further than any Meat Beat release has gone before; it explores more musical diversity than ever before. Many people will not agree, but the stand out track on this CD is "Circles," a melodic, rhythmic, slow song. Almost could be mistaken for Mode if you have never heard of Meat Beat. [Rico] **MBM, P.O. Box 162, Swindon, SN1 5TP, England.**

### Mentallo & The Fixer - Revelations 23 (Zoth Ommog Germany)

Very deep, very harsh and heavy. "Crunchy" is how a fellow label-mate of theirs described their sound. "Crunchy" probably best describes the vocal distortions, the only way you know what Mentallo is singing about is by following the lyrics; which are included for those of you who want to verify that what he sings about matches the printed lyrics. M&TF lyrics are very industrial at times, then very personal, deep. The songs are very well structured and the sound quality is excellent. While listening to the CD, I could not help but think of X.M.T.P. meets Plastic Noise Experience, although both bands are very different. The melody of this CD is very interesting, its one of those you hum long after the disc has stopped spinning; "Pulse Hemorrhage" is a good example. There have been songs of theirs released on compilations in the passed, the band assures you that there has been a staggering improvement; yes, there has, *Revelation 23*. [Laciak]: **Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4,**

Germany

### The Moon Seven Times (Third Mind)



The Moon Seven Times consists of Lynn Canfield and Henry Frayne, formerly of the group Area, and Brendan Gamble, ex-member of the Poster Children, on drums. This is their first CD and it promises to be followed by even more beautiful music.

At first listen to the song "Rise," I was immediately reminded of the Throwing Muses. Canfield's vocals share the same strong, definitive sound and vivid storytelling pitches as Kirsten Hirsh, but Canfield's voice adds a whispery softness that carries it, along with the music, away from alternative rock to the ethereal.

Not able to pin down a favorite, some of the more diverse, emotional, comfortable, and mesmerizing songs are "Motion," "Rise," "Paris Luna," "Dear Joe," and "Sweet Magnolias." The feeling that this trio evokes is a spiritual one, one that takes you into the "brown chair" and shares with you intelligent and entrancing tales that you will never bore of hearing. (D.B.) **Third Mind Records, 225 Lafayette St. Suite 407, New York, NY 10012.** ✓

### Mondo Guano - Jackknife (Toxic Shock/West World)

Mondo Guano side: Noisy Punk Blues. Fucked-up stuff that, it would be great to see performed live when I am loaded. It sounds like the musicians are having fun playing with their instruments, even though you can hear someone say, "I get so tired". But they play hot. I can only imagine how fun it would be to stagger around intoxicated with Mondo Guano live on stage at some club. Jackknife Side: A metallic cynical treatment of Hank William's "I Saw the Light". Is it serious or is it a rip on this "Jesus" piece? [kaos] **WestWorld Box 43787 Tucson AZ 85733 602-623-2008**



**Murder in Exile (Ratchet Blade Records)**

This is meal with typical industrial overtones a'la "Mind is a Terrible..." era Ministry. Death metal touches (aside from the band name) include titles like "Marked for Death" and "Nightface," plus some slasher sampling. I don't know much about the label, but if you're into the Death metal-industrial thang that's starting to ooze into the headbanger's airwaves, definitely check these guys out. (K.T.) **Ratchet Blade Records, 6546 Hollywood Blvd. #201, Hollywood, CA 90028 (213) 893-1390.**



**Mynox Layh - Respectus (Staaltape)**

The homebase of Staaltape is the Netherlands (P.O. Box 11453, 1001 Glansterdam) and there is a stark quality this music has that I have always associated with that region of the world. This sounds like it was orchestrated to be a soundtrack, particularly fitting for something like the underworld realm of "Hellraiser." The atmosphere reflects the mystical ins and outs of the cover art (Mayar?), but is still accessible because of the driving beats the sound is constructed around. Modern instrumental music with dark impact, but definitely not repetitive. (K.T.) **Staaltape USA, P.O. Box 83296, Portland, OR 97283.**

**Necrotic - Rape EP**

This four song cassette recorded on a two-track is not the best quality, but for what it lacks in recording quality it makes up in sonic ability. The title song, "Rape," is a mind-entrancing, busy-moving mixture of grinding sound. Listed synths, drum programming, samples, and screaming go into this EP release. Kool cassette jacket printed on transparency type paper. [MERCY]

**BBS number 1-602-966-8048.**

**Nine Inch Nails - Fixed EP (TVT/Island)**

We all knew Trent Reznor was an odd sort of fellow—I think the fishnet stockings and elbow-length leather gloves were a tip-off—but his marketing practices leave something to be desired. First there was the lengthy hiatus following the release of *Pretty Hate Machine*, due largely to his falling out with TVT, followed finally by a much-anticipated EP that plays for 20 minutes and sells for \$13, and now a remix EP that received such a limited release in the U.S. it is now available only as an import. It really takes some devotion to be a loyal NIN fan. But if it's any comfort, it's not Trent Reznor's fault. Reznor's major label horror stories are surprisingly similar to those of Al Jourgensen, except, unlike Al, they may have seen Trent coming. The moral is, thanks to a bunch of suit-clad executives, you may never see this CD, and if you do, jump on it, or it will be gone.

To overhaul his Grammy award-winning *Broken* EP (nevermind that the award was for "Best Heavy Metal Performance"), Trent brought in a few of the industrial world's finest and turned them loose. The result is *Fixed*, a 40-minute collection of widely-varying interpretations of several songs and some material only tenuously connected to *Broken*. Foetus-ite J. G. Thirlwell shuffled around the basic structure of "Wish" and made it much more interesting, and also contributed "Fist Fuck," a sample-filled piece that includes bits of his remix of "Wish." "Gave Up," remixed by Coil and Danny Hyde, and "Happiness in Slavery," remixed by Trent with Chris Vrenna and P.K., retain the framework of the originals while providing a very different sound. "Throw This Away" is a remote take on "Last," and "Screaming Slave" is a jumbled mixture of the entire album. Reznor's sixth "halo" is worth having, particularly if you thought *Broken* deserved its heavy metal pigeonholing, but don't hop on a plane to England to get it. Too many exist to make it a collector's item, so you'll have to be content owning it as an excellent recording. If you can't find it, well, NIN's next full-length recording is supposed to be released before long. Promises, promises... [Ferguson]

**Nocturnal Emissions - Blasphemous Rumors**

**(Staalplaat)**

Powerful sounding resonant noise, bells, bowed bass like frequencies, which on a good system will make your floor vibrate. If you can imagine someone expanding on the intro to Pink Floyd's "Welcome To the Machine"—70+ minutes of ethereal metallic sound collage, very soothing and beautiful. Aural art music. No beat. Just waves and waves of cyberdelic bliss that keeps changing and evolving. Many instruments or electronic noise that sounds like bagpipes and exotic percussion and timpani. The CD is rather strangely packaged and I found that personally to be artsy and un-utilitarian. It comes in a round metal case filled with salt, which is different but once it's opened, what do you do with the salt? It's still in a cup in my room. What will you do with yours? (kaos) **Staalplaat, P.O. Box 83296, Portland, OR 97283. ✓**

**Noise Unit - Strategy of Violence (Dossier)**

Noise Unit is another collaboration of the Front Line Assembly boys. This CD far surpasses the old Noise Unit and the new FLA. Never before has there been music such as this. Hard beats distilled throughout all of the songs, but they all have a softness to them which is almost beautiful. The way the samples, percussion, and rhythms are used blend into what seems to be the perfect example of what industrial has to offer. "Hate You Feel" drags you into the lowest pits of degradation and hell with its demonic laughter, and brings you back to the surface with its excellent violent and melodic twists. The song "The Passage" is the only techno-industrial song on the CD. It reminded me of Delirium. "No Soul, No Fear" and "Assault" are both standouts. There aren't that many copies of this CD available. Find one fast. This is very, very, very highly recommended. [MARC]

**Nosferatunes 3 (Nosferatu Productions)**

Gothic, ghostly, lamenting...As always, this compilation of Gothic rock introduces promising bands with classic sounds and a unique deathly twist. For instance, The Last Dance sounds like Peter Murphy, but stands on its own style. My favorite of the six featured artists would have to be "Near Dark" by Eleventh Hour—its simplicity is overlooked by the ghostly and

memorizing vocals. Faith and Disease gives this tape a flavor—dying flowers in a mossy lake with a beat; poets live for "Chandra's Lament." And Deep Eynde's "Majick Man" has a catchy bass and fast moving pace which compels you to turn over the tape—I wish there was a CD version!!! This is a great sampling of the current Gothic music sound and it promises to spawn more. [DB] **Nosferatu Productions, P.O. Box 3535, Hollywood, CA 90078 ✓**

**Patriotik Dog Ensemble (Nast-T Disc)**

PDE debuts on Baltimore's Nas-T Disc label presenting their second release to I.N. This is a step up for PDE, who, from their press releases are starting to get known. Playing live and access to good recording equipment help to make this release available to you, better than ever. Their grind is hard drum kick rhythms with vocals, synths and samples. PDE follows the propot "It's fun to smoke marijuana" music with anti-junk (the drug) lyrics. Only some drugs are good they seem to say. If you've heard them live, tell us about it, supposedly they've got a decent stage show. The press release tells of opening for Front Line Assembly in Baltimore. If you are close to that part of the world, you might want to check them out for a new thrill. [kaos]

**PBK - Macrophage/The Toil and the Reap (ND)**

This artist has a defined experimental history: collaborations with others in the innovative areas of music, several releases on all formats, plus a 3 LP box set. Now residing in Puerto Rico, PBK's new release is a liquid soundscape with visual implications formed from its unpredictable movements. If you read the titles, you almost can picture the claustrophobia of "Cell Wall Defect," the psychological echoes of "eyelids closed, as in a dream," and the expectant tension of "poison sweet of love." Something here is reminiscent of Bowie's late '70s collaborations of Bowie/End, especially the slightly more "organic" B-side, "The Toil and the Reap." (K.T.) **ND, P.O. Box 4144, Austin, TX 78765.**

**PBM - demo (Twist)**

High paced, heavy beat, techno hell. This 2 song demo cassette will destroy the bass on your speakers thanks to the

general techno beats and rhythms pushed to the maximum BPM. PBM is Kraig Tyler and Dan Hoyt, hailing from NYC. [MERCY] *Twist*, 263 E. 10th St., NYC.

**Phaeton Dernière Danse - Théurgistes in Situ (SPH)**

You needn't speak French to get the drift of this short but cacophonous album, as noise seems to be a universal language. Or non-language, as the case may be, since pure noise often fails to convey the message the artist intends. Messages don't seem to have much to do with this French release. The band's name means "Phaëthon's Last Dance," a reference to the Greek myth of the son of Helios, the sun god, who demanded that he be allowed to drive his father's sun-chariot across the sky but, unable to control it, was flung to his death. It is difficult to connect this rather opaque collection of metallic noises and the occasional rhythm with such a theme, primarily because there doesn't seem to be much of a theme. *Théurgistes in Situ* varies from computerized and live metallic clanks and noises to roaring patterns of distortion, sometimes over some rather quirky background rhythms. Perhaps "Tropicale Saga" would make a good theme song for an industrial Saturday morning cartoon show, and the rest are interesting in their own rite, but the whole doesn't have as much identity as I would have liked. Perhaps best reserved for the noise connoisseur. [Ferguson] *Phaeton Dernière Danse*, C/O Alain Basso, Les devants de promery, 2780 Oeiras, France or SPH Records, Apartado 223, 74 370 Pringy, Portugal

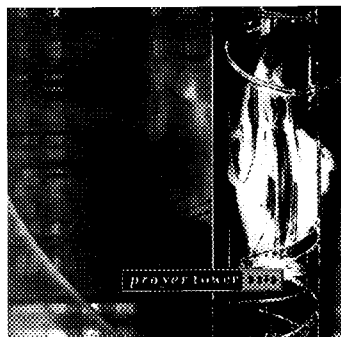
**Pigface - Fook (Invisible)**

The industrial/crossover super group...o.k., o.k., Martin, don't kill me for saying that. If you didn't know, Pigface is a band in which friends get together and just make music together, as a unit, not as "big stars." The combined heads of Atkins, Connelly, Tucker, Raven, Weiss, Ogre, Byker, Esch and others are better than one. No one's ego gets in the way in this group. This time around the band mates put out an effort that is more directional and less disjointed than the last CD; this is its ultimate strength because it just proves that there is more to this thing called "industrial" or whatever they call it where you live. By far the best Pigface CD to date and

Pigface puts on one hell of a show as well. [Rico] *Invisible*, P. O. Box 16008, Chicago, IL 60616.

**Possessed - Netzwerk Comp. Vol. 4 (Netzwerk)**

Of all the smaller labels around, Netzwerk has proven itself as not only innovative, but also diverse. Skinny Puppy ("K-9"), Severed Heads, and Consolidated are among the Netzwerk faves here. Hip-hop electronic newcomers, Brother and Systems and other rap artists show the broadening spectrum of the Netzwerk catalog. If that's not enough to wet your appetite, remember this, REMIXES (especially Final Cut's "I Believe In You.")



**Prayer Tower - Halo (Third Mind)**

This music consists of a dance floor blend of gothic, industrial and alternative influences. I had first heard of Prayer Tower in 1991 with their song "Temptation." I was quite amazed by them and I couldn't wait to hear more. "Temptation" shifts gears back and forth from haunting synthetic melodies to the ever popular distortion of vocals a la Trent Reznor. The ambient "Euphoria" is the best song on the album because of the odd collaboration of the samples and its futuristic rhythms. "Crash Out" seems to have a slight Asian influence underlying it. For anyone who likes Nitzer Ebb, Nine Inch Nails, or just light industrial music, this should really appeal to you. (MARCI) *Third Mind* Records US, 225 Lafayette St Suite 407, New York, NY 10012.

**Psychopomps - GODSHIT Maxi CD (Zoth Ommog Germany)**

These crazy guys are at it once more. This CDS contains two new versions of Godshit. The "Gods Hit" version of Godshit is the best example of "Terror Techno" ever. It starts out disguised as a cool-blues-snap-your-fingers-to-it song, then rips your shirt off in a blood bath.



This CDS also sports two new never before released tracks that really push the limit when it comes to Electro Cross-over EBM, "Meat Defeat" and "Down the Drain" are not meant for the faint of heart, or should I say, those who have a heart. Be on the look-out for the new CD, "Pro Death Ravers". [Laciak] *Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4, Germany*

**Quest of the Moon Breed - Ice What If?**

This seven piece band has been featured on a local (New Haven, CT) compilation called Blood From the Streets of New Haven - a very wise decision from the folks of Caffeine Disc. Direct hard-core vocals and the best of dark industrial music mixed with funk, techno, metal ax grinding, and POWER. Their use of "traditional" or more organic guitars, bass, drums, and vocals have a surprisingly heavy cyber sound when mixed with distortion and sampling techniques. If you're in the New Haven area, check out Quest's live show - this music will transfer to a live format exquisitely! Best track is "Fashion Monkey." (K.T.) *What If? P.O. Box #2, New Haven, CT 06501 (203) 562-3999.*

**Rapoon - Dream Circle (DOVE)**

*Dream Circle* is the first solo release from Robin Storey, a founding member of the group Zoviet France. Fans of Zoviet France will stop reading here and add this CD to their collection. Let's continue on for those who like to read or think Zoviet France is part of the former Yugoslavia.

Rapoon jumps straight ahead into the very friendly and accessible realm of experimental music. Equal parts wind instruments, electronics, and found/sampled vocalizations are layered and combined with tables and East Indian rhythms to create a shifting, shimmering tapestry of pleasantly evocative music. Its strength lies in being taken as

background music, suitable while you eat toast and read the Sunday newspaper, or as a multi-layered excursion into interlocking rhythms requiring attentive listening over and over to fully discover every subtle sound and rhythm.

It's not surprising that you hear many Zoviet France compositional techniques, including repetition of large and small blocks of sound, exotic rhythms, and restrained, muted production. Fans of Zoviet France will be gently surprised by the relative aggression, (relative to recent Zoviet France, that is) while newcomers to the Zoviet France world will find this a suitable starting point. [Damon Creed] *DOVE, Inc., 2 Bloor St. West #100-159, Toronto, Ontario, Canada.*

**Schnitt Acht - Slash and Burn (Cheetah)**

Their sound has hardened. This is a perfect example of the "Electro Metal Crossover," a defined angry industrial pastiche. Listening to this CD, I can't help but feel sorry for Ministry and for what they have become with the release of the new CD; where AI fell short, Morgan has taken over. The vocals are piercing and have been distorted towards perfection. Like the first CD, *Subhuman Minds on the Firing Line*, this CD shows that ambient can and will exist with harsh beats. I feel that this CD was a very personal project when Morgan recorded it, one can feel the emotions as they present themselves in the music. The sound scapes produce shivers, the other tracks make your body move in ways you may have never thought possible. This CD wins the "This will scare you, even in a crowded room with the lights turned on, probably kill you if you're wearing headphones" award. [Rico] *Cheetah USA, 605 East Robinson St. Suite 610, Orlando, FL 32801.*

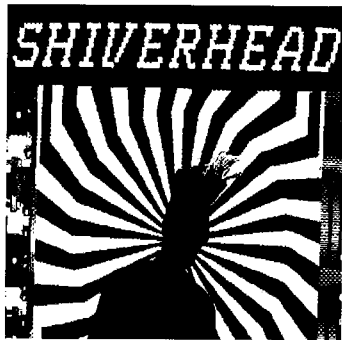
**Scorn - Deliverance EP (Earache)**

Hailing from Britain, Scorn are responsible for creating yet another splinter idea in industrial music, something they call "industrial dub." That description is actually pretty apt—Scorn sample funk beats (the taken-right-off-of-an-old-scratchy-record kind so popular with rap groups) and pile on their own unique blend of noise, drum machines and garbled vocals, with interesting results. Their crawling, eerie sound is sometimes like a less intense

version of labelmates Godflesh, but it often meanders into ethereal territory that your typical grindcore band rumbles right over. The opening title track leads into four lengthy interpretations of the original, dissecting and elaborating it beyond recognition. There isn't a great deal to grab hold of here, but a full-length album from Scorn would probably be a welcome experience.

[Ferguson]

**Scorn, P.O. Box 168 Warwick, Warwickshire CV 34 5WT**



**Shiverhead - Darkhouse and "The 39 Lashes" single**

(Darkhouse Recordings)

Though he will undoubtedly cringe at the allusion, I can't help envisioning Milwaukee's Shiverhead as some sort of rodent. Sometimes he's like a giant, conniving cartoon rat, the villain haunting dark corners and scheming, wild-eyed; other times he seems a figurative wayward city gutter mouse, struggling for physical and emotional sustenance within his downwardly mobile existence. He is also skillful at finding scraps of other people's lives and using them in artful ways. The variations within Shiverhead's work could be called inconsistency, but I prefer to think of them as mood swings—hell, nobody's angry all the time. Depression can be fun too, you know.

When he's angry, Shiverhead comes across as quite dangerous. And usually vehemently blasphemous—a regular churchgoer he is not, unless perhaps he's fishing for new material. His 7-song EP and more recent single guild catchy, chaotic rhythms to some downright nasty lyrics. "I'm sick to death of brotherly love, love, love / I wanna split that skin, reach in and show 'em what they're made of," growls "Enjoy the Violence," while "The 30 Lashes" screams, "Jesus! I'll tear your fucking heart out!" If that doesn't convince you, take a look at the T-shirt he offers, titled "Genuflection," which depicts a

nude woman giving a crucified Jesus a blow job, under a message which calls the Church "the oldest, largest, and least productive industry in all history." Shiverhead is probably not a member of the Christian Coalition (and all the better for him).

Darkhouse starts out aggressively enough, though the rhythm sections get lost in the mix on some of the tracks, especially the drums. "Rain On Your Parade" adds rap stylings to Shiverhead's predominately dancey formula, already sprinkled with inventive subditties throughout. About halfway through the album, he suddenly shifts moods, and never quite recovers. "Darkest Feeling" is a Reznor-esque angst tune delivered with Depeche Mode ferocity; "Dream" proves that maybe some classic songs don't need industrial remakes. While this side of Shiverhead is bearable, he sounds much better with an evil grin than a frown.

What makes Shiverhead respectable is the fact that, unlike most industrial dread mongers, a certain Mr. Reznor included, he has a sense of humor. Sure, he screams about ripping your face off and tells God to bite him, but his periodic musical digressions show he knows how to have fun, too. For all his heretical hyperbole, he realizes it's just a song. Even if he did something really silly, like move into the old house of the Manson family, leak the information to the press and then pretend it was a coincidence, we'd know it was a joke. And his ability to weave together a garage sale's-worth of samples, "like Dada on forgotten disks," as "MM61" says, into a seamless production is both admirable and entertaining. Assuming he avoids being struck down by a bolt of divine lightning, his next release should be even better.

[Ferguson] **Darkhouse Recordings, P.O. Box 17534, Milwaukee, WI 53217-0534.**

**Shock Corridor**

Shock Corridor is true industrial sound; evolving patterns spawned by such likes as Ministry and Skinny Puppy, etc - [the best of the root material]. This would have to be called the 2nd generation at least.... Hard mech sounds, low bass buzzing and cruel samples punch the listener right between the ears. This is deeper into what I think it's all about. I'd like to see a match between this and anything on commercial radio for the doom

factor reflected by societies mad consumption with artificial T.V. consumer realities. Different levels of sound fade in and out of perception; hard beat rhythms, electric guitar/bass hybrids, catching manipulated samples. Exactly what we want. Toast a boom box with this. [kaos] **Contempo International, Tel. 055/2345777**

**Shotgun Messiah - I Want More EP**

I had never really heard of Shotgun Messiah before, although I vaguely remember seeing them on Headbanger's Ball. This EP consists of 2 originals and 3 'classic' punk songs; Iggy and the Stooges' "Search and Destroy," the New York Dolls' "Babylon," and "53rd & 53rd" by the Ramones. Three songs obviously chosen to show Shotgun Messiah's punk roots. I really like these three tunes, but Shotgun Messiah has taken the rawness out of these songs, almost heavy-metalizing them. Not that this is bad, but kinda making them cheesy. Don't get me wrong, I love those albums where artists cover other bands or people's songs. These three songs are trying to show what bad asses Shotgun Messiah are. During "Search and Destroy," the guitarist adds these cheesy lead fills that just kinda make you chuckle. There's no fun at all involved.

Overall, I thought Shotgun Messiah was trying to jump on the "grunge" bandwagon by playing punk rock. A really bad record, not really bad, not really good. The three covers made me like it though. I think the band really hasn't found its style yet, or know what musical direction they are going in, merely wanting to make it big fast. [TH]

**Skinny Puppy: Back and Forth, Series Two (Nettwerk)**

What do you get the Skinny Puppy fan who has everything? Until recently, the answer was: "A copy of their first demo cassette LP, 'Back and Forth!'" Ah, but times have changed, as have the band members, and alas — "Back and Forth" hasn't seen legitimate circulation in nearly a decade. So the only way to actually come across a copy of this earliest work was accessible to only the most resourceful; the cassette could only be located in the bootleg market, and copies tended to be of genuinely shitty audio quality. Add to the bootleg market a band whose success has been on the climb in the

post-industrial scene and you find a band who is also demonstrating a waxing interest in killing it's bootleg market. That's what Cevin Key imparted to me during an interview last summer: The original demo tracks plus some other fun stuff was to be mastered as one big, happy CD/LP: "Back and Forth, Series Two." The advantages of the new release over its predecessor are manifold; the CD sound quality is by far superior; the band gets a cut from sales; and there's all kinds of weird shit, both in-concert and in-studio, that Key found while digging around for the original tapes. The CD includes the original, demo version of "Smothered Hope", which later appeared on the "Bites and Remission" CD double-LP release, and which was eventually covered live by none other than Ministry. Also included is the original demo version of "Assimilate", which carries a Dr. Who theme song kinda feel to it. Weird found stuff includes a track entitled: "My Voice Sounds Like Shit," which is a technological-industrial barrage done live by the Puppy boys, wherein, as nearly as I am able to discern, Ogre's only Lyrics are—any guesses—"My voice sounds like shit," on varying delay and pitch. This CD is an absolute must-by for Puppyheads (like myself)—it's the only way to properly preface any existing collection! [John Lyons]



**Sleep Chamber - Siamese Succubi (Inner-X-Music)**

Blood courses, heart beats, pulse becomes all sound, her lips part, breath rises - ecstasy is a saxophone note. Laura Chopelas' sax winds through this album, wrapping her breath around Elaine Walker's rhythmic keystrokes and the sinister whisper of Chamber-master John Zewizz. Ashley Swanson's guitar closes the tapestry, and the show begins. Set to the beat of passion, Sleep Chamber's latest offering is one of their most powerful yet, as beautiful as sweat-

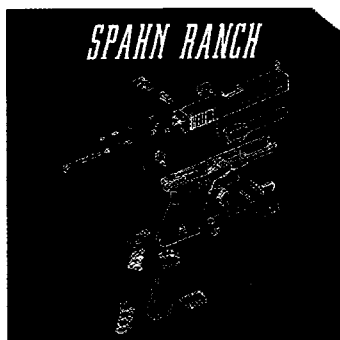
soaked leather on sweetly bleeding flesh. [X.N-FeKT] *Inner-X-Music/Funf Und Fierzig, Schmiedetwiete 6, 2411 Labenz, Germany.* ✓

**Smersh - Hoopla (Atlas King)**  
Wow! This is the first time I have heard of Smersh and boy, am I surprised. Their music is hard and driving with a technocore influence. All of these funny little voices run throughout the songs. They are quite amusing and I found myself laughing along with it. "SS 396" consists of tape loops meeting up with all of these quirky altered sounds, which makes for the perfect sonic nightmare. Every song on this tape is quite catchy. Even if you don't like this strange "Smersh"ion of hilarious voices and noise, you most definitely will like the samples they use. This is very highly recommended. This tape only costs three dollars. [MARC] *Atlas King, 337 William St., Piscataway, NJ 08854.*

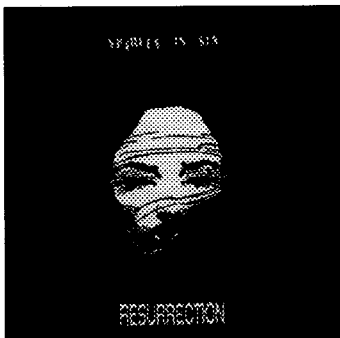
**SOLMANIA - Morphine Nocturne (Vanilla)**  
2 live recordings (BEARS Osaka, and BEAT OF AVENUE, Kyoto) of noise collages using lots of crunching effects over a customized eight-string guitar and occasional tortured vocals. Throbbing industrial sounds layered with hair-stand-on-end feedback. The sounds of squealing little machines caught under tires. made me nervous about my appliances. Industrial purists will enjoy this electronic mayhem. [DESu] *Vanilla Records, 1750 Sumiyoshi, Miyazu-shi, Kyoto 626 Japan.*

**Some More Crime - Another Domestic Drama In A Suburban Hell (ZZO Records Germany)**  
Political. The music can't be pegged down to any one format. It has elements of the more mainstream electronic sounds as well the industrial rap scene. The music flows to the head banging riffs and the techno grooves that one can't figure. It ranges from trance grooves to more ambient soundscapes. The band members are investigating the world of the serial killer. Samples samples samples. Total media overload would be a good world for this CD. Germany's version of Consolidated, but they don't sound like Consolidated. This is a disk I would not recommend listening to in the dark or alone, certain parts make me uneasy and I have to look around the room to make

sure that I am alone. [Laciak] *FAX 011 49 911 267973*



**Spahn Ranch - self-titled EP (Cleopatra)**  
Revolution is coming, says L.A.'s Spahn Ranch, and considering the events that took place in South Central Los Angeles last year, that prediction seems disturbingly prescient. "P.O.W.," the standout track from their debut EP, is a sample-driven portrait of the black anger that threatened to take over a city, and did, for a few hours. Scott Franklin's sparse growls are effective in a heavy metal sort of way, providing the force behind this promising aggro-rock trio. Borrowing their name from the movie ranch that was once the home of several members of the Manson family, Spahn Ranch turns some KMFDM-isms on their side and shakes them up a bit, more concerned with the overall effect than an ear-piercing assault. The results aren't mind-blowing, but they clearly weren't meant to be. "See My Knife" is one of the more original offerings in this genre recently, while "Layin to Burn" and "Mind Riot" demonstrate the band's range. Matt Gree's metallic guitars and Rob Morton's programming are tastefully underproduced—it's nice to see someone still has the guts to keep it simple and effective. This CD lasts only 15 minutes, but it's worth checking out until they release something more substantial. *Cleopatra, 8726 S. Sepulveda, Ste. D-82 Los Angeles, CA 90045 USA* ✓



**Spirits In Sin - Resurrection (Industry)**  
Not a big fan of sampling myself, I must admit that Spirits In Sin made me re-evaluate my views; the sampling on two of the three tracks, "Audio Retaliation" and "Chemical Whore," are great! Not just thrown in for familiarity's sake, the samples complement the music. "Chemical Whore" is driven with a beat and intermixed with samples and growling distorted vocals—this is a really brash song. This is "grungy" (not as in Seattle) industrial-dance that ignores the boundaries of musical categories. [DB] *Industry Records, 5615 North Seventh #62, Phoenix, AZ 85014-2511.* ✓

**SPK - Auto Da Fe**



**SPK - Auto Da Fe (The Grey Area of Mute Records)**  
For those who wish to hurl themselves headfirst into what perhaps has been said was the "golden age" of industrial music, SPK's Auto Da Fe would be an important springboard. Releases originally on Side Effects a decade ago, it has been recently made available (for the first time) to those of the digital age on CD by our friends at The Grey Area of Mute Records in the UK. Auto Da Fe is a collection of works taken from 1978-1982 covering the earlier primal and harshly raw tracks which later gave way to the sonic grandeur of the likes of Zammia Lehmannia. It is in listening to this, that it's hard to believe that Graeme Revell is now producing hauntingly beautiful soundtrack pieces as those found in such films as "Dead Calm" and "Until the End of the World." The sonic reactions of those found on Auto Da Fe conjure reflections of life in servitude to the non-emotional mechanisms of automation that we of course, created in our infinite "wisdom." Rudimentary electronic synthesis and percussion dominate these recordings with stark vocalizations in varying processed states. Subjects reflected upon range from

sadomasochism to war and social breakdown. This compilation is definitely not something K-Tel would have released! Brutally wonderful... (Cage) *The Grey Area of Mute Records, 429 Harrow Rd, London W10 4RE, UK.* ✓

#### Steev Hise

This is an Attempt to Collect a Debt cassette I have mixed feelings about this tape. There are some good tracks here, but there are a few I just don't like. Unfortunately (for the listener), this tape starts off with what I think is the worst song, "My Heart has Gone." The liner notes indicate that it is "composed of samples taken from the radio in a 20-minute period." Well, radio sucks on its own, and Hise does nothing for it. I love tape manipulation, but Hise's treatment creates no kind of interesting or engaging sonic impact. Sounds better when you fast-forward through it. With that out of the way, the tape gets significantly better. The repetitions and loops in "Surge" create patterns worth listening for. The sounds in "Voxtrapulation" were originally human vocal utterances, and Hise creates a decent tapestry with them. Those interested in this type of work may want to check out Luciano Berio's "Visage," which is a manipulation involving a tape of a woman's voice, composed some time in the 1960s, I believe. "Sunshine of Your Cream" is an amusing tape plundering, ala the Tape Beatles. "One Day Out in the Tool Shed" and "Words, Words, Words" both live up to their titles, and "Indecision" reminds me of some early Controlled Bleeding. "Wake Up" is decent, but I didn't find "Los Angeles" particularly moving. Another weak track is "Plenty of Time," which just wasn't deranged enough for me. It sounds like Hise was shooting for a Crispin Glover effect, but he took the wrong pills. Glover on Prozac, not pretty. All in all, I think Hise has the potential to produce good work, but he definitely shows some weaknesses here. [X.N-FeKT] *Viral Communications, P.O. Box 7951, Ann Arbor, MI*

#### Sturm Und Drang - Saturated (Provision Vision)

Three well-produced songs from the Los Angeles band with the German name. Their sound is relatively accessible, post-industrial dance, with a good beat supported but not dominated by guitars. I like the vocals. Damion croons without distortion or heavy FX. Kudos



to the band for their composition, arrangement, and production talents. This stuff is not mind-blowing or groundbreaking, but I think this band has some talent. [X.N-FeKT] *Provision Vision*, 1027 W. Kensington Road, Los Angeles, CA 90026, (213) 482-8816.

#### Sub Version - Metamorphosis (Demo)

Propaganda model John Koviak sings! ...And writes, and produces. Impressively enough, his music has the same gorgeous quality of his looks. Starting off the title track, the sound of popcorn thrusts you into an up-beat tune accompanied by Koviak's dark and brooding vocals. The second song on this four-track is a slow-paced moody piece that ebbs and lingers with a strong drumbeat that compliments Koviak's melancholy voice. "The Sound" is marked by the feeling of thunder and whining rain, mixed with a strong pick-me up at the chorus. The final song, "Black Rat," is an instrumental that has hints of "Psycho" and "Halloween" in it; a tune that could be quite scary for horror-paranoid individuals. Such sadness and hopelessness contrast with the subtle, angelic beauty of John Koviak's person, leaving gothic music at a magical and high/lo state of being. [DB] *Damaged Gods Ltd., P.O. Box 242, Glendale, CA 91209.*



Deviation/Motor Angel. For some reason, DsorDNE's "Guarrdami" reminded me of some early Trisomie 21. Maybe it was the vox effect. Anyway, DsorDNE's music is gorgeous, trippy, and poetic. Erotic and unsettling, Human Flesh's "Maybe Your Skin...(love at first sigh)" haunted me with Gina Fear's sensuous English voice and vivid, textured music, featuring a bowed bass guitar and poignant piano lines. I want more. Agonije offers orchestral ecstasy, from the amazing "Orgasme du temps" to the tortuous "Stirpe crudele." If Laibach and In the Nursery hung out together in Italy, the results might sound like La Deviation. Dominated by a heavy, ponderous drum and mantra-like vocals, this music is moving, like a funeral march. The last two tracks, I believe, go under the name Motor Angel, and are more standard post-industrial fare. "Machine Gun" features a driving beat with heavy guitars, and "Broken Toy" is a festival of noise and sound loops. [X.N-FeKT] *HAX, c/o Massimiliano Gatti, Via Mozart 13, 20092 Cinisello (MI), Italy*

#### TECHNOPOLIS 4 Compilation (Zoth Ommog ZZCD4, Germany)

The fourth installment in the best of Zoth Ommog, New Zone, Suck Me Plasma!, Influence Rec. and Neo Ego. Always boosting remixes, re-edits and previously unreleased versions from bands on the mentioned labels. Like the discs before this one, number four in this continuing saga of The United World of Electro takes the listener on a very broad trip through the many different types of technology music that is available today. This is not a pure house-techno or harsh-electro compilation, but a mix of 14 different styles and bands. We have bands from the harsh side, Klute, X Marks the Pedwalk, Psychopomps and the Armageddon Dildos. We have bands from the hard-edge techno side, Komakino, Pornotanz, Negrosex and Tranceformer. And bands that have been in business up to their eyeballs, Bigod 20 and Blok 57. I may have not said much about the music on this disc, all I could say is: like father, like son. [Laciak]

*Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4, Germany*

#### TECNOLOGIE DEL MOVIMENTO II



#### Tecnologie Del Movimento II (HAX)

Beautiful, sensual, erotic, disturbing, moving. Small Italian label HAX has brought together four groups for this joint project: DsorDNE, Human Flesh, Agonije, and La

## NATIONAL RAZOR



### Stem of Thorns



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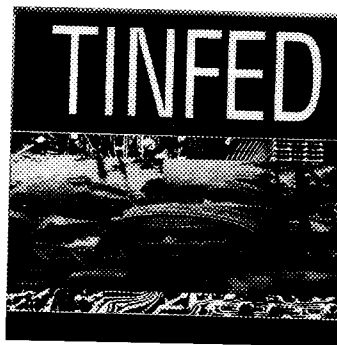
#### Technotic Effect - Hard Techno Compilation (Re-Constriction USA)

This is a compilation put together by Talla 2XLC, a.k.a. Bigod 20, Zoth Ommog and Techno DJ god. Always a perfect mix of hard-core techno and harsh EBM to splatter you with. This CD boasts 13 floor pounding trax including X Marks the Pedwalk, Tranceformer, Pornotanz, Nautilus, U-Tek, A-Head, Shift and many more. If you are familiar with the Technopolis saga and the Body Rapture CD's, this CD will be a must have. [Laciak] *Re-Constriction, 4901-906 Morena Blvd., San Diego, CA. 92117-3432*

TinFed is as industrial as we know it. A provided little red sheet spells out the vocals which at first seem nonsensical but grow on the listener. The sound is spiked percussion, barbed wire electro guitar, really horror show haunting melody lines which weave around the oddly pronounced vocals supported by underground bass. These elements all prove what a tight outfit TinFed is. Support a band with potential. [kaos] *Primitech Release 3510 California Street Suite 204 San Francisco, California 94118*

#### Usherhouse - Molting (Cleopatra)

All I can say is that this is a kick ass CD. Usherhouse is the answer for new music to add to your gothic/industrial music collection. Brain Naughton's deep, erotic voice is so sensual and exciting, it's scary. And Ivan Hart's guitars are so dark and melodic, it's carnal. Not to mention the percussion. Songs like "Caesar's Falling," "Permanent Red" and "Second Skin" make you want to dance, shiver, and fuck all at the same time. Usherhouse is a band only to share with loved ones, friends you know will appreciate it along with you. [L. Swiss]



#### TinFed (Primitech) 45

From the first second the knowledged listener can tell

**Cleopatra, 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045**

**Vein Cage - Feral Din**  
(Axis/Cargo USA)

You are at the record store and they are out of the first Out Out CD because its a cut out. They are all out of the new Out Out as well, you are out of luck huh? But the new Vein Cage is not out, the Out Out side project. Mark Alan Miller and Pater Dysparia add a sharp edge to their electro rampage through your mind that friends must pick the razors out of your ears. No techno loops here. Mark's vocals are delightfully distorted and piercing at times; I had to replace my tweeters. The beats are hard/fast, slow/persistent and the last song is a 29 minute ambient monster. Very well done Electro/Metal cross-over, best track: "Darkest Hour". [Laciak] **Axis, 2341 Chestnut St. Suite 103, San Francisco, CA. 94123**

**Virus 23**

"Kill em on sight," a vocal sample runs through intense bass fills with drums that jump in stereo at you from all directions. Add vocals that sound like a Malcolm McLaren (The great rock and roll Swindle/Sex Pistols Manager) as done through a sand grinder. The dancer in you will get off to this hard material. Killer guitar offensively plays or is it a sampler, I don't know or care, it is all right. What is it? The noise void we call Industrial rises through Virus 23 to convey the urge: To fight against them, the fuckers of society that are screwing us all! Nice Screams and Mekanik grinding through out. Virus 23 is catching. [kaos] **Call (914) 472-0624.**

**Michael Vorfeld - Klimazonen**  
EP (Nur/Nicht/Nur)

The careful, controlled pacing of this very German release make it neither eerie nor foreboding, like many instrumentals of its type, but it does hint at something otherworldly. Practically every sound on this short 3-inch CD echoes and reverberates across the cavernous virtual listening space it creates, and each minute brings in new instruments and ideas without ruining the continuity. Klimazonen leans toward new age more than industrial noise, but fans of either should like this intriguing release. Vorfeld appears to be quite an experienced musician, judging from what little I could read of the German press kit. It's

probably not worth the hassle of sending away for, but if you find it, Vorfeld will fit nicely into your noise collection. [Ferguson] **Nur/Nicht/Nur - NNNO Publishing, Gnadenhal 8, D-4190 Kleve, 0 28 21/1 86 66**

**Will - World Flesh Stone**  
EP (Roadrunner)

This new Will EP is truly astounding. This defies all musical boundaries. Will consists of Rhys Fulber (FLA), Chris Peterson (FLA's drummer), and vocalist John McRae. John screams all kinds of religious eccentricities that are at times hard to understand. The music itself is very epic, surreal, classical, and gothic all at the same time. "All Victorious" builds up into a masterpiece of an intense spiritual uprising. "Kingdom Come" conjures up all of the darkness and death of the medieval ages. While "Souls of the Valiant" plays out the battle of a pure soul fending off demons. Let's not forget the wonderful "Triumph" with its brilliant samples. There are also two different versions of songs from the previous Will full-length album. This creation is truly impressive. Buy this as soon as humanly possible. [MARCI] **Third Mind Records US, 225 Lafayette St Suite 407, New York, NY 10012.**

**Rozz Williams - Every King A Bastard Son**

As a loyal Christian Death fan, I can appreciate anything Rozz Williams does, and I definitely appreciate this. This collection of spoken words is not something you want to put in while tripping on acid; it may scare the crap out of you. Again Rozz has shared his brilliance with us, telling us stories of heroin nightmares, murderers, the devil, and death. Such an intense album you must listen closely to get the full hypnotic effect. With such an evil sound, it makes you feel as if you're going through a haunted house full of devils and demons, making all sins relevant. Rozz's intelligence and imagination makes me feel fortunate I have this to listen to. If you're into goth, this is something you must add to your precious collection. [L. Swiss] **Cleopatra, 8726 Sepulveda, Ste. D-62, Los Angeles, CA 90045.**

**X Marks the Pedwalk - Human Desolation**

**X Marks the Pedwalk - The Trap**  
(Zoth Ommog Germany)

This is the second full length release from X.M.T.P. A very

strong showing this CD is, although there has been a lot of band line-up shuffling. This and the last solo CD by Sevren Ni-Arb, *Ringtailed Snorter*, may have contributed to this CD's less "harsh" sound when compared to the *Freaks* CD release. I am not saying this CD is a wimp, no way, just track to number 7, "Experience," and experience if this has any effect on the way your Hi-Fi plays from now on...be warned. This CD is a must-have. [Laciak] **Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4, Germany**

**YEHT MAE - Anatomy**  
(Zoth Ommog Germany)

This project is one of the hardest I ever reviewed. The release means different things to me every time I listen to it. I imagine that many people would best describe this as the type of music you listen to while in a dark room, alone. It is not ambient, but it has this appeal that I can't place a finger on. The samples are very well placed and the lyrics are deep. Yes it has a beat that would bruise the dance floor, treated vocals, but is so different that the only way you'll know is to listen to it. Well, if you can't listen to it, just read the Yeht Mae interview within these pages for more info, this should help. [Laciak] **Y.M., P.O. Box 91, Alta Loma, CA. 91701 USA. Zoth Ommog, A Division Of Music Research GmbH, Alte Sattelfabrik 8, W-6380 Bad Homburg 4, Germany**

**Zeni Geva - Live in Amerika**  
(Charnel House)

Japan is one of the world's leading exporters of recorded noise, and Zeni Geva are certainly of that persuasion. This live CD documents their 1992 U.S. tour, and while it's probably extremely intense live, it loses something in the translation to CD. Comprised of guitarist/vocalist K. K. Null, guitarist Tabata and drummer Eito, this grindcore/noise band makes up in power what it lacks in articulation. It's difficult to tell if Null is actually screaming words, but he's certainly screaming, and Zeni Geva know how to crunch chords with the best of them. They sound something like Godflesh (in fact, that's one of their song titles, so I guess we know where Godflesh's name came from), though their Western counterparts have a bit more to say than songs like "Skullfuck" and "Total Castration" care to expound. Seventy minutes of

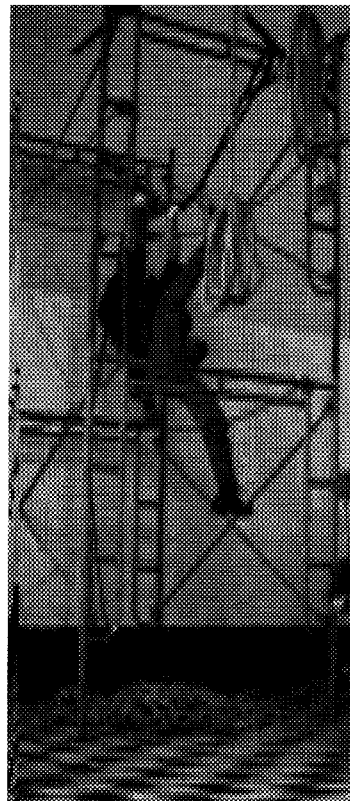
guitar hell, it that's your genre of choice. [Ferguson] **Charnel House Productions, P. O. Box 170277, San Francisco, CA 94117-0277**

**Zsa Zsa - Planet Z**  
maxi cassette

To capture the essence of this one-song, two-sided cassette single, "Planet Z," just imagine a pagan culture of cybernetic robots and machinery—on their lunch break. That's the basics here; lots of computer bleeps, scratches, noise, etc. in a rhythmic bent to make your Atari or Trash 80 jump for joy. [MERCY] **Available for \$3.00 from Zsa Zsa, 251 Pleasant St., Northampton, MA 01060.**

**Zul's Neo-Industrial Demo Tracks 1992**

The title says it all on this one. Neo Industrial on this tape means Industrial music from the mid to late 80s. This tape includes six tracks, all of which have high production standards (always possible when using digital technology). All of the tracks maintain interest even though this stuff has been done before. Nothing exceptionally hard, yet not straying into disco either. Very good, if short, listen. If this band gets a contract and can spend some more money they could go somewhere, until then one has to settle listening to this tape. Best cut: "Die High (Schauzi)" [Foreman] **Zul, 864 Arbor Rd #4, Menlo Park, CA 94025, (415) 323-2915**



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# LIFESENSE

by Stuart Forrest Reed

[Author's Note: The following is a correction of "Lifesense", which appeared in the last issue of IN. The paragraphs below should have appeared between paragraphs 2 and 4 on column 4 of page 29 of IN6.]

A few aimless days later, I got my first direct message from Dennett. E-mail. It instructed me to pack a week's worth of clothes and catch such and such a flight out of Gatwick. I toyed with the idea of just ignoring the message and dropping out of sight locally, but I knew I wouldn't be able to do it. Considering how much effort he had put into choosing me in the first place, I didn't figure he'd have a really difficult time tracking me down in England no matter how well I hid myself. Besides, hacking, legit or not, was basically all I did, and if I stayed in the UK he'd be able to pick up my "footprints" in no time. All the best hacks have patterns, signatures, recognizable styles and tactics which are as individual as fingerprints. So it

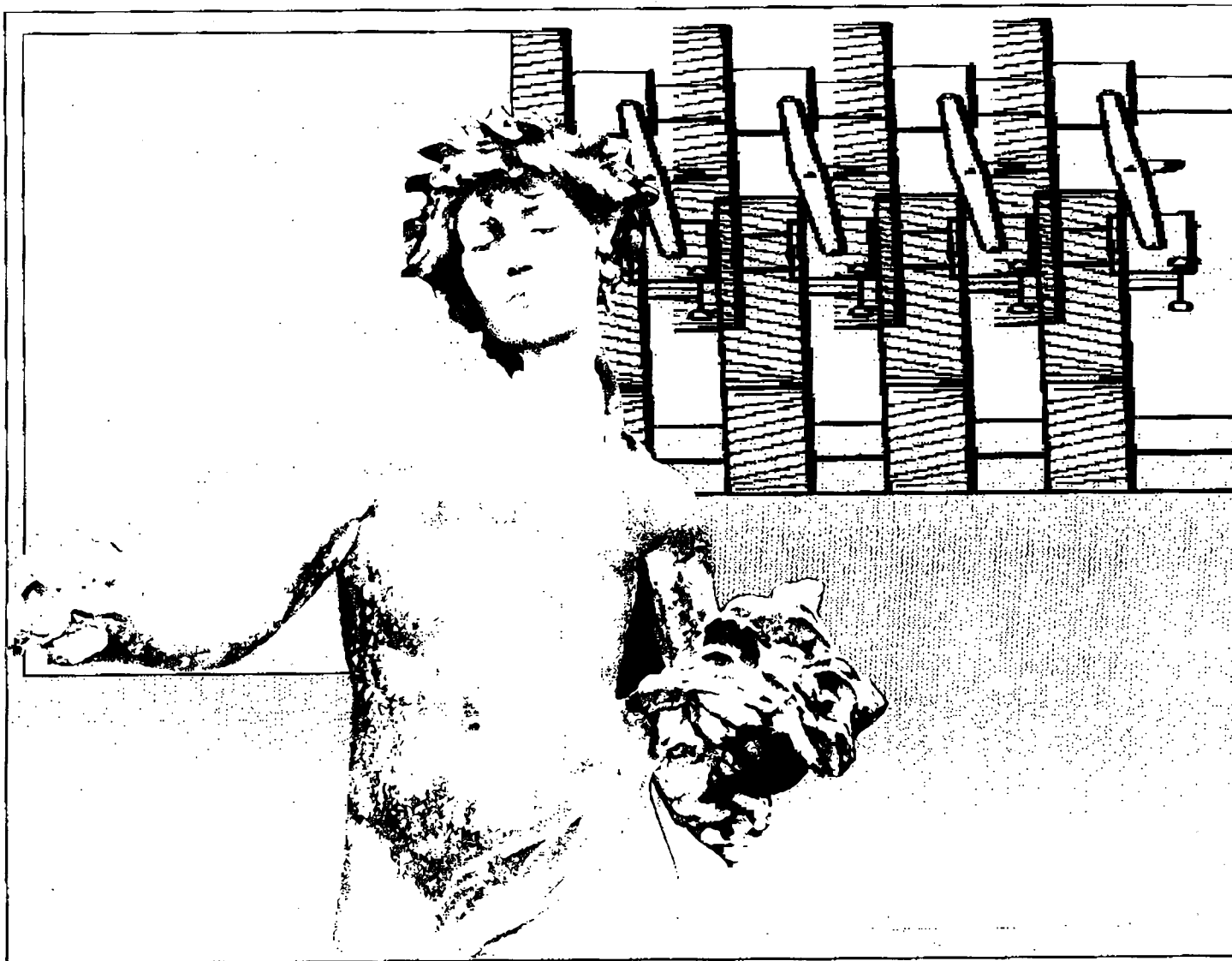
wouldn't work to just change my monkey and go under, he'd have me back within weeks.

I suppose that I could have quit the nets entirely, done something...manual, but that would have been too much like giving up. And besides, even at that point I realized that I was his, that I would no more turn and run from Dennett than I would flap my arms and fly away. But I still had to tell myself these things, to allow myself to rationalize my "decision" to go.

So I took the flight to Amsterdam, assuming that whoever was in charge would meet me there when I landed. Well, someone did, but she was just another bit player like myself. Gave me the keys to a flat and a password to a new system. "Blind Spot". I spent weeks trying to figure out what it meant. Using that password, I finally communicated directly with Dennett, and that was when I began getting scared.

Most programmers have a built-in image system, which creates a presentation, an image of the user as well as a windows-based list of commands and menus that the user provides as a convenience to whoever they are interacting with. What scared me was this- unlike any other image I have seen, Dennett's image continually fluxuated between three different personalities, two women and a man. The first woman was the child I had met at the end of the game, the infant who called herself Eliza. The second was an older version of the same girl, an adolescent who went by the name of Evelyn. Finally, there was the third personality, Dennett himself. A man wearing old-fashioned spectacles who spoke in long, rambling sentences, barely even coherent. I think he fashioned himself to be an academic or philosopher of some sort.

And what scared me is this:



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Rodney Grimaldi



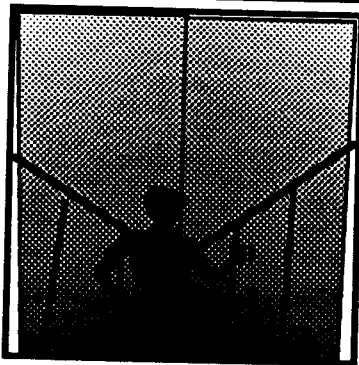
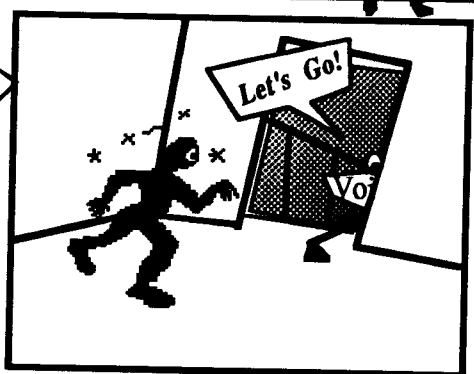
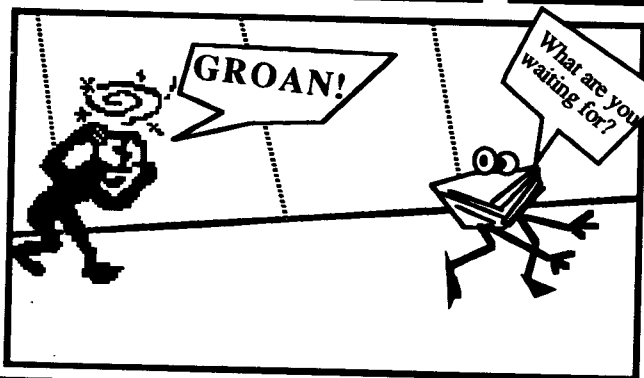
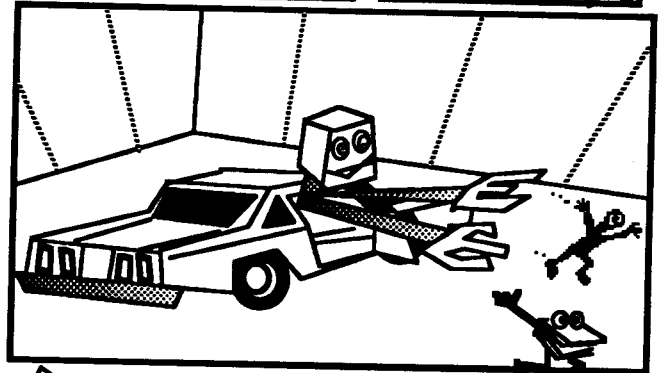
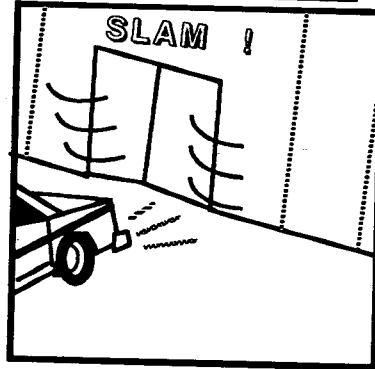
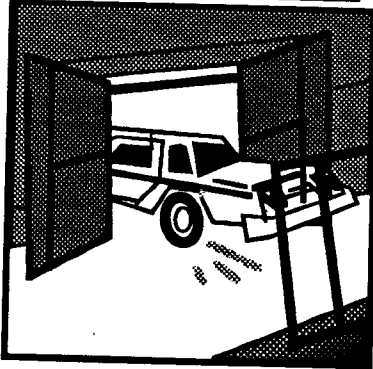
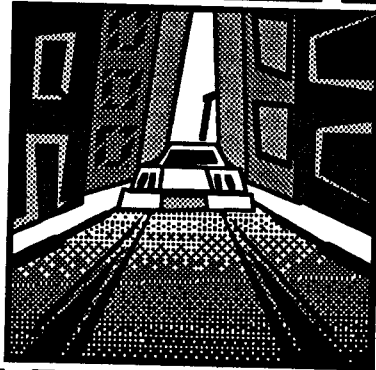
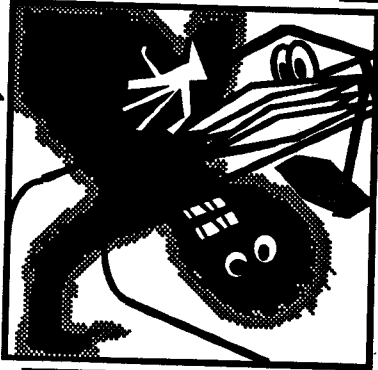
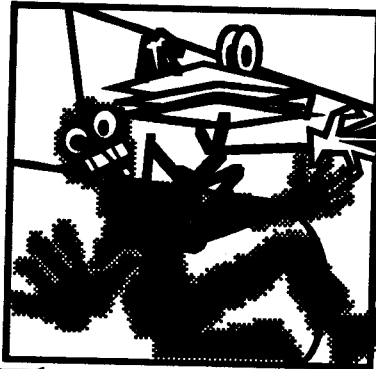
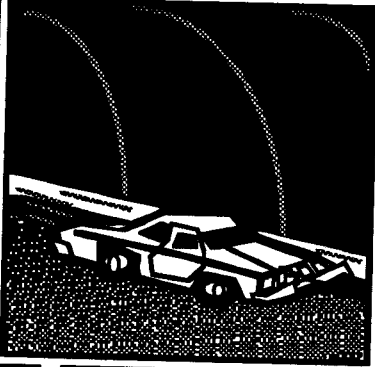
Rodney Grimaldi



WHAT?!\*

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Being Filled  
Away by  
Entertainment  
World



# NETWORKING

Due to the overwhelming popularity of the networking section, Issue#8 will contain 2 sections: Networking Adds and Classified Adds. NETWORKING : The purpose of Networking adds is for people to trade zines, tapes, ideas etc. Of course there are lots of sickos out there (like us), so giving out your phone number or inviting your pen pal over for tea may not be the best idea . . . \$1 for Networking add or free with a subscription. CLASSIFIED ADDS: Are for advertising zines, music, video, etc for sale. Also for desperate poets who want to see their work published. 15c a word.

**Michael C., 428 Broderick St., San Francisco, CA 94117-2266** {Whitehouse, S.P.K., M.B., T.G. S.J., Krang, Condom, Sodality, Lustmord, Coum, Etc...}[I'm 24, on Workman's Comp. and my days revolve around the mail, and making my own noise. I'm a vinyl Junkie, and would like People, who enjoy, Record Trading, collecting, and 1000 DB's to write, The End is NEAR.]

**Arthur K., P.O. Box 618563, Chicago, IL 60661-8563** {Ministry, Final Cut, Hilt, Orb, KMFD, Thrill Kill, King Crimson, Negativland, Consolidated, Public Enemy, some Techno, Burroughs, RE/Search, P.K. Dick, H. Thompson, Ellison, C-Punk.}[25 Yr Old Male wants to share Thoughts, writings, ideas on loneliness & feeling of isolation in social/corporate world. Psychedelic Voyaging encouraged/ accepted.]

**Brett Barton, 8215 Dublin Rd., Dublin, OH 43017** {Skinny Puppy, Thinking Fellers Union Local 282, Revco, Pigface, Ministry, Butthole Surfers, Big Black, KMFD, Giodflesh, Laibach, Nomeansno, Steel Pole Bathtub, Chem Lab, Foetus, Pearl Jam yee hah.}[17 year old male-type human just looking for interesting geniuses who go unappreciated. Interested in new ideas concerning amoebic material instincts.]

**Jack, P.O. Box 3525, Stamford, CT 06905**

{Skinny Puppy, Front 242, Einsturzende Neubauten, X Ray Spex, Lydia Lunch, Celtic Frost, Psychic T.V., Big Black, Crass, Current 93}[19 year old male interested in trading tapes with people that likes punk and industrial send me your tape list and I'll send you mine.]

**Gentry, 3100 N. Lake Shore Dr.#203, Chicago, IL 60657** {Skinny Puppy, Pigface, Chris Connelly, Ministry, Rev-co, Babes in Toyland, Murder Inc.}[21 year old female seeking other Skinny Puppy fans to trade tapes or Articles with, but anyone can write regardless. My other interests are poetry, dreams, graveyards, and open minds. People who can't leave the house ever without their black lipstick need not write!

**Cylinderhead, 36941 Stevens Blvd., Willoughby, Ohio 44094** {Front Line Assembly, Clock DVA, Xymox, Sisters of Mercy, Joy Division, New Order, Depeche Mode, Moev, Nine Inch Nails, Skinny Puppy, Severed Heads, Noise Unit, Controlled Bleeding, Click Click, Meat Beat Manifesto, Mussolini Headkick}[21 year old male - into art, some occult, video games, and science fiction, got intensely involved in techno-alternative after getting sick of hearing the same top-40 shit everyday. I also like pre 80's rock (RUSH, YES, etc.) and some punk/cutting edge bands (REM, DEAD KENNEDYS). Hoping to start up a

band soon with local friends ... looking to hear from others share similar interests. Please write.]

**Raspberry N.I.N., 324 Prospect N.E. APT.3, Grand Rapids, MI 49503** {22 Y/O Violet female illustration major trapped in nothingness. ♡ Vampires, Thunderstorms, Art, Paranormal, Clive Barker, Anne Rice, Poetry, Ren + Stimpy, Skinny Puppy, N.I.N., Depeche Mode, Red Hot Chilly Peppers and the Like, Black + White, World, Exploring (Internally and Externally), Perversion, SMUT, Sex - Amuse Me. My Blood is pumping and I am going in Circles waiting to hear from you.}

**Jeannine, 4511 Leiper St, Philadelphia, PA 19124** {Rosetta Stone, Mission, Requiem in White, Shadow Project, Mute Angst Envy, Nephilim, Deep Eynde, Love Like Blood, Strange Boutique, God's Girlfriend, This Ascension.....}[21 year old looking for penpals any age or sex into anything. I'm interested in writing, reading, lettering, photography, tape & photo trading, & working on the fanzine a friend & I are putting together.]

**LIZ, 2 Timber LN., Natick, MA 01760** {Ministry, Peter Murphy, Joy Division, Bauhaus, Nitzer Ebb, Rollins Band, Fugazi, Lush, My Bloody Valentine, Jesus & Mary Chain, Christian Death, SPK, Test Dept, NIN}[Gothic/Industrial teenage chick looking for intelligent writing and thoughts on love, death & life. Will answer any and all replies]

**Crabmeat Squalor, 2706 Nueces #410, Austin, Texas 78705 / 27691 GaiTech Station, Atlanta, GA 30332** {The griND the squeal the screech rip teAr aNd SunDer of flesh and the siURP of brains}[to those who revere BOB for what he truly is and will be there the DAY SubGenii ministers and initiates alike Even only those who follow without write if you know of THEM if they're going against you if you know the Conspiracy or want to know before they off me if you are in the least ready to collide violently with REALITY only the subcultures can over come the pinks and glorks - YOu know Who yoU are]

**Brad Greene, 9203 Leaside Dr, Dallas, Tx 75238** {Bauhaus, Peter Murphy, Dead Can Dance, Exploited, Skinny Puppy, Cure (old), Ministry(old&new), Nitzer Ebb, Front 242, NIN, Joy Division, Revolting Cocks, Siouxsie, Front Line Assembly etc etc etc}[15 year old male hardcore/post-punk/industrial/gothic/poet seeking friendship, female. These are scarce where I'm from. Eagerly waiting for Postcards, letters, and photographs]

**John, 1702 N. High St. Apt #10, Columbus, OH 43201** {Sisters of Mercy, Cure, NIN, Tones on Tail, Bauhaus, Ministry, Sisterhood, The Mission, Fields of the Nephilim, Legendary Pink Dots, Curve.}[24 year old male who wants your

letters. Including poetry, if you would like. I love rain, theatre, black tuxedos, black candles, and any combination of these.]

**TAINT, PO BOX 7150, WACO, TX 76714** {Sound: Merzbow, Whitehouse, Caroliner Rainbow Ultra, Chop Shop, Raymond Scott, Wagner, Skull-flower, sound exf rec's. children's rec's, 78's, spoken word by serial killers/criminals, Lustmord, Isolrubin BK, New Blockraders, Organum, etc....} [Interests: Freaks, Satanism, S/M Bondage, bodypiercing/modification, book/record/video collecting, sexual perversion, horror fiction, Sex Crime, Japanese manga comix, Jap. animation / noise / movies...] (Recieving words, drawings, items, photos, videos, tapes, etc. for those that do the things above.)

**Jason Garner, 14 Laurel St#1., Ottawa ONT K1R GT9 CANADA** {Skinny Puppy, ABBA, Ministry, Oi, Frontline Assembly, Stiff Little Fingers, Old Sisters of Mercy, DK's, The Cure, Leonard Cohen, Laibach, Depeche Mode, Scottish Folk, (Everything)}

[23 year old heterosexual male: but don't let that stop you. Likes tattoos, Role playing games, Horror, Depressing poetry, Art. Bored with my life and hoping to enliven it a bit by hearing from you.]

**Broken Window, P.O.Box 2886, Kalamazoo, MI 49003** {Cure, Leatherstrip, ClockDVA, SOM, Swans, Cranes, DIJ, Lustmord, Nephilim, Lords of Acid, Siouxsie; all 4AD, Netzwerk, Antler, Third Mind, Beggars Banquet, C'est La Mort, Projekt, Waxtrax, and related labels' music.} [Dark-riden male into: music-sharing, letter-art & erotica, creating strange audio collages; trading photos & articles on musical groups and or bondage and fetish-wear; leather, FBs, fragrances, roses, artwork, communications, my own music, films, "Gothic" women, plus the architecture of said time, etc. Write for my music list]

**Ryan Cambell, 2353 Canyon Park Dr., Diamond Bar, CA 91765** {Skinny Puppy, Ministry, Einsturzende Neubauten, MC 900 Ft Jesus, Karl Marx Found Dead Masturbating, Pigface, RevCo, Lard, JAMC, Final Cut, GodFlesh, Public Enemy, Ice Cube, NoMeansNo, Hilt, Curve, 1000 Homo DJ's, DK,.....}[17 y/o male into music, reading, watching this country we call "Land of the Free" collapse watching "The Kids in the Hall" Trapped in a suburb dominated by the "MTV Generation" High School Sports matter more than education here. Need someone who has the same interests to correspond with. Anyone can write me - HELP!]

**Kevin Archibald, 2421 Greer, Palo Alto, CA 94303** {N.Ebb, Ministry + side projects, Puppy + side projects, KMFD, Death Horror Inc, Leatherstrip, Code Industry,

Contagion (BioHazard), Consolidated, MBM, EBN, Disposable Heroes, Paris, Manoman}[24 y/o poli-sci student, into industrial, surfing, political-economics. My idols are Bill Leeb, Tom Curren, Michael Harrington. I voted for Ron Daniels for Prez. I'm new to the torture-tech scene, and would like to correspond with any tech-heads with ears for cutting-edge music and brains to match.]

**Ben, 231 19th Ave, Brick, N.J. 08724** (are you into: Animal Rights, Tattoos, Clive Barker, Skinny Puppy, Front 242, Revco, Controlled Bleeding, Skrew, PitchShifter, Godflesh, Consolidated, Will, Bad Religion, N.E., Helmet, Ministry, GoreZone, + Fangoria Mags, Horror Movies, and anything else beyond the limited boundaries of the Human Mind?)

**Chris McBride, 2301 15th St. Apt. 102, Washington, D.C. 20009** {C.T./Chris and Cosey, Psychic TV, erasure(yes), Coil, Laibach, Throbbing Gristle, T.G.T., Dead Can Dance, The Shamen, Eon, Konstruktivists, Joy Division, Art of Noise, Greater than One, Yello, Kraftwerk, (early) New Order, Yello, Cabaret Voltaire, D.A.F., (early) SPK, ABBA, Martin Denny, Devo, Brian Eno, Robert Fripp, Roxy Music, Abdel Salim and his all stars (sudanese), Ravi Shankar, Diamanda Galas, Vanagelis}[WM 22 Non-Racist, Non-Homophobic, Non-Sexist, guy ISO people, especially anyone with rare tapes, concerts on tape, of Chris and Cosey/cti and Throbbing Gristle (if there's anything that's not already heard!!!)]

**Rick DeNoble, 246 Reinike Rd, Long Beach, MS 39560** (Love Spirals D., This Asension, C93, DIJ, Swans, Sol Invictus, Joy of Life, Cocteus, DCD, His Name IA, Swallow, Mazzy Star, God, Lycia, Skinny Puppy, Nephilim, Xymox, My Bloody Valentine, Miranda Sex Garden, NIN, Band of Susans, Bauhaus, Non, JMC...) [Male, 21. Interested in people in general. Anyone welcome to write]

**BK., 475 Stony Fort Rd., Saundertown, R.I. 02874** (And Also the Trees, L.P. Dots, Neubauten, Swans, Anne Clark, Nick Cave, This Mortal Coil, Skinner Box, Chris and Cosey, Miranda Sex Garden, Laughing Hyenas, Cop Shoot Cop)[DJ, WRIU, 22, bored, in need of inspiration. Trying to (sanely) finish school and get my B.F.A.. I'm drowning in this state. Send me interesting postcards, photos, anything. Write me a story...]

**Sean Rooney, 48 Armstrong Av., Ottawa, Ontario, Canada K1Y 2V7** {Curve, Happy Flowers, Ren & Stimpy, Ministry, Love Spirals Downward, Siouxsie, Front 242, Front Line Assembly, Lycia, Shadow-Project, Christian Death, Thanatos, Mondo 2000, Sisters of Mercy} [Lysergi Cyber-Freak into PVC, Punk Rock, Jap animation, Wierd Videos, Industrial, Gothic Depression, Body Piercing, writing really bad poetry on a laptop computer and feeling another dimension. Send your tapes, vids, Letters, CD-Demos Whatever...]

**Brian, 2195 Tallmadge Rd., Ravenna, OHIO 44266** {Skinny Puppy, Legendary Pink Dots, Lestat, Ministry, Young Gods, Coil, Sleep Chamber, Bauhaus, Chopin, Nurse with Wound, Ride, Minor Threat, Sweet Black Thorn, Foetus, Pigface, etc...}

(Lindsay from Florida-please write me!)  
I'm a 15 year old male. I'm itching to

write a girl my own age, who has the same fascination as I: the more distorted, diabolical side of life. Where are you, my bittersweet enchantress? Heal my gruesome sores, and kiss me, sweet ebony.]

**Ron, 802 600 Signal Rd, Ft. Mc Murray, AB T9H 3Z4 Canada** (Male 31 wants to trade music with others. Like and have older rock 70's, 80's and want to get some dub, reggae, industrial, techno etc.)

**Mike, P.O. Box 123, Murfreesboro, TN 37130** (My Life With The Thrill Kill Kult, KMFDM, Front 242, Revolting Cocks, Nine Inch Nails, Laibach, Skinny Puppy, Einstuerzende Nuebauten, Etc. Etc. Etc.) [Industrial Music Fiend would like to trade tape, letters, pornograhpy, art, or anything else. The stranger the better. "I got an open mind, so why don't you all get inside!"]

**Deviant, P.O. Box 148488, Chicago, IL 60614** (Killing Joke, Julee Cruise, Legendary Pink Dots, Toyah, X-Ray Spex, Current 93, Delerium...) [27 year old into Twin Peaks, Astrology/metaphysics. Likes trading on all of the above and long letters of interesting conversation.]

**D.A. Sebastian, 539 Queen Anne Ave. N. Box 131, Seattle, WA. 98109** [Gary Numan, Kill Switch... Klick, Bowie, Bauhaus, Cabaret Voltaire, SPK, Germs, Dead Can Dance, Johnny Cash, Killing Joke] [Intense 28 Year Old Composer-Artists-Poet seeks pale skinned brunette goddess to find a meaning to all this. Your Photo for photo & cassette.]

**Lee, ASUC Store Box 115, UC Berkeley, Berkeley, CA 94720-1111** (Trent, Laibach, Coil, Curve, the Orb, Skinny, Ministry, Front, Foetus; Bernhard, Baudelaire, Ballard, Baudrillard) [Stagnating 21 year old lit. major, into writing, industrial, rave, deconstruction. Interested in trading tapes, prose, world-views, and ways of dehabituizing states of self-induced torpor. Please write.]

**David c/o Syntax Factor, 1505 N. Franklin #508, Milwaukee, WI 53202** (This Mortal Coil, TG, Coil, Einstur, Laibach, Xymox, New Order, John Zorn, Wm Burroughs, Tom Stoppard, Wampeters, Granfaloon & Foma)[I tried to write, but the vermin within the walls distracted me. I tried to turn vision into text, but inspiration escaped my midwest Catholic university. I tried to find another excuse, but realized that there wasn't. There was only the blank page, waiting to be written upon. There was only an empty mailbox, waiting for a reply.]

**Anthony S., P.O. Box 1552, Warren, MI 48090** (Nitzer Ebb, Final Cut, Kode IV, Skinny Puppy, F.L.A. KMFDM, 242, Joy Division, ENO, Ministry ETC...) [44 Megs of Samples (just getting started), 20+ Moogs and still Looking! Need more tools before Hacking out dance tracks... If interested in talking about voice architecture/manipulation on samplers /synths trading sounds, ideas, etc... Please write! (EPS 16+)]

**Angus Aesthetic, 282 Lith St., Jersey City, NJ. 07302** {Shadow Project, Rosetta Stone, The Nephilim, Mission, Sisters of Mercy, Marionettes, Alien Sex Fiend, The Wake, Skeletal Family, London After Midnight, Red Temple Spirits, The Cure, Savage Republic, Mephisto Walz, Miranda's Lament}[Looking for correspondence from other people

seriously into the goth scene. I have a goth zine worth checking out. Send \$3 ppd. USA and \$6ppd Foreign.]

**Ryan A Bottger, 5243s. Oak Park, Chicago, IL 60638** (Skinny Puppy, Legendary Pink DOts, Leather Strip, Clock DA, Boris Mikulic, Kode IV, Klinik, BIGOD 20, X mark the Pedwalk, Vomit Negro, Nocturnus, Terminal Power Company, Psychopomps, Zoth Ommog)[18 year old student that loves electronic/technology music. "I don't know that much about art or poetry so just write to tell me what's on your mind, or to talk about music. Breathe!"]

**Michele Fields Renters, 88 Parkway Dr.S., Hauppauge, NY 11747** {The Shroud, Christian Death, Eleventh Hour, Sisters of Mercy, Fields of the Nephilim, Chris Connelly, Ministry, Murphy's Law, Misfits, Black Flag, Sex Pistols, etc.....}[25 year old goth/punk, forced to conform to societies standards as a writer of computer manuals. But the nights belong to me! Into body piercing, tribal tattoos, the writings of Anne Rice and the Marquis de Sade, and being dominated. Write and explore...]

**KALI, 1919 Prairie Sq. #306, Schaumburg, IL 60173** (Skinny Puppy, Old Christian Death, Fields of the Nephilim, KMFDM, Death in June, Coil, Current 93, Doors, Shadow Project, Virgin Prunes, NIN, Cocteau Twins, Dead Can Dance, Vox Bulgares.) [I'm sick of existing. I want to live and experience life. I dig writing, spirituality, whatever. Write me a letter. I will respond. Tapes, photos, stories, etc., welcome.]

**Amy 402 River Bluff Rd, Elgin, IL 60120** {The sisters of Mercy, Pigface, Ministry, The Cure, NIN, TKK, Big Black, NoFX, Fugazi, Skinny Puppy, Dead Can Dance, Alice Donut, Nitzer Ebb, KMFDM, 242, etc} [I'm into S&M, bondage, submission, art, music, mail sex, black, vampires, castles, reading, I'm looking for people to write with, to tell secrets, fantasies, or whatever is on your mind.]

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BOREDOMS first album on a major label. Japan only limited issue

**ZENI GEVA "NAI-HA" CD ¥2340/\$19 (NG)**

The latest album, recorded in Japan (March, 1992) with Steve Albini.

**UFO OR DIE "LIVE" CD ¥2600/\$20 (DEAD)**

Eye Yamatsuka & Yoshimi's (of BOREDOMS) noise, rock, boogie, overdrive unit.

**YBO2 "GREATEST HITS VOL.1" CD ¥2080/\$16 (SSE)**

Japan's legendary noise progressive band.

**FUSHITSUSHA "LIVE II" DOUBLE CD ¥3640/\$28 (PSF)**

Keiji Haino's impro. band. 140 min. of great performance

**KEIJI HAINO "AFFECTION" CD ¥2080/\$16 (PSF)**

His 3rd solo album. Noisy but tender unlike his previous releases. Filled with dark & beautiful atmosphere. This is another aspect of Haino.

**RUINS "II & I" CD ¥1950/\$15 (SSE)**

This disc contains the first (86) & second (87) EPs with a bonus track

**OMOIDE HATOBA "BLACK HAWAII" CD ¥2080/\$16 (ALCHEMY)**

BOREDOMS guitar player Yamamoto's band. Psychedelic junk jazz progressive!!!

**INCAPACITANTS "FABRICATION" CD ¥1950/\$15 (ALCHEMY)**

Mikawa's (of HIJOKAIDAN) noise unit.

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## ND #16

Extremely well put together and informative document of truly alternative and independent musicians, artists, performance artists, and networkers. #16 includes interviews with Amy Denio, Charles Hayward, and Azalia Snail, The Haters Tour Diary; large audio and publication review sections, and lots more. The just-published #17 will include interviews with UK percussion group Left Hand Right Hand, Chicago composer Jim O'Rourke, and experimental music group Das Sythetische Mishhgewebe. Available for \$4.00 for a sample copy, from ND, P.O. Box 4144, Austin, TX 78765. (Goldfish)

## Alien Relay #5

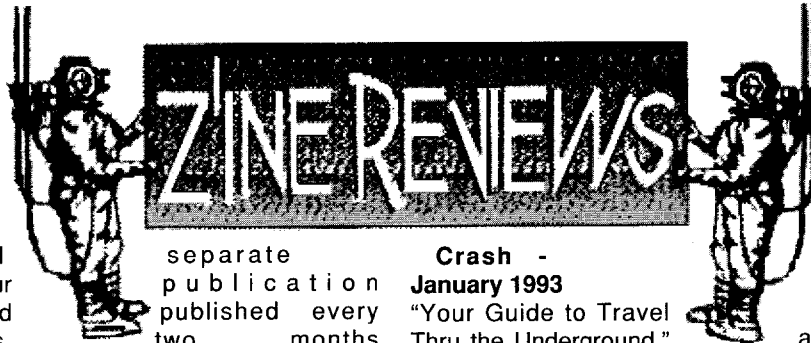
This 20 page xerox 'zine is packed with art, poetry, ads, and articles from the darkness of the cyber-goth underground. Lots 'o interesting stuff to look at, plus an interview with a "professional" hacker. The fiction and poetry are worth mentioning too—painful and pensive, but not torture to read through cover to cover. Send \$1.00 to Jacob Pickard, 38317 Sunset Drive, Ocon., WI 53066. (K.T.)



## Holy Titclamps #11

Funny and fun queerzine full of great stories by Larry-bob and others, as well as poetry, comics, art, and a good letters section.

Queer Zine Explosion #6  
Formerly the review section of Holy Titclamps, this is a



separate publication published every two months containing an extensive list of queer zine reviews and addresses.

Holy Titclamps available for \$2.00 cash. Queer Zine Explosion for 2 29¢ stamps. Both from Larry-bob, Box 591275, San Francisco, CA 94159-1275. (Goldfish)



## Dachau #8

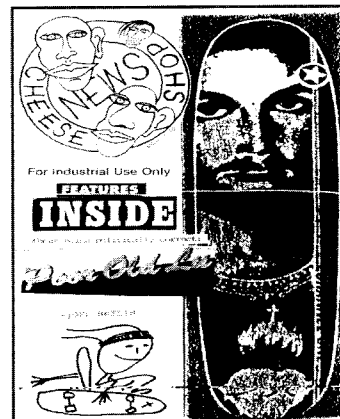
"The cyberpunk issue." An article about secret societies, an interview with a hacker, a Kansas City scene report, local reviews, and some nice photos. Available for \$1.00 ppd from Dachau, P.O. Box 5663, Norman, OK 73070. (Goldfish)

## Faces of the Goddess

The premier issue of this xerox 'zine is a neat compilation of editorials, poems, and essays focusing on the Warrior/Goddess/Wiccan beliefs. Women's issues are emphasized, including an interesting piece from the male point of view. Strong for a premier issue and contributions are always welcome—this editor is not afraid of discussing anything relevant to her cause. Send S.A.S.E. to 12001 Ehrlich Rd., Crows Landing, LA 95313. (K.T.)

## Crash - January 1993

"Your Guide to Travel Thru the Underground." Formerly "The Crash Update," this is the magazine of the Crash Network, a directory of people willing to let Crash Network travelers stay in their homes or camp in their yards, permitting low-budget road trips. You can join the network by filling out a questionnaire, which you get in the zine, and then you pay a small fee for the updated list of members when you are planning your trip. "Crash" is published every two months and contains articles related to travel. The Jan. '93 issue has a journal kept by the editors during a two month road trip, trying out the Crash Network themselves for the first time. Available for \$2.00 from Cras/519 Castro St. #/San Francisco, CA 94114. (Goldfish)



## Cheese Shop News

A Christian punk zine. Lots of editorial writing, plus band news and interviews. It's interesting to read about people in bands talking about their religious upbringing and Christianity. Available for three stamps from Pat Blyeth, R#13 Box 846, Bedford, IN 47421. (Goldfish)

## Haunts #24

Glossy cover, 1/2 size packed with horror, gore, ghosts,

goblins, and every other monstrosity an over active imagination can conjure. #24 includes poetry and prose from Mike Hurley, Raymond C. Ecker, Sean Ponce, etc., and an interview with author Chet Williamson. Haunt's movie and book reviews are in depth guides through the halls of horror creations and every issue is fast paced, spine-tingling entertainment. \$7.00 for 2 issues: Nightshade Publications, P.O. Box 3342, Providence, RI 02906-0742. (K.T.)



## The Fifth Path - Issue 4

Full size, 80 page extensive journal of a variety of fringe subjects, including interviews with Michael Gira of Swans, Markus Wolff of Crash Worship, and Adam Parfrey of Feral House Press. Lots of reviews, news, and photos. Available for \$6.00 from The Fifth Path, P.O. Box 1632, Carmichael, CA 95609-1632. (Goldfish)

## Mamorro #9 & #10

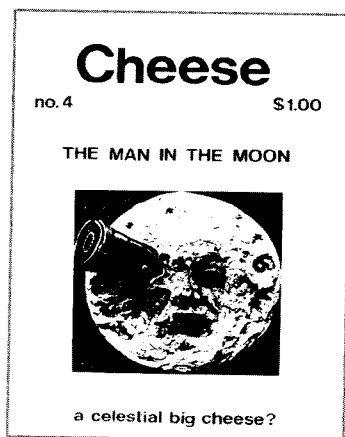
This is all in Spanish. A 64 page digest. Extensive international round up of band info and reviews with lots of good pictures. Also a lot of cool ads for clubs, including one that uses a picture from "The Time Tunnel"! Write to : Mamorro c/o Txema Agirian, C/V. de Begona, 6/48006 BILBAO Spain. (Goldfish)

## Grind Magazine - Spring '93

Includes a "PC" editorial, an interview with Socialist J.



Quinn Brisben, poetry, a story, comics, and interviews with The Parasites, Vegetarian Meat, and Sons of Ishmael. Available for \$3.00 from Grind Magazine, 25791 Parasa Dr, Valencia, CA 91355. (Goldfish)



### Cheese

24 page digest. Interview with Big Daddy Meatstraw. Lots o' cheesy humor and cheese info, as well as poetry, horoscopes, and an interview with someone at a cheese factory. Available for \$1.00 from Cheese, P.O. Box 55211, PDX, OR 97238. (Goldfish)

### Scavenger's Newsletter

This is a must-have 'zine for anyone into fiction 'zines dealing with horror, sci-fi, fantasy, and mysticism. It is similar to Fact Sheet Five, focusing on the odd to the mediocre. There are plenty of in depth listings including rates and submission guidelines, plus articles and discussions with experienced independent editors. Also includes global listings from Australia and England. Sample copy \$2.00 c/o Janet Fox, 519 Ellinwood, Osage City, KS 66523-1329, (913) 528-3538. (K.T.)

### Aneurysms Issue 2

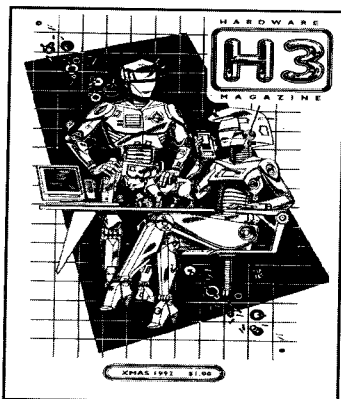
Plugs Lazarus Effect; industrogoth dance grooves. Also has a radio play list, a centerfold collage and a half page interview, all dedicated to LE. Take heed bands, this is a novel approach to self promotion. SYNCARTZ P.O. BOX 789, Fairview, NJ 07022 [kaos]

### MADCAP FRONTIERS Issue2

Free Zine covers plugs YA-NE-ZNIYOO. Exact same format as Lazarus Effect, and from the same place. Another band, different info. This is cut and paste and looks like somebody spent some time on it. If you're interested in this 2 page fold over, write: SYNCARTZ, P.O. BOX 789, Fairview, NJ 07022 [kaos]

### Oculus Vol.I Issue V.

A bi-monthly zine with lots of music reviews, and articles on Front Line Assembly, Pure, the films of Kenneth Anger, and an interview with The Unstoppable Sex Machine. Subscriptions: 12 issues=\$15, 6 issues=\$8, from Oculus Magazine, P.O. Box 148, Hoboken, NJ 07030. (Goldfish)



### Hardware Magazine #3

26 page zine that is dedicated to technophilia. The hardput editorial is true to the small indie press motive: To create at little or no cost within the boundaries set by the production team. What's here? Poetry, fiction, excellent centerfold art, as well as reviews. Smart computer graphics. Issues 1-3 \$1: Dark ENGINES, P.O. Box 8781, Trenton, NJ 08650 [kaos]

### The Azrael Project

Has just gone semi-annual and promises to be packed with the mystical realm of the Angel of Death. Author Leilah Wendall (Our Name is Melancholy) and Daniel Kemp (The Book of the Night) have teamed up to spread the word and dispense fear of Azrael through art and poetry. This 'zine is a great way to discover others who are into the gothic intrigue of the

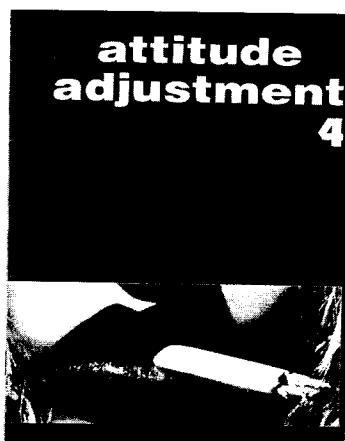
occult, magic, death, vampires, past lives, cemeteries, religion, wicca, African rituals, art, Crowley, and so on. For more info write: Westgate Press, 5219 Magazine Street, New Orleans, LA 70115 (504) 899-3077. (K.T.)

### Nexus Six Vol 1 Issue 2

11/17 fold out cyberpunk zines. Reviews of Meta I/Industria I/techno music. Lists software and other related zine addresses as well as seeds to several projects; a BBS, a cyberculture guide and a midi/synth users group. Since this is free, it costs a stamp. NEXUS SIX, c/o MBR, 18653 Ventura Blvd.#311, Tarzana, CA 91356 [kaos]

### Progress Report

A new magazine covering fringe music, film, and literature. This first issue includes interview with Zoviet France, an article on sadomasochism, lots of audio reviews, and an article by underground filmmaker Nick Zedd. Available for \$4.00 ppd from Work in Progress, BCM W11, London, WC1N3XX England. (Goldfish)



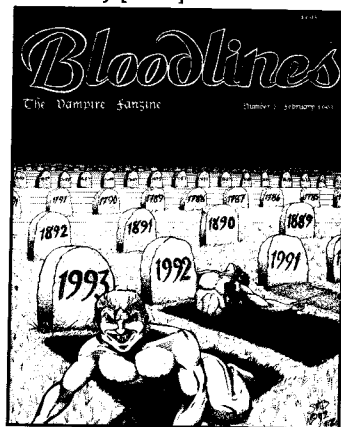
### Attitude Adjustment #4

This issue is worth a dollar for the cover. Inside: art, short stories, poetry, insomnia worship. Available for \$1.00 from DCC, 147 Milk St #8, Westboro, MA 01581. (Goldfish)

### NEWLIFE

Slick full sized mag covering NIN, Consolidated, Die Warzau, Dance 2 Trance,

Numb, White Zombie, Prodigy, Death in June, BIGod 20, Finitribe, Union Carbide Prod., The Fair Sex, Oomph!, LeætherStrip, ReadySteadyGo, as well as records, tapes and concerts. Also presented are play lists, news, and editorial backed up with professionally welded graphics. Too bad it's all in German. But if you can read it, you can appreciate it: Torben Schmidt, Herzogstr. 14, 6050 Offenbach West Germany [kaos]



### Bloodlines #2

Sub titled the Vampire fanzine. Expect lots of original finely drawn art, fiction, poetry, and a mess of departments giving advice to today's vampire in distress and those who love them. Sporting movie and book reviews as well as a classifieds column, Bloodlines is a professionally layed out computer based glossy magazine with a personal touch. Bloodlines: the Vampire Fanzine, c/o Danis the Dark, Productions Number 296, 305 Hahani St., Kailua, HI 96734 [kaos]

### ZONE #16 EBM/TECHNO MAGAZINE

I really wish I could read German, cuz this is sharp. But until I can learn it or plug it into my brain, I'm restricted to the basics: Interviews of Clock DVA, PSYCHE, Label Portrait of Machinery Records, home of Swamp Terrorists, Dance or Die, And Onem and OOMPH!! Record & Tape Reviews + sparse graphics. Glossy cover, 36 half page size zine. German Text. 2,50 DM Electronic Movement, Hahnengasse 5, d-5110, Alsdorf Germany [kaos]

# RANDOM SAMPLES

Greetings friends and fellow cybertech-heads. Many of you know me already, but for those who don't, let me introduce myself. I'm the editor/publisher of Godsend magazine, which covers similar ground to Industrial Nation. As IN continues to grow, they've asked me to help out and join the "collective." So here goes. I'm going to briefly detail some of my favorite musical acquisitions that I've received in the last few months. I'm going to concentrate on lesser-known artists working in this field, since the "big names" get plenty of exposure elsewhere. There's tons of interesting, talented and original artists working in the ever-expanding realm of "electronic/experimental" music. Listen up cuz you might miss something.

I've been a great fan of PBK since I got his 1990 tape release "Narcosis." His first CD is now out called "Macrophage/The Toll and the Reap" (\$10 ppd, ND, p.o. Box 4144, Austin, TX 78765). A former California resident recently transplanted to Puerto Rico, PBK's works are amazing chunks of sound—dynamic, thick and atmospheric. Harsh enough for hard-noise heads and evocative enough to be soundtrack like (almost—if soundtrax were more interesting and experimental, that is. . . .) Don't expect any beats or melodies here, unless you want to be really imaginative and dig deep into these tracks. I've found this to be prime music to oil paint to. Give it a try.

Along similar lines of abstraction is a compilation CD called "Sky Flowers and Horse Eggs" (on HYPNAGOGIA, 25 Humberstone Close, Luton BEDS, LU4 9ST, England). Big names here include Blackhouse, Etant Donnes, Nocturnal Emissions, and Zoviet France but this 75-minute sonic exploration is rounded out by lesser-to-unknowns like Spinal Machine and PFN. As far as comps go, this one is unusually cohesive—no need to skip tracks. Lose yourself in this dreamscape.

I'm also a fan of good hardbeat sounds, and although I'm sure this will be reviewed elsewhere in IN, I'll reiterate. California's Diatribe takes the

floorplans set by bands like Ministry and Puppy into another direction. Their CD5 "Nothing" (on Cargo/Re-Constriction, 4901-906 Morena Blvd., San Diego, CA 92117-3432) is four tracks of searing threatbeat (thanx Chase!). Many of you will get this because two tracks are produced/mixed by Lee Pope and Ogre, but Diatribe definitely stands on their own feet. They meld live guitars and drums with just the right amount of electronic programming and Atmosphere. Get this one or miss out.

When you think of Belgian groups, you certainly don't think of the Hybrids. Their limited edition CD, "Music for Rituals" (on Artware Germany but try Anomalous Records—their catalog is free—at PO Box 38267, Los Angeles, CA 90038-0267) is 75 minutes of wonderful ritual/tribal percussion and mindbending atmospherics. This is focused work, ranging from more ambient textures to frenzied drumming. Hybrids should find favor with fans of Crash Worship, Zone, Vasikisk, or Muslimgauze,

Which brings us to Crash Worship's latest CD, "Espontaned!" (on Charnel House, Box 170277, San Francisco, CA 94117-0277). This is a great live-to-DAT recording of their fiery, intense shows. It's aggressive and high-energy, complete with thunderous tribal drumming and primal chanting—not to mention the pyrotechnics. "Espontaned!" provides a great outlet for "exorcising those demons" that we all may get from time to time. You really shouldn't miss this one.

Okay, that's it for now. If you like what I've had to say and want more, send for a copy of my magazine, Godsend. It's \$3.00, postpaid from me, Todd Zachritz, at 1401 Fuquay Road, Evansville, IN 47715-6219. I'd be glad to hear your musique for review in Godsend, or maybe even here in IN, so get sendin'! Thanx to Kim and Paul for allowing me this space to rant. Communicate over and out.

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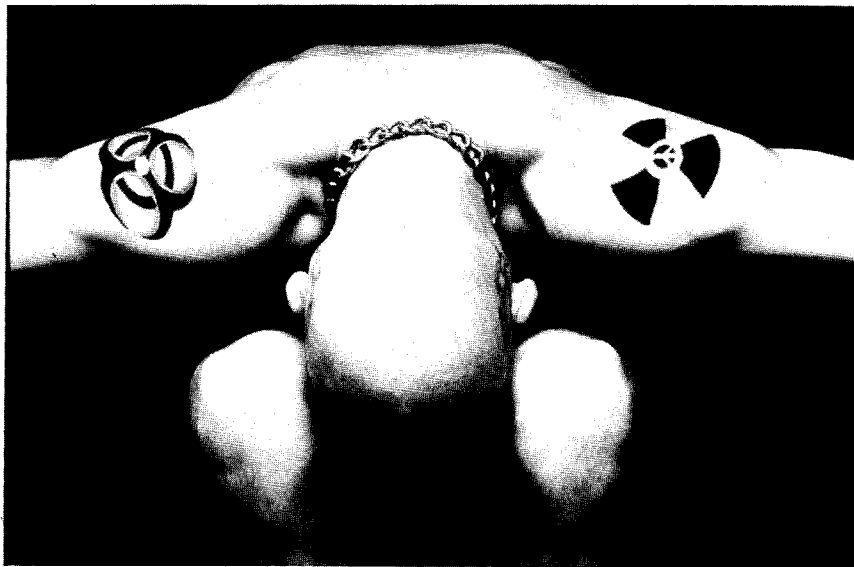
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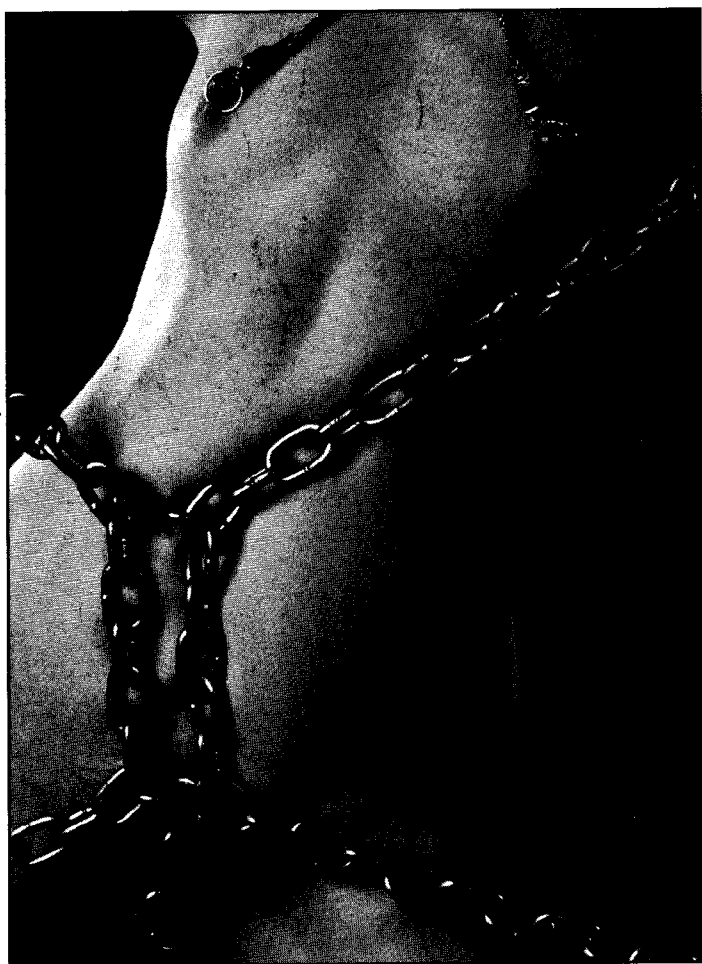
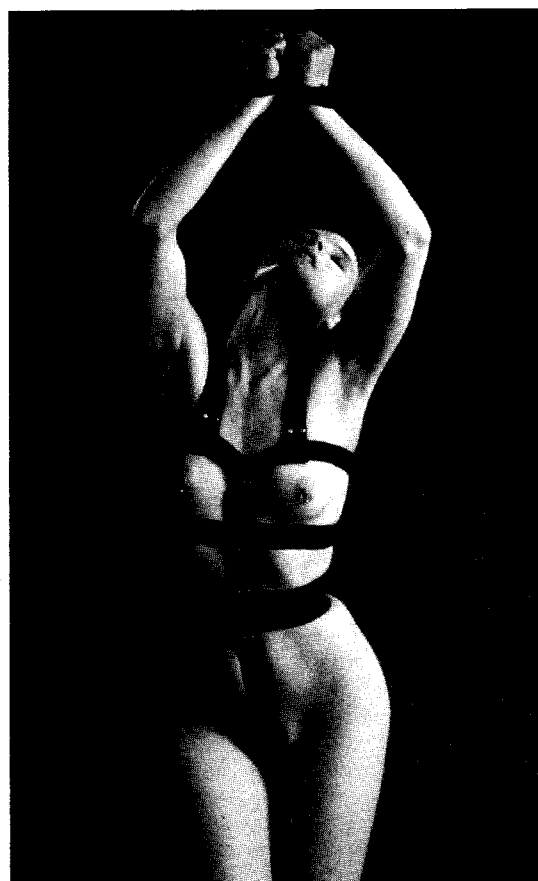
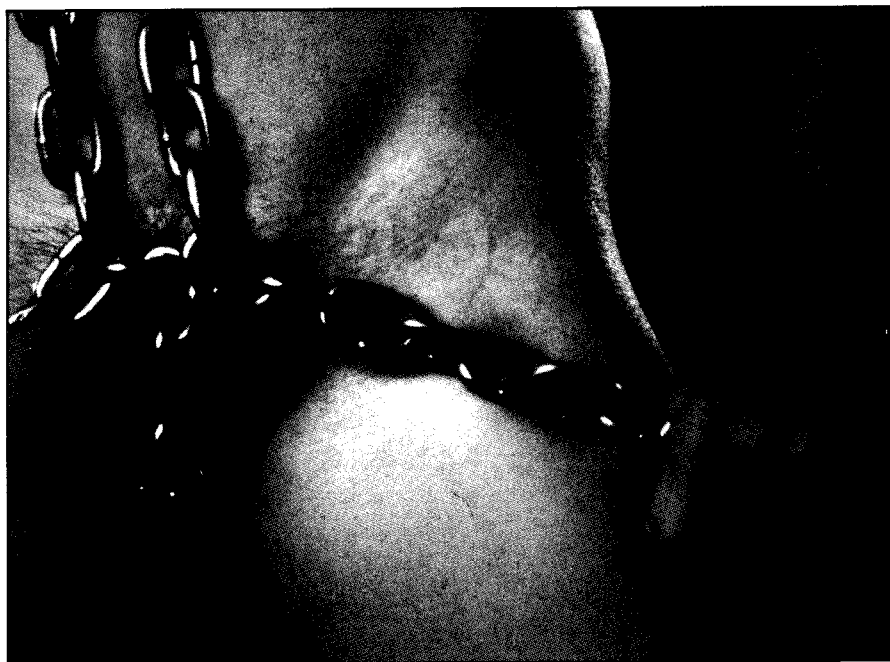
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# *The Photography of* **Todd Friedman**

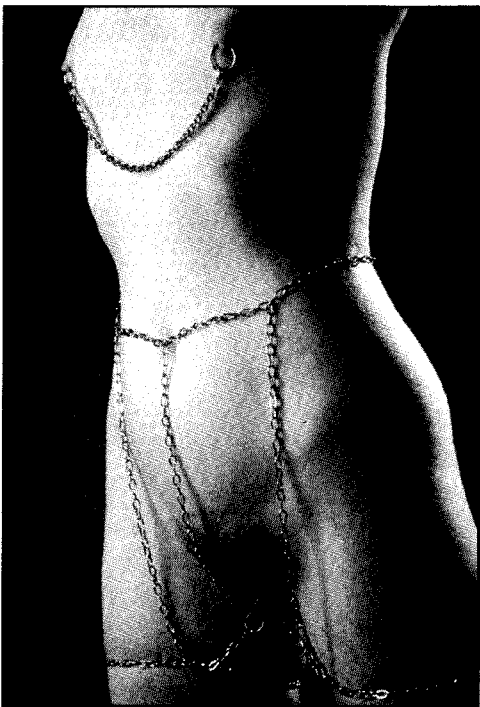
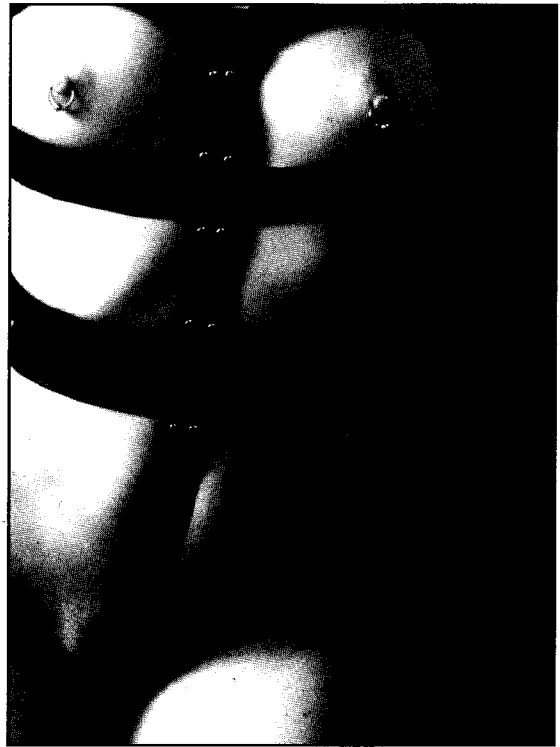
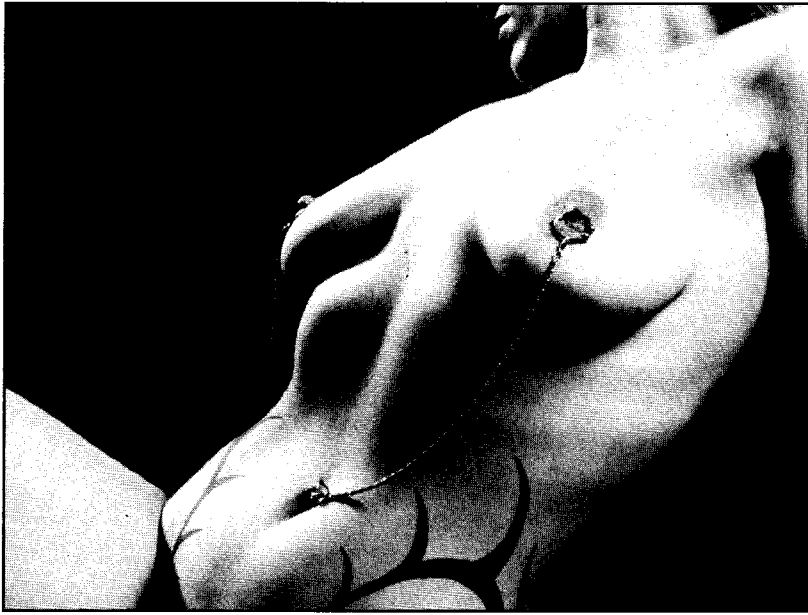
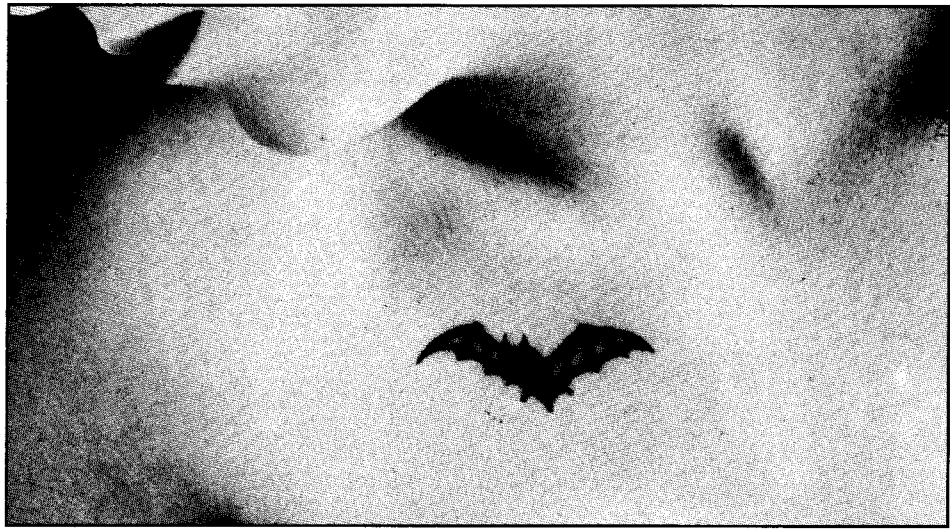


**T**odd Friedman has been an established photographer since the early 1970's. In the late 1980's his work was guided by his fascination with alternative lifestyles and the men and women who use their bodies as human canvasses. His work has been published in magazines such as *Body Play*, *Exposure*, *PFIQ*, *Taste of Latex*, *Body Art*, and *On Our Backs*. Friedman's objective is to bring tattooing and body modification from the counterculture into the mainstream, and to guide public perception to open acceptance of physical alterations as a sophisticated, artistic choice.

All Photos ©1993 Todd Friedman Photography

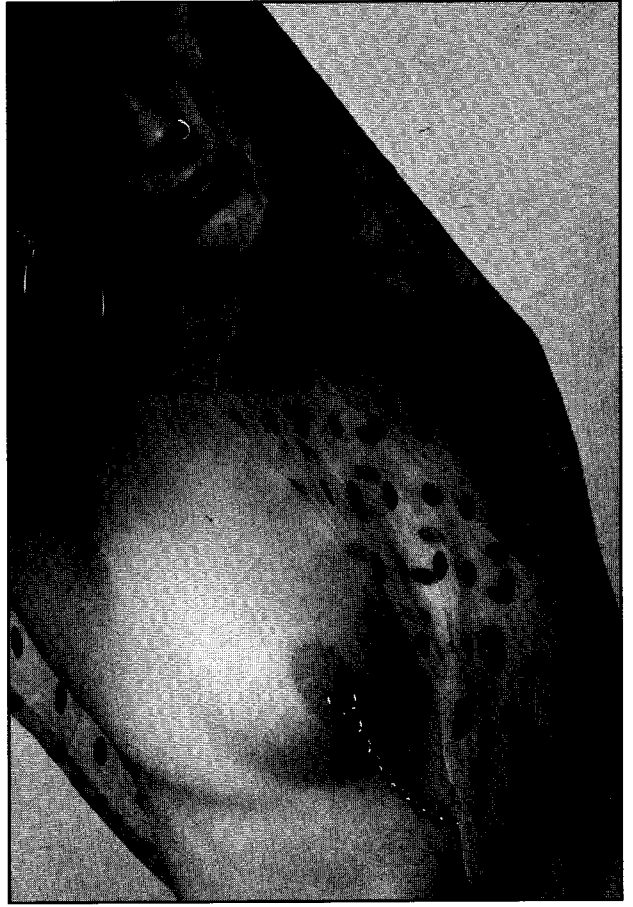
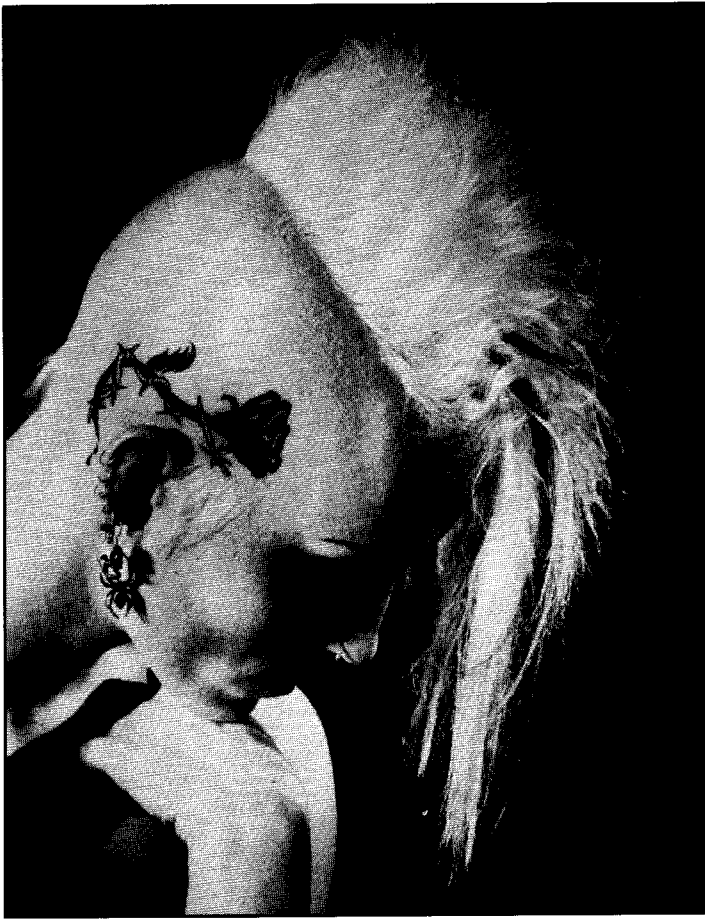






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Ecstasy are the subtexts running throughout these  
songs of honest passionate emotion with a subtle  
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## Love Spirals Downwards



## i d y l l s

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the mind's strata of buried experiences . . .  
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sweet elements of the earth. "sumptuous  
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— the empty quarter, england

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