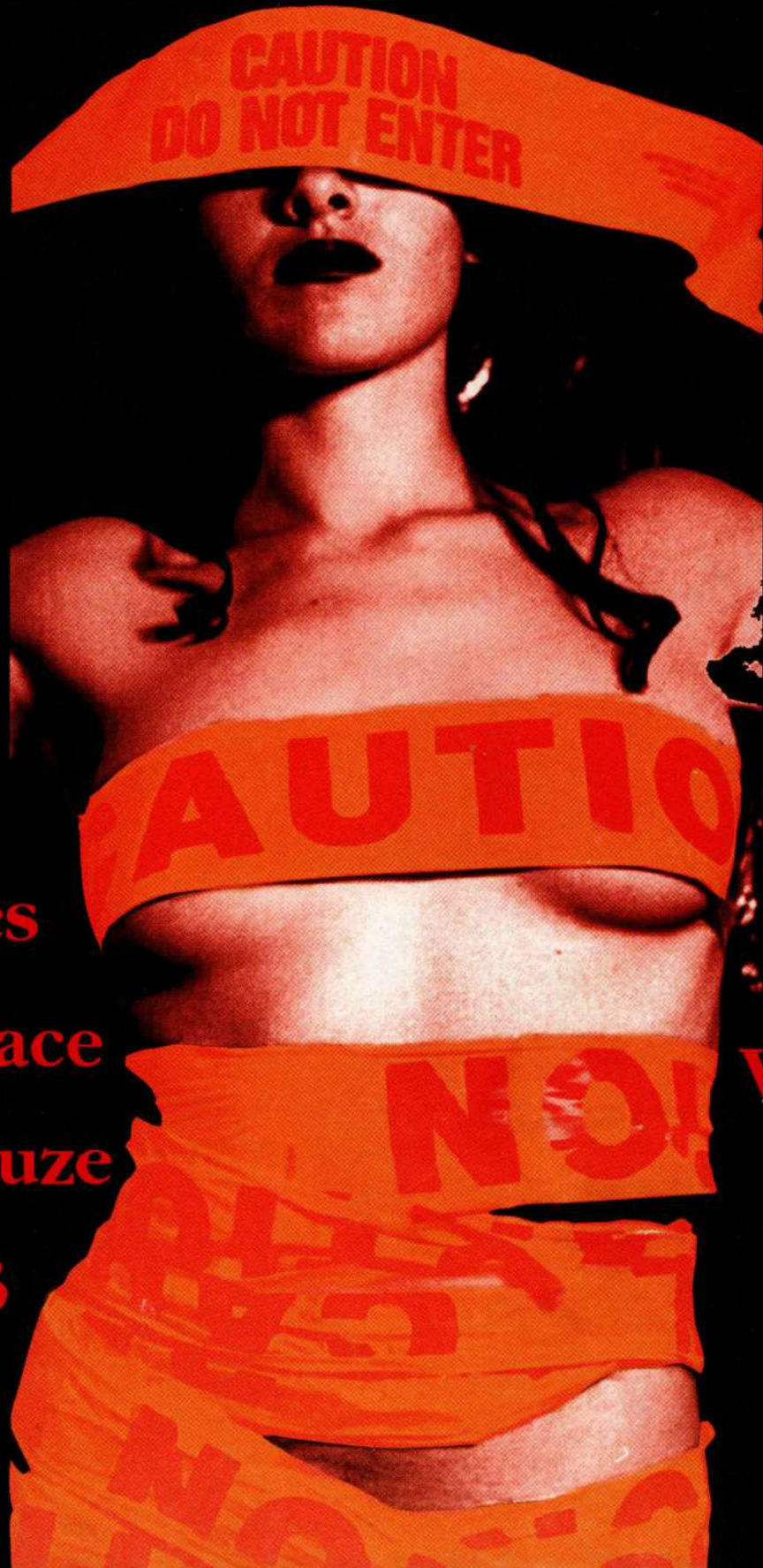


INDUSTRIAL NATION

Issue #9

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Drugs
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INDUSTRIAL NATION

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Industrial Nation,

I'm impressed. Although I've only been a reader since #5, the improvements are excellent. The move to a larger size, glossy format makes your magazine much more professional looking as well as easier to read.

This is one of the two more widely available magazines that give you information and interviews with excellent but underground bands. (Propaganda is the other one) I love your t-shirts by the way and if you offered smaller sizes I'd get one.

My only complaint (though a minor one) about your magazine is the number of CD/tape reviews. It jumped from 42 in #5 to 82 in #6 to 129 in #7. Although I enjoy reading these reviews, 129 of them is a bit too much. At this rate of growth issue 8 will have about 170 of them.

Anyways, sorry if I come across as a whiner. All around your magazine is excellent. Keep up the good work.

Remember that chain letter you did some 18 months ago? Well you've made it to the top - and all you'll get is this less-than-cheap postcard!

Dear IN and all readers,

I have a few things to say about some things I read in your #8 issue which I ordered out of curiosity.

I live in Germany, and am an American. I have seen some of America's Industrial scene, but have quite a grip on Germany's scene for six years. I go to the Techno Club in Frankfurt often (and it's true, the best industrial club, with the best deejay, Talla 2XLC), but also spend a lot of time in Munich's Industrial scene, and I just want the person from Wisconsin who thinks that Bigod 20 should get their "heads out of the political toilet," to know that I think he or she has a Nazi problem.

Germany may be a small country, with a bad history, but here it is. I think that if you interview one person from Frankfurt, and one from Munich, into the same scene, you will get extremely opposite answers.

There is quite a lot of Nazi influence in the scene down here in Munich, but I see none in the North, they show extreme hatred for Nazis (listen to Leatherstrip, and yes, I know they are not German, but they are widely listened to in the scene, their message is quite clear). Not only is the outlook different, but so is the type of Industrial music. The type with Nazi influence is usually more underground and the sound is harsher, and has even been compared to the sounds played in concentration camps to drive the prisoners mad. I don't think many people who have even read Industrialnation, knows what groups I am talking about, but Genocide Organ and Con-Dom are two examples. It's almost all I hear in Industrial clubs and parties here, and the people

seem to be really into it. I haven't seen it like this anywhere in the North. It's not really dance music though, either.

So, I am not really defending Nazis, I'm defending Germany, the newer, younger Germany who can deal with words like Nazi, fascist, bigot, kraut, etc.

Just like in the states, we will always have problems with your KKK member, or local dip-chewing, red neck hick who uses words like "nigger", "jew", or "spic" like a knife. Germany will have their skinhead, neo-nazi community, and as long as these people are kept down by people like you and I (because they are like insects, there is no getting rid of them all for good) then the world will still go on as it should. The whole world has its Nazi problems. I know a lot of Nazis who are not German!

Also, let me say that any Industrial fan who does not know of the Zoth Ommog label should really look into it. I believe it is the best in the world. The Techno Club/Talla/Zoth Ommog (not to mention New Zone and Suck Me Plasma) is going to be an Industrial legend, if it isn't already.

All those worried about Industrial music dying have to remember that they are the ones who keep it going. Without our support, most of these groups could never afford to make this music. It is not a cheap thing. With rare magazines like IN, it brings you together and you realize how dynamic the Industrial scene really is, how much it changes (maybe not changes as in moving on as much as the shape it takes), and gives you other people's views from across the world to learn from.

I am an extreme supporter of the Industrial scene and sing for a group called Wumpscut (watch out, new CD being released) and am happy to have the opportunity to release some of my angst and opinions out to any other industrialists who care to read.

The German/ European Industrial scene is as strong as ever and still throbbing with the anticipation of future days! Carpe Diem!

P.S. The "Industrial Revolution" book from Cleopatra was a sorry excuse for scheisse. I was not very impressed.

Dear Industrialnation,

I love your mag! I'm very impressed with the quality of both the writing and the general layout. Great reviews, amazing interviews, terrific insight... I could go on and on!

I'm reading your mail.

But a few words of advice: stay on the edge! Staying on top is what it's all about, and from what I can tell of issue #8, your publication is well on its

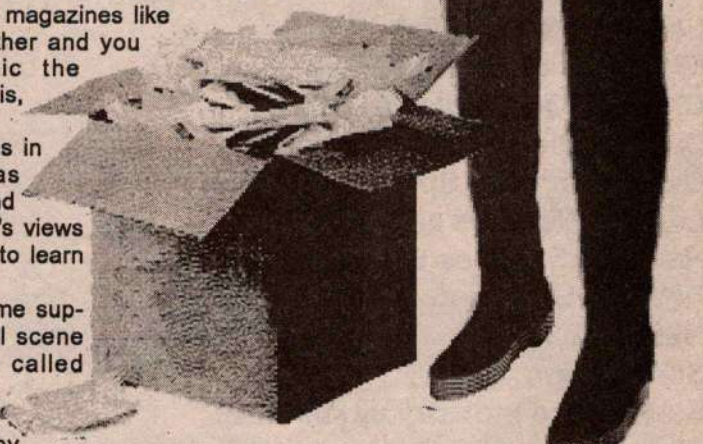
way (if not already there) to becoming one of the best underground zines around.

So keep up the excellent work!

And thanks for keeping the "scene" kickin'!

PS: I was curious about your back issues. Could you tell me what's in issues #6 and #7? And give me the scoop on your compilation - I'm very interested.

David- Issue 6 contains info on



Controlled Bleeding, Tool & Die, Chris Connelly, Chem Lab, and more. Issue 7 is our first full size issue and features photography by Todd Friedman and info on Consolidated and BiGod 20. The CD Sound Sampler contains new and remixed tracks by Tinfed, Haloblack, You Shriek, Sharkbait, Electric Hellfire Club and more!

From whighjr@Eng.Auburn.EDU Tue Feb 8 00:24:18 1994

From: John R Whigham
The last time I was in Atlanta was when I discovered your wonderful creation. It was in a very small record store distanced greatly from the others of the same nature,



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but it was there that I found it. I bought both issues they had (7 and 8) and found them to be just what I was looking for. As soon as I get a p.o. box, I'll send in a subscription.

Keep it going....

From cyberciti|jerry@neon.rain.com Sat Jan 1 17:50:37 1994
Date: Sat, 1 Jan 1994 14:30:40
Hi,

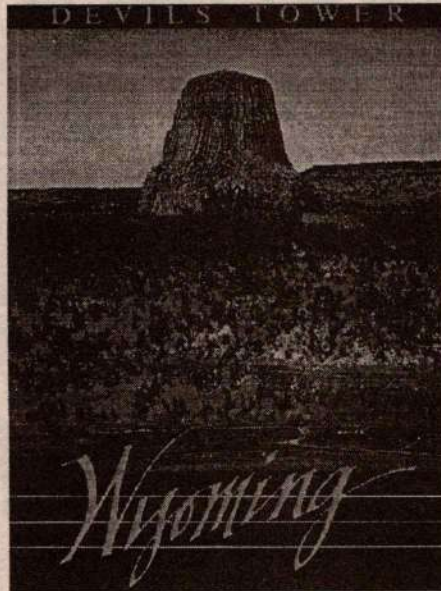
Well, first off, groovy 'zine (which, whether you know or not, means a lot coming from me, since I rarely like to read anything that I can't just download). Needless to say, I like it, and will probably be sending in for a subscription as soon as my next paycheck comes. I just wish I had found it earlier (hell, a friend of mine saw it at Tower of all places, which was surprising, since this particular Tower decided to basically stop carrying anything labeled "Industrial" for some strange reason).

Ok, now that that's all over with, I figure I'll do what I'd appreciate anyone doing if I were in your shoes, and that's send comments in. I was sort of disappointed when I didn't see a scene report for Portland, at least at first. Then I got thinking, the scene here is unfortunately very small. It's kind of scary to think that between my band's 3 members, we know people in most of the local bands in the "industrial" genre (another scary thought, instead of hanging out at the "alternative" coffee houses, you can usually find members from at least 2 bands up in a Nordstrom coffee shop in downtown Portland, where the coffee's 25 cents, and the people are very eccentric). The only band we haven't had the, er, pleasure (?) of running into has to be 16 Volt, which doesn't surprise me, seeing that he seems to have abandoned us. Recently, 16 Volt was supposed to headline a concert, with supposedly mostly an industrial flair to it, there were something like 11 bands, and it was supposed to last 9 hours. Needless to say, he chose to not show up, and the resulting show was so putrid that we (seeing as that we were about 50% of the paying audience, and between 6 of us) simply walked out disgusted (which is a surprise, seeing as that I can put up with anything, except grunge).

Which leads us to my second comment, that being seemingly biasness in the scene reports. I can understand a certain amount, and I'm really cool with that, but as far as the Seattle report (again, pointing back to the show we walked out on, it was mostly the "Northwest Elektro-Industrial Coalition", and made for a very poor show in my opinion), it seemed to be very tainted with grunge. I know that I'm not really one to talk band criticism, seeing as that I'm sure there's a lot of people who would hate what my band has to say and how we put it across, but unfortunately, all I really

saw was a few bands that couldn't play the guitar, so they used a 4-track sequencer to put something together that they could scream to, and I use the term "something" VERY loosely. Enough of my bitching, seeing as that the scene reports are really my only dislike (I guess everyone's entitled to have one thing that they don't like).

Bringing me to what I did like. The interviews were great, I really enjoyed them (except for the eye-strain from the TTK interview <grin>). Needless to say, they were well put together, and basically groovy to read (although I personally



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would never sample an interview to my hd <grin>).

Which makes me think of my next point, which is a question. I'm curious as to the Industrialnation compilation CD. Basically, I'm wondering if there will be a second one, and if there is, how one could submit songs for possible inclusion in it.

Again, groovy 'zine, it makes for a definite pleasurable alternative to hundreds of NIN posts on rec.music.industrial. Oh, and while I think of it, here's an idea for possible inclusions in the magazine (since everything has room for growth). Anyways, the idea I had was to have a section devoted to upcoming industrial and related album releases, not only the

reviews, but dates (a lot of this can be found on the music archive site, which I can't remember off the top of my head, and also on rec.music.info, or was that just rec.music?), which could also allow for band... Oh well, keep up the good work...

Hail Eris

-me

Dear IN,

Nice #8. Sorry to see the production value decline somewhat, but I suppose financial reality imposes some sort of limitation. Nice to hear from Blue Eyed Christ and Sister Machine Gun. Bands such as the former as well as Out Out, Lab Report, and Leatherstrip indicate there may be hope for the "industry" without becoming some sort of bullshit, heavy metal footnote. True creativity and emotion will hopefully prevail.

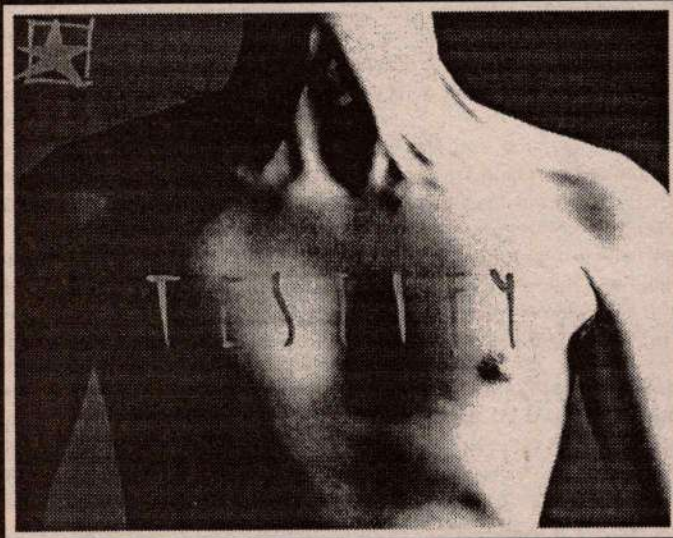
The photos are an excellent compliment to the content, and the interviews are insightful (for the most part). I sometimes wonder about the strip art, where it's coming from, should I be laughing, why I'm not. The true strength of this publication, for those of us out here in our multitudinous interzones, is the review sections. Comprehensive and intelligent without a lot of meaningless, pseudo-poetic froth. Awaiting number nine...

-Charles Lewis

Industrialnation:

After reading Sebastian's Seattle Scene Report, and then reading Mr. Madril's letter (IN issue #8), I feel I would have to agree with Mr. Madril's letter. What makes me come to this conclusion is after reading such a short scene report, it DOES make things look bleak in Seattle! I don't know what Sebastian's qualifications are to make a scene report, (besides organizing the Northwest Electro-Industrial Coalition) nor does he need any. I am glad SOMEONE is doing it, because there is a scene in Seattle that needs to be reckoned with. No one anywhere wants to open up their copy of Industrialnation and see that there is close to nothing happening in Seattle or worse, nothing mentioned at all. I can only suggest to Sebastian to get out every once in a while and see what is REALLY going on, or to learn how to elaborate, and give a few more details. I can only assume by Mr. Madril's letter, that the scene report before #8, that there were some gripes about groups of the industrial genre not getting a fair chance to perform. That comes with the territory in almost any city. I think things ARE changing though, because of the people of Seattle, A&R agents may be growing weary of the label of being the "grunge capitol", the scads of "grunge-rock" bands choking the stage door of every club from Bellingham to Olympia, when there are so many other talented groups that are around. I was glad to see

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MACHINES OF LOVING GRACE

By Kim Traub
Interview with Michael, Scott,
Stuart

IN: I want to start off with Scott. In one of your bios...

Scott: Our bios are all lies and incorrect!

IN: Ok, well then explain this lie; You said that "tension is what ends up defining us." Is that because of the way you write music or the different approaches you're coming from?

Sc: Probably the different approaches and different styles. Stuart comes from more of a rock background, Mike comes from more of a film/electronic background, and I come more from a not being able to play music background. So we clash quite a bit on what we'd actually like to sound like.

IN: Is this your first band then?

Sc: Well, no we've all been in bands before, but this is our first band that's done anything...

Michael: Anything that's worth mentioning.

Sc: Yeah this is the first band I've been in that, in a sense, has done anything semi-musical. I was in a band where we were just banging on shit.

IN: And then you called it art!

Sc: Exactly.

IN: A lot of electronic bands like to distort the vocals to shit and I wanted to know if you didn't really do that as a conscious effort, like trying to keep the human contrast to the machine.

Sc: We do that from time to time, but, yeah, obviously we're trying for more of a human element than a lot of the bands where it's distorted and you can't make it out. That's a different aesthetic than what we're going for. We're trying to semi-intelligible lyrically and we're also into writing songs with more typical structures, you know, in a way. We're interested in voice and, you know, certain things. I don't know why, it's just the direction we went in.

M: Well, I think we're interested in experimentation. That doesn't necessarily transfer onto tape all of the time because, for example, on this record we didn't have as much time to do some of the

stuff that we wanted to do in regards to experimentation, playing with structures. I don't think we're setting out to specifically make pop structures.

Sc: No, but we come from more of a pop structured background and I'd think that'd be something that we're interested in. I mean our songs are pop songs.

M: True enough, but I'd hate to categorize ourselves as wanting to write only pop songs with pop structures. I think that narrows our scope and our interests.

Sc: Well, I think we're actually fucking around with it [pop structure] a little bit.

[a grumble of agreement]

M: I think we all agree with that. One of the reasons that some of the songs wound up with such standard pop structures is that we really didn't have time to do what we wanted with it.

IN: Why is that?

Sc: Money. Time. Negotiations.

M: We spent a lot of time re-negotiating our contract.

IN: How did you guys wind up on Mammoth? I mean they're in North Carolina and you were on the other side of the country.

M: Actually a friend of ours, Rich Hopkins, who's a guitarist who used to be with the...

Sc: Sidewinders.

M: Yeah, he used to be on Mammoth so he knew people. When we released a tape ourselves he sent a copy to them and they were interested.

IN: So you jumped on the first company that jumped on you?

Sc: [laughs] Yeah, pretty much!

IN: OK, we'll discontinue this line of questioning because we're getting a lot of trouble for people saying things about their record companies and then getting mad at us because we print what they say.

Sc: We always say shit about them so they should be used to it by now! We say shit about all the record companies.

IN: Well, that's the way it usually is. Um, in one of the bios it said that you started off because you were scoring a film that Mike had done. When did you decide that the music was more important.

Sc: When I blew up the lights!

IN: Ah, when the film self

deconstructed!

Sc: Yeah, essentially when I melted down a whole bunch of lights and it wound up costing him 3 or 4 hundred bucks and that was the end of that film career.

IN: Music doesn't cost as much? [group snicker]

Sc: Well, at the time it didn't. Mike had an 8 track set up in his house.

M: After we made that first song we spoke to a DJ in Tucson who had a three hour show on the weekends that was on the alternative channel. She suggested that, hey, this was good, let's put it on the radio and check it out.

IN: So you had the ego boost to go with it.

M: Yeah, exactly. It took about 9 months, we did 10 songs in the beginning, 9 for the Mammoth record and we're here.

IN: In a Keyboard magazine article, and this is directed towards you, Mike, because the article centered mostly on you, but you described your music as anti-songs. Why?

M: We try to make music with a certain sense of irony. There's this one song we released as a single called "All I Really Need," I don't know whether you've heard of it, but it's a good example of what I'm talking about. The chorus goes, "All I really need is your love" and behind that are all these samples of a woman screaming obscenities. I guess to some extent we're writing pop structures and pop songs, but we try to include some sort of irony or some sort of a twist in everything that we do so it's not such a straight ahead. One of the things we do when we write a song is to sort of take it apart or deconstruct it and then put it together. The end result probably winds up sounding a little more pop oriented than we might like sometimes, but the idea is that we're playing with the elements of the song. We're not the type of band that'll say, "OK we're going to write a new song today." We jam some parts, play around with the elements then juxtapose them, turn them around and turn them on their ear.

IN: And you still find yourself with

more pop orientated structures? M: It's funny, it ended up that way on this record, but I think that's, to some extent, the time we had.

IN: The same article described you as "technophobic-technophiles."

M: Yeah, that was just the writer.

IN: So you wouldn't call that an accurate description?

M: Well, it's semi-accurate.

IN: Just because of the idea you have of trying to keep down the machines.

M: We're all interested in technology, it's just the way we use it sometimes creates certain paradoxes like the tail is wagging the dog. Technology is a great thing but it's really easy to get overwhelmed by it and allow it to dictate the method by which you accomplish things. I use computers but I don't trust them. We've all been screwed over by computers in one way or another, and yet we have this strange love/hate relationship with them. We rely on this massive amount of technology to accomplish what we do, so we should be technophiles. At the same time it's like, oh I have to do this fucking computer thing...fucking hard drive's down again, you know, we're technophobes in a way too.

St: We're all arachnaphobes!

[group laugh]

IN: Did you have some sort of strange spider experience on this tour?

M: Our video for "Butterfly Wings" was directed by the guy who did Arachnophobia.

IN: Ah, he must have an insect thing then.

Sc: Yeah, he's a freak!

IN: Well, that can be a good thing.

M: This guy was insect weird, I mean, in an unnatural way.

IN: This same article said that you [Mike] were formerly a hacker. Any adventures you'd like to describe?

M: Some friends of mine and I were sort of into the hacker thing back in the early days when things were more accessible than they are nowadays. It's something that I was interested



in. The fact that, given the time and the right information, you can break into a major computer base out in California and can have any information on any man, woman, child in the US, I mean, that's amazing. That was the kind of stuff we were involved in and we got caught, basically.

IN: *That seems to be the end of many hacker careers.*

M: I mean, it did and it didn't. It made us change our methods and it made us examine the way we were going about things. It especially made us think about who we were trusting. Essentially we were turned in by other hackers.

IN: *That's usually how it happens.*

M: Yeah. It was a scary situation and certainly that's contributed to my paranoia!

IN: *One last question for you specifically. I read that you were trained classically as a cellist. How does that effect the way you write this kind of music? Do you try to forget all of that to get to the experimental?*

M: I think you have to. In order to do the experimental stuff you kind of have to let go of the classical. On the other hand I think it's somewhat helpful. It tends to make you hear things harmonically and melodically that other-

wise I might not have heard, and one of the things that sets us apart from other bands is we do have a lot more going on harmonically and melodically than a lot of other bands in this genre. So it's a plus to me. I'm not so heavily steeped in it that I go into every situation like, "OK let's get some notation paper out." It's not that heavy, but it certainly exposed me to a lot of stuff about music and about what music is and what it should be.

IN: *So that's actually you playing cello on the albums?*

M: Yeah, we do have a string section.

IN: *OK you're probably tired of this, but I want to know anyway; How did you get Reznor to do a remix for you, were you present, and do you like what he did with it?*

St: Yes to all three. No we weren't present, though. So it's yes, no, yes. It was all FedEx and telephone and all that sort of thing.

Sc: We had met with him a few times in person.

IN: *Did he ask to do it or did you ask?*

Sc: He actually volunteered. We had met with him a couple of times just to, sort of, shoot the shit.

IN: *To bitch about record com-*

panies...

Sc: Yeah, exactly! Then we were getting ready to do a new single and he said yeah and there was a lot of FedExing keyboards across the country. It was cool and he did a good job on it.

IN: *What do you think are the thematic differences between this album and the last one? What elements from touring with the first album did you bring into this record?*

M: Touring gave us a lot of exposure, well, obviously to audiences, but most definitely showed us what things work and what things don't work.

IN: *What did you find didn't work?*

M: The slower stuff...

Sc: The acapello tunes, the Kool and the Gang covers!

M: Yeah that didn't work as well as we originally intended it to! Well bands like the Swans, who we did the longest tour with, have this great intensity live and they become this unit on stage, you know, this one sort of moving, writhing mass. People really respond to that and responded well to the music. I mean, they have this bass player with big, despondent chords and this really heavy, confrontational sound. I think we tried to bring some of

that into the new record. We wanted to distill the sound a little bit.

St: Also some pretty basic stuff like turning up the guitars, using live drums. We learned a lot about what we like about our own sound. The first record was done entirely in a bedroom in Mike's house, basically. We learned a lot about what we wanted to sound like.

IN: *So a lot of this has happened pretty fast for you guys?*

St: It was strange because the first record was essentially a demo tape we recorded ourselves and released ourselves. We distributed in Phoenix and a little bit in California on a very small scale and suddenly Mammoth comes along. It was a strange experience, but it got us out there, which got us on to the next thing, which was touring, and that got us on to the new record. It just sort of happened, it's nothing that we planned or anticipated.

IN: *How did you wind up with Roli Mossiman producing the latest record?*

M: We were big fans of his and we picked up the Young Gods CD on the last tour.

IN: *I hear a lot of his The The sound on your new album.*

Sc: We basically asked him.

Choking on Staples

by chase

STARTING A LABEL AND THE JOY THAT COMES WITH IT

Let's assume that you're working with a band and you've agreed to release their CD or LP. However, you know more about house maintenance than manufacturing and you don't want to get reamed by the industry. No problem, starting your own label is easy. All you need is half a million to advance your band, a good major label distributor, a decent promotion agency, and an alternative-sounding yet commercially viable artist to subsidize your investment. If, for some odd reason, you don't have any of these things, then maybe starting your label might entail some hard work. Hard work means finding a band that will support your small funded operation, finding a distributor who won't rip you off too much (or any distributor, for that matter) and doing a lot of extensive research on the best publications, radio stations and record pools/djs to have an effective promotional campaign. Would you like fries with that, sir?

The manufacturing process can roughly be accomplished through one company, but it tends to be cheaper if you scout out the best place for each step. Let's begin with your graphics.

First you should find a person who has worked with CD or album art before. This way when you make an error like printing the wrong kind of negatives or not using the correct specs, it may be discovered before it's too late. Otherwise, you get some stooge who is just doing what they're told without the ability to save you money on costly mistakes.

There are two popular color methods: 4 color process and color matching. Color matching is when the colors you choose are taken from the Pantone color guide. This, however, is more expensive than the 4 color process

which is when they mix various shades to get your desired color...or something close. You might ask for a color copy of the final output to make sure that it's what you requested.

Getting a UPC code is one of the more thrilling aspects of the label experience. First you have to apply to the Uniform Code Council over in Dayton, Ohio. They'll send you a bunch of information and then you'll send them \$300.00 for a Bar Code I.D. number. Once you get your number, you'll have to either buy software to make your barcodes or you can have a company do them for you (the U.C.C. provides a listing). Bar Codes should be printed on the tray liner, but you may opt for buying stickers to put on the case itself.

After your graphics consultant has gotten you the proper negatives of your art, you need to send them off to a Booklet manufacturer. Meanwhile, you should have your music at a pressing plant.

Some plants require your release to be on a 1630 (it's like a giant video cassette) while others will accept a D.A.T. master. In regards to time limits on a CD, most plants will only guarantee up to 74 and a half minutes (it's actually safe to go 75 1/2 nowadays, but they still only guarantee the previous limit). If a plant will press a longer disc, there's the possibility of the last track skipping on some CD players. Very few will recommend going over 76 minutes and almost none will go over 79. Make sure that all of your songs are recorded on the same D.A.T. frequency (there are two: 44.1 kHz & 44.8. 44.1 is the frequency of choice). When you tabulate the length of your CD, don't forget to count the 3-5 seconds in-between songs. If you're pressing your album on vinyl, try to keep it under 25

minutes a side and make sure that your plant isn't using recycled vinyl. Also, don't forget to have them etch something clever in the vinyl like "We love Chase" or "Chase is God".

Once you know how many discs to press, allocate a certain amount that should not be shrink wrapped (this is the plastic mummification rite). These are for promotional use. When sending out promo CD's to magazines, don't mess with the cover art. It looks tacky when zines run a photo of your CD cover with a big hole in the corner. Instead you might punch a hole in the tray card, stamp the disc, hand saw the sides, drill a hole through the spine, piss on the liner, or some other form of desecration.

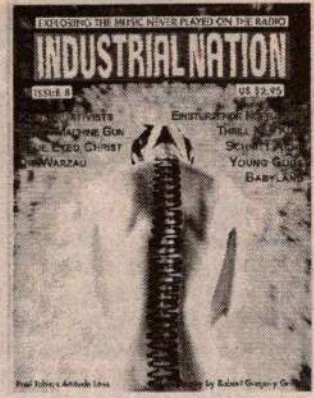
Due to the high cost of independently releasing a CD, there are other avenues available. The first is putting out a compilation and having the bands subsidize the costs. To make a long story less long, you can charge bands to be on your release, but guarantee a return on their investment through free copies (i.e. "Give me two hundred bucks and I'll give you 20 copies of the LP.") If none of your friends or acquaintances trust you because of your tendency to borrow stuff and then sell it at the Swap Meet, you can take the other cheap route-the 7" single. They're inexpensive, they're trendy, and easy to design. Oh yeah, did I mention that they're also hard as hell to unload? I suggest an initial pressing of 500 copies and see what happens.

Getting distribution is hard. Getting good distribution is harder. Getting good honest distribution is practically a myth (but rare cases have been found). If you're a small label with one or two releases, distributors know that you don't carry much weight and consequently they

don't lose too much sleep over when you get paid...it's not like you can afford a lawyer to sue

(I'm sure distributors have plenty of loopholes around legal pressure anyway). The safest method of choosing a distributor is to talk to other labels and find out who works best. If you have a CD coming out that you need distributed, don't send a cassette to the distributor...send the CD! Also, specify what type of distribution you're looking for. National only? International? Exclusive?

Once you have your product and you're ready to shop it, you need to create two information sheets. The first is for retailers (i.e. stores and distributors) and should contain the name of your artist, the name of the release, the format it is available on (i.e. CD, LP, etc.), the Catalogue Number, the UPC Code, and the release date (stores will want to place orders prior to the release date so they'll be ahead of or equal to the competition). Also list Selling Points, Marketing Strategy (which publications you'll be advertising in, etc.), and a brief bio. Retail folks aren't interested in fancy metaphors and catch phrases- just tell them what makes your release more viable than the next. The other information sheet is for the press and should focus on the music, history, and description of the band rather than marketing stuff. It's unadvisable to begin these with "review my stuff, fuckface." Starting a label might seem like a difficult task, but the rewards make up for all the work...just imagine yourself walking up to that trashy smoke-immersed beauty at the bar and saying "You don't know me, but that's why I carry one of these" and shoving your CD in their face. If that doesn't get you some action, maybe you should just pay the twenty bucks and forget that you've ever read this column.



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Very Limited \$5.00

Issue #4
\$3.00

Issue #4
Very Limited \$5.00

Issue #8
\$3.00

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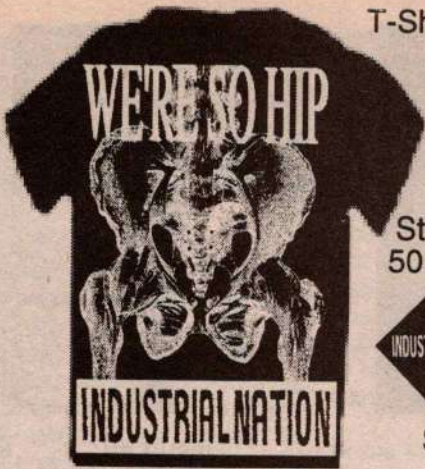
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IN-We're so Hip

T-Shirts \$12

Stickers
50 Cents



S-1



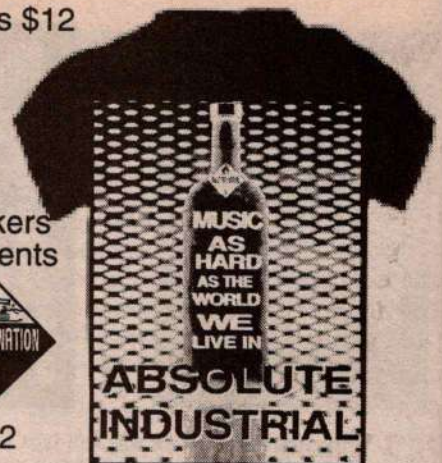
IN-Corrosive

T-Shirts \$12

Stickers
50 Cents



S-2



Absolute IN

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- Subscription from Other side _____
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- IN-Corrosive T-Shirt \$12.00
- IN Sticker #1 \$0.50
- In Sticker #2 \$0.50
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- IN CD Sampler Vol. 1 \$15.00
- Total.....**



IN CD Sampler
\$15.00
 Contains: Electric Hellfire Club, cut rate box, Tinfed, Haloblack, Shiverhead, You Shriek!, Sharkbait, Attrition, Acumen, Virus 23 + more!!!

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CYBERPERSPECTIVES SPILATTERCEPTIONS

Sweet Convulsions

Here are two videos presented in sprightly MTV style with loosely connected image oriented stories. The first deals with death and hints at aids. First we are presented with a list with captions on number infected and number dead. Next is the scene of a



coffin viewing, an open casket service. The action follows the principle mourner, also the song vocalist, as he grieves the death of his friend/lover. The association is not clear but later imagery suggests this. After the funeral we are shown scenes of him attempting to deal with this death which draws him to flirt with the trigger of a pistol. He also dresses up in garish day glow full body makeup. He also prances around in jockey shorts with a crown and cape, his bright blue Doc Martins in contrast to the red flowing cape as he lip syncs vocals. The closing shot is a recap of the funeral with our protagonist in the coffin. This is all very slickly produced professional video with a punchy techno dance soundtrack. Will MTV play it? I hope so, because as opposed to a lot of their videos it actually has a plot. The second clip is darker. The imagery follows a drag queen as he transforms himself into she. Later, out on the street she is assaulted, gets knocked down and kicked repeatedly. Interspersed within this imagery is footage of the singer from the first video with a different outfit and a different color of hair, but the same blue boots dancing and singing. There are also shots of a party with dark clothed people smoking, drinking and making out. Overall

this is dark and haunting and I doubt MTV will play it, but I liked it. (Pffft! Records, P.O. Box 9131, Newark, N.J. 07104) [Kaos]

MPAA - Live at the Youth Center

MPAA has gone out and created a new concert length video featuring special effects with professional multi-camera editing. This footage has a definite live feel complete with youthful pit moshers who are curiously among those credited at the end of the tape. This favors much better in the do it yourself category than the professional video category. I doubt you would ever see this on MTV. But it is obvious that the band is having a good time performing if you can call it that. The reason being because there is one guy planted behind a rack of synthesizers during the entire performance with two others either providing vocals or destroying props. We are favored with the beheading and dismemberment of a mannequin with



a chain saw. There is also a shot of the audience ripping apart another effigy. An audience member is "electrified" in an "electric" chair during one of the pieces. Video samples from Kung Fu films and other ultra violence occasionally interrupts the live show, presumably these images are also being shown to the audience on a large video monitor which features predominately in their stage show. This tape is marked evolution from their past release. Following the idea that the more you do, the better you get, this shows what happens when more people get involved with a project with more equipment. I'm

sure if the members MPAA keep up at it they will be blowing minds in the future.



KMFDM Drug Against War

Welcome to the aggressive killer cartoon world of KMFDM. In this video you will see the artwork of past and present album covers come to life. At a fast paced tempo, the imagery is presented in such a way as to allow the viewer to come up with their own ideas as far as a plot is concerned. The pictures move in sync to the music which is as fine as any by the band. Fast tempo electro battery guitar and percussion with aggro-pop vocals. On first taste I was blown away by the action - packed tension quality of the video. This is very in your face overt imagery. My favorite part of the video is a city sequence. The city is composed of blocks which each bear the KMFDM inscription. They are rendered in such a way as to be hypnotic - like a checker board, but in movement this quickly becomes an eye burn as viewers are taken through this hypnotically flickering city. It has been quite awhile since I have seen animation which is as energetic and fast paced - maybe the Heavy Metal Movie, but with a high powered soundtrack by KMFDM - this blows everything else away!

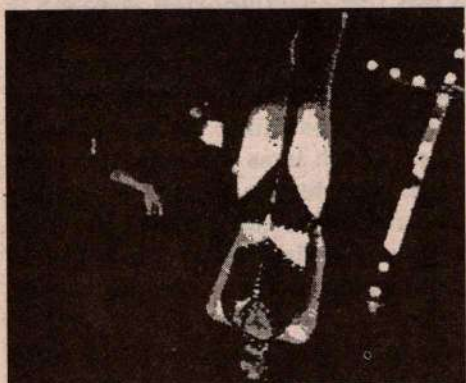
Front 242 Animal

Here is another different take on music video. An experimental, colorful empowerment of women. Musically it is compelling and unnerving. A female voice that both coos

and complains to the watcher. Here the principle character sings to us while undergoing consistent and constant wardrobe changings with the blink of an eye. And not only does her clothing change but also her hair-style. There is subtle humor as the same character appears as multiple screen images, once in awhile sporting a monster mask! This video is also quite colorful - as in Imagery changing colors probably due to some hi tech computer video equipment, but also as in the material selected. There are a lot of visually stimulating screen overlays as well as borders. This is a video to put many MTV mass-production videos to shame.

Jim Rose Circus Sideshow

So you haven't been to the circus in a while? Want to see some freaks, some danger, a little mayhem? The disclaimer advises not to try any of the following acts at home... This is the show for the Bevis and Butthead



fan club. The video starts off with a few quick shots of Jim Rose doing escape routines from strait jackets and has him tell a little history behind the origin of his show. Next up the various acts feature everything from on stage body piercing in grim detail to bug eating. Cringe as a pair of ordinary house hold irons are hung from a performers nipple rings. See flames being eaten and a condom get blown up from a nostril. The performer puts it in his mouth and blows it out his nose. There is sword swallowing and Jim puts his face in broken glass and has an audience member step on the back of his head. This video proves that there are still performers out there willing to risk and endure death defying feats to stun you the audience

member!

Butthole Surfers

Klick Ass Rock and Roll personified as cartoon. The Buttholes were always campy, but here they put their talents to fine display. The video is a story about a rock guy who goes to some bar, drinks something and trips out. He drag races death and nearly wins until his girl friend yanks a pair of undies over his head. Of course the band is playing at the club and continues to play even after the car wreck which inevitably occurs. Our hero is then taken to a hospital in a cartoon dragster ambulance and is then molested by the sexy nurse. At least half of this story is told in animation with jumps from live character to pictorial excitement. This is a must have joy ride for any Butthole Surfer fan and chances are anybody else will like it too!

Kill Switch Klick

Kill Switch Klick bring to life many images associated with industrial/gothic rock; the dark clad hero who beats on things, mysterious keyboardists, the heroine who is half sex object, half tombstone caressing banshee. The black and white look of the video is constructed so as to suggest old film noir and manipulates the audience with the introduction of modern shots which have the same look to give that creeping gloomy feel



of half imagined shadows. Percussion with bullhorn vocals compliment all this with dream like resonance. Expect just enough variety in the footage to grab your attention as well as the occasional upside down hanging nymph.

Greg Ginn [Payday]

Driving percussion starts out this effort in black and white. Color shots are latter used to highlight the performance action juxtaposed to the continual movement around the haunting world of "Lost Angeles". The live singer/guitarist presented in color have an energy that stands out above the police cars, sleeping bums and urban decay, screaming hostility and pleading for attention. (Basic P.O. Box 7943 Long Beach CA 90807)

Cut Rate Box

Horrific splice and dice of vivisection animals being tortured and operated upon alternating with footage of human operations. Each video segment is very short and the amount of video bits, each in itself suggesting a magnitude of horrible operations, is staggering. The music is techno



Industrial but not overbearing as to dominate ones attention. The next section is colorful bits of random imagery and swirling color blasts. There is no story here but the various scenes are a visual slightfest - more info than video wallpaper. The next bit takes to exploring different environments for brief periods moving from subject to subject. What follows is a study of buildings exploding and waves crashing to a study of different geological land types. The fury of images fly from different movies in a blur of imagery that follows ending with a collage of suicides, both real and cinematic, so quickly shifting to take the viewer to a surreal state of expectation.

Thunderbird Theater

Thunderbird Theatre is one of those shows made possible by Public

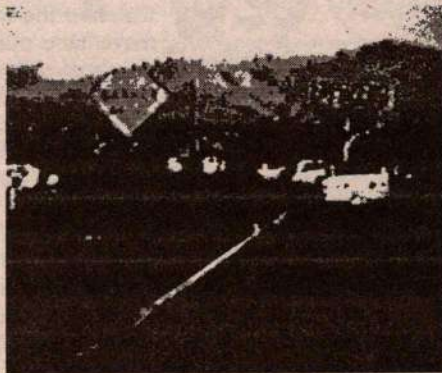


Access Television. Here we have it all on video and these guys have been shooting video for quite awhile. The result is a sizable length of show featuring developed character conflicts and bizarre situations. For example, naughty nuns kneeling on rice and don't forget the even naughtier priest who attempts to teach that disco is better than Kiss. Can you compromise? Another character in a skull mask rips on bad Halloween costumes for kids and then carves an upside down cross in a pumpkin just in time for the satanic new year. This isn't for bible beaters but maybe bible throwers... At least they have a good sense of humor. You can watch with or

without audio but you won't get the jokes if you don't hear the punchlines. (Thunderbird Theatre P.O. Box 638 Kenmore Branch Buffalo, N.Y. 14217)[Kaos]

Delerium Tremens

Yet another entree in the Industrial school of video wall paper. I especially like the processed "road" shots. The gritty imagery has an original look. The music sounds like keyboard percussion dance music reflective of Twitch era Ministry and Front 242 with static screaming voices. A shot of dice bouncing from a cup in slow motion is a real visual treat. Any sen-



sors would screaming nudity at the section featuring a voluptuous female modeling her birthday suit for the camera. For shock play and replay the scene of a boy sticking his finger down his throat and puking. Is that chunk blowing on the audio as well? Send Donations to Delerium Tremens and find out. (Delerium Tremens 1049 Larry Place Concord CA 94518) [Kaos]

Revolting Cocks - Do You think I'm Sexy/Crackin Up

What do you get when you cross a bunch of Revco boys with a Morphing program and a lot of nice computer editing and manipulation? Two great videos... "Do You think I'm Sexy" a cover of Rod Stewart's song is brought to its full Climax with Chris Connelly walking into a stripper bar to sit down and see the show, but to have the dancer's face in front of him (through Morphing) change into Al Jorgenson's face. This video is definitely a bunch of cyber cowboys on a joy ride.... As for Crackin Up, all I can say is, Very nice job on the computer animation... A must see

D.O.R. Infinity distributed titles

a thorn of crowns

CHARRM Zoviet France > What Is Not True (CHARRMCD 17). **Horizon 222** > The Three of Swans (CHARRMCD 18), **D.O.R. Chemical Plant** > Caveat Emptor (ADOR 751), **Multiclide** > Pathogenesis (ADOR 919), **SENTRAX Cable Regime** > Kill Lies All (STC 17CD), **Final** > One (STC 33CD), **Lull** > Dreamt About Dreaming (SET 3CD) - Journey Through Underworlds (SET 4CD), **K.K. Null/J. Plotkin** > Aurora (STC 43CD), **Various Artists** > **Spreading The Virus** - Exclusive material from Fudge Tunnel / Cable Regime / Jouissance / Fat Hacker / God / Techno animal / Painkiller and more (SET 1CD)

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Literary Corner

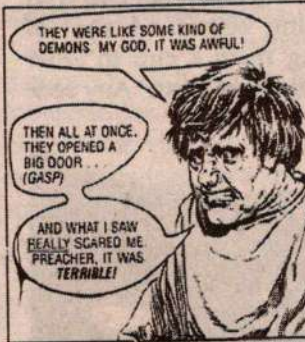
By Paul Tobin

Comics/Books/Porno Mags

Okay...it's time. I've long taunted you with the prospect of reviewing the apex of the comics medium, the high water mark creations of all times. Simply put...if these babies were porn stars, they'd be John Holmes. Except not dead.

I am, of course, talking about the religious pamphlets "distributed" by Jack Chick. By "distributed" I mean "left lying around in strategic areas by the faithful".

Also...when I say "strategic areas" I really mean "those areas wherein live that type of people who actually question authority...or question anything". Ummm,...actually, one more thing....when I say "the faithful" it's just a subtle way of saying "Fucking spring-brain religious nut-boys and stiff-board-girlies who are so afraid of reality that have made up their own invisible reality where a good and kind and giving god serves their every need as long as they don't get out of line or do one single thing that's enjoyable (especially anything sexual...ickk!) and as long as they don't question him or (most importantly) allow anyone else to enjoy their lives or have different beliefs and if they break any of these rules then they're either in for eternal damnation or a week of "hail Marys" or



"A glimpse of hell?...or backstage at a KISS concert? You be the judge. A panel from BACK FROM THE DEAD?"

possibly maybe (oh please) the punishment monk will take them over his knee and give them twenty of the good ones until you start to



"The Lord spake unto the fish... Proof positive that Christians have bad taste...Jonah gets puked from the maw of THE FIRST JAWS."



and it vomited out Jonah upon the dry land." (Jonah 2:10)

cry big fat tears and oh mommy mommy mommy our father who art in heaven lobotomy be thine name and there is nothing like a few stinging red ass-welts to let you know you've been a bad boy and also to make you be better from right then on. Amen."

See....it's much simpler to just say "the faithful."

I'm going to let you know the ground I'm reviewing these tracts from a little better.... although quite possibly you just possibly might have gotten a small clue from the previous paragraph, but what the hell, eh? Now....I've only gone to church once in my adult life, and that time wasn't so much motivated by religious fervor as it was by lust. The setup to the church visit included these major factors....#1...it was springtime and I was as horny as, uhhh, a guy in springtime...#2...I was then working a custodial job with two women who were of "the faithful" (see above)....#3...one of these women was damned beautiful

and asked me if I might not like to go to church with her.

The wiser of you have now added 1, 2 and 3 together and came up with "He went to church." Go to the head of the class now.

Now, there are a few, a very few, "churches" or faiths that I'm not against and have no real reservations about...but this church...oh baby! I'll give you a couple of clues...during the middle of the service the preacher was "smitten (with love) by the Lord most high" and proceeded to roll around on the floor whilst speaking in tongues,

I must confess I watched these proceedings less than I watched the mesmerized congregation as their robot-like movements opened their wallets or purses and dropped thousands of dollars into the "donation bucket". An average of around one hundred dollars per person, no lie my friends. Need another clue? Okay...They passed out pamphlets during the service that included a section entitled "How the Lord can serve you!" My favorite of that particular section was "He can send angels to find and save you parking spaces." Really. I am not making this up. I couldn't make this up. Also, I have some witty little retorts and visuals for this job of the

angels...but let's face it...I just don't even need to say them. Well...to make a long story short...when driving back from the church Gloria (her name, no less) turned to me and said "Paul, I like you a LOT. So I think that I should tell you that I am GOD's first...and mans' second." Never in my life will I be THAT horny...so that was the end of that.

So now that you have a fair idea of where religion stands in my own particular pantheon of mental pastimes...let's on with this.

Firstly, there are, of course, about a billion different tracts in the Chick Publications library...and I have limited space here...so I'm just go to talk about seven of my favorites. Here they are, in alphabetical order...

"BACK FROM THE DEAD?" This tract tells the story of a sinner who dies...sees a glimpse of hell...and then amazingly comes back to life. Of course he immediately wants to confess all his sins to a preacher

and receive the word of the Lord so that he won't ever have to go back to hell, He finds that the standards of



"Charlie Connors spells out the goods in HI THERE!"

heaven are pretty rough...you can't get into heaven if you are any (or possibly all) of the following....one of the fearful, the unbelieving, the abominable (?)...no murderers or whoremongers. Can't be a sorcerer, including the sub-sets of witches and, ummm.... drug users. Don't go knocking on the gates if you're an idolater or a liar either, Also...you



"My favorite panel from DOOM TOWN. Ain't she a beauty?"

don't get the "wing and halo" fashion-plate outfit if you're a homosexual or a thief or a drunkard...an extortionist or a fornicator, So...is anybody reading this article going to heaven? I really hope not. One of the really swell things about this booklet is that it is based on an episode of "PM Magazine" And really, is there a better source of religious information than talk-t.v.? I think not. I should also point out that this is one of the better illustrated booklets...good crisp linework with a strong sense of anatomy.

"BOO!" I don't really have much to say about this one. The art is fairly wretched....cartoony in a bad way. It's an "anti-Halloween" piece...wherein we learn that celebrating the holiday in any way and any form is the same as driving a fast car down the short road to hell. So why have I included this one in my favorites? Well...some kids rent a "summer camp" type of place for their entire class to party party party on Halloween. Can you see it coming? YES! It's a Jack Chick publ./slasher movie! And not only that! The kids are offed by Satan himself as he wears a pumpkin head and wields a CHAINSAW! I wish the world was really like this.

"A DEMON'S NIGHTMARE" This one is all about the efforts of two bumbling demons as they "lose" a lost soul by letting him get converted to the one true way. Interesting because the pamphlet actually illustrates how damn boring most religious people are quite nicely. Rather poor artwork on this one as well...but the two demons sorta remind me of Laurel and Hardy...so that's a plus. Also, I've always been partial to this sort of "war propaganda" type of efforts anyway...you know the type...look at any American representations of the German or Japanese peoples from the early forties and you will find that they are all ugly, bumbling fools...same thing here. Another curious aspect of this tract is that our "hero" does not immediately punch "Mr. Christian" (my name) in the mouth despite the fact that he sits down next to him on a park bench and says "Say, did you ever hear the story about the time God was murdered by a man?" Now....that's sure sounds like an invitation for immediate annihilation to me.

"DOOM TOWN" A real beauty here. It's the story of Sodom....that vile place of wretched fornicators...vile homosexual fornicators! GASP! Ya better give Aunt Mary her nitro pills afore she evens looks at this one. Cause sir, I'm a man of the world I am.... but even MY skin gets to crawling when I think about it! This is probably the single best illustrated piece of Chick Publ. The beauty of crazed homosexuals is coming right off the page at you, and all sorts of perversions rest within these pages. The panel which I've chosen to illustrate this tract exemplifies one of my favorite parts of the bible....the part wherein we learn that Lot's piousness is untouched by the fact that he offers to throw his young virgin daughters to a lust-crazed mob.

"THE FIRST JAWS" is the piece which has the best illustrations. Unfortunately they are so small that one cannot truly enjoy them. It is for that reason that it comes in second in the overall "best illustrated" category. It is the story of Jonah and the whale....and is so text ridden that the artist has been forced by the wealth of words to shrink his dramatic dioramas into miniscule spaces. I suppose that's what happens when you work with a person who has the bible shoved so far up his ass that he has to constantly spout the passages or choke on them. Too bad, because the artist is truly a master...kind of a cross between a charcoal renaissance piece with a strong Burne Hogarth influence and a healthy love of heavy blacks...really impressive. Other things I like about this piece include the title...where they hook a biblical story to a modern day movie reference. This way the modern day person has an involved interest I suppose. You know...Gosh!...I enjoyed that Spielberg movie...maybe I should become one of "the faithful."

"HI THERE!" Anything, anything at all, which features chubby construction workers talking about religious philosophies as they stuff their mouths full of food....anything that does this is going to go on my list of literary favorites. Another artistic favorite...the artist here has strong clean lines...his/her figures are a little stiff, but what the hell...if God forgives them, then I will too. As long as we are discussing the individual artists here...I've got me a question for one Jack T. Chick....why in the Hell don't you give credit to your artists? Don't they too deserve some acclaim for the good works they are doing in the job of converting everyone into one of "the faithful?"

"THE TERMINATOR" Here is the second of the aforementioned tracts named after popular modern day movies. Ummm...I suppose that's okay since there weren't a whole lot of popular movies made in the days of Jesus. The "Terminator" they are referring to in the title is not an overly-developed scum-sucking Republican...but rather that overly-developed ass-kicking Philistine...Goliath. This is of course the improbable story of how a pretty little sheep-herdin' boy kills a twenty-foot tall barbarian warrior by hitting him in the head with a rock. If Sandra Bernhard shows up on my doorstep someday in thigh high leather boots and matching leather panties.....she could possibly put me in a state of mind where I could admit the possibility of this occurrence....but at any other time ever I would have to say



"In THE TERMINATOR we clearly see that the enemy are ugly brutes...while we are sexy and smooth. Another religious slice of propaganda spice

that the only possible way that Sweet Little Davy downed THE BIG MAN was by the transfer of some horrible venereal disease as Goliath butt-raped his squished little corpse. My guess is that's what actually happened but the story has been...uhhh....subtly changed over the years. After all, that's not exactly a great moral story to tell ones children. "Uhh remember junior...always catch as many venereal diseases as you can in case one of the unfaithful staves your skull in and then has their way with the remaining pieces of your body....Amen."

Before I end this up I'd like to give you the address for Chick Publications. That way you can write them and get some of these goodies yourself! You can read them, trade them with your friends, tape them to public restroom walls....whatever you want. You can even paste them to your forehead and proudly call yourself one of the faithful. Wouldn't that be swell? The address isChick Publications, P.O. Box 662, Chino, California, 91708-0662, U.S.A....please to be sure to mention your good ole friends here at IndustrialNation.

Well...there you go...I've finally done the Chick Publications review. It's almost as if a great weight has been lifted from my shoulders....I feel as if I will certainly go to heaven now. Yes! For I too, not unlike Jack T. Chick, have helped the gospel words of the Lord reach some of the wretched denizens of this sphere of mud. I will arise....ARISE...through those golden gates of glory and share my love and my soul with the others who have served the Lord. Why, perhaps I will be so honored as to be summoned into the presence of THE ALMIGHTY HIMSELF. Oh yes! Why...I can almost hear his words now.... "Paul, you have served me well through your talent for words...a gift which I myself bestowed upon you. Well done child. Oh...incidentally...Lou needs to pick up a couple bottles of Mad Dog 20/20 at "Captain Smitty's Discount Liquor Den"...can you see to it that he gets a good parking spot?"

"Paul Tobin" is the last of the race of leather-bearing giants who once roamed the lost continent of MU....The rest were rather easily hunted down to be made into leather boots for tall, skinny brunettes. The task of this hunting went particularly smooth as the ancient race believed this to be their proper destiny anyway."

RANDOM SAMPLES

By Todd Zacharitz

Welcome to another installment of Random Samples - the place I let you know about some of my favorite new experimental music.

Getting things started this time are a couple of CDs by ROGER DOYLE. Both of these discs are reissues of very rare records, and both are very great additions to any collection of experimental music. The first disc, Charlotte Corday/Thalia, is an artist's rendering in sound - as abstract as anything NURSE WITH WOUND have done, and very unpredictable. Doyle's music conjures audio imagery, and his sense of composition is really quite stunning and consistently interesting. Musique concrete/sound collage music doesn't get better than this.

The other disc, Oizzo No, is a comp of Doyle's earlier work from 1968 to 1975, and it showcases a composer who's more than willing to play around with conventional music, from melodic piano excursions and neo-classical orchestrations (which, by the way, are impeccable and beautiful) to synth pieces with ethnic flavorings to "far out" tape collage oddities. Both of these CDs show the great diversity Doyle is capable of, and as schizophrenic as they are, Charlotte Corday/Thalia and Oizzo No are valuable testaments to how refreshing and human music can be. (Both CDs are available from Artware, Taunusstr.63-b, 65183, Wiesbaden, Germany).

Changing gears we arrive at a totally different kind of sound. TREPONEM PAL's third CD, Excess and Overdrive on Roadrunner Records is a pounding attack on your ears but it's an intelligent attack. These French boys will easily appeal to fans of techno-metal groups like recent Ministry or Young Gods. This new disc is produced by Franz Treichler (Young Gods) and it burns with a ferocity that most metal bands can only dream of. Treponem Pal merge heavy, bone crushing guitars and pummeling drums with white-hot samples and electronic effects. In fact, 2 of the group's members were chosen by Al Jourgensen to help out on guitar and vocals during the Lollapalooza shows. If that doesn't convince you of these guys' power, I don't know what will.

You may have heard of the Japanese noise guitarist KK NULL, who is the leader of the popular grind/rock band ZENI GEVA. And you also might have heard of avant-garde composer JIM O'ROURKE, who has been a member of Chicago's ILLUSIONS OF SAFETY. Well, combine these two talents and what results? Try the NULL/O'ROURKE collaboration CD, New kind of Water on Chamel House (POB 170277, San Francisco CA 94117-0277). Yes, this is guitar music, but don't expect any sort of "rock"

sounds. This is like nothing you've ever heard before. These 2 innovative players created these tracks both live and in the studio and the end result is some unbelievable textures - from a tense sort of ambience to abrasive noises. You'll never believe there were no electronics or synths involved. Support truly inventive independent work like this.

Finally, we have a series of small CD3s from the French avante label Metamkine. They've started a collection called "Cinema Pout L'Orielle", or "Cinema for the Ear", with each disc being a long 15-20 minute piece by a different experimental composer. So far, they've released CHRISTINE GROULT, LIONEL MARCHETTI, LUC FERRARI, and JIM O'ROURKE. Amazingly, every one of these dinky CDs is brilliant and unpredictable. And, as the series intends, they all create vivid mental imagery. Many coast along with urban bustle and atmospheric/natural recordings, then startle you with a burst of static noise or dynamic edits and collaged tapes. These recordings are evocative of all emotions and they make most of the better known "noise" or "industrial" artists seem juvenile and tame by comparison. Check out any of these if you're tired of the same old musical stylings and genre cliches. (Metamkine, 13 rue de la Drague, 38600 Fontaine, France)

Also, RRRRecords in the USA distributes the rarer imports here (Doyle, the Metamkine CD3s) as well as the NULL/O'Rourke CD. It may be easier to order from them instead of transferring currencies. (ask for the free catalog from: RRRRecords, 151 Paige ST., Lowell MA 01852)

For up-to-date news on this type of music, send a large SASE for my monthly GODSEND UPDATE. Godsend Magazine #18 is still available too. It's 36 full-size pages and includes exclusive interviews with Controlled Bleeding, Stereotaxic Device, Nocturnal Emmissions, Front Line Assembly, Arthur Potter, Crash Worship, Swans, Michael Mantra, Zoviet France, and plenty of reviews and contacts. Send \$4.00 to the address below and ask for GODSEND 18. Plus, don't forget the OF SOUND MIND compilation cassette (\$6.00 postage paid internationally) to sample great new sounds by Psychollapse, Merzbow/Potter, Robert Rich/Amoeba, The Beautiful People Ltd. (featuring Jarboe of the Swans), Stereotaxic Device, Illusions of Safety, Konstructivists, Vidna Obmana, and Trance. It's 90 full minutes of mostly unreleased music and sound. Here's the address:

Todd Zacharitz
1401 Fuquay RD.
Evansville, IN 47715-6219 USA

Thanx to all the labels and thanx to you for reading this. Until next time. Peace out.

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"IT WAS A BEAUTIFUL DAY..."

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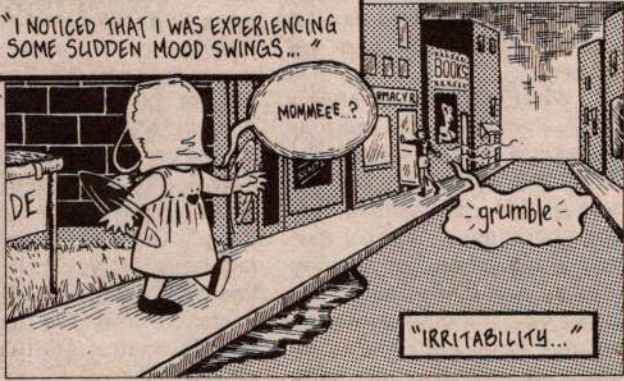
WHAT A CHARMING LITTLE CHILD!

NO, I WOULD NOT LIKE A GLASS OF LEMONADE...



...SO WHY DON'T YOU LEAVE ME THE FUCK ALONE, YOU LITTLE SHIT!

POONTS!



"I NOTICED THAT I WAS EXPERIENCING SOME SUDDEN MOOD SWINGS..."

MOMMEEE?!

grumble

"IRRITABILITY..."



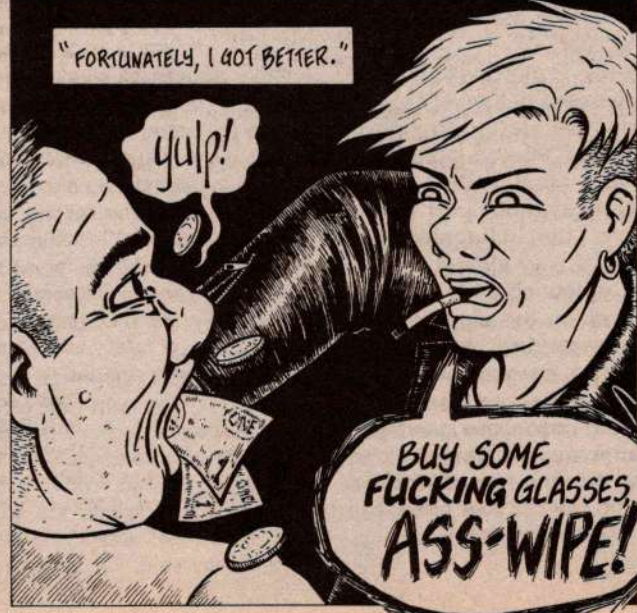
"...INSATIABLE CRAVINGS..."

NO! YOU CAN'T BE OUT! LOOK AGAIN! PLEASE!



OOPS. ONE LEFT. \$2.75.

thank you thank you thank you



"FORTUNATELY, I GOT BETTER."

yulp!

BUY SOME FUCKING GLASSES, ASS-WIPE!

Interview with Trent Reznor

IN: Why did you decide not to tour with the *Broken* album?

TR: I think at that time when that record was being made, I felt that we'd toured too much with *Pretty Hate Machine* and I really had the feeling that, well, when we did *Lollapalooza* we did that purely for the money - to fight our record company to get free because we didn't have any money.

IN: You yourself didn't have any money?

TR: We hadn't made any money as NIN because the label wasn't paying us and I personally certainly didn't have any money. When faced with the situation where the only chance we had to make any money was touring and we were offered *Lollapalooza*.

IN: So the *Lollapalooza* decision wasn't just a decision to broaden your audience, it was more purely to make money?

TR: That was the original reason. When it was offered in January of that year we had already done, I think, five club tours of America.

IN: How long were you on tour with all that?

TR: Well, *Pretty...* was finished and released at the very end of '89 and we started touring in January of '90 and toured with maybe a month off here and there, pretty much until we did Europe after *Lollapalooza* in '91, so it was almost 2 solid years of touring. I think that's pretty much the biggest thing that increased our popularity is the touring, because at the time when that record came out, MTV and radio were ignoring it. So anyway, we got into bad shape with the record label we were on,TVT. It just became a very oppressive creative situa-

IN: When did you feel things were starting to go wrong with TVT? Didn't you send your original demo to European labels?

TR: Initially I knew that I didn't have all of my game plan together for NIN, so I was looking for someone to license a 12" or something like that, somewhere where I could get my shit together without the additional pressure of a major label coming in and potentially steering it in the wrong direction. I knew that I was vulnerable to that because I wasn't entirely sure what I was doing.

IN: How much did you know about the music business before sending out your demos?

TR: Well, next to nothing. I was living in Cleveland, and I don't think one band has ever been signed out of Cleveland. Getting a deal was this mysterious ritual that no one seemed to know how to do. I figured there were some small labels that had some projects that seemed cool and they might be into it, so we sent some stuff out to people like Subrosa, Third Mind, things like that. It was a cool experience a couple of weeks later getting a call from my manager, who is the same manager I have now, saying, "Guess what? We just got a call from Belgium and they're interested in putting out a 12!" "Really?!" It kind of escalated on that tiny level to where Nettwerk got interested...

IN: So why did you settle with TVT?!

TR: Well, what happened was we were talking with everyone there [Nettwerk] and it was like, "Yeah it's great and we're definitely going to sign. You're definitely going to go into the studio... blah blah" and at the last second they said, "Oh, we don't

have any more money 'cause we just spent all our money on 242's last record. You'll have to wait another 6 months until we have more money." It's tough when you're all geared up to go into the studio next month and then it's maybe 6 months from now. We said that's cool, but call us in 6 months and that's what led to the ill-fitted Skinny Puppy tour. I think they were trying to preserve a relationship that they knew started off on the wrong foot. Skinny Puppy was touring and they [Nettwerk] asked if we wanted to go and we said yes. We weren't ready to go and we played like 10 shows with them and we sucked!

IN: What were those shows like? Somebody told me they were close to being acoustic.

TR: It was a very primitive version of NIN. Everywhere I go somebody says, "Yeah I saw you guys open for Skinny Puppy," and that's usually followed by, "You guys sucked." I know, I know, but it was an important evolutionary step because sucking that bad made me realize that the arrangements of some of the songs were bad.

IN: Was it pretty much the *Pretty...* songs?

TR: Yeah, in a primitive state, just awful.

IN: How much did you learn touring with them as far as watching how they handled the technology and the actual hell of being on the road?

TR: It was more that way than it was learning anything from them. I had seen them many times before and we didn't really hang out with them, they were in their own world, but they were nice to us. The main education from that was realizing musically that I had tied my

hands behind my back. The way I had arranged the stuff was too anal and too much just tinkering around in the studio and I had never really thought about what it would be like to play any of it live. Anyway, TVT enters the picture here because somebody was at one of the shows and said that they may be interested. I had never even heard of TVT.

IN: Yeah, I don't think most people had until you came along and now they're sucking up everything, all thanks to you!

TR: Yup, it's all my fault!

IN: So what happened that you weren't getting paid? Was it just basic corporate bullshit where they say, "Well we're taking out this much for distribution, and this much out for printing the cover, etc."

TR: It was more like, "Well, we're not going to tell you anything." But money wasn't the real issue. It was the patented line that I know every band hears: "Oh, we give our bands artistic control and we're an artist label."

IN: Ah, aren't they all?!

TR: They all are until you sign a deal. The basic problem that it started with and it stayed with us through the whole thing was one guy runs that label, Steve Gottlieb, and he is the one that I feel has no taste whatsoever. When he heard the demo at that time, which were most of the songs on *Pretty...* what he heard into them was pretty, nice, pop, MTV arrangements. When I did the record, after convincing him to let me use Adrian Sherwood by playing him stuff that Flood did, and I wouldn't play him Cabaret Voltaire because he had never heard of them. I said "It's like Erasure, nice and happy so can

I use him?" I had to educate him to all these people 'cause he had never heard of them. The record that I then delivered didn't go that way and I knew it wasn't going to because it was a chance for me to work with people I had always admired. I wasn't going to go in and say, "Now make sure you can play it on the radio." It was more like, fuck, I'm going to be making a record with Adrian Sherwood! When he finally heard it he hated it and his infamous quote to me was, after 2 weeks of silence, he called me up and says, "I think your record is an abortion. I think you'll be lucky if you sell 20,000 copies of it. You ruined it by making sounds not friendly to the radio. These are good songs but you've ruined them." Oh, to hear that at a stage when I didn't know what I had created. I had worked on it for a year, I had just gotten out of the studio, and I was exhausted and I was too close to it. At that point I felt like I had fucked up. I spent a couple of days thinking about it and I felt, well, I made this record and I like it. Sorry he didn't like it but fuck him, that's the record.

IN: *So when was the point when it was really starting to take off and you yourself realized it was really getting out of control?*

TR: Touring, it was a gradual realization. We were touring with Peter Murphy and most of the people knew the words to my songs and I thought that was wild, we must be doing pretty good. That sort of escalated to doing a headlining club tour and taking Meat Beat Manifesto out with us. Then it got to the point where MTV started to play us a little bit and commercial alternative radio stations would play us and there was a cool feeling of momentum building.

IN: *Do you think that it might have been a little bit too fast at that point?*

TR: If you would have asked me before Pretty... came out what I'd have liked to model my career after, I never wanted to be a band that sold 10,000 with superstars in Option magazine that you'd never heard. But I never, by any means, expected that the first album would be as big as it is. If I could do it again, I can't determine who is going to

like what and I can't cater my music to certain kinds of people and say, "You can't like my music because you're not cool." I'd like to say if we're as big as we are now 4 records in, then I'll feel safer.

The point when I really felt it was getting out of control was right around Lollapalooza time when, again, the incentive was we had to get off TVT and, on top of being a creative nightmare there, the fact that we weren't getting paid. They wouldn't give us tour support. We financed all those tours just by being cost effective and then it was presented that we could make 12,000 dollars, and that was 4 times more than we were getting before, for playing 1/2 an hour. I felt at that point in time I was pushing the limits of over exposure with that record. The world that I know is the underground scene and to see it start getting up into the hundreds of thousands of records sold, I wasn't sure who was buying it. I went through a phase really being scared about the whole thing and I don't feel that I've done anything, with the exception of one thing which was the Spin thing, that turned out bad. I got to see the fickle side of coming from an underground situation, when you start to get bigger and people who thought it was cool now don't think it's cool because people who aren't cool to them like it. It took me a while to work through that, and I'm not completely through it right now. The way I look at it is I feel good about what I've done, and if I put a record out where I consciously say, "I want

some fucking singles on here, I want to generate some money and I want to be bigger," then I think that's the wrong reason to be doing it. I thought that when Broken came out it was going to bum out a lot of people.

IN: *Almost like weeding out the people who don't really get it?*

TR: I think to certain degree it did, but then it goes platinum and we win a Grammy for it.

IN: *Yeah, that's bizarre, didn't you win for metal or something like that?*

TR: Hard rock! Honestly it irritated me at first, and at the same time you realize that the people who are voting on that are industry people and people who have won Grammys. It's flattering and I appreciate their appreciation of my music and at the same time - big fucking deal.

IN: *How damaging do you think the media was with the whole TVT thing? What is your attitude towards the media in general?*

TR: I'm a lot more cautious. Nobody coaches you on how to do an interview so when someone starts asking me questions I would just answer them like they were my friend. They're not my friend, they're doing their job. I opened my mouth and said some stupid shit.

IN: *So you basically learned the hard way.*

TR: Yeah, well, I'm sure you've read a lot of the idiot things I've said and then when they're further taken out of context, for example, like that whole Front Line Assembly situation. It was never the intention to start up some big fucking media war with Bill Leeb, who I had never met. It was a situation where if

you take out all the baiting and luring...

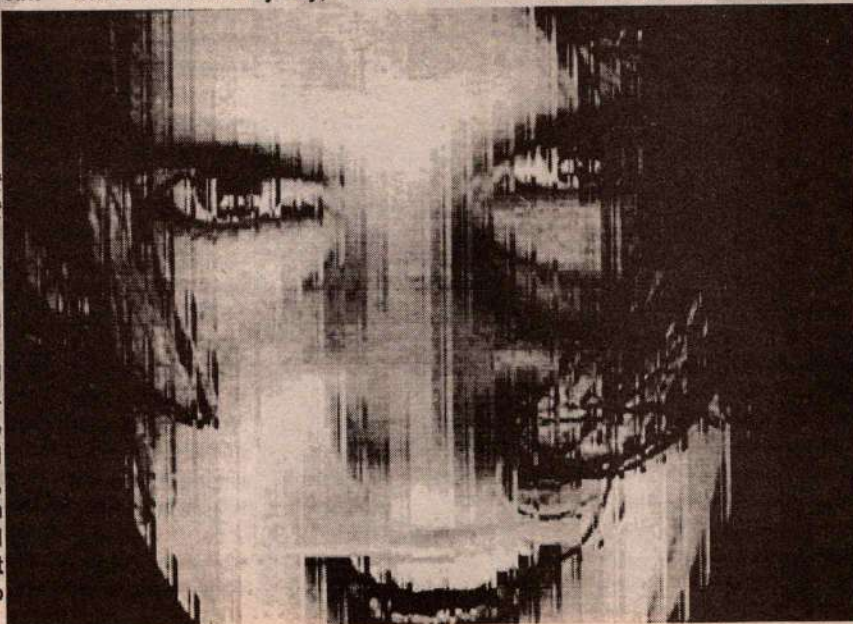
IN: *...You get a quote sound bite that sells magazines.*

TR: The Spin thing was the worst fucking moment of my life. When they approached us with that after Lollapalooza, that was a situation where we got a call from management and they said, "Spin wants to put you on the cover," and I said, "No thanks. We don't have a record coming out, we don't need the exposure." Next day, "Oh Spin really wants to put you on the cover. Here's their position; you've gotten really big and they feel really stupid that they haven't done anything with you. They just want to do something on how you guys have made it without major media and without MTV." So that was the angle, how a band can bypass the marketing machine and make it just through word of mouth and touring. I thought ok, I'll do it... apprehensively. So I was living in New Orleans and this Frat boy idiot comes to interview me. The first question he asks me is, "So, industrial music, is this going to be the new heavy metal?" and I kicked into panic mode. I asked what did he mean and he said, "Well, you're industrial music and you're the biggest one, so is this going to be the new trend of the '90's?" I felt all the blood drain out of my body so the only thing to do was start drinking. I said "Listen, mainstream media has tacked that label onto us and Front 242, or Ministry and Nitzer Ebb. Understand where that word is coming from and they're using it because they haven't come up

with a new word for what this is..." He just wouldn't get off of the whole thing.

IN: *Looking at that situation, how difficult is it for you to deal with people who see you as some sort of depressed, maniacal type character?*

TR: I try to be honest with interviews and I don't try to create a character like "Look how fucking weird I am." When I'm dealing with the media, they come in with a preconceived notion of what you are and they come in looking for that in you. The first thing that shocks them is that he can speak English and he's not smashing things



while he's talking to me and he even has a slight sense of humor. I've just become so desensitized because I've heard so much shit about me and things that I've supposedly done. As far as normal life people, I never run into anyone because I'm always in my studio or on a tour bus.

IN: OK, time to change the subject. Do you prefer the production chair to touring or vice-versa?

TR: Ultimately I think there could be a good balance between the two. Unfortunately I either delve into one too far or the other. One of the reasons why records weren't too quick in coming is because I wasn't writing while we were on the road.

IN: Well, isn't that difficult to do when you're doing electronic music?

TR: Well, that's an excuse I used a lot, but that's really no excuse for not carrying a notebook. I find writing a fairly painful process and not something that if I feel like I'm having a good time that, "Hey, I want to self examine myself and feel shitty about myself and write it down." So I didn't because I didn't want to go back to that place in my head and try to figure things out. I was very undisciplined and when the tour bus ground to a halt and we got off and it was time to do a new record and we didn't have a label and I'm freaked out by the attention that we got and everything was weird and suddenly I have money in my account. Suddenly NIN wasn't this tiny little thing any more. It was this big scary thing that too many people knew about. I had too much to deal with and to try to learn how to write again. Out of all the songs on Pretty... I might have written 2 or 3 that didn't make it on the album and that was all the songs I had written my entire life.

I'm not a prolific writer and I don't like to write. I like it when it's done and I think it's good, but I hate the process of doing it. So it was like "Can I write songs?" Maybe that was just one era of my life where I got lucky. Broken I felt set up the next record by taking the expectation off. I bit off a little more than I should have bit off in terms of learning more about a studio, because I wanted to engineer this myself. I took a couple of months just fucking around with equipment and I feel a little better knowing how to do that, but the record buying public doesn't care. When I started working on The Downward Spiral, I knew I wanted to make a broader scope type of record and that consciously wasn't harder, faster, meaner, tougher, and just boxing myself into a corner that way. So I sat down and picked up a guitar...

IN: So when you start writing you start with a guitar first?

TR: I did on Broken and I started on this one, but I stopped because it all started to sound familiar and I didn't want to do the same thing again. So I ended with everything on computer. Every time I started working on something I thought something inspired me and I liked it, then later on I would think well, it's not single material, but I like it so I'll keep it. So I got to the point where I had about 10 of those and I'm thinking, "I'm potentially about to make the most self indulgent record that has ever been recorded." When I made Pretty..., no one knew who I was so I could do anything I wanted and it didn't matter...

IN: ...And now there were a million factors to deal with?

TR: Yeah, they started to creep in and I would find myself subconsciously thinking well, what about... then I thought, fuck it, I have to continue on this path



and finish up these types of songs. When it was done and I went in to edit, I had to think what is bullshit and what's not bullshit and what works. And is this thing a piece of shit as a whole or is it strengthened as a whole? I gained confidence at that stage. This shouldn't be interpreted as egotistical, but I think from an artist's point of view you have to believe in your own thing, or why subject yourself to going through it to put a record out? So I would never put out anything that I thought was just ok, I put out what is the best possible thing I can do. I feel that with this record I'm proud of it and it's what I wanted to do. The first interview I did was with AP and his editor was telling him, "You know this could be the biggest interview of your career because as soon as this album comes out they could be as big as U2." He said they then put the record in and by the 4th cut, the editor just got up and said, "Ah, forget what I said before." The reporter said, "I think it's a good record but I think it's commercial suicide." Well, then that's what it is.

IN: When you go into the editor mode, I mean when you've produced people like Machines of Loving Grace, Crunch O'Matic...

TR: To be fair to both those bands, I remixed one song for Machines... and Crunch O'Matic. I just lent them a disk of a program they copied off of me and I found that my name was on the album.

IN: I was wondering if it's easier for you to look at someone else's music and do production and another question to go with that is will you be producing any of the artists that are going to be on your Nothing label?

TR: I find it a lot easier to be objective looking at other people's music. I find there to be a lot less pressure because I think I'm pretty good at arranging and saying what's the best part of a song versus the pain and self induced pressure of trying to come up with something that's interesting, and sit in front of a notebook and hope that something interesting comes out of your head. Fearing that nothing is going to come out is much more terrifying. I think it's hard work in the producer's chair, but I feel more comfortable in a way. As far as will I produced other bands, well, the first band we signed are a band called Marilyn Manson and I ended up producing that record.

IN: What do they sound like?

TR: Not like NIN. It's traditional rock band instrumentation with weird keyboards, but the angle they're coming from is pretty strange. It's kinda sinister in a comic book kind of way. Lot's of references to killers and child molestation in a very intelligent way. I think that they're really good and Interscope took a shit on me and won't put it out because they find it too offensive. I realize I'm not the most objective person as far as what is sensitive to the public, but I don't find it offensive. I find THAT offensive coming from people going on about the rights to free speech with the Dr. Dre record. So we're looking for a new label to put that out on, or we may just do it ourselves.

IN: The only other bands I heard Nothing had picked up were Coil, PWEI, and Prick.

TR: Prick is a new band, basically one guy. That started off when I was doing the music and he was singing and writing the songs. He's got a full band, he's from Cleveland and somebody I've known for a while. I can't begin to describe what it could sound like when it's done but it combines an element of NIN with T.Rex, with David Bowie writing songs with a sinister edge.



IN: How did you wind up with Coil and PWEI?

TR: PWEI well, we were acquaintances and they were dropped by the shitty label that they were on, RCA, which is like the worst label in the world... no, second worse, I'd hate to knock TVT off their crowning point. They're a band that I've always liked and what they do, they do it well and it never had much exposure in America. I blame that a lot on the label, so our involvement with them is pretty much for a domestic release and not fucking with them in any way. Coil, I met Peter Christopherson when he directed a couple videos that we did.

IN: I heard that he directed the video for "March of the Pigs" which will be the first single, right?

TR: Tentatively. Well, Peter and I became good friends and I've always liked Coil a lot. The way I'm treating Nothing as a label at the moment is small scale, I don't want to sign a hundred bands and become a record label guy. That would be becoming the thing I hate most. We got a good deal with Interscope and part of that deal was to start our own label to sign other bands. The way that NIN works with Interscope is they give us a chunk of money and we deliver a mastered record with singles, covers, videos, ad copy, everything. There's no involvement from them, though we sometimes ask opinions. What we wanted to do with Nothing is offer bands the benefits of a major label

which would be distribution, maybe enough money to do a video or have tour support and the promise that they will never be fucked with artistically and that they are also very educated as to how they spend their own money. A band like Marilyn Manson, for example, I could see how if they got into the wrong hands and wrong input was coming down to them they could become watered down into something that isn't nearly as good. That means the bands we want to sign can stand on their own two feet, know what they want to do, and don't need a lot of hand holding. If they want advice, they've got advice, but it's a promise that we're never going to go in and say, "Well, that's cool but..." So with Coil, I'm looking to turn them into Enigma, but simply to be able to release their catalog, hopefully, and to be able to release their new material domestically. We just want to get their stuff out because it's great music. I'd like to get it into some less urban environments.

IN: Getting into the subject of videos, since you've had such problems with being banned by the almighty gods at MTV, can you explain to me what happened with the "Sin" video?

TR: "Sin" was a video that didn't get totally completed because of TVT's interference. I had the idea where, we didn't really need the exposure on MTV at the time, and I wanted to make

nothing

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a video with this director who was in Test Dept. and did their "Program for Progress" video, which is awesome. Anyway, we hit it off and came up with the idea to make a video that was erotic in nature and probably wouldn't get played, not in a violent way, in a nudity way. The idea was to make a video that was appropriate for the song. We're talking a relatively miniscule budget and TVT starts getting afraid, god forbid there be penis or anything. When I saw the video footage it was about as risqué as a Duran Duran video and we realized that TVT had been interfering with the whole procedure. It put the director in an odd position because there was a triangle of information where I thought it was just me and him talking and there was another force coming in so I said just scrap the whole thing and send me all the footage.

IN: So there never was a complete product?

TR: There was an edit but I only saw it once and I was just so mad. As far as

"Happiness in Slavery," I knew when I made that that there was no chance of it getting played.

IN: How did you hook up with the SRL people (director Jon Reiss)?

TR: He hasn't had anything to do with them for quite some time. He was a guy who just

video taped their shows. We were trying to canvas for directors who hadn't done videos before in the hopes of finding someone who wouldn't do the typical video, which I find boring. I saw an art film that he did and we met up in LA and we spent about a month hashing out

ideas for this video which amounted to what I was addressing in the song. It's about 70% of what I pictured it to be. I'm tired of that video now, I can't stand to see it.

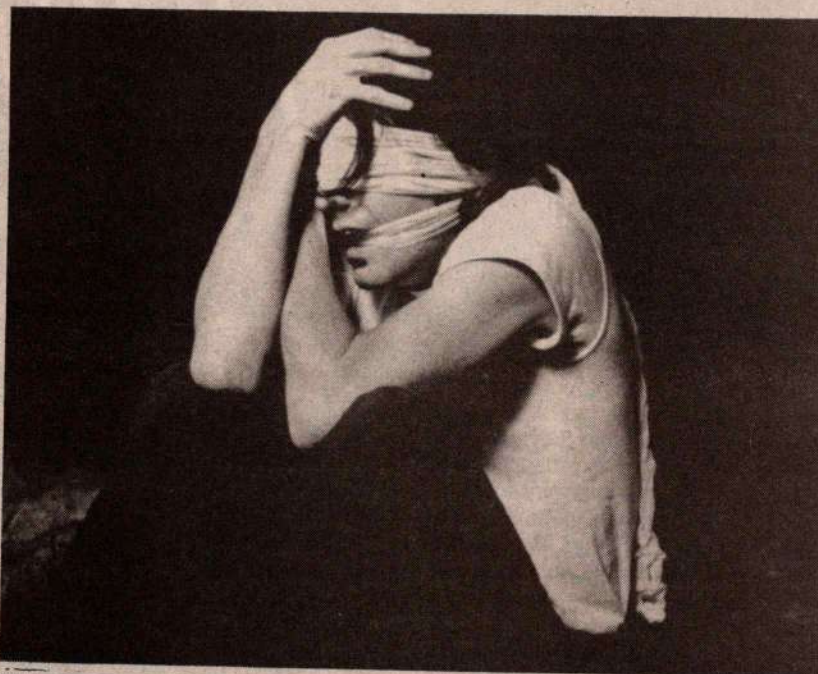
IN: Why?

TR: Man, if you were there... just seeing... well, you'd know what I'm talking about. The guy in the video, Bob Flanagan, is a really cool guy.

IN: So what's up with the "March of the Pigs" video?

TR: We just filmed one with Peter that, at the end of the day when we saw the footage I felt it was pretty average and expected. You wouldn't look at it and say that it sucked, but it didn't make the impact I thought that it would make. So we're going to try to do a different idea in a couple of days that is kind of an anti-video, no edits, actually playing live in a rehearsal hall. It's either going to look cool or be really stupid.

IN: As far as working with



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other people, how did you hook up with 1) Adrian Belew and what was his involvement in the new record? and 2) Tori Amos?

TR: What are you doing listening to Tori Amos?

IN: I like her! I can't listen to industrial all the time or I'll wind up blowing my brains out!

TR: I actually really like Tori Amos too and it's something I thought I wouldn't like. I got it and I didn't listen to it 'cause someone said it sounded like Sinead O'Connor, who I hate. Somehow I heard one of the songs, put the record on, and was pleasantly surprised by what I thought were really good lyrics and, for that style of song writing and arrangement, a really excellent record. I listened to that a lot for a while then when Flood was here doing this record, we would go to lunch everyday and I had that record in the car. Out of the blue I get a call and it's Tori Amos and she wants to come up and say "hi." It seemed like it made sense in a weird way. She showed up and she's a really cool person, and we instantly sort of became friends. We had a mutual ass

kissing moment. Imagine, we're in LA and we're kissing each other's butts. Then she mentioned that she had a song she wanted to know if I could do some back ups on. I didn't even know if I could really sing.

IN: Were you nervous about doing it?

TR: I was scared out of my mind! It's a lot easier to yell, but to be somewhere with these real musicians, well, it was a very anti-NIN situation.

IN: So how did you hook up with Adrian Belew? I'm not really familiar with his stuff beyond his Bowie collaborations.

TR: I'm not either, honestly. Flood and I were on a total Bowie fixation, actually trying to rewrite Low. (extended conversation about mutual obsession with Bowie ensues). Low is one of my favorite records, along with a lot of the stuff he was producing in that era like Iggy Pop's The Idiot, and that was one of the biggest influences on the new record. Anyway, I was thinking it might be really cool to get some really good musician who's out of context to come in just to play through songs and see if anything comes up. So

we thought maybe Adrian Belew or Robert Fripp, you know, people who would be out of context to this world. Belew's name came up and I mentioned it to my manager and he calls back the next day and says, "He's in town, and he can be there tomorrow." It was a funny situation, but very pleasant and he is just so fucking good.

IN: Had he heard your stuff before?

TR: He had heard OF us and he'd heard of Flood, so that added a bit of credibility to the situation. He's a totally nice guy with a totally Midwestern mentality, I think he lives just outside of Chicago.

IN: So did you just record what he did and sample it into the music later?

TR: We had the songs pretty much done, but we were just wondering what would happen if suddenly a hundred new parts were written. So he said, "What do you want me to do?" "Well, I'm going to play you a song and just play anything you want and then I'll cut up pieces that I think are good."

IN: How did he feel about that?

TR: He was totally into it and

we were ripping the idea off anyway because we had heard they had done that with Heroes. So we put on "Mr. Self Destruct" 'cause it was the noisiest, fastest thing we could find and he just slipped totally into gear. By the end of the song, Flood and I had our jaws to the floor. He's such an amazing player. So the next song we told him to concentrate on a counter melody. Next tape through just make noise, no pitches just use your guitar as a percussion instrument, and so on. In the long run the songs were nearly finished so we didn't use a lot of what was there because there was already a lot there. I've got hours of him playing stuff that will show up in remixes and maybe new songs.

IN: So you've worked with so many people, like how did the whole Pigface thing change how you looked at music?

TR: I had met Martin socially prior to that but I had never met Jourgensen or Barker or any of those guys. I was a big Ministry fan, and although AI wasn't involved in Pigface he was around and that's when the 1,000 Homo DJs thing came up.

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Scene REPORTZ

Boston, MA

There's very little to do in Boston during the winter months...people have a tendency to hibernate. Very few shows come through (would YOU want to visit Boston in the winter?), and the people that are here don't go out that much. What to do if you are in Boston?

For clubs, there's Temple, Tuesday nights at Avenue C (25 Boylston Place, Boston), goth/industrial night, and Manray, Brookline St in Central Square, Cambridge, Wednesday and Saturday nights, industrial/goth/teckno. Then other clubs (the Middle East, Axis, TT the Bears, the Causeway, Bill's Bar, the Rat, Local 186) that have live music. Check the Boston Phoenix for up to date listings.

There are plenty of local bands that readers of IN might find of interest; here's a quick rundown: SLEEP CHAMBER, who most people will have heard of, probably Boston's longest lived underground band. You'll probably easily find SLEEP Chamber releases in your local specialty store. Suffice it to say that going to a SLEEP Chamber live show is something that should be done once, and that most people either love 'em or hate 'em, with very few in between. BIG CATHOLIC GUILT, still running hot off their winning the 'BCN rumble, are playing out once a month, packing crowds in, selling copies of their CD Judgement

(Cherry Disc records, national distribution through Relativity records). Grinding, crunchy electro-metal crossover. Marq Frie's YOU SHRIEK plans on an East Coast tour in support of their self-released Bela Lugosi's Dead cassette. You Shriek has a very dancy, light cyber-thrash sound to it. Those of you with email can contact You Shriek at raziel@acs.bu.edu. DDT and ZIA continue to develop a following; DDT and ZIA can be contacted at ddt@world.std.com and zia@world.std.com, respectively. Flail, Sirensong, 12 Tone Failure, 10 # Tongue, Curtain Society, Canister, Institute of Technology, Informatik, Happiness Breeds Sadness, and Cirrhosis are other beantown or area bands.

Austin, Tx

By Eric Shirley

There is no industrial scene in Austin. Just kidding. I will tell you the club scene is dead. Every club is infested by frat boys and bow heads, thanx to the 10 cent draft beers and all around beer specials. It sure heads 'em in, though, to hear Soft Cell's "Tainted Love" one more time. There's enough 80's trash disco nights around here to make normal humans' heads spin around and to cause projectile vomiting.

There are a few good bands around here, though. SKREW plays quite often. The SKATENIGS are seen around town frequently. Another fairly

unknown band is from here; They're (he's) called X-PROPAGATION. It's true cyber punk by Brent Stackhouse. It's very energetic music and available through Intense Records. AUSCHWITZ 46 is a new hardcore industrial band that's been playing with Skrew. I hear they are very good, but I haven't been able to see them yet. PRIMARY CENSOR is another industrial-metal band that's been playing around town. There is one industrial label around here, that I know of. It's called Rotate Sound Productions. They are in the midst of signing and producing bands right now. I forgot to mention that the EVIL MOTHERS play with the Skatenigs around here. If you have any inquiries about X-Propagation, Rotate Sound Productions or any of the bands mentioned, write to: Eric Shirley, 7905 San Felipe #254, Austin TX 78729. Oh yeah, Al Jourgensen lives here now, for anyone interested.

Detroit, MI

By Marc "Saint" Church

Ah yes Detroit, yet another industrial wasteland of the Midwest! However we are home to some good industrial bands as well as being the birthplace for this whole techno movement.

Bands: Detroit is the home of FINAL CUT who is soon to have a follow up to their Netwerk CD, Consumed, out soon. Also from the Motor City are CODE INDUSTRY (signed to Antler Subway). Have not

heard much of these guys lately, but they will probably have a new product out for you in the late new year. Germany's Dossier Records managed to snag two really good Detroit bands. BLACK OCEAN DROWNING create a harsh, Gothic/Techno blend on their debut CD (and still manage to be good friends of mine!). SHOCK THERAPY have a large catalog of material available on Dossier as well. An up and coming Detroit band is the brutal SKINHORSE, who are now in the studio recording what will definitely be an ear bleeding CD.

Radio: Industrial on the radio here is pretty non-existent, your best bet is a cassette from your collection inserted into your car's tape deck! Well, if you can shift through all the "alternative" stuff for maybe one good song, tune into CIMX 88.7. This station comes to us from Windsor, Canada and occasionally will play something interesting. I am not sure if it is still on, but on Sunday nights from 12-3AM on 91.5FM, Teknical Kaos plays the best in terror-teckno. That's about it for radio.

Clubs: Most of the clubs have grown tired of industrial and are focusing on grunge and that white boy funk stuff. If you do come to Detroit and want to check out a club or see a show, pick up either Orbit Magazine or the Metro Times. Both these papers are free and list the clubs and activities that are going on. Be sure to check the smaller clubs as well for local bands.

Shopping: Shopping here in Detroit is a real joy and if you

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have a car it is even more helpful. One can find most anything if really determined. Royal Oak is a hot spot with lots of record shops, clothing stores, coffee houses, and the like. One can usually find a bunch of cool people walking the streets. Tell them your not from Detroit and they'll be really nice to you so that you will take them away from this city! Hamtramck is happening as well. There are way too many shops to mention, but again Orbit and Metro Times have ads from all the cool stores in the metro area, so pick them up. One of the better record stores, however, is Harmony House on Woodward Ave. in Berkeley. Their alternative section has a wide variety of industrial goodies from the likes of Zoth Ommog, KK, Wax Trax, and Re-Constriction. Andre from Skinhorse works there so say hello.

That's Detroit in a nutshell basically. This town provides a lot if you're willing to get up and go. And don't be afraid; we are no longer the

murder capital of the world!

If you are driving in from Chicago or are en route to Chicago from anywhere and taking Interstate 94, stop in the city of Kalamazoo. This college town is small but since it is located halfway between Detroit and Chicago, lots of influences spill over. Here's a little report on the **Western Michigan scene.**

Bands: Western Michigan has a thriving terror-techno scene backed up by the Teknologie label. Bands signed to the label include the Euro-pop/Gothic tinged VATICAN whose debut CD is being distributed by Silent, FRAGMENT whose blend of harsh, digital mayhem has interested GPC Cassettes, IN TENSION who just released their debut cassette sounding much like Shock Therapy and SISTER MACHINE GUN, NEW YORK ROOM who offer up ethereal beauty in the 4AD style, PHLEGM NAPKIN who hit hard and then kick you when you're down, and PROFESSOR NIP-PITZ who offer up poppy elec-

tronics. Everything on this label is worth checking out and I am not just saying that because I work for them! Write us at 75 Sunnyside, Battle Creek MI 49015 or call us at (616)381-7417.

Clubs: For live industrial bands, check out Club Soda in Kalamazoo. Usually once a month they will have a local or national band. Chris Connelly and Final Cut have played at this small, yet comfortable club. In Grand Rapids, live industrial bands play at the Reptile House. This is a small club that provides a chance to get up close and personal with the bands. Bands that have played here lately include Chemlab, Spahn Ranch, Sheep on Drugs, STG, and Sky Cries Mary. Thrill Kill Kult partied here when they were in town. The Sanctuary Club in Kalamazoo provides the best in industrial, techno, and alternative music Thursdays, Fridays, and Saturdays. The DJs, Bill, Toni, and Matt, know their stuff seeing how each is in a band. Occasionally live bands from the Teknologie camp will play here. You will definitely hear at least one of the bands talking about a new song or hear it being played!

Radio: Industrial can be heard on Thursday nights from 12-3AM on Anthony Butt's Virtual Radio show on 89.1FM on WIDR, Kalamazoo. This show focuses on some of the best terror tekno music being done today.

Record Sores: Check out Music Express in Kalamazoo as they have all the industrial goodies and more that you will need. Everyone here is cool and will definitely be of help.

That's it for Michigan and West Michigan. Questions or for more info write me at 311 Woodward Apt. 16, Kalamazoo MI 49007.

New York, NY

By Connie L.

Although some of you may find it hard to believe, there actually is no industrial

scene in New York to speak of. What, with the high concentration of indigenous bands (CHEMLAB, CLAY PEOPLE, VIRUS 23, SKREW, COP SHOOT COP, BARKMARKET, and sometimes MISSING FOUNDATION just to name a few), why, you'd think that there'd be something happening practically every week! Yet the "scene" continues to flop and flounder like so many dying fish. Oddly, the only two clubs to host industrial acts in the past month were venues not known for their support of industrial music: CBGB's (Cop Shoot Cop) and the Knitting Factory (Missing Foundation). Think (Friday nights at The Bank on Houston Street and Avenue A) and Communion (Tuesdays at Limelight, 6th Ave and 20th Street) will seem to have an industrial act about once a month or so. Of course, this wouldn't be such a pitiful situation if the DJ'd music clubs played any industrial music at all...

In the big room at Communion, you'll hear a light dusting of industrial songs, always leaning towards the dance side of things. Look for DJ Jason Brainwash to be spinning - once I actually heard him play Psychopomps! This, sadly, is the most adventurous DJs get in this sufferin' burg.

After Tuesdays, naught happens until Thursday, when Hades is at The Bank. You know, these clubs always have these outrageously provocative names that evoke the feel of something, well, sinister and exciting. That's not exactly what's happening here. I'm beginning to think that the more severe the name, the milder the club. The mix at Hades generally leans towards the boring side of alternative, which is quite a surprise considering that their pass lists industrial first among the types of music that DJs Gon, Robert Xian, and K3 play. At Hades, industrial means Front 242 and Nitzer Ebb. Once I actually heard a Simple Minds song and I had to run screaming from the club.

Friday nights you

lucky dogs have a choice of two clubs that claim to play industrial music; Think at the Bank (hosted by Neville Wells of Communion) and Necropolis, hosted by Father Jeff of Ward Six. Think had the most initial potential. They feature live acts with DJ'd music in between, plus Neville Wells does some neat things at Communion (I don't really like Ward Six, so I was pretty sure that Necropolis would suck). One recent evening, I ventured over to Think to see Clay People and Spahn Ranch. I and approximately 50 other people (that's a small crowd here) were treated to house and techno music, with an occasional experimental moment from the DJs. Like when they tried to mix a drum track over This Mortal Coil's "Song To The Siren." Pretty pathetic. I mean, when you have Clay People and Spahn Ranch playing, shouldn't you be playing NIN-dustrial? Not Bjork and Utah Saints. To make matters worse, the crowd was strictly Bridge and Tunnel, meaning that there was no one interesting to look at. There was one chick dressed up in short shorts and some sexy top and thigh high boots who thought she was auditioning for The Grind, but she was strictly Dance Party USA.

So, off we go to Necropolis at The Pyramid (Avenue A and East 6th Street). Let's talk about the bad things about Necropolis: the mix is almost entirely an early 80s horrorshow, featuring banalities like "I'll Tumble for Ya" and "Tainted Love" and the peak of the evening always features techno, techno, and more techno. On the bright side, the crowd is usually interesting - a good mix of different racial types and sexual orientations. They are generally a lot more extreme than The Think or the Ward Six crowd. Also, the usual DJ, Reese, is brilliant. From a technique standpoint alone, he's a real pleasure to listen to. He mixes so well, sometimes the tranced out crowd can't tell where one song ends and the next begins.

The industrial mix will usually feature the following: TKK, Front 242, NIN, Skinny Puppy, KMFDM, and occasionally Ministry. Nothing too outrageous. Like I said earlier, I have a prejudice against Necropolis because it's a Father Jeff club and I'm not fond of Ward Six. Also, Necropolis is the same night and location as a formerly great club, Stigmata. At Stigmata, DJ Reese would get a minimum of six pits going per night, usually with a Ministry or Dead Kennedys song being the most aggressive. And they had bands there like Yuppicide and Virus 23 and Hellfire Fan Club, but they closed down over a year ago, and many of us still mourn the loss. Ah well.

Saturday night you get a choice of bad or worse. Ward Six at The Bank has existed forever and music just as old. I think it's about time for Father Jeff to take a vacation. Maybe he should buy some new records while he's at it. You'll never hear anything new at Ward Six, that's for sure. One recent night, my friend and I had nothing better to do than play Personality Parade, a game where you point out people in the crowd who resemble famous people. We saw Kim Deal, Bjork, the singer and bassist from Clutch, a guy who reads comics, Trent Reznor, Robert Smith (well, there are always lots of those), a young Cher, the singer from Depeche Mode, the chubby girl from Wilson Phillips, Fat Albert, and the singer from Chemlab. The happy, mostly suburban crowd gets to gyrate to hits like ABBA's "Dancing Queen" and lots of Smiths and Cure and Sisters of Mercy. If you're very good, Father Jeff might play a mellow NIN tune. During the Goth sets, the floor gets taken over by the Robert Smiths and Siouxsies who dance their little alienation dances. During one Sisters of Morrissey song or so I actually spied a chick on the floor wearing brightly colored clothes. She didn't know the proper dances and immediately looked in her backpack for a compass to direct her off the

blackened dance floor. She was eventually attacked by a swarm of pseudo-vampires who devoured her skinny body and made tacky jewelry out of the bones which they then took and sold the following Tuesday at Communion.

The Bat Cave is a newish Goth thing in midtown which will probably be closed by the time you read this. (connie L. email: apternes@amnh.org, post: JAF box 8274, NYC 10116)



Is Seattle becoming the new center for Industrial/Electronic music in the US? I really couldn't say, but with the NEC and the recent influx of talent (KMFDM, RORSHACH TEST, and possibly HATE DEPT.) Seattle is at least on the CyberMap. The NEC (Northwest Elektro-Industrial Coalition) has grown in leaps and bounds the last year with a steady increase in membership

and national exposure (thank you IndustrialNation, Gear magazine, and Keyboard magazine). We have had many requests for information on how to start your own COALITION and have put together a two page pamphlet with a few ideas. Any interested projects should write me at the address below. I also want to wish FACE FAIL good luck with forming a Chicago Coalition.

On the home front, INTERNAL COMBUSTION, NOXIOUS EMOTION, and Anchorage Alaska's BYTET have joined the rank and file of the NEC. Internal Combustion's cassette release features some hard hitting futurist grooves. The vocal style is slightly blues-ish and powerful. Noxious Emotion's release is more gloomy and deep. The message they send is non-complacency to religious and political power mongers. Bytet have a CD and cassette release with a dark, technological feel. All these bands will be featured in the NEC Catalog. This will be available in

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-Dan Davis, *The Noise*

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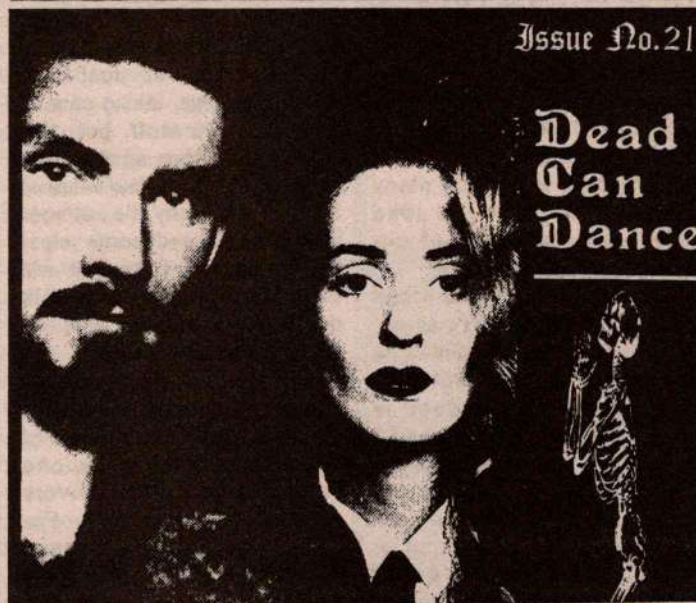
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Dead Can Dance



Anne Rice • The Nefilim

PROPAGANDA Magazine #21 is now on sale! Pages and pages of glossy photos that include interviews with Dead Can Dance, Anne Rice, the new Nefilim, Smashing Pumpkins, Front 242, Human Drama, The Wake, etc. Also included are dark tales of mysticism, all lavishly photographed. Send a check or M.O. for \$6.00 to: PROPAGANDA Magazine, P.O. Box 296, New Hyde Park, NY. 11040. (If you already ordered, it'll arrive soon!)

February and will have all merchandise and music listed for each NEC project along with prices, etc. The NEC compilation CONTENTS UNDER PRESSURE VER. 02 is now available on cassette, and should be available on CD shortly. AND CHRIST WEPT has released their new six song cassette, DIRECT SIGNAL INTERFERENCE. SYNTHESIA MURDER PROGRAM also have a new cassette called Stalemate. KILL SWITCH... KLICK is in the studio finishing up their next release Beat It To Fit. Paint It To Match. ACW, SMP, AND KSK are all in video production for various singles from their new releases. This could lead to a NEC video compilation later this year. INDUSTRIAL NIGHTMARE II, the semi-annual Industrial showcase was a moderate success. The show took place at the RCK CNDY in Seattle, a club normally known for its grunge/funk performers. On the bill were Synthesia Murder Program, And Christ Wept, and Kill Switch...Klick. SHALLOW-HEAD is currently in the studio preparing for their next release. They suffered a set back in the middle of 1993 with membership changes but drums, Cory-guitar and keyboards and S-M words is stronger than ever.

On the airwaves in Seattle we have Paul Allenkoff, whose radio show on Sunday nights is one of the only in Seattle to play Industrial/Tech/Grindcore. C-89 is the station, and the show is simulcast on Public Access TV channel 29. The TV show is called Cathode Cage and features anything from Skinny Puppy to Consolidated and obscure stuff you can't see anywhere else. The Seattle Industrial/ Electronic movement owes a lot to Paul for his exposure and faith in the music. His radio program, club DJing, and TV shows have opened many ears and eyes to the local projects. Thank you Paul! I also want to thank Mary McNauton of KSPC radio in Claiemont California. She has helped us at the NEC reach a Southern

California audience.

This brings me to a point I'd like to make. We here in Seattle want to help other coalitions to form so that in the future we could have a National Coalition Alliance to bring fans and projects of this music closer together. DJs, musicians, and journalists as well as fans need to organize to promote the music and let the corporate recording industry know that the times are changing and we're sick of being overlooked in favor of copy cat bands and last year's "big thing." What all Industrial bands stand for is experimentation as a tool of creation, not a crutch to hide our musical shortcomings. The popularity of magazines like Industrialnation prove we can do it, all we need is the effort and the organization. Michael Brighton if you're reading this, keep the faith of the POWER GRID NETWORK alive, together we can make something BIG happen!

What the NEC needs is to make contact with people in different regions of the US and Canada and Europe to bring this together. The reason the NEC works is because of a selfless dedication to a higher cause. Each band does sacrifice some of their own identity by being a part of the NEC, but in the long run all the bands benefit from each band's success. This is important, as profit is not the motivation, but rather getting the music out to the potential audience. That is what music is all about for us, if you feel the same drop us a line.

dA Sebastian
539 Queen Anne Ave
N. Box 131
Seattle WA 98109
NEC line: 203.233.8420

DALLAS, TX

At times the alternative scene in Dallas is so commercial that if you light your lighter in the air you can smell the plastic. Fortunately for us Industrialists, the music we thrive on never rose high enough on the pop scale to

make any corporate rapists want to commercialize it. As may be true in many towns, the industrial purist is hard to find. Most that I've met have grown accustomed to aloneness. One sight, though, that attracts a large portion of purists is Tunnelwerk Features, an industrial/thrash/speed metal/techno record store with an Industry Lounge on the first floor, and with a tattoo shop on the second floor. The owner is present most of the time and is always available to impart his seemingly omniscient industrial knowledge on all the latest releases. His lounge is something to see, laden with KMFDM posters and strobe lights. A DJ spins a concoction of industrial and trance on Friday nights.

Dallas spawns many hardcore subculture-philes because it's such a contrast of societies. Dallas is often referred as "yuppie mecca" as well as "shit kicker (cowboy) mecca." An exceedingly large number of fundamentalists (the Greek root for fundamental

also means anus) as well as all these extreme cultures drive a large number of individuals to the edges of not only insanity, but real, philosophical, and inner industrial. Come and visit y'all! We'll go to an Ethyl Meatplow show and then we'll go "cow tippin'" (bored senseless shitkickers who wait for a cow to fall asleep [they sleep standing], run at it at top speed and hit its side hard enough to make it tip over.)-Frazier Yakovich (214)824-4359.

Bratislava (Slovak Republic)

First of all hello from Slovakia to the readers of Industrialnation and more especially to all those who are familiar with electronic movement. My name is Lubo "Chainsaw" and I am one of the leaders of first Slovak electrozine called Crewzine which deals mainly with Electronic Body Music & Electro Gothic. I would like to inform you briefly about electronic scene in Slovakia, better said in its capi-

tal Bratislava.

Yes, as you guessed, Slovakia is the former part of Czecho-Slovakia which split up at the end of 1992. No, don't worry this is not geography report, but I just didn't want to miss this fact, because, believe or not, there is still too many people who have no idea about the existence of our country. So, here we are!

Even if the electronic scene in our country is very small, Bratislava can be described as mecca of Slovak electronic "movement." Our scene is small, but it's growing and I think this is more than positive fact.

So, let's start with bands which are doing this kind of music. In Bratislava are based also both Slovak EBM representatives, THE DARK & MORBID FANCY. The Dark is signed by Czech label Monitor Records and they have released one CD album so far. Morbid Fancy is now preparing their second demo tape, even if they are less known in Slovakia, abroad they are our most popular electro act and they already received good press reactions in Belgium, Brazil, France, USA, & Germany. As opening act they played with bands such as Placebo Effect and PP? If you would like to know more about this band, please feel free to contact Crewzine, because we have this band "under our wings." Unfortunately other electro bands (except some synthipop) in Slovakia don't exist or perhaps exist, but they must be 1000 miles deeper than underground...

The situation with clubs is really bad in Bratislava. Yes, there are a lot of clubs, but usually they prefer only commercial music. That's the easiest way to make some money, so why bother with some fucking boring electronics... All we need is our own electro club, but this is only our dream so far. Yes, there is one cool looking club called U-club which is located right underneath the Bratislava's castle, but this club is more independent oriented. To mention

some other clubs, I think it doesn't make any sense since they don't have a clue about electro/industrial music.


Records store. Just one, called Memphis, taking care of some electro stuff, but the selection is rather smaller than bigger. Thanks to low value of Slovak currency it's almost impossible to sell some electro imports, so I think it will be better to overpass this theme. But despite this we hope it will change soon.

Radioshows. Fortunately at this moment there is at least one in Bratislava taking care of electro/industrial music one hour per week, but it covers only very small territory. For our part, our Crew has been involved in electro radio show one year ago covering the whole Slovakia, but after few months we left this station, because our music wasn't respected by the people who were running this commercial radio station. They couldn't sacrifice one hour weekly for "some kind of strange music," even if the reactions of our listeners were positive. So this story is over.

Live gigs. Same old story, not enough money. As Crewzine, we are getting offers almost every day, but as I said the value of our money is really low, so we are unable to organize some gigs therefore we have to refuse these offers. What a trouble in our minds! The only chance to survive is find some sponsors, but usually they are not interested since this music involves only small amount of public. As Crewzine, we organized two gigs so far (above mentioned Placebo Effect & PP?), but our pockets are quite empty these days, so we have no idea when (or if) we will organize other gigs. But not only the money itself are problem.

The other "problem" are Slovak electro freaks. They didn't bother too much to assist to these gigs, so thanks to their "support" our Crew is now unable to invite another electro band to Bratislava. It's unbelievable, because to see gigs like these is really rare in this

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part of Europe. Anyway, now we have to rob some bank...

Electro labels & distributors. No comment.

Now what? Well, I think it's time to conclude this report, so I would like to include some additional words about our projects.

As I said at the very beginning we are publishing electrozine called Crewzine. Why? Well, because Slovak media didn't show any interest in this kind of music and we couldn't stand this situation, so one and half year ago we decided to do it by ourselves. By the way, our zine is written in English, because we would like to reach people from all over the electro world and therefore Crewzine deals with electro bands from various parts of the globe. The main base of Crewzine is worldwide human communication & friendship and of course we are fighting for the better future of this music!!!

If you would like to know more about Crewzine as well about Slovak electronic scene (Morbid Fancy...), please feel

free to contact us. We are always looking for new friends! We really need your support! Until then take care, good luck, and all the best.

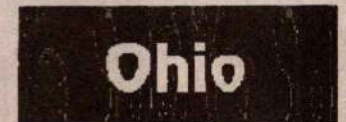
Your friend Lubo "Chainsaw" for Crewzine.

Electro greetings from Crewzine & Slovakia!!!

Don't forget, life is too short for boring music!!!

Our address:
Crewzine, Lubo Pozgay,
Toplianska 24, 821 07
Bratislava, Slovakia, Europe
or

Crewzine, Richard Gurtler,
Druzicova 2, 821 02 Bratislava,
Slovakia, Europe.



I know as well as anyone else that Ohio just smacks of being in the Midwest. The surprise is that there is a very active electronic scene going on. Very few of the bands that are out here are getting any more than regional attention, though, so let's just toss some

names out at y'all. Sit back, relax, grab a ham sammy and let poppa tell you a story.

To begin with, you must understand that the music industry has nicknamed Columbus punk-rockville. It is true that the most active end of the alternative music spectrum in this town has a distorted guitar attached to it. Some of these bands also really kick ass, so definitely give them their nod. There are about five or six varieties of electronic music that are actively being made around these here parts. Now, I am going to only really talk about bands that are active in playing out, releasing music, and keeping the scene alive. As expected, there are more than a handful of people doing electronic music from their parents houses where they live comfortably away from the real world. These socialites put out irregular releases of mostly instrumental tapes of varying quality, and are hardly seen with people of the opposite sex. Yikes! The live forum is where it gets curious-er and curious-er. There was a very strong techno/house/hip-hop/acid jazz scene going largely through the efforts of a select few club DJs from Columbus. They put together a slew of after hours shows in places as strange as old burlesque houses or as tightly cramped as their own apartments. The bad news is, that scene has slowed to a halt, and the only variety of after hours entertainment seems to have been left up to Bob Evans or Tee Jayes. (Barnyard busters are the industrial breakfast of choice around these parts, my friend.) There are a few local type bands doing techno as well as it can be done including BODY RELEASE and THEORY COLAPSE. There also has been a sudden increase in the amount of electronic shows being booked into clubs. This is especially due to the fact that the heavy metal clubs have begun letting the industrial bands in. Columbus has a few bands that have been playing regularly in these venues.

MARTYR COLONY and THE URBAN GRIND CORPS GUERRILLAS are most notably active. U.G.C.G. has a rough guitar sound in the same vein as Ministry. Martyr Colony are getting much attention right now, and are an amazing unsigned band. Look for them to make some waves real soon.

There are also some less rough hewn electronic types in the city. THE EVOLUTION CONTROL COMMITTEE is putting out some of the most creative material that I have ever heard, and should be the next Negativeland. From Akron, Ohio comes SHRAPNEL doing heavy guitar laden industrial psychotic noise. These kids put on a fun show, and are playing out pretty regularly. If you want to hear more hooks than you can shake a sampler at, as well as some of the best groove you can get, Dayton's own SCREAM BLOODY MURDER are the band to watch. Definitely a band that is going to be getting a lot of attention soon, see them as soon as possible. Martyr colony and Screem Bloody Murder are releasing a split 45, probably available by the time you read this, and it will kick your ass. Also, Eardrop Records is putting out a CD called Columbus' Finest which will feature many local alternative bands, including 3 great electronic acts. That is available at finer record stores everywhere. Grab it if you can.

New Carlisle, Ohio, has produced a band called HEADSWIM. Rough and young, but a band to watch. These kids know about power. Cincinnati's SEX DEVICE is also quite active using unusual body triggers to set off their samplers, and having as sexy a show as the name would suggest. If you are going to hit the clubs, I can tell you that there have been many changes around these parts. Columbus' newest and most attractive club recently filed for Chapter 13, so suddenly there is one less place to stick your nose in. There is always Crazy Mama's, and I swear they have

played the same set for all seven years that I have gone there. Something you can count on? A few other clubs have popped up doing so called alternative nights, but the music is not very challenging (or new). In their defense, very few interesting major releases have come out of the electro scene recently. The local gay bars are a safe bet for techno, but nothing more hard edged. Well Street and the Garage have the monopoly on the electro scene in that category. Some places like Cincinnati's Warehouse have stoped having electronic shows, but still have the dance nights. There is still a place to hang out, but losing live venues really sucks, and it is most likely due to poor turnout. Despite any preconceptions of how much money a person makes in the industry if they are really talented like Mariah Carey or Juice Newton or whatever, most bands barely can pay for gas to the show and the soundman too. Get off your lazy asses and see a show (even if the band isn't NIN or Front 242, god forbid.) The bands that can't play out constantly and don't have any money or pretty releases are sometimes doing the most interesting stuff. Discover them before the rest of the world so that you can say that you knew them when...That's it for now, more soon. You can get any or all information from me about bands or purchasing information for the MC/SBM 45. Contact me with any questions, pictures of your sister naked, or related gossip - especially if you are some Ohio band that I don't know about - at this address: Rev. Paul W. Campbell, Jr., Sub Mud Studios, 1517 W. Fifth Ave., Columbus OH 43212 praise bob

Phoenix, Az

There's not a huge "industrial" scene going on in Phoenix, Arizona, but there are some cool things happening here. For example, the



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industrial/electronic fest presented by Industry Production Labs called CYBORTECH. The Cybortech show feature live acts such as SPIRITS IN SIN and MIND SIDE OUT as well as having DJ Andi D spinning the latest European underground hard dance tracks. Spirits in Sin merge electro-technology with grinding guitars here and there, hard danceable beats and strong vocals, while Mind Side Out range from a distinctive melodic electronic sound to hard edge industrial. Both groups put on a great show! Cybortech invades the club scene about every 2-3 months and is a well worth event.

"The Edge" radio KEDJ (106.3) has a program called "The Noisy Donut Shop" that can be heard late Sunday evenings featuring groups such as Numb, Contagion, and Nitzer Ebb played on the air. Clubs in Phoenix include Spanky's, The Grind and The New Atomic Cafe. Groups from the Phoenix area include Spirits in Sin, Mind Side Out, TORTURED ELEMENTS and, from Tucson, MACHINES OF LOVING GRACE. If anyone wants or has any information about groups, clubs, or interesting goings on send letters, cds, cassettes and other media to Kneel, 6332 North 14th Place, Phoenix AR 85014.

San Francisco CA

by Joel

Finally, the SF scene report is here for all of you people who have been waiting so patiently for it. It is certainly well worth your time to check out the industrial/Goth scene here in the Bay Area if you are ever in the area. And for all of you hardcore industrial people do not forget the Goth scene because the women are so beautiful.

Sun-Sat. you will find some sort of gathering of either strong death Goth or intense industrial. Here in the Bay Area, the scene is very well spread out from the South Bay, East Bay, and of course San

Francisco. With this vast area of people, cultures and attitudes you will be in awe of all the local talent. They, the local bands, do not receive the recognition they deserve for all their hard work trying to juggle their shows with their work schedules while still making rent. With this availability of local and international talent, clubs as well as larger venue auditoriums (theaters) are always able to produce a great live show line-up for the course of the month. The clubs always have the best lineup for the local stuff, but by no means are you wasting your \$5-7 for cover. Local greats by the likes of DEATHLINE INTERNATIONAL (COP International), DIATRIBE (POB 7101, San Jose CA, 95150-7101), KILLING FLOOR (POB 170213, SF CA 94117-0213), etc. (Killing Floor is a band to look out for if they emerge from the cracks of the streets again. Last I heard they were making a CD). Great local Gothic talent as well, to name a few: SWITCHBLADE SYMPHONY, KILL SISTER KILL, GHOST LIKE SUN and it goes on. The local stuff is very strong here and it shows when you attend the clubs and experience their performances first hand. The followers are of all kinds, young and old, not just the people who wear all black, leather or lace. The diversity of the scene is overwhelming and makes me feel proud to be a part of it, especially when you can find people of the older generation at even the hardest core Goth clubs. Hmm, they must dig some of the fancy costumes from the death rockers? It has to be the greatest music and people or maybe just to watch the dancers execute their sharp yet fluid movements.

There are far too many clubs to mention them all, although I would love to plug them. I'm not real sure how other cities here and abroad are, but in the Bay Area Thurs-Sat are the largest nights out. Not to say the other nights are not great, but they are more of a hangout because

there is always that menacing thing called work the next day. On Thursdays there is a great South Bay club "Ammo" at Club F/X in downtown San Jose. Mainly industrial and it is hard to dance because the floor is at a slant, but a little to many SJ State students for my taste. Although it is a 21 and over club and have had some great bands play there such as Diatribe, it is a little far for my blood.

Then there is Temple (1586 Folsom, #7, SF CA 94103) in the heart of the San Francisco club scene. It is located in Club Oasis across the street from Paradise Lounge and the well known Slim's down the street. An ideal place to start your cool down period from the tough work week. It has a very dark atmosphere inside, but you will be rewarded with the great music, the Gothic decorations and art work, even a real casket it does set the mood perfectly. The greatest part of the place is the accessible roof where you can relax or do some writing. The set up is a two room passage with the industrial room to the right of the entrance and the Goth to the left on top of the old pool and the bar is conveniently placed between the two rooms.

Fridays, of course, everyone is out, and there is something to do for everyone. From HipHop to Gothic there's a place awaiting for your presence. For the past couple of years the in thing to do was go to club Terminator located neat the Moscone Center now defunct for unknown reasons. It was an outstanding 21 club. The DJs played AC/DC to Ministry, and they had great local bands play from Killing Floor, The "O" (formerly Death Angel) and they even had Motor Head play as the headliner for their one year anniversary. None-the-less that is gone now and there are new places to venture to again. Terminator still exists and has moved to a new location in Historic Noth Beach but the DJs are different and I believe the management also. I have

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not yet experienced the new place yet time will only hold me back. The new alternative for a great hang out is Boneyard located in the heart of the famous Haight St. It is another new club sprouted from the new year. Amazingly it has the same atmosphere of the old Terminator and who else to give you great music from the Breeders to Ministry are DJs Mat and Damon from the ol' Terminator. Your week couldn't end any better than here.

Ah, finally there is Saturday night. The night when everyone decides to go out and venture and where traffic into the city at 8pm is almost as bad as the morning rush hour. But, there is a savior for all of us freaks who do not want to mess around with the HipHop crowds and yuppie drivers in the city, there is House of Usher in the East Bay, Berkeley. Not to say there is nothing good in the city, to even think that would be like asking if ice rinks are cold.

So What on the outskirts of the 11th Street clubs offers industrial vibrations to the 21 and older people. Mainly industrial and alternative there plus some darker tracks played via requests. A little small but surely adequate for the purpose. The bar is great because you can get Guinness at room temperature, well worth it. The mood is excellent with the bar first then the dance room to the rear. With the brick walls and high ceilings you feel willing to talk to strangers, but occasionally you get hit with the "So watcha drinking" line. That's ok, just get another Guinness.

Then at the end of the Bay across from the lights and glimmer of the skyscrapers there looms among the mirror image of the sky and uncertainties from the Aquatic park, House of Usher. Hidden by a mask from its Berkeley surroundings lies the darkest area of the Bay Area. The shrieking sound of Gothic and electrifying clanks of industrial becomes trance-like from the outside. People can not wait to enter and frolic among its

domain. Truly this is the heart of the Gothic/industrial scene here. It is the Mecca of the scene here in the area. People come from abroad, all over the Bay Area even as far as Santa Cruz.

From the Gothic room to the industrial room the atmosphere is dark yet pleasing. The gargoyles in the Goth room, metal chains, monitors, and industrial art work in the industrial room add to the club's soul. It is run by local people in the music business, X is the head man of the club and is also the DJ in the Goth room. He is also the lead singer for Malign. Mr. Meanor, also co-partner of the club, shreds in the industrial room and also heads 21st Circuitry Records.

This place has energy oozing from it's guts. The diversity of the crowd can not be matched. This is not just a dance club, they also line up some of the best local bands from the area. You will always be pleased with the bands that play there. Switch Blade Symphony, Kill Sister Kill, Lycia (Projekt), Babyland (Flipside), 16 Volt, Killing Floor, Battery (83 Divisadero St., SF CA 94117), Malign are some of the bands that have recently played at the club. They have only been in existence for just over a year and they have already outdone themselves in live acts. They even had a guest appearance from Front 242 after their show at the Warfield in San Francisco. Here your week can ultimately end, with one of the only bars that knows how to make a Singapore Sling!

Saturday the 5th of March marked the last day of House of Usher in the East Bay. It was an awful site upon drive up. There were no cars in the parking lot and the doors were locked tight. But, the spirits were still in the air. The owners, Mr. Meanor, X, Shawnee, and Bat were there with a few of their die hard followers having a bon-fire right smack in the middle of the main parking lot. They were having festivities and also



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telling and handing out flyers to the Usher genre that were still arriving at 1am stating they were moving back to their original night on Tues. but to a bigger and better location in San Francisco. The change was inevitable because the place they were using was falling apart, "the owner couldn't even afford a janitor" to give you an idea. It was amazing how much work the people of Usher did to make the place work for them.

Club DV8 in SF is going to be the host for the new SF Gothic/industrial club. Everyone, the owners of Usher are all psyched that they are moving to the city, for one thing "you don't have to pay a dollar to cross the bridge any more on the way home after you just spent all your money on drinks." But, the new location will still be the same price and the sound system will be 10 times better and there will be not just rooms there will be 2 floors! March 22 will be the re-opening bash.

Needless to say there were at least 20 to 25 people in the parking lot all playfully dancing to small stereos, talking, frolicking about, and other activities around the fire. The memories will not be forgotten there as the fire was being fed, especially the club itself.

Hope you've enjoyed, more next time.

Toronto

by Liisa

What the hell kind of scene can you have with a wind chill of 40 below!!! Ah, how I love to complain.

On a serious note, the Toronto reports omission from **IN #8** was due in part to the fact that I wasn't sure if the mag still existed. It seems that some of our friendly customs agents feel its pages are too barbarious for our virgin Canadian eyes. While everyone in this country with a love for the arts is fully aware of our draconian obscenity laws, this really got under my skin. So I decided to do what I should have years ago, join

Censorstop. But the damn organization doesn't have a listed number or address. Like they're really organized enough to reform national legislation! Get on the ball damn it!

Anyway, about our music scene of late. Due to the horrid weather, most of it takes place indoors. With few exceptions, bands don't bother setting up shows, because people won't go out in the cold. Luckily, most of the bands I listed in my last report are still active and have new music to enjoy in the warmth of your own home.

DHI (Death & Horror Inc.) have released a full length follow-up to the Bitter Alloys EP of last fall. Pressures Collide is their most refined/full sound to date, reaffirming the band's reign as the most destined and serious "industrial/dance" band in the city. They're really the only ones who continue to remain true to experimental percussion and sampling, with a determination to discover to discover new, less cliched sounds. A quick preview appearance at the Boom Boom Room a few months back unveiled a powerful new line-up and we're all looking forward to their upcoming tour.

Dogpile also has a finished second release for Belgium's KK Records. Live Butt Plugged continues their tradition of loud, grinding guitars and abrasive vocals. Don't let the homoerotic image fool you, these guys don't spend that much time together!

Labelmates **Masochistic Religion** are just completing the finishing touches on their KK follow-up And From This Broken Cross...Our Misery. The fog machine gloom kings dish out even more epics of despair.

Malhavoc's newest should be out soon. Produced by Dave "Rave" Ogilvie of skinny Puppy fame, it takes a turn away from their death metal roots and towards a funkier, more infectious feel. The message is still brutal and violent, however. Seems the concept for this one is inspired/loosely

METROPOLIS RECORDS

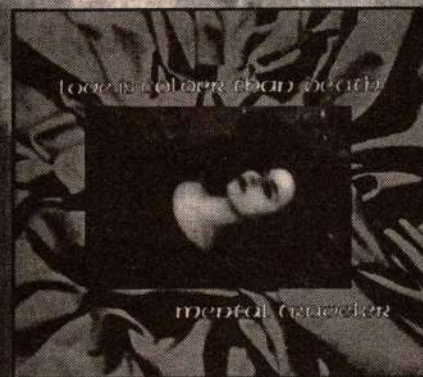
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teignmouth

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Love is colder than death

mental traveler

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based up the film Naked with a tentative title of Get Down.

An experimental electronic outfit, **Parade**, are celebrating their fifth anniversary. They performed with **Legendary Pink Dots** leader **Edward Ka Spel** last fall and rumour has it that he is a big fan, so bet on them getting some good exposure.

Thrive (reviewed in #8) will be making their first live appearances this Spring. I've caught their rehearsals and can honestly say this band will shake things up in our sterile neck of the woods. The ole' smoke and strobe thing, has never seemed so fresh and powerful. Catch them if you can!

Vancouver's **Econoline Crush** just played Canadian Music week with Malhavoc and showcased some of the heaviest electronic beats the city has seen in while. No record yet, but their live set is not to be missed, especially if you like Killing Joke, to whom they sound too frighteningly close.

The other saving grace during these weeks of wading woe is the radio dial. One commercial station (CFNY 102.1 FM) has been riding the alternative moniker for years. And while it is the first place I ever heard Dead Can Dance and a lot of other really great music, it usually sticks to major label acts and ignores the electronic music scene in favor of Lollapalooza flavored rock acts. Two campus/community stations fill the gap with real alternative programming by local DJs/personalities. CLKN 88.1 FM has Michael Z's "City Zen Radio on Sundays wee hours. CIUT 89.5FM is home to long standing Goth program "From Beyond the Gates of Hell" hosted by Masochistic Religion's Mitch Krol, and "New Powers," the only real place to hear underground industrial music and interviews courtesy of Chris Twomey. Both air on Sunday nights. Newer is Love Bober's Mike Gibbs' show, "The World According to Me" on Tuesdays at 2AM.

Now for some, shame-

less self promotion...if you've more a taste for the written word, my zine, The Ninth Wave, is a digest of nocturnal (read: Goth) music, literature and culture. The second issue, featuring The Electric Hellfire Club, Sam Rosenthal of Black Tape for a Blue Girl, (amongst many amazing others!) and several local artists is available now. Also Renegade Spectrum is a monthly freebie produced by some suburban folk containing mostly industrial music reviews and adolescent editorials.

For those brave enough to venture out, the club scene is pretty stagnant. A few DJs still pull a loyal following, (like Michael X, or Iain), but generally "alternative lite" - classic hits with a dash of recent major label releases. almost all clubs are mainstream establishments with modern music nights, so there isn't much sense of community. Death in the Underground has taken over as "the" Goth hot spot on Queen St. W., but is usually full of the younger punk

crowd, even though the music is consistently pretty good. So that's it. Go out and find yourself one/some of the great bands from Toronto, or if you're planning a visit (hopefully in the warmer months), drop me a line at 689 Queen St. W., #80, Toronto, Ont., M6J 1E6, Canada for a detailed, updated list of goings-on.



By Angel

For those of you who don't know, La Crosse is a combo college and beer town on the western side of Wisconsin. Amazingly it's got a pretty good scene, which is slowly growing all the time.

The main place to be is the Warehouse, located at 328 Pearl Street. It boasts a dance club, always all ages, which plays a mix of everything from Klute to Siouxi to Xymox. Live bands play an average of once a week and bigger acts

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are coming all the time. Recently they've drawn in Spahn Ranch, STG, Virus 23, and LaCrosse's only industrial band 0dark:30 (who are damn good I may add). Coming up in April are Chemlab, Halo Black, and 0dark:30's second local show. May will bring The Wake. And Electric Hellfire Club may be coming soon.

The Warehouse building is also home of The Vatican PX, a new alternative store which carries somewhat hard to find T-shirts, magazines, CD's, weird jewelry, and should soon have bondage gear. Deaf Ear is currently the main music store, carrying a fair amount of cool CD's. There's not enough in the industrial vein (as far as I'm concerned) but they do have a lot of gothic, especially on the Cleopatra label. Minneapolis is a short drive from here so if you get too desperate for something, Northern Lights is only a few hours away.

There's not much good food to be found here but if it's dumpster diving your doing then this place is a goldmine. However there is a good coffee house on 4th Street called Painted Alley. Great coffee, nice workers, and they don't give a shit if you sit in there all day. On the other hand there is another coffee house on Pearl Street who's owner doesn't want "your kind" in there, so if you happen to visit go in and raise hell.

That's all for this report, but you can expect to be hearing more from this refuge in "God's country."

NEW MEXICO

by Kurt Luetze

Greetings from the wasteland. This is the first transmission from New Mexico and should be absorbed into a new file: Potential for Complete Revolution. The music scene in Albuquerque, the area we know the most about, is filled with moldering obsolescence and dangerously high levels of discontentment. The overall attitude is one filled with appre-

hension towards the future and gang mediated crowd control. Heavy metal has disintegrated into volatile garage bands and college music formulas.

i.e. while not quite Los Angeles, Albuquerque is quickly becoming a war zone in the middle of the desert.

The club scene is surprisingly active in the recently resurrected downtown area and on any given night you can get your fill of exciting, ground breaking, happy happy, joy joy college rock. The "alternative" following in Albuquerque is quite large for a city of 600,000, but a vacuum exists in the outlet for harder, stranger and unknown music. The Albuquerque and Santa Fe area boasts an enormous artistic community and live experimental music. A couple venues that have supported acts such as Front Line Assembly and Thrill Kill Kult and Beyond Ordinary and the El Rey Theater. Although the turn out was encouraging (both of the latter bands have had multiple shows here), local shows like these are definitely the exception. Industrial based music is growing quickly in popularity here, but short of travelling to Denver, Phoenix, or Dallas, there's not a reliable place to release rhythm based, mechanized tension.

If anyone is interested in striking a nuclear goldmine, a modern rock/industrial club would be quickly integrated.

In the midst of this quagmire exist three electronic-industrial bands (that we know of): Destin by Force, a more trance oriented electro-sound soon to make their debut on a forth coming compilation; Q, a tight techno organization, and Index, more in the industrial-goth quadrant. Regular shows and very high enthusiasm from local college radio has bolstered DBF and Index into position to control the future of Abq. music and has led to a possible recording contract between Index and C.O.P. International (definitely ambiguous at time of writing).

Any information on these bands can be accessed by

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CHICAGO

by Kim Traub

This is more like an extended concert review than a scene report since I don't really have the dinero necessary to attend those happenin' Gothic-industrial night spots. The first show I attended after my leap from the lovely land of Trenton to the Midwest was Stabbing Westward at the Avalon (959 W. Belmont) in Oct. Charisma oozed from the Morrison-esque singer through their soon to be released on Columbia tunes, including a watered down version of "Violent Mood Swing." The next outing was the obligatory Nocturna at Neo's (2350 N Clark) every Tues. for the gothic-industrial set. Plenty of leather, lace and adrogony swirling in self absorption with tunes provided by Scary Lady Sarah.

Next, the Jim Rose Circus Sideshow with Ethyl Meatplow at Metro (3730 N Clark). Meatplow's rapping male bounced around energetically to the beat, but the center of attention was definitely the deep, husky growls of the lead femme...grungy lipstick lesbianism at it's grinding best, plus 6 or 7 Gothic clowns (not meant as an insult, these were audience members in actual clown make-up) and a groove charged an already enthusiastic audience. Jim Rose, well, we all know and love this bizarre legend by now and this night's crowd (Lollapalooza types to everyday freaks) cheered and wretched with delight and amazement. I love watching men double over with sympathetic pain as Lifo does his thing.

The first true industrial act I caught was the CD release show for the Electric Hellfire Club. Satanism and S&M to groove to. They have the cheesy chic of TTK, but their serious about their Satanic beliefs, obvious by the robe and alter get-ups towards the end of the show. A few

days later psycho-billy Goths crowded Lounge Ax (2438 N Lincoln) for Dave Vanian and Usherhouse. Three man Cleopatra band, Usherhouse, sounded much more full live that they do on Molting. Halloween saw the final performance of Panther Sahib (rumors are still milling about members continuing with other projects) at the Dome Room (632 1/2 N Dearborn). This was accordion and trumpet backed pagan vaudeville that left the stage looking like a pumpkin slaughter house...very fun.

The third week of Dec. was crammed with shows. Dec 16 the Dome Room started their monthly industrial night with Claypeople, Drag, and ChemLab. Three man band, Claypeople, suffered serious technical snafus that muddled, if not sabotaged, their show. Drag (featuring engineers for Ministry from Chicago Trax) were 6 men: 2 guitars and heavy bass tightly pounding away as the flamboyant singer entertained sans unnecessary vocal effects. ChemLab, as usual, were excellent showmen for the uncharacteristically sparse crowd. (every time I had seen them in NY or Phila. the crowds were larger) The Dome Room is a great place to see a show: three floors and plenty of artwork gracing the walls.

Two days later Thrill Kill Kult and Machines of Loving Grace hit the Riviera (4746 N Racine). Due to a missing photo pass, I missed Machines. They sounded great during sound check despite a nagging flu they had acquired on tour, so I hope the crowd appreciated them for me. TTK provided a 70's psychedelic back drop with the loaded 13 Above the Night figures on either side. (Bomb girls?) writhed behind a beaded curtain during a mostly new set. The encores included old faves, but this show was targeted to new fans judging from the audience. It was a good time for all and the dancing never stopped...that's what a TTK show should be.

The next day at Avalon Spahn Ranch, Claypeople, Hip Deep Trilogy and Evil Mothers played. Spahn Ranch opened up surrounding themselves with Ensoniq sounds. Claypeople more than made up for the Dome Room mess (which shows you shouldn't pay any attention to what a reviewer writes unless they've seen or heard the band at least twice) They poured tons of energy and buckets of sweat into their metal-with-a-tinge-of-electronics sound, especially the lead singer and standing drummer. Hip Deep, a Chicago fave, forgo any corny showmanship and instead bulldoze the audience with strong musicianship. Watching this 3 piece powerhouse is similar to the precision of Helmet with a very angry female singer and a twisted, unpredictable drummer (who recently appeared in the upcoming Sister Machine Gun video) as the center piece. Due to other responsibilities, I missed Evil Mothers who had a very interesting percussion set up. They should have something out on invisible by the time y'all read this.

Needless to say, Chicago is a strong hold for industrial music. There are at least one or two decent Goth/industrial shows every week, all you need is the Reader and money to blow. Virus 23, Sister Machine Gun, and a mess of other local and national acts are preparing for future record release shows so enjoy the sources at hand.

Southern California

Report by Linda LeSabre

What's going on in Southern California? Feel free to submit info, news on releases, shows, etc. for possible coverage. Write to me at PO Box 661851, LA CA 90066. Visiting LA? Drop me a line and a stamp for the inside scoop on where to go.

The all-ages Hollywood venue Auditorium was the scene of several good performances this Fall.

Checked out the happening Spahn Ranch and STG show on a Tuesday night. STG's high energy thrashy punk sound is augmented with lots of crazy military/war type samples and a little keyboard which seems to nudge them into the industrial category in some people's opinion. Perhaps we're being picky now since KMFDM, NIN, and Ministry are now guitar-heavy bands being marketed to rock and metal fans! Nonetheless, we enjoyed their chaotic stage antics and couldn't help being reminded of early Misfits in both style and sound. After all the mayhem and flying bodies subsided, Spahn Ranch cast a spell on us with their dark, evocative, well-crafted sound. Their show was somewhat restrained, at least compared to STG, due to the busy fingers of the band members. Yet, the singer's focused stage presence and understated style fit their sound. We thoroughly dug them so we definitely recommend checking out Spahn Ranch's debut release on Cleopatra.

Tribal Industrial was the name of a one-time-only Friday club at Auditorium and it featured a deeper vibe than usual. DJ HotHead was brought to spin her signature mix of tribal, industrial, and hard trance while Ziggy Lazer shot the place full of cool special FX lights. Performing on stage were THC/Body Divide, BeatMistress, and Pain Emission from San Diego. Opening the show, Pain Emission mesmerized us from behind a specially erected clear plastic wall where they writhed and throbbed within their thick, hard, nightmarish sound machinations. Yes, we admit we allowed Pain Emission to take advantage of our helpless bodies and hold our minds hostage, letting them do things to us we haven't let other bands do before, at least not in public. And it felt so good! Combined with their weird props, like the inflatable wobbling robot man, body paint, and a freaky stage set, this band set the mood for the

night (check out their cool CD Fidget on C.O.P. International). In harsh contrast to Pain Emission was THC/Body Divides super minimal set up, basically a DAT, a bass stack, and a microphone. This two piece pummeled us with a hard wall of high speed beats and sound bytes. No frills, lots of chills, especially when Sara added her throaty vocals on top of it all. BeatMistress closed the night with a pure cyber-tribal sound featuring their heavy-duty drum attack and female vocals peppered with samples and a keyboard drone. Auditorium has since changed hands, maintaining its all-ages status, yet we have yet to hear of any cool shows there since. Perhaps in the future.

Following the great feedback of that Friday night at Auditorium, DJ HotHead decided to continue the cool vibe and opened UltraFlesh on Thursday nights featuring her "Deep Tribal Industrial" dance mix. This West Hollywood club brought a new concept to LA clubgoers in a low key, casual atmosphere. Lots of local band members could be found hanging here, not only for the unique music mix, but also because HotHead took every opportunity to spin local talent. Wow, what a concept! To actually play local industrial bands' CDs and singles in a club we patronize! DJ HotHead continued this trend at the short lived club THC, where she also spun. THC, billed as an industrial lounge, was put on by George (of THC/Body Divide) for several weeks, but was forced to pull the plug after his car was stolen (from Beverly Hills no less). UltraFlesh has a good run of several months, but as all good things, it couldn't last, falling victim to a greedy bar owner's demands. UltraFlesh is now on hold while a new location is being sought.

"Come celebrate the flesh and expand your mind" said the flyer for the opening of new fetish club Skin Parlor on Mondays at Cosmos. Sine, er, Skin Parlor is brought to you by Club Fuck! people James Stone and Kathy "Sweetpea" McGurk and sort of picks up where

Fuck! left off after that club's untimely demise. We recognized lots of familiar faces at opening night including that crew of nasty multi-gendered goers shaking their crotches at face level on the bar while the bartender served our drinks between their legs. James Stone DJ'd an intensely body manipulating sonic assault of techno and industrial that kept the intimate dancefloor packed. After watching a branding performance by the body-piercing purveyors of Primeval Body downstairs, we wandered upstairs and witnessed two dominatrices wrapping a guy up mummy-style in duct tape then giving him a thorough flogging. Ah yes. Nothing like the steady smacking of leather along to the beat to get you in a mood to groove. We felt a wave of nostalgia for the old days back at fabulously sleazy Basgo's! Skin Parlor hopes to avoid the legal problems they suffered with Club Fuck! last year by posting a disclaimer at the door for all to read before entering the premises. So far, so good: the Vice Squad seems to be keeping itself busy elsewhere for now. So if you miss Fuck! or always wanted a top, check it out, definitely do.

Meanwhile, hybrid club Stigmata is packing 'em in at the Probe on Wednesdays with a schizophrenic mixture of industrial, new wave, 70's and gothic for the modern club goer with a short attention span. This crazy mixed-up club concept is the brainchild of the creators of long-running gothic club Helter-Skelter. In fact, the success of this night has spawned another new club by the same people. What do you get when you play Bow Wow Wow, Village People, Revolting Cocks, Devo, and Prodigy all at one club? You get Velvet, the new Sunday club in West Hollywood. If this doesn't send you screaming out the door, then you might actually enjoy the aural chaos. A more focused industrial/techno mix can be found Tuesdays at Club Junkie at Maxx along with a sprinkling of fetish and sleaze. Don't forget the premier club for pure industrial dance, high ener-

gy fun and great videos is the long running Kontrol Factory at the Probe in Hollywood every Monday night.

Psychic TV did a rare club performance at Sin-A-Matic in January. Following a fall out with Genesis, Paula is no longer performing with the band. That is, at least, at the present. Sitting just slightly higher than floor level, Genesis started the show eyes-closed playing a hand-drum to some minimal droning, like a meditative warm up. The whirling wall of electric frequencies gradually grew louder and more insistent until finally Genesis put down his drum and joined the other two, Fred and Larry, behind the stacks of keyboards and controllers. Then the deep body beats kicked in. Paying no attention to the audience whatsoever, Psychic TV went to work doing some serious knob tweaking and wave manipulating as they shaped the currents of sound. Their concept for this show, according to the promoter, was to play dance music in a dance club for people to dance to. Like conditioned concertgoers all lined up and crammed together, the audience spent the first half hour standing at the stage. But since the band was sitting behind their instruments, there was nothing to see. Slowly, but surely, the intoxicating beats broke the crowd's rapt attention until finally by the end of the first hour everyone was dancing. Psychic TV played a good 2+ hours of orgasmic hard trance, some of the best shit we've heard lately. In fact, when we ran into Buzz McCoy, sampling genius in Thrill Kill Kult, and mentioned this, he laughed and told us that Genesis called him the day before the show to borrow some equipment for the show and that he wasn't sure what they were going to do tonight. We also spotted members of Skinny Puppy who were in town shooting their new video with the help of videomeister Sean, long time Kontrol Factory and Helter Skelter DJ. Sean, it seems, was hunting down some uninhibited girl flesh to be in some sex scene in the video.

N D

PRINT



Our magazine N D is published twice a year and focuses on experimental and independent music, performance, art and more. **Each issue \$4 postpaid.**

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THE INDUSTRIY

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One of the beauties of technology is how it provides an outlet for expression for people.

by Kim Traub

heard an industrial song about a healthy, functional relationship between human beings? How about one that proposes solutions

Yep...everyone, no matter how talentless, has access to express whatever they please. Nowadays most "musicians" will even deny the industrial label like a preprogrammed response no matter how many Apocalypse Now samples, metal guitar riffs, and Skinny Puppy rhythms they steal, copy, or emulate.

instead of shoving anger and propaganda-like blame down your throat? I'm not proposing mindless fluff, nor am I ignoring the cathartic value industrial has for many people. The same old regurgitated bullshit is just dull and lacks creativity. Some techno-rave stuff is no better lyrically, but at least they have an up attitude and not an attitude problem.

Yes, this generation of industrial is drawing to its final demise. People already know what they want: NIN and Ministry, Front Line and Skinny Puppy, Euro tech and Rave/techno/trance, or the purity of extreme experimentation, just pick a camp and set up your tent. Everyone has found their nitch and has assessed what they enjoy. Frankly, with the exception of more established artists, a lot of it is getting boring. I don't know if anyone can relate to the stretch of creative writing skills it is to listen to demo after demo, assembling reviews that stay away from comparisons (ignoring all the clever little cyber names and titles, of course). Well, I really can't do that honestly considering so many bands DO sound like Ministry, Skinny Puppy, or NIN.

And it was only a matter of time before I got to my final industrial gripe: females and industrial music. For the most part, industrial music types seem to support women's rights and speak outwardly against violence against women. Unfortunately, many do this by depicting such violence in macho words and samples of terrified, screaming women. The worst example of this is Psychopomps, whose lyrics are an adolescent attempt at shock value. Many of these bands claim to be bringing attention to these horrors, but unless you live under a rock, everyone realizes problems exist just from facing shit nightly on the news and in our own lives.

If you are one of these budding young artists and you're into Front 242, KMFDM, Die Warsaw, RevCo or any other established band, figure out how they do what they do, then discard or mutate it. DO NOT COPY. It's already been done better than you can do it by musicians who have sometimes been busting their butts for a decade or more. Remember, you are not AI, Trent, or Cevin, so stop pretending you are and start developing your own particular warped vision of the world.

Industrial hasn't plummeted to some of the low levels of some sexist rap, but unlike rap, it's difficult to find any women in this genre. Goth has plenty of howling Goddesses and operatic angels, but industrial still doesn't seem to have any space for women behind the machine. Boston's Elaine Walker and friends (DDT/Zia/Sleep Chamber), a few invisible ladies (Silverfish's Leslie Rankin with Pigface, Oxygiene 23, The Love Interest), Ethyl Meatplow, and even KMFDM are about the only femmes that have made serious statements in or near the genre. Usually girls are dancers from Sleep Chamber's Barbituettes and RevCo's clumsy entertainers to the campy, fun glam of TTK's Bomb Gang girls (ok, they sing too) and Electric Hellfire Club's sultry Satana.

Technology also has its down side of preprogrammed approaches to writing music; repetition and rhythm at the touch of a key. Sampling has also become painfully unoriginal, stealing from tv and movies, often the same sources used by the pros. How many more Alien, Hellraiser, or serial killer samples can one endure? If it's too obvious, don't sample it. Keep your audience guessing and that will keep them involved.

In the end, I'm not proposing that industrial bands become politically correct like Consolidated, because people wouldn't be bitching so much if there weren't so many problems that need to be addressed. No one is going to get anywhere if your message is boring and lacks creativity. Start investing time in truly innovative composers in electronics. (Zines like EST, Godsend, and Technology Works are excellent sources for info.) Stop worrying about your next tattoo or piercing and start making a real effort to expand yourself and the music you're creating. Electronics has endless possibilities, it's a shame it has to be wasted on dull pursuits.

Lyrically, industrial reaches its all time low. KMFDM's Angst is a breath of fresh air, a somewhat positive approach to problems through strength, not whining. Gore, drugs (from Rave LSD to Burrough-esque needle usage), and violence prevail in too many lyrics, usually as a sorry attempt at shock value. No one is that easily shocked any more. It's all been done too much and it's been done in more realistic extremes in rap.

The shock of industrial has been lost due to copy cat lack of originality. Have you ever



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VIRUS 23

By Al Ritchie

The atmosphere is alive in Madison. After an intolerably long spell of arctic weather, the temperature has finally climbed into the positive integers, and the locals are ready to thaw to the beat for some serious noise generation. As the house lights dim, and the DAT machine unreels the opening sequences of the killer hard-dance track, "Take It," the band members take the stage. By the time the crowd surges to the front, Virus-23 is already kicking it full-throttle. Lead vocalist Leo is in a continual state of furious motion, violently shaking his head to the beat, his long, reddish hair flying in every direction. Bare-chested bare-footed drummer X-tian (pronounced "Christian") whales on his kit as if he's got a vendetta against it. Krayge Tyler, at stage right, similarly takes out some early aggression on a drum pad. Soon, he picks up his guitar, and for the rest of the evening, he attacks the strings with an energy equal to the volume he gets out of them. The crowd devours it, and quickly responds with some foot-heavy legwork of it's own.

"It's a lot of movement and energy," says X-tian, describing the ideal live situation his band tries to generate. "It's just your attitude, how you stand there and how you carry yourself."

Krayge adds, "When we play live, we're always having a good time, even though there could be tension or whatever when we're playing. If you're having a good time,

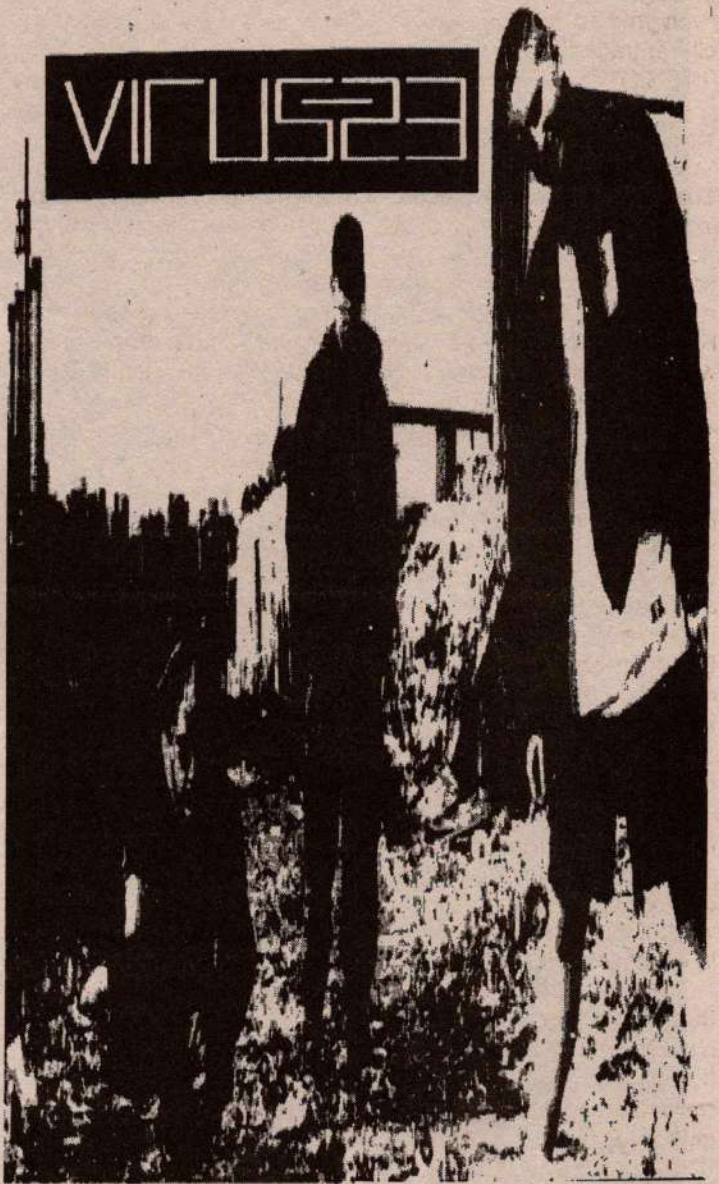
it comes off. It's contrived otherwise."

Leo believes that "most bands basically have very good music and they can't pull a live show, or they have a great live show and the music is not there." As they tear into a fervid rendition of their guitar-heavy rant, "X-ified" (pronounced "Crucified"), Virus-23 proves to the audience that they suffer neither limitation.

The genesis of Virus-23 goes back to 1989, when Krayge and Leo met as club-goers in New York's then burgeoning scene. Inspired by the music they heard on the dancefloor, the 2 began noodling with some electronic gear of their own, and within a month, forced themselves onto the stage.

"New York was such a good place at that point in time," Krayge remembers, "that we could put on a show in place like the Limelight or the Palladium, and headline, and it would packed." Things went so well, in fact, that the band could afford to turn down opening slots for Murder Inc. and Nitzer Ebb. Citing the technical limitations forced upon opening acts, such as decreased space and sound-check time, the band refused the exposure they would have received. In doing so, they established a strong, do-it-yourself work ethic, which is still plainly visible today.

According to Krayge, however, the scene that spawned them has since deteriorated, and that has presented new challenges to the band. "New York sucks,



but it's got a lot of cool people. The scene's been totally killed by the people who run it, but it's good to be from New York, because then you get so much respect from everybody else in the country, because they still think New York is this great, epic place and this great scene. Maybe 5, 6 years ago. But, still, paying the dues in New York is good for you in the long run."

Leo continues, "If you can survive in New York, anything else is easy. It makes you try so much harder to be good. So when you actually go anywhere else, people are like, 'wow!'"

Virus-23 are learning

these lessons quickly, for while they've been cutting their teeth on the New York market for several years, touring is still fairly new to them. Krayge gained experience going cross-country with ChemLab last summer, and helped his mates prepare for the taxing schedule a tour requires. "I really like the grind now," he admits, "and I used to be pretty lazy and complaining. Now I can kind of appreciate it after living like hell on the road with ChemLab. I expect what's coming."

As the decibel level soars, the galvanized throng asks for no mercy, and receives none. Showing no

signs of fatigue from their spastic exertions, the trio roar through thundering, barely recognizable versions of album tracks like "Value" and "P.T.S.D."

As Leo says, in the beginning, Virus-23 were "always about playing live. The tapes and all (the recording) came much later."

"We couldn't get our point across on our recordings for a long time," adds Krayge, "compared to the way it was live. People knew of us as a live band, but we couldn't capture that really (on tape)."

With this inevitable challenge to surmount, the band again put their DIY ethic to work. After a series of demos and cassette releases, they inked a deal with a small, Brooklyn-based independent called Funky Mushroom Records, and unveiled their debut CD last fall. "At the time," Leo recalls, "we were like, 'we could keep on waiting for the big chance to come along, or we could put this product out now and work it out ourselves,' which is what we're doing."

About half of the self-titled disc was recorded at New York's Twist Studio with friend Dan Hoyt, but budget restrictions forced the band to finish its recording at home. "We were really limited in what we had, what we were working with," notes Krayge. "A lot of the stuff that's on the album, like some of the digital tracks, came together right at the very end when we decided to make it an album instead of just an EP."

"While tracks like "Intimidating God" and "Take It" burn with an unfaltering urgency, the band will admit that money, or the lack thereof, stood in their way when it came to translating some songs accurately from the stage to the studio. "The major difference," explains X-tian, "between the CD and the live show is there's no real drums on the CD at all, just because the budget to

record drum tracks is huge." But as they have proven again and again, Virus-23 will not be deterred, and they resolve to do their next album their way, start to finish. That includes plans to re-record tracks like "P.T.S.D." and "Value," as well as their new material, with a combination of live and sequenced drums, which is, as Krayge says, "as it should be."

After a noise-drenched run-through of the drone-crash track, "With My Hands Tied," the band bring the house down with their signature song, "Intimidating God." It's no hyperbole to say that this



may be one of the most hyper intense songs ever written, and as Leo and Krayge thrash their bodies around behind a dizzying row of strobe lights, I scoff at the thought of all those metal bands that think they're so hard. Apparently, Krayge agrees with me.

"In the mid to late 80s, I was into, like—hard-core was going speed, and there was some metal that was kind of

getting hard. And I was in bands that had a regular drummer, and a guitar player and a bass player, and it just couldn't be hard enough for me. I really wanted to get involved in the electronic aspect of it, and it was like, 'If I had a drum machine...' That's how it progressed for me to where it is now. My original concept of what Virus-23 would have been was very different from what it is (in reality), but I like what it is."

Indeed, the band's sound is truly a synthesis of each member's unique perspective. Leo elaborates, "Krayge

versions," laughs Leo. "The song evolved over two and a half years into what you hear now." While the lyrics and the general structure have remained the same, everything from the sounds to the guitar parts to the samples have been reworked repeatedly, and when X-tian joined the band, he brought even more ideas into the mix.

But according to Krayge, the song may finally be complete. "I really like the version that stands now. I think it's my favorite track, production-wise, on the CD. I'm pretty proud of it. That's pretty much been our favorite song for a long time. It's like the epiphany of every show we generally play."

As midnight approaches, the band is joined on-stage by members of opening band, Haloblack, for the evening's finale, and exuberant version of PIL's "Order of Death," which they recorded for Re-Constriction's Shut Up Kitty covers compilation. (X-tian says the song was chosen almost randomly. "At the club where we all work, it's one of our favorite tracks, and it's a track that virtually nobody really knows exists. I was standing in the club, and I said, 'we should cover this song.'")

All the band's hard work and self-determination is beginning to pay off. As awareness and acclamation of the band continues to grow exponentially (they have recently submitted tracks to forthcoming compilations by the powerful German label, Zoth Ommog, and by Future Music magazine in Britain and Industrialnation in the US), the members of Virus-23 look forward to the future with confidence and satisfaction. Echoing this sentiment, Krayge says he feels very good about his band's career at this critical juncture. "I feel that we're in this for the right reasons," he says honestly. And they are. They're having a good time.

likes the hardness, and I like the sounds and texture, and the weirdness of it. And X-tian likes, you know, how accessible it is and how driving it is. With the three of us, the combination, you get all three levels inside of one song."

"Intimidating God," which, incidentally, was the second song the band ever wrote, is a perfect example. "There's like, twelve different

Kill Switch...Klick has been one of the higher profile industrial acts in Seattle since its inception in 1991. KSK started as a solo recording project of DA Sebastian and became a live entity in early 1992 when Michael Ditmore joined as electronic percussionist. The band line-up has changed many times as Sebastian and Ditmore sought out the right members. The current group also includes

**K
GRUNGE**

KSK GRUNGE SUCKS

An interview with DA Sebastian
by Alexander Dankin

IN: What does the name Kill Switch...Klick mean?

DAS: Well, there is a kind of story behind the name. I was working at Microsoft as a landscape grunt. I was on mowing duty, when the mower I was using began to sputter and cough. These mowers have what is called a "kill switch" to

shut them off, so I thought to myself, "I'd better hit the kill switch," and then it hit me, what a brilliant name for my project. But then I thought again, it is a common term and someone somewhere must have already used it. The words just kept rolling around in my head, and this was at the same time Jeffrey Dahmer and his cannibalism were all over the news casts. So I started thinking, "I wonder if Dahmer had a kill switch that just went...klick," and there was the name, Kill Switch...Klick. I knew nobody would have that. The problem is the dots, people always forget the dots. Klick was an afterthought.

IN: Who are your influences?

DAS: Cabaret Voltaire, Gary Numan, Killing Joke, PIL, and of course David Bowie. Cabaret Voltaire was the first band I ever heard use distortion on the vocals, their song "Nag Nag Nag" opened my eyes. In 1981 I was in a punk band and used to hang out at a radio station in Redlands, California called KUOR. That's where I first heard Cabaret Voltaire, SPK, Throbbing Gristle, etc.

Another turning point in my life was seeing Gary Numan on Saturday Night Live. His futurist look and Prophet 5 sound, got me into synthesizers. Killing Joke was more of an attitude influence as well as PIL.

know Public Image Ltd. suck now but the first four albums were brilliant. Bowie is a master craftsman, a song writer's song writer. "Heroes" is one of my all time favorite songs.

IN: What is the NEC?

DAS: The NEC stands for the Northwest Elektro-Industrial Coalition. It is an organization we started in Seattle to promote our type of music in the Northwest. We had to become political because promoters and club owners were ignoring industrial acts, saying we just didn't have the draw. The truth is just the opposite, we have more of a local following than many of the butt-rocker bands these promoters would have us open for. The NEC has changed all that and given us a voice. We have a bi-monthly newsletter called The Misery Foundation. We would encourage other cities to do what we have done, start your own coalition.

IN: How do you see the Seattle scene, the "grunge" thing?

DAS: I am originally from California, and Seattle reminds me a lot of Los Angeles in the early 1980's. Whenever you have a labeled music that is the "big thing," you have record companies turning every stone to find copy-cat bands. This was true in LA with the Glam and Gypsy Rock bands, and true now in Seattle with the grunge bands. I was on the East coast in Washington DC in 1987-1988 and hung out at the 930 Club and DC Space. I liked that scene much better, bands like Trisect Deafen, Furnace, and Batz Without Flesh. I worked sound at DC Space a couple times, and it left a lasting impression on me. In LA at the time, drum machine bands were frowned upon as "fake," but in DC it was commonplace. I ended up in Seattle in 1990, not for musical reasons, but things ended up the way they did.

IN: What is SLAMBAR?

DAS: The Slambar is a four stringed percussive instrument I built and designed. I play it with two skrewdrivers. It works kind of like a pedal steel guitar, but has a deeper sound, more like a bass or detuned guitar. The Slambar has one bass and one guitar pickup so I can run different effects on each section. Not having frets enables me to slide into notes and all over the place. I am learning what it can do as I go. The thing about inventing a new instrument is there isn't anybody to teach you how to play it.

IN: How does the Slambar differ from the guitar?

DAS: The Slambar is a percussive instrument, therefore it is more aggressive than a guitar, it is more suited for industrial music because of this. It also doesn't lend itself to the stereotypical head banger riffs, because there is no fret board finger contact. The Slambar has its limitations, but definitely has a sound all its own. I am really sick of guitars and guitarists' macho bullshit. Any idiot can learn to play electric guitar in a year or so - well enough at any rate to get by in a rock band. Virtuosity is dying at the hands of the computer chip; Music is becoming a product of the mind, not the finger tips.

IN: What equipment do you use?

DAS: Roland S-550 samplers (Mike's is the 330), Korg DW-8000, Yamaha TG-33 sound module, Casio CZ-101, Roland PM-16 percussive brain, an Atari 520 computer upgraded to 4 mag with Hybrid Arts software, and various ancient drum machines.

IN: How do you feel about the label "Industrial"?

DAS: It doesn't mean what it once did. I think of industrial as Test Dept., SPK, Cabaret Voltaire, and Throbbing Gristle. I don't think new Ministry is industrial, I would call it distortion guitar loop music. I call what we do low tech because mostly we use old gear, and our studio is in my garage. But still this is the means of producing music, and not the music itself. Our music is all over the place, that's the beauty of using samplers, you can drop a sitar onto a Motown rhythm section or have a cello play a solo over a hard core piece. Anything is possible, the only limitations are your mind.

IN: Your video was banned in Canada. Why?

DAS: Ahhh, the "Follow Me" video. Well, it's pretty tame, but the Canadian TV show Soundproof refused to play it because it had scenes of bondage. We had a scene where the line in the song is "the door opened to the room of nightmares" so we tried to create such a room. We had a girl hanging upside-down, a dead king, a she-male shackled to a wall and woman being flogged. This was too much for the Canadian TV show.

IN: What is the goal of KSK?

DAS: To destroy the current complacency in the music industry, to make Seattle known as a musical and artistic community, not just the home of Pearl Jam.



IN: Let's start off with the basics like who is "officially" in the band?

Don Gordon: We don't know either! Currently Numb is Don Gordon and Conan Hunter. Live we bring in a third person, but the band is the two of us.

IN: Has it changed much in the last few years since there's been such a space between the two albums?

DG: In terms of what, the people?

IN: In terms of the people and everything, actually, because there is a difference

them. So it's like, hey, let's stick some jazz licks in here and the next thing you know

bands in the meantime to get other things out of your system?

By Kim Traub

you end up with...

IN: ...A mish-mosh.

DG: Yeah and it really doesn't have any character to it.

Conan Hunter: But it usually sells a lot of records.

IN: So you would consider that selling out?

CH: Well, I don't know. I think that's more catering to a demographic thing, but a certain amount of rounding off at the edges does

DG: No, actually that's another one of my pet peeves. You only have so many good songs in you per year.

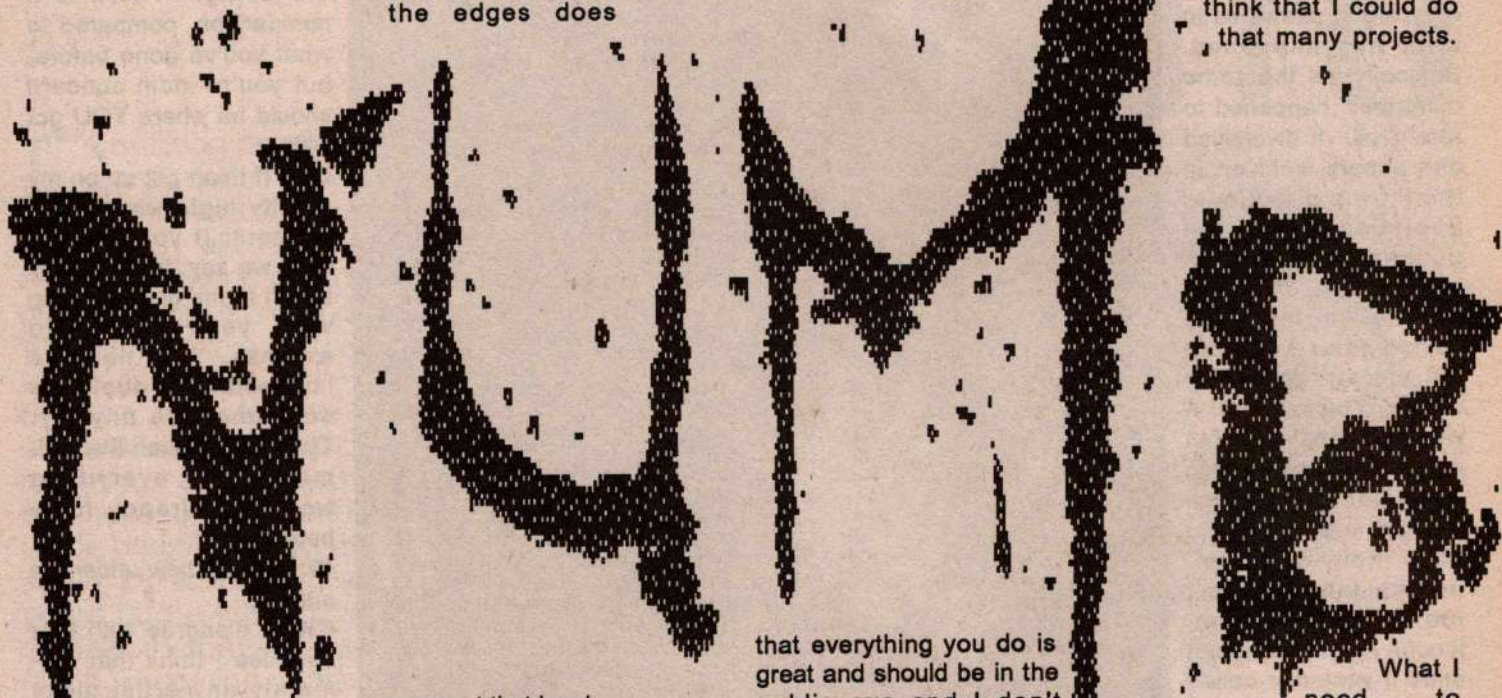
IN: Sounds like a struggling kind of situation.

DG: No, it's not that. There's a real art to editing yourself and knowing what is and is not good. I think You have a tendency to think

few things that were actually recorded and they really didn't fit in the mood or took it off in a direction that was, well, I don't want to say misleading, but took it in a direction that didn't fit in with the rest of it. Those were just sort of put on the shelf.

IN: What do you mean by a "different mood"? Was it something more upbeat and if so would you consider doing a FLA thing where each different band that they have fits a different mood?

CH: To be honest with you the answer would probably be no cause I don't think that I could do that many projects.



in the music.

DG: A couple people left and one came on and that was a major change. In terms of music, you've heard the difference between the 2 albums.

IN: Was the reason for people leaving the band simply artistic differences because there's such a difference in the sound? Were you going for one thing and they weren't going in that direction?

DG: People tend to change. I mean one of the biggest problems with anyone who starts a band is that people lose their focus and immediately they start to try and make a band be everything to

occur at that level.

IN: So you wanted to keep it on a more industrial focus instead of taking it in other genre directions?

CH: There is a very definite focus. I don't know, you can call it industrial if you want. We don't have a label for it. There's a very definite idea that we're going for and there is an emphasis on conception continuity, trying not to pursue a flavor of the week approach both in terms of what we like and in terms of what's going on in the market. The idea is to exercise anything that is not totally relevant to the argument we're trying to make.

IN: So do you work with other

that everything you do is great and should be in the public eye and I don't agree with that. We tend to be very selective. There were like 50 songs written for the last album and only 12 actually made it on.

IN: How do you decide what winds up on an album?

CH: You can't help but look at an album as a package. You think of it as a beginning to end kind of project. If something fits nicely and goes with the story you're trying to tell, and I don't mean that as a concept album kind of thing. It's in the mood you're trying to convey. For the most part, what we try to do is focus on a particular mood and work on those particular ideas. There were a

What I need to express I can express in the context of Numb and I can feel dare

I say, "good" about it for the next 50 years and not have to justify it. At this stage of the game we can afford to be that picky. We're not under any particular pressure to put out an album or anything like that. We can look back on what we've done and know that we've been true to what we've wanted to do.

IN: How did you wind up on Reconstruction/ Cargo (Christmeister was released by Oceana/Onslot)?

DG: I would say it was the record company not living up

to their end of the bargain. With Reconstruction things just came together.

IN: Do you find it a problem being pigeon holed as industrial considering the record label's sound?

CH: Anybody that goes out looking for a Ministry/Front 242 album is going to be surprised. Basically everyone so far has come up with a different term from techno to torture tech.

IN: It's just the label of the week.

CH: People are still grasping at straws as to what has happened. Basically it's the same thing that happened to rock'n'roll. It diversified and people went off in their own directions. Everything kind fell under the umbrella of rock or funk. Now that alternative music is doing that as well, people are struggling for labels. You can call it whatever you want, but in fact there are way too many bands and each of them would have to have their own label. So the label doesn't really concern me, though I'd get a little bit irked if someone called us techno or something like that.

IN: Would you guys ever consider doing sound tracks?

DG: We're working on that right now.

IN: What is it for?

DG: It's just in the initial stages...

IN: Are either of you involved in any other medium such as film?

CH: Not in any realistic sense.

DG: Numb takes up most of our time. So we just don't have the time.

IN: How did Numb get started? Who started it and what was the initial inspiration?

DG: A couple of things went

into that decision. We were really bored and just a lot of things came together. We found that we were into working with electronics anyway. I always had a problem with music having no aggression anyway and we sort of want-

and Bladerunner were very partial to a sort of isolation. When people are isolated they start to pick up on things like tv and electronics. The electronics becomes part of your culture. You start drifting into that area of more

same scene that was going on in Vancouver that was part of an expression of a national fixation.

IN: You were saying before that you were using the guitars differently than anyone else was at the time. When everyone else takes that and it starts becoming over used, how does that challenge the way that you write music? Do you think about it or do you just block it out?

DG: I think that in most cases you can truly appreciate what other people are doing. There is a comparison, compared to what you've done before, but you're main concern should be where YOU got with it.

CH: If I can get up on my mighty high horse for a moment; If you remain, shall we say, true to yourself in terms of expressing what you're trying to express, it's next to impossible to duplicate someone else anyway. That would mean that ultimately everything would've already have been done.

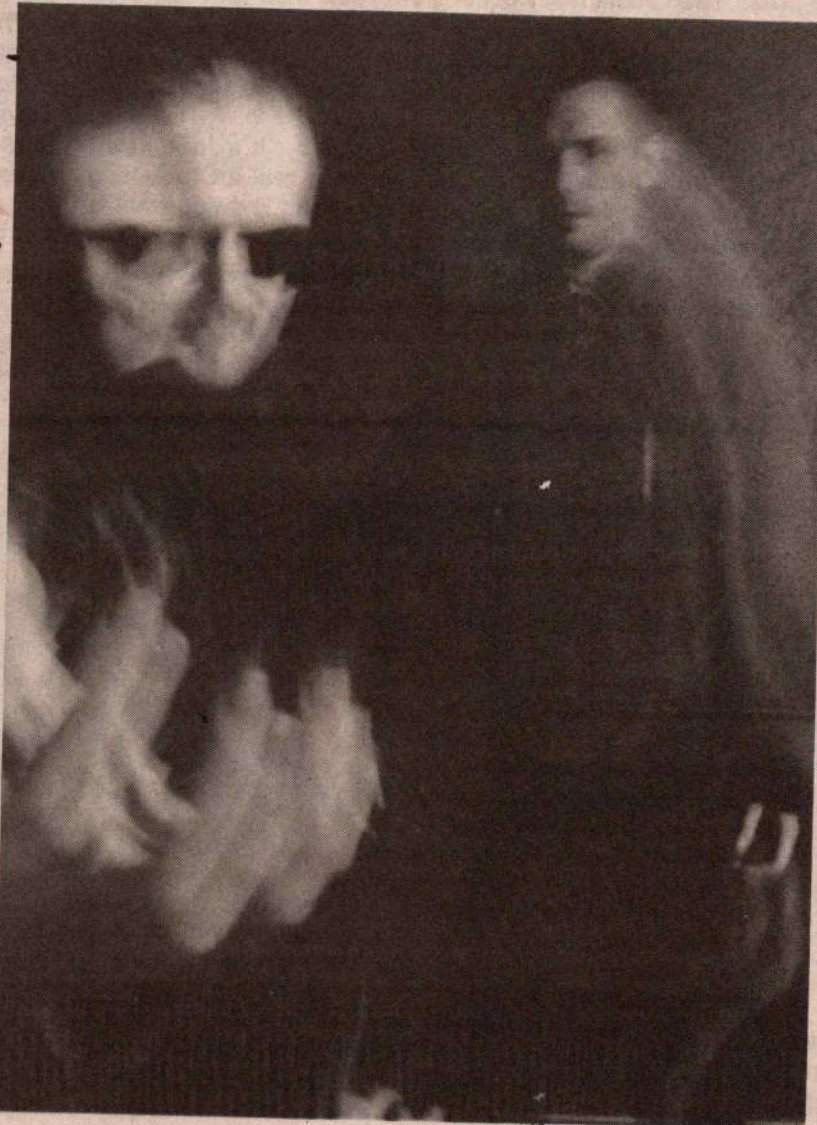
IN: Nothing new under the sun?

CH: I disagree with that because I think that ultimately any artist picks what he wants and just keeps adding to it. That's sort of my attitude towards music in general because, yeah, there is a "creative"

saturation going on with MTV, the availability of computers and so on.

IN: So would you say that you might have gotten into this music on a more punk level; that do it yourself ethic?

CH: In my case I've always been one of these compulsively self destructive creative types. I find myself this year in music and I might find myself next year in sculpture. It's not so much a creative need, but a compulsive need.



ed to drag that element into it. At the same time we wanted it more abstract with soundscapes. It's always been that schizophrenic approach dealing with two sided personalities, one of which is trying to get through the complete aggression yet at the same time trying to maintain that consistency although we may go at it from different angles.

CH: It could also be said that the era from which Numb came out of, the era in which things like William Gibson

cybernetic or what may be called the more industrial elements and that becomes your medium for expression. At the same time with technological breakthroughs with recording techniques and recording equipment and synthesizers and stuff that became more available, and that allowed more people to express themselves. That all became part of the same "mood" and that wave of electronic music brought us people like Skinny Puppy and FLA. That was all part of the

FEATURED
Artist

M A R C E L A

PALM BEACH
PHOTOGRAPHER

AGÜERO

Dissecting perceptions of art, both traditional and modern, is one of Marcela Agüero's specialties. The February 3rd, 1994 issue of Palm Beach "alternative magazine" *ICE* features a series of Agüero's photographic revisionist interpretations of classical paintings. She examines such venerable works as Botticelli's *Birth of Venus*, El Greco's *Resurrection* and Degas' *Prima Ballerina* and reforms them using the characters of the 90s. Her approach varies according to the imagery of the originals: her version of Titian's *Bacchanal of the Adrians* distills the debauchery of the original into what appears to be little more than a picnic that's gotten out of hand, while her *Venus* puts a surreal spin on the already-strange original, the protagonist still hidden behind her hair but standing in the gloved hand of a much larger woman instead of a giant shell. She even has the guts to tackle such conceptual monsters as Picasso's *Les Femmes d'Alger* and El Greco's *Resurrection*, with impressive results.

Agüero takes on the world of modern photography with similar aplomb. Virtually all of her subjects are women, seen through her lens in ways both sexual and mystical. Many of her images cast murky, ethereal textures on figures that would not otherwise seem so exotic, transforming them into something beyond human. Agüero uses multiple exposures, odd angles and artificial colorization to portray states of being in addition to emotional and spiritual states.

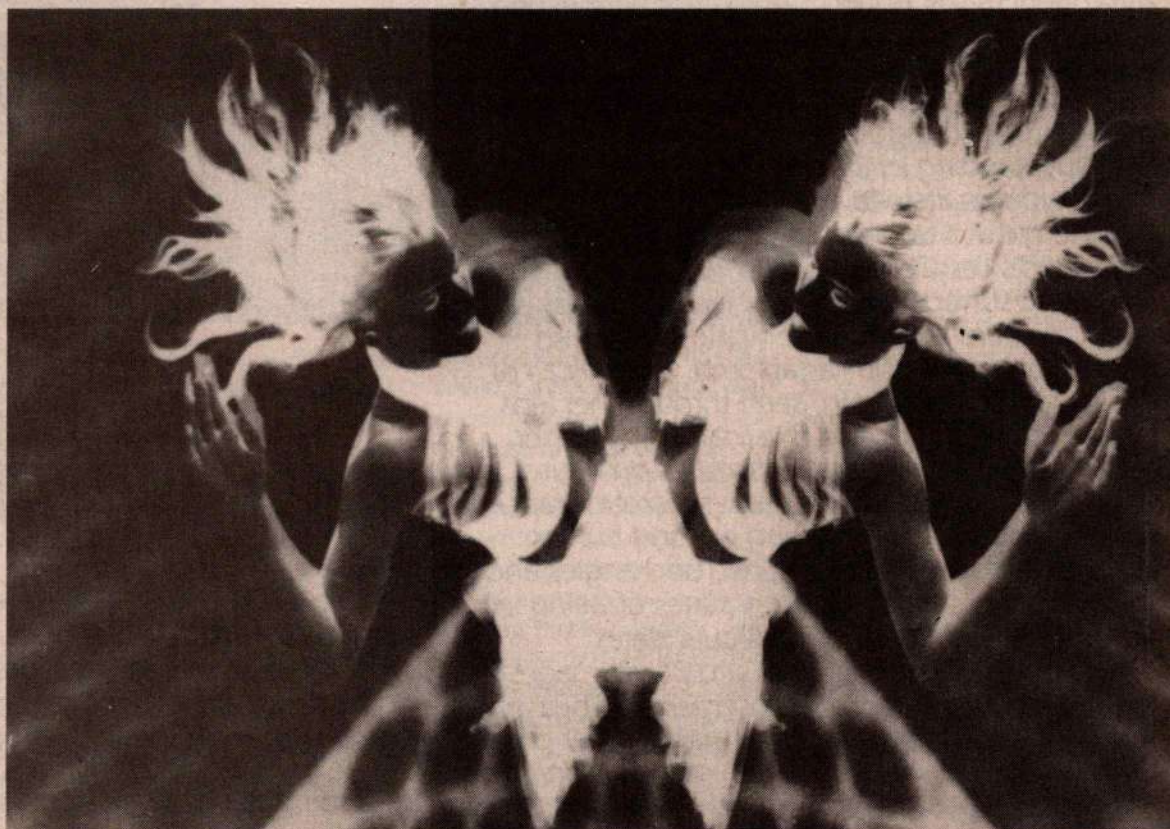
However, some of Agüero's best images are simply photographic amusements. Whether or not she intends them as such, many of her photos work best as experiments in composition and layering. They tease the perception and even



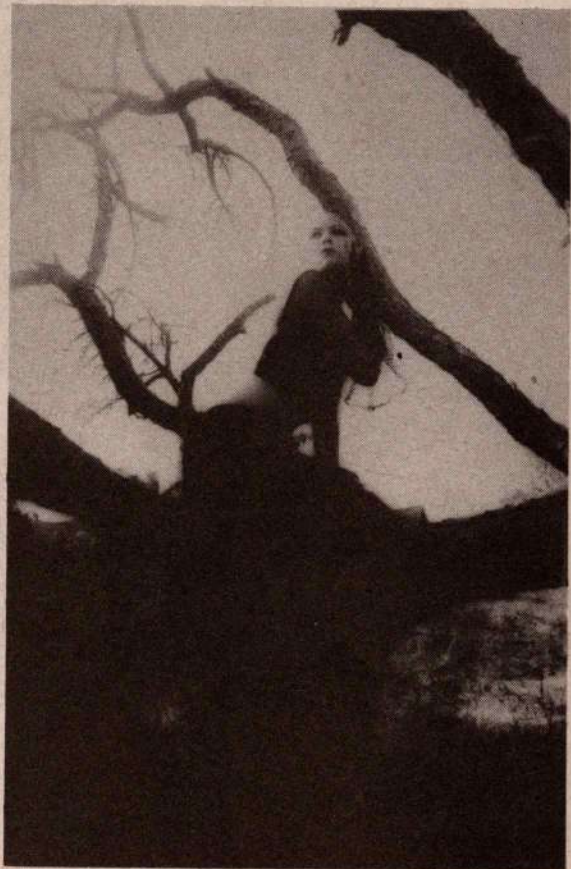
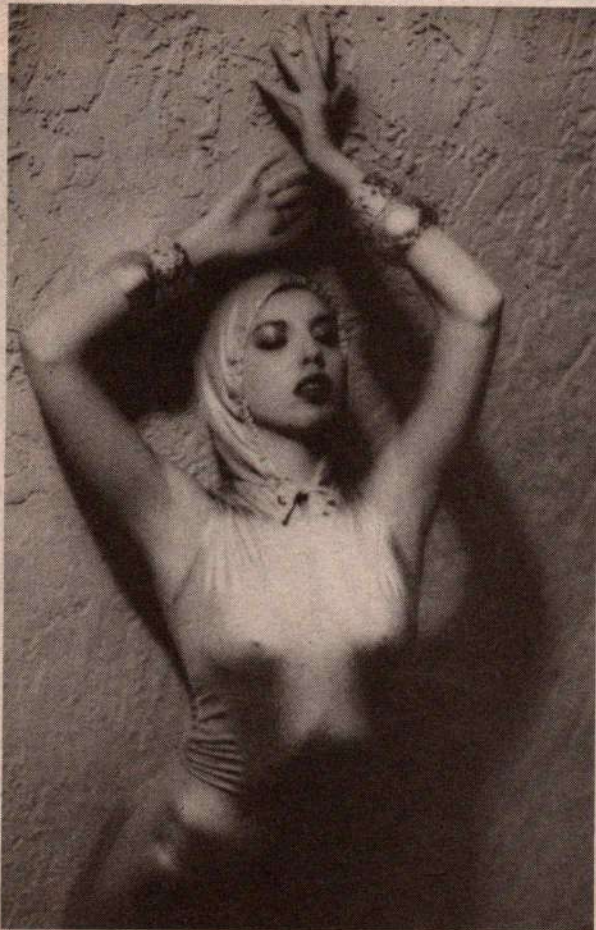
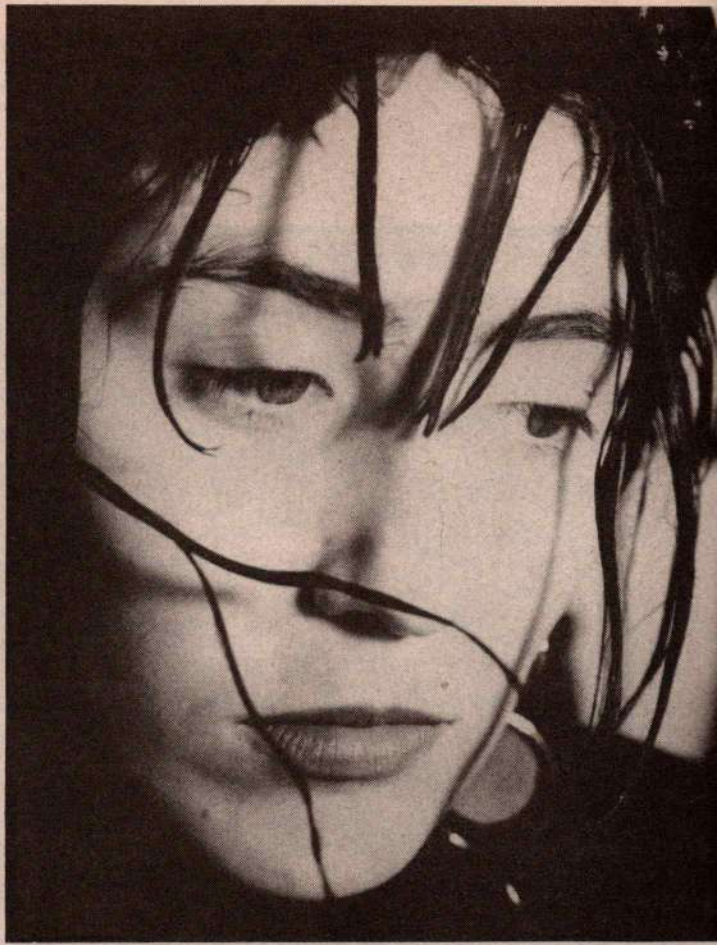
occasionally act as visual puns. Like some art that is just there, they can be appreciated without trying to penetrate into the soul of the artist, though meaning may be there for those who are willing to dive deep enough to find it. These pages illustrate some of the diversity of Agüero's work.



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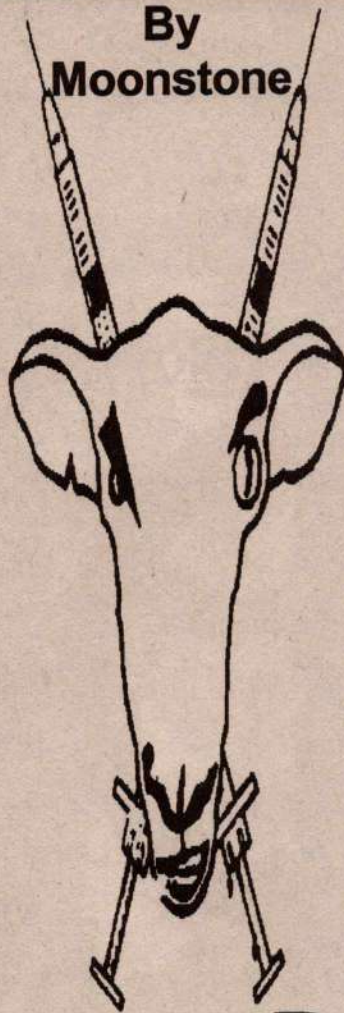


The first time Sheep on Drugs played a show in LA, Billy Idol took pictures. Taking Billy's contemplation of imitation as sincere flattery, SOD offered to write a song for him.

Sheep on Drugs are the prototype of a cyber-rock band (what Billy's latest project was an attempt at), and they're a lot better than he. They have really put all of the electronic equipment available today to good use. Disregarding all the notions of purity so pervasive in rock today, they've successfully infused beats and sounds from techno into what is otherwise rock and roll.

The brains behind the music is "Dead" Lee. Lee plays guitar and keyboards and programs the sequencers and drum machines. The theatrics and vocals are provided by "King" Duncan. It is Duncan who comes up with the delightfully twisted lyrics. Duncan is the kind of person who is constantly performing, on and off stage, and on stage he's always striving to out do himself. During a typical performance he will go through a menagerie of hats, spray paint himself, and take Polaroids of the audience.

By
Moonstone



Sheep on Drugs

Their debut album, Greatest Hits, was given that title because most of the songs were already out on singles. Their new single, "From A to H and Back Again," about first and second bites, blue smoke, and Thin Lizzy, continues the tradition they have been laying for themselves. The disk also contains a dub version of the title track, two more new tracks, and the third versions they've released of both "Drug Music" and "Motorbike." The re-recordings are distinctively different than prior versions, beats have changed and samples of "From A to H" dropped in. "Cathode Ray" is an ode to television while "Unplugged" is just pure noise. Usually during interviews it is Duncan who does most of the talking, during the several short interviews conducted for this article, Duncan was nearly silent:

"Me [Lee] and Duncan met in the gutter in New Cross in London in 1988 in a kind of drugged haze. I'd started working to get some machines - I had to actually give in and swallow it and get a job. I met Duncan at the same time and I thought, Oh, excellent, someone who's got so

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much to say but isn't a musician. It was excellent, we struck it off immediately. We were listening to Acid House at the time and thought it was a really excellent kind of weird new kind of music. It wasn't really like tunes, it was just blips and bleeps and squeaks and drumbeats. We were kind of imagining how a band like that should be - of course there weren't any bands - and we formulated Sheep On Drugs like that, as a band for the '90s before the first chord was struck.

"There's a lot of retro crap going on but I think we're trying to use the technology in a bit of a new way. Create something new, because there is all this technology going on these days, you can do something new, why stick to conventional kind of rock things, you know conventional drums, bass guitars. What's the big deal about that, you can write songs with any kind of a sound. That's what we're into, we want to push it, we want to change how music is heard.

"What we do personally is irrelevant. We're preaching a message, we admit our own failings. Kids don't take drugs, at least this way they can't say we didn't warn them.

"It's really weird here, compared with England. Here it's so different, like with so much input like loads of TV channels. So much input, but they're so two dimensional, like blue corn flakes. Some places are weirder than others. Like we went to Texas and the general vibe was good, they just sort of accepted us as weirdos, but then LA was just the weirdest place I've ever been to. The people that are there are the thinnest - almost one dimensional. I really like America, we're going to conquer it. People here are a lot more willing to enjoy themselves than in England.

"On the album we started using a producer, Gareth Jones. He's really good, a good bouncing board, and organized us really good. Also at the end of the day, the pressure was off us to have the fin-

ished record. Which is great creatively because it frees you up so much. We had some remixes [of "15 Minutes of Fame"] done by Ministry and some famous people - they were shit so we did our own mixes. "Chard" [the last track on their album] was based on samples of Daisy Chainsaw's bassist. We knew the sound guy for Daisy Chainsaw, so I had him make a DAT of the bass sweeping through the EQ. It doesn't sound the same as Daisy Chainsaw so we used only half of Richard's name in the title.

"We've developed a lot and we're still developing. "TV USA" [SOD's third single] was a fuck up on the record company's front, because we were booked into the studio for two days to do it, then there was a fuck up and we couldn't use our own engineer, the one we used on "Motorbike."

"[Before meeting Duncan] I got pissed off with other musicians. To start off with they've got their own opinion. I knew how the music should go and I decided that machines were much better. I substituted machines for musicians and we all get on a lot better now.

"We were round to Tim's [Timothy Leary] the night before [their first LA show], he made us fish and chips. He invited us round for dinner and he didn't cook anything. I had to ask him for dinner, and he gave us microwave fish and chips. I wouldn't even eat that in England. I won't go round Timothy Leary's again. He didn't offer us any drugs either. It was like my dad. [Duncan]

"SOD is an anti-drug statement. Not just chemicals but like television or sex, anything you can be addicted to. The audience, everybody are sheep on drugs. Some people are more sheep than others. We're about making people look at themselves and break out of this. What we do ourselves as far as drugs go or anything like that is irrelevant really. Just a little statement.

"We planned everything for America."

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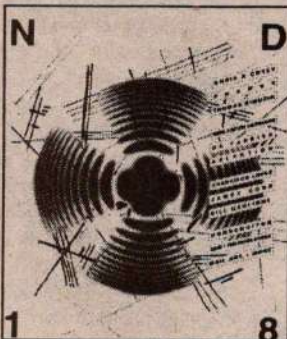
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- Subnation** This Chicago mag boasts "Today it's time to reinvent time and space and merge it with the soul, mind, and body... Groove on. \$2.00

Sonic Reviews



Advanced Art - Product (Poko Records)

The back bone of this Finnish band is Jana and Vince (lyrics and music respectively), and their sound is electronic dance with the approachable qualities of New Wave and the industrial sound of early Nitzer Ebb, without the banging metal. After the initial world-wide success of two 12" releases ("Scar" and "Time"), they have finally presented the world with a full length release, Product. AA doesn't use sampled sound bites, but their lyrics, though simple at times, are direct and clear. Unfortunately, the vocals are a bit difficult to hear over the instrumentation, but a lyric sheet is included. Top cuts include "Till I Beg For Mercy," "Your Product," ("my fair maiden's manufactured desire") and "Watch You Bleed" ("now daddy's off to work/daddy kills for the government/it doesn't worry him/if this regime falls/there's always work/for professionals"). (Box 26, 33211 Tampere, Finland, or Poko Records, PI 483, 33101, Tampere, Finland, tel +358-31-12050, fax +358-31-133752) [KT]

AFX - Analogue Bubble Bath (TVT)

Richard James, AKA AFX, The Diceman, The Apex Twins, and Polygon Window, using home made keyboards and customized synths, have come up with something for the floor. Labeled "burgeoning ambient techno," well, what do you know about that? AFX's 1st US release sounds right for the clubs. The future isn't tomorrow, it's happening right here. This 4 song EP starts as if you're going "1,2,3,4, meet on the dance floor." As good clubs go nowadays, this is the sound. DJs look for this and get it to your people. Entrance to Exit is the reason for the ambientonic season. [DJ Tim]

Akira Ifukube - The Enlightenment of Buddah, a Symphonic Ode

Expect an orchestra symphony. What is a symphony review doing here? Well, this isn't just any bunch of instruments - this is a

recent orchestration of the enlightenment of Gotama, THE Buddah. Seems that he started life as a prince and got really embarrassed when he had it better off than most everyone else - so he ran away from home and pursued the calling of enlightenment. This recording is to music what the Bible is to good reading. The more you listen, the more you're enriched. Listen to it a few times and it may change your life. The symphony has many levels of information. Vocals are rendered in the mysterious Pali language. For the exotic music listener, here is magic as transcendently rendered in compact disc form. [kaos]

Ambient Shades

An album to explore. Repeated listens reveal a hidden world of creepy horrific samples embedded in this electro-trance album. There's enough material here to fire up a nightmare or two. I wouldn't really classify this as dance music, yet some might feel compelled to move to it. The nocturnal feel may even make your skin crawl. Some of the songs have vocals that are more shout/shriek poetry than singing, but they are presented in a complimentary manner. I found it very easy to listen to the entire CD without a sense of tedium or disinterest. Usually if music is good like this it causes me to start thinking about something else so I forget that I'm even listening to it. File this under cyberpunk soundscapes from the realm of the shadowrun. If this kind of imagery trips your trigger, so will the disc. [Kaos]

And One - Spot (Machinery)

Good, old fashioned electro-pop from the newly expanded Machinery label (look for new offices in LA). Depeche fans could easily get into this German trio. Personal, distressed lyrics about the pain of relationships to life in Germany are in English and German. The light mood of the music keeps And One from sinking into the overly morbid. "Wild Pain" starts the CD off with day to day survival trauma, then the

BPM picks up for an average young man's account of how "Life isn't Easy in Germany" ("clubs being closed and fights ahead, now we have to share"). "Hall of Souls" starts with a sampled choir then the dark urgency begins in equal parts German and English. The harsh sounds of their native language add an edge not present on the more tender English verses. And One is another accessible release that's pop in structure, carries a definite dance beat, and has interesting possibilities when they show their darker side. (Machinery Records c/o Modern Music GMBH, POB 11 02 26, W-1000 Berlin 11, Germany) [KT]

Aparatus - Womb

Take the rhythmic power of Ministry and a few bits of NIN programming, make it a little more raw an put it all in N. Carolina. This is Aparatus and their 3 song demo, Womb. The vocals have a tinge of Chemlab, but this is one of the rare 3rd or 4th generation industrial bands that make it work and still retain a gut feeling all their own. Where the title track will draw in industrial's current mainstream fan base, "Hell's Home" will appeal to an even broader range of groove-a-holics with its slow pulsed grind and spacey, echoed, female samples. And there is still much to be said for an electronic band that uses real guitar and true bass. "Wrench" delves into harder electro-beat music with an excellent use of samples amongst the beats. Aparatus are currently recording in Chicago with Lee Popa for a Sept. release and it will be interesting to see where this promising new band takes their sound. (POB 196, Elizabeth Sta. Charlotte NC, 28204 (704)537-5720) [KT]

Armageddon Dildos - Come Armageddon (Sire)

Featuring six versions of "Every day is like Sunday" this is labeled like a pop release. The curious thing is that they sound like Die Warzau and every version of the song is some kind of dance ori-

ented techno/pop. This begs the question, why would anyone want to listen to six different versions of the lame song. There are also two other pieces included that are industrial. This is a peculiar release that reminds me of a new order cover band trying to sound like hardcore. This is dance music on the verge of cliché so get it before it becomes stale. (Armageddon Dildos FanClub, Viktoriastrasse 77 - 52066 Aachen - Germany) [kaos]

Artefakto - Des-Construction (Opcion Sonica)

Artefakto is a tight pure electronic band out of Tijuana. The first few songs on this offering, despite sounding a bit like X Marks the Pedwalk, are just a little too slow for their own good. And for an act that is all programming and computers, this is more often than not the kiss of death. However, as the fourth song rolls around the beats per minute pick up, and the rest of the cd is actually quite good. Sasha Konietzko lends his production talents to 2 of the tracks, "Aksion" and "La Diferencia," with the latter of the 2 being the better tune. The best track is one entitled "To Kill and Die." Along with the musical quality of the song, we get the added bonus of the lyrics being almost right on the mark in terms of the recent political assassination that took place in Tijuana. Quite chilling actually. We are all used to hearing electro industrial music sung in many languages, including English, German, French and even Icelandic, but I must admit that this is the first time I have heard Spanish used. This helps lend to the originality glimpsed on occasion here. a band worth watching in the future. [ETL]

Art Space - Lessons One Through Seven

If you need time out from the whirl of machinery and electronics of the shish-boom-bah of metal techheads out there, then here's a suggestion you might like to partake of. The only use of electroniques here is the good ol' sampler/tape loop. Just like the

average student, don't think too much as each lesson is played. Just hear it out as Leary and Burroughs say a piece of their mind. There's also another lesson on the origin of a Tear Garden song. Another lesson mentions a carnivorous woman's options. (1526 S. Wabash, 4th Floor, Chicago IL 60605) [Solferino]

At (Conveniens)

Is John Maz's At electronic silliness? Who cares, it's fun and different. "Zinozydeco" is like a high pitched roller skating instrumental; quirky, electronic, and slightly cajun. The tone of "Tonsure" was described by one listener as "Happy Lab Report without the ATG." How can you go wrong with titles like "Amityvilelvis" and "Urbanpolygyny" (one base beat with instruments going off in sporadic directions). Electronics later turn to piano with a single drummer. "Nellimonk" fiddles with spontaneous interaction between piano and drummer, like a jazz improv that surrenders to a sax and more "organized" structure of "Egartribra." At starts silly then becomes a serious jazz unit with an echoed, layered interview as a finale. Odd, truly doesn't fit in the pages of IN, but different for a change. (POB 66461, AMF, O'Hare IL 60666) [KT]

Ataraxia - Arazzi (Energiea)

This trio from Italy create beauty. By blending modern synths, medieval guitar sounds, firm percussion, Gothic mysticism, and haunting vocals in their native language, a new history is told; One consumed with the richness of centuries past and the experimental technology of the present and future. The production prohibits a full appreciation of the spectacle of Ataraxia's music, therefore it is not an enveloping sound, but something containing simple uniqueness, therefore creating beauty. (Francesca Nicoli, Via Vaciglio Nord, 98, 41100 Modena MO, Italy) [Char]



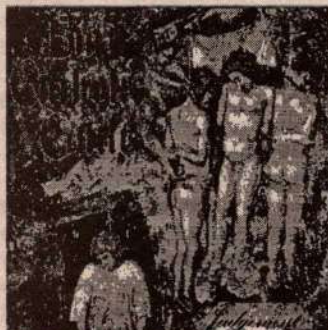
Interstellar Chaos - Harvey

Bainbridge (Taste 40)

Enter swirling realms of sound of the type to describe the creation of the universe; Space music. This is sure to please any of the chemical voyeuristic type. A soundtrack for the melting of minds. There is not too much in the way of percussion, just subtle, complimentary beats. This recording is embedded with a lot of energy which calls for multiple listens - the kind of music to get your head in order after just waking up. Check this out - you'll be glad you did. (Taste, PO BOX 775, London E5 9DE UK) [kaos]

Battery - Meat Market (COP International)

It's pretty ironic that most of the places you'll hear this song (ie: clubs for dancing and practicing ever-tired pick up lines) are sad testimonials to the "Meat Market" mentality. The dance mix starts off with a "bitch" auctioneer and basically descends into a commentary about this aforementioned bullshit. Unfortunately, most people dancing to this will never listen to the lyrics, so the statement is lost in the medium. "Communion" has undistorted femme vocals backed by growling male vocals (much more interesting than "Meat Market") with lyrics of self sacrifice and crucifixes. "In Christine's Womb, Unwanted" is a quiet instrumental that sounds like it's done from the fetus' point of view; floating placenta, echoed and angry voices and a woman moaning for a spooky effect. (COP International, 3218 Ellis St, Berkeley CA 94703) [KT]



Big Catholic Guilt - Judgement (Cherry Disc)

From White Zombie to Godflesh, the sound of electro-metal has saturated the sound waves and Big Catholic Guilt are aggressively adding their own voice to the trend. This disc is perfect for those cathartic evenings when you're not quite feeling self destructive, but you sure do have the urge to tear the head off the next stupid person who gives any

kind of attitude. If there's a particular someone in your life that is causing much anger that needs to be vented, listen to "Tom," preferably the hard beat remix so you can work out some of that frustration. Favorite lyrics to listen for are "I doubt that you could get an erection without looking at your own reflection." If society at large has your paranoid angst in an uproar, check out "Silence," either the original or the speed metal remix. This tune sounds like a Ministry-esque call to arms against censorship. If this anger focusing disc is not satisfactory, seek professional help because you may be a bit too dangerous for your own good. (Cherry Disc Records, POB 313 Boston MA 02258) [KT]

Being Beauteous Barocoid

Here we have seven tracks of genius wielded industrial music. With electronics and samplers here is presented the crossover between industrial electronic music and opera. The vocals are incredibly angelic and prophetically powerful. It echoes the voice of Industrial Europe into a world caught up with computers able to transgress infinity. This is a Gem of a CD! The last track is a techno dance floor dream work come true. (Being Beauteos Association - 55 Rue A Cabanel 34060 Montpellier - France) [kaos]

Biomechanoid - Cyberchrist

Don't let the name fool you. There's no hard, pounding hammers, no screaming angst ridden sirens here. It's more like hard, pounding dance beats with cooing samples here and there. But it's not all dance either. It slows down adequately into electro-ambient muzak. There's 14 tracks in all to move the physical body and calm the mental mind. Well, maybe the name just suggests that: a proficiently working biological machine that really knows how to move. Enjoy. (Factoria BC, 3139 Duchess Ave., N. Vancouver BC V7K 3B7, Canada) [Solferino]



Bloodstar - "Anytime Anywhere" (Red Decibel)

Swiss industro-dance trio with a hard, gothic guitar edge and deadly growled vocals. To provide a sense of continuity to their bleak, apocalyptic lyrics, there's a cover of Suicide's "Ghost Rider." They possess the ugly but powerful crushing sound of bands such as Young Gods and Treponem Pal, but the music's a bit more monotonous and less inventive like recent Helios Creed albums. (Red Decibel, 2541 Nicollet Ave., Minneapolis MN 55404) [MT]



Brainchild - "Mindwarp" & "Metamorphosis" (REX Records)

When I first looked at the jewel-case for "Mindwarp" I thought "Great, another disco band." Once again, I was taught not to judge a work by its cover. I also learned that country music isn't the only thing produced in Nashville, TN.

Brainchild is made of Tox and Psychoboy, who I suspect are also the producers and main song writers Scott Albert and Doug Mann. Both members do vocals and play guitars. Tox also plays bass, drums, and does the programming. That might give you the idea of the kind of music Brainchild creates: aggressive guitars running parallel to fast sequences of drums, keyboards, and sampled voices.

One of the admirable things about this band is their ability to not sound bland or boring. While many bands seem to play the same song many times, Brainchild mixes tempo and effects to lend variety. Most of these songs are very fast paced and are driven by the fuzzed and effects-driven guitars. The vocals employ a variety of electro-effects to produce a range of sounds from a whispered threat, to an almost mid 70s voice ripped from a Kraftwerk number. Most of the words mouthed are found throughout the scene: post depressing observations of a teched-out, fragmented, and decaying society.

"Mindwarp" is an excel-

lent example of guitar enhanced torture tek. I prefer "Metamorphosis" however. This is because there is a greater tendency to explore in more directions. Many of these remixes are not distinguishable as the same song that appears on the original works. A simple description of Brainchild would be Skinny Puppy meets Voivod. Such a comparison however, relies on crutches to stand. Brainchild kicks those supports out quite nicely.

I would recommend this to people that like fast guitar driven music, especially those that like the emergent fast paced industrial sound. Brainchild's music is crisp, caustic and cranial. (PO Box 25269, Nashville TN 37202) [AZ]

William S. Burroughs - Break Through in the Grey Room (Sub Rosa)

For those who are looking for something that jams, or has a killer beat, this release is most definitely not for you. However, if you are interested in a glimpse of the historical yet living genesis of the industrial movement, or if you appreciate the intellectual quality of spoken word, this is a must purchase. The release date for this collection was, as best as I could determine, 1986. But it does not really matter because the recording dates range from 1960 or earlier, up until 1976. Technically, what Burroughs, and fellow collaborators Brion Gysin and Ian Sommerville did, was to create some of the earliest, if not the earliest, tape cut-ups. And this leads directly to sampling. The randomness embodied in tape cut-ups has of course been explored before, both by artists (Jean Arp) and by poets (Hugo Ball, who also founded a meeting place for artists and poets in 1916 called Cabaret Voltaire). In "Origin and Theory of the tape cut-ups" Burroughs goes into greater detail about the ideas and reasons that he and Gysin started experimenting with cut-ups. There is more than one cut-up technique displayed here. The drop-in method is used on "Sliver Smoke of Dreams," and the inching technique is used on "Sound Piece." The later work is a very early example of where rap music got the scratching sound they like so much. Aside from the methods displayed in this collection, it has been mixed to create an alien-like atmosphere that can also be

found in other Burroughs works, especially "Naked Lunch." One of the ways this was achieved was by including four tracks entitled "Joujouka," all of which were taken from the Joujouka Festival in Morocco. This is the only music on the cd, and it is basically a swirling cacophony of horns and wild drums. Combing this with Burroughs hypnotic voice, intriguingly strange tape loops, the sounds of the cheap equipment used to record the tapes, you have one very listenable work. Basically however, what all of the selections on this cd are about, is time. Take an existing audio time line, cut any number of sections that are slowed down, sped up or run backwards, in any and all combinations, and what comes out is a complex layering of recorded bits and sections of time. This effect, which displays itself in a number of individual pieces, also appears if the cd is taken in its totality. As the liner notes state, both Peter Christopherson, and, in particular, Genesis P. Orridge, understood this. This is a good excuse for the rest of us to learn. [ETL]

William S Burroughs - Spare Ass Annie (Island)

The late 80's/early 90's; Thirty years after WS Burroughs began influencing the Western World (starting with Kerouac and Ginsberg), he is finally being appreciated by wider audiences thanks to movie appearances and increased recordings available from the Beat Generation in general. In 1990, producer Hal Willner put together Dead City Radio, the decade's first collection of Burroughs' spoken word. This time Willner has enlisted the funk of Disposable Heroes of Hiphoprisy to help soundtrack, along with the producer's own found musical sound bites to back "cynical" storytelling. Highlights include "Dr Benway Operates," "Did I ever tell you about the Man that Taught his Asshole to Talk?" "The Junky's Christmas," and "Words of advice for Young People." The flow of Spare Ass Annie is liquid in words and music and is an excellent way to introduce newcomers to Burroughs' work and please any long time follower. [KT]

Bytet - First Bite

Alaska...yes, apparently there is a budding underground surfacing in tiny garages, warehouses, and bars around Anchorage, and

Bytet has become one of the local favorites. Simple, dark, electro-industrial accompany Timothy Gieger's poetry on most of this CD's 9 offerings, but the man behind the machines is his brother, Robert, with a little help from drummer Kristian Rosentrater. The vocals are left alone for the most part, untouched by overdone distortion, and the lamenting gives the PIL-ish whine a gothic touch. Repetitive programming and sparse sampling with a pop-dance beat give songs like "Tension" a catch washing into the ethereal "That Past." "The Next Step" provides organs, a heavier paced beat, and muffled, distorted samples for a Gothic-industrial groove that goes into a live recording of "Acid Jam" Goth instrumentals. (6531 Spruce St, Anchorage AL 99507) [KT]

Cabaret Voltaire - International Language (Instinct)

The Cabs have seemingly been around forever, and in their time they've seen trends come and go like the changing of the seasons. But despite their reputation as innovators, you'll notice that they tend to *follow*, rather than *lead*, those trends. It's no surprise,

then, that they're currently trying their hands at the ambient-trance sound, and with fair, but inconsistent results. CV employ a few creative ideas on this disc, but given their colorful history, they ought to have much more to offer to a genre which so openly lends itself to experimentation. There's no question in my mind that the Cabs will do much better if they just play the music that's in their hearts rather than what they think will make them fashionable. [LMS]



Lisa Carbon and Friends

Low caliber tekno trance oriented dance stuff. Pretty simple formulas create the affect that the whole CD is just one long piece, not too technical, not too diverse. Each has a non-changing rhythm base on which all sorts of beats are layered. This approach to



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dance music gives each title a repetitive feel because all of the pieces seem to be constructed the same way. About as much fun as staring into a gold fish bowl for hours on end. After half a piece has played, a sense of 'staleness' sets in. Techno dance can be lysergic blowing excitement and maybe this would be if all the elements were focused into a single piece, but these tracks need to be spliced and diced a little bit more for my liking. One interesting note is some bass tracks being sampled latino salsa riffs, but instead of enriching the mix with horns or marimba's, the same old liquidy synths are laid on top. Another complaint I have with this is the drum samples. They sound like they came from a \$50 Casio keyboard drum machine and the mix is such that they are a predominate feature. Now that I've ripped on this - I will say it is technically flawless, but maybe that's the problem, all it is is formula, and it's been done already, better. [kaos]

Chandeen - Shaded By Leaves (Hyperium/Darkwave)

Much like the fiber of early Xymox, Chandeen stays the path of dark and emotive, delicate

but dynamic. Yet, like passing through a dense, enchanted forest, *Shaded By Leaves* clearly depicts the mysterious air as something occasionally broken by bits of light and sky. And as they themselves would say, "Only our spirit is stronger than darkness...There couldn't be an aim to see, involved in the net of destruction...You'll find a way through the dark, come with me and the sun shines to warm up our hearts."

Like German label mate, Love Is Colder Than Death, Chandeen reaches far into the depths of predominantly European history in search of that sense of mysticism now overshadowed by the power of modern skepticism. However, Chandeen does not implant the obsolete instrumentation employed by those of kindred spirit such as Dead Can Dance. Rather, they employ the electronic skills of Harald Lowy and Oliver Henkel to imitate nature's atmospherics and create a contrapositive sensation involving advanced technology and the archaic incarnations which may derive from such tools.

The clear and gentle voices of Antje Schulz and

Cathrin Mallon are used somewhat sparingly, as many of the songs are instrumental only, with the exception of "Hope and Violence... Everything shifts but I'll dream on, far off," where the voice is male and slightly distorted.

Shaded by Leaves is, for the most part, sullen and melancholy with only an infrequent heavy-handed rhythm interrupting the prevailing mood without ever foiling his obvious intention.

As I rarely rely on sleeve notes and bios until after my initial introduction, I was rather shaken by the Darkwave catalog description: Reminiscent of *Medusa*-era Xymox. I haven't listened to Xymox in a very long time, but somewhere in the recesses of my mind had retained a poignant memory and they were the first analogy to enter my realm of consciousness. Perhaps this once, and one time only, my reluctant comparison proves universally appropriate. [Rene]

Chill Out! (Instinct)

2 CDs totaling 144 minutes, but not a dance track in sight. This is an album for those quiet, surreal moments. Often deeply emotive, seldom predictable, *Chill Out!*'s 18 tracks present a shimmering array of ambient house in its truest form. In collecting artists and styles representing the breadth of the genre, this release not only provides meditative listening, but documents well an important period in the continual evolution of progressive electronic music. (Omicron's "Whaler," Earth to Infinity's "Soylent Green," Young American Primitive's "Sunrise," Jo Bogaert's "Ambient Kinsky") Also includes Moby, cosmic Baby, and The KLF. [LMS]

Christian Death - Iconologia (Apparitions, Dreams and Nightmares) (Triple X)

It seems to me that I could never get sick of Christian Death. I mean, how many CDs do I own now with the same songs performed different ways? But that doesn't bother me, because I truly love them. This CD means a great deal to me, more so than most others. This is the reunion concert of the original Christian Death. Many people may not realize this, but the Christian Death who put out ever popular albums such as *Sex, Drugs and Jesus Christ* or *All the Love/All the Hate* are NOT the original Christian

Death (though those albums are great). The original CD was fronted long ago by the multi-talented Rozz Williams along with James McGearty, Rikk Agnew, and George Belanger. They only recorded one album, a Gothic legend *Only Theater of Pain*. This album helped with the whole Gothic movement. Then, for reasons I do not know, everyone left the band but Rozz and he continued on the CD saga...

Two albums later, Rozz left the band in the hands of then guitarist Valor. Valor went on to front the band and made several damn good albums. But years later, Rozz got tired of what he thought was cheapening the band so he decided to put out albums redoing original material and live recordings. So the original members decided to do one last concert and that's where we are now with this album. I wish I could have been at this show. The original CD doing some of my favorite songs. For the true CD fan, this is a must. Rozz Williams really means a lot to the band and this album proves it. As for Valor, where the hell is he anyway? Has he fallen off the face of the earth or gone to Antarctica? (*Triple X, POB 862529, LA CA 90086-2529*) [LS]

Church of Extasy - Technohead (Sonic)

C of E is one of the aliases of Lee Newman and Michael Wells, formerly known as Greater Than One. This album isn't really an album, it is their latest C of E 12", plus tracks from their three prior 12" singles. Although the first C of E single is by far the best recording that Lee and Michael have ever produced, only one track from that record has been included on this album, the same "Lucy" track as on Killer Techno Volume 1. My favorite track from the Devil Beats EP, "Disciplines of Trance," was also not selected. Only one of the tracks, "OK" hasn't been included on any of their prior 12" releases.

With each release C of E has moved farther away from the industrial sound of their Wax Trax! days. The newer tracks are more generic to the current hardcore techno scene, just fast beats with lots of electronic noises and a few samples thrown in for effect. Except for the first C of E 12", everything I've heard by this team has always shown more potential than was realized, this album is no exception.

(Sonic/Instinct/Ex Urbana, 26 W. 17th Str. NY NY 10011) [Moonstone]

Circle of Dust - Brainchild (R.E.X.)

This New York-based one-man band is another in a long and growing line of indistro-metal hybrids, but this one stands out from the crowd. Along with COD's bone-crushing riffs, aggro dance beats and politically pointed lyrics, there are always intriguing samples or strange sound effects adding color to the mix. If you like music that shakes the plaster loose from your walls, Brainchild should be high on your list. [LMS]

Coil - Themes for Derek Jarman's Blue (Threshold House)

Did you hear about this one? Limited to 1,023 copies and individually numbered, this is a blue vinyl 7" with two brand new tracks. John Balance, Peter Christopherson, and Danny Hyde are the members on this release concocting wacky, weirded-out disco music that was used for the recent Derek Jarman film, Blue. Some of it sounds vaguely like "Windowpane," but you'll definitely have to try and hunt this down

to find out for yourself! Being that it's so limited, it is expensive. But if you let it go by, you know you'll be dearly paying for it later! [Cage]

Coil/Hayward/Ligeti - Chaos in Expansion (Subrosa/Dutch East India)

Chaos in Expansion is an all new release with compositions by Coil, Charles Hayward, and Gyorgy Ligeti conducted by Tobias Hazan. There is also a supplementary track of Ilya Prigogine. This release is the first in the "Utopian Diaries" series from Subrosa; each release being a concept piece. This one is about the expansion of the universe connected to the progression of entropy.

First up is the Charles Hayward track. For those of you not familiar with the name, Hayward was the featured drummer on Coil's Love's Secret Domain album. He was also the driving force behind the early 80's post-punk band, This Heat. The track is over 21 minutes long, starting with a huge, resonating subsonic hum and crossing over into Hayward's greatest forte, drumming. Subsidence follows,

with various horns, keyboards, and precision and the finale finds itself back into the catchy, upbeat riff found earlier to leave the listener pondering the title, "Chaos Now?" A wondrous affair that is dedicated to the late Sun Ra...

Next is the Gyorgy Ligeti piece conducted by Tobias Hazan. Weird would be too simple a word to use, you just have to hear this for yourself and watch out not to blow your speakers! It is, I've been told, an experimental exploration into "infra-sound" and is simply entitled "Lontano."

Ah, the Coil track. Entitled "Baby Food," this 13 minute excursion into ambience is definitely soft and good to play with like its title! Sublime, it wafts you along in a rhythmic sea of bubbling keyboards without a single drum beat. Definitely not a disappointment, you have to hear this.

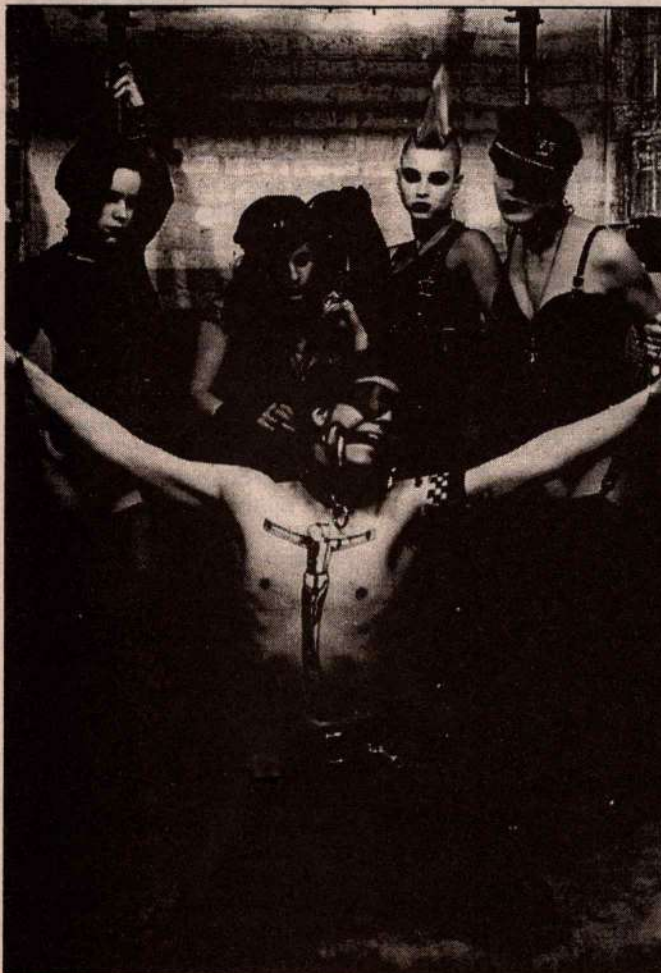
Finally is the supplementary, a spoken word track. In French, it is the Nobel Prize winning theorist, Ilya Prigogine giving a lecture on his winning chaos theory where he describes the perils of forecasting the future and stresses that in our limited human wisdom, all we merely have is a

"window of knowledge..." [Cage]

Coptic Rain - Dies Irae (Dynamica)

If ever the term "razor-edge sharp" applied to a band, it's Coptic Rain. This dynamic(a) duo burns with the intensity of a booster rocket, and their new full-length disc sears with creative originality. What sets them apart in the male-dominated world of industrial music is the serpentine voice of Katrin, who can sing as sweetly as an angel one minute, then turn on the distortion and ball it out with the best of them. Behind her rage hacksaw rhythms and breakneck fretwork, intelligently packaged with zigzag stereo effects and wise use of sampling. My only complaint is that this album is not yet available in America. Hopefully some label will soon correct that. [LMS]

Cosmic Trigger - Polar Regions
A 2-track CD of neoPagan/ambient/trance/meditation/mood music. This arctic duo have combined the ancient mysteries with 21st century culture into a soothing/seeping/surreal sound. Track 1 reminds me of the northern lights. Track 2 is an orgy of



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angels. Their sound is eerily translucent and definitely erotic. Perfect for: bathing/meditating/masturbating/shrooming. It's therapy for the soul. [Scooter]

Cradle of Thorns - Feed Us (Triple X Records)

Uncle Fester pleasures to rest on a bed of nails, and so the search for a night spent in the arms of Morpheus is here in a cradle of thorns. Feed Us - and I reckon this ain't no request for nutritional fodder - often resembles a more punk Rage Against the Machine, a result of David Files' guitar work, like a live wire rammed down your throat, and Elam's rage-rap braying.

Unbelievably as it may seem, the extraterrestrial sounds which fly like an uncontrollable inferno form Elam's mouth are completely untreated. Paired with vocalist Tamara Slayton, looking much like a blond-bobbed Catholic schoolgirl, demons dance in a fit of ecstasy fed to the gills with the real life horrors that Cradle of Thorns fear not to expose.

There's an unnerving lyric sheet included which deserves close scrutiny. From the first five rather aggressive treatments scouring such topics as Satanism, heroin, racism, and fornication, Feed Us turns deceptively confectionate (and there are other such brief moments scattered throughout) in "Father's Day." Here Slayton takes the lead singing almost ladylike: "You are so cold I hide away (away away)/ Your eyes suffocate me, razor tempts/ You're all that I hate (I hate)/ So I don't want to know what I'll find/ When your soul awakes."

Credited as well for putting the pleasure in the pain should be bassist Scat Elis, drummer Kris Kohls, and Rohan on keyboards and sampler. Each contributes a necessary element to make Cradle of Thorns a unique entity in its own right, though it be a world shared by the few brave enough to probe the ugly underbelly of the serpent.

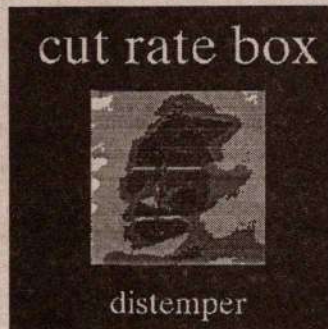
What the hell is it about Bakersfield, CA anyway? If there truly is a crossroads where the lost and dead buzz cacophonous and cabalic, this must be it. [Rene]

Crawl Unit - "1993" (Povertech)
Real experimental music by a new Northern California outfit who have constructed a dense

melange of musique concrete through tape manipulation and (I believe) records. Some quieter parts have the Euro-academic feel, but there are plenty of noise elements, crashes, and abrasions to indicate a working knowledge of the modern masters such as Merzbow and Cranioclast. While I'm sure Crawl Unit can develop and refine their sound, this is a promising debut, and the silver-and-black spray-painted sleeve looks swell. This is what you should be digging instead of some third-rate Skinny Puppy clone. Write them and get this record - it's only \$6, OK? (Povertech, 1008 10th ST. #277, Sacramento CA 95814) [MT]

Cubante - Antimatter (Dynamica)

On the press sheet Cubante are typed as "metal-terror-dance." Boy, those Brits think they can sell anything to us Yanks with the right label slapped on it. My idea of "metal-terror-dance" is Swamp Terrorists, not London club music with "Rave sequences" and guitars as an after-thought. Marc Heal and Phil Barry started their terror-tech lives as External Cubante Experience. The Rave influence does give the industrial-metal thing a slightly different slant and you can't take it too seriously considering they've toured with the kings of camp, Sheep on Drugs. (Machinery/Noise Kurfursteinstrasse 23, 10785 Berlin Germany tel: 0049-30-26 49 87 0/fax: 0049-30-2624448) [KT]



Cut Rate Box - Distemper (Abart Speed Reducers)

This CD starts off with a slight Puppy feel, but that just reels you into the dark waves of influences that show up throughout these 17 songs, ranging from Turner psychedelia ("Honor, Power, and Glory") to more pop electronic sounds. Every song catches the listener's ear and and sucks you into its intensity and drive. There is a general flow, but contrasts in mood and speed, like the fast, angry "Deaf" going into the morose, whispered pace of

"Sickness," maintain interest. "The Wait is Over" provides an off beat spot away from the more predictable pop structures and flows into the growling march of "3518." "Fable" is one of the most striking and moving offerings here because it moves from an electronic context to more of a band oriented song structure using synths for mood, guitars for texture, and Daniel Ash-like effected vocals topping the ambience.

More texture is shown by the repetitive, raw, noisy construction of the instrumental "One on One Every Waking Hour." There are 2 versions of "Hemisphere," "Two-headed Dog (on ecstasy)," and "Mine Eyes" and an excellent sample introducing the heavy beat of "Fall (Truth is Horror mix)." The only gripe I have here is the occasional use of very Ogre-esque vocals, but otherwise this is a very strong debut. (ASR, Rt. 1 Box 960-46, Banner Elk NC 28604) [KT]

Dark Engines - Angels Like Flies

This is the second demo single by Trenton-based Dark Engines on Jimm Gall's self produced label, Engines Entertainment. Dark Engines is now peopled by 2 humanoids, Jimm Gall and Valentina Semka, plus the sampling has been trimmed down. Falling on the FLA side of industrial dance, Angels Like Flies features a grinding beat and found samples. (Sean Connery is easy to pick out, but "I am a movie monster" is the dominant sound bite.) "Smokefilled Dick" reveals Dark Engines' distorted vocals, but the instrumentals of "Angels..." are much more compelling with its well managed sampling. Write for bio zine and info on a possible full length CD. (POB 8781 Trenton NJ 08650) [KT]

Dark Gift

This one man band is an electronic feast of sound. The distorted vocals appear tiresome, while the compositions are noisy, crashing, mechanical, and slightly dancy at times ("Brain Fever"). You'd think this has the perfect makings of an industrial band, but somehow it doesn't work - most of it doesn't work. "Decadent March" shows promise, but some of the lyrics are too typical; "expose the evil in us all." The sample in "Your Will" I liked a lot - "An intense need to be loved by many men at many times," but that's as far as my interest got. Maybe the mixing of

the songs didn't work - maybe it's just nothing too exciting. (Kevin Johnson, 3 Pendrew Ct., Wilmington DE 19808, (302)998-7174) [Char]

Dasein - Fragments

This is an electronic sound assault - very in-your-face as far as sound goes, as far as we get with the opening track, "Take Mine." The feeling of being overpowered by music continues as "Night" is brash and the lyrics take you "thrusting into your psychic hole." The final of the four songs, "Bondage," is a throbbing, dancy track that has a techno back-drop. The voice or narrator of these little scenes in the songs is kind of annoying in that he talks about HER and SHE in the NIN-ish frame of mind, but the music has its original quirks that forgive the similarity of the lyrics. Quite a polished product for a first effort by this duo from Toronto. (859 Dundas St W, Box 16007, Toronto ON, M6J 3W2, Canada) [Char]



Death and Horror Inc - Machine Altar Transmission (Fringe)

Ugh! Every time I pick up an "industrial" disc to review nowadays, I'm assaulted by Skinny Puppy wanna-be's and very little originality as far as subject matter, sampling, etc. Death and Horror Inc (the name is a little too close to Murder Inc for my taste) unfortunately cross into this banal category, but their strength is in their instrumentals; "Machine Altar Transmission" and "No Place for the Cross." Both of these songs are a touch gloomy and a little more emotional than the simpler, danceable bits. This CD is okay, but it's hard to get excited about "the same old story" anymore. (Fringe Product Inc, PO Box 670 Station A, Toronto Ontario Canada, MSW 1G2) [KT]

Diatribes (COP International)

With one hit already under their belts ("Nothing" co-produced by Ogre), Diatribes continue on a heavy mode with "Therapy" then dive into a toned down MBM vibe

on "Maximum Therapy." No matter how toned down they get, the sound still remains entwined in pain and bitterness with deceptively sweet vocals before the growling begins. "Maximum Therapy" marches through catharsis into "Meathook" which ends this 4 song CD in a flurry of buzzing noise. (COP International, 3218 Ellis St, Berkeley CA 94703) [KT]

Gitane Demone - Facets of Blue (Cleopatra)

OK, here's the scoop. Leather-clad chanteuse Gitane first gained recognition as a member of death rock legends Christian Death. Now that I've told you that, forget it, cuz it's completely irrelevant where this album is concerned. The disc begins with 2 mixes of the house-inflected dance song "A Heavenly Melancholy." After that, Gitane turns crooner, delivering powerfully on 8 songs lightly tinged with jazz influence and accompanied mostly by piano. Beautiful voice, beautiful record. [LMS]

Dime 7" Dupont 7" Dau Straun 7" (Violet Glass Oracle)

Longtime cassette laboratory VGO enters the indie 7" field. The solo Dime project of proprietor Greg Gasiorowski is goofy homemade style music replete with samples, like it was made by a guy with a synth, a computer, a drumbox and too much time on his hands, reminiscent of the synth geekiness prevalent on the Grindstone compilation LPs.

Dupont is rather badly recorded and features Greg as part of a mediocre rock band with throbbing bass, distorted guitar, and buried-under-the-earth vocals. As an attempt at darkly-tinged rock, it's chaotic and amateurish.

Finally, Dau Straun goes all the way back to 87-88 for a Toledo scene artifact with echoes of Joy Division, Killing Joke, maybe Big Black or Live Skull. That's OK, but then the B-side is another really bad recording. Obviously, I would have given these works more credit had they been released five years ago. Now, the positive effect is minimal, if at all existent. (Violet Glass Oracle, 2678 Whiteway Rd #2, Toledo OH 43606) [MT]

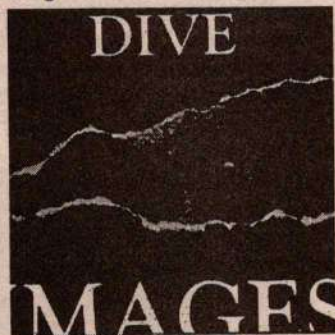
Dissecting Table - Zigoku (Dark Vinyl)

Japanese industrial can be a very trying thing at times. It's usually a

lot of indecipherable noise without Western rhythms...pure soundscapes. But Dissecting Table is an atmospheric journey in terror with titles like "Light in the Dark," "Go to Hell," and "Hell = Heaven" and growling, deep vocals when necessary. It's not quite as cheesy as most of the horror persuasion is today either, but settles into a deeper, more chaotic part of your bowels. Tracks #5 and #6 are particularly evil and scary and set at a faster pace than the looming, dark atmosphere of most of this disc. This is beyond the typical BPM dowsed with Hellraiser samples, and definitely well worth the effort. Send for a catalog including John Waterman, Nocturnal Emissions, Lustmord, Hunting Lodge, etc. (Dark Vinyl Records, Kettelerstrasse 4, D-8595 Waldsassen) [KT]



Dive and Françoise Duvierier - Images



Dive - Concrete Jungle (Minus Habens)

"I think his music achieves the same tragedy I wish to express in my images. The music is violent and spasmodic with primitive rhythms reminiscent (of) some tribal dances.", explains artist Françoise Duvierier. This collection of dark painting-collages accompanies the titles and lyrics of Dive's discography, including a 5 song EP, Images. The art is reproduced in black and white, creating a stark atmosphere peopled by skeletal monstrosities and grotesques that perfectly complement the wall of noise structures of Dive. For full effect the CD advises to "Play at maximum vol-

ume," but I would only recommend listening to Dive that loud if you have a chance to catch them at their many live European shows (including festivals with Die Form, Cat Rapes Dog, Nosferatu, Marc Almond, and Gary Numan last Dec.)

Dirk Ivens is the driving force behind Dive, also founder of The Klinik and Blok 57. He has been collaborating, creating, and touring since 1978. Dive's "devastating trilogy" (including Images) is followed up by their second full length release, Concrete Jungle. With such accomplished experience behind him, Ivens creates lush to extreme soundscapes minus cliches, but retains accessible simplicity.

Concrete Jungle is crafted in a more accessible manner than the harsh realities of Images. Though Images' sounds are tense, violent electronics, the accompanying images provide the human element of psychological horrors. "Wake Up Screaming" rampantly starts this EP with electro tribal rhythm and the literal repetition of the title. "Are You Real" stays with the same buzzing mechanical sounds, but slows things down to an eerie, dark level. Next is "Abo," another seething, apocalyptic, primal wall of noise while "Bloodmoney" gathers a basic rhythm around the sonics and condemns the crueler truths of humanity. "The City Never Sleeps" is perfectly illustrated by a spectral image of a looming death.

Concrete Jungle's tracks are extended, more rhythmic and "melodic" than the brief, assaulting sounds of Images. Dive's dark, hopeless lyrics portray humans as too far gone to avoid total self destruction and deep angry sadness, though the words are simple compared to some stream of consciousness lyrics used all too frequently in industrial music. The mechanical noise from Images carries over onto this CD's first 2 tracks, then slides deeper into spooky instrumentation in "39 Stitches" and "Crosses are Burning" (definite Goth appeal). "Take Your Dreams Away" can easily carry you onto an eerie dance floor, then "Broken Meat" takes a more seductive approach with lyrics like "Sweet terror, precious pain, feeling hot, feeling mean." "Welcome to Hell IV" features the voice and lyrics of Wendy Van Dusen,

adding female tonality similar to the treatment Coil gives the femme vocals on Loves Secret Domain, but not as vicious. The title track is the slinky story of a potential serial killer in an urban setting and the finale, "Lust" is rhythm and heavy breathing atmosphere. Dive is intriguing, dark, yet accessible to those not apt to get into the more experimental noise of the Minus Habens catalog. (Contempo International tel. +39 55 2345777 or fax. +39 55 2345888) [KT]

DNS - Clouds and Bombs (Machinery/Rough Trade)

Euro-electro from Machinery with that nasal, British accent reminiscent of early 80s New Wave. "Jealousy" starts it off with a campy lounge lizard sound into the piano touched, slightly more insistent drive of "The Ride." There's nothing terribly original here; simple pop structure and a nice use of piano/keyboard sound. This is good for those Depeche Mode flashback moments when you're in the mood for New Wave pop with sweet, pained lyrics. (Machinery, Kurfursteinstrasse 23, 10785 Berlin Germany tel: 0049-30-26 49 87 0/fax: 0049-30-26244448) [KT]

Dystopia - The Needle Runs Red!

A collage of just about any and every form of music (plus or minus a few) behind vocals reminiscent of John Lennon (circa "I Am The Walrus"). I really ought to give Dystopia credit, stretching musical boundaries is always a plus. So, in an attempt to be as positive as chemically possible...

Little traffic on the the Kennedy, Dystopia in the stereo, I'm white-knuckling the wheel. Wait a second. With no traffic, how come I still feel like that guy in Falling Down? Dystopia. A sick attempt to annoy the masses or just fools like me? The joke is a paranoid insanity.

Unfortunately, this mystery stew approach is weak on direction. Perhaps that's completely intentional. Either way, it's an uncomfortable listen. To be fair, the final track "Nothing" worked - a slow groove that held all the way through. I swear today somewhere is a sub-suburban culture playing Russian roulette with Praxis CDs. Now (at least) they can try something new. (Dystopie, 36 Central Park Rd., Plainview NY, 11803) [B+D]

Eden - Healingbow EP (projekt)

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which cry for an all-night Rave, is the palpitating guitar, not only strengthening the overall techno-texture, but adding as well a more vulnerable, human element. There, too, is the use of some very clever and deceiving intros, particularly the commencing "They Exist" and the sweet melancholia of "Anne.Lyz." But remember, I said deceiving. Its only intent is to allow one time enough for a sip of refreshment before again hitting the pit.

Still and all, I stay with my initial comparison. So much so I'd be willing to guess that if you're a hardcore FLA or NIN fan, you probably already know about these guys. [Rene]

The Factory - Civilized? (Turn of the Century)

This is actually copyrighted 1992, but was only recently sent our way. These New Englanders produce a high-energy club sound that bears strong resemblance to Nitzer Ebb's *Belief* and *Showtime* LPs, although a few cuts cross over into Depeche Mode/New Order territory. Frankly, there aren't too many releases coming out in this "classic" hardbeat style anymore, which is too bad. So, *Civilized?* is a welcome find for pre-techno dance fans. [LMS]

Falling Janus - The Trinity Site

This self-proclaimed Goth band from Louisiana present a very hopeful first demo cassette. Their music is very Cure influenced, especially in the guitar department. One thing that I did have a problem with was all the vocal distortions - they take away from the sometimes intelligent and sometimes poetic lyrics. My friend who has seen them live assures me that the vocalist has a wonderful voice, but sometimes I can't tell because I can't distinguish the vocals for the most part. My two favorites are "Apple In My Back" - about Kafka's *The Metamorphosis*, and "Shadow Green" - a tale of lovers doomed by their separate dreams. A good first effort. (PO Box 55371, Metairie LA 70055-531-71) [Char]



Fetish 69 - Antibody (Relapse)

As I listen to this, I feel like slashing my arms and pouring alcohol in my fucking veins. Very slick shit here. Vocals are as if he was screaming because someone had poured Drano down his throat. Just flat out disturbing!

Droning guitars, feedback, rumbly bass, extremely killer! The song "Fireworks" is so twisted sounding it makes you wonder what you were even trying to think. If you ever need to kill or beat up someone, listen to this first.

This LP is like a fucking serial killer's knife twisting and carving his way into your body until you collapse, vomiting your own blood! A masterpiece of sheer insanity. (Relapse Records, POB 251, Millersville PA 17551) [RD]

Fixated - The 7 Inches of the Apocalypse (Complacency)

This is the techno-industrial side of Dan Burke, known throughout the experimental scene for his work with *Illusion of Safety*. Some tracks share the insistent beat of techno, but in general this is a Euro-industrial dance project in need of slightly more imagination so it doesn't come off sounding like just another Front Line Assembly. Orgasmic samples carry through the sexual theme with such tracks as "Enticement" and "Power Is Pleasure." To move your mind and all your appendages, if you know what I mean. (Complacency, POB 1452, Palatine IL 60028) [MT]



Flying Testicle - Space Desia

This release on compact disc contains 10 tracks of Japanese noise. Masami Akita, Maso Yamazaki, and Z'ev Asher use anything and everything in reach to torment ears until they bleed profusely.

I must confess I am pretty ignorant of the Japanese noise scene. It does however, remind me of this passage from "The Electric Ant" by Philip K. Dick:

At the repair facility he

had his missing hand replaced.

It proved fascinating, the hand; he examined it for a long time before he let the technicians install it. On the surface it appeared organic - in fact on the surface, it was. Natural skin covered natural flesh, and true blood filled the veins and capillaries. But, beneath that, wires and circuits, miniaturized components gleamed... looking deep into the wrist he saw surge gates, motors, multi-stage valves, all very small. Intricate. And - the hand cost forty frogs. A week's salary, insofar as he drew it from the company payroll.

"Is this guaranteed? he asked the technicians as they fused the "bone" section of the hand to the balance of his body.

"Ninety days, parts and labor," one of the technicians said. "Unless subject to unusual or intentional abuse."

"That sounds vaguely suggestive," Poole said.

This disc is limited to 1000 copies. (ZSF Produkt, 7-32-14 Takinogawa, Kita Tokyo, Japan or Charnel House Productions, PO Box 170277, San Futuro CA 94117-0277) [AZ]

Golgotha - Forsaken Live

Golgotha sounds like the Gothic monster featured in Golgotha vs. Godzilla, right? Wrong. This is a hard-driving industrial band. The first five songs are recorded live and not too well, while the last track is a studio mix. The music is great - decent sampling and cool combo of guitar and drum programming. "Truth Serum," one of the better songs, sounds like death metal at times and at others like the early stages of industrial. The studio track is very interesting and very different from all the live material - it's called "Rant" and that's exactly what it is. A steady sound backing "rant" about Satan and hiding behind Christianity. All in all, it sounds promising. (c/o Aaron Nichols, 215 Fetzner Rd, Rochester NY 14626) [Char]

Dave Fuglievicz - Passage & Every Electric Part of You Too

Hometaper guy gets his jollies jamming on synths that make dense waves of spacy universe sounds. Definitely a trip to the outer limits but much more silly than serious experimental. This music is for when you wanna have fun and just vcy out, maybe on some mellow drugs. On *Passage*, there is some drum

This Australian duo draws one in with clear, soft sounds and romantic vocals. The sad-boy voice of Sean Bowley is surely melting off ears at every turn. They have a rich sound that is proven best on the track "Melancholia;" Its strength lies in the telling of weakness, the cellos, and the sad, quick fading close. "Dreamwheel" is an instrumental featuring the hammered dulcimer, creating a whirling and mystical atmosphere. [Char]

Electric Hellfire Club - Burn, Baby, Burn! (Cleopatra)

Satan burns up the dancefloor with these Satanists from Wisconsin! Thomas Thorn (aka Buck Ryder, formerly of My Life With the Thrill Kill Kult) and company take their beliefs and put them to music. The apocalyptic keyboards of the Rev. Dr. Luv and the rhythmic beating on the drum machine, along with rabid guitar and Thorn's programming set the perfect stage for the "demonic dancing" of Sabrina Satana. But these ditties are by no means for those of strong "moral" beliefs - in other words, it is not the musical companion to the Holy Bible. These guys practice what they preach and love of Satan and renouncing God and his Church are a part of that. They're just getting their beliefs out to an audience the same as anyone else and it just so happens that they pick the right medium and style. Each song is packed full of energy and beats that make the body writhe. It's hard to pick out the best tracks because none of them really lose the feel that hits you from the start, but "Age of Fire," "Psychedelic Sacrifice," and "Mr 44" can be singled out as standing apart from the rest. Don't let this album get by without at least a couple of listens - hop on the "Black Bus" and follow the Club to hell for the ride of your life. After all, "This is the age of lust and dark desire..." (PO Box 4170, Kenosha WI 53141) [Char]

Entrance - Mother's Gaping Hole

This is material compiled from 1991-93, some previously released on Cribdeath and Colostomy Picnic. This whole tape sounds like a fun house at the circus or the freak side-show music. Entrance uses samples, noise, keyboards, sounds, etc. to achieve the dark, sometimes atmospheric, sometimes experi-

mental feel to such songs as "The Doomsday Machine," "Dark, Dark, Dark," "Take down Your Pants" and "I Want a Radical Hysterectomy." Kinda Residents meets doom and gloom in the circus fair. They say "Music is Punishment" - but sometimes punishment is pleasure...(\$7.50 to Hoffman Cleaner Cathode Co, POB 4073, East Norwalk CT 06855) [Char]



Esplendor Geometrico - Esplendor Geometrico 1980-1982 (Staalplaat)

This 2 CD set contains works from the early 80s by this Spanish band. I had never heard of this group before listening to these discs. There is a heavy Kraftwerk influence here, but not derivative of that band's sounds.

The primary description of this release would have to be its loud and abrasive electronics and percussion. While not as repetitive and high handed as Laibach, Esplendor Geometrico seems to embrace some of their concepts. I can't read Spanish but it would seem this release has the word "work" in a lot of their song titles. Many of the pieces are instrumentals, but a few have vocals sung in Spanish. Most of the time the piece finishes at the right time, not dragging into the realm of useless repetition. My favorite works are "Maria Luisa," an instrumental, and "Negros Hambrientos." (Staaltape PO Box 11453, 1001 GL Amsterdam, The Netherlands or Staaltape PO Box 83296 Portland OR USA) [AZ]

Eva O Halo Experience - Demons Fall For an Angel's Kiss (Cleopatra)

Eva O's ice world is melting; a pool of warm blood at her feet which is draining from a warm heart hidden too long beneath a cold exterior. From one-time punk diva with the female-powered Superheroines, to the frigid darkness of Christian Death and, subsequently Shadow Project, there appears to be another dimension to her nature veiled

and buried until Halo Experience gave vent.

Perhaps it was the powerful influence of Sun-ruled Johnny Indovina (of Human Drama) chafing a soul grown cold. Surely Indovina's production skills and added well-crafted arrangements which aided Eva to hear how sweet the sound of her beating, bleeding heart. As Indovina would say, "Only honesty can make music eternal." With this as incentive, a door opened to the full light of artistic beauty, from the melodic commencement of "Day Dreamer" to he closing "For the Angels" (co-written with Indovina) and the sampled sound of her own heart's beating.

Still living in her world of dreams and death - neither topic too frightening for her to tackle - Eva O Halo Experience incorporates like-minded ex-band mate Paris and Human Drama drummer CJ Eiriksson, along with the various other musical talents including contributions of bass, acoustic and electric guitar, a bit of piano, various backing vocals and percussions to bring Demons Fall For an Angel's Kiss to fruition.

Interesting enough, her solo debut clearly defines the potent roles she played in previous endeavors. As well, her skills both as vocalist and guitarist are honed to near perfection. Equally strong and gentle is Demons Fall..., exactly like the woman herself. Obviously years of experience and self-examination have uncovered her Yang to her more outspoken companion Yin.[Rene]

Evils Toy - Human Refuse (Hypnobeat)

After being welcomed to "The Dark Side" in the intro, I got ready for another German electro/industrial marriage. In the same vein as Project Pitchfork, but a little more exciting to dance to, this duo utilizes dark, scary vocals, the standard keyboards and samples, and VERY socially/politically conscious lyrics. "Make Up" has an anti-vivisection message, and titles like "Third World Order" and "Nuclear Lab" are self-explanatory. The music is not ground breaking, but it is entertaining, if that can be said of a dark album filled with death and loneliness and destruction. Human Refuse is a fit title for this insight into the pathetic side of human beings. (POB 100561, 91195 Lauf,

Germany ph: ++49-9123-988401, fax: ++49-9123-988407) [Char]

Exorcist - Bitches (21st Circuitry)

San Francisco's Exorcist has released his first CD since his GPC cassette. This EP is great on the first 2 to 4 listens, but the predictable, sample based construction used has been entirely over done in general. There are some highlights here, including "Smells Like Teen Spirit," an unrecognizable cover of the played out pop drivel. The title track stands out as a dance floor hit with catchy samples about innocence, youth, heaven, and hell. "Ungdsob" is death metal vocals about power and "U R the 1" uses robotic digital sounds more apt to be from the early 80's except for the screeching, distorted vocals. Overall, this EP's most explosive tracks are the first and the last songs ("Bitches" and "Smells..."), but the rest seems like less impassioned filler. (21st Circuitry, POB 170100, San Francisco CA, 94117 (415)252-9578 tel./fax) [KT]

The Fair Sex - Machine Bites (Van Richter/Rough Trade Records GMBH)

...Front Line Assembly on a good hair day...FLA less the extreme rage, less the completely bestial vocal distortion...similar tempo, similar use of percussion and sampling; similar dark and commanding lyrics.

Actually, Machine Bites is an anthology and the first domestic release for this German quartet, including one L'O accredited with guitars and "mental strength." It's a tough job, but somebody's got to do it. But it's here that TFS and FLA part on the dance floor. (That is, for a few months, until we see what the inclusion of guitars on FLA's upcoming release does for that sweaty little techno unit.) It would also be interesting to hear Leeb's opinion as to The Fair Sex being attributed with inventing the once considered to be incompatible mix of guitars and electronix (sic).

Impressively, The Fair Sex has at its advantage an unchanging line-up over a span of ten years - with the exception of the 1988 death of their drummer during performance, who has never been replaced but for machines.

What is alluring about their sound, aside from the obvious undulating drum patterns

machine as well as some tape cut-ups -the tracks are longer and concentrate more on manipulating sound than the wacky noodling of the other tape. This is the next logical step from the work done in the mid-80s by cosmic hometaper dudes such as Alien Planetscapes. Ambient space enthusiasts will find much to crow about here. (Dave Fuglewicz, POB 48191, Doraville GA 30362) [MT]

H3oH - H3oH (StaalPlaat/Solielmoon)

One man's meat is another man's poison. Within my own household, for example, I reclined at day's end with this playing quite low. My partner (in crime, sex, and times of trouble) came downstairs wanting to turn on the tv. "But you're listening to music. I'll go upstairs." I told him it was okay, turning it off however reluctantly. And so ended my one and only thought-free hour of the day. "What is this anyway. God, it's annoying."

It's hard for me to think of Hafler Trio in annoying terms. Typically, their electronics are so clean and uncluttered that I think of them as a source of aural purity in a world cluttered with much too much unnecessary noise. And their most recent release, H3oH, follows this same creative bent. There's nothing here to frate the nerves, although some may find the repetition in and of itself unnerving, and the lack of sleeve information rather dull, I tend to find these are the very same people who take a great interest in reading the backs of cereal boxes.

As for me, I'll take serenity in any form I can get it. Hafler Trio doesn't require my close attention to lyrics, nor the skill to decipher distorted samples or twisted vocals. Even the occasional introduction of an outside melody or found-sound is done most gently. This is about as tranquil as ambient industrial gets. H3oH isn't by any means sterile, only soft all over.

It may be interesting to trivia buffs that this release includes a "secret guest," who I'm told can't be disclosed because then it wouldn't be a secret. The clue, however, is in the configuration of the name. Both, I'm told, are combined. H3...and oH? Ofra Haza maybe? There is, after all, here and there a female voice, and surely, the cough sandwiched somewhere among these

untitled structures is woman's. Haza is pretty well out there herself. So maybe this isn't as ridiculous as it sounds...If you know better, perhaps you'll tell me...[Rene]

Hair & Skin Trading Company - Over Valence (Beggars Banquet)

"It would be nice to subvert a bit," or so states drummer John Wills, "...the whole point is that there are no rules."

Of course, Neil Mackay's own eccentric upbringing in New Zealand, where he lived his first 14 years at the side of his father, a psychiatrist in the country's largest psychiatric hospital, which housed 3,000 patients divided between one doctor and two general practitioners. Sounds a bit like a clip from Halloween, and we all know Freddie's not dead yet. So if Mackay claims to hear in his head insane screaming when playing live, this may well be at the root of the problem.

Mackay and Wills are no newcomers to the music scene, formerly of Loop, whose name continues long after the band's demise. The Hair & Skin Trading Company came about from their need to dig out from a muddy rut and evoke a bit of personal anarchy, expressed best in their curious name pulled from an abandoned warehouse located in London's unsightly Turnpike Lane.

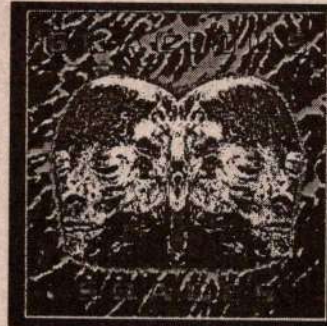
Over Valence shares many of the qualities of other Beggars Banquet bands - namely the high degree of intelligence inherent in their artists and overriding gloaming aural textures. Initially, this second release beckons with the mellifluous "On Again Off Again," though it masks a bleak message, and concludes with mind-run-amok 6 1/2 minute long "Static." The album shape shifts throughout, striving with the help of guitarist and old friend Nigel Webb, to blur reality and thought; to stretch the imagination to its utmost limits.

Traversing between an unpopulated wilderness and a Blade Runner future, The Hair & Skin Trading Company prove themselves schizophrenic tourguides indeed. [Rene]

Helios Creed Busting through the Van Allen Belt [Cleopatra]

This is astral projection Rock and Roll! Spacy Sounds and Spooky Vocals dominate this masterful concoction of bits and pieces created between October of 93 and January of 94. Several of the tracks are live jamm sessions

which are rhythmic magic! If you've every heard of Chrome you'll love this collection of original off planet recordings. The CD jacket art is just as rich in detail with seven bizarre pictures. The skull graphic on the CD is superb! [kaos]



Harthouse - The Point of No Return Chapter 1 (American Recordings)

Techno labels frequently strive for a consistency between releases. While Harthouse defines a minimal "trance" style, XL champions a denser, energetic classic or rave hardcore-techno style chock full of coarse synthesizer riffs, samples, rapping, break-beats (hip hop inspired rhythms), and house vocals.

During it's heyday, XL had major success with T99 and The Prodigy. Most IN readers have probably heard T99's "Anastasia," which is included on this disk. Those who have the original 12" may have noticed that the other mixes had more rapping and were more like run of the mill rave/dance music than the "Out of History Mix" (the one chosen for this compilation). Those other mixes are more typical of XL's style.

XL's other star, The Prodigy (Liam Howlett) is also consistently guilty of too much rapping. Fortunately, "Charly (Alley Cat Mix)" spares us any rapping and is quite cute with its meows and sample of a little English boy talking, "Charly says..." Awesome 3's "Don't Go," which American Recordings has released as a domestic single, is a mixture of house music and rapping with an XL flavor. Aside from the better known artists on the set, most of the tracks are pretty good and follow the XL formula closely. The only crucial track on the set is "Anastasia."

Trance is currently the most fashionable subgenre of techno. Trance is Phillip Glass' minimalism applied to dance music. The beat is omnipresent and continuous. The rest of the music is repetitious and changes subtly. An excellent example of Trance is the

instrumental of Psychic Television's "Unclean" from a decade ago. Trance techno often tonds towards ambiance.

Sven Vath, who might even qualify as a pop star in Germany, records for (and I think is a partner in) the Harthouse label. The other artists who record for Harthouse all follow Vath stylistically. The compiler of this compilation has done a magnificent job of avoiding Sven Vath, while collecting an assortment of Harthouse's best tracks. This music is great when you're wasted. Though there is very little to distinguish these tracks which all follow Harthouse's very minimal style of Trance, they are all extremely well realized. [Moonstone]

Illusion of Safety - Cancer (Tesco/Functional)

This limited-to-1000 CD showcases the Chicago group's fascination with creepy ambiance. All 50 minutes of Cancer are dark, dense clouds of amorphous sound. It's chilling enough to scare anyone - the soundtrack to a world ruled by serial killers and urban decay. Another masterpiece of sublime surreality from a group richly deserving of notoriety. (Holbeinstr. 8, D-6940 Sulzbach, Germany) [AZ]

Illusion of Safety - Fifteen/Finite Material Context (Tesco/Functional)

A reissue of some early cassette releases from '88 and '90. Fifteen consists of live and demo material, mostly in an ambient noise type of vein. IOS are capable of some disturbingly eerie atmospheres, as this part of the CD proves. Finite is a collection of solo works by IOS members, and that makes this a diverse set as some tracks are very rhythmic while others combine samples, loops, and electronic treatments to form atmospheric, surreal mood pieces. Nearly all of this is imaginative and impressive. A superior release. [AZ]



Impact Test - 7 Songs of Darkness (RRRecords)

The initial packaging may seem a bit deceiving; a

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washy water color of roses and soft photos of the band members. But this is a test, a challenge to your sense of sound using diverse instruments such as tapes, glass, clarinet, metal, cardboard, various horns, violin, staple guns, and other more traditional sounds used in an experimental context.

This Milwaukee band sights John Cage and has recently played with the likes of Illusions of Safety, to give you a general idea of where they're coming from. There are 2 major points that make Impact Test stand out from other collage sound artists; their diverse use of vocals and the fact Z... was recorded live directly to DAT which, I imagine, could be very complex in this style or genre if everyone is not on the same frequency.

I admit, I'm not prone to listen to the more assaulting experimental noise, but this may educate and open minds for many listeners because of the spoken word bits to retain interest in a sea of sound. The soundscapes then have a chance to invade your psyche in a subtle way. There are touches of jazz in the spoken word about ethnic cleansing of "The Door/The Zone '92/Guns are as Good as Money" provide a striking message as does the text of "Emigre" by Bolestrieri.

Members of the Violent Femmes, Drivin' and Cryin', Die Kruezen, Cherry Cake, and Ghostly Trio extend their talents with the leadership of Darren Brown, with layers likened by one reviewer as "a David Lynch film with the dialog erased." "Crispus Attux" starts with dark, building, ethereal waves then crashes into guitar and screaming eventually pleading vocals and female repetition of "My mind is on fire" in "Silent Obsession." "The Sea Wall" gently hums into harsh mechanized rhythm and moaning brass, followed by the bizarre tuning and improv of "Texas" which uses some instruments in unique ways to imitate human laughing, etc. "St. James Infirmary" is a leap in a melodic, blues direction with femme vocals accented with buzzing and the discord tweaking of horns followed by harsh distortion and droning on "Dark December Song." It all ends with gentle tones in "Moss Landing." Well worth the effort if you're into the diversity of experimental sounds. (RRR 151 Paige St., Lowell MA 01852 or Impact Test POB 712, Elm Grove WI 53122) [KT]

In The Nursery - An Ambush of Ghosts (Third Mind/Roadrunner)

The brothers Humberstone return, this time with a soundtrack. As the liner notes for the film inside say, "Ambush of Ghosts (is) a dark, brooding, hallucinatory voyage into the mind..." This release reveals tragedy in its most pure and beautiful state. A lone melancholy oboe signature is found several times in reprises throughout the album reminding the listener that this is indeed both a story of loss and reflection. Other than the oboe, there are piano and string orchestrations illustrating In The Nursery's great strength at creating works of emotional grandeur. The more brooding tracks are underlined by a deep horn pushing the listener further into the darkness.

The only small drawback to this release is the film dialogue samples found in between some of the tracks. After being entranced by the wonderful pieces on this album, I found these somewhat distracting.

Apart from small rolls and accents, In The Nursery's old trademark military drums are in absence on this release in addition to there being no vocal parts other than the samples. For those looking for a dance track, check out "Funeral Part 2," it's wonderful: melancholy, slow, and too short! But, perhaps as its saving face has the most befitting use of a dialogue sample at the end. The same dance track reappears as the last track, "Hallucinations?" in more extended form leaving you wondering and wanting more. [Cage]

Index (Flatline Records)

This 3 person, self titled cassette is aggro-pop. Despite the beautiful layout of the cover and clean execution of the music, Side A is relatively unoriginal except for the chiming "Museums of Silence." While some of the samples are not very unique, "Autmatik" sports some of the most demonic, low, growling vocals I've encountered in a while, but the song shuts off unexpectedly. Warbled vocals accent the lyrical cyberpunk slant of "Static Skies" and "98M" pulses and echoes a bit like Clock DVA's "Connection Machine." "Drowning World Crawlspace" (?) starts off with a sample from Coppola's Dracula then darkly descends into the stormy depths of "Wiling," both of which are the most stirring songs offered on

Index. (POB 9307, Albuquerque, NM 87119) [KT]

Juno Reactor - Transmissions (Novamute)

I'd venture a guess that main Reactor, Ben Watkins, is a science fiction buff, for most of this debut LP is strikingly reminiscent of space film music. The difference, of course, is that Juno Reactor set their intergalactic sweeps to an enticing 4/4 beat, and in doing so vault into the upper crust of techno masters. Comparisons to Orbital are apt, as each song (aside from the concluding, sublime ambient piece) features the depth and intelligence of the finest experimental/ambient stuff out there, but in an up tempo, acid-based format. [LMS]

Kill Switch...Klick - Beat It to Fit, Paint It to Match

This is Goth-industro sound via Seattle's NEC and a unique, hand sculpted instrument called the *slambar* (see the KSK interview in this issue for more info). While most of the NEC bands aren't crashing through new ground, they are stamping their own finger prints on the genre and all are extremely active and passionate in their creations. They all have a

lot to take pride in from the only working coalition in the States to the unique sound of every band.

KSK are perhaps the most accomplished members of the NEC next to the other highly visible coalition mates, And Christ Wept and Synthesia Murder Program. DA Sebasstian, a founding member of the NEC and head of KSK, has a long history in various West coast bands and is now expanding his knowledge into the realm of production/recording of music

KSK's music has the fervent intensity of Goth bands including the noisy buzz of guitars, and the angst catharsis of industrial. They keep it simple without bombarding the listeners ears with complex, overdone sampling (though samples and sound bites are used very effectively in songs like "Hiroshima...") and, best of all, the slightly distortion tinged vocals are decipherale (check out the sentiment in "So Happy"). The thicker groove and spooky tension of "Anger" uncover a new KSK texture on Side 2 of this 6 song cassette and carries through to the end with the more industrial side of KSK. Catch them live if you're nesting in the NW area of the US. (539 *Queen*

Anne Ave. N. Box 131, Seattle WA 98109) [KT]

Killer Techno Volume 3 (Sonic)
Killer Techno Volume 3 is credited as being courtesy of Kickin Records, even though Kickin has contributed only two of the tracks. It lacks the standout tracks of the first volume, but carries on the tradition. The subtitle of this volume is Techno-Nations, except for a few tribal samples there is little connection to world music here. Although no bios were provided, I suspect all of the tracks are by Belgian, Dutch, American, or English artists, with a possible German or 2 helping out.

Hardcore techno has one thing in common with hardcore punk, it is meant to be loud and abrasive. The style of this compilation is based on a 2/2 beat from a Roland 808 at about 140 BPM. I call this style Detroit Hardcore because records like this were already coming from there even back when classic hardcore wasn't yet classic (we're talking about maybe 3 years ago).

The disk opens in a minor key with Total Output's "Weird" which has eerie samples of a cartoon character screaming about being black. Mind Candy's

"I'm Going Mad" has some cool samples that sound like Ren Hoek screaming, "I tell you I can't stand it! I am going MAAAD!" Green Buddha's "Psalm IV," the tranciest track, has a dark spiritual quality to it and isn't as boomin' as most of the other tracks. I also like two of the other quieter tracks, Brutal's "Epic Overture" and Total Output's "Analogue Expression," the latter of which is a subdued acid track. Bald Terror's "Rotterdam" has a synthesizer noise which reminded me of one of the riffs in Moby's "Go!" (Rainforest), the track gets to be annoying long before it ends. Even if I don't like the sample of the woman saying this is a remix, Planet E's "E-Vision" has some fun xylophone action going on in the background (one of the really great things about rave records is that no one expects them to take themselves seriously). QDT's "The Cool Tip" could be soundtrack music for a B-grade outer space horror film if it didn't have tasteless sample of someone rapping "the powers of darkness" and a female vocal repeating a single, unintelligible sentence throughout the entire track.

Without the kind of standout tracks on the first vol-

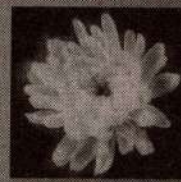
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ume in the series - 2 by Moby, 1 from the Church of Extasy EP and some exceptional tracks by lesser known artists - this disk really can't really compare. If you're interested in this kind of music I recommend buying a couple of the good, older compilations, if you want more, or want something recent this is a good choice. [Moonstone]

KMFDM - Angst (Wax Trax/TVT)
"KMFDM doing it again!" dictates En Esch on "Light," the first track from KMFDM's latest full length release. Indeed, they're back and better than ever! Killer guitar riffs, adrenaline boosting beats, hot diva vocals, and Esch's God-like lyrics all come together for what many might consider their best album yet. Forty-nine minutes long with ten tracks, it includes the singles "Suck," "A Drug Against War," and the latest, "Light."

The album opens with a flickering radio frequency tuning into to the opening track. Suddenly, you are hit with a guitar-riff blast creating the foundation of "Light." En Esch's lyrics quickly remind you what you're in for with back-up diva vocals supplied by Dorona Alberti. Seamlessly, the track goes into a "A Drug Against War" with a little vocal help from our last President (!). For those of you who didn't hear this when it came out as a single, be warned! - because when these guys play this one live you'd better watch out! Next up is "Blood," all I can say is that even the most staunchly diehard Slayer fan would find their ears perking up to this. Guitars in major abundance with earsplitting drum patterns and metallic samples. Next is "Lust" opening with a barrage of machine-gun fire and a return to heavy keyboard sequences with Dorona offering backing vocals. What's intriguing about the first 4 tracks of this album is that together they seem to make-up one seamless piece.

Moving along, "Glory" mixes electronic sequences with more great heavy guitar riffs and reprises the lyrics originally found on "More and Faster"; "Black man, white man, rip the system..." reminding us of the KMFDM ethic of actually giving a shit about your life and others around you. Following is the grinding guitar laden "Move On" with Esch telling us to "return to basics, realign your thoughts, relocate to zero, (and) to repossess your soul."

Next, lightening things up a bit (?!) is "No Peace." Utilizing a groovy Hammond organ, a litany of vocals, and shrieking lines from Dorona, En Esch urges for revolution. I'll say!

B o o m . . . B a p !
Boom...Bap! "A Hole In The Wall" is definitely one whose meaning is up to the individual...go listen. Next is "Sucks." Yup, every hero has a theme song. Although now you can't say KMFDM sucks because you would just be repeating the lyrics to a great song, oh well, sorry! Finally is another social commentary, "The Problem." Standing far apart from the rest of the album, with words practically all sung by Dorona is, for want of a better description, a house track! Yeah, you know, piano, intermittent keyboard stabs, etc... Hey, I guess using up guitar picks can get a little exhausting after a while...Nah! [Cage]

Chris Korda - Kervorkian Records
A Dance noise alien message to listeners that the failure of the human race is upon us all now and the only solution is to kill yourself. The music is metallic techno of original substance with enough variety and textures to win my stamp of approval. And as a special bonus they included a yellow utility rope with a diagram on how to make a working hangman's noose ready for use. (Kevorkian Records, P.O. Box 261 Somerville, MA 02153) [kaos]

Kosova Republike

This 7" contains two songs that fit into the "I'm-not-quite-sure" category. But that's a good thing; "Seven Years" on the B-side, is a wonderful hate song spotlighting Kirsten Wimpenny's versatile voice - from bullied anger to lilting softness. "A Spring In The Source" is a catchy pop/rock radio tune which is only redeemed by the vocals that give an evasive edge to it. I could get used to this. (2 Forest St, Dover NH 03820, 603-749-6268) [Char]

Paul Lemos & Joe Papa - Music for Stolen Icons Part 2 (Audio Artware)

Paul Lemos and Joe Papa are members of the diverse industrial band Controlled Bleeding. Controlled Bleeding has produced a number of interesting recordings done in a variety of styles, from mellow soundscapes, to harsh noise environments to traditional electric songs. This release

by Lemos and Papa tends more towards the arena of tribal and ritual percussions accompanied by chants and electronic accompaniment.

One can surmise from the title that this release would include works involving religious themes. That is in fact what happens and the song titles reflect this outlook as well.

The music on this album is both haunting and reflective. Papa's distinctive voice is heard on most of the tracks and ranges from his normal vocal range to a higher pitch that invokes images of a man that has seen too much, yet cannot tear his gaze away from what he sees. This is particularly evident on the opening track "This Dormant Earth" where he vocalizes visions of burnt landscapes, betrayal, and redemption. While this sounds very depressing on paper, Papa somehow manages to pull hope out of the words.

The instrumentals on this release are very engaging. They seem to pull the listener into them with their drum beats laying the foundation and the keyboards building glass walls around the listener. They remind me of a cross between Peter Gabriel's album "Passion" and SPK's "Flowers of Byzantium." These cuts are also of medium length, usually in the 5-7 minute range. However, they do not get boring because of the rate at which the music changes. This is done by varying the pace of the music with the instruments being employed. This results in periods of quiet, slow periods of reflection, with louder, quicker bouts of determined faith.

This release is a sequel of sorts to Controlled Bleeding's "The Drowning" (see IN #7 for a review). As such, I find it an excellent continuation of exploration into the realm of sound and belief. Selected cuts include "The Drowning Part 2" and "Tormentor's Reprise." A perfect listen for periods of relaxation and reflection without falling asleep. (Artware Audio, Taunusstr 63b, 65183 Wiesbaden, Germany) [AZ]

Lick - Too Many Pills

I got handed this tape at a Chicago bar by a guy who didn't say much. So I gave it a listen after a friend had recommended it. It's full of rockin' guitars and bangin' drums; this would have been the evolution of grunge if it

hadn't been discovered by the mainstream - heavy, vague, rebellious in the punk tradition. I do like the tampered vocals, although on the title track they have that sing-along group feel - that goofy, drunker feel. The samples used are also well chosen - appropriate maybe? The last (untitled?) song is the most impressive in my opinion - unhindered by vocals, great percussion spotlight track. It sounds like these guys are having fun while making music - someone has to; on "Turd" they preach "You're boring me to death with your attitude." Amen to the scene. (2039 W Homer, Chicago IL 60647) [Char]



Loretta's Doll - XXI Degrees (World Serpent)

At times, the lyrics to these 8 songs are annoyingly simple and awkward ("Christ arrived at the top of the hill, He was met by Buddha," "Shut up and dance... baby," "Would you fly on a voodoo high? On a voodoo high, would you fly?" etc). The vocalist, Bryn Dall, has that whiny desperation tone similar to Andrew Eldridge, that I'm-sexy-and-depressed sound. The music is the more impressive aspect of the album, mellow and flowing in a soft electric Gothic sense. "She Screamed (So High)" is a wonderful lofting piece that swirls back to simple bass and drums, but still surrounds as a lingering backdrop. The background vocals by Blue Cee on this same song breathe life into tale being told. (Unit 717, Seager Buildings, Brookmill Rd, London SE8 4HL, England, tel: 081 694 2000, fax: 081 694 2677) [Char]

lovesliescrushing - bloweye-lashwish (projekt)

This duo produces the most bizarre sounds I have heard of late. With instrumentation listed as "guitars, loops, atmospheric, voices," the music produced is light and dark, hard and soft. This cassette contains twenty such songs. Songs that are driven by

a background noise - continuous, and accompanied by angelic voices - tickling. The only annoying song is "iwantyou," which just doesn't seem to be put together right. Otherwise all the tracks are an experience. (PO Box 44027, Tucson AZ 85733) [Char]

Love Is Colder Than Death - Oxeia (Hyperium/Metropolis)

Germany's Love Is Colder Than Death is a name that's been drifting through the ranks of curious, eclectic Neo-Classical music collectors for what seems like years. However, until the recent release of Oxeia, their former LP has only been available in Europe. 'Now, Hyperium via Darkwave (Projekt's evil twin) has available a limited supply of both Oxeia and Teignmouth, their 1991 debut. (Shortly, distribution rights for their releases will transfer to US based Metropolis.)

Told I would find Oxeia incredible, I will soon discover Teignmouth to be even more so. And so I wait, gripping this precious altered state like a tear-drenched pillow until such time I can move again into their enveloping displaced world.

I've come so far after a

half dozen listenings in a mere two days, to realize that if forced to flee my house engulfed in fire, this CD, my dogs, and my numbered "3" of 50 autographed cassettes of Skinny Puppy's original Back and Forth, would be all I would save.

Being one uncomfortable in my 21st century incarnation, I relish whatever means able to convey me back several centuries and the idea of a 16th century existence will certainly do just fine. Oxeia dispels all present day frustration, anger and stress. Instead, I walk the streets of Verona in a Shakespearean world lured in immediately by the two opening tracks, "Oxeia" and "Birds." And so such ambience persists throughout despite a scattering of technology's modern musical intervention.

Love Is Colder Than Death admittedly places little value on lyrics, which are oftentimes either in another language (German? Italian?), or simply utilize the voice of Susann Heinrich as a vehicle for melodically less the clutter of verbiage. Though Heinrich proves an undeniably powerful influence, the variety of less-than-common percussive instruments (Andy Porter) and the

predominantly harpsichorian or organ-like keyboards (Maik Hartung and Porter) are vital to affecting the overall sensation of their counter-culture creation of modern music for old souls. (Hyperium/Darkwave c/o Box 1591, Garden Grove CA 92642 or 1-800-CD-LASER, Metropolis c/o POB 54307 Phila. PA 19015) [Rene]

Machine Code - The Puppet People

This here is your basic electronic band but without the use of too many electronics. The drums, percussion, and guitars are real, it's just that you can't really tell because the synths dominate. There's also the utilization of tape loops. Unfortunately, there's no lyric sheet to decipher some of the vocals.

The first track, "Serpents," has a cute tango-like beat, but with very low, muffled vocals. In "Puppet People," the second track, the vocals are a little easier to decipher and the synths are dominant again. The samples are in the background, blending with the song, but once in a while it'll be used like a main one-liner about "the future of rock'n'roll" and communism.

"Serial Killer" has a change here, this time the guitars are dominant. Finally, the last track, "Pathos" is of merit. It has slow, nice megaphonic vocals and a bit of piano as it goes into a fade, sounding like a sad ballad. The songs on this demo are not dancey, but easy going. (Mark Allison (516)266-1449) [Solferino]

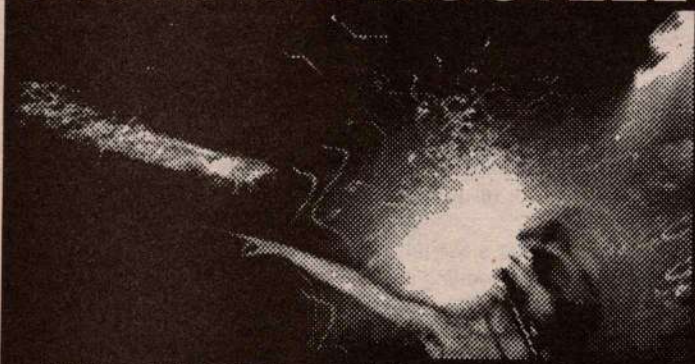


Machines of Loving Grace Concentration [Mammoth]

Will pop radio ever accept mech beat political prophets? Here is another example of music that should get more attention. They've got an edge on their guitar sound like a wall of noise. The sometimes lazy vocals have a decidedly passive tone to them but they are treated electrically to put them on par with all the samples and percussion. If you are

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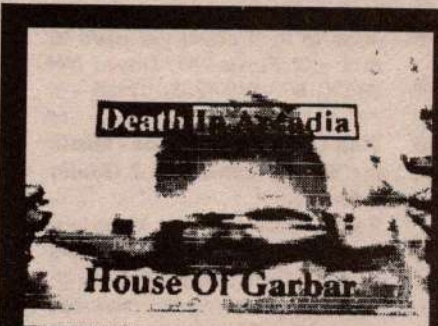


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hunting for tech-noire look no further! Music in the same vein as NIN and Monalisa Overdrive. [kaos]



ManZero - Ready To Use

Another English entry in the Euro-dance synthpop sweeps. It seems to me that they're trying to avoid the saccharine romanticism of bands like Depeche Mode, but at the same time, this is more openly melodic in an almost Top 40 fashion than the groups they claim as influences (Front 242, Nitzer Ebb, F.L.A.) even going so far as to harmonize every now and then. Four songs are included on this tape. (*ManZero Info Center, 35 Colin Crescent, London NW9 6EU, England*) [MT]

The March Violets - The Botanic Verses (Cleopatra)

This is a collection of the Violets' singles from 1980-84. This is the root of Gothic music; originally released on Merciful Release and Rebirth, The March Violets are the essence of the early 80's. If you want me to drop names to compare, the list could go on and on - from The Sisters to hints of Christian Death - but the common part would be the era. This is a groovin', dancin', sing along collection. Personally, I enjoy listening to Cleo and Rosie sing more than Simon - the female vocals are strong - but that's not to say he doesn't hold his own. This addition to your Cleopatra collection includes "Snake Dance Extended" and "Crow Bait" along with the enchantingly annoying "Bon Bon Babies" (sounds like too much helium intake on the chorus) and an oogle of others. [Char]

Martyr Colony - One Eye Open/ Letterbomb

Working together since 1987 (including an appearance on Reconstruction's *Shut Up Kitty* compilation), *One Eye Open* gives an early taste of this torture tech band's sound. They cover their Puppy influences right down to one of their half blurred press

photos, but in the music they do it even better, especially the vocal distortions. They manage to toss in a few really catchy keyboard bits to captivate you into the meat grinder sound and samples. But don't blow them off as another rip off band, a comparison I'm sure they're desperate to deny by now. Though the morbid themes and sounds are similar to Puppy, Martyr Colony are searching for their own sound in the genre. They even have a special affection for serial killers. My only complaint on this early work is "Tension" because the rhythm is a bit too close to Depeche Mode's "Everything Counts." There are lots of instrumentals stuffed with twisted samples laying the ground for Martyr Colony to play with structure and sound.

"Letterbomb" is MC's latest single showing the direction the band is now taking including more guitars. The complexity of their sample usage has grown and the vocals are similar to Reznor's strained yowl on *Broken* (sans the over usage of distortion, thankfully). MC has also taken steps towards strengthening their own unique sound. The guitars are not typical electro-metal, but are aggressive and the pace is hard as the song climbs in intensity. This could be a sign of very good things to come. (*Sub Mud c/o Paul W. Campbell Jr. 1517 W. Fifth Ave., Cols OH 43212 (614)488-9573*) [KT]

Meat Beat Manifesto - Peel Sessions (Strange Fruit/Dutch East India)

This is fantastic! Unfortunately, this release may not garner as much attention as it deserves since it IS a Peel Session, but this fact should not matter since these four tracks definitely capture the wonderful brute beat force of MBM. This session was recorded December 13th, 1992. The first two tracks are previously unreleased, "Fire Number 9" and "Joy" by Psychic TV share the same prominent sample (you'll have to hear it to find out!). Pounding bass drum and loopy sounds make this a track hard to keep away from any dance floor! "Soul Driver" is a really laid back bass heavy track with a "thrum-thrum" bass and a haunting harmonica in the background (!) "Drop," the third track, actually appeared on the last album, *Satyricon*. This version is definitely rougher and more basic but definitely holds up against the more refined one

found on the album. Last is "Radio Babylon." Even though you may consider this a bit "old" after being spun and sampled to death, this somewhat "livelier" rough version will definitely get your head nodding and mouthing the ubiquitous, "wooh, alright!" Check this out! Wooh! Alright! [Cage]

Meat Machine - Charles Manson (Pandemonium)

Techno - EBM - industrial celebrating two of America's most beloved icons, Elvis and Charlie Manson. The sampling and structure are predictable, danceable, yet get harder with each track. The "Spahn Ranch Mix" sounds like a NIN remix but "Elvis in Shades" kicks, punches, and howls like a good, raunchy KMFDM tune. Lots of Manson samples proclaiming himself Jesus Christ, etc. and a novel dance hit in the making. (*282 Westbourne Park Rd, London W11 1EH*) [KT]

Mephisto Walz - Terra Regina (Cleopatra)

Mephisto Walz is a wonderful new band out of Germany that combines a fast drumbeat with slow guitar riffs and a beautiful, melodic voice. Bari-Bari, formally of Christian Death, started this band in 1986 and combined his talent with a few others and made a self-titled EP. Then he met up with another ex-member of CD, David Glass and then added the ethereal voice of Christianna and a band close to perfect was formed. *Terra-Regina* is one of the best CDs of all time. Its harmonies and melodies are all so different, but they are so expertly combined to make a very unique sound. They have been on many Gothic samplers proving with each song that they are very talented and very good. David Glass and Bari-Bari have proved that there is life after Xtian Death. [Swiss]

The Midnight Configuration - Gothtec (Nightbreed)

This 4-track CD maxi just happens to be the second coming of Trevor E Bamford (aka Trev Ghost), founder and guitarist of ex-Every New Dead Ghost. In my estimation, that old unit alchemized ribald vehemence of Ministry, the non compos disconsolidation of Skinny Puppy, and the essentials of Gothic aesthetics.

For certain, The Midnight Configuration debuts

with intentions to stand on its own merit. Precisely as its title suggests, *Gothtec* is an amalgom of Gothic and industrial. The latter lends it danceability; the former, lush night shades.

Nearly contrary to the recent White Sale rush to effect everything put to tape, the music is clean; supercharged, yes, but certainly far from an indiscernible gruel. The effects are left to the vocals providing more a sense of macabre and distortion as a guise for a lack of talent. And talk of midnight stations, dark desires, and velvet gloves suggest strange stories of things that go bump in the night.

Trev is a man of extremes, is drawn on by the oppositions he calls "the supernatural" and "the mechanical." *Gothtec* is bedmate to both, shrouded in darkness where beneath shines a blinding light. (*Nightbreed Records and Taps, 13 Osbourne Str. Radford Nottingham, England, England NG7 5LY. Nightbreed catalog available upon request.*) [Rene]

Ministry - Boxset (Warner Germany)

Well, it was inevitable, a boxset for the Ministry collector. Comprised of three CD EPs in an ominous black slipcase, this wonderfully packaged set includes thirteen tracks. Mostly extended remixes, it gives an overview of the band's history since the album *Twitch*. Each CD has custom cover reflecting the period of which the tracks are taken. On the first CD are versions of "Over the Shoulder," "Isle of Man," "Twitch," "Stigmata," and the b-side track, "Tonight We Murder." On the second, are versions of "Burning Inside," "Thieves," "Jesus Built My Hotrod," and the live b-side track, "Smothered Hope." It must be noted that for the first time the three tracks from "Burning Inside/Thieves" 12" are now available on a CD thanks to this boxset. Finally, on the third CD there are the extended versions of "NWO" and "Just One Fix" and the infamous "Fucked" track. Even though the set was released by Warner Germany, all the titles and text are in English. Be warned, this set comes with a hefty price tag so better break open the piggy bank! I definitely recommend this for the Jourgensen completist. And yes, it is limited. [Cage]

Murder Inc. - Murder Inc.

(Futurist)

This is another one of the industry's attempts to put a lot of talented musicians together in one room and sell the result. When I looked at the press release I was afraid that the result would be another record like the first Pigface - no direction, random musings, and a jumble of different musical styles. I am pleased to say I was wrong on all of those accounts.

Murder Inc. is composed of Chris Connelly doing vocals and ex-Killing Joke members Martin Atkins, Geordie Walker, Paul Ferguson, Paul Raven, and John Behdel. As a result, this could almost be a Killing Joke reunion album sans Jaz Coleman were it not for Chris Connelly.

Chris Connelly has been in a variety of projects, but Murder Inc. may be the one where he is at his most versatile. What this means is that this album combines both the lyrical style found on his second solo album with his work with Ministry. While Connelly's vocals have been said to be "Bowiesque," they could also be said to be similar to later Iggy Pop. About half of the songs on this release are sung in this fashion. The other half have been electronically altered to the point of not only sounding like very early Killing Joke, they could actually replace the work of Jaz Coleman to the uninitiated. It is the vocals more than anything else that will determine the listener's reaction.

The instruments and music are very powerful on Murder Inc. For the most part they are classic Killing Joke: very heavy percussion (there are two drummers present on many of these songs, if not all of them), eerie keyboards, and electro enhanced guitar riffs, being held together by Raven's seamless bass playing. I don't know how to describe their sound other than a continuation of work on Killing Joke and What's this For...! The drumming is, however, different.

What makes the drumming stand out on this release is, as I mentioned, two drummers. There are a few tracks, most noticeably "Red/Black" where it's obvious more than one drum set is being heard. This track sounds a little strange on first listening because Atkins' drumming is out of sync with the rest of the band. In fact, it sounds like a CD having tracking problems.

One of the best cuts on the album is "Last of the Urgents." This song is classic Killing Joke except for the drums which are more clear and not as processed. The vocals are distorted in an angry, shrieking manner with fuzz guitars stolen from some 70s band.

The title track "Murder Inc." is most superb. Almost seven minutes in length, this fusion of sonic and vocal power really packs a punch. It almost seems that Connelly is going to break out rapping at any time, but this anticipation wears at you until you finally accept the status quo.

I did find a few things deficient on this release. One of the things I found wanting on this album is more keyboards. Why I generally shy away from wanting heavy keyboards in a group like this, I think that if the keyboards as played were allotted additional time the result would improve. The other thing that bothered me most and will probably bother others (although not everyone), is Connelly's vocals. While his style is attractive, they somehow seem out of place on such a high power album. They just seem to be thrown over the instruments like a DJ doing a poor job of mixing songs. If the music were mellow or the vocals more powerful throughout the CD, the whole album would seem more focused. These are minor quibbles however that not everyone would agree with.

In conclusion, I would recommend this release to anybody that likes the harder side of "Industrial" music. These guys certainly had an influence on this kind of music and with this release they return to their origins. My problems with the release have more to do with my being a die hard Killing Joke fan than any real problems with the band or the music. [AZ]

Music From the Empty Quarter -Ghafran

MFTEQ is an authority in the field of electro-industrial sound, consistently providing readers with a clean, info packed publication. Finally a CD comp release has been offered to accompany the magazine so as you read about some of the most influential artists in this genre, you also can get a tangible knowledge of their sound. Some names here will sound familiar like Chris and Cosey, Projekt artists like Lycia and Black Tape for a Blue Girl,

Attrition, Controlled Bleeding, Terminal Power Company, and Solar Enemy. But if you haven't plunged yourself past NIN in the electronic music scene, this is an excellent way to start. Complete interviews with the artists' contact addresses and recommended listenings to further explore the artists you prefer are included with this attractively packaged source for all you need to get started.

The CD starts gently with Ordo Equitum Solis ("Ri-Vita") then lurches straight into Machinery label's New Mind ("Oilgod"). "Journey to the Sun" by Blackhouse presents a dark mood with catchy rhythm fills, but, according to the interview, this is probably the only industrial band presenting the good side of life, not the over dramatic depression and anger saturating the genre. Chris and Cosey provide a sublime dream with "On the Precipice of Devil's Canyon" into the mature moodiness and tense whispers of Projekt's Lycia ("Nine Hours Late"). Scorn's contribution is continuous guitar, layered with sporadic tapes and beats ("L'Argent") followed by the always unpredictable samples and constructs of Controlled Bleeding ("Pets for Meat") (note - for some reason the Psychic TV track is absent from this copy). Next, more ethereal sound from Projekt's Black Tape for a Blue Girl ("Glass is Shattered") flowing into more femme vocals, this time in an industrial vein, by Attrition ("Scenario 111").

Ghafran takes us back to the programmed, techno beat with Shock Corridor's "Satanik Teknological Rebirth" and Lagowski's "Vection," contrasted by the sweeping composition and sweet female vocals of Eyeless in Gaza's "She Tries on Jewels." Main give the listener a subtle soundscape with "Clear" that is plunged into the pop-guitar structure of Terminal Power Company's "Automek." The compilation ends with Solar Enemy's "Lord of the Universe," a tease for the long awaited re-releases of their influential Portion Control tunes (PC influenced artists such as Skinny Puppy, FLA, and Front 242). A lot of the music available on this comprehensive compilation/MFTEQ issue is unreleased so get educated and get your hands on this ASAP. There's something here for every flavor of electro-music. (Pearl Distribution, 142A London Road, Liverpool L3

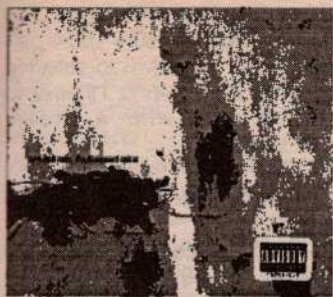
8JH.,tel: +44 (0)51 708 5090/5730 or fax:+44 (0)51 707 2073) [KT]

Mysterious Encounters - A Cleopatra Compilation of Gothic/Industrial/Alternative Sounds from the Underground

So you've been reading and hearing a lot about the LA label called Cleopatra. You know they've been (re)releasing a phenomenal amount of music from old faves like Christian Death to some of the best new music that 4AD and Wax Trax no longer dominate. You know it's a dream come true for a largely ignored market, but you still don't know if you want to invest your hard-earned-minimum-wage-9 to 5-fun-money in starting a Cleopatra library. Fret not, for the powers that be (Brian?) have slapped together yet another fine compilation to wet your Cleopatra taste buds. Mysterious Encounters ranges from new Goth heroes like Rossetta Stone to Goth Goddess Eva O., from Euro-electro terror technician Laeatherstrip to campy industrial Satanists Electric Hellfire Club. This is the perfect way to get initiated into Cleopatra's realm. [KT]

National Razor - Stem of Thorns (Silent Scream)

Gotta love gloom with keyboards; tense, dark, and brooding with a touch of aggressive, but not overwhelming, guitar. The lyrics are to the point and strongly tear into the evils of the conditions created and faced by humans from slavish labor and dying ("Six weeks to live, thank you Marlboro, 1-2-3"), to the pains of love ("That which love giveth...and taketh away"). There are no unnecessary extremes for shock value's sake, just swinging mood and background sounds behind looming, deep vocals. True bass and guitar also provide human nuances lacking in most of the slice and dice string samples in the current crop of electro music. The "real" percussion also becomes outstanding in the steady march of "Passion Play." Included is a Joy Division cover ("Exercise 1") and a campy horned cabaret sound in "Downtrodden." Combined with the striking verse (my personal favorite is from "Desensitized": "America eats it's young in a violent society.") over a Goth appeal drive, all done in seamless and subtle mood changes. One of the best offerings I've heard from a new band in a while. [KT]



Nine Inch Nails - The Downward Spiral (Interscope)

If you're looking for a Pretty Hate Machine repeat, forget it. If you were lured into the NIN-metal marketing of Broken, then there may be hope for you. This latest offering from Mr. Reznor approaches subjects from both Broken and Pretty... in a setting with wider ranges of mood than anything NIN has previously accomplished. This doesn't shake the listener with the surprise attack of the last EP, and it may take several listens to grow on die hard fans and newcomers. This is in no way negative, but instead is a dive into more experimental tinkering and productions including unpredictable appearances from Adrian Belew. The Downward Spiral is also another evolution in the violent purging and angry lashing out of Trent Reznor's continuing musical psycho-analysis.

Content here ranges from harsh sexuality to angst filled violence against "pigs." There is also emphasis on control. Starting off with "Mr. Self Destruct," this may all initially come off as self indulgent, but after several spins through the CD machine one will find a crafted, *listenable* album. The texture of "real" instruments, most notably Belew's masterful acoustic guitar, twisted and used over layered electronics create direct richness from the Young Gods-esque "Reptile" to the slinky "Closer." Even the extreme vocal contrasts, like the tenor to scream of "Heresy" and the spoken quality of the title track, provide a landscape to explore more with each listen.

As it stands, if you already hate NIN for some valid or trendy reason, you probably won't give this the fair chance it deserves. But that really doesn't matter, knowing that as I write this review the album is about to find itself debuting on the Billboard charts. So who's right; the pretentious underground or the thousands of kids who will listen and relate to what this album has to say. [KT]

Nocturnal Emissions - Glossalalia (Soleilmoon/Staalplaat)

Like an astral projection into a yet unfound dimension, Glossalalia transports one weightless; or rather, possesses the ability to convert solid matter into liquid, liquid into gas, and then at boiling point reverts back to its liquid state and there it remains.

Via gossamer loops and wafting currents of discarnate voices, the vesper of day melts into a personal aurora borealis through the wizardry of founder Nigel Ayers. Glossalalia also adds the vision and skills of film maker Charlotte Bill whose scores to last year's released short films Cuntyjuice and Sea Channel: Transmission One (also available through Soleilmoon) were composed by Ayers. And teh shared conception is expressed through three long tracks: "Heal Now," "Hubcaps and Fruit," and "Abo or Ubo."

This first CD release since their recent signing to Staalplaat/Soleilmoon exemplifies Nocturnal Emissions' reconnaissance into new realms of Neotantic (meaning "new" what??) music. It may also be of interest to die-hard fans that a total of ten CDs will appear over the next five years, one a year by each of the dual labels.

Defined, "glossalalia" is one term for the phenomenon of "speaking in tongues," much like the experiments which came to be referred to as "Keltic Factor Red." Listeners be admonished - the influence of Glossalalia may incite prodigious repercussions. [Rene]

Northwest Elektro-Industrial Coalition Contents Under Pressure Vol. 1 & 2

The NEC is the only successful electronic music coalition in the US right now and this compilation gives a taste of 8 of its members. Consisting of bands mostly from the Seattle area, the NEC is constantly expanding, even reaching up into Alaska to include Anchorage's Bytet. The comp starts with one of the NEC's more established bands, Kill Switch...Klick with the building aggressiveness of "Follow Me." Synthesia Murder Program, one of the NEC's elektro-metal type bands, growls through "People Say" with a rhythm close to Lead Into Gold's "Snake Oil." Next, Sex With Sarah does "Mind Injection" slamming the listener with clearly

selected samples and one of the more unique vocalists in the genre. (TKK is the closest comparison, but not quite so exaggerated). And Christ Wept, another industrial metal sound offered by the NEC, serves up "Unusually Severe Wound Pain" and the whole thing rounds out with Shallowhead's pulsing "Notch."

As the success of the NEC grows and their organization expands its membership and notoriety, their voice(s) become stronger and more defined. Contents... Vol. 2 provides 2 songs by each contributing band. Noxious Emotion starts the tape off strong with their own unique brand of Machinery-type dance music in "Firemission" and one that will appeal to Puppy fans with its dark, tense whispers called "Unclean." SMP charge through with "Dust to Dust" and the percussive heavy "Foreign Policy," continuing their militant thrashing now available on at least 2 cassettes of their own. A touch of psychedelic electronics meets death metal for ACW's "Sinking," twisting more samples and adding speed for "Previous Experimentation" is next. KSK's "The Hobbler" has a touch of buzzing metal *Slambar* and a frenzied pop drive that doesn't necessarily confine itself to industrial. Shallowhead add to the NEC a heavy Gothic tone complete with doom vocals (Seattle now also has a growing Gothic coalition), and hit a more industrial distortion with "Mind Rape." Internal Combustion add a touch of funk to the rhythm a'la MBM with "Living a Lie," but go in a totally speeded up direction with "Into Life" (with Chemlab-ish vocals). The compilation ends with the new wave pop of The Same's Wall of Voodoo-esque silly lyrics in "I Blame You" and a faux sax sound in "Big Blue Sea." Vol. 2 is highly recommended for the diversity each band has to offer and to taste the range of the NEC buffet. (see KSK interview for address and more information) [KT]

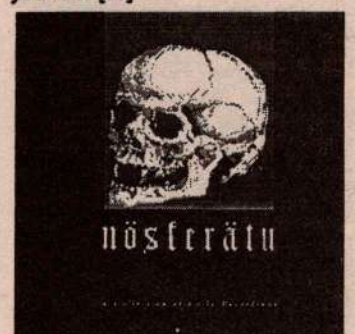


Non-Aggression Pact - 9mm Grudge (Reconstruction)

If you've listened to Consolidated or Meat Beat Manifesto, then you know that the mixture of hip-hop beat with industrial sounds is nothing short of a godlike combination. But if you haven't heard NAP, you ain't heard nothing yet! Very hard, definitely funky, this CD's 14 tracks will kick your ass hard with monster beats, emotionally charged, distorted raps, and anti-racist lyrics and samples. The world needs more bands like this, but until they appear, give these guys a few spins. [LMS]

Novamute: Version 1.1 (Nova Mute)

This is Novamute's sampler, a double disc set with a plethora of different acts on the label. A full range of techno styles appear; the discs provide something for everyone provided they do get into the genre. Personally, it was a timid 50/50 affair. Some tracks were ultragroovy, while the rest were cheese. One cheesy stand-out sounded like raving Menudo (honest). My suggestion: have a friend buy it then tape the tracks you like. [JJ]



Nosferatu - Legend (Cleopatra)

For fans who can't get enough of their recent Rise album, this disc compiles tracks off the band's earlier singles. Quality-wise, Nosferatu were not quite, then, what they are now, but their mystical, gothic sound was already fully developed, brimming with power and emotion. [LMS]

Noxious Emotion

Seems as if the Skinny Puppy flood has overflowed across the border into Seattle, resulting in the Northwest Elektro-Industrial Coalition, containing about ten new bands pumping out the kind of hard dance that emulates their heroes (Front 242, etc.). Noxious Emotion has a sound that's too sparse, except for the brooding synths and funky drumbox beats, plus the obligatory guttural snarls. One might wish for a little more

originality and complexity here, but this will satisfy most rivet-heads who wear those NIN jacket patches. (NEC - see KSK interview) [MT]

Nuclear Blast - 5 Year Compilation (Relapse)

Brutal, diabolical mayhem. The bands that rule on this LP are Divine Eve, Fetish 69, Kataklysm, General Surgery, Dead World, Macabre, Hypocrisy, and Pungent Stench. This is a must for all death metal maniacs. (Relapse Records POB 251, Millersville PA 17751) [RD]

Numb - Death On the Installment Plan (Reconstruction)

If Nine Inch Nails' Broken helps repair a bad hair day and Skinny Puppy works as a catharsis for society's omnipresent desensitization, then Numb ought to be in your CD stack.

Numb has been doing more than lollygagging about filing their nails since their 1986 conception. Canadian founder Don Gordon has been to hell and back in an effort to keep Numb alive and kicking. In 1987, he released a six-track limited edition cassette titled Blue Light. Then, only months later in January 1988 Lively Art (New Rose, Paris - the same label that were the first to recognize the talents of Sky Cries Mary) released, to much acclaim both stateside and abroad, a self-titled album

As Gordon himself explains, Numb ventured into the dark realms of "themes of alienation, sensory-overload, and desensitization in a decaying society where the boundaries between pleasure and pain have eroded." Amen. But then came Christmeister (Lively Art, 1989): "A first person look through the eyes of the psychotic, the serial killer, and other nightmare character-types that inhabit the fringe of society... A distillation of hate." And boy, did those American censors have a hey-day literally refusing to press the release. Even the video for "Cash" was rejected by all major video broadcasters. Too graphic? But it's okay for the media to plaster the tragic death of Kurt Cobain. Makes one wonder what's real anymore; or is ignorance truly bliss?

However, arduous effort and a viable, much desired - much needed - product was recognized by Kk Records (Belgium) who, without hesitation, re-

released the out-of-print Numb LP (1992). Now, Reconstruction/Cargo has licensed distribution through KK of the latest Death on the Installment Plan. Don Gordon and Conan Hunter are the foundation for Numb's blazing inferno, and recorded the new album with the assistance of Hiwatt Marshall, also known for his work with Puppy and Hilt. Following a recent European album support tour, Numb actually performed in the US for the very first time at the New Music Seminar.

Censors beware for you'll never win. The masses are fuming and revolution hangs heavy as LA smog. Those who resist the inevitable need for change will be first targets for an army building in the face of rage. [Rene]

Of Cabbages and Kings - Never Too Late (Triple X Records)

This CD combines Of Cabbages and Kings' first 2 releases and spans 1985-88. Algis Antanas Kizys (bass) and Carolyn Master (guitar/vocals/keyboards...) have been long time NYC noise makers and have worked with the Swans, Foetus, etc. This is heavy, slow power somewhere between Big Black and Godflesh tonality, but really has no comparison in today's starved music world. "No one to hurt... No one to turn to." Screeches and growls in a pained climax on "The Descent," but all of the tracks loft into introspection. (Triple X Records, POB 862529 Los Angeles CA 90086-2529) [KT]

Oil Seed Rape - Paid (Big Money Inc.)

A 4 song disc that's quite a find for the serious gearhead. If you're familiar with Head of David or Murder Inc., then you'll find OSR's sound similar. If not, imagine basic, driving drum machine sequences pounding along with rumbling bass guitar and angry distorted (but coherent) vocals, augmented by impelling punk guitar riffs. The creepy dirge "Rib Donor" is an unheralded classic, certain to give small children nightmares. [LMS]

Oral Constitution - Piss Preik (Artware)

Strangely enough, this band out of Norway resembles the sound of Christian Death a la Path of Sorrows. There are 16 tracks full of sensual vocals and disarming sounds - the cello and silver flute in particular give this a peculiar

sound. A lot of the lyrics are "sung" in a narrative, such as "The Stomach Composer" ("the black fuck" - a very moody and sexy piece that runs 8 minutes and is sung by a throaty femme fatale: "The curtain was touching my nipples just when you came. What would you like to start with? [She pronounces "with" as "wit" - so that adds to the charm] If it should be your decision. I slash myself to pieces with love from you to me.") "Galloping Negroes" has a dance-beat, a deep fog horn, and laughter - very bizarre, like someone laughing at a demented mind torture. "Fur Ase" is an acoustic piece, very soft and tranquil in its first incarnation, but the second coming sounds more disturbed with voices and laughter.

They have great song titles as well; "Makaroni Enema," "Scrotum Piercing for Donna," and "Deep, Deep, Deep Inside." The artwork on the CD itself is also interesting: a horned man (perhaps Satan?) fucking a goat and a creature pissing in a cup and drinking it back through a straw. Happily, this wasn't the death metal I was fearing - it was very different and enjoyable - very nice. (Holstst 1-3, 0473 Oslo Norway fax:4722385192) [Char]



The Orb - Live 1993

A 2 CD "best of" collection with 120+ minutes of Orbism recorded live around the world. A must buy for Orbians. For those new or unsure this is a great primer to Orb 101 and the world of the future - now. Only drawback: the crowd noise, because like most Orb-heads I would rather witness it in person, but, this is the next best thing. Go out and buy this, put it on, close your eyes, and travel the world and the galaxy aboard the Orb vessel. [Scooter]

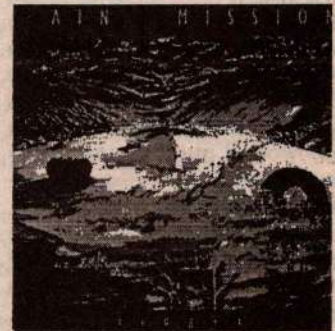
Orbital - "2"

Orbital has done it again with their second full length release, 2. Pleasant and trancy beats, digital drones, and beautiful melodies make this a must for both the

dance floor and dreamtime. For those familiar, I'm sure some parallels could be drawn to selected works of John Giorno. I'll have to try this one with a dream machine! [JJ]

Ordo Equitum Solis (Musica Maxima)

A regal introduction complete with cymbals ushers this Italian band into your awareness. Quickly following is a longing violin-sound backing the howling wind and "magical" chant. Acoustic guitar and a lilting female voice grace the third song on this mini CD. The feel of this music is very medieval and traditional. The harmonies of the vocals are enchanting, especially on "Stars and Misery." "Trivia" is dark and breathtaking with its building drum beats, and the finale is complete with the sound of mourning horns bidding farewell. (Musica Maxima, Magnetica CP 2280, 50100 Firenze, Italy fax:++39 55 8654423) [Char]



Pain Emission - Fidget (COP International)

The first attraction to this CD is the surreal, green hued painting gracing the cover with liner notes by artist Andre Vasquez, inviting you into the "windows, mirrors, visions..." of his work. Puppy fans pay attention, "Backstab" will appeal to you, minus the complexity of Puppy layering and rhythm. The vocals are very Ogre-esque too, except you don't need the accompanying lyric sheet to decipher. "Crack Corner" continues the SP similarities all found in the pained keyboard moods, as does "JTD," but with different vocal effects and an epic quality. Lyrics center mostly on the self, lonely, hurt, desperate and written in choppy phrases. My particular favorite is the Berlin-esque keyboards and whining guitar of "Bimbo" with such intellectual, cathartic lines as "Bellyflop on a bed of nails." Nothing terribly original, but good for what it is. (3218 Ellis St., Berkeley CA 94703, (510)653-

Sal Robert Pauciello - Instrumentalitis and Anonalous Propagation

I found it difficult to take this homemade, one man production very seriously, but knowing I just don't have the ear (or patience) for the noise side of industrial, I passed the tape along to another musician for help. He noted that many electronic musicians, in the excitement of uncovering this endless medium, splice and dice together everything they can get their hands on, which seems to be the case here. Nevertheless, newcomers are always welcome to show off their capabilities. Just one bit of advice from the musician; "break away from a pop structure and focus on exploiting the methods at hand." (9 Stanley St., Irvington NJ 07111 or (201)372-6151) [KT]

Peace, Love and Pitbulls S/T (Netzwerk)

From the innocent factory-type sounds that start this cd out it's hard to prepare yourself for the following sonic assault that punches you in the solar plexus. Peace, Love and Pitbulls hail from Denmark, and although I don't know just how long these guys have been around, this is a band that sounds very sure of itself. They are at various times both lyrically and musically reminiscent of the harsher directions that Thrill Kill Kult was leaning towards before they gave themselves completely over to the dance floor, especially on "Dog Church." They also sound something like what I would imagine The Final Cut to sound like if they *really* thundered. Throw in a little Leaetherstrip...The Pitbulls have found that delicate balance between electro and crossover.

Found sounds are hidden, programming is obvious yet not in a way, and a constant electric hum permeates every nook and crevice. The guitar grinds and thunders deep inside your head. The vocals are not overly distorted and are, in most cases, relatively easy to pick out of the din. It's a brutally beautiful combination. The pace picks up and lets down throughout the entire work, with some songs being slow, grinding beasts, and others right at home at any number of industrial dance clubs. But which ever speed they choose, you are not allowed any audio rest spaces between compositions, other than a final remix of

"Do the Monkey." The entire cd is a tight, controlled and complete journey, with the stand-out tracks being "Reverberation Nation" and "Elektrik '93." The former tune just plain thunders (make sure it's at maximum volume!), and just as it ends, and your ears are looking to duck for cover, the latter song emerges into being.

The only shortcomings are the actual lyrics themselves. When they are not campy, they devolve into sheer stupidity. "Elektrik '93" states that The Pitbulls "...wanna be Elektrik come on and get Elektrik..." They are, and hopefully they will get better lyrics in the future. Either way, but this release before you buy any other electro-crossover offering this year. [ETL]

Pelayo - Nubla Galvana

Here is a recording from the selected collection of sculptured sounds, a volume of technologies presenting innovative sonorities and acts. The five tracks are composed of bass clarinet and a plethora of samples of bass clarinets "played" in a variety of fashion - from clicking keys, to percussive treatments, to the whisper of a voice through the instrument. It is an exploration of the possibilities of the bass clarinet by artists. The result is music of an exotic/tribal flavor with wild shrieking and some spooky vocals. It's intoxicating! (*Laboratorio de Musica Desconocida, Apartado 9397 - 08080 Barcelona*) [kaos]

Penal Colony - (Cleopatra)

Oh, how nicely metal and industrial evolved into each other. Penal Colony's realization is hardcore/funk and industrial. Possibly the next historic blend! Yes, now industrial hath fallen victim to the crippling blows of those bass wielding surf punks. Today's next logical assumption, they are from California. Alas pioneers, rarely have you an easy journey. Penal Colony's 4 song advance from their forthcoming album *Put Your Hands Down* (Cleopatra) proves this to be true. Similar high mixed bass lines and vocals with little variance, leave the ear palette dry and unchallenged. This in opposition to challenging intro's, ensuing grooves that become just that, grooves. Inspiration withdrawal.

I knew something was amiss when Penal Colony's press release put so much emphasis on their live show. OK, right now there's about 2000 miles between

me and that show. Of course, I should know a great live performance would make anything I'd have to say dispose like misguided garbage. Unfortunately, looks like I'm waiting for Penal Colony's stop in Chicago. Yet, free air fare is still workable. [B+D]

Pitchshifter - Desensitized (Earache)

Ah, the sounds of Godflesh and other truly hard assed metal-electronic manipulators. Forget Helmet, they're too busy being precise...listen to the raw turbulence of Pitchshifter (or anything else on Earache for that matter). Beavis and Butthead would love this! The blizzard of guitars loops into a groove on "To Die Is Gain," showcasing their sampled/instrumental side. There is nothing more "beautiful" than a REAL bass and the backbone of Pitchshifter's thrash metal sound doesn't get any more REAL.

The packaging includes a booklet of lyrics and bizarre black and white photos of torture, (in)humanity, and guns. Another interesting aspect of the blending of metal and industrial is the use of lyrics dealing with computers and mechanics, "traditionally" an industrial topic of angst and fear. Pitchshifter attack the great "information highway" of gov't control in "Gatherer.of.Data." ("Control, formation, G.O.D., information"). The surprise 27 minute ending of the quiet "Routine" should teach the listener to always expect the unexpected. [KT]

Plastikman "Sheet One" (Nova-Mute)

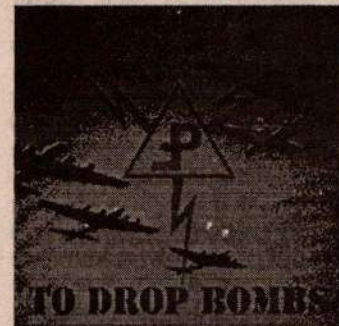
Psychotrance-adelic to say the least. I heard Plastikman aka Richie Hawton mixing at a rave in Chicago in April with Psychic TV headlining. It was all brilliant and stimulating. This disc is no different. Trance/ambient grooves glide on the verge of subconscious level. True mind music. I recommend it with a stroke and a calgon bubble bath! [JJ]



Platzangst - More Eevul Pleez &

Nowhere To Go (Interfear)

In his own self-deprecating words, Colin Wales is another pretentious hometaper trying to impress you with xeroxed J-cards and impenetrable mish-mashes of sounds. Well, they're not exactly impenetrable - it's rather goofy noise and voice collages, often using Christian broadcasting sources. The B-side has a long noisy piece and a very lo-fi Gary Numan cover. "Nowhere" is a lo-tech 2-track recording using turntables, sampler and drum machine. Truly a homemade effort. (*Interfear, POB 1324, Muscatine IA 52761*) [MT]



Poupee Fabrikk - We Have Come to Drop Bombs (Energy Rekords)

Claiming to be "The ultimate and first ever crossover between industrial and death metal," Poupee Fabrikk may be selling themselves with such labels before digesting the evil spawn birthed from the popularity of *Psalm 69*. "Ultimate" is the appropriate adjective and their electronics are interesting with a Metallica/Danzig/late Ministry metal base that hardly treads new ground. The electronic fills add a little spice to distract the listener for a second and the solid sample-to-guitar cuts are seamless. They definitely do the industrial-metal thing better than most, retaining the same attitude and themes of headbangers. PF sight influences from DAF to Nitzer Ebb, the latter becoming more apparent in track 3 and other dancier tracks. There's a mangled, heavy death metal version of "I Want Candy," very funny. "Whorgasm" carries itself on a stolen keyboard line from the *Halloween* theme, but has a definite groove. PF are not an industrial band gone metal, but just the opposite, a metal band that listens to Nitzer and KMFDM. If the first 2 songs don't impress, the rest will grow on you, especially the soundscaping of the final track, "Pigdome." (*Energy, Box 1506, S-221 01, tel +46-(0)46 13*)

27 43 or fax +46(0)46 13 26 54
[KT]

Praxis - Sacrifist

Various midi sound bites, drum machine parts which explode in chaos, omnidirectional industrial noises, and a myriad of different styles of music are just some of the tasty destroying elements that will rape your eardrums and clean the wax out. If you want your mind to do a 360 then read on "Nuts." The hc triangle bastards strike again, this time the cast of freaks is Yamasuka Eye (Bacca), John Zorn, Mick Harris, Bill Laswell etc etc.

This Praxis comes complete with crazy sci-fi mixes, a pestilence of insane vocals, sounds that take you on a journey to the 8th dimension, and too much other warped shit to explain. While listening to track #5 I think I went astral. Anyway, a couple more things to add would be that the last track lags like a mortuary sermon (toati gim-racked), as always whailing sax that kicks doors in, and this is way better "Painkiller," but not naked city. (Subharmonic, 180 Varick St, New York NY 10014) [A C Simpson]

Premature Ejaculation - Estimating the Time of Death (Triple X Records)

Renowned Prince of goth, Rozz Williams, is to The Night Children a poet extraordinaire, a bondage thespian, a muse, and an object of lust for all genders. Christian Death and now defunct Shadow Project have for over a decade continuously run the rumor treadmill too often unable to maintain a private life. Knowing Rozz as I do, I can safely assume he needs another world; a world without words, a world of pure sound where no deep thought is required.

And so, when the need arises, Williams teams up with Chuck Collision for a Premature Ejaculation project. To date they've a portfolio of five releases in a multitude of formats as well as a number of mail-order items. Also of note are Premature Ejaculation's near prehistoric roots tracing back to such industrial vanguards as Stockhausen and Xenakis.

Much the way Rozz constructs his richly illustrated lyrics, engaging Collision breeds here within. Estimating the Time of Death's eight pieces come together as a comprehensive

piece of modern sonic poetry. At times harsh and repetitive, the album often unexpectedly floats back into la-la-land, looping and manipulating technology as though imitating the inner workings of the mind and its many changing moods.

Little more need be said, for there are those cognizant and those who will never even get it. You know better than I on which side you stand. [Rene]



Pressurehed - Sudden Vertigo (Cleopatra)

According to the Industrial Revolution Handbook, this is Pressurehed's second Cleopatra release plus they've toured with Hawkwind, Sex Gang Children, and Babyland. There's also a hard to find flexi floating around from Flipside. One of their proclaimed influences in said book are Chrome and there's a definite correlation between these 2 as barrages of sound.

A wall of hard, instrumental noise carries you into this 12 song release as the title track falls directly into the grizzly, death-metal vocals of "Red Delta." The lyrical content swings between powerful space travel to disgust for the American condition ("God's House," "Man in Static") all mixed with the drone of machines and violence. Metal-punk-speed-death growl-long winded-psychedelic plasma that is really quite impossible to pinpoint, but maintains a faceless, unique surge all its own without electronics as dictator. Instead, vocal distortions and twisted sounds are the tool of the musician, not the controlling medium.

Best tracks include "The Right Stuff" and songs with spacey atmosphere like "Majestic 12" that slow the pace and remind me of my days back in Jersey listening to Monster Magnet. If you hate guitars, stay away, but if you're looking for something different in your Cleopatra collection, check

Pressurehed out. [KT]

Primal Engine

A 12 song demo recorded on a "piece of shit 4 track," with a lame cover, a lame band name, and the occasional cheesy song title (ie. "Deliverance: The Last Neonate"). Expectations receded so low I was tempted to read another article on Nancy Kerrigan and Tanya Harding (fine, no one said I couldn't be melodramatic). So, I proceeded to click on my headset - aw fuck! Have I not learned "never judge a book by it's cover?"

Very happenin' vocals, similar to Sevrén Ni-Arb's of X Marks the Pedwalk fame. Although better production would have created a fuller body of sound, Primal Engine's strong arrangements, smart metal, and sample use provide unlimited potential. Included in the mix are various tribal beats, often times bloody brilliant, but by about track 7 are over-used. This is more of a crutch than a cure. Stand outs include "Die High," "Drown," and 2 instrumentals, "Primal Regions" and "Your Bloody Creation." These landed me in a complete trance (not a techno one, mind you). When done well, as here, it is further proof that contrasting guitars against keyboards create an uncanny power of sensation. If talented acts like this get recognized, maybe we'll finally be able to dump out old Ministry and NIN albums (those who will still admit to owning them anyway). (*Habitat* (415)323-2915, or *Slave Pit* (408)725-2816) [B+D]

Promises of Silence (projekt)

This is a quiet compilation that takes us from the States to Italy to Belgium to Germany. Most tracks are over five minutes long and contain atmospheric, gentle music and vocals. Djen Ajakan Shean's "Mountain Wind" startled me at first with the crisp sound of chimes blowing - I had to look around for a while before I realized it was the song. All the tracks are like that - startlingly beautiful and simple. Ora's "Sadalsuud" sounds like the gutting of fish with a steady note hanging in the background. Black Tape For a Blue Girl has included "A Good Omen" on this compilation; a gloomy, brooding piece. Also appearing on this disk are: Alio Die, Steve Roach, Hybrids, Vidna Obmana, and Temps Perdu? among others. [Char]

Psychotronic - YRJHG YHFHG (Wax Trax)

I don't know about other airports, but O'Hare in Chicago has these neat little subliminals under the muzak that say "Keep walking, keep walking." This of course, is to prevent pedestrian congestion in certain areas and seems to be pretty effective. Well, I think found something that would be more effective: the latest release from Psychotronic titled YRJHG YHFHG.

Imagine Shaman-esque sound without the catchy style of the Shaman. With no real good hook in the music I was left terminally bored, dying to turn it off. It was an unbearable high, but hey, I should be fair and just give it a thorough listen, so I turned it off. I guess life isn't fair, but don't take my word for it. Interested? [JJ]

Vidna Obmana/Djen Ajakan Shean - Parallel Flaming (Staalplaat/Multimood/Multiplex/Harakiri)

Any knowledge of the contributions and body of work of Vidna Obmana (ie. Projekt label and Sam Rosenthal), stems upon his artistry with texture. And Parallel Flaming, in cooperation with Djen Ajakan Shean whose contribution is all drum programming and percussion, is a blind traversal through a textile warehouse. No vision is necessary here to delight in silks and velvets, burlap and gauze.

Obmana and Shean weave with synthesizer, loops, processed tapes, rainmakers, and percussive instruments. They add to the electronics bells, voices, Tibetan scales, and didgeridoo. And though varied in finish throughout, Parallel Flaming is never jarring, nor does it find the industrial extremes of such electronic artists as Current 93 or Nocturnal Emissions. The entire 60 minutes is capable of keeping one's blood pressure low, if not evoking a full trance-state.

Essentially, this project is a tranquil one inset with intrigue and a deliberate moodiness. Parallel Flaming is the purest and most primal of idolatry: man's imitation of Nature. It can't help but be a beautiful changeling. [Rene]

Quest of the Moon Breed - Misery and Suffering (Caffeine Disk)

Following their first demo EP/ Ice, Quest of the Moon Breed are back with 4 new members (Matt, Adrian Stock, Greg Burns, and

Kathy Steahle) and 5 new tunes. Quest have improved the production of their sound amidst rising attention due to their "intense" performances (see #8 CT Scene Report). As with Ice, Misery and Suffering falls closer to metal alternative rock (live guitars and drums) than industrial, but the use of samples and vocal distortions add an electronic edge to the music. Expressions of hate and frustration abound, particularly on "I Feel It" and "Blood Down Your Throat," but their originality is strongest on the more industrial sounding tracks, "Acid, Sex, Nicotine" and especially "Damage Control." (Caffeine Disk, POB 2, New Haven CT 06501 or call Stark (203)562-3499 or Matt (203)855-8356) [KT]

Reality Scare - A Game of Damage (Cold Gray Matter Records)

Yes, this is music to listen to when you are trying to scare away reality. Kinda trippy - all electronics and guitars and samples and other odd little things floating around (melodica, waves, and sticks). I saw these guys live and their sound is much fuller live than recorded - the second song, "Lulobji," has kool organ sounding keyboards that are much more efficient live. Those keyboards appear again in "Nightfall," which also features "Nocturnal vocals" in the background, which contrast the happy sound of the keyboards and Cure-like guitar. "Nightfall" is the last song and it blends into 13 more "tracks" - just the last long notes of the song, until #23, which is an instrumental reprise of the song "Paradise That Preserves."

All the songs are over 4 minutes except "donna," which is a "typical girl song" - take that however you want. "Salamander" is a 9 minute 46 second spacey song that holds all 9 minutes of solitary music quite well, with only about 46 seconds of vocals. The only song that really gets on my nerves is "Thought and Action" with its "rap." (PO Box 805494, Chicago IL 60680) [Char]

Jorge Reyes - Comala (Darkwave/Paraiso)

The Darkwave memo notes Jorge Reyes as a "Mexican Shaman of sound" and this is quite accurate. Comala has been spinning in rotation with Peter Gabriel's Passion in my player for the last few days and the atmosphere is a powerful match. The liner notes

are in Reyes' native espanol so I am unable to further educate readers to specifics. Since the dawn of music, humans had the tools and sounds of nature to create with and imitate. Reyes takes these elements and through electronics broadens the atmosphere to completely encompass the listener. Most "trendy types" have a distorted view of world beat music as wimpy, Yanni-like New Age, but if you have the patience to be broad minded enough to discover the tribal roots of rhythm and sound combined with modern methods, I highly recommend this and many of the other atmospheric titles Darkwave distributes. (POB 1591, Garden Grove CA 92642 ph:(213)344-0589/fax:(213)344-0889) [KT]



Scavengers in the Matrix - V/a (IIMI)

IIMI's fourth compilation packs in seventeen bands, with more than a few familiar names, some lesser knowns and four debutants. As always, diversity rules, but there's a surprising cohesion that makes Scavengers more than your typical comp. Big names include Contagion, whose anthemic (in a strangled sense) "Hate" is the title track for the forthcoming movie Skinner, while Penal Colony provide a revved up remix of "Halidified". Recliner continue to stretch the limits of credibility, melding Babyland vocals with typical Vampire Rodent bizarreness. These three are worth the price of admission alone.

Other upand comers include Hate Dept., whose hard guitar riffs go down a treat; Pain Emission, whose "Insecure" is a curious melding of rap and cold wave; the always aggressively exciting STG; the metal minded Tinfed, whose "Dominion" is the only track available elsewhere; and Acumen's extremely angry industrial dance number "Gun Lover" For comp connoisseurs. Killing Floor appear with "Glass", the best dance floor track I've heard in ages; Death Method continue down the industrio-goth-

dance path with the excellent "Guilt"; while Apolitiq have smoothed out the percussion and turned up the guitars; and Sweat Engine, who remind me of a less melodic Electric Hell Fire Club.

Making their CD debut are the aggressively percussive Synthesia Murder Program, armed with a neat twist of loops and samples; the intriguingly tribal Primal Engine; the hip-hop-esque Colla Destra; the atmospheric, almost ambient wonder of Slave Unit; and last but not least, the wonderful trancy, melodic Death Industry. Question is why are you still reading this instead of buying it? IIM, 4087 Normal St., San Diego, CA 92103 Jo-Ann Greene



Screaming To God - No Longer Human (Rotten Records)

LA's STG have been pounding away since 1989 to achieve their blend of aggro-tech and hard core guitar, including live instruments, sampling from horror shows and TV, and a fast, hardcore beat. Art work by John Bergin first greets the listener who is then introduced to No Longer Human by a narrator warning; "Prepare yourself for the shock of your life." Dark disturbances include "Televandalism" screaming for one to repent, to "Straight I.V. of Anarchy."

STG thrash and screech like Chemlab meets hardcore, but each song has a lyrical chorus or repetition so the listener is not alienated (lyrics are included). This is sort of what I would expect from Chemlab from a few "needle in vein" references ("Mortal") to more blatant lyrical similarities like "the blunt force trauma" in "Razor Raped Pain" and "Legacy of Hate" (ie "Summer of Hate").

This is very good if you like the NIN/Chemlab sound and are pissed off about the world's injustices, hate, decay, insanity, death, destruction, and violence. STG is a great way to vent. Favorite track: "Never Again." Most epic track: the "fuck you" sample repeated endlessly at the end tests patience, but eventually becomes a collage of samples and trippy Puppy-esque electronic

noise (25 minutes long). (PO Box 2157, Montclair CA 91763-0657) [KT]



Screams For Tina (Cleopatra)

Screams For Tina is definitely one of the better Cleopatra bands, not one of those cheesy, pretending-to-be-Goth bands. They are genuine and have a great sound. I first heard Screams for Tina on the Cleopatra sampler, The Whip, with the song "Eleven, Eleven." I like the harder guitars, but I love Warren Mansfield's voice. He sounds a lot like the lead singer for The New Fast Automatic Daffodils. SFT has potential with songs like "Eleven Eleven," "Suffer," and "In the House." If you are trying to decide what Cleopatra release to order, this would be a great one. [Swiss]



Season To Risk CD (Sony)

Heavy alterna-rock with some cool prog chord changes and muffled megaphone vocals. Definitely belongs on MTV, sandwiched between the crunch of Helmet and the emo-melodicism of Quicksand. Luckily, I'm almost positive you can find about sixteen copies of this in your used record store, as this Kansas City band has been pretty much overlooked and underpromoted, yet another potential casualty of the post-Nirvana signing frenzy. [MT]

Second Voice - Approaching Luna (Hyperium)

Vocalist Zip Campisi lent his deep, husky chords to BiGod 20's full length album, so it's no surprise that Second Voice sound a lot like their fellow countrymen's melodic, dancefloor-oriented elec-

tro. Where the bands differ is in their consistency. **Approaching Luna** has a few really good tracks, but you have to skip past the duds to find them. Overall, a somewhat disappointing album from a band that seems capable of much more. [LMS]

Sect - Telekinetic (Third Mind/Roadrunner)/Autochre - Incunabala (Warp/Wax Trax!/TVT)

Sect are a Vancouver band, but I'm a little confused as to why they need a 3 person band to create an album of ambient techno, a shade, but not much, darker than most of the similar music being produced. The music on this album is like the most recent Intermix album, but where I can remember what individual tracks on that album sounded like, I immediately forgot this album as soon as I finished listening to it.

Autochre is not a typical Wax Trax! recording, its reason for being on the venerable industrial pioneer is that they market Warp recordings in the US. This is good rave chill room ambient music and an excellent demonstration of what can be done with electronic instruments. This album is neither gloomy nor New Agey. [Moonstone]

Shape Shifter - The Mystery of Being (Hypnoheat)

Opening with the soft sadness of "The Mystery of Being Dead," this track sets up the listener to be ready for ethereal beauty blended with the dance/EBM sound usually saturating Hypnoheat. At times, this Swedish band takes on '80's pop simplicity ("Song of Dreams"), at others almost a trance rhythm ("Peacemaker"), courtesy of the light sounding keyboards. An album mellow enough to let its beauty shine through. (c/o Pro Music, Box 155, 24-3423 Lomma, Sweden) [Char]

Sielwolf - Nachtsrom [Cashbeat]

Hardcore Industrial doesn't come package any tighter than this. To add to the tension all twelve tracks are titled in German. Some vocals are sampled English but the majority of the vocals are also growled German. But the vocals are definitely complimentary to the entire project. Complex backing techno-hardcore-industrial looping beats and bleeps. If you like your music hard and thunderous here is 74:27 worth of sonic information. (CASHBEAT Grosse Johannisstrasse 15 -

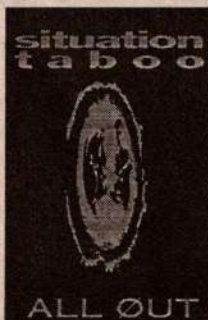
2000 Hamburg 11 - FRG) [kaos]

Signal to Noise - Hostile Takeover (Arts Industria)

Another release from Arts Industria (now also carrying Thine Eyes), this is neatly designed, aggro electronics with mood enhancing synths and deep, growling vocals minus any heavy distortion, over a dance beat. Side A starts with "Corporate Suppression" whereas Side B begins with "Corporate Agression," maintaining the subject slant of most politically gloomy industrial. The dancability is strong, the samples unoriginal, but the appeal of catchy, dark songs like "Isn't There Enough" (instrumental) and "Cause Effect" are impossible to deny. They even do a cover of Joy Division's "She's Lost Control." (Arts Industria, POB 4142 S. Ben IN 46634-4124) [KT]

Sister Machine Gun - "Wired" (Wax Trax!/TVT)

Just when you thought the whole Wax Trax vibe was dead, SMG resurrect the flailing corpse of America's most popular hard beat industrial sound. From the heart of Chicago's Warzone (the studio, not the South side) with help from Die Warzau members and even a new video (with a guest appearance by Hip Deep Trilogy's percussionist, Felix), SMG are finally prepared to face off after their super-star filled debut. It was a little difficult to figure out what was actually them on the debut, and this time Jim Marcus and Vandy have left their finger prints all over this single, making this an excellent DW release most of the time and neglecting to truly let the elusive "sound" of SMG come through. The versions vary from club techno that shows off a wide range of electro-edged dance music, to percussive screams that would easily appeal to anyone who dug the KMFDM remixes for White Zombie. This long awaited follow up album may be the jewel of the Spring Trax catalog. [KT]



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Situation Taboo - All Out

The first thing that struck me about the sound of this electro-industrial band was that the vocals are very imitative of Nitzer Ebb. The second thing was concerning the song "S.A. Texas," which seems to indicate a certain amount of regional pride - they're part of a South Texas music coalition called Flat Earth. Then I read the liner notes and listened to some of the lyrics, and realized that this is a Christian band. These photos of these two good-looking synthpop white boys, decked out in their trendy Na-Na clothing, could indeed sway many an unsuspecting Texas clubgoer to the causes of peace, love, and Jesus. (*Flat Earth, 9859 IH-10 West #539, San Antonio TX 78230*) [MT]



Skin Chamber - Trial (Roadrunner)

The same 2 guys that brought us Fat Hacker and Controlled Bleeding supply us with another slab of weighted down, mechanical, agonizing mayhem with songs like "Bleached Bones," "Torturous World," and "Swallowing Scrap Metal (Part 5)." If you thought the first Skin Chamber was full of misery, then you haven't heard this yet. Killer beats on the fast parts and the guitars blaze like surgical saws cutting away at your brain. Notable tracks: "Torturous World," "Sloven," and "Slow Crime." This sounds like a witness to the end of all humanity. (*Roadrunner Records, 225 Lafayette St. Suite 407, NY NY 10012*) [KT]

Spirit In Sin - Surge

This is the second demo cassette by this electro-industrial duo from Phoenix. There are 3 songs that appear - in their original versions on the "loaded" side and remixes of each one on the "reloaded" side. Their sound has grown up a lot since we last heard them. The lyrics are emotionally intelligent and have a unique poetry to them ("angered hearts that risk collide, burning violet thorns inside, shat-

tered hopes of some protection, collapsing short of some direction" from "How Many Tears?"), and are sung in a slightly distorted vocal (whispery and gruff). The music works with the vocals, as they compliment each other, instead of one drowning out the other. "One Last Sin" has the most dance-hit potential, while "Pray For My Machine" is reminiscent of Sister Machine Gun (not as "noisy" though). My favorite is the last track "How Many Tears?" It has a grinding, slightly looming rhythm that carries, kool samples, and a chorus that stays with you. Something you don't mind having in your head all day. The more I listen to this tape, the more I like it, and I've been running it for 5 days now. These guys will be ones to keep an eye out for in the near-future! (Industry Production Laboratories, PO Box 45543, Phoenix AZ 85064-5543) [Char]



Sri Lanka - Here (Neverland)

The latest release from the Goth band Sri Lanka will please many Goth fans. It is good music with very high production standards.

Most of the music on this release is good. I hesitate to say great or poor. The musicians obviously know how to play their instruments and the vocalist Jose Maldonado has a very good voice. I just don't get sucked into this music. It borders on going real heavy and very light. The vocals are good, but Maldonado's moaning leaves something to be desired. The music is pretty traditional Goth neither swaying too close to the pretentiousness of Christian Death's From the Ashes nor plunging to the depths of early Sister of Mercy.

I believe that this band would be much better to see live than hearing on CD. The energy just seems to be sucked out by production. There are some good tracks that stand out however. Check out "Fields of Ever After" and the opening "Mantra." Listen to a friend's copy before buying. (*Neverland Records, PO Box 311, Devon PA 19333*) [AZ]



Stabbing Westward - Ungod (Columbia)

Cynics will say the only reason Columbia signed these Chicago stalwarts is because they sound like Nine Inch Nails, which is probably true. But they also remind me of another LMS favorite, Low Pop Suicide, with their irresistible, hook-laden melodies and explosive choruses. What sets them apart is their use of percussion. Tribal rhythms beaten out on authentic, international drums underpin the solid skinwork of drummer David Suycott, while singer Chris Hall bleeds the band's anger through 10 wrenchingly cathartic tracks. I've been listening to this one as much as any album in quite a while, which I think sums it up nice. [LMS]

The State Search For Naked Forms (SoundSound)

Now available on compact disc after two successful cassette releases hear comes Search For Naked Forms, a 74:55 ride through a carnival of synthesizers, atonal percussion and dance rhythms. The music has a real science fiction feel to it, like a soundtrack of cyberjazz lounge tunes like in that Cantina/Bar in the movie Star Wars. The variety of tempos and treatments flow surrealistically throughout the twenty captivating tracks. (*P and C Sound Sound, 92 Lilford Road, London SE5 9HR*) [kaos]

Stoa - Urthona (projekt)

This ethereal band captures timeless words and music and turns it into their own substance of telling. The instrumental songs stand bravely on their own; "Candide" is a very full piece with the sounds of strings and dancing keyboards, "Homage" is light and airy with a sad undertone - like the music to an ode or telltale of a personality. They take some of the songs' lyrics from such great English poets as Blake and Tennyson. The operatic female vocals and the enveloping male vocals bring

to life these old poems of life and death. "Captivity" reminds me slightly of Dead Can Dance; it is an urgent, yet prim medieval cry to escape. "Dust" trickles from the rafters and settles all around the room on a brisk winter morning. "[N]ever" is about forbidden love, containing the captivating line "I'm bound by laws and chained in time." "Taumel" has the most elegant fade out. [Char]

Streakings - Space (Charnel House)

Speed tekno symphony, to me these are some incomprehensible Japanese vocals ripping at light speed through runs of words to heavy rhythm encrusted bass pieces. I listened to this CD seven times in a row. Is this a new exciting quality disc or what?!! What more can you possibly ask for. Punk rock comic book ambience brought to life. This is a future classic in my book. It is just so new that it has to be heard. Revolutionizing the industrial/heavy metal cross over with something new that only some really cool screw headed Japanese composers on the edge could think up. Cyber shit to burn your brain. If you are looking for a new audio fix, this is it. (*Charnel House, P.O. 170277, San Francisco, CA 94117-0277*) [kaos]

Substate Reactor Sterilize

This is hard hitting stuff. The mechanisms and machinery induced songs are synthesizer created and controlled. It has a taste of noise, electronics, and machinery to form the disciplines of music. It has a nice, rhythmic noise intro in the first track. Later, the second track makes you feel like tap dancing into someone's dear face. The third track has a 4/4 mechanic beat with samples that give it its last bit of humanity while in contrast, the vocals don't sound at all human. The fourth track, "Manufacture," sounds like the perfect epic soundtrack ballad for factory workers with its continuous hammering rhythm and a touch of bass to add to the melancholy. The following piece is a layering of noise/sound until finally vocals are inserted into place. The lyrics in this one are on the cyber/android theme. There's a lyric sheet to help you translate the vocals which seem to be more in the background because all the machine noise is dominant. It all finally ends in an instrumental which signals the demise of the album. Though this

genre may be getting quite old, it's not a sin to add a few newcomers. (4335 Prince Albert, Vancouver BC Canada, V5V 4J8, (604)875-6105) [Solferino]

Sudden Infant (Art Ware)

Bizarre packaging (a crushed tin is the case, pictures of babies in various positions in the liner) matches the intense noise in unique. From the high pitched beginnings you will either get into this experimental sound or become irritated (which may even be the effect desired). While turning knobs to distort feedback is not exactly up my ally, if it's your cup of tea Art Ware is where you're at. Write for info and catalog. (Art Ware, Danno Klenn, Taunusstr. 63b, 6200 Weisbaden, Germany fax 06 11/5 96 54) [KT]

Synthesis Murder Program - Stalemate

Starting in San Diego as a punk band, SMP soon traveled to San Francisco where their original band, The Psychic Dikes, finally called it quits. This meant another relocation to the Seattle area where remaining members bought samplers and started Fun For The Whole Family. They've since become SMP dabbling in a

7"/EP, video, and especially live assaults which emphasize drums and other percussion. Their punk days show a definite influence as SMP rage through authority questioning lyrics, especially about cops. "Scarlet Letter" fires this tape up with a woman howling as the vocals scream about AIDS conspiracies. SMP's sound is definitely developing into more focused aggression which is apparent in "Stalemate," an astonishing, hard beat anger ("...just waiting for the day I become what I hate and everything's locked in a goddamn stalemate") that extends beyond a demo quality band. The promise of continuing strength is also found on "Cops" which falls somewhere between Land... and Mind... Ministry attitude. SMP are developing at a rapid pace and are fast becoming one of the NEC's most promising talents. (11615 Hwy. 99s a101, Everett WA 98204 or call the NEC hotline at (206)233-3128) [KT]

The Tape-Beatles - The Grand Delusion (Staalplaat)

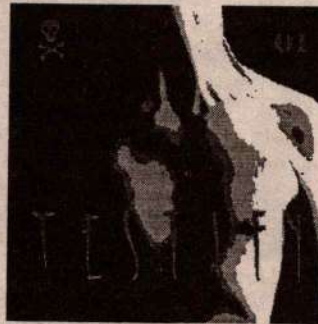
I think Charles Powne (of SoleilMoon/StaalPlaat) must get upset with me when I'm too serious for too long. So he sent

me this, so all the ambient stuff wouldn't lose me to an irretrievable coma.

Neither are The Tape-Beatles without their serious side. This tongue-in-cheek commentary on The American Way does have isolated moments away from the snippets of spoken word samples; snippets intended to fly in the face of the Gulf War hypocrisy.

By putting to use their self-proclaimed commitment to plagiarism (is that plagiarizing, Charles?), The Tape-Beatles -- also being true to their name -- have gathered and assembled both popular music and music beyond the norm of average recognition to form the basis for this conceptual recording (is that plagiarism, Charles?).

There are actually people out there (and we know some of them, don't we Charles?) that collect this stuff; maybe even listen to it more than once. But then, it's a strange world, isn't it? [Rene]



Testify - 01 (Van Richter)

Personally, I think the Europeans have it all over the Americans when it comes to angst - that poor, poor, pitiful word. After all, the fact stands we haven't *anywhere* near the centuries of turmoil and persecution most of them have had to endure. And as for Punk, well, speaking in terms of its Stateside potential, at best, it could only be spelled with a small "p."

And so the history lesson goes. And God begot Rascal; Rascal begot Kineley and Grey; and there was light. *But only for a second.*

Rascal, in truth, steps out here from Germany's notorious club favorite, The Fair Sex, for this project with later named metal musicians. If you held the two up against the light, Testify would be the far less translucent, far grimmer, far more pissed off of the two. I guess, The Fair Sex could be Rascal's "folksier" side.

Yeah? Like hell. Either this man eats children, or he's so

purged by his musical efforts that he the world's most pliant and complacent individual alive.

01 -- it's a little bit metal, a little bit grudge; snips and snails and puppy dog tails. It's a little on the scary side for me, but it wouldn't stop me from dancing. [Rene]

Thanatopsis - Sonic Disturbances and Audio Abrasions Committed Within the Midwestern US (Fetish Records)

There are several generations of industrial in the Midwest that surfaced after the Wax Trax label reigned supreme. This collection includes Acumen and Prime Mover among other hard working bands pushing to have their voices recognized. For our European readers who may not watch CNN, living in the US is pretty chaotic and all roads seem to be pointed in some warped self-fulfilling prophecy of Bladerunner/Road Warrior films in violent context. There's not a lot of hope these days and things seem to be getting worse. This is the catalyst for most industrial music in America with general disgust for authority and society as it stands. This is especially eminent in the central area of the country, yet whether this is the result of total boredom or fear, I am not sure.

Thanatopsis comes with a booklet with a page created by each band. This is the closest industrial gets to "garage bands," but, fortunately, these guys are too intelligent to wait around for that big record contract. Instead they grabbed onto that Do-It-Yourself ethic, got together and put out a compilation to get their music heard. Almost every band contributed 2 songs so the listener can get a more accurate overview of some of the most interesting young talent in the genre. From the unearthly spookiness of Alternate Lifeform to the dark growls of ILT (pronounce "eye ill tea"), this CD grooves with more intensity than many of its European contemporaries because it has that emotive gut reaction absent in more sterile forms of mechanical music. Acumen provides an untamable beat while Culture War glides through electro-instrumentals. Burning Truck trips through soundscapes and Life Without God uncovers the mania of guns. These bands may be declaring war of the the malcontents, but at least their focus gives a strong voice in the face of everyday

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insanity engulfing America. (Fetish Records, POB 578508, Chicago IL, 60657-8508) [KT]

Thine Eyes - Thread (Arts Industria)

The band from Oregon are back with a clean new packaging look and advanced production of their 4AD electronic collage sound. Their music is beautiful vocals, male and female, worthy of a Projekt release with programmed and atonal atmosphere. There's definite Goth-industrial appeal for those into Black Tape for a Blue Girl to Attrition. What makes this even more appealing is the fact that members of the band have academic backgrounds in music, so the construction is not the simple layering used by most novice electronic bands.

"Circe" warps and bends sounds with echoed vocals to create depth. The B side offers surreal moods such as the twisted carnival notes of "Threadbare," the intensity of the take off into "Once Despised" (the track with the most "single" appeal and the widest range of Jeni Sheldahls's enchanting soprano), and the bewitching drum patterns and the wafting synth and loops of "Suspirios." Samples of spoken bits from the band are tossed in, especially in the final track "Semaphore Thunder (Signals of Distress)," but NOTHING is predictable here.

This cassette is the 4th release by the independent tape/zine (Burn) of Arts Industria (other artists include Signal to Noise and Epoch). Thine Eyes are simply one of the best largely undiscovered bands around and to miss out on their strong vision would be a great loss. (Arts Industria, POB 4142 S. Ben IN 46634-4124 or Thine Eyes, POB 30041, Eugene OR 97403) [KT]

Think About Mutation - Motorrazor (Dynamica)

Mutation is the key word here. TAM play a guitar heavy brand of industrial mosh, but with more variation than most. As you track through the album, you'll hear strong influences from bands like Butthole Surfers, Anthrax, Fishbone, and Alice in Chains, and one song is very cleverly built around a house break. Hard rhythms, fervid riffing and legitimate originality make Think About Mutation a band to watch! [LMS]

3 Phase - Schlangenfarm (Nova Mute)

As techno converts from a singles dominated medium to an album oriented medium, so too must its leading artists adapt. And as one of Berlin's most successful and revered producers. 3 Phase (passport reads Sven Rohrig) was well propated for the challenge. Approaching his music with equal respect for original Detroit techno and the current wave of experimentalism, 3 Phase deftly sculpts winding, energetic anthems that resonate with life and draws upon his industrial background to add the killer finishing touches. In a word, brilliant. [LMS]



Tinfed - Synaptic Hardware (Primatech)

The music industry is a curious thing. A lot of bands on major labels are plain crap. There are also a few bands on independent labels that are quite good and original. Tinfed is of the latter kind. Their music can be mapped as lying somewhere between Jordan, Minnesota, and the West Coast where cops shoot cops.

Tinfed is a three piece band consisting of Rev Osburn, Giovanni Mercado, and Eric Stenman. Presumably the fourth member of the band is a drum machine, thankfully I can't tell with any degree of certainty. That's because the percussion is not a simple drumbeat pattern with random changes thrown in for good measure. While not innovative, they are enjoyable and don't drag the rest of the instruments down.

Synaptic Hardware is a good solid production. All of the parts mesh well with none of them dominating the other. Guitars, bass, and percussion meld with the hard edged vocals to produce both a functional and aesthetic alloy. Everything is sharp and deadly. One gets the impression that the CD itself could cut open arteries if not handled properly. As is becoming common practice, the vocals and instruments are fed through a variety of sonic morphers changing the guitars into guns, the lyrics into shrieks, and the bass into sutures. It

makes me wonder what these guys would sound like live.

So what's wrong with this release? For me, two minor things. First, the lyrics aren't narrative, they suffer from post-mod syndrome, trying to evoke without any background or direction. Here's an example from the piece "Project": "needs unmet adolescent fallen through cement packed in like cigarettes naked hungry..." It's just not to my taste, although if I hadn't read the liner notes I probably wouldn't have noticed with this release. For me one minor thing.

Overall I'd have to say that Synaptic Hardware stands superior to the mounds of bland, repetitive music inundating the market today. I can see Tinfed going to a major label whether or not they get the exposure they so richly deserve. Their music deserves, nay, demands it. [AZ]

Trance Europe Express (Volume UK)

A trance fanatic's dream come true! 2 CDs, 24 leading ambient/trance composers presenting hard-to-find material, and a 192 page booklet containing (almost) everything you wanted to know about the Euro-techno scene. The only drawback is that while the list of contributing artist is A+, not all are represented by their best work. Still, this is a wise investment for the discerning techno fan. (The Drum Club's "Follow the Sun," 030's "Midnight in Europe," Source's "It's a Kind of Magic," Total Eclipse's "Black Hole," Pshyctic Warriors Ov Gaia's "Dust," Scubadevil's "Celestial Symphony") Also includes the Orb, Moby, Orbital, and Cosmic Baby. [LMS]

Transreplica Meccano (Staalplaat)

Electronic renditions of classical Indian music as rendered by the Gayan Uttejak society. The feel is something between the cozy easy-listening music of the ocean wave & seagull type and the soundtrack to Bladerunner. In fact some sections really have that cybermyth feel imbedded within sub sonic rhythms. Anyone looking for Bladerunner type music won't be disappointed. Samples, synthesizers, and what all else compose to a 50+ minute recording in four movements. Keep in mind that none of this is in 4/4 and the synths will conjure a hypnotic trance to the dedicated listener. Expect foreign sounding

electronic, magical, ambient sounds. (Staalplaat P.O. Box 83296 Portland OR 97283) [kaos]

Trauma - Fractal 1 (Machinery/Rough Trade)

Trauma is a two man team; Volker Zacharias (vocals/guitars) and Hauke Harms (keyboards/programming) from the German goth-industrial label, Machinery (Snog, Dance or Die, Swamp Terrorists, Oomph!). This ten song release leans towards the mellow side of Machinery's catalog; ethereal, whispered dark vocals, and dark keyboard instrumentation. Trauma doesn't break any brilliant new ground, but they remain consistent. They also do a cover or Kraftwerk's "Radioaktivitat." [KT]

Tribes With Knives - You May Safely Graze (Red Decibel)

Dude, you can mosh to this one. It's progressive-style metal despite the alternative overproduced atmosphere. Perhaps they've been listening to Metallica and Voivod. I'm sure you'll be able to catch these St. Louis folks on one of those triple-bill "new metal" tours of up-and-coming major label acts crisscrossing our great country. As it stands, this is not worthwhile and the press kit's comparison to Killing Joke turns out unintentionally to be an insult. (Red Decibel, 2541 Nicollet Ave., Minneapolis MN 55404) [MT]

Trio Nocturna - Morphia

On the Waning side of this demo release, we first partake in the "Dream of a Dead King" and are enchanted by medieval sounds of the harp of Thomas Dodd and keyboards by Nick Pagan producing organ and strings in the same fashion. Above this music lingers the regal and captivating voice of Regeana Morris. Next we visit "Margareta's Room" (lyrics by Johann Goethe) which is melancholy, but continues the Celtic traditional sounds first heard, with addition of gentle guitar. "Ephemera" twinkles to introduce "Our Last Good-bye," a woeful tale of a decaying heart, and spotlight on the truly muse-like vocals. "Verse for December" (lyrics by Thomas Hardy, whose late 19th century novel The Return of the Native has the literary feel of the music created today by Trio Nocturna) opens the Waning side with such coldness as "The smile on your face was the dearest thing, alive enough to have strength to die." "Veil of

Morpheus" is a haunting instrumental of only voice drifting in and out and above. Finally, "Never See the Light" closes this tape in a rich enveloping sound from all three players, as they drift away in the darkness. Because of the use of the harp and musical talents of this trio, their creations are some of the brightest, most unique pieces I have heard. (POB 52580, Atlanta, GA. 30355, (404)621-2530) [Char]

Nik Turner - Prophets of Time (Cleopatra)

The assembly is: Helios Creed (lead guitar), Pressurehed members (Le Del Rio and Grenas) on various pieces of electronic equipment, Psychic TV folks (Genesis and Doran Shelley), Brandon Labelle (real drums), Simon House (former Bowie, Japan and Hawkwind) on electric violin, and Babyface Welsh (trumpet). Now that you've met the players, let Capt. Turner, a founder of Hawkwind, and his sax plummet you into atmospheric psychedelia or "Space Ritual: A space rock extravaganza." This reminds me a little of the Bowie/Eno collaborations (especially Low, but a little less dark), especially the attention paid to mood and musicianship. Prophets... brings new fans to Turner's influential compositions as well as providing an update for long time fans, bringing his vision into a 90's context.

Way out antics like Gary Numan and a sojourn to Egypt in the late 70's, plus playing flute for one of England's longest running bands is quite a resume for creativity that never entirely abandons electronic pop melody structures. This foundation is embellished, goes punk, and spaces out, but never gets boring. "Prophecy" eases the listener into the mood then blasts into Helios Creed's talents of "Watching the Grass Grow," then bubbles into electronic outer space atmosphere. And back and forth the CD continues, from driving pop punk enhanced by Turner's sax to sublime astral mood swings.

Soon you reach "Communique" which starts with an old man's diatribe of his flying saucer experience and extends into horns and galactic adventures with beautiful, blue eyed aliens. Resident-esque "Choices Lost" introduces Genesis' echoed vocals to the galactic goop with a spiritual diatribe "with time the river flows" creating a darker tone before "Stonehenge, Who Knows"

blasts off into total psychedelia. Frenzied rock returns with "Cybernetic Love," cascading into instructions from Genesis on properly caring for your protective gear in "Armor for Everyday." The dream tinged sequences carry on through the rest of the CD, with production by members of the equally psychedelic Pressurehed. The final track fittingly closes with "Space Station Announcement" with Genesis inviting you to enjoy your stay on planet terror and the ship lifts off as you're left to your own imagination. [KT]



Two Witches - The Vampire's Kiss (Cleopatra)

This CD is just another example of cheesy "let's be cool, let's be Goth" bands, making them not very Gothic at all. Only one word describes this band - LAME. [Swiss]

Violent Onsegeisha - Otis (Endorphine Factory)

This Japanese band seems to be fabulously unique these days; they don't use samples, keyboards, or synthesizers. and you would swear that it's full of samples - they just reproduce all those familiar, and not so familiar, sounds.

The first song is the playing of a sort of military propaganda tune in the background and the singing of the words in Japanese by a man and his few male back-up singers. They screw up a couple times and crack up every once in a while.

The second song has the beginning of a Beatles tune replayed in a mello tone with what sounds like a cartoon space war in the foreground - it is abruptly gone.

The third track is the whole rest of the album - for some reason it tracks 3 songs, but supposedly there are 9. Really kool, groovy shit here: "mechanical" talk, cheesy pep-rallies, campy 60s and funk-out 70s tunes, musical toilet flushing (I'm assuming the title to be "Babs in

Toiletlandman"), noise, noise, screaming, beeps, and more noise, a blast-off, a sing-along, movie mystery themes, part of a Hendrix tune, crooning, excitement, Ray Manzarek-esque organ, "Here comes the man, the big boss man, Kung Fu's back again," Japanese rap, a bit of classical - or is that a jack-in-the-box? - a little reggae, sex, sounds resembling dogs barking - probably made by blowing a piece of paper between your thumbs, and a finale: "When you hear music, after it's over, it's gone in the air... we can never catch it again." (My Fiance's Lifework, c/o Masaya Nakahara, 905 Mezon-Aoyama, 2-7-26 Kita-Aoyama, Minato-Ku Tokyo, 107 Japan) [Char]

The Wake - Masked (Cleopatra)

The Wake is pretty good except that it just sounds like another Cleopatra band. They sound a lot like old Sisters of Mercy. Notable song: "Sideshow." [Swiss]

Weeping Willow - Tarnish (Flat Earth Artists)

This is an industrial band that uses samples and has that generic I-sound-like-everyone-else sound. But they aren't all that bad. The production on this 4-song tape could be better, but that will come with the money they will surely make on that reference to Elvis; on "Home Tonight," they had to throw in a sample of a guy claiming, "What do you mean, I'm not Elvis?" Leave it alone guys, he's dead. I liked the vocal intro to the song "Dark," but I was misled because the rest of the song sounded like punk rock. I'm not sure where these guys are going, but I think they need to get a little originality first. (6935 Pembroke, San Antonio TX 78240) [Char]

Ultramarine - United Kingdoms (Sire/Giant)

Britain's Ultramarine have a lot in common with the ambient house movement, but they're not really ambient. In fact, they're not really techno at all, though it's easy to see why they're usually categorized as such. If they're anything, they're the arrival of folk music into the computer age. Ultramarine thrive on a groove, supplementing their varied world-beat rhythms with string and wind instruments, mouth noises, and quirky electronic burps. The appearance of vocalist Robert Wyatt on 2 tracks is a major bonus. [LMS]



Von Lmo - Cosmic Interception (Variant Records)

I am very confused. The music is in fact "super space-age heavy metal dance rock" - translated to environmental/new age-minded, electronic pop music. It's catchy in a 50s kind of way - with the bopping sax, steady drumbeats, soaring guitar, and a few extra "spacey" sounds. The title track, with three mixes on the CD, has the most marketability, with vocals reminiscent of Jim Morrison. At the same time, the major drawback to the music is the recorded-in-a-garage sounding vocals. But the music aside, what scared (?) me was the Von Lmo (pronounced "Elmo") story on the CD jacket - about visiting other planets and Glen Miller... I guess I'm just too simple to understand, although I'm assuming it was meant to be a humorous little history. All leading to Von Lmo's message: "Advance Yourself!" (PO Box 6963, NY NY 10128) [Char]

The Well - A Collection of Techno/Industrial Music (New Beat Records)

I'm not sure they intended a pun, but this stuff belongs in its title. Picture glam. Bands in spandex get rich on technology. But man, it appeals to my masochistic side. Turn off those damn sequencers! No one should pay someone who proceeds to loop a few beats and leave the room entirely. Its true, with all of the new advances in this genre, anyone who falls into the category of Homo-sapiens can make it. As intelligent people we should expect more, we should be shocked into obliteration, or at least it should sound good. Remember when you first heard The Land of Rape and Honey? Machines are just new tools of destruction, not the cliff notes. Save for one track, Prophecy of the Hated's "The Haunting," The Well is a stagnating piece of monotony, very uninspired, thinly arranged, and noth-

ing at all new. Actually, I think it set us back a few years. (*New Beat Records, POB 2005, Glendale AZ 85311*) [B+D]

Whorgasm 7" (S.O.L.)

Techno-metal is the key here. These guys definitely receive long distance cues from some of the big names such as Ministry. The A-side, "Scream Motherfucker," has a propulsive bassline and crunchy guitar, perfect for industro-dance clubhoppers and highway warriors, and the flip has a slower swing beat ala KMFDM with some samples about tits and ass. Considering there's not a hell of a lot of room to move in this genre, Whorgasm does a passable job. (*S.O.L., POB 966, NY NY 10009*) [MT]

Xavier Cross - superheavyGodthing

This Xavier Cross release leans away from their more Goth sound (particularly the vocals of the first demo) for that heavy metal meets industrial grind, adding growls to Michael Brighton's voice and much heavier guitars. The advanced cassette includes 3 versions of "Jesus was a black man" and 2 versions of "Genocide," both of which the band has been playing in front of NY and PA audiences over the past year. The vocals on "genocide" are distorted to harsh KMFDM-ish proportions. The most striking new pieces are the preachy spoken word pieces with the sounds of flames in the background for an apocalyptic effect. The doubled vocals howl and whisper about most of our gripes; a crumbling society and ignorance. No word on the actual CD release date, but in the mean time check out their successful music monthly, *Gear*, a full size newsprint magazine with excellent interviews and occasional interesting editorials. (*IGC Group Records, POB 747, Lansdowne PA 19050 (215)284-7030*) [KT]

X-Statik - "Rapture" (Instinct Records)

I hate rave, I hate techno, and I love Blondie so this doesn't please me too much. Boring! Speed up the original, throw in a lot more disco, add a female emulating Debbie Harry, strategically place a few moans and have an instant dance club hit...don't forget strobes and tacky, retro-day-glo attitude. Gosh, only 4 more mixes to go. The things a reviewer must endure. Of course, if you're into this you'll buy it regardless of what any lowly reviewer says, it's just a trance-

disco thing. They didn't even put the cool rap part about the man from Mars eating cars in it, but at least the original was spared from being sampled to death. Sorry, I made it to mix 2 and I can't take it anymore! Where's the stop on this CD player... (*Instinct Records, 26 W 17th St, Suite 502, NY NY 10011, or phone (212)727-1360*) [KT]

You Shriek! - Bela Lugosi's Dead

I was a touch cynical before I even popped this tape in... isn't doing a cover of this song a touch blasphemous? I was surprised that I wasn't annoyed... You Shriek! though not breaking any new ground, can carry a pop structured, electro-goth tune quite well. Soon my foot was tapping along to this five song demo, a tease of their 11 song *Fourth Man Cybernetic Implant Rejection Syndrome*. Ah, and no abusive vocal distortion! They can actually sing. This duo, composed of Marq Free and Jason Arnone have been hitting college radio and touring in their area, gathering a decent following with their dance beat. They add a touch of techno rhythm to the Bauhaus classic, but it's not as horrible as that may sound. Actually, the most compelling song is the made-for-clubbing "Trip on This" which shows their most successful execution of sampling with femme vocals and high energy beats. If you're in the area, give You Shriek! a chance live; sounds like it would be a lot of fun. (*90 Wareham St, Boston MA, 02118 or 617-542-9727*) [KT]

Zia - V 1.2

Ah, finally a femme voice comes screeching through the male dominated 'Industrial' music genre. Yes, we have Jarboe and a few others, but this is the finest example of women taking on the cold calculation of technology and the focused aggression of industrial.

Spawned from Boston's D.D.T. and Sleep Chamber, Elaine Walker rents Zia with Lisa Series helping out with sampling etc. (Zia derives its name from the Navahoe sun sign of New Mexico, Walker's original home.) V 1.2 is gruff and stark. The vocals waver between Walker's Berlin-esque singing and her more demonic, growling voice box effects. It's like Lene Lovich gone completely industrial.

The lyrics stay 'pure' to the genre; toxic waste, humanity vs. progress, space exploration, and general pleading and disdain for what the future holds all backed by complete technology. Look for a CD out this winter. [KT]

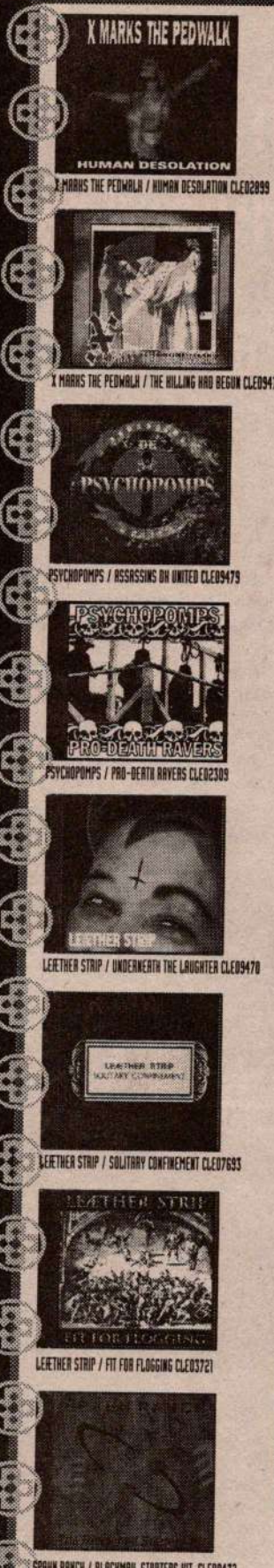
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KMFDM

Interview with Sasha By Cage

IN: I heard you were just in a meeting. Are you getting ready for the tour?

Sasha: Yeah that's what I'm getting into pretty much every day now.

IN: Have you started rehearsals yet?

S: No. First of all, we have to work out when we're going to have a tour and with who and there's time to put it all together.

IN: When is the tour supposed to start?

S: Well, it looks like it might start in late April now.

IN: OK, because I heard it was going to be sometime in March.

S: I don't know who spread all that stuff, but it's certainly not in our interests to make expectations before we know what we've got. Then again, you always work against your own promotion office.

IN: The band has been around for about 10 years now...

S: Right.

IN: Has there been anything in the past decade that you wish you'd done a bit differently?

S: Um, no, quite actually not. The process of decision making is a very cautious one and we made a few decisions that were extremely good, you might almost think they were calculating, but they were just purely innocent out of the need to do the right thing. Basically just to not compromise ourselves and it worked just fine.

IN: Do you have your own studio in Seattle?

S: No, not really, I have a little production type thing, but not a real studio.

IN: So why the decision to settle in Seattle?

S: No particular reason more than just personal crap and wanting to get away from the Midwest,

the big land of boring nothingness.

IN: You didn't want to come out to New York?

S: No, New York is really as fast paced as Chicago and I really wanted to get away from that 24 hour a day accessibility. I had Wax Trax calling me every 5 minutes when I lived in Chicago saying, "Can you come over and check out this? Can you come do this?" and, I don't know, come wipe our asses!

seems to be an invention of MTV.

IN: Speaking of MTV, do you have any comments about the edited version of "Drug Against War" that has appeared?

S: MTV sucks. MTV sucks even more than KMFDM does!

IN: So in one way you must be really happy it's getting played...

S: I despise MTV too much to have any positive feelings about it. I mean it doesn't matter if they do it or not. I'm not eager for them to do that. Again, it's one of

they still did it. I've known those guys for a long time and I'm really good friends with Mark. I wonder because those guys, like many others that I have known through the years, are on their way to compromising themselves and all they really get is pissed off at themselves. I just had a good long conversation yesterday with a good friend of mine about that. I was saying sometimes I just don't know. Sometimes I think it just might be



IN: So it was just a move to get away from it all?

S: I wanted to remove myself and at the same time I beat 2 flies with one swatter, just move away from the hassle and move in a place where I get to have some good food, you know, all those good things. And the beaches! It's a pretty ok city and I'm pleased and relieved to find out that the whole "grunge" thing

those things that record companies like to have happen, but I don't care.

IN: Yeah, it's like a little while ago I was talking to Einsturzende Neubauten and they did an English version of a video and how they were really disgruntled by it. It was really the record company that was pushing them to get something on MTV.

S: The strangest thing is that

easier to just produce pop music and go to MTV and do all that crap that they want me to do going, "Hey, I love you all." Then again I know exactly why I don't do it and he was like, "Please NEVER do it!" That's really what gives us the motivation because it is not so hard to know the right thing to do at all times. It's harder to really do it and take the energy every time to go, "Well, there's

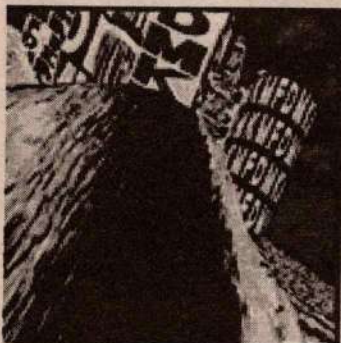


scenarios where we're absolutely helpless. In a way, it is important to have exchange. On a very basic political level KMFDM's kitchen table politics, just to consider yourself part of the structure that you're part of and go on. The structure, first of all in most cases, at least family and only if you get, without politicizing about democrats or republicans, in a family situation. I mean, raising children is political.



Future members of the society is a very important thing, to create responsibility in people, to educate them, to make them aware of choices and so on.

IN: That's the basics, it HAS TO be the basics. You're speaking out for looking after one's neighbors in a way. I noticed on the song "Glory" you had a bit of a reprise from the



lyrics of "More and Faster." Did you put that in intentionally to reinforce what you've been saying all along?

S: I think "More and faster, rip the system, black man, white man rip the system" is one of the strongest statements in that direction that ever came from us. I talk to a lot of people and they ask what do we mean by it, and I was just writing that song and it dawned on me that this was the time to, not really

explain it, but bring it up again and bring it in the light where it could be evaluated a little closer. KMFDM, on many occasions works like a small theater where you have a limited amount of costumes and stage staff and not a lot of money to do a big production all the time. You have to improvise with a limited amount of gear. It's not that we could not write anymore stuff, it's a



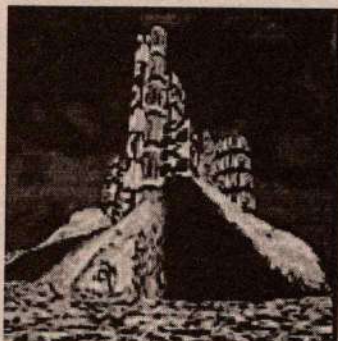
principal of work, to limit yourself and in a way get some sort of clarity. Reflecting about elements in one way or the other is this process. I've seen similar things in, say, John Irving, as a writer. He always uses the same elements to create a fascinating story. I'm a real big fan of his writing.

IN: I was going to ask you if you had any particular writers, or direc-



tors, etc. that you follow?

S: I watched a lot of movies and I try to read a lot, sometimes I just don't have time to read so much. I can't say that I like one particular thing, but I tend to compare a lot. It's not so much a cult obsession, it's more like along the lines of educating myself. I like pieces of literature or art that I think I SHOULD see just to shape my opinion about



certain things.

IN: Getting back to what you were saying about the basic, stripped down way of doing things and the clarity of your performances. I've seen you guys several times in New York and I noticed your set up is very basic. Is that something you're going to keep in the future as well?

S: Yeah, I think so. It's about time



to improve on certain ends of it, but I don't want to lose the very basic, white light nakedness of it. Not necessarily En Esch's physical nakedness! I mean a band that's stripped down. I like that, like I like deserts as landscapes.

IN: Then you should have moved to Arizona!

S: I know, that's going to be my



next move.

IN: You said in the past that you would never tour Europe again, but are you going to tour Europe for this album?

S: No, never again.

IN: Does that include England?

S: Well, England is just a miserable island off the coast of France. We might make an exception there. We're being offered a nice amount of money to play a festival in the

summer. It just doesn't make sense, even if we set aside the principle stuff, they have different electricity and we'd have to fly our entire crew and personnel and get all these convertors because we could not possibly rent the gear that we need. It's going to be a major head-ache and the equipment will probably either not work or get lost on the airplane. In the



end, it's definitely not worth it and I don't see the use of touring Europe anyway because they're swallowing everything that comes out of the US anyway sooner or later so why waste my time? I do know that there are certain individuals there that would very much appreciate our coming and playing, but all I can say at this point is I'm really sorry and it just doesn't justify



the effort.

IN: Where does (Sven?) live now?

S: A week ago he moved permanently to Canada. I think he's going to marry his long time girlfriend because they had a son together.

IN: So basically the core of the band will be in N. America.

S: Yup, En Esch is down in New Orleans.

IN: I noticed that you work very



and personnel and get all these converters because we could not possibly rent the gear that we need. It's going to be a major head-ache and the equipment will probably either not work or get lost on the airplane. In the end, it's definitely not worth it and I don't see the use of touring Europe anyway because they're swallowing everything that comes out of the US anyway sooner or later so why waste my time? I do know that there are certain individuals there that would very much appreciate our coming and playing, but all I can say at this point is I'm really sorry and it just doesn't justify the effort.

IN: Where does Sven live now?

S: A week ago he moved permanently to Canada. I think he's going to marry his long time girlfriend because they had a son together.

IN: So basically the core of the band will be in North America.

S: Yup, En Esch is down in New Orleans.

IN: I noticed that you work very closely with Chris Shepard. Do you consider him a member of the band in any way?

S: No, he's a very independent sound engineer and his interests are very wide spread. It's not really important for him to be a part of anything because he has a family and he makes a very good living off what he does. It's really hard to figure out who's a member of KMFDM. If you stick around after a certain amount of time you may consider yourself a member. There have been certain people who we've been like, "yeah, sure join," and then on a mutual basis after a few months they wanted to get away and we were not unhappy about it. It has to grow. Sometimes I'm amazed that En Esch and myself still hold out together. It's not easy.

IN: I noticed that Dorona is making quite a mark now in the songs.

S: Yeah, this is her second album with us.

IN: Will she be playing out live with you?

S: No, she's very busy. She's from Holland and she's pursuing a theatrical career. So she has a lot of stuff to do there and she's still really young, like 18 or 19.

IN: Will you do the songs that she sings?

S: We'll do them but we'll do them a little different.

IN: So you wouldn't perform "The Problem?"

S: Well, maybe in a heavy metal type version!

IN: It definitely stands apart from the rest of the album.

S: I don't know why we did it that way, but at the time it was fun. We didn't know what to do and then our guitarist went absolutely ape shit on the piano and En Esch and myself had a couple of points to discuss. So we went out of the studio for a day and when we came back, oh my God, what did you guys do here?! They were laughing, but we're good sports! Sometimes I hear it though and I'm cringing.

IN: Have you ever thought of perhaps recording with any big metal bands?

S: I'm not really fond of heavy metal music, so I would have a hard time getting into that. There seems to be a fondness the other way around. I'm being approached by people to do

"industrial" remixes of metal bands pretty frequently.

IN: Well, I know guys from FLA are working with bands such as Fear Factory in that genre.

S: I'm certainly open. I don't want to limit myself because some day I might run into a particular song that I like and I would have to revise my opinion about metal music in general. I guess flexibility is the key word.

IN: Talking about producing, I know you're producing a band called Bile. Could you tell me a little more about that?

S: I don't know if I'm producing them in the future, but I did do a couple of tracks with them. Actually, their manager worked in the shipping and marketing department of TVT. One day he felt free to call me and suggested this band Bile for us to meet in Chicago and do a few dates at the studio. I was like, "No. I don't really have time and I don't need the money so I don't see the

point." It was 2 or 3 weeks before I was moving to Seattle and he sent me a cassette anyway and I listened to it and I liked it. It was great, we got to work in Die Warzau's new studio, Warzone, so it was a good chance to do that before I split out of Chicago. Van and I always liked each other and really admired each other's work so that was a nice experience to spend a couple days there. The Bile guys were absolutely nice. I hear they have some crazy live show that's really offensive and funny. I think it was along the lines of nuns blowing donkeys and stuff.

IN: Are you going to be continuing Excessive Force?

S: Looks like it. It's more due to a tight schedule, so maybe next year. I always enjoy going off and doing something totally irresponsible, basically, and get people I'd like to work with just for the pure fun of it.

IN: Are there any other productions you're working with?

S: I'm working with some guys here on a project called Son of a Gun which just had a new remix on our new single, "KMFDM Light." I might do something with them, but mainly right now I'm writing new KMFDM stuff that will appear later this year.

IN: Will that be an album?

S: Yes, by the time it's out Angst will be a year old and it will be time for it.

IN: Speaking of the track "Light," what is the dialogue in German in English?

S: The typical En Esch type dialogue. He says "Music is power, it is an incredible arrangement or incredible communication between extremely intelligent and extremely dumb. The guitar riff is the frog eater, the beat is the beautiful swan, just the words fuck your mind like leeches. KMFDM."

IN: Was this stream of consciousness or was it thought out?

S: It's more his God-like poetry. Sometimes it's like he's being struck by something.

IN: When it comes to recording do you record the guitars as they're being played or do you sample them and re-sequence them later?

S: It depends. The first step would be to record guitars on end to fill tracks, and then



searching through all the tracks and finding good parts. Then I isolate those parts and start playing around with bits and segments and create a riff out of various parts. Then, if possible, I make the guitarist rehearse this new, artificially composed riff. Then we try to either keep the puzzle riff together with it played, or we just replace it with a played version. Off the played version we take the best parts and sequence them again to maintain the right compression and steadiness or whatever and then usually when all that is done we do a manual stereo track to keep the human element to have the onslaught type sound. There are then some totally manual type guitar solos to blow britches or whatever. It does take a lot of time and it's one of the hardest parts to do because of the sequence and time in the computer. Metal bands just couldn't do it because they just play all the time at once. That's where the technology comes in.

IN: I guess there's a lot of cross fading.

S: That's when it takes all kinds of tricks. If you isolate the parts, you just wonder how they could sound good, but in conjunction with everything they just do, surprisingly enough.

IN: Of course you'll keep using Bruce for all the artwork...

S: There's no getting around that.

IN: But will all the videos now be animated?

S: I don't think so. It's very costly. Every minute costs as much as you can make in an entire year. That was more the guy at Wax Trax/TVT said he wanted something really outstanding for this. I got the chance to realize an old dream of mine to animate Bruce's drawings and it turned out to be twice as expensive as was budgeted, but of course once it was started it had to be finished.

IN: So what's the new single?

S: The one out just this week is "KMFDM Light." 49 minutes long with 9 remixes of one song by NIN, Die Warzau, Son of a Gun, Excessive Force, KMFDM, Crunch O'Matic... basically the same story as with the video. They said it would be really nice to have KMFDM remixed by someone, and I said only if I get everyone and their brother to remix it and only if we make it a game type thing. They all got a similar tape, the specifications



were "none" except for the BPM and the basic key. We told them to go ape shit. The ones that you wouldn't think would go ape shit did and the ones that didn't were the ones you would've thought that would. It sheds quite an interesting light on some of the industrial acts.

IN: Who came up with the title for the album?

S: As usual we all think about 5 letter words and then pick one out of a hat. Provided that we all trust each other, we put everything only once.

IN: Wow, it seems to fit the album.

S: It kinda does, but then again we picked a few others out after we had Angst and it was like, "Oh, pussy would have been nice."

IN: I noticed the first 3 songs of Angst seem to be one big piece. Is that a wrong observation?

S: No, but when I shuffled all the tracks, those 3 made the most

sense together. Sometimes finding the right order and piecing things together is just as much a task as writing. Honestly, when I'm done doing something like Angst, I'm just sitting there not doing much and then I think, "No wonder people are confused. Every time we do a new KMFDM album or every time we do a tour, or people get a whole bunch of stuff released by us or about us, people act like they're reading some sort of a really weird fairy tale and think they're bullshitted." You know, I can see that. It really just happens to be that so many things are not premeditated and things just happen and seem to be so damn cool, and serious and premeditated, but they're not. Like Angst - what a great title for an album. It would have been "Pussy" if we had picked it, I swear, and Wax Trax would've had a shit fit.

IN: Well, maybe for the next album.

S: I'm sure we'll have the big hat again. I myself wrote at least a good 150 words. I mean, what did I NOT have? The whole thing took about 3 hours of laughing, you know we had to read them all to make sure we didn't have "pussy" twice.

IN: So I guess we can hopefully look for you on the road in April?

S: Yeah, it's going to happen pretty much one way or the other. It's really a question of who's going to open now.

IN: Are you thinking of having one act for the entire tour?

S: We were thinking of having 3 acts for the entire tour, so with us it would be 4. That is really hard to do because one act goes, "I don't want to play before them," and the other one goes, "I don't want to play before them." So we say, "What if you guys alternate, or how about you all play after us?" I don't know. We talked to NIN and they said it would be great to bring us on the tour, but they didn't really expect us to react and we did, we would do it. They never really could make up their minds. It just came to a point where I said, "Look, I know I want to go on tour, and I don't want to wait for those guys to make up their mind." This business, this industry, and everything that is linked to it and all the little things that the

record companies have to say about this or that... you can just want to go into a mental ward or something like that.

IN: That's why I don't envy the artists.

S: It looks kinda fun sometimes and it really is fun most of the time, but when it gets into this shit. I mean, I spent all day trying to get what I want. I want ChemLab and Sister Machine Gun to be the ones that are opening up. Both of them felt very flattered, but Sister Machine Gun doesn't want to open for ChemLab and the other way around. I was like, "Well, it would be really good if you guys could come and it would make you look good." I think I'm pretty patient up to a point.

IN: Well, you've been doing it for 10 years now.

S: Yeah, and that's really the only thing that you learn, patience and tolerance.

BUT IT DIDN'T END THERE!

TONIGHT ONLY!
HEAVY FLO
AND THE
MENSTRUATIONS

"I WAS ALSO HORNIER THAN A TWO-HEADED GOAT!"

WHIP IT OUT, STUDBOY!

oh, baby...

AIEEE!!
oh god help me...

"IT WAS THE ANXIETY ATTACKS THAT MADE ME DECIDE THAT I WAS CRACKING UP!"

I FORGOT TO SEND IN MY SWEEPSTAKES ENTRY!

FUCK ED MCMAHON!

FUCK!

SO I'VE LOCKED MYSELF UP IN HERE!

NO WAY IS SOME LOONY-RANCHER COMING AFTER ME! IF I'M GOING CRAZY, I...

MA

...!

WATCH OUT!
THE CURSE!!

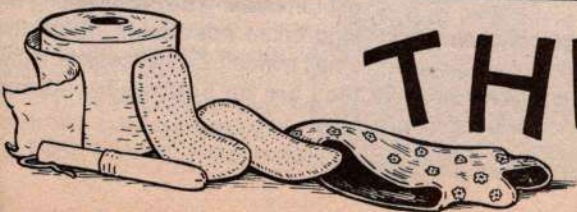
THE CURSE! OF COURSE, I'M NOT GOING INSANE! ALL THIS WILL BE OVER WHEN I GO ON THE RAG!

Ah, NATURE'S SIGNAL OF WOMANHOOD! Oh, THE WONDER OF IT!...

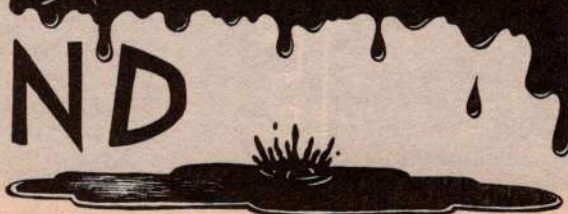
LATER

nurgh...

FUCK!



THE END



MUSLIMGAUZE

by Rena

MUSLIMGAUZE RECORDINGS

IN: *What is the principal influence or motivation behind Muslimgauze?*

Bryn: The principal influence behind Muslimgauze is the political facts of the Middle East, though support for PLO/Hamas is the main backbone - direct action of all form is justified.

There are no musical influences - only political facts and figureheads (e.g. Arafat, Gadaffi, Bhutto, Khaled, Saddam, etc.). Such things are the starting point from which Muslimgauze's music is taken. The future of world politics depends on helping free the people of Palestine or to continue the Israeli oppression. Any so-called "peace talks" will fail unless occupied territories are relinquished to start a process of total Israeli retreat and defeat. This regime is guilty of every breach of human rights there is. To date, it has been able to subjugate the people of Palestine with American money and military help. 1994 will, I hope, bring a new situation; a new outlook from America... seeing the damage it has caused in the region by using its economic muscle over Israel like it used its military muscle over Iraq.

There is a lot more to Muslimgauze than just a few pieces of music on a CD. I hope to continue producing music which is original; doesn't have a lot of money spent on it via advertising pushes, cannot be pigeon holed. People seem to buy what they are told is good. They hear what other people have decided is good. Go out and discover for yourself. Use your brain.

IN: *Certainly living in England - particularly Manchester - has influenced your sympathies since the prejudices there are perhaps more pronounced than here in the States. From where does your interest and involvement stem?*

Bryn: My interest in the Middle East started when Israel invaded Lebanon, only then the world did nothing - not like China invading Tibet; Russia invading Afghanistan; Iraq taking back land called Kuwait. All those conflicts were handled in the same manner! If only...

IN: *How do you go about creating the music? What is your inspiration? Do you ever involve others (than yourself)? What equipment*

or instruments are utilized?

Bryn: The starting point for a piece can be a picture of an event, sounds, voices, reports of events, it can be anything Arab, Indian, etc... An image in my mind leads to a rhythm, which flows down into my hands, and with Western instruments mainly I create a piece.

Muslimgauze are a Manchester creation, not West Bank or other regions, so it's a Manchester sound not a Middle Eastern outfit - Western music which has its influence taken from Arab politics.

IN: *If any complaint could be made of Muslimgauze it would be the lack of variance within the rhythm tracks. While it's the subtleties and nuances that bring about the powerful sense of hypnotic seduction, surely there is some more substantial reason for the similarities which run throughout, particularly voiced in the drum patterns.*

Bryn: There are more than just one complaint aimed at Muslimgauze, but I feel that breaking up the rhythm tracks would start to bring Muslimgauze closer to other crap music. Also, a feel a strongness is broken when you interrupt the flow.

IN: *Why the absence of vocals?*

Bryn: There are no vocals for two reasons: One is a lot of the music is ruined by bad lyrics badly sung... Most people in today's music cannot sing. Also, it can lead to preaching. Muslimgauze have very strong political beliefs, but you can listen to a track without having opinions pushed down your throat. Second is that I like to do everything and I can't sing, so I don't.

All the electric equipment I use is Western. The acoustic instruments are mainly Arabic drums, tams and cymms, but I also use Chinese and Indian when the moods suits.

IN: *If you could offer one blanket statement, one comment, to enlighten those of us who are undoubtedly mislead by media services, what would that be?*

Bryn: The PLO and Hamas are not terrorists. They are fighting for land taken from them. Even the small minded Zionist zealots know they are on borrowed land and time.

VEIN CAGE



IN: If you could just go into a quick history of the band. According to the press release it was started around 1988 as another incarnation.

Pater: It was me and Mark and we'd known each other for a long time, since right around 10th grade or 9th grade. We just finally got some stuff together (?????) and we were cranking out stuff.

IN: Did you ever get around to releasing any stuff?

P: We had it just to generate some interest, but we played a couple of shows actually and those went really well. We tried a bunch of different guitarists out and different live idea set ups, but we just weren't really happy with the way things were going. I took a break and started to work on some other stuff, then Mark and I got back together. He was getting back into Out Out a lot. I finally got my own rig put together with sequencers and samplers and a drum machine and synthesizers and did the Vein Cage album. That was all done on my own equipment by myself or sometimes with Mark.

IN: So most of the material with Vein Cage was done by you?

P: We definitely co-wrote "Digest," "My Grave" and "Kiss the Glove" the rest was just done by me. It's like Mark is in my world. When I work on Out Out with him it's just stuff I don't do and it's a very strict set of rules you have to play with because that is his thing and this is my thing. So when we're working

together, there's definitely things that Mark can't tap into by himself or vice versa for me when he's around and we're working on the Out Out stuff. I get a different way of looking at things that you wouldn't normally think of, but yeah, it is basically just myself. Mine, mine, mine!

IN: When did you record the album?

P: Let's see, it was released in February and we had it done last spring, I think. 1993, it was done 2 and a half years before it was released. It was all ready to be recorded in a studio and the track "Our Darkest Hour" was written in 1989.

IN: Can you explain the story

behind the artwork and what happened to it?

P: Um, I'm going to make a disclaimer that there are some really good people at that organization and there are some really bizarre people at that organization and that's all I'm going to say about that. Basically what happened is we did the artwork ourselves, Mark and I, we proofed it, laser prints, everything came out fine. We sent them a disc with all the information on how to print the fucking cover and their productions manager took a look at it and said, "Well, there might be a problem with the fonts." But rather than calling us and saying there might be a slight possibility of a problem, what do

you want to do about it, they didn't do anything. They mailed it to where ever the hell they make the covers, the cover plant. So it was basically just an information battle. It sucks because we have 2,500 fucked up covers and you can't see any of the credits, the lyrics. I don't know if we've been able to find out anything on how much we've made or how much we've sold, but we do know that they've printed out 2500 more copies of the covers instead of the disc.

IN: Getting back to the recording aspect, did you do all the mix down yourself?

P: Yeah Mark and I. Mark engineered, he is a wiz in the studio. Plug for Mark Miller! If you need an engineer, he is God in the studio! He's just really good at being able to figure out what people actually want to hear. He's worked with jazz bands, blues bands, bad heavy metal bands... that's where his talents definitely lie. I can crank out the songs a lot differently, that's what more and more of my stuff is. Mark's a really good musician, but in the studio you can't fuck with the man. We also do remixes for other people!

IN: Have you done any so far?

P: We did one and I'll have to ask Mark later, Mark Robson from Gong, he did this really weird piano and I a fiddle, a track that came out on some benefit for earth or something lately.

IN: Who's Gong?

P: A 60s band, this psychedelic

Interview with Pater
By Cage

Photo's
Jim Worrell



60s band.

IN: How did you do the remix?

P: There was sort of a bleak "industrial" (gag) remix and then a light, hip-hoppy but still kinda hard mix. They wanted a more upbeat tempo with a more positive feel. It was fun. I've done some work with some friends, but Mark is more the studio man. Hopefully I'm going to start some work with the Spahn Ranch guys which I'm really looking forward to.

IN: I heard you did some work in the death metal vein?

P: Yeah, it was a project called Bone Tree. It was me and the drummer from Vein Cage who's been my drummer for, shit, 4 or 5 years now. His name is Steve McDonald, he's a machine, he's amazing and we love Steve. We've basically been together for a while, working on each other's chops because I'm a guitar player. We've definitely got this incredibly cool working relationship. Either one, they both mean as much to me in 2 totally different ways, parts of myself I want to deal with are in one as well as the other. My brother actually helps co-write the lyrics. With Vein Cage it's a lot of other stuff. There are a lot of similarities and a lot of differences. Bone Tree is definitely more stripped down and it's got this weird funk without being Chili Peppers. It's syncopation and break that's lacking in a lot of stuff. If you think of the texture of Will but hearing it through guitars, bass and drum, with those kinds of timbres and sounds. There's a lot of crunch in it and the muted stuff going on, with a lot of atmosphere and definitely tight.

IN: So Vein Cage and Bone Tree will simultaneously...

P: I'm hoping, well, I had to put Bone Tree on hold for a while with Vein Cage. Between working and having that out and ready for a live show, getting Bone Tree in the studio and working on the new Vein Cage album and working 40-70 hours a week, it was getting to be a little too much and I had to make some sacrifices, which sucks. So if you're asking which direction I would go in, it doesn't matter to me because they're both just as important to me and I can keep working on stuff on the side.

IN: So you've got basically finished material for the next Vein Cage?

P: Well, there's a rough, real rough, way fucking rough ideas for the new album. There's a couple of finished things that, well, it's been a really fucked up year. Things have been moving fast and a lot of weird shit has been going on. In a way it just gets all scrunched together, so I have to go through and pick all the parts that are just too bizarre for anybody else.

IN: The 3 venues that you did were



all done by yourself?

P: I had Vince who plays guitar with us, my brother helped with bass and lyrics and drum parts and basically pointing me in a direction because he's really good at seeing some stuff and he's really into a lot of rap and hip-hop. So it was sort of a meshing of my drum style and his drum style and his bass lines to mine. The shit is getting really fucking surprising. One thing is I'm incredibly hard on how much we practice and the quality of the stuff we put out because I am really getting sick of the rip off bands getting

IN: So do you consider yourself sort of a perfectionist?

P: Yeah, I will admit it.

IN: What sort of things would you sight as your major influences?

P: A lot of classical, a lot of having heard the world through a really weird set of ears for a long time as a small child, seeing sounds as well as also hearing them, being exposed to bizarre stuff from acid, hippy stuff to the Sex Pistols and the Stooges, having a great set of parents, very strange, and having a lot of friends who are into a lot of the same interesting stuff, from really early industrial and Goth stuff, hardcore, punk rock. A lot of dif-

ferent stuff as long as it's really well played. I don't like people who seem like they've just gone along with something or are lying about what they're singing about. It's easy to take the easy way out. There's a lot of bands where it's like the mandatory Skinny Puppy part or the mandatory so-and-so part. It's kinda a cop out and I don't think people get really afraid of what they are doing and they want to hear something that's more familiar or something. I fall into that rut, but I have the tendency to beat myself out of it and terrorize all my friends and family while doing it.

IN: I know the material is a bit old now, but I noticed you use a lot of subtlety in the way you use the samples and the dialogue.

P: It goes back to that weird brain and that's the way, like when I feel sad and songs I like, I feel like a circle or a braid in my head and if the music doesn't have that kind of weave to it, I just can't get into it. There's a lot of stuff that's really good, but sloppy, noisy stuff I can't stand. Even with bands I like, if they have one little thing in there that's interesting, I may not like the song but that one little sound is just cool.

IN: What's the story with the last track on the album which has no title?

P: Number 10? Well, when Vein Cage was done it was originally supposed to come out on Rough Trade, we were dropped

and a couple of weeks later Cargo was interested and picked up Vein Cage to release a CD 5. We said ok and I asked Mark how much time we could fit on a CD5 and he said 25 minutes, so lets do 25 minutes worth of songs. So they called and it was 25 minutes and 15 seconds. That was mighty close to half an hour, why don't you guys just do a full CD. So I asked how much noise and sound can you get on a full length CD? After 75 [minutes] it's pretty stupid to do because you get a lot of returns. So we sat down, drank a lot of coffee, loaded up the machines, and got tapes going and some CDs and keyboards and a radio. Mark controlled the keyboard stuff and I controlled the tape deck, CDs and the short wave and the mixing board. For 4 hours straight we didn't talk and just built off each other.

IN: Sort of a stream of consciousness?

P: Yeah we took like one break in 2 hours to smoke a cigarette and got back into it.

IN: Did you feel forced in any way?

P: No. I love doing that stuff and I'm trying to get into soundtrack work. I love doing weird atmosphere without having to have all the heavy pounding shit all the time. I don't listen to the really fast, hard heavy shit anymore. I listen to more like Dead Can Dance and Bauhaus. I listen to Spahn Ranch and Slayer on occasion, but if I'm listening to anyone else in music for the most part it's pretty mellow.

IN: Then do you think the new material will have more of an acoustic feel?

P: Some of it does and it might get divided into being a different project. It's as hard in a totally different way and it's definitely more pretty but it's still got the rhythm undertone to it. It's really weird or it's getting aggressively ugly and and really pounding. It's got a weird industrial, hip-hop look at it in a different way, a rhythm section with a lot of bottom end and a lot of weird sound around it. That'll be for the Vein Cage stuff. If I take any of the more acoustic stuff and... well, there's a continuity to the last album, but the songs are all very different and I'm looking for more similarity in songs in a way, just not quite so schizophrenic. It could go really acoustic and pretty...

IN: Are you thinking about going as far as doing a concept piece?

P: I don't know I just have to sit down and plug at it. Whatever comes through comes through. I don't sit down and try to write anything. If I'm not at work I'm usually in my room, I don't do much socializing.

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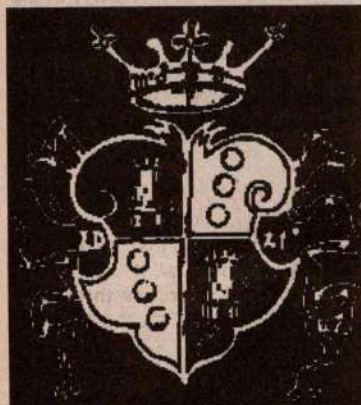
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Male, 34, seeks tape trader pen pals. Into KMFDM, Laibach, Front 242, Psychic TV, Ministry, AIC, FNM, NIN, cutting edge zines. Your have/ want lists please. Got lots of music including older stuff (70s); want lots more. Ron; 264 Woodlands Drive, Ft. McMurray, Alberta T9K 1A5; Canada

Kass, 425 Clarktown Road, Mays Landing NJ 08330. Ministry, NIN, Chemlab, RevCo, Psychopomps, KMFDM, 242, Leatherstrip, Lords of Add, etc. etc. I'm a 23 year old female redhead (natural), college grad, with a nosering and a fascination for all things weird. I love to buy CDs, go to shows, and pollute my body with chemicals. Write me! All letters answered.

Female bass player/songwriter/artist age 31 looking to hear from open-minded people with similar interests. Into Ministry/RevCo/ all related people and projects, Skinny Puppy, Front 242, NIN, etc. Also most good Gothic bands past and present, and much of unusual/unexpected-write and ask if you dare! Texas/Austin area replies especially welcome (am heading south eventually) but will write to anyone anywhere with a brain. D.M. Powell, R.D. #2 Rocky Glen Road, Box 525, Avoca PA, 18641

The Wake, Sisters of Mercy, Kittens for Christian, Fields of the Nephilim, The New Creatures, Second Skin, Tribes with Knives, Red Lorry Loyal Lorry, Lycia, Swans, Ancients, Virgin Prunes, Sex Gang Children, Dead Can Dance, Clan of Xymox, This Mortal Coil, Geko, Rosetta Stone. I would like to trade dubs and ask questions. Like where can I get a hold of Fields of the Nephilim CD singles, and how can I get material from Ghost Like Son? Eric A. Seale, RR 3 Box 463, Greenville II, 62246

Orgillon, 4682 Valencia, Yorba Linda CA, 92686. 19 year old Industrial Man. Death Method, Skinny Puppy, Babyland, Front Line Assembly, Schnitt Acht, KMFDM, Hilt, Leather Strip, Klute, Block 57, Yeht Mae, Zoth Ommog, Screaming to God, RevCo, Diatribe, 242, Pigface, 16 Volt, Numb, Chemlab, Neubaten, Ministry, Lead Into Gold, Pail Head, 1000 Homo DJs etc. Lawnmower Man, Evil Dead 2, The Living End, Star Trek, Clive Barker, Sam Raimi, Howard Stern, Spahn Ranch, Hate Dep't., Scar Tissue, Coma (because UFOs are real), TGT, underground radio stations, smut, Q, Chase, M. Black, Hess. Thanks to: Industrialnation, Technology Works, Kontrol Factory for 50, Dan Gatto, Smith thanks to everyone. Please write me, got a lot to tell.

Colin, 206 S. College Ave. Geneseo IL, 61254. Depeche Mode, Cure, Skinny Puppy, NIN, old Ministry, Chem Lab, KMFDM, 242, Sister Machine Gun, Nitzer Ebb, Love is Colder than Death, RevCo, Lush, Bigod 20, etc. 16 year old male wanting to correspond with intelligent people, young or old. If you agree with anything Rush Limbaugh says, stop reading here. Mainly seeking female friends into Depeche Mode and NIN. Write one, write all.

Dak Kelley, Trinity University, #964 715 Stadium Drive, San Antonio TX, 78212-7200 e-mail dkkelley@trp.cs.trini-

ty.edu Cure, Skinny Puppy, Front 242, Chem Lab, NIN, Neubaten, Pigface, Die Warzau, Ned's Atomic Dustbin, Jesus Jones, EMF, Bjork, Morrisey, Voice of Destruction, Clive Barker, Kurt Vonnegut, H.R. Giger, Mark Leyner, Mondo 2000, Wired, in. electronic musician. I'm a boy from Phoenix trapped in the confines of a dorm in San Antonio. My chronological is almost 19... send me a birthday present please? Love me. Kiss me. Fuck me hard (or just talk to me if you wish). Show me anything you have or would like to have (sex, poetry, audio, video, software, hardware, samples, exotic foods, chemicals, etc.) I am assembling my own industrial-type music.... Broken Coil is my name. Write me. Amuse me. Abuse me.

Ann R. Kay, 3023 N. Clark #116, Chicago IL 60657 (Ministry, Floyd, KMFDM, REM, Dead Kennedys, Indigo Girls, KD Lang, and anything released between 1978-1984) 25 year old techno-punk subversive looking to network and modern up people and free speech boards that don't require a credit card and birth certificate. Totally into bloodsports: ie cuttings, temp. permanent piercings, and the ever simulated but never experienced vampirism. Some SM and a little domination or submission mixed with Ministry and a little hacking makes my night. Totally BI/ or maybe confused? By day I'm a Laura Ashley wearing, goody goody poser who's infiltrating the corporate world. Write and freedom awaits at night. Correspondence and electronic communication is perfect. PS Jay Marvin (WLS) is cool.

Aaron c/o The Ohm Clock, PO Box 43894, Las Vegas NV 89116-1894 Currently gathering material for The Ohm Clock issue 2. send all demos, records, CDs... for review. Contributors get free copies. Satanic feedback welcomed. Note: The Ohm Clock issue 1 still available for \$3.00 (ppd).

M.C. Death, Manic Matrix Productions, PO Box 1134, Eugene OR 97440 NIN, Curve, Nitzer Ebb, Prayer Tower, New Order, Bleach, Recoil, Wolfgang Press, KMFDM, RevCo, Joy Division, Ultravox, Jesus Jones, Blancmange, Depeche Mode, Hazel O'Connor, Chris Connely, Attrition, and more. 26 years on my way to Hell and counting, this is a male prototype who is obsessed with synthesizers, black clothing, the darker side of existence, adapting to survival in the X generation, and being simultaneously perverse and dark. Always wondering if its worth existing in this world of uncertainties, frustrations, and karmic injustices. Also into making zines, creating digital noisescapes, photography, writing, and being involved with my own musical projects. I would love to trade cassettes, zines, pictures, fiction, ideas, sounds, or anything. Whether you share all, any, some, or none of my obsessions and idiosyncrasies, write me and enlighten me.

John Inc., PO Box 243, Mt. Vernon MO 65712 Trent Reznor, Skinny Puppy, Ministry, Schnitt Acht, Front Line Assembly, Sister Machine Gun, Diatribe, Die Warzau, 16 Volt, Leatherstrip...the list continues infinitely into the acidic depths of torture-tech music. 21 y/o male slowly slipping into

insanity in Missouri; into non conformity, atheism, torture-tech/cyber-industrial musik, philosophy, bending the finite bounds of "reality". Seriously searching for any rare live recordings (LP, video, CD) from NIN. Feel free to respond, please write and include photo, I promise to respond to any and all letters.

Max M. c/o 6916 N 30 St, Omaha NE 68112 Interests: Neubauten, John Cage, Breton, Dada, Skinny Puppy, Survival Research Labs, TG, PTV, Surrealism, Lovecraft, W. Gibson, Blackhumor, Jean Tinguely, M. Ernst. Early 20s writer and musician interested in correspondence concerning experimental art/music/literature. Also interested in zine/journal articles-tapes-manuscripts-poetry exchange. Will respond to all inquiries, even inane ones-ha!

If you live and die for Smiths, Cure, Joy Division, Sid 'n' Nancy, James Dean, Siouxsie & the Banshees, Velvet Underground, gloomy psychedelic everings vampirism, 23 yr old man in black gravely wants to hear from you. Write: K.P., 7170 Sunset Strip, Sunrise FL 33313

Tracey, 9855 Brauer Rd., Clarence Center NY 14032-9635. Bored 18 year old art student. Anne Rice KMFDM, TKK, bondage, Skinny Puppy, painting, photography, RevCo, Pigface, Front 242, Ween, Siouxsie, Coil, Premature Ejaculation, T.G.T., body art. Bil pick up that phone. Write and entertain and enlighten me.

Bacillus PO Box 15373, Columbus OH 43215-0373. Industrial: X Marks the Pedwalk, Swamp Terrorists, Leatherstrip, Delerium, FLA, Teargarden, Dive, Neubaten. Gothic: Sisters, The Wake, Nosferatu, Lestat, Lycia, LSD, DCD, TMC, Cocteau Twins, Attrition, Bauhaus. Noise: PBK, Merzbow, Vidna Obmana, J. Greinke, S-Core, Pacific 231, grae-com. Wants to exchange with similar interests. Each day I live and protect myself against society's evils and intolerant masses that don't understand leather, spikes, candles, terrorbeats, cartoons, noise, and images of a world collapsing around me. Its a corrupt place and I am laughing at its eventual demise. Come dance with me in the flames.

R. Anderson, 305 W. 86th St #16A, NYC NY 10024 37 year old Rivethead aficionado seeks live tape traders of Neubaten, Fields of the Nephilim, Godflesh, Bob Mould. Send your lists. Penpals welcome.

Charles L. 621 Blue Ash Drive, Lexington KY 40503 (Bauhaus, Blue Eyed Christ, Skinny Puppy, NIN, FLA, Will, Intermix) Still 19, still a male. Looking for correspondence with anyone who possesses insight within the topics of philosophy, sexuality and...dance. Anyone dark and creative gets a free letter. Anyone dark, creative and beautiful gets a gold star for the day. Tick tock, tick tock...

C.M. Murphy, RR3 Box 480 Rte 82, Millbrook NY 12545 (The Crow, Skinny Puppy, Godflesh, Front Line Assembly, Akira, Clive Barker, Anne Rice, X-tian Death, Sisters) 20 y.o. male seeking correspondence from those of you

attracted to the darker energies binding us all. I need to know that hillbilly red-necks are not the only inhabitants in this burning civilization.

MAGGOT 254 E. 10th St. Apt. 5B New York NY 10009 (Ministry, KMFDM, Godflesh, Skrew, FLA, 242 (old), Chemlab, Brainchild, Skinny Puppy, Schnitt Acht, RevCo, Diatribe, Pigface) 20 yr. old male in hard industrial band. Send \$3.00 for demo if interested. My interests include: darkness, rain, young ones, smoking, death, animation, art, nihilism, MST3K, Shakespeare, writings of Spengler and Veblen and Ortega. Hates: religion, government, authority, mass mind, hip hop culture, entertainment news, jocks, pop music, ignorance. Write me quickly. I'm bored with living.

(C'est La Mort, Sollemoon/Staalplaat, World Serpent, Semiotext (E), Zone, Subrosa, Etant Donnes, Coil, Death In June/Current 93, Wire/Colin Newman, Fad Gadget/Frank Tovey, Nocturnal Emissions, LPD, M-1 Alternative, Hyperium) have been forming (and still am) a "primitive," "ethereal," "Gothic," "ambient," "industrial," "art-band" called Baudrillard and Death, (assimilate "Post-modern philosophy"), "ISO," "unconventional," "percussionist," or "others" to "practice" and "share" practice space, (or any gay males and or music-artists who want to correspond. Mike John Richard, 123 Thirteenth SE, Washington DC 20003.

The Neolist Machine Group is a sound and visual collective dedicated to the production and exhibition of media-based artwork. Its nature: subversive, anarchical, emancipatory, anathemic, phlegmatic. We are soliciting sound work of all types, time, format (vinyl, cassette, 1/4" tape, CD, Hi-Fi VHS) as sound component of a singular sculpture (Orator) proposed for exhibition at Sound Symposium 7, July 15-23, 1994, as representative of the International Mail Art/Network situation. A print companion will be prepared with biography, text, graphic work or any other contributions. Any contribution will be accepted. Participants will receive documentation. Please reply for further information. Pass on or publish this notice wherever possible. Deadline 6/6/94. (17 robinsons Pl. St John's NF Canada A1E4K9)

Noise, industrial, atonal, HC freak from Germany (Throbbing Gristle, Nocturnal Emissions, Hafler Trio, Z'EV, Merzbow, Zeni Geva, Man is the Bastard, Discharge-style) Tape trading. I'm looking to guys, they trade tapes with me (or selling). Records, demos, live, videos... List for list (or \$1 for postage) Andreas Vorwerk, Eberswalder Str. 19, N0437 Berlin Germany

Steve c/o Undecided, 8709 Morton, Brooklyn, OH 44144. (Christian Death, Voice of Destruction, Skinny Puppy, 242, NIN, Ministry, X Marks the Pedwalk, KMFDM, Pressured, Aurora, Blok 57, The Wake, Morbid Angel) I'm an 18 year old vampire freak. I'm also into B&W photo, dark poetry, paganism, satanism, and necromancy.

Bacillus, PO Box 15373, Columbus

OH, 43215-0373 (Merbow, Pacific 231, Neonympha, Illusion of Safety, PBK, gze-com, Chop Shop, Controlled Bleeding, Nocturnal Emissions, Ein, Neubauten, XMTP, Altrition, Delerium, Blok 57, National Razor, Autopsia, Chris and Cosy, DCD, TMC, Snog, DCCC, P. Children, The Gerogeigege.) The meek huddled masses enter a long corridor, pacified by murals of Mediterranean scenes, then they are restrained by biting chains. They are led into a sound-proof room where rotating knives slash their skin. The blood is efficiently channeled by troughs in the floor. Blasts of hot air from the flames peels the skin off, consuming their flesh and exposing their bones, which are subsequently bleached and mounted as art school models. Come dance with me in the fires of this apocalyptic wasteland.

Shay Rapaport, 46 Katzenelson street, Kfar-Saba 44405, Israel. Einsturzende Neubauten, FFM Einheit, Coil, Nurse with Wound, Legendary Pink Dots, Tear Garden, Birthday Party, Holger Czukay, Dead Can Dance, Velvet Underground, Faust, Any good Trance/Ambient, and Bjork (OH Bjork!). 20 years old schizoid male, stuck in a silly country called Israel and surfing high and low on the sine wave of my mood. Interested in the primitive and random basis of human nature and the nature that surrounds us. Interested in loose of control, in energies, attraction, sexual polarities, destruction, obsessions, perversions, the nature of beauty and the beauty of nature. Admirer of Dada, Futurists and Peter Greenaway. Bored and awaiting.

Box 8303, Berkeley, CA, 94707 industrial male, 29 yrs. old heavily into industrial/ ebm scene.... (242, ne, leatherstrip, skinny puppy, zoth omog, machinery etc) seeking open minded females and males (bi) with similar interests and musical tastes to exchange letters, photos, tapes, videos....etc. Other interests include anime, b&d/s&m, erotica, vampires, gothic/techno music, disturbing art....Please send letter w/photo, all will be answered...I go up there every night just to hear the beat...."

Brett Barton, Principia College, Elsau, IL 62028 Email brett@csc1.prim.edu (Skinny Puppy, Foetus, Leatherstrip, 242, FLA, Godflesh, Nomesno, 16 Volt, Mr. Bungle, Chem Lab, Etc.) 19 yr old computer science / studio art major at small conservative school. Interested in giant noise and mandatory lint collections. I hate T.V., but like Email.

Jason Lillie, 160 S.W. Henry Dr., Beaverton, Or. 97005. (KMFDM, Early Wax Trax!-vinyl, Leatherstrip, Ministry, Klute, z0th Omog, Compilations, Kode 4, frontline, Intermix, FearFactory, Malhavoc, Church of Exstasy, Hardcore Tekno)BreakBeats, High-Tech sampling-shock video-computer animation, tape exchanges, fantasy art, catalogs, mail order, zine trading welcome. 21 y/o FreakZoid @#\$!% male.

Ron Welsh, 264 Woodland Dr., Ft. McMurray, AB. T9K, 1A5, Canada. Seeking tape-trader penpals. Send your lists and what cutting edge cyber-punk zines you recommend. KMFDM, Front 242, Psychic TV, Shamen, Orbital, Moby, and much more....

Stephen E. Woods, P.O. Box 32231, Columbus, Ohio 43232-

0231. (Sisters of Mercy, Nitzer Ebb, Einsturzende Neubauten, Bauhaus, Joy Division, Doubting Thomas, Skinny Puppy, KMFDM, Front 242...) 30 year old male student majoring in computer programming. I want to know if there is life outside my field of vision. I wish to correspond with people on the world through their eyes. I will respond in kind.

Bored twenty three year old female loves everything industrial and anything gothic. Specifically vampires. All vampire/mortals write. Send anything human, subhuman, or cryptic. I write poetry & short fiction. Lets chat. Will answer all. Shadow play, P.O. Box 1053, Wilmington, DE. 19899.

Steveo 2904"R" st. Vanc. WA. 98663. Skinny puppy, GodFlesh, Pitchshifter, The Young Gods, Fields, Neurosis, NIN, Klute. 25 yr. old male seeks correspondence with all into the above mentioned bands. Into Animal Rights, & anti-Fascist!

Samantha, 7102 W.Leith Lane, Peoria, Az. 85345. Into...ambient, techno, acid, jazz, industrial, ritual...etc. Looking for people who are interested in bloodlust, S&M, high quality horror, death, controversy, art, poetry, and dark cold nights.

Margarita, 14/106-108 Johnston street, Annandale, NSW 2038 Australia. Ministry, Klute, Cubanat, Skinny Puppy, Revco, Sheep On Drugs, KMFDM, Leather Strip, Foetus, Psychic TV. The extreme always makes an impression. I am a 24 year old Australian female looking to correspond with people all over the world to exchange thoughts, ideas and music information. My interests include film, art, Philosophy and spiritualism but nothing beats the exhilaration to manic dancing to industrial music. Remember: Elephants are contagious.

Michael C, 428 Broderick St. San Francisco, CA. 94117-2266. (Whitehouse, MB, SPK, SJ, TG, Consumer Electronics, Krang, Merzbow, Sodality, Genocide, Organ, Come Org., Coum...) I'm 25 and on Disability, Anti Pc, Heavily into record trading and collecting, gave up drugs for vinyl. If your interested in industrial/noise send want and trade lists. THE END HAS COME.

Chris McBride, 6048 Bellview Dr. #2, FallsChurch, VA. 22041-6048. Chris and Cosy, Conspiracy International, Throbbing Gristle, Greater than One, Psychic TV, Coil, Konstruktivists, Brian Eno, CAN, Cluster, Plank and many other sky, nonesuch, Blue Plate, I.C., Opal, EG, and Venture label artists, Cabaret Voltaire, Yello, Kraftwerk, Elektrik musik' Laibach, Diamanda Galas, Martin Denny, Walter Wanderly, Les Baxter and other incredibly strange music, NON, Montecazzaza, Brian Lustmord, Dead Can Dance, T.M.C., Cool 70's Disco, EBN, Orb, ABBA, Daniel Miller, Richard James, Manufacture, Severed Heads, The Gruesome Twosome, The Genetic Terrorists, Erasure, Joy Division, Kitaro, The Hafler Trio, That Asia classics and that song by Beck. WM, 23 seeks people of all sexes, races, nationalities, faiths, and sexual persuasions for conversation, collaborations, connections. Also would like any rare/live Chris and Cosy recordings to trade, also interested in hooking up with people to form band in D.C. area(vocalist).

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ZINE REVIEWS



As If
The second issue of this Gothic zine features inter-

views with Black Tape For a Blue Girl, Eyclight, Faith and Disease, The Last Dance, Love Spirals Downwards, Mosaic Kisses, Timothy Venner, and Michael Shoves. This is a very enticing second issue; the artwork, clipart, and photos are visually appealing, the layout is on its way up, the interviews are impressive (although some could be more in depth), and the selection of poetry is very tasteful and intelligent (and elegant and brooding). *As If* has a full-color cover and 72 pages to roam through. \$4 cover and \$5 postpaid to Clint Green (aka *Clint Catalyst*, 1601 Harkrider, Box 3223, Conway AR 720320) [Char]



BIZARRE SEX & OTHER CRIMES OF PASSION II

Bizarre Sex and Other Crimes of Passion II
Are you tired of seeing Robert Gregory Griffith's photography being spread all over the small press? Neither am I and Bizarre... features 14 of his collage photo pieces, "Flower Hat" and "Eden" being 2 of my personal favorites. This magazine definitely lives up to it's name with no censorship or apologies. Authors include Brad Boucher, Deidra Cox, Kim Ormond and 9 other small press notables. All of these writers have earned their space here appearing in other zines like *Borderlands*, *Iniquities*, *Deathrealm*, *Heart Attack*, *the Tome*, *Cyber Psycho's A.O.D.*, etc. Truly disturbed from a gruesome murder mystery to foul psycho rednecks

all in gory detail guaranteed to make you cringe. (*Fatal Publications, PO Box 1837 Leesburg VA 22075*)[KT]

BLT
Volume 3, #7 is the Back to School issue and, boy the memories of teen angst this brings back. True tales of getting back at the teacher, the parents, the frats., etc. Plus, a quiz, just to keep the spirit! This black and white, half sizer is a project from Amelia, who may be known better as the editor of *Blue Blood*, the gothic porn magazine. For a one year subscription, send \$8. (*Cyber Junk BLT, 3 Calabar Ct, Gaithersburg MD 20877*)[Char]

Dead Eyes magazine #7
You cannot peg *Dead Eyes* as a gothic or industrial culture rag, though it's friendly towards both genres, especially experimental electronic music. It's full of alternative artists in all mediums; Leilah Wendall (Azreal Project), Das Synthetische Mischgewebe (computer installment artists), and Robert Gregory Griffith. This magazine is short and concise with interviews and reviews and includes contact addresses in the back for labels and zines from the known to the deeply rooted underground. The best part of the whole package is a 7" featuring *Attrition* and the editor's own band, *Angelhood*, all distributed by their own label, *Bright Green Records*. (*PO Box 24 Bradley IL 60915*) [KT]

Fatal Depression Issue 1
This zine is composed of about 24



double side photocopied pages.

The first half of the zine is filled by readers' contributions. Most of these are copyrighted poetry with some comics thrown in. The remaining pages are devoted to info on a variety of organizations affiliated with the zine in one way or another (except for *Amnesty International*).

Fatal Depression reminds me of the first zine I worked on in high school. There is no real "layout" or text/graphics organization. There seems to be a jumble of everything the editor could get his hands on. Its not a bad zine, just an anarchic one. It might be worth checking out if you're into poetry, but I'd recommend waiting if you're not. (*Fatal Depression c/o FSDP Distro., 7904 Poplar Grove Rd, Severn MD 21144*) [AZ]

Fringe Ware Review Issue 2
There seems to be a rising num-



ber of periodicals dealing with the emerging computer cultures. While a few have made it big (or at least appear to) like *Mondo 2000* and *Wired*, there are a few that I know of that aren't that big. *Fringe Ware Review* certainly isn't as slick as the big boys, but they could easily compete in an even fight, delivering a few well placed blows.

The most noticeable difference between *Fringe Ware Review* and the big boys is layout and format. *FWR* is a black and white zine using desktop publishing tech. The closest read to compare it to is in your hand now. Of course, the most important aspect of any zine is content. So what's in *FWR* anyway? There are several articles dealing with

contemporary culture and computers' role within it. The articles are extremely user-friendly to those not familiar to computers or their jargon. Practical and philosophical issues such as identity hacking and on-line communities are presented. Some of the articles can get cerebral, but these tend to be more philosophical and are spread throughout the issue. There are other facets that might attract.

Many of the features found in magazines can be uncovered in *EWR*. There's a letter section with the usual feedback. There's also a mix of comics and graphics, but the best thing is found in the back. The "widges" section is a mailorder section with techno-gizmos, programs (many very cheap), stickers, books and comics, and stranger stuff. You won't see a preponderance of expensive toys in here, most stuff is under \$50.00

There's an emphasis on using technology as a tool for happiness. This is similar to the "techno-hippy" cult within the rave scene. While this isn't nearly as prevalent as *Mondo*, a cynic like me can get sick of the "buy this thing and your life will be happy" line. Fortunately, such an outlook is tempered.

Overall, I'd have to say *FWR* is one of the best zines covering the computer clique. It's balanced between experienced users and novices alike. It's not pretentious and its "hands on" approach is both welcome and a fresh change. (*Fringeware Inc., (fringeware@wixer.bga.com), PO Box 49921, Austin TX 78765*) [AZ]

Global Mail Issue 7 Jan 94
Global Mail is a resource for people interested in contacting others for correspondence. Don't let the size of this 8 page guide deter you. There are over 400 listings for over 30 countries listed covering topics such as mail art, anarchy, BBS's, comix, and erotica. This is the *Factsheet Five* of mail folks and I'd strongly recommend it to people who love to write other

people. (Ashley Parker Owens, PO Box 597996, Chicago IL 60659. or email : soapbox@well.sf.ca.us or 72162.1573@compuserve.com.) [AZ]

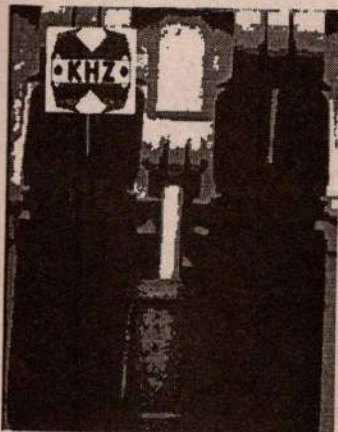
Godsend Dec. 1993

Just a quick note to let you all know Godsend is still alive and well with it's short but info packed newsletter. Just two 29 cent stamps gets you news tidbits about Revco to the Salvador Dali museum and bunches of reviews from Vidna Obmana to Batz Without Flesh. (Todd Zacharitz, 1401 fuquay Rd., Evansville IN 47715-6219 USA)[KT]

Haunts #26

For 8 years this quarterly has been continuously publishing glossy bound horror and fantasy fiction from some of the small press faves. Minimal pencil or ink art and a few book and movie reviews spot the pages between fictional nightmats by Yvonne Navaro, Edo Van Belkon and others. This issue isn't quite as suspense filled as previous volumes, starting with life after death and an unsatisfactory vampire story, though a twist on the undead lore pops up later in Don D'Amassa's "The Daylight Vampire". Best reads include a testosterone sports machine turned murderous in Chester A. Fasulo's "Killer Instinct" and a twisted torture and trial nightmare in "The Courtship" by Craig R. Brownlie. (Nightshade Publications, PO Box 3342, Prov. R.I. 02906-0742) [KT]

KHZ (Une Publication De MWAAX International)



Frequency is a French co-op designed to bring more attention to alternative music in a country where underground music is largely ignored. Through shows, parties, radio and other zines they want to spread the word armed with Frequency, a newsletter cov-

ering what would be considered highly experimental by US standards. KHZ is beautifully and professionally laid out, and written entirely in French. I would definitely encourage any French speaking electro-industrialites to contact KHZ/Frequence to create a stronger collective, especially our continental neighbors to the North who still retain an appreciation for European style. This particular issue of KHZ contains articles on Laibach (including discography), Simbiose Records (the company that put out Cybernetic Bioread Transmission: International Technological Compilation including Numb, GTO, Mentallo and the Fixer, Dive, etc.), Andrew Lagowski, Muslim Gauze, Delerium, Scorn, Sigillum S, GGFH, Yamashiro Shoji and reviews. KHZ is a good mix of experimental sound to lighter "danse macabre" in an extremely attractive package. (15, Ave De La Gare, 77515 Pommeuse, France fax: (+33) 1 64 04 29 72) [KT]

Loud Music Seminar No 5

I didn't know Madison, WI had an industrial scene, but thanks to Al Ritchie of WORT 89.9fm (Mondays 7:30-11pm) the area has a healthy dose of electro-techno-industrial noise once a week. LMS is a newsletter accompanying the show consisting mostly of music reviews and Ritchie's top 20 list. Ritchie, according to the adverts, also hosts an industrial dane night Sundays at the Cardinal and has become involved with "Industrial Hell" shows (the one advertised here includes STG, Claypeople, Spahn Ranch, and Big Big Bite). #5 also includes extensive Cleopatra reviews. This is great way to stay in touch with what's happening with the scene. Check out IN's "Sonic Review" section of this issue for contributed reviews from LMS. (PO Box 9901, Madison WI 53715-0901)[KT]

Ninth Wave Issue 1 Autumn 93

The Ninth Wave is a quarterly zine focusing on "Nocturnal Culture", primarily Gothic. This medium size zine is chock full of the usual assortment of interviews, reviews, and the odd article.

Interviews in this issue include the Cranes, An April March, and Martin Bowes of Attrition. The articles are good and take different approaches, but I found them somewhat short. Considering that they were con-

ducted by phone that is understandable. Calling to England can be quite expensive.

There are four books reviewed, all of them having something, if only in passing, to vampires. The reviewer does an excellent job dissecting them. There's also a little over a dozen recordings reviewed all focusing on Goth and "dark" music.

One of the things that sets this zine apart is its (welcome) lack of a cemetery report and a short articles on Goddess aspects throughout world mythology. While no means thorough, it is a start for the reader to start her own research. There is also poems and a few quotes sprinkled throughout the zine.

I would expect this zine to improve. It already looks pretty good, especially for a premier issue. It appears to use a "cut and paste" approach instead of a DTP one. This makes it look more organic and less sterile. I would bet that once Liisa gets settled down she will have quite a gem on her hands. (Ninth Wave, 689 Queen Street West #80, Toronto Ontario M6J 1E6, Canada)[AZ]

Neural November/December 93

This cyberpunk magazine will only do you good if you



know Italian. From what I have heard, there are no plans to translate it into English yet. This is a shame because Neural appears to be a solid read.

Neural covers virtual reality, UFOs, science fiction, and computer networking. This particular issue has a poem by Neuromancer author William Gibson, an article on cellular telephone hackers, using a power-glove with a PC, and some information on the Mars Observer that stopped working under mysterious circumstances.

The layout and graphics are top notch. This is a very attractive magazine, without being so slick it falls out of your hands.

This zine has had lots of mention on the Internet, but as I said before, unless you speak Italian it is of little worth. Still, if you feel interested, contact Neural (Giustino Fortunato 8/N - 70125 Bari Italy. or better yet e-mail: m.habens@agora.stm.it) [AZ]

Ogyr Network - Vol 2 #6 (Holiday Issue)

For 2 years Ogyr Network has been photocopying their "Subgenius affiliated" view to the zine underworld. Barren of illustrations, the space is instead used to discuss Bob with touches of post teenage angst. This is a little difficult to read if you're not a subgenii familiar with the terms "Normals", "slack", "beforelife", "X day", and "pleasure saucers", but it's still entertaining. Music reviews are voluminous covering TKK, extensive Cleopatra titles and live shows like Love Battery and Hip Deep Trilogy. The most informative column is "Means of Escape" by Ren@ covering the ethereal music of Michael Piper's Wild Places (Santa Cruz). Interviews with Last Tribe and Subgenius propaganda top off Ogyr Network. (PO Box 53, Plainfield IL 60544 or invisibl@eos.chi.il.us)[KT]

Phosphor

This is wonderful claiming itself "an Independent Industrial magazine, a radio program, a small



booking agency". Phosphor gives album reviews appearances, news tidbits on what's out, who's where and what's up. This Oct. '93 edition is the perfect place for info. (c/o Paul Bijlsma, Videntstede 132, 1183 AM Amstelveen, Holland, phone: 020-64576 33) [Char]

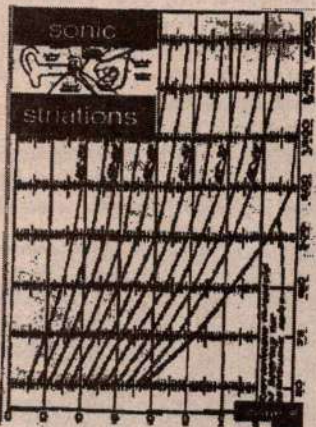
Screams in the Dark #8

Vampy entertainment from Theater of the Dark/Scream Jams Productions. If you've watched any trash tv (talk shows) about vampires the last 2 years you've

probably seen Vlad and company's fanged faces (including Joan Rivers' 1993 Halloween show). Besides the band, upcoming graphic novel called *Silent Death* and a co-authored novel in the works, Vlad finds the time to do this nifty, 1/2 size zine. Each issue looks better with care taken to do borders and properly work the art and text together. Poetry includes erotica from one of my favorites, Kim Elizabeth, and the brutal death images of Holly Day ("Snuff Film") not to mention offerings from Clint Catalyst and L.K. Vasterling. Notable vampire art from Trace Lucas, Ron Frenz, and Necropolis' Chad Savage plus a decent listing of vampire oriented zines and a review of a blood recipe book make this a fun and useful volume for all vampire fans. (PO Box 138300, Chicago IL 60613)[KT]

Sonic Striations Issue 2

Sonic Striations covers the audio art and "musique concrete" arenas of sound. While small, *SS* manages to be pretty informative



in its focus.

This issue contains articles on the theory and practice of sound. "Extending the Human Voice" discusses several artists that use different techniques to change the human voice. Some of these techniques are overtone singing, singing by combining unusual phonetic clusters, using the voice to modify instruments, and using a variety of mouth and throat generated sounds while singing. "Nothing Here but the Recordings" is an overview of William S. Burroughs' works on sound mediums.

There is also the usual reviews of the scene. This issue features 12 pages of reviews dealing with everything from "impressionistic sound paintings" to environmental and noise experiments. There is also a nice 3 page section on contacts through

out the world for people and labels interested in this kind of sonic thing.

The editor knows his stuff and is informative. I would recommend this zine to people interested in the experimental aspects of sound and collage. The price alone guarantees networkers will find it worth their while. My only complaint is the size, but given such a tight focus and the small number of people interested in this kind of music, this is not surprising. *Sonic Striations* is both a great buy and a useful resource for those people into the scene. (*Sonic Striations*, 193 S. Railroad St., Hummelstown PA 17036) [KT]

Story Head No. 2

Edited by Joe Peterson and Mike Brehm, *Story Head* is an 8 by 8 1/2" collection of "(P)rose fragments, gripping true-life stories and starkly honest poems". The true brilliance of this zine is in the artful collages. The dream like quality of the photo collages are well executed from cover to cover, yet do not predictably illustrate the writing. Stories include a marijuana saturated love/lust trist in "The Llama" by Joe Peterson accompanied by ghostly couples in the art, "Good Sports" by Pamzi Sitlaji exploiting the brutal execution of a Birsu priest, and a few thought snippets about ordinary situations (driving, etc.). Excellent production and worth the money just for the computer illustrations. (1340 W. Franeville, Chicago IL 60660)[KT]

Torsoe Hijack

This is a clever, half sized, xeroxed zine containing original poetry, fiction and stuff. It is crammed full of cut-outs: comics, photos, sayings, ads, paragraphs, etc. Lots to read from all angles. My favorite is "Rachel's Dreams" which are quite bizarre...you can get issue #3 for \$1. (PO Box 7465, Boulder CO 80306)[Char]

The Web

"Boo girl" Heather Bricks does not disappoint with the second issue of her Goth networking zine, *The Web*. Fresh from touring around the States with Usherhouse and Dave Vanian and the Phantom Chords where she had the fortune of meeting many of her readers, Mme. Bricks has released a half size zine that every Goth or wanna-be should check out. This issue contains her tour diary, featured reviews of Sunshine Blind, Trio Nocturna, and The Prophetess, LA club reviews and a Poppy Z.

Brite interview. There's also a unique and fun section called "Neat Things to Know and Do" with helpful tips on obtaining a free coffin, how to become a priest, and how to make fangs. If you've been looking for the perfect cloak or velvet gown, check out *The Web's* shopping and mail order sections where you can read up on companies like Blackened Angels, Quasi-Glam and Texas Body Hangings. With contacts and enthusiastic contributions, this zine is sure to grow, especially with such a well informed editor at the helm.

In case you're interested in issue #1, features include unsigned bands like Tomb of Ninus, The Deep Eynde, and Falling Janus, Chicago club reviews and Goth zine reviews. There's also short pieces on Higham's House of Horrors and Westgate. Remember, contributions will keep *The Web* spinning so write, fellow arachne. (3023 N. Clark, Suite 777, Chicago IL 60657) [KT]

XLR8R Issue 5

This is a monthly newspaper that spreads its word up and down the West coast and touches interested parties as far as the East coast and the UK. It is here to spread the vibe of the trance-electro revolution, spiritual peace through the rhythm...yes, Ravers (if you're still out there) *XLR8R* provides a calendar of events, articles on the Seattle and San Francisco scene, DJ's words of wisdom and an interview with Psychick Warriors ov Gaia in #5. If you're seriously into this scene, *XLR8R* will give you plenty of coverage for what one writer describes as "music that is as much for your mind as it is for your body." There's even a space for you tech-heads called "Hazard Tech: A Cybergeek Interface" (in this issue, Hazardman covers ways to obtain info on yourself in case you were curious to know what kind of info the powers that be have accumulated on your person). The review section is divided into 4 parts: Techno, House, Garage, Tribal, Trance, Etc./Ambient Unclassified/Acid Jazz, R&B, Etc./Reggae, Dancehall. This is great resource for DJs to hardcore scenesters. (1314 NE 43rd, Suite 208, Seattle WA 98105) [KT]

Evronymovs Vol.2 #2

Gothic/Pagan vampiristic writings and drawings layed out in a very old world design, right down to

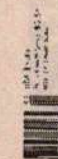
the purple cord tied to the binding. Send \$2 (P.O. Box 5554, Atlanta, GA 30307)



Coenobium #11 - Explorations in the Further Regions of HELL-RAISER

Pain as joy; here is a zine ripping the edges of reality with the pleasures of hell. A hell of a lot of art and grafix by Clive Barker and all his dedicated minions. With the tension of hellraiser now is pawned a literary opportunity to taste the universal subconscious as tuned downward. Updates you to all the Clive Barker shows, happenings as well as submitted stories and poetry. Music reviews, issues cost \$5 and are well worth it for any Clive Barker fan. (455 Crescent Ave #7, Sunnyvale, Ca 94087)[Kaos]

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MORPHINE
RE/SEARCH
KRISTEN HERSH
FAITH AND DISEASE
JIM ROSE CIRCUS SIDESHOW

Fond Affexxions 2.1

More a book than a zine, a glossy covered treasure of literary diversity concerned as much with its literary and typographic presentation as its image. Here is a well balanced tribute to the artists interview within; Slowdive, Morphine, RE/Search's co-publisher Andrea Juno, Kristen Hersh, Faith & Disease, and the Jim Rose Circus as well as beautifully taken photographs. The exotic paper stock adds a tactile richness to every readers enjoyment. Issues cost \$5. (6312 East Santa Ana Canyon Rd, Ste 112, Anaheim Hills, Ca 92807)[Kaos]

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