

# INDUSTRIAL NATION

issue 11

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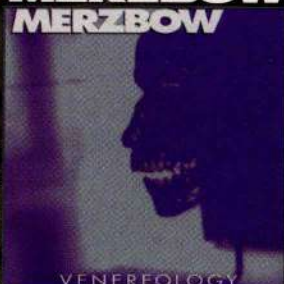
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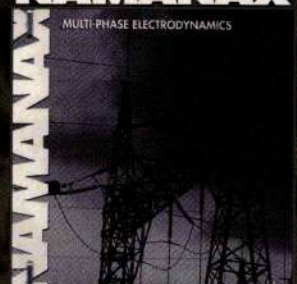
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# INDUSTRIALNATION

Well, It's been really hectic, but hey—we kept our promise, Issue #11 is done and we are still in July! I have to say that this is the first issue ever that has come out when we projected it would. It's about time we started getting our shit together, huh? We are going out with Lords of Acid and Thrill Kill Kult for the Sexstasy Ball, starting July 18th in St. Louis, and we plan to follow it through to the east coast. We will have a table there with our stuff so keep an eye peeled.

On other fronts the Industrialnation CD Vol. 2 is slated for a September release, All interested in submitting demos, send them to Ric Laciak, c/o Industrialnation CD Sampler, P.O. Box 92575, Milwaukee, WI 53202-0575. We are also interested in releasing a Industrialnation Video Sampler. If bands would like to submit videos, send them to Industrialnation Video Sampler, 614 W. Belmont, Chicago, IL 60675-4529.

From a more cybertech side, we have our World Wide Web site up and running. The address is <http://mozart.fin.depaul.edu/Industrialnation>. We just started to work on it so it may take a while to get it fully up and running but we have many plans for it. Any help by our tech-head friends who want to lend a hand just leave us E-mail.

As always, we welcome submissions, but we can not give guarantees to whether we can publish it or not, Sorry, we're just not that organized, besides we're not some corporate entity, so we don't act like one. Which has its pros and cons.

As far as Issue #12 goes, we're ahead of ourselves and already chugging away at it. We tentatively plan for it to be out in late October/early November. We have interviews with Snog and Acumen slated for that issue, so keep yourself alert.

Remember, Schwa Loves you!  
Paul V, Editor

Issue #11 Summer 1995

Press Run: 12,000  
ISSN 1062-449X

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*Manufactured and printed in the  
United States of America*

Industrialnation is published on a semi (Gett'n there) quarterly basis. Industrialnation and Moon Mystique wish to state that all opinions within the contents of Industrialnation are solely those of the author, interviewee or advertiser. All Logos for Industrialnation and other design elements used in Industrialnation are copyrighted by Industrialnation ©1995 and cannot be used without direct permission from Industrialnation, unless used for a review or quoting purposes. We reserve the right to change deadlines and release dates.

Sample Issues \$3.00 4 Issues \$10

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614 W. Belmont  
Chicago, IL 60657-4529  
tel 312-665-9016  
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**Subscriptions and Orders ONLY!!!**

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Industrialnation

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cover design Rev. Jayson Alien, Permission magazine (415.469.2001)  
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models: Polywog & Star; clothing by Catherine Coatney



Hello,

After checking out your magazines and your thoughts about "industrial" I want you to help me realizing two ideas. First give me the address of Chrizz (German Correspondent) I'd like to kill this person immediately. Second please send me a map of USA with signs where to drop an atomic bomb on it, e.g. Chicago.

Yours,  
Markus Schwill  
Dotmolder Str. 66  
10715 Berlin  
West Germany

Industrial Nation,

Well first off I must say your mag is totally fucking cool, I mean that in a very informative, innovative, and subversively intellectual way. I am enthralled every issue I receive thru my subscription, your interviews are great and your music reviews are a really good source for finding new, unusual and o' so beautiful underground recordings. Every aspect of your mag is awesome, keep up the fascinating and great work. . .While reading your latest issue (#9) someone wrote in offering or recommending that along with music reviews you should give release dates. This would be informative, but I think it would be far more informative if you offered, maybe at the end of your mag, a list of concerts and concert locations, dates, and times. You could list bands working in the industrial genre as well as gothic ones, I think that the record companies, artists, and especially the fans would benefit greatly from this. I know from personal experience how frustrating it is to want to see a band only to find out they toured thru here a week ago, it's really hard to find out about underground type bands' tours. Anyway, please send me the IN CD sampler and keep up the great work.

John Hailey, Jr (John Inc)

Dear Industrial Nation,

Greetings, since the release of albums such as "Millenium" by Front Line Assembly, "Nihil" by KMFDM, and various other albums by musical outfits involved with the genre of "industrial music" who have chosen to expand their horizons by incorporating guitars into their music, I (and I'm sure I'm not the only one) have endured a seemingly endless montage of bitching, whining, and cries of sell-out due to a slight alteration in these artists' music.

Simply put, my response to this would have to be, you can't live in the past forever

and fearing change is extremely unhealthy. Besides, no one's ever showed me a rule book stating what instruments can and can't be used in the creation of this music.

Traditionally, industrial music has prided itself on the fact that it is the only classification of music that can not be classified due to the wide variety of influences it utilizes.

If only people would use their heads and think about what they're saying, the world would be a better place.

Sincerely,  
Chad Radford

Dear IN,

Was just giving issue #10 the initial flip-through when a certain ad compelled me to rattle off this letter of inquiry. Now, although I have plenty of well-meaning enough acquaintances who are born-again Christians, it just seems that a disclaimer would accompany any reference to Circle of Dust appearing in IN; one indicating that they are a "Christian Industrial" band. Certainly I'm not the only one to have stumbled across this fact (R.E.X. Music is a Christian label).

Actually, I'm quite the confused one concerning this issue, and would worship any form of response to put my mind at ease. Because, to me, "industrial" equates with utter non-restraint, utter indulgence; whereas Christianity equates with, well, fear of indulgence.

Although the disc has its moments, it clearly doesn't at any point reach a climactic splooge as would be expected with such heavy cyber-core music. And any devout fan of your zine who, as a result of the ad, subsequently buys the disc, is getting reamed in my opinion. Relapse records is duh shit!

Charlie Shepherd

IndustrialNation:

In your last issue (#10) Susan Peterson gave a review of Austin-based NECROFIX. She described their music quite beautifully, however, she then went on to criticize them by saying that the Puppy influence "is just too heavy here" and that Necrofix seems to scream

I'm reading your mail.

"We want to be just like Puppy!" She also goes on to say that their cassette

(Nefarious

Somnabulance) leaves her wondering what they'd be able to accomplish if they attempted more originality.

What Susan fails to realize is that maybe us fans of

"gothic industrial" want more acts like Puppy. Maybe some of us are tired of the talentless industrial thrash that's everywhere these days. The creepy "disembodied" screams and the gothic atmos-

phere of Necrofix are a nice change in a world of guitar dominated industrial. Susan has never seen Necrofix in concert; if she did, she would realize that they are quite capable of originality. They are one of the most talented bands in Austin and contrary to previous reviews, are not total "Puppy-esque."

Praise to Susan for her descriptive review, but to us fans of Puppy, this cassette is a godsend...and since Ogre and pals aren't churning out any new music lately—it's nice to see that someone else is.

Femme  
Austin, TX



IndustrialNATION folks,

You know, you guys are pretty cool. Great reason for subscribing, I guess. #9 was my first and let me tell ya, buddy, the ground shook. What an experience! Anyhow, good work. You got my support and nomination for president. Well then, I might be asking for something done before but I must know about the following groups:

1. The Many Angels With Sticks--they killed me on Body Rapture 4. Who are they? Why?
2. Swamp Terrorists--everyone loves them. Does anyone know a thing about them?
3. Acumen--they're just cool as crap!
4. Recliner--Dan Gatto belongs in the Vampire Rodents. If you have any clout as a magazine you'd force them to make an album. Now, token two sentence scene report from Athens, GA (known for REM, the B-52s, and a loser university football coach). Radio: Tahiti have a strange slant on industrial-noise-weirdness. Houston leans (a lot) more towards the heavier side of things. And on that note, I'm toast!!

Jacob Pickerel  
redtuna@music.cc.uga.edu

IN-

In response to Andy Morrison's comments on techno, the lack of original industrial, etc., I couldn't help but agree--to a point. Yes, the scene is overrun with knockoff sounding bands apeing the few real artists, but to say that techno is that far ahead is a bit overstated. Techno has come farther, in some of its many subtypes, in the use of beats and can be worlds away more danceable, but beneath the frenetic energy, there's no substance. I'm not bashing techno--I love to dance to it, but it has nothing to say. As for the people who populate the scenes, it's a toss-up who's more inane--shallow, ignorant ravers or shallow, whiny goth kids. Flip a coin, people suck.

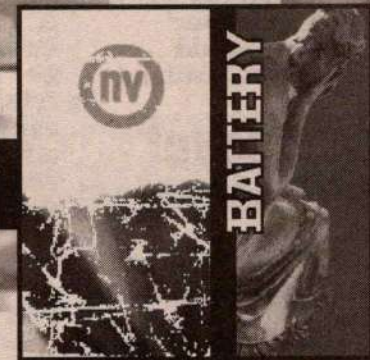
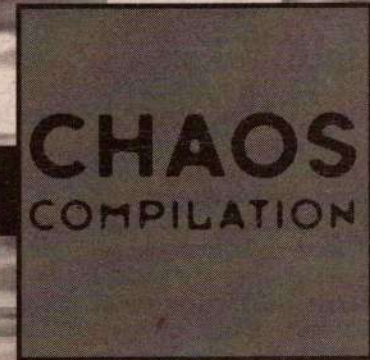
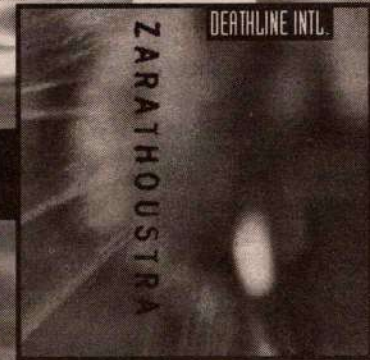
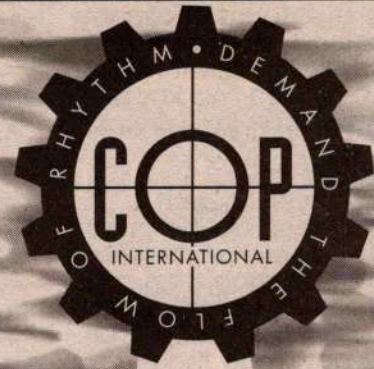
The lesson here: learn from everybody. Take up the dance scene's rhythms and beat structures, and incorporate anger, passion, and creative experimentation. To be fair, some artists are doing this. Not everything has to be danceable, but if you want to head in that direction, make it burn! Don't fuck around with mid-80s percussion. It's thin and worn out...but don't throw away all the guitars just yet.

Remember it's easy to bitch because you get sick of old 242 songs at your club of choice, but take a walk in the shoes of someone out in the heartland's outer reaches sometime. As sick as you are of DIG IT, it still beats Cypress Hill all to hell. Don't give up on a scene, make it better.

Charles Lewis

Dear Industrianation,

I need to get political with you for a second. There's a piece of legislation that's scheduled to go up before the U.S. Senate that is potentially damaging to Industrial/Gothic music. It's called the "Traditional Melody and Harmony" bill and it's being sponsored by Senator Wendell Roche (R-AL). This bill would make it illegal for musicians or bands to use "non-approved" scale tones in commercially recorded music. So much for experimentation with musical forms. We're used to right-wingers (and some "liberals" like Tipper Gore) attacking the lyrical content of rock in all of its various forms, but this is the first time in memory that



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government has tried to legislate how music is structured. Fascism lives and breathes! So I hope that other industrial lovers will make their displeasure with this known. I've given our senators in California an earful.

Hell Newt,  
Steven Shubert

P.S. Incidentally, keep up the great work. I've discovered more great bands through your mag than any other. Thanks also for the articles on 16 Volt and Spirits in Sin, groups that deserve more coverage than they get.

Dear Industrialnation,

Compliments on producing an informative, entertaining, and well-laid out mag, but after reading Stephen Fievet's "A Parent's Guide to Satanic Cult Ritual Abuse," (issue 10), I felt compelled to write and ask why did you give space to this very sad attempt at sick humor? As John Waters remarked, there's good bad taste and there's bad bad taste; and I'm afraid to say that Fievet's piece of bile definitely left me with a bad bad taste.

With ritual child abuse, rapes, murders and other forms of human and animal destruction so rife in this fucked-up world, I found the "Ritual Abuse" guide immature and insensitive to Industrialnation's readership (and I'm a bad taste enthusiast and exploitation film watcher).

I think Mr. Fievet should have an acid enema to clean out his putrid system and maybe he'll think twice about writing this kind of shit again. I dread to think of what's in his zine, sad little man.

Yours very-pissed-off-at-Fievet's-unintelligent-humor'  
David Oswald  
Glasgow, Scotland

## Stephen Fievet replies:

Dear Mr. Oswald:

Industrialnation was kind enough to forward a copy of your letter to me for a response.

First of all, I would like to apologize for the bad taste that my article ("A Parent's Guide to Satanic Cult Ritual Abuse") left in your mouth. The article is most certainly a sad attempt at sick humor. You are correct. I was being very immature and insensitive in writing such an article. My pathetic attempt at being funny stem from an emotionally unstable childhood.

You are very fortunate to be able

to discern the difference between "good bad taste" and "bad bad taste." I appreciate your sharing this difference with me.

If you have any that you could send, I would most certainly welcome an "acid enema." Are they in good bad taste or bad bad taste in Scotland?

Though I am not little by any means, I admit that I am a very sad man. I am praying that you will find it in your heart to forgive me for what I have done.

Sincerely,  
Stephen Fievet

# babysue

Mail Industrial Nation!

Recently I purchased the latest edition of the Tower Records in a nearby town. To be brutally honest, I was disappointed, although I don't really know why. The new issue doesn't seem so interesting. I mean, what do you do for an encore after the Twin Wonder Powers? Twin blue I guess like the color of this ink. And what was up with the Satanism? That was a sick article feature. It's not funny—I suspect the scene is attracted to anything with shock value. Satanism must evolve or become extinct. It is silly and adolescent. Forgive me, I am growing up. Though I still believe there is some hidden truth in the industrial religion. Have you read the "mission" chapter in A. Burgess' A Clockwork Orange? So what's it gonna be then, UK? Anyhow industrial style is still the best even though tragic. What with man being eaten by machine and DNA domination.

Allah-Akbar  
R. Destrakto

Dear Industrial Nation,

First I would like to say what a wonderful zine. I find it to be very useful, and an informative magazine when it comes to researching industrial bands for my radio program.

I noticed in your magazine that you had a contact list. I was wondering if it would be possible for you to list my radio show. It is called Trans Europa. I play industrial, ebm, torture-tech,

experimental, noise, industrial gothic, industrial metal, trance, ambient, and spoken word.

It is on Tuesday night at 11pm to 12 am on 96.5 3 INR Melbourne, Australia. You can contact me at the following address:

8/34 Fairlie Ave McLeod  
3085 Melbourne Victoria  
Australia  
(03) 432-1931

I am after new bands who will send me their demo tapes/CDs and promotional material so I can play their music on my program.

I will be opening up an industrial club and writing for local industrial zines. If there is any way you can help me with contact addresses I would be most grateful for your help.

Yours respectfully,  
Gordon Taylor

Dear Industrial Nation,

I guess it's about time I wrote to you and let you know who I am. (As if I was somebody). Actually, I am a big big fan of your publication, the music, as well as the people and the scene that go with it. Right now, though, I am very restricted as to my involvement. You see, I'm in an American gulag. It seems to be a crime in this country to destroy government property, especially when you're in the military!

But what I did is not what this letter is about. This letter is about you, Industrial Nation and the Industrial Revolution. I am a neophyte to this stuff, really. I started going to a club in Atlanta (my home) that played industrial as well as goth. Some of the industrial was so fucking hard I could not stand it for very long periods of time no matter what I was on. But over the years I have learned that I can really get high on the music alone if I choose, which is also a lot healthier! (Have you ever tried to write something while listening to "Mr. 44?" It ain't easy!)

Let's see, where was I? Ah yes! So now I am separated from the people and the haps that go with it. But not for long! 16 months and this rhino will be free once again to roam loose in the concrete jungle of this society.

Someone turned me on to issue 9 briefly one time 'cause they knew I kinda liked Trent. (Just the music.) I did not get a chance to read all of it but I sure got a taste for it. So I copied down the address and wrote to the Iowa



address. Lo and behold a dude over there named Eric actually took the time out to write me a letter and sent me a copy of issue 5 or 7 (I've got it loaned out) I read it from cover to cover and I am highly excited for some reason. I finished it today and decided that I had to write you guys and tell you what was on my mind.

I believe industrial music is here to stay! I just love the stuff! And I'm not just some young lost kid who is lost in life! I'm 32 years old and am lost! Just a joke man. Well, at least I hope so! I know what I want and what it's going to take to get it. A lot of sacrifice. Something I was not willing to do in the past. For some damn reason I can't quite say what I think I want to.

Well, anyway, now I have Issue 9 at my disposal and I intend to savor it to the last word on the last page. I don't know much about the bands, so I am really enjoying the interviews. Basically the whole damn magazine is just bitchin'.

I recently traded 5 cartons of smokes for the Industrial Revolution 2nd Edition (generic lung busters). It was well worth it, considering that it's the only CD I own right now, it is getting quite a bit of air time between my ears. I really dig Chemlab. Truly good music. I can't wait until I can buy some of their stuff. For that matter I can't wait to get and do a lot of stuff! I recently just made a deal for Zoth Ommog's best of compilation. You won't believe what this is costing me! 5 jars of tea, two jars of coffee, 10 bags of Gatorade, 3 bags of popcorn, and 2 bags of fig newtons. Strange economy around here. But at least you're just reading about it. Anyway, hopefully I'll have that CD to grace my presence very shortly. I'll send you a review on it.

Well, I don't have any cash to get a sub, but I've got a deal for you. No, not any generic cigarettes. I am sending you some stamps. (Sorry you can't smoke them, and eating them will only waste 32 cents but maybe you'll get sick if you eat enough of them.) Hopefully you can find it in your hearts to hook this old guy up with a copy of your righteous rag. 10 would be cool if it is still out. If not, 8 is cool. If not, well I understand and still think you've got a good thing going. When I do get some cash, it'll be coming your way (16 months). I could also dig on getting to know some people who are into your zine if anyone would care to write this industrial rhino in captivity, you can write me at John J. Johnson, Jr., Box 69914, Drawer A, Ft. Leavenworth, KS 66027-7140. Anyone from anywhere in the world is encouraged to write. I'll be heading up to the Boston area when I get out, by way of my home, Atlanta. Maybe someone can point me in the right direction in '96.

Well, I guess it's time to check out (of this letter). Besides, I've got some reading to do. IN 9 is screaming my name! Until you hear from me again, 'cause you will, once again, thanks for the best zine I have ever read in my life. Keep up the good work!!!

Your rhino in chains,  
John

# Oneiroid Psychosis

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"The true question..." thought Tub Monkey, "is whether an autonomous thought process is inherently indigenous upon an egocentric brain, or perhaps templated upon said brain by submissive outside stimuli...serving to nurture the egocentric qualities which otherwise may have been subdued or entirely excised whence the brain achieved its hebetate state." he was momentarily distracted when Kasumi spilled her nail polish, but soon Tub Monkey went back to his problem..." The chicken or the egg?" thought he..."The chicken or the egg?"



**IN:** Tell me the story of Bile.

**RH BEAR:** The story of Bile, well, I don't know, it's really sketchy. We've been together about a year and a half or a little better. The number of band members increases and decreases all the time; I think we're playing with nine people right now, sometimes it's eleven. We have our Mr. and Mrs. Clown, Rob and Sin-dee are our toys - we get to tie them up and abuse them during the show, that's really fun. There are seven actual musicians, three singers, keyboards, guitar, bass, and a drummer, "cybercussion." It's a massive orgy of noise, we all wear masks, so we have anonymity, which is nice. Unless you manage to figure out who we are - otherwise it's sort of a game with everybody. You know, walking around not knowing if people know us, or if they don't know us, or if they just don't like us. That's why we say, "You don't hate us until you really get to know us." It always seems to work out that way. There's not that much of a story with us. We try to keep as low-key as possible.

**IN:** How did you guys get together?

**RH:** We met each other in peep shows on 32nd Street. We're all fuckin' perverts, we all just know each other. We all have our strange little interests here and there. We all met each other in the past - through clubs and meeting other people, we all just sort of bumped into each other in strange places - and we just formed a band.

**IN:** How did you all decide to form a band?

**RH:** We found out that we all belong together, so that Bile was definitely a fate for us all. We all have fuckin' crummy lives and they're not gonna get any better. I'm in the midst of my manic-depressive state, where I just really feel like killing myself. And now with Kurt Cobain, I'll just have to wait until I'm a little bit more famous. But otherwise, Bile is just Kristoff's idea, but we all have the same intentions, so we were all made for this band. If it's gonna go bad, it's Bile, that's definitely the theory.

**IN:** Do you have any interesting tour stories, anybody that you really liked playing with?

**RH:** We've been playing with Thought Industry. It started out that they were nice, but it turned out that they didn't really care for us too much. I think it's too much of a conflict of personalities between all of us, and I think they just have sour grapes

with us.

**IN:** Why?

**RH:** I think because they have three albums out, we have an EP, and they were opening for us. You know, I mean, they're very good, they're good at what they do, it's just - I'm sorry that it turned out to be that way. Interesting tour stories? Let's see, at Foundations, we almost got thrown out of the Hilton, because I guess half of the band felt it was necessary to

heard the name, they just don't know who we are. It's strange turbulence. We get a very tourist crowd. We get the people who like to stand there and watch the pornos that we show, so those people just stand there and are amazed at that. Then every once in a while, they'll look at us. We don't know if that's sort of detrimental to us or not. If anything, people are definitely getting off at these shows, so that's nice. Either they'll

play to are more straight, so I thought that it would be more shocking. They also took out the guy taking an 18 inch bolt and sticking it into his penis - that was fun. I mean, the first time we showed that at Limelight, I was watching people, and so many people left. They couldn't take it. They came backstage after, and were like, "That was so disgusting." I was like, "Cool, thank you." Either it's the videos or the music that people seem to be horrified by. They say that it's the scariest thing that they've ever seen or heard before, and we're like, "Really?" I mean, we consider that a compliment. We don't see that. We're just playing something that we'd actually like to see and hear. When people say that stuff to us, we're just like, boy, we must be doing a good job then. It's nice to know that we scare people. Try seeing us without our masks on, then it's really bad. Nobody would come see us then.

**IN:** I would.

**RH:** Thank you. Are you blind?

**IN:** No!

**RH:** Oh, okay.

**IN:** What are your musical influences?

**RH:** Let's see, I can't really answer for everybody in the band. It's very numerous; some of the guys like rap, gangsta rap, other guys like listening to Pink Floyd. People listen to heavy metal, stuff like that. Being experimenting people, that's how we discovered other types of stuff. I heard Skinny Puppy when they first came out. You know, we all sort of got turned on to that - Skinny Puppy, Leatherstrip, stuff like KMFDM. I can go on forever, [we] just have a very broad spectrum of music. We have open minds, we'll listen to anything.

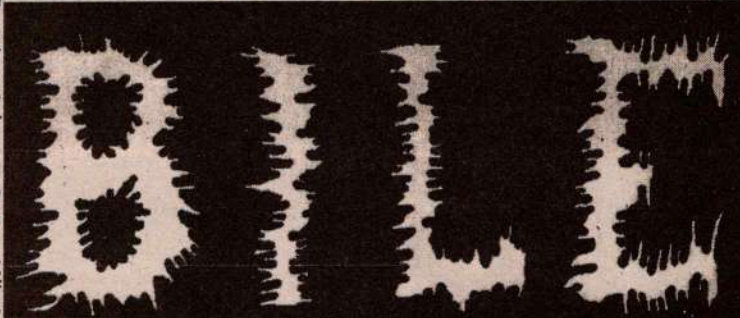
**IN:** Does Kristoff write all the lyrics?

**RH:** On *Suckpump*, he wrote 95% of lyrics and 100% of the music.

**IN:** Really?

**RH:** Yeah, this is his baby. We're just here to make his fantasy a reality. Whenever you can make someone's fantasy a reality, it's always much better. Most of the next album's his too. He's worked his ass off for a while. We all really enjoy the stuff, so we have no qualms about playing it. It's like when we play the music that he shows us to play, we always like to add little things here and there - add everybody's different feel to it. It's still original, but we make it our own.

**IN:** Did Kristoff make up the stage show also, or was it a col-



By Lee(ch)

**Inside every one of us, there is a beast clawing its way to get out of the cage of our mind and release its dark and destructive energies upon the world around it. BILE is the musical manifestation of that beast. I spoke to RH Bear, keyboardist and psychotic homoerotic video splicer for the powerful monster known as BILE, and discovered in him a kindred spirit. A spirit obsessed with darkness, despair, anger, and the knowledge of self-mortality. He and I discussed why it is always best to say what you feel, and why**

### **IT PAYS TO BE MISERABLE...**

breathe fire and use smoke machines and the strobe lights in the room because we couldn't use them on stage. The people down by the pool said that it was the best water show they saw all weekend. Our dancer, Sin-dee, dropping a water balloon on Jamie Lane's (from Warrant) head from a window. And one of our singers beating up Yngwie Malmsteen in a bar.

**IN:** That's cool!

**RH:** Yeah, and there's so many of us, you can't tell where we are. We just keep popping up, and there's a little Bile everywhere. So you just keep finding us in different places, and doing bad things, but the tour's still going. A lot of people have

remember the music, or they'll go home and jerk off if they remember the videos. I have no problem with that, though I'd rather have them jerk off during the show. It would make it more fun - at least we'd have something to watch.

**IN:** Yeah, after the last time I saw you guys at Limelight, we were all talking about the horse thing for a few weeks. That was pretty crazy.

**RH:** Ah, the horse girls, yes, I have a good video tape collection. I've got nothing else to do, I collect videos, I make the Bile videos, but they edited my videos. They said that it was a bit too gay the last time. Which, usually to the audience that we



laborative effort?

**RH:** That was his idea, but now it's sort of a collaboration. It was his idea for the masks and stuff, and the videos. But now we've taken everything to the tenth power, and pushed it over the edge. Now we're trying to see how much further we can take it. We want to see what we can do to it.

**IN:** What are you going to try out?

**RH:** I don't know. We're working on that. We're sort of coming up with stuff. It should be something sick. Something ten times worse than what we're doing now. I hope.

**IN:** I'm scared to see it.

**RH:** Cool. Yeah, it's a surprise, though. Everybody has their dark side, they like to see things that are not ordinary. You know, evil, dark, nasty - they love to see that. They may say they don't want to see it, but a part of them wants to see it more than happy things. I think we'll all dress up like the Sound of Music people. Now that,

I think is more scary than what we're doing.

**IN:** Definitely.

**RH:** Yeah, see, I mean, happy is definitely more scary than us. Because we know that our thing is the truth. When you say you're happy and stuff like that, you're not. That's always a lie. You can have ten minutes of happiness, and the rest of the hour is total misery. I've never been happy for more than ten minutes at a time. I try not to be anyway. It's a waste of time. It's definitely a boring state. "I'm so happy!" Fuck that. "I'm so glad I'm alive!" Yeah, I believe that one, too. It's just completely useless. We're all very depressed. It's just like we feel like we're doing nothing, like it's in vain. But that sort of creates more angst and nastiness to what we're doing.

**IN:** Yeah, it fuels your creativity.

**RH:** Yeah, so I mean, when people aren't feeling so happy, fuck it - come up with some better songs. We had one reviewer say that we must've really had a bad day, went home, and wrote those songs. I'd love to have her live with us, just a little while. We'll show you true misery, honey. We'll show you what it's all about. Everybody in Bile is from twenty-one to thirty-two, so we have a good amount of misery here to last us for a while. I'm sure I can corrupt our younger ones. They'll be totally miserable by the time they're my age (32). I'll be thirty-two on Halloween. So it just fits, there's something for everybody in this

like that being into music like us. So, when people tell me, I'm like, okay, that's cool. That amazes all of us, really, it's like we get bad reviews from people. The ones we get usually compare us to Ministry, NIN, Skinny Puppy, even Sepultura, Prong. That's great, if you're gonna say that we're just as bad as those bands, thank you. That's the best compliment that you could give us. Somebody said that we suck just as bad as Skinny Puppy, NIN, and Ministry all in one paragraph - they said that they suck, too, thank you. That's definitely the nicest thing that anybody has ever said to me. That gave me my ten minutes of happiness. Then, I was miser-

**RH:** Well, we did a video for "I Reject," except, that uh, well, we worked with people from MTV. We went along with their guidelines, but they had to keep censoring it. So, there was this one part where Sin-dee throws back her hair and she's wearing a dog collar, so they had to take that out. They had their little things here and there, so by the end we should have a 30 second video. I mean, we worked really hard, and I would love for it to be shown. I'd rather have it on 120 Minutes or Alternative Nation, but I think they're trying for *Headbangers Ball*.

**IN:** Yeah, Krayge from *Virus 23* and *Chamfub* told me that he saw it.



**RH:** Yeah, he's been playing with us. We've been having fun with Krayge on the road. He belongs with us. One of our guitarists is absent, so he wanted to fill in, and he seemed like the perfect candidate. As for the video, I would love to see it on MTV, but I don't really give a fuck about it. It's a lot of bullshit. Everybody would love their work shown, but the compro-

band.

**IN:** Yeah, I was at school one day, and I was wearing my Bile shirt, and these two guide girls came up to me, and they were like, "Oh, you saw Bile? We saw them in Long Island, and they were really great!" And I was just sort of staring at them, and I was like, "You... like... Bile?" And they were just like, "Oh, we love them!"

**RH:** You want to know why, because they've got that spray-on hair color, and they spray it on when they go out. That makes them different and unique. I definitely appreciate playing to people like that. It's nice, I like the diverse crowd stuff, but it shocks me when people like that are like, "We really love your band." And I'm like, "Really?" You know, it's cool, but I just can't see people

able again. We all get over [happiness].

**IN:** When can we expect some thing new from you guys?

**RH:** We're planning hopefully, for late winter, early spring. I was just talking to Kristoff about that a half an hour ago. We were just talking about how *Suckpump* is doing. You know how long it takes albums to hit, so by the time this one hits, we'll already have another one out. It's all written, so it could actually come out this week. But, we're just giving it some time so we can finish working on this [tour]. I think it'll either be called *Technowhore*, or *Why Love When You Can Hate?* Another true statement. Hating's much better. Miserable, depressing, fuck everything, kill it.

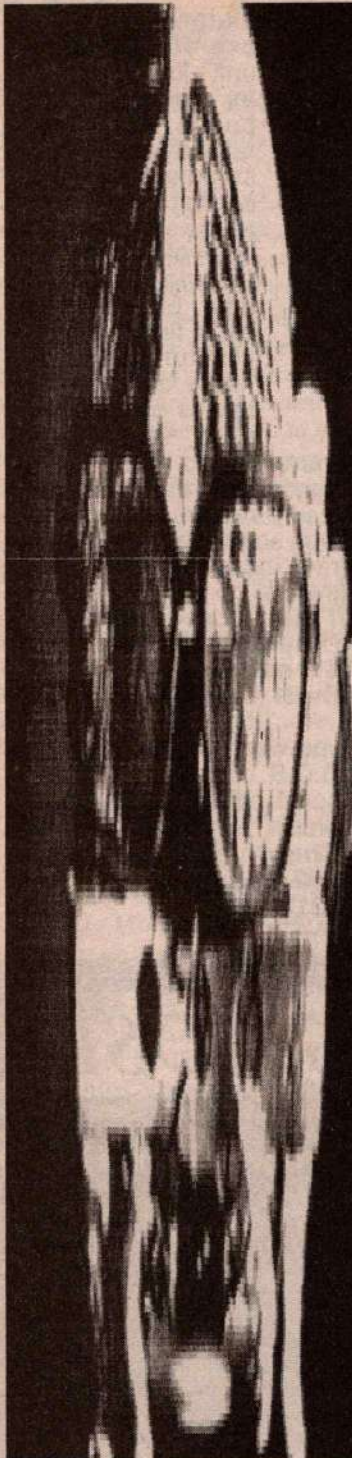
**IN:** Right on, man. Do you guys have a video out?

mising that you have to do is idiotic. If we have to cut all these parts out for it to be shown, why show it at all? I'll wrap the tape around my neck and hang myself. I'll get more pleasure out of that than watching it in pieces.

**IN:** How do you feel about getting mainstream recognition?

**RH:** If it's gonna get us a lot of money, fine. If it's not, I don't care. The only reason we need the money is so we can go out and do nastier things to people. That's about it. Money doesn't make you happy, it's not gonna do anything for us. If anything, we'll get more options to kill ourselves. Because we'll want to get away from everybody more. Mainstream recognition is a waste of time. Look what it's doing to NIN. I just saw an interview with him on MTV yes-





have to behave how somebody else wants me to behave. We're still going to always be ourselves, so I don't think that we'll get mainstream recognition. On the next album, there's a song called "I Hate You, You Fucking Cunt." I can't see that being played on the radio. The only thing that we get out of this is that people appreciate us. That's the only recognition we need.

**IN:** *I think that Bile has definitely filled some sort of hole in the New York "industrial" scene, and fulfilled a need within your listeners. You allow people to look at the dark side that you mentioned.*

**RH:** That's just the way we feel. That's really us on that CD, and it was just made for the people in this band. The nicest thing is that a lot of other people are finding out that there are miserable people in this world, so you have someone else to hang out with. I've talked to and done interviews with a lot of these people, and they're like, "When I come home after a bad day at work, I put on Bile, and I just feel that there are other people out there who feel like I feel." So it's nice that we can actually touch people that way. We're not touching them in the way we want to be touching them, but it's nice to know that people actually do like us. And it only gets worse. It can only get nastier. When you see us live, it's like the album, only it's nastier. If anything, it's just gonna get heavier and louder and noisier and stuff. We'll see how much longer my keyboard can last; it's not doing too well. Last time I had to tape it together, it popped open. I don't think keyboards are supposed to do that. People ask me why I beat on it. That's just the way I play.

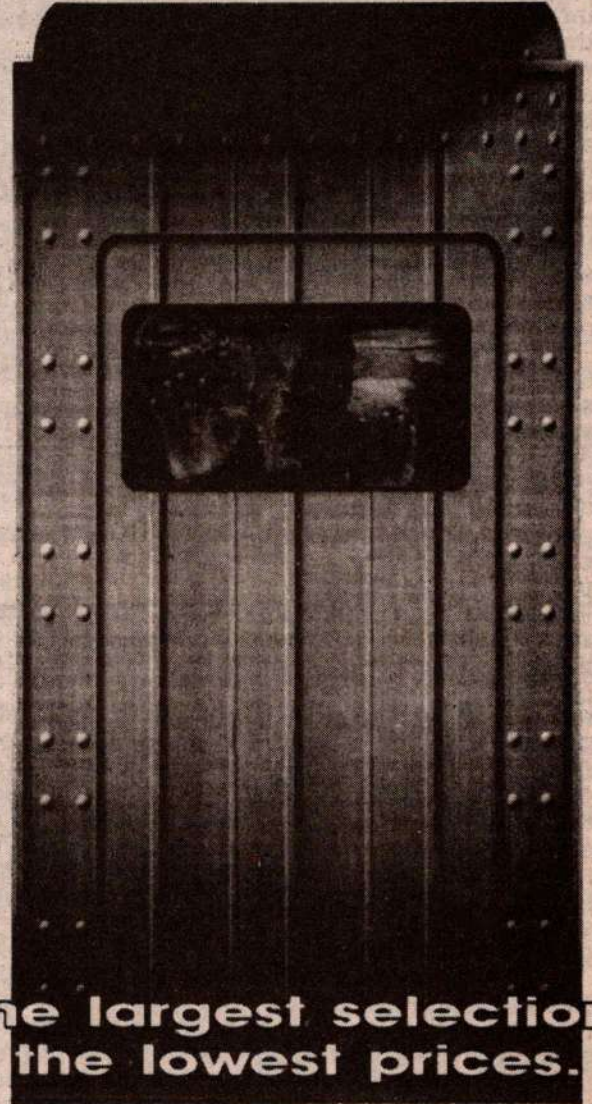
I feel like throwing it on the floor. It just makes me feel better. Beat the things that you love. If you love it, kill it. I don't care if people think that I'm a lunatic, but I don't say things for effect, I would love to do it, I would love to kill myself. That would have happened years ago, except I'm a fucking chicken. I don't know what's out there. I was just telling Kristoff before, I said, "Yeah, you could kill yourself, but you could just keep feeling it over and over again after you're dead." I don't wanna do that. When I'm dead, I want to be left alone. When you say things, you shouldn't even worry about what you're saying. Fuckin' say whatever you want. If people don't like you because of the way you speak, what you have to say, or they think you're a nut, good.

terday, and I don't think he really does video interviews, does he? I think now he has to conform to what they want. He doesn't say anything, he's just showing off - all his bruises and everything, and that's cool, who cares? I fall down a flight of stairs, and I get bruises. Here he is, making millions of dollars, running around on stage hurting himself. Good.

If I was making millions of dollars, I'd be sitting home watching TV. I wouldn't be hurting myself. I'd be asleep somewhere. If that's what mainstream recognition is, then I don't want that. I don't want to

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# Choking on STAPLES

By CHASE

material by long overdue electropunk icons, as well as taking metal bands who have recently discovered samplers and presenting these bands to the world as the apex of what industrial-dance has to offer. Exploiting the old is fine, but manufacturing their highly questionable new is an unnecessary step when

If the Star Wars world was analogous of the record label industry, the independent labels would represent the good side of the force, while the major labels would be a bunch of Darth Vaders fucking Yoda. Label warfare applies to the industrial community in a number of ways, but primarily with the bands spearheading the movement on a commercial level.

Because major labels are Death Star-sized corporations wielding vast monetary, distribution and promotional power, they can easily analyze the trends in the independent label galaxy and capitalize off it. If you need proof, just examine the Independent synthcore market- **Wax Trax!** popularized the aggressive take on synth pop, with a whole pack of wirewolves chomping at their stylistic tendons. **Fifth Column, 21st Circuitry, C.O.P. Int'l, Cleopatra and Re-Constriction** all started scooping up cyberthugs to enlighten the domestic rivet heads and subsequently put a dent in the massive garage-rock movement.

When **Nine Inch Nails** demonstrated the viability of the torture-tech genre, the hands of reason pointed to an electro-signing trend in the major label A&R departments. It happened, but not in the way most synth-&-snarl fans had hoped. Instead of raping the independent label circuit of the "industrial"-dance talent that's been hard at work for the last half decade, they started serving up newly constructed, often watered-

Here's a quick drive-by on some of the older folks they've treated us to:

**FRONT 242 (Epic)**  
**FOETUS (Sony)**  
**MINISTRY (Sire/Warner)**  
**BIGOD 20 (Sire/Warner)**  
**REVOLTING COCKS (Sire/Warner)**  
**ARMAGEDDON DILDOS (Sire/Warner)**  
**SKINNY PUPPY (American)**  
**DIE WARZAU, KMFDM (TVT)**  
**NITZER EBB (Geffen)**  
**NINE INCH NAILS (Interscope)**

down, fringe-related acts. Not only does this fresh Bantha fodder have plenty of Jabba's money to do vast radio, club, and publicity promotion, but they also get to use their funds to nab the good tours with established cyber bands. That's why you don't see **Hate Dept.** on the road with **KMFDM**, or **Spahn Ranch** opening for **NIN**. Prior to 1994, I don't think **Dink (Capitol)**, **Engines of Aggression (Priority)**, **Monster Voodoo Machine (RCA)**, **Stabbing Westward (Columbia)**, **Drown (Atlantic)**, and **Marilyn Manson (Interscope)** were on any DJ's playlist. Although this signing trend doesn't give props to the synthslaves that deserve it, it does raise the likelihood that bands like **Chemlab**, **Circle of Dust**, **Hate Dept.** and **Penal Colony** will be heard.

The up side to major labels trying to cash in the compucore community, is that they've also gravitated toward the veteran acts.

To sum it up, the major labels are releasing

there are so many prime bands doing things the right way already. So the next time someone says "all current industrial sucks", tell them to go buy **Babyland's Total Let-Down CD (Flipside)** or **Acumen's Transmissions From Eville (5th Column)**.

If you have a topic you want addressed in my C.O.S. column, or you have some criticism, advice, or praise, please send it over: **Chase \ 5185 Luigi Terr. #52 \ San Diego, Ca. 92122**

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# "/dev/null"

by Aaron Johnston

**IN:** *What do you think of the present state of industrial music?*

**Christian Void:** I think that it's changing a lot. It's moving away from the traditional sense of "industrial." Instead of someone using the sounds of car motors and scraping steel and other such cliched industrial sounds, it's become any mixture of electronics. It's come to the point where almost anything can be considered industrial music given a few different criteria. In a way, this is good, because it allows people to be exposed to a lot of different types of music within a sort of really broad genre. It's kind of bad because people looking for traditional "industrial" music are generally going to find mostly a bunch of electro guitar bands and not necessarily what industrial really means.

**Marc Phillips:** I think it's cool because it makes music like ours more accessible to those people who might get turned off if they went straight to an Einsturzende album, which might be a little too much for them.

**IN:** *Have you ever even listened to things like Neubauten or Throbbing Gristle?*

**Marc:** I never really did, I got turned on to them later. I started out listening to the Cure and Depeche Mode, which was my introduction to electronic music. I was playing pretty much just metal beforehand, then I started listening to a little NIN. Our keyboard player John really did a lot though. We all have very different influences but we all have similar interests and that's what we focus on. With the more players that we've added it's totally changed the



*San Francisco. With almost two industrial/goth clubs raging each and every night of the week, the city by the bay is certainly no dead spot for cyber activity. When you take an additional 50 or so bands to fill the needs and desires of all these clubs, the possibilities for entertainment become even more amazing. What if you happen to be one of those bands, though? If you were living in, say, Boise, Idaho for instance, your ability to stick out and absorb as much of the lime-light would not be as difficult a task. When you're in line with the likes of Switchblade Symphony, Slave Unit, Tinfed, Sharkbait, Primal Engine, Battery, Xorcist, Bleeding Stone, Diatribe and Grotus, to name but a few, the chances of your number being called out of all the rest becomes increasingly slim.*

*For Killing Floor, which consists of vocalist Christian Void, drummer James Basore, guitarist Marc Phillips, electronics man John Belew and bassist Karl Tellefsen, the reality of breaking from the thick trenches of competition has been a well sought after taste of victory. Escape from anonymity in San Francisco proved to be only the first step. Getting signed would be the next, and would mean not only trying to survive the city itself, but the world as well. In the ring of the record label, no border, time zone or geographical boundary makes any bit of difference in who gets selected for the dotted line. With the likes of globally respected acts such as Swamp Terrorists, 16 Volt, Diatribe, Vampire Rodents, Leather Strip and Numb already taking up space in the Re-Constriction Records catalogue, cracking through their seam is a laughable proposition. at best for about 90% of the world's unsigned talent. With the recent release of their self-titled debut on this very same imprint, Killing Floor have proved yet again that they are far from being any form of stagnant wall-paper hanging on the drab frames of anyone's shit list.*

*Now a few words straight from the mouths of the escape artist survivalists themselves.*

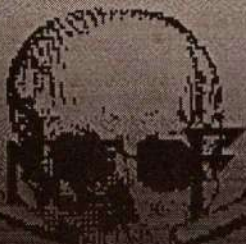
**CARGO/RECONSTRUCTION RECORDING ARTISTS**

# KILLING FLOOR



John Gonzalez

# KILLING FLOOR



sound. The first incarnation of Killing Floor was just John and Christian and it was very Skinny Puppy oriented.

**IN:** So when you expanded, did you basically start over from scratch to accommodate the new members?

**Void:** When we added all these new members it wasn't necessarily a change in what was being played. We added Karl last year and we have a lot of material that we wrote a long time before that. He's playing a lot of the same things that were written, we were just dropping stuff out of the sequences and having it played on a live bass. It's just the live quality really coming out. Instead of having this sterile bass line in the background, having a live person playing it can really alter the way it's perceived. Initially when it was just John and I, John would write stuff and I'd give him some vocal samples or something and there it would be. When we added Marc, we had a few songs that were already done, so it was a matter of adding guitar to the songs. At that point, we had a few songs that we played live that Marc didn't play on, which was kind of interesting because he'd just wander off and go have a beer.

**Marc:** Even now, a song doesn't need to have guitar in it to sound like Killing Floor. It doesn't need to have live drums either. In fact James doesn't even play drums on two of the tracks on the CD. As long as it has a certain feel, we'll all be happy with it. I wouldn't mind if there was an all-electronic song on the next record, as long as it sounded good.

**Void:** Doing something the same way over and over again just leads to repetition. It's like, "Wow, this band has like 35 songs but they all kind of sound the same." That's one thing we haven't consciously

had to avoid because it just hasn't happened yet.

**Marc:** If there's a part that sounds better on a garbage can lid, then we play it on one. It's not regimented; where we point to each other and say, "you're the guitar player, and you're the bass player, and you only play keyboards."

**IN:** What part of Killing Floor do you feel is projected best live?

**James Basore:** What I always like in a live show is the "in your face" vibe. It's almost like a type of cathartic violence that's not against anything but rather a form of abandon. It's not like the players on stage are putting on a show, they're giving you what they have. I guess that's why I always liked punk in the old days because there was no facade. There's so much energy in it. When you play music, there's a part of you coming out that doesn't come out in any other way. You can just explode. It doesn't happen all the time, but certain bands have it. To me, that's magical and I'd much rather see that than some technical light show.

**IN:** In this same frame of mind, you have to remember that you've been thrown into the industrial genre, which does have a thick tie to the gothic scene as well. For most people in the goth scene, image is everything. With this more spiritual form of live show you put on, do you ever run into trouble appealing to the goth people who would rather "see" than "feel"?

**Marc:** In fact, the first show I played with Killing Floor was at a goth club, and someone yelled out "play some Van Halen," and I did! The more people that like what we're doing the better. If you don't like it, feel free to listen to other stuff. We don't ever think, "oh no, this is going to be a crappy show, the goth to industrial ratio is off" or

into and you're not out fucking somebody over, more power to you.

**Void:** I have detected apathy because you go to these clubs and some people say, "Oh no, a guitar band is playing. This is gonna suck, we want to dance." There is definitely some tension there, but I think there's always going to be people who like more than one kind of music in such a situation. Although we may not appeal to the

anything like that. I don't care if you're into country music or line dancing, as long as you like the show. I have in the past capped on the gothic scene and the lunch-box deal, but if that's what you're

entire goth scene, I know there's probably portions of it that we would appeal to even though we lean far closer to industrial.

**IN:** With one foot planted on the electronic side and the other on the guitar/metal side, what do you think Killing Floor's place is in the "industrial" scene?

**Void:** We favor both sides. If you listen to our music there is a heavy electronic influence there. Without the electronics, we obviously wouldn't be what we are. We don't plan on getting any more metal, but we also don't plan on getting any less electronic. We can even get more electronic if we wanted to, most of that comes out in the production. A lot of people who have heard us lately have said we sort of got "grungy" all of a sudden. I think that was more of a by-product of just having more live musicians on stage.

**Marc:** We have a kind of "organic" sound because we all write the songs.

**Void:** That word's been coming up a lot lately.

**IN:** Maybe you guys should become florists or something...

**Void:** Wood! We don't have "music concrete," we have "music wood!"

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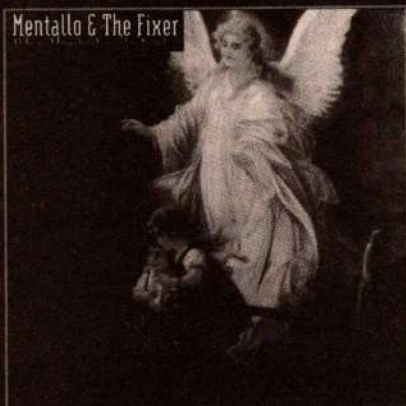
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*The Iron Icon EP*



If their previous CD wasn't "cyber" enough for you, then this sequel will satisfy your cravings. The Clay People have cast away their grunge-tinged halo, and have embraced a better mix of programming and metal riffwork. This disc was co-produced by DIE WARZAU, while Burt from FEAR FACTORY does a few guest vocal slots. If you missed their tour with ACUMEN, they'll be on the road again soon!!



**APPARATUS**  
*SELF-TITLED EP*

A synthcore band from North Carolina?!? That's right! This three-man project has cultivated an original cybersound in their sequencer-starved state. APPARATUS' sinister style is created by alternating between dance-capable guitarwork and harsh electrobeats, while Blake's wide-ranging vocals - that cater to both the goth AND industrial fans - seal the deal.



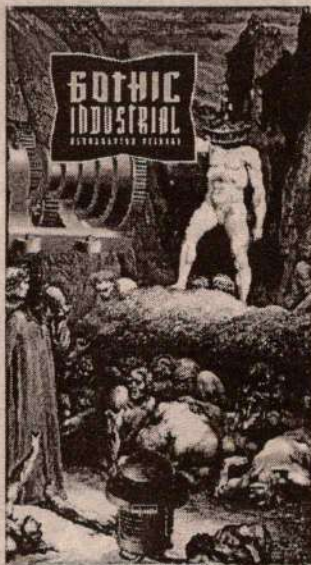
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# CYBERPERSPECTIVES SPATTER RECEPTIONS

We review music videos, movies, art projects, (Especially violent/graphic/John Woo/x-rated videos). Send videos to: *IndustrialNation, c/o Chiko's Video Reviews, 614 W. Belmont, Chicago, IL 60657-4529.*

**Die Krupps - Selections taken from "Rings of Steel" (Cleopatra)** This compilation contains five songs from Rings of Steel. There are two versions of "Bloodsuckers," the regular one and the one remixed by Biohazard, with a rap/industrial/metal type feel to it. Next comes the best video on the tape, "To the Hill." Filmed in a pretty funky bathroom, it has a killer beat and also has two older gentlemen, in suits, singing the song and dancing together sporadically throughout the video. Then there are two more politically conscious videos, "Fatherland" and "Crossfire". [V]



**Gothic Industrial Alternative Visuals - Video Compilation (Cleopatra)** The term

"Gothic Industrial" seems, at first, to be just another fragmented genre catch-phrase. Not so, for the first Modern Industrialites are the saints of our Gothic godheads—Chris and Cosey, Skinny Puppy, New Order, Cabaret Voltaire, even offspring NIN.

Cleopatra serves as a kind of safety net to save this niche from falling to its media death and it's managed to corral quite a stable of such artists. The label's new Gothic Industrial compilation is celluloid proof. Given the proper accouterments, this superlative collection could be the focal point for one of those intense, incense-foggy, black-clad, all night Graves (Gothic raves, for those not in the know). Don't kid yourself. Goths do so love to dance in spite of their otherwise bleak overtures.

Among the tastiest tidbits represented here are Christian Death with Rozz looking exceptionally precious with all that hair; and Rosetta Stone, so warmly welcomed to the States during their all-too-brief Procession Tour visit. As well, there's a rare opportunity to put faces to others who haven't yet garnered the purse for touring around, i.e. Big Electric Cat, Kill Switch...Klick, and Penal Colony.

Whether or not the videos themselves are cinematographic masterpieces is but a fleeting afterthought. The chance to watch, pause, and watch closely again all these little pretties is worth the purchase price. Alternative Visuals is as essential to a Gothic household as rosaries, shrines, and eyeliner. [Rene Walczak]

**Human Drama - The World Inside Video Collection (Triple X)** Anyone who's heard Human Drama has fallen fast in love. Anyone who's seen Johnny Indovina, gender inclusive, bares the burden of an eternal crush. Now, in one fell swoop, you can do both. Now, the poor frail heart can experience the pleasure and the pain repeatedly.

Trivialities aside, The World Inside videos are superbly crafted. The commencing "My Sin" and concluding "This Tangled Web," in addition to being unbelievably good songs, are arresting visual representations of raw, powerful, and universal emotions. Sandwiched between are four other videos that make a greater fool of the already foolish MTV for not showing them. I guess they just aren't a strong enough fashion statement for the lazy-minded mass consumer.

Johnny Indovina speaks to the audience, sans interviewer, in his typically calm, thorough, and starkly honest manner, addressing both the specifics of the songs within and the broad concept that makes Human Drama what it is. The World Inside is no dog-and-pony show, so don't let the lack of theatrics disappoint. Just being human is drama enough for me. [Rene Walczak]

**Idiot Stare - False Death** Idiot Stare is Chad Bishop and Bruce King from Screaming to God and Dave Ivy from World Worth Killing with help from Mitch Sigman from Minus Sign. Better that STG, this video is mostly Super-8 footage of a goth girl walking, and

kai lubbe





includes live shots of the band. Very well done for a band without label support. ( P.O. Box 4208, Burbank, CA 91503) [anon dev]

**Insight 23 (Fifth Colvmn)** Industrial metal with grating distorted vocals. A very artsy video presentation with lots of bound people being hurt. (*Perception Rek*, P.O. Box 995, Aggro Hills, CA 91376-0995) [V]

**Kill Hannah - Hit the Planes Down** Beautiful images superimposed over a beautiful goth girl under a beautiful song. Kill Hannah have reminded us that music and video is art. Director Andy Grieve skillfully directs this wonderful video that really should be appreciated. Definitely worth checking out. (1 Fox Run Road, Bedford, MA 01730, kilhannah@aol.com) [C]

**KMFDM - Juke Joint Jezebel (Wax Trax)** Half live footage and half animation makes for a great video. Shot with tremendous video effects mixed with animation including some cool sound effects that mingle with the brilliant JJJ chorus. There is a beautifully animated crow that remains docile until near the end in which it flies off into the sun (on beat, of course), but the majority of the animation focuses on a robot which we are supposed to infer is Juke Joint Jezebel who is shooting things and travelling in elevators and saving the world. More good stuff from H-Gun. [Satyr]

**Marilyn Manson - Lunchbox (Nothing)** This video is set in a roller skating rink, with Mr. Manson singing with lots of bright red lipstick. There are several children that stumble around with Marilyn having a good ol' time of it. The censored version of this video is hard to watch because of all the spaces in the vocals. It is nice to watch this band, and the video is great, but honestly, I would have thought that something a little more substantial would have come from the mind of Richard Kern (who did "Fingered" featuring Lydia Lunch getting raped holding a gun). As soon as major labels begin to think of video as art (which will never happen unless you sell two billion records), we'll begin to see some quality stuff emerging from

the bands who really can and want to produce quality stuff. [Satyr]

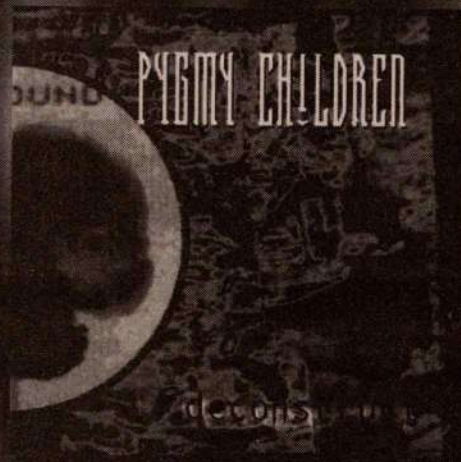
**Nine Inch Nails - Hurt (Interscope)** There's nothing like watching a film on a screen that's 40 feet high. And when it's a good film with some NIN music in there for back-up, everyone can be happy. The video is live footage of the song as performed on NIN's sold out stadium tour. Live, this was a tremendous song to witness. Footage of explosions, animals decaying and coming back, and neat stuff with snakes demand your attention, and then chill you with a startling conclusion: a worm's eye view of a tranquil fish that is scooped up by a distant blur that reveals itself as a hungry birdy. Intense. That happens over the big ending thing with the—you've heard it. It was great live, and it's cool on tape, too. A must if you have a 40 foot widescreen television where you can watch it. [Satyr]

**Pop Will Eat Itself - Ich bin ein Auslander (Nothing)** This video/song jams. Basically it's just them dancing around to their song with inverted screens and such. I wish all of their music was as strong as this song. The rest of their music lacks compared to this song. [V]

**Shellsong Audible Shadows - Episode 1 (Dreamdancer)** This is a gothic/industrial/ambient music video magazine that is aired on Channel 53 in Cleveland, Ohio. This particular episode contains videos by, Pepper Action, Frontline Assembly, Eden, Love like Blood, Deuter, Plastic Noise Experience, Schnitt Acht (Which they tell us are from Germany, but we know that they are from Orlando, Florida), In The Nursery, Beowulf, Aphex Twin, and Swans. Considering the guys behind this did not go to school for video production, the editing is quite smooth. The tape also contains information about the artists being featured as well as featured albums of interest. There are currently 5 episodes available. (*Dreamdancer Motion Pictures*, c/o Eric Muss-Barnes, P.O. Box 99954, Cleveland, OH 44199-9954) [V]

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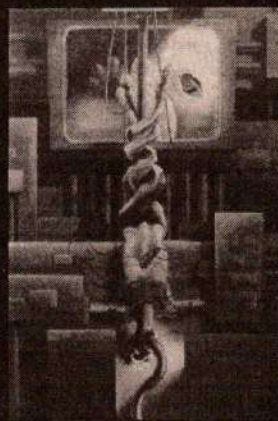
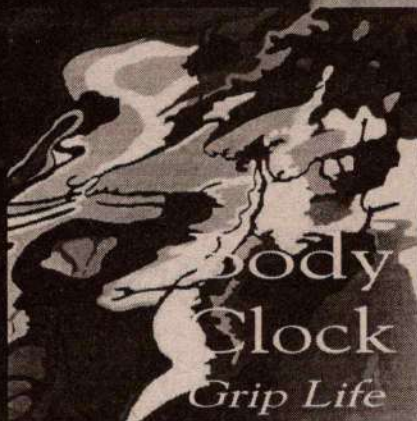


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Text and Photos By:  
Sharon Maher [KYron]

# THE ELECTRIC HELLFIRE CLUB

**IN:** How did 'Satan's Little Helpers,' the remix album, come about?

**Thomas Thorn:** The album sold really well, and Cleopatra wanted to do something that was remixes related to the album. I am not a great fan of the whole industrial genre per se. Obviously, we kind of exist outside of it. We're stylistically different, our approach is different, and our sound is different. Rather than just doing the latest industrial remixes, we wanted to do different versions. Hindsight is always 20/20, and we got an opportunity to re-do

in different stuff ways. We and smoky room beset with black lights. It is said that The Electric Hellfire Club will appear at midnight. Like playing 'Bloody Mary' in the mirror with my friends as a child, the anxious anticipation for the spectre is as real as it is ethereal. On a set adorned with skulls, goat heads, pitchforks, and other objects of demise the band appears. I feel as though I am being warped into the minds of the damned. The cold, pulsating music is grasping at me, forcing me to gyrate into movements I did not know I was capable of. (I have been taken under control. This is the chronicle of my peril. A word to the wise: I had to endure the whipping of the great Thomas Thorn for the pictures that accompany this article. Consider yourself fortunate to have escaped such harm to achieve the same visual stimulation.



Sean Sellers mix of 'Mr. 44' because he was another person who killed in the name of Satan with a 44. The song 'Satan's Little Helpers' had existed around the time we had done 'Burn Baby Burn,' but it was one of those things that got left off. It was a song that a lot of people liked when we played it live.

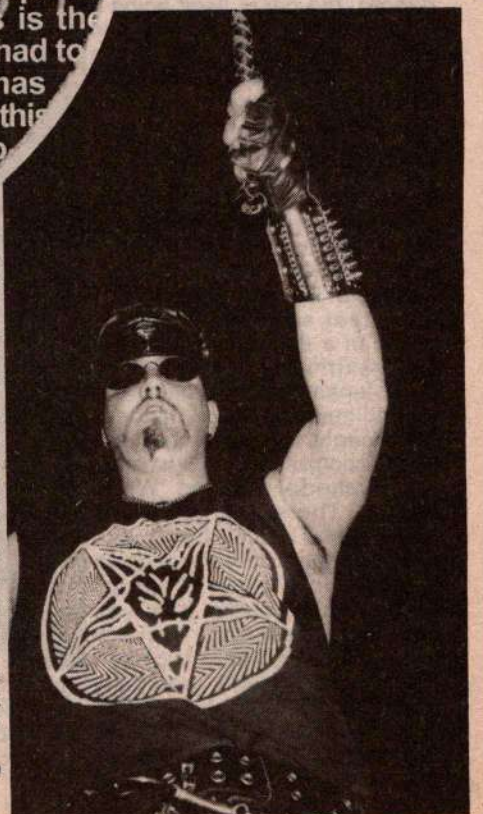
**IN:** You seem to open your albums by way of some sort of initiation, i.e. 'Invocation' off of 'Burn Baby Burn'

Thomas Thorn: I think that it reflects the fact that we're involving ritual and sonic magic. I don't think I have consistently looked at it from a standpoint of, "Oh, well we have to start this album with this." It kind of sets the mood, but that's what ritual is. It's one of those things where you exercise your personal demons and inject your personal fetishes. It is often necessary to set a tone before you start something and that is what we are doing.

**IN:** What do you, as a Satanic

industrial artist, think of the Christian Industrial bands out at the moment?

**Thomas Thorn:** It is so anti-rock music! It is so anti-entertainment! It's so "dancing is stand-up masturbation!" That sort of thing. But, the most retarded thing that has ever existed is Christian death metal. The thing is, obviously, because we are following a spiritual path on one hand I can't say it is foolish to inject your spiritual beliefs into music, but at the same time it is a belief structure and a thought pattern that I am completely and 100% at war with. Therefore, we think it is garbage and we will destroy them.





**IN:** 60's psychedelicism seems to appear frequently on your albums. Is there a tie between this and Satanism?

**Thomas Thorn:** I am thirty years old. I was born in 1964 and, for me, the period of my life that totally shaped who I am was NOT the psychedelic sixties, but the mass marketing of the psychedelic sixties. All of a sudden black light posters, long hair, macramé, and books about devil worship and do-it-yourself witchcraft was the mainstream. Psychedelic music was the Top 40. That was how I grew up and it was something that totally shaped and influenced who and what I am. I think it was an interesting period. The thing is that history tends to gloss over its darker elements. People look back at that sixties psychedelia and there is peace love and fucking in the streets when there really wasn't. There was that element of it, but for the whole generation and the culture of the sheep and lambs there also a complete and total generation of wolves and predators that grew up around that. Psychedelic predators, Manson being the ultimate archetype of that. One of the reasons we are so heavily into Manson because he completely epitomizes the wolf in the psychedelic wilderness.

**IN:** What is the particular allure of Charles Manson? On *Burn Baby Burn*, the song 'Black Bus' seems to make references to Manson's Haight-Ashbury experiences, the name itself being a reference to a bus the Manson drove before settling at Spahn Ranch. 'Creepy Crawler' and 'Night of the Buck Knives' on *Kiss the Goat*, as well, are very obviously referring to Manson.

**Thomas Thorn:** I think that Manson is an incredible philosopher. I am a great advocate that there are two sides to every coin. While I am certainly no disciple of Eastern philosophy, I think that spirituality is composed of a dark and a light that are inextricably linked. I think that Manson was definitely the embodiment of those things. I just bought this book that is a compilation of people's writings on psychedelia called 'White Rabbit.' There is a guidebook written by Timothy Leary and two other guys on being a guide for people's trips. It keeps emphasizing about how you can't keep forcing your own ego [onto another's acid trip] and that you are in this incredibly powerful situation. I was like, 'this is cooler than shit' because it was describing a lot of the shit that happened on Spahn Ranch where Manson was the guide,



got everybody to drop, and was just like 'okay, we're going to Hell now.' Have you ever seen the documentary, 'Manson?' One of my favorite parts is Dean Moorehouse talking about being

in the back of the bus. It was like this harem and there was all of this sex going on. He's tripping his brains out and he makes his way to the front of the bus, pushes his way through

the curtain, and Charlie's driving. Charlie turns around and looks at him and he was the devil. He looks at Manson and says, "Man! We're in Hell!" Manson looked back at him and said, "Yeah! Ain't it groovy?" That's The Electric Hellfire Club. That's the way that I want people to perceive us.

**IN:** What is the significance of 'Mr 44'? I assume you are referring to the weapon?

**Thomas Thorn:** It's the weapon but it at the same time it is a magical number. In the same way that Psychic TV and Throbbing Gristle have used 23 as a magical number, 44 is one of those numbers that came to us and existed for us as a magical number. 44 is a death number and a power number and it is one of those things that has consistently reared its ugly head in our daily lives. Either make friends with it and put it to use or it works against you. It is definitely something that has become a part of The Electric Hellfire Club cosmology.

**IN:** What do you think is the connection between devil music and dance music in Hellfire's work?

**Thomas Thorn:** I would say that they are one and the same. We are interested in the whole idea of rock and roll as devil music. From Elvis and Jerry Lee Lewis on up, devil music was something that was erotic and made you move and think in ways that were unwholesome. We make reference to the complete history of Satanism in rock and roll. It's our trip, it is something we are completely into and we have completely immersed ourselves in. They are synonymous as far as this group is concerned.

**IN:** Define Satanism in the teenage masses.

**Thomas Thorn:** 98% of the people out there have grown up in the Judeo-Christian tradition and the only rebel archetype they are exposed to is Lucifer. You know, you wonder why there are all of these little hick kids listening to Ozzy Osbourne burning upside down crosses in their forearms. The thing is, it is totally relevant as a form of rebellion because it is the only archetype they have been shown. Rebellion is learned behavior. It's instinctual, but the form that it takes is learned behavior. If I were to have seen 'Rebel Without A Cause' when I was fourteen years old, I wouldn't have thought I was going insane. I was trapped out in a rural community of eight thousand people and I didn't understand what was going on in my mind. If I were to have seen





James Dean clutching his head wanting to kill his father just because that was a natural process that he was going through, I wouldn't have felt so isolated and I wouldn't have felt so completely insane. But, you need those archetypes and you need to be exposed to that sort of stimuli. I think that for a lot of these kids, all they are being exposed to is being dragged off to church every day. This guy

keeps talking about this horrible pride-

filled angel Satan that was trying to be more like God. You can't help but identify with that archetype when you are going through those feelings. So I think that those forms of rebellion- kids that are killing cats and spray painting on the sides of churches- while I don't necessarily condone that behavior, I completely understand and relate to it.

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Hello out there... and welcome back to **INCISION**. In this issue's column, we'll be exploring some of the growing number of bands and projects that are in one way or another multi-language in their approach. All of the music mentioned here is highly innovative, and comes highly recommended. I hope some of it catches your attention enough for you to search it out in the near future. And now, without a pause for breath, let's dive into the article...

One of the greatest things that the industrial movement has opened up for me is a love of foreign languages. German is the language of choice for classic industrial music. It stems from **EIN-STURZENDE NEUBAUTEN**, who have in the

past used the harshness of their language as if it was one of their trademark metal instruments. Over the years, however, EN have developed their sound to a new level. What they present on their recent records is not just about harshness, it is about poetry and the power of words, and about the diversity of modern life. The track "Blume," which appears in English on their latest CD, *Tabula Rasa* [on Mute Records], can be found on recent singles with versions in German, in Japanese, and in French. In my opinion, this song was the highlight of their last full-length. Anita Lane, who has also collaborated with Nick Cave in the past, contributed the vocals for the album

version. Her voice bears a striking similarity to 40s femme noire Marlene Dietrich. In fact, if you enjoy this track, I'd recommend checking out some of her older recordings; perhaps "The Best of Dietrich" for a start.

The **VAMPIRE RODENTS** are themselves a very eclectic band. The **RODENTS** were chamber musicians who were intrigued by the freedom of the electronic medium, even if they were

at the same time a little turned off by some aspects of the scene itself, such as the overwhelming reliance on the 'found spoken sample.' Their music is harsh, and represents their own diverse cultural backgrounds. They have done songs in Latin, in Chinese, in German, as well as in English. (Check out their recordings on **Re-Constriction Records**.)

**SABOTAGE QU'EST-CE QUE C'EST** are a band that make what could only be described as electronic technopop. What makes their music interesting for me is their use of voice, which is the essential creative tool on their debut release 'Tumulte' (on

Danse Macabre

Records). Lead vocals are performed by Isabelle Gernand, a woman with a well-developed voice and language base. She easily flows from French to English, using both to her advantage. Meanwhile, the two male members of the group do background vocals in German. A nice mix!

Other interesting projects are based totally around accessing and sampling uncommon, exotic languages: **DEEP FOREST**

completely of child voices...this whole project revolves around baby talk. Using the sounds made by human babies under the age of 18 months, Nigel Ayers worked up a series of different compositions and improvisations. He saw this project as an attempt to approach his musical work with the freshness of an infant.

There are many more examples of projects and people intent on crashing and crushing the language barriers that have traditionally been placed on music. I believe that this trend can only grow as the global village we live in continues its expansion. We have the advantage of living in a unique period in history, a period where everything is collapsing upon itself. World music doesn't exist. Not any longer. Today, all music is world music.

Next issue, I'll be changing focus a little. Taking a break from music, I'll be spotlighting contemporary **DOLL ART**. **OPEN CALL**: Doll artists and visionaries, send your images and ideas to me at the address below.

Also, please send me promotional copies of any new music for airplay on my show **STRAIN TRACKS** (formerly known as **TECHNICAL CHAOS**). We broadcast weekly here in Canada, and we'd love to be playing your music!

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# DIE KRUPPS

by  
Steve Janas



## RINGS OF STEEL

Die Krupps is one of the few bands that can justifiably feel a little possessive towards the term "Industrial." They were there when it was experimentalism practiced by a European radical-chic elite. Not that Krupps founder Jurgen Enslin moved in those circles—he came to the genre from a punk background. Growing up amid the slag-heap ambience of the industrial city of Dusseldorf, it didn't seem that much of a stretch to begin creating sounds that matched the bleak machine-scapes he saw around him.

The band's first major work was the concept album *Steelworksymphony*, released in 1981. They have had an up-and-down career path since then: split up in the mid-80's as Jurgen founded his own record label, reformed in the 90s as a guitar-heavy electro-dance band (not unlike KMFDM's latest incarnation), "discovered" in the U.S. thanks to a 5-song EP of Metallica covers that caught the fancy of Kirk Hammett.

Now the band is beginning its life as an industrial dance act. Its latest release, *Rings of Steel*, repackages a number of European remixes for U.S. consumption. Among them are *Bloodsuckers*, *To the Hilt*, and *Fatherland*, all of which have made a splash with the MTV generation. There's also a remix of *Language of Reality* by NIN alum Charlie Clouser that's bumping and grinding across dance floors around the country.

After a few days of inter-continental phone tag, we caught up with Jurgen in his Dusseldorf studio.

**IN:** *Your latest album is your second album in a row of remixes. I'm curious: why?*

**Jurgen:** Why remixes? You have to understand, this album, the new album, was released in two steps in Europe. One was called the *Final Option* and the other was called *The Final Remixes*, which came half a year later. The *Final Option* became quite popular over here. I decided to have a remix of those four singles that were released under the name *To the Hilt*, and it was quite popular and played in Europe a lot. I wanted to invite some of my friends, or our friends, and have them do remixes. So I called Nitzer Ebb, I called Jeff Walker of Carcass, who is a Krupps fan, and Lee, our guitarist, is very good friends with Jim Martin, who used to be with Faith No More. So we called up all these people and we wanted them to do remixes for *To the Hilt*. And it was quite interest-

ing, a lot of people approached us, and said, "We heard you guys are looking for some remixes." One of the guys was Luc Van Acker of *Revolting Cocks*. And there were some other bands, like *Clawfinger* - I don't know if you know of them? They did *Paradise Lost*. And it sort of became a word-of-mouth thing. Everybody seemed to be talking about it. We got a lot of people together who were interested in doing it, and in the end, we ended up with around 20 fellow musicians or bands that wanted to do remixes. I actually wanted to do this because I thought it was really example, when you look at the remixes, I mean there's people from all different musical genres. Like, for example, *Einheit* from *Neubauten*, from the industrial scene, or *Gunshot* from the hip-hop scene, or Jim Martin, or *Carcass* from the metal scene - you know, *Nitzer Ebb*, *KMFDM*, whatever. We just

wanted to show what's possible in the 90s. Everything's basically possible -- you can mix every musical style. I wanted to see what Die Krupps sounds like when you mix them with *Sisters of Mercy* or *Clawfinger* or all those bands. Because to me it sounds like a mixture of the band that's done the remixes and Die Krupps.

**IN:** *So were you surprised at any of the results? Did any of the people who remixed the songs see something or hear something that you hadn't heard yourself? And you go, 'Oh that's interesting. I never thought about it that way?'*

**J:** Well, definitely it's that way sometimes on some of the mixes. The *Final Option* was released seven or eight months before *The Final Remixes*, so, to me, *The Final Option* is an older thing. When I listened to some of the remixes, it became obvious that times have already changed a little bit. Some of the songs,

well, it just sounds more modern. Yes, because they came out like three-quarters of a year later. Which of course, nowadays in music, is a big difference.

**IN:** *Is there anyone who you're more excited about having remixed a track than anyone else?*

**J:** Well, I can't really tell you which one I like the best. I mean Charlie Clouser (of *Nine Inch Nails*) did a really good job (on *Language of Reality*), that's for sure. But I wouldn't give you any names of who I like the best or whatever, because to me, the band or the people that have done remixes who have kept the most of their own identity mixing Die Krupps music, in my opinion, have the best remixes. Which means I like it when they put a lot of effort into it and change the song, the style or the taste of the song. And most of the bands, fortunately, since we're friends with them, or they



respect us, they really tried to do that, put a lot of effort into it. And that's why we're very pleased with the results.

**IN:** *Is there going to be a Metallica album of Die Krupps covers coming out?*

**J:** Metallica? Are we going to do another album of Metallica covers?

**IN:** *No, are they going to do a tribute to you now?*

**J:** Oh, are they going to do one. Actually, that would be fun. I mean Kirk Hammett, he called up Lee Altus, our guitarist -- they're really big friends, since the early days -- and he said he's very interested in us sending him some disks so he could work on some of our songs on his computer. He's really into Godflesh and industrial stuff, and you never know. He said he would like to mix something or put down a solo or something.

But on the next album I'm definitely not going to have any guests, because we want to prove what Die Krupps is really about and we're going to do it ourselves. But among the singles, I can imagine us collaborating with other people. But I doubt Metallica's going to do a Die Krupps album. But on the next album that we're recording right now, we're definitely not going to have it.

**IN:** *So how is that going? When do you think you may have something to release? What kind of direction are you going? Is it going to be significantly different from your last one?*

**J:** Well I think its definitely going to be...I don't know if you know about Die Krupps history, I mean we have a 15 year history, and I mean everything that electronic, music, it's going to have all that, but more. Quite a bit more. I have some of the songs pretty much mixed now, and it sounds very...well, more compact and more finished than the last album. It definitely has more of the...well, basically, more dynamics. Way more dynamics. It's very danceable, and at the same time, it's got a large, heavy guitar sound. But it's definitely going to be Die Krupps and nothing else.

**IN:** *So, the guitar work that you do is all live. It's not sampled, right?*

**J:** Oh, no. No, no. Never.

**IN:** *Why is that?*

**J:** Why is that? Well, basically, it's because I like the feel. As I said, we try to combine the two elements: metal and electronic music. And to me, guitar needs to be played. For example, when you see us on stage, we have the two elements like I was telling you in rock

*metal and heavy-duty nihilism. Do you think that's still true of the form, or is it becoming more danceable?*

**J:** You mean nowadays? You mean what's Die Krupps doing nowadays?

**IN:** *Not necessarily just Die Krupps, I mean industrial in general.*

**J:** Oh, industrial. Well, to be honest, I mean there's something....This is very interesting.



music.

And to me it's very important that we keep that. I don't like sampled guitars. It doesn't sound right, in my opinion. It's less dynamic, and it's just...I want to feel it. I want to feel it and I want to feel the human feel. And that combined with the preciseness of the machine, that's what really gives me the kick.

**IN:** *In the early days, with your Steelworksymphony, industrial was like metal pounding on*

*because, in my opinion, that's considered to be industrial in the States -- or let's say nowadays...The term Industrial was used in the States at the end of the 80s for a totally different kind of music to my opinion. Its sort of song structure, rock music for the 90s, with noise elements.*

And when we started, in '80 doing what we did, the Steelworksymphony, in my opinion that was experimental

music, stretched out with long, long tracks. Steelworksymphony was like 30 minutes long, and we played it live for over 45 minutes. And that was experimental music, not song structure. Not like chords and a bridge and stuff like this. And it didn't have any, let us say, um...we used conventional together with environmental noise, like bashing metal or some kind of stuff.

And to me, what's considered industrial music nowadays is something totally different. It's definitely not experimental, and it's definitely got song structure. So, you know, it moved very far away. I mean what we did was something totally different, in my opinion. It's not that I want to say anything negative about the new, this kind of music that's called industrial in the States or whatever. But it's just, I have the feeling that they should have used a different term. Or just if they had used the term contemporary rock music, because that's what it is to me.

**IN:** *Is Die Krupps still an industrial band?*

**J:** Well, I don't think so. I think we have definitely the industrial elements. We have the metal or electronic elements, and cross-over, whatever. Everything, hardcore, whatever. It doesn't matter. I think you can't describe Die Krupps with an existing term., because, in my opinion, all the terms that were used in the 80's describe very one-dimensional music. This is what I call one-dimensional music: you could define it with one existing term, like this is industrial, this is metal, this is this and this is that. It doesn't work in the 90s. In my opinion, there's a hundred thousand bands that combine so many different musical styles.

I think it should just go back to, call it rock A-Z, but don't give it an existing term because you can't define it like that. I mean, for example, Die Krupps. You can find Die Krupps in Germany in the independent section, you can find it in France in the techno section, in England we would be in the metal section and in



Scandinavia in the industrial section. But it all makes sense and it doesn't, you know? You've got to put it in all the sections, or just in rock, A-Z.

**IN:** Do you think the fans have stuck with the band over the years? Or don't they appreciate the shift in focus?

**J:** It's kind of hard to say. For example, we started in 80, and we don't have a lot of the fans that were around at that time. I mean, we have younger fans, and it's kind of hard to say. We have people from all different musical directions. As I said, we have people from the industrial, gothic, or electronic and metal crowd -- I mean cross-over, total mixed crowd. And I think they really like what we're doing now, but it's proba-

bly sometimes hard for the kids to go back to the early stages of Die Krupps and understand it. Because for them, they can try to understand what was done in the last five years, and they can follow the steps, but I think it's very hard for Krupps was in those days and what they are today. Because there's a long development. I mean there's a lot of things that've happened in between. Like, for example, running my own record label, that specializes in metal, between 1986 and 1989. Like slash metal, speed metal, hardcore cross-over: that kind of stuff. And it's very hard for some people to imagine that. Because I started out Die Krupps as an industrial band, whatever. And then it became



more electronic, more danceable, and then, at some point, I went back to my roots. Because my roots are in rock music. I mean I grew up with rock music, and I used to play in a punk band between 1976 and 1980, before Die Krupps. So that was my background, and I went back to that for like four years between 1986 and 1989 or 1990, and then I started Die Krupps again. I wanted to bring those elements together. And so the kids that know Die Krupps from like the late 80s to the early 90s, they grew with us. They can understand this, but going all the way back to the early 80s I think is kind of hard for most people.

**IN:** The name Die Krupps comes from a Nazi factory, right?

**J:** Not a Nazi factory. The

thing is, the name was chosen. I mean, okay, Die Krupps is the family that runs the biggest steel factory in Europe. They built weapons for the Second World War and the First World War, and what we tried to do when I founded the band, the idea was...We're not going to deny where we come from, because we're very critical about our country, and we want to make people aware that we know exactly about the history of Germany...I mean all the negative aspects of Germany. It's very interesting for me to use the name that would be so, let's say, provocative. And at the same time be a mirror for how Germany is seen in the rest of the world.

Because the name Krupp and the name Germany are pretty much the same thing. You get the same kind of feeling when you think about it. Because Germany, you always associate it with progression,



which is basically what Die Krupps is about, and at the same time, you have this negative feeling about it, which is like mixed feelings. You have mixed feelings about the whole thing. And this is like how Germany is seen in the rest of the world, and this is why I wanted Die Krupps, the name, to be chosen. So everybody would realize that we know about our history, and we don't want to deny it. We are a total anti-fascist band. We've always made our standpoint clear: we're against Nazis, unlike a lot of electronic bands. Which in my opinion is totally wrong. I mean, you've gotta make your standpoint clear, and you've got to tell people where you stand politically if they ask you. And we're definitely not Fascists.

IN: *There are a lot of neo-Nazi bands out there, not just in Germany, but in this country, too. Do you ever have contact with them, and what do you do when that happens?*

J: If I would have contact with neo-Nazi bands, I would definitely...well, I don't know what to do. I'm against violence. I hate Nazis and I don't know what I would do. To be honest, we never have contact with neo-Nazis because the people who come to Die Krupps shows are not Nazis. They know exactly what we stand for, and they appreciate the band to be exactly the opposite.

IN: *You have a political sensibility in your lyrics, which is not necessarily true of industrial music in this country. You know, Nine Inch Nails is not necessarily a very political band, but you have songs like Fatherland, about an attack on an immigrant family in Germany. Do you see that as a difference between American and European industrial acts?*

J: It's kind of hard to say. I think that Nine Inch Nails is political in their own way. For example, on the new album that we're just working on, we're more introverted than on the last album. On the last album we were more outspoken, you know we said we're against fascism, we're against war—we felt that

needed to be said. On the new album, it's probably going to be like, what those things do to you. What effect they have on your psyche. And I think that's another way of being political. I mean there's definitely a different way to express it.

IN: *Working with American musicians, did you notice any kind of difference?*

J: You know, the thing is, in my opinion, I don't consider myself a German musician or whatever. I just see myself as a world citizen. And I think that's the only way you can survive. I just feel like I'm at home here and I'm at home everywhere I feel comfortable. For example, I live in the States, too. I have a place in New York, and I have one here. I just go back and forth all the time. I mean, most Americans aren't even Americans. They come from somewhere else. For example, Lee Altus, our guitarist, he's from Odessa, Russia, and he moved to the States with his family when he was 15. And most Americans that I know come from Europe. Basically, their families, I mean I don't know where your family's from, but generations ago, they must have come from somewhere. Unless you're Indian. (ACTUALLY, WE DESCENDED FROM A VEIN OF GRANITE DIABASE IN THE WATCHUNG MOUNTAINS - Ed.)

IN: *So in closing, what pisses you off, generally?*

I think mostly what ticks me off the most right now is people trying to put labels on bands. Don't go with the sign of the times. This is something that I'm talking about constantly, because I'm really ticked off. When I can't find new records in the store, you know, because people are still thinking in totally different ways. Like the people in the media, and the record stores, they divide everything. The problem is, when you divide music, you divide people. And that's not right. In my opinion, in the 90s, it should be the total opposite. It should bring people together again. And that's what we're trying to do with our music. It's not the opposite. That was 80s.

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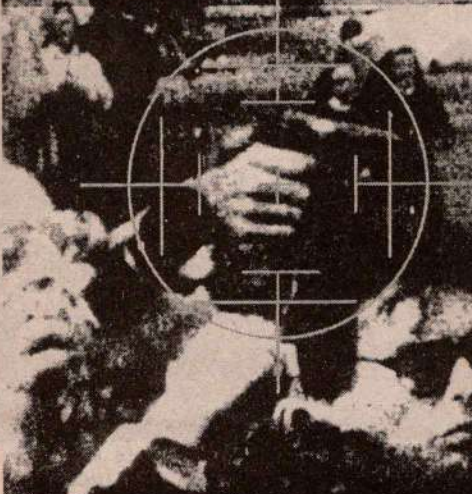
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# SCENE REPORTS

## France

by Alberick

Here is some news from across the ocean....I literally mean "from across the ocean," as I am flying over the ocean while I conclude the writing of this scene report. I hope the following lines will convince you that France is not only the land of wine, bread, and cheese, but also an important place for industrial and gothic music. Those of you who went to the "Procession" tour last summer certainly remember the presence of the French goth band from Nice, CORPUS DELICTI. In two CDs and one CD single, they have proven their ability to be musically mature and very professional. Furthermore, CORPUS DELICTI already seem to be a reference in the European goth scene, as they already influence other French goth bands such as DIES IRAE in their demo, *Sanctimonious*.

The town of Macon gives us two very interesting bands: ELYAK and THE VOID (with nothing to do with the US rock band). ELYAK could be described as the breeding of MINISTRY and CHRISTIAN DEATH, while THE VOID is somewhere between JOY DIVISION and MY BLOODY VALENTINE with a great female vocalist. However, both bands do not have any recorded material available by now and can only be seen on stage (sometimes together). That may be interesting for those of you who plan to spend your summer in Europe.

All the disciples of the Swedish label Cold Meat Industry will certainly be seduced by DISCIPLINE. The first demo, entitled *Mythologies and Other Lies*, is pure tribal-ambient industrial music, some-

times associated with a guest female vocalist (symbolizing the Devil, according to the inlay card). We can also notice the very nice presentation of this demo with a great color cover. Could someone from Cold Meat Industry sign them?

In the EBM scene, we can notice a very good new band from Bordeaux: NEUROTOXIK. Their first demo, *The First Mortal Emanation*, is one of the best I have ever heard in the F242/SKINNY PUPPY area.

Always very electro, but a little more dark and less EBM, DE VERMIS MYSTERIIS came out with a very interesting first demo, *Eye in the Intestines*, that sometimes can remind me of the German ETERNAL AFFLICT. I have been told that their second demo is out by now, but I have not been able to feed my ears with it.

The independent press is quite formulaic, but not always very professional. Only *Ex Machina* from Lyons and *Noising Therapy* from Strasbourg are very well done, professional, and worthwhile to get. *Ex Machina* deals mostly with the industrial scene whereas *Noising Therapy* covers the darkwave, German Gruffite scene. Note however that both magazines are written in French.

I think that is enough for now. All correspondence is welcome. Have a nice summer. Amicalement. Contacts: Alberick, 206 South 13th Street Apt 308, Philadelphia PA 19107 USA. Corpus Delicti, c/o Roma, c/o C. Baudrion, 43 bis A boulevard Stalingrad 06300 Nice France Dies Irae, c/o J. Grousset, 9 allée des Coquelicots 44240 La Chapelle sur Erdre France Discipline, c/o A Clergue 1 rue Iacroix 69003 Lyon France *Ex Machina* c/o A Clergue (of Discipline)

Neurotoxik, 9 Chemin de Capbat 64150 Assat France *Noising Therapy*, c/o Lol Cheveaux, 223 route de Colmar 67100 Strasbourg France

## Dallas, TX

by Frazier Yakovich

The Clubs: Dallas now has a grand total of two industrial venues for piped-in music—the Lizard Lounge and Club One. The Lizard Lounge, with its Art Deco layout and blood-red velvet, seems a perfect place for such brooding classic industrial/gothic bands as Bauhaus, Clan of Xymox, and Nitzer Ebb. Greg Vought, DJ and presiding reverend for Sunday's "Church" night, plays a combination of lesser-heard pieces of industrial history like Danielle Dax in her pre-sellout stage, also venturing into playing more familiar industrial bands like Cabaret Voltaire and Sisters of Mercy. The crowd has tended to be an eclectic mixture of dedicated goth/industrialists as well as your occasional lost cowboy and horny fraternity boy. Club One has decided that an industrial/goth night is with their time, so they've established "Temple One" night Sundays as well. Another religious metaphor. Don't ask me why they've named it that...next club that opens an industrial night will probably call it "Synagogue night" or something...maybe it's a creativity block with these club event planners. Another question I have is why Sundays? Wouldn't you think it logical to have it on a night that would guarantee a draw without competition from another club? At any rate, Byron plays the industrial/goth at "Temple One," and

hardcore industrialists seem to prefer it due to the fact that Byron plays the "purer" form of industrial and gothic. "Purer" means that these hardcore fans don't have to put up with the occasional "pop" song that Rev. Vought plays, such as Book of Love or the Human League. I have yet to show up at Temple One simply because I enjoy breathing (ventilation at Club One is practically non-existent) but lest I begin to ramble, I shall move on.

The Record Store: Pat and his "Tunnelwerks" continues to provide Dallas with what I would consider the most comprehensive collection of old and new industrial in "these parts" (Texan for "this area"). If Pat doesn't have it, he'll go out of his way to get it for you. Tunnelwerks is an asset not only to the industrial scene, but also to the young idealist. Pat's motivation for keeping Tunnelwerks open lies in his love for the music, not the corpulent dollar. Last year, two travelers who had read about Tunnelwerks in my last Dallas Scene Report stopped by to visit, and this guy took the time to see that they were set with a place to stay and things to do. I don't intend to force sunshine up anyone's anal tracts, but simple acts like this restore my almost extinct hope for humanity.

The Philosophy: If you are still reading this, I'd consider you to be one of the few true (or should I say "literate") industrialists/goths. My interest in the industrial movement was never a mere fashion statement nor was it just a sadistic phase—it was finding a way of thought and a melody that I could relate to. So much of what our mothers and fathers had to hold them together is disappearing, or was never there for us. I find myself grasping for some sense



of truth and personal peace, but ideas, concepts, faith systems are all fading fast in the wake of the information age (I prefer to call it the "overstimulation age"). I know that the questions I have about life may not have answers, but knowing that I'm not the only one struggling to live a life worth living consoles me. This is what industrial is for some of the others here in Dallas...finding a musical genre and a culture that shares our sense of dissonance.

## Washington DC

by Fish

The home of bureaucracy and Bill-acracy actually has a pretty kickin' scene. The cultured freak in DC has quite a few options of what to do out and about town. If terrorizing normals on the Mall just isn't your speed, try checking out a show. You can see the best bands at either the Black Cat or the infamous 9:30 Club. Just about every cool band that has ever existed has played the 9:30. Just don't get your hopes up about seeing Einsturzende Neubauten there. They got

banned from the club for destroying part of the stage with a jackhammer. Sorry. The Black Cat is starting to take away some of the 9:30's glory by hosting some particularly cool bands like KMFDM, Pigface, Sister Machine Gun, Clutch, and Chemlab. Their primary source of cool music are the smaller local and out-of-town bands that kick much ass.

If you are into clubbing, there are an assortment to choose from. The club of choice is primarily influenced by the night of the week. On Monday night, you can go to the Fifth Column, a three-story club with four dance floors. There is a slightly different style of music on each floor. If you have a low stress tolerance, STAY AWAY! With an \$8.00 cover and lines that run down the block, it can be a little stressful. On Tuesday, the option is Heaven and Hell in the Adams Morgan district. Heaven hosts the Armageddon Dance Party and Hell has a goth night called Underworld. Not a bad club if you are into the close, cozy kind of atmosphere. Wednesday and Friday is tentatively at the Roxy but is probably going under soon. Sorry. Thursday night is at the king (or should I say "queen") of dance clubs in DC, Tracks. If you

have even a hint of homophobia, leave it at the door, as Tracks is DC's premier gay-owned dance club. There isn't much better dancing in DC than at Tracks. The main room is primarily techno but the video room is hosted by VJ "Mohawk Adam" Leif. Short and simple, Tracks rules DC dance. On Saturday, you get to experience Asylum in Exile, another small, cozy club that our friend Adam DJs for. On Sunday, you fall down. Warning for out-of-towners: the DC subway system, METRO, closes at midnight, so either drive, leave early (bad idea) or get friendly with DC's finest, the cab drivers, that is.

There are a few exceptionally cool stores in DC. If decorative pain is your game, stop in at 9th and M St. NW. There you will find DC's finest body piercing studio, Perforations. They have a wide selection of jewelry, T-shirts, and magazines, including Industrialnation, knowledgeable staff, sterile equipment, and a wonderful atmosphere, part doctor's office, part lounge. There is none better in the DC metropolitan area. If tattooing is more your speed, there are a number of studios in the area, most notably Dragon Moon in Glen Burnie, MD, Rick's Tattoos in Arlington, VA, and Capitol

Tattoo in Silver Spring, MD. Just ask for Mick or Ms. Mick at Dragon Moon, James or Joel at Rick's, or Brian or Jeff at Capitol. As for clothing, SMASH and Commander Salamanders in Georgetown can set you up with the perfect punk/freak look. If you prefer leather and latex, check out Dream Dresser in Georgetown and the Pleasure Place in Georgetown or Dupont Circle. Just remember, the look has a price, a high one at that. Your best bets for cool music are at SMASH, Vinyl Ink in Silver Spring, or Tower Records everywhere.

We may not live in Chicago or NYC, but DC can still kick your ass if you let it or want it. WELCOME TO KILL CITY, FREAK!

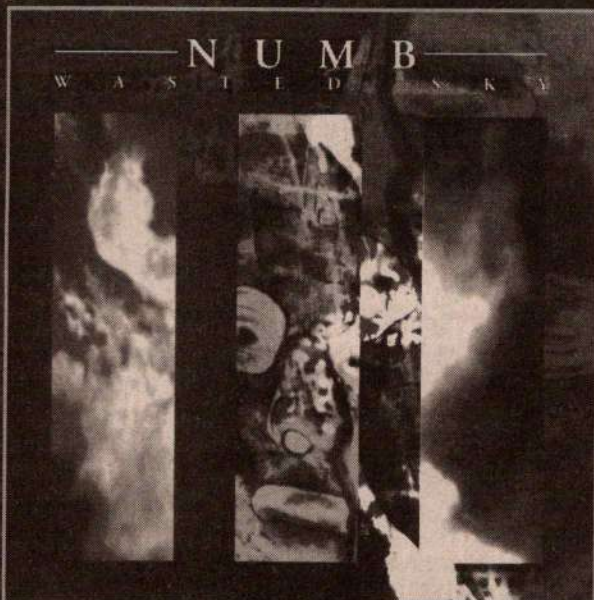
## Sydney Australia

by D. Rae

Sydney currently has its healthiest club scene in a while. Virus is strictly industrial with the likes of Bigod 20, Numb, FLA, and Armageddon Dildos and happens at Club 77 once a month on Wednesdays. This

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had a successful fortnightly run over the summer and attracts a decent crowd. Friday nights fortnightly sees Rollercoaster, also at Club 77. This is a more diverse night which includes the industrial/goth favorites (including NIN, KMFDM, Marilyn Manson, Klute, and Cubanate) combined with a bit of grunge and English pop. Shrine, which just started up on the opposite Fridays, is described as electro-goth/industrial and relies on a more darkened atmosphere. Saturdays has the Armory, goth/industrial at Les Ghouls which has just started up again after a few weeks off. It runs against Deliverance at Feedback which is aimed at goths, offers an evening of bondage and dark pleasure. Nocturne enjoyed a popular run on Thursday nights, but is now looking for a new venue.

Industrial/goth live acts are a bit more scarce than the clubs. Big Electric Cat recently returned from the US to play to an appreciative crowd with support from Insurge. Insurge attract a healthy live following with their industrial sound born out of an earlier band, Soulscaper. With a live percussionist as well as a drummer the live sound is much more full than on their only release to date—IMF. Snog from Melbourne have also done a few Sydney shows recently. They provide a visual overload in their shows in the form of massive projections which more than makes up for their lack of stage movement.

Unfortunately, not many overseas industrial bands make it to Australia. This year, we've been lucky to see both Ministry (January) and NIN (April, after cancelling a year earlier) for the first time. Both were at "alternative festivals" in front of about 20,000 and the shows were awesome. It's a shame that most of the stuff we are able to listen to we will probably never see live. NIN didn't even perform at any other shows than the main festivals. Hopefully, more bands can make it soon—I've heard that Die Krupps may be coming this year.

Music availability has just been boosted with the opening of Sektor 7. This shop specializes in industrial and gothic CDs, videos, and clothing. A few other shops also have small industrial/gothic sections.

One of the benefits of community radio is that we are able to listen to a couple of decent shows each week, most, however, during the early hours of the morning.

That's about all for the past

few months. I hope to keep you updated with the scene over here, the Australian bands in particular.

## San Francisco CA

by Aaron Johnston

Ah, the "city by the bay," thank god is hasn't fallen into the Pacific Ocean yet because it would be taking a great industrial/darkwave scene with it. As of late, the club life around here has been cooking with several new clubs opening and several old ones getting really screwed over. House Of Usher, which has been dubbed "the pinnacle" of the Bay Area scene, is going through some transitions right now which include a new 21+ policy that wasn't exactly an optional thing for the club owners. A re-location from their present residency at club DV8 (540 Howard) could be in order. The industrial room has been moved from the third floor to the basement where we can find DJ's Don Blanchard and Bat spinning the cutting edge of electro including favorites :wumpscut:, Cassandra Complex, Some More Crime and hundreds more.

This incident is quite old but since there was no scene report from San Fran last issue, it needs to get out. House Of Usher was one of the locations Babyland chose to play during their last West Coast tour and the gig turned out to be a bit more of an adventure than anyone expected. For those who have not experienced a Babyland show, Dan and Smith have a fire fetish and practice it in many ways. If you're not getting showered with sparks from Smith as he applies a paperless belt sander to an iron drum, you're gifted with the experience of seeing Dan do his war stomp around a bonfire. Well, it turns out that a few people in the audience started passing out from the fumes of the fire and our lovely friends Dan & Smith were screamed at to put them out. Like any upstanding citizen would, Dan retired the flames and then turned the fire extinguisher on the faces of the club owners themselves. Mayhem ensued, the show got shut down, Babyland's gear was "gently" removed from the building and I got a nose bleed. Guess who didn't get paid that night? The following evening at their next gig in Berkeley, Dan proclaimed "fuck House Of Usher" and invited the booker at

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Berkeley Square on stage to hand them their due cash to show everyone in the crowd what it looks like when "bands actually get paid."

The new leader of the local scene is a club called "A Winter Gone By" (18+) which is held at the On Broadway every Saturday night. This one has been around for a few months now and has begun drawing over 300 a night usually with no weekly live bands and one huge dance floor. Through a special arrangement with the San Fran area mega-mag Carpe Noctem, the club will also be host to Bay Area exclusive performances by Lycia, Love Spirals Downwards and Tess Recording Artists Trace To The Sun. "Death Guild" (18+) which is held at the Trocadero Transfer on Monday nights recently celebrated its two year anniversary. We get another really big dance floor here with the occasional live performances to fill it when the industrial and goth DJ's aren't packing it with fine electro of the Haujobb sort. Both of these clubs have established themselves firmly and have also given the under-agers a much needed hang.

So What (21+) is another gathering place for the rivetheads and SF's gothdom which meets on Saturday evenings at 1190 Folsom@8th. As you may not have already realized by now, SF has something to offer us almost every night of the week. Thursdays are no exception, with Bedlam (18+) which is held at the French Quarter @ 9th and Howard. Both of these clubs are more designed for dancing and are far more personal than their larger brethren.

A new club catering to the noise and atmospheric crowds called "The Methadone Clinic" has also recently set up shop at 1190@8th on Wednesday nights. With a play list that includes the likes of Merzbow, SPK, Illusion Of Safety, Lilycrusher and Test Dept. to name a few, this place is the ultimate dive for experimental heads.

Starting things off in the band department are SF's own Tinfed. They risen to great heights of popularity through their brilliant debut "Synaptic Hardware" and their baffling string of impressive live performances. The group is currently at work on the follow-up LP which should improve and expand ten-fold on their already indescribable mesh of punky guitars, grinding samples and manic percussion. This is the sleeper band of the year around

here and will probably move into a position of dominance very soon. Slave Unit, who are infamous for their incinerating live shows, are quietly building a mass following too. Recent shows with Babyland, Killing Floor and Tinfed have left many innocent on-lookers with slack jaws from their "attack the crowd" mentality and ferocious audible assaults. I never knew how cool vocal effects were until I saw this band for the first time. It's not a state of trite overkill but rather cybernetic intoxication.

The infamous Chase and his "If It Moves..." compilation series are doing much justice to the under exposed bands of this area like Tinfed, Slave Unit, Killing Floor, Primal Engine and Bleeding Stone to name a few. He also plugged Killing Floor into a contract with his main vice Re-Constriction, which resulted in the self titled debut that lines the shelves of your local record haunt as we speak. Other notables on the local front include a recent return to the stage for Peter Stone's Xorcist who took a three year lay-off from the live venue and has already kicked in fine performances in SF, San Jose and Hawaii. Despite the fact that no guitars or acoustic drums are used, Xorcist manages to pull a ferocious punch that must be seen before believed. Look for a possible US tour soon.

Bleeding Stone will be heading out for a West Coast jaunt with Hate Dept. in April, marking some new ground for both bands along the way. Bleeding Stone can best be described as a cross between Nitzer Ebb and Skrew, but don't throw them in the imitator bin because they've got an incredible individual bite of their own. Cataract is another local talent with some mysterious famous folk behind it. Although a strong "Cleanse, Fold.." era Skinny Puppy vibe is present in their half experimental, half cyber sound, the group's raw live show warrants much respect. If you're into the whole Hyperium power noise scene like T.G.V.T. and Mynox Layh, Cataract is your band.

Just south of San Francisco is the quiet punk rock city of San Jose where the three chord stomp is slowly becoming the sequenced roar of the digital beat. One act, Astronaut, is getting rave reviews—literally! They have filled the ambient rooms at many of the area's 200 bpm hoedowns and are looking over a few contracts as we speak. The upstart new ambient label Ultraviolet Recordings, which is

run by the members of the band Ultraviolet Catastrophe, will most likely be their label of choice. Another new band coming from the area is God Dog, who kick up a fat dose of heavy guitars and biting screams on a regular basis around the club string of downtown San Jo'. Their use of sampling is extraordinary and innovative while their song writing ability is top notch. Earache Records, long known for their death metal and grind/industrial cross-over has recently taken interest in this band even though they defy both categories. They have a full-length CD that is worth checking out, especially at \$6.00. Call (408) 371-4307 to order your copy.

For those fans of Diatribe who thought the group had either died in a plane crash or broken up, there is good news. They have recently completed their new full-length album and it will be out soon, so don't lose the faith!

Godflesh recently chose San Francisco as the site for their return to the live stages of America with a one night exclusive at the 150 capacity Bottom Of The Hill. Although they were set to start touring with Danzig down in Arizona just three days later, Justin and

Benny thought paying tribute to the locals of one of their favorite US cities was in order. The duo (with guest drummer Brain) ripped out an impressive ninety minute set chock full of old favorites and future hits that night including "Slavestate", "Christbait Rising" and "Body Dome Light" to name but a few. The best thing about the whole show is the fact that Godflesh have become the hot new item on the touring bidding block and probably won't find their way back to the small club scene for a while if ever again. Seeing how the "club" they played in is operated as a small bar during the day, I think you can grasp the up close and personal nature of the show.

Well, that's a rough outline of San Francisco and its cyber scene. Don't visit us when you're "just passing through" because you won't see everything. Plan to be here for at least three weeks.

## South Florida

It is only appropriate to start this report with the new heart of the South Florida

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Industrial scene, therefore, the first topic is the opening of a new club in Ft. Lauderdale called NEMESIS. The scene does actually exist here. Club goes from every part of S. FL are attending NEMESIS because the experience is one of a kind. Like the world-famous LIMELIGHT in New York which makes its home in an old church, NEMESIS is located in a building that was once a funeral parlor. NEMESIS has resurrected many veterans of the industrial/Gothic scene from the dead and provided them with a venue that plays the music they've been waiting to hear. One such veteran is the DJ, Danny Bled, who has spun at several other so-called "alternative" clubs only to find himself discontentedly playing college rock all night. Not here, though. Danny Bled uses NEMESIS as an outlet to introduce people to newer, lesser-known music by sticking to an all-underground format and also hosting promo parties for record labels such as PROJEKT and CLEOPATRA. The club also draws much attention from the mainstream crowd. Although they mix amicably with the underground regulars, there are times when the number of patrons exceeds the club's capacity, leaving the bouncers with no choice but to enforce the motto that's written clearly on the door—"Freaks First." Saturday nights there's a smaller Gothic room in addition to the main room, where hosts Vyvyan and Dale spin older and gloomier music such as Edward Kaspel and Frank Tovey. NEMESIS is strongly recommended if you're in town.

**Local Bands:** CLEANER has released a six-song EP entitled "Industrial Strength." It contains three industrial remakes of "SEX" (George Michael) as well as three originals. The band is a project of Erich Whytell, who says after the album is released, CLEANER will consider doing live shows. The album "Bathroom Cleaner" is due out late in Summer 1995.

Another local band to watch for is TORTURED ANIMAL. So far, this band is strictly a recording project that consists of two members, John Tooker and Joseph Shockley. TORTURED ANIMAL's music is dark and can be considered industrial because of its instrumentation. The band uses what they call "constructs" which are instruments (mostly percussive) they've built themselves. There's also keyboards and treated vocals. "Music for

Lovers" is the title of their 7-song tape that can be acquired at local independent record stores such as Uncle Sam's.

After hearing all the talk about West Palm Beach's LOVE GIFT, I made a point of it to go out of my way and get the scoop on them. It would be unfair to classify this band as just industrial, even though they apply certain aspects of the style such as banging on things that are obviously not drums. They are a blend of several different styles of music and seemingly combine a wide range of influences. This results in a unique and versatile sound that may or may not appeal to all industrial music lovers. Either way, LOVE GIFT is a band that creates honest, heartfelt MUSIC.

If you're in town and want to catch a local show, try outlets such as the NEW MUSIC MENU, whose listings can be found in local magazines JAM and XS.

**RADIO:** Changes are expected for Broward County's 88.5 WKPX, who will shift from their "alternative" (defined as mainstream, common) programming to a more "underground" format. This means more industrial and gothic being pumped through their airwaves. One station manager assures that the change will take place later this summer—until then, the shows that might appeal to most IN readers are "SHOW" Thursdays 5-7, hosted by John Shockley, or Sundays' "Beauty of the Beat."

Local industrial bands and performers, etc. are still encouraged to send info for future reviews to 4737 N.W. 5th Avenue, Pompano Beach, FL 33069.

## Orange County CA

by Jeffrey P. Sopko

Greetings, yet again, from the land of rape and (no) money! In the headlines this quarter is the untimely demise of Orange County's first and only industrial performance venue, Anomalous Records. Due to perennial financial complications, our once proud and illustrious home has called it quits. So now, if you will, let us have a moment of silence. Nevertheless, the ever enduring Orange County scene survives. It appears as if bands are generating on a weekly basis. So without further adieu, here is a

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brief recap of what is currently transpiring in and around the area.

**TOPY USA's, OC based Instagon** (the self-proclaimed "kings of noise") has been the predominant focal point of the scene for the past few months. Instagon is truly a sound for sore ears. Sounding a bit PTVish at times, the band appears able to continually develop an individual identity despite their TOPY manufacture, playing a wide variety of noise with the assistance of traditional and non-traditional instruments. In support of a newly-released CD (with fantastic package design), available at most southland record stores, Instagon has been performing on an almost weekly basis. Circumventing the traditional venue circuit, the members of Instagon have been able to successfully jockey themselves into some unique performance forums, including city sponsored cultural events, local colleges and universities, and coffee houses. Moreover, the Instagon foundation has sponsored other non-music activities including poetry readings/performance art. For the Orange County resident, Instagon is, unquestionably, a must-see.

Other local bands have

been starting to surface including up and comers Hate Dept., who have a great sound and an even more spectacular live show; EXP, featuring Paris Sadonis of Shadow Project fame, and a new live project from ex-members of Disco Penis called ARTFUCK that has been described as a "scraping copy off the throbbing premature ejaculation chamber" sound. It appears as if the months of hard work and dedication will be realized in a one-off performance sometime during the summer months.

Aside from having a reasonable staple for local music to boast, Orange County has recently witnessed the opening of several clubs as well. 13.13, located in Cypress (Saturday nights) is among the best to date. Labeled as a "gothic industrial lounge," 13.13 plays a wide variety of music and also has occasional performances by some of OC's gothic/industrial labels. Unfortunately, at times, attendance is low, but a great sound system and intimate atmosphere more than compensate. Submission is also one of OC's better clubs, playing primarily stock goth and wax traxy industrial music. Submission is an all ages venue, which is either an asset

or a liability, depending on the individual. It takes place on Wednesday evenings. Also on the horizon: the impending opening of The Web, a new OC refuge for scenesters who do not wish to drive to Los Angeles to get their fill of excitement. Location and nights for the club have yet to be determined.

Well, I guess that's about it for now. Overall, the scene is still alive and kicking here in Orange County. Look for a comprehensive review of the OC scene in the next issue of IN. Any OC bands or interested parties are welcome to contact me with any pertinent information at: J. Sopko, 437 S. Glassell, Orange, CA 92666.

## NY/NJ Philadelphia

By the Emperor, Jeff Johnson

Okay, much has changed in the heart of the Megalopolis here, and then again, much has stayed the same. There is still a lot going on, but we still lack the organization needed to support a thriving scene. The biggest differences between this and last year's scene report (the one for

Issue #10 was written in October 1994, this one is being written at the end of April 1995) are just a bulk of information... happily, many other bands and people have gotten in touch with me.

New York City and the Long Island area have seemingly blossomed into a hotbed of band activity. Terminal Sect are among the best, and have recently released their debut CD, "thehumansconditioned," on the newly-formed None of the Above record label. Terminal Sect come from the Skinny Puppy school, but thankfully have not bothered to rehash "Rabies" for us... a mixture of soundscapes, harsh, dense beats, and very manipulated vocals. Definitely the strongest area release since last year's Crocodile Shop CD. Though I've yet to see TS live, I'm told they are excellent and hopefully they will start playing out again. None of the Above has also released a CD by Body Clock, a.k.a. Chris Moriarty of Controlled Bleeding, called "Grip Life," the CD is largely reminiscent of Moriarty's Skin Chamber project, but manages to cover more ground, incorporating some more atmospheric pieces and some more dance-oriented pieces. I'm not sure

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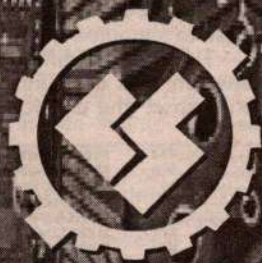
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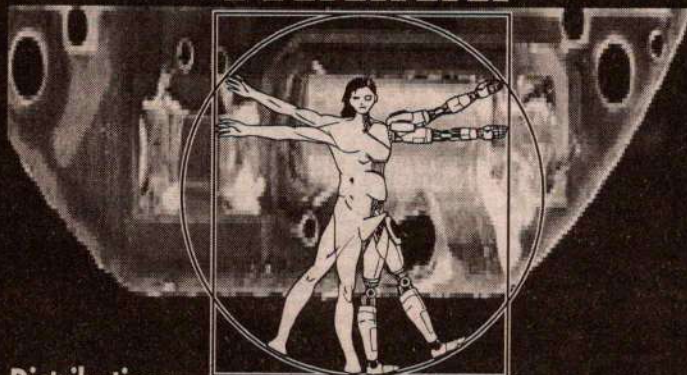
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any of it is terribly distinct from Controlled Bleeding's various aspects, but more of a good thing is never really a problem. NOTA's third release is another NYC area band called Dysmetria, who are entirely electronic and produce some interesting effects, yet have failed thus far to really grab my attention. None of the Above can be reached at 2530 Middle County Road, Centereach NY, 11720; 516/737-9372, nota@cerfnet.com. The Aggression are playing out live quite a bit, and hope to have their debut CD "Inevitable" completed and released later in the year on an as-yet unspecified label. If it is anything like the tape I've heard, I'll be very satisfied. Live, they are very heavy on the guitar, opting largely for the staccato machine-gun effect, but thankfully they keep their programming up high enough to interact well with the brutal guitars. On the tape, the electronics are much more prominent (more to my taste, really). I have had their song "Arena 85" in my head for a good three months now... Piece Machine have a track included on the just-released "Chaos" compilation on COP Int'l, as do Hanzyl and Gretl, who if I can believe the compilation's liner notes, are from NY; but frankly I've never heard of them before. Good song, though. Half-New Yorkers Chemlab are finishing up their second full-length album this summer, hopefully for release late this year. Guinea Pig has apparently broken up, or are at least undergoing member trauma. Anarcoma have a track included on an upcoming Zoth Ommog compilation, a result of last year's Alternative Press/Zoth contest... Punkbot is very active live, and have a tape that represents them as somewhat experimental guitar/industrial, with heavy Butthole Surfers overtones... Peter from Punkbot also plays in a band called Harpy which I've yet to hear but also features someone (sorry, I've lost the name) that did percussion for Front 242 on the last 242 tour.. Bile continue despite the spring's Chaos '95 fiasco, and Virus 23, who are no longer from New York survived that tour by touring with an act called Gromet, which bills itself as half of Sister Machine Gun (former NYC types), Virus 23 (former NYC types), and Chemlab (half NYC types), so I suppose I can mention them here. Argyle Park (PO Box 221, Plainview, NY 11803) have released their CD "Misguided" on the REX label (PO Box 25269, Nashville, TN

37202), also home to NY-based Circle of Dust, who have released their self-titled CD on the same label, with substantial remixing, rerecording, and even some new songs. The newer version of this album definitely improves on the original. Other bands floating around the area that I can't say much about, either because I haven't actually heard them or haven't heard anything different from them since the last report are Psychohorror, Negative Hate, Uranium 235, Kung Fu Jesus, and Clay People (okay, they're from Albany), who have finished their second album for the Re-Constriction label for a summer release and have been playing out quite a bit, including a tour with Fifth Column's Acumen.

Let's move down to New Jersey now. Crocodile Shop continue to play out several times a month in support of their excellent CD "Celebrate the Enemy," and are currently working on remixes for a remix EP, scheduled for release this summer, also on the Tinman label (PO Box 114, New Brunswick, NJ 08903-1114; 908/846-6267; tinman@cnj.digex.net). Their live shows continue to improve, and their touring radius is slowly expanding, with tentative touring plans for late summer or fall. Two of the members of Crocodile Shop also play in ISH, supporting mainman Manny's industrial pop vision. ISH is responsible for the techno hit "Revenge" which got ridiculous amounts of play at techno clubs across the country a couple of years ago. ISH have a new CD single, "Run," available (Audio Assembly, PO BOX 255, Milltown, NJ 08850), as well as their earlier EP "Round and Round." Abstinence have just finished recording their second album, which should be available this summer from the Furnace label (101 Townsend St., Suite 206, San Francisco, CA 94107), for whom Abstinence member Darryl Hell (111 Atlantic Ave., Long Branch, NJ 07740) also serves as the primary A & R rep. Darryl Hell also represents Sector 6 Communications, a cadre of industrial DJs in the NJ area, and Furnace have also released a compilation called "Hellscape," which features contributions from Abstinence and Terminal Sect, as well as a number of non-area residents; Furnace is also releasing a CD by Operation Mindwipe, an experimental project from members of Abstinence (including, yes, Darryl Hell). Playing around New Jersey quite a bit



these days is Crash A.D., who have evolved over the past few months into a very tight machine... they are a bit on the metallic side, but do a good show and are putting together a tape soon. Still in the area and playing out live on occasion are Black Metal Box (who I last heard were making the pilgrimage to Chicago to record/mix in secondary Mecca Warzone, an aspiration shared, it seems, by many in the area). I'm told that Lazarus Effect is still around although I've seen little activity from them in past months. Sweet Convulsions have become Convulsions after the untimely death of founder Jack Pavlik; a tribute performance by Convulsions, Empire Hideous and Jay Aston of Gene Loves Jezebel came about at the Pipeline in Newark.

Empire Hideous brings us neatly around to the Gothic contingent; Hideous have released a CD called "Only Time Will Tell" (PO Box 616, Hawthorne, NJ 07507). Sunshine Blind (PO Box 4745, Clifton, NJ 07015, 201/218-6675) have finally released a CD, "Love the Sky to Death," on the Scream label (36 River St., Rochester, NH 03867, 603/335-1159) that will disappoint no one who has heard and liked their tapes. The Inbred, a sort of

Goth outfit, have been playing out a lot and do a good job of mixing an early 4AD sound with something a little more abrasive, a la early Sleeping Dogs Wake. Where I Wake Warm are still playing out in NYC often enough, and their CD was mentioned last time around, so... Requiem in White also have a CD, "Of the Want Infinite" available now through First Communion (PO Box 245, Prince St. Station, NY, NY 10012). Enough Goth.

Moving down to Philadelphia, I might as well mention Subkon, who have released a CD "Voices of Constructivists" on Tone Deaf Records (PO Box 1736, Philadelphia, PA 19105-1736, tonedeaf@aol.com), their own label. Some of you Internet types may remember Subkon being rather viciously flamed for overzealous self-promotion, but their CD is actually pretty good, blending bits of Nitzer Ebb and Meat Beat Manifesto and producing some good electro music. I would have liked to have seen where they would go, but they seem to have already broken up. I imagine the CD is still available, though. Octavio from the band is already looking for a new outfit. The similarly named Konstruktio are also playing out a bit, and their tape

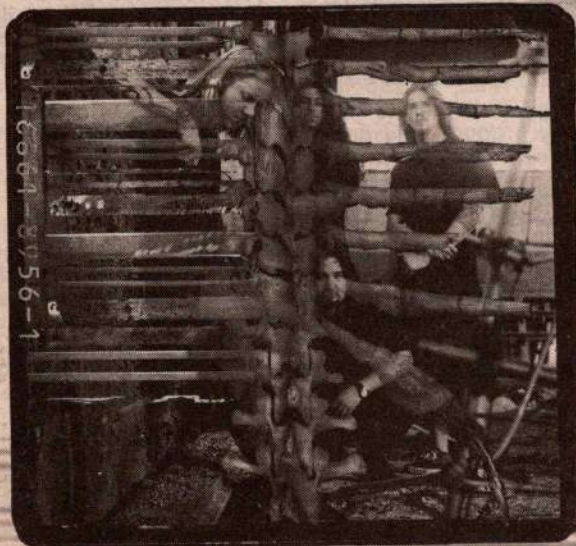
is a decent if straightforward industrial thing. I suspect they would benefit greatly from decent recording facilities. THD has apparently released a second album, this time, not on Denmark's Hard Records but on Hyperium; whether or not they will still be licensed by Cleopatra remains to be seen, and frankly, I am operating on hearsay here. They did, however, contribute a remix to Cleopatra's Penal Colony album "Five Man Job." Also floating around Philly is Altruistic Suicide; I don't know what happened to Punch Drunk, but I assume they're still out there. Moving down to Delaware, since I doubt anyone else will, Dark Gift have released a CD called "Zero Hour (Unmusic)" on their own label (PO Box 5870, Newark DE 19714-5870), this CD is a mix of minimal electronics (a la Normal of Dive) and a more violent experimental edge. Also out of Newark DE is Exterior Mirror, an electro-ambient project of Claude Willey, formerly of Batz Without Flesh. I guess BWF is now defunct.

And now to the clubs... basically it's the same setup as the last report. NYC has little and even less that is stable. The Limelight's Communion (Tuesday nights) is still the venue that has the largest elec-

tro-industrial bands, i.e. KMFDM, Die Warzau, Electric Hellfire Club, and occasionally smaller bands, but they remain inconsistent. The Batcave (Saturday nights at Downtime, 251 W. 30th St. NYC) has some of the smaller bands, but have grown really inconsistent in the band selection...I think the club wants four bands every Saturday night, and consequently you get a random selection of bands as often as not. Tyranny (Friday nights, same venue) is the Batcave's "industrial" night, but isn't all that different from the Batcave content...this said, both nights seem to be doing well enough. The Bank (225 E. Houston, NYC) remains king of the Gothic nights, with The Realm on Fridays and Exedor on Saturdays, both in the basement which remains an excellent environment for a Goth night. Upstairs on both nights you get mediocrity and/or 80s New Wave parties. The Bank did, however, recently host one of the few all-ages industrial band nights (for the New York Independent Music Festival), with performances by Guinea Pig, The Aggression, Clay People, and Mindsett...I foolishly missed the show, but I'm told it went over pretty well. That's really it for NYC.

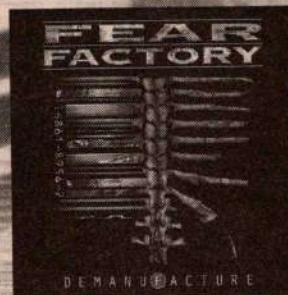
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New Jersey's big change is that Cyberflesh, which I raved about last time, has hit a bit of a slump after the writing of the last report, and by the time the report was published we had decided to change Cyberflesh to a monthly event. So, Cyberflesh is now the first Saturday of every month. Hopefully, no one went out of their way to get there on an off night...The good news is that since becoming monthly, the crowd has increased dramatically and the focus remains, now more than ever, on putting together the best set of electro-industrial music possible, and not on playing the "hits" ("Headhunter" has been played only once in 10 months of Cyberflesh!) Cyberflesh focuses on smaller bands and great music, and also provides you with a great atmosphere and specially made/modified videos (with a very large screen TV and as many as 12 TVs on stage, we'd be fools not to use them!) It's a really good setup with really great music. Again, I am one of the DJs for Cyberflesh, so yeah, I'm biased, but really, it's not an exaggeration. Playlists and such are generally posted on rec.music.industrial on the Internet, and communications about Cyberflesh should be directed to my address/phone/email below. Otherwise in NJ, Berlin (Thursday nights in the back bar of Roxy, 95 French St., in New Brunswick) is going well, with a mix of industrial, goth, and alternative courtesy of DJ Mick Hale, also a member of Crocodile Shop; Berlin is a rare occurrence in these parts in that it allows 18+ to enter, as opposed to the typical NJ 21+ only. Across the street in New Brunswick at the Melody, Wednesday nights have become an industrial night called Darkwave via DJ Steel, who also spins at the Pipeline in Newark NJ on Saturday nights. I haven't been to the Pipeline in some time, but my understanding is that the night is a little more mixed up, where Darkwave generally focuses on industrial, albeit with occasional forays into goth, alternative and pop (and sometimes ska). The night is still pretty new, so it's tough to be sure of its staying power but it looks like it will last. That's pretty much it for NJ. Both Berlin and Darkwave sometimes have bands playing, but not often. Well, actually, there are bands playing upstairs at the Melody every Wednesday night, but rarely industrial ones...

Philadelphia's big

change is the remarkable turnaround of Asylum (1517 N. Delaware Ave., 215/427-1087); they have pulled together an excellent industrial club with different degrees of industrial music happening Wednesday through Sunday. The club is technically a private club, which allows it to stay open past legal closing hours, this is good and bad. Good, of course, because it is open very late, bad because after hours there is a large influx of non-industrial types, and bad because becoming a member involves a fee (doesn't it always?). To their credit, they continue playing pretty much only industrial music even after the crowd shifts, and to the crowd's credit the dance floor is generally packed. And as far as fees go, they make it fairly easy for the industrial devotees to get a cheap membership...they offer very discounted membership rates on the off nights. Generally, membership is \$40 annually, but if you buy in on a Weds., Thurs., or Sun. night or very early on any given night you can get it for as low as \$10. And only members can buy drinks. Sundays they are trying to do an earlier, all-ages, non-membership thing with local and national bands...this plan is only beginning though, so we'll see if it all works out. Joe (the booker) is getting many bands to play there, including Die Warzau, Electric Hellfire Club, Crocodile Shop, Abstinence, Virus 23, Acumen, Clay People, and he had booked the Chaos '95 tour before it disintegrated... this makes it a potentially strong venue for bands in Philly, something it has never really had. The Trocadero still books some of the larger bands (KMFDM, for instance), but there is no competition at all for the smaller ones.

Radio is a little more than I thought last time... although there is still fairly little electro-industrial radio programming, it is out there to be found. I still think the most in-depth is the Emperor's (yes, me) show on WRSU-FM, 88.7 FM in New Brunswick on Thursday nights 11 pm-2am every week. The Emperor's playlists are posted every week on rec.music.industrial so you can check out what you are probably missing. There is some industrial programming mixed in at WRSU, but the aforementioned show is the only specifically oriented one. WLFR 91.7 FM down in Pomona, NJ has some industrial programming, although I have no idea when exactly it is. WTZR 91.3 FM in Trenton does some industrial, too. WVUD

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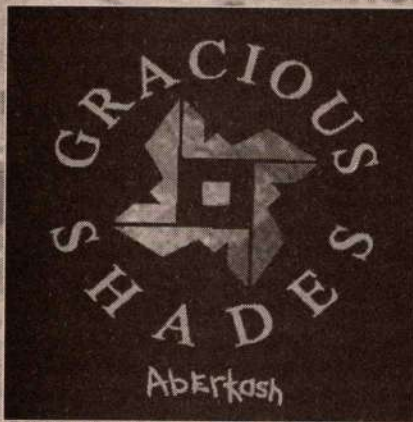
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91.3 FM in Newark, DE has a Sunday evening industrial program called "Crash and Burn," and WVUD recently hosted a benefit show featuring Crocodile Shop, External Mirror and Dark Gift. WKDU 91.7 FM in Philadelphia has some scattered industrial including Mr. Roper's show on Monday nights 10pm-2am. Record labels continue to thrive, with the newest addition of the aforementioned None of the Above Music. Metropolis Records (PO Box 54307, Philadelphia PA 19105, 215/413-1805, metropol@cellar.org) continues to license quality product, and are now just breaking into direct dealings with American bands, starting with the signing of Mentallo and the Fixer (no longer through Zoth Ommog). Metropolis also runs the best industrial distribution company in the US. Pendragon Records (PO Box 388, Yardley PA 19067, 215/428-4972), fresh off the acclaim of Haujobb's "Homes and Gardens" album are set to release the second Haujobb album "Freeze Frame Reality" in June. Fifth Column (PO Box 787, Washington DC 20044 but they are partly run out of a New York office) thrive, releasing a spate of albums in recent months including Acumen,

Haloblack, POD, the MaxM Corp, a compilation of the "best" tracks from the first two Internet RMI comps, and of course Chemlab; Energy Records in NY has accumulated some industrial product, including Bile, apparently Hanzyl and Gretl, and have been approaching others, so I guess they remain interested in the genre; Tinman (PO Box 1114, New Brunswick, NJ 08903-1114, 908/846-6267, tinman@cnj.digex.net) is set to release a follow-up to Crocodile Shop's "Celebrate the Enemy" CD, an EP that should yield over an hour of remixes and re-recorded songs and will be available this summer. Tinman is also putting together a compilation tentatively called "Megalopolis Digitalis," probably a 2 CD compilation focusing on the bands of the Megalopolis (the urban sprawl between Boston and Washington DC, with an obvious heart of New York). If all goes well, the compilation will be out at the end of '95.

Stores remain the same. Digital Underground (526 S. 5th St., Philadelphia, PA, 215/925-5324) and Cafe Soundz (322 Bloomfield Ave., Montclair, NJ 201/509-2233 and a new store opening soon in Morristown, NJ) surely make the





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area one of the best for electro-industrial materials, and with these other stores fleshing it out, it's not too hard to find industrial stuff around here: Princeton Record Exchange (Princeton, NJ), St. Mark's Records (Kearney, NJ), Strange? (NYC), Generation (NYC), Quantum X (New Brunswick, NJ), and many others dabbling a bit. Mailorder remains prime with the excellent services of Isolation Tank (215/428-4972), Digital Underground, and Cafe Soundz.

All right, I think that about wraps it up. Of course, there are undoubtedly things going on that I've missed, and I hope those involved will let me know what, when, and where they are, as always I welcome and encourage communications of any kind, although I very much favor my newfound email! How I lived without it I'll never know! I can be contacted at: PO Box 1114, New Brunswick, NJ 08903-1114 phone/fax 908/846-6267 email: tinman@cnj.digex.net

# Minneapolis MN

The Fall of 1994 wel-

comed a rebirth of the industrial scene in Minneapolis with the opening of Ground Zero. Ground Zero gave us a reason to wipe the grime off our rubber and vinyl wear, sharpen our fangs and don bondage wear outside of the bedroom. Ground Zero is a 21 and over club that, for the most part, is tailored for those haters of typical "alternative" radio and twenty minute long techno remix crap. The club is spacious with a large dance floor, bars both up and downstairs and is aesthetically pleasing to the nocturnal eye. Tuesday nights feature local bands, Wednesday is college night sponsored by local independent radio station Rev105, Thursday nights be prepared to weave through the masses of bodies clad in their leather finery for Bondage-A-Go-Go which features the bondage dancers, on stage body piercings, and spontaneous S&M performances. Friday and Saturday nights offer Dance Inferno with free admission and 2 for 1 drink specials before 10:30. The turnout and the music for Friday is usually pretty dismal, while Saturdays seem to be more true to an industrial format. Since it's near the University of Minnesota campus, the wall of black clad night creatures provide hours of

fascination (and intimidation) for the souls from Greek row who dare to enter but really don't understand. The wall takes over the dance floor to excise their demons through sets that include: Thrill Kill Kult, Front 242, KMFDM, Fear Factory, Chemlab, RevCo, Skinny Puppy, Ministry and the obligatory playing of NIN which no longer takes us closer to god. As far as live shows go, Ground Zero has not aggressively sought out any of the larger acts. If they ever overcome their trepidation, it will inevitably open the door further for the industrial scene in Minneapolis.

For the younger crowd, The Cage in the Uptown area of Minneapolis is a dry-bar for those 18 and over. The Cage has a relatively small dance space—imagine dancing in your parent's basement, but they consistently offer dancing on weekend nights with a rotating gothic/industrial theme and often feature live bands such as: Drag, Spahn Ranch, Odark:30 and The Way Down. Shopping in Minneapolis is limited and tends to be quite frustrating, with the majority of stores catering to the phat-rave-retro crowd. However, Saint Sabrina's Parlor in Purgatory and Heartbreaker, both in Uptown, have a diverse selec-

tion of clothing, shoes and accessories. As far as music store go, Let It Be Records has the best selection of industrial tunes, rare imports, a great vinyl selection and they are more than willing to special order anything your sordid heart desires. Stay tuned. Engage. SELCO.aol.com.

# Montreal Canada

As most of you probably know, Montreal used to be a great city for bars, events, and just plain having fun. Unfortunately, a number of bars shut down (Thunderdome, Foufounes Electriques...) and the underground crowd was left with a handful of clubs. The scene is slowly (but surely) picking up again. Right now, the problem is no longer that bars are ordinary and boring, but the crowd is! The majority has no sense of adventure and is musically unknowledgeable. DJs like myself are doing our best to change that and I'm glad to report that we are slowly (very, very slowly) succeeding. We can all relate to Chase's article on the trials of DJing! Let's start off with college radio stations.

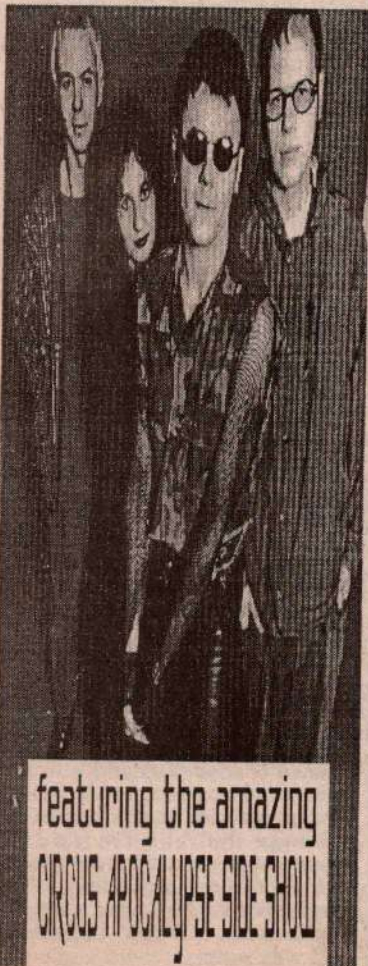


There are two: CKUT and CISM. CKUT has an industrial show on Thursday nights hosted by Brian (lead singer of Phycus). He plays a nice variety of music but it's mostly underground and this music would never, ever be played on a dance floor. I have my own goth-industrial show on CISM and concentrate mainly on new releases and underground bands (You Shriek!, Auschwitz 46, Necrofix...) to educate the crowd so they won't always ask for the "classics" when they hit the clubs. I think if one more person asks me for NIN I will scream! The most important news is the (third) reopening of Foufounes. The name will be officially changed to FouF (it's always been called that by the patrons anyway). Thursday, June 15 and 4 p.m. are the chosen date and time. Hope to see you all there! Supposedly, there will be a lot of changes. We'll have to see. There is also a rumor going around that a new Thunderdome will be opening up soon. The Lezard, once a dance/techno predominantly gay bar, has really changed since the new management's arrival. Tuesdays are Incubus Night, hosted by DJ Moose. This is a goth-industrial theme night in case you haven't

guessed. The DJ is cool but still has a lot to learn in regards to mixing and musical content. He does play "unknown" bands such as Klute, LeaetherStrip... all the European industrial bands (when I said Montreal was unknowledgeable I wasn't kidding!). Another wonderful night at Lezard is Friday. Mondo Bizarre is hosted by DJ Morpheus (formerly at Foufounes). There's body piercing, tattooing, flame breathers... the best ambiance on Friday nights. Morpheus brought the Black Mondays (previously Foufounes) to the World and it's working out really well. Most of the older crowd hangs out there. The Bizzart is a brand spanking new club and has been open for a month. On Mondays, they project shows on a giant screen. This crowd is definitely into the night. It's always jam packed. The first was Sisters of Mercy and the following will be Bauhaus and probably other big name bands. For now, they're only open for the movie and on Friday and Saturdays. The DJ is the same on all three nights: Larry, who used to work at The Gallery (before it shut down). The only problem I have with this guy is his musical repertoire. How much eighties g-i can one possi-

bly stand? It's time for this bozo to start buying new material. Besides him, the atmosphere is relaxed and it's a great place to go and get hammered (really cheap beer). The Loft (previously Nausee) is very troubling. When they changed names, they converted to techno. It flopped big time. They now have Tuesdays as Nausee night. It's basically some loser playing commercial progressive alternative (don't you hate that name) all night. They do have a serious advantage over the other bars: a terrace on the roof. It's so much fun just sipping beer while staring through the windows of the next door buildings. Every so often you'll see interesting events (such as a guy playing with himself). Sunday is the goth-industrial night. Reviewing it was a bitch so I hope you appreciate it. They have gone through 3 DJs and 2 managers in a bit less than a year. It used to be DJ Amok, he always played the same crap and I caught him playing three NIN songs in a row. He eventually left and was replaced by two awesome DJs: Skronk and Drool (robbin and Eliah). They are originally from Toronto and play the best night in town. The mixing is masterful and the content is varied and

innovative. Unfortunately they got fired (for very questionable reasons). The idiot doing it now is called Alex and is a dance music DJ. He has no knowledge of the genre and plays a few bands all night. If this keeps up, the bar will lose all its clientele. He should be dragged out in the street and shot! The only good news is I might get him fired and take his place. If this happens, the bar will finally pick up again as it did with the Toronto duo. Speaking of those two, they are now doing the same theme night at Soundgarden (unfortunate name). They have decided to go one on one with the Loft and their night is on Sundays, too. I'm sure they can do it. There is no cover, cheap drinks all night, and the best DJs in town. If you visit Montreal, you should definitely drop by. Local events are also picking up. Cronos and Hocus Pocus productions (that organize Incubus at Lezard) are putting on shows for local bands. The most recent was Skull Fracture (who have a tape out). A couple of weeks ago, Funeral Parade and The Scene played an incredible show at the Jailhouse Rock Cafe. The Funeral Parade should be releasing their third tape EP very soon. Imaginary Steps are



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also going to release a CD soon (their second). Phycus also performed there a week later to launch their first CD. Oblique is another Montreal band that is coming out of the woodwork and, according to me, they are the most promising. Montreal should become a great city for shows now that FouF is opening up and more people are making efforts to organize events. We are hoping to get Front Line Assembly in a little while and I am trying to organize a goth-industrial festival for 1996. Let's keep our fingers crossed! If you are an underground band from Canada, the States, or anywhere else and want to get played on the air or in clubs, send tapes, CDs to me...Emma, 3620 Ridgewood St., Apt 406, Montreal, QUEBEC, H3V 1C3, CANADA.

*Editorial: Montreal has a handful of competent goth-industrial DJs who do their best to put on interesting events and be at the forefront of the industry. If any Montrealeer clubbies are reading this: shape up! Hopefully, this review won't be obsolete when it comes out. A lot is changing right now...hopefully for the best.*

# Ottawa Canada

by L.C. Hodge

Much has changed since the last report on Canada's capital. Club wise, Zaphod Beeblebrox in the market downtown still has DJ Leslie and her lovely assistant, DJ Gregg on Tuesdays (DJ Leslie has been there for about 3 years now). The decor is a little better now, but as it should be, it's the music people come here for. We have lost the Voodoo Lounge and Alcatraz since the last issue, however, we now have The Cave and The Pit, who have nights set aside for industrial and gothic music. Both clubs are underground with stonework, giving them a very dark and atmospheric feel. DJs Leslie and Gregg are at The Cave on Mondays and Thursdays and at The Pit on Sundays. The music they play at Zaphod's and The Cave is 60% industrial (Numb, Leather Strip, KMFDM, Lard, Mentallo and the Fixer, NIN) with gothic sets (Christian Death, Nephilim, Breath of Life, Sisters, Siouxsie, the Cure) as well as some industrial and trance techno

(Aphex Twin, Polygon Window, Cubanate, Templebeat, Messiah), some retro 80s (Flock of Seagulls, Joy Division, Soft Cell, A-ha) and all the stuff in between (Coil, Project Pitchfork, Muslimgauze, Cocteau Twins, This Mortal Coil, Skinny Puppy, Einstürzende Neubauten). At The Pit on Sundays, the music is more gothic and retro-80s oriented and also features live acts at the beginning of the night that are gothic, industrial, or somewhere in between. Fridays at The Cave feature Timescape, a techno night with guest DJs and live performances by Anubus, Ottawa's best live techno band consisting of members of the industrial band Zykotik K9. Their night goes from 9pm until 4am and combines the 19+ drinking crowd with an underage "smart drink" crowd on a bracelet system. DJ Gina, who plays more metal but includes some industrial, is in the process of working out a night at The Cave as well. She still has her radio show on CHUO 89.1 FM from 8pm until 10pm on Sundays. DJ Hound still has his radio show on CHUO 89.1 playing industrial, but it's now on Wednesdays from midnight until 2am.

As for local talent, Zykotik K9 has a CD release

scheduled for July (after innumerable problems and frustrating delays). Having listened to the DAT recording prior to it being in CD form, I can safely say that it's one of the most impressive first releases for an industrial band that I've ever heard. I believe that this is the year they get signed. Claymouth has also just had their first tape release party at The Pit featuring a set by DHI and a later set by Angry White Mob as well as music by DJ Leslie. The tape has six songs, including "I Swear to God" (sticks in my head every time I hear it) and a harsh and distorted version of "99 Red Balloons." In regards to Angry White Mob, they have grown in stage presence and ability over the past year and a half. Their performance at The Pit showed such a leap in performance and better illustrated what talent they have in regards to programming as well as live percussion, keyboards, and guitar. I was severely impressed. They have just recently attained a European release of their CD "Church and State: The Immaculate Deception." While this CD is 2 years old and does not illustrate their talent to the degree that they've reached now, it's still a strong first

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# Industrial Nation



release. Detsme is still playing sporadically around Ottawa. The music is getting more experimental with a definite Cold Meat Industry edge to some songs while retaining its industrial edge. As always, Detsme has music lovers begging for a release of some kind, but so far our pleas have fallen on deaf ears. DJ leslie has recently put on "Industrialfest 95" at The Cave, featuring local bands Claymouth, Detsme, and Zykotik K9 as well as 4 Montreal bands including Phycus. A real surprise was Knural from Montreal. He's a one-man experimental/ noise artist who's as interesting to watch as he is to listen to. Finally, the big news as to brand-new Ottawa bands is the ethereal/alternative/gothic band Ariel. After playing here and there in Ottawa and having a tape release that has been played at the local clubs (featuring DJ gregg on the cover), they will be playing Lollapalooza in Barrie this year. It's quite an achievement for a new local band that speaks well for their talent. They'll be on the 3rd stage with special guests Laird Hurley from the Drummers of Fire for his remarkable abilities as a tribal drummer and with DJ leslie for added sounds with her

homemade musical instruments that she wears as jewelry as rows of tiny bells, etc.

As for other interests, Ambient Body Art has moved to a new and improved location and has diversified to include Studio Phoque, a place where you can get custom clothes from local designers ranging from fetish and bondage wear to PVC to plastic to velvet. Also, there's a wide range of literature that most stores blush to look at as well as information on a variety of topics such as politics, safe S & M, hemp, etc. Ambient has 5 piercers now; Denise, who runs and owns Ambient and Phoque, DJ Hound, who is her partner and senior piercer, as well as DJs leslie and gregg and Ara the Rockclimber. Ambient and Studio Phoque also display art from the locals, including pieces from Bob Jones, Emily (Rob), Karen Richie, Dave Woodward, and DJ leslie. Denise still dabbles in many other projects, but since the arrival of her and Hound's child (the Strawberry Girl), she's been toning it down temporarily. Denise's BBS is still up and running for those with tastes for the stranger side of life. She can be reached at: [dextra@geeklove.jammys.net](mailto:dextra@geeklove.jammys.net), or you can reach DJ leslie at

[leizel@geeklove.jammys.net](mailto:leizel@geeklove.jammys.net).

Hangouts are still the same, except that Barrymore's has opened once again. The new owners (who also own Zaphod's) have refinished the inside and it is spectacular as it is a refurbished theatre.

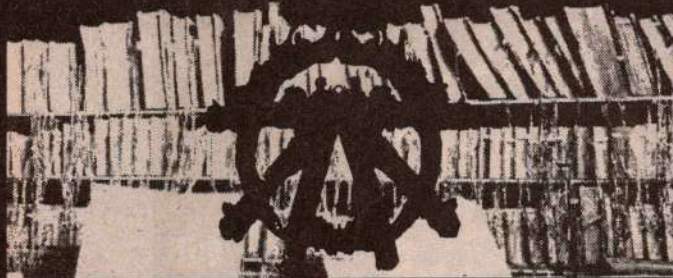
Overall, the scene has really blossomed due to such support from the local club owners and show goers, the persistence of DJs and the willingness to take risks of all those involved, especially Denise. Finally, cohesion has set upon Ottawa since the disease known as "Big Red" has fled. Let's hope things stay this way and the scourge does not return to upset our expanding scene.

## Toronto CANADA

by Liisa

It's been a while, so forgive me if you're so cool that some of this "news" has reached your ears already. It's a quarterly, for christ's sake! The biggest news here was the Freedom In A Vacuum series throughout March. Curated by Robert Olver (who runs the label of the same name), each weekend, two or

three experimental artists performed in the cozy confines of The Music Gallery. They were a varied bunch—locals Crawl/Child and Sucking Chest Wound (in a rare audio/visual appearance supporting their new album War on Drugs); Masochistic Religion's Mitch and Martine supported the demonic vocals of Amsterdam's Anahav; from Montreal, firebreathers, toaster players and mayhem makers Phycus; and a special show by California's Premature Ejaculation. The obvious highlight was the first (only?) North American appearance by Belgium's Dive. I give Dirk Evans (ex-Klinik) a lot of credit for realizing that one man with a backup tape and some strobe lights can only hold an audience for so long. His half-hour set was just enough. The entire series was indeed very special. Think of it—a government funded arts venue hosting a month of brash, marginal experimental acts from around the world! Some complained that the Gallery acoustics were not suited to the genre, but those audiophiles should overlook it. In related news, the Freedom In A Vacuum label will be releasing a compilation CD documenting the series' four year history.



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Included will be Parade, Sigillum S., Violence and the Sacred, and more. Also available is the *Crawl/Child* debut, *Principles of Exclusion*. For a catalogue, write: FIAV, PO Box 862, Station F, Toronto ON M4Y 2N7. Local favorites DHI (Death and Horror Inc.) have signed with Belgium's KK Records, becoming the fourth Canadian act on the label. Their album, *Pressures Collide*, has been released in Europe with a different packaging and is selling like mad. Further collaborations between the band and label are sure to come. To get on their mailing list, write: PO Box 670, Station A, Toronto ON M5W 1G2. Toronto also has a new label, called *haus*, for electronic/industrial music. So far, they have one release by Dasein, titled *Ascend*, and another on the way from *Alteoreal*. I can't say I know much about the bands, but *Pop Will Eat Itself* showed up at the Dasein CD release party last fall. For the latest info on their activities, check out their home page on the Web: <http://www.io.org./-haus>. They're looking for 'zines to promote on it in trade for ads and stuff, too. Spider Records (home of *Thrive*) has just released the second album from London, ON's industrial dance faves H. For info on *Stability's End*, *Thrive* tour dates or Spider news write: PO Box 6625, Station A, Toronto ON M5W 1X4. I know what you really want to know is what the hell is going on up here and is there any reason to drop by this summer for vacation. Well, here's the poop. We still have three clubs exclusively devoted to Goth/Industrial music. *Sanctuary*, *Death in the Underground* and *The Savage Garden* are all open 7 nights a week and are located within a 5 minute (or less) walk of each other. There's no cover charge at all, except for *Death* on the weekend, but membership cards are available. I can't say that either of these clubs thrill me anymore, because I'm pretty critical of the music there—same old shit. (Hellllloo DJ's—enough N.W.O and *Welcome to Paradise* already!) But for atmosphere and crowds, they are on par with the clubs of New York or LA, I think. *Death* has live bands upstairs (called the 7th Gate) and so does *Savage* on Sundays. If you're looking to get dressed up and hang out in the dark, these three are good. If you're a band thinking about playing Toronto, these clubs are your best bet for a first time

visit. Most other nightclubs have one or two nights a week of "alternative" music, which may or may not include anything that you like. DJ Iain is quite popular, and he plays a mix of good techno, new wave and Top 40 Alternahits. You can try *Catch 22* (Adelaide St.)—their constantly rotating nights can sometimes be worthwhile. So essentially, you can find something to do any night, but most clubs are pretty dead during the week. There are usually several "events" to watch out for that prove more interesting. Toronto does have a growing S/M fetish scene. Well, the people have always been here (like anywhere), but there are finally lots of clubs nights devoted to fashion and play. The Betty Page Society hosts the oldest of these nights at *Boots* (Sherbourne St.) on the 1st and 3rd Thursday of each month. Normally a gay club, *Boots* attracts a lot of the Leatherman crowd and more of the hardcore fetishists than any other spot. They have regular fashion shows sponsored by *Northbound Leather* (our S/M emporium) and the DJ (Mr. Hormone) is an industrial guy who loves to play your requests. *Betty Page* also sanctions the fetish night at *Savage Garden* (see above) on the 1st Tuesday of each month. This one has more of the younger goth fetishists (less wrinkly old men) and is gaining popularity. There's also the *Limelight* club (Adelaide St.) on the last Tuesday of the month. Apparently associated with a local *Domination House*, it attracts a lot of submissive men and professionals, but it has the most play action and the music is pretty good. All three parties have strict dress codes to ward off gawkers, so I recommend any of them for S/M enthusiasts. Cover charge varies around 8\$. You probably also want to do some shopping. Well, we have *Queen St. W.* and *Kensington Market* for clothing and several great places for new music. The *CD Bar* (Yonge St.) has been the leader in worldwide imports and bootlegs for years, with large electronic, industrial and goth sections. Some of the store's best staff just left, so I can't guarantee it will be that way for ever, but still worth visiting. *Penny Lane* (Queen St. W.) is the place for vinyl imports and videos, with a heavy emphasis on goth. The best place right now is *Penquin Music* (McCaul St. just off Queen W.). They sell both new and used discs and vinyl and the staff is totally

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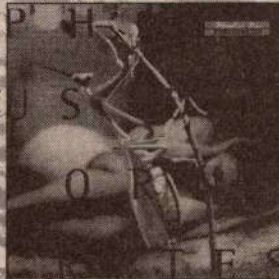
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knowledgeable about electronic music. For books and comics of the underground variety, you must visit The Beguiling (Markham St.). They carry lots of 'zines and small press literature and are located right next to Suspect Video, the place for rare underground films and memorabilia. The coolest thing of late isn't actually in Toronto at all, but Hamilton, a city about an hour south of here. A not-for-profit collective calling itself Konsortium Produktions has been hosting monthly events at a local all-ages venue, The X-Club. A variety of bands have played so far, from goth to new wave electro-pop, industrial to noise. The nights go like this: at 8pm, the doors open and a regular crowd starts pouring in to listen to dark ambient noise for an hour or so; the band goes on early and then a DJ spins until about 2am. This is the most fun I have had in a long time. Because it's only monthly, the crowd is enthusiastic and really gets dressed up, the bands get a great response and payment and the music is fantastic. Because the event is not for profit, the group is willing to take a loss to bring in acts like Premature Ejaculation who would never play Hamilton otherwise. For more info write: Box 33560, 50 Dundurn St. S., Hamilton ON L8P 4X4. As always, for more information on Toronto bands, or an updated listing of clubs or events, write me at: 80-689 Queen St. W., Toronto ON M6J 1E6.

## Seattle WA

Greetings from Seattle, where the industrial scene continues to entrench itself more deeply everyday. The local scene is about to go national, however, as a number of local bands are getting signed, putting out CD's, and planning tours beyond the Vancouver-Seattle-Portland trail. Kill Switch... Klick have released their debut CD "Beat It to Fit, Paint It to Match" and Noise Box have released "Monkey Ass" - both are on Cleopatra. SMP are releasing their CD on Reconstruction this summer. Going the DIY route, Noxious Emotion have their own CD "This Hallowed Ground" and a band that's getting lots of local attention - Christ Analogue have "The Texture ov Despise". Good news if you want to check out

Noxious Emotion, Kill Switch...Klick or And Christ Wept live as they are all planning tours for late July early August. You'll only get to see KSK or ACW if you're on the west coast, but Noxious will be venturing as far away as Florida! The rest of the NEC will be staying in Seattle, but they'll be busy with the release of two new compilations - a Gary Numan comp and a noise comp. Two new bands in the NEC that have been playing around town are Journal of Trauma and their "sister" band Torture Pool, both featuring female vocalists. Journal Trauma have a three song cassette "Temptress" and Torture Pool are in the studio finishing up their EP. Seattle is now a city where one can do their black and go clubbing every night except Monday (a day to recover). Tuesday nights are 18 and over goth/industrial night at the Underground, Wednesday at the Vogue is "Sacrament" for the goths, Thursday night at El Loco Lobo is "Carnal Rites" defined as gothic industrial dance. Come the week end, there's always the tried and true "Machine Driven Beat" at the Vogue on Fridays, Saturday night at the Catwalk is goth/industrial/fetish and Sunday night is the ever popular "Leather Thoughts" fetish night at the Vogue. On the fringes and a little bit harder to find is Club Fuck at NAFstudios, which is a big all ages after-hours classic (can I say that?) goth experience and Machine Werks (I'm not sure of the spelling as I've never seen it written down) doing the dance industrial thing under the command of Paul Aleinkoff (who DJ's "On the Edge" Sunday nights from 6:00 - 12:00 P.M. on C89, the only way to "Explore the music never heard on the radio") on Fridays and Saturdays. Anyway, that's one person's view of what's going on in Seattle at the moment. The Gun. The.Gun@prostar.com

## LA CROSSE WI

by Angel

La Crosse has lived up since winter. Perhaps it was the Nine Inch Nails concert...or not, but something has driven a fresh crowd of young freaks (not the MTV variety alternative) to the Warehouse (328 Pearl Street; (608)784-1422; "always all ages"). And just in

time, because it seemed the older crowd was getting too old to keep the place filled every week and the scene here was under possibility of dying out.

Friday dance nights at the Warehouse have settled back into the industrial music vein. It seems each of the three DJ's are gaining a following. Hopefully one of them will get wise and add Mentallo and the Fixer to their stash...the fact that Deaf Ear (208 S 4th Street) continue to sell out of these guys the day the CD's are shelved should be a sign!

The concert scene has been sadly lacking. In months we've had only two shows. The first, Nine Inch Nails, took place at the La Crosse Center in February with a private party taking place afterward at the Warehouse. The party wasn't nearly as interesting as the reaction the band generated from this largely Conservative Christian area. Ludicrous accusations were made by people who hadn't attended the show. An attempt was actually made to keep bands as horrifyingly shocking as NIN from ever playing here again. I deeply regret that these people missed Bile last summer. That would have been an interesting news article indeed.

Our other recent show was Virus23 and Gromet with local band The Way Down opening, featuring a new vocalist. As always, La Crosse was happy to have Krayge Tyler and Chris Kelly back in town. Krayge spent some time with local industrial band Odark:30, recording guitar on a few tracks for their upcoming CD.

Currently (June '95) the industrial shows looming before us are Noxious Emotion (no date yet); Haloblack/16 Volt/The Way Down on July 22; and possibly Zia and Odark:30 around late August.

For out of town visitors I would recommend visiting La Crosse only on the weekends, mainly Fridays at the Warehouse, or for concerts. A good club and unusually large freak scene (with several years and many failed clubs under its belt) for a city this small is about all that's offered here - during the week it's pretty dead. If you're looking for good clothes, boots, or whatever, you won't find anything here. You'll have to go to Madison, Minneapolis, or Chicago like the rest of us.

Any updates or other info can be gained for the asking at:  
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# Literary Corner

By  
Paul Tobin

Comics/Books/Porno Mags

I love E.C. Comics. Love 'em. Although they were published primarily from a period starting around 1950 and ended in 1956 they still remain some of the best comics the medium has seen to date. In fact from a broad "company" point of view... they are untouchable goliaths. Disagreeing with me here is sufficient evidence that you should be harshly and professionally butt-whipped by a drunken Rush Limbaugh as he spews forth a rap version of "Danny Boy". Pause a couple beats at this point. Think about that for a moment. Think about it until the feeling of revulsion crawls all over your body like a lusty British soccer crowd. Or, conversely, if the thought of an overly inebriated Limbaugh sporting jodphurs, a baby bonnet and a jousting quality boner actually appeals to you... then perhaps you should seek out either of two things. These two things being namely, #1... competent professional help, or #2... a position on the staff of this magazine. This being said we now to our regularly scheduled review.

Just what is it that makes E.C. Comics so good in my mind? Well, the usual I suppose. That would be well-crafted and thought provoking stories...proper pacing with fleshed out characters...artwork that is not only pleasing in an aesthetic sense, but that also serves to further illuminate the storyline and to move it along at the property desired pace...rather than just serving as a sort of concurrent addendum. A company also needs a variety of strong, individual voices (re:creators) in order that the reading matter retains a stimulating variety. And did they have that? You betcha el compadre...in spades. Nobody had it like they did. Not before. Not since. *Nobody*.

To list off the regular contributors at E.C. Comics is to list off a hall of fame for the industry. Wally Wood. Jack Davis. Bernie Krigstein. Harvey Kurtzman. Graham Ingels. Joe Orlando. Al Williamson. John Severin. Al Feldstein. George Evans. Will Elder. Johnny Craig. Those men were the group that formed the core of the company...being backed up by occasional "outside" talents such as Dave Berg, Russ Heath, Ric Estrada, Frank Frazetta, Joe Kubert and Gene Colan. If Will Eisner and Jack Kirby had put some time in at E.C. then the roll call of the Super-Artists League of America would have been complete and America could have slept just that much



The E.C. theory of life and war. Illustrated by Jack Davis.

more soundly at night. If you are at all aware of comics history then you realize that this paragraph has not been so much a listing of names as it has been the comics definition of "pantheon".

So then, what were E.C. Comics? Originally, prior to the time period which we are concerned with, they were primarily edu-

cational in matter. In fact, that is what "E.C." originally stood for...Educational Comics. There was a strong lean towards Christian stories and values. But all of this was to change when the publisher died and his son William Gaines, took over the company reins. He was to almost immediately change everything around...calling the changeover the "New Trend". It was Educational Comics no more...now it was Entertaining Comics.

There were four main categories of books published, with the above-mentioned artists doing work for all of the books...although each did have their own particular favorite genre. In the "Science-Fiction" category E.C. put out *Weird Science*, *Weird Fantasy*, and then *Weird Science Fantasy*. For fans of the horror field they presented *Tales from the Crypt*, *Haunt of Fear* and *The Vault of Horror*. In the "Crime" category they had *Shock SuspenStories* and *Crime SuspenStories*. In the "War-Action" mode they served up *Two-Fisted Tales* and *Frontline Combat*. Other notables include "Mad", which still survives to this day, although it is now a magazine due to a necessary change of form. This brings up an obvious question of course.

If these books were so damned good...and if *Mad* is the sole survivor...then what killed the other titles? Well it was, of course, the stuck-up mainstream that gave them the old Brutus twist. As to the "why and wherefore" of that, you'll have to wait until after I go further into the topic of just what made them so good. And for that I'm going to talk about what I think were their best titles.

Now...while I certainly don't deny that I get enjoyment from stories about revenge-crazed zombies clawing their putrescent forms up from the grave...shucking sod and maggot-eaten flesh from their oozing faces as they traipse across town with an unerring



Jack Davis illustrates how life on a sub was a life-threatening, thrill-a-minute, claustrophobic affair.



sense of where The Ones Who Wronged Them are sitting with a dame in one hand and a highball in the other laughing about how that stupid mountain-rube bastard Collins never even saw it coming, didn't ever see the axe on the downward sweep, not even the enlarged shadow of it on the wall and HA HA HA the insurance money and HA HA HA the business is his because that's the way it should be and the dame titters her ecstasy at being the ex-Mrs. Collins and how she hated him because he wasn't a real man no sir not like you are Mike and I'm glad that we did it and nobody can ever prove it and I'll never need to put up with the way he clicked his teeth together incessantly when he talked and then there's a short pause...just a short one...when we look past the two murderers embracing on the couch and kissing on the couch and we are looking past them to the bay window and we see the mouldering corpse of Collins staring at them with eyes no less intense for the maggots within them and he tries to speak but the voice box has long since rotted away and all that they hear is the sound of what's left of his teeth clicking together and making **THAT SOUND** and the two of them simultaneously utter "Good Lord! Choke!" and then he comes climbing/slithering/oozing over the window sill leaving chunks and tatters of his body hanging there which will baffle the police later on but for right now the only ones present are Collins and his wife and his so-called best friend and it's the last page and first there's a shriek that clutches at your gut and then the carnage follows my friends. Yes. The carnage always follows. And I love that stuff. I truly do.

But the suspense/horror stories were, at least in this gentlemen opinion, merely tune-ups for the real stuff. The war books.

The war books at E.C. branched into all genres within the genre. There were tales of Roman legions, knights in the middle ages, western gun fighters, world wars one and two, the French Foreign Legion and so on and so on. The two favorites however could be narrowed down to the Civil War and the current (to them) Korean conflict. But, for all of this, their war books were little different from those of any of the numerous companies at the time. Certainly the corps of artists that William Gaines and E.C. Comics had put together was impressive enough to raise the books higher than the average books around. And that certainly is a help to the story. Even with a bad story a good artist can do a nice job....because a good artist has the ability to take upon himself the weight of the pacing and the scene transitions and to draw in the reader by making the story characters and locations believable. So even if the story is bad at least it's clear.

But E.C. did not have the problem of bad stories. Anything but. They were as an entire company, the first to provide stories that were above and beyond just being entertaining reads....they were thought-provoking. And they were realistic. In a way, they had never left behind their roots....although they had left the moniker of "educational" Comics behind....the company had still been sired on those premises....and remained true to their upbringing. When Harvey Kurtzman decided to do a series of stories about the Civil War he went to noted Civil War historian Fletcher Pratt and had him go over the plots (all springing from actual events and characters) to check for inaccuracies. When an artist at E.C. drew a Civil War soldier then by god, he would be depicted wearing proper uniform and gear. He would speak properly. Act properly. If a war story took place in a submarine then the creator was expected to know the damned sound effects that one would hear in a sub. They weren't pissing around at E.C. at all. Accuracy was not just a desired trait....it was an indigeneous citizen of all E.C. war books. And that's the first thing that made

them a truly legendary company.

The second was human warmth. The actual personality of the stories...and the myriad directions from where the humanity approached the reader. I'm going to go futher into the topic of the human warmth here...but first you need to consider the times at which these stories were produced and published.

America of the 1950's was a country of individuals, but individuals with a common mind. And first and foremost among the minds of these individuals was the fact that we were Americans. That's Americans by god. It was less than a decade ago that we'd kicked some Nazi butt and demonstrated (sadly) that we had the big bomb and were good and ready to use it. By god, we were the toughest sons a bitches that ever trod the earth. If you wanted to duke it out with us, hell...you'd get a bellyful of lead and a faceful of sod, you dumb fucker. Period. And we were damned proud...that's damn proud about it.

Now of course (pause to spit here please), there was one threat that we weren't too sure we were properly equipped to deal with. The creeping horror of the Red Tide....that insidious disease...you know what I'm speaking about here...Godless Communism. And this affliction, while mostly affecting people outside the of the U.S. borders, was also

known to strike on American soil. Luckily we had fine "doctors" such as McCarthy and Kefauver to spot the syptoms...the first of which being "commie sympathizing".

No the disease didn't cause you to have warts or even rashes of a suspiciously crimson hue...you just had a mind set that it was impossible that the communists bastards just might be people too. Maybe that they might be people with some good points. You had suspicions that maybe the U.S. of A. might have done a handful of bad things in World War II. You doubted that simply being American automatically gave you moral superiority. Now, none of these things were wrong mind you. In fact, they were proper feelings, that is, as long as you didn't push them too goddamn far cause then buddy....maybe, just maybe...you might not be an American at all...but rather a goddamn commie. Damn. I almost puke even writing the word. Now, if you were a godless commie sympathizer (which made you a commie. period) you weren't taken out and shot or anything, but if word got out that you were a commie, or even that you might be a commie...then you could forget about societal perks. You would not be getting invites to pop on over to Lou's on Saturday night for a few hands of poker. Promotion? Gee, I'm not exactly sure that you have what we're looking for in an assistant manager...in fact, wouldn't you be happier cleaning out the shithouses from now on? That sort of thing. Black-listed. Black-balled. Goodbye. Good riddance. Sure, that sort of thing was only intense in certain pockets of America...we're simply too large a country to have a true prevailing attitude. But all of these feelings did have an overall intensity at the start of the fifties....at the start of the Cold War. We were feeling enclosed, feeling threats on both sides...and we banded together and forgot to think about the other guy except as a threat. And that's what makes E.C. war stories so amazing...because they did not forget. They did not always toot the American bandwagon...tow the party line.

At E.C. the prevailing attitude was that it was most often not the individual men in a war that were evil...rather it was war itself that was evil. Their stories would illustrate this. It was not necessarily the good who came out ahead. It did not matter who was right....it was a battlefield...and on a battlefield no one is right. You just survive. If enough of the people on your side survived you win. E.C. war stories might be about the crew of an American submarine painting another "kill" icon on their torpedo hatch...and while other comic companies might (and always did) stop there with our rowdy boys celebrating their victory....E.C. went on for one more page to show the carnage

ON AUGUST 9, 1945...A SUNNY DAY...CITIZENS OF NAGASAKI, JAPAN, HEARD A RADIO WARNING... ENEMY PLANES OVER SHIMABARA HEADING WEST... AT 11:03 A.M. CITIZENS OF NAGASAKI HEARD THE BARRROOM OF A B-29 BANKING OVERHEAD...AND IT WAS THE LAST THING THEY HEARD BEFORE BEING BLOWN TO ETERNITY BY THE...



The opening panel from "Atom Bomb", obviously. Wally Wood illustrator.



above. One page to show that the victory of the Americans meant death to a Japanese ship. And death to Japanese men. The final panel of the story showing a Japanese officer putting up his own death icons... portraits of Hirohito. But his icon does not celebrate victory, but rather...with head bowed low ...he mourns the loss of another ship. Mourns for lost friends, mourning. A human feeling.

And that is my point, they were the first comics to give the enemy human feelings. It made you actually stop to think that the war story was not an adventure story....it was a war story. War, where people died and survivors mourned. Where death was rarely glorious and was often painful, slow and often ultimately meaningless...for both sides. E.C. was not out to glorify war... just to report it.

An E.C. favorite of mine is a story entitled "Atom Bomb"...illustrated by Wally Wood. This story, similar to most of the "Civil War" stories, falls under a grey "historical reporting" category. It is for the most part, a factual representation of what happened when we (the proud Americans) dropped the bomb on the people of Nagasaki. But the story is seen through the eyes of some of the citizens of the city. And so the actual human events that we witness in the story are fictitious... since little reporting was done by the citizens who were at ground zero. Very little at all.

I would not go so far as to say that the story "Atom Bomb" was anti-American...it, in fact, makes no judgement calls at all. It ends on somewhat of a high note, saying that life is being restored to Nagasaki, that the feeling of hope was growing there...and was growing in the world as well. What is notable here in this story is that a mere seven years after Nagasaki was bombed...in a piece of fiction which was deemed to be exclusively for children at the time...the story was telling us that we had in what literally amounts to one fell swoop, killed twenty nine thousand seven hundred and ninety three people. And destroyed eighteen thousand four hundred and nine homes. Demolished countless lives. One particularly harsh panel shows a small girl dying from radiation poisoning while her grandmother stands over her....angry, frightened, and confused. She exhorts the doctor (who pays little mind to a task he knows is useless) to help the child, Matsu...she was untouched by the explosion. Untouched. The child dies. On another page a small boy lives through the blast but is trapped in rubble...he cannot move. Trapped, he can only call for help when the fires start...but no one comes. The child is consumed by flames. This is not fluff comics work. As I said, the story makes no judgement calls, but it would be an extreme stretch to consider the story to be pro-American. Extreme.

E.C. had guts and they put those guts down on the printed page for everyone to see. Which killed them, of course. Comics were under heavy fire in the fifties...both from Kefauver and Fredrick Wertham...who believed that comics as a whole and perhaps E.C. comics as a particular, were subverting the minds of America's youth. Turning them into either Red Dupes or just criminals.



Death from above in "Atom Bomb".

Hell...both. If you want to find a book that could comfortably be filed under "paranoid rant" then look up a book called "Seduction of the Innocent" by Wertham. It's a hoot. In it we find that all boys would be good boys if they didn't read comics. But murderous lust-crazed psychopaths if they do. The book implies that if juvenile crime existed before comics it was either a fluke or even more probably it was just mis-reported.

Eventually, the question of whether comics should be censored, or even allowed to exist at all, went to a series of senate subcommittee hearings. On one side was Wertham and Kefauver and their ilk; on the other were comics creators and publishers...E.C.

publisher William Gaines chief among them. It seems that most people believe that comics were ruled against, but that just ain't so. We won. But then we got chicken-hearted and decided to censor ourselves. So the Comics Code of Authority was set up as a governing body with complete autonomy. All stories and artwork had to be passed by them, and they were the final say. The only say. When a page of artwork went to them it would often come back redrawn in parts...or with areas whited-out. Of course, the re-drawings were often done by inferior artists...certainly not by artists of E.C. quality. Though the Comics Code is a lip-wristed entity now...back then it was quite formidable. And their rules were a preposterous obstacle to quality writing and good art. There was to be no "grey" areas in the stories...heroes (Americans) were all good, and villains (them) were all bad.

"Political" views of the committee members were the only acceptable viewpoints and their views were, shall we say...subjective? I know of one incident wherein a black man was illustrated with sweat beads on his face...and these sweat beads were whited out...because they made him look "too human". Welcome to America.

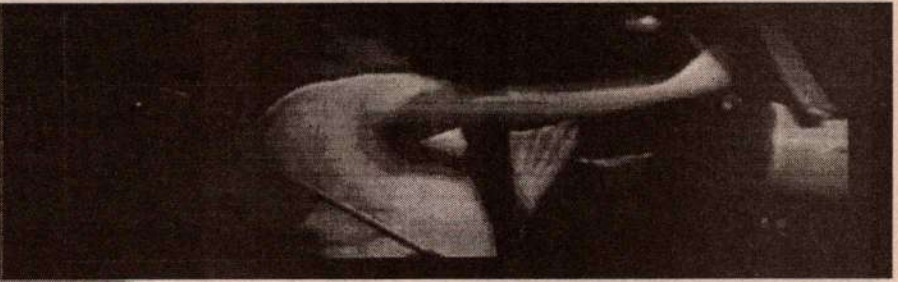
The Comics Code of Authority had the effect of putting a lot of companies out of business...and E.C. was one of them, to the delight of other companies who could not match them in quality or sales. E.C. tried, for a brief time, to play by their rules, but their collective heart was not in it. They was ka-put. Their only survivor was "Mad" because they were able to change their format from a comic book (for the first twenty-some issues) to a magazine...and were thusly not subject to the rulings of the Comics Code. They could just thumb their noses at them. And they often did. Good for them.

**E.C. comics are still available in different reprint forms. Check for them at your local comics shop. Complain if they don't have them. You could also enquire of their current reprint publisher for subscription information. Contact Gemstone Publishing, P.O. Box 469, West Plains, Mo., 65775-0469.**

**All artwork reproduced for this article is copyright William M. Gaines. That's it...no ending "who am I" bit this**



Seattle, Washington has been known in the recent past for many things: the burgeoning grunge scene, plentiful red apples, and more frequently, the Northwest Electro-Industrial Coalition, better known as the NEC. This collection of bands, including the likes of Kill Switch...Klick and Noise Box, has most recently been the cornerstone from which SMP has emerged.



Created under the name Synthesia Murder Program, SMP, comprised of members Jason B and Sean S, strive to take the idea of industrial one step further. Equipped with an impressive array of percussive instruments (including a kitchen sink and part of a gas pump), SMP, as they now call themselves, have risen from grungeland and have invaded the tech scene.

With their first CD, *Stalemate*, released in May on Re-Constriction/Cargo Records, SMP have become progenitors of a hybrid sound. Bringing the unlikely elements of punk and rap to their industrial, SMP have followed in the footsteps of established bands such as Consolidated, but with a twist. With a dominantly percussive sound and angst ridden lyrics, SMP are more than a hybrid, they are explosive.

Catching up with SMP at a recent show at "The Offramp," Jason and Sean discussed music, the NEC, and the number 45.

**IN:** How would you describe your music?

**Sean:** Well, it's pretty percussive. Guitars occasionally. Sampled loops and noises. We try to stay away from factory sounds, keep minimal effects on the vocals, especially live. We try not to fall into any group, just kind of do what we want.

**Jason:** It has been classified before as techno/industrial/hardcore/punk/rap.

**IN:** You do something that is not commonly found in industrial, which is rap. Any comments?

**Jason:** I think rap and industrial are just like this [crosses fingers]. If you listen to rap music, it's not done with two records anymore, like it was in the eighties. It's done with a sequencer. It's all programming. I happen to like a lot of hardcore rap music. That's where it bleeds in, I



by Sharon Maher [KYron]

beats and the vocals. I think it is going to meet eventually. It's so similar

**IN:** What are your influences?

**Jason:** Consolidated and Dead Kennedys are



both influences vocally, I would say. A lot of hardcore rap bands, a lot of really hard industrial bands, and not just the really old ones. I mean, I don't see why your influences have to be a band that's twenty years old. Some of our influences, I am sure, are bands that are still around and that we have seen, maybe even know.

**Sean:** We're basically influenced by everything we hear.

**IN:** You say in your bio that your roots are primarily punk. How has that affected SMP?

**Jason:** The lyrics, basically. There are some punkish songs, really fast paced, Dead Kennedys/Minor Threat influenced. But those could also have been influenced by really hard industrial. When we were playing in a punk band, there were other punk bands in the area that listened to 7 Seconds and

guess.

**Sean:** I think the only thing that sets it [rap and industrial] apart, really, is some of the







that kind of stuff. We listened to some punk, like Minor Threat and Dead Kennedys, but we also liked industrial music. Our punk was kind of based on industrial.

**Sean:** We actually started sampling when we were in punk bands.

**IN:** Would you agree that sampling is at the core of your music?

**Jason:** Definitely. We start with a sequence...

**Sean:** ...like we'll be at home watching movies or something and just hear a sound...

**Jason:** ...a sound or a sample. We sample other bands as well.

**Sean:** Just bits and pieces...

**Jason:** ...like the drum beat. We sampled our old punk band once...

**Sean:** ...yeah, we sample ourselves.

**Jason:** We sampled him playing bass, I sampled myself playing some drums once back home when I was in high school.

**Sean:** We sampled our CD for the remix.

**Jason:** Sampling is definitely the main thing. Without a sampler, I don't know what SMP would be.

**IN:** Are social statements

say.

**IN:** What happened to "Synthesia Murder Program?"

**Sean:** We just dropped it after a while.

**Jason:** We cut that because it

was a totally cheesy industrial name. I don't know how long we will keep SMP.

**Sean:** We've never really been happy with the name.

**IN:** How has being in the NEC affected SMP?

**Jason:** We were one of the founders of the NEC. There were eight bands and three of those bands just sort of blew away in the wind immediately. None of us could get a gig. So when the NEC got together, we started saying, "Okay, there's an audience for this, so you should give us a night." It basically helped everyone. Everyone got shows, pretty much.

**Sean:** It started out slow. We'd get like Sunday nights at "The Rendezvous". Five people would come. It just progressed from there. If it wasn't for the NEC, we'd probably still be playing in

part of our storage shed. It was SMP?

**Jason:** more than just playing shows, it was getting contacts and just hooking up.

**SMP is definitely political.** Explaining the would be kind of pointless. If you read the lyrics, they are pretty much point blank. We don't fuck around. We pretty much say what we want to

**Jason:** At the first NEC meeting we were like, "Noise Box is here! Ohhhhh! You guys are like rock stars."

**IN:** What's the future of SMP?

**Jason:** We're not exactly sure. I don't think we're going to keep trying to do

punk/industrial or rap/industrial crossover.

**Sean:** I think we will do whatever we want...

**Jason:** ...whatever gets programmed out. I am sure some of the next disc will be that [rap/punk/industrial crossover]. Some of it

might be something totally different.



ent.

**Sean:** It's hard to say. When we first started, we sounded like a totally different band from now. So, who knows what will happen.

**IN:** Were you singing about such holidays as Halloween when you started out?

**Sean:** Actually, we did a cover of that.

**Jason:** Yeah, we did do a cover of "Everyday is

Halloween."

**Sean:** It was a joke.

**Jason:** We called it "Everyday is Grunge Eve." It was all about Seattle. We had these really cheesy samples of Nirvana. It started off with the "Smells Like Teen Spirit" guitar. We had samples of another Nirvana song, Temple of the Dog, and Pearl Jam in there as well.

**IN:** Last question: What is the ultimate cosmic truth?

**Jason:** I don't know, isn't it 45 or something?

**Sean:** I think it's sex, drugs, and rock and roll.

**Jason:** I think to know that answer you have to buy the *Stalemate* CD...

**Sean:** ...and play it backwards.

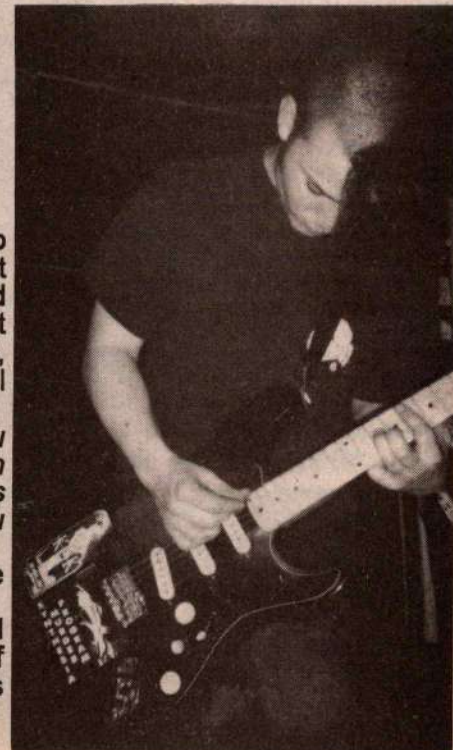
**Jason:** I don't think you can play a CD backwards.

**Sean:** You can sample it backwards.

**Jason:** Yeah, okay, buy the CD, buy a sampler, sample the whole thing and play it backwards. Then you'll know the ultimate cosmic truth.

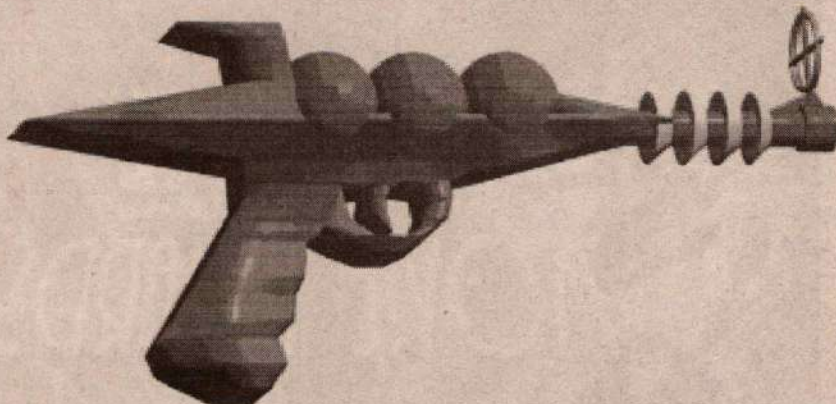
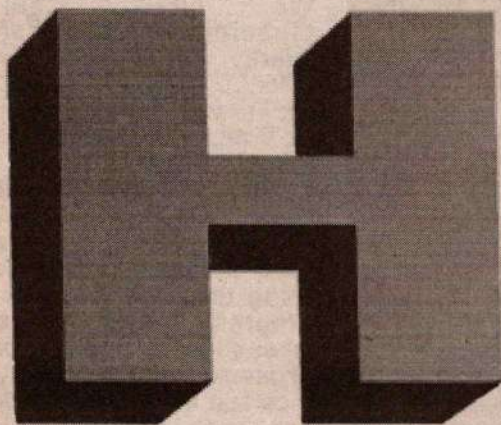


**Re-Constriction /Cargo Records, 4901-906 Morena Blvd., San Diego, CA 92117-3432.**





**H-Gun Labs, the most established animation and video production house in Chicago, used to call a small Wicker Park apartment their home as they created videos for Revco, Public Enemy, Ministry, Nine Inch Nails, and KMFDM. Now, with an office of several thousand square feet, H-Gun can boast a mighty roster of videos and animation. Here, Ben Stokes and Eric Koziol reveal the humble beginnings of their dream at the School of the Art Institute of Chicago.**



# H-GUN LABS

**IN:** *The beginnings of H-Gun were at the School of the Art Institute. Where did it go from there?*

**Ben Stokes:** That's actually where we met.

**Eric Koziol:** Ben and I met through the Art Institute. I went there to study performance, and Ben came in to study sound, and we were roommates at the time. We always checked out video cameras and sound equipment, we would mess around with them. We started in '84 at the Art Institute.

**IN:** *Did you have any classes there that started you in video production, or did you focus mainly on sound?*

**E:** Well, I started to go into film after a while, and computer graphics. Ben, you were pretty much in the sound department.

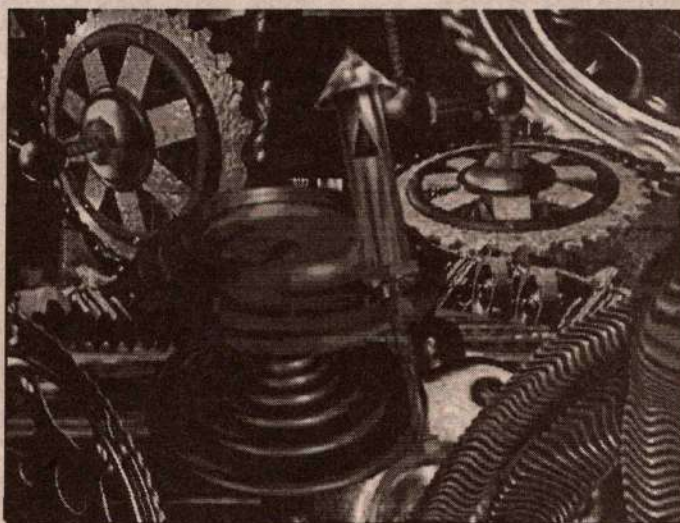
**B:** Yeah, I did a lot more sound than just strictly visuals. I was really into sound. In some ways, that was my starting point on H-Gun. I did take some film classes and video classes and got really excited about it as soon as I understood the technology. **E:** We started experimenting with split-stand techniques. Actually,

the kind they used for the first 2001 film for the time warp.

**B:** In the final scene of 2001, there's the long sequence where he started getting sucked into Jupiter with a lot

those were computer graphics of some kind, but it's actually a real analog technique. I was doing a really crude version of that back at the Art Institute. A lot of the films that Eric and myself

and every once in a while they play some local student's films. They played some stuff that I had done. That was kind of a beginning point, because that was actually where Al Jourgensen became familiar with the work that was going on. It wasn't even H-Gun at that point; it was just students at the Art Institute. **E:** This is sort of the chronology of the name "H-Gun." Starting from a band that Ben was in, and I doing film and performances. The band was called UNGH! It was named after the expression by James Brown. They were using samplers at the time. Samplers were just coming out and that was kinda the theme song, "Ungh, ungh." That was one of the videos that was actually shown at Berlin. And we ended up doing "Stainless Steel Providers," the Revolting Cocks video, "Stigmata" by Ministry, and I think "Flashback," also by Ministry. Those were our first three videos, and that was when we were still students. And they achieved some notoriety. Wasn't there an article in the "New



of abstract visuals--it looks like you're kind of going through tunnels and stuff like that--a really high-tech technique at the time. Creating completely abstract, 3-dimensional looking shapes. **E:** It also was experimental for a commercial movie. **B:** A lot of people think that

made were for music that I was making, in fact. There's a couple of videos playing at Berlin on a regular basis. They play everything from "These Boots Were Made for Walking," and they play the music, too, which is really cool. They play early industrial videos to dance music,



York Times" or something?  
**B:** Oh, for the Ministry. Yeah, the "New York Daily News" did a review, a really good one. We were really shocked and surprised. We were just like, "Wow, how

during that scene or something. So that was another thing that sort of helped during the early stages. Then, of course, through the same group of people we did the Revco, "Stainless Steel

come to Hollywood to shoot a video for a band called Hangman, which they had just signed. They invited us to do it with I think three stipulations. One, we had to be incorporated with the compa-

work here in the city and was more familiar with the whole production scheme and how things work. We were just crazy art students with crazy ideas. Jim was sort of able to rent equipment and schedule editing time. The third was that we had to hire a "D.P.," a director of photography, from Los Angeles. We hired Charlie Liebermann who shot "Henry, Portrait of a Serial Killer."

**IN:** For your first video?

**E:** Well, with the first budget...

**B:** You gotta understand that it's a whole business that is like a regular.... We were really outsiders to this sort of thing that was already in progress, which is record label contacts and this pool of directors and they pay you a certain budget for a video. The things that we had done for Ministry and Wax Trax! were really smaller, low key projects, and we had more projects like that down the road later of the same nature. We had Front Line Assembly--"Iceolate" is one that Eric directed. There were more things with Wax Trax!. We've really retained a good relationship with them. A lot of the times the bands that we're really interested in working with have less money to spend on a video, but we're still interested in doing it because we



great!" We thought that this was really going to go by unnoticed in that critical sort of way. But anyway, that article was really instrumental in the early growth of H-Gun, along with the tape of Ministry videos. At the time Ministry was starting to mushroom as well. It was a good time and a good place to be making videos for them.

**E:** Who got the call from Miami Vice?

**B:** Al got called directly, or through his management. Yeah that was pretty weird. Yeah, they were doing a scene in Miami Vice where they had some thug guy.

**E:** I think he was a witness.

**B:** He was a witness who was being held by the lead two characters in Miami Vice.

**E:** And he's in a hotel room watching the Ministry video.

**B:** It was really funny because he was a really "Hollywood" looking thug. They played a little bit of the video, it was as if he was watching MTV in his hotel room. He actually escapes

Providers," which is technically the third H-Gun video.

**E:** That was still pre-H-Gun. H-Gun came about when we first went to Hollywood.

**B:** I'd say unofficially we were calling it H-Gun. We weren't really a company yet. And really, with Jim Deloye coming in, he's gone for the day, he's really more of a producer. He actually didn't go to the Art Institute. He was brought in for the first job where we actually had a budget, because of course those first three videos were... Actually Revco had a small Wax Trax sized budget. And we had gotten a little bit of money from the Miami Vice thing, although it was really a pittance. There were no bad feelings about that at all--it was really a growth thing and we were all really into what we were doing.

**E:** As I recall, Capitol Records called us.

**B:** That would be the fourth H-Gun video.

**E:** That's the first H-Gun video as I remember it, because they wanted us to

ny so that they could write a check to an entity and not a person. That's actually how H-Gun got started. We took a letter from "UNGH" and scrambled them to spell "HGUN." The second was that we had to have a pro-



ducer, someone who would write the budget up and handle insurance and all that good stuff. That's how we met Jim Deloye, who had been doing more commercial

like the music. That's important to us.

**IN:** You deal with people you want to be dealing with.

**B:** Another interesting turn of events... Well, that was real-

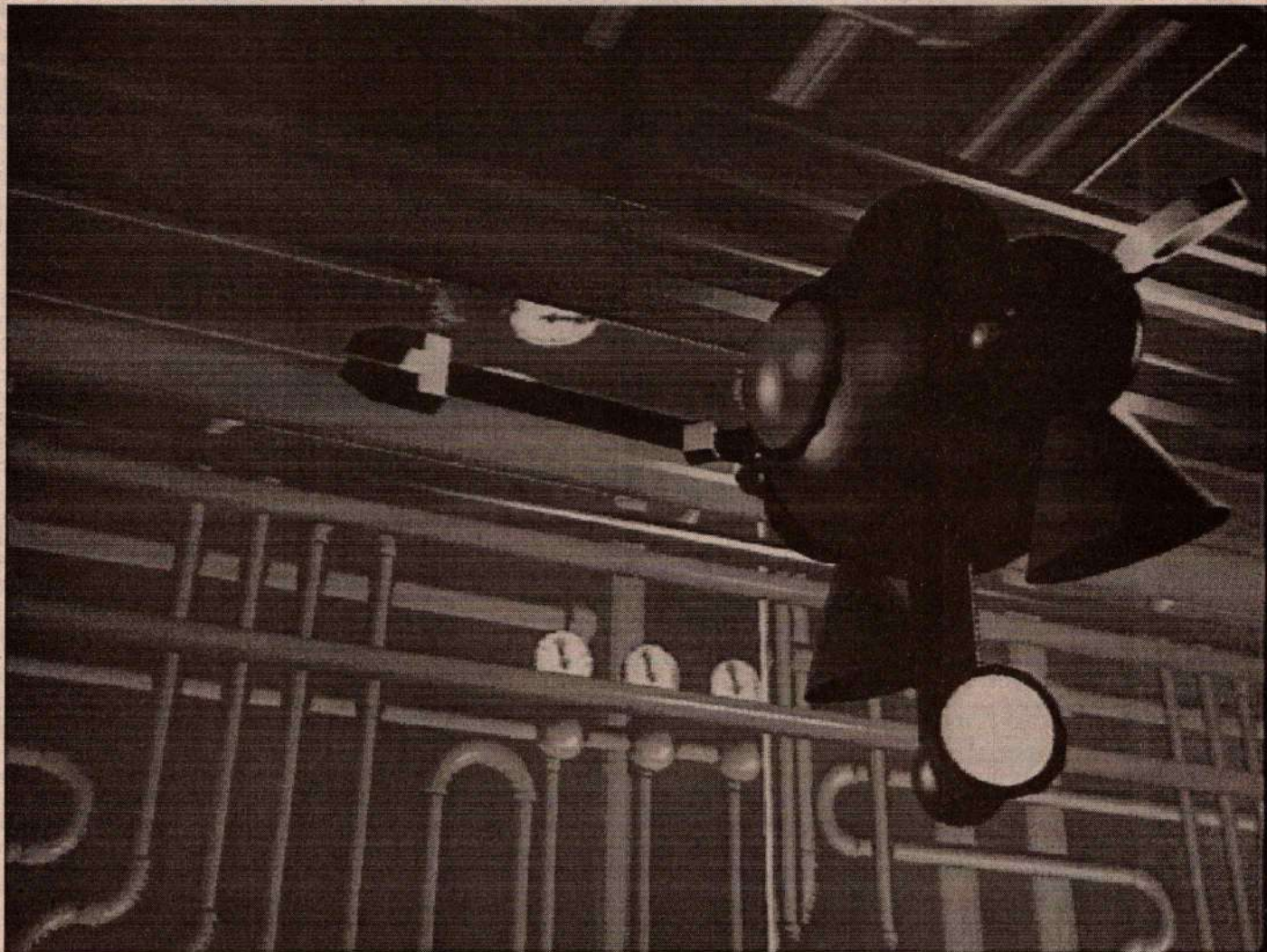


ly the first time we went out to L.A. and shot a video. Jim has been on board ever since. He's part of H-Gun because he was a necessary ingredient to get us off the ground. From that point on, we really started acting more like a business in trying to

house artist, Mr. Lee, who's done a lot of songs about, "Jack this, jack that." I myself am really into house music, so it was a nice turn of events, and it meant that we weren't going to be limited to only, "I'm gonna kill you! I'm gonna kill you!"

Son of Berserk video. Again, we worked with Public Enemy on "Night Train," and that was, for the sake of your magazine, an "industrial rap video." It had a real edge to it. So that was a period of diversification. I think that the level that we're at now is,

Cartoon Network. We've actually gone from doing stuff like Ministry to stuff for kids who watch the Cartoon Network. I think we're bringing a little H-Gun prosthetic to that in bringing out the new generation of Cartoon Network "industrial heads."



steadily do videos. The first Nine Inch Nails video almost fell into the category of a Wax Trax! type video. We did "Down In It." That was the one with helium balloons and cameras. The funny little story with that. Still, that was kind of along the lines of an artist that we were interested in working with. It wasn't a major label, it was TVT, which is more of a major label now than it was at the time. That was kind of a turning point for H-Gun's career because it was another "higher profile" band. I think it was sort of the second chapter of progression. Another interesting thing was Mr. Lee. We did a local

type music. It was like we kind of branched out a little bit and that was another part of our growth.

**E:** The video was called "Get Busy." One summer, that was all that you would hear like every five minutes on the radio.

**B:** That also opened the door to working with some more black artists and doing more rap videos. I really think that we brought an interesting thing to the rap videos that we did. I think it was kind of an unlikely thing, but I'm really glad that we did it. We did the P.E. (Public Enemy)/Anthrax video. Before that, we had worked with Flavor Flav on a

I'm jumping really far forward here. We've in the past year and a half, two years, H-Gun's focus has been moving more and more towards animation than an effects house of design oriented company.

**E:** Doing more of our own soundtrack.

**B:** We've not only been doing more different types of things, but more things. With music video you're always sort of dealing with a fixed soundtrack and adding images to that. Now we're sort of constructing the whole thing. In addition to some commercials and design type things. Sort of like Johnny Quest for the

Not to say that those things are "industrial" necessarily. It's been really interesting. The types of things that H-Gun is doing now is really big variety compared to our fledgling beginnings.

**E:** So that's kinda a loose chronology.

**IN:** When did H-Gun get a home?

**E:** Well, for a while, we were working out of an apartment in Wicker Park. Then, I think it was '89 when we moved to the South Loop on Wabash.

**B:** It was the same building as Invisible Records. We have a really close relationship partly because of that now. I don't know what's going on there now, but that



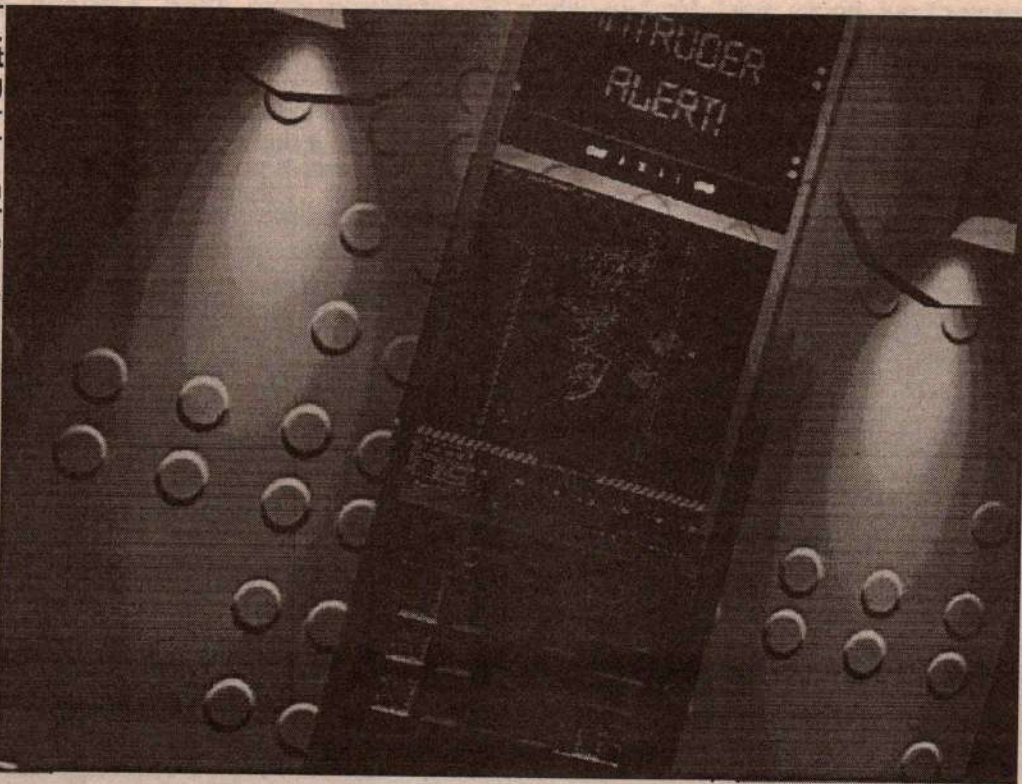
was our first official office. Before that, it was just working out of other people's apartments.

**E:** We've been here about four months, five months.

**B:** Yeah, since the holidays. I remember going back to Eric's story about the Hangman video out in L.A. We didn't have an office out in L.A., either. I remember all of us moving into the Capitol Records conference room, which was this huge conference table, and taking over their entire office, which they were nice enough to let us use. This just sort of shows you what kind of new thing that this was to us.

**IN:** When did you get the L.A. office?

**E:** Less than a year ago. Part of the H-Gun philosophy is working with other people that we respect and in that we've ended up bringing very close friends and very talented artists on staff here and I think it's important to list them in the article cause they're very valuable. One is Robert Vial. Robert started as an intern with H-Gun and has subsequently become pretty much the computer guru around here. He is officially the digital division coordinator. He



has really laid the backbone of our computer system here, and that's also been part of our philosophy. Testing and trying to gamer as much technology as we possibly can. It's sort of a constant quest to try to finish as much of your project in as high quality as you possibly can. And I'd also note the contributions of Patrick Siemer. He's also part of the digital division here.

**B:** Patrick is a self trained computer genius, and really in a lot of

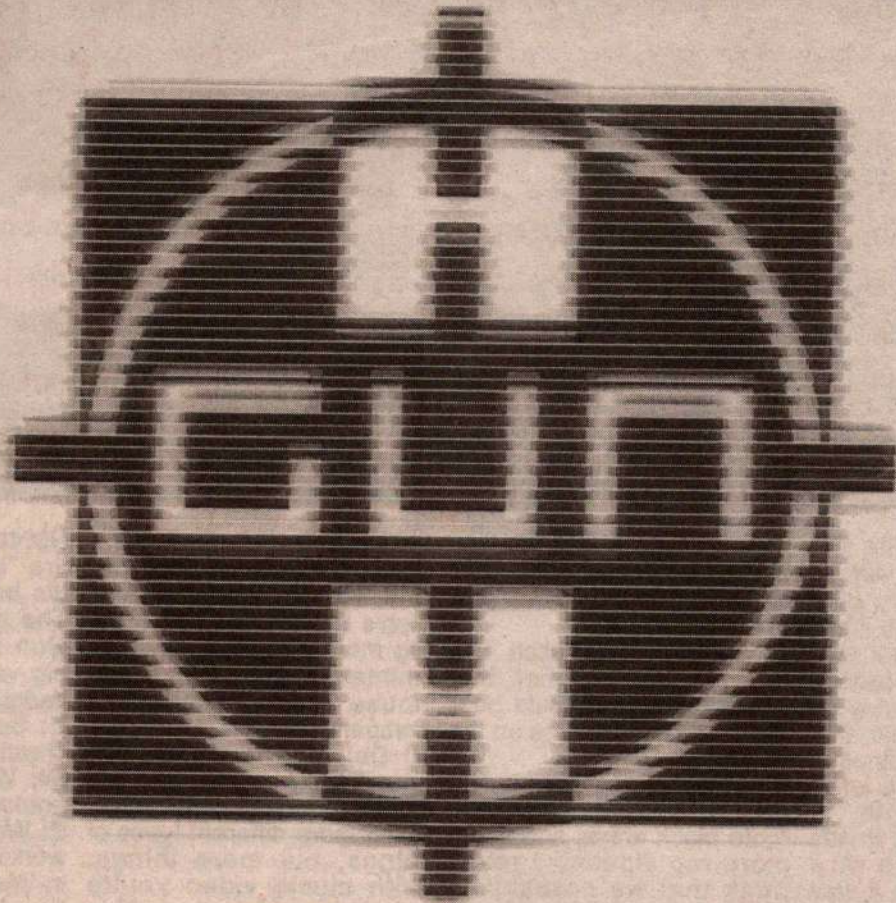
ways, H-Gun is a company where you can do that. You can become what you excel at on your own terms. Patrick is well on his way to becoming one of the full fledged directors of H-Gun. He's been handing out several projects for MTV recently. Right now he's doing the "MTV Film Awards" animation.

**IN:** When does that come out?

**B:** There's already promos out now.

**IN:** Did you ever think it would get this big?

**B:** Yeah, I still wake up and go wow. All the time. Either it's because it's really hard to run a business—I never thought I'd be dealing with lawyers and budgets and things. That's been painful, but in the end, it's definitely been rewarding.



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fax. 312.278.9687**



**IN:** What is your attitude to the new music scenes as far as America and the Rave scene?

**Galore:** I think it's great, because the rave thing, people are coming together and having a good time together. They're not drinking alcohol and not being angry or anything. They're having a good time and it's sorta like, "Unity man, and love, and happiness!" And so I like it.

**IN:** How do you feel about the progression of the Lords of Acid's music?

**Galore:** You have to keep on doing new things, otherwise you get bored. You know what I mean? If we turned out another album like "Lust" it wouldn't have been exciting. We just do what we do, we just keep evolving all the time. Do you have anything to add, sweetheart (Shai)?

**Shai:** Yes, the new album is definitely more fun to play live. It has more of a rock and roll concept than a techno concept, it's more of a crossover of the two of them. And that gives us the opportunity to tour live. Before then, we really didn't want to tour. I mean, I've seen a few techno acts—it's like two guys mixing their stuff on stage and it's only good because they have huge amounts of lights surrounding them. This is definitely more fun.

**Galore:** And we do have fun on

# LORDS of ACID

**On their first US tour, Lords of Acid took time out of a hectic tour schedule to talk to us. Supporting their latest album, "Voodoo U," the follow-up to their successful first album "Lust," Lords of Acid's live show is second to none. Now with a strong live band and more material that is exploring more and more aspects of music, the Lords of Acid are ready for America. Speaking about censorship and music culture are Lady Galore and Shai De La Luna.**



stage! Apart from when we beat each other up. Our bassist got a guitar in the face. It's going now, but at one gigs, right, the bass guitarist is very big, you know what I mean? And he walks around like that and he head bangs right into a guitar, right in his eye! And then I got this bruise, which is going here. And he ripped his eyelashes off at one gig. We do "Lords of Accidents" at the moment though. Full of bruises.

**Shai:** "Lords of Bruises"

**IN:** The new album seems to reflect a lot of musical styles with its high BPMs and hard guitars. Do you feel that you're trying to explore more types of music now?

**Shai:** The new album is not as serious as the first one. We're making fun of ourselves, in fact. And making

fun of the music scene, it's very tongue-in-cheek. Okay, why not make reggae songs as a techno band? Fuck all the categories and things like that.

**IN:** What's your attitude about American music today?

**Galore:** I think 'cause your rave scene is coming in now, you've got the best of both worlds. You've had all of the grungy stuff, and I loved all that stuff anyway.



And now you're a little slow with the techno scene, but it's all happening anyway, so you have it all. And Americans just love the music. You're just a nation of music lovers. It's really great for us, especially coming on tour. The actual atmosphere and everything, the crowds are going wild. (sobbing) "It makes it all worthwhile!"

IN: *Did you take the live performance into consideration while you were making the album?*

Shai: Definitely. It was during the writing steps, it had to be playable live. That's probably why it turned out the way it is.

Galore: More guitar sounds, and a lot harder, more aggressive edge to it. It's something you can sink your teeth into. If you're doing a long tour, and we're doing lots and lots of gigs with this album, it's gotta be something that you're not gonna get bored with, you know what I mean? The music's quite complex, so we're finding it interesting to keep doing the same thing anyway for the stage performance. It's fun.

IN: *One question that I'm sure you've been asked before is how do you feel about sexy and sexual music?*

Galore: Sexy music? I think what Lords of Acid are doing is having a bit of a joke about sex. Like when women express themselves sexually, they can do it in a humorous way and it's not taken so badly. Because there's always this thing anyway, that if a girl's promiscuous, that girl can be slag and a girl this... And it's not that way for the boys, you know what I mean? This way I'm sorta saying, "No, Girls have as much right to talk about sex and do what we want as boys do and not be called a slag or a slut or whatever. In an aggressive and humorous way, so this is great for me.

Shai: Sex and music always go together. I

think it's both to do with passion. Music and sex are expressing everywhere in the rave scene that sex and drugs are really of importance. That probably has to do with AIDS, too.

Galore: Yeah, it's safe sex. People are getting dressed up, flirting, having a good time. You know, exposing parts of the body, it's all in good fun and it's not harmful. America's a bit serious with sex I think.

Shai: I don't think so. Galore: Not the youngsters.

Shai: I mean there's a lot of censoring of sex, but people go out who don't really give a shit about that stuff.

IN: *How do you feel about music that is sexist?*

Galore: Not all black rappers, but that mentality, it just doesn't appeal to me. I think they all should be shot. (laughter) Everybody has a choice to listen to what they want to. I would not listen to that, it's bollocks as far as I'm concerned. A lot of the music good, but what they're actually saying is derogatory and it's crap.

Shai: I think they're taking themselves too seriously. It's supposed to be fun. Guys saying, "My dick is bigger than yours!" It's like well.....

Galore: It's like, "How old are you, really?" Make a song about your dick!

IN: *What kind of music do you think is sexy? What inspired you?*

Galore: I think it's the beat, the beat and whole atmosphere of the thing is "tribal" and "passionate." That's what I like. Something that's good to dance to is sexy.

Shai: Music that's danceable is mostly sexy too, it's moving and grooving.

IN: *Do you have any special influences that put you where you are?*

Galore: Influences? Not



anything specific. I like different female acts. I like Madonna's persona, the way she looks and the styles she's got. I really like that. She's done a lot for sex and women. She sorta like the 80's queen, she's done a lot. I like Bjork because her voice is really good, really aggressive and a new sound. I like...umm... the woman out the Pretenders, I think she's got a nice voice... Chrissie Hynde. I really admire her.

IN: *Are there any acts nowadays that stick out?*

Galore: The Shamen is a good one, yeah, we like the Shamen and Prodigy. I like Oasis at the moment. The group thing, they're very simple and they've just got it. I think that's my favorite band at moment.

IN: *What's your attitudes toward pop music now?*

Galore: It's got its place, but it's so boring. It's sorta like, "Is this what the general public really wants?"

Shai: The difference between pop music and "alternative music" is that alternative music is made out of passion and love for music. Pop music is made out of love for

money, probably. Mostly people trying to write another number one hit or something. It's mostly just cold and clinical. I think it's the wrong way, you'll never make it if you try to write pop music. Maybe accidentally, once or twice.

Galore: Yeah, they're all sort of one hit wonders or three hit wonders, and then you never hear of them again. It's just sort of a manufactured thing.

IN: *How do you feel about censorship, and have you had problems with it?*

Galore: Well, the art work is censored (new album cover). That's okay, you know, it doesn't really bother us. In fact, it sort of makes people want to buy the album more, the uncensored version. The record company have been pretty cool about everything. They don't censor us that much. It's like, "Do what you want to do." Rick Rubin, quiet guy. He's a very cool cat. And he likes new things.

IN: *What do you think is the biggest difference between "Lust" and the newest album?*

Galore: I think this is more of a rock and roll format with a techno beat



behind it now. It's sorta a crossover as well. People who enjoy rock and roll can now enjoy techno. And people who enjoy techno can now enjoy it with the guitar thing. So we want to appeal to everybody who likes music.

**IN:** *Were there any goals you were trying to achieve with the first and second albums?*

**Shai:** Lust was, in fact, a lucky album that sold well, it was a real surprise. What was the question again?

**IN:** *Goals?*

**Galore:** We didn't have any goals. The album was just made. It was just fun. It's a fun album to dance to, although slightly shocking. Not that shocking. And it just sold really, really well.

**Shai:** Everybody in the group has different projects and different bands. Lords of Acid seems to work.

**IN:** *Are there any side projects that you care to talk about now?*

**Galore:** I've got a side project called "Ultra Vixens." The Lords aren't into it at all, but I think it's funny. It's sorta a girl band, two girl singers. Allen Whyte, who writes for Morrissey, is co-writing with me. So, we're going to get a band together. We're going to tour and go to clubs and that sort of thing.

**Shai:** I just made an ambient album. Shai De La Luna, the album's called "Travel Without Moving." It's going to be released next month. It will probably be released here due to success of Lords of Acid. It'll probably be licensed by Caroline or some-

thing.

**IN:** *Do you think that with all of your side projects that you've explored most of the musical styles that you want to?*

**Galore:** There's always more. I mean the next one we're

experience new things.

**Galore:** If people like it, then it's all well and groovy, we don't make things specifically. You never know what people are going to like next anyway. You just gotta do what you wanna do.

**Shai:** I think our message is mainly, "don't listen to messages."

(Lord T. Byron walks in and asks for a light.)

**Shai:** That's Lord T. Byron, our bass player, who hit me in the face.



**Galore:** He's also Neon Judgment, if you've heard of them. He doesn't talk very much.

**IN:** *Is this your first tour in the US?*

**Galore:** Yeah

**IN:** *Is this your first time in the US?*

**Shai:** We did a gig at the Limelight. It was our first trial gig in the US.

**IN:** *How did that go?*

**Galore:** I think that we were on too late. The audience was napping by the time we came on.

**Shai:** It was a real techno party New Years Eve with lots of dancing and partying. At three o'clock, we went on and many people were like, "We don't want to be bothered by a band, we just want to chill out." This time, our tour is going to end up at Limelight and the show will be much better.

**IN:** *Have you looked around Chicago yet?*

**Galore:** Yeah, we did some promo stuff at some club.. Uhh.. what was the name of it?

**Shai:** Excalibur

**Galore:** Yeah, Excalibur. We did some promo stuff. It was okay, but everybody was like, "Why did you come here, it sucks?" We just said, "Well, it's just promo." That's the problem with being on tour, and our first time in America. You want to see everything. Every

going to do is have even more influences in it because we've been together and having a good time.

**Shai:** Five years ago, we never thought about this album and how it was going to sound. It happens and you just go along with it. You

**IN:** *Is there any type of message that you want to get out with Lords of Acid?*

**Galore:** Yeah, I think it's mainly about having fun, and don't take life so seriously. Have a good time! Shake your thing! And just groove on down!

day, you arrive in a city around three o'clock, sound-check, get dinner, play the gig, and then off to another city. You just get a taste and general vibe of each city. Chicago is okay. Excalibur sucked.



# SONIC

# Reviews

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**Ajax - Ex-Junkle (Zoo)** Look familiar? It should! Ajax was that one-hit wonder band on Wax Trax! that released "Mind the Gap" in 1990. Now, it seems that they are pushing for a different market, even though their press kit states that "the Ajax sound might best be described as an evolution of industrial music." If this is true, then industrial is headed toward a sorry fate. Its light dancy edge will make this song a popular college hit, but that it's the evolution of industrial I seriously doubt. This song has the potential to make it to your local "New Rock Alternative" station. [U]

**Armageddon Dildos - Lost (Sire)** Despite the presence of Fluffy at the helm, "Lost" is a disappointing follow-up to "Homicidal Dolls." With this release, Armageddon Dildos venture further into the feel-good, sing-along, happy industrial world also occupied by groups such as Dink, Prick, and KMFDM. In other words, chunky beats, predictable guitar slashes, catchy choruses, marginally distorted vocals, and huge dance floor potential. Don't get me wrong; I'm not saying that industrial music should be elitist, depressing or psychopathic. But to warrant a recommendation, a release should contain some spark of originality. "Lost" might become a crossover hit, but only because it is lodged firmly in the mainstream, "Everyday is Like Sunday" (yes, the Morrissey song) was already a minor hit, but the better mixes were on the single; "Too Far to Suicide" (available here in two mixes) is the wise second single, best in its original version. "Stay Home" is the most embarrassing song here, as A.D. seem to be attempting to emulate Falco. The

title, however, is good advice for those debating a purchase of this disc. [Richard Allen]



**Alien Sex Fiend - Inferno (Cleopatra)** Well now, here is an interesting idea. Alien Sex Fiend has been contracted to develop the soundtrack to the video game "Inferno." The result is a mostly instrumental project interspersed with dialogue revolving around a war between humankind and the Roxxon Empire. The percolating synths and Casio-like drums lend this release the feel of a danceable mid-tempo ambient techno recording. Very pleasant but few surprises; strongest are those tunes which inject dramatic flair, namely "Moon Tune" and the title track, each offered in regular and remixed versions. The album tends to wear a bit thin on repeated listenings, but only because it eventually sounds just like what it is - background music for arcades. (Cleopatra, 8726 S. Sepulveda Blvd., Ste. D-82, Los Angeles, CA 90045) [Richard Allen]

**Aphex Twin - Ventolin (Warp)** More. More, more, more, more. RDJ rightly recognized he was going to have to maintain order to survive; while his celebrated deal with Sire centering around Selected Ambient Works II got him worldwide praise and a Sherman tank in the techno world, stagnation equals death. So, change he did, starting this remix disc with some of the most annoying, grating, high-pitched noise since Merzbow's "Ananga-Ranga". It's wonderful. You get your pounding industrial-techno mixes, you get your Portishead-without-the-vocals (thank God) mixes, you get your

ambient droning....it's all here. What will that crazy kid come up with next? [Kirby]

**Autopsia - White Christmas EP (Hypnobeat)** Everyone's favorite purveyors of "death-classical" return with a warped EP of Christmas songs, including "Stille Nacht." Creepy. This is early-evening stuff, to be sure, but talk about creating an atmosphere...these guys do it. Dark and brooding, with an oddly sophisticated edge, like a sadness that they're removed from their work. Limited, so catch it if you can. [Kirby]

**Attrition - Ephemera (Hyperium)** Yes, him again. Ephermea sounds absolutely unlike most Attrition material - don't be expecting "Something in My Eye." 5 tracks, 50 minutes of droning ambience punctuated by occasional bursts of rhythm. It's very nice, and I genuinely like it, but it's one of those things where it's not the direction I'd like to see the project going toward. The packaging is incredibly elegant and contributes to the feel of the whole thing - that being, as the subtitle states, "Incidental Musics Vol. II." [Kirby]

**Barkmarket - Lardroom (American)** Well, well, well, Barkmarket are at it again (why, I don't know) with a five-song EP called "Lardroom." Named after the room in a slaughterhouse where fat is siphoned off murdered animals, the name was the only thing I found appealing about this EP. I can remember when I saw Barkmarket open for KMFDM. I disliked them then, and I still don't like them. However, for those of you who can tolerate Barkmarket, this EP (produced by Dave Sardy himself) is a bit more aggressive than their previous releases. The first two songs, "I Drown" and "Dig In" are just guitar rock with a slight grunge (UUUH!) feel. The remaining three songs are a lot of guitar noise and feedback that sounds like useless slop. I think these guys need to spend less time fixing their van and more time in the studio. (American Recordings, 3500 W. Olive, Suite 1550, Burbank, CA 91505-4628) [Scott

Wilkins]

**Batterie Acid - Re:Evolution Now.Here (Anathemus)** The feeling I got after listening to Batterie Acid's first full length cassette is the same feeling I get after listening to Godflesh. The senses are drained and the mind is plummeted into download. Batterie Acid's music swells with throbbing bass guitar and various percussion sounds a la Neubauten/early Test Dept as they make an all-out assault on the listener. These guys sound just plain pissed off (I think I would be too if I had to live in or around Detroit), and hold nothing back with their wall of anger. An interesting note about Batterie Acid is that during live performances they often throw out various percussion objects into the crowd to allow audience participation. Varying tempo changes along with vicious samples and anger driven vocals help keep Batterie Acid listenable. So the next time you feel like going out and blowing up your local federal building or mowing down people at your neighborhood fast food slaughterhouse, maybe you should just soak your brain in some Batterie Acid. (John284@delphi.com, 284 Silman, Ferndale MI 48220-2509) [Scott Wilkins]

**Bile - Suckpump (Energy)** Although the label shares its name and logo with a Swedish techno-pop label, I seriously doubt that the two are related in any way. Bile graft programmed drums and an above-average amount of electronics with heavy guitars and pissed-as-shit vocals. Imagine a heavier version of recent Ministry minus the mondo repetition and you'll have a vague idea of what these guys sound like, although they're definitely not a rip-off band. For one thing, I like their drum programming a lot better, which always encourages movement, but occasionally even takes on a heavy hip-hop influence and then plunges directly into head-banging territory and back again. A peek at the lyric sheet reveals typically puerile statements that titles like "Ura Fucking Loser" and "Feeling Like Shit" only hint at. Same old story, the world is falling apart and







**Various Artists - Celtic Circle Sampler Part Two (Celtic Circle)** So you're bored with your current supply of music? Wondering if anything new is on the industrial horizon? Concerned because by now even your mother has heard of Nine Inch Nails? Snap into a Slim Jim! If that doesn't work, pick up this new double disc Celtic Circle sampler, and check out 30 bands which are currently on the rise overseas. You won't like every cut, but the sheer volume and scope of this collection virtually guarantees that every fan of the genre will find here some wonderful treats. Congratulations to Celtic Circle for their track selection: slaughterhouse, ebm, gothic/industrial crossbreed and even an occasional ethereal track. Old favorites are here, such as Clock DVA and Numb, but the majority of the acts are relative newcomers, such as Haujobb, yelworC and amGod. My personal favorites are the quieter tracks: Alva Novalis' lovely cello instrumental "Prythee" and La Floa Maldita's soaring "L'Enfer Comfortable." Once you purchase this collection, you'll have no trouble finding your own! (Celtic Circle Productions, PO Box 7113, 47601 Geldern, Germany) [Richard Allen]

**Chandeen - Jutland (Hyperium)** Ten beautiful tidbits dipped in bittersweet. Such weightiness in a gravity-free atmosphere. Jutland evokes the kind of feeling that makes one ponder why water is so heavy and how jets can fly; or how the heart can continue its hellish beating despite the crushing ache of disappointment. The Germanic Chandeen makes musical melancholia extraordinaire. In sync with their debut *Shaded By the Leaves*, Jutland is drenched in classical flavor dragged into modern ambient soundscape featuring the prerequisite strings and Sirens. Nothing is amiss here except the sad world which festers in doubt, disease, distress and distrust wrenching Chandeen's themes free from the muck and mire. No one favorite, except perhaps the Enya-esque "Strawberry Passion." Such selection would have to be strictly personal, and far too deep, for one critic's quite limited review. [Rene Walczak]

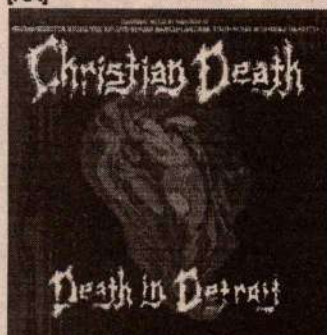


**Chaos Compilation (Cop)** Yet another incredible release from our friends at Cop International. Do you guys/gals ever slow down? 16 tracks of torture tech mayhem with Leatherstrip, Bigod 20, Battery,

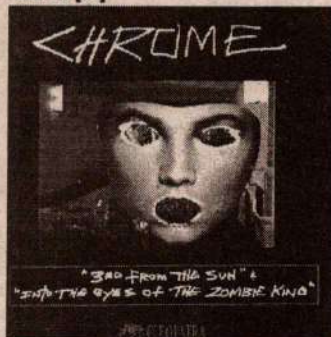
Pain Emission, Swamp Terrorists, Hate Dept. & Deathline Int'l's cover of Soft Cell's "Tainted Love," which is quickly becoming a highly requested song at many clubs. With so many bands on so many different incredible labels, this album is a must. If you know these bands then you know you're getting an incredible deal, if you don't, then this is good sampler for those curious to sample some of today's hottest industrial/cyber/torture tech talents. (Cop, 987 Alleen St., Oakland, CA 94608) [V]

**Christ Analogue - The Texture Ov Despise (Manifest Records)** Christ Analogue, the name roughly translates into meaning a safe, artificial, substitute for the Christian God. But one listen to *The Texture Ov Despise* and it is clear that religious substitution is not what Wade Alin, sole member of the band, has in mind when he writes music. Written as a concept album, this latest offering from Christ Analogue once again delves into the issue that the band was founded upon: the oppressive nature of religious fundamentalism. From beginning to end, this disc is a journey into evangelical deceit. Musically, Christ Analogue has taken a rather inventive approach to the torture-tech sound. While it is typical of the genre for synth tracks to dominate songs, *Texture Ov Despise* actually downplays this, limiting the synths to pulsing minimalism and harmonic accompaniment to the percussion. It is, in fact, in the percussion that the real diversity and power of the music resides. Instead of letting the standard (and ever-so-redundant) 4/4 drum lines carry the music while breaks and choruses are controlled changes in the synth tracks, Wade structures his songs around a constantly changing storm of kick drums, metal slams, semi-automatic snares. Another attractive feature to this band is that guitar and voice samples are used extremely well, but are never overdone. The only real problems that are inherent on "The Texture Ov Despise" is that at times Wade's experimental style seems to need development. While it is in fact the experimental nature of the album that make it a worthy addition to any rivethead's collection, the material is still somewhat raw and needs cultivation. The other problem is in the vocals. For the most part vox tracks on this album are good, but have a bad tendency of slipping into a Trent Reznor-like whine at certain points. As well as the songs themselves, the album's production too is very experimental in its presentation. Spliced in between songs are a number of interludes, all ranging from 30 seconds to 2 minutes. Some are basic interjections of samples (usually religious fanatics making asses of themselves), others are brief seismic rants of percussive factory racket or melodic instrumentals laced with Wade's poetic whispers. Although I found these "bridge tracks" interesting, often containing some of the most intriguing material on the album,

again, the ideas are still raw. While they were interesting, a fair portion of what was there still needed developing. One closing note: If the experimentation is any sign of what direction Wade Alin's taking his band, look out for Christ Analogue releases in the future. They're going to be ground breaking! (Manifest Records, 53 West Etruria Street, Seattle, WA 98119, or manifest@manifest.seanet.com) [KK]



**Christian Death - Death in Detroit (Cleopatra)** Have you taken the great taste test yet? Valor or Rozz? Well, I am personally biased about this release as I am a devout Valor listener. This album has three mixes of *Panic in Detroit*, an old Bowie song reworked. It also has remixed versions of *Venus in Furs*, *Skeleton Kiss*, *Spiritual Cramp* and *Figurative Theater*, the last three being the only original pieces, say anything to ya? Although the CD boasts mixes of these songs by members of Numb, Rosetta Stone, Die Krupps, Spahn Ranch, Leaetherstrip, Noise Box, and Zero Gravity. For those Christian Death heads that are expecting the usual Rozz sound, look out—this album is the most elektro-sounding I've heard. [V]



**Chrome - 3rd from the Sun / Into the Eyes of the Zombie King (Cleopatra)** If you want to hear where a lot of goth and guitar industrial bands got some of their ideas, you'd do well to pick up this 15 track re-issue of two of Chrome's early works (1982 and 1984 respectively.) A lot of the tracks on this disc are reminiscent of Joy Division, but with the weirdness meter cranked up to 11. The same brittle-sounding drums echo in the background, the same types of dark basslines throb throughout, but over this they abuse their guitars and the occasional synth into quivering carcasses of their former selves and intone strange lyrics in deep, dark voices. If you occasionally enjoy a listen to some of

our classic punk forefathers, but long for some of industrial's experimentation, this release will put you in heaven. It's been a long time since I've heard an album that made me feel as weird and alienated as when I picked up my first Joy Division album, but this wonderfully black album did just that. This release is highly recommended to lovers of the dark, gothic guitar epics of the past as well as current industrial fans interested in hearing the roots to some of their favorite contemporary bands. (Cleopatra, 8726 Sepulveda, Ste. D-82, Los Angeles, CA, 90045) [Shear]

**Circle of Dust - s/t (R.E.X. Music)** This one gets off to a weak start, but as the album went on, I stopped cringing and started listening a little more carefully. Circle of Dust is yet another entry in the industrial metal category, but sets itself apart with electronics playing a fuller role than in most groups of this type. The electronics are very well-done, but in a few spots are a little derivative (mainly of Front Line Assembly). Another stumbling block is the vocals, which, while technically very good, are a little TOO slick for their own good (Think of a wimpier Reznor with no attitude at all...). This is a group that I would actually encourage to experiment with manipulating the vocals with effects. These problems aside, there is some very good material here, such as "Rational Lies," "Nightfall," and "Dissolved" which gets over the vocal problems by sending them through a vocoder. If you like the idea of metal and industrial having ugly little babies together, but you aren't quite ready to dive headfirst into Bile or Nailbomb, you might want to give this a listen. It's not fantastic, but it shows promise. (R.E.X. Music Inc., PO Box 25269, Nashville, TN, 37202) [Shear]

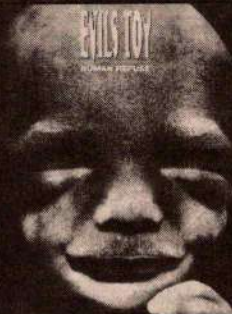
**Colla Destra - demo** This is probably the first crossover between hip-hop and electro-industrial that I've heard. Distorted rap vocals scream over pounding dance industrial beats and fat synths. The occasional sampled guitar adds a heavy edge to the aggressive power and anger of vocalist Mell Hammond, also one of the featured vocalists on the new Vampire Rodents album. This three-song demo shows Colla Destra are definite contenders in the resurging Chicago scene with more creativity than most other new bands in the scene. [anon dev]

**Collide - The Crimson Trial (Noiseplus Productions)** I chose to review *The Crimson Trial* because of the pretty packaging, and, happily, I was not disappointed by the product within. This tape features the stunning vocals of Tripp 9 and the melodies of Statik. Both artists are in top form, and this is a fine release. Tripp 9's vocals are slightly reminiscent of Toni Halliday of Curve at times, but the style and the music is far more ethereal. Styles range from



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**Contingence - Dominion**  
(Deprogrammed Productions)  
This independent release came  
bundled with its press kit in a black  
folder with circuit boards glued to  
the inside. One can only wonder  
what poor machine sacrificed its  
guts to Contingence, but it very  
well may have been a sampler that  
shattered with the intensity of this  
band's music. "Dominion" covers  
a variety of styles, but mainly  
focuses on the industrial/metal  
fusion you've heard so much  
recently. Musically, the band  
sounds a great deal like a more  
adventurous Ministry on some  
tracks (particularly "Fusion"), but  
on others ("The Schismatist,"  
"Compulsion to Kill") sound more  
like something in line with Front  
Line Assembly's last release.  
Throughout, they create a very  
consistent and dark sound with  
plenty of variety to keep things  
interesting. I'm personally sort of  
tired of the whole industrial metal  
thing, but if more of the bands  
sounded like this (minus all the  
"Hellraiser" samples, enough with  
sampling that movie already!), I  
think I could deal with it a lot bet-  
ter. (Deprogrammed Production,  
PO Box 46099, Seattle, WA,  
98146. cateo@netcom.com)  
[Shear]

**Das Ich - Stigma EP/Staub CD**  
(Danse Macabre) I think we  
have, with this pair, the harbinger  
of a new wave of dark electro that  
might also be seen to encompass  
Attrition, Second Voice, and all  
those other bands that use string  
samples. No, really, this stuff is  
amazing. I couldn't conceive the  
lyrics being sung in anything other  
than German (medieval German at  
that), and the orchestration - yes, it  
is really orchestration - is anthemic  
at some points and downright  
creepy at others. Not to mention  
the driving, syncopated dance  
beats that pound behind some  
tracks. Everyone should own one  
of these two releases - Stigma is  
the dance release, with its three  
assaulting mixes of "von der  
armut," and Staub, with a mix of  
Stigma-styled electro and existen-  
tialist poetry read to music. Oh,  
hell, go buy 'em both. [Kirby]

**Das Ich - Staub (Danse**  
**Macabre)** This is one of the  
essential industrial releases of the  
past twelve months. "Staub" con-  
tains the drama of Wumpscut, the  
creativity of Kalte Farben and the  
intelligence of Project Pitchfork,  
but is a completely original prod-  
uct. Das Ich's keyboard patterns  
develop constantly, leading songs  
down unpredictable paths. Bruno  
Kramm's synthesized orchestra  
lends this danceable release a  
classical feel, while Stefan  
Ackerman's energetic, emotional  
vocals involve and intrigue the lis-  
tener. Great talent is required in  
order to create something this  
complex and compelling, and this  
duo has it in abundance. The

lyrics are all in German, but don't  
let that stop you; I brought this CD  
to a colleague for translation, and  
was not disappointed. "Unschulde  
Erde (Virgin Earth)" contains this  
roughly interpreted couplet:  
"Shallow dreams destroy with a  
bloody belly the floundering  
army/Let's plant flowers on this  
disaster." "Staub" is a rollercoas-  
ter of intensity, totally recommend-  
ed. (Danse Macabre, Luitpoldplatz  
18, 95444 Bayreuth, Germany)  
[Richard Allen]

**Dead Voices on Air - New**  
**World's Machine (Hypnotic)**  
Dead Voices on Air, the incarna-  
tion of Mark Spybey (ex-Zoviet  
France), takes ambient to another  
level, making a bridge between  
noise and soundtrack industrial  
with incredible deftness. There-  
fore, it would be no surprise that  
this disc features the help of  
Skinny Puppy's cEvin Key. First, a  
warning to Skinny Puppy fans.  
Dead Voices on Air sounds noth-  
ing like a Skinny Puppy side pro-  
ject. Despite what you might have  
already heard, this is not Doubling  
Thomas. This is Ted Bundy. New  
World's Machine opens with the 20  
minute "Dream Catcher," a relative  
choir of discordant noises blended  
to sound almost beautiful and  
chaotic at the same time. "Soul  
Catcher," as well, is strangely lift-  
ing, an impressive conglomeration  
of human noise bites mixed  
together with occasional crashes  
and a bass sequence line. The 11  
minute "Vuls," which closes the  
album, is easily the standout track.  
A deviation from the rest of the  
album, "Vuls" sounds right out of  
the soundtrack for Blade Runner.  
The intensely slow drone of the  
song makes the album worthwhile  
alone.

"Vran," the first of the Spybey-  
Key collaborations, opens with a  
trademark cEvin Key percussion  
line overlaid with almost Middle  
Eastern sounding voices. "Gessung"  
doesn't sound nearly as influ-  
enced by cEvin Key, yet has  
vague elements of "Download"  
intermingled within its scratching.  
"Powerlang," the last of the  
Spybey-Key collaborations, is one  
of the standout tracks on the  
album, as well as one of the few  
with a percussion track embedded  
within its whirling ectoplasm of  
noise. The percussion track even-  
tually fades out, but the music  
remains hectic and beautiful.

Dead Voices on Air's New  
World's Machine is somewhat of  
an acquired taste, but it is a taste  
well worth cultivating. If you don't  
mind dark symposiums of noise, I  
highly recommend this album.  
[KYron]

**Deathrave 2010 (21st Circuitry)**  
This is the second of the series of  
compilations showcasing the infec-  
tious sounds of harsh techno noise  
creators. Five different bands  
deliver a cacophony of electric  
noise that demands attention and  
keeps it. While each track does  
encompass the basic elements that  
single out this style of music, I  
have to applaud the unique and  
highly individual forces found on  
this CD, taking a new route to the

dance floor.

The first four tracks, done by  
Nerve Filter and Binary Corps of  
IX, respectively, are pretty stan-  
dard fare of the familiar sounds  
and orchestrations, but of uncom-  
mon juiciness and fabulous quality.  
The last track, Downtime's "I Want  
You... To Kill," is a build and climb  
to brilliantly constructed realms of  
speed and gloom. The gems of the  
cd, however, are the remaining  
two bands and their wildly inven-  
tive tracks.

Shiverhead with "Destroy Belief"  
has done some very clever things!  
A weird blend of vaguely TTK guitar  
riffs and strong vocals with funkier  
dance tracks make this an addic-  
tive and danceworthy treat. The  
changes and breaks in continui-  
ty hold your attention as well as  
give it a substance and entertain-  
ment factor that is even beyond  
dance. "Highway To Hell" is a  
barely recognizable interpretation,  
and also immensely clever. I can't  
help but think how perfect it  
would've been on the *Shut Up Kitty*  
compilation from Re-Con. Any-  
way, they've got a cd coming  
out called "Burn" on Darkhouse,  
and I can't wait to sink my claws  
into it.

Planet Anger is the other addi-  
tion to *Deathrave 2010*, and another  
standout. Track seven,  
"Another Hit," is full of big, epic  
chord sounds, catchy vocal inter-  
persions, and sample  
guitars...very creative and very  
cool.

Deathrave 2010 is proof that  
techno dance can be taken to yet

another level of experimen-  
tation...and re-creation. [misty  
dawn]

**Delerium - Reflections Volume 1**  
(Dossier) interesting, a US-only  
release on a German label. A  
release of "greatest hits" from the  
extremely talented and prolific  
members of Front Line Assembly.  
If you like this group, you will most  
likely have all of these tracks, oth-  
erwise, albums like this are a great  
way to find out more about a band.  
(SETH)

**Delta of Venus - Neutral A** "Don't  
Know" from first album - quirky  
enough to make me like it. "Blind"  
isn't too impressive - has continual  
drone throughout, but the lyrics are  
annoying. The lyrics as a whole  
are pretty boring; they seem to  
paint vague circles around the  
same theme. A love affair gone  
awry - the feelings following of  
betrayal, pain, anger, hate, regret,  
etc. Titles such as "Never True"  
and "Lie" are testimony to that.  
What kind of annoyed me was the  
suggestion by the band (or whoever  
wrote the press release for  
Neutral A) to describe the band as  
"electronic rock, effected folk, nou-  
veau retro..." etc. Isn't that up to  
the reviewer to decide what they  
hear and not be told? But I guess  
the reviewer is telling people who  
read their reviews what they hear,  
so it's a big nasty circle of opin-  
ions, eh? Once again, I prefer  
Anna Anslow's vocals to Daniel  
Linn's. His vocal range is pretty  
monotonous, as on "Rez".



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"Unspoken" has a spacey feel to it that is quite pleasing. This is the third demo release from this New York state band. I must say I enjoy them more with each release (considering I didn't even particularly like the first, but saw its potential). "Fade" is probably my favorite track with its soft melody and soothing tone. The vocals just melt over the music like a lazy day. The closing song is "Down There" and it is reminiscent of the first track, so it covers no new ground. What is also quite disturbing are the names of the members on the cassette liner - they are different from previous releases except for Anna Anslow - yet the male vocals sound the same to me now as they did in the past. Well, I won't let it confuse me too much. (PO Box 369, Syracuse NY 13201, 315.487.7414) [char]

**Denier Du Culte - L'archange Enflame!** really don't know how to review this disc. There are five songs, falling loosely into the same category. There is very little info to go on, save the fact that these "pieces" were written between 1984 and 1986. Why anyone would bother releasing it now is beyond me, unless it is some well guarded French secret. Misplaced, non-rhythmic, and often poorly processed metal banging combine with screechy violins and annoying screaming vocals. This whole thing sounds like a bad mix between Einsturzende Neubauten, SPK, and Missing Foundation, combining the weaknesses (if any) of all, yet ignoring the subtle qualities

that make each one what they are (great). Sorry, but this one relegates itself to the category of self absorbed noodling on "industrial" instruments. I'd rather hear something current to see if they've come anywhere in the last ten years. For now, unless you revel in disorganized boredom, the nicest thing I can say is that there are a few seconds where the textural sounds they create are listenable. (mom)

**Deutsche Nepal & In Slaughter Natives - Mort Aux Vaches (split CD) (Staalplaat)** Mort Aux Vaches is a beautiful split disc between Deutsche Nepal and In Slaughter Natives, with In Slaughter Natives occupying the first forty-four or so minutes and Deutsche Nepal taking up the last half hour. Each act presents a series of studio recordings that were made by Dutch national radio during a recent European tour. Although both sections contain several distinct songs, each act's segment tracks one continuous song, no breaks.

The first section, featuring In Slaughter Natives, starts out with some very mellow goth style music called "Awakening Clean Cathedral." This leads into the much more bombastic type of sound associated with In Slaughter. This song is very epic in quality, as if sending the troops off to almost certain death in some forgotten medieval war. The onslaught continues with "To Mega Therion," except now Havukainen's vocals, with their almost Satanic sound, start.

Although very slow, this song also is front loaded with an epic war march sound. Exceptionally dark and evil in quality. This now becomes "Death Just Only Death," and, as the title suggests, this is a gathering of all the elements contained within the first three songs. This is something of a climax, both musically and emotionally. Containing numerous angst-ridden samples set in back of a much more upbeat tempo, this song is haunting, if not beautiful. At about thirty-three minutes into the set, some of the most acidic keyboards I have ever heard appear, truly exceptional in sound quality. The epilogue to this powerful set is something called "Skin Sore Eyes." Very impressive.

Next is the Deutsche Nepal set, which starts out with talk of the assassination attempt upon Hitler and then flows into the subtle and odd sounds of "Father." From this we flow into "29 Needles" and the faster paced, more obsessive percussion that Deutsche Nepal is known for. This song is made up of layers of sounds and beats that repeat over and over, until an absolutely hypnotic tapestry of sound is created. Deutsche Nepal then follows this up with the awesome "Horses Give Birth to Flies." Here, however, the song receives a long (two minutes or so) fade in, which I feel marks this version as somewhat better than the original version off Tolerance. The last song on this set is "October Lund-Home," and is something of an oddity in that it features actual singing.

Deutsche Nepal's set is made up of songs from past releases, and I assume the same is true for In Slaughter Natives. Yet everything sounds quite fresh here. It would be well worth your money to pick up a copy of Mort Aux Vaches, especially if you are a fan of the darker industrial music from Northern Europe. But do not waste any time, it is limited to 1000 numbered copies. [ETL]

**Die Cheerleader - Son of Filth (London Records)** I may be a bit biased regarding any project of Henry Rollins, as I have fond memories of a Black Flag show I saw in 1984 at the now defunct Old Monterey Music Hall. Henry was still a non-muscle, long-haired kid and I developed a teenage lustful obsession with him that has over the years become an intense respect and admiration. How thrilled I was to receive this cd of a band named Die Cheerleader, produced by none other than the guru Rollins himself and I am delighted with what I have found.

Die Cheerleader is a three girl, one man band, that (happily) does not fall within the ranks of grrrl group activism. The music rather defies any conventional categorization, and while I can say it is not industrial in the strictest sense of the word, I do think it will appeal to broad-minded listeners, and maybe a certain sect of Goths. Guitars and live drums, fast and driving, coupled with a compelling female vocalist make for a mature

punk sound, at times reminiscent of X and at others, bands like Agent Orange.

Sam Ireland sings for us with a powerful, true rock and roll voice. Forget Irish girls like Sinead or O'Riordan, who put on the accent full force in their deliveries... Sam sings with a light and honest Irish lilt, and can scream and holler without straining or losing the tune. She can deliver a line like "Get real, get a life... fuck you, get a life," without sounding trite. Post-punk Grace Slick... and I bet she's awesome live.

On track 5, "Chokecherry," Sam really gets to show off her range. It's a quasi-ballad with a heavy punch, slow but energetic. "Pigskin Parade" boasts a particularly catchy melody refrain. "Saturation" has the most recognizable sound, the grown up punk influence and X-like harmonies on the chorus...addictive and listenable. There's even a cover of "Somebody To Love", in which Sam never actually sings the title lyric.

As I mentioned, this is not a tech band, but the soul and energy in the music exudes a certain rebelliousness, and certain "fuck you" that industrial listeners find appealing. Far from mainstream, sure as shit not "alternative." Die Cheerleader has to be heard to be appreciated. Thank you, Henry, for keeping it dark and keeping it true. (825 8th Ave, NY 10017) [Misty Dawn]

**Die Krupps - Bloodsuckers UK 12"** Side one features an outstanding remix by Bela B. of Die Artze and Gordi Gerhardt. A super smooth and chunky guitar whips you through a sonic dance floor assault at a brisk 172 bpm while grinding vocals and a plenitude of effects and samples fill your head with the finer sides of revolt and pure aggression.

Side A isn't really worth talking about. Biohazard did some pseudo-jazzy hip hop twist with a few of the original sound effects, a weak and thoroughly obvious rap and some "Buddha" nonsense sampled over the track to make them cool like all the other shitty rap bands in the world. They should use the money they made on the remix to buy a clue. The only good thing that I can say about this is that it's short. Word. [cykophuk]

**Digital Poodle - Noisea (Cleopatra)** Prior to receiving this disc, the only tracks I'd heard from Canada's Digital Poodle were from the Metro Tekno compilation and I was really puzzled as to how this band could have such a following. The tracks were ridiculously repetitive and full of cliches. Fortunately, this disc proved to me that the tracks I heard were exceptions to the rule. This is an excellent compilation of rare early tracks from DP's first cassettes to remixes of contemporary favorites. In a time when most of our big-name heroes have traded their synths in for shiny new gee-tars, Digital Poodle's purely electronic mix of analog synths, 808 drums, and distorted vocals is an encouraging



sign for electro-purists. A few of the tracks do succumb to the repetition problem, and their attempts at noisecape tracks didn't really hold my interest, but overall, this is yet another band that advances my theory that the Canadian Government has been putting something in the water up there that makes great electronic bands (no Bryan Adams jokes, please...) (Cleopatra Records, 8726 Sepulveda, Suite D-82, Los Angeles, CA, 90045). [Shear]

**Doom And Gloom: Visions of the Apocalypse** (Nesak International) "Doom & Gloom" is a collection of mostly unreleased East Coast gothic/industrial music from established bands. Considering that the label is best known for its techno compilations, this is quite a credible release. Surprises include a gothic song from industrialists Vein Cage (a fair trade off, since gothic mainstay Rosetta Stone recently went industrial) and a lost tune from Vein Cage's defunct parent, Out Out. Also on the industrial front are the previously released "Parasite" by Circle of Dust, "Head of Lenin" by Digital Poodle, Martyr's beat-heavy "I Have Sinned" and Argyle Park's guitar-driven "Misanthrope." Gothic tracks are contributed by National Razor, Sunshine Blind, Sleep Chamber, Requiem in White, and Golden Dawn. Of these, Sunshine Blind's "The Crescent and the Star" is the brightest, reminiscent of a gentler, female-led Sisters of Mercy. None of these cuts is the artist's best effort, but collectors will be pleased with the rarity of some of these tracks. (Nesak International, 460 Ridgedale Ave. East Hanover, NJ 07936) [Richard Allen]

## DO OR DIE



**Do or Die - The Best of (Machinery)** "The Best Of" is an EP of six 12" mixes from Berlin's electrodance duo Do or Die. All six tracks, as expected, are upbeat keyboard numbers which follow a standard pop structure. The weakness is in the distracting simplicity of the lyrics; I think I would like this release a lot more were it not in English! I also question the wisdom of releasing this mini-album so soon; the fewer recordings to a group's name, the lesser the quality of its ensuing compilations. That said, "Psychoburbia" is still a great song; "Hearth of Silence" is still a bad one (Peter Murphy meets Information Society); and the rest ("Time Zero," "Fire," "Will of the Wind," and "Dance or Die") are merely adequate. If this is

truly "the best of" Do or Die, they should be ashamed of themselves. (Machinery Records, c/o CBM Inc., 8721 Sunset Blvd., Apt. 6 + 7, Hollywood, CA 90069) [Richard Allen]

**Drown for Resurrection - Sublunar Vacuity (Glasnost)** Drown For Resurrection seems to be mainly the project of Andreas Fricke, who seems to be the brother of Guido Fricke, who is the man behind Second Voice, who I still believe to be the most original electro project currently in existence. DFR has its similarities to 2V, mainly in the mellow instrumental department. In fact, Sublunar Vacuity sounds like an album full of 2V transitions, strung out to sometimes as long as 11 minutes, with a slightly more dramatic vocalist over the top. This took a while to grow on me, and it has some more upbeat moments (notably "Charge"). However, the fact that Guido produced the album at, er, 2V's studios make the comparisons all too easy. Given time, I can see this being really good. [Kirby]

**Eden - Fire and Rain (Projekt)** Bedazzling Sean Bowley, the heart and soul of Australia's Eden, does a superlative job of describing his own album's artistry as "a psychospheric journey through the various dominions of sensuality and love." And I could easily make my job a whole lot simpler by leaving it at that. But I won't because Sean would never forgive me.

Although Fire and Rain (Eden's first release in five years) is new on the shelves, I've had the privilege of a pre-release cassette since Christmas. I've simply been loving it too much to take time out to write about it. Additionally, I've since described it to so many people, including Sean himself, that I seem to have lost the language I'd found to describe what is, in fact, indescribable.

Fire and Rain is a brooding symphonic delight; a myriad of instrumentation; moody and temperamental; sensitive and disgruntled. I do hope no one will take offense if I let myself go and call this the most authentically Gothic music present at the moment. Its musical architecture is lavish and complex, gorgeous and obsessive. Its lyrical content is darker than night and searches into the dangerous outer regions of the heart's labyrinth.

Frankly, I'm a bit afraid of this album. As one who is highly malleable when it comes to music's influence—a kind of Tasmanian Devil—Fire and Rain enfolds/ensnares me with every listen and I'm made to again travel the debilitating course of, shall we say, "sensuality and love," even though it inevitably leaves me an emotional cripple for days on end. [Rene Walczak]

**Electric Hellfire Club - Kiss the Goat (Cleopatra)** Yes, Satan's Little Helpers, the Electric Hellfire Club, are back again with their second full-length album. This one, entitled "Kiss the Goat,"

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HB26-2 • Housed in a beautiful cardboard cd-box, this is a reissue of their 1991 500-copy long out-of-print debut. The music is modern-classical, post-industrial militaristic fascist orchestras for fans of Laibach's more militaristic style. Is it particularly surprising that R. Milinkovic composed this work for Yugoslavian radio (when there still was a Yugoslavia) in which bombastic sounds, wind instruments, monumental drumming and choir singing is the order of the day.

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draws again from the Hellfire purgatory of Satanic references with some allusions to Charles Manson and the Rolling Stones (???) (See the version of "Night of the Buck Knives" on the Cleopatra Enchantments compilation)

The disc opens with an "invitation to Damnation" by Buck Ryder (aka Thomas Thorn). Apparently, this album is to conjure images from the darkest regions (a huge deviation from the theme of Hellfire's last album). This opening is not unlike "Invocation" on Burn Baby Burn.

"darkshineswar/In the Temple of Flesh" should make the listener wonder. It is no accident that Dead Can Dance was sampled for this song's opening, even less that "In the Temple of Flesh" seems awfully reminiscent of the Sisters of Mercy's "Temple of Love." Hey, Buck? Is this a joke?

"Slaughter of Elysium" is probably the most user-friendly track on the album. Although slightly reminiscent of "Age of Fire" on Burn Baby Burn, it is nevertheless a good song. Probably the most standout track one the album is "Evil Genius," with an acoustic piano and sound that deviates from the usual Hellfire style. Also worth mentioning is "Bitchcraft," with the sultry Sabrina Satana on vocals (I'll let the reader draw his or her own conclusions.)

The Electric Hellfire Club enters the realm of mass murderers in this album as well. "Jack the Knife" tries its hand at Jack the Ripper, while "creepy crawler" and "Night of the Buck Knives (coming down fast mix)" deal with Charles Manson. Although not the best work to be found on this album, these mass murderer homages do add to the overall feeling.

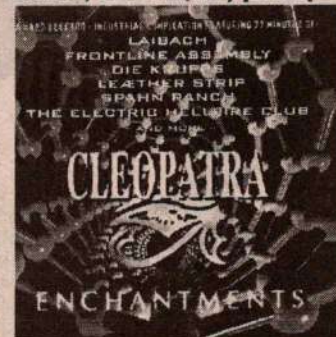
In all, "Kiss the Goat" is in league with the bulk of the Electric Hellfire Club canon. Although not significantly better than Burn Baby Burn, it does contain many flashes of brilliant sampling and sequences. It is a worthwhile buy for any Hellfire/Thrill Kill Kult fan who enjoyed the first release. [KYron]

**Elektrauma - compilation (Discordia)** Elektrauma is an all-industrial compilation album sporting 18 bands from all over Europe and the US. Most of the songs on the album are incredibly original and of quality. Some of the choice cuts include Germany's Gaytron with the song "Neve Kraft"—a very powerful yet minimal song that utilizes some really good experimental sound collage, Finland's Advanced Art with "I Am the Labyrinth," a relatively layered and complex piece with sweeping synth chords, lots of sampled percussion and expertly mixed vocals, America's Fecton Feckler and their Instrumental cut "Effectively Dismembered" has a late 80s feel to it with some monastic chanting thrown in, and Sweden's Malaise with "Something Else," a very melodic, danceable piece with a digitized vocal chorus.

The most bizarre track in the compilation would have to be Belgium's IAlBoFoRcEn<'s "Ghost of My Life." It has the naive charm

of an early 80s love song, except the chorus, which is unmistakably Ween-esque. Some bands seem to spend excessive amounts of time trying to sound like other bands, like France's De Vermis Mysteriis. Their music is dirge-like and ponderous, but lyrics are heavily distorted a little too closely to Front Line Assembly for comfort. Also, Spain's Katarsi—"Tu Padre," with their minimal composition of bass and drum—trying desperately to be early Nitzer Ebb. Worst cut would have to be Wumpscut "UK Decay" goes beyond the realm of experimental into pure white noise. I could turn on a defunct TV channel and hear the same thing. [Kathryn Capri]

**En Slave - Half Past Human (World Serpent)** Hey guys... what is that on your album cover? I asked my mom, but she just fainted and sent me to church camp. Well, for those with little appreciation for gynecological pictures, the cover might be best left alone. Let's venture inside and see what we find, shall we? Although they are a guitar based industrial band, En Slave don't sound like you think they do. Instead, there is a slight gothic influence to a lot of what they do with desolate-sounding guitar baying in the mist (parts are reminiscent of PIL's Second Edition) and the kind of insistent tribal drumming we all know and love. To this, they add a healthy mix of electronics that blend well into the sound without drawing attention away from the rest of the music or the occasionally Ogre-like vocals. I didn't like everything on this disc (most of it is fairly tuneless, actually), but I was very impressed with the band's formulation of a fairly unique sound in a scene already clogged with thousands of xerox copycat bands. (World Serpent, Unit 717, Seager Buildings, Brookmill Road, London, SE8 4HL, UK) [Shear]



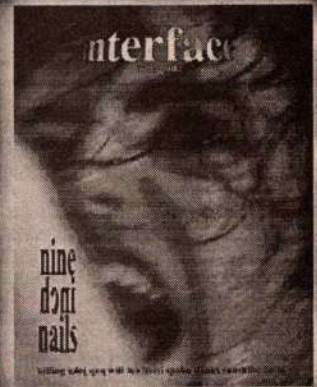
**Enchantments (Cleopatra)** This is a choice compilation. Each track is an excellent representation of the latest trends in industrial music, from the guitar hybrid/funk sound of Noise Box's "Monkey Ass" to Leather Strip's moody euphoria. All the music has an expansive, lush sound that flows a little deeper than pure, sterile tech, while retaining that element of danceability that makes it club-worthy. Minor chords abound and the bpm is generally less aggressive than genre music of the recent (and not so relevant) past. Anyone who is insistent on the idea that what is considered

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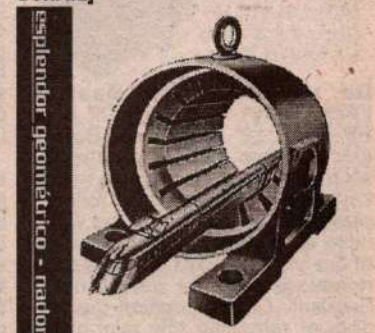
"industrial" music is either dead or lacks any new innovation truly must be subjected to this compilation and proven wrong, wrong, wrong! (Got that?)

Most of the music is familiar to the listener, but still fresh, especially with some clever remix work done. (This is a dj's dream cd... it's a no-brainer guaranteed to get the floor moving.) Digital Poodle with "Head of Lenin" starts the cd with an infectious organ refrain and hard driving rhythm. Electric Hellfire Club gives us a Goth-quirky keyboards, and Die Krupps assaults and pleases with "Metal Machine Music." Laibach with "Die Liebe," is, well, Laibach as only they can be... structured and decidedly Eastern Bloc. Kill Switch... Klick hooks you with an emphasis on lyric and a generally very cool structure to the sound on "Decanonized". And, of course, Claus Larsen entrances with "Torture (A Suicide Note)", the premier example of the darker, not-so-sparse planes to be traversed in the realms of Industrial.

Cohesive and diverse, juicy and raw, the elements brought together on this compilation make for quite a satisfying feast of blood, flesh, and machine. Hmmmm... what's for dessert? [Misty Dawn]

**Endless1 (Manifold)** Endless1 is a collection of ambient/experimental artists that have mastered the sound styling of both musical categories. There exists a certain level at which experimental music becomes so mellow and relaxing

that you have to call it ambient. This type of music is showing up more and more on the music scene, and for a very good reason—this type of music is the future of ambient. Combining aspects of the two branches of music is not the easiest thing to do with any apparent gracefulness. Endless1 offers you nine examples of how this type of music should be done. Featured on this disc are Lull, Paul Schutze, and Pointless Orchestra, to name three. There isn't a group on this disc that you shouldn't expect big things from in the future. (Manifold, PO Box 12266, Memphis, TN 38182) [Christian Conrad]



**Esplendor Geometrico - Nador (Daft/Discordia)** Esplendor Geometrico seems to be an experimental noise band on Belgium's Daft records. I would prefer to call them "Entirely Too Much White Noise and a Cheesy Yamaha Drum Machine," however. The album's nine tracks consist solely



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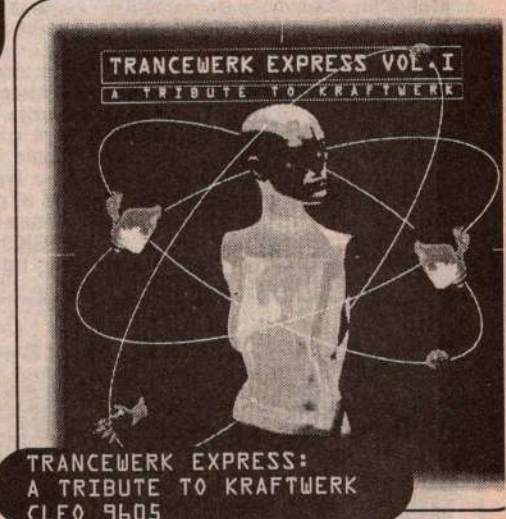
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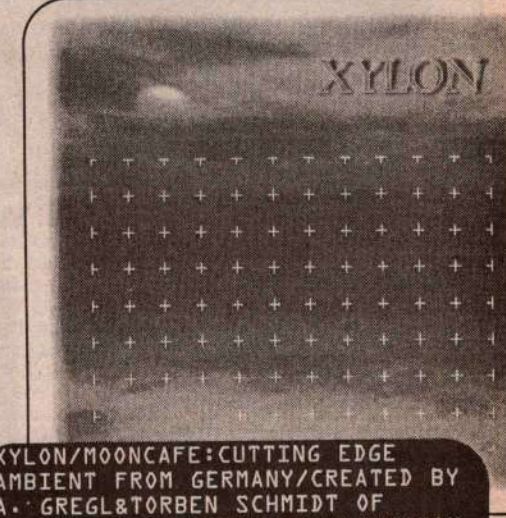
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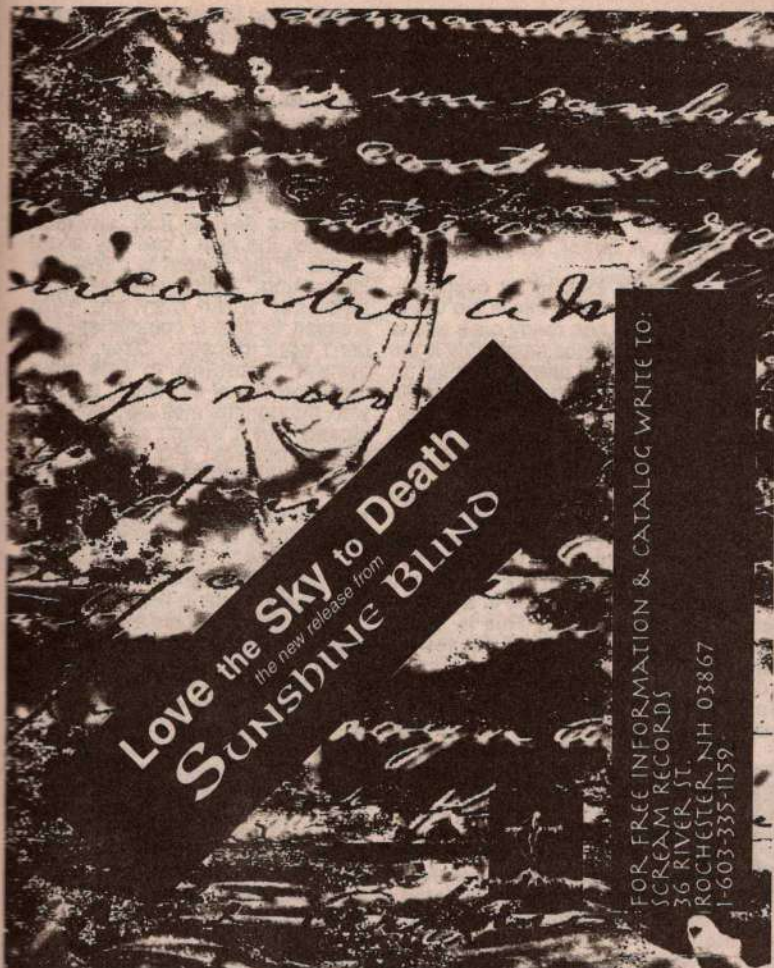
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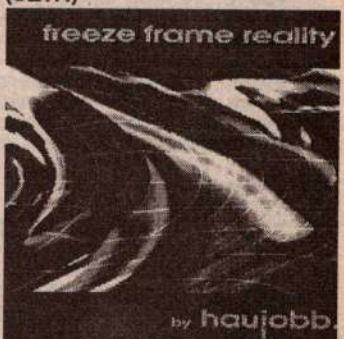
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Haloblack's unique approach to this style comes through. Minimal lyrics create repetitive choruses that have no choice but to get stuck in your head and infect your mind for some time. Their programming is exquisitely executed, and the guitar parts that do exist are able to successfully avoid the repetitive sound that plagues too many albums lately. Add to that the wonderful stereo sampling and the production assistance of Jim Marcus (Die Warzau), and you've got a really well mixed, powerfully produced, musically interesting album. One final note, Haloblack has an interesting way of integrating digital noises and distortion as percussive devices, and while it's been done to some degree by other bands, they have a way of making it work very well. There's even a warning for those of you who think your CD player is buying the farm. Nice touch. [mom]

addition that not only separates them from other Isolationists, but goes a long way towards making this a much more interesting listen. The lyrics have a very traditional / medieval quality to them that matches the dark atmosphere of the music very well. If you've been reading about Isolationism and have been curious to hear it, this would be an excellent place to start. It's not watered-down by any means, but the addition of vocals may make it a little more comfortable to ease into than some of the more extreme artists out there. (Subterranean Records and Distribution, PO Box 2530, Berkeley, CA 94110, subterra@hooked.net) [shear]

**Leather Strip - Double or Nothing (Cleopatra/Zoth Ommog)** Prodigy Claus Larsen does it once again. This new double album on Cleopatra/Zoth Ommog (Talla 2XC's label) contains four never before released tracks as well as thirteen remixes and live versions of previously released material. The new tracks on the album are nothing short of brilliant. They are very layered, complex, and symphonic in nature, and transform instrumentally and rhythmically many times during the course of the one composition—each one can actually be considered a myriad of many songs combined into one. Larsen is very successful in creating a sound that is both entrancing and moody, much more characteristic of a beautifully dark orchestra rather than a synthesizer. He apparently knows what he's doing musically, utilizing techniques and scales, such as Hungarian minors, that are virtually untapped in modern music. The remixes on the album tend to be rather hard and aggressive, with characteristic distorted vocals. The best cuts in my opinion: "Battle Ground (KCB Slam Edit)," "Japanese Bodies," and "Touchdown Breakdown." The entire album is amazing, however. I highly recommend checking into this modern-day industrial Mozart. [Kathryn Capri]

**The Haters - Urban Sensitivity (Commercial Failure)** Do you like noise? Do you like pissing off your friends by making them listen to obnoxious, grinding, monotonous drones? The Haters fulfill all of your sadistic fantasies by creating torturous landscapes of sound using a minimum of instrumentation and production. Grinding microphones, breaking glass and otherwise annoying the fuck out of most people. This is awesome! (SETH)



**Haujobb - Freeze-Frame Reality (Pendragon)** I've heard it said that the success of many bands can be judged by how good their second album is. If that's the case, Haujobb have a very promising future. Whereas their "Homes & Gardens" CD demonstrated a noticeable X Marks the Pedwalk influence, this release shows them moving into entirely different terrain. While the first album contained a lot more aggression, here the sound is more one of quiet menace...the calm before the storm...as if something terrible is just about to happen, but we never witness the act itself. Which isn't to say this is a mellow album...tracks like "World Window" still pack a wallop, but overall, the band has shifted its emphasis to creating a dark atmosphere and pushed the drums back a little without making it wimpy. It sounds as if the band may have purchased some new equipment as well. This time out, the samples are less frequent than the evolving analog synth sequences, bleepy synthpercussion, and atmospheric pads blurred to gray afterimages through massive reverb. The biggest change since the last album, however, is that they've added a guitarist. But wait, it's not what you think... Instead of using guitar as a vehicle for emulating

**M.J. Harris and Martyn Bates - Murder Ballads [Drift] (Musica Maxima Magnetica/Subterranean)** This release sees the unusual collaboration between former Napalm Death-er M.J. Harris and Eyeless in Gaza's Martyn Bates. The four tracks on this album explore the "isolationist" sub-movement of ambient with a few twists not usually heard in that style. For those not familiar with it, Isolationism is the darker, creepier cousin of ambient. Most tracks have a heavily reverbed sound with little actual musical content, but lots of strange, manipulated sounds...perfect horror/sci-fi soundtrack material. What makes this outing different is that Harris' eerie soundscapes are combined with Bates' expressive singing, an

tons of (presumably unauthorized) U2 samples. The Reverend Ivan Stang of Church of the SubGenius fame even makes a spoken-word appearance on this cassette. Lots and lots of fun whether you're into Negativland or you just hate U2. Excellent satire on corporate rock in general. (Surface Noise, PO Box 136, Station P, Toronto, Ontario, Canada M5S 2S7; email: noise@jo.org) [nanette]

darkwave like Corpus Delicti and Prophetess, Gothik is, as the insert says, "more than two hours of music from the dark side." Two wonderful hours they are. Well worth the cash for casual listeners who wish to learn more and serious fans of the genre. (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D, LA, CA 90045) [nanette]

**The Gerogerigegege - Senzurl Fight Back (Turbine)** They call themselves the "Japanese ultra shit band." Wow, they weren't kidding. Both sides of the single have at least five "songs" that average roughly 30 seconds. They all run together and are indistinguishable from one another. The back also boasts that the entire record was recorded on a shitty cassette recorder. There's so much distortion and screaming, however it wouldn't matter if it was recorded on a professional Tascam. Well, at least I now have something to set drinks on. (Turbine, P.O. Box 112275, Campbell, CA 95011-2275) [Kathryn Capri]

**The Grassy Knoll - The Grassy Knoll (Network)** Trumpets, clarinets, and tablas? The Grassy Knoll is a moody instrumental project which has the jazzy feel of a Bill Laswell collaboration. Some tracks sound improvised, while others are carefully mapped out. Backwards masking and turntable wizardry are thrown into the mix as well, for a brew that has been embraced by certain rock critics, but which holds little appeal for fans of industrial music. If you like the dub sounds of Praxis and Divination, try this; if not, stay away. (Network Productions, Box 330-1755 Robson St., Vancouver, BC, Canada V6G 3B7) [Richard Allen]

**Gothik - compilation (Cleopatra)** Most of Cleopatra's compilations serve two purposes: to introduce fans to the past, present and future of a genre of music and to promote their catalog. Gothik is certainly no exception. Featuring everything from classic goth bands like Red Lorry Yellow Lorry and Christian Death to members of the latest

**Haloblack - Tension Filter (fifth colvmn)** Well, the boys down at fifth colvmn have been hard at it again, and I have to say that all the work has not been in vain. My first inclination upon hearing Haloblack was "great, another guitar band with distorted vocals and danceable beats" But wait! Upon further digging and careful listening,



Pantera riffs all day, it is actually utilized intelligently (GASPI) as just another instrument in the mix...sometimes without any distortion at all. The guitarist shows tasteful restraint throughout and doesn't prevent the electronics from dominating. They do use a metal-like sound on "Cold Comfort," but the rest of the song is so unusual that it's not a huge problem. It's hard to point out the best tracks since all of it is quite excellent, but my personal favorites were "Dream Aid" (with a chorus reminiscent of prime Depeche Mode on a fistful of downers), "World Window", and "Analysis." The domestic release of the album also promises to include a remix of the last album's excellent "Yearning" done by Mentallo & the Fixer. Words aren't adequate to describe the skill with which Haujobb have created such a consistently dark, icy atmosphere, so do yourself a favor and find out for yourself. You'll be glad you did. (Pendragon Records, PO Box 388, Yardley, PA, 19067) [Shear]

**Haujobb - Homes and Gardens (Pendragon Records)** If you're a fan of industrial compilations, you're probably already familiar with Haujobb. I first heard them on the *Body Rapture 3* collection, and immediately sought out their debut album, *Homes and Gardens*, which at the time was available only as an import from Germany's Off Beat label. That was a year ago. Since then, they have released a CD single ("Eye Over You"), appeared on at least three more compilations (*Celtic Circle Sampler II*, *We Came to Dance V*, and *Tyranny Off the Beat*), and issued a second album overseas (*Freeze Frame Reality*, again on Off Beat).

Thankfully for the US, enterprising label Pendragon has just re-packaged *Homes and Gardens* for domestic release. To sweeten the appeal, the stateside version includes expanded artwork and two remixes. This is a case of a label promoting an album not because of its cross over potential, but because of its sheer quality; a true rarity in this business.

Haujobb is especially impressive because they were birthed from the womb already walking. While established bands have been resting on their laurels, Haujobb has been staking out the future of industrial music. Their songs are full of menace and drama, anger and frustration. The vocals are aggressively growled over upbeat, quickly changing drum patterns, unexpected swirls of noise, flirtatious keyboards and multiple samples from the *Alien* movies. At times, you may hear hints of the old Placebo Effect and X Marks the Pedwalk in the synthesizers, the mid-career Project Pitchfork in the song structure, the pre-instrumental Leatherstrip in the delivery. Haujobb builds on these influences and adds their own; soon they will be the group to which others are compared. *Homes and Gardens* is smart, complicated and full of vision. Check out the

Orwellian lyrics of "Eye Over you", the majestic beauty of "Haujobb's State" or the perhaps parabolic samples of "Yearning", and you'll understand. *Homes and Gardens* is a musical photograph of human alienation. (PO Box 388, Yardley PA 19067) [Richard Allen]

**Heavenly Music Corporation - Lunar Phase (Silent)** Almost everything you need to know about this CD is revealed in its title. Kim Cascone sculpts mellow, almost new age instrumentals with a vaguely stellar quality to them. Apparently this particular work was created especially for St. Giga Japan, "a satellite broadcast radio station that transmits ambient music 24 hours a day whose programming is based around current tidal movements". Uh...yeah. This is definitely not for everyone...this is for people REALLY looking to chill out. No thumping house beats...no burbling TB-303 sequences...just layers of slowly evolving synth pads, nature sounds, and minimalist keyboard patterns swelling up and down in the mix like a boat sailing the tranquil night seas. (Silent, 101 Townsend, Suite 206, San Francisco, CA, 94107. silent@silent.com) [Shear]



**Holy Gang - Free Tyson Free (Roadrunner Records)** One wonders if this entire disc is either a sick joke or a fanatical obsession with Iron Mike. However, it is not a joke when it comes to the lack of musical originality or impressive vocals. Truly, does anyone really want to hear Richard 23 rap?

The listener will begin to wonder upon initial contact with this disc whether or not the next Holy Gang release will be "Free Manson Free," or maybe "Zodiac Killer, We Luv You." All puns aside, how seriously can one take a CD which has 9 tracks, 5 of which are different mixes of the same two songs? With the name of one mix "Karaoke Ambient" and another "ESPN Mix," it almost is a little scary.

For example, "Free Tyson Free," the title song, has some patently unfortunate lyrics, including: "Fly like a butterfly/Sting like a bee." Is this a reference to Mike Tyson or Romper Room? One almost expects Richard 23 to start rapping, "I see Jimmy, I see Shelly, I see Carrie, I see John..." Another poetic lyric in the song is the chorus itself: "Free Tyson/Fuck that bitch/Free Tyson free." Considering the scope of the Holy Gang's talent, as gleaned from the CD itself, the song's chorus is less

of an insult to women than it is a mark of stupidity.

The CD's art, as well, is definitely worth mentioning. Pictures of "Iron Mike" adorn the cover, inside sleeve, the CD case, and the actual CD. Holy Gang also includes a list of Tyson's boxing matches as well as a quote from the boxer himself. Holy Gang's CD is definitely an informal shrine, but to what? A boxer, a rapist, or an idiot?

If one is looking for overexposure to Iron Mike, this is the CD to buy. If one has ready cash and is looking for a good laugh, this is the CD to buy. If one is looking for quality music featuring Richard 23, this is not the CD to buy. Purchase some Revolting Cocks or Front 242 instead. [KYron]

**Illusion of Safety - From Nothing to Less (Complacency)** Illusion of Safety is a live band this is a live release, however this is a dull release. Every track starts in a slow drone and all end in a similarly boring fashion. This is just a band that you have to see to appreciate. (SETH)

**Illusion of Safety - Rules of the Game (eM 12n)** This CD3 is aptly billed as an "aural-visual collage." Although attributed to Illusion of Safety, this is actually a solo project from IOS frontman Dan Burke, who also contributes the paste-up sleeve artwork. This 18-minute experiment begins with white noise and random conversation, then breaks twice into drum and vocal

patterns and tumbles into slaphappy sludge before entering one long, bending note, emerging on the other side with the sounds of bells, an automobile, a faucet, crickets, and a jazz piano. Many other noises are here, harder to identify but fun as speculative material. There is variety, curiosity and a sense of direction to the piece, but despite IOS' advance publicity, the best I can say about "Rules of the Game" is, "Well, it's interesting," which is what most folks say when they are hard pressed to give a compliment but don't want to insult. Okay, I'll be honest, listening to this disc reminded me of the time I tried to walk through the mall with my eyes closed, but it wasn't as exciting. (Complacency, PO Box 1452, Palatine, IL 60078) [Richard Allen]

**Impact Test - Maps, Not Words** Impact Test, for those of you not "in the know," are one of the last remaining "industrial" bands who are experimental in the true sense of the word. They are also a band that, despite the drastic development of technology that has homogenized vast sections of the industrial scene, seem to have escaped unscathed but not unchanged. Their last CD, "Seven Songs of Darkness," released on RR Records, showed that they are not prone to bow to any particular style, and defy categorization in favor of a movement into the exploration of sound. Not satisfied to sit back and contemplate prior success, they have consistently

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pushed the envelope and branched into new territory. While "Seven Songs" occasionally tiptoed into the realm of song structure more solidly, "Maps" is a new outing, and it thumbs its nose at "music" while reinventing the way we listen to sound. (However, check out track 10, "Transonic Deviant" for a flashback reminiscent of The Birthday Party) "Maps" uses ambient sound recordings, textures, and even traditional "instruments" to convey a wonderful palette of sound to the listener. If you are a fan of older industrial music, or just want to get away from the incessant beat, this comes as highly recommended material for a good dose of mental therapy. [mom]



**Various Artists - RE/Search: Incredibly Strange Music Volume 2 (Asphodel)** Have you ever found yourself watching the Lawrence Welk Show or one of those country line-dancing shows just because they're so terrible that it's actually entertaining? Come on, you must at least have gotten a kick out of Evil Dead 2 or Plan 9 From Outer Space or some other schlock classic. Well, if you have a place in your heart for the truly terrible, this is a compilation for you, and I mean that as a complement of the highest order. RE/Search's Andrea Juno has put together another knockout collection of the most hilariously awful, stupid songs your CD player will ever play (hopefully). Most of the music originates from the 50's and 60's and was taken from the vinyl recordings of these obscure gems. Ever want to hear the 60's classic "The Letter" played on a sitar? Or learn how you too can "speak hip"? How about a religious little dirty song by a shrill ventriloquist's dummy? Or an Hawaiian love song by a cab driver? It's all here, folks, and most of it defies description. If you've always wished you could find some of those weird records you're always reading about, this is a great place to start. These songs aren't "incredibly strange" in the same sense that the really "out there" audio experimenters you may be accustomed to are, they're just bizarre in the respect that you wonder who would've dropped the money to see that these moronic songs ever saw release. The next compilation, which should be out in stores by the time you read this, will focus on instrumental music (especially those utilizing the early Moog synths). A recording of the Jonestown tragedy is also apparently in the works. This is an

extremely fun compilation for those who need a break... Lucia Pamela's "Walking on the Moon" (not even distantly related to the Police song of the same name) has seen me through more than a few skeleton shifts at work. "M-moo moo moo m-moo moo moo", indeed. (Ashphodel, PO Box 51, Old Chelsea Station, New York, NY, 10113-0051. aspho@aol.com) [Shear]

**Informatik - Direct Memory Access** These guys have really done their homework in the sequencing department. The first track off this cassette, "Autonomous," sounds like a cross between Leatherstrip and XMTP. The second track, "At Your Command," is a bit slower, but still keeps the same intensity. There is a remix of "Autonomous" at the end of the cassette as well as a techno version of "I Confess," the fourth cut on the EP. There is also a cover of "Immigrant Song" from Led Zeppelin, if you can believe it. The vocals throughout this release are extremely harsh and somewhat breathy. Excellent synth and drum programming along with very effective samples give this band the potential to have a solid impact on the industrial dance scene. A quality I like the most about Informatik is how they lend layered string synth sounds over top of everything going on. This adds more substance to the music. With proper financial backing to enable Informatik to branch out in the engineering studio (Bill Leeb could go nuts with this stuff!), watch out! Informatik can put to shame any Digital Poodle clones, and will make a nice addition to any torture-tech dj's playlist. (Informatik@trauma.com) [Scott Wilkens]

**The Insult That Made a Man Out of Mac - Mutant Puzzle (Spinefarm Records)** Insult is an industrial band from Finland, but they don't sound like most Scandinavian bands. Their influences are from this side of the Atlantic and Mutant Puzzle follows suit with a stripped down, angry industrial sound. Insult use the noisy synths, hard drum beats and distorted vocals that other bands have been using for years. Nothing new, but that's not necessarily a bad thing. We may have seen this formula before, but, to their credit, Insult pull it off better than some others, which is reason enough to check them out. (Spinefarm Records, POB 212, 00181 Helsinki, Finland) [anon dev]

**EDWARD KA-SPEL - Infemo 10" (Robot)** I've never been a Dots fan; I love "The Crushed Velvet Apocalypse", which is different from loving the band's work as a whole. This 10" sounds remarkably like the aforementioned disc, which is probably why I like it so much. A great Dots-ish triplet waltz-type thing go on, perfect for an early-evening break between Merzbow and Vagina Dentata Organ. [Kirby]

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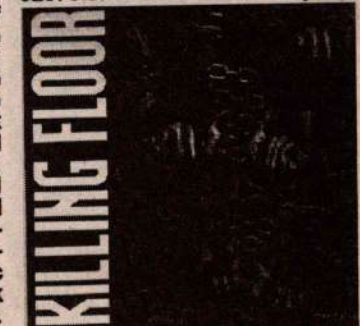
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**KEVORKIAN DEATH CYCLE - Collection For Injection (Demo)** If any of you by chance read the feature article on Kevorkian Death Cycle in our last issue but didn't get around to ordering their last demo, "Jack Is Back," this latest release is a good reason for you to stop procrastinating and check out KDC. Containing nine songs of new, remixed or previously unreleased material, "Collection For Injection" has to be the band's most diverse album to date. Unlike their last two demos, which differ greatly as one was malice dancecore and the other guitar fueled noise, this third installment encompasses all aspects of their talent while still managing to cover new ground. The first song on the album, "Veal," has got to be one of the KDC's best dance songs to date. Carried by a spastic synth line of high speed minimalism, the song throbs into action with the kind of dancecore power that would make Zoth Ommog record execs roll over and beg for more. Behind the quivering beat and scrap metal screams come sound bursts that give the distinct impression that samplers been set to self-destruct. But after the sonic assault is over, the following track slows down into a droning horror. Entitled "Let Us Die (1994)," it is a reworked version of a song off their first demo. After a quick listening of the two version, one can see how much this band has matured artistically over the years. "Let Us Die (1994)" is just as dark and brooding as the original, but

the aural soundscape is far more texture and layered. Unlike before, this version actually sends chills down my spine, as if the sullen emotions are creeping in like spectral spiders. While side one of the tape contains the new and previously unreleased material, side two is a compilation of the better songs off of "Jack Is Back." This is actually a nice addition to the album considering that neither of KDC's previous two demos are available anymore. Also, since this probably the last time this band will be releasing anything without the support of a label, "Collection for Injection" would be definitely worth seeking out. KDC: P.O. Box 7362 Redlands, CA 92375 or call 909.784.7785 [KK]



**Killing Floor (Re-Constriction)** I initially resisted enjoying this CD... I have a low tolerance for music that is of decidedly political bent in its lyrics, and the first track, "Ecosystem," begins with a sample of a woman's newscaster-type



voice reciting statistics on world population. I don't know why I'm so turned off by politics in music, perhaps it is because I did my army jacket-wearing, "The Clash"-listening phase about... oh... 11 or 12 years ago. Or maybe I've just grown shallow and self-absorbed in my aging... realizing I had to focus on things like paying rent instead of Iranian Contras or what have you. Anyway, my little ears instantly plugged up to this CD and after a first listen I had absorbed nothing.

But wait! I had a conversation with a certain someone who told me it was showing to be true that Killing Floor was a CD that "grew on you." Though I am loathe to admit it for fear of bruising my considerable ego, that someone was right... the more I listened, the more I liked it. And it only really took the second time around to hook me... the third spin was simply because I wanted to hear it again!

The San Francisco based band has a very Re-Con sound... the guitar/synth, industrial hybrid that appears so frequently on this label. The trick to Re-Con's success, however, is that each of the represented bands is distinct and unique in their sound. Killing Floor fuses KMFDM-styled clean drum track with guitars that are less Swamp Terrorists and more 16 Volt. (Yes, KMFDM is not a Re-con release.) The vocals are straightforward, half-hollering, half attempting to hold a melody, and wholly effective. The political bent is not so offensive. The catch lyric on "Never Go Right" ... "First they take away your rights, then your life"... somehow hangs on to its integrity and doesn't sound cliched. My favorite track, "Glass," plays as well on the live track recorded at Drug 6 in SF as it does on the studio track. A very cool drum track (could I say track one more time?) leads into a synth orchestra/keyboard refrain and then plows in - gently - with the metal-edged guitars. Remix, please? Track eight, "In Decline," is a Rollins-like delivery dissertation over a slow, snappy baseline, punctuated with sampling and a thrashy chorus.

Ok, now for the small saving grace to my ego... the last track, which is unlisted... hmmm... I'm not real sure about it. You'll understand when you hear it... after delving into such a cool montage of sound, why did Killing Floor feel possessed to tag this little number onto the end of the CD? (I'm nit picking, but I had to do it in print.)

In all, Killing Floor is a choice production. I understand that they have their roots in synth, so the transition to this hybrid style of music could have been a disaster. Instead, it has proved to be a venture worth undertaking, seamlessly pulled off, and the world is a better place for it. There's my political statement. [Misty Dawn]

**Richard H. Kirk - Virtual State (TVT)** In certain types of ambient music, there exists the risk of monotony, or of becoming too

rhythmic, too sedative. A constant, gentle sub-harmonic pump that is continuous throughout a CD stands the chance of becoming "tired" to the listener quickly. Richard H. Kirk, however, has produced an intriguing twist to this theme, adding a strong island rhythm and gentle tribal beats to an otherwise spacey soundtrack of ambience. Virtual State is a highly atmospheric and excellently arranged traverse into a realm of dreams that is absorbed by many different, subtle moods. Joyous, optimistic, frightened, lush, calm, modern, ancient. Always, with that insistent ambient code of rhythm and narcotic effect, but never with the monotony that is somewhat persistent by the very nature of this kind of endeavor.

The first two tracks set up the story with futuristic bleeps and blips over a looped keyboard melody, with the vague menace of a harsher society lingering nearby. After track three begins, the mood gradually shifts, exploring, perhaps, the earlier roots of that same society, which are more woven in the earth and a paradoxical antiquity that belies its primitive nature, becoming perfectly placed in the realm of the future. (Whoa, what did I just write?)

Still with me? This is excellently arranged music, especially provocative when the smallest tinges of a slightly harder edge glimmer through. A weird, mechanical noise, a catch in the rhythm, which hint at an even more diverse talent in Richard H. Kirk that is sure to be exciting in its blossoming. (TVT Records, 23 East 4th St, NY NY 10003) [Misty Dawn]

**Kleg - Zing (Barooni)** If you like dull guitar music, then you will love Kleg. This band has five guitarists. Produced by Lee Ranaldo of Sonic Youth and Luc van Acker, this band reminds me once again of just how many monotonous, uncreative guitar bands there are out there. With production assistance by Luc van Acker, one could easily think this band might have something to offer, unfortunately, they do not. I can not understand why this group needs five guitarists, there is no new ground broken here. Save your time and mental patience, Kleg can only serve to put you to sleep. (Com-Four, 7 Dunham Pl., Brooklyn, NY 11211, 1-800-666-COMM) [Scott Wilkins]



**KMFDM - Year of the Pig** KMFDM, doin' it again! Club DJs watch out for the latest vinyl from

Chicago's reigning champions of industrial dance music. KMFDM kicks off their "Year of the Pig" EP with Juke Joint Jezebel, a majestically dark electro techno track with their usual strong female vocals and killer guitar sounds. Secret Skin, the inside track, is also very good and was recently released on the Pig vs. KMFDM EP. The "B" side (remember those?) starts with Go to Hell, a foot stompin' farewell to the deeper questions of existence. Kraut finishes off "Year of the Pig" with a faster than most dance track, complete with German vocals and samples. In this age of electronic rock and techno fluff, it's a rare delight to hear such high quality, hard beat dance music. Do yourself a favor and buy it on vinyl. [cykophuk]



**KMFDM - Nihil (Wax Trax! Records)** KMFDM debuts a "new" line-up, along with new cover art (that's right, Brute did not do the cover this time) on their latest full-length release, Nihil. This line-up is, of course, not new; Raymond Watts (aka Pig) was with KMFDM several years ago and has now rejoined the band. Also, Svet Am now goes by the name Gunter Schulz. Reuniting with Sascha, En Esch, Gunter, Raymond, and Mark Durante is Dorona Alberti to lend some tasty backing vocals. It is also worth noting that amongst various other backing musicians William Rieflin lends his drums on three of the songs. Now, with all of these folks involved with any single project, you would think it would be great. Nihil surpasses this, and in my estimation is the best overall recording KMFDM has ever released. To put it simply, Nihil is an absolute monster.

This disc has it all. All the songs kick butt, even the slower (slow being a relative term here) ones such as "Disobedience." Continuing in the heavy guitar-oriented direction that KMFDM has been mapping out over the last few years, they have here managed to twine almost every tune with enough guitar for even the most die-hard metal fans. Yet they do not lose sight of the electronics that give them a very distinct sound. The first song, "Ultra," is a case in point. This leads into the first single from this CD, "Juke Joint Jezebel." If any song is weak, this is the one. It is a catchy, anthem-oriented tune, but in the end simply covers old ground. Of far superior quality is the following song, "Flesh." This truly kicks ass! It has everything. With Rieflin's Ministry-style drumming and Watts on lead vocals, it

has speed and power. The fifth song, "Terror," has the potential to be the ultimate KMFDM song, replacing even "Virus" and "Godlike." It will at least reach that status on the dance floor. It is the best track on the whole album; hopefully it will be the next single with plenty of remixes, as they have done with any number of songs in the past. The previously mentioned "Disobedience" is the seventh track, and a slower song. In this case, however, slow does not mean less. Horns appear throughout, along with some very tasty guitar and very intriguing backing vocals. The next song, "Revolution," is also a bit softer, especially with the beautiful backing vocals by Dorona. It is, however, faster than "Disobedience," with Gunter's distinctive guitar sound very much in evidence.

The rest of the disc is of the same high quality as the discussed songs. All of the lyrics have a social or political bite to them, without going over the top as Consolidated sometimes does. KMFDM has achieved (whether or not this was the objective) what Ministry missed with their last album: a brilliant mixture of guitar and electronics. As Watts tells us as only he can on "Brute": 'Brutalize me, I will heal.' [ETL]

**Kontrol - System Command (demo)** Electro is not dead, just lacking much needed label support. The all-electronic outfit called KONTROL is a good example of this. Although the trio is only working off a home set up, you would never guess them for amateurs judging by their demo, which looks as professional as it sounds. Musically, KONTROL is best described as what Front 242 would have sounded like if they had continued in the direction they were going with "Front By Front" and took in some Zoth Ommog influences along the way. All three songs on the demo move at a slow to moderate dance BPM, choosing to chill the listener with a combative yet subdued demeanor rather than hitting them with an all out assault. Much of the material was strongly reminiscent of "Headhunter," yet far more developed in every way; i.e., better vocals backed with multiple layered synth tracks and percussion. Although KONTROL's samples and lyrics are predictable and certainly nothing new to the genre, they are written and executed quite well. And from a conventional standpoint, the predictability is almost necessary. I mean, what would electro be without all the violent sound bites and lyrics about high-tech oppression? In fact this aspect of the band almost makes KONTROL a homage to past bands that founded the electro scene. "System Command" is a good first release for KONTROL and well worth checking out. (KONTROL, p.o. box 1763, Brea, CA 92621-9998, or KONTROLme@aol.com) [KK]

**Kung Fu Jesus** Don't let the name fool you, there is nothing funny about Kung Fu Jesus. This three song cassette is a visceral



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onslaught of pure aggression. These guys sound like a cross between 16 Volt and Testify. KFJ blend dark synth and samples with very distorted guitar to create some of the meanest music I've heard in the last couple of years. The vocals are so hard, Jourgensen could only dream of sounding like this. What I like most about KFJ is how they arrange everything together so that it doesn't sound like pure grindcore or death metal with drum machines. KFJ's sound won't turn away any of you who hate metal, yet it offers something new for those who want something harder than *Psalm 69*. (PO Box 674, Goshen NY 10924-0674) [Scott Wilkens]

**Lagowski-Wire Science (T.E.Q.)** This is an easy release to review. Fans of Apoptygma Berzerk's "Deep Red/Electronic Warfare" and the instrumental dance tracks included on Front 242's "05:22:09:12 Off," "Wire Science" is for you. Better than Sect or the Coordinate 01 comp, "Wire Science" is infectious, intelligent techno-industrial dance, chock full of fat beats, deliberate synths and cleverly placed samples. This release is a compilation of Lagowski's early 12" club hits. Before L.A. Style, 2 Unlimited, and Technotronic were turning industrialists off to techno, Lagowski was turning them on. Here is an excellent introduction to his groundbreaking work. Personal faves: "Formant," with its sampled

scream of "Outlander!", and the popcorn xylophone sounds of "A C3 Emp Hardened." Not as aggressive or intricate as Intermix's "Phaze Two," but very smooth and pleasant. (T.E.Q. Music?, PO Box 87, Ilford, Essex IG1 3HJ, UK) [Richard Allen]

**Laibach - N.A.T.O. (Mute)** Slovenia's Laibach has built its fame on guttural covers such as "Sympathy for the Devil" (which should have been in last year's "Interview with the Vampire" instead of the sappy Guns N' Roses version) and the entire "Let It Be" album, sans title song. This time out, they have opted for an album of war songs. This past decade has seen Laibach's native land ravaged by artillery fire, while its children have died fighting for independence. Add to this the demise of N.A.T.O. as a respected peacekeeping force, and you have the makings of a sarcastically titled, bitterly imagined album. Laibach's uptempo synth sequences (a la Fortification 55) and backing choir keep this project from being the wrenching testament it might have been; it's hard to be sad when you're dancing (remember Paul Hardcastle's "197"). Cover versions here include Don Fardon's "Indian Reservation," retitled "National Reservation," Edwin Starr's "War," and Pink Floyd's "The Dogs of War." Although new lyrics have been added for relevance, there is little emotional resonance to be found here. But Laibach succeeds

on two cuts: the first single, a glorious, operatic version of Europe's "The Final Countdown," and a downbeat, apocryphal rendering of Zager and Evans' "2525." ("In the year 1999, war destroys the last skyline, a flaming cross appears in the sky, man goes down as bullets fly.") Here we finally glimpse the despair that the members of Laibach are certainly struggling against, having recently watched their nation being torn asunder. [Mute Records Limited, 429 Harrow Road, London W10 4RE, Great Britain] [Richard Allen]

**Lead - Demo** This New York trio comes from a hardcore background, but it's death metal that comes across as the band's most obvious influence on this professional sounding (and professional looking - GREAT cover) demo. Combining very well-programmed drums with the heavy guitar sound du jour, these guys still manage to come across as much more original than similarly minded outfits. A lot of this has to do with the vocals, which tend to be hoarsely shouted (think Skin Chamber) rather than fed through a harmonizer and growled, like most death metal. Without a doubt, however, the moment most people will probably remember this band for is their deranged butchery of the Eurythmics' "Here Comes the Rain Again." For more information and a copy of their demo, send your address and \$2 to (Lead, 1231 E. 68th St., Brooklyn, NY 11234) [Shear]

**Left Hand Right Hand - Rise and Fall/Puppet Death 7" (N.D.)** Aggressive, percussion-led music. Kind of gothish, kind of not. It's got that sound that makes you feel proud and angry all at the same time. It's a very strong release from a band that deserves a little more attention. (SETH)

**Lights of Euphoria (Cleopatra)** Somewhere in the murky confines of synth-based music there is a classification for Lights of Euphoria, not quite industrial, electro, or synth-pop, yet somehow a combination of all three. At this distinction, Lights of Euphoria is somewhat successful, although hampered by an over tendency to repetition and blandness.

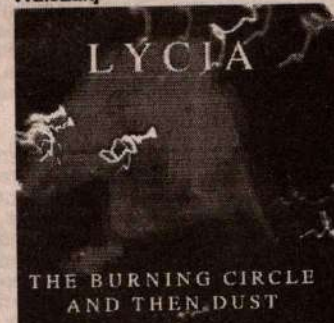
By far, the most standout track on the album is the intro. Only 55 seconds long, it contains the originality that is somewhat lacking in the other songs on the album. The majority of the songs blend into one another, making it difficult to distinguish differences between them, or even, if one song has ended and another has begun. The only real deviation from this is "Misery," which is a successful song, provided that the listener doesn't mind synth-pop influences. The cover of the Depeche Mode B-side "Ice Machine" is also very successful musically. However, the intensely harsh quality of the vocals make it almost impossible to listen to without flinching.

Lights of Euphoria's most successful songs on the

album are those either collaborated with or mixed by noted bands. Birmingham 6's remix of "Deal in Sex" is particularly good, giving much more fluidity and style to the original version. Even more impressive is the Violent Mix of "Subjection" done by Claus Larsen. Although the song is not as impressive as most of Larsen's Leatherstrip work, it is a worthwhile buy for anyone who is a particularly die-hard Strip collector, provided he or she isn't adverse to buying albums on the basis of one song. [KYron]

**Low—Long Division (Vernon Yard)** Since the release of their outstanding debut, Low have apparently busied themselves reinventing the Smiths, or at least their brilliant early years before Morrissey gave in to fits of incessant whining. "Below & Above" is exemplary, but the similarities don't end with this second cut. I adore this threesome, both as artists and as human beings. In a time of great upheaval—as 1994 was predicted to be by the Goddess—I Could Live in Hope saved the sanity of more than a few people. Happiness having now descended, Long Division is the ideal replacement mood-enhancer. As I'm hearing this for the first time on cassette, the meridian dividing sides A and B sets them distinctly apart from one another. Commencing, Long Division demonstrates Low's ability to push the speed limit. It can be quite startling in lieu of their former sobriety. "See Through" very nearly fits into a rock classification.

On the flip side, Low slows its canter to a crawl and returns to its signature one-word song titles. I'm inclined to think there's a conscious and intrinsic pairing of the somber BPM and the conservation of language. Alan Sparhawk, percussionist, and lifemate Mimi Parker, and long-time comrade and coincidental bassist Zak Micheletti have proven themselves to be credible, if not phenomenal, songwriters generating nothing yet unworthy of recording. Melody and meaning join together, sometimes flowery and bright, other times barren. Low are breeders of seasonal music for the perpetuating seasons of emotion. [Rene Walczak]



**Lycia - The Burning Circle and Then Dust 2CD (Projekt)** Much as I hate to support the label, this newest effort from Mike VanPortfleet (and friends, too - basically the lineup for the Bleak album, i.e. him and David Galas) is



too good to be passed off as another "Projekt band". Definitely a more-for-your-money kind of guy, with a total of 26 tracks spread out across the two discs, both instrumentals and beautiful, haunting pieces. For all those who missed it, Lycia's amazing contribution to the MFTEQ "Ghafran" compilation, "Nine Hours Later," is included here in slightly remixed form, but still retaining all the elegance of the original. I'm going to stop now before I start writing crap like the descriptions Projekt sticks on its CDs.... [Kirby]

**Magnetic Submissions - Compilation (MFTEQ)** If you're not familiar with England's Music From the Empty Quarter (or MFTEQ, as it is often abbreviated), now would be the time to become familiar. The interviews are always excellent, the reviews are always informative, and issue 11, their latest, comes with this free sampler disc featuring artists from three labels: Musica Maxima Magnetica, Audioglobe, and Sub/Mission. A variety of styles make this disc a bit confusing, but it also means that there's something for everyone here. Like I said, if you're not already into MFTEQ, now is the time. (*Music From the Empty Quarter, PO Box 87, 6-B Ilford, Essex, 161 3HJ, UK*) [nanette]



**Marilyn Manson - Lunchbox EP (Nothing)** Ok, so they gleaned what they could from Trent, but they can't be all that talented, right? Well, they have a polished sound, I can stand to listen to 6 remixes of "Lunchbox", and you can dance to it. I've heard worse. My fave is "Down In the Park" - coincidentally remixed by Trent. It avoids the metal of the original and the annoyance of "Metal (Remix)" pretty much, but still has a subtle bite. Yes, it is the most tame and melodious version, so sue me. Still I wouldn't buy this just for the one song. [char]

**Mauve Sideshow (Ventricle)** I'm not sure what's harder to figure out, the artwork and jacket info or what's going on with this music. There are six pieces on this cd and I'm trying to keep an open mind while I listen to an android conversation gone haywire on "Restrictions". The third track, whose title I can't make out entirely, is spoken in a tunnel in a Hope Sandoval voice while the rain and thunder control the background. "Obsession, She Said" is the music you'd hear in a dream when someone is chasing you and you

can't run fast enough - everything is in slow motion. It's too long, I think I fell asleep and had that frightening dream through the next song - the same echoey voices singing monotonously through foggy effects. The final song does nothing to redeem this. (*PO Box 19523, Seattle WA 98109*) [char]

**Michael Mantra - Ribonucleic Ambiance (Tranquil Technology Music)** This is easy-listening ambiance along the vein of Nocturnal Emissions, except it is all digital and rather lame. If you are a boring person this will probably entertain you for hours. Even acid doesn't make this interesting. Ten tracks, 5-15 minutes each. If "ambiance" is your cup of tea, I'm pretty sure you're boring enough to like this. (SETH)

**Daniel Menche - Static Burn (Soleilmoon)** Harsh, driven, and evil - there is no mistaking this work. Daniel Menche creates a dark, grim soundscape for the most twisted of listeners to play in. Static Burn presents little to be left unsaid for the listener. Everything is thrown at you in a dark, drab, familiar way. Even the unique packaging of this disc shows the completion of the overall picture for Static Burn. This album comes in a textured sleeve with artwork that shows exactly which direction the composer was going when he created it. This album is heavy-set industrial soundscape - make no mistake about it. (*Soleilmoon, PO Box 83296, Portland, OR 97283-0296*) [cipher]

**Mentallo & the Fixer - Mentallo & The Fixer meet Mainesthal (Zoth Ommog)** More original electro from the Dassing brothers. The mix of "Battered States Of Euphoria" was completed unexpectedly; which worries me; to maintain their status, indeed, to become the messiahs they're being hailed as, they really need to move ahead and prove their right to the title. [Kirby]

**Mentallo & the Fixer - Where Angels Fear to Tread (Zoth Ommog/Metropolis)** This American group has generated quite a following recently and upon listening to this release, it's easy to see why. MATF are very much in line with the Zoth Ommog sound, but they seem to strive for a complexity that few of that label's bands have achieved. All of the songs evolve and build throughout with skillful sequences dovetailing into each other and new sonic elements being added in continuously. Their delayed synth sequences and synth programming gives them a sound reminiscent of a better-produced early Front Line Assembly on some tracks, but their love of noise and distortion help to shatter any accusations that they are merely a copycat band. What really got my attention, however, was the strength of the songwriting. These guys worked hard on these songs and even a casual listen will reveal this. With the possible exception of "Gargantua," the album's opening

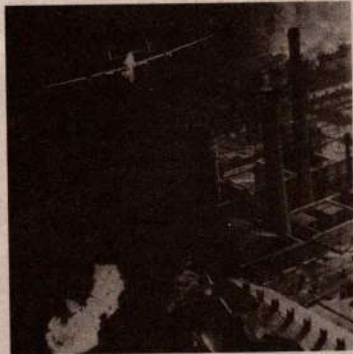


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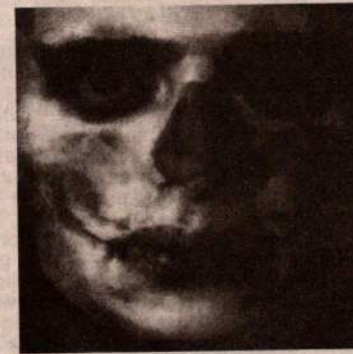
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noise-instrumental, all of these songs are extremely memorable, dare I say even catchy. But to keep everything from getting too friendly, the vocals are distorted in various ways and periodic bursts of brain-splitting noise surface now and again over the floating layers of Puppish strings/choir and analog basslines. If you haven't yet discovered Mentallo & the Fixer, this is an excellent place to start. (Metropolis Records, PO Box 54307, Philadelphia, PA, 19105) [Shear]



**Mephisto Walz - Mosaicque** (Pagan Musik) Mosaicque is a very appropriate title for this collection of songs, each individually drawn from diverse sources such as JRR Tolkien and Iggy Pop (not to mention a brilliantly sinister cover of Jefferson Airplane's "White Rabbit"). The sum of all these parts, however, creates a contemplative, airy, and fresh style for the band on the whole. I was initially attracted to the album because of the feminine and ethereal vocals, framed by swirling violins and double basses, and sharply contrasted with heavily-flanged guitar à la Cocteau Twins and Cure. Upon listening further, this band's experimental instrumentation (such as the use of the harpsichord and sitar) and departure from common meter in favor of eccentric downbeats adds an interesting new dimension to their rather Gothic style. This album does contain some straightforward works such as "I Wanna Be Your Dog" and "Dear Familiar Phantom," which tends to sound too much like Slouxsie's "Christine," but I found their more haunting and dissonant songs like "Tangia," "A Gathering of the Elementals," and the self-titled and entrancing "Mephisto Walz" much more appealing. It is really good for a change to hear music that departs from the status quo so strongly, and at the same time is masterfully and beautifully done. (Pagan Musik, PO Box 55601, Los Angeles, CA 91413) [Kathryn Capri]

**Mephisto Walz - Thalia** (Cleopatra) Words such as stunning, beautiful, intense, and powerful are rather cliché and meaningless, but there's simply no other way to describe Mephisto Walz. The combination of Bari-Bari's guitar and synth performance with Christianna's voice results in some of the most beautiful and creative music available. From the 18th century sounds of "Mephisto Waltz" to the dark, slightly evil-sounding "T-200 (Kokoro)," this

release spans a variety of moods, tones, and styles. Brilliant! (Cleopatra, 8726 S. Sepulveda Ste. D-82, LA, CA 90045) [nanette]

**Minus Sign - Ground** (Chroma Machine Musik) It is a distressing fact in the industrial scene that some artists feel as though they must emulate a successful act in order to be accepted. Unfortunately for Mitchell Sigman, the one-man genius of Minus Sign, his music is no exception.

Nine Inch Nails' *Pretty Hate Machine* was an album of considerable merit, at least it was in 1990. However, for an industrial scene dominated by Nine Inch Nails in 1995, the sound is best reserved for its original source. *Ground* is a flagrant attempt to cash in on Nine Inch Nails' popularity. Sigman goes as far as to not only reproduce a generic *Pretty Hate Machine* sound, but to replicate the vocal and songwriting style as well. With lyrics such as "violate me/I'll make you hate me so" and "Waiting for my redemption/but nothing comes/nothing comes for me" one wonders if Sigman really expects the listener to take his music seriously.

To be fair, Sigman's *Minus Sign* has signs of talent. However, it could stand transgression beyond emulation of what, unfortunately, Reznor can do better. "Methodology," for example, has glimmers of impressive sequencing, but its overabundant tendency for song structure to almost parallel Nine Inch Nails overshadows its relative worth. The same criticism can be made for "Violate Me," which would be a decent song if Sigman would delete the overbearing lyrics and the self-pitying Reznor wail.

Within its emulated structure and sound sequences, it is easy to see that *Minus Sign* has the ability to be an impressive sounding band, if only it could lose the "Reznor shadow." In a world where generic regurgitation sells, one wonders if Sigman was thinking of artistic integrity or record contract when this album was conceived. (Chroma Machine, PO Box 1604, Simi Valley, CA 93062-1604) [KYron]

**Misery Loves Co. (Earache)** Why Nine Inch Nails (actually, Trent Reznor) is getting all this hype and reverence as being "the industrial band of the '90s" is beyond me. The synth-generated angst metal/quasi-androgynous bit that NIN cranks out is so stale and tepid that it's given that 15 year olds, ultra-white college kids and aging hipsters are going to fall for it. I've said time and time again that there are bands twenty times better and heavier than Trent and Sweden's Misery Loves Co. proves it. Considering this five-piece comes from a country where musicians try to find some musical enlightenment/guidance from the likes of Odin, Thor, and other Norse gods, what with death/black metal being the new mainstream, MLC is a breath of fresh air. Like Circle of Dust, Killing Floor, Fear Factory, Drown, and Penal Colony,

MLC produces a sound that marries metal and industrial dance to create a frightening aural landscape. The group, unlike KMFDM or Front 242, isn't afraid to rage hard on the guitars and put their Marshall amps and Boss effects pedals to good use. The album opens with an immediate roar on "My Mind Still Speaks" that, yes, kids, sounds very much like Pantera. The anti-racist "Kiss Your Boots" (undoubtedly the heaviest, loudest, and angriest dance song in recent memory) starts out with a slow crawl, accompanied by bass drum and keyboards, 22 seconds later you're hit with a super-thick wall of guitars that knocks the wind (and eardrums) out of you. If you're not moving your hips to this song after, say, 60 seconds, you're either dead or worse. The musical pacing is similar to that of Ministry mixed with Pantera, so you're bound to find a groove somewhere on this CD. "My Private Hell" has a slight Metallica influence, whilst "The Only Way" is mosh-ready and has killer riffs that would make Slayer or Godflesh a little envious. Okay, I suppose I'd better warn you that there are very few "quiet" spots on this disc. To those looking for ethereal wallpaper, this is not the ticket. This is heavy, hard and ugly—and totally recommended. Guaranteed to scare the shit out of those geeks wearing the NIN/Broken t-shirts. [Kyle Garrett]

**Monde Brutis - Selected Noise Works 93-94** (Charnel Music) From the land of the rising sun and the land of really intense hardcore industrial comes yet another feedback swelling, pure noise band. Monde Brutis is, however, possibly the most intense noise I have ever heard come out of my speakers in quite a while. If you thought Merzbow was intense, then Monde Brutis will be a treat for you. These selected noise works have all been re-recorded into one very long noise piece. If you think you've heard noise before, this album is, without a doubt, something you should have. Monde Brutis is quite simply pure, one hundred percent hardcore noise. (Charnel Music, PO Box 170277, San Francisco, CA 94117-0277) [Christian Conrad]

**The Moon Lay Hidden Beneath A Cloud - A New Soldier Follows the Path of a New King** (Arthur's Round Table) The beginning of this album gave me the feeling of being at a medieval festival, combining folk music with a slight tribal drum beat. This feeling quickly changed as the album progressed. None of the twenty tracks on this album were listed by name, but each one stood out due to the vast diversity of styles. This band's music could be described as a blend of Dead Can Dance, Delerium, and Death in June. Most of the tracks on this album contain female vocals overtop of ethereal female chanting. Using many different styles of instrumentation, this group tells what seems to be a story of medieval chivalry. Combining chants, acoustic and

electric guitar, varying percussion sounds and dark, brooding synth, this band webs an album very different from traditional gothic pieces. Each song piques the curiosity of the listener and leaves you wondering what comes next. (Arthur's Round Table, PO Box 33, Platz 9432 Walzenhausen, Switzerland) [Scott Wilkins]

**Muslimgauze - Silhnoose** (Daft/Dyscordia) The very political Islamic Bryn Jones has done it again now with close to two dozen albums out. A flavourful taste of the Middle East via the trance yet tribal feel that Muslimgauze is known for. I have heard about six albums by this group and this one stays with the less experimental part of Muslimgauze. (Daft Records, Stationsstraat 116, 9120 Beveren, Belgium) [V]

**Must be Mental - Volume 2** (Paragoric) Lots of stuff you've heard before. Featuring some sort of Rozz Williams fetish (Daucus karota, Shadow Project and Christian Death are all included on this comp, all previously released stuff) The standout tracks are a previously released track by Controlled Bleeding and 2 tracks by Phallus Dei (one is unreleased). The Terror Against Terror (also previously released) is another standout. (SETH)

**Nine Inch Nails - Demos and Remixes** (Blue Moon Records) This 66:31 CD contains live, remixed, demo, and promotional tracks that any NIN fan should have. The fourteen songs are from the *Pretty Hate Machine* era, and most are good quality recordings. "Supernaut," the classic by 1000 Homo DJs, and "Suck" by Pigface are two of Trent's side projects, and the disc contains both. "Sanctified" and "Twist (Version)" are studio demos from 1988, and both are awesome cuts. "Head Like a Hole (Go-Go Mix)" is very unlike the album version, and should be heard for its unusual appeal. Four "Down in It" mixes are on the CD, two of which are demos, "Kinda I Want To" is a more mellow version of the song. Overall, the disc is very cool and if you are able to find it, buy it, because it's well worth the money. (Blue Moon Records—Germany) [WW]

**Nine Inch Nails - Further Down the Spiral** (nothing/Interscope) Like "Fixed" is to "Broken," "Further Down the Spiral" is the remix counterpart to "The Downward Spiral." One nice thing about NIN and remix albums is that they are surprisingly different from their root albums, unlike some bands that just turn out the same old songs, just rearranged a little. This album boasts remixes by Coil, Aphex Twin, Rick Rubin, and, of course, Trent himself. This album also has two cuts that, although they contain samples from various songs on "The Downward Spiral," are completely different and prove to be songs in their own right—"At the Heart of It All" and "The Beauty of Being



Numb." All of the songs are impressive, and a much more interesting collection than "Fixed" ever was. Some of my favorite cuts would have to be "Eraser (Polite)," "Self-Destruction, Part Two," and "Erased, Over, Out." It is interesting to note that the least reconstructed song, "Hurt (Quiet)," is the only piece that Trent did alone. It is very similar, almost disappointingly so, to the original. The album as a whole was very enjoyable, however. [Kathy Capri]

**Nitzer Ebb - Big Hit (Geffen Records)** Nitzer Ebb confounds me. After two excellent albums (That Total Age and Belief—this, of course, doesn't include So Bright So Strong and whatnot), they put out an overall shitty album (Showtime) and followed that up with an even shittier album (Ebbhead). Sure, the singles were good, but the other songs were, frankly, quite boring. The only glimmer of hope I could see was the shining gem of an EP called As Is, which was so good that it inevitably set me up for disappointment when Ebbhead came along and tarnished the glow. Needless to say, I didn't look forward to Big Hit at all (the title didn't help to quash my pre-release fears, either). Truth be known, I purchased the CD single for "Cherry Blossom" (\$12 Canadian, one track, no labeling...I felt pretty stupid) and damned if the song didn't completely win me over (begrudgingly) after a number of listens; but one good song does not a good

album make. Despite low expectations, I purchased the album anyway (with much trepidation).

I'm sorry I ever said anything bad about Nitzer Ebb. I'm really, really, really sorry. Big Hit is amazing. It's not the pounding, dance floor simplicity of the first album nor the dark, Depeche Mode-ish feel of the second (if this scares you, put away your money now). In fact, I don't know why this CD works, it just does, even if it takes a few listens to creep in. From the exquisite throb of "Cherry Blossom," "Floodwater," and "In Decline," to the creepiness of "Boy" and "Living Out of a Bag" and the electro-pseudo-jazz feel of "Border Talk," Big Hit is closer in spirit to As Is than it is to any other NE album, and it certainly doesn't sound like typical Nitzer Ebb. It probably won't appeal to people who still request "Join in the Chant" at their local club, which is not necessarily a bad thing. This is the most consistent and inventive Nitzer Ebb album in years. It's also bizarre by comparison to previous works, so caveat emptor, but by all means, it's definitely worth a listen. [d] gregg]

**Noise Level 9 - For the Ear (Demo)** This three song demo shows NL9 to stay true to their name in pursuit of grainy, nasty, distorted noise. This isn't some Japanese aural assault team, however. This is an industrial combo with heavy guitar and grungy bass that would probably appeal to fans of Revco, although

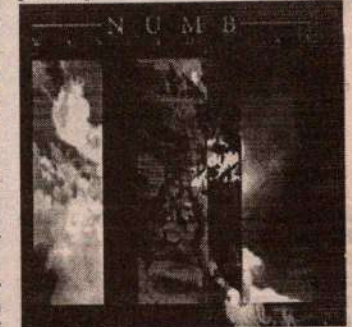
the two bands sound nothing alike. Minimal electronics and sampled drums round out their sound with occasionally awkward-sounding distorted vocals. This demo is extremely well-produced and shows the band to have a definite mastery of sound, but it lacks any real memorable songs. Everything is agreeable enough, but after I turned my stereo off, I couldn't remember what any of the songs sounded like for the life of me. (Noise Level 9, 109 Montara Dr, Aliso Viejo, CA, 92656. 714-643-9361. noiseind@speed.net) [Shear]

**Noxious Emotion - This Hallowed Ground (ADSR Musicworks)** Being that this band is an NEC (Northwest Electro-Industrial Coalition) band, this CD has, already, one thing going for it. Although it isn't the best of music in the industrial genre, it has its good points which seem to suggest that Noxious Emotion's growth in the years to come will be in a positive direction.

The first song on the CD, "Spartacus," seems to contain a slight Skinny Puppy influence in vocal style. Noxious Emotion do not master the dance sound they seem to be aiming for. However, their sparseness is, at times, beautiful. "Specimen 32" is a deviation from the sound of the previous tracks on the disc. Utilizing guitar and a more dance-floor oriented percussion line, the song draws out more of Noxious Emotion's strengths. Although the song, at

times, has the tendency to be repetitive, it has its good points. "Cartilus," as well, has signs of talent. Again, a dance percussion track prevails. Back in style on this one is, as well, the Ogresque vocals. The sequencing on this particular one is done nicely, the only impediment being redundancy.

In all, Noxious Emotion's CD is a good effort. Better equipment and recording quality in the future will make the sound cleaner and more varied. I am also anxious to hear Noxious Emotion become a bit more daring in their usage of guitars and percussion sequences. Until then, this is definitely one of the NEC bands to watch. (Noxious Emotion, 11333 8th Ave. NE, Seattle, WA 98125) [KYron]



**Numb - Wasted Sky (KK/Metropolis)** It seems that lately I haven't been getting all that excited when I hear one of the industrial biggies is about to

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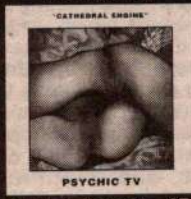
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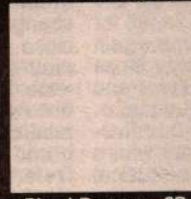
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release a new album. So far, almost all of them have been tremendous disappointments to me. So, when I saw this Numb album, I prepared myself for the worst. Fortunately, it seems that Numb are completely incapable of making a bad album. Simply put, this album is a masterpiece, and that's not a word I throw around lightly. Don Gordon and company have produced one of the most original and consistently excellent electro-industrial albums I've come across in a long time. They share FLA's taste in beats and twittersy analog rhythms, but the similarities stop there. They also seem capable of using them in a much wider context than ol' Bill and Rhys. "Blood," for instance, has a thumping kick and a complex percussion track, and yet doesn't sound dancey in the least bit, instead, creating a dark, evil sound underlined by Conan Hunter's whispered vocals and a fat, distorted synth line. It's impossible for me to name favorite tracks, because there is simply nothing on this album that falls short of excellent. ("Wasted Sky," "Ratblast," and "Smile" stand out as particularly memorable, though...) The mix of excellent drum programming, impeccable sound design, well-done vocals, and quality songwriting makes for a pretty safe buy in my book. Numb have put together a ridiculously strong and varied album that avoids slipping into the musical cliches so many lesser bands have. If you are a fan of electronic industrial, you are committing a crime by not owning this album. (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [shear]

**Ode To Artschool (HC3)** To be honest, the only reason that I chose to review this was because they are from Connecticut (as am I). I guess that I can't really say too much about them except that they live up to their name, it's what one expects art school to sound like, dull electronic stuff. (SETH)

**Oneiroid Psychosis - Stillbirth (Declibel)** The creators behind this work are brothers, Lars and Leif Hansen - ya kinda wonder about their childhood... The lyrics are quite gothic in subject matter, always drooling about blood and biting, going on in that death-like tone - but not cheesy. Lars carries the vocal duties, which are sinister and in a strange way alluring. What I like about the music in general is the gentle, beautiful sounds lurking behind or around the creeping, menacing side of these tracks. Completely electronically composed, I was impressed by the overall tone of the album - the fact that it was not just another "electro" release complete with space-laser noises. This is the kind of album I could listen to over and over again, because it is steady enough to hold my attention, yet it isn't the same song in different variations. (17125C W Bluemound Rd #122, Brookfield WI 53008-0949, 74200.0949@COMPUSERVE.COM) [char]

**Osso Exotico - Musica #1 (Staalplaat)** I have to admit, I was kind of pessimistic when I first started listening to this album. It seemed more of an adult-contemporary album than anything else. I was really shocked to discover that the music presented on this disc was instead a really bizarre piece of listening pleasure. This compact disc features a one-track sound piece using mainly classical instruments. This is something that you can put on to zone out when you need to, but still feel like you're listening to something more than just average music. (Staalplaat, PO Box 83296, Portland, OR 97283) [Christian Conrad]

**Pain Station - Personal Demons (Demo)** A few months ago while browsing through the posts on the rec.music.industrial newsgroup a message caught my eye offering free copies of a demo while they lasted. If you read that newsgroup, you know they went fast, and you also probably already know that this is one hell of a demo. Pain Station (Scott Sturgis to his parents...) produces electro industrial with a danceable beat, threatening synths, and lyrical content to match. The closest comparison I can make is to Front Line Assembly, but this isn't a rip-off band. 2 of the tracks add extremely well-done sampled guitar on top of the gritty electronics. My only criticism is the way the demo is mixed. There is way too much bass end on this and a lot of the synth tracks get lost in the clutter. Look for Pain Station on upcoming compilations on 21st Circuitry and Zoth Ommog. There has been a lot of discussion as to whether the "new breed" of electro-industrial bands is going to be as strong as the initial wave that brought us Puppy, Front Line, and 242. If there are more artists out there with Sturgis' talent, I think we can all rest assured that it will. (Scott Sturgis, PO Box 140096, Cincinnati, OH, 45250-0096. Pstation@aol.com) [Shear]

**Peter Paracelsus - Peter Paracelsus (NIKA + ROPOT Records)** If you are disappointed by Laibach's "NATO" disc, not so much because it is a bad record, but rather because it did not live up to the promise shown in "Kapital," then the self-titled release by Peter Paracelsus is very much welcome. If you like the more electronic rhythm oriented direction first charted in "Kapital," then you will most certainly like this disc because it explores the sound even further. It is no surprise that it sounds so much like Laibach; it is published by Laibach Kunst, under the authorization of Laibach Kunst. Paracelsus terms this music "Satanic techno." Satanic techno, according to Peter, "... is that state when the pain or pleasure are no longer submitted to a process of their own natural determination but are a matter of the will of scientific mind, which is able solely for its own enjoyment to manage the psychological structure and has an

effect on it independently of the subject's will, and which also abolishes a cast-iron law of nature."

What all this verbiage boils down to is a CD of very good electrodance, interspersed with sections of swirling soft melodies and some well-placed spoken word (mostly at the end of any number of songs.) Also, in relation to the pain/pleasure process that Paracelsus was referring to in the liner notes, there is a female vocal track that recurs over and over throughout the entire work. This track is worth note because it is hard to determine if the voice is signaling pleasure, pain, or some sort of S/M mixture of the two. Of the eight tracks on this disc, all are of relatively equal quality, with none being a particular standout. Some, such as "Evil Star" and "To the Devil... a Daughter" are faster, while others, like "Venite Lucifer" are much more ethereal. "Von Der Natur Bestrafen" even has an almost tribal sounding driving percussion. There are also numerous Laibach samples and loops scattered throughout.

The real beauty of this release, however, is not the complex layering of the various rhythmic sections, but rather the use of very simple melodies on several of the tracks. He uses clean, well-spaced notes from what I am sure is a triangle for the melody on "Sehnsucht." The simple melodies layered over the top of much more complex rhythms make for very interesting juxtapositions. This is one of the best combinations of technology and percussion out at the moment, and every fan of the newer direction of Laibach should pick up a copy. [ETL]

**Penal Colony - 5 Man Job (Cleopatra)** The title of this album comes from the film "Reservoir Dogs" by Quentin Tarantino. The album itself has little to do with the actual movie, but seems more of an inspiration for the album rather than actual subject matter. What is impressive about this album is that it is a remix album, but the remixes are done by some pretty incredible groups. Featured on this CD are remixes from the likes of Front Line Assembly, Leatherstrip, and Psychic TV, just to name a few. Pretty impressive for an up and coming band such as Penal Colony. The remixes are pretty intense and the host of guest mixers says as much for the band as needs to be said. [Christian Conrad]

**Phallus Dei - Pornocrates (Paragoric Records)** This album brings images to mind of Phillip Glass or Gavin Bryars doing hard-edged electronic music. Phallus Dei put a lot of time and creative effort into writing their songs and the payoff is an immaculate sounding and composed piece of artwork. The song construction is unsurpassed and their technical proficiency make this easily one of the most powerful albums of the year. The samples work with the music, not against it, helping to create mood and evoke imagery. The dynamics on Pornocrates car-

ries this album through from the beginning to end as a complete piece. Highly recommended for fans of Controlled Bleeding's more orchestrated work. [anon dev]

**Pitch Shifter - The Remix War (Earache)** When I first bought Desensitized a year ago, my eardrums were totally taken aback from hearing the heavy industrial guitar licks on "Diable," "Triad," and "G.O.D." married with just the right amount of cool samples and metallic bile. I never really thought that any of the songs on Desensitized needed a remix version, but apparently the lads in Pitch Shifter think otherwise, with special mixes done by Therapy?, the London rap act Gunshot and NY hardcore group Biohazard, no less! So, suffice it to say, by seeing the roll call on this EP, the Shifters are put into a totally different light! There's seven tracks on this disc and the best ones by far are the ones remixed by Pitch Shifter themselves! The first track, a remix of "Triad," is an extended yet heavier version of the original. Therapy?'s stab at "Diable" is intriguing, what with the sampled drumming and sound bite from the Birthday Party song "Sonny's Burning," after which it turns into full-blown techno. "Triad," (yes, again) redone by Biohazard is pure hip-hop, using thumpin' bass and phat beats (bro). If nothing else, this track could easily be added to the MTV Jams playlist or The Grind. Granted, the rhythms get a little repetitive, but not in a bad way, mind you. The same goes for Gunshot's take on "To Die is Gain." Considering that this band is grindcore/industrial, this EP throws the group onto a whole different angle, perhaps even a fresh one; not so much dulling the edge as putting the edge on another level. Bottom line: if you're a Pitch Shifter fan, this would be a good addition to your collection. However, if this is your first introduction to the group, skip this and go for either the last LP or the EP before that. Submit, to get the full feel for this excellent British band. [Kyle Garrett]

**Portion Control - The Man Who Did Backwards Somersaults (TEQ Music?)** We all know that bands like Front Line Assembly and Skinny Puppy have influenced countless numbers of other bands, but who influenced them? Well, at least one of those bands is Portion Control, an apparently very influential band most modern audiences aren't familiar with. And with good reason. Their music has been extremely difficult to obtain... until now. This release represents the first in a series of Portion Control reissues by the TEQ label and might be the best place to start for the uninitiated since it is essentially a "best of" comp. Throughout the album's 18 tracks, the band explores everything from bizarre electro assaults ("All Present And...," "Bite My Head") to slightly dark techno-pop ("The Great Divide"... "Raise the Pulse" is a dead-ringer for Heaven 17's "We Live So Fast"). Much like Fad



Gadget, this band represents a time when the electro-industrial sound was just forking off of the techno-pop movement and thus sounds a little tame by today's standards. However, it is easy to see how they influenced some of our contemporary favorites, especially Skinny Puppy whose early albums bear more than a passing resemblance to some of PC's work.

Overall, this is a very strong compilation for fans of the early electro sound with a lot of sonic ground covered. It's a lot easier to see how influential they were listening to this material than their recent ho-hum output as Solar Enemy. One caveat before you rush out to buy this, however. Most, if not all, of the tracks were recorded from vinyl for some mysterious reason and as a result, a lot of the tracks have the tell-tale snap, crackles, and pops we all know and love. One hopes that the future reissues will use the actual master tapes. (TEQ Music? PO Box 87, Ilford, Essex, IG1 3HJ, UK. Tel/Fax: (0)181 518 3092) [Shear]

**Project Pitchfork - Corps D'Amour EP (Candyland Entertainment)** That Peter Spilles, what a romantic guy. In fact, probably the only person who could manage to make a harsh industrial album with heavy gothic undertones and snarling/whispery vocals rejoicing such outright evil topics as...love, peace, and harmony. And pull it off. Yep, Mr. Spilles (or Spilles Es as he apparently likes to be known) - who is Project

Pitchfork- is angst personified with a heart of gold. Well, actually, this new EP is not all sunshine, lollipops, and rainbows...despite euphoric love and lust songs like "Bodies" and the title track, there are much darker songs of disgust and lost love ("Crash"), of unhealthy relationships ("Dependence"), of uncertainty ("...And Then There Will Be Light"), and of suffering of others ("Self Knowledge") amongst other things (though no song is as straightforward as I've made them seem). One of the best things about this CD is the fact that all the songs are at once beautiful and harrowing, both musically and lyrically; even the love songs have an appealing sense of surrounding darkness. No small feat. But anyone familiar with PP's past work, especially the sublime Souls Island EP, will understand what this means. If anyone is not familiar with the band, however, this is definitely a worthy beginning. Overall, it is a CD with equal parts beauty and anger, a combination that works well both on the dance floor and at home watching the walls bleed. Purchase and consume. (Candyland Entertainment; phone (0)511-484838, fax (0)511-484827) [d] gregg]

**Project Pitchfork - Io (Offbeat/Metropolis)** Originality seems to be an increasingly rare trait for bands these days, especially for a genre that prides itself on being so different. Fortunately, there are bands like Project Pitchfork to remind us how innova-

tive electro-industrial can be. Project Pitchfork mix clean synths ranging from grainy to atmospheric with durms playing well-arranged riffs that mix elements of both gothic and industrial (with the goth side usually being a little bit heavier). Over this, vocalist Peter Spilles growls/sings lyrics that display a kind of fairy-tale mysticism that may not exactly work all the time, but should be commended at least for not falling into the common industrial "you're not going to control me/God sucks/addiction" traps. Female vocals also periodically appear, as on "Silverthread," a song about out-of-body experiences. Project Pitchfork is great listen if you're in the mood for an interesting listen without having your head pummeled into the ground by the Kick Drum from Hell. It still has a dark edge, but this is interspersed with a much more idealistic sound than most bands. Indeed, even people familiar with the band will be shocked to hear the happy jaunt of "The Seeker" with its acoustic guitar and folksy flute. Spilles doesn't let that mood last long, however, and turns things around 180 degrees into a crashing, militaristic refrain with distorted guitar samples. As the song goes on, he continues to switch back and forth between the two, sometimes mixing elements of both. This release differs from some of their previous work, yet it still isn't dancey for the most part. As the album goes on, the keyboards get more atmospheric and less staccato, while the drums get louder and heavier. Spilles seems

to thrive on paradoxes like this, and has the talent to pull it off successfully. Overall, Io is a very good album, but it doesn't quite live up to the brilliance of Entities (although the sound quality is much better) which is very highly recommended by this reviewer. PP definitely isn't for everyone, but those looking for a breath of fresh air need look no further. (Metropolis Records, PO Box 54307, Philadelphia PA 19105) [shear]

**Psychic TV - Cathedral Engine (Dossier)** Eight tracks of attractive noise by Genisis and Larry Thrasher. Something strange is happening to Psychic TV, and it is definitely much better than the techno crap that they were doing lately. Almost reminiscent of Throbbing Gristle, only digital. Living in the States must be doing some good for Genesis. (SETH)

**Psychic TV - Godstar: The Singles Part 2 (Cleopatra)** If you like Psychic TV but you are too poor to buy their old and expensive singles, this is something you will just have to buy. Lots (3) of remixes of Godstar, 2 versions of the Roman P., Unclean, as well as other wonderful hard-to-find PTV tracks. It left me hoping there will be a part 3 to give me the few b-sides that I don't possess. (SETH)

**Raksha Mancham - Ghazels (Musica Maxima Magnetica/Subterranean)** If I didn't read it on their press sheet, you would've had a very hard time convincing

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**hatebreedshate**



me this band was from Belgium. This release from the self-described "ethno-ambient" group sounds as if it were recorded right in the middle of an Arabian desert. Utilizing the help of Berber musicians from Libya, Raksha Mancham explore the percussion-driven stylings of North Africa and the Middle East with startling accuracy. Western instruments such as electric bass and guitar occasionally appear, but for the most part, the tracks brim over with unusual instruments unique to the areas that inspired the music. The liner notes provide interesting explanations of the meanings of each song and a map of some of the areas explored within. I have always loved the complexity of Arabic rhythms, but never could get into Muslimgauze due to the heavy repetition. This group goes to the opposite extreme with very complex arrangements that subtly change throughout and benefit greatly from the incredible talent of the musicians involved. File it right next to your copy of Peter Gabriel's "Passion" and light up some incense... (Subterranean Records & Distribution, PO Box 2530, Berkeley, CA, 94110. [subterra@hooked.net](mailto:subterra@hooked.net)) [Shear]

**Rapoon - Vernal Crossing (Staalplaat)** Rapoon's second album shows a definite improvement over their first release, "Raising Earthly Spirits." Contained on this album is a more ambient approach to the tribal style found on the first album. Rapoon's release is very relaxing and very well put together from track to track. This is a nice album to put on and sit back and relax to, without any hard edge to it. Definitely worth the time to listen to. Rapoon is a project by a former Zoviet France member that truly combines elements of good trance music and the tribal sound to create a truly relaxing album. (Staalplaat, PO Box 83296, Portland, OR 97283-0296) [cipher]

**Various Artists - Recycle or Die (Planet Earth Recordings)** A compilation representing the first six artists' releases from Germany's electronic Recycle or Die label. The general sound of this is ambient given a fistful of Morphine... in other words, it's basically new age. The pieces were all nice enough to relax to, but frankly it bored me to tears. This is the kind of album that sounds great in the background when you're reading or hawking crystals at your local herbal tea store (sorry, I couldn't resist), but once you start trying to pay attention to it, you realize how dull it really is. Like cotton candy, it tastes sweet, but it's mostly air. (Planet Earth Recordings, 6634 Sunset Blvd., Los Angeles, CA, 90028) [Shear]

**Release Your Mind (Relapse)** First a warning. Two of the tracks on this release are strong enough to destroy audio components. Really. I had to listen to these tracks on ADLC because they spewed out some truly ugly

sounds on average volume. This rather marred my appreciation of the CD, because I had to watch the tracking. Otherwise, the comp flowed well; it was mysterious, abrasive, and original. Although some cuts were repetitive, the overall effect was wonderfully disturbing. The genres included slowbeat grindcore (Fetish 69, Dead World, Malformed Earthborn, Room 101), gothic rock (Love Like Blood, Red Lorry Yellow Lorry), drum machine dance (Tearbox), sonic soundscapes (Trial of the Bow, Pica, Dweller on the Threshold), and dangerous noise (Merzbox, Namanax). Candiru's "Extermination Program" switches styles midway from Doubting Thomas mode to a Noise Unit-like assault. The samples in this song deal with the efforts to sell a meaty portion of the "large aquatic Brazilian centipede." Yum. Purchase this disc for its variety or give it to someone you don't like and smile as they unknowingly destroy their stereo system. (Relapse Records, PO Box 251, Millersville, PA 17551) [Richard Allen]



**Re-olution - Black Industrial Gothic Noise Grinding Techno Compilation Vol. 1 (Punctured Lung Records)** The title says a lot for this CD. Band listing includes Discordia, Crimson Box, Slam Cam, Spine of God, Dog Machine, Substatic, Control, Cunis, Moth, Greydown, Very Gory, Cat Shovel, Amazone & The Reflection, lots of new names to me, and a pleasant surprise—lots of talent on this CD. Well worth the listen. (Punctured Lung Records, P.O. Box 383, Richmond, Victoria, Australia 3121) [V]



**Rosetta Stone - The Tyranny of Inaction (Minority/One)** I know what you're thinking. "What?!" you exclaim. "The Sisters riffs? Rosetta Clone?!" Well, I always thought they sounded more like Mission riffs, but hey, same gig basically. I'm pleased to say that the Msrs. King have left the

Sisters tribute material in the closet, electing instead to devote their time to figuring out exactly how Trent Reznor got that guitar sound on Broken. They pretty much figured it out, too. The only problem is, they go around saying this in interviews: "Well, we've been listening to a lot of Nine Inch Nails recently and..." Well no shit, guys, not like we can't tell with lyrics like "26 years, 25 of them wrong". But. All that aside, they sound less, now, like NIN than they sounded like Sisters, then. Follow that? Point here is they're getting a clue, and their own sound in the process, and it's a good thing. There's some great moments on this album, and some not-so-great-but-really-dancy moments too. Now if they'll just drop this whole goth thing they might become a musical force to be reckoned with.... [Kirby]

**Scanner 3 - Mass Observation (Soleilmoon)** The third album in this series of infamous works by Scanner is actually an album containing remixes of the first two. Scanner's first two albums contain various pirated telephone conversations that have been put on disc with various background noise to provide smoother running. Scanner 3 "Mass Observation" marks the climax of the series. The other two works, which can be a bit long, have been chopped up and redone on this four-track album. All tracks have a techno feel to them, with the third track in particular being almost exclusively techno. The first track on this album is the longest and seems to be the most true form of what would be a remix of their previous works. Scanner 3 has been out for quite a while on vinyl and is available for the first time on compact disc. If you enjoy this brand of experimental techno, then it might also be worth checking out Scanner's techno works that are just now beginning to surface. Scanner 3 "Mass Observation" along with the previous Scanner projects are available through the Soleilmoon catalogue. (Soleilmoon, PO Box 83296, Portland, OR 97283-0296) [cipher]

**Scar Tissue** What we have here is a four song tape from an as yet unknown band seeking a label... and well deserving of attention. Personally, I know about eight-hundred people who are currently either working on getting a demo together, or who have been working on getting a demo together for the last two years, and honestly, there's very few who really have a solid product to market, (ie: a nice way of saying they're not very good...). Scar Tissue is a notable exception to that rule and I urge anyone looking for true new talent to give this well produced tape a listen.

The first track, "Our Disease," does carry about it some of the trappings of Skinny Puppy composition and odd angles of musicianship and some predictable sounds, but therein lies a very strong skill and talent, a lot of style, and an innovation that marks

it apart from being a 'newbie' copycat. The second song, "Pain Pinched Features" (which I thought was a clever title in itself), is straight forward noise construction/destruction, all filled with budding nihilism and layer upon layer of mytmm track. It goes on just a hair too long, however, for the listener to be totally comfortable with it. The other side of the tape features the prime example of the talent behind Scar Tissue... "Laundered" and "Recline" are mature musical works, excellently thought out and rendered. There is a slinky, atmospheric quality in the slow, light keyboard melody gliding around behind the bass and drum tracks. Dark, dark, slightly echoed vocals are a general enhancement to the entire demo. Scar Tissue have an excellent grasp on the current trends of the industrial music genre and prove to have the talent to produce the sound. They really need to be picked up and tossed on a cd, and some very fortunate label will undoubtedly profit from this representation. (Steve Watkins, PO Box 1841, Orinda CA 94563) [Misty Dawn]

**Scorn - Ellipsis (Earache)** About six months after Evanescence was released, Scorn had put out a limited edition import vinyl 12" of "Silver Rain Fell," one of the songs from the LP. With help from Meat Beat Manifesto, they whipped up a dancier, instrumental version of the dub tune to take the edge off a bit from the doom and gloom. Evidently, remix frenzy hit Mick Harris and Nick Bullen when they asked groups like Coil, Scanner, the aforementioned Meat Beat Manifesto, Painkiller's Bill Laswell, Harris and Bullen themselves among others to take cuts from Evanescence and mutate the songs into their own special style. The end results take the form of Ellipsis, a companion CD of sorts for Evanescence, and it is incredible. Doing away with most of the vocals in exchange for a more stripped-down, instrumental canvas, Ellipsis flows through the dark ambient creases of the mind via their now signature death dub bass rhythms and creepy samples. The first half of the LP takes on the sounds similar to the now-popular UK genre known as "trip-hop," a hybrid of hip-hop beats, incidental music from old movies and TV and dub bass guitar. This is most noticeable from bands like Massive Attack, Tricky, and Portishead. Scorn, on the other hand, increase the spookiness level fiftyfold, making them far less comforting than Portishead or Massive Attack have ever been. The aforementioned "Silver Rain Fell (Meat Beat Manifesto Mix)," which is the first cut, is replete with tape loops, heavy bass and hip-hop rhythms to start you on the right track. "Exodus (Scorn Mix)" is more tribal, with snare drum and guitar synth as the main instruments of the song, creating a bareness to the noise. Perhaps the most sinister tunes on the album are Bill Laswell's mix of "Nights Ash Black (Slow Black



Underground River Mix") (a song that originally appeared on Scorn's '93 release *Colossus*) and Coil's "Dreamspace (Shadow Vs. Executioner Mix." Laswell's concocts 15 minutes of the scariest and murkiest dub in years. Coil's stab is so incredible that it has to be heard to be believed; completely sucking you into a myriad of ethereal and thumping beats that makes Aphex Twin sound like the Human League.

Ellipsis weakens only briefly with Scanner's "Night Tide-Flamier Electronic" mix. It's basically Eno/Bill Nelson played over a phone conversation between what sounds like a very pissed-off woman and some guy. Autechre's "Falling (FR13 Mix)" is just beats and synths mixed with some tape loops and would only be interesting for some background noise. Germ's "Automata" brings the dark tension back and picks up the tedium, utilizing incidental music to round out the rhythmic track and samples to keep things interesting. The LP closes on Scorn's redux of "Light Trap" taking on the tribal aspect once again, mixing it up with ambient overtones and stellar beats, awashed with bass lifted from "Exodus."

All in all, this LP is one of Scorn's finest, combining the doom-laden mantra of *Colossus* with the death groove of *Evanescence*. This could be an excellent primer for those just getting into the group or for those who only knew Scorn for their first LP, *Voe Solis*, which was a grindcore/dub album. My personal recommendation: if you've got a CD changer, put in *Evanescence* and *Ellipsis* together, dim the lights, whip out the bong, and **RANDOM PLAY**. That way you'll get the full *Evanescence* experience; paranoia, gloom and despair all in one fell swoop. And trust me, it's a trip well worth taking. [Kyle Garrett]

**Scorn - *Evanescence* (Earache)** Strange duo, these blokes are. Only three years ago they were banging about with Justin Broadrick from *Godflesh* on their first EP, *Voe Solis*, merging together grindcore and heavy dub to make one of the most overlooked albums of 1992. (In brief, imagine *Swans/Killing Joke* meets *Dub Syndicate*). And now, ex-Napalm Death alums Mick Harris (who was ND's first drummer) and Nick Bullen have once again taken their dub fixation to yet another level. Scorn's last LP, *Colossus*, was gothic dub metal at its finest, taking your should to netherworlds never dreamed of, with a healthy saturation of super-heavy bass and blasts of guitar as your escorts. With their latest musical incarnation, *Evanescence*, however, it seems to take you to more relaxed atmospherics, albeit no less eerie. The sticker on the cover said "redefining ambient dub." Very well. Considering that the band's label, Earache, home of the genre known as grindcore and great acts like *Godflesh*, *Fudge Tunnel*, *Pitchshifter*, and, of course, the *Cocteau Twins* of the

label, Napalm Death, I suppose a disclaimer of sorts is necessary. From the first song, "Silver Rain Fell," its dub bass takes you into a groove that, if you're not careful, you may just miss. Later, "Automata" generates chiming guitars with more of that heavy bass thumping away at you, creating an aural environment that sounds like This Mortal Coil married to Cop Shoot Cop. "Days Passed" is pure PIL through and through, whilst "Exodus" is, without a doubt, the danciest track on the CD, the guitars once again working together to kick up a heavy rhythmic sound that is slightly reminiscent of Meat Beat Manifesto (who, by the way, have put together a remix of "Silver Rain Fell"). The final song, "Slumber," lives up to its title well by enclosing your senses in a bath of ambience that sounds very much like you're time traveling or in suspended animation (or both). As I said, this is This Mortal Coil and Black Tape for a Blue Girl adhered to Cop Shoot Cop and PIL and it works very well. It works even better if you listen to this CD with a bud of the herbal variety (wink, wink). Scorn is leading the pack along with Main, Final, and Ice in the new isolationist movement, a genre that has nihilists taking ambient music to a much more random yet sinister level. If albums like *Evanescence* are perhaps the future of underground ambience, then Scorn is the group to watch out for. A fucking brilliant LP. [Kyle Garrett]

**Sector - *Industrial Cosmetics* (Com-Four)** Aside from the fact that this project features ex-Clock DVA member Dean Dennis, one of the most notable aspects of this band is that it represents one of the few African-American bands operating in the techno/industrial genre today, Code Industry being another example. After having had my fill of hearing disaffected, angry white males screaming through their distortion boxes, this is a welcome change. It's promising to see a wider variety of artists getting involved in the scene, each offering their own unique insight and angle on the sound. Little is evident of Dennis's musical past in the trancey sound of this disc except for a penchant for a very dark, sparse mood. And although I'm generally not a real fan of the trancey side of techno, I have to say this is an absolutely amazing album. I could even see this appealing to a lot of people who normally have a strong aversion to techno. The difference in this band is that they sound as if they've spent an extremely long time putting their sounds together, and have taken great care in the way each of the songs fits together. My favorite tracks were the first two. "IC," a thumping dance track with an extremely cool analog synth riff and a bass drone that might blow your speakers if you're not careful. This is followed by "Nubian," absolutely the most skillful manipulation of drum loops I have ever heard, in which individual snippets of several different loops are woven into an entirely

new, complex rhythm track that defies you not to move. The album's biggest surprise is "Blue," the only trance/blues hybrid I've ever heard, and an extremely interesting hybrid at that. This album is VERY highly recommended to trance lovers or even just people curious to hear what Dennis has been up to these days. (Com-Four, 7 Dunham Place, Brooklyn, NY, 11211). [Shear]

**Sielwolf - *Metastasen* (KK/Jan Richter)** First, kudos to Van Richter for putting this domestic disc out with the import CD Single "Beweglich Anamallisch" tacked onto it. You saved me about \$30, Mr. Abramson. And how is it? Nachstrom but noisier. Yes, I mean that. The aforementioned single track opens the album with a howl of distortion and breakbeats to bring on slaughtered German vocals and a guitar, somewhere, buried in the mix. We are talking about *Godflesh* on speed here, kids. Don't look for conventional song structure or pleasant riffs. This stuff forces you to listen. Easily one of the best new acts operating today. Oh, and for all you sampleheads - this album is registered with MACOS, so you can grab your favorite bits lawsuit-free. [Kirby]

**16 Volt - *Skin* (ReConstriction)** 16 Volt's *Wisdom* was, in my mind, the best release of 1993. A sube mix of thrashing, grinding guitars and grating electronic scraping, there wasn't a track on the disc that didn't end up pounding itself deep into my psyche. So when I heard that a new album was about to be released, I could hardly contain myself. On first listen, I was less than impressed. It seemed that Dave Ogilvie's production had made the first album, because *Skin* sounded too loose, too unfocused. Eric Powell seemed to be trying to sing too high, and the vocals were mixed too far up front - on *Wisdom* the vox were mixed back in the Rave "Not-up-front-but-still-cooly-audible" manner. But after 2 or 3 more passes the brilliance became apparent. There is nothing wrong with this CD. It's not worse, it's not even that different, but it's a natural progression and, as Mr. Powell put it, "more of a whole band record". If anything the songs on *Skin* are even more aggressive, abrasive and massive than anything on *Wisdom*. The title track slams itself into you like a pliedriver with an attitude; "Uplift" assaults with die-cut slabs of brutal guitars and the crooned refrain "Meaning lost its face/broken out of place/spinning in the shame/uplifting". There's a charming remix of sorts of "Downtime" off *Wisdom*, and the slaughtered chos of "Perfectly Fake" ("it's so true/you're a perfect saint/for god's sake/you're perfectly fake"). The lyrics are even more unrelenting than on *Wisdom*, why I didn't like them at first I can't understand. And don't believe anything you hear about there being less electronics on this CD: sample warfare is in full effect, I can assure you. Cut-up basslines and

swathes of noise abound. The last track, "Flick" is an intense treat, especially with the, er, hidden bonus at the end...the light at the end of the slaughterhouse. In a sea of poorly produced and executed metal acts billed as "industrial" and the seemingly unending number of NIN copyists, 16 Volt comes as a breath of... well, sulphurous air to the genre, such as it is. This is a band with their own sound, one that is impossible to pigeonhole into some sort of "industrial-metal" cliché. This is apparently what Ministry has been trying to do for the last couple years. As I write and listen I find that it's becoming increasingly difficult to get across exactly how amazing *Skin* is. Go buy it. Now. Buy extras for your friends. Write Eric and tell him you bless his immutable soul. Go. What are you still reading this for? Go. [Kirby]



**Snog - *Dear Valued Customer* (Machinery)** Our favorite paranoid Aussies are back with another episode in their musical interpretation of Robert Anton Wilson vs. "They Live". This time the journey takes a decidedly techno lean (they got a 303, and they let you know it) but the bass is still huge and the haunting synth lines are still there. The vocals come and go - Thrusel has gone the Martin Bowes growl-til-you-can-growl-lower route, but it works, especially with lines like "The faceless money men/yeah, you're probably one of them". There are EPs off this album for "Cliche" and "Hey, Christian God," both of which are great tracks. They try to re-write "Corporate Slave" a couple times ("Langely, Virginia," "Hey, Christian God") and I have to say they'll never come close - that track was too perfect - but all in all a strong disc. Domestic now, too, from what I understand. Snog cometh to infect the minds of the young.... [Kirby]

**Stimbox 5 (Hebi Like a Snake Tapes)** Are you one of those people who gets into bands just because no one else has heard of them or listens to them and then stop listening to them when your friends do because they're "sell-outs"? For those who revel in obscurity, give these guys a listen. I guarantee you'll never have to stop listening to them because suddenly everyone on your block likes them. . . and no matter what your definition, you could never call these guys sell-outs. No, bands like Stimbox 5 and labelmates Xome are definitely for a limited audience. Presumably, a



fitful of assorted substances would aid me in my listening to this, but as it is, most of it comes across as a radio station you can barely pick up on your receiver, only with more low-end. If your idea of dance music is Non, you'll probably lap this up in all of its muddy, smog-encrusted glory. Minute after minute of rumbling, decaying noise with occasional intrusions from a squonky guitar or sampled voice. Next time you're listening to some Puppy and someone shouts at you to "turn down that noise," throw this in your tape deck. They'll never complain again. (*Hebi Like a Snake Tapes*, 56 Webster St., San Francisco, CA 94117) [Shear]

**Stone 588 - Eden Lost (Ipsso Facto)** A unique and inspiring breath of fresh air in the goth vein. Terri Kennedy of Ipsso Facto has a very distinctive, strong voice reminiscent of early Slowdive but with a more alive flare. Stone 588 was one of the bands featured on the "Disease of Lady Madeline" compilation of club favorites from the House of Usher of San Francisco, put out by Anubius recordings. (*Ipsso Facto*, 517 N Harbor Blvd., Fullerton, CA 92632) [V]

**Subliminal Kontakt - Voices of Constructionists (Tone Deaf Records)** By the title alone, one wonders whether Subliminal Kontakt has in mind the harshness of the third wave industrial movement or the drones of Depeche Mode a la Construction Time Again. Instead, Subliminal Kontakt, or Sub-Kon as they call themselves, falls short of either extreme, confining itself to the genericism of mainstream industrial.

Sub-Kon has sentenced itself to a "Belief"-era Nitzer Ebb hell. The second song on the sampler, entitled "Deviate," has the unfortunate pairing of a bass sequence right out of Ebb with rap vocals. On the positive side, Sub-Kon's equipment and recording quality gives the songs a cleaner sound beyond the average industrial album. However, this cleaner sound fails to make up for the overall simplicity of song structure.

From exposure to Sub-Kon's stickers and logo alone, one would think that Sub-Kon's sound was comparable to the hard quality that characterizes most of the truly impressive third wave industrial bands. However, their sound never reaches the standard they set for themselves. Neither is the band ever really successful in doing an impressive imitation of the Ebb sound. In striving towards making unique, danceable industrial music, Subliminal Kontakt attains neither unique or danceable. At times, even the word industrial itself seems to be somewhat of a misnomer. (*Tone Deaf Records*, PO Box 1736, Philadelphia, PA 19105-1736) [KYron]

**Sunshine Blind - Love the Sky to Death (Scream Records)** Sunshine Blind is a new guitar-based Goth band of the most won-

derful sort. Tearful and resplendent with sadness... I smell patchouli and hear the sighs of wine-drunk fallen angels. The female vocal is a high range alto, with the capacity for ever so delicate angst and aggression. At times, pale and lovely, at times angry with the night. The music is all guitars on treble and delay, with faint organs floating around in the background. Think Fields of Nephilim, Sisters of Mercy, and the new Goth movement and you have Sunshine Blind.

The lyrics are appropriately poetic, posing enigmatic questions such as "Would you crawl on the ground for me, would you sacrifice time if it was me." (Track 2.) The next track, "Regoddles," besides being a very cool new word, is fast paced, and includes a magical 12 string guitar melody. "Crocodile" is a live song for mourning the one who has gone, or for making love to the one who has stayed. "Burned At the Stake" is another obsessively lush love song, the lyric as prose. Relate to the words on this cd in your most bleak and pained moments of feeling so much that it hurts... when all you can do is sigh and smoke. The most club-worthy tune is "Crescent and the Star," with an epic rising sound and danceable rolling rhythm.

*Love the Sky to Death* is a dark Goth cd with an edge that prevents it from being another simply dreary Goth act. You know all that Sisters vinyl you keep dragging out because you think there's no good Goth music anymore? Put it back in the box and revel in the melancholia and musicianship that is Sunshine Blind. (36 River St, Rochester NH 03867) [Misty Dawn]

**Swamp Terrorists - "Get O." (Cashbeat)** What is there to say? Detailed hiphop beats, slashing metal guitars, and Ane's gravel-throated vocal delivery (shit, I'm starting to sound like Chase). The first disc has several mixes of the title track (including a pair of amazing ones by Lassigue Bendthaus, who is apparently on a mission to remix the entire MACOS organization), two mixes of the great track "Jerks Ever Win" off Combat Shock, and "Brainfuck," a seven-minute hardcore opus. Disc two is pure hellbent techno. I always loved the first two ST's discs, but with Combat Shock and now Get O, they have transcended even their earlier work. The 100hz parametric EQ boost is in full effect, the guitars are cleaner, the drumprogramming even more insanely complex. More. Please. [Kirby]

**System Der Dinge - Das Zweite Gesicht** Now this is more like it. If you like Leaetherstrip, but keep wishing that Claus would program some new sounds into his synth already, give this trio a try. System Der Dinge spit out angry, sixteenth-note sequences over hard electrobod drums and vocals manipulated through a wide variety of effects, sometimes sounding a bit like the singer for Cat Rapes Dog. The Claus-wor-

ship is a little too obvious at times (does "Moralin Rush" sound similar to any Leaetherstrip titles you can think of?), but the music is so good that you soon stop caring. At fifteen tracks of pure, hard electronics, this tape represents one of the best "unknown" band I have ever encountered. Keep your eye on these guys, they may not get anywhere, but they deserve to. (*Fabio Wegmann, Schiltwiesenweg 2, CH-8404, Winterthur, Schweiz*) [Shear]

**TAGC-Burning Water (Solelmoon)** This compact disc represents a definite step away from the regular, synthesized beat sound of the Anti-Group. Written as a soundtrack to a film of the same name, "Burning Water" is a two piece, hour long ambient work. The sound is very mellow and down to earth, creating a lush, full soundscape that relaxes. With bizarre sound bites mixed into the long playing ambient fields, one has no trouble listening to the entire album in one sitting.

The second half of the disc has more of a bizarre edge to it. It seems creepier and slightly more evil than the first half. The second half also has a faster rhythm to it and is more to the direct point of what the music is trying to convey. Not nearly as creepy as it could be, but still a very nice work. (*Solelmoon, PO Box 83296, Portland, OR 97283-0296*) [cipher]



**Television Overdose - A Turing Test** This has to be one of the best new industrial albums I've heard in a while. Their music is very danceable, being fueled by rhythmic staccato bass lines, heavy down beats and collaged with samples taken from many sources. Their sound is comparable to that of Cabaret Voltaire, with periodic allusions to Skinny Puppy. (Not surprisint, considering that this band hails from Manchester, England, not too far away from Sheffield—home of Cabaret Voltaire.) Some of the best tracks include "snuff/peripheral visions," "vertical knife edge," and "the medium is the message." The magnum opus of this album, and what one me over, is "a tuning test," a 15-minute strictly noise collage piece a la Negativland, complete with sine wave blips, chanting, and other various eccentric noises, perforated with airy 7th chords. Very, very well done! [Kathy Capri]

**Templebeat - Black Suburbia (Dynamica)** Templebeat is ex-

Pankow members creating fleshy, guitar-decorated industrial dance. Most songs on "Black Suburbia" are built around a basic single-tempo drum track, which restricts the listener's enjoyment; two minutes into each track, one already knows what the rest will sound like. Vocals are in the Circle of Dust/Killing Joke vein; not particularly urgent, with a hint of crossover. Keyboards do not seem important to Templebeat, but come to the rescue of the first single, "Interzone" (available also as a CD5), and are given center stage on the album's instrumental standout cut, "Einstein on the Bitch" (a slap to last year's Counting Crows hit "Einstein on the Beach?"). It is almost as if the group decided to follow formula on the vocal tracks (to draw attention to the lyrics, which again are nothing new), but realized that they had to do something more when the singer was silent. "Einstein" flashes the group's potential (Intermix Jr., with Front Line guitars), but "Black Suburbia" as a whole does not. (*Dynamica, c/o CBM Inc., 8721 Sunset Blvd., Suite P6+P7, W. Hollywood, CA 90069*) [Richard Allen]

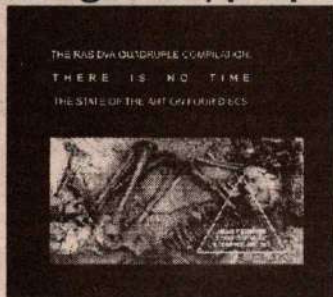
**Teollisia Tilanteita - 7 Industrial Situations** Does 20 minutes of a record player playing a record at 3 1/2 (that's THREE and a half, not 33) sound interesting to you? Me neither. (*Teollisia Tilanteita, PO Box 771, SF, 00101, Helsinki.*) [Shear]

**Terminal Sect - thehumansconditioned (None of the Above)** None of the Above Music has pulled out all the stops for its first release, the debut album by Terminal Sect. Although TS has shared venues with the likes of Prong, Die Krupps and Electric Hellfire Club, "thehumansconditioned" is not the product of a multibill group; rather, it is the work of an authentic headliner. This release is professional in every aspect: well-packaged, well-mastered and well-presented. The cover painting is beautifully disturbing, reminiscent if the artwork Sepultura selected for "Chaos A.D." The lyric booklet is packed with intriguing photographs of circuitry and industrial debris, as well as another work of art. The music is comparable to Skinny Puppy or a guitarless Steril: aggressive, complex, and ever-changing, with convincing vocals and generous samples of dialogue. Terminal Sect are bold enough to give us two eight-minute songs in a row: "Gun Worship" and "Spirit in a Wine Cage" are the best cuts on an album full of highlights. Not since "The Downward Spiral" has a domestic industrial album sounded so good. I had to return my review copy, but I rushed out to purchase a replacement the same day. Here's to None of the Above Music: may all your releases be this enjoyable. (*None of the Above Music, 2530 Middle Country Road, Centereach, NY 11720*) [Richard Allen]

**Thelema - The Vision and the**



**Voice (Musica Maxima Magnetica/Subterranean)** This Italian band has apparently been around since 1984, but this was the first I had heard of them. The band image seems to be that of a goth band, but a listen to this disc reveals them to be straddling the line between rock and punk camps with a much brighter, friendlier sound than most. As the album progresses, they get a little more adventurous (and more electronic), occasionally wandering into Electric Hellfire Club/early TKK territory, but still lack the strong songs to carry it off. A few of the intros of songs sound promising, but overall the mainstream sound and poor vocals prevent the band from achieving the dark image they seem to want to project. (Subterranean Records & Distribution, PO Box 2530, Berkeley, CA, 94110. [subterra@hooked.net](mailto:subterra@hooked.net)) [Shear]



**There is No Time: The State of the Art on Four Discs - THE RAS DVA Quadruple compilation (RAS DVA)** For those of you not lucky enough to be wired up to the Internet, the release of this set may be news to you. Thanks to the falling price of pressing a CD, it seems that more and more TRULY independent labels are arriving on the scene. Instead of aiming to maximize profit, these new labels are in the business for the love of music itself and price their CDs accordingly. In that spirit, Ric Laciak has put together a sprawling 4 CD compilation of excellent electro-industrial for which he asks only \$24.98. Where should I build my shrine to you, Ric?

There is entirely too much material in this set to go into great detail about its contents, but suffice it to say that there are truly no bad tracks on this. Some are definitely weaker and more derivative than others, but there's certainly nothing embarrassing on it. In general, the sound focuses on the typical Zoth style of electronic body music, but there are more than a few meanderings into goth/dark-wave, experimental, and other stylistic territories.

The first disc starts the comp off on the perfect note with the pounding distortion of Dive's "Blood Money". If there's a group who punish their drum machines with more severity than Dive, I have yet to hear it. Wonderfully "Where Angels Fear to Tread" album. Fans of Mentallo will be happy to find a number of MATF side projects represented throughout the comp as well. An. little further into the disc are Godheads (labelmates of the excellent THD who appear here as well) who mix guitars and electron-

ics in a repetitive, pounding track that skillfully evolves throughout its length to remain interesting despite the repetition. Out Out's "Null V.O.9" is the kind of stuff I wish Ministry did, mixing heavy guitars and bass with a grinding electro-rhythm track and some nicely manipulated sounds. Next, we find the unreleased "Oranges" from Idiot Stare, a splinter project from the unfortunately defunct STG. If this track is any indication, Idiot Stare sports a more electronic sound than their predecessor with heavier, more metal-based guitar than STG's more punk-oriented sound. The unsigned Informatik contribute the slow, pulsating electroindustrial "At Your Command" which put a lot of the signed bands to shame and reminded me a little of Wax Trax's glory days. On the next to last track is yet another contribution from an unsigned band... Pain Station's "The End of You", a track reminiscent of Front Line Assembly's "Millennium" sound taken in a different direction. Great track from a very promising new group.

After such a spectacular start, it would be hard to believe the comp could keep up the pace. And indeed, the second disc is a little less exciting than material is a little less memorable than others. Things are back up to full-speed, however, with Klinik's amazing "Animal Torture" a skittery track of tumbling sequencers, dark vocals, and a guitar solo (!) vaguely reminiscent of Pink Floyd (!!) Perhaps it is no coincidence, then, that the next track is Spahn Ranch's cover of Pink Floyd's "One of These Days". I have to hand it to these guys... they have bigger balls than I. To tackle such a renowned classic takes guts. In the end, it doesn't really work, mainly because the original still sounds more technically impressive even today, but these guys put their necks on the line by attempting it in the first place. A smattering of applause, please. X Mark's the Pedwalk show up to the party next, bringing their "Facer" along for good measure. Although the production style definitely has Sevren Ni-Arb's (read it backwards, mate) fingerprints all over it, this track is much more melodic and dancey than a lot of their material. As long as the material is this strong, however, the different sound probably won't bother most. Later in the disc are tracks from A-Head and Noxious Emotion, a more electronic band than many of their peers in the Northwest Electro-Industrial Coalition.

Fortunately, the third disc in the set comes out swinging and picks up a lot of the slack from the second disc. Yeht Mae prove to be one of the third disc's earliest highlights combining a rapid-fire bassline with distorted immediately followed by Blok 57's "Mean Machine", a surprising change in their sound. This time out, they utilize sampled guitars and bass in an almost industrial-punk context while the vocals spit out lyrics about an automobile, not unlike their cover of the Normal's "Warm Leatherette" off the last album. Further into the disc, we are graced with Abscess'

"Dead Days," one of the disc's best tracks on the mellower end of the spectrum. A bassline and beat reminiscent of the mid to late eighties electro-industrial sound combine with angelic strings and vocals that combine with vocoder on the choruses a la Puppy's "Warlock." Beautifully morbid. Immediately after this, we are presented with the always interesting Thine Eyes and their bizarre "Taunted." If you haven't checked these guys out, here's your excuse. Truly one of the most original bands operating in the scene today, they mix healthy amounts of audio experimentation, with complex, almost avante-classical electronics, and smooth-as-silk vocals similar to Martin Gore's. Several tracks later comes Violet Arcana's "Liquid Bleeding", one of the most compelling and unusual songs I've heard in a long time. The song travels a vast sonic territory and features one of the more atypical rhythm tracks encountered recently. Ringtailed Snorter (X Marks the Pedwalk side project) graces us with still more of Sevren Ni-Arb's electro polyrhythms over a much slower, more menacing track than we usually associate with him, and very well-done female vocals. For those unfamiliar with their sound circa their debut (their new album is significantly different...), it's a bit like a harsher version of X Marks with a little Puppy thrown in for good measure.

With eager hands and tired ears, I reached for the fourth and final disc. Zero Defects start out the disc well with "Duracell," an extremely catchy electro track which uses a sample from an old Duracell in a clever way (and they even asked for permission to use it, bless their hearts...). Next up is Hate Department. For those of you disappointed that their full-length didn't follow the style of "More Like Me," this unreleased track will be much appreciated - great mix of mildly aggressive and atmospheric keyboards with nary a nasty of geetar anywhere in sight. Orange Sector, who always seem to get a bad rap, contribute the very strong "Polizisten" which will appeal to those of you who liked Nitzer Ebb before they decided to become rock boyz. Project Pitchfork make an appearance later in the disc with the catchy "Carrion", which at first sounds like a retreat of some of their other songs, but grows into entirely new territory that is both dancey and atmospheric. Good Courage's brief "Building & Destroying" is the most "traditionally" industrial track on the comp with a slow, mechanical rhythm built from struck metal samples and minimal vocals. Numb's grinding "Blood" will give you a fine example of just why their most recent album is an absolute essential, with their vicious "Soylent Green" ("it's made of peeeeoocooopllllllle!"). And those are just the highlights. My "Cliff's Notes" descriptions here hardly do any of the bands justice, but Industrial Nation would have to publish a whole separate issue to give that kind of space to the nearly 80 bands on this compilation. Suffice it to say that there is something here for everyone from frantic

electroindustrial (Wumpscut) to gothy material (Vatican), to dark techno-pop (U-Tek) to ambient (Alien Faktor) to...well, you name it. Most of all though, you just get some great electronic music from artists known and (for now...) unknown. Time to break open that piggy bank boys n' girls. (RAS DVA Records, PO Box 92575, Milwaukee, WI, 53202-0575. [Laciakr@AOL.Com](mailto:Laciakr@AOL.Com)) [Shear]

**Thorn - Bitter Potion (Roadrunner)** This album starts out with a cheesy sounding synth piano playing a two-chord riff. But I knew what was up. This is a Roadrunner band...any minute there's going to be a squeal of feedback and some guy going "BRRRRRRRRRAAAAWR!" through a pitch-shifter and it was going to delve headfirst into grind-core country. But I kept waiting for it and it never came. Once the song actually did kick in, I was completely astounded by what I heard. Let's start by making it clear that Thorn aren't industrial by any stretch of the imagination. Instead they have put together a startlingly original-sounding album of metal with keyboards playing a very substantial role in the sound. Unfortunately, the album is marred by: 1.) the production which is entirely too slick-sounding and mainstream for a band like this, and 2.) the vocals which usually just lacked power and emotion, but occasionally sound embarrassingly flat. If you listen to non-industrial metal you might really enjoy this, but to me this sounds like a false start, albeit a very original-sounding one. (Roadrunner, 536 Broadway, New York, NY, 10012) [Shear]

**Trial of the Bow - Ornamentation (Release)** This 4-song EP features mainly instrumental compositions with a Middle Eastern flavor. It's interesting and enjoyable if you tend to enjoy ethnic music, but if you don't, you'll probably be bored stiff. It's pretty, but it's certainly not the most exciting music on earth. (Release Entertainment, PO Box 251, Millersville, PA 17551) [nnette]

**Tunnelmental-The Demise of Regressive Existence (Fundamental)** Tunnelmental's 1992 4-song EP is currently en route to redistribution, the original label having gone bankrupt. This seven-member Brit group lies somewhere between Consolidated and Sister Machine Gun's "Torture Technique" album, in the hip-hop school of industrialism. Lyrics are sung in the semi-rap style of EMF. The drum patterns are predictable, the guitar strokes obligatory. Once in a while, there is a hint of something promising: the psychedelic chords entangling "Liberatia," the faux strings of "Deadneck," but such elements are soon buried in the mix. This release sounds a lot like a demo; perhaps time and better production will improve Tunnelmental's stock for their impending full-length album. (For info contact: 976 W. Foothill Blvd., Suite 382, Claremont, CA 91711) [Richard Allen]



**T.V. Set - Wall of Fear/ Basket of Eels** Imagine what would happen if you threw Black Francis of the Pixies, Joe Jack Talcum of the Dead Milkmen and a Hammond organ in a room together. The answer would be this record. Enough said. (555 West Cornelia, Box 801, Chicago, IL 60657) [Kathryn Capri]

**Under the Noise - Future Automatic (C.O.P. International)** I was less than impressed by the first Under The Noise single ("Visionary"), so when another CD arrived, I was slightly dubious. However, with this release, the band has a chance to establish themselves as a legitimate act in a subgenre frequently populated by NIN/Ministry clones. The first track "Mind Machine" chugs along with a slashed guitar riff which, thankfully, isn't repeated to death (my main problem with their first single was that they found a neat guitar riff and repeated it for 15 continuous minutes). "Mind Machine" flows straight into the almost-funky "Manna". These tracks are both good, but still suffer from a messy, we-distorted-everything sound. The drum tracks, while good rhythms, are on the verge of being buried, and all the cool electronics go virtually unheard in favor of the guitar. But on the third track, the Zip Campisi Proton Mix of "Future Automatic," UtN gain my full respect and attention. "Like the snake/like the sun/like the king/like the queen/like your dream/like the laughter/like the mountain/like the demon" is the

whispered refrain that opens this track, accompanied by a rising synth line. "Future Automatic" then proceeds to kick into a 9-minute-plus aural equivalent of ecstasy. Obviously intended for the dance floor, and yes, you can dance to this, but the track never gets boring - the usual problem with extended mixes like this. Always changing and introducing new elements, this is the kind of work that, if produced in any sort of regularity, will push the band over the top. Perhaps a long review for what is only a three track single, but hey. Frontline Assembly doesn't need a full-column review; you know the score with the heavyweights. It's the small artists and labels that need the support, and mine is heartily behind UtN and C.O.P. [Kirby]

**Upland-War (Cthulhu Records)** What a beautiful package! Inside the elegantly embossed cover, one finds a booklet to accompany this CD with lyrics and some very nice artwork to compliment each song. The music itself ranges from soft, flowing keyboard pieces with spoken narration to songs like "Iron Will," that are very much in line with In the Nursery, minus the cheesy orchestra hit sound. This album is difficult to categorize, but a lot of the pieces do sound like they could accompany a film of menacing military vehicles of destruction rumbling through the ruins and black smoke of the battlefield. If you enjoy some quasi-classical music now and then, but long for something less academic, Upland is

someone you might want to check out. (Cthulhu Records, c/o W. Stasch, IM Haselbusch 56, 47447, Moers, Germany) [Shear]

**Begseidy Urkenstur - The Consumer CD (Commercial Failure)** This disk is a lot of fun! 99 tracks of "sounds designed to make people buy things". If you have a sense of humor, this disk will make you tingle. If you're one of those people that collects comic books, plays role playing games (Magic included) and is involved with the Church of Subgenius, you will probably take this too seriously and should stay away. (SETH)

**Vampire Rodents - Clockseed (Re-Constriction/Cargo)** It is good news for industrial music that not everything that is released to date sounds generically cyber-oriented. Vampire Rodents has succeeded in making electronic music that is unique and brilliant. To describe Vampire Rodents' music is to make the average person twitch. Percussion lines akin to Meat Beat Manifesto layered over with classical music. However, the sound not only works, it is both intense and danceable.

Joining forces with Vampire Rodents this incarnation are vocalists from Chemlab, 18 Volt, Penal Colony, Babyland, Tinfed, and Hate Dept., to name a few. Each adds his (or her) own unique vocals to the songs. The result is not only music that is impressive but stylistically diverse as well. Clockseed manages to

make an orchestra danceable and classical music sound like punk.

"Dowager's Egg," the first song on the disc, featuring Christian Void of Killing Floor, explodes into one's speakers like (to quote the song itself) disorder. From Clockseed's onset, the listener will realize the sound is no joke. "Low Orbit," featuring Chemlab's infamous Jared, is a change of pace for the album, classically (pardon the pun) seductive in a sultry, hectic manner. Most Babyland fans will enjoy Dan Gatto's vocals on "Zygote," which have much in common with "A Total Let Down." "Clockseed," the title track featuring Dave C. and Boom of Society Burning, is another worth mentioning, as well as "Revised," for which Sean S. and Jason B. of SMP rap successfully to orchestral strains.

To put it quite simply, Clockseed is brilliant. Not only that, but it is much more accessible to the average listener than the Vampire Rodents' previous offering, Lullabyland. Danceable and beautiful at the same time, it is highly recommended to anyone looking for something different in industrial music. (Re-Constriction/Cargo Records, 4901-906 Morena Blvd., San Diego, CA 92117-3432) [Kyrn]

**Jason White - Angels of Despair** Sequestered in the midst of Seattle's turbulent U District stands Gargoyles, a statutory which sells its namesake. Within the dark interior of Gargoyles, surrounded by the grinning figures which adorn table

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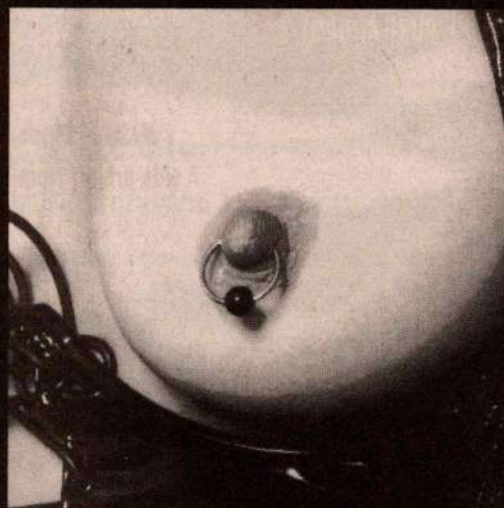
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upon table, the music of Angels of Despair plays.

Angels of Despair is a collection by Gargoyles' very own Jason White. The music narrates the listener through a cinema of images. Its plaintive, lilting strains are ethereal and very gothic. Although Angels of Despair is not complex, its sparseness is a helper and not a hinderer. One can almost smell the freshly dug grave or taste the dark, enchanting wine.

One note in favor of White's music: I especially like the occasional abstract sample. At one point, the faint etchings of the alien scream from the movie *Aliens* is overlaid by orchestral strains. An unusual concept that worked very well in White's favor.

In all, turn on Angels of Despair, meditate to a dark brooding statue while burning luminescent black candles and incense. It is an experience guaranteed to waver any and all gothic bones in one's body. (Jason White, 4625 Marble Lane, Everett, WA 98203) [KYron]

**White Slug - Alphacoma (Industrial Isolation Music)** This is a CD which crosses many boundaries of style... noise, thrash, industrial grind, art... it has a broad appeal which will be the keystone to its success. It will scare small children, Republicans, and "alternative rock" listeners... cool!

Harsh, overblown, Jourgensen-inspired vocals screech over fast styled, punk influenced guitar and distortion noise. This is music for the brave and

insane. A strong, infectious percussion on track two sounds like a steel pipe on a metal can. Track four was nihilistically creepy with screwed up violins in minor keys and growling drones and moaning. Again, with such intense crossover appeal, I could imagine this working at an acid-rave or House of Usher. An excellent piece for the collector of modern music. Nightmares for the post-Gothic modernist. (*Industrial Isolation Music, 1320 South Third St, Louisville KY 40208*) [Misty Dawn]

**Rozz Williams Heltir (Neue Sachlichkeit) (Triple X) Does Rozz want to be Boyd Rice?** This is a rather NONesque release (only not as powerful). Mr. Williams doesn't do much of his David Bowie style whining on this release, which is a good thing. It is a rather vague release, 14 tracks with such traditionally fascist titles as *The Enemy*, *Firestorm*, *The Great King* and others titled in German. All in all, I guess this just proves that Rozz Williams is a dork. (SETH)

**Wiretap - Live in NYC** This live cassette was of poor quality and this only added to the discomfort of having to listen to it. I think Wiretap are trying to make an attempt at experimental blues. The results sound like a group of musicians tuning their instruments over spoken word vocals. In a word Wiretap can be summed up as unlistenable. (*Catapult Recordings, 9 Stanley St, Irvington NJ 07111, 201.372.6151*) [Scott Wilkens]

**Woob - 1194 (Instinct)** The first track off this CD is a thirty-two minute epic trip on earth and elsewhere. It begins with an exotic adventure into a sultry landscape of trilling MidEastern women, dark drumbeats, and hypnotic drowsiness. Nightfall comes, and chirping insects punctuate the restless night, starlight blinking loudly... then, awaken to a tremulous jungle alive with snakes in the underbrush and the distant impression of busy civilizations, voices intoning vague wisdoms and conversations. A deep, steady bassline draws you finally into the twilight realms of the sky, orbiting around harmonics and floating in gratifying isolation.

From here out, the CD is a heady, sensual ambient excursion of vast harmonics and high tonal chords... ethereal snake charmers' music.

Track five, "Strange Air," differs from the rest on the cd in that it is somewhat darker. It conjures up images of a tryst through a white haunted house, echoing with ghostly screams and footsteps floating down the halls... Twilight Zone sensations.

Accentuated by crystalline production and recording, this is a glorious journey into music which will take you places, and give you dreams, and adventures. (*Instinct Ambient, 26 West 17th St #502, NY NY 10011*) [Misty Dawn]

**:Wumpscut: - Gomorra** This album proves to be a really good sampling of :Wumpscut:'s originality and diversity. The five tracks range from a relatively straightforward and

basic industrial song, "Ultramensch," wily typically hard percussion and angst-ridden vocals, to a diametrically different "Crucified Division" with its slow, eerie mandolin melody laced with bomb-like bass drums. The best song on this impressive collection would have to be "Turns off Pain." The track begins with an orchestral chime and pipe organ duet, and gradually metamorphosizes into a hard and driving song complete with samples from news broadcasts and horror movie-esque vocals. I found this album to be full of potential, and anyone open to an innovative and creative approach to industrial music should definitely give it a listen. [Kathryn Capri]

**Xome-Tave 23.4 (Hebi Like a Snake)** More aural ugliness from the Far East. This Tokyo band sends a hail of distorted audio H-bombs through your speakers in a chaotic, lo-fi storm of sound. It's hard for me to imagine someone listening to this for pleasure, but if numbing blasts of noise and distortion with little, if any, connection to musical reality floats your boat, here it is. (*Hebi Like a Snake Tapes, 56 Webster St., San Francisco, CA 94117*) [Shear]

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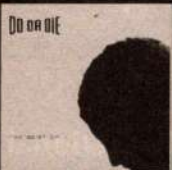
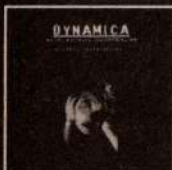
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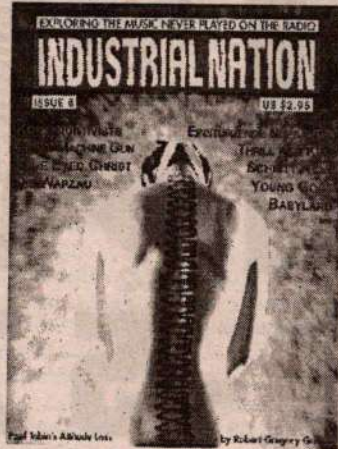
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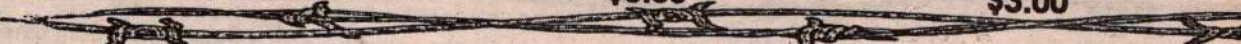
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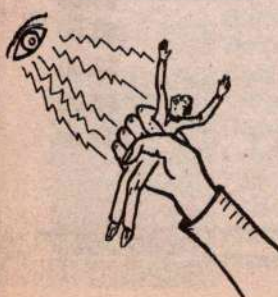
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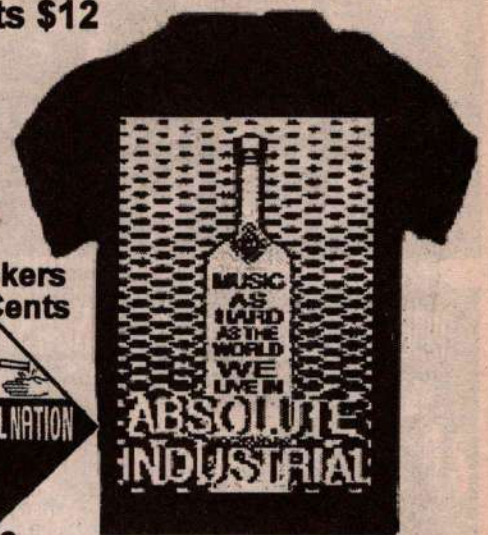
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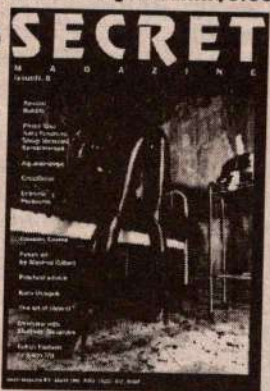
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# THE INDUSTRIAL

# STATE OF THE INDUSTRY

I gotta tell ya I'm a little frustrated. Electronic music is my life.

By Brian McNelis

Ever since the first time I heard Kraftwerk and Tangerine Dream, I was hooked.

My taste evolved and I think that like many people my age (I'm 29) Nu Wave was the greatest thing ever.

Although Industrial Music was around before Nu Wave, it was Synth Pop that showed me what keyboards could do. Depeche Mode were gods to me in the 80's. Yaz, Art Of Noise, Duran Duran also influenced me. Then as Nu Wave bands either faded away or became outright pop acts, I was looking for a new sound. Something darker, more aggressive. At about this same time I started working in a record store. I would search the new releases for anything cool. Then it happened. Ministry's Twitch album (yeah as in the black stuff) came in. I was ready for "Work For Love" part two. Depeche Mode's "Black Celebration" was probably my most listened to album of the time. That and just about anything I could get my hands on by Skinny Puppy. It was strange because back then Skinny Puppy was considered "avant garde dance music." No one used the term industrial. Well, not a lot, anyway. I ran to the cassette deck in the store. I heard something unexpected. Something new. Something that was not being done to "pop" music. It excited me. I remember a friend and I in the store asking ourselves "Is this SUPPOSED to sound like this?" It wasn't long before I was a Nettwerk/Wax Trax junkie clawing for Front 242, FLA, etc, etc. Ever since 1988 when Ministry's "Land Of Rape Honey" was released (featuring the aggro anthem "Stigmata"), people began to predict the future was going to sound angry and digital. Then, in 1989, Nine Inch Nails' "Pretty Hate Machine" was released. It seemed like they were right. I saw NIN on their first tour opening for the Jesus & Mary Chain and I was like FUCK this shit is hot. It was the first time in my life I went out and bought the CD the next day. I had heard about NIN but had not heard them before the show. Like it or not, Trent Reznor changed an entire scene. NIN gave the scene the hope that one could actually quit their day job and pay the rent doing this. Now with the exception of a handful of old school bands, everyone is still punching the clock.

So now we hear a different rumor everyday that Skinny Puppy is breaking up, Ministry is breaking up, etc. TKK has seen better days. NIN

is no longer considered a "cool" band by the underground. Which brings me to this. What happen to the Industrial Revolution? There are a lot of new, young, exciting bands on a lot of new, young, exciting labels. Cleopatra, Fifth Column, Reconstruction and Cop all pick up where the other labels left off. But few people seem willing to step out and support them. I've been lucky to work in the music business all my adult life. I've been lucky to work with great people but it frustrates me how hard it is for the new bands. Fuck, if industrial were heavy metal, bands like CHEMLAB would be playing stadiums, selling gold, and Jared would be on the cover of Rolling Stone. Popularity is not a bad thing. I'd rather hear NIN than Whitney Houston on the radio--that's for sure.

The industrial revolution hasn't happened and that's bad for the scene and the artists. Although many have predicted that industrial would become the next heavy metal, I haven't seen it. Industrial is much closer to Goth than Metal. But when no one can make a living at it, it will die. Most industrial gigs in Los Angeles can barely draw 150 people. It can't be much better in other cities. Yet NIN will draw 10,000 people. Who buys NIN CD's anyway? How can there be such a big gap between those at the top and those at the bottom. My final word is this, Find a new favorite band. Support them. GO TO THE SHOW. BRING A FRIEND. BUY A T-SHIRT. I'm lucky that I got to see MINISTRY, PUPPY and NAILS at small clubs. Now it would be nice to see a few more bands move up through the ranks.

**Brian McNelis is the General Manager of Cleopatra Records. He is also a consultant to Fifth Column Records and presently co-manages CHEMLAB. He is currently working with John Bergin to set up his debut release for TRUST OBEY with Nothing Records. He handled PR for Machinery/Dynamics when they launched their US operations earlier this year. He has previously managed Penal Colony and STG. In his spare time he attempts to publish the Zine nexUS sIX.**



"Fools only go where angels fear to tread." Mentallo and the Fixer is located in Austin Texas, with three albums and an EP CD under their belts with Zoth Ommog Records & Metropolis Records, these guys are no strangers to the industrial scene. They also have releases on Ras Dva Records as Benestrophe. We got a chance to sit down and have a chat with the brothers Dwayne and Gary Dassing along with Rich Mendez in their studio:

By Eric Shirey

# MENTALLO & THE FIXER

**IN:** Give us a brief history of Benestrophe and your involvement with the band.

**RICH:** In the beginning, Benestrophe was primarily brothers Dwayne and Gary Dassing who founded the band sometime in the early to mid-eighties while Gary and I were in high school. Gary and I met through a mutual friend during our senior year in the spring of '87. Actually, I started out as a very big fan. Gary used to dub some of the earliest Benestrophe tracks for me to listen to. In the summer of '88, we recorded our first track (The original version of "Pig Butcher". Note: the laughing voices on M&TF's "Sacrilège" are mine and an excerpt from the very original recording) with little planning and plenty of improv. I found that I really enjoyed writing lyrics; collecting clips and the structuring side while Gary and Dwayne enjoyed programming sounds, composing, sequencing and mixing. The band really provided me with a much needed outlet to express myself. In all honesty, we just did what we felt most comfortable with and the results were *Sensory Deprivation* and *Red Kross*, our first two cassette releases that together would later become the tracks released on the CD.

**IN:** Can you briefly describe some of the lyrics and what they deal with, because they definitely tell a story?

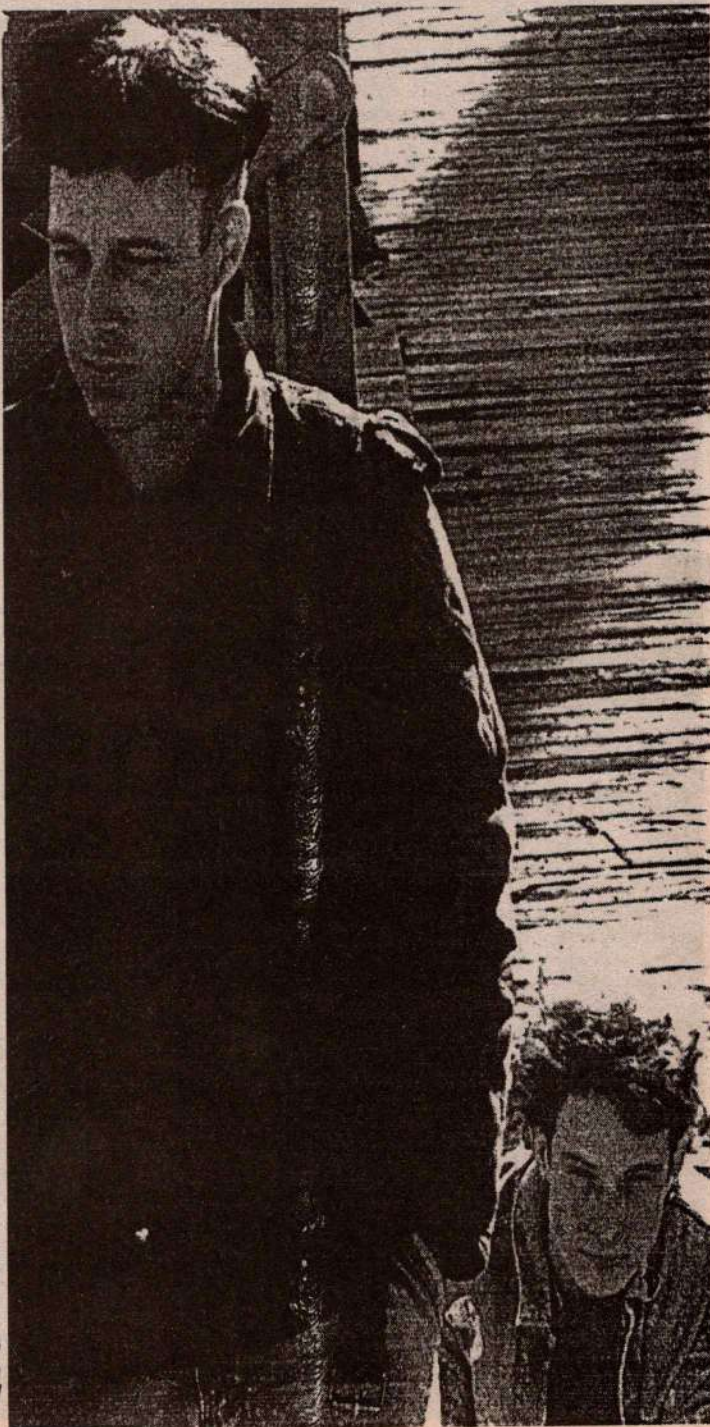
**R:** The lyrics to the songs indeed do tell many a story; however, more importantly, they describe realities with which I'm sure many of us can relate. Much like how an artist paints what he sees, my writings have always been merely a reflection of my surroundings in technical and in as much detail as possible. There are almost always plenty of vivid images painted and underlying messages... I promise you. "PSY (Psychosis)"

presents a paranoid schizophrenic slowly losing voluntary control to the alter personality that is emerging from within, all whilst having an intimate conversation with himself. The song best illustrates this by incorporating random voices and a collage of sounds representing the portrayed anguish. "Sensory Deprivation", "Dog Lab" and "Downed Cow" are my personifications of subjects being held captive in a medical lab experiencing the horrifying and traumatizing fears and agonies associated with the inhumane cruelties and the unethical treatment of defenseless animals.

**IN:** Elaborate on as many songs as you would like to.

**R:** "D.I. Bomber" voices protest against mankind's ignorance and the repetitive indulgences of war over the decades. The song directly attacks violence over what I consider trivial matters such as territorial gains and the forcing and converting of religious beliefs. "Endangered Species" tells a tale of two extraterrestrial voyagers exploring a distant galaxy for possible contact with intelligent life only to find a wasteland of ruin and global destruction. They are very confused for they are so advanced that they have absolutely no comprehension of the all-too-familiar concept of war. "Ritual" speaks of a magnificent reincarnation of a very dear companion whom, through ritualistic ceremonies, has returned to the physical realm once again. "Red Kross" describes a pestilence of human vice that has been spread by self-appointed messengers of death and become an overpowering epidemic--much like a modern disease that we are accustomed to hearing about today.

**IN:** I hear that you are going to be recording new songs with Dwayne and Gary. What should





*we expect as in theme or subject matter?*

**R:** I have already written lyrics for a possible new track titled "Resurrection Mary". This will be the first time that we have worked together since 1990. You can anticipate hearing a revamped, overhauled and updated approach. Of course, we will continue to capture and deploy Benestrophe's original dark overtones, but in ways superior to what we could produce years ago. Technology has improved as well as the band's potential. I feel it will be a challenge working with them again, but at the same time I suspect that this endeavor will flow as smoothly and as naturally as it always has even from the beginning.

**IN:** *How do you feel about the resurgence of Benestrophe?*

**R:** I am very pleased with the idea. I've wondered for years what the band would have sounded like today if only we had continued working together, especially after hearing the material they are producing this day and age. I always felt that the demise of Benestrophe was such a waste of talent. It died before the world even had a chance to hear it. Many, many thanks to Ras Dva and M&TF for the salvaging of the archived master tapes and for the release of the CD, without whom this would never have been possible.

**IN:** *Would you like to re-record any of the earlier tracks? If so, which ones?*

**R:** Sure. I'm a very eccentric and extremely nostalgic personality. In my eyes, some of the earlier tracks gravely deserve it. I would like to hear possible re-recordings of Endangered Species, Ritual, H.I.V. and Shall Not Want. I'm sure there are many others.

**IN:** *How do you feel about the paranormal?*

**R:** I'm sure this question is in reference to some of the rather questionable subject matter I choose to write about. I've always had a keen fixation with the supernatural as I'm sure we all do in some form. Mankind knows so very little of what lies beyond and has always been afraid of what could not be explained. The self-proclaimed "experts" can only hope to theorize. There is much more at work here than what appeals to the senses... I'm sure.

**IN:** *What are your beliefs?*

**R:** I'm glad you asked. Let's get it all out in the open. I believe in natural laws and the possibility of the existence of anything. I believe that there is a shortage of love on the globe. I believe in

freedom, whether it be of expression, religion, sexuality or otherwise. I believe in individualism and have faith in the underdogs of the world wherever they are.

**IN:** *First, give us a brief history of Mentallo and the Fixer and other projects. You know, when you formed and so forth.*

**GARY:** Mentallo and the Fixer started about three years ago after the breakup of Benestrophe. I just started working on some tracks of my own. Dwayne was living in Austin while I was living in San Antonio, and I decided to move up here (Austin) and we made it a duo. We just worked on few tracks and I just happened to send them out to about six European labels. We got replies from three of them and we took Zoth Ommog because it was the best offer. They were the biggest label over there for our type of music. So we grabbed that.

**IN:** *You've told me before that the both of you grew up listening to heavy metal and rock-n-roll. How in the world did you gain interest in industrial/dance music?*

**G:** When we were growing up we listened to heavy metal but we also listened to a lot of new wave/electronic groups. We listened to heavy metal because it had a harder edge. We liked electronic or early new wave bands because it was weird and different. Finally the meshing of the two came about. We were not necessarily totally electronic, but we were trying to present to people the rougher edges and aspects of electronics.

**IN:** *What were the first bands you heard that influenced you?*

**G:** Anything from Devo to Cabaret Voltaire. I like Cabaret Voltaire a lot. I used to listen to them a lot. We listen to a few of the early true industrial bands. I can't say I can listen to that all the time. That music is just, you know, you have to be in the mood for that. Otherwise you may have a psychiatric problem, you know what I mean? Who wants to hear people hitting on pots and pans all the time? It's already been done, it's old. Those bands were good for that time, they were fresh and new. It just seems like now a lot of the bands are just putting out music to please their audience.

**DWAYNE:** Mine was Gary Numan. It wasn't industrial but it was synthesizer and that fucking kicked ass. It was something totally kick-ass and different. That's basically what started me off on it. It was Kraftwerk and shit like that. Even like the

Cars, they blended rock and keyboards. Keyboards became COOL. We tried to put together a guitar band, but there was no time to practice and shit like that. Then we bought a keyboard that had a sequencer in it, and we could start sequencing songs by ourselves. That's basically what did it.

**IN:** *Who influences you now?*

**D:** I wouldn't say anyone else influences us. I don't think we sound like anyone out there. We try not to let anyone influence us. Our own shit just takes over. The shit comes out sounding like Mentallo and the Fixer. I don't think we could actually sound like someone else even if we tried.

**G:** I tend to not listen to too much electronic music. I don't even listen to much of my own. By the time the song is finished, you don't want to hear it for a good while. It's just like "God, I've heard this song a million times." Fuck it. I try not to become influenced by another person's music because it rubs off. Actually, I just listen to a lot of normal bands.

**IN:** *You have quite a collection of equipment here. Would you care to give some insight into what you have?*

**G:** Not all of our equipment is even in here. We just collect old gear, even if it doesn't work. There's an old keyboard over there. My brother's working on it. He's an electronic technician, so he can usually wire down what's wrong with it. But not always because he doesn't always have the necessary tools. Has pretty smart when it comes to that shit because I'm just fucking stupid. I'm not computer literate. I know how to compose a song; I know how to use the basics; I know how to mix and add effects. I don't really know how to program the keyboards and the sounds and shit. It's taken us about fifteen years to get all of this shit. It didn't come over night. Dwayne used to fucking slave mowing lawns for a lawn service. I didn't even blow my money on things like buying records. I bought keyboards. You have to throw yourself in debt. We just had 22 keyboards. I couldn't even name them all for you. We have a Memory Moog, a Prodigy, a Moog Source, Super GX, Prophet VS, Casio 1, Casio CZ101, fucking Oberheim, I can't even remember them all. We just have so much shit. I can't even name it all off the top of my head.

**IN:** *Which ones do you use the most?*

**G:** We can't use them all in one song because we're limited by

our mixer. We're gonna go to what Chris (Rotate Sound Productions) has, that digital stuff. That's how we're gonna lay down our stuff. You have unlimited tracks, in a sense. I think production is where my forte lies, at least in my songs, because Dwayne and I work separately. Ever once in a while, we do work together. He'll work on a song and he'll want me to come up with lyrics; and we add in extra production, this and that; and we'll critique ourselves. Dwayne works differently from the way I do.

**IN:** *So who sings?*

**G:** I do vocals for Mentallo. We both do programming. It sort of balances out you know. Dwayne learns about the equipment, which takes a lot of time. For a while, he was doing a majority of the sound programming. Now we try to balance it out.

**IN:** *Which do you prefer to do more: produce yourself, or produce other bands?*

**G:** I like both. Sometimes you need a change from your own music. I usually try to just give the band we're remixing ideas. I don't try to change their sound. I would like to produce a band...It freaks me out that they want us to remix their shit over all those people. To put us up there with those people freaks me out. I think the band is going to be very pleased with our remixes because it's the band.

**IN:** *What type of subjects influence your music? Do you sing about political views, or do you feel people are tired of that?*

**G:** I think you ought to say what you want to say. Fuck, I don't care if people are tired of it or not. Fuck you. If you want to listen to it, listen to it, and if you don't, fuck you (laughter). Personally, when I'm doing a song, I've got a feeling in mind. I've got a vision for the song already. With Dwayne, he'll tell me to come up with something like that. If I'm going through something personally, I can really vent it out in there. It's really cool. Subject matter could be anything. I'm not gonna make our music totally masturbatory and say, "Oh, everything's about me." That's bullshit. I don't want a fucking pity party.

**IN:** *So you don't go for the whole Cure thing. Oh, woe is me?*

**G:** Get off your fucking asses people, fucking seize the day. Stop crying for attention. Get off your asses and do something. Have fun. Only you can make yourself happy. Fuck it, man. I'm happy right now.

**IN:** *You have a couple of side*



projects. What are they?

**G:** Benestrophe is an old band that started before Mentallo with another singer named Rich Mendez. I was just a keyboardist, and so was Dwayne. The stuff is pretty raw. It was good for its time. I think it sounds pretty damn good for 1989. It doesn't sound like Mentallo. Mentallo has a much rougher edge compared to Benestrophe. There are some weird tracks on there. The album sounds very electronic, if anything. With Mentallo, we add acoustical textures. With our other project, Mainesthai, we have another vocalist, Mike, and we don't run his voice through a distortion unit. I know he'd be really good performer live. He's really fucked in the head. He looks really straight-laced, but he's willing to do a lot of fucked up shit. I think Mainesthai is more political if you read the lyrics. Mike writes the lyrics and I like what he writes about. Nothing is really about himself. He's writing about the outside world. Just shit that happens to him and how it affects him as a person. Just fucked up things. What he writes about is really deep, though. He says everything honestly, and he's very fucking blunt. He can stand behind his viewpoint, which I think is pretty cool. I don't know how the Germans and Europeans are going to react to that over there. Mike paints them a honest picture of America. He's singing about Vietnam in one song. "Untouchable American, mowed down in Vietnam". What he's saying is, "We as Americans think we're untouchable, but just take a look at Vietnam". He's slagging people. Fuck it. He's not ashamed

to admit he's fucked up.

**IN:** What are the differences musically?

**G:** For Mentallo, I've got certain sounds that I like to use. For Mainesthai, we try to use sounds we regularly wouldn't use just to be different. Some of the songs are very militaristic. Mainesthai is more melodic than Mentallo. We try to add melody to our shit. They actually sound like songs. Some of them actually sound sort of tribal. They're nothing like weird industrial crap. Mike does some weird things. He can be a really twisted character on some of the songs. There's one song called "Therapy" where he plays the patient and, in several parts of the song, he plays the psychiatrist. He's putting on this act, and it's so fucking cool. It's really twisted.

**IN:** You've just had Benestrophe released on the new label Ras Dva Records. Why Ras Dva, and give some insight into this new label.

**G:** Ric Laciak (owner of Ras Dva) is our friend. I knew he'd be able to do a good job on it. He totally keeps in contact with us. Communication is a big thing. People don't realize that when you get on a record label, you must try to keep communication the number one thing. It means everything. I know Ric wouldn't fuck us over. It's as simple as that. It is an old release. He wanted it out. He thought it would do well. So we said sure, release it if you'd like. That's our Benestrophe stuff. We've had people write us wanting it, but I can't stand dubbing tapes all the time.

**IN:** What do you think of the whole metal meets industrial crossover thing?

**G:** I think people should just be

creative in whatever they're doing. It doesn't matter how you mix up the music, just be creative and original about it. I don't feel threatened by the industrial metal bands, like they're treading on my territory or anything like that. It has nothing to do with that. People should do what they want to do as long as they're being true to themselves. If they are doing it to make a fast buck, then fuck it! That's not what it's all about, although every musician would like to get paid for what he does.

**D:** I think that if you start out crossover, that's one thing. If an industrial band wants to add guitar to expand their shit, that's cool. But if it's just duh-duh-duh-duh, every band and their grandmother does that shit. It's been done by everybody. Al Jourgensen's mom was doing that. That ain't expanding shit. It depends on who's doing it, if it's done right.

**G:** You can be experimental with guitar. You don't have to just use distortion. There's flange, pitch shifting, and shit like that. Just be experimental.

**IN:** There's a lot of people who think industrial music requires no talent. It's just programmed stuff and you never have to play it. They say that it's cold, and there's no feeling in it. What do you think about that?

**G:** That's one aspect of Mainesthai that I totally left out. There is definitely a human aspect about it. With some of the drumming, we programmed it as if a real drummer was playing it, we didn't make it sound electronic. It's only cold if you make it cold. If people are going to be one sided about it, one-track minded, fuck 'em. First of all, I am doing music for

myself, secondly, the other people come. But I'm doing it for myself. Sure, I'd like to make money at it! It's not talentless. I never claimed to be the world's greatest musician. I'm just using technology to my advantage. If they can't accept that, well fuck them. I can express myself too! Don't deny me that right. With industrial, it's like no holds are barred. You can do anything and get away with it.

**IN:** How do you feel about sampling from movies or other artists' music or sounds? Do you feel like it's stealing or unoriginal? Would you want someone doing that to you?

**G:** I definitely wouldn't want to sue them. What's the use? If they're creative about it, that's one thing. I don't like the idea of someone stealing from another person's song. Still, people take stuff from movies, so how can I slag them. Like when we do samples sometimes, we use samples to correlate with what the song is talking about. That's the best thing.

**IN:** Have you ever played live as Mentallo and the Fixer?

**G:** No.

**IN:** Do you plan to?

**D:** Yeah, we planned to. We were supposed to do a tour of Germany, kind of an European thing. It was supposed to go down in June or July (1994). That got fucked over because the days got fucked up and shit. It got pushed back to September. Gary got hired at the State. We can't just fucking stop, go to Germany, do a tour, come back, and neither one of us have jobs. We weren't gonna make any money on the tour.

**IN:** Do you have any last words or advice?

**M&TF:** Yeah, buy the new Mentallo album. We need air conditioning.





# RANDOM SAMPLES

By Todd Zachritz

Welcome again to the column that caters to the more experimental tastes among IN readers. "Random Samples" highlights some of the best of the artists who are working along the fringes, and, in the process, expanding the boundaries of the language called music.

First up is EINSTURZENDE NEUBAUTEN's *Liebeslieder*—a 100-minute videotape documentary produced for German TV, and including tons of rare live footage from the group's early days (circa 1981) thru the recent 1993 tour. In between the mesmerizing performances, they've interspersed in-depth interviews with the band members and important associates—visiting key sites and detailing all the 'hows' and 'whys' of the pioneering German group. Also included on this audio-visual extravaganza are rarely-seen promo clips for "Die Interimsliebenden" and "Die Blume." NEUBAUTEN are a breathtakingly original group and anyone with even a passing interest in their work will find this indispensable and incredible. (Video Music, POB 1128, Morristown, PA 19414).

Fans of the more fucked-up, corrosive APHEX TWIN material should immediately seek out *m-Ziq vs. the Auteurs*, a CD that sees an AFX protégé (m-Ziq) dismember and reanimate the corpse of an awful retro-60s pop/guitar group (the Auteurs). Only very basic trace elements of the Auteurs remain, leaving a barren landscape of strikingly noisy monoliths, mechanized grind, and lovely drone textures. Very crafty stuff, both outlanding and unpredictable and very toxic. Recommended, and no, it's not "ambient" by any means. (Astralwerks/Caroline).

Moving in another mutant direction is the latest 2CD set from PAINKILLER, called *Execution Ground*. Consisting of jazz saxman/composer John Zorn, producer/bassist extraordinaire Bill Laswell, and SCORN multi-instrumentalist Mick Harris, PAINKILLER come up with an intense blend of hardcore/thrash, dub, jazz, and noise—jamming themselves all over the map. You're not likely to hear anything this unclassifiable and unusual elsewhere anytime soon. And that's just the first disc! Disc 2 reprises 2 cuts and reforms them into dense, desolate, and claustrophobic slabs of evil ambience. These mixes wed sounds from PAINKILLER's spastic, rough and tumble convulsions with very dark,

bonechilling ambience that's comparable to the cavernous hallucinations of LUSTMORD. PAINKILLER is a powerful jab at the senses that can't be ignored. (Subharmonic, 180 Varrick St., NYC, NY 10014).

Next up is something on a different wavelength. *The Ash International Record Sampler* CD is a compilation of material available on the Ash International/Touch label out of England, known for their numerous SCANNER and sound research/phenomena recordings. This 79-minute CD collects tracks from artists like THE HAFNER TRIO/ADI NEWTON, S.E.T.I. (aka LAGOWSKI), STOCKHAUSEN, SEYMOUR/CAN HDEN (a SEEFEEEL/Locust collaboration), and SCANNER, alongside recordings made by the US Air Force, the Royal Air Force, and a runaway train. Very compelling, subtle stuff, and since it's indexed/mixed into one continuous track, there's little to distinguish between just who did what. Mysterious drones/electronics collaged with intercepted wiretaps, shortwave tinkering from beyond...truly a suspenseful collection to make your hair bristle on end. To quote KRAFTWERK, "Radioactivity—it's in the air for you and me."

Another marvelous and personal work comes from France's BRUME, on the *Standard* CD. BRUME is a solo project of one Christian Renou, who uses synthetic samples and analogue sources in odd juxtapositions to create extraordinary soundscapes. Constantly changing, BRUME's audio collage is an indistinguishable blend of musique concrete mixing and abstract soundtracks—simultaneously mechanical and organic in feel. Really brilliant and varied work that I can't fairly compare to anyone else. Great cover art by Francoise Duvivier, too. (ND, POB 4144, Austin, TX 78765).

Next up, we have a collaboration between two of America's premier organic sound sculpturing groups. VOICE OF EYE AND LIFE GARDEN's *The Hungry Void (Volume One)* CD is 70 minutes of somber, ritualistic, atmospheric surreality. No synths or samplers were used on this recording, as all the sounds were made using wind, string, percussion, or handmade instruments. Expansive textures and shifting worlds of ghostly shadows to envelop your ears and eyes. Don't expect an easy ride, as *The Hungry Void* conjures some rather ominous feelings. Simply incredible work. (Cyclotron Industries,

POB 66291, Houston, TX 77266).

The vastly underrated SCORN have a recent CD called *Evanescence* that deserves to be noticed for its ingenuity. Led by Mick Harris (who also participates in projects like PAINKILLER and LULL), SCORN create very black-hearted, deep dub with enveloping ambient/soundtrack textures and heavy, hypnotic, rhythmic grooves. It's a twisted, subtle, and fully potent connection, sounding like nothing else out there. And also out now is an 80-minute CD called *Ellipsis*, which sees this SCORN material transformed/remixed by such innovative personalities as MEAT BEAT MANIFESTO, COIL, SCANNER, AUTECHRE, and BILL LASWELL, among others. Both releases are quite recommended. (Earache, 295 Lafayette St. Suite 915, NYC, NY 10012).

Finally, I can't say enough about CRASH WORSHIP's new CD, *Triple Mania II*. This one captures their hypnotic, potent percussion voodoo perfectly in the studio. Lots of powerful drumming, chanting, electronic effects, and raw, primitive spirits are evoked during CRASH WORSHIP's chaotic melee of sound and rhythm. Warped, peyote-soaked visions of giant campfires and naked, sweating dancers copulating to the undulating beats and demonic resonances. Nobody else can capture this sort of feel so well. And check out the very limited etched sheet metal packaging on this one. (Charnel Music, POB 170277, San Francisco, CA 94117).

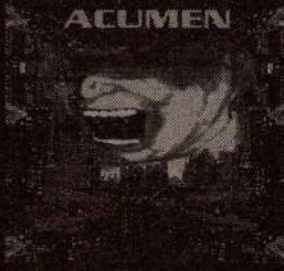
Keep in mind that I chose these releases above hundreds of others so really, these are the picks of the litter. If you can't get enough, I have a very reasonably priced C90 compilation cassette available for a mere \$6.00 (post-paid worldwide!) called *OF SOUND MIND*. It contains numerous unreleased/rare tracks from these internationally recognized experimental electronic artists: MERZBOW/ARTHUR POTTER, THE BEAUTIFUL PEOPLE LTD (featuring JARBOE of SWANS), PBK, STEREOTAXIC DEVICE, ILLUSION OF SAFETY, ROBERT RICH, AMOEBA, KONSTRUKTIVISTS, TRANCE, and PSY-COLLAPSE. Open your ears and soak it up slowly! Send all orders and correspondence to:

Todd Zachritz  
1401 Fuquay Road  
Evansville IN 47715-6219  
USA



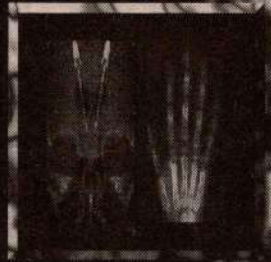
# FIFTH COLUMN RECORDS

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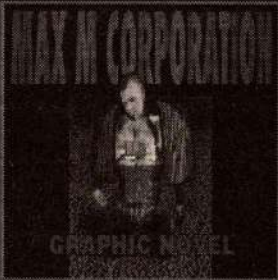
**ACUMEN**  
Transmissions From Eville

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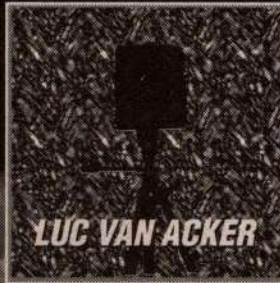
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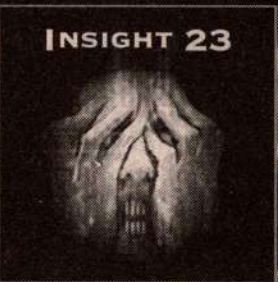
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in collaboration with the World Wired Underground



**IN:** When did you start doing music? Tell us about the bands you were involved with, like The Klinik, as well as the others.

**DI:** In 1978, I started learning the guitar and started the punk band Slaughter House. After that, I formed the band The Few. After hearing the group Suicide from New York, I knew what I really wanted to do. With a minimum of people, a maximum of sound. With synthesizer and voice, we could go much deeper. Influenced by DAF, we started Absolute Body Control and were on many compilation records and CDs. Also, we released a 7", "Is There an Exit," and 4 tapes. In that time, I met Marc (Verhaeghen), and we started The Klinik. This was in 1984. With The Klinik, we released 4 LPs, 4 EPs, and a 3 LP/CD

box set and 2 compilations. Then, I felt it was time to do something else and I started Dive.

**IN:** What is your experience since you play music alone without depending on any backing bands?

**DI:** When you play with different people, you also have to deal with different personalities. I think it's OK when you're 18 years old to argue all the time, but not when you are grown up. I felt I was spending more time on useless discussions than on the music itself. It was time to move on and now I am totally free, musically and artistically, and it feels very good to do what I really want.

**IN:** How many years have you been playing music alone? Tell me about the instruments you use in your music.

**DI:** I've been doing this for 3 years now and there are still ideas enough to go on. I don't have much material, only a rhythm machine and some effects. I don't believe in expensive material because it must come from out of the head. It's only the final result that counts.

**IN:** Your music is violent, dark, and hard. We can feel these same feelings through your

# DIVE

Dive is Dirk Ivens, better known as a founding member and vocalist of the influential Belgian electronic duo known as THE KLINIK. He founded Dive in 1990 after the demise of The Klinik. Dark like a hot cup of coffee poured into your ear, the music of Dive is a pattern of excellent rhythmic and abrasive noise experiences, all created by electronic effects, and full of energy. Listening to Dive's several CD releases on Italy's Minus Habens label, you're thrown into a tormented mix of hypnotic and primitive electro beats, built-in terror and burning fear. The following interview with Dirk Ivens was curated by Paris-based graphic artist Francoise Duvivier.

lyrics—why? What is the foundation for this relation to the world?

**DI:** You just have to turn on the TV and you see all the horror that's going on. I feel a need to write about this, (as) it's the world I'm living in.

**IN:** What are your tastes in music—what do you like?

**DI:** I like a lot of music. I don't want to be closed-minded. It also depends on what mood I am in. My favorite today is the German band Malaria!

**IN:** What kind of music do you hate?

**DI:** Bruce Springsteen and the Bee Gees.

**IN:** I see that you do a lot of concerts abroad. What does a concert mean to you?

**DI:** Yes, the Dive sound has infected a lot of people and there's much interest these days. I already played in

Belgium, Holland, France, Italy, Czechia, Hungary, USA, Sweden, Denmark, Germany, and I have the feeling it's just starting. For me, a concert means extra power. The music is much louder and with an audience it's totally different than making music at home. It gives that special touch to my music.

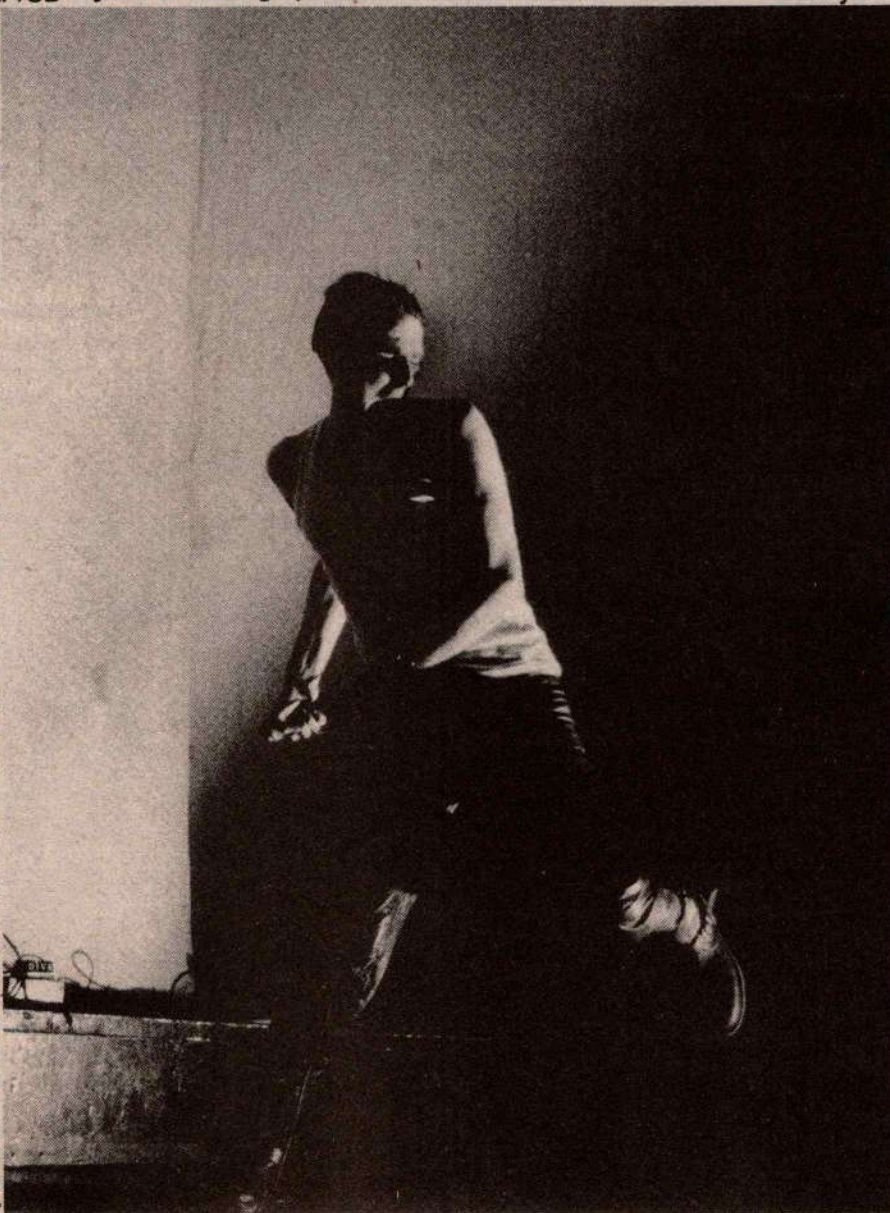
**IN:** What kind of public reaction have you received?

**DI:** The fact that I am always alone on stage is sometimes difficult. It's up or down. The music is hard and violent and when people react positively after the first song then the whole set is going well. Sometimes they even stage dive!

**IN:** Why don't you have a concert in France? Do you hope to have one soon in this country?

**DI:** I already played in Lille, but in September, I go to Spain and on the way up we have plans to play in Paris, Strasbourg, and Toulouse.

**IN:** In 1992, you made a big tour in the US through San





## DIRK IVENS DISCOGRAPHY:

### With ABSOLUTE BODY CONTROL:

- Is there an Exit? (7", Blitz Records, 1981)
- Absolute Body Control (K7, Body Records, 1981)
- Numbers (K7, Body Records, 1982)
- Figures (K7, Body Records, 1983)
- Live (K7, Body Records, 1984)

### With THE KLINIK:

- Sabotage (LP, 3RIO records, 1985)
- Melting Close (Split LP, Fab Records, 1986)
- Walking with Shadows (Mini LP, Auxilio de Cientos, 1986)
- Pain and Pleasure (12", Antler, 1986)
- Melting Close and Sabotage (DLP, Antler, 1987)
- Melting Close and Sabotage (CD, Antler, 1987)
- Fear (12", Antler, 1988)
- Plague (LP, Antler, 1988)
- The Klinik Compilation (CD, Antler, 1988)
- Fever (12", Antler, 1989)
- Face to Face (LP, Antler, 1989)
- Face to Face/Fever (CD, Antler, 1989)
- Insane Terror (7", New Life, 1989)
- Boxset (Booklet + 3LP/2CD, Antler, 1990)
- Black Leather (12", Antler, 1990)
- Black Leather + 3 Maxi's (CD, Antler, 1990)
- Time (LP, Antler, 1991)
- Time/Plague (CD, Antler, 1991)
- States Compilation (LP, Antler, 1991)
- States Compilation + Bonus tracks (CD, Antler, 1991)

### WITH BLOK 57:

- Blok 57 (CD, Zoth Ommog, 1992)
- Mean Machine (CD, Zoth Ommog, 1994)

### WITH DIVE:

- Dive (LP, Body Records, 1990)
- Final Report (MLP/MCD, Minus Habens, 1991)
- Dive + bonus tracks (CD, Minus Habens, 1992)
- Broken Meat (MCD, Minus Habens, 1992)
- Live Action (MCD, Minus Habens, 1992)
- Images (CD/book, Minus Habens, 1993)
- Concrete Jungle (CD, Minus Habens, 1993)
- No Pain, No Gain (CD, Minus Habens, 1994)

Diego, San Francisco, Seattle, Portland, and Los Angeles. What are your feelings about this tour? What was the public reaction? Do you feel that the US public is less or more involved in industrial culture than in Europe?

**DI:** The only thing I can say is that the electronic scene in the US has a lot to catch on to. They are years away from Europe. The reactions were OK, but people are not used to this kind of music. Also, when you are not a big band, everything is badly organized. From the PA system (most of the time in mono) to the food. And I think I am lucky that I don't need much material.

**IN:** What is your relationship with Minus Habens? Do you live by your music?

**DI:** Well, I like the label

because of the artistic freedom and they have a lot of good releases. All of the Dive releases are limited and it's impossible to live from them, but that's not the important thing. What counts are good releases and doing what I like with the music and the artwork.

**IN:** Why have you chosen the drawings of Françoise Duvivier for the covers of "First Album," "Final Report," and "Images?" Is it the first time you've worked with a visual artist? As a musician, what is your relation to the visual world?

**DI:** The drawings of Françoise are all from an amazing beauty. I never saw anything like that before and it fits perfectly with the music. I am very glad that she accepted the offer to work with me. It's a great honor. I

think the layout is very important and it was the first time I have worked with a visual artist. It is very important to have a good sleeve for me and the artist who made it.

**IN:** This book, "Images," with your CD inside, lets us discover your lyrics. I've been impressed with the darkness and the violence we can feel through your words. Where do you get your inspiration?

**DI:** Daily life in the world. I know it's a short answer, but it says it all.

**IN:** I've noticed that your voice in the latest album sounds less distorted than before. It sounds clearer, like "Blood Money," "Are You Real?" and "The City Never Sleeps," for example.

**DI:** It's depending on how the final music is done by mastering and what kinds of effects you use. I try to have variation in the records. The next CD, "Concrete Jungle," will show again "a new Dive sound." It's no use to make the same style over and over again. Of course, I'm always curious about the public's reaction, do they like it or not, but the good thing is it's always the artist who decides

at the end how his music is on record.

**IN:** Sometimes, your voice reminds me of Alan Vega of Suicide. What do you think of my allusion?

**DI:** Suicide and Alan Vega were very important to me. So the influences could be there; but I am too close to my work to judge about this. I get my inspiration from all kinds of things, it could be a word or line I hear on television, the radio, or a line from a book.

**IN:** What are your plans for the next CDs?

**DI:** September, a new CD release, "Concrete Jungle." I would like to start on a ritual trance record but I have to think about it. No dance but hypnotic beats. Sometimes it's the music that leads the artist and that's a good thing. We never know what the final results will be, so that keeps it all exciting to go on.

**IN:** Do you want to add anything more?

**DI:** Well, I hope to continue with my work for a long time and to reach as many people as possible with records and live shows.

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*okay, this is the poetry page. we don't publish prose right now, as you can see. we do not have the space. please don't send prose...though we (well, i) will read it, we can't print it. send us your poetry--your best poetry--please don't send every poem you've written since the third grade in a big fat envelope. it is annoying. no more than five poems per person...i have a life beyond this magazine. oh yes, if you want any sort of a response to or return of your manuscripts, please send a self-addressed stamped envelope. so get off your dead ass and start writing something good! thanks and stuff, nanette, editor of these fine literary pages and shameless self-promoter (see my very own poem on this page!)*

# THOUGHT KNIGHTS

#1

Such a blatant lash  
 across her face a metaphor,  
 a barb  
 the best beneath the circumstance  
 as power ebbs and influence is slipping...  
 Her reaction, the sound of a fist  
 that,  
 gloved in leather  
 flexes menacing and tense.  
 Yet the smile that plays across  
 is a drop within a bucket  
 and a bucket in a boneyard  
 and a bone that clicks amongst  
 its friends and begs  
 another question  
 as the moment holds,  
 delicious,  
 now, before.

C. Lewis

Regret

Wetting my parched lips  
 The trembling surfaces softly resting on ivory flesh  
 Inhaling the overpowering fragrance of your being  
 Grasping hold of the quilt we sit upon  
 Knuckles turning as white as the saintliest of Angels  
 As my kiss intensifies  
 My tastebuds become familiar with your skin  
 I bite down on covered muscle  
 Your troubadour hands seize my body  
 The skeleton fingers dig deep into my back  
 My bite clenches harder into your neck  
 Does a stinging sensation flood you?  
 Are you drowning in a pool of warmth?  
     That swallows your thoughts?  
 These inquiries go unasked  
     Unanswered  
 As legs wrap gracefully around my own  
 Phalanges run through my raven locks  
 Your pulse races beneath my teeth  
 Every sweet breath warm and damp against  
     My already fevered cheek  
 A soft moan from the confines of my throat  
 Escapes each time I bite harder  
 And harder...  
 I kiss the mark I have sunk into you  
 I kiss the arches, the jugular, behind the ears  
 I kiss your forehead, your chiseled cheeks  
     Along the jawline  
 My petrified lips find their way to the  
     Corner of your mouth  
 Hesitating there for what seems an eternity  
     Finally  
 Lips meet Lips  
 Breath meets Breath  
 Souls Entwine  
 And the urgency makes me forget  
 Makes me pull away  
 Staring elsewhere as a silent tear rolls down my cheek.

Donyella

i have itemized the possessions—  
 the song lyrics, the mess, the papers, yours  
 one copy of erich fromm's "the art of loving" (in spanish),  
 some letters i never sent, the blue candleholders, mine.  
 and the pendant that you wore around your neck  
 nine misspent months with me  
 you want to keep it as a symbol of something that  
 may or may not have been important  
 to either or both of us  
 once i know you're gone, i ransack your room  
 find it in a jewelry box,  
 smuggle it out in my purse,  
 along with every picture of me that you own,  
 and scraps of each letter that i wrote to you  
 last summer  
 scraps from the letters whose "i love yous" and "i miss yous"  
 were no more than empty prose  
 scraps from the letters that i tore up  
 and replaced in all those damn cardboard boxes—  
 cardboard boxes that you never unpacked  
 in our four months of living together  
 cardboard boxes that will remain unpacked  
 through this house and that apartment  
 and will you ever notice what i've done—  
 the letters, mine, hers,  
 (i hid hers behind the paneling, near your laundry basket,  
 now that you've moved again there's no hope for rescuing them)  
 will you notice that i tore up our past  
 do you understand that i've destroyed the evidence  
 i've left no clues  
 i am untraceable

Nanette E. Wargo

These  
 Things escalate  
 then get out  
 of hand  
 I lean into  
 the corner  
 feeling like  
 I got to  
 hide  
 I never liked  
 to watch  
 you bleed  
 I never wanted  
 to make you  
 look like  
 you had  
 no where  
 else to go...

Oberc



I'm so tired  
always  
there  
no matter how far  
haunting me  
I grew up to be a little girl  
I don't need you

to hold my hands...  
I cut them off.  
my hands curled and cut holding my sobbing  
face I cannot see through the blur of my  
tears begging forgiveness groping weakness  
digging into the crevices of a bruised  
trunk  
splinters stab at my abraded hand it bleeds  
but it doesn't hurt it doesn't hurt  
it doesn't hurt  
I hated my hands  
they were weak  
they lied  
I held my own lies  
and pushed myself  
into hidden holes  
I fell too deep  
and disappeared  
into the page of a white wall  
watching me  
its pictures  
blurred  
drawing  
with my energy  
you betrayed my hands  
you died away...  
Out of mind once,  
a follower

twice;  
I am nothing.  
But it doesn't hurt.

nancy j. bellizia

future

Tonight you'll find another  
selling painted eyes and some  
red color stained lips you know so well  
and her drunkenness will speed the trip  
where you'll walk her through the hallways  
the eyes of your family following  
your return home  
and you'll skin your mouth on hers  
and feel the tautness of lips  
when you realize what you'll do.

the harlequin queen

Sometimes  
You look up  
and after way  
too many drinks  
know you're stand-  
ing  
at a line  
if you cross it  
there's going to be  
shit  
you're going  
to have to  
pay...

Oberc

Yeah, Sure

Yeah, sure  
it was explosive when we met each other;  
I can still remember the way my body trembled  
at the thought of your touch  
and the way I  
never seemed to notice  
the way I was exhausted  
from all the hours of sleep I missed  
just so I could feel myself  
snuggled in the warmth of your voice

Yeah, sure  
it hurt when I thought you didn't love me  
after all, I had always hoped that for some strange reason  
things would work out like  
some cheesy '50s sitcom for us  
and I have to admit that

Yeah, sure  
I was surprised when I heard you finally admit  
that your dark eyes  
wanted something from me with some meaning  
(something lasting)  
something we could call our own  
and

Yeah, sure  
the timing may have been a bit off when I held you but  
I knew that I had to keep an eye on my watch  
cause I had to keep an eye on my bags that were  
carefully packed  
like some guarantee for a package-deal future  
that now seemed just one step closer  
(although I had to go one step farther away)  
but I promise to  
religiously write you;  
I'll miss you / I love you  
I always think about you  
but things somehow move a bit fast  
and

Yeah, sure  
I guess the months have skittered by  
but I've been suffocating in a pile of new work  
and I just thought I'd call you to apologize  
for losing track of all the letters I owe  
and phone calls I meant to return  
and, no, I wasn't kidding when I said  
that you still mean the world to me  
and I promise that I'll come and visit soon.

Yeah, sure.

Clint Catalyst



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KOPE; BiGod 20, Leather Strip, Xmarks the Pedwalk, Dead Can Dance, Love Spirals Downward, Xymox, Soul Swirling Somewhere Wanting to form a survival or support group around the planet, for upcoming Millennium. The state of humanity is at critical point and most people with same form of ideas (Christians, Muslim) are getting ready for the upcoming events. So I'm trying to do the same with train (discipline) or educated people within our lifestyle. I Urge you to respond; time is critical. K.O.P.E. 28831 Ruus Rd. Hayward, CA 94544

Lycia, Trio Nocturna, Miranda Sex Garden, NIN, Ministry, Skinny Puppy, 808 State, Rosetta Stone, Nosferatu, Leather, tattoos, body piercing, sex! Locked up temporarily in Texas but still active. Hoping someone out there might write. Bored and ready for some excitement. James Doggett 3001 S. Emily Dr. #629867, Beeville, TX 78102.

Athena, 34 Fleetwood Road, Plantsville, CT 06479. 20yr. old female returning to CT from Boston. I have no clue if there's even anyone in this scene back there! Into Pigface, NIN, Skinny Puppy, Coil, Throbbing Gristle, KMFDM, Leather Strip, most goth/industrial, hardcore, trance & techno, poetry & writing, Poppy Z. Brite, vampires, blood, sex, bondage, body piercing, clubs and the occasional hallucinogenic indulgence. Please write, I'll write back to everyone. Especially single guys: 18-25 who may be in CT or up towards Boston.

18 YO straightedge atheist artist guy. ANP, ABE SADA, ASFiend, C.Regime, T.Pal, Candiru, C.Death, Coil, CozeyFam, Tuft, Deadworld, Evil MOTHERS, ffactory, Fathacker, Final, Goblin, God, Godflesh, Hilt, Laibach, Larceny, Loom, Loop, Lull, M.Seed, L. of Acid, Merzbow, N. City, Negativland, KKNull, Pig, Pre Ejac., Scorn, Hanatarash, 242, NIN, ALJ's Band, KMFDM, SMG, Puppy, Smell & Quim, S. Terrorists, T. Animal, Boredoms, Thom T. Again & T. Argyle Park, Hate Dept, WHouse, W of the SS, Manson, Pigface, Prong, Zero Kama, Zenibeva, Genitorturers, punk, hardcore, grindcore, crust, KISS, ozzy-era Sabbath, B. Marley, Into,

underground comics, Japanimation, Godzilla, tattoos, piercing. Trying desperately (w/o success) to get involved in S & M/B & D, etc. Enjoy gore / splatterflix. Big Star Wars fan. Very lonely, depressed & bored. Anyone who cares to write, please do so. I'll answer all. Trade music, videos, zines, comics, or just b.s. Whatever. Chris Striegel, 3609 Rhawn Street, Philadelphia, PA 19136.

Katlyn Xiol, 241 Hampshire Dr., Plainsboro, NJ 08536. Skinny Puppy, Thrill Kill, Jane's Addiction (!), Armageddon Dildos, David Bowie, Siouxsie, Cramps, TG, Neubauten, etc. etc...leather drags, bizarre mall art, purplepurplepurple (the color) for Jezebel, pix of bizarrebizarrebizarre things, Los Angeles, San Francisco, New Orleans, Bali, and other fine tropics (as well as foul and crusty city settings), second skins and metal rings. I want rich imagery and colors bleeding from the pages of YOUR letters, honey!

Dan Lopez, 13608 Verbena Pl., Albuquerque, NM 97112. F242, KMFDM, TKK, Coil, Psychic TV, The Beatles, Brian Eno, FLA, Erasure, Armageddon Dildos, and lots more. I'm a 19 year old Sagittarius male: long time industrial subculture veteran and absolutely tired and lonely of constantly meeting closed-minded, "alternative", shallow, commercialized girls. Finding the same situation with guys? I'd love to hear from you to discuss music, film, interesting culture, romance, art, anything! I will answer all replies!

Blade Fetish, Die Form, Shadow Project, Bigdod 20, Lords of Acid, Sex Gang, the Doors, etc. Send letters, tapes, poetry, stories, pictures, lancets, razors, compact kinky party favors, blood, and/or body parts (anything that fits in a mailbox) to 18 year old who desperately needs them. Inclined to both sexes. Seeking a friendship based on paper cuts. Will reply to anything or anyone. Stephanie Johnson, PO Box 393, Hibbing, MN 55746.

Chris W.C., 704 Pear St., Syracuse, NY 13208. 21-year old male. FLA, SP, 242, KMFDM, Ministry, Young Gods, 16 Volt, Prick, Evil Mothers, Pigface, Chemlab, Godflesh, Pailhead, Hate Dept, PWEI, Consolidated, Die Warzau, Spahn Ranch, and plenty more. Anyone who can't survive a day let alone an hour w/out hearing one of these should write. I respond to all. Trading music and concert stories are a plus.

Bell, 619 W. Vesta St. #D, Ontario, CA 91762. A 16-year old female who loves the Sisters of Mercy, Dead Can Dance, NIN, the Cure, National Razor, Love Spirals

Downwards, is enchanted with vampirism and loves the gothic atmosphere/music, mainly seeking male friends far and near. Guaranteed response to all who write.

Dean Amore, POB 1131, Kent, OH 44240. Bauhaus, Sisters, Siouxsie, Nefilim, Black Tape, DCD, LCD, Lycia, Die Form, Attraction, Cabaret Voltaire, Pankow, Clock DVA, Project Pitchfork, Aurora, Anne Rice, Dali, Dada, Futurists, SF

Louis G., 46-03 65th Place, Woodside, NY 11377. (TG, PTV, DVA, SP, 242, DM, etc.) 22 year old man seeks women in Queens or Manhattan for hanging out, going out, or possible collaboration. 18 and over, no grunge, please! Must be short (5'7" or under) with an open mind—even if it is kinky or twisted. But then again, NY is full of crazy women. They stare, I smile. Otherwise, they're too intimidated. Maybe they think I'm someone else. But I'm me and you're you stop babbling man get to the point just send letters pictures etc so we can do whatever poetry polaroids noise whatever put a smile on my face spreader bar and three ring collar with leash and I'm not obsessed I don't even know you yet..

Mikael Orgillion, 4882 Valencia, Yorba Linda, CA 92686-2443. Electronic Music—wave of the future! Death Method, KOMA, Oberzone, STG, idiot stare, Chemlab, Thud, Leather Strip, Klute, Psychopomps, Benestrophe, Mentallo & the Fixer, Mainesthai, Babyland, Project Pitchfork, 16 Volt, Virus 23, Numb, Cubanate, Sect, T.H.D., bol, Hate Dept, Dance or Die, Gracious Shades, Cat Rapes Dog, Prayer Tower, Vomito Negro, Pressured, Spahn Ranch, Blok 57, Dive, Birmingham 6, The Naked Ape, Sister Machine Gun, KMFDM, Skinny Puppy, Schnitt Acht, Bigdod 20, Contagion, das Ich, Clock DVA, Front Line Assemble, Mighty Force, Fadgadget, Pigface, T.G.T., Cabaret Voltaire, State Chemical, Slave Unit, Orange Sector, Will, Infermix, X-Marks the Pedwalk, Snog, XXX Atomic Toejam, The Fourth Man, Kevorkian Death Cycle, Auschwitz 46, Armageddon Dildos, Front 242, Vein Cage, Laibach, Thanx to: Industrial Nation, Technology Works, Chase, T. Wiles Q, Seibold, Matt Green, Kontrol Faktory, Dan Gatto & Smith, Chad & Bruce, Claus Larsen, Ipso Facto, Nexus Six, Zoith Ommog & Ric Laciack, bol, Dol, Erin, and myself Orgillion.

We've all heard the labels. Experimental, avant-garde, torture tech, agro, electronic body music, alternative, techno, ambient, post modern, acid house, etc. Although these are separate genres of dark, synth-based music, I prefer the catch-all phrase of "industrial." For

some, industrial music represents a haunting, mechanized barrage of noise devoid of any human emotion. Many call it depressing or alien. Others, like myself, see industrial music for what it is—a liberating, cutting-edge art form with a heart and soul all its own. It is an infective form of art which streams out in abstract paintings, free verse poetry, experimental photography, etc. If you are similarly afflicted, I'd like very much to correspond with you. Musical influences: Coil, Future Sound of London, Front 242, Bigdod 20, Nitzer Ebb, Delerium, Renegade Soundwave, SPK, Cure, Frontline Assembly, Peter Murphy, Sky Cries Mary, Legendary Pink Dots, 808 State, Doubting Thomas, Intermix and the Sugarcubes. Literary influences: Albert Camus, Pat Cadigan, Lawrence Block, Philip K. Dick, Anthony Burgess and William Peter Blatty. Favorite Books: The Stranger, A Scanner Darkly, A Clockwork Orange, Ender's Game, Cabal, Legion, Inside the Third Reich, The White Mountains, and When the Sacred Ginmill Closes. Favorite Movies: Apocalypse Now, Blade Runner, Dead Calm, My Own Private Idaho, Big, Man Bites Dog, Elements of Crime, The Conversation, The Cure, Beach Videos, Slacker, Clerks, Romper Stomper, The Trip, Blue Velvet, Falling Down and The Reflecting Skin. Favorite actors/actresses: Billy Zane, Nicole Kidman, Rutger Hauer, Sean Young, Meg Tilly, Samantha Mathis, Demi Moore, Meg Ryan, Phoebe Cates and Ariadne. Contact: Alan Curtis (Psyche), 1913 Lawrence, Eugene, OR 97405. (503) 484-2363.

Kadin Contois, 1011 Buttonwood St., Barefoot Bay, FL 32976. 20 year old male interested in trading recordings of live and demo cassettes. NIN, Marilyn Manson, Fatima Mansions, Bauhaus, Cure, Fear Factory, 242, KMFDM, Ministry, Pigface, Prick, RevCo, Sisters of Mercy, Schnitt Acht, Blue Eyed Christ, Skinny Puppy, Skrew, Nitzer Ebb and many other bands. Also interested in writing others that are into philosophy, dark poetry, and vampires. The clock's ticking, and I am waiting.

nanette, 21764 Carol Ave., Sauk Village, IL 60411. 21 year old female searching for people interested in intelligent correspondence. I teach English by day...but at night...who knows? Musical interests include NIN, Skinny Puppy, Machines of Loving Grace, Lycia, Xorcist, Morphine, Joy Division, DGD, Chris Connolly, and the Smiths. Literary interests include Anne Sexton, Anne Rice, Sylvia Plath, Karen Finley, Poppy Z. Brite, John Donne, 18th century British drama, and trashy horror novels (especially those involving vampires or dark, stormy, haunted man-



sions.) I'll try to respond to everyone, really, I will....

VX >>> POB 988, Sacaton, AZ 85247 >>> NIN, old Siouxsie and Cure, DM, DCD, Elijah's Mantle, Cocteau, Techno [acid, trance, and GABBER], fractals, rave flyers, vamps, black nailpolish, piercings, tattoos, etc. Open minded, friendly gay boy looking for correspondence with anyone who can entertain me.

Christina Berger, 370 E. 11th Ave. #702, Denver, CO 80203. Depeche Mode, Joy Division, Bauhaus, New Order, Sisters, LP Dots, Front 242, the Cure, Siouxsie, Nitzer Ebb, Skinny Puppy, Erasure, Pet Shop Boys, Sex Gang Children, Teargarden, and Factory label bands. I am a 19 year old female studying fashion design and theatre. Obsessions: mass murderers, leather, rubber, vinyl, metal, consuming sugar, dancing, talking, analyzing, and fucking my hair up. Would like to meet hip guys with similar interests. Sense of humor and intelligence required. Write to me.

Cory You, 17 year old male with own goth/industrial zine and dark-wave band looking for other oths, industrialists, thinkers, cyberhaks, etc. Favorite bands are: Sisters, Bauhaus, Alien Sex Fiend, Killing Joke, Leonard Cohen, Frontline Assembly, Christian Death, etc. Into poetry, literature, club hunting, and Muppets. All mail answered immediately! Write to: 3655 Sunset Blvd. Apt. #71, Rocklin, CA 95677.

Kurt; part-time artist in search of someone who is into art, vampires, The Crow, Clive Barker, comics, gothic/industrial music, the occult/spiritualism (no Satanists, please), writing, poetry. Looking for someone to swap music, art, etc., etc. Hope to hear from you soon. Kurt, 921 Pinehurst Ln., Schaumburg, IL 60193.

Dominant punk rock god seeks correspondence with like minded females. My scene is almost devoid of your gender plus I feel an affinity with industrial culture. Please be open to hardcore music and have an active fascination with all facets of the bizarre. I'm intelligent, attractive, dissolute, 24, intense, philosophical, and honest. If you share these characteristics or if you would like to develop a friendship with someone worthy of your trust, please respond. I like photographs, yours gets mine—Michael Sin, Box 4601, Chico, CA 95927.

Kate—Sometimes when we stand alone, separate in the night sky, I look around. Looking for someone to shut me up, to take these knives from my ribcage and knit my skin back together with gentle crab-claw hands. Age 15,420. Into Echo & the Bunnymen, Depeche Mode, the Cure, Bob Marley, Nine Inch Nails, Rumblefish, visual arts, playing with walkie-talkies, surviving on gourmet coffee bean dispensers in grocery stores, and skateboarding. Seeks a sympathetic soul or two, I know you're out there somewhere so crawl out of that dumpster and find

a pen. 138 South Park Avenue, Geneseo, IL 61254.

Mike, 25, suffocating in Milwaukee, must leave soon or I shall perish. Moving to Chicago this fall but don't know anyone there. I want to hear from gay-friendly people in the Chicago scene; have I seen you at Neo on Tuesday? Correspondence from interesting people anywhere is welcome. Mostly into gothic, also industrial. Sisters, Christian Death, Swans, Electric Hellfire Club, much else. Write to: 2223 E. Webster Place Apt. C, Milwaukee, WI 53211.

Looking for tape traders! I'm into Merzbow, KMFDM, 16 Volt, Pitch Shifter, Dead Can Dance, Fear Factory, and most other industrial stuff. Also all rave, hard techno, death metal, and punk. Also horror, sci-fi, Invisibles, Sandman and Preacher. Sean Hughes, 5200 NW 31st Ave #156, Ft. Lauderdale, FL 33309.

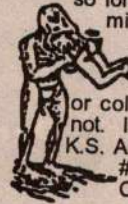
Kev, 26 year old male, into Thrill Kill Kult, Psychic TV, Sleep Chamber, Alien Sex Fiend, Karen Black, A.C. Also films by Richard Kern, Nick Zedd, etc. Send me an erotic/sexy video or an extreme industrial or noise show and I'll send you same. Kev, PO Box 5461, Laurel MD 20726.

Two guys from Lexington, KY moving to Austin in '96. Seeking like-minded correspondence. We're into clubbing, night crawling, gothic culture. Listen to: Shadow Project, Bowie, Velvet Underground, Lush, Pistols, Damned, Rosetta Stone.

Needing job and apartment info. Any word on living expenses, "the scene," and the right places to go first would be much appreciated. 176 Market St. #12, Lexington KY 40505

Violette Cyrille, 22020 Nisqually #22, Apple Valley, CA 92308. (Hello Ryan!) I'm looking for anyone willing to contribute thought provoking art, poetry, photography, ideas, demetia, etc. for "Vomiting Verses." Also seeking correspondence with those that can hold intelligent conversation and are interested in the above. I'm 19 and in college somewhere among the tumbleweed (?). KMFDM, Chemlab, Sister Machine Gun, Pigface, FLA, 242, Sleep Chamber, Lydia Lunch, Diamanda Galas, etc. Ich schreibe in Deutsch auch.

Satanist, 21, male, seeks like-minded individuals for correspondence. Interested in Social Darwinism, Occult fascism and history's iconoclasts. Musical tastes include Boyd Rice/NON, semi-obscure '50s artists and Anton LaVey. I am incredibly anti-social and I am simply looking for individuals like myself to exchange ideas, thoughts, and so forth with. Alien elitists, misanthropes, and all walkers on the left-hand path are welcome. Herd animals or collectivist thinkers are not. Individuality is identity. K.S. Anthony, 3288 21st St. #67, San Francisco, CA 94110. Hail Satan!



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ATTENTION IRON YOUTH! CONQUER NOW issue 4/5 featuring Michael Moynihan, Satanism, and Occult Fascism can now be yours for only \$5 ppd. to K.S. Anthony, 3288 21st St. #67, San Francisco, CA 94110.

The Ninth Wave Issue #5 Available Now! Peter Murphy, Marilyn Manson, Love Spirals Downwards, Victorian Kitchens, Reviews, Recipes, Poetry, Art. Decadence & humor for the darkwave set. \$5.00 to: 80-689 Queen St. W, Toronto, Ontario, M6J-1E6. Submissions Welcome.

Looking for writers, Contributors, etc for a zine dedicated to V. The Movie, mini-series, & TV Series. For info send SASE to Moon Mystique, 614 W. Belmont, Chicago, IL 60657-4529 or Email at Mercy@ripco.com

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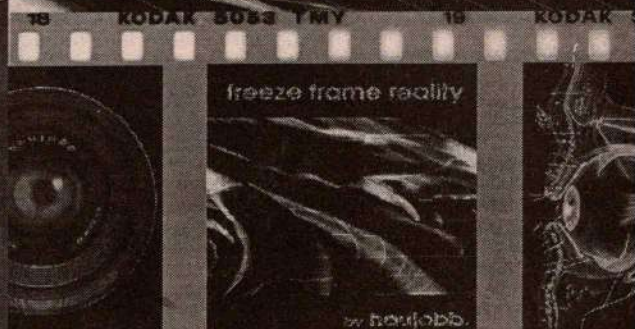
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# ZINE REVIEWS



**As If #3** Gothic zine put out by the one and only Clint Catalyst. Features poetry, fiction, interviews, and reviews, all classy and well-written. If you've admired Clint Catalyst's poetry in other zines, you will certainly want to pick this up. A must for the literary-minded goth. (\$4.00) (As If, 4104 24th St. #254, San Francisco, CA 94114) [nanette]



**Baby Sue 5-1** This is our personal favorite zine next to Answer Me! Don W. Seven is our Messiah of tasteless humor. He has interviewed Jesus and shown us how to worship the devil as a family (See IN#10) No one is safe from Mr. Seven's humor, so if you still have flashbacks of when kids picked on you in grade school this is not the zine for you. (\$12-4 issues) (Baby Sue, P.O. Box 8989, Atlanta, GA 30306-8989) [V]

**Blink #5** Miami Beach's answer to Sassy Magazine, apparently. A sarcastic look at culture, vacation spots, and an advice column from God himself. This magazine also boasts its very own fashion spread. (\$2.50) (Blink, 16910 N.E. 8th Ct., North Miami Beach, FL 33162.) [Kathryn Capri]

**Carpe Noctem Vol. II, Issue 1** Well-done gothic publication featuring beautiful photographs, poetry, short fiction, interviews with goth artists like Faith and the Muse and Susan Jennings (known for her photographs, which are often featured in Projekt's releases) and the occasional music review. I found this publication to be one of the better goth zines around due to its lack of pretense. I also appreciat-

ed its coverage of the goth scene beyond music and clubs. The next issue is slated to feature Love Spirals Downwards, so it will be worth checking out. (\$5.00) (Carpe Noctem, PO Box 590, Cupertino, CA 95015-0590) [nanette]



**Crank #3** The entire magazine is a snotty bitch-fest from cover to cover! Topics range from politics to serial killers, as well as anything else they'd have on a good talk show. This is the ultimate in satire. (\$2) (Jeff Koyen, P.O. Box 1646, Philadelphia, PA, 19015-1646) [Kathryn Capri]

**Danse Assembly Magazine #2** This more than half sized 8pg zine has reviews of industrial and hypnotic type music and lots of tid bits of info about the New Jersey area. (\$1) (DAMn!, 5 Franklin Blvd, Somerset, NJ 08873) [V]

**Danse Macabre Vol. 3** Still another goth zine from San Francisco...This one features Faith and the Muse (who must have been interviewed by every goth zine I've read thus far...not that I'm complaining). Love Spirals Downwards, Das Ich, and Gitane Demone. Danse Macabre also features poetry, fiction, and book and music reviews. Well laid out and interesting to read. (\$4.00) (Danse Macabre, PO Box 420904, San Francisco, CA 94142) [nanette]

**Dwgsht #1 & #2** This is a punk zine in the truest form of the word. Contains articles like "I Hate Hippies" (my personal favorite) and reviews of music, zines, videos etc. This 16 page full size xerox zine is fun and only a buck. (Dwgsht, P.O. Box 2819, Champaign, IL 61825) [V]

**Eye #4** Another magazine covering bizarre conspiracies and news.

Articles in the latest issue include shock treatments, the haunted happenings in Dudleytown, Connecticut, and experimental drugs. Includes an underground networking section. (\$5.50) (Eye Publishing Box 303, New York, N.Y., 10019) [Kathryn Capri]

**Gothika #1** Interesting, well-written journal of gothic fiction/poetry. An excellent first issue featuring the poetry of Clint Catalyst, Andre Scheluchin, and others and a fascinating short story by Dorion Cable. It will be interesting to see the other publications put out by Ms. Hagedorn and company. (\$2.00 ppd from Maureen Hagedorn, PO Box 250, Oak Forest, IL 60452-0250, bcpinfo@xnet.com) [nanette]



Photography "M. Devious" and More...

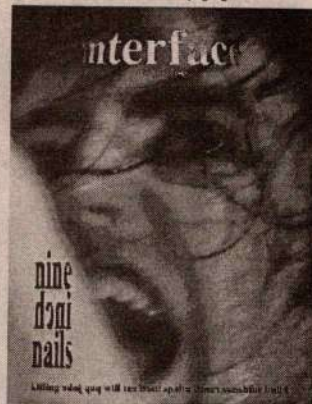
**HorTech Magazine, vol 1, issue 1** HorTech claims it is "A magazine about the horror of technology" and "A fanzine for the industrial upheaval." Well, sort of. There is an underlying zine format with low-resolution photos and a choppy interview style, but not much about horror. HorTech enjoys a computer assisted layout with too many fonts. Short interviews with Chemlab (2 pages of text—the longest one), Spahn Ranch, Hate Dept., Xorcist, Battery, Malign, and RU486. Very cool is the fact that every interview ends with the question "How do you feel about Kraftwerk?" This is the first issue, and it looks a whole lot better than the first Industrialnation did, so HorTech will most likely become something fantastic. (HorTech, 321 Railroad Ave., Myrtle Point, OR 97458) [Allen]

**I.D.R.** We've gotten a few of these mini-newsletters. IDR stands for Industrial Dance Rules. IDR hails from Hawaii, but all it covers is Chicago happenings. I must note that living in Chicago, I hope the editors of IDR get out a bit more

because all they could talk about was the Dome Room, which is less than adequate for most tech heads. Lots of cheese in the issues we've read. (\$10 for year sub) (IDR c/o Scott Mackenzie, 2017 Fern St., Honolulu, HI 96826) [V]



**Infectious Substance** (\$3.50) An electro-industrial attack. With bands interviewd like THD, Xorcist, And Christ Wept, Batz Witout Flesh, STG, Morgue, & Sphere Lazza, IS has quite the industrial pull. Tons of reviews and lots of grafix add to this thick full size zine. (\$3.50) (IS, P.O. Box 1356, Herndon, VA 22070) [V]



**Interface, Version 2.1** Visually stunning, graphically cutting edge, and professionally executed, this magazine for the digital music aficionado will not be let down. The articles are interesting and well-written and the pictures are even better! Very highly recommended. (\$2.50) (Interface Magazine, PO Box 1209, Chicago, IL 60690, intrface@ripco.com) [Kathy Capri]





**Musica Marginal #5** This zine hails from Chile and contains interviews with Dead Can Dance, Front 242, Christian Death, In the Nursery, O Yuki Conjugate, and Rock in Opposition. Did I mention that this zine is written mostly in Spanish? Well, some of the interviews are translated into English, but unless you speak Spanish it's a bit hard to get around in this zine. Very cool layout and printed nicely though. (MM, Arrayan 2702 Depto. 305, Providencia, Santiago, Chile) [V]

**Oculus Magazine #2** This magazine primarily concerns itself with indie bands, spending lots of time on ambient record reviews and articles relating to that genre, including an article on how ambience is the major contribution of the 90's to the music world. Best thing about

the latest issue, "Spinal Column", a rather gristly yet humorous tale of nerd lust. {Free} (Oculus Magazine, P.O. Box 148, Hoboken, N.J. 07030) [Kathryn Capri]



**Newspeak KataZzzine #1** Half catalogue, half magazine dedicated to UFO's, conspiracies, science fiction/fact, and various other news of the weird. Almost makes sense they include an article on Negativland's copyright infringement lawsuit. Very interesting reading- tends to make one a bit paranoid, however. {\$3} (Newspeak KataZzzine, 5 Steeple Street, Providence, R.I. 02903) [kathryn Capri]

**The Ninth Wave #5** This "journal of nocturnal culture" is one of my very favorite zines in the whole wide world. I've read three issues

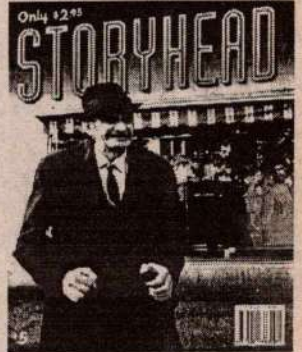
thus far, and each issue continues to impress me. Liisa, the editor, is doing a fantastic job by producing a zine that transcends the typical "all style and no substance" plague which seems to have taken hold of most goth publications. Excellent, interesting interviews with Peter Murphy, Cranes, and Love Spirals Downwards, fascinating articles, beautiful art, informative reviews, and a little bit of humor make The Ninth Wave a pleasure to read. (\$4.00) (The Ninth Wave, 80-689 Queen Street West, Toronto, ON, Canada M6J 1E6) [nanette]



**NYX** A nifty little zine with color hand painted on. A gothic coloring book of sorts. Frankly, the fact that there are portions of this zine that are hand colored make me just want to color in the rest of it. There is some cool art by Greg Weber. They put a whole lot of effort into

Nyx and it shows. {\$4} (Diana McCray, P.O. Box 5554, Atlanta, GA 31107) [Satyr]

**Psycho.Moto** Just your average poetry, prose and music publication with some interviews thrown in. Complete with a politically-correct "rant" section that discusses the state of our planet. Boring. Typical. Whatever. {\$1.50} (Ethan Minsker, 45 Avenue B #2, New York, N.Y., 10009-7450) [Kathryn Capri]



**Storyhead** Another magazine chock full of poetry, art and literature; some interesting play with page layouts, type and image separates this magazine from other magazines that have similar content. {\$2.95} (1340 W. Granville, Chicago, IL 60660) [Kathryn Capri]

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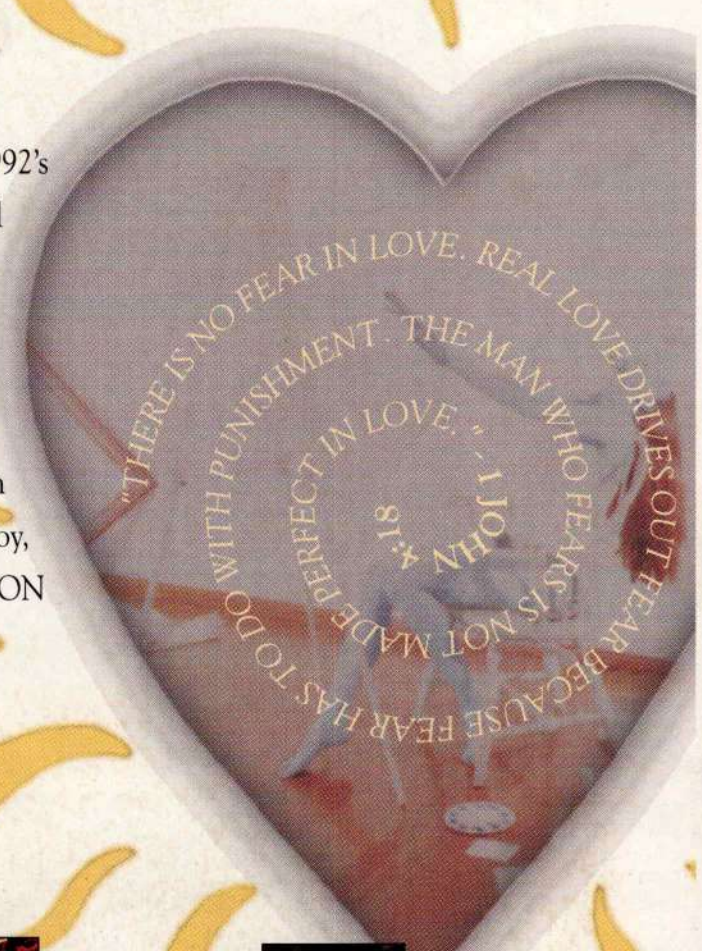
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### Ordo Equitum Solis Hecate

PRO56 • PRO56 • Mystical and enchanting, OES present their fourth album, honoring Hecate the moon goddess. Terrible and generous, she can grant victory and wealth just as easily as death and eternal damnation. To her, Ordo dedicate this powerful and fascinating album; a music rich with atmospheres of witchcraft and enchantment. The beauty of Leithana's solemn yet sensual feminine vocals set the dark-folk sounds aflame, a blend of baroque-inspired songs and awe-inspiring filmic soundtrack sections. Also: **IN RUSSIA**. A live performance video from their last tour.



### Lycia The Burning Circle And Then Dust

PRO55 • "This is the most personal release I've ever done. The theme is contentness and moving forwards, yet still remembering the darkness, the chaos." - Mike VanPortfleet. Lycia's 5th release is a 2-CD set that continues guitarist/vocalist VanPortfleet's dark vision, joined full time by David Galas (electronics and bass) and vocalist Tara VanFlower on two songs. Intense gothic guitars and spacious ambient electronics with an occasional hypnotic driving beat. Devastatingly beautiful. Devastatingly beautiful.



### Various Beneath the icy floe

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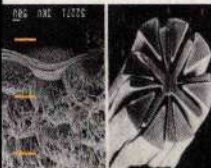
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