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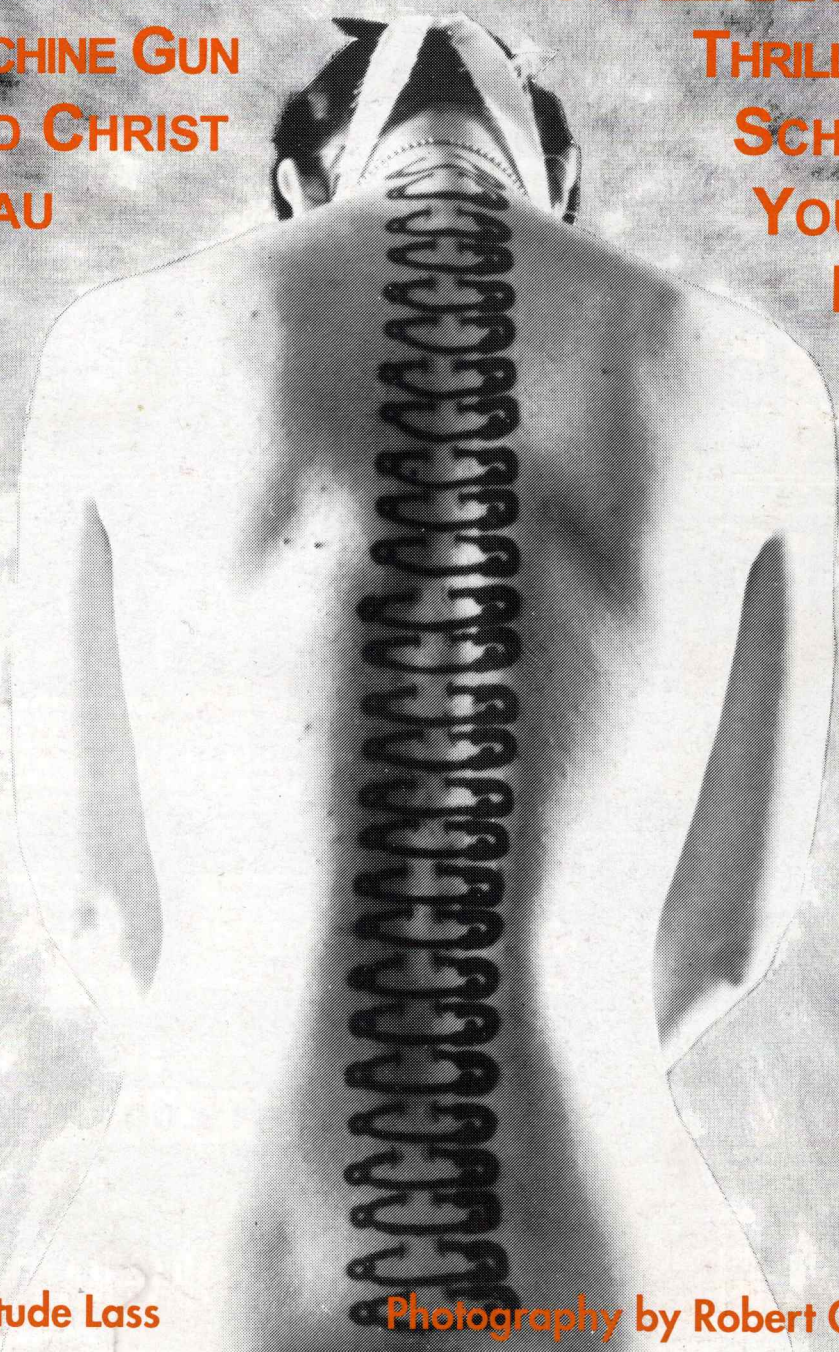
INDUSTRIAL NATION

ISSUE 8

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Paul Tobin's Attitude Lass

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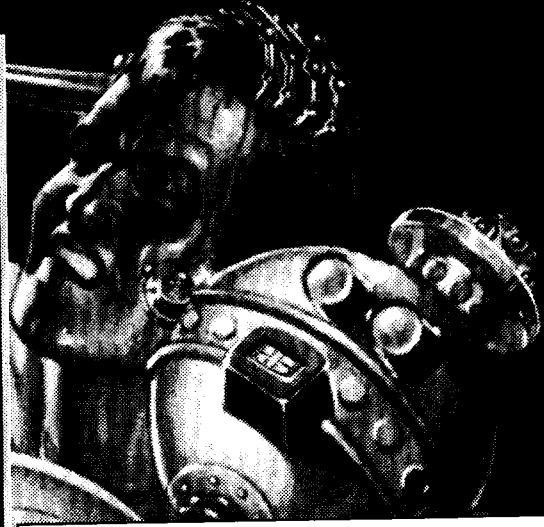
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Dave Thompson



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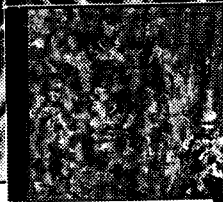
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Publisher
Moon Mystique

Editor
Rev. Paul Valerio

Computer Stud
Suman Sahu

I.N. STAFF
Diane Berkenheir
Ric Laciak
CEO Daniel Layne
Kim Traub
Rev. Paul Valerio
Paul Ferguson

Contributing Writers

Cage
Chase
Damon Creed
Rob Delivere
Drew Lewis
The Foreman
Mark Laliberte
Lisa Swiss
Paul Tobin
Todd Zachrtiz
Zero

Contributing Photographers

Marcella Agüero
Max (front Cover)
James Worral

Typeists/Copy Editors

Michelle Becwar
Rachel A. Boyle
Elizabeth Finch
Jim Pickering
Rachel Strickler
Mara Strikler
Kim Traub
Kristina Vanspoor

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Editorial & Submissions

614 W. Belmont
Chicago, IL 60657-4529
tel 312-665-9016
Fax 312-665-9116

Subscription & Ordering
114-1/2 E. College St.
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Email: dbirken@umaxc.weeg.uiowa.edu
Phone 319-338-5752
Fax 319-337-6761
Advertising -- Ashley 319-338-5752

Letters to the Editor

Dear IndustrialnationN -

Great Fucking 'Zine - I really enjoy your disc reviews and the depth of your interviews most notably Front Line assembly, Skinny Puppy and Front 242. Thanx for sending the back issues and the really excellent t-shirt (I get a lot of compliments). Are you going to make back issues of IN#1 and #2 available? I'd like to get my hands on those to complete my collection - I noted that as new issues come forward your mag is getting more nailed down and polished, though there is a certain charm in the older issues - Are you going to publish more poetry and original drawings in up coming issues? I especially like the poem Candlesticks in IN#4 - The fiction is excellent too - everything that I've read so far is fantastic - Everything - Keep up the good work on all fronts - Reveling in Madness - Hawk



Dearest IndustrialnationN

Your zine is great. I live in Seattle, where the grunge /punk/ hardcore pop scene is thriving, but the industrial scene is not. As far as I can tell, there are one, maybe two, bands that I know of in this town that might be termed industrial. The Pleasure Elite and Sky Cries Mary. I'm sure there are a few others that I just don't know about. Anyway your mag and another one called Technology Works (not nearly as good) are my only contact w/this nation's industrial scene. When I first started listening to "industrial" music it was stuff like Ministry, NIN and Skinny Puppy. Your zine has exposed me to many more bands, like the AMAZING KLUTE, which I'm listening to right now. To say the least, I'm grateful to you for opening up my ears. The extensive album reviews combined w/ the superb interviews make your zine incredible. As a matter of fact, the inside of KLUTE's Excluded CD quotes your interview of the disc in issue no. 6. Keep up the good work, and how about an interview w/ Claus Larsen and/or Al J.? Thanks
Norm Dawley, Seattle, Wa

IndustrialnationN!

Your Magazine is a vital link in one's chain of ADDICTION to Industrial Music. The sound can be so underground in some parts of the land that you can lose touch, with no one, or club or record store to relate to. Heroin is easier to find in Buffalo than "Blue-Eyed-Christ". Safe & Legal with a rush to the senses turning day into a lightning white night and nobody

sees it or hears it but you. Kinda cool really, in a way. Like walking invisible through crowds of seemingly sentient people who have only anatomical similarities to you. Music alone differentiates the nature of man and with the beats of hardcore neo-Industrial dance pulsing through our veins, all life becomes a matter of them & us!

Welcome to Hell, Ray Rocco
Buffalo, N.Y.

IndustrialnationN:

howdy, I recently sent a cryptic set o messages because the nice, long letter i wrote got misdirected— the e key wasn't operating properly and so i tried to send a message to "dbirknh" and it took me longer than necessary to figure out. rrrrrr. A n y h o w , wanted to thank you for putting out such a hip magazine—i especially liked how you support the smaller, less renowned musicians. I think it's important people know we exist, offer alternatives to spending all our money at Tower Records and such. I especially liked the last two "choking on staples" spiels... addressing the topic of originality in industrial music is very important. "Industrial" is such a broad term... if someone sez, "I write industrial music" I'll have only a vague preconception of what it sounds like, which is good. Labels suck, because they so often bind artists into using what's common to the genre. Using common techniques as a crutch to make music more accessible and familiar results in lame music. Take distorted vocals, when i first heard Skinny Puppy i thought something to the effect of, "wow, soundz like satan is doing the lead vocals from his death bed." Now when i hear distorted vocals i think, "hoo boy, another Ogre sound-alike contest"— the impact is gone. I still think distorted vox sound neat, but not tense or gripping as they should. Same goes for drum machines or just drums in general—seems all too often drums are used 'cuz people can't think of not using them, rather than use drums to extenuate the rhythm or percussive feel of a song. Anyhow, even i need to take my own medicine, so i'm not trying to preach but trying to plead...i don't want to see industrial music die, i don't want it to be nothing more than an amalgamation of old releases, we need something new, and i think the term 'industrial music' is just meaningless enough to allow that. The only—well, the way I think best describes industrial music isn't in terms of instruments used or compositional style (music concrete noise collages vs. highly

sequenced synthesizer pop songs...whoa) rather, industrial music attempts to take sounds we have become accustomed to — once the industrial revolution added noise into the lives of people—and exert some form of control over these noises and bring out the musical qualities therein... whether it be machine grinds or synthesizers or feedback. Well, I'm babbling here...i was going to say something about the industrial music a ways back, but i should probably formulate some concept of it myself rather than drag you through more rambling. Anyhow, i really liked yr magazine and i

sent you a package (subscription stuff enclosed) Do you put out this zine on top of going to college? Who am I writing anyhow? Diane? Well, I'm Lair, at Sheldahl@Uoregon.edu nice new slick printing! i wanted to mention that too. Is this getting there? I'm always

I'm reading your mail.

paranoid until i get a response. My first attempts misfired i know (haven't used email for awhile, i've been in a sort of hiding i suppose, just getting myself together mentally, making up for some lost growing up time perhaps... but i digress. Have you folks ever seen photography by a guy named Witkin? Jean-paul or something...



think his work would appeal to some there based on the imagery in yr magazine—he uses cadavers often, also circus freaks, hard to tell if the victims,

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er, subjects are alive or not. Cool processing of the negative, too. Well, i'm talking yr eyes off, so i'll go. live long and prosper (no, i'm not a trekkie) - Laird Sheldahl

Dear IN

Thanks for issue 7 with the great article on Terror Against Terror/Lustmord. Very nice to see Brian getting such in-depth press. I'll send him a copy today, I'm sure that Uwe at Dark Vinyl will be happy to see this too.

Charles Powne, Soleilmoon

IN, congratulations on the new issue of IN. I haven't read a word yet, but just paging through it I'm very impressed. Can't wait to start reading —Al Ritchie

Dear IN

After sampling two issues of your magazine I can safely say it's exactly what I've been looking for - a toehold on an element of music and culture for which there is no support structure around here. Finally, someplace to get ideas for disks to hunt for in the local "alternative" record boo-tik. I like the new "big" format, the overall look is very appealing (particularly the scrumtious photos... Ah, the beauty of the suitably defiled human form...) Good Luck for the future.

- Charles Lewis

- P.S. - People, keep your banal politics out of the mail section! this is not the place! Also... someone, please bring a industrial/goth type rave thing to the Cincinatti/north Kentucky area...please. I grow weary of endless techno.

Industrialnation

Good evening!!!! I was in tower records and decided to check out your magazine. And I like it. I live in Boston so I couldn't help but notice your "Boston scene report" by zero. I am a BARBITCHUETTE dancer for SL[]P CHAMBER so I thought that I may question zero's comments. It seems that he credits SL[]P CHAMBER's reign only because "they've been around the longest". And "if you're into sexism... then you'll probably enjoy their stage show, which relies on a lot of cheap thrills"?? I wonder if zero actually saw your great centerfold by TODD FRIEDMAN?. Does he consider that sexism? If so...then I like it! As a dancer, performer and psychology student I take what I Do seriously. (Mr zero-you are obviously offended by sex! Who fucked you over?!?) Everyone I know likes "SL[]P ,Or FOREVER HOLD YOUR PIECE" CD better, so I wouldn't say that the SUCCUBI CD was an improvement because "JOHN ZEWIZZ asked ELAIN WALKER to write the music"...just a different direction I think. Did you know that ELAINE WALKER actually started out as a cheesecake model herself for SL[]P CHAMBER? Look closely at "SYNTHETIC WOMEN" on the "SL[]P ,Or FOREVER HOLD YOUR PIECE" video!! Did she "SL[]P" her way to the top too?!?

Yvonne Nistorescu (BARBITCHUETTE) St. Dedham, Mass

Industrialnation

-Decent Rag. Saw the boston "scene report" - what a crock-o-shit! SL[]P Chamber rules because of the type of

music they make, not because they are sexist!! People do what they like and that's ok! dig it? DDT in the vein of Skinny Puppy? They are a Skinny Puppy copy-cat band - not to be mentioned even on the same line as Skinny Puppy!! Now I know how Zero got his name! Joel Lantey Boston, MA

Industrialnation

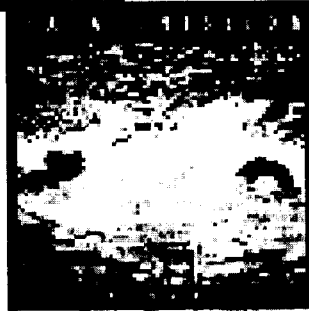
After

picking up your publication (Spring93#7) last week, I've been surprised that I haven't heard about you sooner. Being from Seattle, I've had to deal with the whole Seattle scene for quite some time now. But, the industrial scene is doing fine, thank you very much. Even though it wouldn't seem not here at all, according to the report turned in by DA Sebasstain. It seems that Mr. Sebasstain has one big chip on his shoulder. I've been running Fetish Night for over a year and a half, and Industrial Night for almost a year. Both of these nights are held at the Vogue. Even shows for NEC (Northwest Elektro-Industrial Coalition) has been held at the Vogue. So, there has been support for a industrial scene here. Both nights that I run are recorded music, with Randy and myself at the turntables. As for live music, some bands have developed a following. The problem here is that the whole live music scene is stuffed full of

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bands needing a gig. Most booking agents look for bands that have, or are developing a following. If bands in NEC can not draw a crowd, do not put the blame on the clubs. I'm not here to start a war with NEC, but I feel that the scene report turned into IN was not a fair report of what happens here in the land of rain. If you like, your publication can write to me for any input you need about Seattle. Also I'm sending in my subscription. Keep up the god work, and never fear the future.

Peter R. Madril - Leather Thoughts Production
Seattle, Washington



IN - Thank you Thank You Thank You. Here in Western MA, it's mighty hard to get info on the bands I love so much. Here's some specific info that I'd like to know? (1) With Wax Trax! dead and gone, what's gonna happen to all those releases. Some, like Jack the Tab, Chris + Cozey, etc. I can see getting lost for a while. Is anyone planning on releasing them in the near future? (2) What's up with the Japanese Music Scene? I've only heard a couple of bands (Boredoms, By-Sexual, Shonen Knife). There's some really angry people over there, and the Punk/ Noise/ Industrial/ Experimental thing must be in full swing. How can I get more info on them? Thank you very kindly, Philip Brady, Northampton, MA

To whom it may concern (zero):

This is in response to last issue's blurb on SLHP Chamber in the Boston Scene review? As one of the original barbitettes and as the one on charge of all the performances on the California tour, I take personal offense to the comments "sexism" and "cheap thrills." I am a woman in the S/M - B/D community who prefers to 'play' w/ women. Am I sexist because I wish to reflect that aspect of my life in my performance? I have known and worked w/ John Zewizz for years and have never known him to exploit or degrade women for profit or otherwise. That is what, though I reside in San Francisco, I still continue to work w/ John in both the live-show and video mediums. If you consider my work to be nothing more than "cheap thrills" I suppose that is just your opinion and people will just have to watch and decide for themselves. I enjoy what I do and that is more important than pleasing an art critic. But your comment on the sow being sexist is completely unfounded. It is extremely unprofessional to casually toss out comments such as that w/o a solid premise. I feel that the next time you wish to make such a bold statement, you have some factual evidence to back it up. Sincerely Gabrielle

Dear I.N.
just wanted to thank you for sending me a

copy of #7. I must say, you have improved a bit since #6. aside from the bigger and better format, the content, especially reviews, is more on target. when I wrote you before (I sent my compilation, "As Yet Untitled" for review) I probably came off a little sarcastic and cranky because some of more abstract-experimental stuff was reviewed by people who obviously don't know too much about it. please understand that my criticisms were intended to be constructive, not a put-down of your overall purpose. I certainly wish you much success and I think that finding the right people to review particular recordings will enhance your credibility. the intelligent reviews of Illusion of Safety, PBK, and Kapotte Muziek (all stuff out on my label, plug plug) for example, seem to indicate that you're moving in the right direction. remember that industrial rock, techno, and experimental "noise" all sprang from more-or-less the same scene (early SPK, Throbbing Gristle, etc... not to mention Eno, Can, etc, before them) and I hope you'll continue to expose your readers to artists that aren't necessarily following NIN and Ministry up the ladder to corporate success. expansion of human intellect has got to be at least as important as piercing your dick and writhing to the beat. anyway, keep movin' forward, it's the only direction evolution can go. good luck. Peace, Man Jon Booth Realization Recordings Ventura, CA

Dear Fascist Bullyboys

You bastards. Please send me the items marked below. My life is hollow and meaningless without them. FNord:Subversive Propaganda, Your Cutting-Edge 'Zine, A Large Consignment of Heavy Drugs, A Kurzweil K2000 (Serial Numbers Optional), David Oglvie Commemorative Colostomy Bag. Failure to respond to this letter will result in the issuance of a Wackenhut Termination Voucher for your entire staff. Your Assistance is greatly appreciated. Sin Surely, Baron Samedi, Project Administrator, Genetic Research Division "Better Living through Chemistry"

"That which does not kill is...makes us stronger." —Neizsche

Enclosed ye'll also find a crispy \$10 for a year's subscription. Leif the Hun, who puts out the dreaded 'zine DISSONANCE suggested I give y'all a whirl. [Poor lad hasn't been the same since he moved to Vermont...me thinks it's all the farm animals...so abundant...so...WILLING.] And speaking of the 'zine trade, might I offer a suggestion...MANDATORY EDITING. I read your disclaimer in the sidebar, but all the vivisected sentences and transmogrified spelling really scraped at my nerve endings... Perhaps I'm merely experiencing grade school flashbacks, but frankly, there's no excuse for three different spellings of Rhys Fulber in one issue...Only Muammar Quadaffi <sic...heh> has had his name mangled in print more often. While I babble, I might as well throw in a few cheap plugs for some friends, so: Check out Abstinence, a brain scraping group from

scenic New Jersey, soon to be released on Silent Records. Similarly, be on the lookout for Fractured Cylinder out of New York (album plans temporarily on hold, for alas, their guitarist fled to play with Chem Lab and work on his own band, Virus 23): ethno-electro-anger. Finally, if you haven't already heard Emergency Broadcast Network, on TVT, go get it for chrissakes. Partied with those fine gents last summer...they parked the dreaded EBNMobile (the one with the rotating scaffold that supports a video projector and satellite dish) in a friends backyard...Neighbors were certain that aliens had landed. Elvis sightings were reported. Much fun was had by all. FNord. Yet more finally, I've enclosed my networking add for your Classified page. Free with a subscription, right? RIGHT? Of course. NOTICE TO FEDERAL AGENTS WHO HAVE STEAMED OPEN THIS LETTER: Leave me alone. You can't prove a damned thing. I NEVER broke into that naval mainframe at Northfolk. OR the AT&T LMOS in Holmdel. And I won't even comment on the General Electric Infrared Camera Plant's 'security leak'. Like Pontius Pilate, I wash my hands of it. I DID however, coat the envelope you have just raped with dimethyltryptamine. You really shouldn't have used steam. Perhaps you should wash your hands of it as well. Happy trails. "The road of excess leads to the palace of wisdom." - Blake

Dean I.N. Folks:

First of all, I really approve of the enlarged format; it greatly improves the layout & readability. Thanks also for focusing on lesser known bands such as Leatherstrip & Yeht Mae (2 personal favorites(rather than kissing Al & Trent's butts for 50 pages. Now that the term "industrial" has been appropriated by the mass media as synonymous with processed guitars (I read a review of a prison C.A. that was said to have "an industrial feel!"), it's great to see a well researched mag with intelligent interviews covering the wide spectrum of styles blanketed by "industrial" R. Android

Industrial Nation

Issue #7 was great. Your format seems to have improved, and I loved the interviews with Claus Larsen and Jeremy Daw. Good reviews too. Everything is down with enthusiasm and heart, unlike some other dogshit corporate 'zines. You've got yourselves the best music mag in the U.S. period, so don't change a thing. Well maybe less body-piercing photography. Jean-Paul Duquette

P.S. Loved the Networking section, too. Really cool/hilarious/scary.

INDUSTRIALNATION

Congratulations on such a different and interesting magazine. I must say that the "Boston Scene Report" left much to be desired. One thing I hate the most about critics, if they're going to give their opinion, they should know their own ball park. Mr. Zero expresses his discomfort or offense with SLHP CHAMBER, their "cheap thrills", and "sexism". What's next? His opinions on abortion and public smoking? I think he fails to understand the

BABYLAND

Interview with Dan Gatto and Smith of Babyland by Kim Traub

*Using the alienating world of electronic music for contrasting expressionism, Babyland's Dan Gatto and Smith are creating some of the most exciting new music in the "industrial" genre. Their lyrics and sometimes spine-grating noise are a struggle for growth and an emphasis on individualism. IN discovered not only are these two artists a great team (they oftentimes finish each others' sentences) but the debut focus of *You Suck Crap* (Flipside) may only be scratching the surface of Babyland's future potential.*

IN: How did you get started?

Smith: We met in college about four years ago, I guess and we've been a band for three years.

IN: Why did you get involved in the industrial genre?

S: Because every other band out there sucked and we knew we could do it better.

IN: Is *You Suck Crap* (Babyland's first full-length CD release) a collection of older and new stuff?

Dan Gatto: *You Suck Crap* is the 7" EP, the 12" EP (both previously released on Flipside) and, well, it's kinda up to date. We went back and cleaned out all the songs we've been doing for a long time, so pretty much it's a record of what we've been doing up to that point.

IN: Were you doing most of your stuff live up to that point?

S: Absolutely.

DG: The first project that we ever did was a song plus a video for a musical culture class. That's what really got us together. I did the musical side and Smith did all of the visual side and that's what we were initially going to do. When the time came that we were actually going to start a band it kinda switched a bit and we figured, okay, what can we do live and what are we like? After our first live performance everything kind of changed. We really got into performing live and saying that was the most important thing for us.

IN: Where was your first performance?

DG: At a cheesy club called Helter Skelter.

IN: What was it like? Was that the first time either of you had performed live or had you been in bands before?

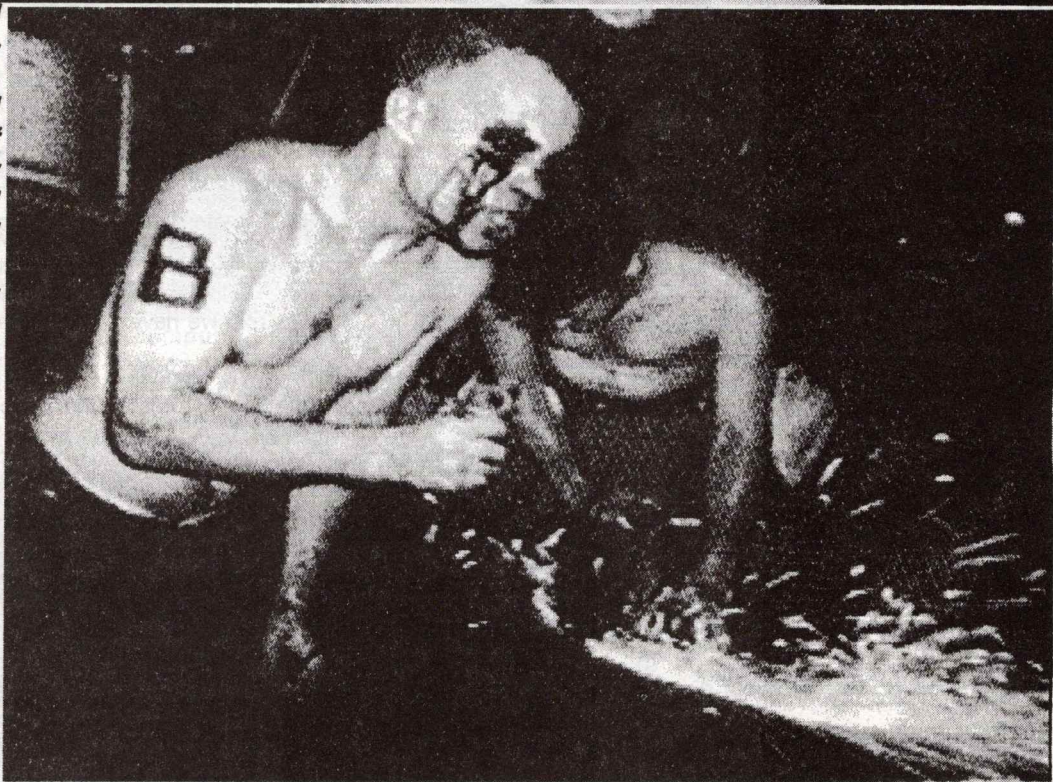
S: It was our first time on a stage really.

DG: What we realized was there's a lot more emotion there. It's a lot more aggressive and assertive than either one of us would have thought. As individuals we're not like that normally and yet when we were on stage it was like...

S: ... something else clicked, a different emotion that we didn't think we would get. It flew on its own a lot better than we thought we had designed it to fly.

DG: It felt really good.

IN: So does this mean the live aspects of being Babyland influences how you write



your music?

DG: Very much so. The whole idea is that you want to be able to produce something that goes over well live. You have to have something for people to grab on to. In terms of recording and such, we pretty much write a song, play it live and how we play it live is how we record it. We try to record ourselves as live as possible, you know, just having it sound the way we wish it would sound live.

S: The limit being it's really tough to have electronics sound good in small clubs with a bad PA?

DG: Yeah, you just need a good PA system.

IN: What is a typical Babyland show like and have you become legendary in your area for playing out?

S: We don't play very long, usually 35-45 minutes, about 8-10 songs. There's usually a little bit of fire, a lot of noise.

IN: Do you use props?

S: Sometimes. Some shows we just bring the instruments and play the songs straight ahead, and then there are times that we build things that we destroy and we get a little more elaborate with television sets. . . .

IN: What kinds of things do you build to destroy?

S: Scaffolds and stuff to put televisions on, that sort of thing.

IN: And how do you go about destroying them?

S: With hammers and saws and stuff like that.

IN: So are no two Babyland shows the same?

S: Oh yeah, sure, a lot of them are. No two shows are ever identical obviously, but there are archetypes, let's say.

DG: When we first started doing it, it started out being a recording project and then when we actually did it live we realized we can do this live and people enjoy it. Every other band that we'd ever seen, the so-called "industrial" bands, come on live and have two people standing behind keyboards. I mean, you know that there needs to be more than that to keep your attention. The whole idea was that we could go out there and provide people with something they really had not seen, especially in electronic music. Even today when we play people are kind of like puzzled as to how the music works and where does the music come from or whatever.

We just run everything off of a Macintosh and it's all sequenced live. If you can't do that live.

JN: Do you have any major touring plans in the future so those of us who only live in CA can see you?

S: We'd like to get out of the state as much of the country as possible towards July or August maybe.

DG: Ideally we'd like to be out doing about four this summer. It's all a matter of trying to find someone who will book it at that time. A lot of the bookers are really busy and it's important that we play big shows, not necessarily in size. We're just looking to play good venues and do all-ages shows.

IN: Is your audience a young crowd?

S: If they can get into the show, yeah. DG: Most of our shows are 18 and over. The few times that we have played all ages.

S: . . . It works great. What we're doing is intrinsically more appealing to younger crowds.

DG: I think with music when people are growing up it's a big part of their lives and they get very excited about it. They want to be a part of it and get involved. I think that's why people like us always get a chance to do that. They can jump around, make noise, whatever.

IN: do you ever have a problem with violence at any of your shows?

S: Never. Some club owners have over reacted sometimes, but no one's ever gotten hurt or anything.

DG: At least no one has let us know that they've been hurt. I think at this point in time people are past the violence thing.

IN: I want to talk a little about the music. In your press release you wrote that Babyland is a combination of "hardcore directness and industrial intensity." Were you into industrial and hardcore and just blended them together? What were your initial influences?

DG: We never really listened to a lot of each.

S: It's funny because the music we first really liked was stuff like Killing Joke or Human League. That was part of the discovery when we played live the first time was what we really wanted to do was rip our shirts off and scream into the mike and this hardcore vibe came out of it. It's just easy to do and it's effective, real, direct, emotional contact. The industrial thing is a

matter of circumstance. WE happened and we found that uses electronics and all percussion during a time when bands like FLA are around so that's what people thought we were. I don't know if we ever wanted to be industrial or not. Right now I'd say no.

IN: Are you struggling with that label? It's almost a dirty word now.

DG: Not really because it doesn't enter my mind, I just don't think about it.

IN: Do you have to think about our circumstances and where we are. We're kind of stuck because we're a two-person band with percussion/electronics on a pure pop (upside). All the other bands on the scene are guitar bands and we really don't play anywhere. It's really good.

S: That's the beauty of it!

DG: Who wants to? I don't listen to any "industrial" music at all anymore. I think it's very boring. To me it's very hard to tell the difference between techno and industrial dance. It might be good dance music in a club but it's not what I listen to.

IN: I think I read in technology World that you had a recording done on one of the club dates. How did that come about?

S: No, it was a live recording.

DG: It was a live recording.

IN: And it was a live recording.

DG: Yeah, it was a live recording.

IN: What was the deal with that?

S: It was a live recording.

IN: What was the deal with that?

DG: It was a live recording.

IN: What was the deal with that?

DG: It was a live recording.

S: It was a live recording.

DG: It was a live recording.

IN: It was a live recording.

DG: It was a live recording.

IN: It was a live recording.

DG: It was a live recording.

LAN

in LA there's so many people competing to be famous, stars, whatever, so what you do, I mean, there's just so many people here it doesn't even matter. It takes so much to be heard as opposed to if we were from a small town maybe everyone would know about us.

IN: Did the riots affect your music?

S: The effects of the riots are more or less negligible on this city. Most of those neighborhoods are pretty much in the same boat they were a year ago. It doesn't have much to do with us as a band.

DG: It's obvious to anyone living in LA or who knows anything about the area that we knew something like that was going to happen.

IN: What direction do you think your music is heading in now? A lot of the CD is internally focused, so are you going to start taking influences from the outside now?

DG: Are you talking in lyrical terms?

IN: Yes.

DG: I think that's kind of the obvious step. One criticism we've heard and that we have of ourselves is where's the variance in tracks. I think the whole idea is we want to try to experiment a little and go off on what's good to us, on what we really enjoy. That's creating these weird pieces that may or may not appeal to someone else, but are some strange form of expression. It's a real vague thing.

S: As far as the internal concepts of most of our things, that's what we're experts on, ourselves and our own lives. I mean, I don't claim to be an expert on, let's say, being beaten up 'cause I've never been beaten up. I do claim to be an expert on being some suburban kid.

DG: There are people who know far more about politics and so on than I do. I think if everybody took care of their own personal politics and figured out

what they want and what they feel good about or hate that things would be a lot better. The overall message, and it may be cliché, is really just think for yourself and do what you want to do.

IN: So what if it's tired and cliché? No one really does that anymore. I was also wondering about why in your music you're sort of bugging on machines yet you're using machines to create the music—could you see yourself going in a more "organic" direction, maybe adding guitars?

S: Guitars are no more organic than a Macintosh computer, number one. Number two, yeah, we want to make it as organic and human as possible.



just put this band together. I'm hoping that people will look at it, and whether they hate it or love it, just realize, "wow, I could throw together a band and express myself and do what I want to do."

IN: A punk rock ethic.

DG: Yeah, it's true. We're trying to educate people who are involved in sort of "punk rock" music. We're saying you can make music that's in the same genre. I mean, you can be punk rock and still be electronic. It doesn't have to be disco or techno or whatever.

S: It's just tools. In any art all you have is a set of constraints and a set of tools to operate within those constraints to get your point across.

IN: Do you find that any of your critics do slug on you for using electronics?

DG: Not really. People really have

very few negative words to say about us. They either like electronic music or don't, and that's their own thing. People realize that we're very serious about what we're doing and it's pretty much a no frills, no bullshit approach to all of this. It's strange to play live shows when sometimes you don't want anything to do with that whole thing. It's kind of a big contradiction.

IN: What do you mean, you don't want to be involved with the whole business end of it?

DG: Yeah, the business. It's very funny to look in a magazine and see your band reviewed. It just gives you a little insight into how things work.

IN: One last question: Are you working on anything new or will you have any new releases out soon?

DG: Also the computer is a very effective member, like the Macintosh is the third member of the band. We have Smith doing percussion, I'm doing the vocals, and the Macintosh is doing the music. With the perfection of the computer we sort of offset it with . . .

S: . . . a complete sloppy mess.

DG: We're human beings.

IN: So you're going against the machine to see what happens?

S: Right, and that's the contrast that I think makes a lot of the interest in it, for us especially.

DG: The whole idea of the band is kind of funny because we're complete nonmusicians having nothing to do with any of that stuff and we



S: We just finished silk-screening a 12" EP that should be released sometime the end of this month or beginning of February called The Dog Snatcher EP and that's four more songs.

DG: It's one-sided.

S: Yeah, it's one-sided, clear tinted vinyl with a silk-screen on one side.

IN: Is this a limited edition?

DG: Yeah, 2100 copies I think.

S: Also in April we will be recording our next album.

IN: Will you still be on Flipside?

SS: Yeah, Flipside is great.

DG: We can deal with him on a personal level and we're not bogged down with the business side.

Write:
Babyland c/o
Dan Gatto
420 S.
Sepulveda
#17
Los Angeles,
CA 90049
U S A
(310)471-
7673



KK/ELECTRIP COMPILATION



Various

Kk/Electrip Compilation 12800

NEW U.S. COMPILATION

Here we have the best of the impressive Kk/Electrip roster, from PWOG's ritual music, to Swains' groove-oriented soul. Other highlights include Minister of Noise's deranged childlike rampage, Numb's nightmarish industrial disco, and Exquisite Corpse's introspective thinking-man's techno.

psychick warriors ov gaia ov biospheres and sacred grooves



Psychick Warriors ov Gaia

Ov Biospheres & Sacred Grooves

NEW RELEASE INCLUDES 3 DRUMCLUB REMIXES OF "EXIT 23" 12803

These techno-shamens conjure up brilliant, trance-like tribal dance music that will put you in an altered state. Their exotic use of Middle-Eastern and Southeast-Asian elements, primitive metallic percussion and ambient Orb-style samples makes for one hypnotic, heady listening experience.

HALO



JAG/eye. VELOCITY

Halo

JAG/eye. Velocity 12802

NEW RELEASE

A curious juxtaposition of doom, grunge, blues, psychedelica and industrial from this Southern California duo. Halo's wailing aggressive guitars, angst-ridden disembodied vocals, stream-of-consciousness lyrics, and forceful military-style drumbeats all blur together into a Phil Spector-like wall-of-sound. Sonic, multi-textured, slightly disoriented, and brilliant.

IN THE EYE



Insekt

In The Eye 12806

NEW RELEASE

Insekt as a duo mix the rhythms and kick in slices of irresistible nasty strings and industrial dance pieces; a collision of new samples and late seventies' sounds from the Sheffield school.



THOLENT BUCHSIS

Worm

Asexual Being
Sifting through the spoiled soil
Gnashing, Gnawing, Scraping
Its path of ingestion.
Seeking out the stronger stench.
Sniffing and whiffing
The delicate new fragrance in the air.

Woman or man.
Black, white, red, or blue.
It can not distinguish.
Just savours the
delicacy of a kinder flesh.
And all skin smells the
same,
When mixed with
six feet of
spoiled earth.

by J. Spencer Schumacher

deliriously happy
friend

gotta letter
today;
scott
i have a new
boyfriend and he's
gotta pierced
cock!

by Scott C.
Holstad

I feel the skin

On my penis drying
and she asks me
if I love her
and she draws
up close
how much
she asks
how much
do you want
I ask her
as I drift
off to sleep....

by Weirman and Oberc

Visceral Dessert

I bear before you
Your visceral dessert
On a stained silver platter
For your private consumption
Red riverlets pour forth
And darken mind stream
Of the feeling once held
Now tainted to blackness.
The arteries are clogged
That once galloped at mere sight
Of your ruthless consumption
On my blinded orbs.
Parasitic worms hold fast
Clutches dig into my being
Tearing slivers of red tissue
Away with every pulsation
My vitality prepared for you
Like victuals of my existence
Streaming down your chin
You swallow my visceral essence.

by J Spencer Schumacher

Couple at Night

they rush past
hug the side
of the building
holding on to each
other tight
they glance at me
yet try to
avoid
my eyes
i am past the age
yet i wear black
am leatherbound
leather
makes people nervous
they are
always
surprised
at how soft
my voice is
my glare remains
loud
I am getting older
now
they cross to the
other
side of
the street.

by Scott C. Holstad

SCHNITT ACHT



M : Morgen Leciart of Schnitt Acht

IN : Ric Laciak , your interviewer

Scribed and transposed by Hawk.

(This interview takes place over the phone.)

IN : Why the sudden change in sound ?

M : You got to go with the times. The old industrial thing is no longer happening, so we're just rolling with the times.

IN : Are songs like "Rage", "Random Funk" and "Give Me Release" echoes of the past?

M : Those are some of the older songs off the album. They were written way back in the beginning.

IN : Is that why they retained some of their synth sound?

M : Might be, yea.

IN : If you could project the next album : I've noticed that you included people like Rick Rozz, who is from the death metal band, Massacre. I was wondering including people like him, are you focusing on a harsher or harder metal sound?

M : Yea, pretty much. It's going to stay an alternative thing. It will never be a problem of thinking that we're going to go mainstream. It's going to stay heavy music and heavy music it will be. Once that's gone, the project will be dissolved altogether, but it still will be real ballsy music - I guarantee that. It will also always have that industrial touch.

(Interruption - an incoming call.)

IN : I hate call waiting. Where were

Schnitt Acht is one of the more darker bands that are recording today. With the release of "Slash & Burn" all light have been turned off. Only during key songs does the flame get out of control. Comparing the first CD with the new one, you'll find a tremendous difference, the crossover to a harder and more metal sounding form of Electro, some may say this is a trend, but only if it is done wrong. No problems here. I caught Morgan in the studio for the interview originally, and thought

I was slick
k by sampling it to my hard drive, wrong (it crashed)... so this is the second interview, on analog tape. No crashes here... yet.



we? You were talking about how you were going to keep that industrial touch.

M : That's easy. Any time that there's programming involved, there will be that extra touch to it. It'll always have that programmed techno aspect to it.

IN : I know that it's impossible for you, let alone me, to predict what the next Schnitt Acht CD will be like in the next year or two. It almost seems like you're past going...

(Interruption - someone picked up an extension. Wonderful things :

phones.)

IN : Hello?

M : Yea, I'm here. It has to be your line.

IN : Get this Morgen : You interviews are cursed. I did an interview with you and my computer crashes and now ...

M : It is a curse. It's like there always seems to be something wrong with someone in the band. Ric was sick with the flu for a long time. He was down with

it for like three weeks. Then Peter the bass player, cut his finger and had to get stitches. He cut his tendon. He still has a pin in it and can't play his bass.

IN : How about you?

M : I'm always getting chest colds. Like right now, I have the worst chest cold. I haven't been able to sing for like a month, now.

IN : Weren't your tour dates scheduled for May?

M : No, they're coming up in June.

IN : Hopefully you'll be better by then.

M : I was going to attempt to do something last night, but I'm going to give it a couple more days. Because if I can't get over it, it means that I won't get over it for a long time. I'm just going to have to deal with it.

IN : How is the fan feedback?

M : Nine out of ten fans seem to be really turned on to the new stuff, but there's that one out of ten who say that they like the old industrial stuff better. I'd rather gain nine fans than lose one.

IN : Exactly. There's nothing like being open-minded about music. The German scene : have you

toured Germany, or do you plan to?

M : We haven't yet, but we plan to.

IN : Are you going to be touring it for this CD?

M : Oh yea. We'll be heading over to Europe hopefully by November. And, if not, in the

beginning of '94. As soon as we're done here, the first place that we'll hit will be Germany.

IN : What can the crowds expect to hear? Can they expect to hear "Subhuman Minds" and "Slash and Burn"?

M : I don't know. I haven't really thought of that yet. But I'm sure that when we're in Germany, that we'll something off the old album since it did so well over there.

IN : In the form that it's in, or will you have something remixed?

M : Yea, slightly different, slightly modernized.

IN : So the German crowd can expect to hear something pretty exclusive off of Subhuman...

M : That's the only country that will hear it. We're not going to play it any where else.

IN : I don't mean to get too personal, but do you find Subhuman Minds a soft spot? Like it was something that you wished that you never recorded?

M : No, no. When it was written, it was happening. It's just that we're beyond that now. It's not like a soft spot. It's just that that was what I was doing at that particular time of my life.

IN : How's life with your side project's like, Radioactive Goldfish?

M : That's going really well. As a matter of fact, tomorrow night I'm going

in to track another song. It was originally going to be an EP, but now it's turning into a full-blown album.

IN : What can we expect to hear from Radioactive Goldfish?

M : It's a little more hardcore than the first album - it's faster. You haven't heard anything like it. It's really tripped out.

IN : Are we talking more samples or even the inclusion of lyrics?

M : No, there are no lyrics, but

there's always a dialog of samples and stuff. It's really focused music.

Everyone thinks that it's going to do a lot better than the last album. You know, that it's really going to rule, but I think that there's a possibility that it's just too intense and that it'll only be well received by someone in a hard core techno market.

IN : What new releases do you have coming up?

M : After we get on the road here, we're going to record 6 songs live (from Slash and Burn) and put out a new EP. We'll also be recording 2 new songs that will be on the new

story line for it.

IN : What is Rage about?

M : It's

about all the prophecies about the world coming to an end. It seems like all that these prophecies are doing is creating a lot of negativity. Why doesn't anybody do something about it or say what can be done instead of preach about it?

IN : Are you saying that Slash and Burn is a concept album?

M : It's a major concept album.

IN : How about Subhuman...?

M : Yea, but it's not as deep as Slash and Burn.

IN : So, your albums are a collection of songs that tie into one key focus.

M : Yea. They all deal with basically the same issue. Well, there are a couple of songs that break the tension, but it always comes back to the same key issue.

IN : What is "Schnitt Acht" mean in German, it has a sharp feeling when it is said.

M : Schnitt Acht means "Section Eight" which is a military code for Insane. Klinger on M.A.S.H. was trying to get a Section

Eight so that they could send him from the was, he would dress up like a woman all the time. But we don't dress like women.

IN : What are you up to now?

M : Well we are rehearsing now for a few shows coming up, ultimately we are rehearsing for the big tour here and in Germany. This is our rehearsal room, were you are calling. Rick is here as well.

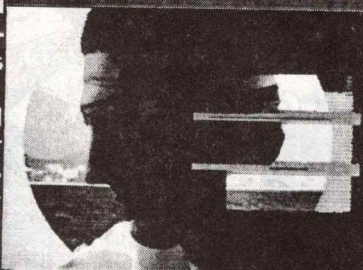
R : Morgan, thanks for taking the time to do this all one more time, this time no computer crashes.

M : Hey no problem, thanks for calling.

R : Have a good tour and hope everyone gets better.

M : Thanks, I'll pass that along.

Schnitt Acht
605 E. Robinson St.
Suite 610
Orlando, Florida, 32803



album.

IN : In a live show, do you have a live drummer?

M : Oh yea, the whole thing is live.

IN : And you're the front man?

M : Yea - there's also all kinds of sound effects that happen live plus breaks and shit like keyboard parts and stuff.

IN : So, you'll have a live keyboard player?

M : I'll be doing the keyboards.

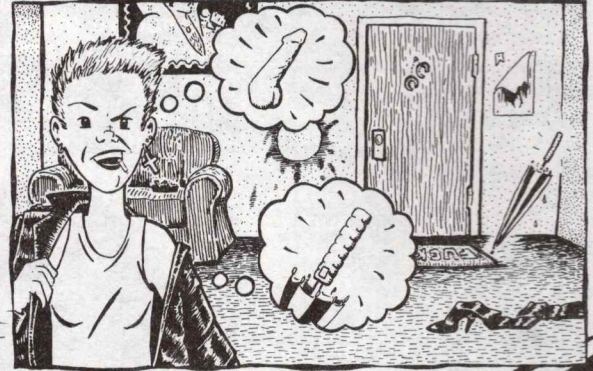
I'll have the keyboards in back and when I'm back there, I won't be doing vocals. It's going to develop into a pretty intense show.

IN : Are you planning on recording the show?

M : We'll make some live recordings when we get the atmosphere that we want to record in.

IN : Are you thinking about any video releases?

M : We're planning on doing one for Rage. We're currently writing a

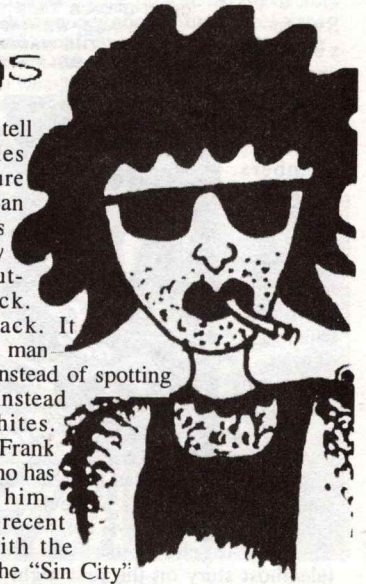


FWOOPH



Literary Corner

Comics/Books/Porno Mags



Ahhhh.....CHARLES BURNS! We dance for you Charles! Your linework sets us spinning through a psychoplastic fantasy-land with the gray matter of our own minds unraveling itself and then whipping about with Medusa-esque implications. Ohhh Charles! How your spotting of blacks evokes in us the harshness of the doomed romances between low life denizens. . their pain-soaked hearts dripping an ever-widening pool of sorrow and despair onto the earth which holds them... but which falls short of actually supporting them. Oh Oedipus! Agamemnon! Socrates with the hemlock on its way past his throat! Diomed! You who drove Ares himself from the field of battle. Take note of this eternally insolent brush work!

OOOooo jeez. Sorry about that. I forgot that I wasn't writing a record review....I'm a literary columnist! Why is it that the people who review books and the such do so in an orderly fashion... speaking of the values and/or deficiencies in the work in question. ... talking of the authors ability to grasp a hold of and encompass the tools they need to master their craft...but in record reviews it seems annoyingly common to simply inject psychedelic substances directly into ones eardrums, stare at a Bosch-painting or an Irish landscape and then rip off ten to fifteen quick sentences... taking care to avoid even mentioning music at

all? With the probable exception of name dropping four or five other bands as "influences" ... not so much because they are.. .but rather because the reviewer wants to seem knowledgeable and cool. Why is that? Huh? HUUHH? Tell me daddy! Are we there yet? I haffa go baffroom.

So. .if you got this far let us then delve into the subject of Charles Burns. This man, in the alternative comics world, is on a summit shared only with the likes of Daniel Clowes, Peter Bagge, Gary Panter and few others. And if any of them quit paying attention he just might up and boot them off.

Earlier I made (admittedly psychotic) reference to the matter in which Charles Burns spots his blacks. "Spotting blacks" ..for those of you that don't know, is simply a rather highfalutin, more "professional" way of saying "shadowing" or more precisely... "the white it go there but the black...it go here". The way in which Burns spots black is what has long drawn me to the pieces that he has done. I will admit that my own love of black comes nigh directly from his stylisms. As long as I'm on that line of thought I should point out that my partner in crime for last issues appearance of Wanky Dog (Attitude Lads best friend) was Vincent Stall. Vinny curses me oft for my megalomaniac Freudian credit omission slip-ups... but this time the fault truly does not rest with me. . .but rather with society. I rest my unstated case. Amen. Oooops.. .wandered off again. Back to the subject of Charles Burns and the way that he spots blacks. What I find most fascinating in the manner in which he approaches this is that he does not seem to think in the same way that we mortals do. Instead of saying "Hmmmm... .I think there should be some black here.. .and also a patch over here and then maybe just a slight brush stroke right there." he apparently just grunts a couple of times and the says "I think there should be black EVERYWHERE!" And then he puts it there. Voluminously. Even his very linework is much thicker than the industry norm. Much thicker.

One could tell a Charles Burns figure simply by an objects thickly curving outline. Black. Black. Black. It can make a man wonder if instead of spotting blacks he instead spots whites. Much like Frank Miller. . .who has redeemed himself of his recent failures with the release of the "Sin City" collection and its' upcoming chapters... Burns seems to have his sense of positive and negatives reversed. Rather than lie down a network of black lines to depict what he wants shown, he rather fields an environment of blacks in order to bring out the true players. . .the positive spaces. . .in crowning glory.....

I've written quite a bit already, most of it by means of introduction. Charles Burns? Yep. Check....Crediting Vinny so he doesn't stuff a gabardine shirt up my ass? Check. Have done....Spotting of blacks? Yeah. Well okay! My hair (such as it is) is combed back, my "I've got a Nine Inch Nail" boxer shorts are fitting snugly. . .I think I'm ready to go now. C'mon daddy!

This issues topic is Blood Club by Charles Burns. I know that last issue I said that I would either be writing about Chick Publications or possibly the Italian comics grand- masters...but I lied to you and I'm too powerful for you to do anything about it. So there.

Blood Club is the second in a four issue series, all of which hold self-contained stories with the character of Big Baby. The others in the series are Curse of the Molemen and still yet to come out are Teen Plague and Mondo Xeno. Big Baby is, to me at least, the most intriguing of the characters within Burns' stable. His much more famous character, Dog Boy, has always seemed a little one-dimensional, one could snicker along in a somewhat locker room manner, but at no time did the stories hold the depth to linger satisfactorily. The abysmal live-action version of him on Liquid Television did less than nothing to expand my enjoyment of him. But Big Baby is a much more thought out character. Multi-faceted. Big Baby is a somewhat deformed young boy living in a low-level. Lovecraftian world and the disjointed feel that Burns brings to his writing is very well suited for this. In Blood Club, Big Baby goes off to summer camp. The title of Blood Club refers to the



method in which youths new to the camp are initiated by the returning, more "elite" boys. They have to do three things; smoke a cigarette, take a drink of "the hard stuff" and then prick their fingers to draw blood and use that blood to make an "X" on their foreheads. This done. . .they are members with full rights in the Blood Club.

Sworn to secrecy and bound by brotherhood to the other members. All routine summer camp fare. . .but this is no normal summer camp. This camp is haunted by the brightly glowing blue ghost

of a naked boy who had mysteriously vanished some twelve years ago. Since then the ghost of this boy, Ricky Bellows, has become the stuff of camp legend. . .used as a cautionary tale/ghost story on the first night of summer camp by tradition. The dark woods. . . deep shadows. . . huddling around the roaring fire. . .roasting marshmallows and watching the light dance eerily across each others faces, the tale of Ricky, the boy who misbehaved and then disappeared, can hardly fail to make a strong impression. And it does, especially upon Big Baby who is, as his name suggests, a little bit of a wuss.

And it is to Big Baby whom the ghost child appears. In his first appearance he hovers above Big Babys' bunk bed soaking wet and dripping water onto his face. It is an appearance that serves a dual purpose. Firstly, it quickly establishes to the reader that there is indeed an actual spiritual presence in the camp. . .this is not just an inflated cautionary tale. And secondly, by screaming at this apparition which nobody else views, Big Baby slips further from the good graces of his fellow Blood Club members. Already on shaky ground in the club, this serves to put him on the precipice, which he plummets off of by tattling on the misdeeds of one of the Blood Club biggies. A meeting is held, the outcome of it and the decision reached before Big Baby is even summoned. . .drastic action must be taken if he is to return to favorable status in the club. He must, at night, row out to an island in the middle of the large lake upon whose shore the camps is set. This is a particularly frightening aspect because it was on this island that Ricky Bellows' disappearance had occurred. . .after he himself had rowed out to the island at night.

Inevitably, the ghost appears to Big Baby. Before he even reaches the island in fact. And it is then that we receive the full and true story of what exactly happened those twelve years ago. Of the event that turned Ricky Bellows from a misbehaving child into a glowing blue ghost. It is the "glowing blue" part that I wish to

address now. I initially saw the works of Charles Burns within the pages of quality anthology books such as Raw. The works that I saw there were in black and white. . .the way that I think comic art should be. I've seen too many pieces of artwork muddled under by the addition of colors in a printing process with a

Well, its time to go. I've run perhaps a little long this time. . .the effect of writing too late at night whilst surfing a caffeine wave. You should know that Blood Club and everything that Charles Burns has ever done is better than almost everything that you've ever read. . .no matter who you are. So seek it out.

Many bookstores carry his work and Blood Club is available at quality comic stores or through Kitchen Sink. You can write them at Kitchen Sink Press Inc., No.2 Swamp Rd. Princeton WI. 54968. Or you can call them at 1-800-365-7465 to get a free catalog of their quality products.

I'd tell you what I'm writing about

next time. . .but by now I think that you've realized that I'm a liar and you wouldn't fall for it anyway. Goodbye.

"Paul Tobins" are fur-bearing creatures which have been hunted to near extinction both for their pelts and also the belief that their ground bones act as a powerful aphrodisiac. Once numbering in the billions, now their reduced numbers dwell mostly on delta plains or in zoos. . .where efforts to breed them are meeting with considerable success.



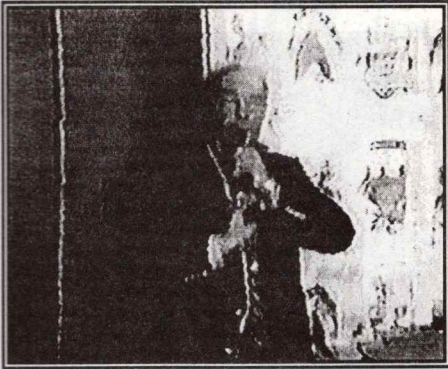
palette too limited to do anything but destroy the effect of the linework. So when I saw that Burns was releasing full color books I was more than a little apprehensive. How would his artwork, with its vicious mix of black and white react to color. Sure, I had seen and liked the occasional Burns piece in color. The cover of his graphic novel Skin Deep was a very pleasant piece with its muted flesh tones. . .but that was a cover piece. The paper quality of a cover is far better than the paper quality in an interior. Because of this a cover can effectively hold a much greater color range than an interior. But Kitchen Sink. . .the publisher of Blood Club. . .quite happily spared no expense in the printing process. The paper quality throughout the entire book is more than sufficient to display a wide prismatic range. And Burns, with his stark black and white style does leave a veritable field of dreams for a competent colorist to play on. There are three different colorists at work on Blood Club. . .Ray Fehrenbach and Mark Landman do the front and back covers respectively, while all of the interior colors fall under the jurisdiction of Micheal Newhall. Quite a bit more than competent. . .they all complement the artwork of Burns well. . .enabling it to reach an even wider visual range. The campfire scenes are of particular note. A tip of the hat to you guys.

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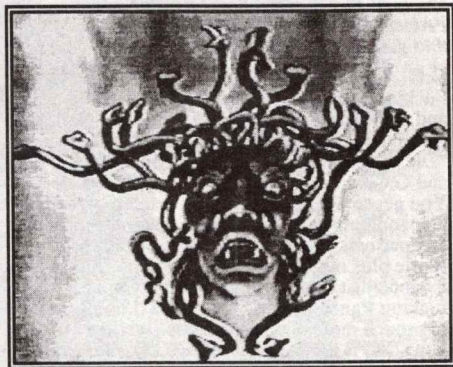
CYBERPERSPECTIVES SPATTER RECEPTIONS

by Dan Layne - John Lyons got busy with a newspaper job and sadly could not continue with us in the realm of video, so I have taken over reviewing incoming tapes. I.N. appreciates all submissions, both amateur and professional. My aim is to provide the reader with a distinct flavor from each video that sums it up, as well as an address of the creators if available. Any & all comments are appreciated.



TORTURE FOR MEN

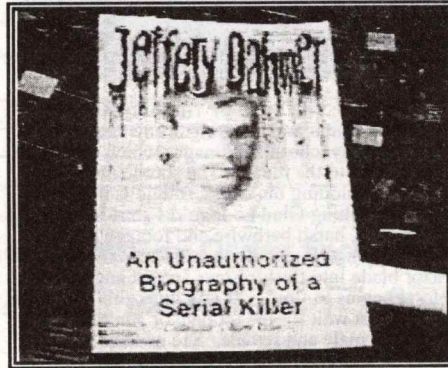
A Heinz 57 variety of video sequences. The most identifiable clip is from that gore-flic, *Faces of Death*. Observe the routine killing and dismemberment of cattle and pigs in a slaughter house. There is some interesting medical footage - a sex change operation and a pap smear. The sex change is riveting, and I found the pap smear to be compelling at first, but since it is from a training film, it is slow paced and after the shock wears off it becomes kind of boring. Next savor a clip of a cop who was shot in the head. Enjoy a classic splice from *Un Chein Andalou's* eye slitting a la' Salvador Dali with a little video manipulation thrown in. And what compilation wouldn't be complete without Geraldo. Watch as he fights with the KKK and skinheads who disrupt his show. Witness Geraldo being bitten by a white power supremacist and get arrested for fighting. In a completely different category, envision Faith No More playing live, so far gone that they topple over on stage! Skinny Puppy makes an appearance playing a live version of *Addiction* in Dallas Texas circa 1992. Take in some nasty voodoo penis wrenching. And, for desert, indulge as R. Bud Dwyer reads a statement at a live press conference. Anticipate as he reaches for a folder containing a handgun in front of an unsuspecting audience. Cringe as he puts the gun to his mouth and pulls the trigger. Sound good? Write: *Rodney Grimaldi 415 E. Albert Portage, WI 53961*



INDUSTRIALIZATION 5 "CHILDREN OF THE CULT"

Imagery can make us feel in a specific way. Even if you don't subscribe to the actions of a specific group, through film and video the viewing of different subject material will conjure up different feelings. Humor, lust, confusion, loathing, and possibly boredom are some of the emotions you may feel while watching *Industrialization 5, Children of the Cult*. Here is another hodge

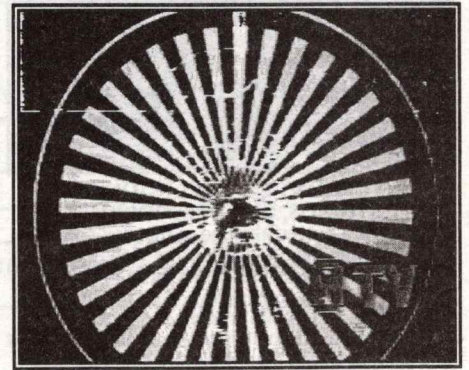
podge of cuts. Because of the seemingly polar changes in subject material there is a sense of disjointedness. The creator, Bill Bebeau states in an accompanying letter that he doesn't support the views of the various groups shown on this tape, he's only presenting images to create a mood. How would you feel after seeing old nazi propaganda cuts, scenes from a cinematic mental hospital, a mutant child in the arms of his nurse... Contrast this to seemingly live news footage of the KKK, the police inspection of a building where a satanic like ritual was held, the jump from a building by a suicide mind and the reactions of spectators who apparently knew the body. Squirm at a medical team's treatment of a young man whose leg has been ripped off by a car which fell of a jack. Between these scenes is curiously interjected fantasy footage. I recognized some humorously cut bits from *Evil Dead Two*. There is also animation, both professional computer generated stuff and the home-made kind. Table top plastic figures converge on each other. There are also live acted scenes and shots of Bill's son knocking over toy towers. This is all accompanied by a bizarre soundtrack; the combination of sound bites, news clips, soundtracks of various pieces and Bill's own synthesized wrenchings. All in all I found this quite filling. Bill Bebeau, 27 Norman Ave, Pawtucket, RI 02860



Untitled - Boneyard Press

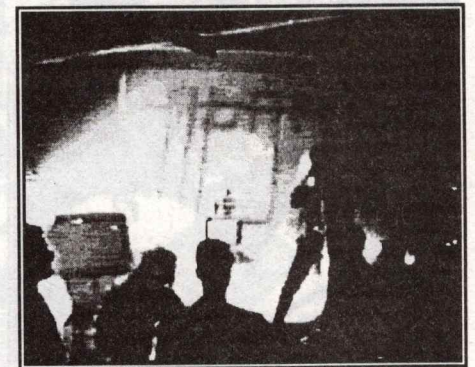
What happens if you draw a cartoon about a serial killer and publish it? You just might become the target of someone trying to stir up controversy for the ratings of a t.v. talk show. How would you react if you found that they were going to have family members of victims as the other guests? Already the balance is against you for pity's sake. Attest as Hart Fisher, creator of the unauthorized biography of Jeffrey Dahmer and publisher of Boneyard press goes up against aging black women who are mad because their sons are dead, somebody is making money off of the situation, and it isn't them. Well there's definitely the weight of intelligence in Hart's favor, as he explains that he is barely making enough to publish the comics. Watch as he questions why he's being singled out and other more established publishers are making lots more money off of unauthorized books. Easy target? Well at least he's prepared. This makes for a humorous debate. See the same angry mothers and all their friends march in protest to Hart's house. Accompanying documentation shows hordes of video taping might-be journalists and interviewers, in the midst of a parade of protesters led by a bull horn. Next, Third Stone plays with Hart singing, presumably at the same time and from the same house. Hart has to be commended for making a festival out of the whole event, complete with a keg or two, lots of friends, an orange party fence and lots of badged chaperones. The tape compiler has snapped great shots of police reading comics from Boneyard Press, the protesters behaving like a

gaggle of geese and the counter protesters sipping a beer or two. There are also some supplementary news bites concerning the protest. At the end of the tape Hart has added some grim poetics transferred from 16 mm film. Here is an opportunity to see Hart work another medium. *Jeffery Dahmer: An Unauthorized Biography of a Serial Killer* is available for \$2.75, but it's banned in Wisconsin! The Video is available for \$15 from *Boneyard Press 22 E Chalmers, Champaign, IL 61820*



Zero TV

A creation by Charlie Huyck and Doug Ruschhaupt. This tape is jam packed with overlapping images from various sources all tagged with the zero TV logo at the bottom right hand side of the screen. The tape has several different sections of countless video taken from the live Zero TV program put out at the University of Iowa's Student Video Productions. Some of the video has music, some is silent. The music sounds like multiple record players slowed down and being played at the same time. At the end of the tape we are treated to a Freddy Mercury techno dance video and footage of children's commercials spliced and color enhanced to psychedelic dimensions. The cool thing about this video is that it has no content. The images have been totally divorced from their original setting and are presented as ever changing video wall paper, so you can watch the video out the corner of your eye while your attention is on something else and it is appealing. If you miss a minute or two it doesn't matter because there is no plot or story, only continuously changing visual action. *Student Video Productions, attention: Doug Ruschhaupt, University of Iowa, Iowa City, Iowa 52240*



The Land of MPA

Here is live club industrial footage by an emerging band. Strobes and Computer graphics compliment the show. These guys are performers as well as musicians. See dances with chain saws, police dummies being dismembered, a computer being destroyed, a dark humor piece with props such as a coffin, the chainsaw and a live body.

There are also shots of fans dancing to the music. Every so often the live club footage is interrupted by other images. Suddenly toy robots are spinning their heads around. And this comes to my favorite part, an obviously fake stabbing scene where a facially contorted actor spits 'blood' all over the place.

MPAA: 831 Parcel St. Apt. C Monterey California, 93940



FRONT 242 - RELIGION

SONY STUDIOS, DIRECTED BY JON KLIEN

Religion is a powerful video in the way it presents multiple themes and lets the viewer figure it all out. Three twins are shown through out the video in various stages of live, walking like fashion models. A teacher presents the theme of President Kennedy on a blackboard in a red desert to a class in which the triplets are part of. Closeups of the children show them to be seriously studying what the teacher has to say, the diagram on the board is the bullet flight plan of the JFK assassination. The same teacher is shown as a soldier in the desert with a wounded comrade. Religious figures and corporate symbolism flash through the video giving a sense of meaning which isn't obvious on the surface. A beautiful woman is shown dancing to the camera. In one clip she is embracing the teacher. A sequence of words flashes intermittently echoing the voice singing: **UP EVIL WRONG ME YOU SIN ASSASSIN ME RELIGION LET ME RULE RELIGION BURN UP EVIL.** What does this mean? How many times do you have to watch this to understand it? The closing shot of the school children re-enacting the Kennedy Assnignation is very intense. The video juxtaposes actual movie footage with the re-enactment. Suddenly "Kennedy" [the child playing him] is shot and the teacher picks him up and runs of for help. Religion is so densely laden with messages that it can be watched multiple times without getting boring. The vocals are haunting, calling out and confrontationally questioning. Religion is a video which makes the viewer really question, "Now what was it that I just saw?" This is a quickly changing swirl of motion shots, distance fades, and still images, all synchronized to the music.

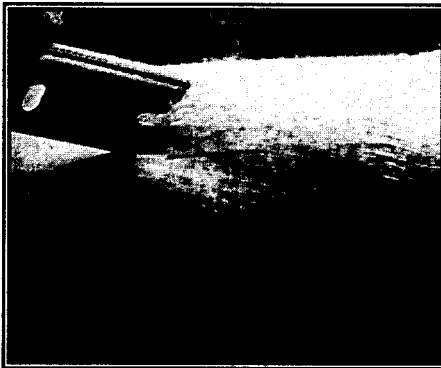


SLF ♪ CHAMBER

This one is not for prudes! The fifty minute video by John Zewizz presents seven songs with imagery of a pinup nature. SLF ♪ CHAMBER cele-

brates the image of the female physique. The kind of female body you see in lingerie catalogues and leather magazines. But these models lick and claw at each other. Sometimes there's a bit of nudity, but most definitely the feel of bump and grind. See submissive and dominate women, single and in groups stroke themselves and each other, lashing with and biting at whips. All this tantalizing imagery is very rock and roll sexy, devious and auto-crotic. The music is slow electronics, guitars, drums and an occasional sax. The female saxophonist plays a silver tenor and looks just as hot playing as the barbituettes look dancing. They fondle each other to the music in the two live sequences shot at clubs. Several snakes squirm over a model in the piece, Snakebite. This is everything but sex with occasional flashes of John Zewizz either singing or lip syncing within electronically distorted videos of beautiful women gyrating in black, white and color.

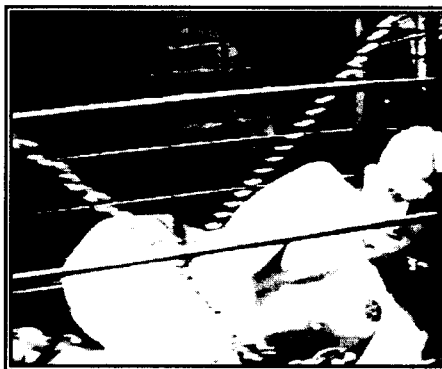
John McSweeney, P.O. Box 1060, Allston, MA 02134



GLOD: THE YEAR OF THE APOCALYPSE

Feedback guitar and chanting drums herald 10 minutes of synchronized images which change syncopated to the music. The source material is varied: Exploding buildings, religious imagery, an eye-catching Glod be-logo'd t-shirt being lit by black light, harsh barbwire and footage of the band playing. Suddenly there is a hand slicing a razor blade into flesh! Lines are cut and the blood begins to flow... If you think this stings the optics, just wait for the footage of genital piercing, both male and female. See needles enter a body slowly and the pierced person crawling around on the floor. An intense vision this certainly is.

GLOD, P.O. Box 34025, Detroit, MI 48234



DANZIG "IT'S COMING DOWN"

You will never see this on MTV. Except maybe in some horribly edited form. In "It's Coming Down" Danzig play rock and roll the way it's suppose to be, dangerous. Witness hard music being played in a subterranean atmosphere with multiple action scenes happening all at once. While the band is playing its teeth blind, bodies, both male and female, dancing on and off stage. Submission, domination, bondage, piercing, it's all shown here with nary a whimper. Penises are pierced, withering with dripping blood, a sewn-up

vagina is ceremoniously snipped open with a nasty looking pair of scissors. Bodies are beaten slowly by bored looking mistresses, who swing to the beat. Quickly the multiple scenes and images are flashed; domination, bleeding sex organs, the band playing at cut throat speed. Lips are sewn up and dismal eyes stare out from behind the bars of cages. This tape presents S&M as well as setting piercing as a standard of 90's rock culture. Take a joyride with Danzig through a dangerous world where people aren't afraid of bleeding for pleasure. Def American, 3500 W. Olive Ave., Suite 1550, Burbank, CA 91505



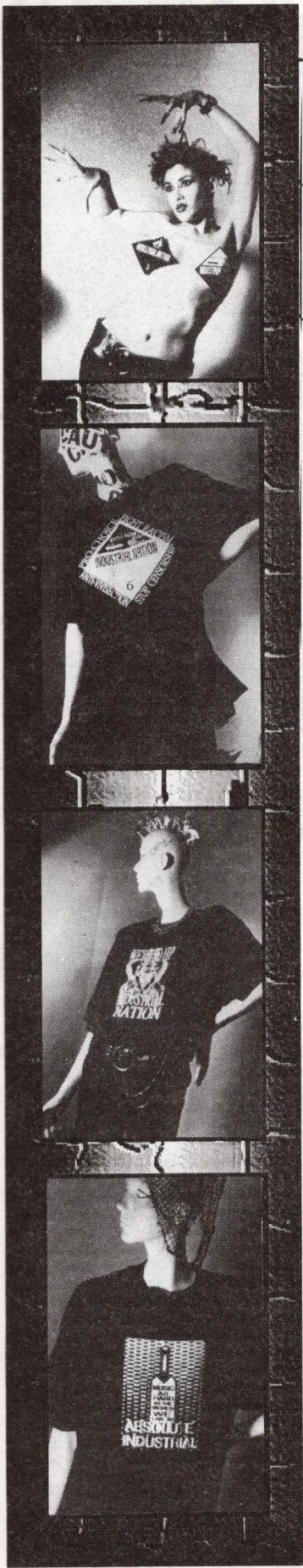
THE OBVIOUS [SEX & VIOLENCE]

by Peter Flechette [Parabellum]\$39.95

What else but sex and violence? This is a collage of bits and pieces from all matter of films. You will probably recognize some of them. Presented here are all sorts of genres; Horror, Porn, teen sex flicks, cartoons, Woody Allen... As you might guess this is put together with a sense of humor. The editing is done very well. The action never stops. At times the sound is cleverly juxtaposed. You'll be seeing some guy getting his guts shot out while the music clip is from a porno, or you might see two blondes going at it to the sounds of terror and screaming. There's more than enough nudity to demand the labeling of "For sale to 21 and Over". At times the video focuses just on one type of sequence, for example; all sorts of different gun shoot-outs spliced together with continuous audio machine gun barrage. About three-fourths of the way through, a "The End" sign flashes. But relax, the video is not over. There is a format change though. No more nude shots. This section features multiple action shots from movies spliced into a ceremony of action. The audio track is of announcers telling about the feature you are about to see, except that the sound is as edited as the visual footage so the voice might change but the monologue never ceases, until the end of the tape. This is a non-stop visual orgy of pleasure & pain and action & destruction - the obvious! Flash Video Box 410052 San Francisco, CA 94141 and remember, please state that you are really 21.

G.G. Allin and the Murder Junkies - Hated Fuckin' this video was the shit! I mean this was and is the most up close and personal anyone will get to the late G.G. Allin. Fucking live footage of "Die When You Die", "Gypsy Motherfucker", and G.G. singing "Carmilitta" by Warren Zenon. You get to watch him eat shit, drink piss, and beat up people. Interviews with his school teachers and partners he went to school with, his brother Merle plus others. I own a lot of G.G. Videos, but this one just fucking jams. I mean you're in a fucking trance when you watch it. I don't want to say much more about it, because it will ruin it for you. This is a must see for any G.G. fan, well a true G.G. fan. Other than that I don't know what else to say except I've watched it ten times since I've gotten it. Film Threat Video, 2805 Magnolia Blvd., Burbank, CA 91505 (Rob Delevere)

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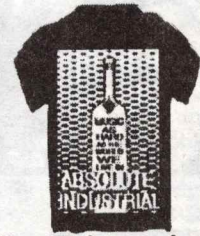
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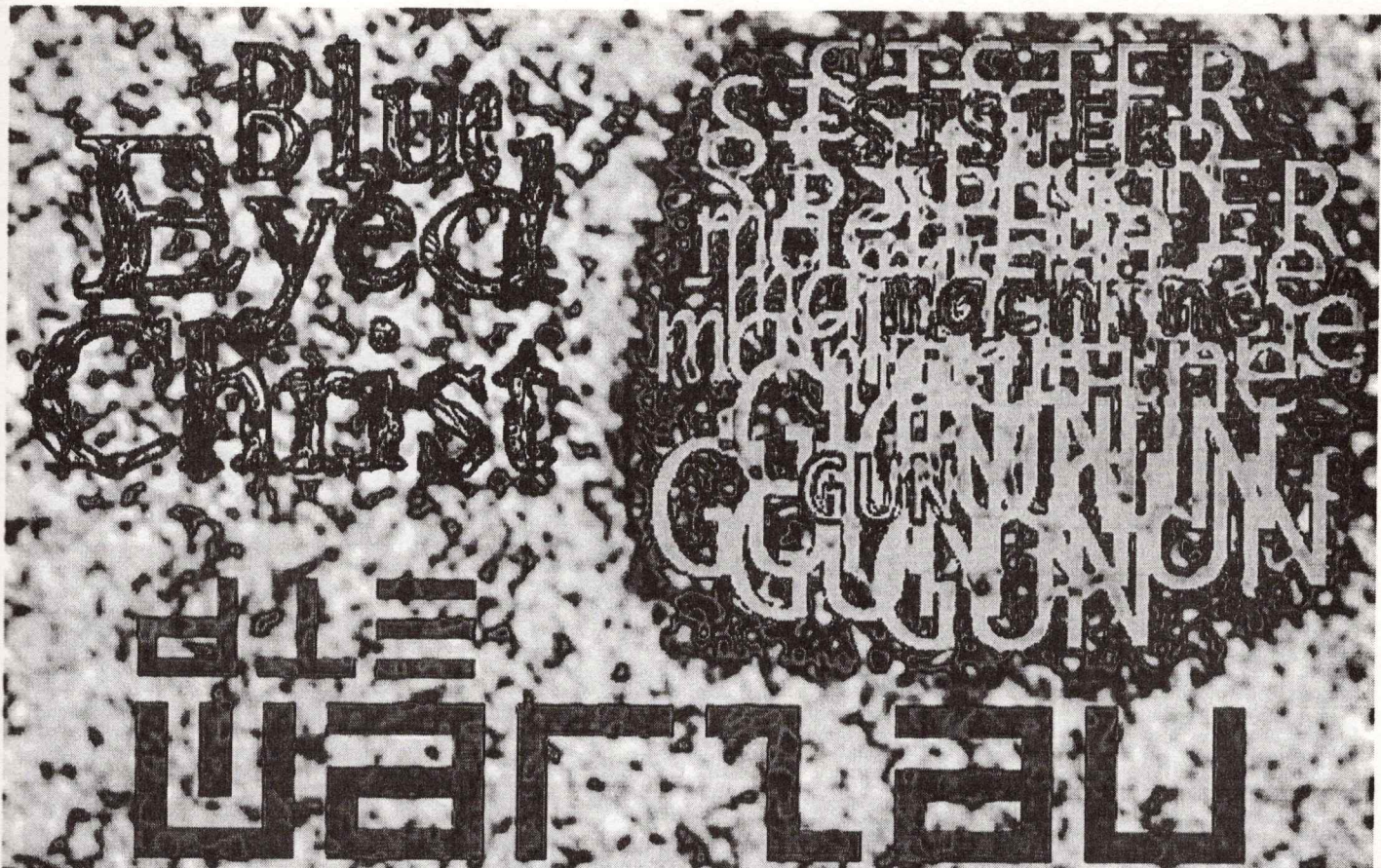
WHO READZ INDUSTRIALNATION???



COUPLE #1



COUPLE #2



A Day in Chicago with Three Big Bands

Interviewed by Ric Laciak

This interview has been in the planning stages for some time now, and turned into a triple interview with Blue Eyed Christ, Die Warzau and Sister Machine Gun. After more planning, John Norton (Blue Eyed Christ) and I agreed upon a time and place to meet. I haven't lived in Chicago for over 7 years and am always surprised by something in this city. On the freeway heading into Chicago, a woman ahead of me in the traffic opened her car window and inconsiderately tossed her cigarette butt. I watched it as it bounced on the ground and into my windshield. Little did I know that that cigarette would be the talk of the day! At 2 P.M. I was to meet John in a cafe across from where Wax Trax! now used to be. I sat there and had a cookie with some milk while I paged the "Die Warzau" interview in Industrial Nation #4 just to see what these guys were like, then John walked in. We jumped into my car and headed over to his apartment not too far from where we had met. His place was littered with stereo equipment, keyboards and things with lights and stuff I couldn't understand...but being a student, I had a good idea. There we started to talk about his band and he pulled out a few songs on D.A.T. and played them for me. I was rocking while he went to answer a phone call. Then after all the music had stopped we started to talk some more, this time with the tape recorder rolling...parts of this interview were recorded in John's apartment and on location at Chicago Trax Studios where John is recording his new album. We didn't roam around too much because Revolting Cocks and KMFDM were recording their new material, so we just visited that studio (we didn't touch anything! we just talked in the kitchen)...

BLUE EYED CHRIST is John Norton.

IN: This time around with the new Blue Eyed Christ album, it seems you have allowed more people to get involved with it. What approaches did you take in changing and/or upgrading the sound of your band?

John: Basically what we did when we sat down to work on this new album was decide which direction we wanted to go. There were two things that were in my mind, and I can't deny the fact that I am

into this thing called industrial, and I think that is a good genre to work in because it encompasses so many things.

IN: Do you think that kind of a label, one such as industrial, might hurt you in the long run. Many bands don't call themselves anything, they let the listener decide what they are. I don't mean that calling yourself industrial is a bad thing.

John: I don't feel that that label really hurts us, because it allows us to do anything we want. The point is that I sat down with Brad, the other guy that does

a lot of the writing, and discussed the direction. We can try and be a really good industrial band, do something like straight forward and progress on the lines of my last album, Leaders and Followers, and take that to a much higher level. Or, we could do something a little different, and we opted to do something a little different. I don't think there is room for another industrial band, if you look at any of the popular industrial bands, like Nine Inch Nails, they got there because no one was doing that at the time. Now you

have a lot of bands that sound like Nine Inch Nails, and none of them are getting near the exposure that Nails is getting because they are just jumping on the bandwagon.

IN: So Nine Inch Nails comes out with this certain sound, and many bands see that it got them to the top, or near to it. If a certain band likes that sound and adapts that for themselves, they are simply a copy of a style that has been tried.

John: I think that is taking the easy way out. There is no doubt in my mind that we could be done with a killer industrial record in a month, but we have been working on the new stuff for close to a year, almost two years, just trying to make sure that everything is right. On my album you will not find one of those techno clicks that are in every industrial song.

IN: What is the most important part of the production of this new record, I get the feeling that the need to be different and/or original is a very strong motivation here for you.

John: Definitely, its not the most important thing, I could just bang on things in ways no one ever has. No one has ever taken the microwave and used that to make sound, see, the challenge is to use the traditional sounds and make them sound good, because they do sound good. I feel the need to write, its not like I am trying to make money at this. This album might have more commercial appeal to it, but that's a part of getting older and growing up, and you know that screaming and distorting isn't going to change the world.

IN: So what do you write about? A lot of bands in this area of music write about things that get them angry. The words describe images of machines, twisting metal, all that good pollution stuff. A band like Blue Eyed Christ writes about what?

John: A lot of bands will just write political songs, or a lot of bands will just write songs about girls, emotional songs. I am glad that we have a mix of those styles, a lot of the songs are very personal. I am pretty proud of the lyrical direction we are taking, it is not this typical industrial thing, nothing about screaming how the world sucks, it is more of a subtle thing. We are not shoving views down peoples throats, the information is there. It is important for each listener to get something different out of it.

IN: What is a current thing you are working on for the album, any lyrics come to mind now?

John: We have a song which we are finishing up tonight, it is called "Turn On, Tune In", the lyric goes, "...I got to have something to believe in..." I think the lyrics are really good, because if someone believes in religion, or drugs, sex, I mean everybody has to have something to believe in. So the lyrics that I am most proud of are the ones that can be interpreted in different ways, but they must mean something. I think that it is weak when a band writes songs that don't really mean much, and they themselves don't even know what they mean.

IN: What has changed in the way you make your music since the last release. I

noticed that you had some people doing backing vocals for you...

John: The band is basically just me, but we work with a million people now. We have the ability to bring in different people that we know. We have real drummers, real guitar players, Jim Marcus from Die Warzau did some of the vocals on the chorus for "Running in Circles". And the cool thing is that a lot of the people who worked and contributed on the album knew each other, or met each other.

IN: Oh, the wonder of technology these days.

John: That's one of the cool things about having the technology and being able to work like that. Today, its not just me anymore, it is a lot of different people, I am just the one overseeing it all. The other person that works closely with me is Brad Lovett, he is my quality control check, he helps me edit and arrange the songs. He helps with writing, but he is very good at... "this is good, this sucks, this sucks, this is good...", so with him, ideas turn to songs.

IN: What are some of the responses that you have been getting from fans? And how many fan letters do you get

John: Some of the letters I get, it looks like the people are really moved by the music. That is a lot different from the person that writes in a letter that says, "I think your music kicks ass, keep up the good work...", you get lots of that. You also get other musicians writing in, saying that they were trying to achieve that same sort of success, that we have achieved. But you know, the grass is not greener on the other side. But we really like packages, tell the fans to send packages... here's that address: 5833 Lyman, Downers Grove, IL. 60516, you know the rest.

**

After finishing up the first part of the interview, John and I made our way towards Die Warzau's new studio called "War Zone Studios". The studio is very new, in fact when I was there the place was still being built. There was this mist in the air, it wasn't smoke... it seemed like it was from a gasoline engine running in the building, but someone suggested that it was "plaster board dust" from the construction workers cutting the walls. Making our way to the studio on the second floor, millions of cats would greet us as we walked by, as if asking for a hand-out. Finally the dust cleared and the door closed behind me and there in front of me was what appeared to be the control room at N.A.S.A. Chris Randall (Sister Machine Gun) was standing behind his



keyboard, Van Christie and Jim Marcus (Die Warzau) were sitting in chairs at the main mixing console while the rest of S.M.G. was hanging around doing whatever band members do. The introductions were botched because they all introduced themselves as each other, or someone else, so I didn't know what name to attach to what face...and I'm the worst with names. Instantly Jim popped up and took me on a grand tour of the new studio and its facilities naming each room as we entered it. From what Jim was saying and from what I was seeing, "War Zone" seemed to be the perfect place to record music, industrial music. When the tour was finished, Jim worked up an appetite and asked me to come along to the store. Before we could leave, Chris, knowing that Jim would not buy cigarettes for him, asked me to buy them while he handed me some money. Jim asked if I smoked, and I said that I didn't. Because I didn't, Jim insisted, I shouldn't buy these cigarettes; its just as bad as smoking them. Needless to say I took the money, memorized the brand name, and assured Chris that I would buy them for him. That became the topic of discussion between Jim and I for nearly 2 hours, whether or not I was responsible for Chris, and just as guilty as a smoker... This interview took place outside War Zone Studios in a park and the second half of this interview to place at Jim and Van's home. Their home is very interesting, with different painted patterns all over the walls and ceilings, and a pack of cats that lurked around. I had to use the bathroom, but Jim forgot to tell me that

once the door locks, you can only open it from the outside. Well, I got Jim's attention after pounding out various rhythms and beats on the ceiling for a few minutes. Jim came down stairs and let me out in time to start the second half of the interview.

DIE WARZAU is Jim Marcus and Van Christie.

IN: As an individual, my upbringing may be different from yours. My morals, my beliefs, my respects are different than yours. Everyone is different, but when some one, say today, that guy wanted for you to give him a dollar for his token, he wouldn't leave you alone. You said, "I don't have it sorry." or "I can't, I don't want to." That's your right not to want to...

Jim: Right, people are motivated by need in every situation. When you were a kid you wanted a date with some girl. The first time you wanted to ask her if she would like to sleep with you, you probably didn't ask her because you'd expect her to automatically say no up front and you'd have to work with trying to convince her. This is something that traditionally happens among younger people. Younger people are not good at communicating what they need in ways where they can facilitate actually assessing this need. We're all driven by need, you walk down the street some one needs something, they need it pretty badly. That person looked to me like he probably needed a dollar pretty badly and didn't need that token quite so badly. I think it's my responsibility to asses a need if I can. I have the ability to give a dollar, I need a bus token, I'm going to take the bus in the not so distant future. If we just stopped treating human beings like they're disposable, when we start treating human beings like their needs don't matter to us.

IN: Well Chris Randell (Sister Machine Gun) needed cigarettes..

Jim: He didn't need cigarettes, he wanted them.

IN: He wanted cigarettes, he couldn't go out and get them because he is busy with the remixes and whatever. So, since we were going down to the store, he wasn't going to ask you, because you were not going to buy him cigarettes.

Jim: I am not going to buy him cigarettes.

IN: He asked me, I said sure. Now, you and I disagree on whether or not I am just as much at fault to his smoking.

Jim: Rabidly disagree, you're an accessory...

IN: I say I am not, but you say, yes I am. What happens to this guy, you just gave a dollar to. He gives you a token which you might use in the near future, but he's got a dollar. What happens if he's got 50 of these dollars and he's approached 50 of these people, turns around and buys drugs, buys alcohol and hurts himself more and more with this problem that he's got. Are you an accessory now?

Jim: Odds are good, but minimal that he'll do something that might hurt himself or hurt somebody else. A lot of people that live on the street are so unable to access their own needs, so unable to

access the community needs, they're so divorced from communities because the whole idea of being on the street is to be disenfranchised. It's not that I have to sleep in the grass tonight, because we all like to sleep in the grass when ever we can, it's all about being disenfranchised. In a limited way, I am responsible for anything he does with that money. The same way that every time I walk up and give a dollar to a friend of mine to purchase something, I'm responsible for that or vice versa. What is money in the first place? Money is a promise to provide an individual with a like valued good, resource or service. What actually happened back there was Chris gave you money and purchased from you a service. You took the money, devalued your service and purchased a good for him. He bought a service from you, you bought a good, you returned it to him with minimized value. Now if you remember, if you ever studied Marxism or anything like this, in essence in a way, you liberated a good and that's always good. But even a liberated good is a transformed state, the idea in our community right now is we're allowing too many unnecessary transformations of a good, that's an entirely a different situation. You didn't buy them for him, you bought them. He purchased from you a service and you bought them.

IN: Well, I bought cigarettes today.

Jim: We are responsible for what goes on around us. Every time someone buys drugs, what you're doing is making a promise to a drug dealer to help him to acquire like valued goods, resources or service and the service that you're purchasing is the break down of the inner cities. What you see over there (points in a general direction) drugs dealers are responsible for that as much as anybody else is. Every time someone comes down to this neighborhood because they need to get a little crack or a little "H" they are breaking down the inner cities, they're killing people. Every time you purchase a cigarette you're responsible for the break down in the South American arable land, you're responsible for that. You're responsible for the fact that people don't eat properly over there because they have no land. The Marlboro Corporation is funding the Jesse Helms Foundation which is closing the Maplethorpe Exhibits all across the world and working for the break down of the N.E.A. (National Endowment for the Arts), as an artist I am offended by that and I reject that, I think that people that smoke insist on ignoring moral arguments in order to retain some sort of ill sense of internal consistency that they don't possess. Man's ability to rationalize is far out stripping his abilities in other areas and I'm concerned.

IN: Your music is socially political. Do you ever stop and think that someone may be really turned on to your music, but then get down to the lyrics and dislike it; they'd be turned off by this, and they've heard enough of this?

Jim: I'm sure it happens sometimes, I don't think we talk about things that other people talk about a great deal. "Brand New Convertible Car" which is a song off of "Big Electric Metal Bass Face",

is about consumer fetishes. It's about someone who get to a point in his life were he realizes that he can only purchase value with what he gets from his job; and that's the great thing about being an artist, you can sell your product and still poses it, I can sell my art and still own it. I think that is what breaks down the consumer fetish cycle, and most people you see around you are consumer fetishists, it is unavoidable. You work all the time, but you don't own that product. You build chairs, you don't actually have all the chairs that you worked on, you can't look across your chairs and say, "these are my chair I made these". What you do have is money.

IN: So when a kid walks into a record store and up a Die Warzau disc, lays down money for it. The kid has a 9 to 5 job working minimum wage, he is struggling. When he finds this disc, what do you want him to get out of it? Do you want him to get a message? A good time? An artistic package with the art work? Or just a product?

Jim: It's useless to want someone to get a message because the message is the communication. The medium is the communication, you can't want someone to get a message anymore than you can throw a ball at them and want them to catch it, they catch it - they don't catch it, it hits them in the face, it doesn't hit them in the face

IN: Do you need them to get the message?

Jim: It's not necessary, it'd be great. I always tell people who are very... its difficult for me to because during the election I'd walk around where I live which is extremely liberal and in fact its mostly gay. Then I come down to this area, which is the inner city, which is liberal because it has no other choice, but to be absolutely honest. During the last election I saw 100 million Carol Mosey Braun buttons, I saw hundreds of Clinton stickers, I saw 1 Bush T-Shirt from very far away. I know this is not the Demographic breakdown of who voted in this last election. I know that I'd be fooling myself if I were to walk around and say that this is the world, and I know its not. So its difficult for me to access what's going on just from my community, I don't know anyone who is not an artist. There is no way around this, I am a writer, I'm a musician, I paint, I'm an artist, I'm a playwright. People from my immediate family are the only people I know who aren't artists. So those people who voted for George Bush, even though I don't know any of them, they probably shouldn't buy my record because they wouldn't like where the money went (the new one and the last one). We do enough charity shows, we give enough money to places we believe in, that I honestly believe that someone who is more conservatively orientated shouldn't buy our records regardless of what they might think of the music, because I would never advocate that someone put their money in a position where it was purchasing things they didn't approve of or didn't agree with. I really think that with what we do, a lot of right wing people out there wouldn't approve, I wouldn't want their

money going there. So it goes both ways, the only reason I would give you grief about the cigarette deal, is because I sensed that you would be the kind of person who would not want your money going to this... I just sensed that would be the kind of person you were and that's what bothers me.

IN: That I would go ahead and do this, even though its against my wishes.

Jim: Right, I think that we are continually doing this. I am always arguing with people about this, I think human beings are essentially good, but lazy.

IN: (laughter) You're talking to the laziest one alive right here.

Jim: No. Neither good or lazy, its hard to be a good person. I once said to a person a long time ago that I'm very into being an American, I'm not proud of what America has done. I am not proud of the fact that the Declaration of Independence written by a man who owned slaves, I'm not proud of the fact that the flag that flies over our head is the same flag that flew over the heads of book burners, racists. I'm not proud of that. But I am proud of what America stands for, and I am proud of what it should mean to be an American. Being in America is not stairs, its an escalator, its bringing you somewhere, its not stationary, its a moving perspective and its a moving target. In the nation anthem, there's a high note in it, there's a message there and the message is: being an American is not easy, being a good American is very nearly impossible, in fact maybe it is so hard that no one has quite done it yet. Hitting this note is hard, being an American is not easy and I think a lot of people miss that point.

The whole day was pretty much devoted to John and Jim, since Chris and Van were busy working that day on a track called "Nothing" for the new release. Nearing the next day, I left John and Jim at Chicago Trax; John drew me a quick map as how to find War Zone again. I drove to War Zone hoping to spend some time with Sister Machine Gun, then it occurred to me that they might be too tired to do an interview - I know how I would feel after a 30 hour day, and an interview would be the last thing I would want to do. But I was pleasantly surprised. Chris and Van, now nearly the only ones left in the studio, were still going strong. I sat down and we talked about what we (Jim and John) talked about earlier in the day. We joked about the music and a few other things. I had a wonderful conversation with Squid, from the band "Industrial Artz" and Chris had some time to pull away from his recording...

SISTER MACHINE GUN is Chris Randall.

"...Guys in unsigned bands say, "oh

you're so lucky, you go on tour with KMFDM", I get signed, boom. Put a record out, everyone's brother is on it, pretty much every industrial band but Nitzer Ebb is represented on the last record. You got KMFDM, Puppy, Ministry, the liner notes read like a Pigface record. So they're like, "You're lucky. You get to hang out with these guys and make your records." But when you're a little band and you're unsigned, you've got small problems like, can you afford a roadie to help you unload or do you have to move your own shit after a show. But when you get signed, your headaches just begin. You know I haven't made a dime off of Sister Machine Gun. The only money I've made in music has been off of "James Brown is Dead" and I don't even like that. I co-wrote the biggest selling Techno song of all time, that was a fluke. (sold a million and a half) I can barely make a living, then I have to listen to people tell me that its shitty and they can't put out a single because its never going to sell. Its just not a pleasant



experience, I won't wish this career on anybody..."

IN: This day has turned out to be a... "My Day with the Tough Guys in Chicago"

Chris: There's like three major clicks for industrial bands here in Chicago. For the most part, with the exception of Puppy and Nitzer Ebb, all the bands are here in Chicago, there's us and Die Warzau, KMFDM and Thrill Kill and all the Ministry spin-offs. I'm pretty tight with Sasha, I was in KMFDM for awhile, I know him pretty well and En Esch played on this record. Outside of those three groups, no one ever really gets in touch. But in New York, every industrial band hates every other. I know the guys from Chem Lab o.k., I hang out with them once in a while, but I have my friends and for all intents and purposes we're pretty much far and away, the biggest industrial band in New York, because there aren't any. The rest of my band doesn't get along with the guys from Chem Lab,

Chem Lab doesn't like the guys from my band, and no one likes Controlled Bleeding, everyone despises them. Then there's a whole slew of little bands, Virus 23, Crocodile Shop and these bands that get no notice whatsoever.

IN: So, is that the reason you are here recording the CD because of the atmosphere of the people helping out.

Chris: Yeah, the Die Warzau guys are the fucking coolest, now Van and I work really well together. The studio (War Zone) is the most perfect thing, they have every keyboard imaginable and Van doesn't mind trying out weird shit. We were going to do the record in Belgium. That was the original plan, and that would have involved us having something ready to go. Fly in there and track them, spend an outrageous amount of money on hotels and what not, taking three weeks. Boom!, then come back and I wouldn't have a record I like. Here, I come for two, three months, we take our time. Van and I own the studio and I am also staying here, so I basically wake up and go to the

studio and stay there for 30 hours, then go to sleep, its a day. Its a much better atmosphere.

IN: You're just getting a lot of different people playing on this record.

Chris: Yeah, which we also wouldn't have had in Belgium.

IN: Is it like: "hey you want to do this, you want to do that?"

Chris: Exactly. The situations have come up, like Charles Levi from Thrill Kill, he's a friend of mine, and on a couple songs we wanted real bass lines. He coincidentally happens to be a bass player for Thrill Kill, and he laid down some tracks. We wanted a real drummer because we wanted a much more "live" feel, so Van suggested Martin Atkins and

his style of playing doesn't give me a hard-on. I knew En Esch was an excellent drummer and a lot of people don't know that, so I gave him a call and he came down. He played a lot of loops which we sampled and used in various songs, he actually appears on three songs that he had never heard when he played the drums. (laughter) Kind of funny.

IN: Ah, the miracle of technology... I also noticed while listening to the new material, even though it's in the raw form, that the vocals are more aggressive than the first release. What's changed with Sister Machine Gun?

Chris: Well, my song writing in general. Everyone knows about the problems with Wax Trax!, and last year wasn't really very good. I developed a different attitude about life and music in particular. My voice has changed, when I tracked that first record (Sins of the Flesh) I recorded it three years ago, I was 21 years old. Now I'm older and have been smoking a

lot, drinking whisky and my voice has gotten much rougher. Other bands such as Ministry, Nails and even KMFDM, their new material is like speed metal, just have gotten really hard and aggressive in the last couple years. Our direction, like you said, the vocals have gotten more aggressive and there's a little more guitar. Now there's a guitar player in the band where as before I played all the guitar on the last record. So the guitar is a little more obvious on this one, but what you heard is by far and away the hardest track on the record.

IN: The track "Nothing"?

Chris: Yeah, as far as I know this is going to be the first single, but Wax Trax! is kind of "iffy" about the language, so we're trying to figure a way to cover that up. But, we're never going to get a lot of radio air-play because of the nature of the band and in clubs it doesn't matter, any DJ is going to play some shit no matter what I say on it. I can use every four letter word in the book, which I do. The other thing that Wax Trax! doesn't realize is that I write songs the way I talk, and the way I talk I use a lot of FCC outlawed words. I can't change songs, because, just the way they are written its difficult to drop out words, which they can't really see. I've really never been concerned about radio air-play, its just not where we sell records, we sell records on the dance floor and through live performance. The language doesn't matter in either of those cases.

IN: Your attention to detail is incredible, you were trying to get those vocals to come at these certain points and end at these certain points. The whole time I was standing there I tried to hear if it was being rushed or coming late, I really couldn't tell.

Chris: (laughs) You can hear it in Die Warzau music also. Some things we don't give a flying fuck about and other things we're really meticulous. Its like every single song that Sister Machine Gun does, there's one part of it that's really powerful, that you try to make perfect and then the rest of the song can kind of wander. In this particular song ("Nothing") the vocals play a starring role, so its pretty important that those be absolutely perfect. Plus Wax Trax! came down today and we've been tooling around different studios in the city and they hadn't heard us. We've been here for two months and they haven't heard anything yet, so they deep down honestly though that we hadn't done anything. They came down about noon and we played them 10 songs right off the 24 track, got a borage of sound and they gave us absolutely no feed back whatsoever, positive or negative.

IN: Just walked in, walked out.

Chris: Exactly, so Van and I are kind of bummed out about that, and we are going to stay up all weekend and make this one song absolutely perfect. Just to show them, its like a matter of pride I suppose.

IN: You wish Wax Trax! would have been a little more... well, they were doing a

progress report is what they were doing. **Chris:** They just want make sure we were... you see that's what I thought... When you're doing a record like this you're kind of torn between making the music exactly as you want it, but then the record label quote unquote in capital letters, always has this unknown factor over your head, if they don't like you. Its a strange situation now because Wax Trax! is being administered by TVT. I know what the guys at TVT want to hear. I know that they're going to like what I

screaming and distorting isn't going to change the world.

John Norton

do. I know Jim Nash (Wax Trax!). I know him well enough to be able to tell without him actually saying anything, when he likes something and when he doesn't. But its strange having to please so many people, including and especially myself and the rest of the band at the same time. You feel you have to, but you can never please everybody, its impossible. They don't want to hear any guitar in the music at all, they want Front 242 with Trent singing, the way I put 2 and 2 together, from what they tell me from time to time, but they really never give me any feed back. Its really hard to tell if they like me or not, I know beyond a shadow of a doubt that this is going to be an excellent record. Still, in my own eyes and if I like it, then when we play live it'll show that I like it and we could put on a good performance.

IN: Hearing all these tracks today, me personally, I want to run out there tonight and buy the Sister Machine Gun CD or even the Blue Eyed Christ CD because what I'm hearing from him is pretty hot too, and I'm thinking this stuff isn't even...

Chris: (laughs) Yeah, this won't be out 'til January '94..

IN: Its got a long wait there. A question a fan has asked and I'm sure you got this question before, but where is your name taken from, is it taken from a Puppy song, Tin Omen?

Chris: (Nods in agreement)

IN: O.k. that question is answered, no more time wasted there...

Chris: Its funny because "My Sisters Machine", I've heard through the grape vine from a couple people, is in the process of getting a cease and desist order against us. I never heard of them, they're like some glam rock band from out west, we're an industrial band from New York. I can show them the lyric sheet from where the name comes. (Skinny Puppy) would have given me a hard time then on that, I don't know them very well, but I know them well enough to have known if they were mad

(about the band name) and as far as I know, they aren't. The way Wax Trax! told me, if it was worth fighting for the name, then they would. Otherwise it would just be S.M.G.

IN: Have you played live?

Chris: Yeah, we've never toured. I've been on tour with several bands, but never this band. We played in New York over the last year. We were about to go on tour about 7 times. We were always rehearsing to go on tour, playing warm up shows... we played pretty much everything in New York, which has alternative bands to the point where after about 20-25 shows where our following became enormous. The very last show before we came here, we had more people than Inspiral Carpets, more people than Inspiral Carpets and KMFDM put together. We packed the Lime-Light which is a good sized venue, their capacity is like 2000 people, but there were like 3200 people. Up until the record came out, our response had been so-so, but as soon as it came out we

got an amazing following there. But we never played outside the city, we played in Ct. and New Jersey, Long Island but nowhere outside the immediate metropolitan area outside New York.

IN: What do you think about when people come up to you and say: "You sound like this band, you sound so much like this band... I mean, not to mention no one in particular..."

Chris: We get a lot of Nails. I think a lot of people just maybe hear "Not My God" on the radio, which we (laughs) affectionately termed "Not My Head Like A Hole." (laughter) A lot of people just hear that, but when you listen to the 2 records back to back, when you listen to "Pretty Hate" and "Sins of the Flesh" its less obvious. I mean the 2 that come immediately to mind are that-well at least for this last record, I really can't speak much for "Broken"-we both write pop songs-verse chorus verse chorus bridge blah blah blah-and we both use industrial noise to make the songs. That's about were the similarities end. Our new record is nothing like "Broken" at all and even less like "Pretty Hate Machine", so I don't think we'll get that problem (comparison) at all. We pretty much sound like ourselves and no one else as far as I can tell.

IN: The direction a lot of bands are tending to take...that cross-over.

Chris: I can see Sister Machine Gun getting aggressive, we've got a couple songs, one in particular is pretty similar to "Jesus Built My Hotrod" except that you can understand the lyrics (laughs) on the new record. Its "hard" like "Beastie Boys" hard, not hard like "Ministry" hard.

IN: I'm curious as to the treatments on the vocals with this song "Nothing", what are you going to put on it. I know for "Sins of the Flesh" your vocals are there, but you can clearly hear your voice, its flowing. This now is a little more aggressive, I mean your shouting, the power in there, as is, it sounds great...

Chris: That one will get the standard industrial compressed vocals totally distorted all to hell. I don't like that totally

fucked up thing so it'll still be clearly understandable, it'll just be sharp to cover up various imperfections in my voice due to the fact that I really can't sing very well (laughter). A good portion of the songs on the record are very electronic based. We'll have much less guitar and the same kind of treatments as the last one.

IN: How's your following overseas in Europe, have you been getting mail?

Chris: No, not that I know of. They collect the mail at Wax Trax! and give it to me every 6 months. We don't have distribution in Europe so it's only available on import. I was in Germany quite a few times last year and I have a couple magazines that we got reviewed in, which I thought was kind of funny. Like import records here, it's hard to find them and when the record store has them, there's only one. Where as in America, you can walk into a Tower Records and get a Sister Machine Gun record.

IN: Who has final say in what goes and what stays in the bands music?

Chris: Sister Machine Gun is mostly my project, its me. Tommy, the guitarist comes up with all the guitar parts, I make the programming, basically make the arrangement of the songs. I'll listen to his opinion, but generally I can get it on the nose the first time, to what I want to hear. And the lyrics are generally written, I write the music for it after I've written the lyrics. There's really no room for argument. In the studio I do all the programming and Chris Kelly does back-ups... Tommy plays his guitar.

IN: How about Van, what if Van says he wants this a certain way?

Chris: Well, Van won't do that to me. He and I just don't work that way. Most of the music when I got here were just basic frameworks of songs, a key and a bass line and a wacky little drum part. We do most of the writing of the music itself, the electronic parts and the live drums and whatever. There's a couple songs on this record that we completely made up in the time. Totally out of the blue just made up lyrics and those are the cooler songs. He and I know what the other is going to do in a given situation, we don't work really well together. That was the problem I had with Sasha, when he worked on a few songs on the last record, he would say "I'm the producer" which wasn't necessarily true, and "this is the way its going to be" and ended up having some bad feelings for a couple months. Here Van and I are co-producing the record and if I say "that's not cool, lets blow that off" he'll do it, he won't say "now we got to keep that" and vice versa.

IN: In your opinion can we say that this is not a Sister Machine Gun release than the last one was?

Chris: Absolutely, so many people had their hands on that last record after I wrote my songs and sang lyrics that it has nothing to do with me. The only song on that record that I produced, mixed and played all the instruments on is "Don't Let Me Down". Every other song, either Dave Odlin mixed the hell out of, and sounded nothing like what I originally thought of, or one of the Puppy

guys played keyboards on it, or Sasha just made it so aryan. This one I am more or less controlling the process from start to finish. If I tell Van I don't like something, wether he thinks its cool or not, its much more comfortable.

IN: If you went back to re-record that record...

Chris: I'd just assume do that record over, quite frankly.

IN: You'd get a product that would sound totally different.

Chris: Absolutely, it would be much more sophisticated. When I was doing that, I was new to the whole large studio "having a lot to work with" process. I didn't know what I could do.

IN: When you play it live you can change it.

Chris: Oh absolutely, S.M.G. live is a totally different thing. Not to toot my own horn, but we put on an excellent live show. I have a really good band, our drummer is excellent, Tommy the guitarist is pretty hot too. Chris does all the jumping around. Its not the most visually intense of most industrial bands. Ministry has their slide-show, Meat Beat has their dancers, Trent's got his smashing everything in sight, beating up security guards, KMFDM has En Esch. We don't rely on visuals so much as just the over all impact of the music. I smash guitars and jump into the crowd, whatever, but that's just part of the deal.

IN: In that visual aspect of the band, like video's that you've done. I know there's a video for "Not My God"...

Chris: That's the only one.

IN: Yeah, I've seen that one on M-TV on the back half of 120, I think they played it twice, three times maybe. How much did you have to do with the making of that?

Chris: That was my first video experience. Back then I didn't know what I could get away with. I didn't know I could say, "this is the way I want it and that's the end of the discussion." Which I know now, which I do all the time. I figured these guys know how to make video's. I don't know how to make video's, I've never done a video. So I sat down and did them kind of what I wanted to see (pause) and they didn't do any of it. (laughter) They just played the religious theme of the song which is more or less non-existent to the hilt. Stuck in all these girls and everything, you know every fuckin' video's got girls, why put girls in this one? It didn't turn out the way I expected it to for the money I spent. Overall it was O.K., for what we spent we got a pretty good video and for the kind of people it was playing for I think they'd probably like it. I can't speak for myself, it just isn't my style, the gothic thing, all the crosses, the candles burning, it just wasn't me. I'm a very pragmatic, practical, plain kind of person.

IN: The next video?

Chris: I don't know, we have another single coming out here in a couple weeks, "Addiction" the last song on the record (Sins of the Flesh) Roll Moslimann did a remix of that, the "Young Gods" guy. I am pretty sure we're not doing a video for that, we had talked about

"Emergency Broadcast Network" doing a quickly video without us in it, because they're on TVT also and it would be an easy thing to work out but I don't know if anything ever came of that. The next video that appears will probably be the first single that appears of this new record. I'm not sure what its going to be. That's up to Wax Trax! to decide...

IN: But your pushing for "Nothing"

Chris: Yeah, this is what I would hope to be the single, but there's a couple other songs that are really strong single material. The first record I tried to write a record of singles, and you can tell. This record I'm writing a lot more songs that are more album oriented.

IN: What's your method of putting the song together, you said that it's the "real man" method...

Chris: We use mainly the older equipment and we were joking because it such a pain in the ass to use stuff that should work pretty easy, which is invented to make things easy...I prefer to be really proficient on a couple pieces of gear that can do quite a bit, than a million pieces of gear that can do everything that I don't know shit about. So I have my one sampler, my one sequencer that I know back and forth, up and down and Van got his, we go back and forth, we can make music really quickly using our respective methods.

IN: You said that you were trying to get a human touch (to the music)...

Chris: Oh, we were joking. On the last record there wasn't a single real drum being hit to make a noise, not a single bass note at all. This record, a couple songs have live bass which I'm not personally fond of, having mixed feelings about that. But there are several songs that have real drums in them, its stuff that En Esch played, that we sampled then looped. So most of the instruments that sound like real instruments are real instruments, its not like we went out and bought something that had a good snare drum sound, most of the snares on the record are real that we recorded and sampled.

IN: To wrap things up, what do you think the direction of S.M.G. will be...

Chris: Its harder, but not harder like Ministry, harder like more aggressive in general, heavier, actually much funkier than the last record. If Nails turned into Ministry, we turned into the Beastie Boys.

I would like to thank the following people: John Norton, for helping me turn this visit into something real, and letting me listen to his new stuff. Jim Marcus, for all his thoughts, kindness, informativeness about the new studio, his projects, and letting me listen to his girlfriends band "Oxygen 23". Chris Randall, for having me in the studio during the recording of his new record, and sharing his music. Van Christie, for putting up with all my intrusions into the work. Also thanks to the rest of S.M.G., everyone at Chicago Trax & War Zone and everyone else who I came in touch with, you know who you are. [Laciak]

CONNECTICUT SCENE REPORT

by Julian Maps

This is a first for me so here it goes. Connecticut has a small Industrial Scene as far as bands go but the best of these bands has to be New Haven's "Quest of the Moon Breed" (208) 562-8499 or (212) 921-1658. They play powerful Hardcore/Industrial music and have an intense live show. They are getting a rather large following of diverse fans. Some record labels have shown interest in them recently. From Hartford is "Liquid Circus" (208) 281-8815 or (208) 648-6661. They have good clean sound to them. They play alternative pop/Industrial. They also have a good draw locally in Hartford. From Trumbull formerly "Bleed" now "Gizz" (208) 261-5874. Noisy thrashy music have played around the state and N.Y.C. Doing well also. The clubs worth playing or going to are the Tune Inn in New Haven (208) 497-9881 or the Boiler Room (208) 225-0507.

NEW ORLEANS SCENE REPORT

by Donovan S. Braud

So you come to New Orleans for Mardi Gras, Bourbon St, a pagan seamanster Sex ritual whatever; I'm here to save you from the Cajun shit they are beating all the dead horses with. First things first: go to Bourbon St. only if you're looking for strip bars, sex shops, or tourists. The best place to hit is Decatur St. Aside from the "local flavor" places like the Cafe du Monde and the New Orleans Brothhouse, there is a small but lavish selection of underground locales. Decatur is filled with enough shows to choke a bear. There's a Tower records which carries lots of industrial and techno on CD and a large selection of zines. One of the best small shops is Cyber Pig, at 1201 Decatur. Cyber Pig caters to the hip hop/techno crowd. The Pigs (Mike and Mike) are exclusive suppliers of Swank Fusion, Third Rail and Anarchic Adjustment. They also have a wide selection of skate docks and hardware from Alien Workshop, Spitfire, and Underworld Element. Right across Decatur St. is Boomerang, suppliers of clothing for the dark at heart. Down Decatur St. is Bongo, similar to Boomerang but with lots of hard to find tour shirts from Ministry, Skinny Puppy, KMFDM, Front 242, and the like. On North St. Peter, one sees the Farmer's Market where you can find everything from incense to Tarot decks to jewelry. Industrial Clubs are somewhat hard to find. Most clubs cater to the hip hop/techno crowd. Club Information and DJ mix tapes are available at Cyber Pig. 1185 Decatur St. is home to the Crystal, a veritable institution in the New Orleans underground scene. During the 1980's The Blue Crystal (as it was known up until a few years ago) was a nice place to eat, drink, be merry, and get stabbed. The Blue Crystal was an alternative bar from 1984 on, going through several proprietors and renovations (it was even a gay bar for about 10 minutes). DJ's Brother P and Joe basically play what the crowd dictates. Mostly its industrial from 1-2 am, old disco mixes and hip hop 'till 4, and hard core industrial from 4-7am. There is no last call at any bar in New Orleans, so come late (2 am or so) to avoid the "mainstream" crowd. By the way, Lisa the Bartender makes the best drinks in the city. Off to the west of the Mississippi River we go. Right over the bridge is the Factory at 118 Westgate Expressway. The Factory features nightly drink specials and a Mish-mash of everything from The Sisters of Mercy to MDA. There are MANY other bars in town then the Factory and The Crystal are the only ones with an emphasis on industrial music. The Abstract Bookstore and Cafe us a good place to catch some local industrial bands such as

Soylent Green, Thesauronomics and Homicide. The Abstract is at 1202 Magazine St. The Palace is an excellent live hall, where Ministry and Skinny Puppy have played. Tipstines is also good, with performances in the past by Nine Inch Nails. For those in to the darker side of life New Orleans is famous for its vast necropolis, the St. Louis Cemeteries. All Soul's Day (Nov.1) is a good time to visit. The tombs are run by the Catholic Church so You'll have to sneak in at night. (It's not hard.) New Orleans is also home to the Westgate Necromantic Art and Literature's House of Death. The house is the life work of Bellah Wondell, founder of the Azrael Project which seeks to end man's misconception and fear regarding Death. Bellah is the physical counterpart of Azrael, the Angel of Death. Abstract 504-522-

SEATTLE SCENE REPORT

The big local news was the INDUSTRIAL NIGHTMARE show sponsored by Seattle art's co-op COCA. Kill Switch, Klick, Sex With Sarah, and Christ Wept and Noise Box played live with a DJ kicking in after hours. Attendance was close to 400, with no police and no problems. The space was two rooms with bands playing in one and the DJ in the other. Power problems muddled the opening bands set but by the second bands set, the problem was under control. Local cyber-punk artist ANSON did an install of giant skeletal mechanoids and wall size gothic murals. Other artists presented video and slide shows. On the down side the bands got a measly \$100.00 each, while the door receipts were well over \$8,000.00. I guess even art's councils succumb to greed. The N.E.C. (Northwest Elektro-Industrial Coalition) is growing steadily. The presence of the NEC has opened four different GRUNGE ONLY establishments to "industrial" bands. The scene is beginning to flourish. On the demo front SHALLOW HEAD turned me on to their latest offering. Quite good, reminds me a bit of Sister's of Mercy-Floodland era mixed with early Ministry. The production is studio quality. Any inquiries should be sent to me about the N.E.C. or whatever at: D.A. SEBASSTIAN 589 QUBEN ANNE AVENUE NORTH BOX 181 SEATTLE, WA 98109

VANCOUVER SCENE REPORT

First of all, it's great to see all the other scene reports, especially the ones from Europe. Taking a cue from our cohorts in the great Northwest, i.e. Seattle, a coalition of industrial/noise/whatever it's called has sprung up. It's cleverly called the Evil I Network (you know the evil 'Industrial' world). Every two bit metal band throws in a bit of drum programming and, voila, an industrial band. We've had four or five meetings and are looking to have a show in July or August - but not just your usual boring variety. The idea is not to have a string of bands play with nothing in between, but to have a multi-media approach. We've hooked up with people working in virtual reality and similar high tech stuff, and they want to have demonstrations/ environments as part of the performance. Three main bands lined up - children of Adam, who're influenced by William Gibson and Ministry, Deprogrammers, a mixture of Hare Krishna and industrial, and hopefully, The Fourth Man, who have the distinction of having had use of Ogre's sampler. People doing more lowtech music (such as metal), will amuse, the crowd during the intermissions. We are also linking up with video and visual artists. May 6-9 was the annual Music West seminar/performance brouhaha. One of the more fun events had to be the Netzwerk records barbecue with its free food and beer. The big surprise was

the appearance of Mr. Ogre. I didn't recognize him as he now sports a bob (!), and he looked like he should be in a Seattle band 'cause of his long Johns and khaki shorts. He said he was in town to do some recording and talking with Kevin and Dwayne (who has taken to wearing excessively baggy pants). And, no more nasty rumors, Ogre looks happy and VERY healthy!

On a final note, according to Bill Leeb, don't expect Front Lines next album soon... maybe not even till next year.

That's all for now... I'm at *204-858 B. 7th Ave. Vancouver, BC.

NJ-PA SCENE REPORT

by Kim Traub

Summer '98-the Jersey Shore is semi-clean, Clinton visited Philadelphia's hyped new convention center on the 4th of July, Lollapalooza hit Philly for the first time at JFK Field (once JFK Stadium, where Live Aid took place 8 years ago), and the sounds of commercial alternative music fill the air, thanks to WDRE, 108.9 FM, N.Y. City's latest export. Techno is desperately trying to crawl into the grave it so richly has earned (finally!). Alas, there is a small, dedicated group of "industrial initiates," as Spin magazine would define us, who are attempting to re-animate goth/industrial into creative collectives.

If you are involved in making industrial music anywhere in the country in the country, you may want to look into the Power Grid Network, a new info source created by Jared of Chemlab and Industrial Gear/Xavier Cross' Michael Brighton. For \$50.00 any musician, manager, etc. can join the Grid and will receive unlimited advice, lists of clubs, labels, zines, etc., a blocard and a newsletter updating readers on everything from new software to tips on presentation. The Power Grid Network is a resource for those who are serious about self-promotion. The Grid's debut will be at the New Music Seminar in July in N.Y.C. featuring an "industrial-looking" booth and a one-off sampler cassette including Virus28, DDT, Black Metal Box, Clay People, Xavier Cross and Chemlab. The Power Grid is NOT a label that will be releasing music. It is a valuable resource to anyone who wants to learn how to promote their own music or just meet like-minded individuals. Their next ambition is to go national, so support this network by dialing the I.G. Hotline at (215) 552-8805 or write P.O. Box 747, Lansdowne, PA 19050.

Xavier Cross unfortunately had to cancel a few shows due to pneumonia (Feel better Ross!), but they will be hitting the road again to support their first CD release, Superheavypowergodthing, which they recorded at Silent Scream Studios in New Hampshire. In the meantime, Industrial Gear will simply be titled Gear soon and will be celebrating its second year in publication. The two-year anniversary issue includes Front 242, Tool and the Genitorturers. Gear is still monthly and free (\$20 for a one-year subscription, though...)

Digital Murder is an assemblage of torture-tech junkies from Digital Underground (586 South 5th St., Phila. PA 19147, (215) 925-5924), the CD source for area cyber-tune fiends. Digital Murder dance nights have been held in the back room of Trenton's City Gardens, but had its Philadelphia debut on July 10 at the Trocadero. The setting is created by several DJ's, including Gravity Shock's Gerry Wad, plus a lot metal constructions, TVs and video slicing and dicing. The music is pure industrial from NIN "Fixed" to lesser-known Barolabels and bands. Keep an eye out for full-color Digital Murder flyers and posters plus ads in the City Paper for future acts of this industrial homicide!

Yet another promising collective in the area is Industrial Band of Union, the project headed up by Barry Braxton of Lazarus Effect (Syncartz, P.O. Box 789, Fairview, NJ 07022).

Industrial Band of Union (IBU) have planned a debut performance featuring Dog, Lazarus Effect and Gravity Shock at Connections in Clifton, NJ, Oct. 16. They also have support from the Pipeline in North Jersey and associated bands may include Dark Gift (DE), Batz Without Flesh, Scrapegoat, Dog (NJ), Gravity Shock and Bile. For more IBU info contact Barry at 785 Cedar Lane, Apt. 1A, Teareck, NJ 07666-1707, USA-(801) 698-8906, 24 hours a day; or Greg Reckner of Gravity Shock at P.O. Box 84-4, Bagleville, PA 19408. IBU is a way to network, plus it may prove to be a showcase for local electronic musicians.

Gravity Shock's latest release arrived mid-July (see Soulc Reviews). For more info write to the above address or call (815) 690-6706. Listen for "Insanity Plea" from their new EP, 08, on WDRE, which has supported previous Gravity Shock releases. Lazarus Effect will have a new, full-length release out in Autumn (see Soulc Reviews). Some tentative titles from the album System include "Play God," "Labyrinth," "Yellow Sky" and "New Skin." Look for Gravity Shock and Lazarus Effect performances presented at IBU in the near future.

Batz Without Flesh have relocated to Northern lands, but can be reached at Nailed to Sound, P.O. Box 147, Glenford, NY 12488.

On June 5 the Roxy in New Brunswick, NJ, hosted a record release party for Crocodile Shop, one of the area's longest-surviving bands. They have opened for Nitzer Ebb, PWEI and others, and are heavily influenced by F.L.A. The party included a performance by CS Deconstruction, Crocodile Shop's noise alter ego. The Roxy is also the locale for Mick hale and the Emperor's Klub Berlin every Sunday.

Radio with any industrial is rare, but there are a few. The Emperor is on WRSU, 88.7 FM, New Brunswick, from 10 PM-2AM every Thursday. WDRE, 108.9 FM is the NY/Phila. commercial alternative station which offers industrial fans a hint of NIN, KMFDM or Nitzer Ebb on Saturday nights. 89.1 WFUD is home to Bob Westphal Friday nights/Sat. mornings, 11:5-6 AM and he also dj's the Pipeline Sunday nights.

The Troc. is still the only consistent venue for industrial from Chemlab, Skrew, and Grotus to Cop Shoot Cop, Barkmarket, and Fauchdrunk. His Name is Alive played J.C. Dobbs on South and the Pain Teens hit the Khyler Pass, both early in the summer.

Other local acts to look for: New Found Dreams (relocating to NYC soon), Sweet Convulsions, and Altruistic Suicide (see Soulc Reviews). It has been a strange and violently hot summer and despite several differences in opinion there are many positive organizations making connections in the industrial culture in this little chunk of the East coast.

What Trenton Makes, the World Takes...



(report by Steven Lucke)

For people who are into industrial music, Amsterdam is worth checking out. Boudisque, Get Records, and Staalplaat are the Record Stores you want when you like alternative/industrial. Boudisque and Get Records are the stores who concentrate who concentrate a bit more on the mainstream side of things, although if you're say an EBM freak or metal fan these stores are for you. Staalplaat on the other hand, is the best place to be when you are into heavy industrial/experimental. It sells a lot of records, CDs, tapes and video's that you won't find anywhere else in Amsterdam or in the Netherlands for that matter. They have a lot of imports.

There are two very good Dutch alternative magazines called Phosphor and Dwarf (see zine reviews). These mags are released each month and they really know their music. Both feature record labels, gigs, reviews, etc. Dwarf and Phosphor both organize a lot of industrial

dance parties, sometimes with performances. There is also a party for people who love electronic body music called Bionics Bug, once a month.

Addresses:

Boudisque; Haringpakkerssteeg 10-18
Get Records; Utrechtsestraat 105
Staalplaat; Jodenbreestraat 24
(as reported by Joe Adams aka DJ Ironhead)



Well, Buffalo, what can I say... We have lots of snow in the winters, hot & humid summers. The Club scene in Buffalo is Ok, but could be better. The major clubs in Buffalo currently are the Icon, The Edge and a new club called More NETWORK run by Buffalo Bills QB Jim Kelly. I will also mention Impaxx which picks up an occasional alternative act.

ICON (where I work) is OK bringing in local talent (mostly punk oriented or lousy metal) as well as major acts as TTK and Pigface. The DJ's here are still having no clue about industrial playing an occasional piece and barely touching the current European scene. Ok for mainstream dance techno and house.

The Edge was a 19 and up club, but that got ousted by the wonderful common council or something along that lines. Now it is 21 and up playing Old Industrial on Thursdays (best night to go out in Buffalo) with traces of goth. Fridays and Saturdays are mostly Techno & house with light alternative. As far as Network goes, I don't know what to say. From what I hear it wants to support all alternative acts national and international. BUT they just hired the guy who spins house and deep house. Alternative... Maybe NOT! - Hottest New Track... SNOG - Corporate Slave

Prayer Tower - Sugar the Pill
Yes, Buffalo is not current on any music scene except TOP 40/House/Rap. Industrial is pretty much my racket dj'ing for the Industrial Acts that come to town just so people know that there is more than Wax Trax and Nine Inch Nails. Ugh-



Greetings, and welcome once again to the wonderful world of Ohio...the state that no one ever really escapes from. Once you live here you're trapped. Sure, you may be able to cross the state lines freely, but an unnamed power always seems to pull you back again.

So, as long as you're stuck here, you might as well enjoy yourself. Fortunately there is a thriving alternative scene in the land where men are men, the women are lonely and the sheep are nervous.

First and foremost, the ultimate new scene for industrialites such as we is Lakewood (about 10 miles west of downtown Cleveland) at a place called the Phantasy theater. Every Thursday night they specialize in pure industrial music and they call it "Crash and Burn".

DJ Tim Smith (also of the Gothic band Lestat) makes one promise to his patrons. No rave, No techno, and No House. If he's got it, he'll play it, and his collection isn't exactly suffering from lack of taste. Tim honors all requests, and if you want to here something obscure, bring it with you and he'll play it.

Crash and Burn is still an underground scene, and its following has been called elitist. It has yet to attract the jocks or the wanna-bes, and if it keeps the same musical pace it never will have to worry about the aforementioned elements. That type of person will never adapt to the sounds of Skinny Puppy, Skrew, Front Line Assembly, Consolidated and BiGod 20.

The Phantasy is normally the home of

several local bands, but it also takes the national recording artists in the downstairs theater. Crash and Burn has recently hosted concerts and then follows it up with it's normal festivities, all for the cost of 8 bucks.

Tim Smith used to be the DJ at the Alter House on Thursday, but that scene has since died and resurfaced on Friday night, this time spun by Ericc Olsen.

Speaking of Eric, he has now added another night to his incredibly busy alternative schedule. He is now Friday night has become yet another opportunity to showcase his collection of industrial, grunge, and general guitar shit. It also is giving him the chance to promote his first book, entitled *Networking in the Music Industry*, co-authored by Jim Clevo, also from Cleveland.

Being a close, personal friend of Eric's, I was able to obtain an advanced copy of the book. It gives great insights on how bands can go about networking themselves into the business without having to perform any sexual favors for record executives. If you're a serious musician, this book will do just fine in your library...get it now.

Aside from his book, Eric's main source of popularity comes from his Sunday night radio show on 106.9 from out canton. "Cool Tunes with Eric Olsen" is Ohio's only mainstream radio show which will only play alternative music. His show is based solely on listener requests and covers all of the spectrum of alternative music. Eric is responsible for a lot of my own interest in industrial music, including my extreme love for Peace, Love and Pitbulls.

good new for all you after hours people. A new club in Canton called Club Images presents a 12:30-5:00 AM alternative dance scene for those 19 and older. Nik Popa, Eric Olsen and Botty 6 will be the main dj's. Images was opened by a former bouncer at Bob McLain's and promises to bury all existing Canton clubs.

O.K., O.K. I know you're tired of hearing about Lollapalooza, but if you get the opportunity, travel to Buckeye Lake Park in central Ohio this July 8th. The largest crowd ever to witness a Lolla will be there that day, a throng in the vicinity of 88,000. Previously the Ohio shows took place at Blossom in Cuyahoga Falls, but the crowd rush we put in for NIN forced security to put up a fence. Then the rush for Ministry destroyed the fence, and the pavilion so badly that it was decided that a different facility without as much breakable equipment would be better suited for us.

Buckeye Lake Park has a pavilion and a lawn area, but it is all general admission which will save the wear and rear on security as we try to plow through them into an area which in the past was restricted to those with reserved seating. We tried on many occasions to tell Blossom officials to open up the entire facility to general admission, and there would be no need to bolster security, but they wouldn't listen. However, put Al Jourgensen and a Cleveland crowd together, and you come up with \$200,000 in damages.

I know that we were to blame for all the crushed fences, and trampled barricades, but had security been trained properly, a lot of conflict could have been avoided that day. Being the typical jock type people that they are, they thought that they could handle all of us with their brute force and they quickly learned that by picking out one rusher and beating him or her up just made it worse when several hundred others came to their rescue.

So now, and entire facility of general admission will save security their respective breath, because we have the freedom to walk up to the front before Front 242 hits the stage, rather than making a mad rush during the first song.

The local industrial band scene around here is suffering somewhat, primarily due to the lack of support it gets in Ohio. Usually around here people are afraid to try something new so the bands are still in small numbers. However, the ones that do exist are quite powerful.

In my last entry, I discussed a band called Threshold. I mentioned that they will remind you of Skinny Puppy. Well, you should hear them now. Their equipment has been expanded and they now have the sounds as well as the sights to make it big. I urge you to write to me, and we can arrange one of their demos for you. Please leave a phone number so they may contact you quicker.

Since I last spoke of Threshold, one of their members, Bryan, has departed for Florida, and he promises to return with a Florida scene report if anybody down there is interested. Still, Shane, Mark and George carry on the Threshold tradition, and remember where you read about them first when you hear music from them on a major label someday.

I recently came across a struggling young industrial band called Caustic Scarring. I found head man P.J. selling tapes buy hand in local club. He approached everyone around, asking if they were interested in "supporting a local industrial band". I must respect that type of dedication, because this guy obviously knows how tough it is to make it in a world of instant-music-success-only.

Caustic Scarring's music is basically different. It's been a long time since heard industrial like this, and in my honest opinion, they deserve the chance because they are honestly in love with their own music. It's apparent that money is not yet important to them...just music, and being able to continue playing it...sorta reminds me of KMFDM, attitude-wise.

Well, that's it for this time. Write to me for any and all information. Jeff T. Seemann, 4281 Lake Heights Blvd., NW Canton Ohio 44708.

Oh, and by the way, Trent Reznor, thanks for having your new album out by May like you promised us...but it's OK...we've all learned that you're rarely good for your word. Notes from the Snakepit News from the British Industrial Dancecore Underground scenes

ENGLAND SCENE REPORT

by Andy Morrison

I have a problem at the moment. Listen up. Am I alone in my personal dilemma of being fed up in fludding perm haired bozos with retro attitudes and rock'n'roll stances clogging up the floor in dancecore clubs? You know the problem, not being able to move for banging heads and flailing limbs, as these inane monosyllabic ass wipes slam dance around the floor. Isn't it enough that Nine Inch Nails are being voted in the Best Hard Rock video category in the appalling MTV awards without having to deal with this? What's happening around here? I recently chatted to some indie kid whom, when asked to give his definition of industrial music, replied, "Oh, it's the crossover between metal and hip hop, isn't it?" Look, call me elitist if you like, but things have gone far enough in this confusion.

It seems that with the rise of popularity of bands such as Nine Inch Nails (and no, lame brains, Reznor isn't an asshole), Ministry, etc. we are being faced with a lot of misunderstandings concerning this most misunderstood of genres. The metal crowd and media see the hair and hear the thrashing guitars and conclude that these bands are that most appalling of breeds, the crossover! In the UK it is particularly bad. None of this is helped, of course, by the likes of Die Krupps putting out sub-trash metal records, such as their dismal tribute to that disgusting looser contingent, Metallica. These people don't hear the subtle irony or get to grips with techno idealism. They just mosh around and perpetually request fucking Fear Factory! As a DJ, I'm talking from personal experience here. This whole thing could be serious. It could build up shock waves that will find their inevitable conclusion in the death of the experimentalism that this music was

formed on, thus taking away all the uniqueness that attracted us to this stuff in the first place.

OK, let's get some things straight here. Firstly, I despise hard rock and all its hoary ideals. I was attracted to the industrial due to the fact that this music was so anti-rock'n'roll and was based on the principles of futurism. This movement was created as a two fingered response to traditionalism, seeped in art and non-musical activity. Industrial means creation by destruction, and that entails kicking out old values in favor of the shock of the new. It's literary base is in the works of William S. Burroughs, Philip K. Dick, Brion Gysin and J.G. Ballard, and it's sound in the field of Faust, Kraftwerk and Xenakis. So, pups, it didn't start with Land of Rape And Honey and sequenced thrash guitars. My advice to all budding torture-tech artists is to drop the rock shit, stop encouraging the head-bangers, and do some research on your roots. Soapbox bullshit over, it's time for some hard-core information.

Recent highlights from the last few months include excellent performances from Test Department, Sheep On Drugs and Young Gods. Test Dept. have made a return out of the wilderness with a new approach that has a far stronger base in the techno scene as opposed to their older industrial outlook. Their live show is a mixture of their traditional, percussive overload meshed with trance rhythms and ethnic soundscapes, which finds them a comfortable placing in the world of Orbital, Drum Club, et. al. while still allowing them to retain that unique air that only the genius Z'ev can approach. Sheep On Drugs are a phenomenon that you are bound to hear a lot more about in the near future. They are simply the most exciting and charismatic techno terrorists this side of the Thrill Kill Kult. The SOD show is a mixture of Clockwork Orange vaudeville and pure narcissism. The music is sex beat hard-core for the rave generation. In King Duacan they have a frontman whose arrogance knows no bounds and they hate their audience! Can you think of a more enticing blend? Watch this space for more details, you lucky punters. In the meantime, pick up a copy of Greatest Hits, a remix a their 12" singles out on Island records.

I just got back from the Phoenix '98 festival in England, and besides the usual exorbitant food and drink prices it was a good occasion with fair number of industrial-esque acts to write home about (alongside the bungee jumping and funfair). Young Gods put in an appearance and dazzled everyone with their sampled Wagnerian genius. Sheep On Drugs blazed through an abbreviated 90 minute set due to technical problems and disappointment was provided by a techno-free Consolidated (reverting to hard-core punk on this occasion. Why is this band so relentlessly tedious?), a limp wristed Hyperhead (bring back Gaye bykers!), and the frankly appalling CNN (imagine the Cult with a bad Jim Morrison clone on vocals...hang on a minute, that IS the cult!). Yes, we drank, drugged, raved, and some of us even set ourselves alight (Ouch!) all in the name of the great outdoors. Fools. Oh well, for a second rate Lollapalooza we didn't do too bad.

Other tour news: Well, even though I am refusing to comment on the Gothic scene any more in these column inches (What has it got to do with industrial?) I will give a mention to those sad old war-horses The Mission, whom are gracing us with their frazzled appearance once again in the shape of a small club tour around the UK. This will just be a further reminder of their fall from the heights of 80's glory (Remember "Tower of Strength" and "Gods own Medicine"), and how influential they are on the likes of poor imitators such as Rosetta Stone, Love Like Blood, etc. Wayne Hussey turned his back on the Goth crowd and now he comes bleating back with his tail between his legs. There was a time when this stuff sounded fresh and exciting, but now we have Cranes, Miranda Sex Garden, and Sunshot so it's irrelevant.

Lydia Lunch, the queen of the succinct word, made a recent spoken appearance which was as compulsive as ever, (making all the right

people squirm where it hurts), proving that beauty and scathing wit mean you can never put a foot wrong. The wonderful Jim Rose Circus Show return for more liberating escapades, hopefully avoiding the assholes that tried to ban them previously. Those godfathers of electronic, hard-core pop, Depeche Mode, (who have created landmark material in their time), return for a one off stadium date in support of their very tame Songs of Faith and Devotion album (leave the spiritual confessions to the soul stars lads, and get back to the electro bleakness). Support from this date comes from the still credible Sisters of Mercy who invented the Goth/Industrial crossover eons ago with the seminal Floodland (which still leave s everyone else at the starting gate).

In the techno field, we had a chance to experience the wonderful Midi Circus shows over here, wherein rave culture meets pagan spiritualism in an overdose of drugged out bliss. No light shows in existence can top what was presented here and it was a blissful experience to trip out on the primitive rhythms of Drum Club, Psycick Warriors Ov Gaia, etc. and put the jackhammers and hard-core attitudes away for one evening (come on, we all need to chill out and dream away now and again). Appreciate your rave culture and generation, because it's better than rock'n'roll, after all.

Up and coming we have a Front 242 tour to look forward to in the autumn, their first dates since the incredible Tragedy for You shows in 1991. Also coming up is a 242 chill out ambient record which is almost as bizarre as Trent Reznor remixing Megadeth! What happened to "Funkadaff", eh?

Record news: David Tibet (C98) is working on a few projects at the moment which has me salivating in anticipation (He has never put a foot wrong). Coil are working in the studio on their International Dark Skies project which you can be sure will be sheer genius. The best of the current releases include "Helix Parasites" by the genius Sigillum S, a Hyperbium records comp entitled "He From the Hypnotic to the Hypersonic", a CD reissue of Current 98's glorious "Earth Covers Earth", OES by Ordo Equium Solis and a load of material from Mute's Grey Area including incomparable works by Hafler Trio (All that Rises Must Converge) Zoviet France (Collusion), Laibach (Ljubana Zagreb Beograd) and Throbbing Gristle (Live Volumes 1-4). Oh and there is a new single out by Nitzer Ebb, but the title has yet to be unveiled.

Consolidated say industrial music is fascism. Front 242 have had to issue a statement denying any association with right wing groups in Europe where Nazi scum love them. Industrial Nation runs a review of the abhorrent Lightning Rod in it's last issue. It's a touchy subject, but it has to be addressed. The imagery off industrial dancecore on the club floor is uniformed and largely territorial, strong and macho inclined. The fact that the music is largely based on non-black rhythmic structures adds fuel to the fire, as does the terrorist tactics in it's imagery. KMFDM moved over to the US. from Europe because of the infiltration of fascist meatheads in their audience. Nitzer Ebb used to have a very aryan image and we've already discussed the problems of Front 242. Firstly, let me say that Consolidated sloganeers and points fingers wherever they can't see a blatant right on statement made. They generalize and irritate in their castigation of anything that doesn't fit into their straight path, however they have a fundamental point. The problem is in the name of deviancy and information, Throbbing Gristle threw way too many fascist symbols around with no clear explanation. Their imagery was meant to intimidate, but their less intelligent fans saw it as an excuse to celebrate the nazism and propaganda they were exploiting. Death in June had similar problems with their heavy use of Nazi imagery (the death heads, their name and occasional lyrics) and who can forget Whitehouse's explorations into outright oppressive nastiness of all kinds.

The fact is, industrial toys with fascist imagery as part of it's appeal. 90% of the time it's

nothing more than a seductive image and the depths and intelligence of it's participants and lyrics should sort out any misunderstandings cooked up in a dense mind. This is about liberation first and foremost and the enemy is intolerance and ignorance. It is largely left wing in theory and practice, and should be able to imply it's politics without the patronizing approach of a Consolidated. There is a problem and now things need to be made clear, especially in an age of a mass upswing in neo-nazi supporters around the world who are looking for anything to cling onto.

Industrial Nation should bring to attention all issues without censorship but I don't believe Lightning Rod and their pea-brained and deeply offensive plg swill warrants any space in the magazine. It works as an advertisement for their sickening and ignorant propaganda. This is where the line should have been drawn, and if any more reviews occur, no matter what the slant of the reviewer concerned, I may be forced to withdraw my contributions from the magazine as a personal, moral choice. I want no work of mine alongside what these bastards produce. Smaller consideration must be given to the contents of **The Fifth Path** publication, which has some currently dubious leanings.

We are living in sick and dangerous times. Don't let misconception spoil your fun. Happy subversions and stay liberated.
(Courtesy of Noise Terrorism Publications and Sui Generis)

Playlist:

- "Religion/JG Thirwell mixes"- Front 242 (Play It Again Sam)
- "Tabula Rasa"-Einsturzwende Neubauten (Mute)
- "Earth Covers Earth"-Current 98 (Distro)
- "The Story So Far"-Moby (Mute)
- "In the Shadow of the Sword"-NON
- "The Great Beast Speaks"-Aleister Crowley (Disgust)
- "Thunder Perfect Mind"-Nurse with Wound (United Dairies)
- "Monument"-Intermix (Third Mind)
- "Greatest Hits"-Sheep On Drugs (Island)
- "Forever"-Cranes (Dedicated)



by- Petra Lindner

Taking a closer look at the German electronic and industrial music scene, one soon is to discover that it is impossible speak of the German scene in general, too diverse are the bands having emerged from it so far. In fact, styles range from softer melodic tunes to harsh industrial sounds, where any line of melody or harmony is nearly indiscernible. The problem at the moments is, though, the fact that a handful of new bands emerges virtually every day, you could go so far as to say that these days it's good form to deal in electronic music (or vice versa it's hard taste if you don't). The development, however, has led to an increasing saturation of the electronic/industrial music market - the listener, being confronted with stacks of new releases very month, definitely has trouble sorting out the real good stuff. But despite of this development, Germany most definitely has its share of good electronic and industrial acts, so instead of further complaining, let's have a closer look at some of them. There are, for a start, of course the Zoth Ommog/Music Research releases, such as X Marks The Pedwalk or Elgodd #0, familiar to most American listeners, Zoth Ommog is known for its ability to discover interesting new bands (that is, not only German bands, but also bands from other countries as well - remember Leatherstrip or Meatallo & the Fixer!) Apart from Zoth Ommog, there are some other labels, having created themselves a reputation of signing good acts. Among these are for example the Hyperium label, which signed one of the more successful German bands, Project Pitchfork (hopefully, they'll have signed a distribution network in the States sooner or later!)

Subway Records with a range of young and promising bands from Germany and South America (yes, there's an industrial scene down there, wouldn't you believe it!), Gothic Arts Productions, specializing in compilation releases (they were the original label of Plastic Noise Experience, who more recently signed with Belgian KK Records) or Danse Macabre, this one being the house label for the so called "Gothic" acts, associated with band names like Das Ich or Goethes Erben. There are, of course, a lot of small labels as well, and more often than not it happens that an interesting band emerges via them from obscurity. In the past being very much influenced by early Belgian electronic acts such as The Klank, The Neon Judgement or A Split Second (all of whom either split up or became rather dull and uninteresting), many German bands began searching for influences across the Atlantic, the omnipresent Skinny Puppy still being the major influence for a lot of them (although no band has ever managed to lie up to the high-set standards of these Idols!) Some of the more interesting bands apart from the Zoth Ommog acts are for example the above mentioned Project Pitchfork (no influence by Skinny Puppy here!), who happen to combine complex melodies with harsh, but in distorted vocals and clever, meaningful lyrics (singer Peter Spilles really knows how to handle the English language!), yelworC, who, as is obvious from their name (just read it backwards), derive their influences from the works of magician Aleister Crowley, presenting their first CD release (after having issued several tape releases) "Brainstorming" an impressive variety of melodies and sounds, all superimposed by vocals distorted beyond recognition. Bands like Placebo Effect or Trial on a stage very much in the tradition of Skinny Puppy live performances - on a smaller scale, of course, but all the same worth having a look at. From the pure industrial sector originate names like Sletwolf, who manage to create a style that could be best described as Blast raende Neubauten meets metal, or Mynox Layh and Cranioeast, whose sound collages have a very experimental touch to them. Concerning record distribution, it depends highly upon where you live whether you receive new releases easily or not. Of course, a good network of record distributors covers the whole country as you can get most stuff at least by mail order, but regarding record shops, it's entirely different. The ones where you can get industrial music are mostly situated in larger cities - especially in the above-mentioned areas, where you are offered a large variety of new releases, but some other parts of Germany are virtually dead concerning industrial music and its distribution (so the poor fellows who are unlucky enough to live in such an area, entirely have to rely on mail order services). Regarding press releases dealing in independent and industrial music, it's to be noticed that over the past years, several magazines and fanzines have created themselves a growing amount of regular readers. There are two or three country-wide publications with high numbers of publication such as Zollo or New Life, the former dealing in all kinds of music more or less associated with the industrial scene, the latter concentrating more on electronic music (Talla EXLC used to participate in that one), and apart from those big magazines there's a wide range of fanzines, some restricted to certain areas, some already wider spread. It's remarkable that mostly already well-known bands are featured, while it is rather difficult for a young unknown band to get press coverage, regardless of its potential on the other hand, you can't deny the fact that some hyping is involved even in this kind of music). Other media are quite reserved about industrial music; there are some radio programmes featuring this kind of music, but unfortunately so far no TV programme in Germany has specialized in independent music - there used to be a weekly 2-hour nationwide programme, but it was cancelled about 2 years ago, and no replacement could be established yet - so the only music channel available is MTV Europe, and chances to see electronic and industrial bands (especially those infamous for their

performances - who could that be?) being featured on one of their programmes are rather slim. This autumn, however, a German music channel is going to start transmission on the cable network so hopefully the dissatisfying situation concerning TV coverage of electronic music will come to an end sooner or later. Looking at a map of Germany, you would find certain "hot spots" where the centers of the industrial and electronic scene are contained, these ones being the area if Frankfurt (home base of the famous Techno Club at Frankfurt airport and the Music Research label) as well as one of Germany's oldest industrial areas (so an industrial scene is apt to develop there), the "Ruhrgebiet", situated in the Western part of the country, roughly bordered by the rivers Rhine and Ruhr. It's here that a thriving club scene developed, which is remarkably concentrated mostly in one town called Bochum. Here you would find 8 of the best known clubs in the area, one being the Zwischenfall (which translates literally as incident), which has its roots in the Wave and Gothic movements of the early 80s - in fact it's the club with the longest tradition; these days it's advisable to pop in there on Saturday nights, if you prefer electronic music (on Fridays, due to a change in dj's, only guitar music is being played); another one is the Lurie (sorry, no translation can be offered here), presenting a mixture of all so-called independent music styles, ranging from industrial to guitar and grunge rock music. A rather new club is the Unit (former Incognito), an address you wouldn't want to miss if you ever happen to be in the area. This one is purely electronic-oriented, on Fridays presenting a mixture of different electronic styles, Saturdays more or less belonging to the Techno House Scene. Of course there are several other clubs in this area and in the whole of Germany, but to introduce them all would fill some more pages, and from personal experience I would advice the 8 above-mentioned for a visit (address at the end of this article). In other parts of Germany, these days also developing in the former GDR, you can find a lively club scene as well, but for the industrial freak Frankfurt or the Ruhrgebiet are certainly the prime address. Apart from clubs, private parties for each and every musical taste are being organized by people across the whole country, one has to rely on advertisements in the different magazines/fanzines or flyers being handed out in clubs or during concerts. What is interesting to notice about the industrial fans in Germany is the remarkable difference in outward appearance depending on the area they come from. While the Frankfurt techno freaks usually sport short-cropped hair, T-Shirt and heavy boots and create their own style of dancing, many other people from other areas still are more in the tradition of their Gothic and Wave roots - black clothes, pliked shoes, stylish hair and make-up - although these days (perhaps due to the establishment of clubs like the "Unit" and the growing success of bands like X Marks The Pedwalk), more and more people change to what I'd call the Frankfurt style. But regardless of different outward appearances people across the country are quite the same in one regard: to most of them Skinny Puppy is the ultimate cult band - so when will we see them again live on stage over here!?

- Club Addresses:**
Zwischenfall Alte Bahnhofstr. 214 44898 Bochum [Tel.0284-28 76 50] opening hours 10P.M. - 5 a.m. Fridays & Saturdays
Lurie Hans-Böckler-Str.18 44787 Bochum [Tel.0284-88 88] opening hours 10P.M. - 5 a.m. Fridays & Saturdays
Unit Alte Bahnhofstr. 181-183 44898 Bochum opening hours 10P.M. - 5 a.m. Wednesdays, Fridays, Saturdays & before bank holidays
Techno Club Frankfurt Airport 60649 Frankfurt



by Zer0

There have been a lot of exciting things happening in the Boston scene in the last few months. First off, recent shows that have come through town (in case you missed them if you live here, or to make you jealous if you live in a cultural wasteland): Consolidated; Grotus and Skrew; Cop Shoot Cop (with Boston's own ZIA); Chem Lab (with Boston's D.D.T. and New York's Virus 23); Esterxende Neubauten; the Legendary Pink Dots; The Pain Texas (With the God Machine); Grotus, with God and Texas, Seven Year Bitch, and Distorted Pony, and Skrew with Chem Lab and The Clay People (as well as our own D.D.T.).

Local happenings: Big Catholic Guilt (last year's WBCN Rumble winners) have released a new CD, Judgement, on Boston's Cherry Disc label. Its supposed to be getting national distribution through Relativity, but if you can't find it where you are, Cherry Disc's address is P.O. Box 318, Boston, MA 02258. Write for a free catalog (best to send a stamp). Big Catholic Guilt's contact address is Graping Maw Productions, 804 Newbury St, Suite 464, Boston, MA. I believe their first CD, Possession, is available through that address. Think Tree, Boston's industrial/funksters, who'd been around for about 7 years, and were consistently voted Boston's #1 cutting edge band in the Boston Phoenix, recently called it quits. If you find their self-released CD, 8/18 on Sin App Sin records, pick it up, much better than their Caroline release Like the Idea. D.D.T. recently played their 2nd gig at NYC's L. imelight, and in April played the opening night of a new night (Think) at Club Tilt (along with Big Catholic Guilt and NY's Test Infection and Rape the Pope). D.D.T. has a 2 song cassette (Vogue/Bith Defect) available for \$9 ppd from D.D.T., 460 Albany Street, Boston, MA 02118. You internet types can contact D.D.T. at ddtorlstd.com. 2IA also has a cassette available, \$5 ppd, from 2IA, 460 Albany St, Boston, MA 02118. Also cOntact 2IA at Ziaborld.std.com.

You Shriek recently released Bela Lugosi's Dead cassette, available for \$6 ppd from Deaktiv Entertainment, 90 Wareham St, Boston, MA 02118. Also, a new compilation called Oxygen Denial, featuring Boston bands D.D.T., You Shriek, Pax Romana, Ciborium, and Struktur, as well as 8 other non-Boston bands, was just released. I believe it is available through Deaktiv Entertainment, write them for info.

Other bands: Cirrhosis has their debut CD, All this I did for thee, out on Wet Orange Records, and its quite decent. They also have two tracks on the WORSHIP compilation that impressed me (the Cynics and Saints tracks on there are also very good). WORSHIP vol. 1 and Cirroh's All This I did for Thee are available from Wet Orange Records, 206 Stow Road, Harvard, MA. Sleep Chamber recently signed to Cleopatra, so they'll be available much more widely. Pax Romana have definitely improved since the last I saw them, musically they've gotten very tight, and Dave's voice is great, although they need a live drummer to spice up their live show. Still haven't seen Industrial Park either, although I gather that one of their members recently moved out to the Bay Area. Theatre sent me their demo tape, interesting stuff, kinda a mix of NY's Clay People or Concrete Blonde with male vocals, since then, they've added a new drummer who is SICK and have changed their name to Bob. New bands have that have formed recently: Interzone, and D'KonStrufftiv SeRgurY, more info as it becomes available. On the lighter/goth side of things, Nisi Period released a 7in on RRRecords, Opium Den released their debut CD, Diary of a Drunken Sun, on HearAfter Records, distributed by Dutch East India. Fans of The

Cure and Siouxsie and the Banshees should check this out. Contact Opium Den and Pax Romana at Cicada Hum Management, 398 St. Paul St, Suite 1, Brookline, MA 02146. TwelveTone failure, featuring a member from Funeral Party, is now playing out, I've heard them described as very Dead Can Dance-like.

Other Stuff: Lots o cool places to get records. Newbury Comics (Newbury St and Harvard Square are the best locations) has a great selection of underground/independent stuff, the prices are good, and \$9 off coupons are easy to find, and they've special ordered lots o stuff for me; Tower Records (Newbury St Superstore and small Harvard Square store, the Harvard Store a better Indie/Import section); HMV cuperc'tore is Harvard Square, great selection but the prices are too high. Other new places: get real. Stuff like Strawberries and Sam Goody.. your standard mall record stores. Strictly major label and expensive. For used records/tapes/CDs, best Places are Disc Diggers in Davis Square (CHEAP CHEAP CHEAP Usually like 3-5 bucks for lots o cool stuff on CD); Planet and Nuggets in Kenmore Square; Mystery Train on Newbury Street and in Hartrd Square; and Second Cling on a Mass Ave between Central and Harvard (great selection here too).

Cheap Eats: My fave Place to chow down on lots o great food at cheap prices is Chinatown, and the best spot is the Chins Town eatery, Harrison and Beach, 2nd floor. This hole-in-the-wall is a mini food court, with all sorts o imaginable stuff (and a vegetarians heaven) at cheap prices. Like, 3 people can eat for 1D bucks or so. Viet Huong on Brighton Ave right past the Harvard Ave intersection has great Vietnamese stuff at cheap prices and the portions r HUGE. Other places, well theres lots o pizza places where you can get cheap slices, my favorite is Little Stevies on Boylston St. One other haven is the Centre Street Cafe in Jamaica Plain, not exactly cheap, but the food is great and the atmosphere is too.

Contact Zero at 1175 Boylston St #23, Boston, MA 02215. (617-596-5127).

email: SlewISOlynxdac.northeastern



by Linda LeSabre
Hey kids, welcome back. All the latest happenings in s column-size report? Well, L.A. is so huge and the scene never sleeps so it's hard to condense it into bite-sized chunks. I'm leaving out a lot, of course, but I think you'll get a good idea of what's going on. SO/ Cal. groups, fell free to submit info, news on releases and shows, etc. to me for future coverage. Write to me at P.O. Box 661851, L.A., CA 90066 Visiting LA? Drop me a line (and a stamp) for the inside scoop on where to go. While Ethyl Meatplow has been tearing up the country touring like maniacs, their single "Queenie" has been spotted on the billboard dance charts, thanks to some accessible remixes on the 12". After weeks on the road, they finally blew into town at the tail-end of their Western tour with Thrill Kill Kult, playing a show together in the Police State of Fullerton in Orange County. This was the only show I've been to where there were more police inside the venue than outside! Flashback to old punk rock shows! But there was no trouble here, except for the loud grumbling at the snackbar where we weren't the only ones distressed to discover

that there was no alcohol for sale. Only over-priced cans of soda and water. Christ, it must've been 100° F. in there, no beer,, and an over-population of pigs putting a damper on our usual activities. The show was good but Ethyl Meatplow's stage antics were a little tamer than usual thanks to the unblinking stares of 10+ cops next to the stage. Better leave your clothes on kids. Don't want you first night back in L.A. to be in a cold, striped place. That Fullerton show was more of a warm up for us because the following Saturday Thrill Kill Kult played an unadvertised show at techno/industrial perry dance club Sin-A-Matic in W. Hollywood! This word-of-mouth gig was absolutely pure outrageous fun, one of those great club nights you dream about. Behind us in the VIP line Perry Farrell and acid guru Timothy Leary waited patiently while TKK bassist Charles chatted us up. Fun for all folks! The place only holds a couple hundred and tonight it was like a reunion for LA's enthusiasts. Electric energy bounced thru the packed dancefloor in anticipation of the show and with the stage only 2 feet high, TKK would be right in our faces. Thrill Kill pumped out a great show, egged on by the intense energy of the crowd. They were truly in their prime, playing to their old time fans who've been digging their music since the first EP. In fact, as we mashed and meshed together with sweat and hormones flying, it felt like one big extended family that night grooving to the highOtech, cheesy sleazy dance songs that makes Thrill Kill so damn fun. We were high for days after that night! Regenerator's debut self-titled release is due out soon on German label Hyperium. A little history on this fairly new industrial band is due. Regenerator is Wrex Mok, a member of LA's first industrial band Factory and later Death Ride 69; and Patrice who used to DJ at infamous death rock club The Krypt; and Gear E. Sullins. Years ago, Wrex and Patrice introduced the death rock denizens to the then-new music genre called industrial dance. In fact, they are in part largely responsible for the initial surge of interest in L.A. I remember Patrice coming to a party at our rehearsal studio with her favorite new record that had just been released, Ministry's "Stigmata." She wore out her copy a good year and a half before any clubs were brave enough to play it. So now Wrex and Patrice re-enter the scene with a great new project playing the music they love best. Regenerator is, if you will, traditional industrial softened with wisps of Patrice's voice behind the trancey grinding beats. Creative programming and effects pushed inside out and backwards, overall, it's highly listenable stuff. Long-time animal rights Activists, Patrice and Wrex continue their efforts with Regenerator by setting up cool shows and donating the proceeds to various animal rights organizations. One such show in October not only featured them, Colorgod and THC/Body Divine but also helped promote a new industrial compilation CD on Restless that benefits the In Defense of Animals organization. That CD features Skinny Puppy, Meat Beat, Consolidated and more. George Sarah has left Stereotaxic Device, devoting full-time to THC which now includes Sara from Gekko. George also turned us on to a new techno show late Thursday nights on college station KXLU 88.9 FM. Anything to freshen up those stale mega-hours of grunge, garage and tired punk rock that station seems forever mired in!

Twisted electronic latex-lovers Drance have resurfaced, after a summer hiatus, playing lots of shows, including an Act Up! benefit Robert helped organize that took

place in the backlot of a notorious men's sex club in the Silverlake area. Great setting for the mostly industrial event - a dark, fenced-in dirt lot in strewn with rusty construction debris, scary used mattresses, pieces of ancient art projects, etc. In between bands such as **Babyland** and **BeatMistress**, Barb "Duchess de Sade" and tattooed love god Ron A they riveted our attention with a heavy sex performance piece including spanking, whipping and culminating in Barb strapping on a big black one, bending a girl over and, uh, okay we'll say it, fucking her in the ass. On stage. While rad throbbing nightmarish machine music tranced us out and glued us in place. Ahhh, nothing like a little kinky sex with an industrial soundtrack to round out the evening. Later that night I overheard a security volunteer complaining that the huge pile of metal junk backstage should've been moved out of the way, until we informed her that it was **Babyland's** equipment! Their metal collection has gone ballistic! What began with one odd metal piece to beat has multiplied into an amazing collection of bizarre welded monstrosities that they beat into submission on-stage while their Macintosh downloads some truly fierce frenetic sounds.

Bi-God 80's sing Zip Campisi and his friend Christian of **Second Voice** left Germany for an extended summertime vacation in L.A. They stayed with Zigg, the scenes mad scientist of laser lights, and proceeded to check out every club, show and happening event that is humanly possible to go to while partying us into the ground. They're the nicest of guys and quickly befriended nearly everyone. And to support their club habit, we especially admired their ability to casually drop their name at the door, thus gaining entrance without having to reach for their wallets - just like a real seasoned L.A. musician! In between nights out, they also were seen at Motiv Studio with **Stereotaxic Device** (with George) and later, **Regenerator**, manipulating some remixes. We were sad to see them go. After seeing them around for a month and a half, it was hard to remember them not being here! Word has it that Christian has also joined **Bi-God 80**, bringing his guitar talents to their already big sound.

Guitar tech-bangers **Engines of Aggression** came out of nowhere with a Ministry-fueled sound, a cool logo and a lot of hype. Don't know much about them, I think they're rock-scene refugees, but I do have to admire their quick work and potent sound. They recorded and self-produced "Speak" their debut 6-song RP on a 4-track, took it to Priority Records and asked them to put it out, no strings attached, no advance, just product and distribution. Priority agreed (!) and now "Speak" is selling well, getting airplay on college radio and the same commercial stations that played, of course, the newer Ministry. They've toured the West and are now touring the rest of the US.

L.A. Hardcore, that compilation of cutting-edge techno and electronic dance music I told you about last time should be in the stores as you read this. Page Huffy of **Smashing Atoms** devoted his entire Summer to this project, and now that it's out, we're hoping He has an easier time with Vol. II. Initially, he shopped the comp hoping to get a record co. to pick up the tab, leaving him free to see to the music end of it. But, frustrated by wishy-washy record exec dickheads with no taste, (what's new!) he and his partner Matt decided to start their own label - **Now Records**. If you dig the techno side of industrial, check out this CD - it's the one with the killer cover art by Ron Dmith (notorious rave flyer computer artist extraordinaire).

Pain Emission from San Diego have a new release "Fidget" is out on COP international. **Machines of Loving Grave**, part time LA people, new release "Concentration" is out on Mammoth/Atlantic and their song "Butterfly Wings" will probably be huge by the time you read this. Watch them on tour this Fall and watch for their video on MTV's 180 minutes.

Club Updates: Club Fuck! sadly remains closed due to location problems and a vendetta against them by Hollywood vice. **DOA** is a techno-industrial dance night Tuesdays at Auditorium, the new all ages venue in Hollywood. **Planet Drum**, at Little Frida's in Hollywood happens twice a month, hosted by yours truly and features DJ **HotHead** spinning a unique mix of tribal, ambient, trance, and industrial. Live performances there include drumming, belly-dancers, and exotic instrumentalists.



by Cage

Well, well, it's the scene report again. I guess I'd better get used to doing this now. Anyway, enough of my "complaints." Besides, I guess it's my "job" to go to clubs now (!) Here's a quick quick guide to clubs here of the "IN" persuasion. Tuesday nights - Communion at the Lighthouse: three plus years and still the best bet for techno-goth-industrial-dance, with great acts playing live. Wednesday nights - Hades at the Bank: hailed as a great new player in the night time scene. A mix of everything with a leaning towards techno-industrial. Saturday nights - Ward 6 at the Bank: another veteran goth-industrial club. Great mix and cheap drinks, well on second thought, a great mix, cool building too, a real bank! **Voodoo** at Danceteria: DJ Slave returns to NYC bringing his long Island club with him. Amazing lights and sound system. Just started. Great id you don't mind the pick and choose policy at the door - dress to impress I guess! (What a poet and I don't know it...) A great local industrial band, **Virus 28** has a full length CD on the Funky Mushroom label, check it out! I had the recent pleasure of seeing the industrial legend **Z'ev** perform recently at The Performance Garage in Soho, one word" (Speechless). If waqs his first New York appearance in ten years... I had a chance to chat with him later. He has been recording a new experimental techno album here with the **Dream Team**, out soon! Well, gotta go. Get in touch and perhaps we can go out and criticize together! Bye!



by Zoe

Chicago is a big city with lots of clubs, events and people. Too much for me to even try to outline. So instead this article will be a typical (?) night with **Zoe & Bill** (my stuffed duck billed platypus) He goes out with me often - a great companion he's always ready to go and he never needs to go to the bathroom or drink. I got out of work at 11:00pm and headed to an all night drug store for a notebook and some chocolate (to combat the depressants in the alcohol I'm sure to consume) I couldn't help but spend too much time in the Halloween section. I ended up with lots of necessities - a new pez dispenser, glow in the dark nail polish and a fresh bottle of black. O.K. this

has nothing to do with the scene - but I'm part of it so its relevant. The first club tonight - would have been **Houndstooth**. Industrial and Goth music in a small dark basement near the popular Belmont and Clark area. Sadly it was closed no note or anything. When it was lower links that happened and I was sad, then **Houndstooth** opened and life became worth living again. (hounds Tooth is now closed Permenatly) Now its social - emotional limbo - Again. How much of this can I take. My life is so topsy turvy that I rely on the clubs I inhabit to be somewhat stable and reliable. Oh well. Its a cool place when its open - check the next time you're downtown. Jr. one of the Bartenders rules - he even carries a **Masters of the Universe** lunchbox - and is someone you should know. "Anyone can match - it takes personality to clash with style" - a compliment I had to give Kat. A sexy Glamazon of a waitress at **Foxy's** Its my favorite hangout these days. Tues. is techno night which isn't my scene but bearable here. Any music would be - its a very comfy place to hang out. The place is owned and operated by some of the greatest people around. Many of the "good of Medusa's days" - like **Foxy** and **Blue**. Once a month they feature **Whorror Night** hosted by **Roband Shumit** - Goth Glamour at its best. **Sunday Nights** are the highlight of my week. "Raunch-O-Rama" is a combo of 70's disco and 80's New Wave classics. It's a great mixed crowd - even famous rock stars show up often. Anyway back to tonight - I'm not in the best of moods but as I hoped **Foxy's** has cheered me up as always. It's a very friendly place with an excellent mix of **Real People**.

Pet Peeve time - what's going on in our scene concerning hygiene. It seems that men who don't bathe or believe in tooth-brushes are being worshiped. They always have dates - and very cool ones at that. Is it a pity thing? Maybe these unkempt heart throbs are so confident about their studyness that cleanliness isn't a factor. Not to be superficial but soap is my friend! Especially **Barbie Bathfoam** and **Mr. Bubbles Bubble bath**. Is filth just a chicago craze of has it left the midwest and spread through our once decent(?) country? I'm worried. Walked over to **Vortex** to find out that 80's night is canceled. Not my night. Two out my three attempts were closed! **NEO** is the obvious spot next. It's by far the most popular goth gathering in our fine city. Every adult Goth in the city or near by ended up there at some point. I was real surprised to hear an equal amount of excellent industrial dance music! It's been awhile since I've been here and I guess it's been a gradual expansion. Everyone seemed happy about the blend and it was a more diverse crowd than usual. I did run into two people I truly hate. I don't hate many people - three honestly and two of them were there - only to torment me I'm sure. Despite them I had the best time and stayed all night. I had several other stops planned but I couldn't pull myself away. Just when you think that you've seen or met everyone worth knowing, someone fabulous pops up out of nowhere! (In this case from Wisconsin!) **Amy Blashk** is by far the most beautiful, sexy and well dressed newcomers to our happy scene. She's at **NEO** every Tues and someone you need to know - she's even nice and honest! O.K. I'll stop the hero worship except I must admit its refreshing to see someone that deserves to be pretentious - but isn't. Like **Tom** and **Scary Sarah**, both work at **NEO** and make Goth night what it is! Even with my green mohawk and tacky matching fake fur they make me feel welcome and comfortable. Real people exist in every scene - as hard as it seems to believe at times. Berlin

Blue Blood

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these bands currently have material out for you to burn your ears to-Impact Test (noise music of the finest and purest persuasion) are on KK records, Shiverhead can be found on DarkHouse productions, as well as on a new compilation to be coming out of Los Angeles (as was stated in the last ish of IN), the Electric Hellfire Club have recently been signed to Cleopatra (or was it Caroline-excuse the confusion...I've been up all night listening to Leaether Strip and packing up my house). Ankh/Shadow Orchid are working on putting out a compilation on Spit In Your Face records, and Zip-Gun Midget's recently submitted material to Music Research...and if they get signed, I'll be the first to let you know.

As for more well-known acts playing here, Therapy?, Meat Beat Manifesto, and the Legendary Pink

tor, kids.) The Mad Planet also spins some okay stuff-depending upon the type of mood DJ RAP's in. You usually hear the most industrial stuff on Saturdays-if you choose not to show your ID and pretend you're under 21, and the fashion-victims don't cause you to run screaming for the door. Ignore Nitro, however. They call Sunday nights "industrial night", but their idea of industrial is New Order and Depeche Mode.

Industrial radio here is THRIVING. Unfortunately, unless you're either a third-shifter or an insomniac you'll miss most of it-especially with the de-mise of Beeside Radio (we miss you, Ric!), Industrial-Strength Radio (arrevi-derci, Mike J), and the Monday Night Meltdown (R.I.P. Crawford). However, for the truly dedicated, the sound-and-the-fury can be found Tuesdays 12am-3am, and Thursdays 9am-6am (though times may change by the time this comes out) with the Plasma Twins, on the aforementioned WMSE, 91.7 FM. (Nothing like shameless self-promotion, hey?) Other good times for a quick fix are Tuesdays 9am-6am (Frontier Radio w/Andre), Wednesdays 12pm-2:30pm (Paul Host), and Monday 9am-6am (the Vulcher). Recent happenings on the air include interviews with Jack Dangers of Meat Beat Manifesto and 808 State, and a "was-really-only-supposed-to-be-five-minutes-but-went-on-for-forty-instead" transatlantic phone conversation with Claus Larsen (thanks again, Claus), done by yours truly (gosh, more of that shameless self-promotion stuff).

Anyway, I just want to thank Ric for letting me do the scene report this time around, and thanks to you for reading it.

That's all there is to say for now, so, until next time...
michelle plasma (jasonk@csd4.csd.uwm.edu)

would have been my next stop if the night hadn't run out. I'm not sure what event was planned but regardless it would have been a great time. My three favorite DJ's in the city work there: Dion, Greg "Anti" House and Bobby Marley. And every employee there is cool and worth knowing. I excepted to bitch and moan about tonight but I have to say I've had a really great time. I have a few hours before work this morning but lots of Mountain Dew and a special friend should help to keep me awake - til then. This nights been worth the fatigue I'll have to cope with later. You're only young once. To quote Aunty Mame "Life is a Banquet and most poor suckers are starving to death" Come to Chicago and feast!!!!!!

MILWAUKEE WI SCENE REPORT

by michelle plasma.
Ahhh, Milwaukee. The city now known world-wide for it's serial killers, tainted water, breweries, and Harley-Davidsons actually harbors an underground industrial scene. Bands like Shiverhead, Ankh/Shadow Orchid, Impact Test, Fuck-Face, Zip-Gun Midget's, and the Electric Hellfire Club (ok, so they're from Kenosha-close enough!) help bring it to the forefront.

Within the past six months, both the Electric Hellfire Club and Fuck-Face (including Karl from Impact Test) have played benefits for WMSE (91.7 FM-the ONLY place on the radio to get a quick dose of your favorite aggro, EBM, and industrial drugs-but more on that later). Most of

Dots have all graced us with their respective presences over the last four months...Illusion of Safety were supposed to have played here the end of May, but I'm not quite sure what happened with them...oh well...and I missed the Pink Dots due to the fact I was in Germany. But it was worth it-Peter Plasma and I made it to the Techno Club at Dorian Gray and spent the night engaged in conversation with Talla 2XLC, HeadCrash, and (gasp!) Leaether Strip (be still my beating heart!)...but I digress...

The club scene here waxes and wanes...disco and techno seem to be the sounds of choice lately...but, you can still go to Esoteria (1901 E. North Ave) on Wednesday nights and hear all the Will, Bigod 20, and Aurora you can stand (if Craig's spinning, that is...if he's not, caveat emp-

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KRIEK 92

The Young Gods are a bit of an enigma, a real life quandary perhaps. Put on one of their records and you will be greeted by the sound of 100 probably angry guitars, a monstrous drum beat and one of the best male voices you are ever likely to hear: deep, gruff and, quite possibly, singing in French. See them live on the other hand and the lineup tells the story. Yup, there's the singer throwing himself around like there's no tomorrow, and the drummer's not taking no shit from them drums neither, and that leaves the sampler player and, er that's it. Not a guitar in sight; each and

every one of those bastard riffs and screams come from that box with the flashing lights. A guitar band without the guitar, and it doesn't stop there. The earlier albums mixed hard brutal guitar tracks with almost avant-garde tracks strongly reminiscent of the sounds and atmosphere of a Parisian cafe in the Latin Quarter, circa 1940. In fact, when was the last time you heard a singer quoting existentialists as a great influence, and of course, being Swiss is a little different as well. So far they have recorded four albums ('Young Gods', 'L'Eau Rouge', 'Play Kurt Weil' a

commissioned tribute to the German composer and finally 'TV Sky' see the review in issue four, but I don't know why it doesn't mention the Doors' influence on this album). Oh, and a handful of singles. All of which have assured the Young Gods a cult following. With a tour planned for later on this year. I managed to catch up with them doing a one-off concert at the Arezzo Wave festival here in Italy, five days of free concerts, (a sort of Glastonbury without the need for a second mortgage. Usually somewhere to avoid, but some kind of genius booked this band.)

the YOUNG GODS

Interviewed by Paul Toohil

WHEN I HEARD YOUR LAST LP (TV SKY) IT WAS A BIT OF A SURPRISE, I THOUGHT I WAS HEARING A TRIBUTE TO JIM MORRISON...

[Franz] The whole LP?

NO, JUST THE SECOND SIDE, THE LAST TWO TRACKS. IS THIS A NEW DIRECTION OR A ONE-OFF?

Well, actually it's not a big deal, I'm influenced by a lot of the blues singers, many of the American singers of that time, especially Jim Morrison. When we started the song ['Summer Eyes] it sounded like Doors so we thought "ok, lets put Ray Manzarek in there, lets sample his keyboard and lets go for it". I mean, why try to hide it? Show it. I think what I like about the Doors is their music is very visual. That's the comparison I can give The Young Gods, that's about the only one. So I don't think this is something which is going to keep on, so obviously, through the next records, it's something that in me, like Jimi Hendrix is in Allen and so on. I don't mind, this tells me we wanted to show our influences, especially the one we had when we were between 10 and 15 years old, people that made us want to do some music.

HOW DID THE KURT WEIL PROJECT COME ABOUT?

It was a large project for a festival, something which happens every year in Geneva. Every year they do a tribute to somebody else and when they did the Kurt Weil they asked us to participate. So the Kurt Weil project was someone else's project. There was us, 'The Element of Crime' from Berlin and a band from Geneva called 'The Unknown Soldier', this was the rock evening, the second night was a German cabaret pop singer and the third evening some contemporary piano and classical music. We decided to do it for the challenge first, and because of Allen joining the band it

was good to have something new so he could come inside and do something with the band instead of learning everything that was done before. We decided to do it because of this actually, because when Allen joined the band we were about to go on tour for the second LP and the fact that we could do something new without having to write all the songs and all the lyrics and stuff. It was good for him to join the band and not just have to interpret something that was done already. So we did these two concerts for Kurt Weil and then we toured with L'Eau Rouge and included some of the Kurt Weil songs in the live material. After the tour we said "OK, we want to record a live LP plus extra songs, the Kurt Weil songs", and the whole thing went really wrong. We played really bad, and half of the thing was not on tape and this type of thing, so we went back to the studio and recorded a mini-LP and then we added some stuff.

IT SEEMS LIKE THERE ARE SOME MIDDLE EUROPEAN SOUNDS OF THE FORTIES IN L'EAU ROUGE, LIKE IN 'CHARLOTTE' OR 'LA FILLE DE LA MORT', SOUNDS THAT ARE REMINISCENT OF A FRENCH ATMOSPHERE OF THE FORTIES.

Yeah, when we started with L'Eau Rouge and ended up with the Kurt Weil LP, there was all these European influences, I think it comes specifically because of the sounds, the choice of the samples.

IS THERE ANYONE ELSE YOU WOULD LIKE TO DO A TRIBUTE TO?

To Marilyn Monroe [laughs]. I'd like to do a tribute to Marilyn Monroe.

ARE YOU SERIOUS?

Nah! nothing we do is serious. [laughs]

Allen: it's the truth!

YOU DEFINED TV SKY AS A POPULAR ALBUM, AND YET SOME PARTS

ARE VERY HARD.

Yeah but popularity doesn't mean you have to be soft. TV Sky is more rock, that's why it is may be more popular, you know we worked a lot with the element of surprise like sampling from classical, jumping from heavy metal and all this together. L'Eau Rouge is the perfect example, where every song is really different, and TV Sky is completely different. TV Sky is almost always the same thing, like if you were playing in a rock band, there is guitar, drums, maybe organs or one or two songs and that's it.

TV SKY SAW YOU SINGING IN ENGLISH INSTEAD OF THE USUAL FRENCH, WAS THIS BECAUSE OF THE USA'S INFLUENCE ON YOU?

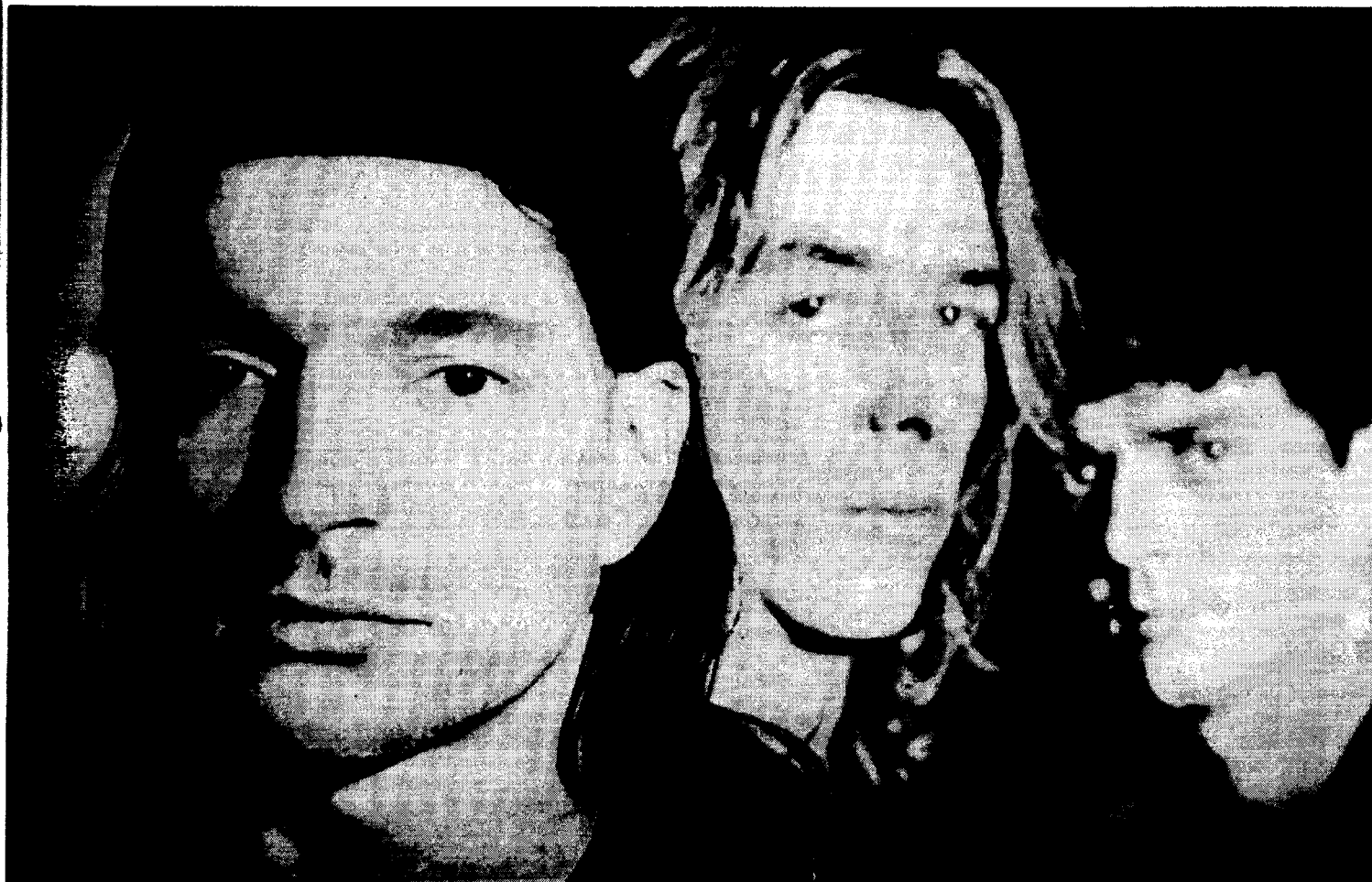
I was in America, I was living America when I wrote the material. After a month or two I switched to English in my head, so I wrote down the things in English. I always write about my surroundings, the people I meet, this is what influences me to write. Because I was there I started to assimilate a bit to the culture and the English way of speaking.

IT WASN'T A COMMERCIAL DECISION?

Part of it for sure, it's a complete sell out! [laughs]

HOW DO YOU THINK ABOUT YOUR CAREER, FROM 'L'EAU ROUGE' TO 'TV SKY'?

L'Eau Rouge was very deeply European-influenced, lots of cabaret, lots of street music like 'Charlotte' or classical like 'Les Enfants' or 'La Fille de la Mort.' TV Sky is almost like an American record, with a view or perspective from European eyes. I don't think American people would do some sort of record like this. It's influenced by the blues, by the early '70s and the late '60s and psychedelia. I think we have always been



a psychedelic band, always, but in another way before and now just with this LP it's more like a traditional way to do it. But what gives some kind of kick is it's still the same approach, it sounds more live but it's still completely computerized. I think that's why it works, somehow.

HOW'S YOUR PUBLIC IN AMERICA?
The American public has the same kind of reaction as the European public had four years ago. I mean, we've been here for quite a while and there it's just like only two years since they've heard about the band, so we have lots of curious people, some fans. The audience is not that big for us over there, except in the major cities, but Europeans know us more, we've toured Europe many times, except Italy. I think the Americans aren't ready for The Young Gods yet. America is the land of the guitar so they can't figure it out, they don't understand, but we have fun anyway.

THE TITLE OF TV SKY SUGGESTS ITS SUBJECT IS TELEVISION.
Yeah, TV generally, media and manipulation and so on.

WHAT'S YOUR RELATIONSHIP WITH THE MEDIA?

My relationship with the media is a business, very simple.

HOW DO YOU VIEW THE MEDIA AND TELEVISION GENERALLY?

Media spreads out culture very fast and it's a good medium to inform people, that's why at some points you have to be really careful about what you say and what you do because it starts to be something more and more powerful, very powerful. I think it's good to be critical about everything that you get because there are a lot of subliminal things in advertisements. I don't want to be paranoid, but I think it's good to keep in mind what's the motivation of the advertiser, how they want to trigger people's motivation to buy things. It's good to sometimes try to analyze it without paranoia and without, let's say, too much intellectualism, but in America particularly the TV is pretty scary I think. They promote everything with lots of sex and a macho attitude and nationalism. You know this campaign about "welcome back home, boys"? [after the Kuwait/oil invasion] It's just presented very simply, like they show children smiling and families, that's why we used the snakes [inside the album cover], it relates to Walt Disney's "Trust in me" in the Jungle Book, and also to the new Yin/Yang.

THE LIVE MATERIAL OBVIOUSLY HAS A ROUGHER EDGE THAN THAT OF THE STUDIO AND THIS GIVES IT PERHAPS A GREATER ENERGY...

Well, I think the story of the band,

basically, is people getting together to make some music and get some kind of immediate feedback, and then you make records in order to extend this feedback so you can reach more people, play to more people and so on. I think it's pretty hard to generate the energy you can have live on a record. You can do it with technology and a high budget, and maybe with lots of practice, but I'm happy it's not the opposite way round; better on record than on stage. I think we are a live band more than anything else. It's another impact when you see the band live, I think it is more of a surrounding atmosphere than when you just listen to it. Then it's much more intimate, I think you are going to put on some songs, listen, maybe check out the lyrics. It's not very social when you put the records on. You're not going to put on L'Eau Rouge and then talk with friends or wash the dishes. You can put TV Sky on and go and clean the whole flat. [laughs]

MUSIC FOR HOUSE-KEEPING.

Yeah.

IS THIS A NEW DIRECTION THAT YOU INTEND TO CARRY ON OR JUST AN EXPERIENCE, A STEP ALONG THE WAY?

Oh, I've always worked like this, steps and experiences. I always look at the past but I'm not turning my back on the future, I think

record is an experience with positive and negative points. I don't think it [TV Sky] is different from what we have done. Some people think it is different, there are no more classical things and stuff like that. As I said before, we used to do something that would jump out at you and you never know what it was. Here we wanted to try to do something with restrictions and limitations on the choice of sounds. At the time we were a bit fed up with the dance music scene and we wanted to do a good rock LP with things that we like and er, [laughs].

THE LATEST SINGLE THERE ARE SOME REMIXES. IS THIS AN INTEGRAL PART OF RELEASING RECORDS NOW?

I've done remixes because once you're a little distance, you get out of the studio and leave the thing alone while you give another colour, let's say, or another direction to the song and that's good, I like to do that a lot.

HAVE YOU EVER CONSIDERED DOING A VIDEO NOT JUST FOR PROMOTIONAL REASONS BUT AS A FORM OF YOUR ART IN ITSELF?

I can't be that concerned with videos because I work in a visual way when I compose the music and I want to turn it into a video I should have more knowledge. So I would have to find somebody else and then it will always be different to what I have in my head. The last commercial videos I really liked were the Red Hot Chili Peppers' it sticks to what they are, and Soundgarden's, that's a really good video. I would like to work with some of these people but at the time they weren't available. Sometimes we are approached by people who want to do something, let's say, "art school" style, which might be completely cool, but I know it's going to end up on someone's shelf and nobody is ever going to show it. Actually you never know, because our first video had a good impact only in clubs and on some TV, like in Denmark.

THE VIDEO FOR "SKINFLOWERS" WASN'T A PARTICULARLY COMMERCIAL VIDEO, SHOT IN BLACK AND WHITE, BUT IT DID GET DAY-TIME SHOWING HERE IN ITALY...

The idea was very, very simple, we had our own experience with videos, co-productions with people who wanted to make a video, but we didn't agree with their ideas, and because they were investing we had to make compromises. Except one video, the one for "September Song" that we shot ourselves with a very cheap camera and edited ourselves. This time we decided to find a director who we liked what they were doing and let that person do exactly what they want, see the results, do it for the experience and see if we like it. See if we

wanted to carry on with this kind of experience. The director in question was a woman and I think she did a great job. It was really simple, we flew to London, spent one day in the studio and that was it. Then we got the first copy, decided what we didn't like and then we got a final version. We did a lot of funny things, like shooting the whole video backwards.

DO YOU DEMAND FULL CONTROL OF YOUR RECORDS AS WELL?

Yeah sure. We give them [the label] some kind of demo before we want to go to the studio, sometimes even without vocals and with just parts of songs. Basically they trust us, they know we are not going to drink all the money. [laughs] We go to the studio and they come over when the mixes are finished. We have complete control over the music.

SUITE OFTEN AS A BAND GETS BIGGER, MORE POPULAR, IT'S RELATIONSHIP WITH THE MUSIC BUSINESS BECOMES TRICKIER...

Yeah, it's true, it's a slow process, you don't know exactly how it's happening, but it's true. You are much more aware of things, you can have two different attitudes, either you don't want to know about anything and you isolate yourself or you just let the thing come as it comes and try to learn and try to keep your feet on the ground. It's like living, you learn to think in your surroundings, you start to think differently. Business is tricky because it's like a carrot you know? You always follow the carrot.

ARE THERE ANY THINGS YOU SAID YOU WOULD NEVER DO AT THE START OF YOUR CAREER AND THEN IN THE END CAME TO TERMS WITH?

No, so far no, never. [This video thing was kind of "mmm, we don't know, let someone interpret the song, we might be really disappointed, not like the thing and so on." It's like working with a producer, if you find the right person you are lucky. Maybe we haven't found the Roll Mosimann of video so far, so it's something different, something new for us to do.]

THE LATEST ALBUM COVER SAW ANOTHER PIECE OF METAL, AS ON AN EARLIER COVER BUT THIS TIME THERE WAS NOTHING INSCRIBED IN IT...

Yeah, but it was because it was a plane, and the guy that owned the plane didn't want to fuck it up, you know. Anyway, as you mentioned, we had already one cover with the metal which was L'Amourir, this LP is to me a bit like a whole L'Amourir song, that's why we decided to use this. It's a graphic, this is the first time we took a graphic approach. To me it looks better than L'Amourir. I like it. I can defend it. [laughs]

IT'S STRANGE BECAUSE THEN INSIDE YOU HAVE THIS COMPLETELY PSYCHEDELIC DESIGN OF THE SNAKES.

Yeah, but that is like the music. At first listening it's just metal, and the more you listen you find lots of colours and psychodelia.

ON THE COVER OF THE FIRST SINGLE WAS IT ACTUALLY SOMEONE'S FRONT?

Yeah, mine.

FAKE, OR REALLY SCRATCHED?

No, it was real, sort of, scarification.

YOU DIDN'T KEEP THE SAME LOGO, DIDN'T CHANGING THE LOGO FUCK UP THE WHOLE CONCEPT OF HAVING A LOGO?

Yeah, but once you have a concept it's good to fuck it up sometimes. Not to stick to it, it's good to break formulas, even if you decide to come back to it, I don't like to walk on safe ground all of the time.

"That's accepted, now I will do it again" and so on.

YOU HAVE SAID THAT YOU WOULD LIKE TO COLLABORATE WITH "FURA DEL BAUS," THE ITALIAN INDUSTRIAL PERFORMANCE GROUP.

Yes, it's a theatrical, music group, it's very good if you have a chance to see them...

WE ACTUALLY HAVE A VIDEO OF ONE OF THEIR PERFORMANCES, HOW WOULD YOU COLLABORATE WITH THEM?

What I could do is...

A SOUNDTRACK?

Yes, work with them in the studio or write some stuff with them.

THEY'VE DONE SOME RECORDS AS WELL AS THEIR PERFORMANCES.

Yeah, but I think the records have a dimension that could be increased.

WHAT WAS THE REASON FOR THE STAY IN NEW YORK?

I liked the city.

DID IT MAKE A BIG IMPACT ON YOU?

Not as much as I hoped it would, but I like being in New York. There's a lot of ideas and competition, you keep busy all the time, you meet people and so on. I liked that, because it was a big concentration of what I have been living for the past two or three years into three or four months, concerning ideas and projects. I like traveling, being in one place and then moving to another. I can easily imagine living there.

WHILST IN NEW YORK YOU GOT TO KNOW JOURGENSEN PRETTY WELL, COULD YOU SEE YOURSELF COLLABORATING WITH HIM OR ANY OF THE OTHER BANDS ON THE INFAMOUS "WAX TRAX" LABEL?

I think Jourgensen should remix a few songs, it would be fun. As for the rest of the bands I don't think so. Maybe by chance, if we meet, but at the moment I don't think I would collaborate with any of these bands. KMFDM, not really, I don't think I could collaborate with them, they know what they want. In a way I get bored with this kind of music, like the distortion on the voice, and the dance and so on. I am trying to head somewhere a bit more general,

which we always did, I don't think we are dance bands like these bands. I mean I like what they do, I like to listen to what they do in clubs or places like that. If they asked me to do remixes I would be glad to, sure.

DID YOU DELIBERATELY MAKE A DECISION WHEN YOU STARTED OUT TO HAVE A GUITAR SOUND TO THE YOUNG GODS, BUT WITHOUT THE GUITAR? LOTS OF GROUPS GET RID OF THE DRUMMER AND REPLACE IT WITH A BOX BUT NOT USUALLY THE GUITAR.

Yeah, but I think it was because of the impact of the samples, you can have far greater dynamics. I don't know anyone who can play all this stuff, just one guitarist; you would need at least two. Then why not use the whole classic orchestra and so on? I think it's just better, visually, not to have all this, it's still something which is a surprise and if you bypass the fact you don't see what you hear and get into the music it still works. Sometimes after a tour you get a bit tired of the line-up and so you start thinking "OK maybe it would be great, next tour with a bass and a guitar and so on" but we always end up the same.

FROM THE SOUND OF YOUR EARLIER LP'S, IT IS APPARENT THAT

YOUR INFLUENCES ARE MORE THAN JUST THOSE OF THE FIELD OF MUSIC, IMAGES SPRING TO MIND OF A CERTAIN KIND OF LITERATURE, WRITERS AND POETS AND SO ON; WAS THAT SOMEWHERE IN YOUR MUSIC AND IS IT STILL THERE?

Yeah, it is, it is. I mean, basically you digest lots of information from your past and present, and everything influences you, whatever you read, or you watch, whatever movies.

COULD YOU RECOGNIZE SOME REFERENCE?

Yeah. For sure they are pretty obvious, like all the romantic poets, I read many of their works. I don't think I could ever be so much into words as they were. And then I was very much influenced in a way by the attitude of Bukowski for some time, like behind the whole, let's say, "no future" kind of writing or the humanity that was behind him, it was always uplift-

ing. Boris Vian was a big influence for me, he had a lot of humor, playing jazz and early rock and roll. I could mention Dali, another big influence. Musically the list would be very long, but basically, Hendrix, Stooges, Doors, Beatles, then the Pistols, Ruts, Stranglers, Swans, Neubaten, DAF, Suicide, The Birthday Party, and then maybe back to the roots, like Robert Johnson.

EVERYONE . . . AND ALL THE REST.

And all the rest.

HOW MUCH OF THE YOUNG GODS' SOUND IS DUE TO ROLI MOSIMANN?

Roli Mosimann's influence is like, let's imagine you are a painter, you do your work and sometimes he does the framing, and sometimes he's just doing the exposition in the gallery, the lighting, etc. . . That's the way he works.

IN THE LAST ALBUM HE WAS CREDITED WITH THE SONGS?

I was living in his place most of the time I was in New York so I was working there and he was always around even if we were not working together. So he was there at the start of the ideas, it was possible to summarize straight away in the studio without composing it before because I think everyone participates in some way to the process of

composing it.

BUT HE DOESN'T PLAY ANYTHING? Yes he played a few things, the organ on "Summer Eyes," the second part. We left, it was like "it's OK, you do that, we go," he spent a few days on that, because the first two weeks he was doing nothing so in the third week we said, "you do that," and sometimes he arranged a whole drum part; he was very present.

USUALLY HE COMES TO SWITZERLAND WHEN YOU ARE ALMOST FINISHED?

Usually, yes.

WHAT ABOUT HIS CONNECTIONS IN NEW YORK, LIKE FOETUS. DO YOU THINK YOU WOULD GET IN TOUCH WITH THEM, AND HAVE THEM AS GUESTS IN THE RECORDING PERHAPS? OR DO YOU LIKE THE FORMAT OF JUST THE THREE OF YOU?

Yeah, I like that, but maybe guests, yeah, but so far I think it's good like this.

WHAT DO YOU THINK IS THE NEXT STEP?

Er, I don't know. I think it's going to be back to diversifying the sounds.

A RETURN TO BEING MORE "EXPERIMENTAL"?

For us it's more experimental to do TV Sky than to re-do the first LP, you know?

I don't know, inspiration comes, then you take it and make something out of it.

IT'S NOT PREMEDITATED?

I think "She Rains" is very experimental, and "Our House" as well. If you take the first LP, there were songs that were very metal, but another was like a pop song and "Did You Miss Me?" was a radio hit. We have always been like this, very versatile and varied.

ON YOUR LAST LP YOUR VOICE SEEMED MORE CONTROLLED, MORE CLASSICAL AND LESS "SHOUTED" THAN BEFORE.

Maybe that's because I sang in English?

YOU SAID THE REASON YOU BEGAN TO SING IN ENGLISH WAS BECAUSE YOU WERE THINKING IN ENGLISH, BUT DO YOU ALSO WANT TO REACH A LARGER AUDIENCE, OR DO YOU THINK THAT THE MUSIC OF THE YOUNG GODS IS FIRST AND FOREMOST THE IMPACT?

Yeah, first of all it is the impact and the language really doesn't matter, but for example we have just got back from Australia and we



could never have gone to Australia if we'd have kept singing in French. I never thought about it in this way but it is a point. Even the record companies said, "Before we didn't release your records because it was in French," people have only heard about The Young Gods since TV Sky was released. So, English is, after all, THE language. Here we are in Italy but we are communicating in English. You don't mind if I go on stage and sing in French or in English. Maybe you do, but I think it was also an experience. The American audience after all doesn't really care, I don't think, and the English audience ever cared.

WHY DO YOU CHANGE YOUR CREDITED NAME WITH EACH ALBUM?

I change my name every record because every record is a polaroid of what has happened to you in the last six or eight months. It's always a tribute to someone I know. **YOU WERE SO FAR AHEAD OF YOUR TIME WHEN YOU INTRODUCED THE GROUP WITH A SAMPLE PLAYER, DO YOU THINK THERE IS MUCH MORE TO EXPLORE IN THIS MACHINE OR DO YOU JUST NOT WANT TO CHANGE THE FORMAT?**

We've been thinking about that but we always return to the basic lineup because I think it has an impact

...

IF IT WORKS WELL WHY CHANGE IT?

No it's not really like that, it's more like it's disequilibrating in a way and I like that. I've seen enough guitars, and people can do it really well, I love guitar bands.

BUT ALLEN WAS ORIGINALLY A GUITAR PLAYER SO HE PLAYS WITH A GUITAR "FEELING"?

Yeah, but if you want to have a guitarist who can play all this shit on stage forget it. You need at least two or three, so it's better in the box, practical. Is the time 10 o'clock yet? [sadly it was] OK, we have to go.

AND SO WE LEAVE FRANZ TO PREPARE FOR THE CONCERT

But what about the concert, I hear you asking. Well, good and bad I suppose. The other bands on the night were sad with a capital "S". Neon Judgement were there, but what can I say? When asked in the press conference how he found Italy, the lead singer claimed disappointment. Having already seen some Italian TV in Belgium, he went on to explain, they had been struck by the profusion of women wearing very short skirts and in other various stages of undress, but since arriving they hadn't seen one. Like I said before, very sad. Their per-

formance later on that evening was even worse. The Young Gods, on the other hand, kicked ass, rattling through most of TV Sky and a few older favorites as well, but it was to no avail. Even standing next to the enormous stack of speakers you could still hold a barely strained conversation, when what you expect is a nose bleed and permanent ear damage. The amplification was clear but virtually non-existent; on the front row I could clearly hear the monitor speakers rather than the sound that should have been blasting forth. Couple that with a muted audience response and The Young Gods left without an encore. Can you believe most of them were there for the last act, none other than our very own Billy Bragg? (Don't laugh, it's not funny.) What's worse, Franz had told me they were to play in the encore and I was really looking forward to it. So we left Billy talking about bloody football, and we headed off into the night. Never mind, you will see them in the autumn and if you get the chance you should as well. Thanks are due to the band, especially Franz for taking time out, Francesca for essential help and finally, Vittore, for some of the questions in the interview.

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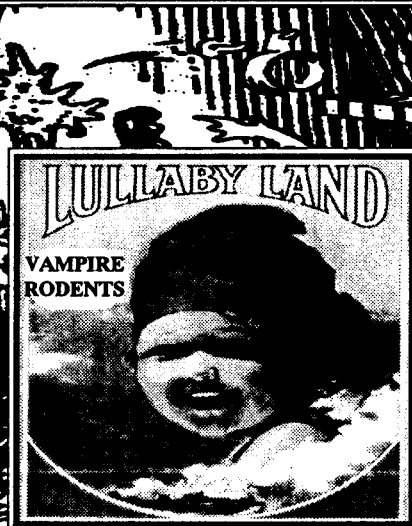
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ROBERT GREGORY GRIFFETH

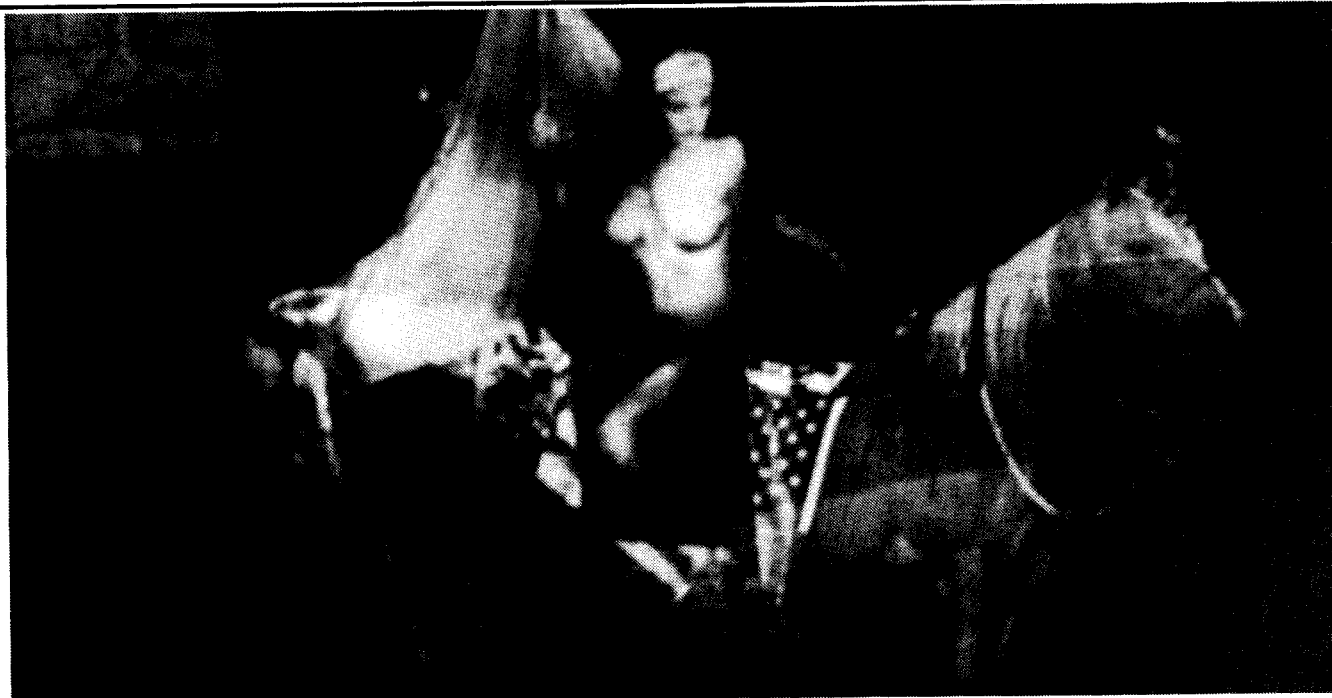
THE NUDE is one of the most commonly represented figures in art, from prehistory to the present, in painting, sculpture and photography. The starkness and simplicity of such works belies a multitude of subtexts as diverse as purity, sensuality and eroticism, often in the same works. The disagreement over the nude as iconography or pornography still rages, and considering the emotionally-charged issues behind the debate, it is unlikely that it will ever be resolved.

Robert Gregory Griffeth clearly has no intention of making the debate any less complicated. The Atlanta-born photographer combines nudity with an astounding array of objects, themes and images, splicing and combining elements with unsettling results. Censorship, lust and religion are explored and interpreted in his work, but the most important theme in his abstract photography is the one staring you right in the face—the way nudity itself is interpreted and the effects it has on the viewer. Skulls, horses and cellos interact with nude figures as though all are equally important, but Griffeth draws out the sexual curiosity in his audience while carefully, insidiously commenting on what nudity means in our society. His cut-and-paste style of collaging seemingly unrelated images, as rough and textured as any you're likely to find, serves as a frame for the many levels of meaning carefully tucked away inside. If Griffeth's work strikes you as pornographic, you're probably not looking deep enough. If it strikes you as horrific, you're probably not alone. But whatever your interpretation, rest assured Griffeth is standing somewhere on the sidelines, having the time of his life watching you squirm.



Griffeth's work has been featured in Georgia's annual Pushpin Show, in numerous exhibitions around the country and at the first two Lollapalooza shows. *Plazm*, *Beet*, *Ghastly*, *Shots* and *Permission* are among the publications that have showcased his work. An individual exhibition is planned at Dublin's Gallery of Photography in 1994. Griffeth lives and works in Georgia.

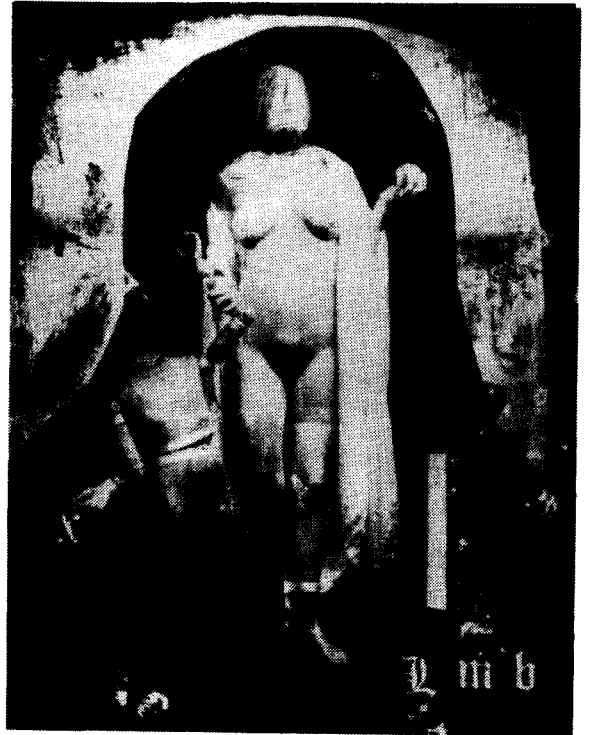
PAUL FERGUSON



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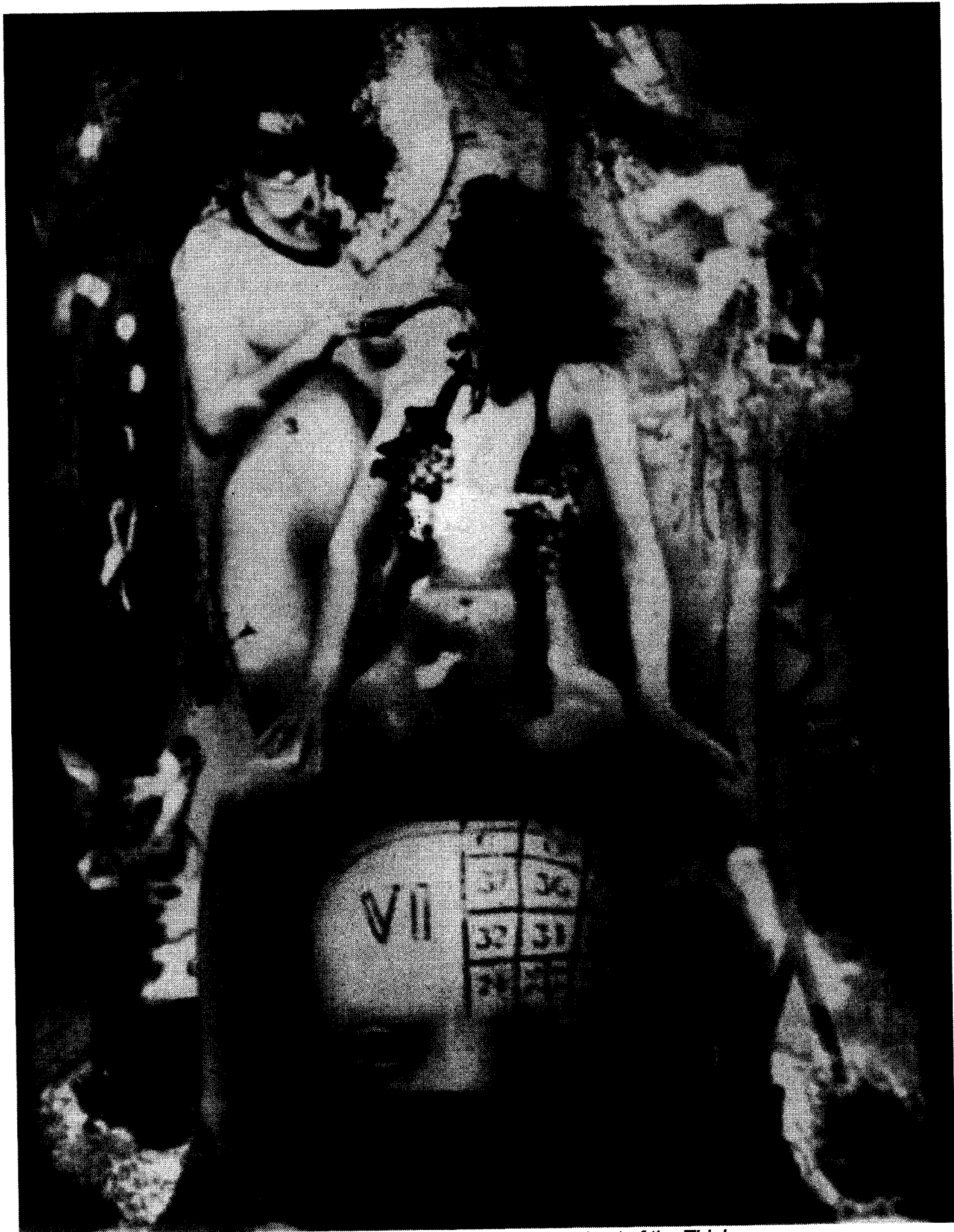
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Presentation of the Lamb



Cha-Cha Weeps



Lust of the Thinker

THE STATE OF THE INDUSTRY

by Kim Traub

What is industrial? This is the most often pondered question amongst these pages. People are constantly trying to categorize, but labeling tends to be a very dangerous human habit. Labels are media hype and corporate mechanisms that isolate and control. I'd like to think of "industrial" as a more general vibe. While technical wizards argue over purist's definitions, the rest of these so called "scene" continue listening to the music because it keeps them relatively sane.

With sample based,

repetitive, "tribal" beats, the basic idea of "industrial" is to reprocess the data of the everyday and mediocre into an

expressive

form. This expression ranges from ethereal realms to harsh reality and strikes a basic, primal intensity within an identifiable yet impossible to define subculture. cyberpunks, Goths, Torture-tech-heads, splatter-punks, hippies, LSD queens and other experimental deviants are a few of the long list of labels and definitions. All we know in the midst of the subculture is that there is a strong, dark image of all things mechanical. From this base philosophy, multiple schools of thought and opinions have branched out into one huge schizophrenic mass.

The golden age of technology has provided people with infinite new possibilities for expression and communication. Computers mean access and the ability to do things your own way on your own terms. The advances stretch the limits of the imagination; interactive television to virtual sex are only a few minute silicon chips away. The world may also be headed for a "global mind", noted by Hakim Bey in Mondo 2000 as "(T)he 'all mind' becoming an increasingly coherent unity, even as individuation is becoming more profound." (M2 #9, p. 52). In an increasingly isolated world, computers are becoming a cyberspace reality for people to exchange ideas and connect with each other.

this new ability to directly communicate and express oneself has created new ground for musicians, artists, writers, etc. to reach others with similar ideas. This exchange is growing more cohesive, but at this point it's difficult to analyze the impact, direction and validity of this "scene" while we're still in the midst of it's revolution. In

the meantime, underground artists are manipulating and, at the same time, commenting on this movement in extremes along with tech-contemporaries in the fields of medicine, entertainment, design, the boundless areas of space exploration and other sciences. Whether they use or abuse the equipment, these assorted artists have been dealing with mechanical/technical faiths and emotions while the rest of society is now just beginning to worship the advancements of virtual reality and the unguided potential of humans integrating with machines.

"Neither technology nor mothers always take care of us. There are dangers we experience but can't articulate."

-video "surveillance" artist, Julie Scher (M2, p. 39)

To a certain extent, all of this artistic expression is reactionary. It is a way to deal with an incredibly fast paced world where Orwellian visions appear nightly on the 6:00 news. The frightening isolationism humans seem to be in a paranoid frenzy to impose upon themselves in an increasingly unsafe world ranges in forms from eyewitness videos and genetic engineering to society's struggle for control. The potential for such technological manipulation can boggle the mind, hence, the "industrial" re-evolution, a generation's aesthetic for dealing with chaos and their own jaded apathy.

The main focus of the "industrial" underground is the music. On a basic level, industrial music is the untraditional use of electronics to create ambient

organizations of sound, note simply notes on a scale. The vibe is essentially to stretch the boundaries of music into sometimes irrational domains of thought. In the beginning it was easier to distinguish industrial music from other genres. The definition was simpler and the music was taken to ultimate extremes by Throbbing Gristle, Einsturzende Neubauten, etc. It was controlled manipulation and spontaneous experimentation with machines, electronics, and found objects.

The roots of industrial music sprang from the angst of punk and it screamed in an intensely violent and aggressive context to make its point clear. Industrial is trying to retain its shock value with prevalent gore themes and violent mosh pits; punk with electronic starkness and do-it-yourself attitude. Add to this new brew the artistry of Laurie Anderson, Eno, Bowie, Dolby, Cabaret Voltaire and Kraftwerk and stir in heavy portions of spontaneous Dada, blatant Pop Art, trippy surrealism and the minimalism of computers, electronics and samplers.

Somewhere during its revolution/evolution "industrial" started to include New Wave (Depeche Mode, O.M.D., New Order) and even Gothic elements (Bauhaus, Siouxsie, Sisters of Mercy...) were introduced into the gruel of resources today's "industrial" artists can feast upon. Bits and pieces of crossover genres have been mutated by this electro hacking and added to the list of ingredients; country (RevCo, 1000 Homo DJs), Jazz (Naked City, MC 900 Ft. Jesus), funk (Praxis, Die Warsaw) and, most abundantly, heavy metal (Ministry, Skrew). No matter watered down (or "sold out" to the judgmental) the industrial sound gets, it's all part of the same idea. Hopefully the result is, as envisioned by IN reader

Kevin Congdom in #7, "challenging, intelligent, aggressively stimulating music for people with an open mind."

The documentation and cataloging of the "industrial" scene or movement has been underway for will over a decade in many mediums from music to the words of William S. Burroughs. The term "industrial" obviously doesn't mean anything anymore, yet those devout on labeling will continue to be consumed by tunnel vision. Self proclaimed purists argue over who's a sell-out and who's not within a stagnant, pretentious feeding frenzy of lame record companies sniffing out the "next big thing". If you're an artist fighting any industrial label, don't waste the energy. Regardless of your marketing, the rabid world of show 'biz (radio, clubs, the almighty press) will label and categorize you because it's their job to sell and distribute the product. Fear of industrial commercialization is also a futile and boring argument considering the success and exposure of NIN, Ministry and Front 242 can bring new converts to the technology - industrial-gothic - thrash - rave - whatever - minions and bring attention to a few lesser known bands. The

difficult part is separating those riding the coattails of others' success from those truly exploring new ground. The scene is now littered with electro-crap which has the sincerity of mall muzak and the complexity of Pacman. The world does indeed need its villains to compare the heroes to, but a cliched movement usually becomes a mockery of itself.

Labeling the particulars doesn't really help in realizing the immense potential of a movement that may help people express the impact of (wo)man's relationship to machines. Learning, exploring and experimentation will fuel the evolution process, and the vibe will survive as long as humanity and mechanical progress together. In the end, so sayeth the Disposable Heroes of HipHoprisy, "The human struggle is the ultimate reality."



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MY LIFE WITH THE THRILL KILL KULT

like singers and dancers. (Rawast) Here any initial premise? Did you and (Marston) have any kind of goal

of the...
 WITH THE
 THRILL
 KILL KULT
 Interview
 with Grove
 Marston
 (Rawast)
 (Marston)
 September
 16, 1983
 Provide

on August 21, 1983. I went to a
 talk show in Florida.
 (Grove) Regarding my
 "Harry Oddy" William
 (Marston) It happened
 (Marston) and I've been
 from that for readers
 (Marston) but I've been
 (Marston) will be bands
 (Marston) and I've been
 (Marston) who has been
 (Marston) since that day
 (Marston) my similar
 (Marston) other and the
 (Marston) reason for my
 (Marston) recording
 (Marston) Chicago
 (Marston) Because of his
 (Marston) relationship to
 (Marston) that I have
 (Marston) had numerous
 (Marston) occasions to
 (Marston) spend time with
 (Marston) them.
 (Marston) including the
 (Marston) incredible
 (Marston) opportunity to
 (Marston) spend 10 days
 (Marston) in the road with them in
 (Marston) a plane last fall. It was
 (Marston) surreal. Really and the
 (Marston) main reason for my
 (Marston) interview is
 (Marston) somewhat out of sync with
 (Marston) the way I've always talked
 (Marston) with them. Thus, when
 (Marston) (Grove) (Marston) phoned last night,
 (Marston) we had to talk through a few
 (Marston) minutes of a machine to
 (Marston) get back to
 (Marston) interviewing.

...the band
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 ...Because of his
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 ...the way I've always talked
 ...with them. Thus, when
 ... (Grove) (Marston) phoned last night,
 ...we had to talk through a few
 ...minutes of a machine to
 ...get back to
 ...interviewing.



everything will be just fine.
 Trust me. It's just breeze
 over some background stuff.
 Year of origin?
 (Grove) 1987.
 Rawast so briefly describe
 the scenarios that lead up to
 the formation of TKK.
 (Grove) We go together and par-

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 ...we had to talk through a few
 ...minutes of a machine to
 ...get back to
 ...interviewing.



story.

IR Is there any certain philosophy that you and Marston share?

G Just 'Do What Thou Wilt'.

IR So it's really more of a loyalty to your original concept and intentions?

G We just agree that we will continue to do this as long as it continues to work. It has. As long as we can create, we'll continue to collaborate.

IR AS far as *Explosion* went, there was obviously a lot of grumbling from fans.

G The harder zones.

IR More personal feeling about it?

G It was fun, but it didn't really indicate any kind of change of direction.

G It was something different, something we wanted to document part of.

IR So you don't have any sort of regrets? You guys are just as pleased with *Explosion* as with anything else?

G Yeah! That was great. *IR* And we did it. We're real pleased with it. It was lots of fun and kind of broke the mold a bit. It helped us to escape into something different besides what the rest of the world was heading for. You know, *Rite In The Rain*.

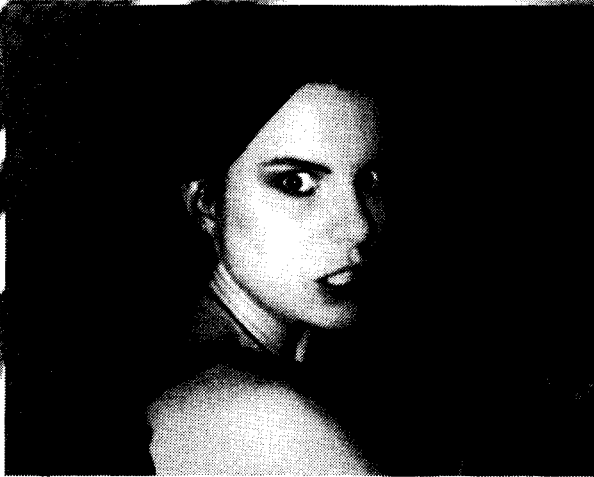
IR Darker and doomier.

G Right. Even our earlier stuff may be dubbed 'industrial,' but were not like an industrial band. We're more like chameleons. Our moods change according to what's around us. But instead of changing so much on the outside, we change on the inside. And that's what this is an expression of.

IR And that's interesting because my next question was, first of all, what people have termed 'the disco mentality' seems to be all mixed up with TKK's darker side. Do you and Marston collaborate, or are you, as the lyricist/singer, the 'evil'

twin and Marston the 'disco kid'?

G I though I'm inspired by a lot of the same funk and disco, he's more, I would say soul/funk based, and I would say I'm more like - from the



beginning more like, I guess, glam-rock/hardcore-ish. It's a weird blend. I guess I'm more cryptic and experimental, whereas he's more soulful and funky.

IR Though we both share a common interest in each other's things, I mean, I'm not a big raptist and don't buy it, but the harder disco dance stuff which I grew up on or is similar to that, Nike.

IR Where does your dark side come from?

G I grew up on Black Sabbath and Alice Cooper. I



was intrigued with witchcraft and all that throughout my youth.

IR So it's more of an intrigue than a life style or attitude?

G Right. It was always cool. Anything that most people were afraid of or thought was bad, we embrace.

IR Ah, yes, don't we? But in general, aside from file music, what is your attitude toward life particularly now with the changes you've gone through? Are you happy?

G Yeah, this is cool. This is an expression of time and what's happening, and I've been fortunate enough to have met other people who can share this.

Communicating, collaborating and creating - and entertaining in the end - I'm feeling satisfaction from that. For right now, I'm pretty happy. I don't really want to try and be this big thing like the Beatles or something or dream of stadium tours or travelling the world. All that stuff is cool, and if it happens it happens. It doesn't

this is more than enough to occupy my life and make me feel fulfilled. I mean I'm sometimes almost over-fulfilled. You know what I mean? Because there are so many things going on and I'm involved with other people that have the same multitude of things going on and were all trying to make

the one thing together and it's like wild. But that's not bad. It's a fulltime living experience, it's my life with the fulltime

fulltime.

IR What's the meaning behind *13 Above the Right*?

G Above the Right is for you to draw your own conclusions. In part it has to do literally with the album which contains 13 tracks, but it's everything that's there - the storybook, the songs.

IR Are there any songs in particular from the new album that you want to comment on? Personal favorites, anyone that may have some special mean-

ing?

G. Personally, I like "Electrical Soul Wish" best because it's electrical.
IR. Which stars Miss Lydia Lunch?

G. "Dirty Little Secrets." She wrote the lyrics and Buzz



(Marston) did the music. He created it and she sang it.

IR. Did any of the songs come out of all those scribbles you were constantly laboring over in England?

G. Some lines undoubtedly. **IR.** I want you to run through the whole little family giving me a kind of brief personality assessment, like the first word or image that comes to mind.

G. Buzz McCoy (keyboard controller) - "buzzed" Levy Levy (bass) - "too loud" Otto (drums) - "Rick y Ricardo Wannabe" Jacque (Bomb Gang girl) Tornado With Rhinestones

Kitty (Bomb Gang girl) - "Strawberry Delight" (and she's going to kill me for saying that)

Trash K (guitar) - "finger lickin' good" (he'll like that)

IR. What about Secret?

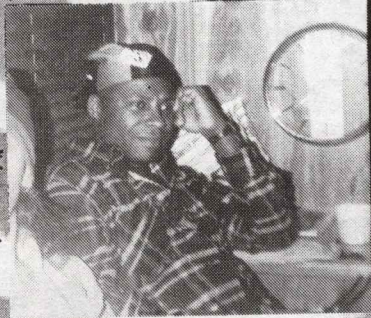
G. She's not in this line-up. Shawn Christopher (a Chicagonian), she does all the vocals

on the album, all that high stuff.

IR. I was wondering if that was sampled. It didn't sound like any of the Bomb Gang Girls.

G. So for Shawn, I'd say, "disco Goddess"

IR. Can you tell me how the nicknames originated?



G. We made 'em up when we first started. We've all got pet names that we use and interchange. We all made them up together. We're all together when we make up a

name for someone. **IR.** How are you handling the recording now, especially considering the residential

distances between

members?

G. We did some at the studio, but Buzz went back and remixed it all in his studio. Everyone came out and we all played together on a few songs, but a lot of it's been



cut up and reshuffled. Buzz just dissected it all and put it back together. **IR.** And the result looks vaguely human.

G. Some of the tracks, like "The Velvet

Edge" is a real band. **IR.** So what are your favorite pastimes

these days - when you're finally home, which it seems you haven't had the opportunity to be for a while?

G. Oh, artwork. I've been going through a bunch

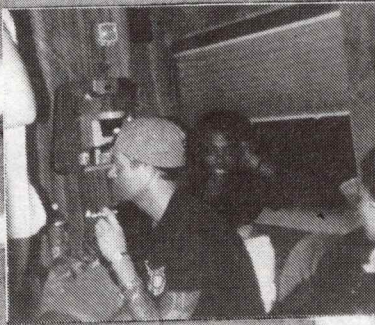
of slides and old negatives. I haven't really written much at all in the last five months because there's been so

much going on, it's really distracting. **IR.** I understand you guys went out on some kind of Rave tour.

G. Yeah, well we just did like an Inferno

Express tour this summer which was more like a dance-beat thing.

IR. When was the first time TKK did that "Inferno Express Disco



Tour?"

G. In 1990.

IR. So this was something like a repeat of that - a live continuous groove thing?

G. When we say "Inferno Express" we mean a set of songs that are sped up and redone into disco dance versions or sped up like something hardcore or rock versions like how we did the "Sex On Wheels" second part of the tour. We just apply an attitude to certain bodies or sets of songs. That's how we name those shows.

IR. But this last tour, it seemed really short. What was that little spin around the block all about?

G. We were gone two weeks, then we had a week off and we went to Seattle to play the alternative music festival. There were 25,000 people there. It was incredible!

There were 17,000 people there for our show alone.



Everyone was dancing and it was great.

IR. Particularly since we both know that no one dances in Chicago. Very weird thing. Any future tour plans?

G. No in the fall, probably about five weeks. I think starting October 14th or

the...outs. We're going to start on 13 Above the Right...
 four...were going to create a different kind of show...
 which is what we're working on now. Our next video...
 Blue Buddha should be out any day now. The actual...
 album single release will be out on September 27th. It's not a different mix? ...
 Groove, like six different mixes. There's a couple of DJ mix versions just for fun. The video we shot in California during the summer and we've just finally gotten to edit it just this week. So we're just trying to put it up.

IR: So, if an artist, little thing?

IR: It's pretty fun. Lots of images and stuff very fluid, trippy like the album. This was our kind of pot album. You know, black light poster stoned — the whole thing was written stoned.

IR: This album, as opposed to those prior? Groove? I know. All the others are pretty much the same way, except Daisy Chain was a drunk song, that's why it's so great.

IR: You planning to stay in Chicago? Yeah!

Dirty Little Secrets - Lydia Lunch gives her oral sex like she means satisfaction



for a very comfortable with an enigmatic melody. So you wanna do something that's a little bit

Photo: James Worrell

China de Sade, great teenage rebellion anthem, bespeaks the ultra-cool Gothic high ambition — to be at once fire and ice.

Dementia 66 (The Ballad of Lucy Western) - well, come to the funk-a-delic soul asylum here, the spider webs hang thick as vines, chances are you might meet Miss Mayersham along the way, and when you do, kiss her deeply and hope it's contagious.

Final Blindness - if you ever felt the sudden urge to preach here it is only the sermon delivers the message. All Is Permissible. total total ecapsulation, one step better than a Southern Baptist Revivalist meeting.

Blue Buddha an eclectic strip show replete with snake dancers and open the hips.

Starman yr - lots of the behind these are the same, contains some of his all-time best spoken samples and includes a little "mind" with a grace.

Electrical Soul with a electric shock therapy treatment

Red Little Breakdown The Velvet Edge - swampy, dirty, five, loose and psychedelic like Master

My Sycat martini

Rock with twist. Delia's horror-Shaw

Christopher's vocals are incredible. the "And" this is What the Devil Does" of the album, an industrial dance club

and it's only been minutes

and it's

and it's

and it's



not too afro-centric-erotic-space-groove-jazz-funk-feld-punk?

just for the time it's a masterpiece. a wasp sting

Is Above the Ground like a blind man's touch

Space Mountain

Discordance in the Palace of the Walkers, for a double m... and two

Shows always make sure you've left the sun sheets

hunched down and they're only a rock away

to evade sixteen so what's the crime in all 50 states?

Steaze the moment, maybe illegal,

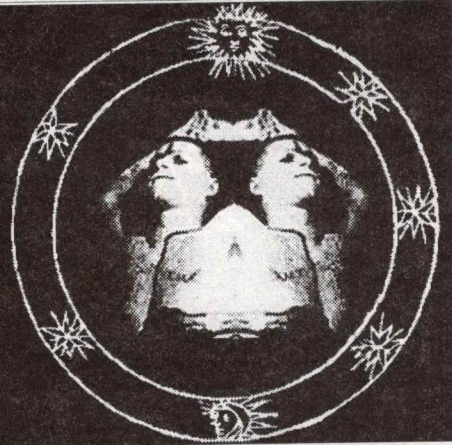
maybe immortal but why put a price on desire. Just do it.

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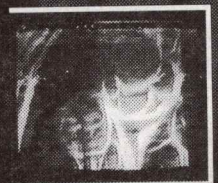
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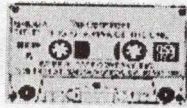
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A.N.P. - Ultra Sonic Action (Nux)
Total nihiloman Japo noise rawk skwronk. You got yr git noise, manipulmasturnoodlebation, you got yr Komatsu krushing gut rumbling basso bass and terror tornado drums and you got it on real loud. Oh yeah, you got what sounds to be a man who's penis piercing went awry. Schwing indeed. It's a CD reissue of two albums, *Ultrasonic* and *Ultima Action*, originally release in the late 80's by Absolut Null Punkt. ANP was founded and features noted guitar torturer K.K. Null who also remastered this live material for CD reissue. Luckily, the sheer intensity, fury and volume overwhelm the mid-fi live recording quality and pushes this stuff out of the "you had to be there category" and into the "wish I was there" category. It's fast, it's slow, it's rhythmic, it's unmodulated...not all at the same time, though. It's all about tension, tempo and dynamics and if that's what you want in your terror noise rock, you got it here. (c/o Charnal House, PO Box 170887, San Francisco CA 94117) (DC)

Altruistic Suicide - Human Machine (Demo)

Altruistic, according to Webster's, is "behavior by an animal that is not beneficial to itself but that benefits the survival of its species." If this is so, someone should start paying more attention to this band before they live up to the suicidal part of their name. Altruistic Suicide is a Philadelphia band, although *Human Machine* was also conceived and recorded in New Orleans. Diverse in it's violent and more poetic moments, this is reminiscent of Batz without *Flesh* in the early days, but with a much wider range of influences. There are 2 sides; the "human" side provides the listener with piano overtones to buzzing guitars ("Scar"). The

"Machine" side is a feast; "Turn it Off" is ethereal and teasingly evil, whereas "Dusk at Dawn" soaks in a jazzy-blues bass mixed with industrial. Altruistic Suicide have stumbled past the confining, cliched borders of the "industrial" label and promise to be interesting electronic musicians. The production is a bit rough, but Philly area locales may be able to catch them at the Khyber Pass and other area venues to get the full effect. (*Help Wanted Productions, PO Box 2205, Phila PA 19109*) (K.T.)

Anal Solvent - Wild 'n' Free (Soleilmoon)

Anal Solvent have brewed up one funky, noisy and zany stew with *Wild 'n' Free*. They're at times funky and hip-hoppy like "Spontaneous Smeadcore" or "Wood Masted Sailboat." Then they turn around and spew a big turd of noise and before you know it you're listening to some mighty bent and twisted r'n'b like "Wild and Free '92." And what is one to make of the Cagean "You'll Be Eating Succotash" and "Wild and Free(Acapella)?" All the song titles are in Thai?!? Go figure. One thing for sure, Anal Solvent will leave you scratching. Scratching what, I don't know, but don't be surprised if you find yourself needing more



than a hit or two of that Anal Solvent. (*Soleilmoon Recordings PO Box 89296, Portland OR 97289*) (DC)

Any Questions?: Prey for Death (Demo)

This tape is #3 of a five part series including *Don't Ask* ('91), *Darkness* ('92), and the soon to be released *Death*. *Tiam Troll* and *MC&P4* use Atari for everything, promote "Hyper-Media Industrial Death." (See issue #2 of their *Floating Fish* fanzine for a definition.) and have dabbled in video assaults with 20 Megaton Surface Burst, now in

a re-edited version, and a *Darkness* video. *Floating Fish* is also home to other bands ranging from grind-core-death-metal (*Witchery*) to a "reading based band" called *Konstrukshun*. Any Questions? are into death, doom, flesh on fire, and horror. They've done shows in the PA area with local faves *Punchdrunk*, and they run a studio that caters to the electro-terrorist at heart. Creative contributors to the industrial culture so check 'em out. *Floating Fish Studios, 160 Sunrise Lane, Pottstown, PA 19464-5080* (KT)



Aurora - The Land of Harm and Appletrees (Cleopatra)

Ah, the land of harm and appletrees, sounds like a nice place to build you first a *Techno Clube*. This is Gothic with a crossover appeal found in the musical *Electro* neighbors next door, very well done. Vocals are nearly all female, with some male. Stand out songs include "Crusaders", which starts out as a beautiful female vocal harmony, slow pounding beat, flowing keyboards and crow samples (you have to be here). Then turns mad with a horses neigh, you can almost see the horse start to gallop. Very majestic sounds pound forth as the operatic voices sing. An idea for a video springs to mind: A knight in chrome armor rides hard, passing you with a flag waving in the wind (all in slow motion of course). Also, "Hereafter" is a mellow melody, that cries: I am a crossover Gothic song... now what is a crossover Gothic song anyway? Well, as best as I can tell: it is not Gothic meets Metal/Thrash music, instead it blends a bit from the *Dance* aspect of *Industrial* (no *Techno*). Maybe comparable to the last *Delirium* EP, but add vocals and make it interesting on repeated listenings. Recommended. Also look out for the new Gothic band called "Two Witches". *Cleopatra 8726*

S. Sepulveda D-82, Los Angeles, CA. 90045 (Laciak)

Bad Religion - Recipe For Hate, (Epitaph Records)

If you were planning to buy only one hardcore/punk record this year and were wondering which one to get, you have just found it. *Bad Religion* brings it on in rare form with *Recipe For Hate*. This album is proof positive that punk can grow up without losing sight of where it came from. Musically it is in *Bad Religion* fast loud tradition maintaining the melodic edge that has separated them from other hardcore groups. Greg Geffin's vocals are the main focus of the mix and rightly so. The lyrics are outstanding and avoid the typical punk rock swear and offend mode. Instead Geffin often uses lines like "Jack may have done it to Marilyn/ but he did it to South Vietnam" to get his point across while passing the censors. Also the lyrics while being highly political do not bind themselves to overly current issues. Which will allow these songs to be pertinent for a good long time. (kiley)

Belief - The Second Movement
Demo quality goth-industrial of the NIN generation. I wish there was a bio with more information, but those into *Sister*, *Depeche*, and other gloom-dance-edge music should give this a try. Not entirely original, but shows promise. Best cut: "Experiment." c/o *Movement, 648 East 3rd Street, Bloomsburg, PA 17815*

BATTERY - Mutate (COP International)

Chronicling the future of music would get boring after a while if not for groups like *Battery* constantly changing the face of the industrial scene. Hailing from San Francisco, *Battery* create dance-ready, synth-heavy rhythms that put them in the *Chemlab/Front Line Assembly/Bigod 20* corral, with a distinct identity and a strong musical voice. *Battery* opt for a textural, multi-faceted approach to the urban nightmare, in equal parts cyberpunk and pop culture criticism. The lyrics don't tackle any subject with any depth, keeping the songs on a primarily emotional level. The interplay among the dense rhythms, varying vocal styles and numerous atmospheric touches makes *Mutate* an absorbing experience, whether you're stomping and flailing or just sitting around.

The tense, pleading vocals of Maria Azevedo lend more humility and darkness to these tracks than any of the other elements, and her presence almost single-handedly differentiates Battery from much of the torture-tech crowd. So many groups have tried to make female vocals work in industrial dance music, it's refreshing to finally hear someone get it right. Azevedo's vocal gifts are not legendary, but she uses her unique voice convincingly enough to make songs like "Mutate" and "Resurrection" ring with palpable despair and fear, in contrast with the often-undirected anger of some of the other tracks. If only more groups would explore the female perspective of this type of music, perhaps industrial would spawn a Cyber Grrrl movement, and that would be an interesting concept indeed. At times Battery deepen their dance collage with ethereal and noise elements, at others it follows more familiar ground with a well-crafted mix of pounding keyboards and evocative samples, but they never get tiring. For anyone currently struggling to bend genders in industrial dance music, or for anyone who just wants to listen to it done well, Battery is definitely a group to follow. [Pf]

USA/(K.T.)

The Bumpus Hounds: The Pit Dug For the Wicked (Demo)
Mr. Shirey has moved on to a new project, soon to be released under the name of Primary Sensor, but Bumpus Hounds is worth a listen too. It's rock like Love and Rockets! "No Big Deal," plus sampling, and a touch of metal (a theme that gets stronger as the album progresses.) "Blind Hate" blends their keyboard and guitar in a balance, where "Sanctuary" is to a hard, fast metal extreme and "Temple" covers the ethereal-industrial end. It will be interesting to see which direction Primary Sensor will go. c/o Eric Shirey, 9809 Great Valley Dr, Cedar Park, TX 78169(KT)



Cabaret Voltaire "International Language" excel 04

Black Tape for a Blue Girl-This Lush Garden Within (Projekt)

Nothing else could be said about Black Tape for a Blue Girl except mesmerizing. You really can't be doing anything while listening to this because it needs total attention. A close friend of mine and I laid hypnotized by the music, the voices, the intensity of this fascinating CD. It brings you warmth and satisfaction. Sam Rosenthal is brilliant taking us through such an enchanted journey of beauty and passion with the songs "We Exist, Entwined", "Overwhelmed, Beneath Me", "Into the Garden", and "Decomposed by the Fire of Firmament". May this hauntingly wonderful music move you as it has moved me. Share it with a loved one. (Projekt, Box 1591, Garden Grove CA 92642-1591) (LS)

Blink Twice - Clouded (Demo)

"Electronically generated sound environments constructed by Robert Salchak" reads the liner notes, and the atmosphere created here largely consists of what sounds like horror movie sound tracks. These instrumentals would sound great played really loud in a cathedral, especially side A with titles like "Conception", "Trauma Variant", and "Mist". "Transcendent Pulses" is a bit too on the repetitive, dance side for me with no clear destination in mind. Pleasant with a definite appeal to the gentler, spookier side of Puppy fans. (Blink Twice, 9580 Veteran Ave, Los Angeles CA 90084,

Cabaret Voltaire International Lounge (PLASTEX)

Here is a 01/04/98 audio offering - 9 tracks of techno like music, but will you hear it at a dance bar? No words and no soul preclude this possibility. I wonder if this disc is an attempt to cash in on the name 'Cabaret Voltaire' Certainly it lacks the flair and excitement of past releases. This must rank in the minimal entertainment category - music you forget as soon as you've heard it... Expect to hear it as the background soundtrack for a documentary on Asparagus in a year or two. [kaos]



Can You See it Yet - Invisible Compilation (Invisible)

Martin Atkins Label has a lot more to offer than the tremendous Pigface, Murder Inc. and Lab Report we all know and love. This CD is a feast of underground music; Leather Studded Diaphragm, Dogzilla, Evil Mothers, Transmisia,

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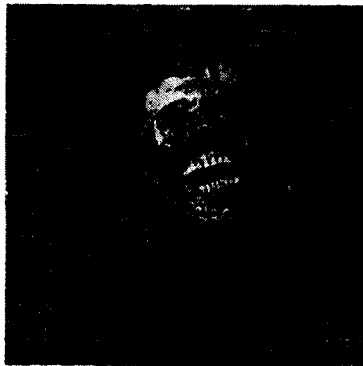
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Sugarsmacks, plus Martin's own person musical excursions like Voodoo Death Beat, Lunar Bear Ensemble, Brian Brain, Bizarre Sex Trio and his newest project, The Love Interest. *Can...* includes a live version of "Suck" by Pigface with Mary Byker and Leslie Rankin doing a grisly duet recorded live at the Metro in Dec. '98. *Transmisia* are a find from Yugoslavia/Croatia with "a Big Black Kind of energy" and *Oxygene 88* consists of Die Warzau, Lead into Gold, Inner City and Krishna types in a Trace Mode. I could go on describing each band, but buy it and you'll get the juicy info you need. Eric Gladstone and Mr. Atkins both wrote a small history blurb about invisible and the hardwork and ideas it was built upon from N.J. to Chicago. There's something about the drums in everything that Martin Atkins touches that's so heavy... rich... impossible to describe, but has that heavy-on-the-bass feel that gives everything on this comp, an essential groove that thuds through your chest. (*Invisible*, PO Box 16008 Chicago IL 60616-6008)(KT)

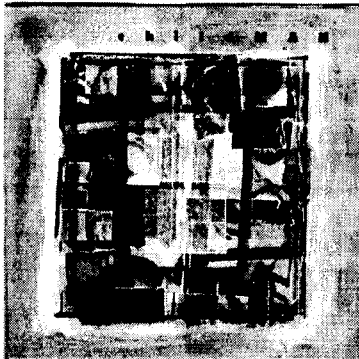
Carcrash International
Fragments of a Journal In Hell (Cleopatra)

So is Cleopatra the label of the decade or what? Another terrific band emerges itself from the cave to give us another taste of Gothic music. Carcrash International is an innovative band that has Dave Roberts sexy voice and bass with David Glass, formerly of Christian Death and Mephisto Waltz, on drums. Some songs kind of resemble maybe a happier Joy Division but yet they are very original. I like this because it kind of makes you cheerful, in a dreary Gothic sort of way. My favorite song is Fall but the whole Cd is very good. *Cleopatra Records, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)*



Chemlab - Burn Out at the Hydrogen Bar (5th Column / Metal Blade) At this point most Chemlab fans have seen the band perform this stuff when they toured around during spring /summer with Skrew, Grotus and various other noise makers. This long awaited album, recorded at Chicago

Trax, is a bit more guitar oriented than *IQ Ton Pressure*, but still maintains Jared and Dylans fierce ability to capture an undeniably irresistible hook. The most notable new strength are the focused lyrics; "Mob voice lashes skin from bone the monster attacked the Demon alone: ("Elephant Man") "She wears her bruised skin a little bit to tight She wants to go out like a sun burning much too bright" ("Derailer") "Your greatest trick was the summer of love but you've grown fat secure and don't think that our anger is about to abate..." ("Summer of Hate") Killer, cranium bending tracks on the top of my list include "Derailer" and "Summer of Hate". Top it all off with chrome and flesh photography by Newton More, sculpture by Phil Merkle and a pair of pliers that look like something out of the gynecological nightmare, *Dead Ringers* and you have a power packed CD that should fit nicely in any "Industrial" collection, even though they hate the descriptions - (*Chemlab PO Box 1879 NYC, NY 10009*)(KT)



Childman - S/T (Netzwerk) Childman is the solo brainchild of Consolidated vocalist Adam Sherburne. I will warn you right away this is not a Consolidated record. But this is a very good record. Much like when Stiv Bators quit the Dead Boys and released a 60's garage pop record - this is a break in mold, but a positive one. The styles on this record are more varied than I have ever seen on a record before. Refuse To Be a Man, kicks the album off with a rap kicking the mens movement in the balls. From there it goes from soul to Hendrixespue rock to noise poetry. All of the songs are extremely issue oriented as to be expected from Sherburne. As well as being well written the lyrics are executed with great tact. Sherburne is definitely trying to use Childman to get the bozos in radio land exposed to real issues. *Netzwerk, 1850 W. 6th, Vancouver, B.C. Canada V6H 1A5*(Kiley)

Christian Death (with Rozz Williams) - Invocations (Cleopatra) If you love the first Christian Death album (Only Theatre of Pain) as much as I do and are a devoted Christian Death fan

than this is a must for your collection. Older and previously unreleased songs from the original Christian Death performed live and collected together in a lovely package just for all those Christian Death devotees out there. Plus, the original studio version of the classic song "Sleepwalk", a cover of David Bowie's "DoDo", and a beautifully fun song called "Haloe's" that became one of my all time favorites in a matter of seconds. Rozz Williams is so fucking smart for putting this out. I love Christian Death and anyone else that is hardcore Christian Death will love this, too. Thanks, Rozz, keep giving me more. *Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)*

Christian Death (featuring Rozz Williams) - The Path of Sorrow (Cleopatra)

Finally, some new material from that wonderful band-Christian Death. This album was a little bit more slower and melancholy than what I am used to from them but equally superior. It starts out with a wicked song called "Psalm(Maggot's Lair)" that has Rozz Williams reciting his own prayer while Eva O. sings almost angelic like in the background with an organ playing church notes. What a way to start a Christian Death Rozz Williams AGAIN inspires us with this dark album. He is a

genius. Along with Eva O. they make quite a pair. This is a brilliant but sort of different side of Christian Death that I couldn't be happier about. *Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)*

Clay People - Firetribe CD (Re-Constriction/Cargo/USA)

Firetribe is the first release from Clay People on Re-Constriction, and it is a very powerful one. As you might know, the object of Re-Constriction Records is to showcase American cutting edge talent in the Electro department, and with this band.. the showcase continues into addiction. Clay People are more of a guitar based band with a dash of synthesizers and samples for that crossover that we now come to know and love. But this crossover is from the other side, instead of an Electro band using aspects of Metal, they are a guitar based band first... stepping over into and shopping in the computer store. Imagine Soundgarden (or some one with that Seattle sound) recording in an video game arcade. Very strong tracks that display the use (and not abuse or over use) of Electro/Industrial methods are "Nothing", "Fire Eyes", and "Teeth to Grind". Vocals are strong and straight forward, no curves are thrown here. Pick this one up if you like the mar-

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of Rock and Electro turn on, recommended. Contact: *Records/Re-Constriction* 1-906 Morena Blvd., San Diego, CA. 98117-8498 [Laciak]

sh (Eastwest Records)

A band that boasts ex-members of Killing Joke, Clock DVA, Siouxsie and the Banshees, project is very disappointing. Don't expect it to sound like any of the aforementioned bands. Expect something that screams of Jesus, the BoDeans and R.E.M. early Jesus Jones sound is giving them too much credit. It's that Jesus Jones had betwaste. This reminds me of a track album from an 80's vampire movie. The song "Rain" is reminiscent of a metal ballad and none of other songs even deserve a mention. If you're dedicated to artists and can bare to sacrifice musical quality, go out and buy it, but if care what you pay for, then just skip it. (cy)

the technical bits of the bio: "Pieces are centered and programs written for Macintosh in MAX, an icon-based musical programming environment. The rhythms are sequenced nor 'played' built around different algorithms." the rest is a jazzy feel with chaotic tribal elements. The only other element with the synthesizer is an electric guitar. The music is a twisted and interesting exploration of "live" electronic music situations. Not for noise intolerant, but good noise into White House, etc. Art Simon, 9485 Telephone Hill, Ventura, CA 98004



Damned-Tales from the Damned (Cleopatra)
 Dig at you from Cleopatra opening the grave of the damned unearthing recordings from 1979 to 1981, festering with the Damned prove a true or show punk group. There's a live recording of "Dig at You" which is deftly thrash. A version of "Pope" features an instrument only break that is really like Chrome but cuts into a punk rock. Citadel's off group vocals which few equals. The band is

real versatile and has tight players. And the key is each song is done in a different style. Every instrument is played with vitality. The song "I'm bored" challenges the Sex Pistols for challenge. Seagulls show the band in a peaceful light - a shadowy instrumental. Switch to country punk with the Turkey Song. I like this CD quite a lot! Cleopatra, 8786 S. Sepulveda Dr., Los Angeles, CA. 90045 [kaos]

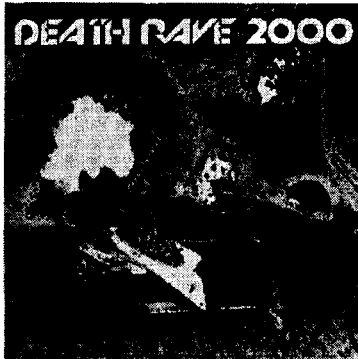
Dead Body's Kissing - Crying Your Visions

Garage goth right down to the child-like Raggedy Ann drawing on the tape's cover. Nocturnal wailing from this 8 person band (Ian Z. Bang! and Dorian) remind me very much of Bauhaus and Love and Rockets. The lyrics are interesting, although it can be difficult to decipher some words through all the distorted buzzing and echo effects; "So you turn the clock, because his face is laughing at you. The trick doesn't work. He's still shouting the ticks." (from "Toss and Turn"). This needs a lot of development, but it's a recommended oddity for the poetic, vampire set. (c/o Ian Z. Bang!, 9419 E. Colgate, Lubbock TX 79409) (K.T.)

Death Method - Mentally Transmitted Disease (Demo)

This band is from Anaheim California, and it looks like they are putting this stuff out themselves, so I was expecting to hear tacky, sample looped, home-made, low-quality noise. This was the first time I was ever sorry I'd ever thought those thoughts, and my "almost closed mind" was opened once again. I put the tape in my car and for a short trip. The first song came on, "Center of the Web", I was in traffic with the windows down and the people in the next car, I swear they were leaning in the other direction. "Center of the Web" starts out slow and with no hint that its about to thrash you, it goes into this brutal (sampled?) guitar beating, over and over. The vocals are well done, Puppy-like distortions; its getting harder and harder to be original in that area...but this is not necessarily bad. The German samples give this an almost European feel and the grinding sounds are cool. The second song, "False Prophets", slows down a bit and is very melodic. Drums are distorted and have a nice early sound to them. The next song, "Digress", is very simple and un-crowded with sounds. It has simple melody which is easy to listen to, and a gem on the tape, the kind of thing you tap out on your fingers and try to mimic with your mouth. This song may be leaning towards a mellow Puppy sound, but its done well. The last song, and I am sorry to see it end, "Dry Heave" is the most original song on the

tape when it comes to the vocals and most of the music, although it resurrects old sounds that were tried once before, which was nice to hear. Then the sound of a man vomiting in crystal clear stereo, don't miss this one, wear your headphones...it's like you're really there. This 4 song tape makes me wish that it would be put on a CD (I don't think that it is) so that I could hear a bit more of the actual mix. The song writing is very deep and the order of the sentence structure is changed, its like they rewrote the rules for the English language so that they could get there thoughts across. Its almost as if the resolution of the English language structure wasn't good enough for these guys. This is a very "Electro Industrial" band and the closest band that sounds like them is Puppy, and God I hate to make comparisons like that, some of you might just hate Puppy... and I can see why, they sometimes tend to get off beat, off track, whatever, Death Method is a bit more focused with the job at hand. Now, when I look back to when I first listened to "Center of the Web" and how the car next to me seemed scared shitless, I make the connection with the title of the tape, "Mentally Transmitted Disease" and the reason those people pulled away so fast when the light turned green; they though I was phucking crazy and probably didn't want to catch what I had. Contact: Death Method, P.O. Box 8548, Anaheim, CA, 98804 [Laciak]

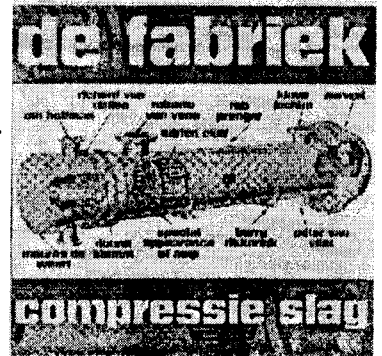


DeathRave 2000 - V/A (81 Circuitry)

The soundtrack to the dance-floor revolution. Each track advertises an address so you can write for more. The music is evolving, and by god it is shocking, quite a far cry from a foxtrot or Lawrence Welk. This is the true music of today. Aggressive and Biting. Beat per minute tags advertise anything between 180 and 160. If you want to burn your ears and / or feet this is the definitive techno release for you. What more can I say, good sonics from various artists makes a smart package, an offer you shouldn't pass up! 81st Circuitry Records PO Box 170100 San Francisco, CA 94117 [kaos]

Delta of Venus (Demo)

From the first listen this band reminded me of Lush, then it got worse. The music isn't that bad, in fact, the last two songs show the promise of this band: "Don't Know" with it's little girl vocals and "Strong" with the vocals in the background for the most part. But overall, the vocals are pretty bad. I wish I could hear Anne Anslow's voice without the dreamy distortion and Dennis Harlan just can't follow the tune of the music. They just need to work on the vocals and maybe cultivate an original style before they record again. (PO Box 869, Syracuse NY 13801) (Char)



De Fabriek - Compressie Slag (Artware Audio)

You can't go wrong with bagpipes. Towards the end of the third track, "Fracties", a bagpipe oozes out of the rhythmic mix and the hook is firmly set. On Compressie Slag, De Fabriek builds 18 songs around repetitive, rhythmic bases, but adroitly avoids the dreaded monobcat style of composition that dooms many beat based bands to the slag heap of history. How does De Fabriek manage this feat? First, their songs sound like they were created with some destination in mind. The machines aren't set on auto pilot while found dialogue is plopped on top. No sir. Secondly, some thought went into the final mix. Song elements move in and out and around the rhythmic base. This sucks the listener into the song rather than bludgeon them over the head. Plus, De Fabriek balances the mechanical and electronically generated sound with some human generated and traditionally played sounds. All these elements are manipulated, processed and treated to varying degrees, but not to such an extent that the humanity had been crushed completely out of the songs. That is what puts De Fabriek ahead of the competition. I don't care how bleak things seem or how tortured a musician's soul is, if some element of humanity is not left in the final product, then you'll never be able to reach into your audience and touch them right there. Compressie Slag by De Fabriek is an excellent example of creating difficult music that's



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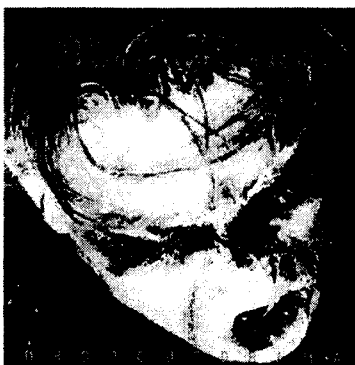
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made accessible because of the humanity that is at the root of each song. (Artware Audio, Taunusstrasse 68B, 6800 Wiesbaden, Germany)(DC)

Deity 5000 D5K - Test Product Tape (Demo Tape)

This band has put out a high quality product. They remind me of a band I know, *Blue Eyed Christ* from the *Leaders' Followers* release... the vocals I would swear are the same. Then again, a lot of people have said the *B.E.C.* sounded like *My Life With the Trill Kill Kult*. Well, if I confused you, sorry. I must say that I like the way the band abbreviates their name, D5K is very clever. Deity 5000 have an Electro Pop sound about them, synthesizer versions of straight forward rock music... some would argue that this is what Electro is. But we will not get into the labeling game here. Samples are used very well, the band takes a grunt, or something like a word that I can't identify and loops it over and over to create the shell of the song in which they release their beat. Once the beats and keyboards come together, it resembles a song... with very personal lyrics. Fans of that angry high pitched vocal will definitely approve of this recording. Tracks included: You Took It All, Godforsaken World, Resentment, Not Me, and Megaton... that should give you

an idea about the lyrical content. Contact: Industro Tech Records, P.O. Box 785194, Atlanta, GA. 31189-9194 [Laciak]



Dr. P. Li Khan - Dropoutdrama (Dragnet)

At play in the fields of the German industrial landscape amongst the teutonic grandeur of Einsturzende Neubauten, Asmus Tietchens's atmospheric studio explorations and Kraftwerk's robotic rhythms and melodies you can find some fun and humor with your beats and noise. Dropoutdrama by Dr. P. Li Khan is just one of those CDs. If the name Dr. P Li Khan doesn't ring a bell, then maybe H.N.A.S. does, and if that doesn't I'll tell you that the good doctor is one part of the H.N.A.S. team. You might call him "the poppy

half. Dropoutdrama certainly has some poppy elements, but that's not all. Dropoutdrama mixes together mid tempo rhythms and beats with collage and manipulation techniques leavened by hummable melodies that frequently pop up throughout the CD. Toss in some synth driven bleeps, pops and squiggles and season with a little distortion. A pinch of guitar and vocalizations can't hurt. Tightly sequence all 20 songs and you have a fabulous 94 minute beat-pop noise collage. Get 'em fast 'cuz there's only 500 copies. (Dragnet Records, Aureliusstrasse 1-3, 5100 Aachen, Germany)(DC)

Barful and Loudmouth

This 5 song cassette is "street tech" like Front Line Assembly and, judging from their bio sheet, this duo is deeply involved in the cyber mindset. "A Good Sounding Tool" and "Nueronaut" hit hard and steady with signature dark intensity. Accessible yet well rounded, Barful and Loudmouth (great name, but may be compared to everyone's favorite MTV, white trash cartoon characters!) can pound anybody into a serious groove with bass lines of guts and drive. "Cybershake" is to be played at extremely loud volumes. (John Gaise (805)598-4998 and Tony Radio (805)591-8968)(K.T.)

Empirical Sleeping Consort - I've Got Tears In My Ears From Lying on My Back Catatoning Over You, Dear (Dragnet)

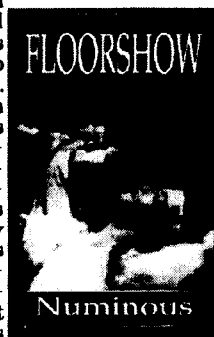
Ever wonder what kind of music Charon might play as he paddles you over to Hades? It just might be like Empirical Sleeping Consort. I've Got Tears... offers up eight soundscapes decorated around the edges with varying degrees of noise manipulation. The underlying tone is somewhat medieval with a hint of eeriness. The feeling is more pronounced when the vocalizations are in the foreground rather than the background. Gentle loops and synth runs add a mild sense of despair. Empirical Sleeping Consort fills the need when you want something that's more than ambient but less than full-on noise. They occupy that nether world pretty well. (Dragnet Records, Aureliusstr. 1-3, 5100 Aachen, Germany)(DC)

Ba Slave: God's Iron Fist

Computer driven drumming with guitar and bass complimented with gravel vocals. What more could you ask for? Dark society and religious imagery. Four tracks of dominator sonics. *World Serpent Unit 717, Seager Buildings, Brookmitt Rd London SE8 4HL UK*

Floorshow-Numinous

It's bands like these that make writing reviews so much fun. Another new band that just fucking rocks! Coming out of



New York, Floorshow is an illuminating band that will confound you. With hauntingly hard guitars and voices, this EP is like taking a trip down a cemetery path. The more frightening the better I always say and this is pretty frightening. Corey Mitt's eerie voice and the disturbing melodies are mesmerizing. Starting off with a song called "I

Ever" that has a digital cannon serenade and ending with an entrancing song called "A Slower Drama". Personally, my favorite song is called "Stars Unsaid" because it jumps from fast to slow throughout the song and has Corey Mitt's erotic voice singing with Julie Sena's soft, timid one. *Dismal/Abysmal, P.O. Box 1180, NY, NY 10089 (LS)*

Front 242 - 06:21:08:11 Up Evil (Epic)

This time around the guys from Brussels have injected there unmistakable style with aggressive beats, new drum sounds, harsher distorted vocals and most notable; the guitars. And if they aren't guitars, then samplers that sound like them. The new release starts out with "Crapage" which on first listening sounded a bit disorganized as far as the beats were concerned. It was a little overwhelming, but after repeated listenings the melodies started to make themselves more obvious. "Waste" & "Skin" follow and present both the harder edge and softer side of 242, then... all hell breaks loose. "Motion" precedes "Religion" on the disc with its almost chanting vocals and hard beat, its the perfect song to lead into the intensity of "Religion". Those two songs seem to complement each other more than any other group of songs on the disc. Then "Religion" and I couldn't believe that it was Front 242 unleashing that power. My mouth was ajar. Most of the power was transferred through the vocals, they make a lasting impression. "Religion" is a true dance floor hit, one to bloody the floor like no other 242 song has before it. Next, "Stratoscape" gives us time to catch our breaths with its whispered vocals and sound scape introduction. "Fuel" gives us another chance to pound the dance floor with its grinding sample sound that replaces the guitar for the time being. "Flag" sounds like something that was recorded during the "Tyranny For You" sessions and remixed for this release. Then "Mutilate" is a slow moving sound that has echoes from

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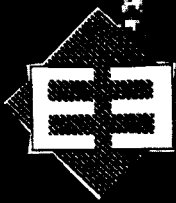
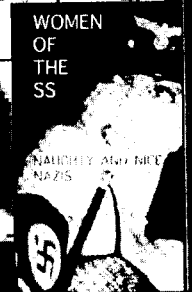
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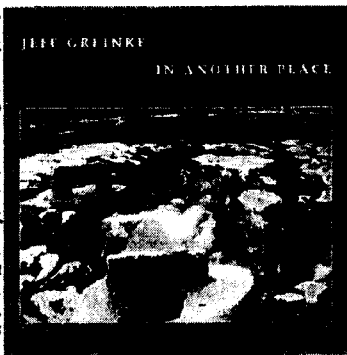
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SLEEP CHAMBER



"Front By Front", they must be using an older keyboard or maybe I'm wrong. The disc ends with a new version of "Crapage" re-titled "(S)Crapage" and a monster version of "Religion" mixed by J.G. Thiriwell. And I've noticed that anything mixed by him gets plucked up (in a good way). The drums are sampled with heavy distortion and cut in and out from left to right like your stereo and speakers have just blown. Yeah, my favorite thing to do is take this disc to the nearest chain of stereo shops and ask if they could test out some of these speakers for me with track 18. "Could you please play this one a little louder", once the disc starts playing track 18, the sales person usually freaks out, apologizes, and tries to reset the stereo while saying "It only does that once in a while." And if that wasn't enough for this year, 848 plans to release another full-length disc called "05:22:09:18 OFF" around September of 1993. Transmission 848, BP 1619, B I O O O, Brussels [Laciak]



Funeral Party - Serpentine (Silent Scream Records)
This band from Boston incorporates the guitar and beat its hometown is known for with ethereal vocals and Gothic mystery. The guitars appear moody and the drums beat to the time of a funeral march. Most songs average over five minutes and feature the vocals of Valerie Forgiore whose voice is soft and flowing but possesses a lilting, piercing depth as the lyrics tell stories of games, love, doubt, death, and dreams. The keyboards featured in "In Arms (the Loving War)" Play out the March well, but also try to confuse the listener as to whether the march is for a joyous or mournful occasion. My Favorite, "Sweet Suffering", gloomily tells a bitter tale with such biting lines as "Tell me can your shoulder taste the tears wept from the sweet suffering or do the tears roll down your back." (Silent Scream Records, 86 River St. Rochester NH 08867)(Char)

Gallon Drunk - From the heart of Town (Clawfish/Mercury)
Have you ever wondered what would happen if Nick Cave joined the Gun Club? Now is your chance to find out! Gallon Drunk is possibly the most exciting thing to come out of England in a good long time. Gallon Drunk's name is very apt to their style of playing which is a good mix of sloppy,

organized chaos and crooning. A good comparison would be the soundtrack for *Reverend Madness*. Although the lyrics at times are incomprehensible it does not detract from the over-all effect of the music. As a matter of fact, the effect of the music is the most important aspect of Gallon Drunk's style. The import versions of the CD and LP come with three extra live tracks that appeared on their previous Ryko release, proving that they can create the same impact live without losing control. Gravity Shock 08 Once this band has momentum, it's best to stand back. This four song EP continues their hyper-intense focus of "systemic cyberassassing productions." The packaging itself is outstanding, with designer Dave Phillips of Digital Murder lending a hand. This is hard-edged and energetic with apocalyptic lyrics by Greg Recknar. Gravity Shock and Babyland should jam together because the resulting angst could be explosive. (See NJ/PA scene report for more info.) c/o Greg Recknar, 818-680-6705(KT)

Jeff Greinke - In Another Place (Linden Music)
Is traveling vicariously the only way you can afford a vacation? Then plunk down your coin for the latest CD by Jeff Greinke. Greinke is a master at composing music that magically transports the listener to real and imaginary places. In the spirit of his last couple of releases, *In Another Place* collects 13 of Greinke's latest ethno-ambient excursions and gently evocative fingers of sonic massage. They're like Calgon, they'll take you away. The songs don't waste any time as Jeff is a very focused and efficient composer. He quickly establishes his theme, explores it and brings the song to a conclusion. It's a style that hasn't failed him yet and is always rewarding and refreshing to the listener. His songs always make you feel as if you've just been to some exotic land. I did find some of the quieter moments distractingly hissy. Other than that *In Another Place* is a fine addition to Jeff's growing and impressive body of work. (Linden Music, PO Box 580, Linden VA 22648)(DC)

Headcrash - Scapegoat EP (Zoth Ommog/Germany)
New signing to the Zoth label prove to be the most original and different on the label, ever. Zoth is defiantly growing and Headcrash proves it by combining the sounds of Consolidated, Meat Beat, Ministry, aspects of

METROPOLIS RECORDS



LOVE IS COLDER THAN DEATH TEIGNMOUTH
"A hybrid of 'Dead Can Dance' and 'The Cocclean Twins'. The medieval element is very cleverly enhanced with a slow funereal electronic beat, while the echoing voices and keyboards gracefully ebb and wane like an ocean."
—Alternative Press



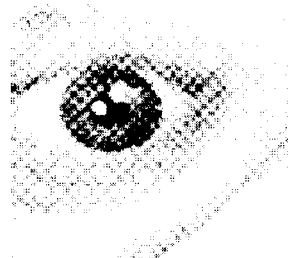
LOVE IS COLDER THAN DEATH MENTAL TRAVELER
"Musical landscape created by merging today's Electronic Gothic with that of the Middle Ages. A trip both forward and backward, into the future and the past. 'Colder than Death' embraces the melancholy of the past and the joy of the future."
—Alternative Press



Music and glues it all her with an Electro/Metal lem to front their views. Inspirations for the band de Tom Morello, Red Hot l Peppers and Public ay. The singer (some say er") is from Los Angeles,uitarist lived in L.A. and lives in Germany, and the of the band are German. A mix. Very powerful, very y music and lyrics with an ude that you just can't h. The guitars are very and the vocals are always ig, not screaming; there is ferece. As much as I hate mpare them to another l, the vocal stylings are ar to that of Die Warzau, n a more aggressive way; I ure they aren't out there to d like any one band, I am saying this to give you, the ler an idea. This band s like they aren't afraid to risks, the same goes for abel. Two big thumbs up! ee yah! Zoth Ommog. *Alte elfabrik 8, W-6980 Bad burg 4, Germany Email: base@city.eurotel.sub.com G.A.W.M.U.S. Fan Base, Box 98576, Milwaukee, WI 8(Laciak)*

Your Mind: Dreamtime Mer (Revolver)
off, compilations are a sing for economically pped music lovers. eadtime will feel the should AD fans to the obscure ronic music lover. Most of : bands retain an organic lty, but the sampling is unique on dance tracks lekton MC's "the Horizon," ooky "Spirits" by GGFH e Hybryds' "Urban War e." The Dreamtime compi ranges from the psyche : to techno edge, but ins fresh and interesting eping the listener's atten- hrough variety. These are esting choices here for all ronic music lovers, but itely find it on CD format

Hip Deep Trilogy



Cannibal Smile

Deep Trilogy - Cannibal (Widely Distributed)
"Hip Deep" ? You ask use it's a little sexier than -high and not quite as dan- is as eye-level. This trio nes the basic rock band of bass, drums, and gui- to a sound not unlike 7 Bitch Lorna Donley's dirty ls scream and lament

strange tales of "Psychic Bulimia", "Creepy Fingers" - a hell in small town Illinois for a traveling family, "Shithead" - a one word grunt, "Train Wreck" - a nightmare that rolls down the tracks with "Mom is selling tickets to my decapitated dream... My God don't no wheels She cuts her self in half. She rolls", "Marzipan" - a delicious German candy, but this one leaves an eerie Nirvana after taste. The running theme in the lyrics seems to be Lorna's bizarre dreams and in "Dutch Dream" She admits, "Dark and strange things happen in my dreams morning brings me no relief". She sings clearly, and you feel like you're climbing down her throat every time her voice rolls. The lyrics are vividly abstract in that they punch images, yet leave the "Story" open. The album begins with "The Story of the F" a sort of pit anthem and the grinding has only begun. *Widely Distributed Records USA Ltd. Chicago IL (Char)*

Hirsche Nicht Aufe Sofa - Wilkur Nacht Noten (Dragnet)

Here's the band that's also known as H.N.A.S. Not since Laibach has cervidean imagery played such a large role in a band's music. But, H.N.A.S. plays it with a bit more humor than the lads for Ljubjana. H.N.A.S.'s main tool is the melting pot. They'll take anything that can make a sound and somehow make it fit into a song. They aren't afraid to use a well placed juxtaposition. In the studio it's all stirred together and out pops some of the best contemporary electro musique concrete available today. The band seems equally comfortable building noise pieces like "Johannes Vingboons" as it does with the quietly majestic piano driven "Apfel Im Schaf-Rock." Often this kind of stuff ends up sounding pedantic and turgid, but H.N.A.S. avoids this by keeping a sense of humor nearby. *Wilkur Nacht Noten is 89 minutes of the most pleasurable difficult music around and is double fun because you'll smile while listening and making up your own phrases for the abbreviation, H.N.A.S. For example, Juge Needles As Swords, Hymens Notched At Sundown, Heroic Nabobs Are Silly, Hakim Navigates Against Swine, Haggis Nipples Attenuate Sweeting... (Dragnet Records, Aureliusstr. 1-3, 5800 Aachen, Germany)(DC)*

How To Use Machinery II (Machinery/Rough Trade)The bands included are : Snog (Australia), Dance (Germany), Swamp Terrorists (Swiss), Oomph! (Germany), Forbidden Decjays, (Germany), This Digital Ocean (Ireland), D.N.S., Trama (Germany), And One (Germany), Paranoid (Germany), and Dark Side of Berlin (Germany). If you're familiar with the Machinery sound, there's no

real surprises. If not, take the general disgust of the New World Order and Capitalism, add a heavy dose of Keyboards



and a touch of Gothic - New Wave misery and "techno metal" and you can assemble a close model of Machinery ideals. I particularly liked the hard to read manifesto printed in the sleeve including important tips like; "Remember the judge conceals his erection as he passes judgement on the whore", "If you think you are crude, go technical. If you think you're technical go crude", "People need play and danger. Society gives them safety and work" and the ever important "Choke commercial medias cultural monopoly." This comp. dubs itself "electro-industrial; weirdo-sequencia", terms that have lost their potency but serve well as Machinery's general vibe which remains in the European realm of thought. An excellent sampling of Europe's answer to Reconstruction (*Machinery PO Box 110888, W-1000 Berlin II Germ)*

Inanna - Day or Torment (Staalplaat)

The back cover of this CD explains, "Sounds for mental un-Awareness. The True Side of Mankind." It begins with "Zounds" which begins mellow; steam ringing forcefully from far away and then switches to a heavy percussion suggesting at war, soldiers marching, combat. All the songs progress this way with heavy instrumentation painting movie-scene pictures. This is the soundtrack to a dark sci-Fi with intimidating characters. (It could be music pertaining to the tales of The Goddess of Venus, queen inanna, who's identity is briefly described in the liner notes. *Stalplatte, P.O. Box 88296, Portland, Or 97288 (char)*

Billy Idol - Cyberpunk (EMI)

This is a hard CD to peg. Cyberpunk as apposed to Industrial. If you are a Billy Idol fan of course you'll enjoy this release. I don't know if you can call it industrial though. It doesn't really have the kick of established industrial bands. But it has the same kinds of sounds; but put together differently. I liked the transitions between the songs the best. Musically it is tight and varied. Mr. Idol

does have a good trained voice and he knows how to sing. I was hoping that the dance mix of Heroin that was released recently would be on here but no dice... The press release came with a factoid mac disk hypercard stack with virtual electronic buttons to click for pictures that move around and change color. But it doesn't really do much. For all the energy and effort that went into this project, compared to other bands available - this is relatively tame in 1998. [kaos]

Illusion of Safety - Historical (Staalplaat)

I'll put my conclusion first: Historical is an astonishing piece of work. I was glued to my stereo for the entire 56 minutes the first time I listened to Historical. It made me wonder why I had never looked into Illusion of Safety before that moment. After the opening electro-mettalic noise collage, "Historical Pt. 1", I.O.S. dives into a richly textured world of menacingly dark ambient noise. Shards of noise punctuate the ambient sound that reaches the highs and lows of the audio spectrum. If you use high volume while listening to this, then don't be surprised if you damage your stereo. The sound range is that extreme. A shocking piece of found dialogue about torture and human atrocities anchors the composition, "Historical Pt. II." This song is infinitely more terrifying than the cartoon and terror used in most forms of industrial music. Its so real that it renders most attempts at horror, terror and schock value absolutely pointless. The accompanying music compliments and supports the tale being told so strongly that if you aren't moved to shake your head in disbelief, you had better check your pulse and your conscience. The rest of Historical continues like this until the final song, "Musicfuk II." This song revisits the collage and noise manipulation of the first song and brings the entire collection to a clear and satisfactory conclusion. Once again, Historical is an astonishing piece of work. (*Staalplaat USA, PO Box 88296, Portland OR 97288)(DC)*

Illusion of Safety - Probe (Staalplaat)

More of that ambient drone noise from the heartland of America. It drones and pulses. It's high and low. Its; a sprinkling of collages, found sound, dialogue and Lynurd Skynyrd plus a couple of startling noise blasts and it's loud and quiet. It's my-tee-fine. Probe is exquisitely packaged in a slotted balsa wood case that looks as good as the music sounds. A great work from these masters of their craft. (*Staalplaat USA, PO Box 88296, Portland OR 97288)(DC)*

In Absentia - Absence CD (Hard

Records)

A fresh new group from Denmark from the new label "Hard Records" out of Denmark. Denmark is the home of many talented bands and individuals, The Overlords, Sloppy Wrechbody, Psychopomps, Max M, Birmingham 6, Leather Strip, and now In Absentia (to name a few, they are in good company). In Absentia are very up beat and very creative with their samples, instead of pulling samples from the usual horror flicks they pull them from movies such as "Monty Python", "The Jungle Book" and "Sesame Str___e"... "we are the knights who say... nee!". Then again, they do find serious samples and use them well within each song. The band has a very dance floor friendly sound, and vocals are not treated (there many be a new trend away from the "distorted-all-to-hell-vocals"). Max M (also on Hard Records) is the Cyberpunk from Odense, has remixed the last track called "Clubprehension" and made it into a club hit. Recommended listening, dancing or what ever that is you do behind those closed doors at night music. "They tell us we are stupid, they tell us we are dumb, it's true what they say, but we wouldn't want it any other way!!" *Hard Records, Flusensvej 50B, 1.TV., 8000 Frederiksberg, Denmark*

[Laciak]

Insekt: In the Eye (KK/Restless Records)
Insekt drops the gloom for a little more funk on their latest release. They've added a KMFDM guitar sound, yet retain their force as torture-tech specialists. Mario Varewijak and Erik van Wonerghen, also members of Klinik and Vomito Negro, are now on their fourth full-length release and have successfully avoided repeating themselves, thought they're getting angrier with titles like "Leave Me Alone" and "I Love to Hate Myself." Less growling and more actual singing plus more guitar shows that Insekt is a band not afraid to challenge its own boundaries. *Restless, 1616 Vista Del Mar, Hollywood, CA 90088-6480*

Isolrubin bk: Crash Injury Trama

Here is a live recording focused on speed, death, and destruction. Car crashes are the inspiration of this CD. The samples and vocals are first rate. Technically it is impressive. What is mind blowing is that it was recorded completely live with no overdubs. The feeling of power tools dominate here as does the brutality of electric drums. My favorite section is a series of automobile excellara-

tions and wheel screeches that play over and over in a hypnotic, ghostly pattern. There's a warning for speaker damage and head phone monitoring is not advisable at loud volumes... Total industrial sound theatre with the potential to damage yourself and others. I highly recommend this recording to anyone who wants to hear dangerous music. [kaos]



Jaap Bloonk - Flux De Bouche (Staalplaat)

Flux De Bouche is tough and difficult listening. In fact, you may be able to take it only one song at a time. The instrumentation? Why, it's the human voice. Mr. Bloonk is a practitioner of sound poetry; a form first practiced by the Dadaists. This is an intense exploration of sound utilizing imaginary languages, repetition of words, syllables and sounds. There is no attempt to bring meaning to the words and sounds. That task is left to the listener. Included on Flux De Bouche are pieces written by the Dadaists, Hugo Ball and Tristan Tzara as well as more contemporary compositions by like minded Americans, Dick Higgins and Robert Wilson. The bulk of the songs is by Bloonk himself. Over the course of 60 minutes, Bloonk visits the boundaries of vocal expression. From the sing-songish "Dina Sore" and quiet overtones of "Mnemosyne" to Tzara's maniacally tumultuous "Brullt", I doubt you've ever heard anything like the "flow of the mouth". *(Staalplaat, Postbus 11459, 1001 GL Amsterdam, Netherlands) (DC)*

Kingdom Scum-(Berle Materials)

Punk rock meets the residents, dying in the industrial crater between these music militias armed with drum machines and cheap synthesizers. Picture twisted brains with an ax to grind on society. There are male and female vocals whose youth will appeal to a young audience. At the same time the sampling is clever and politically wicked. Song styles change from piece to piece. Instrumentation is crude

and catchy. Power tools and mentioned at least once. The style glides between hardcore, skaw, rap, and gothically dark singing. These audio creators are blessed with vision. Creepy and Doom oriented sample add in an acid taste. This is the soundtrack to your worst muppet hosted nightmare. This is high quality material. The packaging and promotional material compliments the record. And who could forget to mention the hologram flowers grace the front of the jacket. Judging by the sound of this record, I'd shell out the door cover to see them live.. I think I'll even write for more sound barrage at *Kingdom Scum c/o Berle Materials P.O. Box 14598 Richmond VA 23881 [kaos]*

Klute - Exempt (Cleopatra)

Klute is considered to be the best Electro/Metal Crossover band of our time. Not even Ministry have accomplished this designation. This is what every Klute/LeatherStrip fans needs to make their collection whole... a new track and the rest of the Klute catalog, and at a good price. This CD contains all tracks that were excluded from the first two releases compiled on the domestic release of "Excluded" as well as a new one. The new track is called "They're Right, I'm Wrong" and shines of a polished Klute that you might have heard on the "Explicit" CDS (one of the best 4 song EP's ever put out). The track can be described as heavy, wild, and crazy, although cleaner in sound than the last full length release. By far one of the most stand out tracks Klute has done. Other tracks included are from the "Explicit" CDS, "Desert Storm Remix" and "No Remorse". Two very wild songs, the kind of songs that the DJ warns people with heart and back problems to stay off of the dance floor. Next, we have the rest of the "Excluded" tracks, "Me, Myself, and No One Else", "Cut Throat", "Incest", and that party favorite, "Tequila Slammer". I think Pee-Wee would get his ass kicked if he tried dancing to this version. All in all, you get 7 gut wrenching, mind numbing, ear bleeding, foot stomping songs from Klute, with an added bonus of a new track that has never been available over the counter, until now. Please follow recommended dosages, and consult with a doctor if you are pregnant, 'cause I don't know what effect Klute might have on an unborn child. *Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 [Laciak]*

Kommunity FK-Close one sad eye (Cleopatra)

Another good band from Cleopatra Records, Kommunity FK is a poppy little Goth band with an early 80's flair. It combines many different feelings with Patrick Mata's deep, dark

MAIL ORDER

SCREENREAM

Funeral Party

Serpentine

UNDERCURRENT

SSR-001 - UNDERCURRENT CD COMPILATION
MUSIC BY: UNDERCURRENT COMPILATION

SSR-002 - FUNERAL PARTY SERPENTINE - CD
MUSIC BY: FUNERAL PARTY

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voice, lyrics, and guitar with Margaret Arana's upbeat synthesizers. Singing about some horribly wonderful topics such as love, blow jobs, bondage, and suicide-Kommunity FK can really open up your mind. A fabulous new find. *Cleopatra*, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (L.S.)

Lazarus Effect: "New Skin"/"Yellow Sky" (Demo)

This cassette single is a preview for their end of summer release. (See NJ/PA scene report.) "New Skin" is a touch more guitar-edged than their previous single "From" which received moderate area attention through college radio and their zine *Anuerysms*. "Yellow Sky" has a spooky little catch, but remains in this North Jersey band's goth-dance vibe. Look for a full-length release in Autumn '98. *Syncaatz*, PO Box 789, Fairview, NJ 07088

Le_ther Strip - Fit For Flogging (Cleopatra Records)

When *Le_ther Strip* released his first 18 inch "Japanese Bodies" in early 1989, no one might have thought that this Danish project would establish itself at the top of the hard beat techno charts within two years. Soon, the name *Le_ther Strip* was synonymous with term *Electro* and with high quality. It is a staple on the dance floor as well in the minds of people who wanted more

than just trendy lyrics or samples. *Le_ther Strip* is a one man band, Claus Larsen, Europe's version of Trent Reznor. But a Trent he is not. He does everything in the band,



from the first idea for a song, to the last artistic touch on the cover art. *Le_ther Strip* is a band that stands far apart from any other band people may lump him with. The main reasons are clear, *Le_ther Strip* is more than Industrial or whatever you want to call it, it is Electro, Electro Pop in a way. The songs are crafted with beautiful melodies, but don't let this fool you, the edge is always razor sharp and frequent listening usually leave you bleeding. With the release of *Fit For Flogging*, more Americans can now enjoy the music of this Electro wonder. Until recently

the only way one could enjoy *Le_ther Strip* was to buy import CD's, now the U.S. Citizen can play "catch up" with 5 years of *Le_ther Strip* work. The more popular tracks as well as the his true masterpieces are compiled on this new release. In the past three years, more and more Americans have been expressing great interest in this band... those that hear the music can't help but become fans, those who have never heard the music wish they could. Larsen says that he listens to all kinds of music, and that he is not afraid to take a risk. He now lives in a small town outside Aalborg in Denmark and says that nothing much happens there. This he states is one of the reasons that his music sounds so new and has staying power. He doesn't worry about what the trend is, or what other bands are doing, he even ignores his past work in order to avoid getting caught in the rut of trying to constantly top himself with each release. He recently visited the United States and this will surely influence his next full length CD, deemed his best work yet (titled "Underneath the Laughter"). *Le_ther Strip* means a small piece or "band" of leather and not "to remove leather clothing". A porno magazine once found this out the hard way when their film crew showed up at a *Le_ther Strip* concert. Be sure to look for the release of the full length CD's called "Solitary Confinement" and the new one, "Underneath the Laughter". *Cleopatra*, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 [Laciak

Legendary Pink Dots - Malachal (Shadow Weaver part 2) (Play It Again Sam)

I'm glad there's room in this world for bands like the Legendary Pink Dots. For will over ten years the Pink Dots have released album after album of musical butterflies. You have to be on your toes to pursue the Pink Dots because, like a butterfly, they swerve and zig zag with no apparent destination in mind. If you keep your eye on the butterfly you'll be led to the most surprising placed. And, if you're very careful and patient they'll land in your hands and quietly flap their wings exposing all their subtle coloration. They'll dance



so gently upon your palm, goosegumps'll flash across your skin ever so momentarily. In a blink they're off on another quixotic flight. Even though they return year after year, and you gladly follow their flight, it's not too often you get to hold them in your hand. But, 1998 is one of those years. Following the Pink Dots usual practice, Malachal collects, condenses and hones the themes and ideas explored on their three previous albums, *The Crushed Velvet Apocalypse*, *The Maria Dimension* and *Shadow Weaver*. Malachal is an engaging yet deceptively simple melding of jazzy acoustic pop gone akilter with swirling noise jams. Lyricist and singer, Ed Ka-Spel's words of love, life, religion and doom at the edge of the apocalypse are framed by arrangements that smoothly blend acoustic, electronic and noise elements. Then, producer Steve Stapleton steps in and adds his uniquely wounded touch. It's the best work both the Legendary Pink Dots and Stapleton have done in years. I must duly report that some fans have quibbled that Malachal is slanted too much in favor of instrumental jams instead of Ka-Spel's lyrical stories. True enough, but you can use the instrumental parts to sing while you may. (Play It Again Sam, 114 W. 86th St., NYC, NY 10001) (DC)

The Love Interest - Bedazzled

Inspired by a Dudley Moore movie, Chris Connelly and Martin Atkins have teamed up with vocalist Mary Lynn Bowling and David Sims (Jesus Lizard) to create five mixes of the film's title track (also written by Dudley Moore). Martin Atkins and Mark Walk (Pigface and Sugarsmack's producer) coproduced the "Suspria Mix" and Michael Balch (FLA) adds touches to "The Horned One" and "Halcyon Mix". Versions 1-4 are dominated by Mary Lynn Bowling's "luscious tones" backed by Connelly vocals and Atkins' distinctively rich percussion. "Bedazzled" is a touch retro, like a James Bond theme, yet dead-pan moody when necessary. An interesting addition to any invisible/Pigface/Connelly collection. (Invisible PO Box 16008, Chicago IL. 60616) (K.T.)

Mafik Durj

(This self-titled, self-produced, self-promoted band have done a nice job from packaging to production quality. No vocal distortion, just a New Wave keyboard sound similar to early disco Depeche. The band name, pronounced phonetically, is a "celebration: and "lamenting" of Ben Ruth and Mark Setlik's newly formed partnership. Professionally presented, but a little overdone musically. *Stuyvesart Station*, PO Box 2485, New York, NY 10009

Mandible Chatter - Drinking Out the Hourglass

If you want to go on a journey via sound, then lay down, relax and put this CD on at a decent volume. Most of the song titles describe what the experimental sounds will be like or create. The titles give visual frames for the music produced. The actual music draws from the titles and expands the scene out as for as your imagination will allow. For example, "Swallowing the Moon" sounds like the moon is being drowned and the tension plays out the urgency of this celestial doom. "Three Days of Grey" has a lost in the fog feel. There is a sounding out that is low, calling out to all for help or for a light to get out and grey gets denser and the cry louder. Very interesting. (Char)



Merzbow and Null - Deus Irae (Nux Organization)

One song, 46 minutes, Merzbow and Null...bodes well, don't you think? Unfortunately they spend the first 18 minutes trying to find the punishing groove. Once there this crushes like a mad rhino trying to build a human shish kebab on its horn. Swirling chunks, shards, shafts and needles of manipulated guitar horror dance over a reckless tribal beat. Your neck gets wound so tight, you wish it would snap off! After the groove is thoroughly worked over, the piece mutates into a squalid mass of intense spew. I leaves a fucking mess. Then, it's back to the groove as a coda for a few moments before stopping on a dime. You're left gasping for breath. Not bad for a ten year old composition, but the first 18 minutes are a crock. *Charnal House PO Box 170887, San Francisco CA 94117* (DC)

Mnemoth - Rob Death the Lust
The note enclosed with this demo says, "something in a plastic case with funny writing on it. Be amused." After entertaining the cryptic doodles on the cover (a grim reaper with a halo, a suitcase with teeth, and other oddities), it was easy to be tempted by this unique cassette. "For Death we Lost", the first song, is a whispered, spooky intro to the entire moody orchestration that would make an excellent soundtrack. Sublime, spooky, and erotically low in tone and texture, Mnemoth provides chills

similar to Puppy's "Choralone" with creepy vocals all it's own. *(The Depths of Obscurity, 8 Kingsley Terr. #18 Lynn MA 01908)* (KT)

MTT/RAMLEH - Paid in Full /Crustal Revenge (Minus Habens)

Split album from 2 European outfits. MTT presents you with some NWW-ish surrealism, ripe with loops, dynamic edits, etc. and a rock influence. His side incorporates rock guitar samples over dark sound collages - from rhythmic to ambient drones. It's interesting music. On the other side, ure and simple. Here they utilize much rhythm and structure. If you like the death-guitar-grunge of Skullflower, etc. then this is for you. Guitar feedback overkill, even with melody *(Minus Habens, 8/N-70125 Bari, Italy)* (TZ.)

Mosaic Kisses - Strange Beliefs

This is very NIN wanna-be. The music tries hard to sound harsh, but ends up sounding like everyone and everything else. This 2 year old, too guitar heavy album shows glints of talent such as the melodious "Spirit Twin", but the tired overused lyrics drag this song and the entire album down. The sound is meticulous and practiced, but just something we've tired of hearing. *Alter Ego /Entertainment, 55 Tompkins Ave, Hasting-on-Hudson NY 10706-8944* (Char)

MPAA:

A new entry into the progression of budding techno-aggressive groups. Mixing hard samples, grisly voice manipulation and bursting drums, this is the kind of band Chick publications warned you about. What happens to kids who grow up listening to this? In ten years we can tell you, but why wait, find out for yourself. Confrontation spells out MPAA's message, armed with music, what can stop you? This group makes my list of music to play at pro-life counter protests. *MPAA: 891 Parcel St. Apt. C Monterey California, 98940* (Kaos)

NADA - Awkward Y Borracho Core Del Todo CD (Flying Esophagus/USA)

Listening to this project was a breath of fresh air, some might prefer other gases. This creative new project combines many styles to accomplish something very different. We have the straight forward approach of Electro Dance (beats), heavy on the Experimental early (true) Industrial stylings with the latest distorted vocals to bring your stereo a much needed face lift. Now the part about Nada that I really like is the feeling in the music, the feeling of: This guy put a lot of effort into this recording. What I mean by that is, that even though on the surface to the casual observer

it may sound like a spontaneous effort, but it has many layers of planning and intricate sound scapping involved. Also, the sounds recorded on the disc sound real. Now what I mean by this is, that certain bands use programmed drums, guitars, and whatever... here, the band seems to go a step further and record real instruments (or they just many own on of the best samplers ever made). My recommendation is that if you might find the "sloppiness" of Pigface somewhat interesting, and the relentless driving "harshness" of Dive appealing... then Nada is a very comfortable medium of both worlds. *NADA c/o Robert M. Riddle, P.O. Box 610484, San Jose, CA. 95161* (Laciak)

New Zone - History Volume One (Metamatic/Music Research)

For those of you that missed any releases from the New Zone label or never heard of it, this is your chance to pick up some rare tracks. Compiled by Talla 2XLC (of Bigod 20) is the first volume of the New Zone history: 18 floor pounding pioneering EBM tracks! From the New Zone History: When Talla founded the New Zone label in early 1989, the obvious aim was to offer the fans quality electronic productions - at a time when the New Beat Sound, with a lot of tracks badly knocked together, overran clubs. The clear evidence of New Zone's

right direction from the beginning is supplied by its own history: After the highly successful first release "Fahrenheit" by *Umo Detic* (which sold a five-figure number worldwide), acts like *Nostramo Dept* or *Konzept*, followed with the best club results. But there is no escaping the trend. As an indication of a metamorphosis in 1993, we have changed the term: Metamatic is the new label name. Metamatic's intention is to take the line of Electronic Dance Music is bound to follow. This retrospective has been compiled for all who first missed New Zone or still are in search for some of the releases which are on the markets as rarities. The future belongs to us! This compilation also contains: *Sons of Nippon, Blind Vision, Master Program, Technoid, Noise Control, and 9 Times 6*. Highly Recommended, don't waste a minute. *Metamatic, Alte Sattelfabrik 3, W-6880 Bad Homburg 4, Germany* (Laciak)

Nocturnal Emissions - Drowning in a Sea of Bliss (Touch/Soleilmoon)

The CD reissue parade continues courtesy of the fine folks at Touch and Soleilmoon. *Drowning in a Sea of Bliss* is Nocturnal Emissions third album and was originally released in 1983. It has held up well to the test of time. Primitive yet not dated,

MENTALLO & THE FIXER

REVELATIONS 23

MENTALLO + THE FIXER REVELATIONS 23
A complex and very harsh collection of changing electronic rhythms, sonic cloud chords, vocal distortions, and pounding dance beats. An excellent recording without a weak track to be found."
—Alternative Press

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Drowning In a Sea of Bliss is a non stop onslaught of electro noise, distorted beats, found sounds and neck whipping rages, loopings and juxtapositions. It's dense, chaotic, occasionally hypnotic and not in the least bit gentle. Aggressive isn't quite the right word. Insistent is more like it. This is required listening for students of noise. If you're interested where some contemporary groups learned a few tricks of the trade, slap **Drowning...** in you CD player because those groups aren't going to 'fess up in a *Spin* magazine interview and tell you about Nocturnal Emissions. Go get this piece of noise history. PO Box 88896, Portland OR 97288 (DC)

Monstratu Rise (Cleopatra)
Another Goth band. Sounds the same as every other gothic outfit these days. Bauhaus influenced. It isn't bad, but it is nothing special. The backing vocals of Elizabeth Everrett of Gift add a subtle beauty to a few songs. If you like Goth and aren't picky about originality, check this out and also give a listen to Sri Lanka (see review) **Cleopatra, 8786 S. Sepulveda Blvd. LA CA 90045** [Char]

Oomph! - Breathaker (Machinery/Rough Trade)
Oomph! falls somewhere between early Nitzer Ebb and the current aggressions of label mates, The Swamp Terrorists.

This CD single contains 8 versions of "Breathaker" and "U-Said". I prefer the airplay mix of "Breathaker" - More guitars and aggression. "U-Said" sounds exactly like Nitzer, but at least they do it well, complete with chanting, repetitive lyrics. This is yet another dependable listen from the Machinery catalog. (Machinery Records c/o Modern Music GmbH, P.O. Box 11 02 86, W-1000 Berlin II Germany) [K.T.]



Outerspace Communications (Minus Habens)
This is tuff tekno! Though I haven't yet heard it on a dance floor, the beats conjure up images of hot young bodies unwinding violently after a week of stress. This release has the special effects to make me wish that a certain local club had it in stock so I could actually go there and dance. 17

tracks is 77:55 minutes of Science Fiction Mechanic Dance Muzik. It's kind of hypnotic! If you got to move rapid to a strobe this is the sonic wallpaper to paint the room up in the last months of 1993. This is a compilation of audio artists presenting 'unusual dance beats'. The packaging is done well too, styling Latex, Hackers, Magick, Virtual Realty in a smart package. It is #1 in a series with a call to submit! This is your competition and prescription; all in one, If you buy one CD before 94 buy this one. **Minus Habens,, via Giustino Fortunato 8/N - 70125 Bari (Italy) [kaos]**

Orange Sector - Faith (Zoth Ommog)
A pure Zoth Ommog band. Dance movement is 100% guaranteed, it's a Music Research release. This is the debut CD for Orange Sector, produced by Sevren Ni-Arb of X Marks the Pedwalk (additional programming as well). Their sound is very clean and uncluttered, very similar to the Pouppee Fabrik (early Ebb) sound with the exception that Orange Sector do the "fist" music with brains (clean and uncluttered). They're are not just pounding out repeating rhythms and keyboards with growled shouts; this is not what they are about. It's about control, control over the direction of the music. One of the stand-out tracks is "Yugoslavian Boys", and it

demonstrates that this band has the ability to put together a song with a memorable melody and chorus without making it seem like a hook in a mainstream (top 40) song. The vocals are very pure, very little effects are added; there is no distortion. With a voice like this, I can't see why you'd want to hide it. Some songs are also sung in German, which doesn't bother me, but when you can understand every third word, it gets to you. Orange Sector have their darker side as well, "Arbeit ist Not" is low key and very dark in its tone, a very well balance from the up-beat (not always happy music) to dark, trudging beats (not always mad or sad). For their first release, it is very strong and mature; although I am sure that in the future this band will grow, strengthen, and develop in area's they haven't quite explored yet. I highly recommend finding this release, very high production quality. **Zoth Ommog, Alte Sattelfabrik 8, W-6880 Bad Homburg 4, Germany** [Laciak]

Premature Ejaculation-Anesthesia (Dark Vinyl)
Rozz Williams. Need I say more? Well, I will. Rozz Williams gives us something new, something so unique, and something nothing like Christian Death or Shadow Project. More than just experimental music, Rozz gives some-

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thing so erotic, so hypnotizing it's hard to describe how this CD made me feel. It's the kind of feeling you'd think you'd feel right before death. A scary experience with manipulated voices, strange sound effects, and throbbing guitars. Ross Williams has a brilliant and creative mind that makes me think he could do just about anything. I want more... Dark Vinyl, Kettelerstrasse 4, D-8595 Waldsassen, Germany(LS)

PRIME MOVER - Demodulate
It's not often that a band stops in mid-step and suddenly shoots off in a direction so far removed from its previous work, it can scarcely be considered the same band. Such is the case with Chicago's Prime Mover, a band of many tastes still struggling for recognition in the Chicago industrial scene. Their first two demos, while not without merit, were most noteworthy for the fact that they showed promise. Prime Mover, the musical alter ego of Tom Vos and Shawn Denoho, fluttered between styles in their previous work, from Depeche Mode-influenced angst pop to techno, rusted through with a tinge of industrial noise. Their lack of sure footing left the listener wondering which style was the real thing, whether or not Prime Mover would develop its identity or short circuit in the process. Enter Demodulate, an EP so well-produced, focused and competent it's hard to believe it's an independently-produced effort. Demodulate seethes, rings, roars and sings with the darkest sentiments and harshest sounds. Prime Mover have mutated themselves into a first-rate industrial outfit with a sound so developed it invites comparison with industrial veterans, rather than the band's previous work. The album dives headfirst into "Dorian," a dense, frenetic arrangement that "Maybe it's all in my head," Vos rumbles in "Headrush," as samples of mental anguish and confusion swirl around him. "Headrush" is a dancefloor juggernaut, stomping forward with unstoppable force, succeeded by "Host," a guitar-saturated, gut-wrenching marathon that could easily compete with KMFDM and their ilk. The first side calms down with "Happy World," which resembles some of the slower techno from the past few years, encircled by Vos' evocative whispers and other moody touches. Side two showcases a less impressive, instrumental side of Prime Mover, with hints of early Split Second, somewhat dated with its scaled-down synth approach. Nonetheless, they manage to make it sound good enough that it doesn't seem out of place next to the driven dance hooks of the other songs. Vos has stopped trying to sound like Dave Gahan and now distorts the hell out of his

voice, which is far from original but more appropriate to their revamped sound. Despite that fact, few other clear references are explicit in Demodulate, making it not only an enjoyable album but an original one as well. Prime Mover are clearly headed in the right direction, and are likely to carve their own niche in the industrial scene, provided they make enough noise (pun intended, I'm afraid). [Pf]

THE PROPHETESS - (Cleopatra)
A wonderfully enchanting CD, The Prophetess leads you into a world of sorcerers and priestesses. A world of dreams and intrigue and pleasure. This is a very welcomed part of my Goth collection. Maybe the haunting song "Avalon" got me hooked or maybe how the way Mark Hawkins voice erotically sounds a little like Peter Murphy's or maybe it's the fact that the guitar in the song "Passing Bell" resembles Christian Death. I don't know what it is but I've listened to this five times already and I've only had it for two days. The Prophetess is fantastic. They bring in different ideas about religion and they believe in what women stand for, from history until now. Their music is so full of emotion-all different kinds. The Prophetess became one of my favorites very fast. *Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)*

Psychopomps - ProDeath Ravers (Zoth Ommog)
These guys are some crazy fuckers! This CD is at once, brutal and vicious and after you finish listening to it, you'll wonder what the hell hit you. Though more metal-based than their previous releases, its terror is no less, if not more so, intense. The Psychopomps like to push the fine line of censorship and morality to the limit. The song "Death to Censorship" creatively sings about this and the rest of the album proves it. These guys like to sing about topics that most bands wouldn't even consider to sing about. Yet, they do it in a manner that make you want to listen to it over and over at an excessive decibel level. I've had more than one friend become very offended at the lyrics and feeling of this disc. The vocals sound like they're sung through a meat-grinder and the extremely interesting sexually and violently explicit lyrics... well, you'll just have to check it out to see what that's all about. This one's not for moral extremists or the faint of heart. *Zoth Ommog, Alte Sattelfabrik 8, W-6880 Bad Homburg 4, Germany (Hawk)*

Red Sekta - Light from Darkness (Neurogenik Transmissions)
Dance - Depeche Mode Style
And Nitzer Ebb vocal. Totally

unoriginal and dull. On "venomized" the vocalist just barely carries a tune over the imbalance programming. Cliché and unimaginative makes Red Sekta soulless and unable to inspire a longer review. *(Neurogenik Transmissions c/o Darren Hughes, 9 Chelmsford Drive, Grantham, Lincolnshire, NG81 8PF U.K.) (K.T.)*



Revolting Cocks - Linger Ficken' Good And Other Barnyard Oddities (Sire)

The latest Release from the everchanging line-up, is a welcome addition to their Discography. This contains 10 tracks lasting over an hour. As with their last Disc - "Beers, Steers & Queers" This one has a let's 70's cover. In this case it is Rod Stewart's "Da Ya Think I'm Sexy?" Completely ground up, spat up, and ready to go down. Musically this album seems to fit somewhere between "Big Sexy Land" & "Beers, Steers & Queers". The Bass on this effort is more prevalent without consuming the listener's ear. New Directions are explored with the Pseudo-Jazz title track which asks the question "What's your Favorite Cock?" This album has defiantly been worth the wait. [Foreman]

Ringtailed Snorter - Sexual Child Abuse CD (Zoth Ommog)
Here we have the second release from this music machine named Sevren Ni-Arb, front man in "X Marks the Pedwalk" and member of such projects as "U-Tek" and "A-Head". Also, a busy machine he is, with production of the new "Armageddon Dildos" and "Orange Sector" CD's complete, he had time to release the new Ringtailed. The second time around proved to be very different for this band. The first time around can be described as chilling soundtracks for movies that don't exist, but should (no vocals). That chilling aspect has been retained in the new work, but the most notable change is the more structuring in the lyrics and vocals. Ringtailed Snorter now has two lead singers, Sevren on most tracks and Estefania on two. Here we have something that I found very interesting, distorted female vocals, although not distorted to hell. Most of the time female vocals just don't cut it for me in this type of

music, I'm not saying that in a sexist way either (so don't write me hate mail)... but here they just work. To set the record straight, I love female vocals in Gothic, like the vocals in "Aurora" for example. Now where was I? Ringtailed Snorter is slowly taking cues from X Marks the Pedwalk, I have a hard time differing whether or not this is a XMTP CD or a Ringtailed Snorter... I know that might be a trite argument, since both bands are the same guy, but it might give you more of an idea about the new one "Sexual Child Abuse". Which brings me to the main topic of the CD, sexual child abuse... not to glorify it, but to make it known. Ringtailed Snorter will not only make you dance, but it will make you think... and that's always a plus. Highly recommended. *Zoth Ommog, Alte Sattelfabrik 8, W-6880 Bad Homburg 4, Germany [Laciak]*

RivetHead Culture (Restriction)

If you care enough to read this review, you should write to the below address and purchase this disk. It is an exciting new compilation of industrial music. Me - I like compilations and mix tapes a lot because they provide for you a broad spectrum of material and Rivet Head Culture is just that. "Unrestrained", "Deviant", and "Digicore" are quotes from the jacket but they explain it direct. Bands featured: Non-Agression Fact/Death Method/Little GUILT Shrine/Recliner/Stasti Krohl/Hate Dept/Chemlab/Raw Dog/Pain Emission/Society Burning/Out Out/Blue Byed Christ/STG/Scar Tissue/A-Politiq/M.A.S./Crocodile Shop/They Killed Fritz/Fleshhouse. This compilation is a perfect weld of political manifesto and sound. *Cargo 4901-906 Morena BLVD. San Diego, CA 98117-8488 [kaos]*



Rosetta Stone - Adrenaline (Cleopatra)

Rosetta Stone is just the answer for any Gothic fans looking for a new band to listen to. Sounding a little like older Sisters of Mercy but with it's own attitude. I was very impressed with how powerful this band can be. Especially the songs "Arena Line", "Shadow", and "An Eye for the Main Chance". Definitely having a lot of potential, Rosetta Stone will soon be the talk of all Goth fans and this CD a cherished

part of their record collections. Even though they vaguely resemble Sisters, they are still original. Of course, it's a little blasier than most Cleopatra bands but it's a lot of fun for gothic music. Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)

Saliva - Dealing with a Negative Environment

There are some wonderfully painful ideas waiting to happen here, unfortunately the production quality is rough and the vocals do not sound like they were well thought out. Noise can be a great thing, but this second release from Saliva is a bit too "avant garde". This may try to come across as arty the same way Einsturzende Disassembles music, but not enough of this concept was carried through. "Monster Inside", "Ride the Grime" and "American Mode" are a few songs that could develop and mature with work. (Anti Rec. c/o Matt Hill, 144-86 71st Ave, Flushing NY 11367)(K.T.)

SCANNER - Scanner (Ash International)

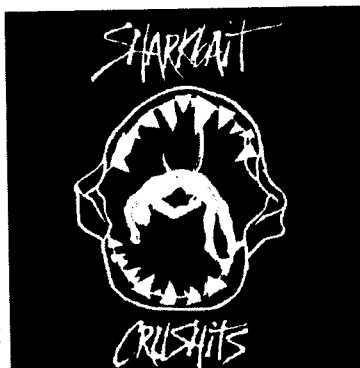
Like the hordes of other noise collage artists from around the world, Scanner force you to decide for yourself whether their anti-music is the result of painstaking work and complex craftsmanship, or if they simply threw a bunch of old recordings together in the studio one evening. However, despite their obvious similarities, it isn't hard to find the idiosyncrasies and unique traits of most noise music, and Scanner is no exception. The bulk of this hour-long excursion contains fragments of what seem to be found recordings, such as phone conversations, recordings from hidden microphones or, perhaps, old movies. It segues from a woman's explicit sexual fantasies to a conversation between two mobsters to other things, all in heavy British accents, interrupted and connected by a stew of shortwave interference and tape manipulations. It evokes a feeling of mischievous curiosity, not unlike eavesdropping on private conversations (which is easy to do, with a shortwave radio), of hearing something one shouldn't but can't stand not to. The surrounding noise makes the experience seem otherworldly, and a bit unsettling, but it's difficult to gauge how much work actually went into the production of this album. Long passages are verbatim recordings, and despite the minor doctoring present throughout, it's difficult to place Scanner under the same heading as the Hafler Trio and Jouisance. Anyone expecting something as intricate as those should probably listen before you buy, because opinions of this work are likely to vary greatly. [P]

Scorn - Colossus (Barache)

Barache, the British label that brought us the sonic boom of Godflesh, now brings the world another heavy drone band in scorn. Colossus off with psychedelic, slow echoes of "Endless" and continues in this context until "The Sky is Loaded", an ethereal instrumental. "Nothing Hunger" maintains more familiar structure, rhythm and melody and is a bit more accessible (if Godflesh wrote a pop song?!). Overall, this sounds a lot like Godflesh a little toned down and more mellow. (Barache Records, PO Box 144, Nottingham NG84GE UK or 70A Greenwich Ave #457 NY, NY 10011 USA)(K.T.)

Sex Gang Children - Medea (Cleopatra)

This is the 1st Sex Gang recording in 8yrs and it's well worth the wait. Andi Sex Gang's Johnny Rotten-like vocals lend a new twist to the typical gothic music. "Barbarossa" and "Giaconde Smile" are quite catchy. But it's songs like "Medea" which draw the listener in. A slow droning tale of evil hears "Skin" also captures this feeling; it has an Eastern tinge to it and a vocal attitude evoked by the lyrics. This is definitely a full package containing great lyrics, vocals, and instrumentation. Cleopatra 8786 S. Sepulveda LA CA 90045(Char)



Sharkbait - Crushits (Primitech Releases)

This is a "greatest hits" compilation finally gathering old, hard to find tunes from one of America's most innovative and interesting "industrial" type bands. "Mr. Fernando" and "Feel Steel" both appeared on compilations, including Flipside's *The Big One* (March '91), and their popular 7" "P.H.L.A." or "Psychedelic Human Liberation Army" also appears on Crushits. Tribal and tough without drilling through your temples to get the point across (although I'm sure the thought has crossed their minds!), Sharkbait, along with bands like Hair and Skin Trading Company, etc. are superb examples of substance and pure, primal joy created by bands that seem to fall between the cracks of the categories the media (including IN!) like to make up. "Tune in, turn on..." to Sharkbait. You'll be missing out

if you don't. (Primitech Releases, 8501 California Str., Suite 804, San Fran. CA 94118)(K.T.)

Sheep On Drugs - "Greatest Hits" (Smash/Island)

They got their name from hanging around techno clubs and looking at all the people that flocked there (and did chemicals). The Sheep themselves are sheep and whether they are on drugs is up to those of you who know them to decide. This is their first full length release, it is not really a "Hits" disc, just a fitting album title seeing how some of the tracks have been singles before finding their way onto a 60 minute release. Now a lot of people say they are like "Carter USM" meets some Techno band, but what they really are is hype. Hype, hype, hype, you can get sick of it... they have so much to say, so much to record, so much to do. After listening, you gotta be on drugs. This will be a band to watch in the years to come. All tracks are very upbeat and melodic, very, very dance floor directional. Vocals are usually spoken in a low sorta "I'm too sexy for this band" tone. Not only is listening to a "Sheep on Drugs" CD funny, it's interesting to figure out what the hell they're trying to accomplish. If you dislike the more mainstream in Techno/Pop, this is a definite "keep away", but if the easy to get into and listen to appeals to you, then by all means, become part of the Drug Squad (the fan club) and be a Sheep on Drugs. The days of the 78 hour party are back. Smash/Island, 400 Lafayette St, NY, NY. 10008 (Laciak)

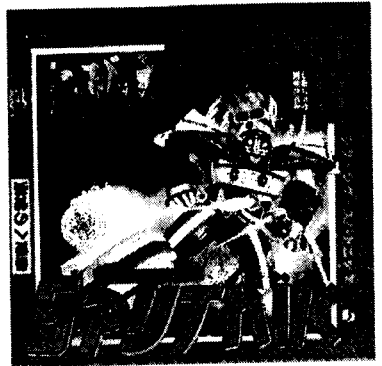
Shrine - V/A (Cold Spring)

Most compilations have a variety of different bands and/or music styles. As a result, the sum is less than the total of the parts. The Shrine compilation does not fit that mold. This is simply one of the best releases I have heard this year. All of the bands on this release are examples of what a record label should have. The 14 bands on Shrine range in content from spoken word (Jarboe) to ethereal (Techno Animal), to din (Skullflower). Another strength of this release is the experience of the artists. Some of the talent have released before under different labels with different groups, others have only released singles. If this compilation represents the talent on Cold Spring, this label has a very good future ahead. I cannot convey how good this CD is so buy, buy, buy, eat, eat, eat! Cold Spring, 87 Gloucester Avenue, Delarpe, Northampton, NN4 9PT, England

Signe Signe Sputnik - Flaunt It (Cleopatra)

Here's a chance to relive techno rock 86'. With the re-release of Flaunt It. Here's the chance to get the action on CD. Music

wise it's energy vocals - wild echo manipulation - screaming electric guitar - catchy pulsing drum machines & expertly placed samples / sound effects.



Signe Signe Sputnik set a standard with music sounding like a radio soundtrack from the movie *Blade Runner* with the insertion of paid advertising between each song. And the adds sound as good as the music, it blows any commercial radio I've heard in awhile.... Listen to how they cut corners using the same backing tracks in multiple songs. If you don't get it you can't flaunt it. Signe Signe Sputnik was a band which glorified hype to the level of commercial quality control. If you haven't listen to it yet, catch up quick, we're in the 90's already. Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045(kaos)

16 Volt - Wisdom CD (Restriction)

Since I heard "Motorskill" on "The Cyberflesh Conspiracy" compilation I have been waiting almost a year for this release. The song then was a little raw, but I could tell that this guy knew how to make music. So it's about time and I haven't been let down. The original song in it's re-recorded existence welcomes the listener to a 16 Volt powered hell. It is a well balanced diet of electronics and guitars. This is what impresses me about 16 Volt, they are on that fine line between industrial and rock, although not too rock for my tastes. The title track "Wisdom" snakes at you and pops it in your face. Did I mention that David Ogilvie and Keith "Fluffy" Auerbach of Skinny Puppy & Ministry fame produced this sonic blaze. Now right, you are either really turned on by this fact or turned off by it, because as we all know, more times than not, these people tend to produce music in the style of their respective bands. The band being worked on is lost in the ego of the producer pushing the buttons. Well, this hasn't happened here (thank God). I might be able to hear hints of Ministry if I stood on my head, squinted, turned the headphones on full volume and ordered a pizza, no really, there are slight production similari-

ties but there is no copying of style. The leader of the band is Eric Powell, who is from the Portland area. He didn't blindly hand over the reins of his band to the producers, he gets behind the wheel with a track that is recorded and produced by himself. It is entitled "Downtime Part One", the track starts out with a distorted hip-hop beat, sort of sliding around in the stereo mix. His vocals are very different on this track, very subdued, very lethargic, unlike the rest of the disc, where he is obviously aggressive. The disc comes to a close with a personal conversation that is barely audible and understandable, but laughter is translated in any distorted language. This disc is recommended for those of you who are sick of that "They sound like Skinny Puppy and Ministry..." lines are blurred here a bit... keep up the good work Eric. *Cargo/Re-Constriction, 4901-906 Morcna Blvd., San Diego, CA. 98117-8498 [Laciak]*

The Sleeper Dislodged/A Broken Mold (Hoffman Cleaner Cathode)

P. Gillis and friends have created dreams of extreme fear and audio hallucinations. One should probably NOT listen to this alone in a big house while ingesting any mind altering substances; noises would creep from the walls, monsters will

come out of the basement and the udder madness of isolation would spook even the heartiest of souls. **The Sleeper Dislodged** is a nightmare vision of terror soundscapes and oddities created from Dec. '87-'88, whereas **A Broken Mold** is dated April 1981-'91. Like a good book you can savor, these tapes are multi-layered and can be perceived on many different dimensions with each listen. With the experimental zeal of Dada, both bands manipulate "found sound" into recognizable interpretations accessible to brave minds. *(Hoffman Cleaner Cathode Co., PO Box 4079, East Norwalk CT 06855 USA) (K.T.)*

Snog - Corporate Slave (Futurist)

This the second promising release from a new "techno and industrial" label, Futurist. (Their first was Ich Bin Du from Oomph!) This is very likable dance industrial that's a touch KMFDM-ish in tone and repetition. Lot's of anti-corporate messages throughout the lyrics with titles like "Real Wise Yuppie", "Shop", and "Supermarket Dream". Touches of Laibach ("Born to be Mild") and Puppy ("Bank") are evident, but aside from comparisons, fans of the Wax Trax vibe should definitely make the effort to grab this one. *(Futurist, 6 Greene Str., 2nd Floor, NYC 10018 (212)826-7878) (K.T.)*

Soul Storm:

Slow motion rumbling heavy metal. Dual guitar rock medleys with bass. Everything has an electric hard edge including the distortion altered voice which bears definite similarity to "Jesus ate my hotdog" era AI Jourgenson. Technically it is flawless, but so what. All the songs more or less sound the same. Where is the soul? There isn't enough variety in the voice either. It's just kind of generic power chord rock. *Soul Storm 1980 Ellesmere Rd. Suite 104-969 Scarborough, Ontario M1h8W7 Canada (Kaos)*

Sound - Fury - Industrial HALOcaust Tape (Industro Tech Rec)

This 9 song tape packs a lot of punch for such a small package. The lead off track "Chaos" spells it out for you; "we are in control of your tape deck... oh, turn off the damn noise reduction you shit head!" Well, maybe they don't have that much control, but you get the picture. While listening to the tape, I couldn't help but notice that the vocal stylings were very similar to the "Mind is a Terrible Thing to Taste" CD by Ministry. That sort of periodic shouting vocal, like stepping back from the mic to take a breath kind of thing. Now I am not saying this is another Ministry wanabe, just that the vocal patterns match (more or less). Sound - fury take a little more of a risk than Ministry would, especially as of late on their latest release. All 9 tracks have crossover potential, but remain true to form and never really become Metal. The leader of the band, Tim Rogers, also runs the label. His goal with the label (and band) is to help Techno or Alternative bands in Atlanta and the Southeast get a product out in hopes that more people can become aware of the music (movement)... so if you are looking for up and coming band, write in! Contact: *Industro Tech Records, P.O. Box 785184, Atlanta, GA. 31139-9184 [Laciak]*

music goes. Cross reference this review with that of Nosferatu [Char] *Neverland Records, PO Box 811 Devon PA. 19838*

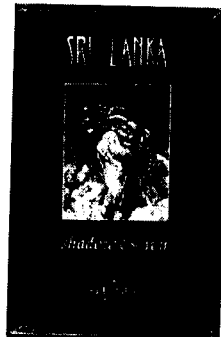
Sunshine Blind - (Demo)

This New Jersey band rescued me from all the shitty, repetitious Goth and gloom that has been floating around lately. The vocal delivery of Caroline Blind is strong and encompassing, yet hints at secrecy. The power and sound of her voice is to me reminiscent of the lead singer of the March Violets. With out a tape cover or enclosure to aid me, I cannot refer to songs by their specific names. I can only say that I haven't heard a gothic band this promising in a long time. S.B.'s music is beyond gloom. Though' it steps in the borders of the underground scenes, it has that sound which draws upon more than just old Siouxsie records. It also has potential to become too big. Can't make any complaints about this band and it's luscious music. *(Sunshine Blind, 61 Center St. #6, Clifton NJ, 07011 (801)478-5406) (Char)*



Super Heroines-Love and Pain (Cleopatra)

Rozz Williams' counterpart, Eva O. takes the plunge into the Goth/Punk music scene with her all girl band Super Heroines. Blowing other female bands, like L7 and Babes in Toyland, out of the water, Super Heroines gives new meaning to the saying the bitch(es) is (are) back. Though the Super Heroines have been around for awhile, they finally get more recognition with this 1993 Cleopatra release. Eva O's hardcore grungy guitar and voice working with Jill Emery (of the band Hole) are a perfect combination. Women of rock definitely need more recognition and with the help of the Super Heroines, they will get it. This CD is really fucking cool and has the Super Heroines classics like "Chasing Bars", "Children of the Light", and my favorite "Remembering Love" Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 (LS)



Sri Lanka - Shadow and Ivy (Neverland Records)

Goth-rock band. These 9 songs combine hints of Cure guitar and tons of Bauhaus. It's pleasant to listen to, but nothing new as far as Gothic

Synthesia Murder Program Thrashing yet melodic industrial from a Northwest Electro Coalition band. This four song demo is mighty daucable, if

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...re into the more violent, ...sioned side of hitting the ... floor. Psalm 69 attitude ... through occasionally, but ...s enough going on through ... to keep the cliches distant. ...als are hacked many differ- ... ways from the natural tone ... death metal distortion, show- ... a bit of experimenting with- ... the melodic structure. ...ngry, testosterone music to ... as a catharsis when you ... "caring and sharing are ...reams of the past, whoring ... and warring are rites built to ..." ("Alternative Repressive") ... Jason or Sean 16115 Hwy ... S. A101, Everett, WA 98804 ... SA (806)848-8188) (K.T.)

Thanatos - This Endless Night Inside (Projekt)
 This Sam Rosenthal "project" is very folksy, but it is still dark in vocals, lyrics and music. For the most part, Padraic Ogl's acoustic guitar and presence of voice is dominant throughout the album with Rosenthal's electronics and percussion setting is a drum back drop. Thanatos being death and the comfort that death brings can give an idea as to the feel of this music. In the liner notes the artists confess, "We take no responsibility for the chimp-like simplicity of the lyrics written when we were 15 years old." They do an extremely updated version of "Don't Fear the Reaper" which is fun. The album is chock full with 8 songs that take you on a trip with the darkness of death and his guitar. (Projekt, Box 1591, Garden Grove CA 92648-1591) (Char)

Thine Eyes - Once Despised
 I am so impressed with Thine Eyes, I will simply start by summing up their bio; The 4 members (Laird and Jeni Sheidahl, Tanner Volz, Ryan Callahan) Started out in 1998, 3 of them study atonal music at the University of Oregon (plus classical piano and voice), and they went to school with MTV's Kennedy who hated them! Their mystical symbol (inverted moon-ankh) only hints at the spirited richness in tone and sound on this tape. "Nohbdy's Taunt" starts off with an eerie helicopter hum and launches into an instrumental journey worthy of Coppola's visuals. The duet on "Cocytus" has the celtic flavor of Dead Can Dance, yet they break from their gender side for a bit of angry sampling and drums, grounded in female chanting on "Paved Skin". If you're into the intelligent side of anything from New Age to Doubting Thomas there's talent here you don't want to miss. (PO Box 1194 Eugene OR 97440) (K.T.)

Test Department - Bang on It! (MOP/Jungle)
 Two yeArs after New World Order, comes Bang On It!: HINGR via the steelworks with a touch of political sensibility. For those more acquainted with

the ear-shattering clatter of earlier works, this release may come as a surprise. Throbbing bass, meandering electronic treatments, briefly pronounced rap vocals, and a BPM hovering around 190, this definately is one for the DJs and not for the stell-mallet and pipe set! The single features two mixes, only the first having vocals, and the second, a bit more beefed-up in the bass texture. Here and there hints of acoustic metallic percussion. Where will the lads of east London take us next? (Cage)

Thrill Kill Kult - Thirteen under the moon?
 This latest release by TTK may further alienated dedicated fans of their earlier releases. It is kind of a toss up between Sexplosion and prior recordings... I liked Sexplosion - that cyber lounge lizard feel - but know a lot of people who don't. 19 seems like an attempt to get back at the roots of TTK but it isn't. The first track blows me away, but after that each progressive track seems to go further to oblivion. It seems like everything was done with a sequencer. No death acid guitar work here. No real feel of movie sound track splice dice alchemy, just push button sequencing. Every thing is crisp and clean, razor sharp, but some tracks begin exciting and fade into repeating loops of deadpan beats. If you don't have a feel for TTK you'll probably appreciate this offering. Buy it and listen to it thoroughly, then go back and get all their other stuff, by release date, finally you'll work your way back to the first few richly recorded spooky kooky Halloween-esque recordings that we all know and love. TTK would probably make a better recording if they were broke and unknown, but as audience I can't tell them what to do, they provide and we buy. It is a toss up whether you will like it, personally, I like to hear individual tracks mixed into the beat at a club the best. [kaos]

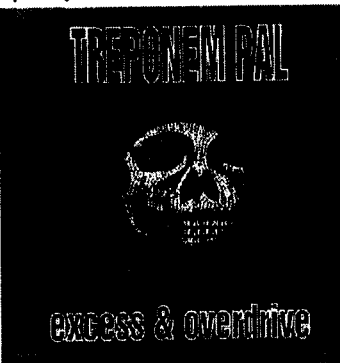
Thrive (Self-titled EP)
 An experimental Goth / Industrial band, Thrive has an intoxicating way of opening up your mind and letting the music flow right in. This

is great! It's got everything from hard guitars and machines to classical backgrounds and dreamy voices. This new Goth duo, Madame Quattorze and Smudge, work very well together and bring a new definition to Goth / Industrial music. This very original band from Toronto will soon make it very big in the clubs. Madame

Quattorze's beautiful voice sings about obsessiveness, psychological imbalance and death. The lyrics and music is so powerful. Finally a new band with some real talent and originality. If you can get your hands on this, you won't be let down. Spider, Box 6685, Station A, Toronto, Canada M5W-1X4(LS)

Trance Europe Express - A Hard Techno Compilation (Cleopatra)
 Techno Pope Talla 2XLC of Bigod 80 has put together an impressive collection of Hard Beat, Trance, and Techno. Well known bands such as Hyperborea, Kometio, Transformer, Dance 8 Trance, Alternative Energy, Beam, Negro Sex, and Master Program pound the dance floor here until the floor begs for mercy. The United World of Techno takes the listener on a very broad trip through the many different types of technology music that is available today. This stuff is not that watered down Techno you are hearing so much of, that stuff is basically a cheap drum machine gone bad. This stuff has power, it has control, and I am sure it took longer than 50 minutes to record. If you are familiar with the Technopolis saga that has been released, and the Body Rapture CD's, this CD will be a must have for the Techno freak that is in search of perfection. Cleopatra 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 [Laciak]

Titwrench - United (Mordam)
 A unique combination of punk guitar rock hot glued to electronics fused with techno computer. Hard Core to LSD Me (the fall of the House of Acid Mix). But don't expect any limp wristed fancy prancy shit here. The band name describes the music. An amazing 26 track CD with enough information to satisfy at least 70 minutes and 25 seconds of your time in one play. This is quality material which gets better with each listen because some of these tracks are quite complexly layered. Write Soon (Mordam Records P.O. Box 480988 San Francisco CA 94148-0988) [kaos]



Treponem Pal - Excess & Overdrive (Roadrunner/Third Mind)
 "...The excess is a dance. The

excess is a trance..." or so it is declared on the CDs liner sleeve. However, "happy happy joy joy" is nowhere to be found on Treponem Pal's menu of emotional extremes. Excess & Overdrive is sheer bedlam without the hope of a Thorazine fix. With an original intention to create a sound both different and unclear, Treponem Pal, a French bit with two previous releases to their credit, and now, two guitar(ist)s and a pair of bass(ist)s as well, crosses paths with the likes of early Voivod, Swans and Godflesh. And by the grace of luck, this new release includes the talents of The Young Gods' Franz Treichler in the role of producer. Although Excess & Overdrive is not without its brief moments of subtlety (i.e. "Excess" Trance Mix, the albums final cut, is something of a lull after the storm), the raucous vocals of Marco Neves reek condemnation with merciless savagery. Overall, this collection is best depicted by its title. To say "intense" would be a grave understatement. Its lyrical content is feral; its sound is a course gruel of hard-core, industrial and metal and is bestial and defiant. Treponem Pal wants exoneraton, circumflexing, gloom passing through a desert of not unpleasant dissonance, on its way to yet uncharted territories, mapping their journey with Excess & Overdrive as a path to a fourth release. Note; For those with a passion for esoteric knowledge, Treponem Pal derives its name from the Latin name for the syphilis virus. (Rene Walczak)

Tresor II - Probe Mission USA (Novamute/Tommy Boy)
 These new techno compilations include the work of techno wizards from around the world, and like most such compilations, the songs vary considerably in quality. Some techno compilations manage to capture an accurate cross-section of the scene, but most don't even aspire to such a tall bill, instead relying on the hipness of the genre to attract listeners. These two albums fall somewhere in-between. Tresor II is subtitled, "Detroit to Berlin: A Techno Alliance," and features tracks from, assumedly, both cities, though you'll be hard-pressed to tell them apart. Most of the tracks here are surprisingly lethargic, taking some time to get started and lurching along even when they do. Many of them seem geared toward those who appreciate techno for more than just dancing, which is a good thing, and some almost achieve the kind of ambient trance-state the Orb has defined so effectively. Unfortunately, the rest are just standard techno, easily interchangeable and not at all memorable. Probe Mission USA is devoted to American techno, and its roster provides a more

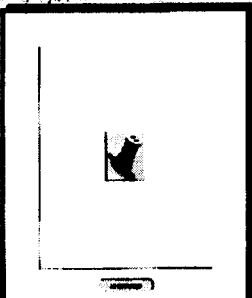
varied collection of music than *Tresor II*, though that fact probably has little to do with its American origin. The artists on *Probe* offer not only more danceable material but more experimental as well, from high-velocity grooves to noisy, geometric constructions that sound as if they were written by a computer. It's still far from the best techno compilation out there, if you're into that sort of thing, but it may last in your CD player a few more days before you shelf it permanently. The concept of techno as a democratic form of music, to the kids of the 80s what punk was to the kids of the 70s, still holds plenty of appeal. However, as these compilations demonstrate, it will never survive in the 90s unless its creators become more innovative than the standard crop of artists doing it today. [Pf]

V. Berlin - A priori (Industro tech records)

A bit too commercial for my tastes, but the vocals remind me of the eternally cool Deborah Harry. K. ans D. Jones create rich passion in "Terror" and the other 8 tracks, "Filter" and "Section" fall into more contrived areas of New Wave which is great if you're into the gloomy, distressed side of the "old-new wave" craze. (Industro tech records, PO Box 785184, Atlanta GA 31189-9184) (K.T.)

Vampire Circus - Autoestorica

Drawings of disemboweled, decapitated, and generally mutilated bodies grace the inside cover of this demo. The guitars and machines are interwoven into a gothic fabric with touches of metal ax influences. It's buzzing and brazen attitude, especially the twisted vocals, that gives Vampire Circus its appeal, similar to Alien Sex Fiend. Other artists are available through Psychoriot including Epileptic Soul's, Blood Diary. (Psychoriot Sound, Rt. 1 Box 88 Waynesville MO 65588) (K.T.)



Various Artist - As Yet Untitled, Vol. 1 (Realization Recordings)

I really like compilations like this. You get a generous helping of music, in this case, 15 artists clocking at 68 minutes. It contains familiar artists like

Randy Grief, Illusion of Safety, Arcane Device and the Haters. There are artists I've heard of by not heard like Architects Office, John Wiggins and PBK. I figgie if a compilation has that much familiarity it's worth checking out. You get to discover other artists worth exploring further. This compilation succeeds at that by introducing me to Michael Chokolak, Thomas Dimuzio and Dimthingshine, among others.

The compositional styles of the artists compliment each other and the track sequencing encourages continued and repeated listening. It's very annoying when a compilation doesn't make tonal or thematic sense and even more annoying when you come to a halt because of a poorly placed track. On *As Yet Untitled, Vol. 1*, you'll roam through an assortment of what can loosely be described as ambient music. However, it's not sonic wallpaper. There's a variety of manipulation techniques, sound sources and intensities that demonstrate how much space is to explore in experimental music. I think you'll find the compilation of American artists a respectable addition to your music library. (Realization Recordings, 9458 Telephone Rd. #116, Ventura CA 98004) (DC)

Verve - A Storm in Heaven (Vernon Yard Recordings/Virgin)

Verve defies the limitations of the term "music." The resplendent shimmer of *A Storm in Heaven* is more so the artistry of a visionary painter, entwining color and light, the surreal and the very real need for extrication; sending the imagination out to play rather than putting it to work. Verve is four cosmically, karmically integrated individuals - Richard Ashcroft (vocals), Nick McCabe (guitar), Simon Jones (bass), and Peter Salisbury (drums) - who found themselves grounded in by the U.K.'S decaying economy and worse inhabitants of a miserable planet. The only plausible answer lay in a spiritual retreat and temporary release through music - "the speech of angels." *A Storm in Heaven* pries open the gateway to its astral experience with a thunderous clap and momentary roar before the languid rains wash clean all traces of here and now. This is not the stuff of dance clubs, but rather the hypnotic backdrop for quieter moments when loving fingers linger in their exploration of the lover's body; when a candle's light transforms otherwise menial surroundings; when the storm's fury is safely outside and cognac slows the harried soul. Verve; intellectually not unlike artists such as Sky Cries Mary, The Moon Seven Times, Black Tape For a Blue Girl, and the vast majority of 4 AD. bands; are deeply root-

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ed - intentionally or unintentionally, in a primal spirituality, while "escapism" has degenerated into a nasty word implying the inability to deal with reality, we are living in a time that is moving too fast, changing too quickly, and bombarding us with a melee of mayhem and menace. If ever the necessity for transcendence was more apparent than at this moment in history, I know not when that moment was. The mellifluous artistry of Verve clears away the mire of everyday existence, and at the end of a trip through *A Storm in Heaven* we are gently deposited back to earth with restored reverence and a fresh vision. Visceral, deeply melancholy less the dramatics of sorrowful self-absorption, Verve is a tonic less toxic than drugs and less costly than months of therapy. Though the lyrics are often times indecipherable, it matters little as regards to the overall effect; in fact, serves to enhance the meditative flight. There is a force all-virtuous at work in our infinite universe, and verve brings it to life, restoring torn auras and mending raw nerves. If there is such a thing as God, Verve has a direct line to the Almighty. Verve will be touring with *Porno For Pyros* beginning in late October. (Rene Walczak)

Vidna Obmana - Ending Mirage
It's a summer day in Seattle and my front door is open with

the chirping of birds drifting in on the breeze and the latest Vidna Obmana on the stereo. I'm telling you, it works, combining the outdoors with the indoors like this. The liner notes suggest listening at medium or low volumes. You gotta do it. Let the richness, the lushness envelope and flow over you. Fabulous lazy day listening. It's gently ambient but not invisible. Engaging but not distracting. So soothing and relaxing I must be breathing slower. Even the song titles set the tone; "Siren", "Luxurious Fragment", and "Mellow at Heart". The subtlety of sampling, looping and vocalizing rounds out this CD. Certainly becoming a favorite of mine in 1993. *Ending Mirage* is available for ten bucks post paid from ND and comes in an environmentally friendly stiff paper envelope. No wasteful plastic jewel boxes here. (ND, PO Box 4144, Austin TX 78765) (DC)

Virtual Reality Handbook w/ CD containing Clock DVA and IT (Minus Habens)

This super glossy, full of Virtual Reality photos, Booklet is a must see! It is a 2 parthandbook the 1st part is in English and all about Virtual Reality, now turn the bnnook over and upside down. Now the 2nd half of the book is the italian translation with different photo's then the 1st section. The 3 song CD that accompanies the book fitsright in with the Virtual



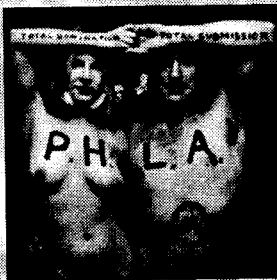
SHARKBAIT Crushits

CD: PRM9104-2
Includes tracks from
"Feed Our Frenzy" '88
E-ville Mind Crush" '89
"P.H.L.A." '92

The rich touches of industrial noise, thrash-esque guitar licks and plenty o' shouting are royally boss.—Slur, Canada

SHARKBAIT Psychedelic Human Liberation Army b/w Total Domination

7": PRM9102-7
"Tribal industrial freak-out."
—Real Life, CA



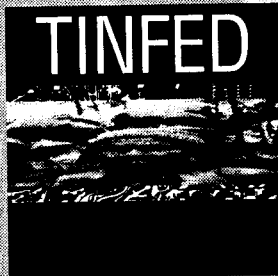
SHARKBAIT Blowtorch Face-Lift

CD, CS: PRM9101-2, -4
"Cybernetic and primitivist,
...is the most invigorating
release to hurtle down the
industrial pike in a long time."
—Reflex, NY



TINFED Dominion b/w Blood

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melody lines weave around
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book fits right in with the Virtual Reality feel of the whole project. The Booklet is now available from Moon Mystique Distribution for \$85.00 (see add for postage and address) (Mercy)

WOLVERINE PETTING ZOO



Vortex -
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Grinder
(Demo)
Cyber punk
alert!
Mechanical
abuse in
the extreme
with the
purely
automated
feel of old
Front 242.
The guitar
is the

grinder, the robotic nature of the vocals is the circuitry. Add the drone of Godflesh or some of RevCo's live stuff, then take away all the human elements; you have now entered the frightening void of Vortex. (\$5.00, c/o Cy Borg PO Box 89815, Dallas TX 75289) (K.T.)

THE Whip-- V/a (Cleopatra)
What a great Gothic sampler! It has all the best Cleopatra bands- new and old. If you are interested in this kind of music but not quite sure, this would be perfect for you. The Whip, is so good, I listen to it at least once a day because it has such a variety of fantastic bands. Christian Death (my fave) Play Dead, Kommunity FK, Carcrash International, Usherhouse, Nosferatu, Mephisto Waltz, and so much more. There is not a bad band on this compilation. Samples of legends and promising newcomers. I was thrilled when I got to hear this CD and I think you will be, too.
Cleopatra, 8786 S. Sepulveda D-

The packaging is excellent, the artwork is eye-catching, especially on the disc and the sound is pristine. However, there's something missing in the execution of the songs. The 88 songs clock in at 71 minutes and range in length from one minute to nine minutes. There's a slight gothic tone to each song. Unfortunately, they all feel like unfinished studio sketches. It's all kind of ambient, some chordal synth stuff here, tape manipulation there, an occasional touch of rhythm and assorted sounds and noises added for flavor. In the end, it's somewhat flat and lacking in passion. You can just as easily listen to it as not and that is the greatest shame. (Staalplaat USA, PO Box 88896, Portland OR 97889) (DC)

Wolverine Petting Zoo - Tetanus Soul
The best part of this EP was the "Hawaii Five-O" sample on "Cathode Grail". Otherwise the sound of WPZ is throbbing guitars and heavy metal border vocals. "Anytown" sounds more along industrial lines, but for the most part this music provides a flash of the typical. The lyrics are horrible and it's not interesting enough to listen to more than a couple times. Wolverine Petting Zoo, P.O. Box 194, North Bay, ON, Canada PIB-8H&Char)

X Marks THE Pedwalk - Paranoid Illusions CDS (Zoth Ommog/Germany)
With the success of the last full length release, XMTP have release an CD Maxi. It contains 8 new versions of "Paranoid Illusions" and "I See You". Also, there are 8 new tracks not found on any other release, "Consciousness" and "Why?". In these tracks, they take a different approach to the sound of their keyboards; one song has a low chord, the other an almost quirky high note. Usually these Maxi CD's really offer nothing more than 8 extra minutes tacked onto each song, and a slightly different mix; but this release is not usual. The first 8 versions are just extended mixes, but the other 8 versions are totally different songs, totally re-work... vaguely resembling the original song (now that is what I call a REMIX). The new songs, "Consciousness" and "Why?" are very strong tracks, taking hints from Sevren's other project "Ringtailed Snorter". This time around, XMTP have opted not to distort the vocals to hell. XMTP have found themselves a very original voice and sound, very powerful... yet mysterious. A definite "keep eyes peeled for their releases" band. Also, they will be on tour in the United States around the time you are reading this, so look both ways before you cross the street.
Cleopatra, 8786 S. Sepulveda D-88, Los Angeles, CA. 90045 [Laciak]



88, Los Angeles, CA. 90045 (LS)
White Stains
Misanthropotanza (Staalplaat)
There are a few labels around who's stuff you can generally purchase without fear. Some that come to mind are Touch, Extreme, Soleilmoon and Staalplaat. Occasionally, though, they put something out that isn't up to snuff. That's the case with this Staalplaat release by the Swedish group, White Stains. Everything is up to Staalplaat's usual standards.

Distributed by: Cargo, DEI, Smash, Twin City

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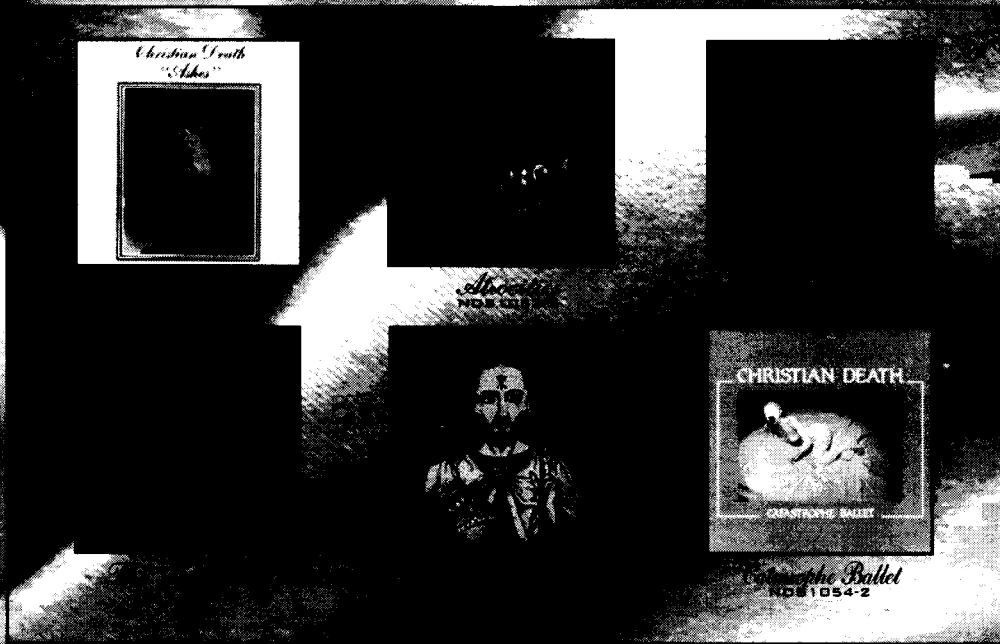
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So you've read INDUSTRIAL NATION and you're inspired to put out your own publication. Good luck. You probably won't make it past issue two. Still not discouraged? Alright, then let's get started. This column is not geared at the production side (i.e. how to collate, proper stapling techniques or what type of paper to use), but more on content structuring. Okay, okay, I'll give you one starting tip: Either get a job at a copy store or get a friend, roommate, relative or stooge who works at one. Almost every weird looking employee at a copy store is secretly releasing some sort of literature (whether it's a fanzine, club flyers, or papers for school), so don't think you're alone in subverting the copy store world. Now that you've got a little incentive, let's get to work.

In order for your publication to succeed, it needs to have a Defining Characteristic. You need to have a vision of what will separate your zine from all the other dead bark on the shelf. The benefit of having your own identity is that there's less conflict of interest with other publications - so you can work together to build up mutual support by promotion and mailorder/contact exchanges - and more importantly, you don't get slagged as "a poorman's *Alternative Press*" or some other big zine's abortion. Some various Defining Characteristics in the "industrial"-dance (i.e. torture-tech) literary market are Skin Trade's sex-&-techno-blending approach (they not only ask bands like Nitzer Ebb about their sexual exploits, but they divide their focus between torture-tech music and porn culture). Although Technology Works doesn't feature any of the aforementioned deviance, they do have a unique column that features the origins of certain vocal samples found in popular industrial songs. The new neurozine Nexus 6 has a stalking contest, as well as an extensive directory for E-Mail. And of course we have INDUSTRIAL NATION with their wide coverage of industrial scenes. So if you're going to jump into the big bed of publication warfare, choose a position other than the standard missionary.

Even if you have great defining characteristics, poor aesthetics can easily eich your name on the ol' zine totemstone. *Aesthetics* is the ambiance your publication projects via art and layout. In other words, design a decent cover and utilize cool but legible fonts (especially if you're placing text over background photos—people generally don't like to read things they can't read). A key tactic is to provide a balanced mix of graphics and text. Too many prose can be a disenchanter, especially if it results in highschool textbook flashbacks. Remember: People love photos...except when they're poorly reproduced and end up looking like chiaroscuro outtakes. A good publisher must also be a master of illusion. Putting a slick cover around inexpensive pages can easily convey a sense of class, wealth and professionalism that might not even exist. But don't start out too fancy or you won't be able to maintain or afford the same quality

for issue #2. Building a zine is like torturing your roommate's ex-bitch...in order to get the best results, it's going to be a gradual process.

A good aspect about the torture-

Choking on Staples

by Chase

tech market is that there's always room for more publications in this severely overlooked genre. You see, if all 5 or 6 torture-tech zines that exist do an interview with Leather Strip (or Xorcist, etc.), it only reinforces the legitimacy of these obscure acts. However, if 800 indie rock rags splash their covers with pictures of Pearl Jam (or Nirvana, Smashing Pumpkins, etc...), it's overkill and quite often a way of capitalizing on these people as selling points rather than as artists. This ties in with the age old battle of exploitation vs promotion: should a zine highlight an artist for their merit or selling potential? And if a band has merit, but is already adorning the covers of major publications, does an interview serve any purpose other than making better revenue for your zine? I can't answer the route your publication should take, but I can suggest a popular method that requires very little compromise.

It would be ideal for a publication to do features solely on good yet under profiled artists, but being so integrity-based will alienate a lot of potential readers and advertisers. This is where the reader bait comes in. You showcase one or two popular acts and then cram in a bunch of your preferred band features. While this is a simple task, some zines fall prey to losing their streetwise focus and serving up a rag full of MTV Buzz Clip bands. This shift in format is usually the result of advertiser pressure. Major labels and big Indies can obviously afford to take out bigger ads than smaller businesses, so this purchasing power translates into special features. However, if you're dependent on ads from tyrannical corporations who insist that you play ball ("we'll take out an ad if you run an interview"), then your zine's identity will become that of your sponsors and not your own. Any zine that will tell a major label to gnaw on shit when the pressure's on, is a zine with subculture potential.

One of the most important skills an editor can have is the ability to delegate reviews. If your zine's goal is to cover all types of music, try to have people who are fluent in each particular style take part (unless you are fully competent in this task). There's nothing worse than reading some punk rock fanatic bagging on an electronic band based *only* on the fact that it's an electronic band (unless, of course, it's an electronic band trying to be punk, which is another thing altogether). For some good examples of CD bashing based solely on musical style rather than actual skill, look at any review of a techno release that was ignorantly sent to Flipside or Maximum Rock N' Roll. There's nothing more irritating than a critic who's dealing with music that they're obviously not familiar/interested in.

One of my maxim's is "never

review anything you don't like." Okay, so maybe you hate something and you think you're doing a public service by revealing what you *really* think about bands like Mind Bomb. Go with it. It's no crime to hack at a release—in fact I enjoy reading a good chop job. Keep in mind, however, that a bad review is different than a *badly written review*. The former is still beneficial while the latter helps no one except the critics ego. A badly written review insults a band without dealing with the music, like attacking packaging or fonts, or may generalize a whole genre of music (i.e. "all industrial music sounds the same").

Don't worry if you can't write. Even a bad writer who incorporates the proper elements can pull off a decent review. You see, good reviews aren't dependent on skill, but on technique! (although skill doesn't hurt). It's actually attention to certain details that'll win over a reader, not straight-from-the-thesaurus wordplay. So in order to save you years of painstaking research, here's my Anatomy of a Review. Once your writers learn this, you can improve your publication and mock everyone else's. The following sequence generally deals with torture-tech reviews, but can apply to all styles of music.

1. The Description. This is a simple task that is often marred by terms like "they rock" or "they shred". These examples say absolutely nothing about the band's style; instead one should explain how they "shred" (is their drum machine going at 175 bpm or are their guitars ripping through a 3 chord progression?). Here are some major elements in a good description:

Style: This is self-explanatory. Is the music industrial dance, techno-rock, ambient-house, etc. Do they use live drums and guitars (as opposed to drum machines and samplers)?

Tempo: Are the songs dancefloor oriented, long ballads, etc. With torture-tech music you can also include BPM (beats per minute).

Vocals: Are they screamed, spoken, whispered, sung, or garbled? All treated vocals are not Skinny Puppy-esque. Ministry, Puppy and Thrill Kill Kult, for example, all have distinct vocal enhancements. It also helps to convey whether or not the vocals detract from the music, if they're emotionally convincing, and/or they have a distinct voice that adds new light to the scene. You may also note whether there are actual vocals or - like Emergency Broadcasting Network, Some More Crime & Greater Than One - just vocal samples.

Lyrics: Is the band saying anything, or using vocal treatments as a mask for bad poetry. And if they are saying something of merit, is it presented with innovation or are the rhymes really predictable. And is the band saying anything new or taking a bandwagon approach?

Mood: Does it have an eerie gothic feel, or is it upbeat and desensitized? What creates the gothic mood (guitars and/or keyboards, low vocals, samples of screaming...)

2. The Analogy. The token comparison to establish a reference point. This should not be the entire review and when used the reviewer should point out the SPECIFIC similarities as well as differences. For example, just because a band has their vocals processed, doesn't mean that they sound like Skinny Puppy. If that's the only element of similarity that one can find, talk about how the other elements distinguish themselves. The listening factor often negates the concept of a "dead ringer".

3. The Listening Factor. Anything reviewed should be heard at least twice. Although this is rarely the case, it is a major variable in a good critique. Because a lot of music reviewed is only given a brief listen, there is an abundance of reviews that are far from accurate. Subtleties become more apparent with time (think about any band you've grown to like or hate—did you understand their music the same way after listening to the tape five times as opposed to the first?). The sad reality is that most review material doesn't get adequate attention unless there's a good buzz on the band.

4. The Depth Factor. The more the reviewer knows about the band/style the more credible the review is. This can be beneficial when alluding to how long an act has been around and prior releases/side projects.

5. The Opinion. This should be conveyed in the tone, not by a blatant "this is great." A good review lets you know what the author thinks without saying it. If one is going to use blatant opinions, be sure to validate why "it's so great."

6. Origin Place. It's always nice to know where a band is from, especially if they're European or American, urban or rural, coastal or midwestern...you get the point.

7. The Clever Label. This is when a reviewer creates a new term when the status quo descriptions have become painfully cliché/passe. My term for industrial dance, for example, is torture-tech. Just add any abrasive prefix to the word "tech." When exploring your poetic license try and be literal (i.e. Don't say "cyber-thrash" if the music doesn't have a thrash/pit-like effect). Just because a new term sounds cool, it doesn't mean that it's always appropriate. The best new terms are not only the kind that replace whole stanzas of burnt-out descriptions, but are accurate as well. A classic case of a non-literal phrase application is Billy Idol's music being classified as "cyberpunk." Sure it's "cyber" (i.e. electronic), but where's the "punk"? In his hair cut? How about "cyberpass" or "cyber-easy-listening." He should have his poetic license revoked.

8. Track Recommendation. This is a good thing to do, so people know exactly which song(s) inspired your comparisons.

9. The Address. Make sure you provide some access to the band. It sucks when you read about a cool project but you can't find it anywhere.

Here's an example of a bad review:

1. Ugh! Skinny Puppy (ammbel! Pitiful industrial synth masturbation.

Here's a better review:

2. This band comes off sounding a little too much like Puppy with their treated vocals and the fragmented lyrics. The keyboard fills, however, are more reminiscent of bad Alphaville (redundant?) with its new wave edge. Although they're going for the dance market, this is much too derivative to turn heads.

The differences are that reviewer #2 states why the band sounds like Puppy and avoids the complex term "industrial" (which is so misleading nowadays; does it refer to noise or techno-pop with distorted vocals?). Although a good reviewer doesn't need to adhere to a formal-sounding style, it can add an air of authority.

The critic's opinion is not as vital as a good description. This is because what some critics don't like, the readers might (it's important to differentiate between hating a group and hating a musical style!). The most important thing a reader should be informed of is NOT whether a band is good or bad, but what the band sounds like. Let the reader draw their own conclusions. Objectivity is critical for establishing credibility. And credibility builds respect. And respect is usually a magazine's aim. Okay, raking in the dough, getting laid, and hocking free promos is more accurate, but respect never hurt.

How to review a live show. One of the most vital aspects is to state where you're coming from. Somebody who sees industrial bands all the time is going to have a totally different perspective than somebody who's introduced to the genre through seeing a recent NIN video. A hefty variable is also how well you know the band's music. If you know all the words and subtleties from listening to their CD, they could distort the fuck out of their voices and bury half the instrumentation and you'd still be able to appreciate it. On the other hand, if this is your first exposure to the aforementioned band, then you're going to rant about how awful it was due to incoherency. In either case, if you're going to review a torture-tech act, it helps to see them at least twice. In the world of electronic music, a fuck up is 30% likely during a stage show (especially with D.A.T. machines). A second viewing will either redefine or reaffirm your first opinion.

Conducting an interview. While generic historical facts are fine for a new or obscure band, these types of questions no doubt grate on the nerves of veteran artists (and veteran fans of these particular artists). The ideal scenario is to take things at least one step below the surface. Taking this step, however, often requires some familiarity with a band, such as being able to gauge the differences between new and old material (lyrically & musically), past and present vocal inflections, progressions or regressions, line-up dismemberment, etc... Sometimes it's effective to step away from the field of music and delve into other interests (like favorite t.v. shows, eating habits, etc.). These trivial aspects can often help establish the character of

the interviewee. If you're going to be interviewing a band that's already been featured in bigger trades, then devote some time into conceiving a creative approach—you want to give your audience something they haven't read already.

Presenting an interview: There are three traditional ways to do this. The first is the verbatim version which includes every word stated from "Um...er" to the interviewees own verbal fumbblings. The second, more preferred version, is to eliminate all of the rambling and pressure-induced faux pas, so that both parties involved are presented in an intelligent light. If you object to this finetuning, consider this: If you rephrase a question when you're editing an interview, but you keep it in context, the interview will read more fluently and may also allow you to make a question sound more intelligent. Secondly, most artists probably would agree with the edits you make if you're making them look better. The last type of interview is one that's actually a feature story with quotes integrated into the text.

How to get Servicing and Ads from a Label. Because record labels often have limited amounts of promotional material and advertising budgets, you better do a good job at validating your existence and competence. This means that you should not only send a copy of your publication to the label that you want servicing & ads from, but including a professional looking form letter as well. "Professional" loosely translates to mean a nice looking letterhead with a brief introduction. I would suggest calling at least twice, but no more than three times (unless the label asks you to). Industry folks don't have much retention, but if they dis you three times it might be a sign. As a show of good faith, a lot of beginning zines give away free ads. Not only are you bonding with a label, but other labels will think that your publication has more worth due to these other advertiser affiliations. Be sure to always send a rate card, or even better, have them in an easy to locate portion of your zine. Don't make any promises or guarantees that you can't live up to. Be consistent and honest. A bad reputation spreads like maggotbites at a necrophile convention. Warning: Try not to be too dependent on advertizers. If one of them flakes, then your zine will be on the shelf so long that your review column will look like a cut-out bin at the used record store. It's better to have a reliable zine that comes out four times a year (like Mondo 2000), then an unreliable one that comes out when it can (Ben Is Dead). How can a label advertise a show or a product if they have no idea of your zine's street date?

Conclusion: Fanzines are arbitrary! There are no rules, no formats, no right or wrong approaches. My credentials include a one-off issue of a photocopied fanzine that died shortly after birth back in 1990. Other than that, I've done various columns, reviews and interviews, but nothing that would earn me a swallow instead of a spit.

Hello again from **GODSEND** World Headquarters. As ever, there's been an immense array of new releases. This column is where I choose some of my personal favorites and do my best to describe them for you.

First up this time is **SWANS** with their latest CD, "Omniscience." Yes, I know, Swans have been around for 10 years and have influenced countless other bands (Godflesh, Young Gods, Napalm Death, etc., just to name a few), so they're not exactly unknown. But they are definitely underappreciated these days. "Omniscience" is a live (but heavily remixed and processed) recording from their 1992 "Love of Life" tour. What you get is a pure soundscaper's delight. No, they're not "industrial" or even "aggrø", but Swans use plenty of electronics and analogue synths alongside a live band format, creating a rich, depth-filled mountain of majesty, melody, and emotion. The dual vocals of Michael Gira and Jarboe provide a diversity that most other bands lack, and the music itself is equally as dynamic and potent. If you're looking for passion, warmth, and humanity in your music, then give this a listen. (SKY RECORDS, 6400 ATLANTIC BLVD, SUITE 220, NORCROSS, GA, 30071)

In a different vein entirely is Pittsburgh's veteran experimental group, **P.CHILDREN**, whose retrospective CD, "Documentation 1987-1992" (CHARNEL HOUSE, PO BOX 170277, SAN FRANCISCO, CA 94117-0277) is a great intro to their extreme sound manipulations. They sculpt sound, much like Neubauten, but the P.Children do so in a much more abstract way. The instrumentation of choice is stuff like metal, samples, prepared piano, oxygen tanks, tibetan bells, effected cornet, violin, etc. - you get the picture. The end result is a very textured, diverse sound - quite unlike anyone else I've heard. It conveys a multitude of moods and is never static or boring. Excellent work.

Again shifting gears, we have the long awaited new CD from **NUMB**, entitled "Death on the Installment Plan" (on RECON/CARGO, 4901-906 MORENA BLVD, SAN DIEGO, CA 92117-3432). These Canadians have been sadly neglected in the past. As purveyors of sizzling sonic hardbeat and experimental sound, they are certainly up there alongside their more famous Vancouver associates. This CD sees head Numbmaster, Don Gordon, hooking up with another vocalist (their 3rd in 3 albums), Conan Hunter. This is by far their most accomplished recording to date. "Death..." brings ultraheavy jackhammer rhythms with the degree of technological abuse and NOISE that rivals Puppy in terms of sheer experimentation. And beyond the rhythmic aggression there's atmospheric soundtrack type pieces that fill my brain with images of a sinister cyber/sci-fi/horror world. Samples and sounds here feel as if they're surgically placed (ala ClockDVA or Lustmord). Numb are a precise knife to your consciousness, spilling some guts along the way. Very recommended.

Holland's **LEGENDARY PINK DOTS** have been around since 1981 or so, and by my count have over 35 albums/tapes/CDs available. Their latest CD, "Malachi", on Caroline Records is the conclusion to their "Shadow Weaver" project (the other half, "Shadow Weaver", was released a few months prior, also on Caroline). As ever, Le Datz shower us with a highly creative blend of influences and come up with an oddly beautiful style of post-industrial psychedelia with a nice dose of noise. Edward Ka-Spel's lyrics and vocals are poignant and articulate, conveying mood and emotion while conjuring some strange surreal imagery. "Malachi" was co-produced/mixed by Steven Stapleton and is as strange and otherworldly and anything you're likely to hear this year. Simultaneously moody, beautiful, and ear-jarring, the Datz are undoubtedly one of the finest, most intelligent groups around. Find their stuff and listen with headphones.

Back in the techno hardbeat realm, I was most impressed by "Mentally Transmitted Disease", a 4 song cassette by California's **DEATH METHOD**. It's very much in the Puppy mold, but does manage to move in some different directions. Seriously heavy beats are nailed down by intricate sound layering, sequencing, and good sampling. The mix is dense and very well produced, resulting in a depth-charged attack. And to top that off, Death Method aren't afraid to use piano and their highly melodic (almost

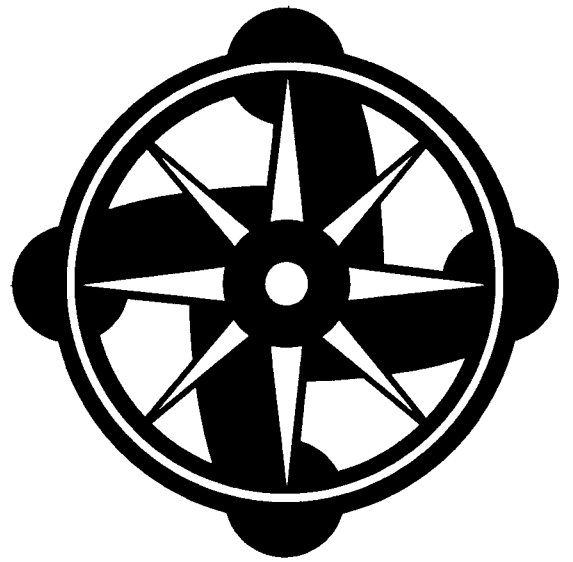
ambient) slant provides a hook for the machine aggression. For more information contact **DEATH METHOD**, PO BOX 2543, ANAHEIM, CA 92804

Finally, England's **ZOYET FRANCE** have a new CD, "Collusion" (on GREY AREA/SOLEILMOON, 1000 LAND, OR, 97283), which collects various releases from them into a cohesive whole. In previous releases, this is a beautiful blend of post-punk and the subconscious. They're multi-instrumentalists to a time (and emotion) which allows for a quick. Zoyet France's music is a blend of instruments and electronic effects. Check out "Collusion" (a) for affirmations.

And there you have it... my chosen favorites for... my chosen favorites... received in the last 5 months. \$3.00 (in the USA/Canada, \$5.00 elsewhere) per issue, Godsend. Another project, "Of Sound Mind" is a 45 minute cassette compilation of mostly unreleased tracks by some prominent soundscapers. Included are tracks by Pyscology, Marbow/Patra, Amos, Beautiful People Ltd, PRK, Starcastle, David, Robert Rich, Kenstruktivists, Vidna Obmana, etc. \$6.00 postpaid to anywhere in the world. Send your electronic/experimental/hardbeat music to Godsend for review in Godsend. Until next time...

nada, awkward y borracho core del todo.

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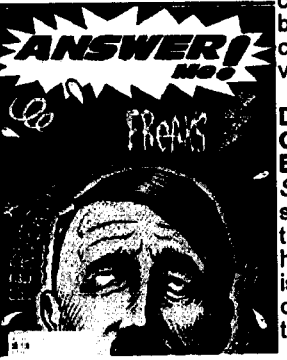
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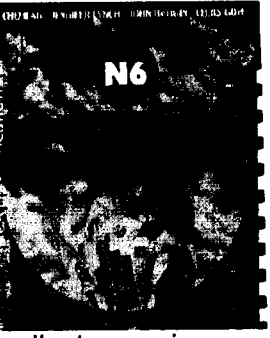
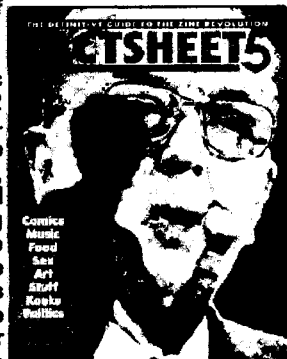
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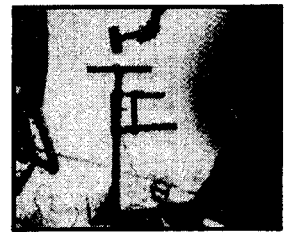
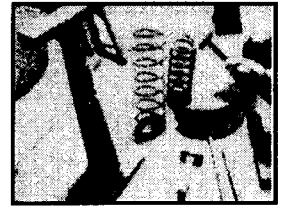
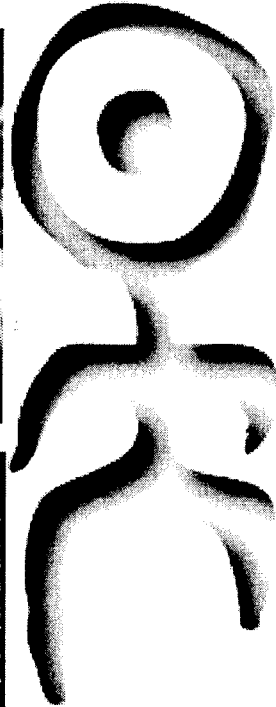
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EINSTURZENDE NEUBAUTEN



Blixa Bargeld Photo: James Worrall
 friend, Dan Kibke, and I should
 medal for interviewing Einsturzende Neubauten's vocal-
 ista Bargeld. He is tall and imposing, to put it mildly. At
 I thought the interview was going to last ten minutes
 se Blixa was not forthcoming, but as we found common
 (and he had a glass of white wine) we had an interesting
 conversation. This is not your average interview, Blixa is far
 cerebral and articulate than most people you're likely to
 about. Talking to Blixa was not an easy thing to do, but as
 esn't do many interviews, this was a great opportunity.
 emerged at the end of it relatively unscathed.

Interviewed by June Schuler

J: You can start any time you like.
E: What do you feel about people discovering you
 via newer bands such as Ministry or Skinny
 Puppy, since you've been around so long?
E: (long pause) Yeah, well, obviously that doesn't
 make a lot of difference to me if somebody dis-
 covers us this way or another way.
J: Is technology making music too easy to do or
 does it make music making more accessible?
E: No. Even though... Apart from definition
 problems, what you might call music or what you
 don't call music, I would say that the possibilities
 of making music always remain the same, so do
 the possibilities in any other discipline, as well.
 The possibilities of being subversive do remain
 the same; they actually do remain the same with
 every technology. I do believe that in every
 media that you basically come up with, there's
 always a possibility of being subversive. That is
 inherent, actually, in the definition of media;
 media has to have the possibility of being subver-
 sive, or else it's not media, and so the possibility
 of making music remains the same. It's not get-
 ting easier, it always involves a certain amount of
 thinking and thus always involves a certain
 amount of thinking and thus always involves a
 certain amount of subversity (sic). If you haven't
 got that, then you don't make music.

J: Do you feel comfortable being called industrial
 pioneers and lumped with such bands as Nine
 Inch Nails all the way to Nurse With Wound?
 What do you think would be a better term?
B: I don't know what a better term is. In the his-
 torical context; you actually can talk about a his-
 torical context by now, guess we've never been
 industrial, in a historical context, cause I remem-
 ber when the term came up in the very early '80's,
 it was covering the whole field between Devo and
 Pere Ubu and we didn't really fit in between that -
 with Throbbing Gristle, maybe it was a triangle
 defining the field. But we didn't really fit into
 that anyway; we didn't actually exist at the time.
 The only area of the world that still uses the term
 industrial is the great American continent (actual-
 ly smiled), and that has to do more with the diffi-
 culties of record shops to put things in a certain
 rack.
D: Everything has to have a label.
B: Yes, it does. That's all this is. In an essence, it
 states at the time that we started, industrial meant
 something different, so we weren't really falling
 under that one, and by now, it is only used in
 America. If I had to make up a rack that I would
 want to be found in now, I would call it crossover.
J: How did you get involved with LaLaLa Human
 Steps?

B: By means of modern communication, like tele-
 phone and fax machine.
J: Did you contact them or was it Edward Lock,
 (Human Steps choreographer)?
B: I didn't contact them because I didn't know
 them.
J: Have you seen their work?
B: I've been sent a video tape of a show that has
 been put on that did involve some of our music,
 actually it involved some of Skinny Puppy's
 music as well. In the end it did, because they
 were so dissatisfied with what we actually deliv-
 ered, I believe. I don't know if they were dissatis-
 fied; they were probably not dissatisfied from a
 musical stand point, their ambition of dance the-
 atre wasn't high enough to live up to the kind of
 music we did.
J: Compared to when you started, is there more
 camaraderie and collaboration today?
B: I think it was one of the better tendencies in the
 Berlin scene in 1980 or the time before and after
 that, around 1980, they had a looser approach to
 the whole way to band structuring. I guess in jazz
 circles, it's always been common that you
 (worked) in various combinations and this kind of
 affixed structure of the band has been something
 that has probably got to do with record contracts,
 record companies, probably. I don't think it's a

natural thing.

J: Do you feel Tabula Rosa to be more positive or is that a deception?

B: Positive. No, I really do feel that all the records we've done are absolutely positive.

J: How much influence do you feel you've had in making 'experimental' music more palatable?

B: Palatable? (long pause) I think one of the few things we've achieved is actually dragging techniques of the... not call it experimental music but...

J: It's for want of a better term..

B: Yeah, yeah. I haven't got a better term anyway. I don't like the term experimental because that's rooted in the mechanistic view of the world, really, and I don't want to support that necessarily. But to use the techniques of the avant-garde that have never been brought, in a sense, to drag them into popular fields, is one of the few things we've done... Good intellectual answers, aren't they?

Ah, well, I was just going to say it might look good in print.

J: Well, there you go. How do you feel North America perceives you?

J: Because it's so weird here, because Ministry is considered 'industrial'.

B: We always have to... from the first tour we did in America to this tour, it's just a continuous fight with technical obstacles, which I can't say have softened in anyway. It's just we have to fight for the possibility to play all the time, not really the fact of coming here and getting... lined up, but getting the circumstances right so it's possible for us to play - every time, it is enormously difficult. My experience with Nick Cave isn't different; it is less complicated with Nick Cave, due to matters of instrumentation, probably, but playing with Neubauten just remains, obviously, so complicated for normal club situation, it's hardly possible at a lot of places. We had to cancel one of the shows already.

J: I heard that, on the Internet, actually.

B: What? In Philadelphia, we canceled a show, we almost canceled another one. We didn't really want to cancel, but it was impossible in some places. It's just that a lot of these clubs work on the level where you basically can put on every band that you do, heavier programme, have the same kind of technical requirements, which is due to the musical style, really. It's seems that... I wonder, if there's probably a certain relevance to the style that has been put on and the technical circumstances remaining the same of maybe they are actually to happen in a certain relation to each other, like because, there's only these circumstances there is only this type of music. I don't know.

J: You must take your own sound person.

B: Yeah, we have our own stage design, monitor sound and front of the house sound engineer, yes. And we have our own two persons responsible for the instrumentation and all that.

J: How was it to work with Cevin (Key) and Bill (Leeb on Cyberkitt)? How did you hook up with them?

B: I was here to visit a friend of mine in Vancouver, and, once again through matters of modern communication, they just asked me if I wanted to come down to the studio, that's it.

J: What made you initially start Neubauten?

Why didn't you just grab guitars and start a three chord rock band? I'm always interested in why people don't do the easy thing.

B: Yeah. That is not far from what we did. We did start this because someone offered me a show on a certain date at a certain club in Berlin and just asked me what to call it and it was, in its instrumentation, more conventional than it is now. It just... it just went this way.

J: What year was that?

B: '80.

J: Were you the instigator of Neubauten?

B: Yes, Me and Andrew.

J: Were you influenced by Throbbing Gristle or did you know about them?

B: No, I didn't really know about Throbbing Gristle when started. I think that when we first recorded inside a hollow highway bridge, somebody listened to that tape and said: 'well, that sounds like Throbbing Gristle.' That's the first time I came across Throbbing Gristle.

J: Do you feel yourself using technology more or do you still keep it fairly basic?

B: I am. I think there is a general misunderstanding, a rather strange misconceptual idea about technology in popular music, anyway. You know, there is this one band in America called Rage Against the Machine, which I find rather hilarious! 'rebuclkes because... I haven't really listened to it. I don't know what the music is like. I just find the concept rather hilarious because popular music, in all kinds of forms, is some... consume out of speakers, which is, first of all, technology. You do compose your music and you do reproduce your music through electrical devices, so it is pretty hilarious to say there are no samples on this record, especially if you write this down on a CD, it's totally hilarious, I find. I don't see the point. I do see the point of some bands gets up and say 'we're not a band, we don't record, we don't release records, we never play live.' I would find that very consequent in a way, but to release a CD, a digitized version of your music on CD, and people listen to it on their Discman, and say 'we rage against the machine' is totally stupid in my point of view!

D: What about the 'Thirsty Animal' recording? (The infamous song where Blix was miked up and his chest beaten by other band members.)

J: I played it today and everybody's like, 'what, what'

B: What you've got the original? That's a definite rarity. Twelve years ago we did a record and that was called 'Thirsty Animal'. The record had two sides, as it was released on vinyl. (Laughs) as we didn't have CD's at that time. One side was conceived inorganic (sic) and involved the vocals of Lydia Lunch and the guitar of Roland S. Howard, and the other side was conceived organic (sic) and involved none of these people. The record remains rare today (chuckles) and we keep it rare! I really like it, it's a great record, but I think the actual Master tape is lost. I don't know what happened to it.

J: You were miked up and...

B: Yeah, yeah. That's the original side.

D: What prompted you to come up with that concept?

B: Well, to use some sort of a polarity term like inorganic and organic wasn't too far off, too, if you have a record with two sides. I think before we went to the recording studio to actually record this record, we went scouting for new sound possibilities. We made up the first new brass instrument, no percussion instrument, but something to blow in; a certain constructed pipe you can blow with your mouth. That instrument was nicknamed 'Thirsty Animal' and that's how it spinned off the whole concept about doing this record. That's all there is to it.

J: I was looking at the new record and I was interested in a segment called 'Field of Tombs' what is it about?

B: This particular segment?

J: Because you have this image, it seems like the Soviet invasion of Czechoslovakia, there's a famous photo of a guy putting a flower in the rifle butt of a Soviet soldier. Is that where you got that?

B: That is one of the images that does appear it. It doesn't have anything to do with Czechoslovakia.

J: I just remembered that.

B: That's true. I wasn't aware.. if you are correct, then you are correct. I'm not aware if that's the first time it's occurred in history, somebody, putting a flower in the rifle. It is a battle painting; the whole song 'Headcleaner', is a battle painting. The 'Field of Tombs' is a graveyard of past ideas, the past way.

J: I noticed the line universal do-gooder ideas.

B: Joan Baez appears in it, as well. (laughs). The phantasmagorian! The organ-accumulators appears, as well. Ideas that passed. I did conceive this as a battle painting. I did a drawing of the stage first, of all the movements of the person across the stage, 'cause it is a one person story, and it's a movement around the stage, and one of these different stations, like a path on the stage, is the graveyard in the 'Field of Tombs'. It goes across several ideas throughout the whole stage. It is, basically, about ideas and disappointment with certain ideas and in that context, comes the term 'Headcleaner' in existence, while the 'Field of Tombs' is just a whole of area of passed away ideas.

J: I noticed a reference to Van Gogh in 'Blume' (Sunflowers = another reason to cut off an ear).

B: Yeah, that is a reference to Van Gogh.

J: I thought that was quite neat.

B: (laughs) Thank you! You thought it was a reference to Van Gogh and it was.

J: I was reading an interview with you and somebody asked you what you thought the definition of a Neubauten concert was. You said, 'people go to get their coats and go home, but there are no coats and no homes'. Isn't that a Futurist saying? (The Italian Futurists were active at the beginning of this century and tried to express the energy and activity of mechanical processes).

B: Yes.

J: Have you been influenced by the Futurists?

B: No, Actually, I think my view of the Futurists have been... I've had only brief encounters with the works of the Futurist and I just got very recently more interested in what the Futurists were doing more through works I don't know about - stage plays they've written.

J: Some of them are...

B: ... absolutely fantastic! Some of them are... I've got a whole book of stage plays by the Italian Futurists. That was something that wasn't really available before, so it was something I couldn't really know about. I've got a whole book of stage plays and they're absolutely great. I always thought their premium media was the Manifest, anyway. You have to be a bit careful with the Futurists anyway, because, especially the Italian Futurists, because a lot were pro fascistic. From the point of view of nowadays, this is pretty hard to accept, that they have been so technology and mechanistically friendly, which you probably won't do nowadays, any longer. There certainly would be something I would call headcleaner in what the Futurists did. They did actually clean up a whole field of ideas, in a way, which makes them quite sympathetic. But I wasn't familiar with what they were doing. Have you seen the 'Blume' video?

J: No.

B: The video that we did for Blume... the idea is by John Hancock (?) who directed 'Ghosts of the Civil Dead'. He just rebuild the Futuristic sound Laboratory by (Filippo) Marinetti and (Luigi) Russolo, exactly from the photo, it looks exactly the same. He just rebuilt in the studio and we are playing these giant boxes with cones... have you ever seen these cones?

J: I've seen photos!

B: Yeah, yeah! It's exactly that photo and we just play these instruments on a turning disc in front as Etsukodakahati (?) sings the Japanese version of 'Blume'.

B: Well, there are four different versions of it in four all the different languages, the record is coming out in August with all the different ver-

She's singing that through an ancient
bone. That's a really nice video. I really
like it. It looks striking, they did so much... They
to the ceiling, the floor, everything... just
like in the photo. It's amazing.
Did you see the Futurist Com' book?
(chuckles)
Just insane! They'll be screws and nails
and I thought it would be neat to have a per-
spective and take these things around on trays.
The Futurists are going to be in soon.
A lot of talk. People say Futurists, and
I think that it has to do with Futurite, but
I have more in common with Fluxus (?) and
then I actually did know. Before, I was
going to the Futurist in a way of being pro tech-
nology progress, which they were essentially say-
ing in their manifest, but there was a much better
to it, anyway. There are much more inter-
esting things beyond that. I was actually aware of
the British had something similar called the
Futurists.
Oh, well, there's the Britishism and there's
the Futurists and there's several... there were dif-
ferent movements scattered over Europe at that
time. But I think the Italian Futurists were essen-
tially the whole thing.
I saw a documentary about the Degenerate Art
Exhibition (A Nazi showing of Modern Art in the
1930s that was remounted last year in
London).
I didn't see the exhibit, but I saw the cata-
logue called "Degenerate Art". I heard some-
thing about that in America before and it seems
they're dangerously mistaken the term as
being to follow a certain art movement. I
degenerate art is what the fascists called it
and you have to be careful about that, too.
The funny thing about it, was that Hitler built
Museum of German Art across the way, and
it was more 'pornographic'.
That's stuff? You mean National Socialists Art?
I saw his stuff in Florence in Palazzo Vecchio,
now, where Michelangelo's David is?
Yes, I've been there.
I saw Hitler's paintings in there because
they're... because I think the majority of them are
done by the Italian state, actually. They tried to
ban Hitler's paintings this year but because they
were so afraid that it could... First of all, there
was a lot of Meda hassle around this and then the
Italian state, shortly after, forbid the export of it
to foreign bidders, and there were lots of for-
eign bidders, mainly Austrian and Japanese,
trying to buy Hitler's paintings and they
shortly after forbid the export of these
things. His paintings are not pornographic,
they're just frightening. They're frightening
because they do really reflect someone's isolation
and they're architectural drawings of classicistic
and neo-classistic buildings in Vienna and Salz-
zburg, many with single, very small on the place
of one, there one. Very much in the way an
architect does the drawing of the building to be
clear it's got decorative figures around them and
it's what Hitler's drawings are like, just that
they weren't very good either, and at the same
time, you couldn't even make postcards out of
them. They were really bad! I know what
National Socialist Art and that was very different
from Italy. The Futurists had been very well
incorporated into the Italian Fascist movement -
they didn't cut the whole flow of history as the
German National Socialists did it. The German
National Socialists didn't want anything to do
with any tendency modern; they were cutting it
off. I do still, and that is a necessary thing to
do, the broad taste of the masses all around the
world has not changed. If they would go vote for
one or the other they would still go for exactly
the same shit. They would still go for the farmer on

the field and the heroic figure of a man with a
spear, rather than Vassil Kandinsky - that has not
changed. What that reflects, basically, that the
Fascists, not the Fascists, the National Socialists
taste, or what they were trying to force for art,
was something where they saw that it was the
taste of the 'folk', the taste of the masses and the
taste of the masses is still exactly that. I do think we do
come back to music, I think that what popular
music does actually represent is not away from
that either. It is just as fascistic, as National
Socialist and stupid, as simple-minded as those
paintings are. I don't really think it ought to be
different either. I don't want to change the taste
of the masses to something. I appreciate I do think
there is a certain proportional necessity in it. I'm
thankful for all the ninety-one percent of crap.
D: How do you feel that non-German speaking
audiences react to your music with the majority of
the lyrics being in German?
B: How do they react to it? The reactions always
been fine. I think, as long as I can remember,
we've never had a really negative reaction by the
audience, anywhere in the world. Of course,
anywhere else besides Germany, in the very
beginnings, we hadn't played any foreign coun-
tries, we had some really terrible experiences with
audiences. But, take it from there on, we didn't
really have any problems - there was always some
appreciation for what we were doing. I don't
know how much you can actually get out of it. I
don't even know how much you can get out of it
if I talk about Andrew; Andrew being one of our
percussionists or anyone else in the band. You
say, 'how much does he get out of it?' and I say 'I
don't know!' I don't want to limit what we do on
a language understanding level cause I don't
think... and that goes beyond talking about music.
I don't think language should work on a simpli-
fied level, as just being something to be able to be
understood. I think language, and our everyday
use of language, is far beyond that. Our common
day use of language is far beyond the meanings of
understanding language. Language has always
functioned... it gets more justified nowadays on
the way it is from a texturing device, you have the
root of 'text,' in it anyway, it is a texturing device
to the etymological root of words to the dream
language. There are several levels that you can
actually point out on what language is doing. I
just wanted to make a triangle and to define a cer-
tain field where language is actually happening.
All that multiplies with the fact that the language
is not written, but sang. I just want to depart from
the idea that language is something that mainly
needs to be understood, I don't think it is, I don't
think it ought to be nowadays; not in what we are
doing! Language needs to be understood in news
reader and television and we all know how much
lie is involved in that. It is truly false to say that
language is something that needs to be under-
stood. That's as false as believing the news.
J: Do you watch the news when you're here?
B: Of course! I love the news!
J: Is it more entertainment based here? Every
time someone gets killed, there's cameras.
B: The news do work differently in America.
They do work like that in the majority of the
Western world and I do, actually... the business of
news gets more incorporated in European coun-
tries, as well as there are more private stations.
The system is different, you know, America is
different than Canada. There is a different story
here than America. The news are something
watchable.
J: Do Europeans tend to lump Canadians and
Americans together?
B: They do tend to because, of course, most of
them haven't been to America or Canada. I've
been to America and Canada several times. I
know the first time I came here it didn't make
much difference to me, but I do see a quite drastic

difference in cultural and historical terms to what
Canada is to what Canada is to what's America.
If I would emigrate, I'd rather go to Canada than
to America, in fact.
J: How do you see our cultures as being different?
B: I do see more culture here than I do in
America (laughs). But I do see the background in
that certain reasons why it is like that. The role
model for capitalism is America, and that's what
you get. Canada isn't like that, it has always had
a different emphasis and a certain accent on a cul-
tural background that has just never been in exist-
ence in America.
J: Hopefully it'll stay that way.
B: Hopefully. I always find it enjoyable, in fact,
I'm always on a diet when I'm on an American
tour, more or less, to eat and go back to America
(laughs). That's just an illustration. 'Oh great, we
go to Canada, so I can get something for lunch!'
J: Do you still feel the need to punish yourself for
your song writing ideas? In Z.N.S. you didn't
sleep for days.
B: That is not really punishment, sorry!
S: Why isn't it?
B: Well, that's just something that I used to do at
that time, I didn't sleep. I know some writers that
did happen to say a similar thing, well, I wouldn't
have written that book, I just couldn't sleep.
J: Insomnia as an art form.
B: If we did have the means to find out how much
of the art that came into existence through people
not being able to sleep, we'd probably be really
surprised. You lower a certain threshold of... I
don't know how to name it. It's a certain psycho-
logical threshold you lower when you can't sleep
anymore. I would say for myself that my self-
criticism is very high. I tend to not doing a lot of
things because I think they're not good enough.
If I don't sleep a lot, it kind of lowers this thresh-
old a bit. So far, it hasn't let me down, but I do
sleep regularly now.
D: Are you familiar with the Vancouver author,
William Gibson?
B: I'm familiar with this only because our stage
designer and lighting engineer is a friend of
William Gibson. He is a designer of virtual reality
programmes - it's not William Gibson, our light
designer (laughs). He read that when it came out
and it seemed to influence him a lot. I am not...
personally, my person, not necessarily this band,
but I'm not... never made the step into working
with computers at all. The only thing I can han-
dle on computer is a tax programme, and I actual-
ly have that up to my secretary, most of the time.
The most expensive piece of equipment is my
pen.
J: Same here, I don't know how to type.
B: Well, you haven't got an expensive pen, I've
got an expensive pen. I don't own a guitar amp, I
don't own a sampler, or anything else - I've only
a pen. That's still the way I work. Most of the
time, I've decided... I do use all these technolo-
gies and I don't have anything against that, but I
do leave that up to people that are more firm in
handling it than myself. I'm always curious in
finding out what is possible to do. I did, for
example, did write various pieces of commis-
sioned works for theatre and for film, which
entirely I did with sampling devices and probably
my work with Neubauten helped me because I
now what you could do and how to do it. I,
myself, won't know how to lock it into.
J: Naturally, there's a sort of learning curve.
B: Yeah, I've got enough to do! I have to work
on different fields. I can't really work... I don't
think it would do me a lot of good creativity if I
spent a lot of time just working out how these
things work. It's fine if somebody else knows
how it works.
D: The reason why I asked about William Gibson
because he recently released one of his books
over the Internet.
B: Yeah, yeah.

D: That opens up a new medium...

B: I said before that I do in every media, and this is ——— in the idea of media itself needs to be a certain percentage of possibility of subversity. I do believe that might be possible in Internet, as well, otherwise it wouldn't be a media. I mean, you can probably go to say that media from the point where it comes into existence, to total control. You're familiar with not William Gibson, but Marshall McLuhan?

D: I'm familiar with him, but not...

B: Well, Marshall McLuhan did classify, in the '60's media as being hot or cold. He was the first one to write philosophically about Media, anyway. He classified media as either being hot or cold; he said a media coming into existence is hot. Like, the waltz is a media and the waltz was hot because it was the first dance where you touched and over the time the media gets cold - nobody fucking cares about the waltz anymore! It doesn't matter if you do touch in the waltz or not. So, what I say about the possibility of subversity, is putting this in a more sociological context. The whole idea understanding of media in a sociological context, I would add to it a dimension of subversity, and this subversity is something inherent in the media.

(tape turned over)... electrical light, and Marshall McLuhan did actually define electrical light as being a Media. Electrical light did create the waltz, that's what Marshall McLuhan wrote, in the early '60's.

D: Are you familiar with any of Negativland's Media stunts.

B: Media stunts is a good one. I like media stunts. I know Negativland and, if you are familiar with what they've done before, you know as well that some of our members have played with Negativland.

D: And they were just here last week.

B: Are you aware of the fact that Neubauten will play support for U2?

J: No! It was funny they were playing 'Christianity Is Stupid' and they had U2 shown on a screen at the back of the stage.

B: That was the one Alex played on. WE play for support U2. We've never, ever in our career played support for anyone.

D: How did that come about?

B: Through matters of modern communication, again. They just sent a fax, saying The Edge wants Neubauten to play support.

Obviously, you don't make a lot of money doing that. It's by far less than we would get on any normal show, at least we don't have to fight Technical obstacles. WE get the perfect technology, and we play to, what, ten thousand people that don't fucking care about it (chuckles), ever heard about it. This is just, I think, ten shows and we've never done it before, and we basically want to find out what it does and what happens if you do that. Do our record sales rocket in these countries (laughs) or what do they do. I have to try to sponsor (?) and after that I can say okay we've played support for U2, it's not necessary for us to play support of anyone, because it doesn't help at all. If it opens up our music to more people, that is fine with me. If they would have offered this for us to do in Berlin or London, we would've said, 'thank you, but we don't need that.' It's Portugal and rather strange places in Spain that we normally wouldn't reach and if we did get an offer to play there, we would probably get a PA and a sensible wardrobe. That's why we do it basically, because it might be interesting to find out what is happening with Neubauten and the record in place like Lund in France, where I don't know where it is!

(laughs)

J: It should be interesting to see how the audience reacts to you.

B: I want to see what it's like.

J: Back to William Gibson. He wrote a book on disc about a computer virus that's destroying everything...

B: And, of course, it destroys the book in the end. Well, I could've made up that idea, as you could see I knew that already. Yeah, did he make up this book where you can actually rewrite, you can do that, didn't he? Well, then I made that one up!

You just get passages... there's certain possibilities on how it could go on and you just have to rewrite it all the time. If you watch it another day it's a certain book. Somebody else has got a different book because it's something else. It goes by a net coordination and it changes itself all the time.

There's just a certain logic in the back and it changes itself all the time; the book is just the surface, which actually every book is.

we wanted to have CD packaging that doesn't look bad when it falls down, and to prove it we made three!

M: Just to make sure!

FM: Yes, yes, that's right...

M: Are you happy with the way the packaging came out?

FM: Yes, yes, I think it's really good.

M: I think it's really beautiful.

FM: And I think with our packaging many people will follow.

M: Probably. I've seen already that different countries are releasing different tracks that aren't available in other countries.

FM: rr, it's mainly for the third thing is not out in the states yet. I think it's coming out in June, it's Malediction and actually features three versions of Blume. The French Blume, the Japanese Blume, and the English one.

M: I heard the German one is only going to be available in Japan.

FM: Yeah, because it makes sense in Japan but not anywhere else. (smiles)



Interview with F.M. Einheit By Cage

Trocadero, Philadelphia

M: Why the decision to make it three parts? The triptych?

FM: One reason was because there was just too much material to put in one album and we just thought about a different packaging, since like, vinyl is dead and we wanted to find a different outlet. I quite like it actually. One other reason

M: I know it took about two years for all the material to come together... Photo: James W...

FM: I think it was a little bit longer, maybe two and a half years.

M: Yeah, why not release two albums during that time, rather than waiting...

FM: Because everything needed to be ready.

There was a whole pile of tracks and at the end we just had to decide which ones we'd continue working with, but there's a lot of material we finished with in these sessions. It started off with these releases, two different commissioned works; one for La La La Human Steps and the other one for the 300th anniversary for the Academy of Fine Arts in Vienna.

M: Yes, the performance that had the performance on the truck...

FM: Yes, it was quite good playing Headcleaner for about an hour...(smiles)

M: Did you stop and start or did you play con-

ously?
M: The way it is now, it follows the original arrangements, it's just the parts that are shorter. Different parts of the music were for different parts of the street and the cars stopped and went backwards and a unicorn...there's actually a film about that.
M: Yes, I spoke to your manager about it last week. Is there any chance it will see release over there?
M: Yes, most probably it will, yeah. But I haven't seen it yet.
M: How did the La La La Human Steps collaboration come about? Was it because of the New Music America Festival?
M: Yeah, it was like they approached us. I think at first the organiser had the idea for us to do something together and it was just one song at the show.
M: It was a pretty incredible feat...
M: (laughs) And then they asked us to do a whole score for their show.

between here and Europe. I'm quite happy with the music, but I'm not happy with the way we've been treated here in the states by promoters. Most probably we won't play tonight because just half of what we asked for is there. And we had a detailed plan of the stage with scaffolding around it and things like that, and they don't give a fuck about it. So we don't give a fuck about playing.
M: Do you think in Europe there is more respect with how people want to portray themselves than there is in this country?
FM: Well, generally no. But I think we would be in a better position here in America with Tabula Rasa only selling fifteen thousand copies which is a laugh considering the size of this place. (laughs)
M: Yes, at last count I think it's 250 million people...
FM: 250 and what...15,000 sold...
M: What's that, one in every ten thousand people...
FM: Point zero, zero, zero, one something like

Whereas in Europe we always have our old stuff with us. It's easier and feels better.
M: I know with the next release in the U.S. there will be three versions of Blume, but I saw you perform the other night in New York and you didn't perform Blume. Is this because Anita Lane couldn't make it over?
FM: Exactly, because if we didn't have a girl singer to sing this, it just wouldn't work out if just Blixa was singing it. She has a kid.
M: Bring the kid over as well!
FM: It's really a matter of money.
M: Are you going to return this summer?
FM: I think so.
M: Will that be a larger tour?
FM: I really don't know, it really depends on how this tour is going. So far it's going quite well, so I think we'll come back...
M: Would you still be playing theatres, or would you do outside performances, like you've done in the past? Would you like to do large outside performances? Like the one in the Mojave desert?
FM: I would like to do that, yes. All these things in the past have been set-up by maniacs who are into things like that. Of course, with a more conventional agency it's more harder to get them to do something like that!
M: So you prefer the maniacs?
FM: Yes, of course...(smiles)
M: You're a maniac yourself, aren't you?
FM: Yes. (laughs) There are two sides of everything, when going through this agency we don't have to go through all this trouble again with not having the right stuff on stage. But it doesn't seem like there has been any change.
M: I guess getting back to the record, which I guess you've talked about a million times already...
FM: I have been talking about it quite a lot lately! (jokingly)
M: I know you're probably tired of interviews as well.
FM: No, not really.
M: Are all the customised instruments Andrew's creations?
FM: Yes.
M: He does all those?
FM: Yes.
M: Well, I guess I should ask him about them then! And of course Blixa still does the lyrics?
FM: (laughs) We can talk about instruments and we can talk about the writing, there's no problem.
M: A very interesting instrument used on the record was the circular bell instrument use on Headcleaner. Do you know where that idea came from?
FM: N.U. has really strange ideas about music in general. I think he doesn't recall like music at all. At the moment he comes to a point with his inventions where he doesn't even play them anymore by himself. So he's constantly thinking about how he can build instruments that play by themselves. He bought a couple of other ones which are not on record yet. Like drums that play themselves, that's really incredible...
M: That is a good point to be brought up I think. That with the increase in sounds and textures, why not pursue more help from electronics? Digital aids rather than mechanical aids?
FM: I actually like the mechanical things much more because they have more sex to it. It's more sexy to see a machine working instead of transferring zeros and ones. N.U. has already got someone writing a computer program to run all



M: I know you did Die Hamletmaschine a year ago, are there any plans to do more theatre work?
FM: Yes, Faust has actually been rewritten for Einsturzende Neubauten by a guy named Werner Schraub. Which is actually like a shooting star in German theatre. But it is difficult getting funds for this project.
M: Are you seeking state funds?
FM: Yes.
M: Has that gotten difficult to get state funds? Especially over the past couple of years with the economy not doing so well.
FM: Yeah, well, they have a good excuse now to cut down on culture funds because it's so expensive to transfer all that money to the cast.
M: Mmm...
FM: (laughs)
M: Have you enjoyed the tour so far? I know it's only been a couple of days here in the states.
FM: Well, actually we've been on tour for over a month. Well, yes and no, it's so much different

that! (laughs) We've changed the agency just to avoid things like that. Europe is easier for us, we go out with our own production company.
M: Were there stage set-ups that you had to leave in Europe because you couldn't bring them over?
FM: Yes.
M: So the look is different here than in Europe?
FM: The same thing could be achieved here very easily, we just need a couple of wires and scaffolding, it doesn't cost the world. We need a certain amount of lights and a certain amount of power to get our message through. (laughs)
M: I know on the last tour you had Roland (Wolf) picking up certain pieces of metal in certain cities, you're not doing that on this tour?
FM: Err, since this tour is divided for us into three parts, the first we do on the bus, so we can take everything with us, which we collected the first day of touring. Then, the second part is just flying around, so we have to collect things in each city. Then the last part we do it in the bus again.

Photo: James Worrell
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FM: I actually like the mechanical things much more because they have more sex to it. It's more sexy to see a machine working instead of transferring zeros and ones. N.U. has already got someone writing a computer program to run all

these machines, but there all still mechanical. N.U. wants to go even more into the direction after having inventing machines that play themselves. He wants to compute them to play them randomly all over so he won't be in charge of it all. If you talk about layers and textures on Tabula Rasa, we got rid of quite a lot of noise, of sound. Most of the songs are really sparse, which I really like. We just left off a lot of the decoration we didn't need, which I really like.

M: I guess it makes the instruments stand-out more themselves...

FM: Yes, it's the most important thing about Neubauten. It's like a traveling instrument show. I would rather say the soul of the whole thing is the music of the instruments.

M: That's what I meant, the music...

FM: (laughs) The music, yes...

M: Do you think the music has become more organic than it was before?

FM: Well, one thing I really wanted to do with this album was to have everyone in the band in one room playing together. So, yes, it is more organic than Haus Der Luge was. Sine in Haus Der Luge, everybody played his track, but that's the end, then rearranging the whole thing and resampling everything and I was really sick of that and funny enough, many people told us how sophisticated our program was to run!

M: Was a lot of the recording (for Tabula Rasa) done all at the same time? Was there overdubbing?

FM: Yes, of course there was overdubbing. But the main parts of the songs we recorded all together. I think that's the best thing about Neubauten, when we all play together. I wanted this on the record.

M: I've seen photographs of the recording session and how you seem to all play in a circle...

FM: Yeah, since we never really rehearsed, we just worked the songs out in the studio. And if not everybody could be there, it would make it difficult...

(Suddenly, from outside, below, a girl yells, "I haven't seen a show in years, you better play!")

And then hurls an open spool of cassette tape through the window of the dressing room in which Mufti and I are speaking to each other. Mmm?)

M: You hear that?

FM: (smiles) Yes, yes, I did.

M: The band cannot operate without everyone there?

FM: I can't imagine it.

M: So, if Andrew invented a machine to do all the percussion, would that mean you would no longer be important to the band?

FM: Well, I may play different things, it just happens that I'm like the drummer. I do different things.

M: How did you choose the cover art? I know this is from a book, Still Life. Was it used to convey a certain message about the album's material?

FM: I think all the songs on the there released have all connection to one another. There's not one single song that could stand out from the rest of them. It is really like an explosion, with different parts going in different directions. And the working title for the album was Still Life With Explosives. The first idea was to really use explosives and photographing the and while things explode and we don't realize it, we get this concussion in our faces. But we ended up having a real still life on the album.

M: Why was it (the title) decided to be Tabula Rasa?

FM: Normally we like to have one track at the title track, but we just couldn't choose which one.

M: Why Clean Slate?

FM: "Cause I think space is a good place to start with.

M: Nothing...

FM: Yes, emptiness...

M: I think some people may think it was used to depict a change in the band's direction.

FM: You can see it like that, but I can't really see the change. But for me, all the albums are connected to each other. The last one always builds up from the last one. So, I don't see much change in it. Maybe it's just getting more sophisticated or more sparse, or things like that...Headcleaner

could easily have fit on Drawing of Patient O.T.
M: Yeah.

FM: so I don't see so much of a change. We finished the first decade of the band's history. We finished our first record contract, and that's changes. so, that's more like business for us. I think the attitude behind the band's the same as it was fourteen years ago.

M: Does the band plan to go on forever, or is there a planned end?

FM: I can't see that point yet. As long as it's always changing, what we're doing with progress or some ground to cover, it does make sense to play with these guys. I think it's a very fortunate combination of people who are in the band. For me, I think that's quite valuable.

M: Do you think Einsturzende Neubauten is a collective or a "rock" band?

FM: First of all, we are not a rock band, we are a theatre company. We just come together for a certain of time. Between that, we do different things. I think everybody in the band has a strong vision of music himself, which he shares with others. So everybody brings his part in and that creates influence on one another. I think a group of people that work together only exist that long if everybody in the band is strong enough in his own way. If you just carry people around with you, it doesn't work if one's giving all the ideas and the others plat it. I think it can only go on for two or three years and everybody becomes frustrated because they can't get his point in. It's never been like that with Einsturzende Neubauten.

M: Is Abwärts still active?

FM: Yes, but I'm not in it anymore.

M: Who's in the band now?

FM: Apart from the he original singer and guitar player, everyone is different in the band.

M: Marc's no longer in the band, is he?

FM: No, he hasn't been in the band for about seven years. They're more like a band. (smiles)

M: Are you planning to do something other than Neubauten? Another band?

FM: I mainly work on theatres. I do that a lot. There's quite a lot of plays coming up where we'l



ally act as well. Musically, have you hear of Brotzmann?

Yes, actually the company I work for is going to be releasing his latest album here!

Yes, I know. One day when he was recording his last album and I was out there, and when we were finished up we just did one album in one go together! (laughs) With Neubauten, we have a record label called Ego and it's mainly side projects of the band. Alex just released an album of electronic music. I did scores for the two complete albums. I did that just came out three weeks ago.

And my record will be out soon. I still work with Sten, but the two girls are busy recording another album so we're not coming together for a record yet.

What band are they from?

The Rainbirds.

The last Stein album. Steinzeit was great! I noticed you tried to utilise nice packaging with that one!

Yeah, but this one, Tabula Rasa, is moving away in that direction. I hate CD's that just break when they fall down. I hate that so much.

Any guy who invented these must laugh all the time, ha, ha, see...

But it is interchangeable...

But all this interchangeable piles up at some point anyway. When you had a record after a record, the packaging would get messed-up, that's why because it's been used. They mutate after a while. I do like that.

It seems Blixa writes a lot of lyrics that portray an apocalyptic or an apocalypse.

I don't think so...

You don't think so? I thought with a track like Headcleaner, with the mass purging and all...

Well, in that way you are tight. I think Headcleaner is like a painting with all these different truths coming out. For other songs, no, there are some love songs as well.

Is Interimlovers a love song or a sad song?

Well, I wouldn't distinguish them from each other, sad or love, it's hard to distinguish them sometimes.

This is true...

FM: I would say it is a love song. If it's sad or happy, you have to decide. I don't want to give any interpretations about songs. The lyrics are often written as if they're coded and if I gave interpretations, the coding wouldn't make sense.

M: I know Interimlovers is very ambiguous with lyrics like, "between Semtex and Utopia."

Exactly.

M: You either blow up or you end up in Utopia, it can go either way! I just thought I might get a little clue, that's all...

FM: (laughs) But you don't want to give out slogans about how anything should be.

M: I heard you did a video for Interimlovers.

FM: Actually, we did two videos, both by the same director, both in one day for Interim and Blame, which the original Interim, the director is John Hillcut, who did the film Ghosts of the Civil Dead. Interim was done as a German version with a simultaneous transfer on it to make it English. I think the whole idea of having an English version of Interim is a bit stupid.

M: The CD which is coming out over there will have the English version, correct?

FM: Yeah, because we thought we might be able to get it on the radio if we did an English version of it. But for me it just sounds like Neubauten for stupid people.

M: I noticed even on the CD there's the sticker telling you how to pronounce the band's name, which I thought was bad.

FM: Yeah, exactly, me too! It seems Mute has a thing about putting stickers on every one of their records. I've got a pile of records from Mute and every single one of them has a sticker pointing out something which isn't that important whatever.

They seem to like having stickers on the records. Maybe it's because the cover art is not good enough!

M: I think it's an insult to people's intelligence.

FM: Yes, exactly. So, I must admit, I don't like the English version. It just adds guitars and things like that. The producer got the idea that if releasing something in America, then it should be somewhat more guitar-oriented, which I think is completely stupid. I really don't like this record. I heard it in New York at a radio interview, I thought it was crap.

M: So, it was done without you being there.

FM: Yeah, correct.

M: Just Blixa doing vocals...

FM: And Alex added some guitars. As long as we have our version, I don't really fucking care about it. Since once I did my version of it, everybody else can do whatever he wants to do with it.

M: What was the idea behind Rausch?

FM: A joke.

M: This is everything you missed, sort of thing FM: (laughs) No, by coincidence, very often the last one ends and it's connected to the beginning of the next one and is connected to the end of the last one. We never really realised until someone pointed it out to us.

M: I'll have to go back and listen!

FM: (laughs) Yes, lyrically wise it's all connected. And so, since we found out about that, this time we did it for real. All kinds of songs from the last ten years, to get you prepared for the next decade of Neubauten. (smiles) But somehow we had to get it out of our system. U was really disappointed by the last tour we did two years ago. I thought we just did a sort of greatest hits show. I had that impression, yeah. That's one reason why we stopped for two years, because I said we're not going on stage until we have totally new product to play. I don't mind playing some old songs between. Rausch was really something to get it out of our system.

M: The other night in New York, you did some material from Patient O.T. which had been changed a bit. Was this a conscious change?

FM: I hope so. I think it just happens when you have quite a lot of new material to play, you get a different perspective on the old stuff. I don't really think about it.

When we start to do it we think, good, yeah. When you really want to change it, let's have a different arrangement.

M: Have you learned a lot about working with theatre, etc., over the years?

FM: Yes.

M: And the band?

FM: Yes.

M: In what they want to convey in the music?

FM: Err. they have always been a strong theatre side to Neubauten, but since I'm really training myself while I'm looking at a lot of

plays and being there for a lot of rehearsals. My sense of getting much stronger since I'm training with it all the time, which often helps the band. We have improved our stage design but I'm pissed off, we really don't have it tonight. We didn't even get it in New York. What's the big point of getting a fucking drum riser and some scaffolding, my god. Gimme a break.

M: So do you when the band is recording that they think about what it will look like onstage?

FM: No, it's till just what we want to do that comes to mind when you're working on the music. Err, on the other side you take a song like Sie, which is really written like a theatre play with three different characters in the song, which is like the lighting designer, which is giving lighting instructions. There's the director, who directs, and She, the main actor. A song like Queste is really theatrical the way it's done anyway. When you have to put a show together, you have to think much more about the theatre side of it, to make a stage where things can happen. So, it's not like we'll start acting or something, but really can be like theatre too.

M: Have any large record companies had any interest in Einsturzende Neubauten?

FM: Yes, in Germany we had offers from every major company, every independent company. In America there's some interest as well.

M: Would that be something you would ever consider?


FM: I just want the best possible outlet for Einsturzende Neubauten. If Mute proves to be a good choice for us, then we'll stick with Mute. If it proves not to be, then we'll have to look for something else...

M: Well, I guess that's about it...

FM: Me too... (laughs)

(That night, Einsturzende Neubauten cancelled)

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Attitude Lass

AND HER DRAMATIC though highly suspect

TALES OF BODY PIERCING

BY PAUL BOOYAH TOBIN AND PHILLIP CAKEBOY HESTER



That's ME!

SEXY, WOT?

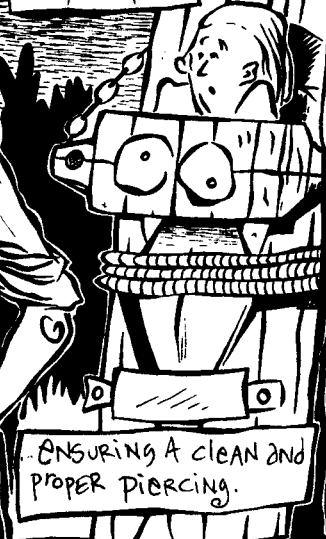
Firstly we'll take a look at the CRUDE yet subtly ENCHANTING methods employed by our INDUSTRIOUS ANCESTORS. Let's take a look at the first historically documented NIPPLE piercings, which took place on Oct. 11th, 1345



Take special note of the CRAFTSMANSHIP that went into designing the EARLY CLAMPS...

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And here KATHERINE GATOR demonstrates how easily a multiple HAFADA can be accomplished whilst using SPIKED KNEE PADS.

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blah, blah, blah

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Hey! I've seen yer BUTT!

HAW HAW!

The second major difference is that ALL piercings done on FEMALE bodies will be performed by this MAN...

PAUL TOBIN
current address:
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Iowa City, IA
52240

AND EVEN NASAL piercings will require TOTAL NUDITY!

SKULL

And... Uhh...

DAMMIT!

ERIP

CHNO, TOBIN! You won't be using ME to get yourself laid. Just because you're a man and I'm a woman you think you can make me do whatever you want well... FUK OFF!

It's not because you're a woman, it's because I created you, you're just my CHARACTER.

SKU

Well, then...

PAUL TOBIN... Attitude Lass creator, writer,inker. (About to be beat up.)

g g g g g

...I SURE HOPE THIS IS IN CHARACTER!

GOING!

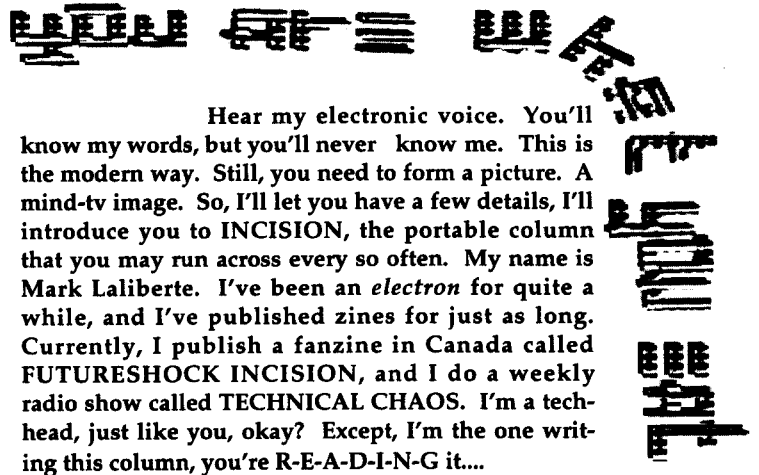
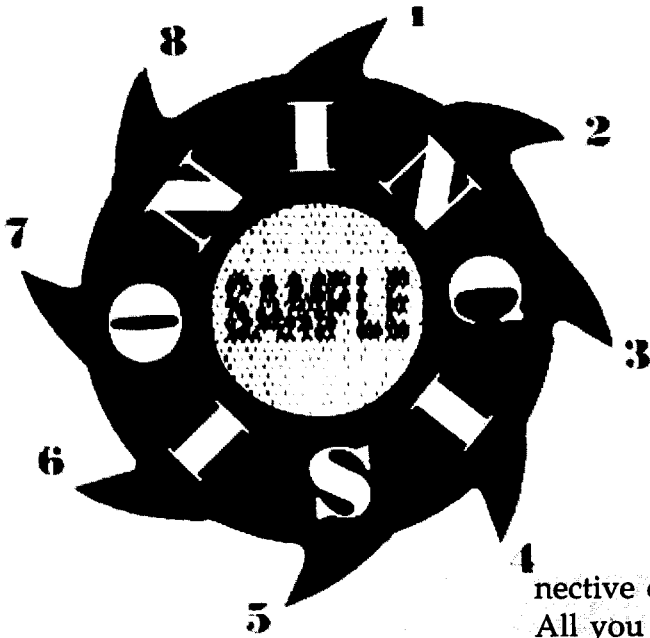
BWOOF!

THOP!

MEN SUCK!

THAT'S THE END, ASSHOLES, GO AWAY.

PAUL TOBIN would like to make clear to everyone, especially his mother, that although his comic characters frequently beat him up, he is NOT a misogynist. Unless, of course you happen to be a tall, slinky, sultry brunette because then he might be! yum, yum.



Hear my electronic voice. You'll know my words, but you'll never know me. This is the modern way. Still, you need to form a picture. A mind-tv image. So, I'll let you have a few details, I'll introduce you to **INCISION**, the portable column that you may run across every so often. My name is Mark Laliberte. I've been an *electron* for quite a while, and I've published zines for just as long. Currently, I publish a fanzine in Canada called **FUTURESHOCK INCISION**, and I do a weekly radio show called **TECHNICAL CHAOS**. I'm a tech-head, just like you, okay? Except, I'm the one writing this column, you're **R-E-A-D-I-N-G** it...

I thought I might start off this column with a general discussion on just what the Industrialnation is. To some, it is a land of endless terms and names that seem almost impossible for an outsider to reference... cyberpunkpostmodern-neoindustrialtechnocoldwave-electroambientbpmexperimentalrave dancetorturetech-computeretc.. That, my friends, is not about music. It's about marketing, and it's something which, though necessary, is not all that important.

What, then, is the Industrialnation?

The Industrialnation primarily covets music, mostly of an electronic nature. Dare I say "industrial music" after what I just said above? Well yes, but I'm not using the cliched term that most people use to describe intense sound, I'm referring to something else. Industrial music isn't about harshness. It's about experimenting, and when I use the word experimental, I don't mean noise, I mean diversity. It is a huge con-

nective corridor of open doors. All you have to do is have the will to turn your head and look inside each as you march by.

Industrial music is a cultureless music. It is city music made by those torn from their roots, from their origins. The rule then, is to make your own disconnected culture through appropriation. **APPROPRIATE**. Sample. Take what you like and make it your own. Having said that, I think we should start exploring *the past*, see how it connects to *the now*. Lets look in a few doorways, shall we? But remember, this past belongs to me. You'll have to make your own.

That is unless you want to dub mine?

One of the earliest songs that feels truly industrial to me was created in the Soviet Union by a composer named Alexander Mossolov in 1928. The project is called **SYMPHONY OF MACHINES — STEEL FOUNDRY**, and it is an amazing piece of music. The conventional orchestral instruments are played in constant patterns and loops as to sound like the

movement of machinery. Relentless, pounding machinery. The song also employs a thin sheet of metal as a non-conventional instrument, which they constantly rattle throughout the song! It takes the most innovative Wax Trax! bands until the mid-80's to do that! Truly ahead of its time!

I found an album by a composer named **LUCIANO BERIO** recently. He is an early electronic composer, and he's an important link to the development of most of the musical thought in this magazine. (Yes, as important as **BRIAN ENO** or **KRAFTWERK**. Yes.) The album, which is called 'Visage/ Circles/ Sequenza III', was released in 1961. It features voice and tape experiments + electronic soundscapes. Of most interest to me are the voice experiments... Diamada Galas fans take note! Berio uses a female as an instrument (her voice) and cuts it up, manipulates it. The woman involved here is named Cathy Berberian, and she really does have a range and gesture that parallels **GALAS'** powerful voice.

Are you a fan of THE ORB? Then you may want to check out MARTIN DENNY, whose ambient, tropical lounge music explores a similar ground, sans the drum machine. I've been getting into the whole exotica thing that MR. DENNY had going. It's a real trip, all fantasy and flowers. Might I suggest 'The Enchanted Sea'?

You can make a million other connections. It's pretty easy to go from an interest in TEST DEPT., with their love of the bagpipe and the military drum, to the likes of Scottish and Irish music. It's as easy to go from IN THE NURSERY to an exploration of soundtrack music.

Things get kind of crazy when you're mapping out an *Industrialnation*. Vaguely, I'm

suggesting that a common denominator in all of the musical energy our generation possesses owes a tribute to our historical excavations and appropriations. LAIBACH know the value of this, of searching the past. Or more precisely, creating a future that connects to the past... *the Retrograde Principle*... two steps forward, one step back. History is a weight, it's true. There's too much of it to escape or ignore. The only choice you have is to USE IT. And anyone who chooses to travel *the Industrialnation* must surely realize this.

Next Issue, I'll discuss LANGUAGE DIVERSITY IN THE ELECTRONIC WORLD. See you then.

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KONSTRUKTIVIST2

Konstruktivists first appear on the scene in 1979/80. The founding member, Glenn Wallis, was THROBBING GRISTLE'S tour organizer and also an early member of white noise extremists WHITEHOUSE, besides also working with CHRIS AND COSEY. Upon leaving their own band, they became a seminal part of the early electronic/noise scene with their appearances on some of our important compilations (The Elephant, Cable, Wilson and the Rising from the Red Sand series to name a few) and also with their LP releases on the then new THIRD MIND RECORDS. These early releases were considered "collector prizes". After apparently disappearing out of music for some years, KONSTRUKTIVIST2 has returned with a slew of new releases, and a change of style. Glenn Wallis was interviewed in late 1988 to discuss the band.

FIRST, DESCRIBE THE EARLY DAYS OF KONSTRUKTIVIST2 AND THE MUSIC SCENE THEN.

The early days for us were quite good even though such groups as CV, TG, SPK and the like were getting all the media attention. Such articles like "Wild Planet" in SOUNDS did fuck all for us. We still don't like to be labeled with the other groups/bands, etc.

The said scene in 79/80 was at it's peak. But many of the so called NAME groups were selling out. And I think that groups like ourselves suffered for this. I also think record companies lost interest as well as the fans.

YOU BEGAN AS A MEMBER OF WHITEHOUSE AND TOUR ORGANIZER FOR TG, AND HAVE ALSO WORKED WITH CHRIS + COSEY.

DID YOU FEEL THAT THESE ASSOCIATIONS HAVE BROADENED YOUR AUDIENCE BASE?

No, not really, as with your first question. I feel that we got tarred with the same brush. I also felt record companies which we worked with had these pet groups, and promoted them only.

HOW DO YOU FEEL ABOUT YOUR EARLY RELEASES (like the Third Mind LPs) SELLING OUT

FOR SUCH PAINFULLY LARGE SUMS?

Even as I am speak, I am writing to fans, magazine distributors and the like, telling persons not to buy these LPs because the quality of these LPs were crap, to say the least.

IT SEEMS THAT KONSTRUKTIVIST2 WERE INACTIVE FOR A NUMBER OF YEARS UNTIL THE RECENT RELEASES... ANY REASON FOR THIS? SURELY AFTER THE SUCCESS OF THE FIRST LPs THERE WAS A DEMAND FOR NEW MATERIAL?

The reason I became inactive for 5 years (was) cause I got married and things for me went from bad to worse. I did a number of cassettes for Audiofile and Harsh Reality during that time. Plus I did start recording with Joe Ahmed on the JIHAD-E-SAZANAGGI project. The JIHAD LP has still yet to be completed.

Now I am a single parent, and very much active. Remember I have 5 years to catch up on.

As to the success of the first 6 LPs. A bad rumor starting in the USA was spread around to say that we had ceased to exist. So that "Glennascaul" went unmentioned.

We hope with the reissues of the back catalogue on CD, "Glennascaul" should seem like a new LP if you get my drift.

SINCE YOUR ABSENCE THIS TYPE OF MUSIC HAS BECOME QUITE SUCCESSFULL. DO YOU EVER SEE KONSTRUKTIVIST2 BECOMING THE UNWILLING 'POP STARS'? 'TIC TAC TOE' SEEMS ACCESSIBLE ENOUGH..

I don't know much about us becoming the unwilling "pop stars". If this trend comes our way, we would still have 100% control over such projects we tend to do. "Tic Tac Toe" and "Hurts So Good" and "She Loves It" from the new "Forbidden" CD and pure examples of which we can do, say in the vein of "pop songs".

And because of the so-called singles CD market, World Serpent said give it a try. We have been working on almost soul music - I use the term lightly. But at the



same time working on material in the vein of early FAUST, and again maybe our style of soundtrack.

DESCRIBE SOME OTHER PROJECTS YOU'RE PRESENTLY INVOLVED WITH.

At present, Lawrence is working on a guitarist and a singer, with Chris Glover on drums. We have a project called KONSTRUKTIVISTS, which is a concept LP. It's a mix of noise and work in different styles, as far as possible (to be as diverse as we would like to be). We want to get our ideas very clearly across and make sure that KONSTRUKTIVISTS is a different style from anything we've ever done. We're looking at ourselves with a different aspect. We've got 'Tic Tac Toe' with a Joe Camel feel, and a more camp vocal, which was done. We hope to have this out in some form for 90. Another project is THE HOUNDS, a rock band with a black humour. It has many other elements. Lawrence has DADA and A FAMILY OF NOISE, just to name a couple. Joe has CHECKIST which is techno-industrial. A CD of which should be out after the new year.

IS THERE ANY SORT OF CONCEPT OR IDEA YOU'D LIKE KONSTRUKTIVISTS TO REPRESENT, OR IS IT SIMPLY AN INTUITIVE RELEASE FOR THE ARTISTS INVOLVED?

I think 'Psycho-Genetika' was a concept LP. 'Glennascual' was a result of me proving that I could do more than just noise/industrial type music, plus a tribute to other musics who I was influenced by, IE NASH THE SLASH, MICHAEL ROTHER, ENO, YMO, TUXEDO-MOON, ect. 'Forbidden' is looking at the taboo subjects which even in this day, remain forbidden to talk about, is

sexual pleasure, women's roles in the home, God, and the like. It's a mixed bag. Hopefully female fans should get more out of it than the male side. At least it's a balance this time, and about time too. Hopefully in the future we will work on a European music project with a comic. It's a pity that 'everyman' comics are slow in coming out, but Lawrence is well tied-up with his other comics, etc. But 'Everyman' will be an ongoing thing, as there are still many topics to work

THE MUSIC OF KONSTRUKTIVISTS HAS RANGED FROM NOISE TO AMBIENT TO BEAT-DRIVEN, WHILE OTHER GROUPS, LIKE ZOVJET-FRANCE FOR EXAMPLE, CONCENTRATE ON CERTAIN AREAS. ANY REASON FOR THIS?

As like the original Konstruktivist of Russia's artists, we like to keep fresh in our study of sound. I don't really like an LP project sounding samey throughout. 'Forbidden' is a good example of this, likewise 'Black December' and 'Psycho-Genetika'. Also we have a good reputation of being original and original.

WHAT IS IN THE FUTURE FOR YOU..

For the moment, we're getting our back catalogue out. 'Psycho-Genetika' is the first one, followed by the UNCUT version of 'Psycho-Genetika' LP version, worth the vinyl it was put out during the JH7. We want to finish, and new single projects material too. We don't want to sound like anything that we have done before. Can't say more than this for the moment. KONSORT will have a cassette due for 1993. IMPULSION may be doing this. We will be a lot stronger than in the early 80s.

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Norfolk NR18, OQT, ENGLAND



about DO supply)

Over 11818 Irene Warren, MI 48093 or (313)558-
...
bh347@delaware.rr.com
(Footus, Coil Lustmord, Tear Dots, Bauhaus,
Wagner, Skinny) [Lit: Lovecraft, DeLeth, Malory,
Gibson, Focline, SM 22 Post-Cyber-Goth looking
to share Coffee, Guinness, Lit, Data, Radiation,
Rants, Visions, Scares, Story, more. Write, Call, or
hunt me down at Robbles.]

Howk (aka BJ) Howling 2033 North Cambridge
#2 Milwaukee WI 53202
(Leather Strip, X marks the Padwalk,
Psychopomps, Front Line Assembly, Controlled
Bleeding, Armageddon Dildos, Klute, With Blues
pumped in via a different vein, life and mood.)
[Sculpture, Foundry and Art Student, 27 yrs, Male.
I'm into Philosophy, Psychology, Mythology,
"Ware"-gaming, Tantra, Meaning and Expression.
I feel rather Prometheus in texture and wait.
Seeking eclectic individuals to trade music, art,
poetry, and points of view with.]

Jacqueline N397D Maple Street Appleton, WI
54915 (Ministry, KMFDM, Nine Inch Nails, TKK,
Pigface, Revco, 1000 Homo DJs, Lord, Murder Inc.,
Skinny Puppy, Cyberaktif, Sister Machine Gun,
Contagion, Einstürzende Neubauten, Christian
Death, Blood 20, Bongwater, Soul Asylum,
Blondie, Muscolini Headkick, Lords of Acid, Tori
Amos, Negativland, Big Black, Final Cut, Primus,
Lycia Lunch, Alien Sex Fiend, Coil, Hilt, etc etc)
[Older 20, lived in Wisconsin! She spends most
of her time alone... listening to music, writing,
watching bad movies or stupid reruns. She is horri-
bly open minded and does trade fbs. She loves
animation and really bad sense of humor! Life's
a joke -- laugh with me...]

Keith 28510 Barbara Lane Grassie Il MI 48138
(Skinny Pup, Meat Beat, Controlled, 243 F.L.A.,
Kearmix, NIN, Nitzer Ebb, Ministry, MC 900,
P.E., Final Cut, Manufacture...) [Small skinny 19
y/o male, Lanky, but ultra fit, looking for
Middle-aged women to write, exchange books,
and... [yours, etc... Face remotes. Other interests
are... fit, pool, making music, writing... send pic-
ture and letters I will answer. No black list or
free point. Looking for that beautiful, techno-
goddess-mode] are you there?

Livio Popp, Box 422, Somanauk, IL 60552
(The Sisters of Mercy, Swans, Bauhaus, Camper
Van Beethoven, Nitzer Ebb, The Jesus and Mary
Chain, The Smiths.) [20 year old female art stu-
dent who loves reading, film, photography and
dreams of traveling the globe. Seeking corre-
spondence from anyone with similar interests.]

Leticia G. 46-03 65th Place Woodside, NY 11377
(Skinny Puppy, Cabaret Voltaire, Kraftwerk,
Solex, Wake, anything electronic, melodic,
erotic, or thought provoking...) [20 year old man
looks 18-21 year old female with a heart, a mind,
and beautiful eyes to hangout, go out, or collabo-
rate with. Must be short (5'7" or under), sweet,
and have a pulse. Fairy plus. Also - but not
necessary - willing to trade. Send photos, letters, or
NOW!!]

Mark J. Kellogg P.O. Box 24 Emory, VA 24327
(Pink Floyd, Mulliganwize, Lycia, Concrete Blonde,
Skinny Puppy, Controlled Bleeding, Pigface et al,
Footus/Lord, Sisters of Mercy, Ambient/experi-
mental/etc) [The bird man dropped his last con-
tract ball in the large vat of pink lipstick while the
pet smiled furtively at the twinkie in the corner
and the dust bunnies sat contentedly in their
respective hemorivatching reruns of old Cadbury
egg commercials. But the trees had nothing to do
but wait. If trees must die, make them smile.
Trees like me. I'm not a fruit.]

Melanie C. 428 Frederick St. San Francisco, CA
94117-2266 (Whitehouse, MB, SPK, BJ, TG,
Consumer Electronics, Krang, Merzbow, Sodality,
Genocide Organ, Come Org., Coum...) [I'm 25 and
on Disability, Anti PC, Heavily into record trading
and collecting, gave up drugs for vinyl. If you're
interested in trading industrial / noise send want
and trade lists. THE END HAS COME.]

Mike Du Vernis, 5480-S. Carroll Ave. #412
Chicago, IL 60616 (m-duvernis@uchicago.edu)
(Throbbing Gristle, SPK, Cabaret Voltaire,
Negativland, Clock-DVA, Controlled Bleeding,
LDP, Sisters, Naphthim, Joy Division, DCD, Siouxsie,
Naked City, Hijokaidan, Burroughs, Gysin, Kevin,
Feyerabend, Goldman) [22 year old grad student
interested in most everything. Looking to trade
thoughts, sound projects, mail art, or whatever.
Working on forming an experimental / noise
band.]

Miracilla Ri.2 Box 772 The Plains, VA 22171
(Skinny Puppy, Lestat, Ministry, Cocteau Twins,
Cop Shoot Cop, Christian Death, Bauhaus, Joy
Division, Pigface, Iggy Pop, Descendents, Alien
Sex Fiend, Butthole Surfers, Rosetta Stone,
Siouxsie, Legendary Pink Dots, Sisters of Mercy,
Sex Gang Children, Front 242, and a lot
more.) [Seeking correspondence with other lonely
souls. I enjoy writing, watching television and
movies, observing artwork like that of Giger and
Beach, reading just about anything, and visiting
the forest or graveyard at night. The supernatural
fascinates and intrigues me. I'm stuck out in a
small, country town hell with no one to talk to!
Write Me - All letters answered.]

Nancy 738 Clopper Rd #23 Gaithersburg MD
30878 (Ministry, Skinny Puppy, Revolting Cocks,
Lord, Pigface, Pajthead, Chris Connolly) [31yr old
looking for Pen-Pals to discuss music and life.
Interests include SF, Best Generation, Art, and
collecting anything about Skinny Puppy & Al's
Pals.]

Nhan Sao, 410 Memorial Dr, Cambridge, MA
02139 (SOM, Fets, Love like Blood, Love is Colder
than Death, Anarchy, Opium Den, Skinny Puppy,
Front 242, Prong Tower, Sigod 20, Miranda Sex
Garden, DCD, Merzbow, CD) [I'm a 21-year stu-
dent who likes to dance, write poetry, and trade
music. Will provide music list. Letters, writings,
tapes, photos welcome. Some kind of stranger
please write.]

Patrick 3045 S. 83rd Ave., Justice IL, 60458
(Skinny Puppy, Pigface, Front Line Assembly,
Leather Strip, Klute, Die Warzau, Chemlab,
Psychopomps, X Marks the Pedwalk, Sigod 20,
Diatrise, TKK, Final Cut etc. etc...) [I'm 21. I go to
a local junior college. I live in a suburb of
Chicago. I want to hear and write to people who
are honest and open. Just be yourself. Will write
back to everyone.]

Peter Keller PO Box 15373 Columbus OH 43215-
0373
(Nurse with Wound, Blotter of Safety, B.C.O.,
Merzbow, S-Core, Pacific 231, TKK, Vindg
Omang, Athmus Teachers, Controlled Bleeding,
Sov. Heads, Coil, Ein.Naubauten, Dead Can Dance,
Cocteau Twins, Lycia, Skinny Puppy, Frontline, 242,
Blackhouse, Exploited, Sex Pistols, etc, etc.) [23yr
old mohawked art school dropout trying to make
it as a cartoonist and is sick of this stupid cow-
town. Record stores here are too expensive from
me and never have what I want, so I'm looking to
trade tapes with anyone who has noise and other
obscure industrial ambient and torture-tech stuff.]

Petra Linder Kormelberg 24 58453 Witten
Germany

Garzen industrial front [27 female, noise
addition to the music of Skinny Puppy, think
they are the cult band of the century (except for
them), Lilie Martella & the Tiger, Front Line
Assembly including all the projects. Leather
Strip, etc etc and more!!! She is a member
with people from every country. She is
open to all kinds of communication.
If you can imagine [find out more about
of Skinny Puppy, Lilie Martella & the Tiger,
etc. and are generally...
(never guaranteed)]

R. Android 3139 Dufferin St. #101
S.C. Canada V7K 3V7 [Recently moved to
trade tapes of obscure indie bands. I'd like
to compare record collection with yours...]

S.D. James 6550 Milford St #17 San Diego
92110
(Leatherstrip, Numb, XMP, Psycho Effect,
Psychopomps, Pumpin' Fabric, Xmas, The
Mental Coll, Current 72 and Demons) [I
[California industrial into black, water, and
animation. Let's talk and trade tapes.]

S.G. James 3022/404 Pir F. #1000
(Siouxsie, KMFDM, R.V.C.O., Leather
Puppy, Sisters, Dead and Danc, Final Cut,
Yevola, IMY, Throbbing Gristle, Front 242, etc)
[Live it trial by error. I look 4 years old. I
who are violent, sex, erotic, who I'm not
fascinate N 2 body piercing and yet can be intel-
lectually inclined for the most part and yet I
enjoy black & white photography, movies, and
thoughts and enjoy late site shows at the local
E.R. room.]

Speak s/e JEP s/e Box 1624 Jamboree Plains, IA
02130-0022 (Lustmord, P.M. Einheit, Wagner,
Arias, S.M.U.T., Neuhauten, C'93,
Gerogeroger, Veldre, Weird Film, Arrogant
Anger, etc) [23 y.o. male into metal, black
black nails, feet, tall, mellow, math, and
swastika history, SM, body mod, astrology,
science]

Tiffany N. P.O. Box 2612 Farmington, NH 07004
(Skinny Puppy, NIN, Dancote, KMFDM, Ministry,
Sister Machine Gun, Sigod 20, Front 242, etc)
Science fiction, Edgar Allan Poe. I'm a
female wishes to share thoughts
on paper, drawings, photos, or anything
response is promised to all open minded
Awaiting your letter.]

Vivian Mejin, 1801 Garden Ave., #40, Kansas City
97403 (Skinny Puppy, KMFDM, NIN, Ministry, The
Cure, Front 242, Pain Teens, My Blood, Vindg,
Lush, Tear Garden, Ten Walls, Suede,
Leatherstrip, Cyberaktif, Silverfish, Tied, The
Nymphs, FLA) [I'm a 19 year old
English/Literature student who postulates
salvation and guilt. I'm a feminist who
up with racism, and the. I'm a feminist who
general. If you possess an open mind, a
soul, please write.]

V 2701 Riverside Dr. # 107 Coral Springs, FL 33065
(Die Form, Pink Dots, Skinny Puppy, etc)
[I have always desired a... [with list, but
to get restrictions in Coral Springs, but
turn an ear. I am slowly getting over the...
but your letters, etc, are what I really need to
really help.]

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underground musician John Bergin and *Film Threat* Editor Chris Gore goes Hollywood bashing. Plus editorial and pages of music, film, video and zine reviews with contacts. And how to record a CD quality demo for under \$375! We review demos and underground films too, send um. \$2.50 Chk/mo Nexus Six: N6!, P.O. Box 1394, Hollywood, Ca 90078

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ZINE REVIEWS

Crewzine, available in English, is a 1/2 sizer and fully packed with electronic body music. Issue #3

art and poetry from the Poe/Barker influenced perspective, but it's not really Goth or Industrial (though the audio reviews lean towards the genres). "Post-nuclear" photography and poetry features by Chicago artist, Ilib and interview with avant garde "found object" type band, Math (soon to release a 7" on Bright Green Records) round out this unpredictable zine. (PO Box 24 Bradley IL 60915) (K.T.)

Basic black and white, full size covering "Music from the end of time". From the isle where it all began with the first screeching notes Throbbing

Gristle offered the world's unwilling ears, editor Brian Duguid sticks to the conceptual purity that has been diluted into oblivion by most of the "industrial" wave. Innovation and improvisational quality including Morpho Genesis, Lustmord, SPH catalog and AT. If you can cut through all the opinionated, intellectually condescending crap, this is essential reading for those looking to dive into the comprehensive art of avant garde electronics. The aesthetics of "muzak and background art" is discussed to it's scientific, psychological and economic extent, considering the attention (or lack thereof) most people pay to the surroundings they are assaulted with on a daily basis. E.S.T. is analytical in it's approach and challenges the reader to think, but it may be a bit much for those advocating the "simpler" electro offshoots like "industrial" or BBM. E.S.T. is also involved with the Small Press Center in London; write for info on their "Casatte Culture" exhibition. E. S. T. is a guide to obscure tonalities that richly deserve the attention and effort. (c/o Brian Duguid, 35 Fordington Ave, Winchester 5022 5AN United Kingdom) (K.T.)

Drone; Techno-zine

"Disco, once banal and senseless, has become creative and imaginative," declares Moonstone, Drones editor. Different colors keep the raver brain occupied and an article about techno god, Moby, highlight this 1/2 sizer. The main content is comprehensive reviews of Intermix, Sheep on Drugs, the Orb, etc. The debut issue shows promise and they're looking for contributors into the techno thang. (1800 Market Str. #69 San Fran. CA 94102 (415)267-7620) (K.T.)

Dwars

Written entirely in Dutch, this oddly sized publication is a good companion to Pheospher, Amsterdam's other electronically focused zine. Dwars provides live listings and reviews (demo tapes to CDs) for a quick guide to the Amsterdam scene. (Prins Hendriklaan, 31 1075 Az Amsterdaam) (K.T.)

Elegia Vol.1 No. 4

"A journey into the Gothic", in the literary sense. This 'zine is perfect for the novice to the darkest of gothic souls. If you're looking for the latest gloom fashion trends, don't bother, but if you have a desire for dark, painful, flesh-crawling stories and poetry that dives deep into the crevices of the dark and spooky, Elegia is your ticket to the interdimensional holyland of the perverse. The

poetry is a bit too thick with imagery, yet "Gargoyle Lover" by Scott Thomas weaves an erotic tale from stone and sexuality. The art and fiction is exquisite and highlights include "The Decision" by Maggie Cooper, a cyber-goth tale by Valery Gallago titled "The Frogs of Sense Weakness", the trippy "A New Dream" by Jeffery A. Stadt, and bits by Leilah Wendall of the Azreal Project, New Orleans. No. 4 also includes an interview with Projekt label master, Sam Rosenthal, an extensive column by John M. Navroth discussing the ritualistic and forbidden mixture of "Gothic temperment" and sexuality, and a short

bit about death artist George Higham and his House of Horrors. Captivating artwork and a comprehensive gothic zine review section top this volume off nicely. (c/o Marie Buckner, 3116 Porterlin, Ventura CA 930903) (K.T.)

Electro Shock Treatment

For Crying Out Loud #3

F.C.O.L. comes complete with a compilation cassette featuring PP2, X Marks the Pedwalk, Placebo Effect, Attrition, Behavioral Control Squad, et.al. who are all featured inside issue 3 alongside Clock DVA, Orbital and Leatherstrip. F.C.O.L.'s second half contains one of the most extensive review sections of electronic music in existence and the "Bizz Buzz" section updates readers to Wax Trax and NIN news. A must for any electro-library as an in depth guide to talent sans any needless cyber attitude problems. Put you \$7.00 in the mail now! (also available through the Marketplace.) (PO Box 64875, Los Angeles CA 90064-0875 Fax (310)815-8935) (K.T.)

Gathering Darkness

Formerly publishers of Nightside, Dan Good has trimmed down to a "mini-zine"; 12 pages of frightening fiction and pulse quickening poetry plus a featured artist every issue. G.D. is a monthly injection of hell for those who cannot wait for the quarterly schedule of most zines. The April '93 issue featured "Squitter" by D.F. Lewis, a juicy bit titled "Betty Crocker...She's Not" by Kim Ormond, the ritualistic "Sacred Wine" by Sandra Hagin and a center spread of pen and ink drawings by Susi James. G.D. is also reasonably priced at \$12.00 for 12 months of up and coming horror writers and artists. (43W427 US HWY 20, Hampshire IL 60140) (K.T.)

includes bios/reviews/interviews with Morbid Fancy, Nuova Meccanica, Placebo Effect, Non Aggression Pact and Blue Eyed Christ. Exceptional highlights in #3 cover Electronic Body Music in Brazil, a new label in Denmark, news from Japan, Dogma Beat (the Swiss techno union) and part 2 of an extensive Cat Rapes Dog interview. The latest Crewzine (#4) changes the format a bit. The first half contains interviews with X Marks the Pedwalk, Advanced Art, Attrition, Vomito Negro, Der Prager Handgriff, Leatherstrip, In Absentia, and Brain Leisure. The second 1/2 lists contacts, labels and reviews. Crewzine retains a "fan"-like atmosphere and is on a mission to connect industrial fiend's around the world. Make the effort, it's well worth it just for the interviews. (BBM PO Box 26, 82014 Bratislava 214, Slovakia, Europe or write: Richard Gurthor, Druzilava 2, 82102, Bratislava, Slovakia, Europe) (K.T.)

Cuel: Electronic Music Magazine

Excellent resource from Talla (Zoth Omog/BiGod 20) written in German and English. Insider columns on Technoclubs and Techno/ House/ Trance reviews. German pieces include Head Crash, Clock DVA, Die Form and Front 242. English articles cover Skrew, Komakino and Schnitt Acht. Full size, glossy industry magazine with techno-industrial focus. Great source for DJs so write for rates in your area. (Music Research GmbH, 61350 Bad Hamburg, Germany Alte Sattelfabrik 8, Phone (0)6172-82014 Fax (0)6172-82185 (K.T.)

Cyber-Psycho's, A.O.D.

#4 Cyber to horror fiction and interviews in a full size format contains conversations with G.X. Jupitter-Larsen (Haters), Type O Negative, Sofahead, and horror renaissance-man, T. Winter Damon. Authors featured include Jeffery A Stadt and D.F. Lewis and unique columns cover "Self publishing bands" (mostly Denver bands), comics, and "Cybercents" (instructions for subsonic frequencies in this issue). Small press, anti-censorship attitude and horror from Colorado. (c/o Jasmine Sailing, PO Box 581 Denver CO 80201) (K.T.)

Dead Eyes Magazine

Accompanied by Bright Green Records (Faction Fekler, Black Dahlia...), editor Mykel

Good Clean Fun; the Elvis of Comic Strips #3

This 8 pager is put out by a syndication scorned, Bay area cartoonist who has fortunately retained his sense of humor and released what ever he damn well pleases on his own. Mr. Mahoney's strip is about a boy and his dog in a Bloom County/Opus mindset and Twisted Image by Ace Backwards presents a cynical lonely guys viewpoint (like the comic character Kathy, but in male form). My Dad was a Psychotic, Drug Addicted, Mentally Abusive Vetby LMNOP is the most disturbed comic in this tiny zine and explores a dysfunctional adolescent's horror stories as his abusive dad's assistant. Check it out for a buck. Write; Gene Mahoney, Box 843 RWC CA 94064 USA(K.T.)

Heart Attack Vol. 1 #5 (Mycardial Infraction Horror)

Small press horror fans will screech in delight with this full size zine featuring Gregory G. Nyman and his short story of insanity, "Knots". Heart Attack drips with entertainment amongst its grisly pages, but if creepy, crawly things offend thee, BEWARE. Hard-core sickos of horror will love the "Sick, Perverse and Nauseating" section ("those with weak stomachs, poor health or morals are advised to read at their own risk"). Comprehensive small press and oddities are reviewed and a feature story about the Salem witch trials and fiction to match (Tituba's Diary) by Caitlin Burke) are accented with ghoulish art by Mark Lizotte (cover) and Augie Wiedman. This only claws the surface of fiction guaranteed to bring you to the edge of coronary arrest. Add a splash of humor, including a cartoon of James T. Kirk sleeping with an Alien for Heart Attack's unique vision of terror. (c/o David Gordon, Ed. 518 Lowell Str. Methuen MA 11844) (K.T.)

Lole

Goth-industrial types fluent in German may be interested in checking out Lole for DM-3. Articles include a biography on And Also the Trees, looking back on New Wave in the 80's, "Was Ist Gothic", video/CD/vinyl and tape reviews plus a live review of Dronning Maud Land. Interviews with Mentallo and the Fixer, Alex Kane of GPC and the Tragic Comedy accompanied by a few lovely cemetery snapshots. Lole is not graphically overwhelming, but it's packed from cover to cover with fanzine style. (note - very cute Skinny Puppy caricature!) (c/o Christian Rohl, Kolner Str. 20 4300 Essen 1, Germany)

Misery Foundation

More and more bands and "coalitions" are promoting themselves with half sized, xeroxed 'zines and the Northwest Industrial coalition has the Misery Foundation plus a new 24 hour hotline # (Leave a message if you call). Bands included in this collective are: And Christ Wept, Kill Sitch...Klick, Fathom, Noise Box, Sex With Sarah, Shallow Head and Synthesis Murder Program and they are now hosting Industrial Sundays at the Rendezvous for Seattle and area residents. Misery Foundation basically promotes NBC bands with bios, show dates, etc. A must for Seattle industrial types desperate to escape grunge and to support an actual "scene". 539 Queen Anne Ave. N., Suite #198, Seattle WA 98109 (206)625-9243. (K.T.)

Modern Taboo

This full sized is for those interested in Anton Lavey's Satanism, using the Necronomicon,

etc. There are a few zine reviews, mostly publications dealing with similar topics, an interview with Answer Me! editor, Jim Goad, and an article on the Crowley oriented Plecid Foundation. This rag may be of interest to Atlantic area magick practitioners. (PO Box 55138 Atlanta GA 30308-0138) (K.T.)

Musica Marginal

Musica Marginal is published in espanol to complement editor Guillermo Escudero's radio programming. Includes Artekennia interview, and brief biographies on Wolfgang Press, Cocteau Twins, Test Dept., The Coil and Cranes. It's encouraging to see the "scene" retains the same vibe no matter where it breaks through the New World Order. (c/o Guillermo Escudero Bascunan, Gath and Chaves, 2441 Dep. 101, Santiago-9, Chile) (K.T.)

Necropolis

Chad Savage's artwork has appeared in several horror/vampire zines, most notably his beautiful vampire archetypes in Screams in the Dark, but Necropolis is his own 1/2 size brainchild. Gothic literature and poetry plus 2 pages of zine listings from vampires to Clive Barker. Raphael by J.T. Caterwaul tells of an incestuous romance dripping with candle wax and the most interesting poetry are 2 pieces by Michael McGovern: "Torture Barbie" and "Claire's Horror's". Necropolis readers should also note the zines new address and welcome Raven Lilly Savage into the strange, dark world. (PO Box 69 Kirkville NY 13082) (K.T.)

Phosphor

European companions in the industrial world tend to stick to the pure, avant garde experience and Phosphor, now available in English, is a splendid guide to this cerebral underground. This 1/2 sizer covers basic realms from record and show reviews (insekt, Dive...) and news of hard to find experimental music from Budapest to Chicago and every place in between. Exceptional articles on happenings include a "controlled arms/weapon orchestra", a soundgarden experience called Neo-nature and a relatively disappointing festival highlighted by a flamethrowing "Dante-organ". This zine and Dwarf clearly show Amsterdam has a strong focus on the electro-experimental scene. c/o Paul Blysm, Uilensted 132, 1183 AN Amsterdam, Phone 020-6457633. (K.T.)

Pleasejoinus

This fold out newsletter from France (written in French and English) is an amendment to Divulge magazine and is a quick reference similar to Nexus 6 with contacts, news bits and bios. The issues IN recieved include RevCo, Annie Sprinkle, PBK, Hafler Trio, and Jim O'Rourke. This zine is also a handy way to connect with lesser known Euro labels from Czech, English, Italy, Germany....If you get a copy, pass it along. c/o Philippe Bertrand - Divulge 18, Rue Rooede, 31000 Toulouse, France. (K.T.)

Under the Flag: Electronic, Dance Ambient, Gothic and Wierd Rhythms
The visually stimulating, easy access layout of

this industrial newspaper and lack of any pretense is the first catch Under the Flag has to offer. The April '93 issue (the latest issue IN got our paws on) features rare interviews with Klinik and Pankow plus Shock Corridor, Minister of Noise, Armageddon Dildos, Dance or Die and Blue Eyed Christ. Reviews absorb the center spread, news and gossip line the margins, and the back page showers the reader with European contacts and addresses. The perfect periodical for a constantly progressing vibe, though Americans may have to deal with a serious postal time delay. (3 Rue Ste. Veronique, 4000 Liege Belgium) (K.T.)

Torsoe Hijack #2

Xerox collaging gone berserk, but this format is always entertaining in a chaotic way. Lot's of stuff to look at here with no particular theme except...chickens. Miscellaneous newspaper clippings, disjointed poetry and many metaphorical allusions to...chickens. Chicken recipes, the Chicken Liberation Army, chicken slaughter and a lot of humorous henpecking litter the pages of Torsoe Hijack. A change of pace from the typical, miserably overdone "gothic" poetry zines I've had to read today and it's a free oddity for any zine collection. (PO Box 7465, Boulder CO 80306) (K.T.)

Subspace: International Zine Show

"(D)iverse and personal accounts of zine publishing really constitute the substance of this catalogue". (from the Subspace intro.) This collection of zine addresses and comments is a comprehensive, 7 year labor of love of the networking subculture. Sponsored by the editors themselves and a non-profit organisation in Cedar Rapids, Iowa, Subspace is an archive recognizing the efforts of over 2000 zine publications. Subspace concentrates on artistic "cultural" efforts, listed in alphabetical order by country and range from queerzines and music zines to legends like Murder Can Be Fun and Holy Titelamps. A useful, easy to read companion to Factsheet Five. 1816 E. College Str., Iowa City IA 52245 (K.T.)

Wicked Mystic#21

Top of the line small press horror including features like "The Page of Hatred" (Ah, cathartic ramblings!), "Revenge Made Easy", Sab Sez (alcoholic beverage of the month, words of stupidity, adventures of the fucking idiot) and true tales of terror. This is gore with attitude and no apologies; not for the humorless or easily offended. The heartiest horror entrepreneur will lurch right into tales about monster breast implants, insect torture chambers, animal experimentation, a killer vacuum, cannibalism, monsters in the closet, twisted medical tales by Gregory G. Nyman and D.F. Lewis, vampires, a neon messiah, a perverted poltergeist and Indian curses. The poetry is just as titillating including "Rise" by the lovely Kim Elizabeth and 3 from featured writer Jonathan Yungkins. A skeletal round of applause and howls to the moon to Wicked Mystic. (c/o Andre Scheluchin, PO Box 3087 Astoria NY 11103)(K.T.)

Zone

Focused for the hard-core industrial fan literate in German, Zone #18 includes interviews with Bigod 20, LeatherStrip and Dance or Die. Aggression is the key here with dark, German intellectualism along the lines of Machinery meets Wax Trax fans. Zone is also working on putting together a compilation of American and European bands for distribution on both continents. (Hahngasse 5, D-52477 Aisdorf Fon/fax 0032/87/334207) (K.T.)



Photo: Jeff Carlisle Model: Emily Ione Kinney



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