

oh no! it's..

SKREEM

issue 19

(Did you remember to pay money for this?)

misery

невзгода

complaint

жалоба

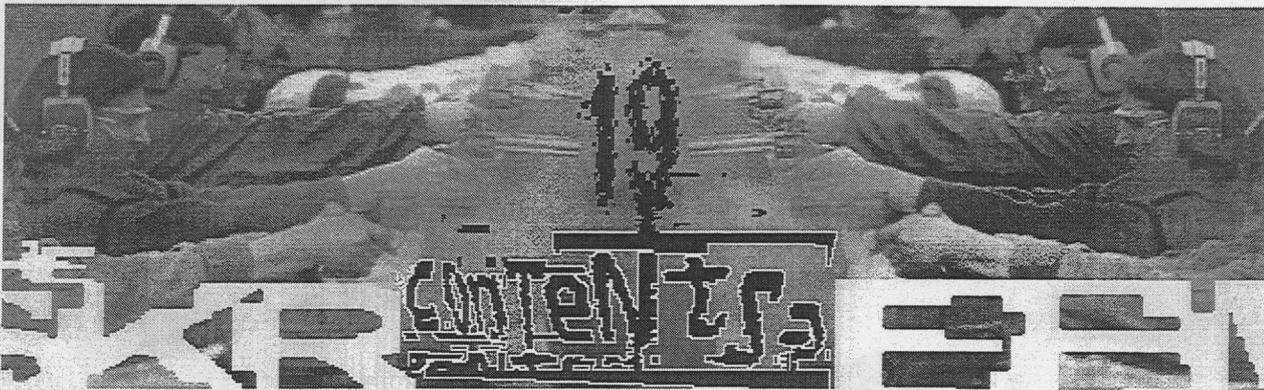
self-pity

самжалость

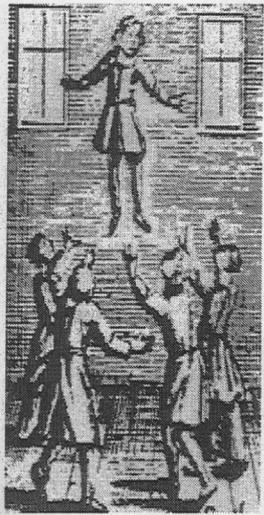
More cheap Journalism for cheap people...

injustice!
несправедливость!





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articles, industry
 nciugths tlarpBELS
 ORREIPGLAimkia
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 zByBkBlBoBn rDERf!uVLER S
 v/vm
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editorinchief/slavedriver/
 deathmerchant/franciscanatic
 isecpessmepitspazp

it's about bloody time!

ErhfgH\$#&(&@*#!!
 Well, finally a new
 Skreem in the can.

This really has been one of the most stressful to get out. As we speak, I'm barely holding my eyes open enough to see whatever minuscule piece of the computer screen I can make out. But, it's a labor of love, as much as it can get. So, as soon as this gets out I'll be heading off to Europe to tour around for a month and a half, so this issue may get to some people rather late. Although, I hope to see as

many people as possible
 while I'm out there.. I hope
 some of you over there might
 be able to meet up with me somewhere! Also, I've cut
 my own deadline so short that I've run myself into the
 ground. All for you!!! But, I hope you enjoy what I
 managed to pound out for 24 hours straight. I hope
 this issue ends up working itself out, if you know what
 I mean (I sure don't..). Nothing else revelational comes
 to mind at the moment, so for now, auf wiedersehen,
 next time etc. etc. I hope to have another issue out
 perhaps even May, if I am lucky (yeah right!). So,
 until then... enjoy & destroy. e n t o x

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This is a pathetic rant/editorial/brain drool whatever. If you don't like it, either write and react or turn the page and read something else! It's just a big old load of restating the obvious once more.

Lately, I've been wanting to write an article totally pissing on those art-murdering, money-hungry, hit-happy twats known broadly as the music industry. Of course, more so the "indie" industry dealing with "deviant youth music" product (those labels who get funding from the majors and purport to be independent yet end up acting exactly like a major). However it seems really pointless to even bother, as my bitching about it certainly won't change the industry (which means the consumers of music, i.e. everybody, would have to change). In fact, I don't think a change is necessary. What's the point of trying anyway? The "industry" will continue to be the same as always because what they do is sell a product for profit. It just happens to be selling an art form. A band can try to yell all they want for "change in the system" but if they're trying to spread this message to the masses, they end up putting themselves right into the system. There can never be a change in this "system", because this change always metamorphose itself into being the system. So, when it does become the accepted system, another "anti-" faction will come along wanting to overthrow it. It never ends.

Yet, what is this "system"? Why are people so anxious to fight it? Basically, it's what's represented in the mainstream media: the top whatever charts, big

radio airplay, mass poster, getting on TV (be it MTV or "regular" TV) or in the movies

(to re-iterate.. the mainstream movies, not necessarily more "indie" pictures.. which is in turn another debate). It's a mirror of society. It certainly couldn't exist without the mass-consumption of whatever has been represented by these forms of promotion. It boils down to what's been accepted by the public.

Although, without this consumption (on small or large scales), how can a specific producer or members of a band expect to make a living off of what they do? It's a tough situation, debating how to keep an underground credibility while still making enough to support oneself. Money ends up being both a curse and a blessing for musicians (and of course people in general). You can make a great deal of money by being a successful musician or being in a successful band. You can even be a well-received but not massively popular (AKA "underground") musician or band and still make a decent living. The ultimate question usually is "how much do you have to sell in order to sell out?". However, what it really should be is "How much do you have to sell yourself in order to sell out?"

There are ways to get your music & message (if you have one) out to people without having to use the accepted "system". Christ, that's what the whole "underground" system of labels and such are about and why they were started in the first place (if you can really pinpoint a specific time when this started happening, mind

"Fuck the System? Er.. sure.. we're mad for it! Did Goldie remix it or something?"

you). SURE, it's a LOT EASIER LETTING OTHER people TAKE CARE OF tedious things SUCH AS ORGANIZING DISTRIBUTION OR ARRANGING

RELEASES/LIVE SHOWS, ETC. BUT IS IT REALLY NECESSARY TO JOIN A MAJOR LABEL TO DO THIS? SURE, it might get done a lot quicker if you have a MAJOR CORPORATION STAFFED WITH people GETTING full SALARIES MAKING SURE things RUN (yes, it would give you MORE TIME TO focus ON the MUSIC, BUT would it be the MUSIC you WANTED OR THAT your LABEL WANTED?) BUT, why the RUSH? Is it so you MEET THE Billboard OR Rolling Stone OR whatever fucking DEADLINES FOR CHARTS AND GRAPHS ABOUT exactly how many people ARE BUYING your SHIT? Is it so you CAN GET your SINGLE OUT TO THE

MASSIVE CHAIN STORES IN TIME FOR THE WORLD TOUR? If SO, THEN it's ALL ABOUT GAINING ACCEPTANCE FASTER & ON A GRANDER SCALE. BUT FOR WHAT REASON?????????

BEFORE WE START BLAMING THE MUSICIANS FOR THIS, WE MUST POINT THE FINGERS AT OURSELVES AS CONSUMERS, PRESS people OR WHAT HAVE YOU FOR BUYING INTO THIS large scale SYSTEM. A LOT OF CONSUMERS (AND SOMETIMES EVEN PRESS) DON'T EVEN KNOW what the difference IS BETWEEN a MAJOR AND INDEPENDENT LABEL (FOR PRESS people, they usually DON'T CARE as long as they GET a PHOTO AND A QUOTE). They DON'T KNOW ANY MORE THAN what they ARE TOLD by the MAINSTREAM PRESS. Many people DON'T EVEN BOTHER DOING EXTRA RESEARCH INTO FINDING THE OBSCURE OR THE NEW AND JUST TAKING what COMES THEIR WAY.

HERE'S WHERE I PERHAPS START SOUNDING elitist, BUT it's BEST TO KEEP THE dumb people dumb. It's NOT like ONE day they will WAKE UP AND think "THERE'S MORE TO life THAN what I ALREADY KNOW" BECAUSE they CAN'T EVEN think THAT deeply. Say the SAME BAND yelling ABOUT THE SYSTEM GETS ass-loads OF PRESS AND turns UP IN all the hip MAGAZINES, ON MTV OR whatever.. people ALREADY pre-programmed TO like IMMEDIATELY what's PRESENTED TO them will like them REGARDLESS OF what they're SAYING. If you ASK a LOT of the "ANTI-YOUTH" (usually YOUNGER kids) why they like THIS OR THAT certain "AGAINST-THE-SYSTEM" BAND, they'll usually say "well.. they're COOL" (TRANSLATING IN THIS CASE TO "well, I SAW them ONCE ON TV AND they looked like SOMETHING THAT could piss my PARENTS/PEERS off" OR "Well, my GIRL/BOY/FRIEND says they're "THE BOMB" BUT I HAVE NO idea what they're SINGING



kill the stupid

about"). They don't understand that the band is singing against them.

Unfortunately, a lot of these "Anti-" bands aren't even that deep. They're just selling the "being against the normal" rhetoric to the normal. It doesn't even have to be bands (with lyrics), it can be single producers. Especially now, it's "techno" (or, excuse me, "electronica") producers who are beginning to become accepted by the mainstream youth.. not because they're necessarily good, mind you (because most aren't) but because the kids don't know any better. The question remains whether to keep these kids who readily attach themselves to what they believe to be "the new dope shit" in this vacuum created by the "system". Is the "underground" something that should be secret? Well, fuck, isn't that what "underground" actually means anyway???

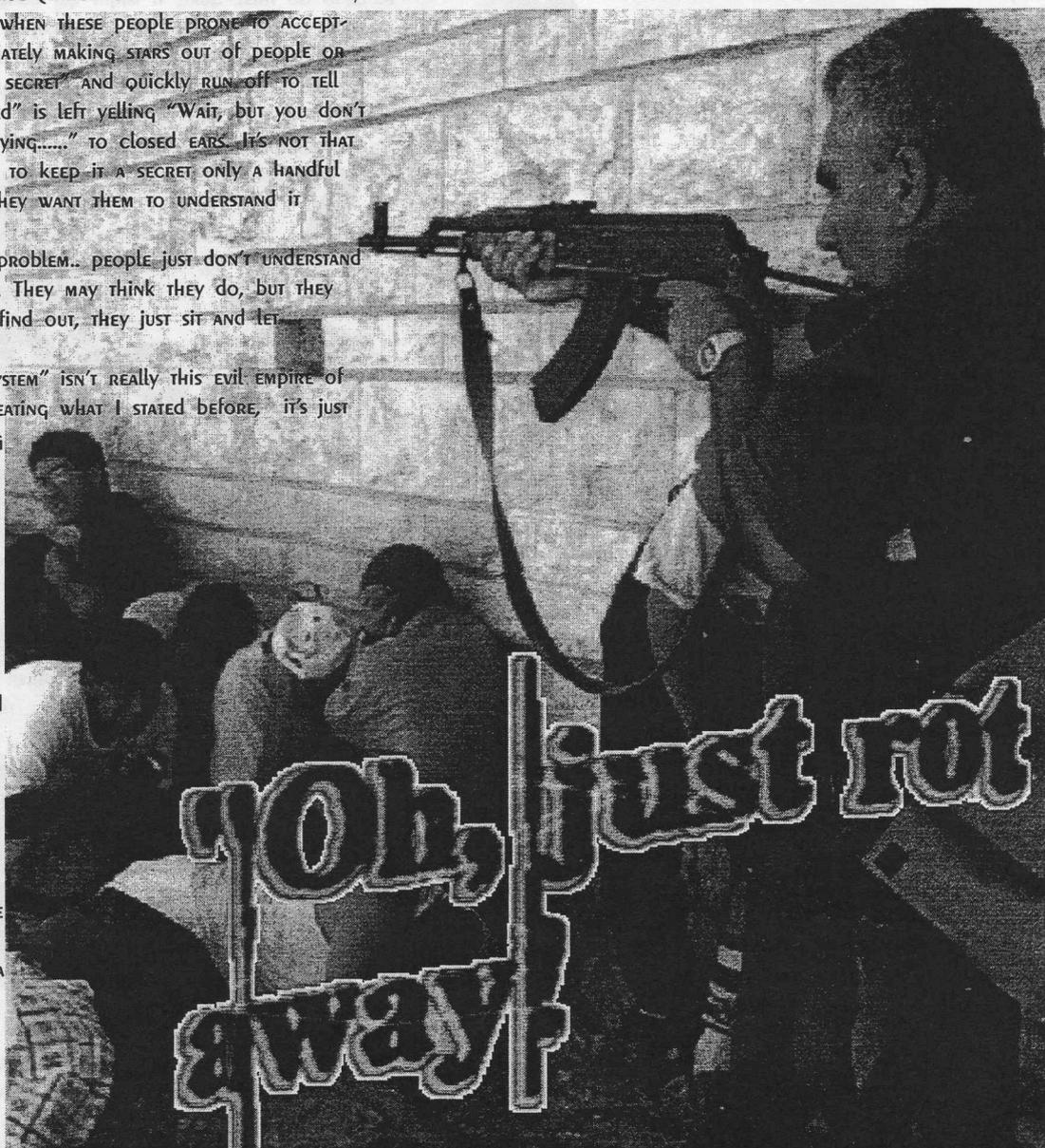
In theory, the underground centers on the idea of sharing ideas with people of like minds, shunning the accepted forms of "system-fueled" promotion and instead communicating on a more personal level. It's not that the people involved have to think the same ways as each other, but that they can see the reasons behind the music, the actual artistic value (which can exist without blatantly advertising that it is art). But when these people prone to accepting things at face value, immediately making stars out of people or what have you, get "in on the secret" and quickly run off to tell others, one of "the enlightened" is left yelling "Wait, but you don't quite understand what we're saying....." to closed ears. It's not that a band/producer/fan etc. wants to keep it a secret only a handful of people can know, it's that they want them to understand it before they know it.

And this is the main problem.. people just don't understand what's being presented to them. They may think they do, but they haven't done the searching to find out, they just sit and let whatever suck them in.

But in reality, the "system" isn't really this evil empire of people out to corrupt us. Repeating what I stated before, it's just people who are making a living at selling a product (yes, art). By mass-marketing their product and having their product become popular & profitable, they've achieved their goal. They don't care whether they've furthered the artistic medium or contributed to society.. they've just managed to pay off their rent, buy a nice car and feed themselves, so why should they care? Yes, there are people involved in the "system" who know music and know how to handle this form of "art", but these people also know what sells. Usually, it's utterly shit music that has a discernible sound & nearly always a discernible star or stars. But that's what (the majority of) people want. People want a beat they can dance to and a chorus people

can sing or at least hum along to (hell, I'll even admit to being into that myself at times) and really nothing more. That pretty much will never change, and to restate what I've said (my last time doing this), it's pointless to try.

I could drone on even more than I already have bitching about the stupid people, but even at this length I've already devoted too much time to them. My main point with this whole article is just to advise those who are thinking of changing the mainstream music industry system by trying to be more experimental or expand the minds of the masses to not even bother. Start your own label and do what you're doing and do it well enough so that you can at least be able to pay off your bills and keep a shred of ethics. To really overthrow the system just throw together a piece of pop pap, send it off to some boring label, get yourself signed under a pseudonym and get as much money as you can from the fuckers. Do what you truly want to on your own, under your own supervision. Think for yourself. Be called selfish & elitist.. who cares? You *can* do things by yourselves, really. OK, this is beginning to sound like a pep talk. Enough. -Entox.

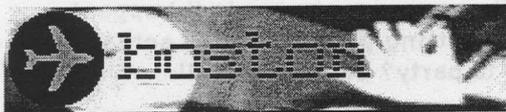


그만 두지 않으면 소리를 지를 테예요 / 3



.. slightly better than a night in the gutter

Not much really going on it seems since we've done our last issue.. but that's mostly because we haven't really been looking! So, here are a couple things that have happened near to Skream HQ. We wanted to include some other international shindigs but it just didn't happen.. oh well



Atari Teenage Riot/Shizuo/Ec8or
21st November, 1997, Boston, MA., USA

This was a highly anticipated tour for these 3 DHR acts, as it was the first entirely DHR-acts tour of the USA. Also, ATR's popularity is growing rather immensely so it hit at a right time (at least for promo & PR). I'll cut to the chase: Ec8or went on first and played songs we all know and love (including "Spex.." and "We Need A Change") as well as some new tracks, one of which I must admit really kicks! (I even spotted Herr Alec wild-dancing backstage). A drawback was that the songs were the same as on record (straight from Pat's Amiga). Disappointing, but I was expecting it at the same time. Gina & Pat did live vocals and seem to be adopting the phrase "We Won't Give Up The Fight" as their motto, which I really hope they drop so as to not get stuck in the now-empty sounding "Riot Sounds Produce Riots" rut of sloganeering.

Shizuo/Give Up went on next. There are two ways I viewed the performance.. I loved it for it's childishness, banality and utter disregard for giving the audience something they wanted. On the other hand, it seemed a little too much like using shock for shock. Most everyone who's seen his/their performance has hated it.. which also further endeared it to me. A buffet of noise, depravity and ridiculous sex jokes.. too much to get into. The best part about it was that Shizuo gave the audience something they didn't want, which is refreshing since he could have just played his hit songs and done nothing else. The audience seemed to either be annoyed, bored or outrightly disgusted. My liking of it definitely outweighed my criticism, though. The opposite can be said regarding ATR..

So, ATR went on last and were the most anticipated by the audience. They gave an energetic show but it was obvious that things are becoming strained amongst them. The newest and

cutest 4th member Nic manned the equipment but the

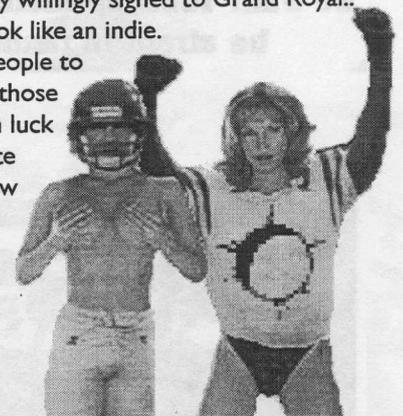
songs sounded exactly the same as on record. (the best description I heard of it was "a 3D CD"). I wondered why they bothered bringing over the rather hefty amount of equipment laid out in front of Nic. I guess it follows the "at least it looks sexy" adage? The audience actually knew the songs and yelled along. ATR played it up by extending the microphone and letting the audience sing parts of the songs (which bothered me.. having a bunch of Boston kids screaming "Burn Berlin Burn" seems rather ridiculous. Also, by doing this they really have cornered themselves into "Rock Star" territory). I think this tour puts ATR at a crossroads; they can opt to become bigger & more popular, or they can

break up (or just take a long break) and let past albums speak for them. Personally, I think the latter would be best. I'm sure they're already sick of it all and I'd really be surprised if they weren't. I'm certainly getting there myself. It's up to them to decide. The video of the already 4-year old song "Atari Teenage Riot" has a rotation on MTV and features more "sanitized" beats.. so perhaps they already have decided. Their past music was full of a lot of energy & rebellion but the way they present it nowadays makes them look like they are searching for popularity rather than true anarchy. One can argue that they gave up causing true anarchy when they decided to do this major multi-city tour, or even further back to when they willingly signed to Grand Royal.. the major label that tries to look like an indie.

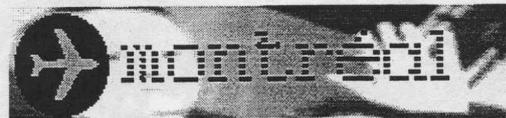
I still love the DHR people to death, but you always criticize those you love the most. I wish them luck but also advise them to evaluate exactly what they want and how they want to achieve it.

"When you reach your peak....."

OK, enough about DHR this issue!



GIVE UP!



PRODUKTED

1e 29 Novembre 1997, Montréal, Canada.

This party was put together by a few organizers from around the city. It was pretty large-scale, which surprised me (because it had mostly lesser-known acts & DJ's.. no "big names" to get extra cash, a definite plus.) An inconspicuous warehouse space was used, close to the center of town, but tucked away in a dirty corner of the city. The main room hosted

그만 두지 않으면 소리를 저를 테에요 / 4

hardcore, acid & such.. the main attractions here were Richard Devine (SixSixtySix/Communique/Schematic Records), Natural Born Sucker (Drop Bass) & new Montréal acid outfit Paratonnerre Live + DJ's Fishead from Winnipeg, Canada & various locals like Peanut Butter Surfer and Earthquake. The music was surprisingly hard & the crowd danced madly to any BPM's thrown at them (unfortunately the high amount of Speed available that night might have contributed to that, but let's hope the people would have done the same regardless). The live acts were very decent, Paratonnerre kept the crowd moving at a steady analogue-driven beat, Natural Born Suckers did more repetitive trance-inducing techno. Richard "Sex Machine" Devine did a more Detroit-House style set (a strange surprise for those of us who know his wonderful SixSixSix record) which he later said he wished instead to have done something harder & harsher (he's used to dealing with softer Atlanta crowds). We forgave Richard and we still hope to see him do a brutal set in the future. For DJ's the vice was hardcore & speed... interesting to hear some truly HARD stuff booming out of the speakers & people constantly dancing to it. The locals P.B. Surfer & Earthquake played a lot of Gabber & PCP Classics (more so Earthquake for that). Guest Fishead did mixtures of hardcore, speedcore & little snippets of noise

(Masonna & Negativland.. yahoo!!). I missed a lot of what went on in the main room as I was hanging out in the 2nd room a good deal, mostly half asleep. This room had a mix of Hip-Hop, drum'n'bass and tech-step. I saw 2 of the Hip-Hop Dj's, both of whom did a good job, the 2nd guy played some fun classics from LL Cool J and KRS-One (yes, "Sound of the Police"!!) I heard the drum'n'bass/tech-step DJ's off and on.. the tech-step being the more bearable of the two. The best part of this room was a live set by Takeshi aka Rumulo del Castillo who came along with Richard and his brother. This nonchalant Peruvian transplant from Florida has been busy doing the multi-faceted bit, recording as "Soul Oddity" for Astralwerks and "Phoenicia" on Warp and "Takeshi" etc. on his own label "Schematic". He gave a terrific abstract-beat performance similar to the likes of Autechre or artists from Skam/ v/vm, etc. It was dancable stuff but nicely experimental. Soon after, though, need for sleep took over and I had to jet. Nearly 3/4s of the line-up in the Main room was left to play but I just could not stand up for any longer.. I think I'm getting old. (ha!) Anyway, the party really did go off well, and I congratulate everyone who made it happen! (And, no, I'm not getting paid for this.. I actually mean it!). Want to party? Go to Montréal!

we want YOUR opinions on parties/concerts/aktions/whatever you've been to. Don't be afraid to randomly submit things! e-mail us at djentox@aol.com!!

SUBSCRIBE!!!

We've had to change our sub. rate because poverty was making us annoyed..

\$10 for 5 issues (N.America)

\$15 for 5 issues (Everywhere Else)

or, just pay for individual issues (Let's hope we can do 5 more, though)

Send yer hot cash/m.o.'s/checks*

*made to John Fanning (in U.S. \$\$ only) (NOT "Skream")

THE SKREAM

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그만 두지 않으면 소리를 저를 테에요 / 5



tape labels tape labels

install ment 1

At first I was going to have this as a large article covering a bunch of new-ish tape labels releasing noise/experimental/whatever sounds, but I got lazy and didn't send out other questions to labels until way too late, so it's my own fault! Notheless, I think it might be a better idea anyway to highlight a couple tape labels each issue. Tape labels are definitely nothing new, but a lot of people doing them now have to struggle even more as less and less people want tapes (but mostly because there are so many bad labels out there). So, we'll weed out the good labels for you to check out. One from halfway across the globe & one from right down the road make up this issue's labels...

FORK MUZIK

c/o Nuno Map
Apartado 689
2830 Barreiro, PORTUGAL
fork.muzik@mail.telepac.pt
<http://www.terravista.pt/enseada/1666/index.html>

- 1. Why did you start releasing tapes?*
I started releasing tapes cause at the time it was the only possible way to spread my sounds. Then I started releasing music from other people who I think that are somehow connected with my music or with the music I like.
- 2. Would you rather release vinyl/CD?*
CD: Someday maybe. Vinyl: hopefully very soon.
- 3. What do you like/not like about tapes?*
I think that tapes are the most fair audio format. If most people stop seeing tapes as demos and CD's as real albums and start judging both as sound releases, they would find that there are lots of labels issuing better music on tapes then other bigger labels on CD's. The inconvenience of the tapes is basically the same, there are also lots of awful releases on tapes cause anyone can release a tape, but that also happens with the CD's. It's freedom of speech, one has the right to say anything he want's, even when he doesn't have anything good to say.
- 4. How do you like to package your tapes?*
I've never worried too much with the layout of the tapes. The content is more important I think. Once I thought about doing hand-painted covers, but I've already given up that idea.
- 5. What do you think will happen in the future with tape labels?*
I would like to see more tape labels coming up from everywhere, and some of the tape labels that exist already for years having their work finally compensated. Unfortunately tapes are becoming every year less competitive towards the CD's and Vinyl, and nowadays no one buys tapes any more, except for the collectors and tape-maniacs.

6. What other tape labels are in Portugal?
It's hard to tell cause Portugal as a big communication problem with this kind of acts, but I think that dealing with experimental/industrial/atmospheric music only another two: Kadath Tapes and Forgotten Blood.

(By the way, Nuno also heads DNA Fanzine, covering more EBM-style stuff but touching on noise things here & there. Next issue might be even noisier. Write to the same address for info)

- DIscOGraPHY
- FM 001 THE CORPORATION
- FM 002 MIKHAIL ATOM
- FM 003 X-ZÜMMER / THE VIOLET GRIND
- FM 004 LETHAL DOSE 50

SPITE

90 North Lowell Rd.
Windham, NH
03087-1602, USA
mononanie@aol.com

- 1. Why did you start releasing tapes?*
i started releasing tapes because its something i've always wanted to do. as i got farther and farther into the whole noise world it ocured to me that if i wanted to release a tape by an artist that i liked, all i had to do was ask. very little seed money involved (after the brand new tape deck, that is).
- 2. Would you rather release vinyl/CD?*
i can't say i'd rather release vinyl (i wont touch cds. i hardly ever buy them.. have no interest in putting on out...) over tapes, but i will be releasing a 7" soon. records are cooler, and thats all there is to it. i will still continue to put out tapes, of course, but will look to do more vinyl in the future. i'm not a perfectionist by any means.. spite releases are sloppy and clearly thrown together. the tape labels are always on crooked. i'm hoping people will see this as avant garde.
- 3. What do you like/not like about tapes?*
i dont like how long it takes for them to rewind, and how long it takes them to dub (and i dont touch high speed dubbing, thank you).
i do like how readily available they are. anyone can do a tape label.
- 4. How do you like to package your tapes?*
i dont like to package my tapes, period. thats the biggest hassle. the people at the nearest kinkos (which is

고만 두지 않으면 소리를 저를 테에요 / 6

SCUM MUSIC

What is Scum?

SCUM is the sick **UNDERBELLY** of NOISE Thank God for Scum Most Scum bands do not consider themselves to be **Scum** bands Scum is something that cannot be learned. Scum is an inherent quality most people have You could create a Scum masterpiece with a hand held tape recorder. SCUM IS RECORDED IN LAYERS OVER OTHER SCUM. SCUM IS BLIND. SCUM EXISTS WITHOUT MUSIC. SCUM IS THE DARK CLOUDS THAT HOVER OVER ANCIENT CITY BLOCKS. Scum is pop music. Scum sleeps in Jimi-Hendrix's grave. Scum is a **TIME BOMB** Scum is shallow. Scum is nothing. Scum sucks. The Scum scene is made up of the bands that people who like Scum like to listen to. Scum respects all musicians who play with non-musicians. *Vanilla Ice was Scum* Scum music is ready for release as soon as it is recorded and is not written until after it is played. Scum is dead. Scum uses whatever equipment is available. Scum bands are able to put on a show without any prior notice and then not play. Scum bands hire audience members to play in the band 5 minutes before the show starts. Scum respects all styles of music because there's no such thing as bad music, including bad music. **SCUM IS BAD MUSIC.**

I know you hate my 98. Brent C. bbc@eden.com (THEORLINE)

TAPE LABELS CONT>>

almost an hour away - not near at all!) are very rude and dont understand what i am doing. sometimes they refuse to copy certain things (richard ramirez tape, armenia tape, humectant interruption tape). finally, when i get the copies back, they tend to not be centered or too light and the quality is always off. its just a fucking headache. they hate me there. and i hate them. i am always embarassed that the artists who let me release their tapes will think that the quality of the packaging (the cassettes themselves sound good, i'd say) is too poor and will tell other people not to do tapes for my label. i am petrified to give tim oliveria the ten stimbox tapes i owe him, because if word gets back to joe roemer that the tapes look like shit, the japanese torture comedy hour/ macronympa tape may not ever see the light of day!

5. What do you think will happen in the future with tape labels?
less good ones. support Spite.
6. What kinds of things define the SPITE attitude?
spite believes in cutting, scissors, & pasting.

nonprofessionalism. white out, duct tape, glue sticks are good adhesives. no need to be Relapse Records.



- DiscoGraphy
(all tapes in numbered edition of 50)
- SPITE01 - Stimbox "Meltdown" c-46
 - SPITE02 - Humectant Interruption "Service And Whelping" c-46
 - SPITE03 - XOME "Glue For The Masses" c-46
 - SPITE04 - Richard Ramirez "Spread 'Em" c-46
 - SPITE05 - Woe Is Me/David Wright split c-46
 - SPITE06 - Mlehst "Automatic Nonsense" c-30
 - SPITE07 - Armenia "Putrified Lovers" c-30
 - SPITE08 - Dead Body Love "Volcano God" c-30

- Soon:
- LASSE MARHAUG c-46 + M.S.B.R. c-30 + K2/PRICK DECAY/ (IN SPITE OF FLAMING CREATURES) 7" + DYSLEXIS COUP c-46 + SKIN CRIME c-46 + HUMECTANT INTERRUPTION/ AUTOEROTICHRIST c-46 + MACRONYMPHA/ JAPANESE TORTURE COMEDY HOUR c-46 + COCK ESP/ SMELL AND QUIM split 7" + CRANK STURGEON c-46 + MO*TE c-30 + SU KO RA c-30

고만 두지 않으면 소리를 저를 테에요 / 7

origami republik

Origami Replika from Norway make up just a small fraction of the large entity ORIGAMI REPUBLIKA. An interview with all members would be totally impossible, at least in just one issue of this rag. It's not too hard to become a member (John Entox/Aristide Massaccesi is in fact one, #A129, as "Origami Apathetika", and will be remixing and (if there's enough cash to be stolen) releasing a 7" version of the soon-to-be-famous Schmerzpunkdada CD-single.. ooh!). Before the interview with Replika.. here's some info on the REPUBLIKA:

Origami Republika is a cultural collective including 117+ agents operating in 14 countries on 4 continents. Since the start in 1991 a vast load of output (CD, cassettes, vinyl, video, catalogues, books, artworks, objects) has been presented - reaching limited audiences in a spectre of social groupings globally. Most output comes in small editions on equally levelled labels, and carries wholly differentiated messages and cultural contents. We aim at both presenting high-quality products, as well as limited items of crucial documentary value.

Origami Republika is divided into several fractions, each holding a main focus; dealing with a specific cultural or musical style, genre, philosophy, format or method (_Arktika, _Teknika, _Replika, _Grafika, _Ballistika, _Vodka, _Galaktika, _Erotika, KA, Ozigami, _Angelika, _Poetika, _Majika, _North Amerika, Ad Infinitum.

The works of Origami Republika have been presented nearly 200 times in 17 countries; in concert, in happenings and performances, at exhibitions, mail art shows and gatherings, in the streets and in secrecy, on radioshows and more, facing extremely varied target groups.

"We actually believe it is possible to create a sphere wide enough to include both humour and seriousness, both politics and romantics, both hope and depression, both hi-tech and lo-tech, both past and future, both this and that... Why should these perspectives exclude each other? We know it's a matter of choice. Are they not equal parts of a rich life, or a richer reality? It seems that simplicity IS complex."

There is few ties connected to what can be defined into the organism of Origami Republika. As time expands it will show. The characters, symbols and mythology will slowly occur. Start out by tracing the leads now. All will become apparent in the book "The Almost Invisible Art Of Origami". Currently in progress it is the collective "autobiography" of our collaborations. We do not dare leaving the descriptions and documentation to others later, so we better do it by our Selves as we go.

"Origami Republika still has a solid ground to build on.

We nurture the sources of openness, freedom from borders and other obstacles. We might use the zenarchist term Spiritual Maximalism. We are bound on being able to communicate with whoever it is we're contacting. We are set on involving our friends and allies even if they are not even into "art" or "music", simply because we reject to see the separations between Life and Work. We are not dependent on proving our independency, we do not let us be defined by what we're up against. Our freedom of movement and meditation is far too fragile and valuable. "Either/or" easily turns to "neither/nor", this we feel is one of the main problems in the conservative "alternative" scene today. We believe in "Both this/And That". We get the energy to do this because we are devoted Easy Media Maximalists, wrenching the maximum out of the minimum (regarding economy and equipment), grasping every chance at new experiences. We chase a firmer set of Practical Aesthetics and Willful Wondering. No need for you to be on the outside - consumerism and virility joins in our concept. Interaction applauded. Join us in our escapades. Any comments appreciated. Thanks.

Woof! there's an eye-full.. now for ORIGAMI REPLIKA!

Featuring:

Tore A22 (coordinator/performer, various fractions; Origami Republika)

Judge Replika A95 (performer/provocateur; Origami Replika/Erotika/Vodka)

Lasse A73 (performer/practician; Origami Replika/Epeleptika)

JOHN. ENTOX: How does one become part of Origami Republika?

LASSE A73: It helps to give the 'main coordinator' free beer. TORE A22: Well, sure helps, but the 'agent list' (now counting 118 people from 17 countries on 4 continents) mainly works to visualise the interactivity of the concept. By adding something to the project 3 times you're a member (counts for design, sounds, booking, mail art, productions, practical stuff etc...). Except from this there are some honorary members, some babes and anyone involved on a cd, tape or vinyl.

ENTOX: What exactly is SchmerzPönkDaDa?

LASSE A73: It's a joke. A punk joke.



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JUDGE REPLIKA A95: SchMerzPunkDaDa is the only true and original trashpunkcore concept in the last seventeen years. We trash and trash all common musical genres in a punk attitude. Ten Toes - One Hammer. Buy our albums, you conservatave techno'drumnbass 'rock-freak! Under the flag of SchMerzPunkDaDa we kill music by kissing it passionately, sucking it in and pissing it in your face! We are punk. We are Rock'n'roll. You have missed us.

TORE A22: The SchMerzPunkDaDa as I see it is the worst attempt to be cool and 'anti' I've ever seen or heard. Oh my God! Hope they get their stuff out so we can get finished with it.

ENTOX: Why Origami? Is it really true the Japanese invent everything useful?

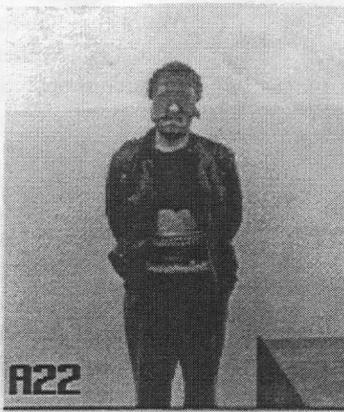
JUDGE REPLIKA A95: Folding something as trivial as a sheet of paper into something beautiful is a concept well known from many other cultures than the Japanese, like folding paper planes for instance, or folding the silk napkins when decorating the dinner table. It's very very common in our north/western area of the world. And the Origami name is based on the fact that we all eventually want to get laid, folded up in those juicy curves. Who talked of the Japanese inventing everything useful? We invented the paper clip and the cheese slicer.

LASSE A73: We invented whales as well, they're useful.

TORE A22: It's only a word, dramatically even a reminder of the nuclear bombings of Japan as the children make peace chains of origami and spread them internationally on the annual remembrance day. Our project was baptised into Origami of reasons far to complicated to get into here, but it will become evident at last, memoirs in the Y-files. For the UFO freak we can admit that there is connections to both the Blade Runner movie and fact that NASA has adapted the technique of origami to solve the problem of how the satellite wings can fold in/out, it's a good sign of both the aesthetical, political and the practical.

ENTOX: Is the Replika branch in Norway the "main headquarters"?

JUDGE REPLIKA A95: No. No. No. Here in Replika we are INDEPENDENT. Please be careful not to mix Replika with Rep-



UB-lika. We do business with them though, they are the ACHIEVEMENT. We are the ACTION - we run our own label now, Major Ego Produkt, with some various sub labels to the sub sub labels sub obviously! The fractions here are so far _Replika, _Politika, _Epeleptika, _Vodka and _Erotika. It shouldn't be to difficult to understand why we want this control over product. We don't want to ruin the ambient intellectual spiritual neo this'n'that etno image of the core. And because we were granted this freedom over our own means, we do get along quite well, at least at the moment. There has been some major quarrels at hand, try figuring out what the collective Origami agents think of New Age, Conspiracy Theories, Drugs, Booze, Rock Music, whether or not you like pickles on your kebab/or falaffel if you find meat to be murder...

ENTOX: Why do you think all this 'new noise' is coming out of Norway?

LASSE A73: It must have something to do with all the ice and snow.

JUDGE REPLIKA A95: Because by coincidence we come from here, and since we are the best, well... I can't be to blame for where my ancestors chose to throw out the anchor, and maybe we'll all escape the social democratic dullness and go Hawaii anyway. Then the new noise will come out of Hawaii, see.

TORE A22: Because we take the full consequence of the otherness of coming from this distant area of the world. To us it becomes a natural thing to make noise, specially because the pop music to come out of here (with a few exceptions) is so dreadful, the whole Norwegian music scene is so post-anglo-americanised, so we simply head on in other directions. One could actually think that we had been a part of the eastern block, as far as the inferiority leading to nationalism is concerned. This also results in horrible musical bastards of rock and whatever it's called this week. Among us we have those who'll eventually noise all of 'em down, and that is good.

ENTOX: Have you ever been to the very top of Norway?

TORE A22: No. More expensive than going to the USA.

LASSE A73: Depends on which side you choose to be up.

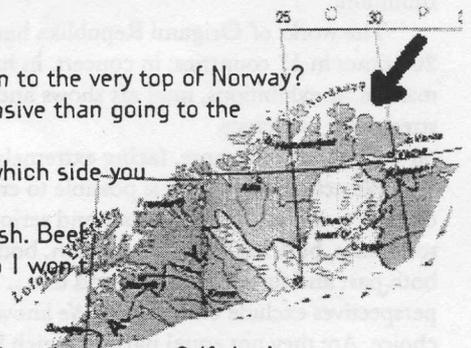
JUDGE REPLIKA: I hate fish. Beef is difficult to get there, so I won't go.

ENTOX: What is Norway's best kept secret? If that's too secret, what's Norway's second best?

LASSE A73: We are not killing the whales, it's all a big prank. That's the second best secret, the best kept secret we can't reveal, but it has something to do with Grete Faremo and sodomy.

JUDGE REPLIKA A95: Agarta! Ask your local freemason. But as the value can't be revealed; the second best being that there is not so much going on between the young'n'horny and the polar bears (even though Lasse gets this strange look and humid eyes when he sees a specially muscular and hairy example).

TORE A22: The best kept secret is that there is no Norway. The



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second best is that there is none.

ENTOX: What's your best joke about the Swedes?

LASSE A73: Roxette.

JUDGE REPLIKA A95: I most certainly would not crack jokes at my neighbour. I have never accepted any other geographical borders up here than the Commonwealth of SKANDINAVIA and not even that, EUROPE maybe, no, uh, THE WEST, no, it's THE WORLD or NOTHING.

ENTOX: So, how do you (personally) reach your Spiritual Maximum? (mentioned above) Is this type of thing a daily goal for you? Or do you apply it

mostly to projects you have? Also, is it more a collective or solo thing?

LASSE A73: Me being a quite primitive soul I have no idea what you're talking about. Spiritual? Maximum? Daily goal? Collective? Solo? This has nothing to do with beer has it? Ask word-man Tore A22...

JUDGE REPLIKA A95: Sometimes I wank, thinking of you. Sometimes you wank, thinking of me. Sometimes we get together. One way, two ways or a threesome. Not leaving any details out turns me on. A DAILY

GOAL IS TO HAVE A DAILY GOAL ABOUT HAVING A DAILY GOAL.

TORE A22: I have to say that the public 'artistic' sides of my life is a transmission of emotions and perceptions that is a natural part of my private life. Thus I try to achieve my personal spiritual maximum, and through all the heavy work I've been putting into my Life and my Work, it goes well at the time being. Satisfaction, not denying yourself any pleasure is a good solid basis for having a rich life. The key word being energy and how to focus it. Simply by Doing or Being obviously, then you're granted spare time for contemplation about external things as well. So, there's no separation between Collective and Solo, because I couldn't have been Doing what I Do without the Others, and in the Origami context Vice Versa.

ENTOX: Looking at your last Origami Erotika 7" from Jazzassin ("Seven inches of Meat" split 7" with the Gerogerigegege, which had a large hardcore porn-drawing foldout which became an instant classic of sorts), it's obvious you are into hard porn & such.. what are some of your favorite magazines?

JUDGE REPLIKA A95: My personal favourite sexdirector is the german MOLI, known from the Magma magazines and movies. I turn on mature wo/men in fantastique latex and wet silk, in any possible situation

or position. We do encourage our listeners to mail us private videos of themselves having good pure extreme sex, to be included in a later Erotika performance. Not looking for taboo-fun, but honest hardcore sex between two or more lovers (hetero/bi/homo). We are aiming at the beauty of hardcore sex Purenography, with no violence, surpression or economy involved, just graceful cascades of juices and sperm. The very sources of LIFE.

ENTOX: And, do you think the liberal laws in Scandinavia about porn work? (having it available everywhere, etc.)

JUDGE REPLIKA A95: Well, in Denmark and Sweden the laws are more liberal, here in Norway we don't want to know that babies are born because people have sex. LASSE A73: The liberal what?!?! Norway has the strongest censorship together with Finland and England in Europe. It's not allowed to show or sell material containing genitals in action. It's so strong that myself I have never seen an erect penis except my own. Well, uhm, I have, but the strict laws on porn here is absurd, although there has been talk about making hardcore legal. With the Origami Erotika cover we took a bit of chance putting it out, but we never made a big buzz about in the media (do we ever?). But Major Ego talked about reporting himself to the police, but I said that maybe wasn't a good idea as they would not go after the artist, but the publisher (being me).

...And that's where it ends. For now.

EXPLORE THE WORLD OF ORIGAMI REPLIKA AND ITS ALLIED FORCES OF LIFE

KomKol Autoprod is the production company of Origami Republika and its allied forces. Sub labels/sections: KOMKOL MAIN LIST <cassettes, objects, booklets, catalogues, books, cd's, vinyl, video> MAJOR EGO PRODUKT <label run by Replika/Politika/Erotika; schmerzponkdada, noise, weirdo, trash objects> GREENLINE EDITIONS <books, printed matter, mail art catalogues, pamphlets, the NOWENDNO fantazine> AUDIO.ART.ARCHIVES <almost 100 cassettes available 1:1 non-profit copying; all styles and recording forms> WILLPOWER REPORT <series of C60 cassettes, four powerful projects presented on each release> There is an extremely varied load of products to choose from.

* hatemail & lawsuits: majoregoprodukt@hotmail.com

** website & trouble: <http://www.noiseweb.com/origamireplika>

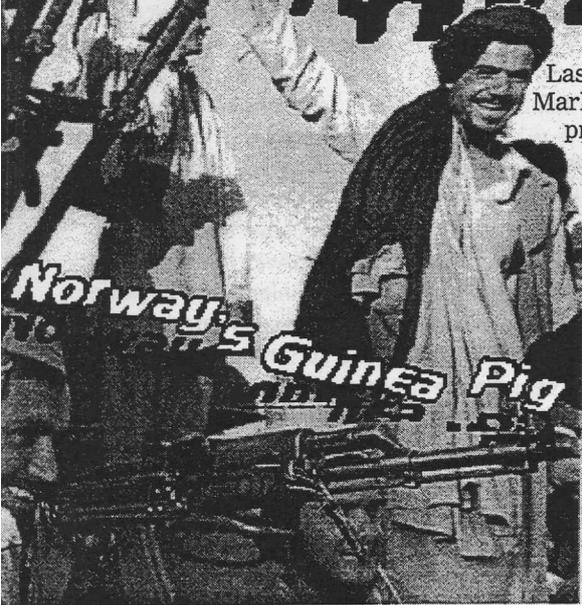
real mail - KomKol Autoprod, Kirkegata 37A, 7014 Trondheim, Norway. E-mail: thboe@online.no postal giro 0825 0105534 (tore h. boe) - detailed netzine on request

antifascist frequencies



그만 두지 않으면 소리를 지를 테예요 / 10

LASSE MARHAUG



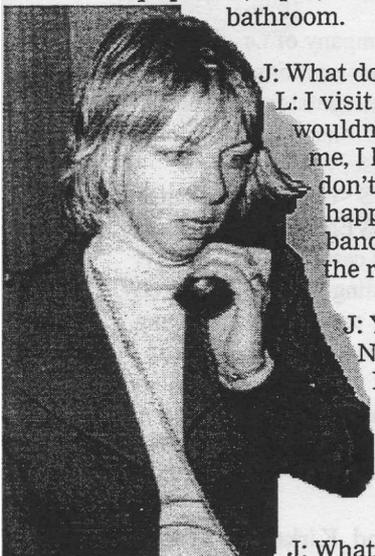
Lasse Marhaug must be Norway's most prolific noise man of the moment, and it should hopefully stay that way for years to come (we hope at least). He runs his own label which you should know by now called Jazzassin and has released famous & infamous releases by himself, Merzbow, Aube, etc. etc. But who cares about music when you can talk trash Italian film and eating animal flesh?! Hot!

J: Tell us about Trondheim. Why should everyone make sure to visit your wonderful city?

L: First of all it's not really my wonderful city, I grew up in the northern parts of Norway. Moved here in 93. I would think the only real good reason for people to come here is see the polarbears.

J: What's your apartment like? What room is the cleanest?

L: I live in a quite big apartment with my girlfriend, we have a big livingroom which is half-livingroom and half-office/studio (meaning a LOT of papers, equipment, tapes, records, books, videos etc.). The cleanest room is our bathroom.



J: What do you think about Oslo? Do you go there often?

L: I visit Oslo about once every year. It's OK, but I wouldn't want to live there. Trondheim is perfect for me, I have everything I need here and it's big enough. I don't think there are much more interesting things happening in Oslo than here (except for concerts by bands who visit Norway). The best music out of Oslo the recent years is KA, Sketch and Medit.

J: You just got called to do community service for Norway. Tell us what you're doing..

L: I work at a local cinema club showing two films on weekdays. In a few days we will show "Shanty Tramp" and "Supervixens". We showed Pasolini's "Salo" a few weeks back. (Now this is community service!! -ed./entox)

J: What are some of your favorite trash films? What directors do you like? Do you think that trash film has died or that trash film was the best during the 70's?

L: Yeh I think trash films have more or less died, or that the trash films made today are boring, or that the themes of the old trash films have invaded mailstream cinema. I think the most interesting trash films the recent years have come out of Hong Kong. Trash favorites? I like "Make Them Die Slowly", "Cannibal Holocaust", anything with Laura Gemser by Joe D'Amato (a book on Gemser is just put out!), "Salon Kitty", most late 70ies/early 80ies flicks by Fulci, the Streetfighter films with Sonny Shiba, Baby Cart series, Virus, Ilsa films, some Jess Franco, some Bruno Mattei, some Deodato, some Lenzi, John

Waters, Russ Meyer... god, I could go on forever. And this is just trash, I also like lots of other styles. I'm a hopeless filmbuff.

J: Do you watch much TV? What's Norway's best TV show?

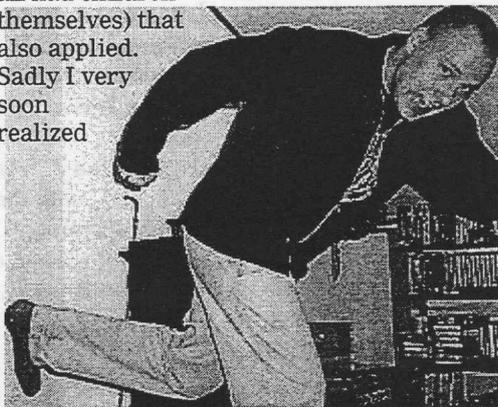
L: I watch very little TV. The best norwegian TV show is probably Pompel and Pilt, which was a far-out childrens show made in the late 60ies. It's a puppet-show and the most bizarre thing you will ever see it has these two repairmen who walks around looking for things to fix, and all that happens is that they meet all these weird type of creatures, it makes absolutely no sense and is a cult favorite today. It was very scary when we were kids (they show it about every 5th year so that every new generation of kids gets disturbed by it). Much of my music is based on the logic and themes of that show.

J: Do you eat meat? What do you think about vegetarianism?

L: Yes I eat meat. Vegetarianism is fine for those who want it. I have friends are vegs, but for myself it has never been an option. I grew up at a farm and I'm quite used to see animals get slaughtered. I can see the health point and environmental issues of being a vegetarian, but I don't understand why people feel so sorry about animals? What about caring about people? There are people being tortured all over the world! Wake up! That said I also quite like the idea that someone has died for me to have my lunch. Don't get me wrong, I don't like animals being tortured, I'm not a sadist, but a clean shot to the head of a pig is OK.

J: What's been your worst job?

L: Working a shop that sold safety equipment for children. I went through 3 interviews to get the job, and managed to convince the manager that I would do a better job than the other 40 (women who probably all had children themselves) that also applied. Sadly I very soon realized



LASSE KICKS OUT THE JAZZ!
(photo stolen from his seXXy web site
.. visit it now! <http://home.sol.no/~omelby/lasse/index.htm>

that I were not at all capable of the job, I had no idea about anything and I quit after two days. They were quite mad at me.

J: If you could have someone do anything for you on a regular basis, what would you have them do for you?

L: I would have Mute Records release a 3 CD box of any artist I'd choose every month. I would also like to have David Lynch come over every Saturday to make me dinner.

J: Do you like Art? Do you enjoy visiting museums? What are some of your favorite artists or art periods?

L: Of course I like Art, I'm an Artist! Seriously I don't like to think of things as Art, because it's such an undefined label (and they are never going to agree about it). I define things as good or bad, interesting or not interesting, cool or boring. My favorite art period is the New Norwegian Cassette Movement. No, uhm... I don't have many favorite periods, I think it's interesting to see things as a whole; actions and reactions, cause and effect.

J: Did you (or Do you) go to university? Do you think it's necessary for people to go?

L: No I've never gone to the University to study. Necessary? For many it's just a way of being able to do the things they

want in most of their 20ies; not very work oriented.

J: What's your opinion on serial killers? Do you think they've been over-used or worshipped too much in noise music?

L: I think the whole serial-killer fan thing is a pile of crap. Pathetic for the most part. Of course it's

interesting to read about serial killers and it's fascinating to see how extreme human behaviour can be, but the whole serial-killer worship scene is ridiculous and bores me to tears. There are artists dealing with the issue in an interesting and intelligent way (Con-Dom spring to mind), but they are few and far between.

J: What's your opinion on sound quality? Are you really concerned about quality or do you like more lo-fi or cheap sounding things?

L: Of course I am concerned about quality. What I'm working with is Sound, and that's all about Sound Quality; mixing and forming sound. Liking cheap sounds is also about Sound Quality. The lofi people are as fanatic about their sound as the hifi people. Everything to its time I say. I like to record my noise on DAT, and I feel that harsh electronic noise generally sounds better on CD. Vinyl fascists will try to prove me wrong, but it does.

J: Do you have a car? If so, do you listen

to music in your car? What do you listen to?

L: No car, no drivers-licence. If I did have a car I would listen to pop music, something I could sing along to.

J: What's your favorite mode of transportation? (Train, plane.. etc.?)

L: Plane is quick. Depends on where you're going. I hate bus the most.

J: What are your favorite foreign foods?

L: I'll eat anything as long as it's dead.

J: Have you had any major surgeries?

L: Not yet.

J: What pop music do you like?

L: Madonna. Spice Girls. Bee Gees' Saturday Night Fever Soundtrack. older Pet Shop Boys material. Wall of Voodoo. Sonic Youth. some David Bowie. Velvet Belly (norwegian band). Beatles. some trip hop related things. Some 60ies stuff. I don't like lo-fi/indie type pop.

J: What does your girlfriend do? What music is her favorite?

L: My girlfriend is at her last year educating herself as a doctor's assistant. She's taking blood samples of me all the time. I'm her guinea pig. She has a big interest in disease and medical things. She's not very interested in music, just plays a record now and then. She doesn't mind me playing noise, but absolutely hates freejazz. John Zorn is not a popular name.

J: What part of the world (countries) would you most like to visit? What do you think you would do there?

L: I'd like to see all of the world. Anything south of Norway. Not special obsessions, just a general urge to get out and see it all. I'll know what to do when I get there.

Well put, Lasse!

JAZZASSIN RECS.

c/o L. MARHAUG

P.O. BOX 1402

LEANGEN

7002 TRONDHEIM

NORWAY

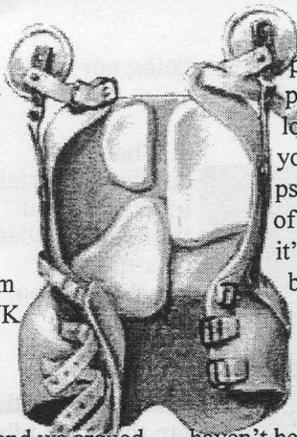
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Jazz001. LASSE MARHAUG / MURZBOW 'Ocean Of Electronics. etc.' split 7" '96
 Jazz002. LASSE MARHAUG 'Science | Fiction Room Service' CD '96
 Jazz003. THE GEROGERIGIGIGE/ ORIGAMI EROTIKA 'Seven Inches of Meat' split 7" '96
 Jazz004. ORIGAMI REPLIKA 'Ka/Skader' CD '96
 Jazz005. LASSE MARHAUG and ILLUMINATED 888/GOM 'Eat Airmail Noise'/'7" song' split 7" '97
 Jazz006. v/a 'WE HATE YOU: A SMALL TRIBUTE TO THROBBING GRIFFIN' 7" w/CD
 Jazz007. AUBE/LASSE MARHAUG 'New Ways of Free Entertainment' CD '97
 Jazz008. ORIGAMI REPLIKA 'SchMerzPunk - Dada' CD-single '98
 Jazz009. DEL/GREEN MONKEY 'Satan is Boring' 'Inhuman' split 7" '98

Jazz010. GRUNT/LASSE MARHAUG/BAD KHARMA 'Scandinavian Noise Manifesto' CD '98
TIDAL WAVE RECYCLING (TWR)
 the cassette sub-label of Jazzassin
 TWR001. Clop Neplat "Lomes The River" C60
 TWR004. Famlende Forsøk "The Horror at the Architect High School" C60
 TWR012. Origami Replika "Ego at the Heart of Replika" C60
 TWR013. Macronympha/Lasse Marhaug "Monster" C60
 TWR014. Lasse Marhaug ??
 TWR015. Lasse Marhaug "White Inferno"
 TWR0?? Tranquil/Ego Problem split C60
 TWR0?? v/a "PURE POWER PIGNIC" DAT120
 upcoming:
 ANUS PRESLEY 'Music to Listen to When You're Dead' CD
 WERTHAM/LASSE MARHAUG 'UK Live Action 97' LP

그만 두지 않으면 소리를 지를 테예요 / 12

Betley Welcomes Careful Drivers is an excellent noise/trash/oddbits label out of the UK. We talked with label owner Phil Todd about driving fast and living slow, or vice versa. Or maybe just vice.



John Entox: So, did your name (Betley) come from your home town's "welcome" sign (which in the UK usually say "(Town) welcomes careful drivers")

Phil BWCD: Yes, that's pretty much it. Betley is a dull, dull, dull village near Madeley. A crap band that I was once in used to rehearse in a pub there, and we argued all the time, which is the fondest memory I have of Betley. The thought of somebody driving "uncarefully" through Betley and livening the place up a bit is just too tempting.

J: How did the Betley Welcomes & Destroy All Music collaboration work out? Are you still going to release things with them?

P: Jon (D.A.M.) suggested that we collaborate on the Mammarracho 7" (he knew them through "dealings" with the Gerogerigegege) and I suggested that we co-release the

people who would have previously been involved in punk rock or indie or whatever getting into it. There is a lot of noise stuff coming out right now- over saturation you could say. But there were loads and loads of, say, psychedelic garage records released in the mid-60's, tons of hardcore punk bands putting out their stuff in the 80's. It's the same now with noise. It'll be a few years yet before anyone can judge how much of it is really good.

J: So, has Merzbow had it?

P: Had what? BWCD released a 7" with him a few years ago (a collaboration with Tea Culture) but I haven't heard too much of his recent stuff. I think his 50xCD set is brilliantly excessive!

J: How do you choose what comes out on Betley? What makes you like a certain demo-tape?

P: "What I can afford" is probably the phrase that would best answer this question. I don't think I've ever released a 7" by anyone who's sent a demo tape. I usually go for "artists" with a firm aesthetic, or at least a good band name.

J: What's your favorite format to release a piece on? (7"/12"/Tape/

CD)

P: All of these formats are fine with me - they all have their uses. To be honest, I'm least interested in releasing tapes at present, only because I've released so many of the damn things in the past.

J: So, what's your opinion on tapes, are there too many out there or not enough? Is it an important format?

P: It's really hard to get people to pay attention to (and money for) cassettes. The best thing about them is that you can do nice packages for them easier than with vinyl or CD's, due to the smaller print run that you can do with cassettes and the fact that they're not as easily damaged as other formats.

J: Do you think it's important to be visually artistic as well as musically? Do you like mixing medias at all (video/sound/whatever) or is a lot of that just pretentious wank?

P: Yes, I think it's important, and I (believe it or not) do go to a lot of trouble to decide how BWCD releases + catalogues should look. It's just that I prefer hand-scrawled/messy junk collage/punkoid visual presentation! I would like BWCD to branch out into film/video/publishing eventually ('cos I'm interested in more than music), but finances and other factors don't permit at present.

J: What kinds of things (art/writings etc.) make you cringe in agony when you see them used on albums or singles?

P: Nothing really springs to mind.. oh yes, it does! LP/CD/tape covers with just text and no artwork - y'know, the "minimal" approach by people who want you to think their oh so mysterious

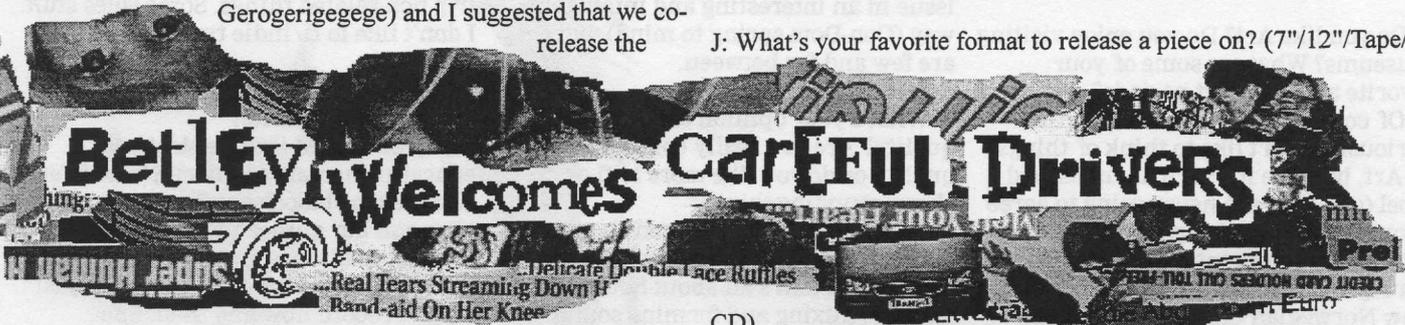
Melt Banana/Target Shoppers 7". We both lacked money, so it seemed like the best solution to get stuff released. I have absolutely no idea of Destroy All Music's current status, or even Jon's whereabouts - he's had quite a few problems over the last year or so & is probably occupied with getting his head together right now. If and when Jon is ready, I'd be definitely interested in releasing more stuff.

J: How did you first find noise?

P: I guess it was when I first discovered the Velvet Underground as a stupid teenager. I remember listening to "European Son" and "Sister Ray" and thinking, "I CAN'T BELIEVE THEY'D RELEASE THIS HORRIBLE RACKET" and thinking it was brilliant & terrible and "too much" all at once. I had a similar "jolt" a few years earlier when I saw the Cramps on a British TV show. They'd been invited to play live on the show and their set was incredible - guitar feedback wailing and everything. At the time, it was the wildest thing I'd ever seen. And the week after, some musician appeared on a "viewers talk back" show with his mother to complain about them, "why do you have these untalented idiots on TV when there's proper musicians who can't get work?" Perfect!

J: Do you think experimental music is getting better, or do you think that there's perhaps too many artists who have ended up oversaturated the market (so to speak)?

P: I think it's a good time for experimental music because of



v/vm is a pretty new label coming out of Manchester, England. Yet really it seems to come from beyond this world! The records range from sporadic beats and low frequencies, to higher static and sporadics. The motto here is "4/4 makes you snore" Amen to that! An E-mailed questionnaire to them resulted in what you see below and we thought we'd leave it as it is so you get the full feeling of v/vm (we put Entox's questions in bold letters). e/n/j-o*y=

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velo:cit:::
asdr_syst-break:<continu program:min:
vvm:
class syst : 1.25b-1
::required: partical upgrade inset:<
**please reset machine to** user code ?
reqod:*
//link may be fraction::: :[wise to
run scandisc]
after application^^^<< expe:me**
*****
*****<<
expose*
**user\nk
created+maintained+debugged\
by
(V)olume/(V)erses
(m)ass:~>*****
**(executed: for
skreen:BS:~)
begin**data**transfer<
^process initiated
at **/**/** : #1
**
algorithmm
status:::qv:oi*enter*password>
000000
*process:1524*<password accepted *cont*
0000000[ ]
00q:1posed/@/18/10:>
is there a certain concept you're fol-
lowing with V/Vm ??
00a:1decomposed/@/**/**:>isolate re-
ply::>
the concept is a well adhered policy
initiated by support teams early ****.
the concept will now be downloaded:::
via modem for immediate:<replication> V/
Vm :: a method of testing for evolution-
ary effects in a sample of extragalactic
sources of known redshift. All sources
should be known over a particular region
of the sky down to a certain flux den-
sity level. The volume, V, within the
redshift of each object, together with
the volume, Vm within the maximum red-
shift out to which that object could
have been and yet still remain in the
sample, are computed from a kosmological
model:::<close modem transf>: done0**
**sources are decomposed into sources::

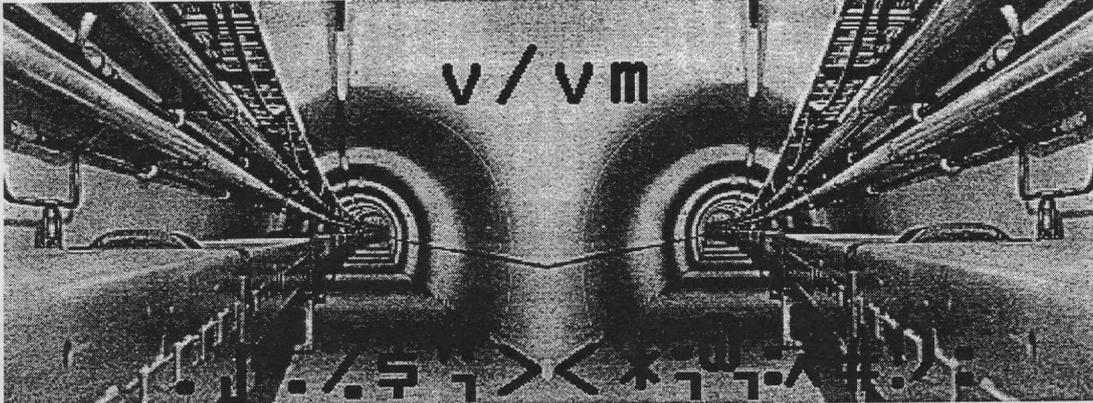
```

is evolution occurring??? V/Vm mean average is currently one and a half:: 1.5** when the correct kosmological model is employed::

```

0000000[ ]
00q:2 posed/@/18/10:> in your release
VVMT2 you included many
disjaunted and fragmented bits of writ-
ings. how do you explain these
writings ? are they transmissions from
beyond... or is the computer
speaking to us (from its soul perhaps) ?
00a:2decomposed/@/**/**:<searching**
found:: selected bytes avail<cont>
fragmentation of sources should be omni
present within all V/Vm circuit expander
boards. the writings featured were
incompl:<data crash** reset**<de-bug**
corr corru p T:: the true meaning of
sectors, known at vvm - has been un-
available due to system errors. avail-
able writings should enable and disable
the listener, enhancing the experience
of exposure to sound. *warning: our com-

```



```

puter does have a tendency to scatter
information//*goto3>>
0000000[ ]
00q:3 posed/@/18/10:>
do you think computers can have souls?
00a:3 relayed/@/**/**>
depresskeypad<ent>*>>
computers are as reliable as they are
unreliable. programmers design software
to run smoothly and efficiently on se-
lected models. however certain programs
can run differently on the same computer
model. in this instance is it bad pro-
gramming or are the circuitboards refus-
ing to operate in the correct order.
still investigating.
0000000[ ]
00q:4 posed/@/18/10:>
what is your opinion on the human race?
are we doomed.. are we saviours...what?
00a:4 bad sector/@/**/**> erase: Y/N
[ ]: ok <cont>
the human race hasreached a certain
stage of development where it's impos-
sible to determine whether or not im-

```

and oh so deep. I really hate those.

J: Describe how "Betley" listeners look.
P: Ugly, hopefully.

J: Is it better to have or to have not?
P: To have, obviously. Unless you "have" an incredible disease or something, of course.



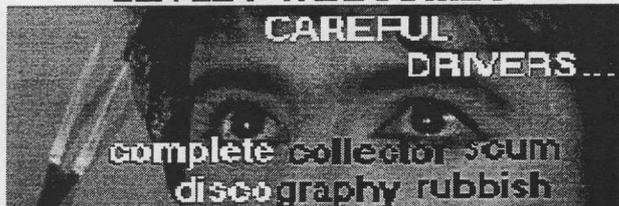
J: What kinds of dodgy pop music do you like? We know you do!
P: Shit, loads of it! Too much to mention. But I will tell you that these answers are being scrawled out to a soundtrack of early 60's girl group the Shangri-Las. Amazing stuff, especially the reverb drenched and distorted arrangements and vocal effects..

.. and that's how it ended. Nifty nifty!

WRITE TO BETLEY:

7 Woodside,
Madeley, Crewe,
Cheshire CW3 9HA
UK

**BETLEY WELCOMES
CAREFUL
DRIVERS**



7" singles

- 1995:
1. MERZBOW TEA KULTURE "Whizzerbait 45 r.p.m." (co-released with OSKA)
1996:
2. MAMARRACHO "Fifty-Nine" (co-released with DESTROY ALL MUSIC)
3. ASHTRAY NAVIGATIONS "The Original Wooden Forest"
4. TO LIVE AND SHAVE IN L.A. / CERAMIC HOBBS
5. The Psychedelic Sounds of SMELL & QUIM and TEA CULTURE (co-released with STINKY HORSE FUCK)
6. AUBE "Autodecision"
7. MELT-BANANA / TARGET SHOPPERS (co-released with DESTROY ALL MUSIC)
1997:
8. "Soldering The Fuckin' Solitude Monitor" (REMORA COITS, ASHTRAY NAVIGATIONS, GHOSTDAD)

9. TRANSMISSION "E.P."
10. THE NEW PECULIARS "The Futurismo E.P."
11. KJETIL D. BRANDSDAL & JAN CHRISTIAN KYVIK
12. GREEN MONKEY "A Ruby In The Sand Is Like Chocolate In The Water"

- forthcoming:
13. DEL / GREEN MONKEY (co-released with JAZZASIN)
14. JOHN CLYDE EVANS
15. ROBOTNICS CROSSING

LPs

- 1996:
1. WHAM-O (co-released with UNION POLE, ECSTATIC PEACE, CHOC. MONK, etc.)
1997:
2. ARCHAIC BRAILLE "Ossification During Improvisation" (co-released with SWILL RADIO)

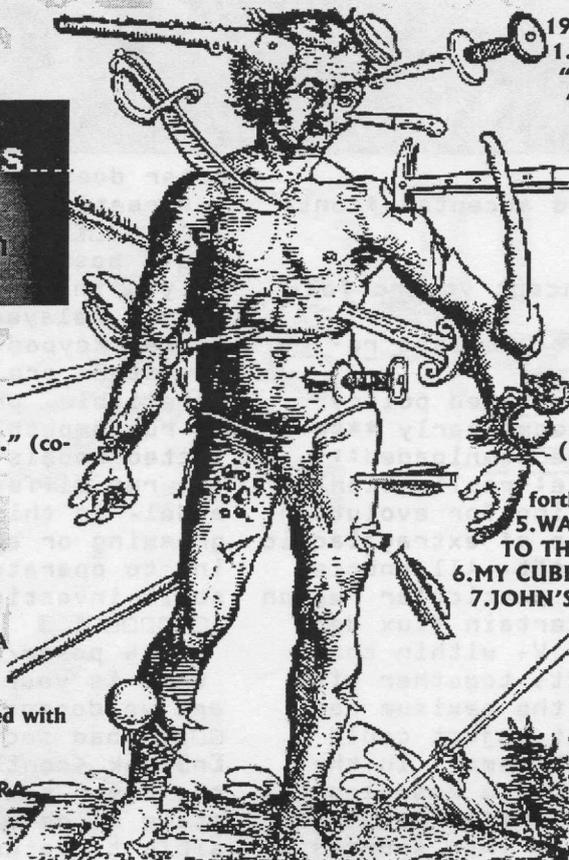
- forthcoming:
3. SILVER APPLES "Decatur" (licensed from WHIRLYBIRD)

CD

- 1997:
1. PAIN JERK & DOGLIVEROIL "The Snake Charmer's Beautiful Daughter"
2. ASHTRAY NAVIGATIONS / UNIVERSAL INDIANS (co-released with AMERICAN TAPES)

- forthcoming:
3. TO LIVE & SHAVE IN-L.A. "Tona"
4. ASHTRAY NAVIGATIONS "Four Raga Moods"

Lathe-cut records



- 1995:
1. ASHTRAY NAVIGATIONS "The Overflowing Bone" c/w "the President's Head Is Splattered Like a Can Of Worms" (7" single, limited to 20 copies)
1996:
2. ASHTRAY NAVIGATIONS "Cracking: Trapped Hairs & April Ballads" (10" LP, Limited to 20 copies)
3. IRON LION ZION (co-released with SMITH RE-SEARCH) (7" single, limited to 20 copies)
4. SUBS / INCA EYEBALL (7" EP, limited to 20 copies)

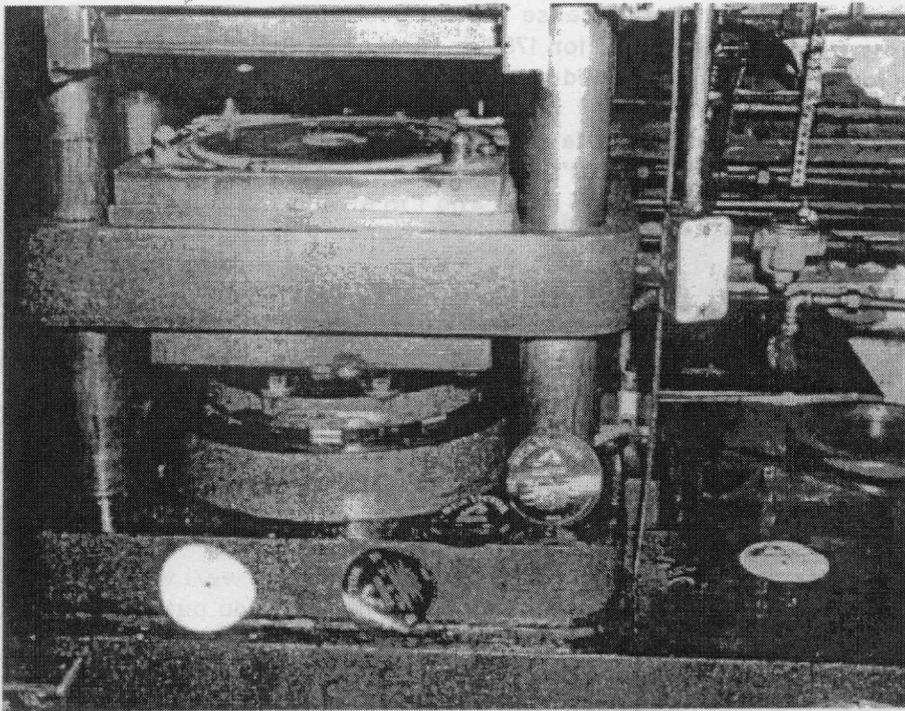
- forthcoming:
5. WAGSTAFF WOULD NOT GO TO THE OPERA (10")
6. MY CUBEOID "Nazi Faggot" (7")
7. JOHN'S SUPERWHIP (t.b.c.)

cassettes
**YOU HAVE TO
BE JOKING ...**

그만 두지 않으면 소리를 저를 테에요 / 14

provements in technology/ medicine/trans-
portation etc. actually aid our fight
for survival. we stand on a precipice in
the position of order, chaos is but a
mere fall away. as a race we may well be
doomed, the decision will be taken and
is out of our hands. our only hope is
that people wake up to the massive
programming exercises that they are part
of, take action and begin detoxification
of their souls. otherwise they've got
us where they want us.

□□□□□□ []
□□q.5 posed/@/18/10.> its been said
that its grim up north. is that really
true ?
why is it so grim up there ?



□□a.5 assembled by hand@/**/**:<cont*>
maybe a hark back to the industrial
days. indeed it is grim and bleak. the
sound of the industrial turbines can
still be heard on grey days reverberating
around the penines like a marble in a
can. this grimness may well be an influ-
ence upon the sounds created around the
northern swathe. the area does just not
suit sunny days.**cont**::grim up north/
/

□□□□□□ []
□□q.6 posed/@/18/10.> so what's the
best thing about manchester ?
□□a.6 constructed within:0161:/@/**/
**:>
the remnants of the industrial revolu-
tion. the old mills, now derelict still
stand amongst areas of regeneration,
their dignity has been stripped and
raped and most lay dormant waiting and

pleading to be pulled down. they however
provide a lasting memory of manchesters
importance in the emergence of indus-
trial revolution./
*proc**decline::lessimp//
□□□□□□ []
□□q.7 posed/@/18/10.> do you have a
preferred format for your sound?
(CD,Vinyl, etc). What is your opinion
on various formats.... are they essen-
tial
or do you think we need only one?
□□a.7
decomposed/@/**/**.<ent>
using different formats in performance
can be interesting. people still associ-
ate vinyl with being the accepted medium
in performance at clubs etc. we dont

really have a preference,
vinyl's great because it can be
played at any speed from 1rpm to
1000rpm, abused, scratched, lock
grooved and reversed. cd's are
equally as much fun, we've found
when performing by making a CD
purposefully skip the audience
becomes anxious and a feeling of
helplessness becomes apparent.
when the audience finally
realises that the skips are
premeditated they then either
become angry or get confused.
not enough people use cd's ef-
fectively in this manner when
performing. machines have now
also been developed for cd's
which enable you to slow them
down and reverse play digitally,
hopefully people will abuse this
facility to the maximum creating
a whole new way of listening.
our sounds have been carefully
chosen to be played at various
speeds and in various ways (de-
pending on circumstances).

they hopefully encourage people to play
around with other sources as well.
end
□□□□□□ []
□□q.8 posed/@/18/10.> what are the
best situations/ surroundings to hear v/
vm product?
□□a.8 encouraged and coaxed:/@/**/**:<>
difficult**wouldn't like to say:
basically
listen to it,
digest it,
love it or loath it,
just have an opinion on it:***

formatted by V/Vm<<leon&hits with
broxburn<
CONTACT: vvm@v-vm.demon.co.uk
asdf syt:closed// link lost:: datafile
61824:
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تانياهو: الضفة قلب الوطن اليهودي



Zyklon B

ZYKLON B is a harsh speedcore/noisecore

label out of Limoges, France. As soon as we heard Zyklon B #0 we had to get in contact with them and find out what they were thinking.. then releases #1 and #2 came out and we said "we really have to interview them!" So finally, we did. Entox did this by mail and made notes when he couldn't read what Brainkiller wrote.. Brainkiller also made his own notes so this may be a bit on the confusing side. It's a lot like life.....

John Entox: Who manages Zyklon B?

Brainkiller: That's a good question because I don't really know! What I know is that I've got a big influence on this label: I select the tracks, make the stickers, make the promotion and distribute a little bit, BUT I'm not officially the manager.. Ha!!?!! Mr. Theorry JEAN is the manager and Thynstor, Trans, Mars-Hell de Neurasthénie and myself are only artists. Example of a moni-sense. the Booking is made by the artists for the artists. if Theorry really don't want to do something, we can do nothing! We've got a lot of liberty but we have to answer to somewhere. That's complicated.

J: What is Spacecraft productions? How is Zyklon B a sublabel of that?

B: Spacecraft prods. is the main label of Theorry. Here, he does what he wants. That's a techno label with some artists from Limoges like "Knok", "David S.", or "Cyprik" (we think..? couldn't make it out -ed.). Zyklon B is a sublabel of Spc. Prods. but the only common point is Mr. Theorry J. The techno artists and us, we know and respect each other but it's not the same music and mentality.

J: You call Zyklon B "Human Society's Mirror". Why is that?

B: Most of the time we want to show people what a fucking shit-hole they live in, about the fucking things they do. They kill each other, they pollute the planet (see "Resonance #1"; Mirgandroïde- pre sée 26.8.2.28) civilization in regression (see Brainkiller "Live on 22"), rapes, racism, violence, corruption,

anger, torture, fascism, capitalism, communism, politic.. U.nd S.o W.eiter!!! You see, I think that if you put people in front of their fate they could react. If not, they are cows.. but I'm letting off steam. And we want to show all of that with the photos on the stickers or the manifests on the cover or the interviews we give! That is Human Society's Mirror.

J: Why is there so much good harsh speedcore stuff coming out of France? Do you have harder water or something?

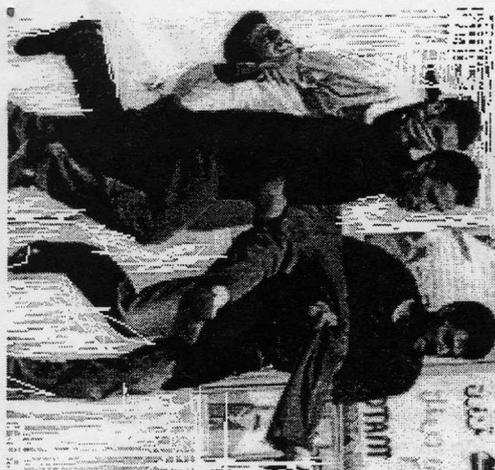
B: That's right! We've got really good wine! BUT, that's not the problem. I think that French people are particularly grumpy and grouching. it could explain the harsh production from France. To grouse is not a fault because it gives good things like the French Revolution 1789 or Student demonstrations of May '68 or Speedcore '97!

J: What's your favorite foreign language?

B: German for it's harshness but it's too complicated. I studied it for 5 years and I'm always mull! (which equals "a chier" which equals "very bad".. we had to ask about that... -ed.) I studied Italian during 1 year and I concluded that if you can speak with your hands, you can speak Italian. I try to learn Vietnamese with my girlfriend but that's not so easy.. try that!!

J: Zyklon B was a gas used by the Nazi's in World War II. Why did you choose this for your label name? Did some people think you were a Nazi-sympathetic label?

B: Like I said in one of the last questions we/I want to provoke people, to make them react. if you put "Trou du cul recording" on your stickers you can provoke older people but not the youth.. you make them laugh! Zyklon B is not a funny thing you can laugh at! Like the relevant question: "Did 6 million really die?" Right or wrong? The killing debate on Maurice Papon: Guilty or Not Guilty? When the French National Front wins more and more cities and nobody reacts! When we are made and more conditioned by media to be a good citizen, a good consumer. Every person is different but we MUST build a society where everybody should do like the others.. It's nonsense to me! Every id different, so you can't bring people together. For example you have a lot of political Parties with a lot of different minds and reactions. If people can't accept the others (in this case) you aren't "building" a society where everyone is "happy". Zyklon B should make people react against, if not kill, fucking suckers! I really think that some people thought we were a Nazi-sympathetic label but how many react? Only 1: Guys from Explore Toi sent us an insult fax. That's a good reaction but that's all. That's important because you can see how far people can accept their shitty



lives. Obviously, no one has reacted, so the more complicated affairs have not been won!

J: What do you think about Paris? Would you ever live there?

B: Paris is a city I like to visit but it stresses me when I take the

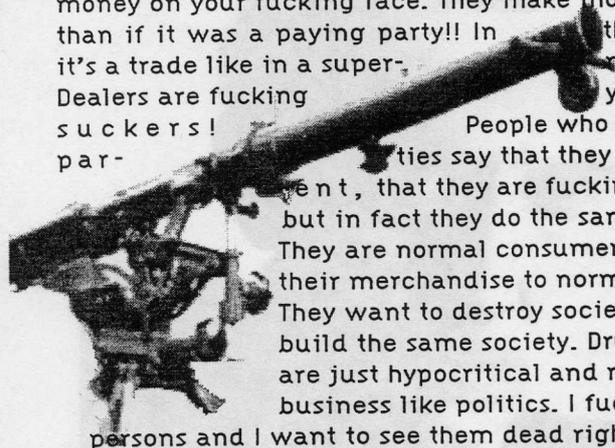
'Metropolitain' and when I see the fucking faces of Parisians (Ich bin ein Limoger!). I would never live there!! Heil Nature! Fuck self-styled civilisation!

J: What is France's biggest problem as it enters the next century?

B: To my mind there's too much materialism everywhere in the world and unqualified politicians toying with people's outmoded mind.

J: What is your opinion on drugs?

B: Cigarette, alcohol, TV, coca-cola, McDonald's are for me legal drugs, so, except for cigarettes, I'm a drugged person. For "illegaal" drugs, the fact that they are illegal is just a pretext for governments to make money in different ways. I'm usually tolerant; everyone can take what he wants and have an experience, but don't oblige me to make me do what I don't want!! I'm interested to take some substances but it will be done in time. I think the only problem with drugs is the dealing! When you go to free parties and buy drugs from dealers, you buy drugs from organizers. If parties are free it's because organizers make money on your fucking face. They make more money than if it was a paying party!! In that way it's a trade like in a super-market. Dealers are fucking you over, suckers!



People who go to free parties say that they are different, that they are fucking society, but in fact they do the same thing. They are normal consumers who buy their merchandise to normal sellers. They want to destroy society but they build the same society. Drug sellers are just hypocritical and make their business like politics. I fuck these persons and I want to see them dead right NOW!

J: Who would you most want to see dead?

B: ALL SUCKERS WHO MAKE ME SHIT AT PARTIES AND WHO DO ALL THEY CAN TO DESTROY THE PARTIES WE WANT TO DO!! They will recognize each other. Also, all

organizers who only want Techno or Acid-core at their parties and who deal their shit. All commercial suckers. Sometimes, all the planet including me! Some other times everyone except me and my girlfriend.

J: Do you like parties? What do you like to hear at parties? What do you like to do at parties.. eat, drink, talk, dance??

B: I love going to harsh Speed-trash parties and I like normal fucking dance parties when I'm not drunk. That clear?? For garden (I think?? -ed.) parties, I like eating and drinking more than I should. i would like to fuck sometimes but I already have a girlfriend and I'm too bashful!

J: Do you do live performances? if yes, what do you do? If no, do you want to perform live??

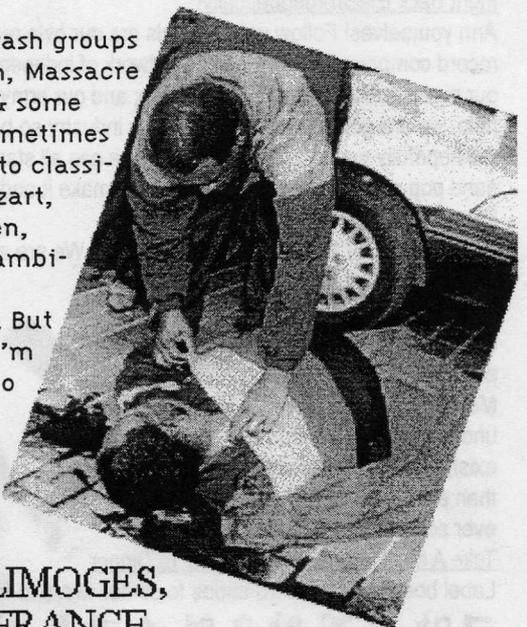
B: Yes, I do live performances. I program it on my computer to make it play my instruments (2 or 3 months before) and then I "bidonille" (-_-) That's more a sound engineer thing than a musician's job. The musical work is made during the 3 months of preparation not during the performance. I also play as a Dj but that's not the same feeling to play records by other people.. I almost never play my own records.. I just can't!!

J: Do you like to travel? Where in the world would you most like to go? What would you do in that place?

B: I love to travel but I don't often have the opportunity to do so. I don't have a lot of money. Life is cruel! I really want to go to Asia and in the Pacific: Vietnam, Malaysia, Borneo, Sumatra, Fiji Islands or Australia. I want to fuck there all the time! No really, I'm interested in the idea of total isolation from the rest of the world, of self dependance. It would be hard to organize this but when we are interested.. why not?

J: What kinds of music do you listen to besides hardcore?

B: I really enjoy trash groups like Prong, Venom, Massacre or Napalm Death & some punk songs are sometimes cool. I also listen to classical music like Mozart, Wagner, Beethoven, Ravel, Strauss or ambient songs like old Jean-Michel Jarre. But most of the time I'm obliged to listen to pop songs on the radio around my friends who can't bear to hear Harshcore.



Zyklon B

c/o Spacecraft Prods. 23, rue Elie Berthet / 87000 LIMOGES, FRANCE

FAX +33-555 775 756

SZÉKI KURVA

Who are SZÉKI KURVA?

Hungary's best exiled band.. period!

Their own label: Fekete Galamb Zene (FGZ), their "proper distributed" label: Iris Light, their pirate radio station: Kicsi Róka Rádió, their motto: Széki Kurva- The Real Thing. This interview is the longest we've ever done with anybody, so get ready to sit back and enjoy. Before our interview, though, we have to publish this, the 'Kurva's manifesto. No truer words have ever been said!

... *The Epic*

Why We Are Fighting/ Do You Remember When It Was Still About Music? Join Up And Help Fight The Beast!

Those of you who know the music industry will have realised by now that a couple of multinationals have a stranglehold on it. Between them, Sony, EMI, Polygram and the like have bought up just about everything and are sucking the life out of it. Our research has shown that these corporations are headed by VAMPIRES and THEY MUST BE STOPPED!

Know Your Enemy/NME

Our fight back starts here. We in Széki Kurva can spot these undead and their minions- the crap, coke-snorting whore A&R men, the dead-eyed 'indie' label bosses, the BPI gestapo, the hordes of accountants and lawyers, the bland transatlantic commercial radio people, the PRS informers, the bourgeois music press ghouls- and we are going to hunt them down one by one.

COMMUNIQUÉ NO. 1:

BEHIND THE BANNER OF THE GRINNING FOX HAVE GATHERED MEN AND WOMEN WHO HAVE NO FEAR STOP WHOSE VIOLENT FORCE WILL DESCEND IMPLACABLY UPON THE FILTHY BLEATING HERD STOP

Strike At One To Educate A Hundred/Kill A Chicken To Scare The Monkeys

We exist, not to wait for some distant musical revolution, but to reinvent everyday life here and now. We intend to construct situations which disrupt the ordinary in order to jolt you out of your frame of thinking. We exist to say: don't go along with the music industry consensus that you've been baby-fed; construct the situation of your own life. The way we live our lives, our music and our inevitable deaths will be our own statement to you.

Fight Back Electromagnetically!

Arm yourselves! Follow us! Our tools are our own record label FGZ; our affiliated record company Iris Light and its network of independent distributors; our fanzine; our pirate radio station KRR; the Web; and our army of zealous fans. With your help, we are going to wound the music industry so badly it will hopefully never recover, and then we can all start to hand pop music back to the people who make it and buy it.

Bite And Run

Don't get any of this confused with politics. We are above all ideology. Get this into your head and ditch all sixth-form political preconceptions. Most important of all, understand this- we don't exist, but we're more real than anything you've ever seen before.

Take A Music Industry Executive To Dinner

Label bosses take record shops to dinner with two-for

one deals. Music PR staff take journalists to dinner with free coke. The music press takes record companies to dinner with blanket coverage. Music journalists take themselves to dinner with ego trips in print. The whole industry takes itself to dinner with blatant chart-rigging marketing and fixed awards ceremonies.

Start A Pie Fight In Virgin Megastore

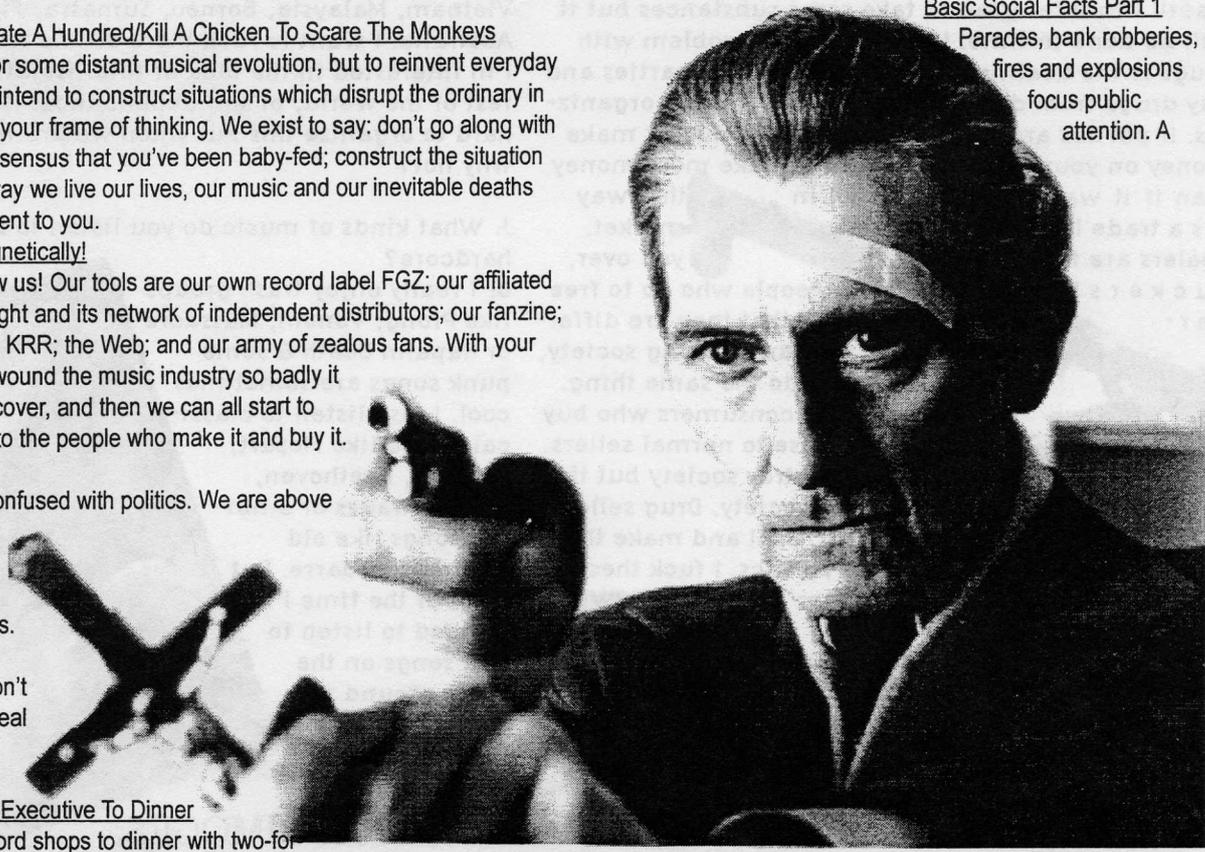
Our manuals are: The Techniques of Revolutionary War by Guido Giannettini; the writings of the Situationist International; US Army Field Manual 30-31B; CIA Psychological Operations in Guerilla Warfare; Les Chants De Maldoror by Lautréamont; The Thoughts of Chairman Mao. (And nothing at all by Bis). Do yourself a favour- read these. You might learn something.

COMMUNIQUÉ NO. 2:

SZÉKI KURVA WILL USE ANY MEANS NECESSARY TO DESTROY THE SYSTEM FROM OUTSIDE OR INSIDE STOP SZÉKI KURVA WILL ENTER THE INSTITUTIONS OF THE RECORD INDUSTRY ESTABLISHMENT IN ORDER TO DIRECT THE MASSES TO DESTROY- FROM WITHIN- THE WHOLE BOURGEOIS SYSTEM STOP

Basic Social Facts Part 1

Parades, bank robberies, fires and explosions focus public attention. A



그만 두지 않으면 소리를 저를 테에요/19

crowd is an audience for an event waiting to happen. Release of crowd spirit can accomplish social facts. Riots are an audience reaction to bad life theatre.

Part 2

Your existing music media theatre is bogus and safe, a sham action-reaction, your 'shock' reaction to MTV action is as predictable as a marketing executive's shoes. We are the Real Thing. Our art is going to liberate ground held by the self-appointed consumer wardens and establish territory without walls. Our art is going to shock you, the patient, right out of the window.

COMMUNIQUÉ NO. 3:

SHAKE IN YOUR SHOES BUREAUCRATS STOP THE INTERNATIONAL POWER OF THE SZÉKI MASSIVE IS COMING TO WIPE YOU OUT STOP HUMANITY WILL NOT BE HAPPY UNTIL THE LAST MUSIC JOURNALIST IS HUNG WITH THE GUTS OF THE LAST A&R MAN STOP

THE QUESTIONS: Conducted with main man MC Ludas Matyi via E-mail.

J: OK, so, explain a bit of how you started in Budapest "back in the day". None of you are actually pure Hungarian apparently.??

M: There are two stories as to how we got started back in the day in Budapest. The first one goes that two of us used to run stalls at Escheri

flea market quite near each other. Both of us had ghetto blasters, one of which was playing folk music from Szék region in Transylvania, the other of which was playing Ice Cube. I think the track was We Had To Tear This Motherfucker Up (not the Széki folk music, the Ice Cube tape. Széki region songs have titles like "Get Up, Whore!" and "Uncle Vendel's Got No Nose). Anyway, if you stood between these two ghetto blasters, you had a whole new sound! Sort of bouncy orchestral hip hop. So, we started to make tunes out of tape loops run together.

The second story, which is equally true and non-true, is that two of us were driving along one moonlit night to a town called Szekesfehervar, and listening to a rave compilation tape,

something like DJs Take Control with Carl Cox and Altern-8 on it. And we were both remarking how funny it was that the chords they used on those ravey tracks were so much like the Hungarian folk music we knew...

Anyway, pick what you like. I think the moonlit night one is a bit too gothic. Apparently none of us are pure Hungarian actually, at least not now! When we started we had accumulated one Hungarian, two English part-gypsies, one Serb, and one Italian, and some other suspects. We're now two English part-gypsies, some London geezer, a girl from Gujurat and a girl from the Yemen. And some other suspects. The Serb got deported and the Hungarian is missing and presumed dead. Bear in mind, John, that Szki Kurva has never been a proper band, but a gang with musical instruments. When we used to play gigs it was always like the audience getting up on stage to muck about. We've never published our real names or our photographs. In fact we don't actually exist, except in your imagination!

J: Your move to London seems shrouded in mystery.. are you still on the run from various Hungarian authorities?

M: The move to London had to be done because of pressure. Basically headz in Hungary weren't ready for what we were doing; and there were other...criminal-political factors. Also I couldn't stay for any particular length of time in Hungary at any one time, so I brought my work back to London. This was OK 'cause London is THE place to gather like-minded people

round yourself to be involved in this band thing. No, we're not on the run from any Hungarian authorities because they never got a good enough handle on us (see the no names, no photos bit above).

Although the last time we were out there, there was a hairy moment when I was walking through the city centre and I bought a copy of the Budapest Sun, turned to the music section and... there's only a photo of nearly everyone in the band (from a gig), and a review, and the bit that's next to my photo says something like "MC Ludas Matyi is rumoured to have Essex

gangland connections". Boy did I get para. I met the journalist responsible a few days later and we had words, I can tell you.

J: How many Hungarians have you met while in London?



Stand By For Freedom And Goulash! 면 소리를 저를 테에요 / 20

Have you played your music to them? Do they say "Oh no! YOU'RE Szeki Kurva!" and run away, or do they say "Why aren't you signed to a major label? This stuff could sell!" ??

M: Loads. Half my friends are expatriate Hungarians or Yugoslavs. There's two disparate communities of Hungarians over here- the first lot are the "56ers" who came over as refugees in 1956. So they're all mums and dads. The second lot are all Hungarian au pair girls over here on 6-month permits, or refugees from the Yugoslavian wars. Of the second lot, I reckon half of them have probably got tapes of our stuff by now. They never run away. Well, hardly ever. They giggle and say things like "Ludas Matyi, when are you going to get married?"

J: Do you perform naughty tricks for the au pair girls?

M: Are you taking the piss, chavi?

J: Do you still go back to visit the Eszteri market in Budapest? You told us before that all of you DJ'd recently in Buda.. how did it go, are people really into your stuff now? How do you manage to get back into Hungary?

M: I almost never go back to Eszteri market. As for the DJing, it was OK. Not to boast too much, but we showed them how it was done. Before we came back with our full lineup, no-one knew how to DJ jungle or mix, and no-one knew the Székimuffin style was possible. Now they do. We do have a cult following now in Hungary, although how big it really is I don't know. At this point, I've got to big up the people in Hungary who've always supported us and made that possible- all crew at Tilos Radio, DJs and Tilos Party crew; Radio Szeged; Budapest World Service; Civil Radio; all the junglist posse; all the Folk bands who've spread the word; and all dem Serb gangstas up in Szentendre. Cheers! As for how we manage to get back into Hungary- simple: no-one knows our real names or faces, we can all pretend to be each other, there's so many people in the outfit it makes the Wu-Tang Clan look organised, and we don't exist. Also, we always go back with a new car. And finally, we go to Angel's stage costumiers of Shaftesbury Avenue and get disguises. (Actually, we were so off our faces on Powerful the last time, we didn't even notice the border!)

J: So will there be a collaboration between Szeki & the Wu? Who would you most like to collaborate with on a song (or songs)?

M: You must be joking. The Wu-Tang Clan are the biggest shower of spoonfed, major-label-coddled, racist Nation of Islam tossers that ever walked the earth. They can't even wipe their own arses without a PR person to show them where to put the paper. And their albums are, frankly, overrated. There's a fucking pizza delivery boy up the road from us whose rhymes and beats piss all over them from a great height, youknowwhatimean? If any Wu twat even tried to bite one of our beats, he'd be met at the fucking airport.

J: Who would you most like to collaborate with on a song (or songs)?

M: DJ Assassin says he wants to do stuff with KRS-1 'cause we've sampled him so much. Although he's

a bit of a loony these days, innee? Matt Farkasember wants to work with Lemmy and Wurzel out of Motorhead. But for me there's only ever been one person I'd drop everything to collaborate with on a song, and that's Taja Sevelle. I've been trying to better her song Take Me For A Ride for ages! even thought about covering it, but it wouldn't work..

J: Are you celebrities in the Hungarian press?

M: Hungary's Most Wanted! ... I dunno about the press. None of that lot know what to make of us. The music magazines are OK sometimes. Radio is different, we're definitely celebs there. I practically lived in radio stations the last time we were there.

Matt, our guitarist, started plastering the walls at Tilos Radio, we were there so long!

J: What's been the dumbest thing you've read in the music press recently?

M: Everything between the front and back covers, generally! The UK music press is the biggest pile of fucking CACK ever put to print. All of it, without exception. In fact, when you consider that there are

angling magazines that have a bigger circulation than mags like the Malady Maker, why does the UK music press have such a big (perceived) influence? After the major labels and softcore pussyass radio stations, the UK music press is the biggest obstacle to music getting ahead there is. My favourite bit about them is the way they ignore major movements like Jungle for



Stand By For Leaflet Drops!

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years 'cause it's too proletariat and dangerous for them, and then at the last minute turn around and say they bigged it up all along. **THEY'RE LYING, KIDS!** Music journalists are all middle class sociology students who only ever meet people like un-junglists, hip hop headz, the people in my band- in the queue at the kebab shop after the pub, and then we stab them. Which is probably why they don't write about us! (Actually, a couple of weeks ago, Melody Maker wanted to run an article (with a photo!) about us, but they kept fucking it up and losing the copy, artwork, forgetting stuff... I lost my temper after a bit and rang them up and told them to spike it all and never write about us again. They're really not worth it.)

J: Do you buy into the whole "Riot Sounds Produce Riots" thing? What's your view on Mr. Alec & his Rioters?

M: Riot sounds do not produce riots. Rioters produce riots. The

last one I was in, it was five people with scaffolding poles. I dunno...

does ATR really believe that their gigs/music are gonna make people suddenly go "Of course! they want us to Smash the State!" and run into the streets and start turning cars over? (I've got a lot to get off my chest with this one!)

1. In the band, we debate their slogan a lot, so one night we decided, as a bit of social experimentation, to go to Harder Faster Louder (A Digital Hardcore playing club) and try to get it to kick off on the dancefloor. So the DJ drops "Deutschland has gotta die" and we're all steaming round the floor flying into people, trying to start a riot. But you know what? Everyone thought we were slamdancing. All I succeeded in doing was breaking the promoter's air horn.

2. If, like Public Enemy, your music can make you go home and THINK, then act positively, that's a much more powerful thing. The Message must be beamed into people's heads and have a built in time-delay, so that, the next day...POW!

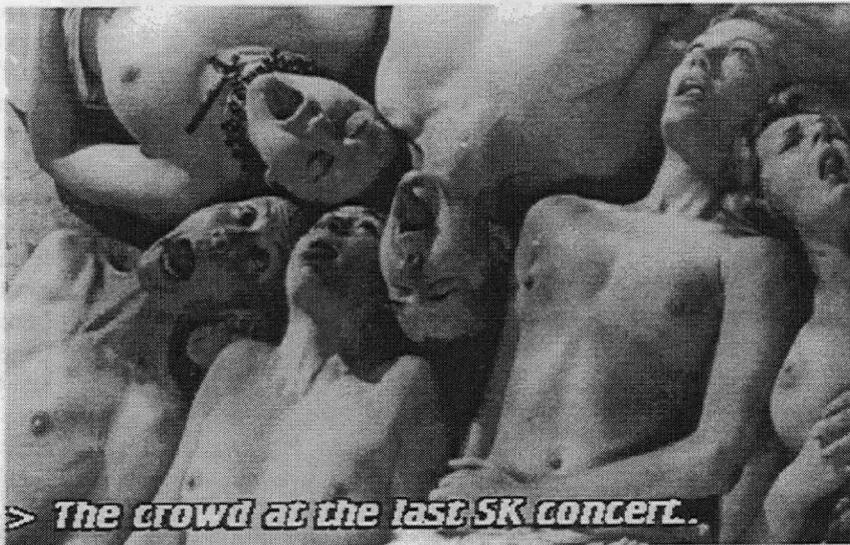
3. Have you noticed that at gigs, it's when bands suddenly STOP playing, the riot starts? i.e. PIL, early JAMC, even Oasis the other week. Like it says in our manifesto, brother, Riots are an audience reaction to bad life theatre.

4. The KLF tried to engineer a riot in the Barbican a couple of months back by bringing in the music press, an audience, and a choir of striking dockers. Then Bill Drummond and Jimmy Cauty whizzed round in wheelchairs for 23 minutes while everyone shouted "Fuck The Millenium!" Apparently they wanted just one docker to throw a punch. Nothing happened.

5. With regard to all this "Riot Beats" stuff... sometime in the future, we might try to start to work on a tune, call it "It Goes

Off" or "Rumble" or something, and then get it played every time there's crowd violence, i.e. at a match; the idea being that after a short while, the music gets subliminally associated in the population's mind with violence, rioting. Then, you could conceivably take a ghetto blaster into a crowd or a theatre, a cinema, crank it up and watch people start to kick off. What if you could release a pheromone that triggers violence at the same time? (In the Fifties, Rock Around The Clock was banned in the UK because they thought it was inciting rockers to slash the cinema seats, etc. And that's all I have to say on the matter) (on ATR): We've all been right into them from way back, right from "Midi Junkies" etc. when their label was trying to sell them as the next 2 Unlimited. Alec Empire himself is a musical genius. Have you heard Hypermodern Jazz 2000.5? As for them as people/politically- In interviews, so much of what they say is bang on, but they sometimes come across as being a bit doctrinaire Communist. All I'd like to say to that is- mate, there

are people in Széki Kurva, i.e. me, who've actually lived under communism, and it ain't the answer. There are also people in Széki Kurva who've lived with Baader Meinhof and that whole Berlin radical scene, and that didn't do a hell of a lot of good either. All Baader Meinhof succeeded in doing was allowing the German police to introduce a national police computer,



tougher ID controls... and BMW sold more cars because they were associated with the terrorists (it's what they used to nick, so much so that BMW became slang for "Baader Meinhof Wagen". Another example of the Society of the Spectacle turning rebellion into mass consumption. Here endeth the Situationism Lecture)

Also; I've noticed that Alec wears leather trousers. Alec! Listen up bwoy! Leather trousers are for people like Michael Hutchence, and look what happened to him!

And also also- why does he always get photographed from below, standing there with his arms folded?

BTW- If they're so Communist, how come they're signed to Capitol ('cos Grand Royal now =Capitol) in the States? Don't they care? They should be using the label, not the other way round.

J: What do your live shows usually consist of? What should people prepare themselves for?M

M: They can prepare themselves to sit home and watch the TV 'cause we ain't doing live gigs any more. We did our last one on New Year's Eve in London, and then burnt our DAT backing tape on the dancefloor. From now on, it's radio, TV show, MTV

Stand By For Sabotege!

그만 두지 않으며 소리를 지를 테에 요 / 22

video. At the moment we're filming the video to Ramraid. (which is a long process 'cause we're going out and trying to get the cops to chase us in their cars. They're never around when you need them!)

The reasons we stopped are:

- 1.) Live gigs are bollocks, you might as well DJ a sound system.
- 2.) In Hungary, we all came close to killing one another. Four prima donnas touring, living in the same flats and gigging is a dangerous thing. You know, these people are my friends, and it's not worth falling out over. I've already had to throw our old singer out 'cause she'd forgotten our principle of no selling out. And getting a new singer in was a painful business because we insist that people in the band are friends or family. Luckily we've got that sorted.

J: What's been your worst live show?

M: I think we played about thirty times in our live career and they were all equally bad. Just complete chaos, clowning about, under-rehearsal, bad drugs and no professionalism. So, they were brilliant really! If you mean worst for us, I'm very self-critical, especially about live gig sound. It never comes up to scratch really, and our sound is extremely difficult to get right live. If you mean worst for the audience... there was one famous one where we had a dead baby chick fight. They were finding them for days afterwards, trodden into the carpet.

And there was one where we had a Greek plate-smashing competition, into the audience, and then one of our security blokes threw a twelve-foot inflatable shark into the dancefloor and we all started kicking it about. Unfortunately a lot of the audience were on E and they couldn't really handle it. Thinking back, most of our gigs were pretty much like that. We used to show guns to the sound people to get them to behave, stuff like that. "Oh, look, my pistol has accidentally dropped out of my kit bag."

J: You must tell us about the "biting the head off of a chicken" rumour we've heard.

M: Apparently there was an outside broadcast by Duna TV or Magyar TV at some party and I got a chicken (live or dead) and bit its head off to steal the scene from whichever muppet they were interviewing. Which is suprisingly easy to do- you should try it some time John. Anyway, it's not true. And even if it was, I'd deny it.

J: Are you going to keep the releases on your FGZ label strictly for Szeki stuff?

M: Yep, strickly. FGZ looks after the interests of Szeki Kurva

and only Szeki Kurva.

J: What are some of your upcoming plans for '98?

M: -Get our new singer girl up to speed. She's from Gujurat, so I'll have to handle the Hungarian from now on.

-Finish the video for Ramraid and get it out to TV in Europe and America.

-We've got THREE! releases coming out on CD this year- The Sound Of Dead Goats around now, The Fearless Vampire Killers around May/June, and; "The original music from the motion picture!" - the album Come And See, which is what we're working on now, so it'll be out on tape (FGZ) in February, online on Cerberus Digital Jukebox a little later, and on CD (Iris Light) at the year's end.

-Spread the message, the manifesto, the way we're livin'. Try to inspire people in other bands, you know? Don't sign to a major,

sign to a true indie and then license your stuff out instead and make the bastards work for YOU. Write your own contract! Take care of your own business! Follow our example! We've got loads of ideas.

- We also plan to do a Situationist Stunt a month, most of which involve stink bombs, blowing up other bands' vans, or flying inflatable sheep.

J: So how are you the "Real Thing"?

M: 'Cause, even though we don't exist, in our music and the way we live our lives, we

are the 4-Realst Muthafuckaz you will ever meet. We will never compromise, conform to anyone's expectations, sell out or bow down. Our music is the story of the way we're living. We will die standing up.

Széki Kurva Are:

MC LUDAS MATYI (Vocals, Guitar, Conducatore)

BEÁTA GÖMÖRI-BURNSKA (Voice)

DJ ASSASSIN (Turntables)

MATT FARKASEMBER IV (Guitar)

and are aided and abetted by:

THE MAN LIKE GRANT (Production and Engineering)

MC HARLEY D (Sound System Mike Chatter)

MIRIAM THE SOUNDGIRL (Live Sound Engineering)

THE LITTLE GOATS SECURITY TEAM (Live Gig Security)

CONTACT: FGZ, PO Box 9806, London SE10 9ZD, England

Tel: (44) 01245 227 581

E-mail: matyi@szeki-kurva.demon.co.uk

WWW: <http://www.szeki-kurva.demon.co.uk>

Find out what Széki Kurva means.... live it, love it.



Stand By For ACTION!

가만 두지 않으며 수리른 지른 테에요 / 23

Interr-Ference is Holland's Electro-master. He became famous worldwide for his productions as I-F, Beverly Hills 808303 and so many more. His labels Reference, Murder-Capital, Viewlexx, Hotmix, Acid Planet and all it's offshoots have given the world some booty-shakin' acid tunes, hot retro-electro, minimalist funk and techno classiques galore. We only recently realised we never managed to talk with the man before, so we might as well now, as there have been some changes with his labels, Holland and the world in general. So, here's the man on everything.

J: So, what's been up in the sewer?

IF: business as usual: trying to survive and gaining world domination.

J: How is life in general for you?

IF: Life is like a big bowl of acidpunch. The next day you're crazy as fuck or dead.

J: What labels are under your supervision now?

IF: Murdercapital and Viewlexx. Reference & Interr-fered have been terminated.

J: Why did you stop using the "Beverly Hills 808303" name? Did Aaron Speeling threaten to sue you?

IF: No. I just stopped producing acid since I don't wanna repeat myself; the 303 is a monster, but there comes a day when you get the feeling that you've already done it all

J: Are you patriotic about Holland?

IF: Not really. And Holland is not so patriotic about me too.

J: What are the best & worst things about Holland?

IF: Worst is the faux-tolerance and the calvinistic sons of bitches which are still running the place. The good thing is the government pays half of my apartments rent

J: Do you feel that sometimes your government is too liberal? Are people in Holland as liberal as foreign people think?

IF: In general people are not very liberal here. They only take you serious when you have a 9 to 5 job and a Mercedes. And they can't wait to get their opinion out when somebody fucks up. Because everybody here has got an opinion but doesn't do anything to change his or hers situation. it's always somebody else his fault. (Most popular groups are the unemployed and the immigrants. We need them in order to feel superior. Last year was also a classic for the capitalistic system: The rich got richer again and the poor got nothing. But the gayscene gained more tolerance, and you CAN smoke grass in coffeeshops. You can even ask a police-officer for a nice coffeeshop. Both are minor issues, but I think it's better then nothin'

J: Is Den Haag really murder capital of Europe?

IF: What do you think?

J: What is your opinion on Amsterdam? is it all show and no substance?

IF: Amsterdam is nice if you go there as a tourist and not longer then for a day. But there has never been an actual underground or a movement out for change. (Only a strong gay-scene)

J: What is your opinion on drugs?

IF: I'm for legalisation of drugs worldwide. So governments can control and gain taxes which they can spend on more healthcare, better schools and asphalt. (I do not understand why we have to pay for healthcare insurance and for schools). It also guarantees a certain quality and wipes out crime regarding drugtrade, which again saves a lot of money, because the police can be out on the streets checking if you wear your seatbelt

J: Can you tell us about the men of the Murder Capital team featured

on your web site?

IF: Not at this moment. I'm working on a Murdercapital magazine. Featuring a lot of pictures, stories and artwork of the last 5 years. Also new pictures and the truth concerning our associates are in the making. (The "Fucking Consumer" booklet contains a short description of their career

J: What are your top 5 electro records?

#1: Charly - Spacerwoman

#2: The X-men - Professor X

#3: Keith Tucker - Face your fate

#4: Ectomorph - 1, 2 & 3 (I can't choose!)

#5: Electronome - Music telex

J: Was there much of an electro/breakdance scene in Holland in the 80's?

IF: There was definitely a scene but very underground. I was not really interested in the scene, just in the music. (Which I felt was like magic)

Media in Holland was not so hyped those days, since we had not much commercial TV stations. Now they hear about something and try to milk it.

J: Can you breakdance well? If so, do you have any secret moves?

IF: I cannot breakdance; I don't dance at all. But in stead of breakdancing I learned to mix and scratch records. I quit the scratching, but I'm still mixing...

J: What was the best breakdancing fashion item?

IF: I don't know and fashion sucks anyway.

J: Have there been any good parties or live-act shows lately?

IF: Not really. Everything seems to get stuck, since everybody does the same thing lately and with lack of passion. The people here in the west of Holland got so trendy, that they completely miss any new or different thing happening. My guess is they rather watch white trash dating shows on TV

J: What kind of movies do you like?

What is the best Dutch movie?

IF: "Loos" is a typical Dutch movie I really like. Made by Theo van Gogh. Also "Zusje" is great. (Forgot who made it.)

Big classic is "Soldaat van Oranje" about the resistance in Holland during WW II.

Do not trust your neighbour when the shit hits the fan.

J: Is there really a deviant/nasty porno underground in Holland?

IF: Yes. You name it, we got it. But we cannot beat the Belgians. (Belgium is the Paraguay of Western Europe)

J: Why is all Dutch food fried?

IF: We don't care for taste, as long as we get it fast. Efficiency and speed in consuming are the most important things in life for the "Nederlander". But I gotta go now, I'm supposed to meet some friends at the local McDonalds.



<http://acidplanet.nl.com/>

COMING I-f PROJECTS:

Fucking Consumer (2LP/CD) Disko b

Space Invaders are smoking grass (Long version + Org)

Interdimensional transmissions

The Man from PACK (LP/CD) Interdimensional transmissions

The Brothers Fuck and Friend (LP) Murdercapital

OK, we've stopped trying to be new & cutting edge with our reviews.. the majority of these are old but fuck it! Who are we competing with anyway? This time around, we're trying to be better including contact info so you can have better luck finding these things. By the way, we use the usually dreaded terms 'speedcore', 'tech/hard-step'

"hardcore" blah blah to describe these things, even though we know it's generalizing. Sometimes we are just lost for words so we try to compare.. even though we ourselves hate the terms, it'll give you an idea of what it sounds like. If you don't like it, buy the record and do your own damn review!

RECORDS

KAKTUS

TEOSTO (MIND 101, FINLAND)

From Marko Laine's Mind records comes this jaw-droppingly wonderful 30cm of vinyl. This can best be described as noise-house, if you can believe it. The structures of the songs are similar to that of many slow techno grinders & Finnish minimal pieces, but the distortion & overdrive are pushed up way beyond red-zone levels to create ear-burning beats. All 4 tracks are equally good, there's not one specific track that is above the rest.. it's just amazing all around. it's slow but more brutal than some of the fastest speedcore. Check out this label. Now!

Contact: Mind Records at <http://www.mindrecords.vip.fi/> email: marko@sci.fi

SUB-VERSION 002 (AUSTRIA)

Sub-Version #01 was the much talked about & quite good "Dark Star" EP colliding DJ Pure with Christoph Fringelli. This EP (just Pure?) follows it up. This seems to be a shadow of #1 though. There's 1 track on each side (is this some kind of requirement



for Tech-Step/Dark-

Step/whatever these days?). It's dark (the deep-in-the-woods atmosphere is great) but the beats interspersed with everything aren't so hot (they're even rather off, which is awkward). It gets louder as it goes on and on and adds some grungy distortion hits. Unfortunately it never evolves. It just never seems to end! The next side is more droney & badly synched. The ending of it is good noisy stuff, so skip the first 10 minutes or so and go to the ending moments (at least, that's what I'll be doing) Unfortunate, because I wanted this to be better!

For all LOOP/Atmosfear/Subversive releases, check out <http://c8.com/labels> (yes, they share the same site as this very mag & no, we're not paid by them to say so!)

CURRENT 909

(ATMOSFEAR 001, AUSTRIA)

2 long tracks on this vinyl. #1 is called "Hospitalism". Grinding high pitched synths give a fly-ridden atmosphere to this. Then slow 909's bounce in. then the track stays in the same place for a good long time. Perhaps a test of endurance pressed on vinyl to see who can take it? Just as I'm about to take the needle off 3/4 of the way, some disturbing screams of pain/agonny creep out in the background. this nicely breaks up the monotony. A good one for a set. Next track is "Golden Dawn". Somewhat lifeless and boring but I wonder if that's the point. Perhaps this is a joke gone over my head? A slow start for this new sub-label of LOOP but I'm curious to see

what else will come out on the label.. it's only the beginning...

SPEED

(LOOP 010, AUSTRIA)

One-sided white vinyl. This is a fun speedcore/drum'n'bass chop-up deal. One track takes up the whole side. It's a combo of sampled guitar licks, drum'n'bass cuts, hard 909 kick & Hip

Hop samples auf Deutsch. Perhaps a little better suited as a short track on a varied EP, but what can you do? Produced by Pure + Smoke of the now-defunct GTI collective.

PANACEA

KATE MOSH (LOOP 011, AUSTRIA)

Besides the fact that this has one of the best titles I've heard in a while, it's an extreme surprise to learn that it's by Panacea. 2 tracks on a 7" (we got a white label but we're guessing the final art will be good). The A-side has speedy drums, not the usual distorted 909, but a more subdued bass. Interspersed is sweeping 'organized analog feedback' echoing in and out like a horn.. one of the first times I've heard feedback be catchy & memorable! The breakdown is the part where this shows itself the most. The 2nd side is even better.. more grating feedback (still 'organized' but piercing!) this time the track has more swirling underneath the speed-bass kicks.. a combo of what sounds like a stadium audience & the echoing, clean feedback. A terrific little 7"! Nice to know that Mr. 'Cea can break away from his signature Chrome sound and do something completely different..

JEAN-BACH

HIT MIX: ZEIT FÜR ZÄRTLICHKEIT (DHYANNA 009, GERMANY)

Jean Bach made his debut appearance on Fischkopf records not too long ago and now releases this 7", which translates to "Time for Tenderness". The first side is Mr. Bach doing an experimental tape-loopy thing, first using children's gurgles, then flapping burblings (real high tech commentary here..), rumbling bits of found sound, drum machine samples, a woman speaking.. all backed up by a swirling groan in the

background sounding like a wounded monk. Says it's 8:08 but holds your attention and seems shorter. The next side is a remix of "Hit Mix" done by Taciturne (J. Buchholz). This one utilizes mostly the clackety-burble sound and extends it to a near beat. it's backed by computer-stretched sketches of traffic-accident sounding noises. This mix is shorter but is still as good as the original, and goes everywhere like the original. it even breaks into an Amiga-videogame soundtrack bit for a while (think Flex Busterman...). Quite nice! Limited to 280. Write to DHYANNA: c/o Bernd Spring, Carl-Schurz-Str. 29A, 86156 Augsburg, Germany. or you can even write to Jean Bach: Sascha Schierloh, Korallusring 3, 21109 Hamburg, Germany.

MASSDRIVER

(RED TIDE RTR04, AUSTRIA)

Red Tide returns after a very long absence. This EP has them back with a bang!. Let's go: Track 1 "Repeater" is a grinding hardcore ditty with a clean 909 hit and a not-as-annoying-as-you'd-think "Repeater" sample. Danceable, noisy & nicely done. Next, "Press Play On Tape" is drone-noise material, a single tone of computer dissonance that tests the ears & patience of the usual hardcore buyer/listener.. a good thing to do. Flip Time! #1 is "Driver 01" a 909 beat and creeping in computer wails build up & down. Again, highly danceable but still credible hard-wise. "Driver 10" is even better!! Very simple formula similar to "Driver 01" but arranged so that it's both more booty shakin' & head bobbingly funky. This one's good for just about anyone.. just try not to tap yr. feet or shake yourself a little.

MANIFEST/EAM/XI/ MOBILE SQUAT BASE/ CYBERMINDS

(EXPLORE TOI 013,
FRANCE)

Explore Toi return after some absence with 4 Ep's, all featuring at least 4 artists and extremely long titles. The name of this EP is actually a paragraph about commercial fascism

and fooling people with bad poultry(?). Inside jokes aside, there are 3 tracks here of live hardcore (as are all the following EP's). Track 1 takes up all of side A, strange overdriven beat stuff, keeping a steady-ish 4/4 beat which gets overlaid with computer blips towards the end. It's definitely long. Next side's first track is ultra-quiet minimalist stuff.. not sure really what to describe it as, but it does have a very low sample of break-like drums, so I guess "quiet Breaks"? would work. next track is louder but not ear-splitting. Kind of basic, muddy techno with a beat that's not really defined but is there. Nothing that really grabs you and shakes you but perhaps that's just my opinion? If you're curious, contact 'em directly on ph/fax: +(33)1-42-58 50 73 or write c/o Art Manifeste, 8 Impasse Massonet, 75018 Paris, France.

MANIFEST/EAM/MOBILE SQUAT/ CYBERMINDS

(EXPLORE TOI 15, FRANCE)

We skip catalog #'s here (#14 was a previously released 7"). Track #1 is low-tempo (around 120) hardcore-space tune. 2nd track, called "No beat" is the best track here, a weird blip-blip deal with a looped, er, 'blip' that serves as an 'anti-beat' and it is soon followed by varying layers of noises

from high pitched beeping to chopping synth blaps. Just think up new words staring with "bl_" and you can describe this one (blerrp, bloop, blorrrp!) Next side seems to be 2 versions of the same track, neither of which is that interesting, frankly. both use a long, drawn out bass drone-kick. the 2nd one is a little better because it doesn't drag along as much.

MANIFEST/EAM/MOBILE SQUAT/ CYBERMINDS

(EXPLORE TOI 016, FRANCE)

One more time for this quartet. 1st track has a good title: "This track is for Commercial Killers and Commercial Suckers." It's a little heavier on the attack than the previous EP's, nicely stomping along, it adds in various aural elements to carry it to it's end. Next track is short overdriven bass stuff. the final track takes up the whole B-side and calls itself "motherfuckers & Fatherfuckers". It takes awhile for it to get anywhere but I'm finding that I like the intro part better than the main part of the track. Nonetheless, it's an OK track. Has a very "muddy" feel to it, which all the latest Exp. Toi's seem to have. Nothing is really defined but I'm assuming they want that effect. Things are beginning to blur together a bit here....

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MANIFEST/NEUROBUG/MOBILE SQUAT/CYBERMINDS

(EXPLORE TOI 017, FRANCE)

Neurobug (heard from last on past Exp. Toi stuff) joins the fray this time, but somehow it doesn't change too much from the last EP's... in fact the A-side sounds like track from already done on the other EP's. (My mistake.. it seems Neurobug doesn't come in until the 2nd side.. so these might be filler tracks?). If you have Exp. Toi release # 10/11 or 7 (Teknival Live 94/95 EP) you pretty much already own side B. I'm not sure why, but they do exactly the same tracks already available on these other EP's. Seems like a wasted printing, or perhaps just a live version of these songs. Unfortunately, it doesn't come across as that. Definitely the weakest of the 4 EP's.

BWK

BIO-WAR (ZYKLON B 01, FRANCE)

2nd release from Zyklon B is more good experimental techno/speed/weirdness. 1st track is un-4/4 beat driven noisy piece, sounding much like an emergency evacuation. Next up "Psyko Torture" is a beatless drone piece featuring super-low frequencies which might cause discomfort at high volume so play this loud!! I'd say that track was my favorite, but I might be lying as I flip over to hear "Korrosive Attack". Just what I love in speedy techno: chugga-chugga beats, banging along like a fueled up hydraulic machine! At 33 it's groovin (yet still menacing), at 45 it's insanity. I can't decide how I want it.. play it either way!! The final track plays with speed the same way; at 33 it's a mid-tempo grinder, at 45 it's a hyperspeed attack and both are good. An excellent slab of vinyl that might be hard to find.. if you can't find contact Zyklon B: Tel/Fax: (33) 10 555 775 756 or if that doesn't work ask us.

BWK & THRYISTOR

NOYZKORH EP (ZYKLON B 02, FRANCE)

The version I got of this is a white label, so I don't know specific sides. I'll just guess what the order is. The first track I hear is distortion-flavored harsh-core (core must be used here, I'd say), a little bit typical but I'll still give it a chance. The 2nd track is much better, still somewhat the same 909's bang-bang-banging along but it's got something that a lot of other speedcore records don't and I can't quite put my finger on it. I'd say perhaps a better use of

noise meshing with the hard drums.

Flipping over, the first track is a marvel of distortion & true doom, abstract yet somehow still 4/4 based (er.. tough to describe). The track rounding out this EP layers on even more distortion, a little bit of DJ Freak here and Merzbow or Thirdborgan there, adding up to a puzzle of noise-techno greatness! This truly is "noisecore" folks and don't let some other people fool you as to what is!

BSE DJ TEAM

HARDCORE DISEASE EP (KA-KA 02, JAPAN)

A second release from nutty Hammer Bros. label out of Tokyo. These guys are actually from Germany (although it says 'team' it seems to be produced by one guy?). The first track is just dumb gabba, even featuring the "Als naar de Klooten" yell (hasn't that died off yet??). It's followed by a better but not outstanding gabber deal with various Deutsch samples and the usual sampled yelling. The last A-side track starts off awful but then goes into having a good bass + clanging sample interaction. Unfortunately after that great moment it reverts back to gabba silliness. The B-side has more of the same deal of loud gabber done on a computer. This side is a little weirder, in that kind of naive way typical of label owners the Hammer Bros., strangely. The final track here "Born to Be Wild" is so bad it's almost kitschy.. big metal guitars, heavy bass, odd sickly-sounding warbles, samples that actually say "gabba" and an occasional underlying beat nicked from that "Money talks" song by the 49ers (anyone remember that?). And, as the title indicates, it does take the chorus from the 60ies track "Born to Be Wild" by Steppenwolf!

SIESTE

KITTY WHIP EP (KILL THE REST, KILLA, JAPAN)

The only girl DJ of the Jap Hardcore Masterz Team of DJ's presents her first 12". 3 of the tracks are hers, the 4th is a remix by the Hammer Bros. The first track "Kitty Whip" appeared on the "Last of the Mohicans" compilation CD on Kill The Rest not too long ago. It's a really bad ass metal/hardcore Gabber assault, the way true Gabber used to be.. really excellent that it's on vinyl! The next track "Death Rate" lays on even more brutality, combining heavy beats and various vicious heavy metal

samples. It has a vocals sample that really makes the track.. absolute Headbanger!! her final track on the flipside "Thaad" combines sounds of fights (a la the often sampled fight sound from "Goodfellas"), a Metallica-like (sounds like the opening guitar riff from "One") guitar loop and 909 beats. Not as outrightly banging as the first 2, but it's still nicely done. The Hammer Bros. mix is more odd humorous stuff from the Bros. It's not as choppy as usual but still schizo. A bit standard-sounding, though. Definitely search for this for the A-side onslaught.. it ROCKS. If yer desperate, contact K.T.R. by Fax in 2 places: Tokyo: +81(0)473-81-9542 or Osaka: +81(0)726-92-6025

PHON

GOING UPHILL EP (RIPT SKIN 001, UK)

A new production and label project from Hard Sound Project cohort R. English. The label promises to release works in small quantities of high quality going against the accepted forms set even by so-called 'experimental' labels. This first release begins with "Thrash The Rat", with an excellent abstract/funky/banging beat, reminiscent of some Aphex Twin workings but not a copy. Features eerie, crisp strings gliding alongside. The next track "Expanded" seems out of place. It's just a typical 303 minimalist thing. Eh.. time to flip over! "5 til 12 or 2" starts out eerily, then adds carefully placed pangs of a deep 909. Further into the song a ring/blobbing layer of synthly samplings is added to offset. Not too bad. Last track "Fireworks" takes it's time to get where it wants, but eventually arrives at a nice, distorted break-like beat.. funky/head bobbing material. Overall, this has a very British feeling to it.. that somewhat clean but dirty, dark and cynical but optimistic rain-drenched feeling. This is really limited so it might be best to order it direct from Ript Skin at: PO Box 3945, Brentwood, Essex CM13 1LS ENGLAND.

SONS OF GUNDESØ

THE DIRTY PART (DROP BASS NETWORK, DBN055, USA)

3 more tracks from Denmark.. those Danes just eat, sleep & produce amazing dark tunes! Side A is a long grinding mover called "This is not a Zekt Track".. but sounds like it could be. Nonetheless, it keeps on adding layers and layers of black-

death acid lines & non-stopping 4/4 stomp. The 2 tracks on the B go down the dark path and keep things steady rockin'. The whole EP has that old school feel of dark acid days gone by... Listening to this EP made me nostalgic for the days when people who make utter boring 'minimal house' or whatever shit nowadays made acidic grinders worthy of both the dancefloor and a cold dirt pit. Ah, memories..! Contact DBN on fax +1-414-224-5371 even though they have e-mail, they never answer! But DBN's records are usually not too hard to find.

SENICAL

HAZARD UNITS PART 1
(SIXSIXTYSIX, SSS008, USA)

An amazing 5 tracker from Lasse Steen of Denmark. Tons of distortion and other effects make this an extremely grimy affair. 1st track, "Nutz R Us" weaves percussion in and out amongst the distortion. Mid-tempo but assaulting. 2nd track "Binh" uses a doubling flange filter throughout the entire track, giving it an airy, warping feeling. Traditional percussion gets lifted up & down. Eagerly turning over the vinyl, the first track "Piratos" jumps in, crashing percussion and drilling to start, and soon a high pitched foghorn warns us we're swimming in steel oceans. Next, "Suffer" is a hard 4/4 deal which already sounds like it's being broadcast over a huge warehouse full of sweaty drones. The last track utilizes pongy-midtempo percussive hits & rough noise and soon is joined by a gloomy melody. It all ends suddenly as if to signify death (to put it philosophically!). Terrific industrial techno which could be very much at home in a bunker or an oil drum. Rock hard!

KINGZ OF NOIZE

IF JESUS WAS THE DEVIL
(SIXSIXTYSIX, US)

Done by Stefan Noizecreator under a somewhat silly pseudonym. Damn, he's really getting prolific! A good thing though, as this production really rocks!! 4 tracks of pure noise core. More like noise with beats thrown in.. just like we like it over here!! From the beginning off-center bass drums buried underneath a sea of distortion and

debris to the final completely noise ending piece, this 12" does pack a mighty fine punch. There's a good amount of distorted vocal samples on here that almost give the 12" a story like feel.. i guess? I remember one time Kurt from Drop Bass said he'd only release stuff that people could at least dance to.. well, dance on this and I guarantee a hospital visit. This should definitely appeal to fans of noise stuff who also like some techno but didn't like the dancey part of it all and to hardcore junkies who like it rough and terror-ful. Terrific for an afternoon of tea & torture. A splendid



the bros bloom
want your
lymph nodes

contact via screen or phone
now!

release!

3D/SNUGGLES/FLOW

(GHETTO SAFARI, CAMO02, USA)

Following up the well recieved Ghetto Safari #1 (which i never heard..?) is this one by a trio of windy-city-celebrity Chicago Tech-step DJ's. I think I've determined I'm not a huge fan of this genre because it can really get stuck in a rut quickly. This 12" is unfortunately no exception as all 3 artists serve up rather

similar offerings. If you already know tech-stuff a la Panacea, this basically carries that torch. Perhaps since it isn't my area I'm misjudging, but I think even the most sophisticated step-fan might balk at this one. Ho hum..

CHRISTOPH DE BABALON

IN A BAD MOOD (GHETTO SAFARI, CAMO03, USA)

Sir de Babalon proves there is life possible on other labels after you've done a record on DHR with his release on the Safari imprint. I still haven't been able to hear his recent DHR single & album (damn!) but de Bab's records are always of good calibre. This one is simply wonderful!!! 5 tracks of gritty breakbeats and chopped-up funk, gloom, subtlety and nausea. Tough to pick a favorite track because they're all good (really!). The one that strikes me as my favorite is "Fearing" with a superior long and anticipatory intro and a crunchy breakbeat assault afterward. The next track is noisy.. banging high pitched tones off of more dirty breaks. The next has more of the now-typical drum'n'bass structure, but de Babalon manages to make it sound new & brutal. Even the 3rd track, which is more laid back acid-style breakbeat stuff, has an edge to it. Even if you hate most jungle, I think you'll learn to dig this... especially if you like harsher breakbeat stuff and no diva fluff.

EARL OF REFORMATION

BAD MANIC TUNES (KILLING RATE 701, DENMARK)

A big bundle of 7" from Killing Rate & new offshoots from Copenhagen recently arrived at the HQ.. and boy are we glad we got them! I'll start with this, another Choose moniker.

From the alternating kick drum in the beginning, you can tell this one's a winner. it weaves in and out of echoing wonderness, meeting up halfway with a crying undertone of melodic dissonance, made by a 303 (it seems) but not very obvious at all. It's that sort of "ship is sinking" cry from a foghorn. The other side uses a similar formula, but it evokes more of a 'driving extremely fast in a burning car on Danish backroads at 2 AM in the snow' feeling. A short noisy piece ends this

Prepare for transmission.

record

release

wonderful little 45. When I do a horror movie, Choose will be one of the main people doing the soundtrack. Period! Questions/Bookings etc.: +45- 46 78 93 63

NOIZE CREATOR

REVENGE OF THE CREATOR (KILLING RATE 702, DENMARK)

Side A has a computer-trashed greeting from I believe Mr. Creator (you can hear both of them laughing at the end which is great!). This is followed by a full track, mixing hefty bass and cymbals that sound like glass breaking.. which it might even be. BPM's fly around.. slow/fast/medium/slow, you name it! Good one. Next side: more of the 909 madness, served up off of the 4/4 route.. similar in sound to Alec Empire's proper hardcore, but with it's own sound distinct of Dresden's demolished dungeons. The last track is bass drums thrown up & spit on by a really angry Amiga.

SKATE SUCKERS

DRESDEN HIDEOUT VOL. 1 (SUT RØV 01, DENMARK)

Continuing the K. Rate 7" barrage, this is it's new sublabel for.. just about anything. Mostly devoted to speed & terror. "Sut Røv" is Danish dirty-talk for "Suck Ass." Charming! Anyway, this one comes from Dresden, Germany, if you didn't guess. It begins with the greeting chopped-up previously in KR702 (above). it goes then for distorted Horror soundtrack samples which get pounded on by heavy drums and cymbals smashing on every kick. Soon, a new soundtrack snippet takes over, then it returns to the first soundtrack after a while. The next side is done by another producer named "Popey You Know". Pure hard

speedcore madness with grinding bleepy breakdowns feedbacking to the back side of your brain.. No, really!

THE TAN BOYZ

HARRY KRISGSNAR EP (SUT RØV 02, DENMARK)

This one's done by super duper DJ Jones & Popey You Know.. you know? Has various Danish cursings and disses for titles that at least look nicely offensive! Anyway, the first track busts out with an excellent off-set beat battling with surface noise and tape-like hiss. Yum! Then it goes straight up 4/4 with more of that 'blippy' distortion that sounds much better than it looks written. The track alternates between 2/4 and 4/4 and 666/4, or something. Next one is choppy speedcore that works excellently.. it decends up & down without you really noticing, then it adds one of the most brutal 303 lines I've ever heard. This is hell folks! And, it's even titled (in English) "We will Napalm Your Sorry Goa Ass to Hell!". Next side!!! First we have an extreme Acid noise assault.. Smashing! And 2nd, if your not sick or dead yet, distorted cowbells & drum patterns crying out like wounded soldiers. Dear God, could it get more like absolute war on vinyl? Doubtful!

F.C. KØBENHAVN

45 ROUNDS PER MINUTE (DENMARK)

This little blue 7" arrived with the rest of the Danish 7" but keeps it's identity very secret. Except for a picture of a Lion with the "F.C. Kobenhavn" logo (from Copenhagen's soccer team, to whom this 7" is apparently a tribute) & some writings in Danish there's little else. There is one thing

written in english; "This is a very limited record don't you know", so it's a bit obvious that this is a good dosage of Danish humor in effect. 1 track each side, both brutal noisecore stuff, close in sound to the Sut Rov 7". The tracks are similar, but there are differences, for instance, the A-side is more straight ahead harsh-speed mixed with an extremely high-toned wail that should make the dogs go nuts outside. the other side is more percussion frenzy.. everything at top notch speed, all at once. A good addition to the series of 12" from the family of Killing Rate.

AUTOVORE

(PASSE-MURAILLE, P-M..1, FRANCE)

This new label is part of the UHT family of terror & tech out of Paris. This first release sounds at first like basic dancey hard techno, but there is a surprise here. First, the run-down of the tracks: #1 is my favorite out of the more dancy numbers. Has that Spiral tribe/network 23 style sound.. butt-shakin' bass, buzzing harmony swirling underneath and it never seems to end! This one just hits for me, though. Tracks 2 & 3 are similar, but don't quite have the feeling of #1. At least for me.. and what the hell do I know, right? So, going to the 4th track brings a surprise.. a harsh industrial number right outta left field!! Very much in the Somatic Responses vein of things.. machine-like pounding and banging made into a danceable track. This track really makes the EP.. glad it got on there. UHT are a good bunch of angry Français.. check out their way of life at <http://perso.club-internet.fr/UHT>

HERB & TECHNOLOGY

그만 두지 않으면 소리를 지를 테예요/29

(PASSE-MURAILLE, P~M.2, FRANCE)
A record promoting weed use has 69db (formerly(?) of Network 23 records) doing production on 3 tracks. First track is not much else than minimal... a little limp. #2 is nicer, dirtier trancey type drone.. very much in the N23 stylee. #3 takes up all of side B and is a hard-ish monotonous trancey deal. It keeps going and going and.. you know the deal. Nice enough, but done before by mr. db.

KAAL-KHER

(PASSE-MURAILLE, P~M.3, FRANCE)

The first track on here is the best.. hypnotic hard trance-educing distorted deal. Clean-sounding but respectable. Lots of video-game like space sounds float around and snap out and bite you. Beats change all over the place.. sometimes 4/4 sometimes breakbeat. Has a nice feedback-like hit that'll make you want to hold tight to your space suit so it won't fly off. This track is followed by a short track of noise hits and German spoken words. The rest is not as hot.. mostly quiet and over-drony spiraly-triby stuff. The first track is definitely worth a listen. A compilation of the best of the 3 P~M releases would be stellar! Stay tuned for more.

HEMPTON ZERA/XI

(KSI 01, FRANCE)

The first record from "Kill Sucking Information".. more pissed off French anarchic youths. This first record seems to be pressed at the same plant as Explore Toi because the labels are similar (simple text only). First track is monotone speedcore, sounding a lot like sounds of war. The next is fuzzier, with snares hitting on the same beat as the bass. Features a sampled death metal growl played weirdly in scales.. erm... odd. Next track is by Hempton & Xi. An odd tribal-ish deal.. deep bass melody, chopped up hip-hop/jungle/raggae.. you name it. here, there, everywhere but done smoothly. Ordered & cleaned chaos is the best description. Final track keeps the subliminal drum'n'bass theme going at the beginning but mutates to faster computer-driven, er, French-core, I guess? (think Explore Toi, etc.) Robot blips and glitches make up the overlaying melody and by the

end the bass drum used is tweaked up and down into feverish screeching.. but it's all pretty clean. Not too bad..

ETNO/A.C.

AH AH AH.. THE ORIGINAL JOKE (KSI 02, FRANCE)

Another batch of Amiga terror from the gutters of France. I'll start off on the written side here, with the track "Nincompoops"(!?). Cut-n-paste speedcore stuff.. the intro is quite good.. a looping computer tinged staccato warble (all of this was done on an Amiga, and you can hear the

glitchings, and tinny samples. It nicely changes constantly but keeps things choppingly aggressive. Yeah! The last track is OK.. more subdued- at least to me, and a little muddy. More from these guys will be anticipated!

F.U.K. RECORDS

(KSI 003, FRANCE)

The most cryptic record of the batch seems to have been done (or at least mastered by) one of the NoTek crew. A strange release that doesn't fit really into any genre (except it does have a very Explore-Toi style off-beat montone sound to it). The first track takes the cake.. a strange combo of Hip-hop, hardcore and computer instruments (the somewhat cheesy ones). Odd odd.. but intriguing. The rest is a spattering of some Explore-Toi style stuff, and a good load of experimenting with (I assume) an Amiga or Atari or something..

RUSSIAN BASTARD

3 PAST 7 IN MOSCOW EP (RUSSIAN ROULETTE RECORDS 002, GERM.)

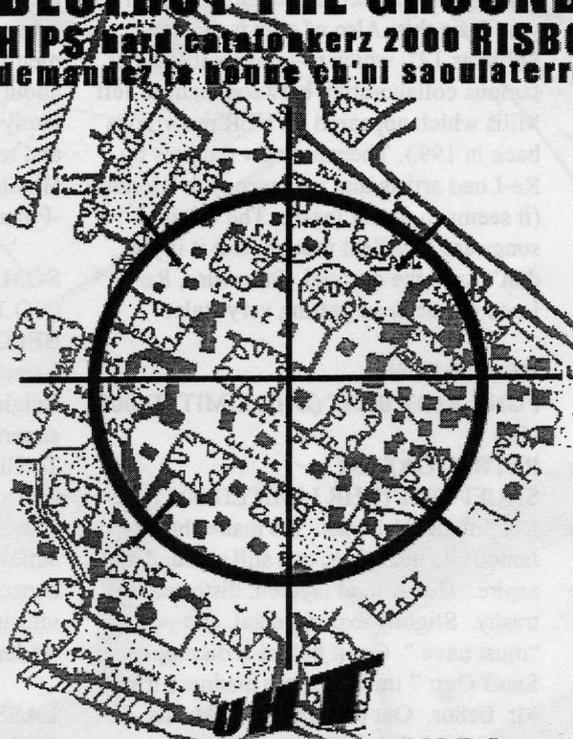
To clear things up, yes, this is the newest Russ. Roulette record (R.R.R.#3 was put out before this one). This is an odd record. 4 tracks total. Sounds as if it was done on an Amiga. Beats are very off-kilter, sounds unrhythmic but it's tough to tell if this was the goal or not..? Tracks sound similar to each other and have pretty awful sound quality, but that kind of endears it to me a bit more.. perhaps could be an actual Russian behind all this! However, the tracks don't sound very inspired. There's a lack of spark so to speak. The last track on the B-side is best, I'd say, works the minimalist thing a bit better. I'm curious to see other people's reactions to this.

DJ TRON

TORTURE TRAXXX VOL. 1 (DIGITAL HUT 006, US)

I'm not really a Tron fan so this record didn't do much for me. But for those of you who are I'm sure this will do the trick for you. Mostly speedy/hard-core with some obscene gestures as dressing. B-side is OK, 1st track not-so bad speedcore, 2nd track sounds very French inspired, somewhat in the XMF/Micropoint vein. The final short

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demandez la honte ch'ni saoulaterre



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signature "Amiga low-quality sampling sound" that we all know & love..). Seems to follow the formula a little too close, but it's not a bad track. By the next track "the Smoker" things are looking up.. still "traditional" speedcore style, if we can call it that, but there's lots of stuff going on here.. things are changing on and off and going everywhere. The best is when they use a sampled police siren & metal guitar to make the main beat. Flipping over, the best is yet to come. "Fear to Know" is it's name and confusion & anger is it's game. A nice splattering of various bass kicks, computer

grind/ambient deal is pretty good, not too cliché, but again nothing monumental.

DJ TRON VS. DJ TACT

IN FULL EFFECT (SYMBIOTIC LOVE 02, USA)

More gabber stuff from Tron, this time featuring Japanese exile Tact (who's been living in the US for 2 years.) pretty standard gabber fare for the first side. The 2nd side is pretty much the same (and has tacky porno label art). the 2nd track "Speed Kills" is as good as the beat-driven stuff gets here gets. Does the whole increasing in BPM's thing as the title would suggest. the final ambient track that finishes off everything is actually the best track... a metallic shard sounding noise gets interspersed with movie samples & the sound of the computer shutting off every few seconds.. Now why can't the whole record be like this??? ph/fax: +1-414-306-9958

SUPERPOWER

THE FUTURE CRUSADE (THINGS TO COME, TTC003, US)

A collaboration between Oliver Chesler and the mysteriously referred to "Hypnotizer", apparently from PCP. This one is similar in structure as past TTC's.. that doom'n'gloom music and dictating/telling stories type of thing. This one sounds even more like stadium anthems for rave youth, probably thanks to the "Hypnotizer's" input. My favorites here are "Move: Don't Stop" and "In the Midnight Hour." Both are the more dancefloor of the 12" but I somehow like it for that.. they're dark-edged booty shakers; mixtures of dreary synths and memorable hooks make them seem like subtly depressing pop songs. (although I must admit the small female vocal part in "Move.." must go!). The rest of the tracks are similarly styled, except for "Molecule Man" which almost sounds like EBM or Deutches NeueWelle style music... this one is quite good also. One slight drawback is that they all sound a bit too much like they were made to be stadium rave hits, but perhaps they were just searching for 'big booming sound' for your home stereo. Well, OK, maybe not... Lost?: ph:+1-914-365-1528 fax: -3279 email: oliverchesler@worldnet.att.net

VOMIT

DYSTOPIA II (RE-LOAD LTD. 972901, BELGIUM)

SUBJECTS

DARK MATTER/BEYOND (RE-LOAD 972112, BELGIUM)

After many disappointments with Re-Load, this EP perked up my ears by going against the usual flow of hard monotonous (read: boring) floor-filler stuff. It's not really ground breaking but it is nicely experimental. Very sporadically placed beats work along with crinkling and gurgling samples, fallout-like sirens, jungle beats, etc. Sounds very related to the Autechre style of keeping things off-center. To me it sounds very clean; distortion/other noises aren't really brought out but hang in the background. It sounds like they're trying to hold back and that brought down this EP a couple of notches for me. But if you do like Autechre/Rephlex-y style things I'm sure you'd dig this. Also of note is the new "Subjects 12", which re-releases the rather famous collaboration between them & Jeff Mills which appeared on ULR recordings back in 1993. There are new remixes by Re-Load artists that are more club-friendly (it seems to me, at least). The original songs are excellent though. Get it if you don't have the original. Otherwise, Re-Load seems to be getting very stale.

DEATH FUNK

FUNK RIOT BEAT (DHR LIMITED 001, UK)

PATRIC CATANI

SNUFF OUT (DHR LIMITED 003, UK)

Deathfunk: 11 tracks. No matter how famous he gets, Alec can still astound and aspire. Heavy and layered, distorted and trashy. Slightly experimental, and yes, a "must have." Get it before it disappears. Snuff Out: 7 tracks. More madness from Mr. Ec8or. Out of control breakbeats collide your head and cause massive hemorrhaging. He uses some new sounds and rhythms that succeed in their own noisy way. Don't own them? Too bad.

-Polaris

SOMATIC RESPONSES

SOURCE OF DISTURBANCE (FUTURE GALACTIC 05, BELGIUM)

4 tracks. The Somatics now invade Belgium with an ep of pure freak out beats and analogue brilliance. Your jaw will drop when you hear "Horror Flick," the eerie, bone-chilling opening track. The three remaining tracks pummel and grind and burn you to a cinder. Three cheers for the Heals!!

-Polaris

ZEKT

SOUND & VISION (DARKNESS, FIRST INCISION, BELGIUM)

4 tracks. Zekt sets the tone for this new label from Belgium. The tracks here are all "big" sounding, and remind me of the older, better PCP rave tracks. Excellent production that stays interesting and sinister all the way. The record isn't about speed but depth. Let's go deeper.

-Polaris

DARK SESSIONS

GAINED WITH A VENGEANCE (DARKNESS, SECOND INCISION, BELGIUM)

6 tracks. Once again, darkness sets upon the land. Lasse Steen brings you one of my favourite records of 1997. So mental and melting. Once again, we're not talking about speed but about substance. Excellently orchestrated analogue riffs and bend and teeter between music and noise.

Highly recommended.

-Polaris

SOMATIC RESPONSES

(NO TITLE YET) (SIXSHOOTER 001, BELGIUM)

6 tracks. Yet another great new label from Belgium. The Somatics show us what experimental breakbeats are all about. Totally fresh, and stays away from falling into a familiar pattern. Dark, and why not? These tracks can be played at any speed and will still sound good. Forget the dancefloor. This record is for remote viewing.

-Polaris

LASSE MARHAUG/BAD KHARMA

PINK POLARBEAR (BON BON 01, SWEDEN)

Both artists exchange and deconstruct each other's material. Both sides are Excellent! Lasse's re-construct of Bad Karma is well crafted, a TV-like (Swedish?) dialogue exchange starts off the noise assault and then comes to finish it at the end. The main noise part is blaring rumbles of noise with blurring analogue bits, with some hidden talking thrown into the soup. Flipping over, Bad Karma starts it with "Hey Bitch, I'm talkin' to you" (70's Blaxploitation style) and then goes even more for analogue-ish blurps and twitches blaring their way throughout. And it's not just constant noise, there are pauses and quiet parts and constant changes. There's even a great part

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in the middle where the grooves on the record are pressed close together so the needle glides quickly across. Unfortunately, this 7" is limited to a scarce 100 copies! BonBon might have a few left if you ask quickly!! Try them by e-mail: roesun@student.umu.se.

NOMEX + SCUD

EUROSTAR (MASCHINENBAU 01, UK
(?))

Great collaboration 7" between 2 UK-based music destroyers who you should know! The first track is "Eurostar" made up of a combination of a re-edited live field recording of a Eurostar train & super-speed breakbeats (kind of a la A. Empire's "The Peak"). This one glides it's way along the tracks, changing noises, stopping at the stations and continuing on. 2nd track "Piling Machine" is strictly noise/industrial territory and is well done. This track uses a repetitive clang culled from equipment being used during construction of a new footbridge in London. Both sides suffer a bit from the bad Czech pressing, but hey, you can still at least hear the tracks, so what more could you want? Good to see some more experimenting with chopping up &

re-editing field recordings!

MLEHST

AUTOMATIC NONSENSE (SPITE 05, US, C46)

One of the newer releases from Spite (we just missed out on a couple brand new ones). I know Mlehst best from his excellent 7" from Self Abuse in their murderers series. That one was more death ambient style.. this one sounds more like found sound work. It seems also to have not much direction.. just random sounds thrown together.. The sounds are great, there's just not a glue to stick them all together. Unfortunate because these sounds could make great tracks. Nonetheless, I am sure Mlehst has much more up his sleeve, as does Spite. Good tape to put on at a party at least.

RICHARD RAMIREZ

BOY MEETS BOY (JILL OFF [NO CAT. #'s], US)

KING WHEAT

ARCHITECHT OF ATROCITIES (JILL OFF, US)

Jill-Off is based out of New Jersey amazingly enough and these two releases

recently got into my possession for review. First up, we've got Richard, who seems to have a release on EVERY tape label out there, most of the time I'm unsure why as he usually ends up doing the same piece. It's true for this tape, as he does his signature wall-of-noise drone deal, with a very blatant queer theme. However, the track "An officer with a Gentleman" breaks a bit of the monotony using more high-pitched feedback rather than the usual low growling rumble. A little more spicy. And the following track "Total Queer" isn't too bad either. More soundtrack-like to an extent. Second, there's King Wheat, a NJ project of cut-up and throw up extreme harshness. very much in the Masonna school of reaching a billion peaks in the red levels and screaming out your frustrations. Has it's own somewhat discernable sound, so it's not a ripoff. I'm waiting to see some vinyl from these guys!! Check out this label.. they do a good job with their releases, the packaging is excellent and the tapes seem high quality. Contact: Jill*Off - 94 Prospect Ave. , Bayonne, NJ. 07002 or at GIRLXC@aol.com c/o Tommy Hell-figure.

그만 두지 않으면 소리를 저를 테에요/32

VARIOUS

WHINE AND MISSINGTOE (V/VM T4, UK)

Excuse me if I overuse the word "amazing" to describe this gem. It's just that it is amazing. It is Christmas-themed music, which is usually an unfortunate thing, but it's the darkest, most chilling & most humorous Christmas stuff you'll ever hear. All in one! Let's get to it: The first track here is by just "v/vm", it takes "Hark the Herald Angels.." and re-organizes it, adding beautiful echo. The harp part in this is downright heavenly. This nearly sounds like a psychological evaluation of subconscious thinking during the holiday season. And, it does it all in about 2 minutes. The next is truly the most disturbing, "Soylent Night" by hell interface. Pipe organs, synthesizer melodies and a very haunting male choral part get thrown together and played on a warped record on a blood stained turntable. This one sounds like a town left unpopulated after a mass slaying or mass eradication on Christmas Eve. Stunning. Flipping over, Butcher Claus gives us "A Sprig of Holly on the Electric Turbine". Absolute acid (the drug) freak-out featuring whimpers, whines and giggles and a downright evil acapella of the "one horse open sleigh" bit of Jingle Bells. The drugs are still working during track #2 by Animal, "Oil Come all ye Industrial". Sickly sounding singing coming from a turntable thrown into the Thames. This is the product of too much "spiced" eggnog. The last track cuts up every 70's/80's Christmas Pop/drudge tune and spits it out into a cacophony straight from the blender. Listen close for Wham! This 7" gets the rare award of disturbing even me! The only way it could become more so is if played mid-July. Amaz.. er...

VARIOUS

SHARED STEREO (???, UK)

First up, this 7" comp. has nothing to do with any sort of hardcore techno or noise, etc., but I just had to review it! Not for the songs, but for the concept. Here it is: On each side there is a song which comes in on the right channel, & another which comes in on the left. So, if you listen with both speakers on you get a clash of 2 songs, but switch to either speaker and you've got a regular song! An EXCELLENT idea!! Cheers to whatever label this is on, I wish I knew. The music is not bad if you like lo-fi home-made (god forbid: "indie") style

rocky stuff. On here are the likes of Prolapse, Collapsed Lung, Yummy Fur (Slampt label), Lungleg, Tiger Lilies and other obscure-ish English bands.

VARIOUS

HOW TO KILL ALL HAPPY SUKKERZ (BRUTAL CHUD 010, GERMANY)

A double vinyl comp. from Dresden's premier speedcore label. On here is Choose, S37, Nasenbluten, Hammer Bros., Black Blood, Zodiac, Freak, DJ Tron, Noizecreator, Akast-14, Micropoint, Re-pete & les Diaboliques. Some tracks are standard speed fare: loud repeated samples, 4/4 stomp, etc. Some people manage to do this well, like Micropoint, Black Blood & Noizecreator. There's a lot of noisy stuff here, nothing truly "Noise" (i.e. Japanese/Wall-of-Noise etc.) but decently noisy enough. Some tracks seem formulaic or downright stupid but with this being a compilation you can skip them and choose your favorites. Mine are Zodiac's "Leben und Tod", great guitar-driven speedcore with an Indiana Jones-like (aka "Big Hollywood") suspense theme interjecting here & there (actually, kind of a downfall there). If Les Diabolique's track didn't have that awful, overdone "Berzerker" sample I'd like it a lot more, brutal death metal style otherwise. Nasenbluten's track starts out hilarious but then just sits there, a little typical sounding for them. DJ Freak does a proper job crossing blaring computer-noise & frenetic speedcore drum-beatings with his "Romper Stomper" track. Overall, good stuff for speed-addicted gabber-heads who like things as evil & anti-happy as possible.

VARIOUS

IRRITANT VOL. 3 (C60 [OR SO] TAPE, UK)

A wonderful new tape comp. for the wonderful 'zine Irritant. This is the 3rd installment of tapes from them and features 11 artists from everywhere: Sonic Subjunkies, Christoph de bablon, UHT, Shizuo & Scud, Green Pumpers, Multipara, Nomex, Cumshot, Vodinkja, Katse.. all accounted for with eXXclusive tracks. I definitely have favorites here. Cumshot's track is blissful; a mix of extreme noise + droning melody sampled (I swear) from Stereolab or perhaps Spiritualized. Superb. Multipara's 2 tracks are excellent, one is an abstract butt-shaker that just plain ROCKS it and another track is made up of sounds from coins and a gyroscope (really!).

Nomex's version of Scud's "Skateboard" is a nicely ruff & abrasive. Christoph de Babalon has 2 good tracks, both different. The first is a longggg atmospheric, hypnotic drone-out and the 2nd is more of a standard rough drum'n'bass tune. All in all, the tracks are nicely varied and it's a top tape to pop in on a long ride! Let's hope Irritant can keep putting out cool tapes such as this.

VARIOUS

NATURAN DEMENTO VOL. 1 (C60 TAPE, FRANCE)

This comp. tape is put out by Horde Des Demons 'zine out of the Paris area. A mixture of Amiga-core, some dark noise, speedcore & even grind-metal. A lot of the tracks are from CD's or EP's but the others are originals or come from unreleased/obscure sources. My favorites here are Dementia (good noise), Cytochrome C. (Death Ambient), Abhorration of Tetratology (Mouse/No-Name style schizo-techno) & DJ Attenat (super-short computer glitchings). Also on here is Noizecreator (Brutal Chud recs.), Brainkiller (Zyklon B recs.), Inhumate (grind-Metal), Caganha and even more! Only drawback is that it sounds like it was recorded very low, so it can be tough to hear everything. Overall, though this is a pretty good tape. Really great seeing some different styles merged here. Ask for your copy c/o H.D.D. 'zine: 36 rue Robert Legraverend, 77320 La Ferté Gaucher, FRANCE.

MAGAZINES

.. Some of the new issues of continuing mags we've enjoyed & new magazines as well.. blah blah.. Refer to Skreem #18 for a full list of 'zines we dig, this time around I don't have the patience to list everyone!

CRACKED (ISSUE 02)

A fun cut'n'paste mag from Austria has a lot of various articles & features.. everything from Junk rock to Vincent Price to fat people, included also are articles on Andrew Cunanan, Man or Astro man?, an interview with Lasse Marhaug (in English) & reviews of music & magazines.. and so much more.. even a Centerfold!! No price is stated, but seems about \$3 or so will do. Unfortunately, most of it is in german.. so go brush up on your Deutsch! Write: Postfach 107, 1060 Vienna, AUSTRIA

email: georg.gartlgruber@orf.at

OUTPUNK (ISSUE 7)

This is Outpunk's last issue and it's full of various info on the Queer music scene and Queer life in general. This time around there's an excellent article on Queers in Hip-Hop, a little spotlight on DHR, gay health issues, a million reviews of other 'zines (including Skreem!) and music, good commentary and our own Chris Polaris with a hilarious top 10... and it's not records! get it and mourn outpunk, but be ready for it's new offspring, Queercorps. Write: PO Box 170501, San Francisco, CA. 94117, <http://www.sirius.com/~corps>, email: corps@sirius.com

HK (ISSUE 1)

Strange small 'zine out of Nantes, France focusing on hardcore, speedcore, etc. printed in Black and Red, and is a bit of a mess to try to read, but is nice to look at (I have to do that anyway, it's all in French and I speak none). it's a spattering of contact addresses, top 10 charts and reviews, and also some commentary on the scene around Nantes and in France. Interesting small read. Says on the cover it's 5 FF, and I can't remember the conversion rate, so go and find some Francs to send them: c/o Louis-Claude Robelin 93, ch. de Massoté 85300 Soulains, FRANCE.

RESONANCE (ISSUE 1)

Photocopied anger from one of the guys behind the UNDERZONE newsletter. I think this might be the new re-incarnation of that newsletter. nyway, has the usual batch of 100,000 contact addresses for stuff, articles in Franch (what

were you expecting, Greek?) and interviews in English with DJ Scud and Suggestion Records! Has music reviews galore and a good load of cynical attitude. Write to: Ludwig pasenau, ch. de Faudouas, 31700 Comebarrieu, FRANCE. fax: +33 5 61 858 228

IRRITANT (ISSUE 3)

Another issue of this great mag out of the depths of London. An interesting mish-mash of information on just about anything odd you can think up.. enemas, British politics, the music industry (good article!), car crashes, a recipe for hot sauce, our favorite Christian fundamentalist rock-freak Bob Larson and one of the best cocktail guides I've seen.. I'm dying to try either an "(Adam) Ants in the pants" (gin/Grand Mariner, etc.) and of course the "(Marc) Almond Colada" even though I hate Amaretto! Maybe the coconut cream in it will kill of that taste.. Comes with the compilation tape reviewed above. Sex an issue up at: PO Box 13840, London, N15 3WF, UK. or email: stuff@irritant.com

TNT (ISSUE

Last issue we saw has an interview with some guy named DJ Entox.. anyone know

him? In French too, which was extremely surreal. Also in there is Chris P., who from what I can work out, does stuff with the Church of the Subgenius + their famous Erreur 127 article, a piece on drug overdose, France Telecom & much more. Check out also a new video distributed by them called "The Liner", filmed illegally in a public library with a harsh noise soundtrack.. and it's available in the American NTSC format! Contact via: Michel Comte, 49, rue marcadet, 75019 Paris, FRANCE, email: eggz@worldnet.fr

Of Note:

WAX 'zine has changed it's named to **HARDCORE HANDPAPER**. This Japanese pamphlet has tons of info in it if you speak japanese. If you speak anything else, you can always look at the amazingly clear scanned pictures they somehow manage to get. Contact: waxhead@mxp.meshnet.or.jp, Nakamura-Heights 1.101 16-20 Okamoto-Cho, Takatuki-shi, Osaka, Japan.

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God Wont Save You