

Adn

THIRD INTERNATIONAL APPROACH

THE NOCTURNAL EMISSIONS



P⁰·D⁴
6

negativland

UMYU

lightening interview with a member of what the New Musical Express called: 'the most exciting, mysterious and innovative group in England today'

THE NOCTURNAL EMISSIONS

IS NOCTURNAL EMISSIONS A WELL DEFINED ENTITY
no.m.e. are a most undefined diversity.
WHAT DO YOU THINK ABOUT DEATH?

one of the emissions died recently in suspicious circumstances, so this is a question which is specially relevant to us. there is not a lot we can do about it, we try to stay healthy and go to self-defence classes and do our best to learn skills of survival, but ultimately there is only a continuity of change in the wheel of karma. it is our job to speed up the inevitable.

DO YOU LIKE MUSIC?

not particularly, in terms of content i suppose our products are the most far gone & disturbing ones on the market, but only in relation to the sublimating regressive 'normalcy' of human thought patterns. noise is a symptom of the inflated conformity that we are trying to attack with our outputs. for example, supposedly one of the ideas behind 'industrial' music is that it's anti-song; yet you get this obsession with its own heroism, brown, crowley, burroughs, hitler etc. etc. we're more interested in just ordinary people who nobody cares about. what makes what we do very unusual indeed is this basis in the ordinary, in terms of realism rather than in terms of conventions in music, that's what really is disturbing.

WHAT ABOUT PORNOGRAPHY?

in terms of repetition of familiar images to cause specific responses, don't find it particularly interesting.

WHAT IS YOUR GREATEST WISH?

peace on earth, freedom & prosperity.

WHAT ABOUT ROMANTICISM?

the nearest thing n.e. did to romanticism was the poster of 'fruiting body' which is a picture of a tomb.

DO YOU READ BOOKS WHICH INTEREST YOU?

yes, n.e. read a lot of things... currently: modern books, animal books & how to make bombs. i like Thomas Szasz's books on psychiatry, Wilson Bryan Key's books on subliminals are usefull; also Semiotext(e) series.

WHAT ABOUT T.G.?

t.g. seem to have always done the most obvious and shallow approach in their works which is probably what made them so popular, also their claim as 'innovators' is nothing but hype, also don't like the 'stardom' approach; having said that, thought the concert they did at butlers wharf was very good indeed & did like heathen earth. do like what chris & coney are doing.

AND COMET

Very conservative Nazi crap no talent at all.

WURSE WITH WURSE?

cover o.k. but bladder flask do it better.

SEAP BUNT?

never heard.

M.B.?

liked enough to bring out a record of his... should be listened to at least once.

EXPLORER GEOMETRY?

their interview/cassette is good, most bizarre is one of them works as a jailer in africa... lp. sounded o.k. as well...

ARE YOU INTERESTED IN OTHER KINDS OF MUSIC?

yes, i like SEX a lot & Einsturzende Neubauten too they're both far more interesting than avant-garde horrorbands as listed. they do it better... why didn't you ask about them for krautwerk?

am not interested in any kind of music, am interested in sound and its manipulation; listen to ethnic records, film music, the radiophonia, dub, krautrock, sound effects, disco, chartpop, hit, noise, etc. am very interested in visuals and don't see any dichotomy between what we do with sound or performance or films or printout or whatever. is a shame that interesting visuals aren't to be found in 'art' which seems to be totally regressive & generally fucked at present. i like things like paul thak & hishole & tingely & vestall environments, things that give some kind of reaction and are to do with life... fucking hate art galleries... do like films like Stuart Brisley's Arbeit macht frei... think probably the most interesting new stuff is coming from people like mark padline and andrew hickings/theta.

DO YOU CONSIDER YOURSELF MUSICIANS?

no.

WHEN IS YOUR PREPARED HISTORICAL DOCUMENT?

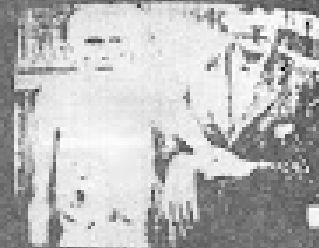
don't prefer any time at all.

CURRENT PROJECTS?

are working on a videotape in co-operation with television (they've just finished doing a retrospective of spk-recommended-) will be distributed through sterile records in luxury packaging. there'll be a new album from n.e. out soon, which probably most people will be surprised by... and we'll be doing some concerts in europe shortly, stand by...

THE NOCTURNAL EMISSIONS can be contacted through exclusive management: Sterile Records, 22 Lilford rd, London W3. write for information & catalogue. 100 PER CENT RECOMMENDED... BE SURE TO GET IT.... PRINTING OUT L.P. by THE NOCTURNAL EMISSIONS is available for 45 from sterile records.

PRODUCT INFORMATION
TSSUB. OF LRS L.P. released Friday 13 February 1981 in limited edition of 500
DELETED.
PRINTING. BODY L.P. released Friday 13 November 1981 in 1st ed. of 500
number. STILL AVAILABLE. GET IT NOW.
DELETED.
PRINTING. BODY L.P. released Friday 13 November 1981 in 1st ed. of 500
number. STILL AVAILABLE. GET IT NOW.



Interview with Christian Rollet member of ARFI, WORKSHOP DE LYON etc.etc.

Could you tell us something about ARFI?

ARFI is an association which is legal since 1977. It assembles some musicians who already played their own music and had already their own groups. In fact it isn't an association of isolated musicians who came together to start something new but it's an association of musicians who came together to defend their own kind of music. This union has created new music and has permitted afterwards to isolated musicians to join a consolidated structure. One of the main characteristics of ARFI is that it's situated in Lyon which is the third biggest town in France. This because the musicians who adhere to it didn't want to go to Paris, as it usually happens, but they just wanted to defend their music right in the ambient where it was born.

How does ARFI act?

There are regular groups and unstable ones. Every tuesday we experiment new sounds using particular instrumentations. For example Saxophones+Three clarinets or piano+drums and so on. These experimentations are often the basis of our individual or large group performances. Public is normally invited to assist to our experiments. We own a little theatre with about 100 seats. The regular groups play normally only about two times every three months. We also organise pedagogical festivals and concerts with foreign groups. Every year we sell an association card for people who wants to participate to our activities.

Someone said that you have a musical approach similar to the one of Michel Portal, do you agree with this statement?

Surely we can be situated in his musical current. But, I have to say that people like Michel Portal or Bernard Lubat, having a great personality, took the responsibility of our whole musical current. In reality some critics just labelled their names with a certain musical form which undoubtedly was created by a deeper wave. In fact Portal and Lubat only crystallised, as also ARFI did, some movements of this wave. We think that music has to be considered a collective phenomenon and not just the expression of an individuality emerging from the mass.

Do you think that it is correct to speak about a 'new french jazz'?

Yes I think so, new French jazz is a part of the new European jazz. We often play in Belgium or Germany and people of JAZZ or of English or Dutch new jazz play in our theatre. There are a lot of affinities between all these musicians in spite of big character differences. In fact it's possible to speak about new European jazz only considering the great differences existing between the feelings of musicians playing in this musical area in France, Germany, Belgium, England, Holland and Italy. I think that French musicians like Italian ones have normally a better relationship with melody.

Are you in contact with Parisian musicians like Jacques Barrocal for example? Yes, some between us played with him. We have also contacts with Dominique Laisneux, Grin (an association similar to ours located in Marseille) and naturally with the "stars" of new music such as Michel Portal and Bernard Lubat. We don't have contacts with people playing traditional stuffs.

Who influenced you particularly?

Since we are not able to do everything we surely have some influences. Normally when someone between us listens to a music which catches his interest he tries to communicate this interest to the other members of the association. Afterwards we try to find an equivalent, not a copy, of it in our music. So we can affirm that we have some influences but we don't surely follow any model because none between us has an experience as interpreter. In fact only few between us worked enough abstractly in order to be able to copy or imitate the style of another artist. Our influences are undoubtedly more passionate than scholastic.

What do you think about a group like Urban Sax?

I've seen them two times and I like the way they treat the ambient. But the fault of some part of the public is to believe that every musician is responsible for the whole of the music. In the sense that if he wants to start something different without using the pre-existing techniques he needs to have a great technical capacity and a vaste experience in an older kind of music. On the contrary I think that if musicians like us or Urban Sax want to do different musical experiences, then we don't represent the whole of the music but only a musical current with his own validity. Our refuse of the idea about one or two musicians representing the whole of a musical current is not only an opposition to the star system but a true conception of musical practice.

How can a new musician adhere to ARFI?

It's a mutual choice, a matter of feeling, there are no adhesion cards!

What about your political connotation?

We fatally have a political connotation, but we don't brandish it like a banner. I think that a political position depends mostly from practice. And I can affirm that our practice is homogeneous just from the start of our musical experiences.

L'ARFI EDITE

sous son propre label, un certain nombre de disques :

MARMITE INFERNALE (ARFI Move AM 001)

CHANT LIBRE — Marvelous Band (ARFI Move 123 N°7 Série B)

IBUAU — Marvelous Band (L'Oiseau Musicien N°1 12206 B)

TIENS LES BOURSEONS ECLATENT - Workshop de Lyon (L'Oiseau Musicien N°1 12210 V)

CONCERT LAVE - Workshop de Lyon (ARFI WOL 004)

CONCERT BASALTE - Workshop de Lyon (ARFI Move WOL 005)

LA GONDOLE PREND L'EAU - Trio Alvire (ARFI Move AM 082)

CHAMP DE FRIGG - Bolcato/Sclavis (ARFI A 7793 BS)

CIEL COMPLÈTEMENT IMAGINAIRE D'ARFI - Trace d'Art (ARFI Move AM 280 T)

VIBRAPHONE SOLO - Fabrice Alibaux (ARFI Move 007)

PIANO SOLO - Patrick Vollet (ARFI A 879 V)

Editions par d'autres maisons de disques de musiciens de l'ARFI,

LA NUIT DORT LE JOUR - Steve Waring et le Marvelous Band (Le Chant du Monde 100304)

AD AUGUSTA PER ANGUSTA - Louis Sclavis (Naxos 14)

ARFI

51 rue des Tables Claudiennes

69001 LYON

L'ARFI, 15 MUSICIENS

Fabrice ALIBAUX - batterie

Jean BOLCATO - contrebasse

Bernard BOLLEROT - percussion

Alain GIBERT - trombone

Jean MEREU - trompette

Maurice MERLE - saxophones

Alain RELAY - saxophones

Christian ROLLET - percussion

Jean-François MINJARD - guitare

Louis SCLAVIS - saxophones, clarinette

Yves ROBERT - trombone

Christian VILLE - batterie

Guy VILLERD - saxophones

Patrick VOLLAT - piano

Steve WARING - voix

DES FORMATIONS RÉGULIÈRES



Marmite Infernale

Marvelous Band

Samedi 14

Workshop de Lyon

É-Guilcei Trio

Duo Bolcato/Sclavis

Duo Bolleros/Minjard

Cap Kennedy Orchestra

Duo Relay/Vollat



DES FORMATIONS VARIABLES

Trace d'Art

Pétite-moi pour voir le son que je fais

... et d'autres rencontres éphémères essentielles.



SEELAND

NEGATIVLAND INTERVIEW

MARI: Now about our new album...it's called "A Big 10-8 Place", and we've tried to make the most amazing record you've ever heard. I want people to feel powerful and excited when they hear it. IAN: The main piece on side one is a whirlwind of ideas per second instead of per song, where every second and micro second is structured. We started planning this record before the last one was even finished. The first two LP's were not nearly as completely woven as this one. MARI: Ian really pushed me into that...into making the design, and content and packaging fit together in

DAVID: Boy I'm the stupidest thing that ever happened...yeah, I'm gonna choke now, yah hab hab hab... MARI: O.K...you DAVID: If I what? MARI: How would you explain what we're doing? DAVID: Well unfortunately it's insulting....I think it's like effects. But I like that because it's got all that electronic stuff in it. It isn't just plain sounds. MARI: What do you mean? It's much more than that. It's definitely music. DAVID: I don't mean to be insulting. With this new record we've progressed beyond...well, it doesn't always follow the

IAN: We've performed live about 10 times now. MARI: Yes, but we've also been on the air for about 85 hours total since July of 81. We're part of a radio program on KPFA called "Over the Edge". It's a weekly five hour long show and we perform on it once a month. We use live instruments, tapes, records, carts, noises, and input from callers.

IAN: Jamming.

MARI: Yeah...for the listeners at home using their telephones the show is an open circuit for them to interact creatively with the radio. This idea of "Receptacle Programming" is one of the show's strongest points.

IAN: On October 21st KPFA (94.1M) is letting "Over the Edge" take over the station for the whole day as part of a marathon. It's going to be amazing because KPFA reaches half of California! MARI: We should be releasing a "Best of..." collection from the show in a few months. DAVID: I started doing things at about age 13. I had my little AM

radio with six speakers attached to it and I did things with feedback and Monkees records, and it progressed from there.

MARI: What about the booper?

DAVID: I guess I wanted to impress everybody at my high school that I'm not just "The Weatherman". This was before it was contained in a box. I had all these wires, and all of sudden these funny sounds came right out.

MARK: That sounds like when I used to run around Concord High School with my portable electric bullhorn and shout at people.

MARK: So what about our politics?

DAVID: I think of it in a very general sort of way because I don't understand much of what's going on. How should I put it? I've always had an uneasy feeling about going into stores, and shopping and getting along with people in general. Especially here in Contra Costa County. I hear things about the increase of the Ku Klux Klan out here...

IAN: And its getting all polluted and urbanized.

MARK: Our childhood dream of suburbia is dead.

DAVID: And the weather gets real hot. The weather plays an important part of how I think people are...it seems to me that everybody within reach of the coastal fog is more hip, if you will, or I don't know what, but they seem more interesting. But when you get out of reach of the coastal fog- like into Contra Costa County for instance, then people aren't that way.

MARK: What about the East Coast?

DAVID: Well on the East Coast you've got humidity in the air. I think moisture in the air... out here it gets so dry it makes people crazy. It never stays 50 degrees out here.

MARK: Nah nah...you'd better explain that one.

DAVID: 50 degrees is the best temperature to have sex.

MARK: I know, but what does that have to do with...

DAVID: It's all connected. Having sex, 50 degrees, and being creative. There's a higher G.P.M. rate on the coasts and more marijuana buds. I'm probably all wrong, but who knows...

DAVID continued: Hey watch it! You almost sat on the hooper!

IAN: Sorry.

MARK: So what does all this have to do with negativland?

DAVID: I really think that, whether you like it or not, we're all driven by our sexual feelings.

MARK: Yeah, well that's...I mean that's pretty-

DAVID: But that's too bad, darn it. I wish I could be creative without that being attached...it's like it's got me.

MARK: But you're making it sound like being in our group is making-

DAVID: It's like a religion.

IAN: You're making it sound like we're in a rock 'n roll band trying to get laid.

DAVID: Well I feel that I'm creating to impress somebody...to ultimately have sex with that person. Not all the time, but-

MARK: Well I don't think that I am at all.

DAVID: Well you certainly aren't right now. I used to think that you were when you were together with Joan. I thought that after you broke up with her that you were going to become a vegetable.

MARK: I suppose I did.

MARK: I wish you'd relate this more to negativland. Do you think that we're doing anything that's truly new?

DAVID: Up to a point, but I think more in terms of the radio show with that. I want to get on the satellite and make the whole country think differently.

MARK: I don't know if that's possible, but there's something about hearing what we do on the radio that makes it work for lots of people that would never listen to our records.

DAVID: But then we might make more people open to different kinds of ideas, and not just ours of course.

MARK: Now what about your new Frank Luther records?

DAVID: Well, I really like the idea of having somebody tell me to clean up and get rid of my dirt. Buying that record is the best thing that ever happened to me, because I'm really fussy about dirt and germs and I just never thought I'd hear anything like it.

MARK: Well we all grew up listening to these records, so how do you think they affected us?

DAVID: They made it seem that anything can be possible...because I like the idea that you can be playing a harmonica and you're going to go back into your house that's on fire because a pain caught it on fire. The idea that this pain can be chasing somebody and then it runs back into the house and burns up and of course the old lady is saved and she can now play "Home Sweet Home" on Happy the Harmonica... listening to these records is like being in another dimension.

MARK: Tell us about your famous toads.

DAVID: Well that was after I moved to Martinez. I'd go up on the hill and catch these grasshoppers that were eating and I'd let this one real nice male toad named Super Flumper--they'd be together eating, and little Super would stick his tongue out and lap them up. There was also this one male cat called Buffalo who liked to cause problems with all the females we had, so I'd get my little squirt gun and I'd wet his damn testicles with freezing water, and that would keep him down right quick!

MARK: Bah bah...so how far do you want to go with this sex thing in the interview?

DAVID: What do you mean? That's a way to stop the cat from raping the females!

MARK: Yeah, well you talk about that, and your anti sex attitude and 58 degrees and then I knew that you've made the booper into a vibrator.

DAVID: Well, of course!

MARK: What do you mean "of course"?

DAVID: Why not? Ahah bah...

MARK: WHAT???

DAVID: I have a little basic knowledge of electronics, so I decided to see if I could make the booper make alternating current at 115 volts. And it did! It lit up a light bulb. So I thought how would that be to run a vibrator? And I was able to make it oscillate at just the right frequency.

MARK: So your vibrator was booping?

DAVID: Yeahhh, it actually sounded like a speaker...it was very loud in the coil windings. I ruined a vibrator doing that. The booper oscillated at too high a frequency and the windings shorted out and the vibrator started smoking and then stopped completely.

MARK: But you actually used this on yourself, right?

DAVID: Yea I did and it worked. I definitely had an orgasm, dammit, if you gotta know. So big deal. I don't do that anymore because it's too dangerous.

MARK: Are you sure you want people to know this?

DAVID: You make these weird records that are beyond anything I've ever heard, and it makes me look pretty conservative in comparison and yet you want to hide your dirty magazines.

MARK: Well I feel very embarrassed about that.

MARK: What do you see your role in the group as?

DAVID: I supply you with raw input and my voice and you deal with them. You're the master processor. You and Ian seem to know how to do it best at this point.

MARK: What's interesting to me is how I've sort of hidden behind your personality in the records and interviews.

DAVID: Well, you're the behind-the-scenes person that makes this group and this thing called David Mills all function as negativland.

MARK: Um...

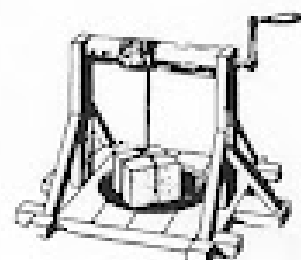
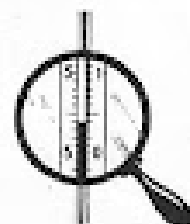
DAVID: and here it is, functioning right now.....you know I was drunk when we edited the first album.

MARK: Don't say that. That's against the code.

Negativland is various combinations of -
Mark Hoxler
Ian Allen
David Mills
Peter Dayton
and Chris Grigg

Seeland Records
Box 54
Concord, CA 94522

RECORDS: NEGATIVLAND Recorded Dec. 1979-April 1980
FOOTNOTES Recorded 1981



1. We think that's very important, for each music around the world, the work & investigation in its own culture. The first result of this work is folklore.
2. If this work is contaminated by other cultures, through mass media, we have many groups and musicians who don't know that they're playing their own feelings with other languages.
3. As the musician uses many different languages to obtain a personal sound, we can call this "progressive music".
4. If progressive music meets our own culture and feeling, we obtain good results.

In Spain, many "progressive groups" have recorded and played during the 60's, but only MUSICA DISFERIA has accomplished the four points of our introduction. They have recorded only an L.P.. During the 70's, we can mention 3 experiences which fully underwent to our definition of "progressive music":

VENUSO (a fantastic group) - one L.P.

LOCOS (5th L.P. by Pau Riba, especially the B-side)

TROPICANSA (group formed by members of BLAT TRITONO) - one L.P.

MUSICA DISFERIA, VENUSO, PAU RIBA & TROPICANSA have recorded their records through commercial labels. After the death of Franco some rock groups and theatre groups formed a cooperative called "free diffusion" which takes care for management, publicity. Inside this cooperative the groups VENUSO'S & MACROMASSA create their own label, called UMTU, and try to self-produce their work into the social and cultural life of their town (Barcelona). MACROMASSA produces its first single in 1976 and the first album in 1980. Also VENUSO'S has its album out in 1980. During this year another group called COLECTIVO DE IMPROVISACION LIBRE joins UMTU. This group has its L.P. released in 1981 with its new name WELCOME TO AMERICOS. We hope that these four records are O.K. with our definition of progressive music. After that UMTU organized many concerts, performances and activities with groups coming from Barcelona or foreign countries. Today we have a studio and we have released some more records: - a single by LGE CORNELL - (Disco de la mente / El fregu silenciu)

- The domestic sampler UMTU featuring 13 groups that work in Barcelona
- We are preparing a selection of all the tapes of MACROMASSA, as L.P. by AMOS, a single by ENYR'ACTE, an L.P. by CLAUDIO SOLIAN (welcome to americos) & EDUARD ALFARA (Tropicansa), a single by SECRETO MISTRO (the group that continues the work of MACROMASSA)
- We released a cassette called RAMP through the english label MIRAGE which is a collective experience of our sense of progressive music.
- Our cassette label called LMD released two works by SECRETO MISTRO & prepares a tape with ENYR'ACTE.

We love our music & our work. Naturally we have habitual problems for the distribution of our records and cassettes. We like many of the independent labels, magazines and radio stations which diffuse personal folklores, original cultures & unshaped alternatives for an universal language.

our address: UMTU, calle GOMIS 45, BARCELONA 21 phone (93) 8126295

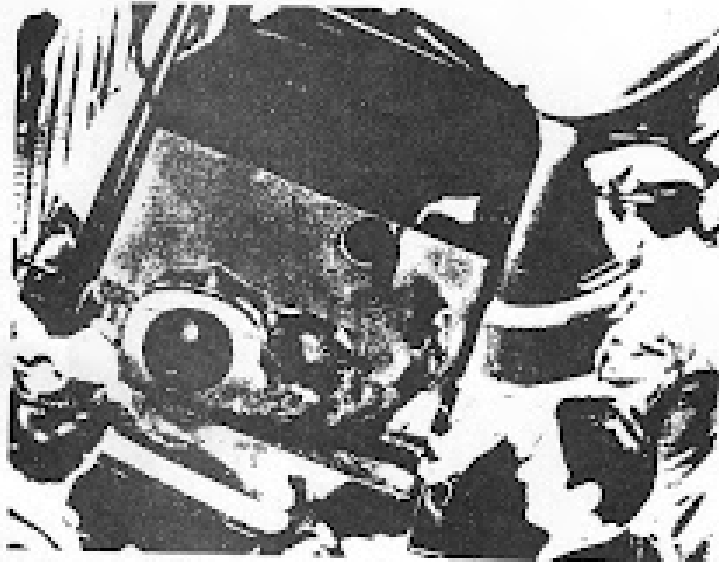


~~P.O.D.~~

Wer nicht arbeitet will soll auch nicht essen!
C 45. Selektion 003/Rec Jan-Feb 81 by Roger,
Ralf, Gerd, Achim.

Schau Für Mein Herz Ist Rhein/Regional Com-
pilation-LP with 3 P16.D4-tracks/Rec July-
Aug 81/Roger, Ralf, Gerd + Ewald.

Formed Oct 1980/Foundation
members:Roger, Ralf, Gerd,
Achim, Thomas.



Von Rechte Nach Links/C 45/
Selektion 009/Side 1: Live
Oct 81: Roger, Ralf, Gerd,
Ewald/Side 2: Rec Oct 80 -
Oct 81 by various members.

Massa Mensch/International Selektion-Compi-
lation-LP with 333, 334, 335, The Work
and Laughing House/3 P16.D4-trax rec Feb,
May and June 82 by Roger, Ralf, Ewald.

Offense Systems, C 43, Selektion 010/Inter-
national Compilation with Herold & The Leaf,
L.M. Marrau, Tödliche Daria a.o./2 P16.D4-trax
rec March-April 82 by Roger, Ralf, Ewald.

Forthcoming:

New Sensationnel Le Journal with 333,
Gemma Hubert Alex a.o./1 track: Physio-
sche Erschöpfung, rec July 82 by Roger,
Ralf, Ewald.



Data 0015 - Compilation, probably called
Sinn & Form/With Nocturnal Emotions,
Pseudo Code a.o./1 track: Neue Muster,
rec Aug 82 by Roger, Ralf, Ewald & Gerd.



Important: This page contains no comment
on our musical, conceptual etc. intentions,
it's only a list of the published works.
To make up your own mind: LISTEN!!!
Contacts: SELECTION, Westring 27, 45 Mainz 1,
West Germany

~~P.O.D.~~

VARIOUS ARTISTS-NUMBERS TO PLAT(Self-produced) 1982 LP

If you wish to know what's going on in the progressive-industrial-electronic scene of Canada you have to listen to this record. The Haters, 81 Monkey, .08, Iyster, L.O.D., Gray try to wash your brain with the help of their Italian uncle M.B. (he is everywhere!). A.F. P.O. Box 48184, Vancouver, Canada V7E 1N8
NICK SIDECRYST-NOW I DO 1818 (Pulse music) 1982 LP

Some have described my music as scores for images. Create your own landscapes. We agree with this presentation by Nick, in fact his "half-electronic" music leads your imagination through a sequence of primitive modernities. Interesting! Available from: N.D., Pulse Music, 182 Box 182 Shawan, CT 06284, USA.

MOA-MOA(Self-produced) 1981 LP

This is a powerful group of the French post-Magma period. Their style is original and the use of the feminine voice is unique. A little masterpiece for people who like the vast and intense heterogeneity of French musical movement. A.F. 110m, La Pommerais, 44500 Pont St. Martin, FRANCE.

ART 2013-SHAKS LP(Recommended Records) 1982 2LP

After the record of Univers Zero L.R. delights our ears with the fourth record of Art 2013. The group enlarges his horizons presenting a music which is now sharper and more variegated, but a little less powerful than before.

A.F. (Recommended Records, 283 Wandsworth road, London SW 8, UNITED KINGDOM.

CASSINER-MAN OR MONKEY(Eigelstein/Wiskant) 1982 3EP

Cassiner is a supergroup composed by Chris Guller (ex Henry Cow), Christoph Anders (ex Toto Lotta)-Geobels & Barth. Their music is really vital and opened to every kind of intervention. All the pieces on this record were improvised in studio. A.F. (Eigelstein, Ransaring 80, 5000 Keln 1, WEST GERMANY.

VARIOUS ARTISTS-MASSE MENSCHE(Selktion) 1982 LP

This sampler can be considered as the true manifesto of a new sonorous dimension. (F16204 West Germany), Laughing Hands (Australia), Nurse With Wound (U.K.), The Work (U.K.), Swagga (USA), Deficit des Amnes Anterieures (France) are between the top groups of world progressive music. A.F. (SELECTION, Westring 27, 65 Mainz 1, WEST GERMANY.

DEFICIT DES AMNES ANTERIEURES-ACTION EN DEMONSTRATION JAPONNAISE(LP) 1982 LP

First LP for D.D.A.A. which is a very stimulating group coming from the north of France. In this record they create an occidental representation of an imaginary Japanese music. The result is very strange and surprising. Try it!

DEFICIT-DE POSTA DEL MUNDO(Orfene) 1980 LP

Also Mexico had at least one progressive group. Deficit presents a music which is very near to the best atmospheres of some interesting European groups maintaining in the meantime an original approach. Unfortunately the group disbanded. A.F. (Walter Schmidt, Adolfo Prieto No. 819, Mexico 12, D.F. MEXICO.

SEMA-THREE FROM HUNTER(La Rey Records) 1982 LP

This is the second record of Sema, an interesting one man band. He creates very deep atmospheres, similar to lucid nightmares, using mainly piano, percussions and electronics. You better listen to this record in absolute darkness.

A.F. (SELECTION, Westring 27, 65 Mainz 1, WEST GERMANY.

LUSTMORD-LUSTMORD(Sterile Records) 1982 LP

Another group of the industrial era, Lustmord assaults the peace of your senses producing a dark and disquieting music. Distorted voices and oppressive electronic traces for you the echoes to a desert and burnt down landscape of life.

A.F. (Sterile Records, 90 Lilford road, London SE5, United Kingdom.

23 SKIDOO-TEASING UP THE PLAINS(Fetish Records) EP 1982

23 Skidoo is a strange group. In fact their first EP was very rhythmic and a little bit in the Pop Group vein. This one is very electronic and a lot in the industrial vein. Both are very good. This polyhedric group will surprise everybody. A.F. (FP, 49 Denbigh Street, London SW1, United Kingdom.

SELECTION

Records

P.O.: Allier EP (deleted), Swagga LP (deleted), Shattertrack Planet
Permutative Distorsion: Bruckenkopf EP
Sema For Main Here Del Mundo LP all Fröhliche Kassen, P.O. Box, No Aid, Jean Gilbert, Toto Lotta.

- | | | |
|--------|--|------|
| SC 001 | Rein-Hall-Dangler
mit P.D., Roggall, Neumann, L.O.D., Kurnschick,
Schwarze Loch, Der Letzte Tango, Elektronische | C 60 |
| SC 002 | LIL: Hoffnung | C 60 |
| SC 003 | P.O.D.: Wer nicht arbeiten will,
müll auch nicht essen | C 45 |
| SC 004 | Wahrnehmung Dangler 1982
mit P.D., P.O.D., Hans Neumann, Roggall,
Gritschen Kassen, APO 8087, Les Grapes | C 45 |
| SC 005 | Roggall: Neue Deutsche Feindlichkeit | C 30 |
| SC 006 | Der Apathische Alptraum | C 30 |
| SC 007 | Zeit was vor Krach und Chaos
mit P.D., P.O.D., Roggall, Permutative Distorsion,
Der Apathische Alptraum, El A. M., Kurnschick | C 45 |
| SC 008 | Permutative Distorsion Bruckenkopf | C 45 |
| SC 009 | P.O.D.: V.F.A.L. | C 45 |
| SC 010 | Örtliche Systeme (Semi, 20pp 45 tracks)
mit P.O.D. & The Spier, Der Apathische Alptraum,
Dr. Kassen, APO, P.O.D., Die Feindliche Horde | C 45 |
| SC 011 | P.O.: Wer die Tiere küssen stirbt | C 60 |

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45 rue Pierre Curie - A120
Nantesville, France

SPK-THE LAST ATTEMPT TO PARADISE(Fresh Tapes) Cassette 1982

SPK is the wildest group of the whole industrial wave. This live cassette gives them the opportunity to spread out their toxicological content based on heavy voices, tortuous perceptions and profound bass. A powerful misfortune for your ears! A.f.: Fresh Sounds, PO BOX 36, Lawrence, Kansas, 66044, USA.

MERZBOW-MERZBOW Collection:008(Self-produced) Cassette 1981

Merzbow is one of the best Japanese groups in the field of noisy electronics. This is already their 8th cassette. Their name was taken from Kurt Schwitters. Tapes, drums, guitar, violin, rhythmic vox. Really recommended!

A.f.: Masami Akita, I-17-II, Higashitamagawagakuon Mashida-shi, Tokyo, JAPAN
MURSE WITH WOUND-HOMOTOPT TO MARIE(United Dairies) LP 1982

This is another product of the heroes of casual music. Murse with wound produces a new collection of disarticulated sounds leaving linear conceptions out of the door. Stimulating as always, they offer you a very good cover by S. Stapleton. A.f.: Steve Stapleton, 35 Brackenbury rd, E. Finchley, London N2, ENGLAND
HOLGER CENWAY & ROLF DAMMERS-CANALIS V(Spoom Records) LP 1968-1982

This record was made in 1968 in a limited edition of 500 copies. This new edition was necessary to show how deep and wonderful was the inspiration of early Can. Holger plays bass and tapes anticipating the true spirit of the music we hear in 1982. A.f.: Hildegard Schmidt, Postbox 350 209-D-5000 Keln 30, W.GERMANY
CAN-DELAY 1968(Spoom Records) 1982

Can was surely one of the most important groups of the whole rock history. But their inspiration died after "Future Days". These early tapes are a little bit naïve although some atmospheres of their best moments are already present.

A.f.: Hildegard Schmidt, Postbox 350 209-D-5000 Keln 30, West Germany.

SYMPATHY NERVOUS-SYMPATHY NERVOUS(Vanity Records) LP 1980

Another Japanese group. Sympathy Nervous produces a very good rhythmical electronic music which goes in his own original direction leaving the examples of european musicians out.

A.f.: Does somebody know the address of the mysterious Vanity Records?

ICE YARD-ICE YARD(Pacts Records) 1982 LP

This American group is characterized by a fabulous hyper bass play. Strong music for strong aims. After their EP for "Crepascul" this LP confirms their profound anti-funk rhythmical tendency.

A.f.: ?????????????

VARIOUS ARTISTS-AN AFFLICTED MAN'S MUSIC BOX(United Dairies) 1982 LP

This sampler gathers some pioneers of new music and some of their pupils.

Pioneers: Jacques Berceuil(France), ANN(Great Britain), Anima(Germany)

Pupils: Murse with Wound, Operating Theatre, Postus in your bed(Great Britain)

A.f.: Steve Stapleton, 35 Brackenbury rd, E. Finchley, London N2, England.

SMOGMA-PIG'S FOR LEOPERS(Pigface Records) LP

The music of Smogma is one of the best expressions of unstructured music you can hear nowadays. Here you can find more than 40 minutes of confusing musical strategies in order to devastate your conception of linear music.

A.f.: H.C. Poole, 76 N.E. Thompson, Portland, OR 97212, USA.

OUR FRIENDS:

KASI GANI(magazine about cassettes, very interesting !)

A.f.: Alan Demure, 10 place de Mai, B-1200 Brussels, BELGIUM

DATENVERBREITUNG(New music magazine from Germany)

A.f.: Andreas Miller, Postfach 1144, 5480 Remagen-Oberwinter, W.GERMANY.

NEUMUSIK(New and old progressive music)

A.f.: David Elliot, 51 Freshfield road, Brighton, East Sussex BN2 2DL, ENGLAND.

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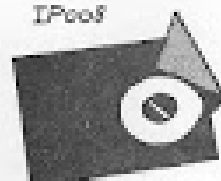
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