

**BLACK**  
monday



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**Index:** *Sky Laced Silver*

(COP International)

Shadows, aglitter spring myst with the colors of september... mesmerizing... melancholic... anger... determination... loneliness... pleasure... freedom... surreal freedom, from the tethers of societies restraints... These are but a few of the endless vision *Sky Laced Silver* emotes from my depths. The single most brilliant release of 1995 will linger in my thoughts, and surely the thoughts of others, for quite some time.

**Index's** somber incandescence will evoke the darkest thoughts, pulling you closer to that which you thought forgotten. With an erie ambience underlying a classically harsh 'old school' industrial sound smashed into little pieces and sprinkled over a light dose of **Clan of Xymox**, **Index** may be just what your needing. Minimalizing guitar and the capitalization of the electronic of the electronic sound that is industrial... and will always be. <dEan>



**Spahn Ranch:** *The Coiled One*

(Cleopatra)

When the mood arises, I find ...Recoiled... refreshing. At other times i find the sound rather dull and non-informative.

However, I would say I have enjoyed my experience with Spahn Ranch.

I've become fond of the rave induced tonal splendor, yet there doesn't seem to be anything remotely 'ground breaking,' just more of the same. Nothing mediocre, mind you, just quality sameness or likeness, with a tinge of excitement burgeoning at the seems. <dEan>



**Argyle Park:** *Misguided*

(REX)

The big surprise of '95. This CD made it to the number one slot for the best of '95 list. Surprising coming from a (I'm hesitant to say) Christian label . . . AHHHHHHHHHHH! I'm probably the least religious person you'll ever find, and I began to laugh when my friend handed me two CD's from a Christian label, but this is just amazing. **Argyle Park** combines heavy industrial with metal, techno, and a little bit of rap (hey, don't forget the great ambient performances too! -ed). From start to end this CD is flawless, even the guy singing spiderman to himself. Although on a Christian label, this CD does not preach, if I hadn't of told ya, you wouldn't of known. Only on a hidden track towards the end is there anything religious. You must get this album. The production quality is perfect. Jim Thirwell of **Foetus**, and Klank from **Circle of Dust** guest on the album. <mosez>

Insider note:(you might of heard **Argyle Park** if you were watching MTV sports . . . Buka works there.)

**Circle of Dust:** *Brainchild*

(REX)

I mentioned I was handed TWO Christian CD's, this is the second one. Yes, I laughed at this one too. **Circle of Dust** is a phenomenal one man band (Scott Albert) and in many ways is superior to **Argyle Park**. This is their second CD, the first was self-titled. **Circle of Dust** mixes industrial and metal to form their own little noise. I'm not a big fan of metal, but this really works. Some songs are more dancy than others, and the song *Aggressor* is sure to become a big industrial classic (no vocals, just robocop samples and great beats.) **Circle of Dust** is a little more preachy, but still not bad. There are vocals such as Thou shall not kill, but I think most of us agree with that one. Great care was taken with the production and especially the vocals, which at times get very distorted and robotic (excellent). The surprising thing about this album is how evil it sounds. Check it out, and try to keep an open mind. (note: this is actually Scot Alberts fourth release on REX, **Brainchild:** *Mindwarp* & *Metamorphosis: The Remix Album*) <mosez>

**Apparatus:** *Self Titled*

(Re-Constriction/Cargo)

When looking for industrial bands what cities do you think of? ...North Carolina? Yep, thatis right coming out of NC is a very promising first release by **Apparatus**.

Although this is a very short CD, **Apparatus** managed to make my top 5 of '95 list.

With vocals reminiscent of earlier **Nitzer Ebb**, quality sounds and production, and beats that make you want to dance, **Apparatus** have brought us something new. Coming in a year that cranked out very repetitive unoriginal industrial band after band. The best tracks are *Come Alive* and *Womb*; and *Cock Panther* will make ya laugh. My advice... check it out, I can't wait for their next release. Hopefully it will be a lot longer. <mosez>

**Cyber-tec:** *self-titled*

(Fifth Column)

I'm a big **Front 242** fan, but I was really let down with this one. **Cyber-tec** is **Jean Luc DeMeyer's** first solo project. The music is very techno-ravey... and **Jean Luc's** vocals are a little more sing-e than usual. For you techno fan's out there, this is a pretty good album. Quite a few of the songs made me want to dance. But all the songs sound alike, it gets very repetitive. The most annoying thing is the way they labeled the songs. I don't know if they think their too 'cool' to name each song individually, but on the back of the CD it says track 01, track 02, track 03, etc.... (it actually says etc...) and this is very annoying when you want to tell someone which song you like, so I won't. <by mosez>

**Download:** *Furnace*

(Cleopatra)

Yeah... a new **Skinny Puppy** side project. I rushed to the

(for the ignorant few, he's the vocalist for Front 242)

store to buy this one. I love SP. But... uh... hate to say it, but it's not that good. Reminds me of **Hilt**. This is one of the last projects Dwayne Goettel worked on, and we send our respect out to him, but if you want to appreciate a **Skinny Puppy** side project go buy **Doubting Thomas**. **Furnace** sort of grows on you the more you listen, but it just doesn't have the innovative sounds and quality we've come to expect from SP. I've already begun to be ostracized for saying I don't like **Download**, but it's the truth. If ya need a new fix, get the new **Skinny Puppy** CD, *The Process*. <mosez>

**Front Line Assembly:**

*Hard Wired*  
(Metropolis)

**Front Line Assembly** is back on yet another label, and fans of their early work can rejoice. No guitars, well almost none. Compared to their last album there's barely any. With their introduction of guitars as a main staple on their last album, **FLA** may have driven away some of their electronic industrial fans, (even though they still kicked ass). But with *Hard Wired*, the guitars that are used are very infrequent and often subtly placed in the background. The industrial dance rhythms are in abundance here, fans won't be let down. Insiders note: They've once again chosen a new movie to extract samples from; on *Tactical Neural Implant* it was **Robocop**, on *Millennium* it was **Falling Down**, and on *Hard Wired..* it's **Star Gate**. The only reason I know this is because 3 months ago I finished sampling *Star Gate* (fuckers!) for one of my songs. Oh well, pick this up, it kicks ass! <mosez>

**Nerve:** *Blood and Gold*

(Play It Again Sam)

Here's an import ya might want to look into. As I said, I'm not a big metal fan, but when Daniel B from **Front 242** mixes the entire album and Luc Van Acker does guest vocals, ya got to check it out. Yes, heavy metal, sort of like **Ministry**, good sounds, harsh

blackmondayv1.1



**Switchblade Symphony:** *Serpentine Gallery*

(Cleopatra)

*Serpentine Gallery* begins with a fierce intensity; leveling off quickly to a bubbling broth; ending quietly... beautifully.

The musicianship is superbly detailed and on the "quiet" side, with a slight ethereal touch. *Bad Trash* starts the cd with a goth dance delight. Followed by a large dose of lucid, infectious song and dance, including *Wrecking Yard*, on of my personal favorites. No one aspect is striking on it's own, it is the conglomeration of guitar, base, vocals, synth, which, when combined, are a wonder to listen to.

The closing track is a nice touch, the piano and noise are very moving. I hope to see more of this mystical renaissance in the future. If your searching for music to disappear with, *Serpentine Gallery* is my recommendation. <dEan>



**Chambermade:** *A Re-Constriction Sampler*

(Re-Constriction)

As far as I know, this cassette sampler was available only thru RMI (rec.music.industrial, the internet newsgroup). I've not heard many positive comments about this sampler, nor about Re-Constriction of late. However, I have thoroughly enjoyed side a thru side b. Particularly the intense simplicity of **Clay People's** powerful guitar oriented crunch, the ever charming **16 Volt**, and **Non-Aggression Pact's** thumping, enduring pulse. **Collide** also make a brief, but stunning appearance with the soft, airy *Viola's Dance* (which should end the tape, instead of side a. Hey, I digress (again)). To end: I feel the need to dance after I press play; **Chambermade** is my driving companion when I'm out scowering Chicago for fun and excitement. <dEan>



**... of skin & saliva:** *Sahul*

(COP International)

Intelligent brilliance and ethereal cyberpunk (Hey! I happen to like the word.)

*...of skin and saliva* is very technologically oriented, while maintaining an ancient (druid) feel of angst, torture and tornept. Contrast this with the sounds of freedom and life and you have *Sahul*. Ambient, mysterious qualities abound and the smart use of samples mesmerizes.

The pulsing rhythm will cause violent epylism in even the most sedate. I've never heard *...of skin and saliva* in a club setting. I'm not sure the effect would be as moving. *Sahul* purges lost feelings, and that's one of the most powerful of musical traits. Now that I've made no sense, search out and purchase this middle eastern electro-gothic experience. (If I new more about 2I would share it with you, look for more info in future issues of Black Monday.) <dEan>



**Forced Cranial Removal:** *Various Artist*

(Fifth Colvmn Records)

There's some great stuff here: **Acumen/Mike**- wonderful electronic mayhem. **Oxygiene 23/Good for Your-** forties vocal jazz meets eighties electrons. **Insight 23/Backwash**- excellent EBM crunch. **Ipecac Loop/Backbreaker**- ethereal ambience, think **Aliens**.

And there are some bad points: **To Live & Shave in L.A./The Drugs' Drug House Dissolving**- horrible vocals with no rhythm or meaning what-so-ever. **CD-Rom tracks**- Cyberden, which is now a website and a dying BBS. <dEan>

all honesty to appear six times a year...but we need your support, spread the word, and as always, thanks you for your support...where do you shop? for clothes, food, music, etc. please let us know for an upcoming

article...what do you enjoy to read? which authors? we want to know...it takes a small 2 hours, 4 minutes, the same distance as 'human' can cover in one minute...http://www.fuc.com...look at this,



**Battery: NV**  
(COP International)

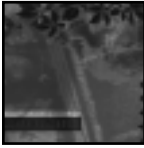
Absence makes the heart grow fonder. Well... *NV* has been in my possession for quite sometime, for much of the latter part it has remained dormant, floating around my studio from one location to another, remaining still and silent.

When I first gazed upon the cd packaging I was very much impressed. However, the design has had more impact on myself more so than the music will ever have. Bland, for lack of better terminology, could be one description of *NV*, which could have been of a greater impact. I've pondered what is lacking, the musicianship is well crafted. Maria's vocals are sirenic. Could it be the lack of continuity? It could be too 'soft' for my preference. Yes, that's it. *NV* seems to be to 'hard' to be ethereal/ambient, yet to mellow to be a pulsing maniacs nightmare. It seems that I've any definitive description here. *NV* sounds as if it isn't finished. The sounds are polished, yet lack that final stage of development. There is allot of room for growth. I'm waiting anxiously to see what develops. <dEan>



**Unit:187** - *Self Titled*  
(21st Circuitry)

When I first saw the cover art of this Vancouver, B.C. based band there were thoughts of warning. I really thought **Unit:187** was going to be lame. They devastated that view and impressed my audacious self, most definitely! **Unit:187** have only been around since 1994, but with the addition of Ashley Scribner's guitar torture., founding members Tod Law (voice) and John Morgan (programming, sampling, sounds) delve into the heart of a grinding aural firehouse, obliterating most watered-down 'industrial' that has been flooding the market as of late. There's a nice variety here, from the powerful and angry intro known as *F.O.A.D.* careening into the relaxing, yet disturbing tranquil *Debauch*. Throughout **Unit:187** there is an underlying patchwork of carefully placed samples, sometimes 'hidden' in the mix. 21st Circuitry is onto something here...<dEan>



**Under the Noise**: *of generation and corruption*  
(C.O.P. International)

"The anger of punk, cynicism of industrial, roughness of metal, naivete of hip-hop, compulsiveness of techno, mystery of the orient, uplifting spirituality of soul and motown are fused together in a paradoxical mix of destruction and redemption." That's from the press release... hmmm... I tend to agree with the first portion of this statement, it is the later half I have a problem with. There's no mystery here, especial of the orient, east coast attitude. As for that bit about '...uplifting...' and '...soul and motown...', neither one is to be found, at least in my attempts. There is a nice smattering of diva-esque backing vocals throughout this disc. It is the ethereal darkness of *Vision In Long Darkness* and *Passing the Scepter* that sparkle (I have a soft spot for this form of midi sculpting). The mysterious vocal sampling's meld with the flowing rhythmless sounds of disillusionment. It is track number that sparks of magic, this is a stirring , uplifting composition of mystery, combining the sound of strings, driving rhythm and soothing composure. Not my favorite disc thus far for 1996, but quality non-the-less.<dEan>

vocals at times. And not that you care, but the best graphic design on any CD I've ever seen. If you like industrial metal you might want to check this out. The only problem is, since it's an import, most places it costs around \$26 bucks... <mosez>

**Babyland**: *Who's Sorry Now?*  
(Flipside)

**Babyland** is one of those bands that once you have heard them you can't understand why you never heard of them before. They rely mostly on shows for promotion however lack of advertising cannot keep the word from getting out. The originality of a punk band based solely on electronics is enough to get people talking but the expertise **Babyland** shows in a previously nonexistent type of music keeps people from ever shutting up about them.

Dan Gatto and Smith are the masterminds behind **Babyland** and they have just released their third full length album *Who's Sorry Now?* The third in the juvenalia trilogy, this installment is subtitled noise and misinformation. And the noise abounds in these nine songs.

**Babyland**'s style successfully blends elements of punk, techno, industrial/noise, and now even a little hip hop (used in the song *He Will Not Forgive*). With each **Babyland** release there's been a growth in both variety and subtlety without the loss of their aggression and originality.

They are constantly separating themselves from other industrial acts with their unique approach. Whereas many industrial groups beat you over the head with samples **Babyland** leaves them low in the mix. Their storm of electronics, programmed beats, power tools, and screamed vocals has never suffered from the absence of guitars. With the intense atmosphere and heavy layering there really isn't room for guitars- songs like *Cancer Beat* that have ten different sounds going full tilt in every direction take quite a few listens to fully appreciate already! The lyrics and vocals have steadily progressed

(original appeared in the maelstrom)

SAN FRANCISCO'S BATTERY CREATES SOME OF THE MOST FINELY CRAFTED ELECTRONIC MUSIC. THEIR RELEASES NEVER FALL SHORT OF BEING BOTH INNOVATIVE AND INSPIRING. THE MUSICAL TERRITORIES EXPLORED BY BATTERY ARE AS DIVERSE AS THEY ARE UNPREDICTABLE: ELECTRO SYNTH POP, GOTH DARK WAVE, DANCE INDUSTRIAL, NEO ART NOISE, AND ETHEREAL AMBIENT TECH. THE BAND NEVER SEEMS TO FALL SHORT ON EMOTION AS THEY CAN BE PLAYFUL, ROMANTIC, DREAMY, AND AT TIMES FULL OF ANGER. AT THE ROOT OF THEIR MUSIC HOWEVER LIES A CELEBRATION OF THE HUMAN SPIRIT.

Battery's beginnings stem back to 1989 when Shawn Brice, Stuart Scanlon and Even Sornstein formed the project after meeting in an electronic music class at Bennington College, Vermont. Two years later the band up and moved to San Francisco where their first appearance was two tracks on the Auricular monthly audio magazine ("Attack Ships" & "Do You Really Think I'm Afraid of Him"). A year later Stuart moved on to work for Disney doing 3D illustration and Battery found singer Maria Azevedo. I spoke with the current line up recently...

**For those unfamiliar please state who is in the band... I am aware of Battery's early material. Could you possibly discuss this? Are any of these release still available?**

Shawn Brice: vocals, music, hacking, & engineering...

Evan Sorenstein: vocals, concepts, music, & kvetch...

Maria Azevedo: vocals, & resident care giver "aren't you guys going to eat today?"

**Is the name Battery taken from the M.X comic book?**

EVAN: Yes, Mr.X was a great influence in the conceptual beginnings of Battery.

SHAWN: We were big fans of the early issues, we actually did a performance called Somnopolis that was one of the stories set to music. Bye the way, did you read an old press release of something?

**Battery the term can be defined several different ways as an eclectic energy source, a set or series of similar machines, a fortification equipped with artillery, an art of beating. How would you describe Battery?**

SHAWN: All of the above and more: The multiple meanings are why we chose it. Do you think it works?

EVAN: Sure!

**How did Battery begin?**

SHAWN: In 1989 Evan Sorenstein, Stuart Scanlon, and I created Battery at Bennington College, Vermont in an electronic music class. We were the only industrial band in Vermont. Unfortunately that dubious honor was not in our favor. In 1991 Evan and I moved to San Francisco, continuing the group. Stuart bowed out.

SHAWN: In the beginning, we believed we could create good industrial music without vocals. We also wanted to be completely MIDI based. Then we grew up. We found the idea limiting which only led to further progression. To the last question, absolutely not!

**When did Maria join the band?**

MARIA: March 7th, 1992, around 9:30 pm.

SHAWN: We were playing a show. About 5 minutes before we were to go on Maria showed up and said, "I want to sing a song." I said, "Sure." It showed she had the guts to just get up there and sing. Evan and I had never heard her sing at all, she just blew us away.

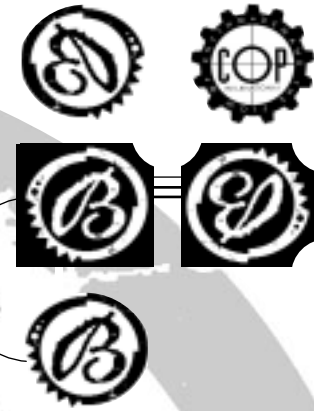
**Would you consider Battery unique in the fact that they are in electro band with a female vocalist? most electro bands are male dominated**

EVAN: Yes! That was the original goal in procuring a female singer. We were tired of the typical aggressive male vocals thing and wanted to bring a unique element to our own music.

**How did you get the deal with C.O.P. International?**

SHAWN: On a warm summer night in San Francisco (hee hee, there are no warm summer nights in San Francisco!) We gave an invite to some German tourist, including Christian Petke. He saw us play live and asked for a demo.

what could it be? oh... just one of them leaping of a tall building into a teeny-weeny, itty-bitty glass of ordinary drinking water, again...not that you care, but zachariah fribball is the most insane feline to be born this decade...what's your favorite movie? mine would be many, to pick one... big trouble in little china...interested in a 5'11" blond haired, hazel eyed, slightly cynical person? then call me...what does one do now? for that



That was when he was starting C.O.P. We were the first band he signed, The Kiss of Death. After a disastrous live experience where shawn had a nervous breakdown, Christian suggested that we get a lead vocalist, enter Maria (see above)

**What's a typical approach when working?**

EVAN: Shawn and I create a bunch of musical sketches, basic melody, bass and drum lines, then we listen to them, and claim the ones we like the most, decide who is going to do the vocals for which piece. All three of us come up with lyrics which we fit to the appropriate music. The person who writes the song generally sings it. Maria is a basket case about jamming, so she usually hibernates with the sketches for a few weeks before coming up with anything. We lay down rough drafts of the tracks and work on them until it's time to go into production.

**Many people say electro music is simply a push of a button and let the computer sequencer play it all. Would you agree or disagree?**

MARIA: I don't do any of the music, but i have slept in the studio till the

wee hours of the many mornings while Shawn and Evan slave away over those synthesizers and computers. Push a button? You need a goddamn college degree to figure all that equipment out. I'd like to see anybody who says it's easy to come into the studio and try to figure out how those things work.

EVAN: From the beginning we have had a strong aversion to presets and pre-programmed machinery. We always used our own sounds and techniques.

SHAWN: I disagree with the question. But I have heard the Pet Shop Boys have a program that does it all for them. I have been trying to get my hands on it.

**Could we expect a tour soon?**

SHAWN: "We've played live in the past" and "we don't know yet, ask our label"

**Any philosophy behind your work**

MARIA: I find that I don't follow any one philosophy when writing lyrics. I write about whatever I'm feeling the most strongly about at the time. I am also inspired by the musical sketches themselves when I write. I'll work my lyrics around what the music makes me feel.

EVAN: Originally, we wanted our music to be alot more evocative and human than most of the typical electronic music that was out there. I have been fascinated with and feel there is a need to create a new mythology based on the current technology and language we possess. As and electronic musician I feel it is important to contextualize the process.

SHAWN: Yeah, what they said.

**What impact has technology had on your music? Do you feel it has given rise to a truly unique musical form?**

EVAN: Not yet.

SHAWN: Electronic music hasn't changed much since the 60's. But I have been a hardcore electronic musician since I got my first stereo. I found that if I pushed all the buttons at the same time I could get these sounds that were just amazing!

March Church, aka @march (saint) is the

editor of *In Perpetual Motion* magazine  
currently based out of Detroit, Marc has  
been an active participant in the  
industrial/electronic music field for over a  
decade. *In Perpetual Motion* for most of  
the later half. Contact *Black Monday* for  
more information.

## I have noticed *Die Warzau* samples in your music. Where do you stand on sampling?

**EVAN:** I like to sample because with one sound bit you can cull together your intention with the samples meaning. On the same note, I don't want to rip anybody off. I see it as more of a tribute than anything else.

**SHAWN:** You can reference many things with just one thing. As a friend of ours said, "One person will see an apple on a table and think about lunch, another person will look at it and think of the whole entire history of art." I often put things in the mix as a reference to other works, plus, with sampling satanic messages are a snap!

## Out of all the material you have done, is there one song that stands out as a favorite? least favorite?

**MARIA:** Least favorite is *Mutate* because I didn't know what the hell I was doing. Favorites are a toss up between *Deluge* and *Dollhouse*, both on the new CD NV.

**EVAN:** Favorites vary from day to day, listening to listening. Right now it's *Electric Motor Burn* and *Uranium* from the new CD. Least favorite are some songs that have been destroyed over time, an early song like *Teacher*.

**SHAWN:** Favorite- *Deluge* and *No Release* (from our first 12" *Eternal Darkness* when played at 33.3 RPM rather than 45 RPM). Least favorite- *The Void* because it's a fucking great song and I don't think we did it justice.

## What influences do you cite musically in literature, movies, or additional culture?

**MARIA:** My musical influences contain a potpourri of bands from my goth high school days. Mix dreary *Cure*, the lush *Cocoteau Twins*, the eclectic *His Name Is Alive*, and the outspoken *Sinead O'Conner* together for a sample taste of my musical mind menu.

**EVAN:** musical influence- *Martin Gore*. Literary influences- *Will Gibson* and *Neal Stephenson*. For a more complete listing see the "special thanks" page on our 2nd CD *Mutate*.

**SHAWN:** May I take the second part last (*Quiz Show*)? Musically from the *Chameleons* to *Mahler* (he kicked). I watch so many movies that I can't possibly start to touch that subject...I love film. On the other hand I can't say that I have seen to many good ones lately. While working on *NV*, I had *The Big Book of Urban Legends* and I discovered *Steve Erickson's Tours of the Black Clock and Beauty* by *Brian D'Amato*. Right now I am reading a book called *Terminal Cafe* by *Ian McDonald*- Excellent!

## How is the music scene in San Francisco?

**SHAWN:** Depressing. Basically, "forget it if you don't have a guitar or aren't *Trent Reznor*". We live in a very unsupportive city. San Francisco is spoiled rotten. People have been exposed to so much 'culture' that they don't really know what they have. When we were in Vermont, we were starving for this stuff. It seemed to mean so much to us. Then we came to S.F. There are tons of bands competing for a few spots.. The Clubs don't want to book any bands unless they are from out of town. Not to be a shameless self plug, but *C.O.P.'s*

# BATTERY ON BATTERY

THE MEMBERS CRITIQUE THEIR OWN WORK...

## Eternal Darkness 12" vinyl

The best thing is that there was a song called incest that was 150 BPM. If you played it at 33 RPM rather than 45 RPM it has this cool trance quality.

## Meat Market EP

We spent two months on production. It sounds pretty clean and was a good start.

## Mitate first full length release

A painful learning experience. We were working on getting used to each other, How to work together, & find our sound.

## Lilith 32 EP

We finally clicked. This release was a turning point for us. The production and music were better and we hit a good working method.

## Full length release

Our first love child. A good representation of Battery. This release shows the different aspects of Battery appropriately. From EBM type dance to goth to sound/ambient. It is a true downward spiral.

California Cybercrash compilation has all the important Bay Area bands: Consolidated, Grotus, Diatribe, Kode IV, Switchblade Symphony, Xorcist, Battery...)

## Any side projects in the works or work in conjunction with other bands?

**MARIA:** I recorded vocals a few months ago for the *Vampire Rodents* new CD which featured a plethora of guest musicians. I also worked on the new *Deathline International* album. There has also been talk about my doing guest vocal work with some bands in the future.

**EVAN:** I do solo work under the name *Curium* and play with an experimental improvisational group called *Nux Vomica*.

**SHAWN:** I work heavily on *Deathline International* which steals members from other band and exploits their talents.

## What is one positive thing and one negative thing about Battery?

**MARIA:** Best thing- The fact that we keep improving musically with every release. Worst thing- Zarathustra the monster cat in the studio, he'll steal your food and shred your flesh.

**EVAN:** Battery is.

**SHAWN:** Positive- It is music I truly enjoy creating. Negative- Time (not enough)

## What can we expect to hear from Battery in the future?

Our next release will be a CD plus. It will contain at least one interactive CD-Rom composition as well as video's and textures.

(a very special thank you to marc church and in perpetual motion for contributions to black monday, including the battery interview before you now . . . )

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pleasing to women. Men are poor at pretense; women can hide their desire; -the art of loving, ovid; it is a mistake for a [artist] to speak or write very often about his job. it releases tension needed for his

over the course of their albums allowing for the expression of a wide range of emotions. Gatto takes a few more steps towards singing and experiments with vocal effects— I was very impressed with his performance on *The Door Northern*.

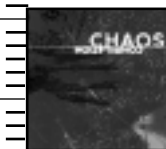
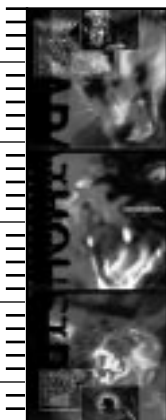
The cd also includes videos for two of the songs on this album and one for *Worst Case Scenario* one of the best songs on their last album. The videos are formatted for both Windows and Macintosh but I have yet to get my cd drive to recognize them. **Babyland** is on Flipside records and if you order directly from them you can get any of their albums on cd for a mere \$7 post-paid which is remarkable in itself. <jennifer barnes & john lawson>

**Download:** *Microscopic* (Cleopatra)

I agree with Mosez (see *Furnace* review) when it comes to **Download**. The spontaneous insanity is missing. There are some bright psychotic moments, *Omniman* (remix) is the aural definition of brilliance, but all in all, I would recommend you invest in *The Tear Garden*. <dEan>

**Dessau:** *Details Sketchy* (Fifth Colvmn Records)

Nothing memorable. I was surprised to find out the intro to *History* is the same sequence used on the **Black Box** videos. *Details Sketchy* is being 'pushed' on the laurels of guest performances by members of **Ministry**, **Revolting Cocks**, **Nine In Nails**, **Filter** and **Die Warzau**. This looks good in writing, it'll probably help sell the disc, but it's not THAT good. It's not bad, either. More guitar, electronics, sampling, etc; a pleasant surprise, nothing more. <dEan>



**Deadline International:** *Zarathustra*

(COP International)

This is the third release of the multi-national conglomeration of electronic devotees and musical alchemist known only as **Deadline International**. There is a most wonderful rendition of *Tainted Love* and a techno-terror pulsating concoction named only *Disease*. *Zarathustra's* distinguished order includes: Scott Holderby (**Mordred**), Ray Osburn (**Tinfed**), the crew from **Battery** (Maria Azevedo, Evan Sorenstein & Shawn Brice), Ray Nours (**Pain Emission**), Marc Pistel (**Consolidated**), Don Gorden (**Numb**), Keith Arem (**Bio-Hazard**). Whew! This is human creativity mingling with technology via expressive interpretation of life, knowledge and freedom. Remarkable, intelligent and a must for your collection. <dEan>

**Chaos Compilation:** *Various Artists*

(COP International)

**Leatherstip/Serenade for the Dead:** eerie, melodic keyboards, beautifully layered in a mystical collage. **Pinch Point/Strong Hold:** excellent guitar-driven punch-based noise. **Apparatus/Wench:** excellent intro, driving dance beat, love the '...baby' sample and the audacious vocals. **Arcane Asylum/Send Me a Sign:** slower, 'commercial', rhythmic pounding, distorted guitar loops, repetitive. **Deadline International/Tainted Love:** my second favorite mix of this classic, the upbeat tempo is a nice contrast to most bands covers. **Under The Noise/Future Automatic:** a weak mix of a popular UTN track. I find it too minimal and repetitive, the same rhythm loop prevails to my dismay. **Piece Machine/My Time:** I like the delicate piano against the crunchy guitar, a 'fun' song to play loud. **Swamp Terrorist/Get O:** an enjoyable mixture of hardcore, rap, speed-metal and groovy EBM. **Pain Emission/On A Threat:** I like the vocals, that's about it, the intro is weak and rears it's head to often. **Hanzel und Gretyl/Shine 2001:** One of the stronger tracks, the dual vocals and rhythmic pulse will (and have) induced bodily movement. **Tongue/Canine:** The best song here, possibly of the year. Very emotional guitar/synth sweeps and moving vocals... *Canine* is beautiful. **Hate Dept./Thinker:** Excellent body music, another highlight on this exceptional compilation. **Index/Static Sky:** The best band of the year makes a sneak appearance with an amazingly wonderful song (see *Sky Laced Silver* review) ...**Of Skin and Saliva/Velociraptor:** the gods of midi rear their presence with a song reminiscent of early/mid **Controlled Bleeding**. **Bigod 20/Retortion 003:** old school industrial, a very classic sound with a hint of rave. **Battery/Nevermore:** ethereal vocal piece showcasing Maria's voice, a nice ending to a most wonderful compilation. <dEan>

**Skinny Puppy:** *The Process*

(American)

Wonderful, absolutely wonderful. Worth the wait and then some. A smile graced my face; guitars, used in most excellent ways. It amazes me the transformation Skinny Puppy has gone over their long life-span. They've retained the same feelings and emotions as the early days, yet reach down and purge hidden feelings of despair, denial, melancholic joy... It is also a sad day to think this is the end of Skinny Puppy. Out of that sorrow comes the knowledge of completion, that Skinny Puppy was indeed a living entity. Born of burning mercury, reaching out to strangle any who dared, and died gracefully, a life long lived and well worth our respect. <dEan>

work, by trying to express his aims with rounded-off logical exactness, he can easily become a theoretist who's actual work is only a caged-in exposition of conceptions evolved in terms of logic and words', —Henry Moore, sculpture

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 i go hungry by choice not  
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 to do it for the final time  
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