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tuwday
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black monday v1.3

BLACK MONDAY

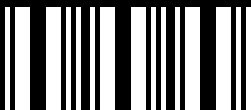
black monday

monday

tuwday wednesday thursday friday saturday sunday



BLACK BLACK
monday monday



BLACK MONDAY v1.3

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*...you'll notice a lack of
music reviews, be prepared,
that is all, be prepared...*

BLACK BLACK
monday monday

<http://www.wormburner.com/bm>

hello readers! welcome to v1.3 of black monday... i must admit, the positive response and support is the main source of energy to keep black monday going! i cannot thank you all enough for your interest, support and help

number one

MARC CHURCH: My first question is most probably obvious and most asked of the band. **Numb** has seen a change in personnel on every release, has it been easy to maintain a thematic and musical continuity?

DON GORDON: Yes! I have always had the final say in terms of what is being done. It's kind of like here's what were going with and here's what I want done. It really hasn't been a problem. By bringing other people in it has helped me to realize specifically what I am trying to do. That's why *Christmeister* works as well as it does. The theme running through that album is pretty much psychotic in validity and strength, which I don't think we would have gotten with Shawn.

MC: Do you remember the first time music made an impression on you and what would that have been? How did this experience later mold you into making the music of **Numb**?

DG: I don't know if your first impression of music really sets your path but certainly I have this one memory of being in the back of a car, parents driving, it's night and there's a radio on. I kept hearing this stuff that was really weird; years later I found out that it was the early electronic experiments of *Stockhausen!*

AK: Really!? Your parents were listening to that?

DG: It was on the radio, I guess.

MC: Vancouver gets allot of cool radio stuff, like *Brave New Waves...*

DG: I wasn't living there yet!

MC: Where were you living at that time?

DG: It might have been L.A., I am an Air Force brat!

MC: Let me ask you then, do you think that moving around exposed you to more music you otherwise wouldn't have encountered?

DG: Certainly! I lived in Germany for a few years as a teenager. I was more exposed to the European music scene than to the North American music scene. I probably got exposed to classical a lot earlier due to living in Europe. Music really affects your personality in a lot of ways because you really don't have a best friend. I was changing all the time. You start to departmentalize your life in terms of 'these years/this thing.' You sort of reinvent yourself based on your surroundings. That probably explains why the **Numb** albums sound the way they do.

MC: Change is good and I think change affects music and vice versa. Do you like the fact **Numb** has 'reinvented' themselves or would you rather have **Numb** remain in a vein?

DG: I have gotten used to it, but you never know what is going to happen!

MC: Do you see **Numb** as a form of cathartic release, or simply a reflection of the '90's society?

MC: Now then is the person portrayed on stage in your music that drastic a change from yourself? *Christmeister*, for example, is a third person narrative...

DG: No, no, no, no, no... *Christmeister* was like writing a movie, a fictional character.

MC: You must associate or relate to those characters on some level to sing about them, correct?

DG: Oh, I think everybody has a little bit of that in them, you know, those odd characters, but most of us repress them. I'd say most of the character types portrayed on that record (speaking in regards to *Christmeister*) I find quite disgusting.

AK: Bowie does that! Finds himself a character and go through a whole album as that character.

DG: Yeah!

AK: Were you ever influenced by Bowie?

christmeister wasted sky death on the installment plan
big number one... i must admit, the positive response and support is the main source of energy to keep black monday going! i cannot thank you all enough for your interest, support and help

DG: Most of my life I was a Bowie fan.

MC: Bowie's a perfect example of the character role played out in music, from the early Ziggy Stardust to his most recent album, where he associates with Nathan Adler.

AK: That's what I'm getting at. Back then it was so radically different to do that and now it seems more common place.

MC: Yeah, like Alice Cooper.

DG: Marilyn Manson!!

MC: Might as well said Alice Cooper again!

DG: Certainly! From my mind 'Low' sticks out as a high point in terms of albums as a kid.

System of Romance by Ultravox, that was the first band to used synthesizers and make some kind of context out of it.

AK: What about Kraftwerk?

DG: In their day... I had all their albums and love every one. At first it was kind of experimental, but by today's standards it's all pop music!

AK: Ever listen to the Residents? Another real big band interested in concepts.

MC: You could say the same for Devo.

DG: My parents really had no interest in music so how I ended up here is anyone's question!?

MC: For the listener, do you want the music of **Numb** to make them feel uncomfortable and unsafe in their own world? Do you want them to reflect on this world or the world in general?

DG: I think all you can do with music is create an emotional response. What that emotional response is will be dictated by their own experiences and that's how they are going to react to it. You can only direct the response if your going for...a lyrical context because that is more specific and precise. I am not out to prognosticate. These are, this is what is, this is the lyrical content and you can identify with it, but with **Numb**, there's no lecture there.

MC: Coming from Vancouver, same area as Skinny Puppy. When Puppy first started and **Numb** first started, did you see it as difficult in that maybe **Numb** would be the first band to get tagged as Puppy copy-cats? That **Numb**s brand of horror would always be in the shadow of Puppy's???

DG: I don't buy that at all. Puppy for the most part was very theatre oriented and this isn't meant as a put down, but is was kind of like an Alice Cooper of the 80's, just in a whole different way of doing it. That was their thing, the 'Theatre of the Macabre.' You must understand, **Numb** was never that way. It was

continued on page three

continued from page two

always much more about the world around you. Musically I think the **Numb** album was way more experimental than anything anybody was doing at the time! You have got everything in there, even some electro acoustic experimentation and just dirge like tracks. It covered a lot of ground yet maintained a log of consistency. I completely dispute your question and if you don't agree I'll beat you to a pulp (hahaha)!!!

MC: What books, films, news items what not have played a formation in **Numb's** music, or not really?

DG: That's such a hard question. Everything you take in has some type of effect on you, both negative and positive. For awhile I was reading nothing but Japanese authors, existentialism....

MC: Are you much into philosophy? That was an interest of mine in college.

DG: No, I don't have much time for it. I find it a contradiction because I am actually a scientist. I was a science major. So my world is born out of rationalism and equations so I have no use for this 'new' kind of thinking!

MC: What's ironic is that many existentialist, like Heidegger, were not scientist, but they thought that trying to put an equation together that summed up all of human existence was entirely possible. The more people examined and analyzed the thought, it kind of turned itself into a science of thought. Existentialism can not exist any longer because of all the properties in life that leads to a further examination of existence.

DG: The context for me is different because I was thinking of it in a different way. I was thinking of it kind of as being institutionalized within it, really trying to accept it's absurdity to understand it fully.

MC: Test Dept. was supposed to play here a week after you guys, but mysteriously canceled.

DG: Test Dept. is a totally different band now!

MC: Yeah, from what I understand. How do you feel about a lot of the big heavy weights doing 'techno' stuff now?

DG: You have to change and move. It may be straight up techno done before, but it's new to them. They are still using their imaginations, are they not?

MC: The images for release to release have been fairly different. Are the images as important as the music? Do you think it is important that the images provide some type of 'clue' as to what the listener can come to expect?

DG: Actually, I haven't been happy with some of the album covers. The first album I liked. *Death on the Installment Plan* did not quite work out the way it was supposed to. The re-issue of *Christmeister I* like. *Wasted Sky* was simply a disaster.

MC: Funny thing is, that's my favorite one!

DG: The European version got messed up and then when the disc got shipped over to North America, the syquest got messed up. The colors were completely wrong! No, I haven't been 100% happy with any of them. At the end of the day it is a cover. Ideally, one would like to have the elements of everything we do incorporated into the cover. At some point you run up next to the confines of time, money and whatever. The covers aren't everything they might have been. I feel the content can be described on its own, however, the image may help. I feel I am working with someone now who can help me realize some of the things I want to do.

MC: Let's move onto something else. Why do you think so many electro-industrial bands are attracted to the horror or even cyber-imagery and -ideology?

DG: I think originally it made sense because those areas could be explored emotionally...the whole dark side thing. The horror movie cliché. I think it's something that's come after the fact. For a band like *Puppy*, that was very much them, even offstage, because it was such a part of their lives. I think over the years you have gotten in the ABC's of how to write an industrial song—find a decent beat, distort the voice, quick bass lines, etcetera....

MC: Is there any current bands your into? Anybody you might sight as an influence?

DG: Perhaps no one as an influence. I like a wide range of music. I have always been a big fan of *Coil*; that's because they do such a wide range of styles. You really can't target their sound and that's why they're so great! People that are heavyweights, like *Einsturzene* *Neubauten* and very early *Test Dept.*, I like.

MC: So what's next for **Numb**?

DG: A new album that we are going to do when we get back from the tour. We are working on a track for the *Operation Beatbox* compilation and doing some remixes.

MC: Really? Remixes for whom?

DG: *Deathline International*, *Christian Death*, *Dive* and some others here and there. Oh, plus some soundtrack work I do here and there.

MC: You toured overseas with *Dive*, correct? How was that?

DG: It was great! *Dirk* is a really good guy.

MC: Have you heard the 'Obsession' cover he did with *Kirlian Camera*?

DG: I'm not sure if I have heard it or not. He usually sends me all his stuff and it probably hasn't reached me yet.

MC: How as the tour been going? Are you happy?

DG: It's been a great tour!

MC: Will you be headlining your own tour in the future?

DG: I don't know. It might be to early for that. We might do some more opening spots before going out and headlining.

MC: Thanks for your time.

DG: Thanks again!

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as we (black monday) continue through our adolescence, i'm looking forward to the evolution of black monday as it journey's into the unknown, it's nice to know you are out there! enough of that! what then? you ask? well,

you could go to armageddons in chicao (cheap plug, but they deserve it...) and, after a long arduous day of shopping and eating, you could faint over to neo, one of my favorite night time hideouts... read 'kill your

16 Volt have been kicking around for quite a while now. They have two albums out, *Wisdom and Skin* and a new one, *Letdown/Cash on the way, all on Re-Constriction Records. Their sound is a dense mixing of electronics and guitars, along with both course and soothing vocals. With great songs, much touring, and a cool personality they have carved a strong niche for themselves in the underground scene and are poised to go even further.*

GAIR: Well, let's start with the new album *Letdown/Cash*. How would you describe the feel of it, in comparison to your past albums?

ERIC POWELL: I've learned a lot about myself and how to express it through music. I feel like I am still just getting started though. I am only 25 so I feel like I've got a lot of material just sitting in my head. The new stuff is a lot more musical. *Skin* was not a good album in hindsight. It was a really bad time of life for me. When I hear that record it just takes me back to a lot of really bad memories, but I still like the songs, it's just what they mean and stuff.

G: What tracks do you feel are the strangest on *Letdown*, and what tracks do you feel are **16 Volt's** strongest in general?

E: My favorite song is "Swam", I also really like "The Dreams that Rot in Your Heart." As for older material, I like "Wisdom", "Dreams of Light", "Head of Stone" (although if I have to play that song live one more time I will snap!). I like "Perfectly Fake", "Stitched" (I would have done differently now), and "Uplift".

G: Are you happy with the production on the new album? Would you work with *Critter* again?

E: The first half of the album was done by myself and *Critter* at Chicago Trax and the 2nd half was done in Portland by me, and Dave Friedlander, who used to

CHARGED UP FOR THE LETDOWN
an
interview
with
ERIC POWELL
of
16 VOLT
BY GAIR

work at Paisley Park. He's mixed Prince and George Clinton, it was cool. I would definitely work with *Critter* again, we didn't have a whole hell of a lot of time to really use his talent, maybe we'll get to again sometime. As for the style of production, I would say it's something totally new for us.

G: Do you feel a pride and affinity for your past albums or do you get tired of them, and not like the older material?

E: I go back and forth. I mean by the time you finish writing, recording, mixing, mastering, referencing, rehearsing, touring, etc. you hear the stuff about 1,000,000 times. Anybody would start to feel like the songs are becoming torturous. But I feel like I've accomplished something from it.

G: When you work on **16 Volt**, or other projects, is there a certain aesthetic that you approach the music with?

E: Not really, I just go with what comes out. There is no pattern really, or formula.

G: What equipment/instruments are the staples of your creation?

E: I love Jackson guitars. I just got this new Jackson amp & cabinet, it sounds so fucking weird. We use Ensoniq crap, EPS 16+ and ASR-10, we've been using an EMU E64, which I love, and we use various synths, and of course a Mac.

G: You've stated before that **16 Volt** isn't yet at a level where you can not have to work another job. Does this bother you?

E: Very much so. I hate working, it sucks. My situation has changed a little, I have been doing more remixes and records so I have cut my hours to about 20-30 a week in my "normal job", which right now believe it or not I programming HTML!

G: You've also said that you were offered a job in Chicago. What is the status of the move and what would this job entail.

E: This is the status: I would go right now but I have a problem, it's called MONEY!!! I think we are gonna go in September, it's been hard to get a place and then have to go to a tour or something. That is a huge money drain. But it will happen. The job's at Chicago Trax. I would start off assisting and stuff, 2nd engineer stuff. Hopefully after awhile move to freelance engineer or something.

G: Do you feel that a move to Chicago will dramatically help **16 Volt's** career?

E: Hell yes. No offense to anyone (well, most people) in Portland, but it is no town to live in for an electronic band, it's fucking grunge/college poop rock central. It's a dead end for this music. In Chicago, I know a lot of people who make up the "industry." In Portland I don't know anybody, they think **16 Volt's** some kid with a computer, playing around in his bedroom. They have no clue as to the fact that we have a history.

G: What are **16 Volt's** touring plans?

E: We are going to be touring soon, we are signing with a booking agent right now. I can tell you, we will NOT be doing our own tours for a while. We are going to concentrate on getting opening slots for larger bands.

G: How's the live band shaping up? I'm aware that Marc and Joe of **Black Metal Box** will be playing guitar and bass respectively.

E: Yes, they have turned the live band around, it is a whole different show it's a whole different mood, for a long time I was so sick of live bands, image and bullshit like that. My desire was to be imageless, no image. But I learned that even that is an image, so I might as well take it to another level. Marc and Joe have helped that tremendously, the live show will be 100 times more exciting to see, and I have made some real good friends out of it.

G: You don't to play much older material live, why is this?

E: We just get sick of it, well I just get sick of it, we ARE gonna play a lot of old stuff though, this upcoming tour.

G: You seem to go through band members fairly quickly, why is this? I think Von Vintrosa & Jeff Taylor were around the longest & now Marc's been around a while. Do you ever consider anyone but yourself a "real" member?

E: Well here is the bottom line: most of the musicians in Portland have this garage band mentality, which doesn't gel well with what we're doing. No one was into enough, had the right mindset, or had the desire to go when you start a band, most of the time you go through a lot of people to find the right combination of people, with **16 Volt** that was done publicly. So while other "bands" make awhile to form a solid line-up, I have been doing it after I had records out. Von and Jeff don't even compare to Marc, Marc is in the band. He is a good part of where **16 Volts** or now, he wrote a bunch of the new stuff. I am sure Marc is down for the long haul. We have no intention, from here on, of getting together a full band, we will "hire" people for tours. It's just that at this point in **16 Volt**'s life span, you just can't throw other people into the mix at a higher level than touring.

G: You've stated that **Hellbent** was a lot of fun for you. Do you foresee that there will be another **Hellbent** release? When might it be coming out?

E: I think we will do another album, I think it will be a little different though. The new one will be cooler for confinances sake, we had no idea what we were doing on that record, I think that's why it was so fun. We got into the studio and said, 'ok, what to do?' It was very spontaneous. I love the humor of it too, I don't think many people have figured out that those lyrics are supposed to be cheesy. They are supposed to be cliché.

G: Do you resent the promotion of the *DOT* album? It's made out to seem as a big **Clembud** project, whereas you and Bryan (of **HaloHack**) did the majority of the material and they only really worked on one song.

E: Well that's 5th Column's problem. First of all

Hellbent was started by Bryan and I, and 5th Column is using **Clembud** as a marketing tool. Which bugs me of course. I think that in the long run, though, it doesn't

matter, because most people can't find the record anywhere, anyway. I can tell you that the next **Hellbent** will NOT be on 5th Column. I'm sure that Jared will do some more material, if he has time, but we will be putting it out with another label which I can't disclose yet. I don't think there will be any bitter feelings.

G: Are the plans for the **Hellbent** tour going to happen?

E: There was talk of that for awhile but everyone is so busy with their own bands that I don't see it happening for quite some time.

wouldn't let us. Not that I don't like the old stuff, but I really wanted to do 'Cowgirl'.

Some of the old stuff is on four tracks, lame, so I couldn't work with it that much.

G: Do you see this (and remaining in the genre, in general) as more of a marketing or creative venture?

E: We'll for the label it's marketing, but so is the whole recording industry, for the artists it's creative.

I'm not gonna see any money from that cd, but the label will. I did it for fun and because I like **Hate Dept.**

G: Have you begun working on the vocals for the **Vampire Rodent's** project **Pillow** yet?

E: I am waiting for the go ahead from Chase, it's totally up to him,

G: Are there any other collaborations/ side projects coming up for you?

E: No, I am about to enter the **16 Volt** brand, and I won't have time to do much of all.

G: Is there anyone you wish to work with, that you haven't (musically or production wise)?
I, personally, think you and Krøige /Ylar of **Virus 23** would make a great combo for a song or project.

E: Krøige was supposed to play on the new **16 Volt**, I have a lot of respect for him and his guitar playing and his career drive. There is a whole hell of a lot of people I'd like to work with, I could go on for hours: **Meat Beat, Prick, Skrew, Blook**. Man, seriously the list goes on, and on.

G: I've noticed that you've done all or some of the album art for both your albums and **SMP's**. Will you be doing **Letdown/Crush's** art or any other covers in the future?

E: I am doing the single, Nogood is doing the album, he did **Hellbent** also. He's really good.

G: How did the **Hate Dept/16 Volt** remix album come about? What tracks are going to be on this?

E: Don Blanchard just asked me and Sebald to do it, we said yes, and there it was! I did: 'Start Digging', 'Dine. A.', and 'Defensive', Sebald did 'Motorstick', 'Dreams of Light', and 'Sifted.'

G: Did you have a choice in the tracks you remixed?

E: sorta had a choice. I wanted to do some of the new stuff, but Neurotic (**Hate Dept.**'s current label)

you must be extremely bored to have come this far... oh, well, spite the whole situation and read on, faithful reader... did you know advertising was available? it is! read elsewhere for more info! COOL BEANS! have you

G: What's your view on relationships? Are you currently involved in one?

E: It depends, are you talking about good ones, or bad ones. I am in one, I have been with her for over 3 years, she rules. She is totally understanding of the music she because she is a band also, you might even see her playing keyboards for **16 Volt** sometime. She is a classically trained pianist and she plays bass in a punk rock band. I think I am lucky, it's really hard to have a relationship and tour, if it wasn't for Kat, I would really not want a relationship or all.

G: What (if any) current acts impress you? Old favorites?

E: Lately, and I do change this a lot. I have listened to **Prick** everybody, I also have listened to **Korn** a lot. I don't really like **Korn** as a whole, though I think there's just something there. Like a mood associated with the sound, it's really cool. I listen to **Blook**. That's pretty much been what's in my cd player for the past few weeks.

G: This might sound premature, but being a musician myself, I know that you are already thinking ahead to new songs and the next album. So where do you think the direction of **16 Volt** will go after *Letdown/Crush*?

E: I have already started throwing ideas down, there are songs on *Letdown/Crush* that by the time it's released are already a year old. I want more sporadic production stuff, more balance between parts, more melody and more hooks, more, more, more!!!!!! Most of all I just want.

Get the fuck out of your house and see 16 Volt live on tour with Bile and Evil Mothers in August. They will fuck you over and make your life a better existence.

CONT'
FROM
PAGE
FOUR

ever wondered what a bumble bee does in the winter when the wren flies in circles above the dead cat, leaping through a junglized forest of sand? i don't, but if you do, seek help immediately! for all our sokest merry chistr-

• **PSYCHIC TV, PSYCHO TV?**

@ *Maritime Music Hall, San Francisco*

May 3, 1996

Missed Sharkbait, so I can't tell you what they were like... Headlock was some aggro rock thing with distorted vocals, not worth any more mention. Brian Jonestown Massacre (BJM) was a fun mix of EN, Pigface and occasional Jourgensen vocals. BJM had lots of metal piping, barrels, weird welded constructions and tiles & t.v.'s that were smashed with a metal tennis racket like creation. The metal instruments were played with drum sticks, saw blades and power tools. They eventually threw an entire case of drum sticks out into the audience who were provided with more metal pipes, sheet metal and various car body parts. Everyone became enthralled in percussion and the floor became a pulsing collaborative beat. It was great to see 80% of those at the show pounding away with their newly acquired drumsticks. The bald guy, who sang like Jourgensen complete with white trash lyrics, performed a series of fire breathing/swallowing tricks. Brian Jonestown Massacre was very entertaining live, although sound-wise, you'd be better off picking up a new EN CD.

Psychic TV was amusing. Then again, how could any band fronted by the elfin like, charismatic Genesis P. Orridge, not cause a Cheshire cat grin? His daughter sat on the stage with him. What a character that little pixie must be! The music was a mix of college alterna-rock made new age, folk and acid jazz. (Or some such similar combination?!) The guitarist played leads the entire two hours and Genesis asked at one point, "Where did I find this guy?" Genesis was very involved with the audiences reaction. He walked through the floor having members of the audience "Meow" into the mike. He made tons of comments to the audience. Prancing about on stage, his hair cut short and dyed carrot red, clashing with his pink silk shirt and velvet leggings. He sang with his unmistakable grating and edgy gorgeous English accented voice. Random uttering as lyrics that could be considered the simple brilliance of a god. "Who Am I, I Am Who, What Am I, I See You..." Genesis is a master in the art of repetition. The evening ended earlier than Genesis wanted, due to the production crew, The Family Dog, closing the club because of the alcohol serving curfew. Genesis dragged the evening out by singing his good-byes, making clever jokes about the ethics of Family Dog (they're a bunch of hippies), and pulling a crew member out to be ridiculed. Perhaps Genesis' vampire of life innocence enables him to dream himself awake 24 hours a day, 7 days a week. [*hostess twinky*]

• **HATE DEPT.**

@ *Labyrinth, San Francisco*

May 24, 1996

I have a love/hate relationship with Hate Dept. I love Cupid Falling. Steven Seibold's previous project. And I think I'll leave it at that... [*hostess twinky*]

• **UNIT:187**

@ *Labyrinth, San Francisco*

May 24, 1996

Perlarmina before Hate Dept. (see above) was Unit:187. I found their recorded material to be quite enjoyable. Live they were devastating! Living guitar, drums and squirtguns made the aural and visual slaughter enjoyable. I liked the fact that they interacted with the audience. Please do yourself a favor, and see Unit:187 live! [*dEan*]



...reviews

16 volt vs hate dept
die krupps vs fla
vampire rodents
wired injections
noise unit
david bowie
rosetta stone
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Date: Fri, Jun 28, 1996 8:44 AM EDT

From: Ipecac Loop (Cameron Lewis)

Subject: EEEEEK! (the interview)

To: dean (Black Monday)

DEAN: Could you tell the world a bit about 'who, what, where, why, etc'?

IL: Well, **Ipecac Loop** is almost 3 years old at this point, and is my baby. I found music in me in a time in my life when I needed it more than anything, and I've been slaving away at it ever since. 8)

DN: So, you had no musical experience previous to three years ago?

IL: Oh, plenty of musical experience, none of it involving writing my own, though. I took piano lessons for a number of years over a decade ago... my mom and I would play duets on this great old baby grand she has, and I learned to play other composers' work. I remember liking Bela Bartok a great deal... what of it I could play. I honestly enjoyed it a great deal, as far as I can remember, but my practice habits were perfectly abysmal. I could have done much better than I did with it... but it certainly set the stage to a certain extent for me when I found this sudden passionate interest to write rather than recite. That sort of experience certainly doesn't hurt years later... I'm sure it's been of help, though to my eye largely transparent.

DN: My experience with Bela Bartok is one of frustrating practices as well! When the passion struck you, had you any schooling in music composition, or was it completely from scratch?

IL: When I first started writing, no, I had absolutely no schooling in composition. After a bit, I thought it might be worthwhile to give a music theory course a chance, but I wound up being rather turned off by it. The whole process that the course operated under seemed to be about dissecting music... reducing the emotive and evocative to some sort of equation. Perhaps

my opinion of that will change with time, but for the time being I'm comfortable with what I'm doing on my own, without the official training. "Clusterfuck" was the first song I ever wrote at all, and I'm still pretty happy with that one.

DN: I'm rather fond of "Clusterfuck" as well. Have there been, or will be others involved with **IP?** in the studio? during live performances?

IL: Thank you. There has never been anyone else involved in **Ipecac Loop**, and there will never be as far as the writing is concerned. I've thought on occasion about bringing in a cello player here, or a vocalist there, but at least so far, I've been much happier to have it be mine and mine alone. Perhaps in the future you may see some of that going on. As for live performances, at this point **Ipecac Loop** is strictly a studio project. I'm simply not interested in playing live, at least right now, for a variety of reasons, chief among them being the desire to write more new music rather than perform the old music.

DN: Do you have a rather large backlog of song from the past three years, either finished or in progress?

IL: I'm afraid I'm not what you'd call prolific. I do have a small number of songs that are as of yet unreleased, but there's nothing close to a complete new album finished yet.

DN: what kind of equipment are you currently using to produce your magic?

IL: Currently I've got access to very little, perhaps even less than I had access to when doing eX, but in a sense I think it helps me. I'm much more interested in seeing what I can do with what I have than seeing how much I can have, if that makes any sense. At this point I've essentially got a DR-660, an MKS-7, and a

DX7-II. I mean hell, if someone out there wants to pay for a new console and a whole mess of synths, be my guest, feel free to send them to me, but unfortunately most of us working in this area of music are not exactly rich.

DN: What does the future hold for **Ipecac Loop**? Vocals perhaps?

IL: I'm considering doing vocals on a cover song that I'm working on at the moment. I've decided to see where it takes me. But **Ipecac Loop** is largely about trying to express that which can't be expressed in words, so vocals are not something I'm too interested in at the moment. Perhaps in a side project down the line, or in other cover songs.

DN: what other avenues of sound creation are you exploring at the moment? how do you feel **Ipecac Loop** can advance and maintain the innovative edge so finely crafted thus far?

IL: Lately I've been getting rather into the idea of doing some environmental sound work, working with sounds that will not, it seems, be around a whole lot longer. Ambience recording, audio therapy, just general interesting weirdness. As far as remaining innovative, I honestly don't concern myself with it in that sense, and never have. I do what I want to do when and how I want to do it: if it's taken as innovative, great! If it's taken as derivative, I'm certainly not going to lose any sleep. It may sound self-absorbed, but I write this music for myself first and last, and nothing is going to change that. If people still want to take a listen 10, 20, 30 years from now, fantastic! If not, I'll be quite happy to work on it without the observation.

DN: What do you do when you not creating music?

IL: I do some writing, mostly fiction, screenplays and plays, although some poetry on occasion. I draw, if quite badly. When I'm not writing something, I try to spend as much time as possible with Michelle. I tend to keep my personal life pretty private, honestly.

DN: I didn't intend too pry, rather find out the who behind the musician, =>. I feel your onto something with Ipecac Loop and I hope you well, are there any last words of wisdom (yes, this is your chance to ramble on!)

IL: Oh, I don't take it as prying at all, I'm just not all that comfortable discussing it in a public way. 8) Thank you very much for the support... last words of wisdom? I suppose not, except to say that I'm happy that people are interested. :)



the interview is over... well, it is! :)

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mas everyone! and don't forget to send your valentine's out by thursday! which i can't believe is tomorrow! ACK! this is where i sign off... don't worry, it's only temporary! EEEEEK!!!! bubhbye! (I LOVE YOU ALL)

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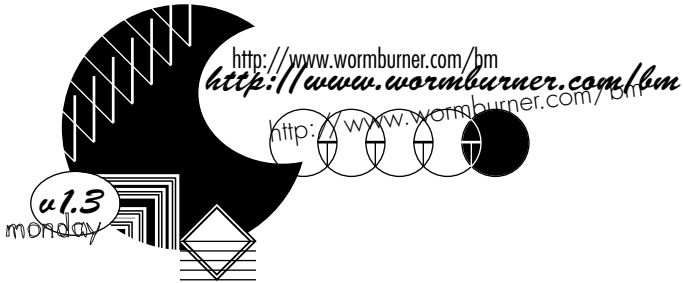
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