

# BLACK

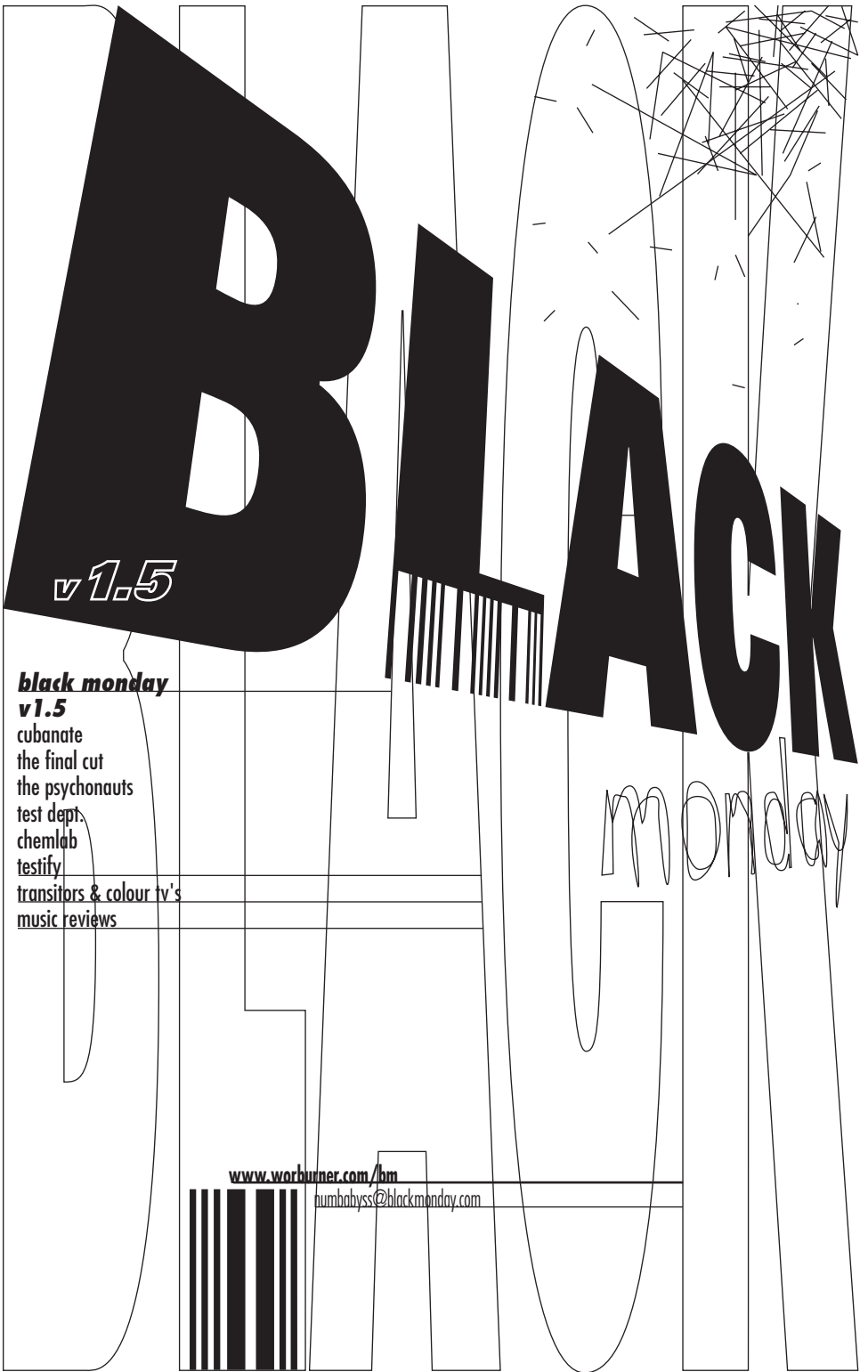
v1.5

monday

black monday v1.5



BLACK



v1.5

**black monday**

**v1.5**

cubamate

the final cut

the psychonauts

test dept.

chemlab

testify

transitors & colour tv's

music reviews

monday

[www.worburner.com/hm](http://www.worburner.com/hm)

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hello friends and foe, 'tis another issue of black monday, our fifth incarnation of revolutionary bewilderment! yeah, whatever... that's what i

The long awaited full length from **Diatrobe** is finally in stores, and many stores thanks to the major label distribution. This is a fine crossover release with a lot of commercial potential, which is not always bad. The production is very detailed, for the most part, with a nice blending of sound textures. The programming, guitars, vocals, etcetera all swirl around each other to form a strong piece. The bands compositions have expanded their scope from their earlier releases. There's an overwhelming sense of "indie rock" appeal going on in this cd. The arrangements and vocals lend to this comparison, as well as the heavy dose of guitar/bass.

Stand out tracks include the opener *Sick the Dogs*, *Land's End*, and the weird untitled last track. This is an album that grows on you. Whether you're a fan of industrial, electro, or just rock, you should be able to find something to your liking on this release. **(gair)**

**waiting for god**  
**WAITING FOR GOD**  
Quarter Inch Thick  
(Re-constriction Records)

This is a remastered w/extra tracks version of the self released debut cd from **Waiting for God**, and it packs a punch!

Featuring lots of synth programming, female vocals, and a smattering of guitars, **Waiting for God** are trying to carve a niche for themselves. They are not doing a good job. While this is not a great release, it is a formidable one. A little more honing of their sound, and some better production in places, and this will be a very promising act.

The song *1000 Pieces* fucking kicks mad ass; this song alone makes the album. Other cool tracks are *Quarter Inch Thick* and *Sickness Ridden Soul Machine*. This album also features remixes by **Christ Analogue**, **Collide**, and Michael Balch (Frontline Assembly, Ministry). **(gair)**

**diatrobe**  
**DIATROBE**  
Diatrobe  
(Re-constriction records)

**halo black**  
**HALO BLACK**  
funkyhell  
(fifth column records)

This is the sophomore release from **Halo Black**, otherwise known as Bryan Black (Barton), and is a marked improvement from their debut. Both the production and songwriting have improved, making this a pretty cool listen. There's an undercurrent of noise going on in the songs which adds a nice texture and works to help **Halo Black** define a sound for themselves. Style-wise this release is very much like a combination of the first **Halo Black** album and **Hell Bent** (a side project of Bryan's with Eric Powell, Levi, etc). My favorite tracks are *Bounded*, which is a cool minimal track with some good noise (too short though...), and the more full on *Fragment*. There are a few filler tracks which drag the album down, but my biggest complaint is the seeming fetish for nearly every song to have a pitchshifted spoken sample of the song's title reoccur over and over.

Krayer Tyler (Virus 23, Chemlab, 16 Volt), Levi (TKK, Pigface, etc.),

**index**  
**INDEX**  
Black Light Twilight  
(c.o.p. international)

This is the second release from **Index** (chosen by Alternative Press as one of the most promising electronic acts of 1996). For those not familiar with Eric Chamberlain's mastery, **Index** combines a stunning array of orchestral sounds and blips, constructed in a manner to deceive the listener into a calm state of euphoria, only to abruptly dissolve what is perceived as reality into the shadows... um... what I mean to say is, "**Index** is a wonderful listen, with something new to discover with every listen." For those who are familiar with **Index**, *Black Light Twilight* is in the same vein as their first album, *Sky Laced Silver*. There's really isn't much that is new here. Give it a listen, perhaps you'll enjoy *Black Light Twilight*. I prefer *Sky Laced Silver*. **(miles)**

**various**  
**VARIOUS**  
Electro-cution  
(arts industria)

Arts Industria continues it's quest to provide high quality industrial/EBM with it's third compilation. This is by far one of the most complete collections of electronic madness, encompassing most of the underground industrial scene. The breeding ground from which many of the musicians were solicited was the internet newsgroup, Rec.Music.Industrial (RMI), making this compilation important time piece in an evolution of hard edge electronic music.

Appearing on Electro-cution are **Killing Floor** (Re-Constriction) and **Sphere Lazza** (Hard Records).

Everyone else on this compilation are, for the most part, unknown entities, who should definitely be known. These include, in order of appearance: **Assemblage 23**, **Terminal** (my favorite), **Manhole Vortex**, **Crying Room**, **Rod Logic**, **Black Dahlia**, **Slingin' Zingers**, **Diode**, **Pounce Intl.**, **162**, **Daed21**, **Fracture**, **Bytet** and **Cult of Jester**.

I could go on forever about all of these bands, unfortunately I've not the room. If you'd like more information about this compilation and/or any of the bands featured, please contact [ArtsIndu@skynet.net](mailto:ArtsIndu@skynet.net) (**miles**)

VARIOUS  
**ECHO**  
(full-contact records/fifth column)

**Echo** is the introduction to Fifth Column's (5CR) subsidiary label, Full-Contact records. Rather than focusing on the more mainstream guitar driven electronic madness which 5CR is known for, full-contact showcases everything from droning dark ambient, trance, dub, and ethereal noise. If **Echo** is any indication of what the future holds for this sub-label, then I'm smiling! Featured on this compilation are **Ipecac Loop**, **Shinjuku Filth** and **Chemlab**. What's that? **Chemlab** appearing on a compilation of mostly ambient/dub?? Yes, **Chemlab**! No, they're not paying me to say their name over and over...!?! **Meacham & P.O.D.** appear with a trance/gabber/techno wonder titled **Eden**. This is a very long sonic journey evolving and folding over onto itself with a driving bass and wonderful chill-out interlude. **Night City Ambient** by **Black Rain** is a wonderful dark ambient composition that could go on for hours and still be amazing. Others making appearances are: **Three Tragic Myths**, **Division #9**, **Perceptual Outer Dimensions**, **Zia**, **Apraxia**, **LASH TAL**, **C17H19NO3** and **Self Organizing System**. For those tiring of the influx of the commercial guitar driven industrial, **Echo** will please you to no end! (**miles**)

VARIOUS  
**Facist Communist Revolutionaries**  
(fifth column records)

This is an excellent compilation of artist currently appearing on Fifth Column Records... lot's of guitars mixed with electronic, and even more anger explode from this disc, featuring **Chemlab**, **Dessau**, **Acumen Nation**, **Deathride 69** and **The Final Cut** to name but a few. Unfortunately, it didn't take long for **Facist Communist Revolutionaries** to become a tiring listen. Not much originality to be found, though there is a lot of energy and solid musicianship. For less than \$9.98, buy it, live it, trash it! (**miles**)

pain station  
**PAIN STATION**  
*Anxiety*  
(decibel)

**Pain Station** is Scott Strugis, an insane lunatic with a talent beyond compare! There are 10 tracks for your enjoyment, and every last one permeates anger and frustration. At points, there is a hard-edged intensity which can be compared to **Slave Unit** or **Babyland**, only in semblance, not form or function. There's so much to like with **Anxiety**, and only so much room to write!! I have to point out the introduction: the intensity is mind-boggling, as is the tension, seeming to build for an eternity, which, when released, reveals an experience to marvel in. (**miles**)

system 7  
**SYSTEM 7**  
*The Power of Seven*  
(hypnotic/cleopatra)

**The Power of Seven** is the latest release from **Gong's** Steve Hillage and Miquette Giraudy, featuring remixes by Alex Peterson (The Orb) and Youth (Killing Joke). This is the most listenable collection of electronic dance sounds that I've ever had the pleasure of experiencing! It never fails that after a few hundred listens to ANY cd, it becomes a tiring listen and is eventually shelved.

Not so with **The Power of Seven**. From the opening track, **Interstate**, the melodic beats will carry you to places never before visited. It's no wonder that **System 7** is one of the top 5 U.K. trance acts. With powerful beats and calming waves of sound (with sound bites by Neu!), **The Power of Seven** will be a treat for trance-ients around the world! (**miles**)

VARIOUS  
**Hypnotic Sounds: 17 Trips Into Trance**  
(hypnotic/cleopatra)

If your not familiar with trance or goa, **Hypnotic Sounds** is a great introduction to some of the legends of the genre: **The Future Sound Of London**, **DIN**, **Juno Reactor** and **System 7**. If you are familiar, this compilation will be far from complete and lacking anything of interest. The 3D graphics are fun, and the price is right: \$11.98. Other artist appearing are: **LCD**, **Kraftwelt**, **Astralasia**, **Giez**, **Cathexis**, **Kinder Atom**, **Anubian Lights**, **Bypass Unit**, **Nature™**, **Aqualite**, **R-Escape**, **Holophonia** and **Komakino**. Clocking in at 77 minutes, the choice is yours. (**miles**)

i would like to thank everyone... say, if i didn't enjoy it, i wouldn't be doing it! neither would gair or jill, or any of the others...

including the loopy sara tiger, who has contributed to black monday in the past, present, and future, with out you, it wouldn't be the wonder

This is the self-titled debut from Dean Benedict, the founder of Cyberstock, an open air electronic music festival. Drawing inspiration from **Tangerine Dream**, **Cluster**, **Autechre** and **Aphex Twin**. **Surface 10** delves into a complicated minimalism, capturing your soul with the crushing weight of austerity. Just when you've been evoked into a tranquil state of security, there is an accelerated surge of disturbed energy. **Surface 10** is definitely a staggering and euphoric romp, which can be enjoyed by everyone. **(miles)**

surface 10  
**SURFACE 10**  
Surface 10  
(hypnotic/cleopatra)

the brain  
**THE BRAIN**  
Access and Amplify  
(hypnotic/cleopatra)

Are you a die-hard analog fanatic? Does digital sound ruin your day? Listen up! **The Brain** uses vintage instruments and forgotten techniques to wield their purely analog magic! **The Brain** is Tommy Grenas and Paul Fox, whose notable credits include **Nik Turner's Ritual** (aka Hawkwind), **Pressured**, **Anubian Lights** and **Farflung**. **Access and Amplify** is controlled chaos pressed into an ethereal stew, slowly bubbling and splattering (ie **Access and Amplify** is a cutting edge electronic ambient masterpiece) I've not seen much promotional activity for **The Brain** (this disc is almost a year old now!?) which is unsettling, considering the giant of a label they're on. Please, search out a copy of **The Brain** and find what a trip **Access and Amplify** is! **(miles)**

the schola cantorium  
**THE SCHOLA CANTORIUM OF ST. PETER'S IN THE LOOP, CHICAGO**  
The Song of Angels  
(imaginary road records)

Once in a while you're surprised. **The Song of Angels** is a wondrous journey into the mythical world of angels, which have been the focus of music for centuries. **The Song of Angels** combines the tradition of the middle ages and

Renaissance with the stylings of modern day contemporaries, Arvo Part and Gorecki. With a strong connection to the New Age and Religious genres and the popularity of current performing groups such as the **Monks of Santo Domingo de Silo**, **The Schola Cantorium...** are a welcome change from the commercialized sound which permeates this genre. If you've ever had even the slightest fascination with angels, let the inspirational and meditative powers of **The Song of Angels** bring you a sense of calmness and peace. **(miles)**

w. a. mozart  
**W. A. MOZART**  
A Different Mozart: A Contemporary Collection  
(Imaginary Road Records)

For those not familiar with Mozart, this is a wonderful collection of his works, updated and performed by some of today's most talented and popular instrumental musicians. This is even more of a treat for those endeared by Mozart. **Adagio from Sonatas in F for Piano**, possibly one of Mozart's most familiar works (for me it is) starts **A Different Mozart**. Utilizing an electric 6-string violin, arranger and musician Tracy Scott Silverman reveals what is different about this Mozart. Non-tra-

ditional instruments intertwined with rejuvenated arranging around throughout this collection, which at times de-construct and rebuild anew upon what Mozart originally created. There's even an informative Mozart from A to Z included in the CD booklet! **A Different Mozart** is a successful attempt at creating a refreshing view of one of the most influential and popular composers of all time. **(miles)**

biofeedback  
**BIO-FEEDBACK**  
Incision  
(demo)

"What do you call 3 eighteen year olds with a Korg X5, a sampler and a fetish for Mountain Dew?" That's the self-description of **Bio-Feedback**, electronic assassins **Wilk**, **Vinh** and **Brian**, hailing from Baltimore, Maryland. **Incision** is their first full length release, showcasing a knack for sampling (mostly from movies) and an adept use of guitars. The utilization of a REAL bass adds a unique dimension to incision as it's fused with heavy sequencing, analog synths and ferocious mixing. **Incision** works, not only in its quality but its fun! Contact: **Bio-Feedback**, PO Box 107, Savage, MD 20763. **(miles)**

front runner  
**FRONT RUNNER**  
Deceit  
(demo)

I was surprised when I received this demo from Brazilian musician **Julio Saraiva**. I never thought industrial/EBM had invaded South America. Am I ever naive! **Deceit** is the 2nd release from **Front Runner** and combines an experimental and aggressive dark-electro sound with the energy of old-school EBM. There is a definite influence from **A42**, **Front 242**, **Vomito Negro** and **Leather Strip** to name a few! What **Julio** lacks in originality, he makes up for with energy and intensity. There's even a cover of **Cat Rapes Dog**. **American**. **Julio** picked this song in particular

because it represents the overall message of *Deceit*, which is a political and social look at music in graphic forms. **Front Runner** may be contacted at the following: Front Runner, c/o Julio Saraiva, Av. Julio Buono, 875 ap.44, Sao Paulo - SP - 02201- 000 - Brazil or Front.Runner@acs.com.br (**miles**)

the psychonauts  
**THE PSYCHONAUTS**  
*The Psychonauts*  
 (demo)

After Miles played the **Psychonauts** three song demo tape for me, I just knew that I had to have my own. Within a week or two of first making contact with the band via e-mail, I had a copy of the tape in my hand and an oogie boogie feeling in my tummy. This exciting new band, self-referenced as "Industrial-strength trash-a-billy," packs more electro-rock 'n' raunch into a 3 song demo than many bands manage to cull together for a full-length LP.

According to their press release: "The **Psychonauts** were conceived on January 8, 1995 at a birthday party in honor of Our Dear Sweet Lord and King, Elvis Presley." As one might guess from these auspicious beginnings, sprang a band that sounds a bit like **The Cramps**, a bit like **The Reverend Horton Heat**, and a bit like nothing you've ever heard before. Both rough and refined, the **Psychonauts** sound utilizes '50s rockabilly guitars and drums while incorporating the modern technology of samples.

The first cut *Ride* begins with slushy waves of fuzz which slide right into "drivin' cross country on a murder spree" type guitar riffs. Featuring such clever "road movie" lyrics as "It doesn't matter where we go. I got two good speakers with no radio, and fistful of money that I stole, and a bottle of wine from the liquor store. Ashes to ashes and dust to dust, 'cuz its better to burn than it is to rust."

The second cut *Devilsnake* needs little description. A song about men who name their genitalia...need I say more? Sure, why not?! Campy, crude, rude, vulgar, even a bit embarrassing?! Yup...all that and more!

The final song on this demo is short, nasty, and to the point. *Psychowoman* is a great little ditty about obsessive relationships. This is the song that first hooked me when my friend Rachel played it in her car on the way to the grocery store. I almost died laughing as Jimmy sang "Psychowoman set my house on fire. When you get mad, then you can slash my tires. I'll let you annoy me with endless phone calls. When you get mad, you can kick me in the balls." This paean to those crazy last and final words...the **Psychonauts** whup some serious but-tocks. Get their tape, listen to it, dig out your hula hoop, drink a Jack n' Coke, and let 'er rip. (**sara tiger**)

sweeping the noise floor  
**SWEEPING THE NOISE FLOOR**  
*Sample and Hold ep*  
 (Help Wanted Productions)

If the marriage of acid/trance sounds and the ethics of experimental noise makes you hard, then you should check out this band. Besides the cool name, this band has a handful of tape releases and cd comp appearance or two. This is their latest release with 3 songs clocking in a little under a half hour. Lots of loopy loops going on, very drawing, mood setting music. like I said, if you dig the above description, look 'em up. Contact: Help Wanted Productions, PO Box 2205, Philadelphia, PA 19103 (**gair**)

**COMING SOON, REVIEWS OF:**  
*Cobalt 60, Clay People, Tinfed, COP Compilation, Diva X Machina and more!*

emp  
**EMP**  
*Electronic Music Project*  
 (Help Wanted Productions)

This is a cd compilation put together by a number of musicians, studios and friends and is available through a number of distributors. It's obviously all electronic and is mostly in the ambient/trance kinda vein (with some being more drone like and others more spacey). There is everything from techno to synth-pop on this release.

Some of the tracks that stick out are: the quirky breakbeats of **Studio 893** on *The dinAlt Groove*, **Ric Miller** with his 80's-esque *Asminov's Robots*, and the trance meandering of *Forbidden Doughnut* by **Emergency Behavior**. Most of the songs on this release are real laid back, but a couple, **Altruistic Suicide**, **Mark Pulver**, almost verge on being aggressive. All in all, a good showing of underground electronic talent. Look for a follow up compilation later this year. Contact: Help Wanted Productions, PO Box 2205, Philadelphia, PA 19103 (**gair**)

it is! THANK YOU! THANK YOU! i love you all! nicole citro of nationwide paper pulled through once again, helping me to acquire the

paper for the cover, tres haricot frais (very cool beans)! have you seen the online version of black monday? no?? here, let me give you a

# cubanate

**MARC HEAL**

interview conducted at the shelter in detroit by jill grant on the 5th of september, 1996

**JILL GRANT:** How's the tour going so far?

**MARC HEAL:** Ok, but it's the first time we've been in Detroit. Maybe next time.

**JG:** Is it really your first time?

**MH:** Yeah, this is only our second time across here, you know? Last time, I think Cleveland was nearest the last time, but I have to say, I really, really enjoyed tonight. I thought it was, you know, see what I believe is that in crowds, it's quality, not quantity. I would rather play in front of 20 people who were really excellent than 2000 people who are idiots.

**JG:** Jason from Acumen Nation was saying the same thing.

**MH:** I mean that. I genuinely mean that. I mean, of course there's other things like money. Money, come

To think about it, in fact, cancel that last statement. Give me 2000 idiots, give me 2000 paying idiots, 20000 paying idiots... Ah, you know what I'm saying, don't you? It makes you feel better when there's people who are really into it. And when you play music that's ahead of your time, you can't expect to go out and play to like Hootie and the Bloody Blowfish audiences. You want to be playing in front of people who are also in the van garde of what's going on. Because we feel like a special band, and I think they feel special as well. And that's the definition of good music, isn't it? You feel that you're in the front of something. Not following on with everybody else. You're leading everybody else. Right, that's it. I want leaders, not followers. That's what I want. Thank you and good night.

Give me 2000 idiots, give me 20000 paying idiots...

end. <sup>©AME</sup>



# making the the final cut

**TONY**  
interview conducted by bones

Back in 1992, **the Final Cut** made its debut appearance in the music world with a seminal album on Nettwerk known as Consumed. In the world of indus- trial, it was a fresh breath of air for many, and it spawned a num- ber of club hits such as I Believe in You and UFOFM.

After a romp with My Life with the Thrill Kill Kult the same year, the Final Cut slowly faded from the eye of the fans of indus- trial and sunk underground into obscurity. Many wondered what became of the band, others start- ed renaming Consumed with the new title Confused.

But, as if being awakened from hibernation, the Final Cut have reappeared with the answer to their last album. Recently released on Fifth Column records, it not only heralds the return of the band, but a refinement and maturity of their sound. A lot of reflection and hard decision making have went into the album as a result of the 4-year sabbatical, and leadman Tony has applied this to the latest venture.

Initially, this sabbatical involved a relationship gone sour with Nettwerk records and the hunt for a new roost. A little bit of disillusionment in the integrity of both the band and label, as well as the issues of money, helped to provide fuel for the motivation of the new album. When it finally had all come together, the Final Cut had put together what was actually 2 albums in one and had found themselves in a position comfort- able enough to put out an album and vindicate themselves in their own personal matters. Hence the title Atonement and how the pre- vious album was aptly and almost appropriately entitled Consumed.

"It's not what happened to **the Final Cut** [in the last 4 years] as much as what went on with me," comments Tony on the line from his Chicago home. "I did remixes, then I went back and did work with **Die Warzau** and a band called **Lick** and some other stuff. In that time, we had pitched **the Final Cut** at a few other labels, and we had gotten a couple offers from **TVT** and other bands. But I don't think anyone was really into it before 1994 or 1995. And then of course, when Jim Nash [WAXTRAX! co-founder] had [passed away], that, of course, threw a clog in the system and obviously **TVT** was more in control... [**TVT**] was nothing but nice to us... but we were looking for an opportunity where we can do music and not be questioned. It's not like we want to

be free of any restraints—for any artist, that's Utopia. I think we were just looking for the right situation. I've never really done music for the money. Unfortunately, I don't have that killer instinct in me."

Tony laughs and continues on: "I respect Jared [ChemLab], and what he's trying to do...we're just trying to get off the ground and do something creative and yet be

music is not art, and it's not good... I think that music is getting more close-minded more than getting more open-minded... I would like to say that we shopped [labels] and got a lot of great response for Atonement, but we didn't really... I mean, I'm not the classic vocalist, and I'm not sure if it's done out of lack of ability or if it's done out of a conscious effort to be mainstream. I mean, anybody can play four bars, do a bridge, scream for four bars... on some of the songs we tried to stay away from using choruses, and that stays pretty true to what **the Final Cut** was, which was [essentially] two DJs..."

Perhaps it is this other angle approach to music that helps **the Final Cut** to stay on its feet in an era where the progression of industrial music has not only become stagnant, but harshly ambitious. There is only so much more that the music can do that can be considered new unless a band or artist can somehow mutate and twist the technology into new horizons. Tony likens this to porno movies. There are only so many ways that the pornography can be presented but the different ways suddenly multiply once the variations in the base idea are presented and explored.

able to do something that is cre- ative." This always seems to be the hardest part for music in this genre, especially for smaller inde- pendent bands. Most of it has been done before, and the market has been saturated. Tony especial- ly finds it hard for bands to do this, especially in a world of major labels and the smaller labels trying to swim in the same water.

"I'm not saying that bands that are in cross-over radio don't deserve to be there, and that their

already obtained the domain name (blackmonday.com), but need a home. • i'm thinking (let), nothing in particular... just everything:

"We try to do so many things. So many different things have so many different sources...people don't understand well, like when they say a certain song sounds like **Sister Machine Gun**. Well, Chris Randall and I are friends. We like the same kind of music basically... we've been exposed to the same kinds of technology, so it's very hard to come up with something... at what point does it all become redundant? So you have to keep trying to push the parameters to make it new and exciting, but, in doing that, you often alienate a large majority of people because they're not programmed or ready for some sort of leap from the technology or leap from over the fence, and that's when people start to sacrifice integrity." But, it is when they can come up with something new in the face of this problem, that the true victory comes in. At one point, Tony

even tried to cater the music to a more commercial audience and to make it more attractive to major labels, but it just didn't sit well with him, and seemed to be against what he stood for to the point where he stopped doing music for a year. But with Fifth Colvmn, he can finally make the **Final Cut's** music without a

worry as to sacrificing that kind of integrity and preserving what **the Cut's** stand and the basis it was established for in the first place.

In the meantime, **the Cut** has been busy again and is even working on a new album to be released early next year, and, if all goes well with **Nettwerk**, **Consumed** will be re-released and

re-edited. "I think the sounds maturing, I think **[Atonement]** is a little more together and not all over the place. **Consumed** was all over the place... I didn't know where I wanted to go with it... the experience with **Nettwerk** was favorable. We got to tour, we got to do a lot of things that gave us the opportunity to be out there, and definitely gave me the fuel to continue. And to leave music that way—that would be like building a house and not putting in the windows. You know when you eat, and you take that last bite, and you just know it's the last bite? That's the way I would want to go out of music. But even **Atonement** is never going to satisfy. I hope it never happens."

Until then, though, Tony is very pleased with the new album and will even take the first five songs against **Consumed** any time to give an example. There is still room for improvement, in his opinion, but it doesn't bother him a bit as long as he knows where the improvement is needed, and that it can be taken care of. But not much will probably be changed as long as the support is there, and the identity of the band develops in a progressive way. "I don't really think that this funky industrial sound will ever go out of style."

much appreciation goes to **NICOLE CITRO** of **NATIONWIDE PAPER** in **chicago** for helping make **Black Monday** a reality...



# the psychonauts

**JIM GUINN**

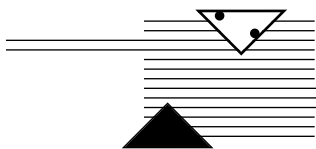
interview conducted by sara tiger

*Sara Tiger: State your name, geographic location, etc.*

**Jim Guinn:** Jim Guinn a.k.a. "Jimmy Psycho" from **The Psychonauts** outta Miami Beach, Florida, U.S.A.

*ST: What is your role in the band?*

**JG:** My role in the band has changed. Originally, **The Psychonauts** were just me myself, and I, in my home studio. On the tape that's out now, for example, I did everything-vocals, guitar, sequencing, sampling, etc... and much to my surprise, the tape had generated a fairly big response and people wanted to see **The Psychonauts** live. At that point, I realized I had better get a band together to go out and do it live. So, nowa-



off until the right people came along. It was time for action. So I decided to go it solo and was pretty much expecting it to remain that way. Since things came together pretty well, I wasn't really thinking about bringing in others, but then the factor of playing live came in...and, well, here we are.

The new guys have some really good ideas that we might try out in the future, but as far as interpreting the current songs, I have to admit that I'm a bit psychotic/neurotic when it comes to that. I mean, I'm not a dictator or anything, but the songs were written a certain way, and I ask them not to stray too far from the original composition.

*ST: Does your music convey a message or is it pure entertainment?*

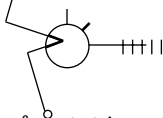
**JG:** I guess there's a message in there somewhere, but for the most part, it's really just pure entertainment. Since some of the songs are about sex and women, some listeners may interpret it as being sexist, but it's not. I can see how someone may think that.



days, in a live situation, I'll do the vocals and guitars; and in current and upcoming **Psychonauts** studio work, others will be involved, more than likely from the current line-up.

*ST: When you formed **The Psychonauts**, did you envision continuing the band as a solo project or did you anticipate the need to eventually expand and incorporate other people's personalities and creativities? How involved are your bandmates in writing and interpreting songs?*

**JG:** The band pretty much started as a solo project due to the fact that I could not find anyone who could commit to the concept of **The Psychonauts**. I realized that if I wanted to get this thing going, I couldn't just put it



The music is meant to be more for entertainment because there are already way too many 'rage against the korn I'm-gonna-kill-half-the-world-and-myself-type' of bands/singers out there.

*ST: So, are the songs that appear to be sexist really just tongue-in-cheek?*

**JG:** Definitely tongue in cheek. Like I touched on earlier, there are so many bands/singers that want to be "Mr./Mrs. Intensity". I just like to keep things on a lighter note, almost to the point of being goofy. For instance, *Devil Snake* might be interpreted as being sexist, but it was inspired by the fact that some men actually name their penises. Now I don't want to offend any men out there who do name their members, but...(laughter), think about it.

*ST: How would you like people to listen to these songs? Or does telling people how to interpret songs steal a bit too much away from the imagination?*

**JG:** Plain and simple: We all have our own mind and our own thought processes. That's just the way it is. So, whatever people want to derive from these songs is fine with me ©2014 **and**.

work, san francisco, chicago, mom & dad, zachariah fürbäll... ah... chool  
i wonder what everyone is up to as i type this? are you

# transistors...

TECHNOLOGY

...and colour tv

text by andre abardelli danieli of the swiss multimedia group, theTable

**W**hat is the relationship between electronics and psychedelia? Ever since the 60's, anyone delving into different ways of revealing the spirit has been kind of "naturally" pushed towards the use of electronics, be it simple circuitries and flashing lights, or (later) microchips, video screens and the like. Technology has granted us the possibility of exploring and experimenting ever newer and more complex ways of expression: video-art, for one, is a very good example (compare that to 'plain' cinema, let alone to dear old photography, and you'll get what we mean). Mmm... this is the point where loads of people mumble 'yeah, but Jimi Hendrix, king of Psychedelia, didn't use all these bits n' bytes gimmicks, did he?'. Well, you old romantics, he did make use of his faithful distortion pedals, didn't he? (not to mention his, whoa, 'electric' guitar... man). Many things have changed since Jimi's or the Grateful Dead's times: first came transistors and colour tv, after which we saw the first personal computers (remember the Apple II ? the ZX80? The C-64?) and the spreading of relatively cheap digital recording techniques (don't we all love our S1000s?). Now we're on the Net, and it's quite certain that if Hendrix were alive he would have his own email address, too.

**M**ain benefit of electronics is the opportunity to combine different languages in a single form of expression. Such a form is one which is ever changing, in that its grammar is

not fixed: let's call it multimedia, for want of a better term. An unstable form of expression is probably the most apt form through which you can 'free the spirit', and that's probably why modern psychedelia and electronics seem to have been going hand in hand. Whatever the point of view one adopts, this symbiosis is fairly undeniable.

**A** (theTable) point of view is that of a Swiss-based open collective that since 1988 has conceived multimedia as the main principle of its work. We combine music (the core of our production) with other forms of expression, such as video, dance, graphics etc. We do make quite a lot of use of electronics. Our best friends' names are Mac, Clavia, Proteus, Netscape, Photoshop, Cubase, Waldorf et al. And we meander thru psychedelic territories: our aim is to say something more about ourselves and the universe by tearing the nets in which common perception is entangled so as to create the conditions for diverse and deeper experiences.

**W**hat's the link between the manipulation of different signals by way of electronics and the attempt to create 'possible worlds' is to be found in the concept of energy transmission. Such a concept is self-evident with reference to electronics. As far as psychedelia is concerned, the energy we refer to is emotional energy or, widely (wildly?) speaking, the psychic

energy that runs through the universe. In a sense, the current 'last frontier' in electronics is the creation of universes that can be travelled through and inhabited with our five senses: nowadays the state of the art is VR on one hand and the Net on the other, both based on the idea of arbitrary space. No wonder many people talk about 'sound sculptures' with reference to electronic music.

**I**t is important to stress that the simple use of electronics does not grant a wider and more intelligent view of the universe. After all, as someone said, 'good ideas are not included in instruction manuals', and you can use technology to kill people (anyone remember the Gulf War?). It is indeed possible to make use of electronics in an intelligent way: this is probably what gave life to the term IDM (surely more intelligent than the idiot, fascist crap known as gabber).

**I**nteract with existential theories about our place in the universe! Many people in the business dismiss this as useless cerebral doodling, and we ourselves don't want to appear as brainy people with their heads up their bums, do we? After all, you can't wax theoretical about a form of expression that is not fixed, can you? There's an anarchist side to the creative use of electronics: the lack of clear grammar rules comes from the fact that the most fecund attitude you can assume when you're dealing with different media is to fuck

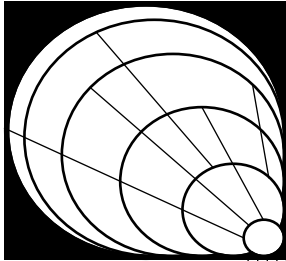
CONTINUED ON PAGE 17

# test dept.

MARTIN KING

interview conducted via telephone from london by jill grant on the 6th of december, 1996

**Jill Grant:** Why has it been more than 10 years since you last came to North America to tour?



**M:** Money, basically, and it's taken 10 years to find someone with the commitment that Invisible has given us to get us over there. I mean, it's not like we didn't want to come over or anything. Really, it was logistically just very hard for us to get over. And now, with the format that we are at the moment, it's been relatively easy and with the support from Martin [Atkins] and Invisible, it's become totally possible.

**JG:** Right. What happened to the shows with Scorn that you were supposed to do earlier in the year?

**M:** I don't know. Well, I do. They just didn't happen. I think there was a problem with Scorn or something, they pulled out of the tour, and we really couldn't afford to go out on the road with just us. We needed to go with somebody else. And partly, I guess, for financial reasons, and partly because we weren't sure how many people knew who we were, and what we were doing. But something happened there, it didn't come off, and it was quite bad for us because we sort of put our album plans on hold from the end of February and through March because we were expecting to go away in April and May. And then, of course, we didn't go! So we'd actually wasted three

or four months of the year. And then, of course, we came round again so we did it.

**JG:** Excellent. For those who maybe didn't get to see you this time around, because you're known for kind of elaborate live performances, can you describe what the stage show is like and maybe talk about how it's changed over the years?

**M:** Well, it's quite hard for me to talk about the sort of big events, because I've only been in the band since 1990 which coincided with the end of the big theatrical productions and stuff. Nowadays, the sort of set up that we have is more, well, it's smaller for starters. It's a more personal thing for us. I know that Graham and Paul, who are the original members of the band that are still

world and stuff. It is actually quite an enthralling live performance, because, I don't know if you know much about what we've been doing now with the visuals and stuff like that, but the visual set up is equally as important as the music and the performance as well. It is an elaborate thing that we're doing still. It's just that we're doing it on a small scale. It certainly wouldn't fall into the plain gig category anyway.

**JG:** Right. Do you like audience interaction?

**M:** Yes, we love audience interaction. That's what it's all about. That's what we'd hoped that we'd get when we came to America, and we actually got. It was actually far better than I expected, to be honest. A lot of really good reaction. There were a few gigs that were a bit stiff on that front, but audience participation can be anything from just standing there with a huge smile on your face to just going completely mad. Personally, I find it a great inspiration when you're playing to look and either the lights are down, so you can't really see, but you can see movement and that's a good inspiration. But also sometimes when you catch someone's face in the light, they can be standing still, but I noticed a lot of the time there were people with big cheesy grins on their faces and that's equally as good.

**JG:** Musically and lyrically, it seems you've broken away from a British focus to encompass more culturally diverse influences and a more global focus. Can you talk a little bit about the music's progression to the latest album?

**M:** With the event of technology being so easy to use, it's so user friendly now there isn't really any barrier to say, "Well, this is your culture's music and this is what you should be doing." We all take great

with us, they spoke in terms of, those big performances were becoming so impersonal that in the end, the actual core of **Test Dept.** was almost becoming invisible amongst the show, and they really wanted to get back to a bit more rooty style of performance which is what we're doing now. We still have our unusual percussion instruments and things. When we came out, the first stop we had was spending a couple of days in Chicago scrap yards looking for new bits of metal for equipment and stuff, building a few percussion instruments, and we use a lot of standard drums as well, standard trap kits and stuff, and a lot of African percussion and also a lot of sampled percussion as well, bits and pieces from all over the

delight in dipping into all types of different cultural music and stuff. There's a lot of stuff to be... "Exploited" probably not a very good word is it? That's a very bad word actually. I'm not using that one. But there's a lot to be experimented with, with the music of different cultures and from different cultures and stuff. We use a lot of that, but then we're in a society over here, particularly in London, where this is a really cosmopolitan city, and there's a lot of people here doing their own cultural music in London, and so the availability of that stuff is pretty good. I can't say what it's like in Europe or in America or anything, but I guess we were actually quite lucky that we live in this country here where we have the ability to live in other people's cultures as well as your own at the same time, I guess.

**JG:** Can you compare *Totality* to some of the other albums, for those who may not be familiar with them?

**M:** *Totality*. I could say that you couldn't compare it to the other albums because it's a major step, but at the same time the roots of *Totality* are in the rhythm and the fact that some of the tunes have got nice bits of gloss on them, some of them are quite glossy, but they're all still rhythm driven, and so I guess in that respect *Totality* is completely linked to all the other albums with possibly the exception of *Pax Britannica*, which I think has just been released in America as well now, which is about five or six years old, which is a classical album. It was

done with the **Scottish Chamber Orchestra**. I guess in that album's own way it doesn't compare to any other **Test Dept.** albums either, and I think that probably is a pretty fair analogy for **Test Dept.** albums, that you listen to one after the other, and they don't actually compare but they are all interlinked because they're all rhythm driven. Rhythm driven, that's quite hard to say. (laughter) That's twice I've said it as well, gawd! I don't know if that's the sort of answer you were looking for there.

**JG:** Sure! In a couple of words, how would you describe *Test Dept.* to a new listener?

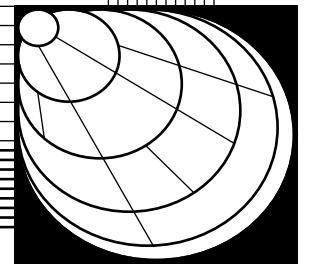
**M:** How would I describe **Test Dept.** to a new listener? A groovy, rhythm-based dancing experience. And that's taken from the stuff that we're doing in the live set from sort of quite deep

dub through the drum and bass jungle thing and into a bit of trance and stuff. It's just make-your-body-move and make-your-mind-think music.

**JG:** It seems that there's a record label change that coincides with a bit of a change in musical style. Is there any correlation with these phases?

**M:** Not really, no. We've been on KK Records in Europe for a couple of years, and really it wasn't so much we went there because we were doing this type of music, we went there because the guy wanted to sign us. But we went there with him not knowing what we would be doing for the first album that we did there. So, it isn't really that. Now to be honest, in some cases in the past it's been, you know, you go where you're offered because we haven't always been able to pick and choose through the years, as

you probably appreciate. And it's been the same with getting linked up with Invisible, because I don't think that they chose to work with us because of *Totality*. I think they chose to work with us because of our link with that sort of scene over the years, and because they knew, you know, people know that when you sign **Test Dept.**, and we're gonna do an album, what you get is like 360 degrees of music and 120 percent effort and people know and respect us for that. So really, the changes in record company are by the by. Probably, the choice of record company would definitely not make any sort of impact on the sort of album that we would produce. We've always been very strong minded. We'll produce exactly the album that we want to produce, and we're



lucky that we get the opportunity from certain labels to be able to be like that.

**JG:** How did you come to hook up with Invisible?

**M:** I'm not sure actually. It was to do with our label in Belgium and M Atkins, and I'm not sure which way round the contact went, but from the first day that we started talking to M, there was quite a good deal of respect going both ways, and it became very obvious very quickly that he was a guy who was committed to what he

(insert time here)

gotta go, i'll be back later

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tonight is HELL, an industrial/gothic club night... i wonder what will

sleeping? eating? reading? driving off a cliff at 120 mph? i need to know...

i'm back! aren't you just a bit more happy knowing that?

wanted to do which is the same as us really. So I'm hoping that we might have quite a good long lasting relationship there.

*JG: What are some of the musical and social influences on the band?*

**M:** Well, I can only really speak personally.

*JG: OK.*

**M:** 'Cause we're all into different types of music, different areas of the same type of music, but it's so broad now. I think I'm probably the only member of the band that even up until '90 was sort of playing in indie bands and stuff like that, guitar bands. I know that the others, Paul and Graham, have been doing this since 1980 and Gus, the other guy in the band, he was with **Dead Can Dance** until about seven or eight years ago when he joined **Test Dept.** And so, for me, my influences have always been dodgy indie bands I suppose, and usual sort of **Velvets** and **Iggy Pop** and all that sort of

stuff, but my dad's a jazz pianist, so I sort of grew up with a bite of jazz in one ear and guitars in the other ear. But I've been a drum-

mer since I was 8 years old, and old enough to hold a set of sticks and hit the damn things properly, and I've always been into sort of tribal rhythms and stuff like that. So my progression from what I used to do, that sort of tribal style in the areas of music that I was playing in, so the switch to **Test Dept.** for me was

they're constantly chopping and mixing up different styles and that. It's a total melting pot. It really is. And that goes for the whole **Test Dept.** thing as well. Everyone pulls in their own ideas and that's why we get such a diverse amount of styles, like on *Totality*, there are a number of different styles on there, but they all are almost definitely **Test Dept.**

*JG: How about social influences?*

**M:** Social influences. Well, socially, I suppose over here now, we're suffering into our, I think, sixteenth year of conservative government, and it's practically the '70's and '80's politics were very much left and right.

n't anything that I had to chance. It was more like it was just fitting what I do into something different which was rather excellent. But nowadays, I'm not in the position to sort of go "I listen to this and that," because when I'm not working and going out to parties or clubs or whatever you just hear things. I hear things, and I like them. I never ever find out who they are or what it was but you always somehow manage to track it down and hear it again and again. And a lot of influences for the work that I'm doing at the moment are just coming from going out and hearing what other people are doing and



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*blackmonday*

happens?? • did you know that the first spaghetti tree was planted on april first, 1295? • i do hope you know i'm joking

I think today, with the pressures put on the younger generation, on our generation, and the generation coming up under us, the constraints are so severe that people are actually, there's more integration and realization of people power. It's the only realistic politics that can ever change anything the way that we need to do it, and there's a lot of strong social messages in the **Test Dept.** stuff still. I know that in the '80's it was far more direct, more direct messages delivered in a more direct style, but in the times that we're living in now, we need to be sorting out ourselves as individuals. One of the catch phrases from the tour was "Open the borders. Open your minds." and that's kind of what's happening here. People are actually being forced to look and see what is happening to them, people from the sort of walks of life where they wouldn't normally bother about protesting about the movement of livestock or the clamping down of noise restrictions and all sorts of stuff, the more sort of relative things that are happening at the moment. Ten years ago, certain people wouldn't have cared about that, but now it seems that everybody from young to old, everyone is beginning to realize this is a period where we all need to be looking out to see exactly what it is that's happening to us. So, it's a very serious message in the music, both in the rhythm and in the lyrics. It's quite personal, and we're trying to aim to open people up from the inside, so that they can see what's happening, so that they can do something about it as opposed sitting around and waiting for somebody else to do something about it.

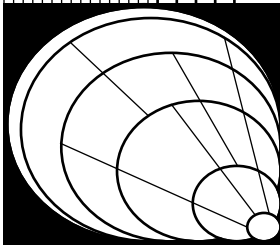
**JG:** *So would you say that you usually pose or convey the issue and leave it up to the listener to come up with a solution or...*

**M:** Not really. Sometimes the message is far more blatant than that, but, yeah, that is the case a lot of the time. We're trying to encourage people to accept more things into their lives and try to get out of that tunnel vision. Some people seem to just want to get from birth through marriage into death without having to worry too much about what's happening either side of them, and that's the sort of attitude that's fucked everybody

up around the world for a long time. There is a certain amount of "Here's the message, you think about it, and take from it what you will." That's what is quite relevant.

**JG:** *Are there any favorite music devices you've experimented with over the years?*

**M:** Playing-wise? Instruments?



**JG:** *Instruments or so-called things you use as instruments or whatever.*

**M:** I don't know really. I'm the unluckiest member of the band in that I do actually just sit behind my kit and just play it from start to finish. So, I don't

actually get to play any of the other stuff much. I've got a few bits and pieces that I really like, I've always liked the sound of, that we've had for quite some time, but they're not real things. I mean, I can't tell you what they are. They have silly names to us. We have a silly name for an object and if I told you what it was, you'd think "Well what's that then?" and I wouldn't be able to describe it 'cause it's just a thing. Honestly, I'd say "no" is the answer to that question.

**JG:** *OK.*

**M:** No, I haven't. I like my drums, I like my sampler, but don't tell anybody.

**JG:** *Tell me these names, and we'll leave it at that. I won't ask you what they are.*

**M:** Uh, what? The names of some of the things? Oh well, my favorite piece is "the tea strainer" which is a huge metal disc about

six or seven feet diameter with symmetrical holes drilled through it. With strobe lights and stuff behind it, it just looks absolutely amazing, and it sounds excellent as well. We also have **Noddy's Nose**, which was, do you know who **Noddy's** is? Are you familiar with the kids' **Noddy** character?

**JG:** *No.*

**M:** No, you're not. I thought perhaps you were. It's been a big thing for about thirty years here. **Noddy**, this funny little character. In Brickston, there was a children's recreation ground, and they had this big **Noddy** with a huge red nose, and they were ripping down the playgrounds to probably build some flats on it or something. We rescued **Noddy's** nose out of the

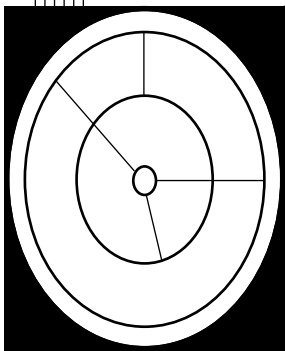
skid bin, out of the rubbish bin, and that is quite a popular piece for us.

*JG: Wow.*

**M:** I can't go into any more.

*JG: OK, what's next for Test Dept.?*

**M:** We're just starting to work on a new album. We were writing tracks before we went away. We hope to have it finished by the start of February or something like that, which is a possibility. We may be coming to Chicago to do the last month's work on that and doing some more gigs in the spring in America, and then, hopefully, the album will be out at the end of the summer, August or September. I think, a



new **Test Dept.** album. And in between that, I'm actually here today starting work on a **Sheep on Drugs** remix, and I think they're going to be remixing one of our tracks for a single release, and then there's a, I think, a pos-

sibility of a live recording taken from the tour we've just done which would be released as well in the new year. So there's going to be a lot of stuff about, and, I think everyone in the bands getting on with a few remixes and stuff at the moment for various people, so it's actually turning into quite a busy time. But we definitely need to get back to America very quickly to carry on what we started over there.

*JG: Yeah, so you think you'll be playing gigs in North America a lot more often now?*

**M:** Yeah, I think so. I think that's inevitable. A lot of the thing that stops us going to America is knowing that when you get there you've got to build stuff when and if we can't afford to get the right sort of transport to take stuff round with us. It means we have to build stuff everywhere we go, so this was an ideal thing. Now, of course, we have the mainframe of the equipment built already over there, and we've left it there stored in Chicago, so that whenever we want to come over, we only need to build a few extra bits and take only a few things with us.

So we actually have a 70 percent base over there now, so the only hard part would be getting us from here to there and then getting out.

*JG: Great!*

**M:** But the intention is in the late spring to do at least the main sort of cities in America like Montreal, Toronto, New York,

Washington, just doing them in little clumps as opposed to doing a thirty date tour like we've just done. Thirty dates in thirty-two days was a bit gruesome. But, also, it was a fantastic experience, and I wouldn't have given it up for anything. I had a really great time. It's a really rare occurrence for me to come home from a tour and be in a really good mood.

*JG: Oh really?*

**M:** I'm normally not a very nice person to be with when I come off tour but I think I was so buzzed up from the excitement of the tour and stuff and knowing that there's more stuff to do, more work to do, it's been excellent. It's really good. And I hate Christmas, and Christmas is coming, and it hasn't even depressed me yet.

*Both: (laughter)*

day...i'm not in a talkative mood, so i'll call this the end.. (for now) • (insert more time here) • i have returned... please, you may

# chemlab

**JARED HENDRICKSON**

interview conducted at st. andrews in detroit by jill grant & russ brudict on the 10th of august, 1996

On the steps in front of St. Andrew's Hall after the gig...

**Jill Grant & Russ Brudict:** *How did your show go tonight?*

**Jared Hendrickson:** Pretty good. I ate too much right before we got on stage so I was feeling this terrible pendulous weight upon my stomach the whole set, but it was alright.

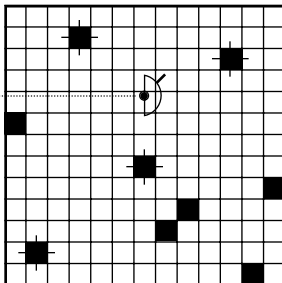
**JG & RB:** *How's the tour going overall?*

**JH:** Good. Good. Considering we haven't been on the road or released any material in two years, there's a lot of positive response. A lot. So when the new album comes out in October - the new albums called *East Side Militia* - things should be pretty jumping. I'm ready.

**JG & RB:** *What's the new album like?*

**JH:** It's a little slower. It's more menacing. It stretches out some of the themes that we've worked on before. There's some material on there that's sort of signature **Chemlab**, but there's also stuff that I think will take people by surprise. Certainly, it's more unex-

pected. People say 'What should people expect?' I tell them 'Don't expect anything because preconceptions are a trap.' And you go in expecting something, you don't get it and you think 'Oh yeah, **Chemlab**... Uh, I liked your first record.' 'Yeah ffffft, thanks!'



**JG & RB:** *Who's in the lineup this time around?*

**JH:** Well, in the studio, once again, it's Dylan and I who wrote the material. William Tucker (Ministry, Revolting Cocks, Chris Connelly) played guitar on it, and he wrote some really interesting guitar parts. [We got interrupted here and apparently we all forgot exactly what the question was exactly. Miraculously enough, he eventually gets to the

to him, and we'll build it out a little further, and I'll say 'Play this riff here.' So then he'll take that idea and work it out further musically with the lyrical ideas in his head. We build it together like that. So he writes the music, I write the lyrics, but we both work on the arrangement.

**JG & RB:** *What do you hope your listeners will get out of your music?*

**JH:** I don't know. I don't hope for them necessarily to get anything out, because, once again, that's expectation oriented, and, if I expect something to come out of it, and I don't get it, then it's a let-down. But, if I don't expect anything. Then I don't lose anything if people don't get it and if people do get something out of it, then great, then I gain. For me, my expectation is that it will move me, that it will push me. That each song will have at least 5 or 10 seconds in it that I can enjoy and so far, off of the 9 songs on the album, there's one that I like at least half of and then I like 5 to 10 or 15 seconds out of all the other songs. So I guess total like about 8 or 9 minutes of the whole CD and for me that's really good. I only like 4 and a half, 5 minutes out of the last CD, out of *Burnout*, so 9 minutes, that's almost twice as much material, so that's pretty good.

**JG & RB:** *Where do you draw your inspiration from?*

**JH:** Dylan and I draw our inspiration from all kinds of different places, and Servo as well. Sometimes it's hard to say exactly what you're inspired by for a certain song, because, right now, I'm inspired by the sound of the rapin' the basement, the car engines idling over here, the door

answer much later on after asking him about 'angel dustrial'. Change/omit this bracket of stuff, huh! (hee hee hee-ed.) The new material is, some of it is recognizable, and some of it is very different. We're experimenting, we're evolving, trying to take in new ground. I'm not interested in doing *Summer of Hate* again and again and again. We've already done that. I want to go forward.

**JG & RB:** *What is your approach to song writing?*

**JH:** The keyboard player, Dylan, he was the other half of the band, now Servo, the drummer is the third member. But Dylan will come up with an idea, sonically, that he'll throw together, something loose, and then we'll just sort of run from there. I'll listen to the idea and play around with it, and, if it hits me, I'll know, because I'll have an idea of what I would sing to it. So I'll start mumbleing words to him, and he'll play a little more on the keys, and we'll arrange it a little bit, and then I'll take it home with me on cassette and listen to it and bang out some rough lyrics, bring it back

it is finished! the design of black monday v1.5 has finally been completed! rather than giving you an incomplete sit down, now...

opening and closing, and conversation around me. It makes me want to create stuff that's multi-layered sonically. There's so much that's not just straight music that's inspiring, a real wide spectrum. It's music. As cliché and pretentious as it sounds it's film, it's video, it's books, it's Joel Peter Whitkins photography, it's Wim Wenders films. There's so much stuff. And music that you wouldn't expect. Jazz, blues, Vangelis and **Tangerine Dream**, and all kinds of stuff. It's hard to pin down what each song is inspired by because it's dozens of things.

**JG & RB:** You describe your genre as 'angel-dustrial'?

**JH:** Sure.

**JG & RB:** What does that mean?

**JH:** It's a triple entendre. It's industrial, it's angel dust and it's angelic dreams of a fractured heaven. Whoa! What a bunch of pretentious shit! Industrial to me is just such a misnomer and a cliché.

I'm an old man. To me it means **SPK**, and **Throbbing Gristle**, and the stuff that I was listening to when industrial first got coined. You know, music from the death factory. But that was '78, '79, when **The Buzzcocks** were cool. So, it's got to be something new and something different. Labels

are so much bullshit anyway. We were calling it cold wave for a while. Whatever. [To passer by] Here, say something.

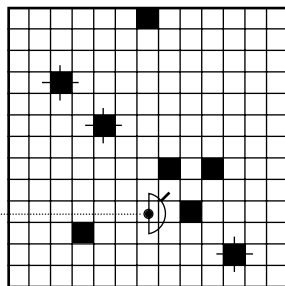
*Passer by: Something!*

**JH:** Oh, how creative! That was Greg Lucas, the guitarist from **the Final Cut**. He played some on the album as well and then we have Levi from **Thrill Kill Kult** playing bass. We'll see if this lineup stays. I don't know. I'm interested in having different lineups just to get different dynamics, both sonically and physically because I need people that move around. Different inputs. Because you have different people working on the same material, and it gets formed in different ways, you know, mutated. Foxy on

bass, he's much more funky. It makes the material more funky in a way, which is cool, and I wouldn't mind getting into some serious 70's pimp themes. Killer.

**JG & RB:** Do you get some of that diversity from working on other projects as well?

**JH:** Some, yeah, definitely, although I haven't worked on enough side projects yet. I've worked on a couple of them: **Hell Bent**. I was going to sing on a couple of the new **Halo Black** songs but I just didn't get a chance to. **Vampire Rodents**, I've sung on a couple of tracks for him on a couple of songs, on the new one, *Gravity's Rim*, and on the last one, *Clockseed*. He's great. Daniel's phenomenal. Incredible composer. You



should pick up Etherbunny, which is his side project. It's on **Fifth Column** and it's like Warner Brothers' cartoon themes wound up on too much methamphetamine and too much fucking bad brown acid. Really crazy. Side projects definitely are interesting, the way that they form what you're doing.

**JG & RB:** What are some of the current bands, the favorites that you listen to?

**JH:** **Deathride 69**. The new **the Final Cut** record - It's going to be out in September. It's called *Atonement*. There's a bunch of cool things outright now. **Hate Dept.** are phenomenal. **16 Volt** are great. **Hansel and Gretel** from New York - great stuff. **Deathride 69** definitely. Unreal. That and **the Final Cut**.

it is my art, which i create for myself, and, more importantly, for you... in this i hope you enjoy what lies before you, whether or not you

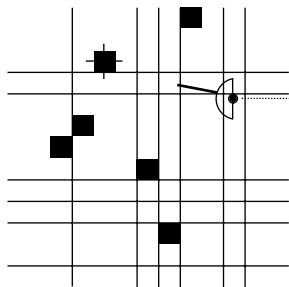
**JG & RB:** How did you come to be the General Manager of Fifth Column?

**JH:** The guy who owns the label said 'I want to sign you guys.' I said, 'Sign us to what? To a great big black hole with nobody working it?' 'How about this? You sign us and you make me General Manager, and I'll run the label. I'll manage the band, and I'll be in the band.' So he said, 'Yeah, sure, no problem.' A couple of years it just went on as **Chemlab** and **Fifth Column** and no other bands and then finally we got around to really signing bands. **Acumen Nation**, **Halo Black**, **Dessau**, **Cybertech**, a bunch of cool stuff. And we're almost making

money, knock on steel. Maybe one of these days we really will. Until then, I'm going to, even after I make money, I'm going to continue to put out hopefully good records by interesting artists, as cliched as that sounds. There are a lot of them out there.

**JG & RB:** So what's next for you?

**JH:** Touring, touring, touring,



touring, touring, a record out the 8th of October, touring, touring, touring, touring, touring, remixes in maybe November, but certainly in the spring, touring, more touring, touring, touring, touring, touring, touring, touring, touring, touring, and then a new record. Yeah, we might be touring a little bit. Just a little. **END.**

CONTINUED FROM PAGE 9

with them. That's why many a comparison has been made between techno and punk. Such a parallel is based on the common element of said grammatical anarchy and on the cancellation of the ego factor. Techno kids used to play Lego not Ego when they were kids (please laugh... ha ha ha- yeah, that's it, thanks).

Another thing that is common to punk and electronic music: the hardware is reasonably cheap for nearly everybody to buy (that's in the First World, at least... maybe we should think about that some-

times). It is actually cheaper to buy some modules, an Atari and a bootleg copy of Cubase, than buying guitars, amps and mics. Plus they fit into your bedroom: no more costly rehearsal rooms, shitty wet garages or (as is common in our paranoid country) creepy anti-atomic bunkers. This makes it all more democratic... and comfortable. The added democracy has also spread in the realm of music labels: more and more small independent labels are managing to snap up the

best talents, leaving the ever dictatorial majors empty-handed. Geographical hierarchies are being cancelled, too: the USA-UK axis is succumbing to the plethora of great and inspirational artistic experiences from formerly "dumb" countries such as Belgium, Norway, Holland, Japan and, indeed, Switzerland (only to name a few).

A whole new universe, and it's waiting to be explored.

Clap! Clap! Clap! Clap! Clap!  
Clap! Clap! Clap! Clap! Clap!  
Clap! Clap! Clap! Clap! Clap!  
Clap! Clap! Clap! Clap! Clap!  
Clap! Clap! Clap! Clap! Clap!  
**END.**

# testify

MYK

interview conducted by tommy t.

**Tommy T:** Give us a brief history of *Testify*.

**Myk:** It was in 1992 that we started to get bored by **The Fair Sex**. We had a compilation out in the States on Machine Bites, but we were not that satisfied then. We were thinking that it had become a little too soft, too melodic, and we needed a new project for letting out the aggression and the original anger. So we had in mind to start a very loud, aggressive, angry project. And that's why Rascal (former Fair Sex guitar player) and me started this **Testify** project.

**TT:** How and when did you hook up with Paul of Van Richter Records?

**M:** He asked our former label Rough Trade in Germany where **Die Krupps** and **Ensturezende Neubauten** are from if they had several bands for him to license in the States, and they offered him **The Fair Sex** and **Testify**, and he took both bands. And I even think he released both bands on the very same day in April, 1994.

**TT:** How has the purpose and goal of *Testify* changed since the beginning. Has it become more of a serious thing now?

**M:** It was a side project back in the old days, but nowadays it's even more important than **The Fair Sex**. Now it's a chance for us to create some new stuff but nowadays, **Testify** is a real band. It started as a side project with

three of **The Fair Sex** members from pure intuition. You know Now I'm the only former member you have some words in your head left in **Testify**. like pink goblins, pink goblins

**TT:** Why don't you tell us a little bit about some of the songs on the compact disc: Mmmyaoooo.

**M:** Yes, *Mmmyaoooo* is a very strange word from a science fiction book by Terry Pritchard, and it means something like shout of enthusiasm or amazement.

**TT:** Why don't you tell us about some of the songs on the album? What are they about?

**M:** Lyric wise there are many themes on this album. Some weird fantasy stories like *Pink Goblins* and *Lethal Viper* working with strange metaphors. Some themes even come into my mind

about strange words.

**TT:** How about *Under Queen Whore's Protection*?

**M:** It was very strange. It was funny how it was created, because I had to record this title in the studio, and, in the morning, I had not a single word for the lyrics, and I started three hours before I had to go to the studio. And then two hours before I had to be there, this story came into being. It's a funny story, not serious, of course. How very bad evil people like "Daglord called humiliation or mastermind of investigation

tormentor Ian Grief" who get suddenly very good, very pure, very Christian like. And so they start to praise the light and forget their old life of evilness. And so the Queen Whore of course is very wicked. She's the Queen in a land where crude, sexual games have to be played. And all of the sudden the virgin style becomes popular in the land of Queen Whore. And that's the story of under *Queen Whore's Protection*.

**TT:** That's excellent! Do you guys play a lot of shows in Germany and with who?

**M:** Not recently. We're going to play in the autumn. I hope there will be gigs in the States as well. We are talking to Adam of **Skrew**. We hope perhaps that something live will happen, but I'm not quite sure. In Germany, we play gigs, of course. The last tour was in 1994, I think. There were several activities with support for **Die Krupps** and then some festivals with **Cubanate**. But that was two years back and we're going to start with a new live tour. In 1995 we had *The Fair Sex* album and tour. So we're going to start again after two years with **Testify** and hopefully in the states as well- later this year or early next year.

**TT:** That would be great. Have you guys ever been in the States before for anything?

**M:** We have not played there yet. I was there in L.A. with Paul

**TT:** Did you like California?

**M:** Yeah, it was cool.

**TT:** Tell us about some of the bands you've liked and admired from the beginning to now.

**M:** Most times I don't give them away because all at once, you see, my influence is all pumped into one project. In the mid- 80's when **The Fair Sex** started it was more of the electronic field. For example, one of my all-time favorite bands was **Skinny Puppy**- the most genius band of all. They were never reached by any other

band. Here in Europe we always had a guitar player in our band. **Sisters of Mercy** and **Front 242** were important in the old days. Nowadays, **Ministry** (even the new album) is great and **Nine Inch Nails**, of course. But I even like things that are not so near to the fields that we are working in. **Garbage** is the album I've listened

to the last week. I must mention **Drown**, last year when I was in L.A. Paul gave me this **Drown** record from last year with **What It Is To Burn**.

**TT:** Yeah, they're excellent live, too.

**M:** They are a very, very great band for me.

**TT:** Did you know they got dropped from their label? Maybe we can get them to go to Van Richter.

**M:** I know that, and it's always a pity for me because bands like **The Fair Sex** and **Drown** are not famous.

**TT:** I can't believe that the **Labyrinth** album got overlooked out here. It's a fucking great album.

**M:** Thank you very much. I appreciate it. Have you ever received the **Labyrinth** cyber-bite story?

**TT:** Yeah, it's a really great futuristic story. Did you write it?

**M:** Yeah (he laughs).

**TT:** I've heard that you draw a lot of your lyrics from fantasy and science fiction short stories. Tell us some of your favorite pieces of literature.

**M:** Let's see. Some of my ideas are drawn from comic books. When I was a little younger "Marvel Comic" were one of my total favorites; and some from the late 60's. Nowadays, the greatest comic I think that was ever written is a DC comic, **The Sand Man**. It's totally great- you must check it out.

**TT:** What are some of your favorite tracks on the new album?

**M:** My personal favorite tracks are **Lethal Viper**, **Dumb**, **Under Queen Whore's Protection**, and the dark ballad **Quest of Nothing**.

**TT:** Is **Lethal Viper** the one with the weird science fiction sample- the flesh simulating sample?

**M:** Yeah, it's from an old science fiction movie called **The Blob**.

**TT:** Yeah, I thought that sounded familiar. **The Blob** was a great movie. I want to state in this interview that you are one of my favorite vocalists because of the diversity between **The Fair Sex** and **Testify**. Are there any vocalists that you feel that way about, any favorites?

**M:** As I mentioned earlier, one vocalist I really like is Nivek Ogre from **Skinny Puppy**.

**TT:** Any metal?

**M:** Metal? No, I'm not into that metal direction too far. I appreciate **Pantera** for example and **White Zombie**- who are not quite real metal bands. **Fear Factory**, of course, is amazing. Those three bands I like the vocalizations from, but I don't like the 80's metal.

**TT:** None of that high vocalist stuff.

**M:** I think that's the reason I was never into metal in the 80's, but nowadays there's a new direction like **Pantera** and so on. I can get more into that.

**TT:** Yeah, most of the people I've found that like **Testify** are a cross between the people you'd find in the pit and open-minded lovers of music. Thanks a lot for taking the time to do this interview. Great chatting with you and getting to know more about you and your bands.

**M:** Yes, it's good for my tormented soul hearing some stuff of enthusiasm.

END

16 VOLT  
ACUMEN NATION  
CHEMLAB

11.3.96 Middle East, Philly

Kicking things off (as well as kicking heads in) was **16 Volt**. Ripping through a relentless 35 minute set, they prove once again that they are a musical entity to be reckoned with. On bass, Mike Peoples (formerly of Skrew) is an angry, energetic addition to their live line-up. Despite a few technical problems *Breed Motorskill* and *Cloth Like Gauze* crushed lots of heads in.

The 'Crack' fuck shit up once again. Rocking out their third tour of the year, **Acumen Nation** show off their road ready material. The thing that impresses me about these guys live is the diversity of the material they employ. With only 2 albums out (sorta), they always pull together an interesting set, not relying on a standard cadre of live tracks. They also showcased a number of new tracks. Look out kiddies. . .

I wasn't looking forward to **Chemlab**, as they have disappointed me a lot of late. But they were pretty damn good. The programming, drums, and guitar all sounded real good. Levi's funk bass didn't even detract that much, and the vocals, well. . . I do my best to ignore Jared. The highlight of their set was the one-two punch of *Suicide Jag* and *Blunt Force Trauma* if they'd only played *21st Century*; I'd have been quite taken aback by this show. **(gair)**

DIATRIBE AT THE BATCAVE

2.22.97 New York City

They went on really late, like 2.30am or so, and seemed kinda pissed about it; they cut a song out of their set. They played a really tight show with *Land's End* being the highlight for me. *Nothing* and *Ultracide* were also real cool. A synth player would've been a cool addition, but the sequences on the dat were mixed well with the live instruments (2 guitars, bass, drums).

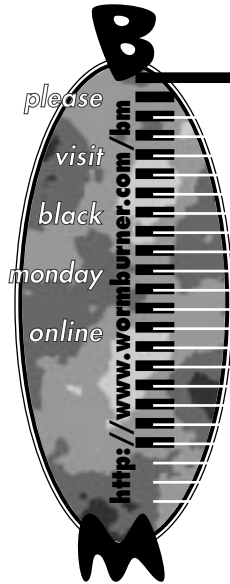
As stated, the band was real together and weren't boring to watch, but they could've been more aggressive/into it. Marc especially could use some stage presence improvement. I'll attribute some of it to their apparent annoyance at the lateness/lack of crowd, that can't make it all up. I hope to see them again soon, and hopefully they'll put on a better show. **(gair)**

CMJ LIVE REVIEW

Correction

Alright, I fucked up. When I wrote the review it simply slipped my mind that **Spahn Ranch** was there. I know, I suck. There were a lot of bands, it's understandable, isn't it. Miles told me it was going to appear in v1.5 of **Black Monday**. When I realized my mistake, I wasn't in a rush to let him know I needed to correct it. Then he ends up putting it in v1.4. Oh well. So here's the **Spahn Ranch** part of the review:

**Spahn Ranch** were the topper of the evening with a quite short, yet definitely sweet set. Athan and Matt were in fine form along with David Glass and Harry on drum pads. Their set included a lot of new material from their forthcoming album. The new song *Juggler* stuck out as the coolest. They closed with a raucous rendition of *Breath and Taxes*, and all were happy. **(gair)**



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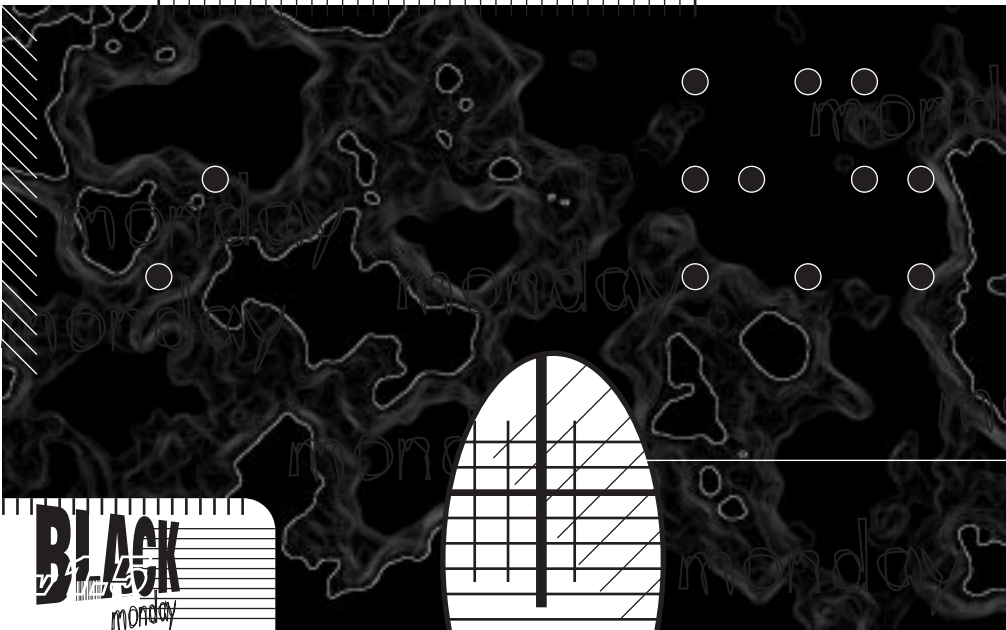
*"Then he looked beyond the thorn bushes, out into  
 the big dark night. Nothing could be further than the  
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