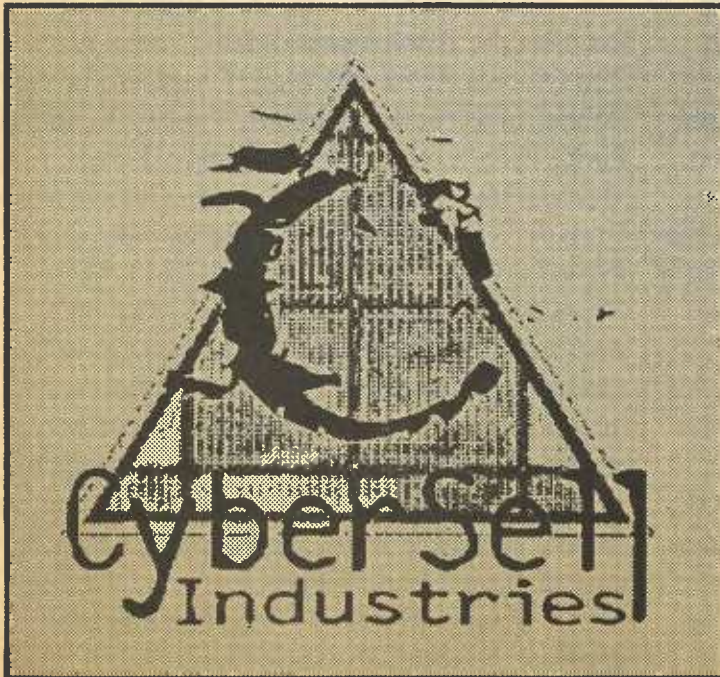


CyberLogue

your underground guide to rivet head culture

new and improve!
special back to
school issue
fall 1996

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the saint

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from the editor

It's hard to believe that this issue of the CyberLogue marks our one-year anniversary. Of course, a lot has changed over a year's time: most obvious is the new and improved 24-page format that you now hold in your hand. It had to happen sooner or later, as the amount of subscription requests not filled began to dwarf each monthly issue's actual press run. So, by upping the circulation to 1000, we now hope to be able to accommodate much more of an audience than was previously possible. Unfortunately, the increased size of the magazine (and the subsequent difficulties it presents) has made it necessary to alter our publication frequency from monthly to quarterly. That's just one of the sacrifices that had to be made to facilitate and ensure the continued growth of the CyberLogue, your underground guide to Rivet Head Culture.

Sooner or later, I suppose I'll have to hire someone to handle graphic design and layout. Quite simply, it's not my forte; and every time I peruse *Interface* or *Permission*, my shortcomings in that area become ever so clear to me. Still, this issue is a visual work of art, compared to some of my previous attempts. (If you want to see some real graphic disasters, check out one of my old zines: *Struktur* (publ. from 1989-92) or *Twitch* (publ. from 1985-87))

Anyway, welcome to the Back To School Issue, which for many of you may be your first experience with CyberLogue. It took three months to put everything together, and I think the end result is pretty close to the way I perceived it originally. I'd be remiss if I didn't thank a few people for all their hard work in helping me accomplish my mission.

Biggest thanks to my wife, Agnieszka, for putting up with all the minor (and major) irritations that go hand-in-hand with magazine publishing. We rarely have a conversation anymore that doesn't revolve around the CyberLogue; and she's proven to be not only a great friend, but a pretty good sounding board as well.

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Thanks also to all those contributors and supporters that have been with the magazine from its inception: Bryan Mechutan, Linda Tish, Chase, Shane Krueger, Michael "Moose" Brenner, Chris "Too Tall" Studebaker, Didi Bingham (Leather Girl), Steve "I'm Not Really From Louisiana" Moffatt, Matt Lund (What do you mean there are no igloos in Alaska?), Scott Rozelle (the Black Master), Ed Talaski, Bart Zyn (Secret Agent 99) Marc Church (The Saint Behind In Perpetual Motion), Tommy T., Johnny Rodd, Eric "Lounge Singer" Rosen, Keith Masco, Dave Goth, X-ta Fechner, Octavia (from Outburn), Andrew & Sharon Kirby (Governing the West Coast's Rivet Head Culture), Mel (from Cyberia), NYC's DJ Bent!, Michelle Andersen, Pat D., DJ Spiggy, Justin Maxwell, Chriskip and anyone I may have forgotten; and thanks to all the labels and bands who've been so receptive to our efforts here. If you haven't yet picked up a copy of *Interface* or *Permission*, go do so. Thanks to Andy and Jayson for their support of Rivet Head Culture.

Finally, this issue is dedicated to my daughter: Emmilee Reese Millhouse.

Death and Horror, Inc.

By rik millhouse



Although Death and Horror, Inc. can claim a sizable fanbase in their home country of Canada, they have yet to make a significant impact south of the border. Formed in 1987 by gear-heads Vicar (vocals, synths., samples) and Graf (credited with airwave appropriation), the band's first demo, *Need and Ability*, was released locally a year later to resounding college radio and critical approval. With the success of their second release, *Chemical Land Showdown*, DHI accepted a support position on 1988's *A Split Second and Front Line Assembly* tour. *CyberLogue* recently caught up with the duo, and newer members Nocturne and Speed (formerly of Kk Records'

Dogpile, while they were in a Toronto studio recording tracks for their junior record. **Rik:** For years the Canadian elektro scene has been much of an old-boy's-club, with the majority of both local and international press continually focusing on the same established acts, i.e. *Skinny Puppy* and *Front Line Assembly*. Has that posed a significant obstacle in the way of DHI's success as a band, or affected your outlook on the music industry there?

Vicar: Well, I could care less about it, actually. We're just interested in creating the sound that we create and we (continue to) get together and write and record as we're doing right now. That's all that we're thinking about; and if it goes beyond that, then that's fine. And it has gone beyond that. We've ended up on **Fringe Product**, the label in Canada, and **KK Records** was interested, but that wasn't my motivation for doing this thing at all. We've been working together for quite a while...

Rik: It's going on ten years now...

Vicar: In various forms, yeah. And this line-up, we've been together for...it's coming up on three years now.

Speed: I know **Don Gordon** (from Vancouver's **Numb**) pretty well, as well as I know and knew the guys from *Skinny Puppy* and that whole scene and...it does wrinkle a little bit (for me). I think a lot of it has to do with, you know, Don and *Skinny Puppy* and *Front Line Assembly* are all from the same area and I have a feeling that they just happened to be in the right place at the right time as far as press. Obviously, Toronto has more press (publications), but perhaps because there is more press, they tend to deal more with mainstream stuff. **DHI** is pretty successful. I mean, we do pretty well with (live) shows and still seem to be basically ignored by press in general. There are bands that draw far less than us and are still more likely to get air-play just because of the type of music (they play)....

Rik: Perhaps people are intimidated by the name alone. To what does it refer?

Graf: Well, it was sort of borrowed during our early phases when we were getting some heavy sampling from sound effects records. So we decided to sample a name off one of the sound effects records. And I think we'll just leave it at that...it seems to describe our mood at times.

Rik: Another electronic band that comes to mind when you think of Toronto is, obviously, *Digital Poodle*. But aside from locale, **DHI** seems to have very little in common with that band. Musically, there's the usage of guitars in your work; whereas, **DP** is very anti-axe. Lyrically, they're angry politicians and you're just plain angry...

Vicar: Yeah, but I heard a leak of information that the next **DP** album is going to be called *Heavy Metal*, and the majority of it is going to be comprised of metal guitar samples. (Continued on Page 16)

hate department

WLFM Radio's Linda Tish and Shane Krueger oil Steven Seibold's EBM Machine

Since the inclusion of their down-tempo dance track, *More Like Me*, on 93's *Rivet Head Culture* compilation (**If It Moves/ReConstriction**), Hate Dept. (aka **Steven Seibold**) has crested the wave of third generation aggro-tech artists. After the magnificent debut, *Meat Your Maker* (**21st Circuitry**), Seibold recently found himself chartering previously unknown territory, as the anchor artist on new-comers **Neurotic Records**. Critical acclaim, radio air-play, and several mini-tours quickly followed the release of 95's *Mainline* e.p. and this year's subsequent sophomore effort, *Omnipresent*. **CyberLogue's Tish and Shane** recently caught up with the King of Underground Buzz and discovered that legends are indeed based in truth.....

Tish: How did Hate Dept. come about?

Seibold: Hate Dept. was born of another band...(where) I was the singer... called **Cupid Falling**. It was a more electronic version of HD. The scene



(in L.A.) was really not receptive to live bands doing all electronic music. And that was extremely discouraging...I was just turning into a jerk, playing to a non-receptive audience. Being a very aggressive performer was working with the different types of crowds, (so) I decided to strengthen it up by playing guitar more often when I sang. I canned the complete synthesizer-band approach and turned it into a punk-electronic hybrid, which then became Hate Dept...

Tish: How has your sound evolved since those early days?

Seibold: It's become more refined. I'm kind of a punk at heart. Of course, I'm very much still a synth fan. I'm still incorporating more and more of that as I go. The more you do it, the better you get at everything. I've learned what I have to do for myself to write songs that are focused. When I pick a topic now, I can actually write a whole song about it; as opposed to beating around the bush for four minutes.

Shane: Speaking of the use of guitars, do you do all the guitar work yourself?

Seibold: In the recordings, yeah. I do everything in the studio and then the band (Toby Basset-guitars, Charles Hunt-drums, Sean Sutherland-electric drums, and Ryan Daily-keyboards/programming) plays it live. In the studio, I do it all (myself) as a matter of convenience, not because we don't work well together. I love those guys; we get along so well. We love touring and we're all equally as obnoxious. (It's just that) when I get rolling in the studio, I don't really want to take a break to call them in to record the parts I've already written.

Tish: Aside from the new record, we've noticed you've been involved in a lot of other projects lately, like the new Society Burning album and something else in the works with Under The Noise.

Seibold: Man, I've been involved in a lot of weird stuff lately. As you mentioned, *Society Burning*. I did the one track off of *Thugs and Kisses* (ReConstriction's latest label sampler) called *Human Waste*. Under The

Noise was fun...I did a remix for them. I've also done several mixes for **16 Volt** (for the *Remix Wars* e.p.-see the review this issue). Some other things, I love working with **KevoKian Death Cycle** (RAS DVA). They're excellent, and they have a gift in the studio. I've worked with **Killing Floor**. I remixed two **Ice-T** tracks...and I just got another (remix job) the other day from **Alien Faktor** (Decibel). (Also) I've been working with **Berlin**. I've been co-writing and producing their new stuff in the studio. We'll have to see how (that) goes. It's an album project, rather than remixes. It's a lot more involved.

Shane: Berlin is still together?

Seibold: Yeah. Berlin, in my mind, is **Terry Nunn**, who's the singer. The guy that she wrote with for so long has...they've split ways, which kind of left us wondering who's gonna write. I raised my hand and they said, "Well, you write, then." That's what I've been doing, writing and producing, and it's been going really well. I mean, I'm working with *Berlin*. So, you can tell how flattered I am to be in that position. Whether that was the 80's or not, they were a big name and I still have a tremendous respect for her (Nunn) and her accomplishments.

Tish: So you keep busy. Should I even ask how many compilations Hate Dept. has contributed to?

Seibold: It's funny that you ask, because **Don** (Blanchard, label owner of 21st Circuitry Records) just asked me this morning and I pulled them all out, all fourteen of them.

Tish: I think I lost track after ten. That's got to be a record.

Seibold: You know, it makes it easy for me to compile material to make albums. I put a song here and a song there, and I remix 'em and reproduce 'em; and I make an album out of 'em. Once you start writing, you don't really want to stop. And I have a feeling, that is, something tells me that this is a line-up that I'm going to stick with for a while. It's changed over the last few years, but these guys are all very determined to stay with me....

SWAMP TERRORISTS



original
terrorists STR
(left) and
Ane H.

Somewhere beneath
Switzerland's sunny-
haired chocolate-eating snow-bunny imagery lies a force more menacing than the country's Travel Bureau may care to admit, the ominous electro-source of torture-tech artists, Swamp Terrorists. Born out of a chance meeting between sampler/multi-instrumentalist STR and vocalist Ane H. in 1986, when their bands (Strangler of the Swamp + Tierstein, respectively) shared a double live bill; the collaboration were originally known as the Disco Terrorists and featured Francis H. on guitars. After self-releasing one e.p., the band settled on their current moniker and pared down to a duo before signing to Europe's leading industrial label, Machinery Records. Much like their industrial-noise predecessors (Einsturzende Neubauten, Can + Throbbing Gristle, to name just a few), the Terrorists possess a certain unusual expertise that

garnered them both an international following and critical acclaim: the ability to construct songs from splices of found sound. Still, the lack of a domestic record deal limited the duo's mainstream visibility and confined their successes to Rivet Head Culture's seedy musical underground. Their latest full-length release, *Killer* (on Metropolis Records) is the last studio album from the Terrorists to feature STR, who left in 1995 to pursue his new project, Hellsau. However, Ane H. continues to wreak sample-filled havoc with the addition of new Swamp Terrorists Andrej A., Piet Hertig and Spring (all of whom were originally recruited to supplement the band's live shows.) Watch for an album of rarities and singles on Metropolis Records later this year.---R M

**PREPARE
FOR
TERROR**

...IN DUB... ...AZE...

sector 0.07

gate one

"0 gemini 31" • hanzel und gretyl
"happy" • kill switch...klick
"pull me under" • 29 died
"the hacker" • clock dva
"instability" • state of being
"circling overland" • front 242
"die liebe" • laibach

gate two

"we shall cleanse the world" • revco
"ego death" • alien faktor
"blacklist" • out out
"i like fur" • evil mothers
"send me the machine" • kevorkian
death cycle
"stairs and flowers" • skinny puppy
"the truth hurts" • mosaic kisses
.....rexx arkana, buffalo, ny

Made a cool tape lately? Send the playlist to CyberLogue c/o Miss Fga. If we print yours, you'll win a year's subscription and some cool discs to boot!

Pain Station

"Because pain is something you should have to live with..."



Perhaps the one true link between people of all cultures, that one thing that unites us all, is the ability to feel. How often are we overcome by our emotions? How many times have we laughed? How many times have we loved? How many times have we hurt?

Pain is perhaps the most consuming of these impulses we possess. And Cincinnati's Scott Sturgis knows a little bit about pain. After co-founding Cincy's first-ever industrial dance band, Syringe, in 1991, Sturgis quickly found himself becoming engulfed by his own psyche. Feeling unable to fulfill his creative tendencies fully within the confines of a group setting, he resigned from Syringe and retreated into the darkness of his own foreboding world.

"Pain is a very close associate of mine," Sturgis explains. "Whether it's emotional or spiritual or mental, it is something that is never very far away from me."

After spending some time exorcising his own ghosts, Sturgis reemerged in late 1994 as Pain Station. The debut four-song demo, *Personal Demons*, was distributed throughout the rec.music.industrial internet newsgroup; and the favorable response received ultimately helped lead Sturgis to inclusion on three memorable compilation albums: *There Is No Time* (Quad Comp)-Ras Dva, *Coldwave Breaks* -21st Circuitry, and *AP-The Contest* -Zoth Ommog.

The full length debut, *Axiety* (on Decibel Records), hits the streets in late September 1996. A transparent mask of betrayal and anger leading straight into Sturgis' blackened soul, the record defines coldwave and is destined to be one of the most talked about releases of the fall. What it lacks in danceability, it over-compensates with emotion. "I do like to try to write dance-oriented music," Sturgis admits, "but no matter what, it always ends up with this really dark edge to it."

29

D I E D

It's fair to say that the current trend of industrial-metal crossovers have left elektro Gear Heads the world over screaming, "What the hell ever happened to Force Dimension and Pankow?!" With every record bands like White Zombie and Marilyn Manson sell, the word "industrial" becomes more and more meaningless.

Only a handful of artists have decided to buck the Cock-Rock-Metal Machine; ultimately selling less, but retaining more. Often unnoticed- certainly by the bulk of commercial radio stations- these bands forge ahead into their retroactive musical futures; re-configuring the matrix in the likes of such digi-dance diplomats as A Split Second, Click Click, In Sotto Voce and SA42.

California's 29 Died surf the digital sine-waves like true Valley Dudes should; with a precision and ease that belie their rookie status and is, at times, frighteningly isolationist and manipulated. Formed in April of 1994 by lead vocalist-programmer David Ciemny and guitarist-keyboardist-programmer David Stowater; 29 Died compose beat oriented digi-dance club tracks that are both inviting and cold to the touch. Their Prospect Records debut, *Sworn*, offers up a virtual-reality feast of sanitized rhythm tracks, variably-pitched keyboard sweeps and grunts and fresh, world-conscious lyrical content.

It is unusual for a band this young to achieve such lofty standing on the basis of one record, but 29 Died is not just your usual NIN spin-off. Instead, they have established their reputation through the exercise of superior musicianship and unpredictably intense live shows (augmented by Brian Barnt on keys and drummer James Payfer). Ciemny, who just recently met his twenties, addresses the youth factor, "Mature music, I think, depends on the individuals involved in the creative process and how well they work together. We have developed the way we write and work together. In the beginning, it's all a trial period until you establish a comfortable common ground. I think we're there now." Nice show, um, dudes. --- R M





club/radio

top thirty [30] for summer ninety six [96]

Club/radio Chart compliments of The Maxwell Corp. No affiliation with CyberSell Industries, the CyberLogue, or any of its subsidiaries is intended, nor should be construed.

band

album

label

1. DOWNLOAD	SIDEWINDER	NETTWERK
2. BATTERY	DISTANCE	C.O.P. INTERNATIONAL
3. CUBANATE	BARBAROSSA	MACHINERY/DYNAMICA
4. SWAMP TERRORISTS	KILLER	METROPOLIS
5. WUMPSCUT: VS. HAUJOB	REMIX WARS 1	21ST CIRCUITRY
6. SPAHN RANCH	IN PARTS ASSEMBLED SOLELY	CLEOPATRA
7. STERIL	EGOISM	OFF BEAT/21ST CIRCUITRY
8. DOWNLOAD	THE EYES OF STANLEY PAIN	NETTWERK
9. SKINNY PUPPY	BRAP	NETTWERK
10. KMFDM	XTORT	WAX TRAX!/TVT
11. 16 VOLT VS. HATE DEPT.	REMIX WARS 3	21ST CIRCUITRY
12. THINK ABOUT MUTATION	HELLRAVER	DYNAMICA
13. COLLIDE	DEEP/VIOLET'S DANCE	RE-CONSTRUCTION
14. SWAMP TERRORISTS	WRECK	METROPOLIS
15. X MARKS THE PEDWALK	MESHWORK	ZOTH OMMOG/CLEOPATRA
16. SKINNY PUPPY	THE PROCESS	AMERICAN
17. 29 DIED	SWORN	PROSPECT/ORCHARD MUSIC GROUP
18. FLA	PLASTICITY	OFFBEAT/METROPOLIS
19. EVIL'S TOY	ORGANICS	HYPNOBEAT
20. FRONT LINE ASSEMBLY	HARDWIRED	OFF BEAT
21. DIN_FIV	INFINITY	METROPOLIS
22. ACUMEN	TERRITORY = UNIVERSE	FIFTH COLVMN
23. APOPTYGMA BERZERK	7	TATRA
24. OUT OUT	NISUS	METROPOLIS
25. SOCIETY BURNING	ENTROPY LINGUA	RE-CONSTRUCTION
26. ALIEN FAKTOR	FINAL EXPENSES	DECIBEL
27. HAUJOB	CLEANED VISIONS	METROPOLIS
28. DEATHLINE INTL.	ZARATHOUSTRA	COP INTL.
29. VENUS WALK	SIDE EFFECT	BENT/RAS DVA
30. KEVORKIAN DEATH CYCLE	COLLECTION FOR INJECTION	RAS DVA

contributors

dj tempel Tempel-Nacht Karlsruhe, Germany	dj nerve/alain 00 Capitol Ballroom Washington DC	lief hunneman WRUV Burlington, VT	*stefani WMSE 91.7 FM Milwaukee, WI	dj gnat DMF Madison, WI	x-ta KDVS 90.3 FM Davis, CA
	Ne- ADSR Radio Seattle, WA	*steve archer The Orpheus Baltimore, MD	kagan 106.0 FM, The Netherlands	dj spectre The Razor Indianapolis, IN	arron KCR San Diego, CA

For questions or more information on submitting playlists to the Club/Radio Top 30, please contact Justin Maxwell (jmaxwell@pomona.edu).

designbydjcleverhans

direct memory access

Boston, Massachusetts is one of the very few cities in this country that can claim to have been Rivet-Head represent from the outset of the genre's introduction into this country. Home to scores of aggro-tech artists (**Sleep Chamber**, **D.D.T/Zia** and **Marston Daley**---aka Buzz McCoy of **Thrill Kill Kult**---to name a few), the city also possesses an ongoing receptive club and live show scene in **Axis** and **Man-Ray**. **SINless Records**, the label created by **informatik** and **din_fiv** founder **Da5id Din** as an in-house promotions and distribution network, is the historic city's newest landmark. **CyberLogue** was recently able to pull him aside for a minute to talk about his projects, the label, and the future of industrial rock n' roll....

What are the theoretical, lyrical, political and musical differences between informatik and din_fiv?

Da5id: **informatik** is Matthew Crofoot and myself whereas **din_fiv** is just me. Although I write the lyrics for both projects, I tend to direct **informatik**'s themes towards views that Matthew and I hold in common. **din_fiv**'s lyrics are solely my opinions and that is one of the reasons that I have a solo project. Musically, **din_fiv** is somewhat darker than **informatik** but, to tell you the truth, it's hard to say where the projects are going since each has only one release to date. I foresee a more refined sound for **informatik** and perhaps more experimental influences showing up on **din_fiv**.

You boldly announce the Direct Memory Access is "8 Tracks • 38 Minutes • No Guitars." Are you averse to using guitars? What's your take on the new wave of Metal/Industrial crossover?

Da5id: I don't know if we are averse to using guitars as much as we are unable to play them! Seriously though, we are not particularly fond of guitar heavy music. Very few bands are able to balance guitars and electronics in a tasteful manner. As for all these Heavy Metal bands buying drum machines and calling themselves industrial, that's a bunch of crap.

What are the benefits and limitations of being a part of the infamous Boston scene?

Da5id: There isn't much of a scene to speak of, in terms of clubs and audience, anymore. People here tend to listen to what is force-fed to them by the college music marketing machine. On the other hand, there are a lot of people here who are making good industrial music, but may not be as well known as bands from other areas. **SINless Records** will be featuring these Boston area acts on a compilation this fall.

So, from a business standpoint, as an artist and label owner, what's the future of industrial music?

Have "commercial industrial" acts like NIN or Stabbing Westward helped or hurt the scene?

Da5id: If your question is "Does industrial music have a future in this country?" than the answer is yes. Unfortunately, it is most likely to be of the crossover variety. Have you ever noticed that every cool cyberesque (apocalyptic, futuristic, technological) film has a shitty metal soundtrack? Do you think they have an ideal musical genre in mind - or the fact that they own the record companies? All I can say about **NIN** or **Stabbing Westward** is that if you sound like them you should be psyched. It will be quite a long time until electro catches on here. Americans aren't that open minded, and even if they were, the Hollywood/eMpTyV media conglomerate has nothing to gain from it.

How and why did you start-up Sinless? Any advice for others out there trying to do the same thing?

We started **SINless Records** because we wanted control over the production and distribution of our music and we had the ability, both technical and monetary, to do so. Looking back, it was certainly the right way to go. The most important thing for people who are making music of any kind is to finish something. You can only get someone's attention if you have completed tracks. Other than that, you just have to stick with it.

How did signing with Metropolis come about, and how is your relationship with them?

We sent **Metropolis** a promo copy of *Direct Memory Access* in hopes that they would be interested in distributing it for us. They called us back about three days later and said that they were more than interested. To be honest, there wasn't much to it - which was fine by us, because **Metropolis** was, by far, our favorite out of all the labels out there. Things couldn't have worked out better.... **din_fiv**'s latest, *infinity*, is out now. Look for the **Metropolis** reissue of *DMA*, complete with bonus tracks and CD-Rom material, any day now.



THE WAVE OF THE FUTURE

S.L.A.

Formed in 1993 as a "loose collection of friends getting together to see what may happen," San Francisco's S.L.A. has travelled on an upward musical arc ever since. Their music is a tribal blend of earthy, voluminous percussion and industrial ambience; imagine supplanting an entire African tribe to the streets of Los Angeles, equipped only with war drums and the ability to chant and you get a vague idea of just how primal S.L.A.'s music can be.

Founding member John Dunlop discusses the band's beat-based disposition. "With two drummers on full kits, and a third percussionist, the experiment quickly became rhythm-oriented," he explains. "The challenge became to effectively incorporate guitar, vocals, bass, and samples into cohesive songs with direction and purpose."

To date, S.L.A. has proven effective in the realization of their desired musical goals. Their self-produced debut e.p., *Screed*, invokes a mystical tribal-tech jungle, dominated by thunderous, rolling percussion, well formatted (and mixed) samples, droning guitars and nearly inaudible vocals that subsist more as sub-text than as actual lyrical plots.

For more information, or to place an order, contact: John Dunlop, 36551 Montecito Drive, Fremont, CA 94536



m a r t y r c o l o n y

Photo by Bill Gross



"Martyr Colony is very much alive and well...and doing better than it ever has," stresses front-man and original colonist **Arturo**. "Our message is to rip contemporary music out of its dull numbness;" he adds, "to create a pipeline to the primal soul and scream it awake, in the interest of total control."

The internal conflict and often-cited creative differences ran so deep into the heart of Columbus, Ohio's most visible terror-tech artists (with appropriate shout outs also delivered in the direction of local boys, **The Urban Grind Core Guerillas**); that **Martyr Colony** almost didn't make it. After forming in the early part of this decade, and contributing tracks to the now infamous *Shut Up Kitty* (Re-Constriction) and *Hellscapes II* (Silent/Furnace) compilations, a noticeable riff began to separate the core of this abrasive unit of audio assassins.

Co-founder **Paul W. Campbell** left to pursue his new project, **Pounce International**, and Arturo and third member **J.A. Muth** were left to pick up the proverbial pieces. "(Since Paul left) I feel Martyr Colony has gone from interesting to intense," Arturo proclaims. "His leaving was the best thing that ever happened to us."

Judging by the band's latest self-released cd, *Abrasive Technology*, these colonists have indeed found a new sonic, guitar-filled land to call home. Contact MC @ 1591 N. High Street, Columbus, Ohio 43201 for more information, or for instructions on placing direct orders.

The Wave of The Future is a regular column dedicated to the exposure of up-and-coming unsigned talent from River Head Culture's elektro underground. Interested bands should forward demos, bios, photos and assorted amenities to CyberSell Industries, care of the Editor.

Battery

reported by *didi bingham*
written by *rik millhouse*

Industrial music, like many other genres of contemporary rock and roll, has long subsisted on a hearty staple of traditional male vocals and angst; with the testosterone levels of many artists within the elektro movement almost oozing out of the cd player. Even the most sensitive of our male pop icons (read: Trent Reznor) often feel it necessary to reiterate their manhood with the occasional guttural growl, or with lyrical anecdotes of their betrayal by the opposite sex, and subsequent fall from the grace of femininity.

The aggro-tech scene is a sort of audio Old Boy's club, which has excluded female vocalists from their ranks for so long that followers of the genre have almost universally accepted Industrial Musics' long-held, but seldom uttered, notion that such performers are too weak vocally to sustain the atmosphere created by it's hard electronics and apocalyptic visions.

Yet, as they say, rules were made to be broken.

Over the past four years, Oakland, California's Battery has shown little regard for any gender qualifications or limitations some may think to be inherent in this style of music. "We have to be different," explains founding member/programmer/vocalist Shawn Brice. "We can only be ourselves, and that's it. If somebody likes us because of who we are, then that's great."

Conceived as an extra-credit project, Battery formed in 1989 at Bennington College in Vermont, where original members Brice (programming/vocals), Evan Sornstein (programming) and Stuart Scanlon were enrolled in the schools' music curriculum. Two years later, the trio relocated to the Bay Area and found a home, literally, with Frankfurt-based C.O.P. International Records.

There was little time to celebrate the official commencement of their musical careers, however. Soon after signing their recording contract, Battery found themselves faced with numerous adversities. Scanlon announced he was leaving the band, equipment began to break down on a routine basis, and Brice and Sornstein were left with many unanswered questions regarding the future of the musical entity that seemed to be engulfing them. Ironically, the subsequent chain of events to involve the band is what today has placed them in the midst of so much critical acclaim and controversy.

Having always drawn inspiration, at least theoretically, from the ethereal 4AD Record's sound, Brice and Sornstein agreed to "audition" an ex-roommate of Evan's sister for the role of featured vocalist. Enter Maria Azevedo, an untested female vocalist from San Francisco, who unexpectedly joined the band on-stage one night. Having written lyrics to one of the tracks dubbed for her by the band, Azevedo was undeterred by the lack of stage monitors or a proper sound check with the band. The sequencing was initiated, Azevedo began to sing, and Battery's future was sealed.

"I was about ten feet away, with a monitor right in front of me," Brice recalls, "and I could hear her (singing) plain as day...her natural voice. I thought 'That's it. She's the one. There's no need for auditions.' We immediately came together and started writing and recording as a trio again (and) we continue to share those duties today."

That others might perceive a female vocalist in an industrial band as taboo, or, conversely, as merely a gimmick or marketing ploy, never entered into Brice's mind. Quite the contrary. Brice felt so comfortable with Azevedo's presence in the band that he readily ceded a large portion of the vocal duties, for which he had previously been solely responsible, without argument, anxiety or feelings of inadequacy as either a man or a performer. Sornstein proved to be equally as accommodating to Battery's newest member.

"Having a female singer has left some people thinking that we're weak, I guess," Brice admits. "(Weak) either musically or in some sort of macho way...but I think it's great. Neither Evan nor I have any sort of preconceived male-created box to put Maria in." **///Continued next page**



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"We just want whatever works best for our musical instincts; I don't know if that's any sort of gender-defined role that she sings to. When she first started doing the angry (vocal style), she'd have to get drunk off her ass and be alone in a room for four hours, and she couldn't do it in front of people. Since then, we've helped her to evolve and we don't ever try to force her into any particular sort of (vocal delivery)."

Thus far, Battery's willingness to break down the walls of conformity have proven advantageous for this industry amalgam. After a pair of eps and full-lengths (chronologically, *Mutate* and *rv*) exposed the trio to the rivet head underground, their latest offering, *Distance*, has been received with open arms by the traditionally anti-industrial college radio market. Peaking at #3 on the *College Music Journal's* RPM Chart, *Distance* has enjoyed an unusually long run of radio airplay; which helped pave the way for the band's first-ever U.S. mini-tour in support of label-mates, Deathline international.

The positive response the band received on the road, coupled with the radio success of *Gangsta Paradise*, has brought this open and honest unit even closer together; but with that comes the added potential for inter-personal problems concerning individual egos and expectations. Working so closely in a creative atmosphere often lends to intensified feelings of connectedness between members. This, in turn, can cause the relationship between said members to extend beyond the confines of the cause. The danger of losing the definition and separation of those feelings and relationships is magnified when it involves members of the opposite sex; as, sooner or later, gender and sexual roles begin to come into play.

When asked how Battery copes with these inevitable possibilities, Brice is unexpectedly candid. "There is the great fear of (emotions beginning to overlap) happening, and we've talked about it at length," Brice admits. "We just went on tour throughout Germany and the Midwest, and I was afraid that this is when something would happen. Or, that we would all just get annoyed with each other. But, in actuality, the tour proved to be a great bonding experience that has greatly strengthened us as a band."

Indeed, it has consistently proven to be the strength---individually, collectively, and most certainly, musically---to confront Rivet Head Culture's traditions and accepted norms that have established Battery as an innovative and intricate outfit as a whole; and Brice, Sornstein, and even Azevedo as some of the ballsiest of the elektro-bunch.///

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HACKING THROUGH

THE VOID

BY RIK MILLHOUSE

Long before Techno Pop ate itself and regurgitated ambient chillout music; and some time after the industrial-noise atmospheric era spearheaded by **Throbbing Gristle**, **Bruitiste** and **Cabaret Voltaire**; there was **The Anti Group** (TAGC). Conceived by **Adi Newton** (pictured below) and **Steven J. Turner** as early as 1978--- thus preceding the like-minded arts collective **Neue Slovenische Kunst**, led by Yugoslavian soundscape-experimentalists **Laibach**---TAGC intended to form a multi-dimensional research and development project active in the creation of sound, film, video and performance arts. Underlying this basic idea lied a deeper philosophical and theoretical conceptuality: **The Anti Group** could be any given number of collaborators.

Before TAGC could move from the realm of intention to absolute existence, however, Newton was a white soul in a black suit with the innovative **Clock DVA**. Formed in Sheffield, UK, in 1980 (taking its name from the **Anthony Burgess** novel, *A Clockwork Orange*), **Clock DVA** oddly but effectively meshed white-noise and urban atmospherics with the British jazz/soul sound popular at the time.

After two limited-edition self-produced cassettes, *Fragment* and *Deep Floor*, the outfit signed to **Genesis P. Orridge's** infamous **Industrial Records** label for *White Souls in Black Suits*; before jumping to then-leading indie label **Fetish Records** to offer their follow-up, *Thirst*. By their third full-length release, *Advantage*, **Clock DVA** had again moved operations, this time to **Polydor**. This last move, in part, proved to be the band's demise---at least temporarily---as Newton began to fear major label expectations and artist development and marketing policies could lead to a potential compromise of his artistic freedom. (An interesting sidenote: Former **Clock DVA** guitarist, **John Valentine Carruthers**, wasted no time in finding work; replacing **Robert Smith** in **Siouxsie and the Banshees**, with whom he remained through completion of the classic *Through the Looking Glass* LP.)

Reforming the band with friends **Dean Dennis** and **Paul Browse** in 1987 yielded previously unknown successes for **Clock DVA**. Too often overlooked and rarely cited for the influence they lent to subsequent generations of electronic dance bands, **Clock DVA** finally gained Stateside visibility with the domestic release of the 12-inch singles *The Hacker* and *The Act*, issued on **Wax Trax! Records** in 1989. These abrasive electronic dance tracks exposed the band to entirely unfamiliar club audiences, vastly enlarging their fan base.

(Inferior---but still recommended---versions appear on the recent retrospective *Collective* issued in 1994 on Los Angeles-based **Cleopatra Records**. *Collective* is a highly enjoyable and relatively representative starter for those unfamiliar with the band.)

During **Clock DVA's** "intermission period", Newton and Turner, in 1985, physically manifested their ambitious arts collective dually; in the form of TAGC's *The Delivery*, a 16 mm tryptych projection and soundtrack; and *The Discussion*, an **Anti Theatre** performance designed for five tape recorders and multi-video projection systems.

(continued on page 19)



DVA/TAGC



Battery Distance (COP International)/// The ethereal voice of Maria Azevedo is the first thing that will jump out at you on *Distance*. Tracks like *Silence* and *Access* show the music itself as solid, and at times, very danceable. Other times, it is slower and more melodic, complimented by the emphasis in Maria's voice, as on the track *Warm*. Also featured on the band's third full-length offering is their cover of **Coolio's** *Gangsta Paradise* (also featured on ReConstriction Records *Operation Beatbox* compilation). Equally as impressive, vocally and musically, are the album's four bonus tracks: *No Release*, *Access* (dot.com remix), *Further Up Further In*, and *Distance* ---although it seems odd for the title track to be considered a bonus selection. This album is definitely worth picking up (special order it if you have to!); and you just might be surprised at how much you play it. (**4 Gears**) - (C.O.P., 981 Aileen Street, Oakland, CA, 94608) (Editor's Note: I rarely find it necessary to further comment on the thoughts of a contributor in regards to a specific release, but I am compelled to add a few opinions here. First off, though **Battery** is certainly not the first band to feature the unusual mixture of industrial beats and female fronted vocals- - - **Chris & Cosey** and **Single Gun Theory** jump to mind as predecessors- - - they should be commended for perservering in that endeavor, one which has yet to be welcomed by Rivet Head Culture. Second, it's exactly the variance in sounds and styles that the band utilizes that has helped to establish **COP International** as the "Industrial Alternative." That's all I have to say. - - - Rik)

KMFDM Xtort (Wax Trax!/TVT)/// *Nihil* was pretty good. Hell, *Angst* was an album definitely worth buying. Now, take only the good from every **KMFDM** album and you're left with *Xtort*. The only person lasting throughout the album is Sascha Konietzko, as this release features such diversified talent as **Gunter Schulz**, **Mark Durante**, **Chris Connely**, **F.M. Einheit**, **William Riefflin** and others. **Nicole Blackman** (a well-known New York publicist) carries the entire album with *Dogma*. *Inane* is a song for the fans who know a bit about the band's history. *Blame* is saved from redundancy with the proper placement of live instruments; while *Ikons* definitely leans toward the redundancy **KMFDM** is so well known for. Plus, keep your ears open on the dance floors for *Wrath*. The hidden "lullaby" proves **KMFDM** didn't cease to point out the farce we all live in. Don't leave the record store without it. (**5 Gears**) - (Wax Trax!/TVT, 23 E. 4th Street, NY, NY 10003)- - - Moose

Collide Beneath The Skin (ReConstriction Records) ///On their debut record, the duo of programmer Statik and vocalist KaRIN weild their sonic wizardry like audio alchemists, swirling fire (harsh electronic dance beats and samples) and air (lilting ethereal vocals) into a musically-wicked potion. Fans of artists as diverse as **Sarah McLachlan** or **Elizabeth Frazier** to followers of European digi-dance industrialists will revel in *Collide's* rhythmic and elemental ambience. (**4 Gears**) - (ReConstriction, 4901-906 Moraga Blvd., San Diego, CA 92117-3432) - - - R M

Mentallo & The Fixer Continuum (Metropolis)///"Sleeping is universal, Dreaming is magik, Life is temporary and Death is unavoidable. The tracks on this CD are what is left from the wreckage of our earlier days. All of it is spontaneous remixes, outtakes and previously unreleased instrumental material." (from the album's liner notes) Much of this release is instrumental. Instrumental music whose lyrics are made of strings and chords, chimes and hard noise beats. **Mentallo & The Fixer** can turn your brain into hypnotic mush one minuter and run elektro buzz shox through your nerves the next. Either instance, the Dassing brothers make dark soundscapes that force you to stop and look. Well, once you do, you may as well just dive into the darkly hued canvas of sound. This is too astounding to be incidental and too unnerving for background sound. **MATF** demand attention. If you're not willing to give *Continuum* the space it demands, its meaning will be lost. These ominous pictorials are not for everyone; for those who like this sort of dark trip, keep your eyes open for a new full length of all new material, out this spring, entitled *Burnt Beyond Recognition*. (Those Dassing boys sure have a way with words.) With that in mind, remember, "Fools only go where angels fear to tread." (**4 Gears**) -

(Metropolis, P O Box 54307, Philadelphia, PA 19105) - - - L T

Attrition History (Project/Hyperium)///It is **Attrition's** gothic imagery that proves to be both the band's biggest strength and ultimate downfall. Although they may undisputedly reign as the quintessential industrial/gothic crossover act; their poetic vision is almost too overbearing. If you're a fan of the 4AD roster, or separately of such groups as **Dead Can Dance**, **This Mortal Coil**, **Cocteau Twins** or such ethereal ambient artists; then you'll love this. Unlikely to appear to the aggo-tech audience, however. (**2.5 Gears**) - (Project, Box 166155, Chicago, IL 60616) - - - Aga

Death and horror, inc. (continued from page 5)

Speed: They asked me to go in and play guitars for them and they're gonna sample it.

Vicar: Lyrically speaking, things just come to me. It's a bit of a sanity provider and it's a release. It's just the same as playing an instrument. I love doing it, it's nothing more than that. And if a song doesn't seem to call out for any words, it becomes instrumental. That's why you'll find about three instrumentals on each of our records.

Rik: So, you're implying that the musical structure of the song comes before the vocals.

Vicar: Definitely. And the lyrics are usually a result of me just deciding to articulate something rhythmic with my voice. There are always a few words that come out...some topics that are kicking around in the back of my head. If I'm working with a rhythm that I think will work out for a vocal, I can usually apply a word or two from something that I might be thinking about and throw out a couple of lines. Or get a verse done or a chorus done. It always starts off in a pretty primal fashion, actually. I think that's the greatest way of going about it because, for the most part, you don't end up knocking someone over with too much of a heavy handed message. If you begin with the words, or some kind of grand statement, I think that's your first mistake because it's the music that's going to draw people in.

Rik: Because it's been rather difficult for American audiences to obtain your recordings at the local mom-and-pop record store, a large percentage of Rivet Head Culture remains unfamiliar with your output. Do you feel as though the recent double album offering, *Bitters Alloys + Pressures Collide* (on Van Richter Records), is fairly representative of your work to date?

Vicar: I think that the difference in sound that you'll hear, and the different flavors, are just a result of the fact that that's what we do. We definitely like to explore different textures and different ways of making music, atmospheric or heavy. And if it isn't really appropriate to have full-force, chugging guitars in every song...then the guitar line doesn't get recorded and it doesn't get written.

Rik: Does that philosophy reflect a negative or positive reaction to the recent onslaught of guitar-oriented industrial bands? Five years ago, everyone would have simply sampled the guitar line.

Graf: My question is: Are these industrial bands or are these metal bands using electronics?

Vicar: It's more interesting when you have a potpourri of sounds, if you will; different sound sources. And that's what we're always going for.

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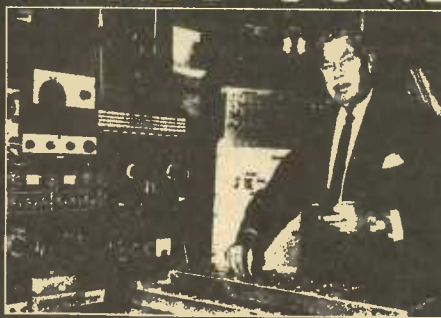
Alien Faktor *Final Expenses* (Decibel Records)
 ///Imported from the Dairy Heartland, the sophomore effort by Wisconsin's **Alien Faktor** is anything but cheesy. Though the underground buzz on this synth-based, **Skinny Puppy**-influenced industrial dance outfit has cyclically peaked and ebbed over the past few years, those outside Rivet Head Culture have remained uninitiated. The new album, riddled with highly-affected vocals and pounding rhythm programs and sequences, could be the key to unlock the seemingly impenetrable world of crossover success. - **(3 Gears)** - (Decibel, 17125C W. Bluemound Road, #122, Brookfield, WI 53008-0949) - - - R M

Kevoorkian Death Cycle *Collection For Injection* (Ras Dva)///Best known for 1995's encompassing *QuadComp*, *There Is No Time*, Ras Dva offers here another elektro-industrial masterpiece good enough to make you wonder why it took so long for **Rik Laciak** (of Zoth Ommog Fan Club fame) to start up his own label. This new release from Southern California's **KDC** reminds me of why I started listening to this music in the first place. Unbelievably EBM, *Collection...* is an aggressive mix of rhythm tracks, looped percussion and pure dancefloor energy. *Man Made*, *Let Us Die*, and *Kill For Christ* are stand-out selections, although all tracks here are solid. Put simply, I could not like this record any more than I do. **(5 Gears)** - (Ras Dva, P O Box 92575, Milwaukee, WI 53202-0575) - - - **(Kevoorkian Death Cycle)** also make an appearance on the **Industrial Nation** *Fifth Anniversary* CD Sampler, with the inclusion of the digi-dance *Discipline*. I didn't think the band could get any better...but they have. Beg, steal or borrow a copy right away.) - - - R M

Lazarus Effect *System* (Black Pumpkin)///This talented, if not a bit misguided, New Jersey quartet is as jumpy as a room full of bored three-year-olds. Their best tracks are above average, combining old-school rhythm programming and sampling with guitar-heavy leads. Selections like *Killing Time* and *Play God* are decidedly danceable gemh thick synthetic bass lines that are the electronic equivalent of those natural rhythms laid down by such masters as Charles Levi (**Thrill Kill Kult**) and Luc Van Acker (**RevCo**, **Mussolini Headkick**). Although vocalist and centrifugal force Nelson Pla does deserve some credit for not burying his voice in effects (an all-too-frequent problem with many of the genre's frontmen); the fact is that he is unable to establish a consistent and relevant vocal presence to coincide with the band's chosen musical style. Still, all things considered, *System*'s worth the twelve or fifteen dollars you'd shell out for it. So, take it for what it is: an enjoyable, if inconsistent, debut. **(2 Gears)** - (Black Pumpkin, P O Box 4377, Riveredge, NJ 07661) - - - R M

Sleep Chamber *Some Godz Die Young* (Inner-X Music)///Whether you see him as a musical genius or as a sexual deviant, **Sleep Chamber's** **John Zewizz** is nothing if not prolific. With over a dozen releases spanning more than ten years, Zewizz has built a reputation for pioneering an entirely subversive underground musical style; creating an electronic sub-culture filled with wanton sexual abandon. This five-song EP captures the Boston band at one of their most accessible moments. At times reminiscent of early Dirk Ivens/Marc Verhaeghen (aka **Klinik**) material, this disc could

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hardly be considered offensive, even if you've found other releases by this seminal artist too hard to stomach. This reviewer has never considered himself much of a fan of the band, but this new offering from **Sleep Chamber** is a definite keeper. (4.25 Gears) - (James Reality/Inner-X, 1191 Boylston Street, Boston, MA 02215) - - - R M

Slave Unit *Slave Unit* (C.O.P. International Records) ///After spending the last few years toiling in the industrial dirt, Germany/Oakland-based indie, **C.O.P. International Records**, may have finally uncovered a diamond. While it's generally accepted that they have a nose for sniffing out talent, C.O.P.'s stable of artists have sometimes been accused of being too heady for die-hard Rivets. Point well taken, since they do consider themselves to be the Industrial Alternative. As is the case again here, with the debut release from **Slave Unit**. Loosely classifiable as the mischevious offspring of a one-night stand involving **Rage Against The Machine** and **Nine Inch Nails**; **Slave Unit** plug into the classic punk D.I.Y. mentality, all the while incorporating contemporary music technology. Complete with pulsating bass lines, surging rock 'n roll riffs and an **Alien Jourgensen**-style vocal delivery, these impressive newcomers bridge together an entire world of musical subcultures to deliver this outstanding debut. (4.25 Gears) - (C.O.P. International, 981 Aileen Street, Oakland, CA 94608) - - - R M

Test Dept. *Totality (Invisible)*///On their latest release, these revolutionary Teutonic Brits offer not the Welsh or South

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Wales Striking Miners Choirs, but instead more traditional house-style beats, in the vein of contemporary **Meat Beat Manifesto** work. Removing virtually all the noise and experimental programming that, twelve years ago, linked them with **Einsturzende Neubauten** as enigmatic brethren; **Test Dept.** returns as a watered-down shadow of their political and musical past. Just like real life, though, it's impossible for the band to totally flee from their origins; as is indicated by the orchestral swoops and mid-tempo break-down in the second track, *Chillo (Sunrise)*. Overall, this release is disappointing only to those who've followed the band and appreciated them most for their *a-musicality*. Others, in search simply of good dub-friendly dance, will be impressed by the ease at which **Test Dept.** makes the transition. (3 Gears) - (Invisible, P O Box 16008, Chicago, IL 60616) - - - R M



Din_Fiv *Infinity* (Metropolis)///"Propaganda is to democracy, what violence is to a dictatorship." Just one of the samples of Da5id Din's revolutionary, new world order album. An album on the verge of giving up, *Infinity* pushes the last hope theme through all ten tracks. *Insanity Is Contagious* is probably one of the best non-vocal industrial tracks to be released lately. If this album was a little bit less standard of the industry, it would get five gears. Nothing really makes this album stand out from any other; however, it is a very good rehash of other Metropolis bands. Also check out the track *Wasted On You*. (4 Gears) - (Metropolis, P O Box, 54307, Philadelphia, PA 19105) - - - Moose

Cubanate *Barbarossa* (Dynamica)///Dynamica Records has the motto of *Metal-hacking Industrialism*. True to form, Cubanate fit the mold quite well. As with their previous album, *Cyberia*, *Barbarossa* shows that this musical entity has a knack for rather biting, often hardcore, rivet-noise. Also shown is the ability to produce a few extra tracks that should appease many a rave-goer and open some minds to this now underground (again) musical style. A vast improvement over their debut, this release features more radio-friendly cuts and allows for continuous listening. As for vocals, I just might point to **Lemmy of Motorhead**. Interesting thought, huh? Cubanate have a good thing going so far, but there's still room for improvement. At least, they're diverse and don't reiterate the tired "different words/same music" theory of too many other alternative acts... (2.5 Gears) - (Dynamica, 292 S. La Cienega Blvd., Suite 103, Los Angeles, CA 90211) - - - S M

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(CONTINUED FROM PAGE 14)

After these initial creative vehicles, TAGC began to re-focus on the audio spectrum. Their first single, the digi-dance "Ha/Zulu 12", was produced by Cabaret Voltaire. In fact, the band continued to utilize the production skills of CabVolt co-founder Richard H. Kirk through 1986. Transmitted from the Anterior Research Station, TAGC created synthetic aural soundscapes far more ambient and atmospheric than their alter-ego, Clock DVA; music that is, at once, melodic and melancholic. TAGC soothes musically and stimulates intellectually by basing their works on subjects varying from the Sabean cults of ancient Khem and the Dogon tribe of Mali; to the application of Psychophysics developing the use of frequencies and Psychoacoustics with computer-aided technology. The band draws influence from, and expands on, the theories and work of such prominent scientists and educators as Hans Jenny, Aleister Crowley, Martin Heidegger and Stephane Mallarme.

In 1988, TAGC displayed their first Meontological visual experiment, *Burning Water*, with accompanying soundtrack recordings; the latter of which is now available on reissue from Soleilmoon Recordings. Containing two thirty-plus minute versions of the title track, *Burning Water* is an exceptional instrumental piece, as moving and experimental as similar mood-enhancing artists as Chris Carter, SETI and Klaus Schulze.

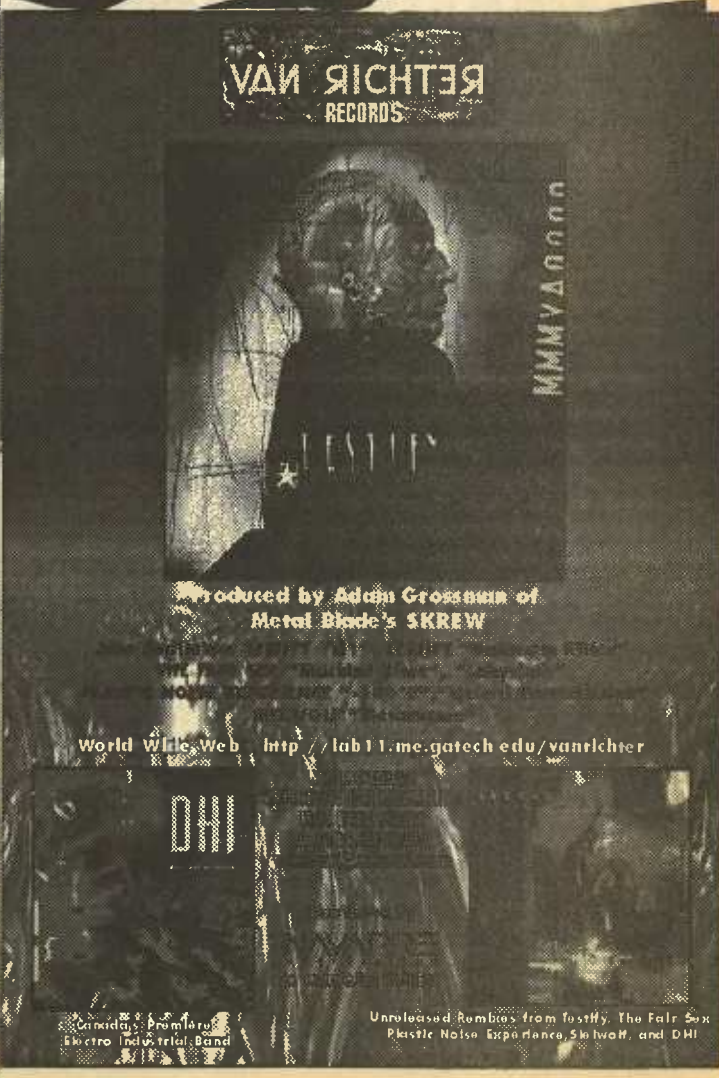
Most recently, Adi Newton has worked and/or recorded with Maurizio Fasolo (of the equally-under-appreciated Pankow) and Andrew McKenzie (of the band Hafner Trio). The second aforementioned collaboration (entitled *Psychophysicist*) was recently released on the newly re-activated Side Effects Records label (distributed domestically by Soleilmoon).

Select Discography:

Clock DVA: *Thirst* (1981-Fetish); *The Hacker-The Act* (1989-Interfisch/Wax Trax!); *Digital Soundtracks* (1992-Contempo); *Sign* (1993-Contempo/Cargo); *Collective* (1994-SUB/Mission-Cleopatra)

The Anti Group: *Audiophile* (1994-Side Effects-Soleilmoon); *Iso-Erotic Calibrations* (1994-Side Effects-Soleilmoon); *Burning Water* (1994-Side Effects-Soleilmoon)

Out Out Nisus (Metropolis)///Understand, right away, that this album is a bit misleading. Simply hitting play, you find yourself tossed from a half-melted carnival barker to the sounds of destruction with *Caustic Circle*. Mark Alan Miller does justice to the label *industrial* with his introspective picture of a darkening existence. The tracks lend themselves to the forced droning of the percussion mostly associated with older KMFDM, but definitely not overdone. All of the tracks are worth mentioning to a friend. *Cold Water* is probably the only song you can't drive to. Miller does some outstanding work with channel separation and manipulating samples. Probably the most notable aspect of the album is that it was recorded on analogue equipment, just adding to its noteworthiness. (5 Gears) - (Metropolis, P O Box 54307, Philadelphia, PA 19105) - - - Moose





Front Line Assembly *Plasticity* (Metropolis)///With only three tracks to offer, this single should be owned. The title track moves some serious ground. If you're thinking about becoming an FLA fan, this should finalize it. *Replicant* keeps it from being too angry, but the vocals could still stand to be a bit crisper. Anything remixed by **Haujobb** has to kick ass; the zero remix of *Plasticity* proves that once again. A good single by a good group. **(4.5 Gears)** - (Metropolis, P O Box 54307, Philadelphia, PA 19105) - - - Moose



Various Artists *The Remix Wars* (21st Circuitry)///Let's just say that this label has come a very long way since the release of Xorcist's album in 1991. The general concept of this series is that two groups submit three tracks to each other for a personal dose of remodeling. Some folks might be scared to hand over their work to someone else's imagination, but it seems to work out very nicely in the first two cases. **Strike One- :wumpscut: vs. Haujobb** Though not widely known on this side of the big ditch, these two German EBM conglomerations really smash any preconceived notions one might have about elektro-industrial music. Both exhibit the basic concept of many rivet groups: the distorted vocals and a generally dark, almost evil, overview of sound. It must be noted that, whether through remix or simply from originality, both groups show the intense simplicity of early FLA while enriching the overall sound with almost playful, **Autechre**-style beats and soundscapes. Check out :wumpscut:'s *Die In Winter*, and Haujobb's *World Window*. Both are incredible and well worth the effort of tracking down the disc. **(5 Gears)**

Strike 3- 16 Volt vs. Hate Dept. 16 Volt has always seemed a little empty to me, as if missing something. Not that a single item could be pinpointed, but the problem was there. Hate Dept. was/is, well...pretty damn good. Put the two together and what you get is some of the best "crossover industrial" music available to date. Seibold's production and programming dominate *Strike 3* with dark, almost hypnotizing layers of sound, which bring the listener right into the heart of things. Tracks of choice would include Volt's *Dreams of Light* and *Motorskill*, and Hate Dept.'s *drive:a*. No need to worry about misplacing this e.p.; it'll always be where you left it, in the player. **(4.5 Gears)** - (21st Circuitry, PO Box 170100, SF, CA 94117) - - - S M

Various Artists *The Remix Wars: Strike 2* (Cleopatra)///The second edition of the on-going remix e.p. series capitalizing on seemingly innocuous, yet obvious, principal: offer a pair of contemporary industrial acts an opportunity to remix each other's material, then serve up the resultant fall-out in limited edition e.p. format. *Strike 2* features the most visible and well-known acts to date, **Front Line Assembly** and **Die Krupps**. Though the pairing may be a bit overt (the similarities between these industrial icons are too numerous to mention here) the ends do justify the means in this particular scenario. While Die Krupps' knob-fiddling with Leeb & Fulber's compositions will raise a few eyebrows; it is the latter duo's reworkings that are most riveting (no pun intended). The FLA remixes succeed most by infusing the proper dosage of electronics with the existant instrumentation, something DK's all-too-metal-influenced *Odyssey of the Mind III* lacked; and consequently render their counterparts far more reminiscent of the Die Krupps of old. There are few servings here, but each track is meaty enough to fill the listener up. **(4 Gears)** - (Cleopatra, 8726 S. Sepulveda Ste. D-82, Los Angeles, CA 90045) - - R M

Various Artists *Industrial Revolution Volume III* (Cleopatra Records) ///One-half label sampler, one-half historical compendium, this double-cd set (also available as a limited edition box set packaged similiarly to Wax Trax! Records' legendary *Black Box*) will



appeal to both hard-core Rivet Heads and newcomers to the industrial genre. *Industrial Revolution* compiles not only impressive works from the genre's progenitors (**Throbbing Gristle**, **Laibach**, **Clock DVA**, **Einsturzende Neubauten**), but also showcases artists (**Birmingham 6**, **Leather Strip**, **Pygmy Children**) looming in the elektro-industrial future. An impressive release which functions equally well as a starter kit and collector's item. **(4 Gears)** - (Cleopatra, 8726 S. Sepulveda, Ste D-82, Los Angeles, CA 90045) - - - R M

Severed Heads *Gigapus* (Decibel)///The latest offering from synth pioneers **Severed Heads** is sure to make your feet move. With a wealth of keyboard mastery and some cleverly placed samples, songs such as *Heart of The Party* and *Repetitive Strain Injury* will pack the dancefloors. *Gigapus* borders on a trance-like sound, but has enough potency to keep even the most die-hard Rivet Head interested. Some songs almost have a **Pet Shop Boys**-style feel (like *Heart...*), but don't let that scare you away from a solid album. **(3.5 Gears)** - (Decibel, 17125C W. Bluemound Road, #122, Brookfield, WI 53008) - - - Smutty

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Swamp Terrorists *Killer* (Metropolis)///The Swamp Terrorists continue to pull off samples from mainstream music. Their newest domestic issue (recently in tandem with the remix record *Wreck*) is a pretty simple album; only two tracks really stand out: *Wreck* and *Vivid Cell*. But, the album, when taken as a whole, is pretty tedious. *Full Killer* has the potential to be real swell, but instead, falls real flat on its face. The lp threatens to build up to something that ultimately isn't there. No tracks are downright awful, but most need some type of adhesive to keep them continuous. Random fragments, put together properly, would be worth an album. Unfortunately, the way it is, *Killer* needs to hit the studio again. **(2 Gears)** - (Metropolis, P O Box 54307, Philadelphia, PA 19105) - - - Moose



Death Ride 69 *Screaming Down The Gravity Well* (Fifth Column Records)///My Life With The Thrill Kill Kult's Groovie Mann has embarked on yet another hit-and-run holiday; and this time vocalist/percussionist **Beat Mistress** is riding shotgun. Less techno-derivative than what TTK's recently become, **Death Ride 69** is anthemic elektro-rock, complete with chugging guitar riffs and thumping dancefloor bass lines. Early Kultists should delight in this return to form for one of psychedustrial's premier talents. **(3 Gears)** - (Fifth Column, P O Box 787, Washington, D.C. 20044) - - - R M

Consequence *Volition* (Cleopatra)///Cleopatra's deal with **Hard Records** has brought some excellent music to the forefront of the elektro-industrial scene; **Birmingham 6** and **Neotek** in particular. **Consequence**, aka German musical artist **Michael Irmer**, is a new act along the same lines of other bands: heavy on the synths and beats and almost indiscernable lyrics. A closer look at those lyrics does reveal a commitment to ideals such as questioning TV news (*Reliance*) and breaking free of the restraints of progress (*Access Denied*, *Educated* and *NDE*). The upbeat songs such as *Educated* and *High* could do well in the club scene, while heavier, slower songs and transitions add to the variety. Overall, **Consequence** is nothing ground-breaking, but there are some deep, bass-y thumps and ideas floating around on

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Numb *Christmeister/Bliss* (Metropolis)/// Don't get too confused; this is a reissue. If you buy this album for no other reason than the simplistic artwork, you've spent your money well. Fortunately for Don Gordon (the brainchild behind Vancouver's Numb) the first track, *Deadinside*, is the strongest one on the record. Overall, this record rests somewhere between the primitive harshness of the industrial pioneers and the clarity of today's electro music. *Balance of Terror* and the title track both barely fit the classification of being songs; and I don't know who *Eugene* (Nesmith) is, but I know not to mess with him. Check out also: *Frantic*, *What*, *Stiff*, and all of the *Bliss* remixes. An old sound with a new presense. **(4.25 Gears)** - (Metropolis, P O Box 54307 Philadelphia, PA 19105) - - - Moose



Project Pitchfork *The Early Years (1989-93)* (Cleopatra)/// Born out of a chance meeting at a concert in 1989 between founding members Peter Spilles and Dirk Sheuber, **Project Pitchfork** has remained one of the most underrated digi-dance bands in the underground culture ever since. The only possible explanation for their lack of superstar status within Rivet Head Culture is the difficulty in obtaining their numerous releases (nearly a dozen of them to date) here in the States. Expressly darkwave, the duo combine elegant synthwork and inspired gothic-esque vocals splendidly, creating music as beautiful as it is sinister. An excellent introduction. **(4.25 Gears)** - (Cleopatra, 8726 S. Sepulveda Blvd., Suite D-82, Los Angeles, CA 90045) - - - R M

Various Artists *New Life: 13 Years of Electronic Lust* (COP International)/// Looking for a reason to purchase this limited-edition import compilation (released in tribute to Europe's long-standing premier electro magazine) available domestically from our friends at COP International? How about *fifteen* good reasons? That's the exact number of tracks on this exceptionally representative sampler of the best that early Rivet Head Culture had to offer. Featuring selections from such influential industrial icons as **Skinny Puppy**, **Front 242**, **Laibach**, **Die Krupps**, **Front Line Assembly**, **Nitzer Ebb** and **Severed Heads**; *New Life* also showcases the best of the underground acts with whom the listener may not be as familiar, including **Chris & Cosey**, **Moev**, **Click Click**, **Mussolini Headkick**, **Numb**, **Psyche**, **The Klinik**, and **Cassandra Complex**. Old School electronics; from a time when being on **Wax Trax!** still meant something, and before **NIN** made *industrial* a household word. Though all of these tracks are previously released, many are now out of print or otherwise impossible to find. No fan of the genre is complete without this compilation in their library. Stop everything and order it now. **(5 Gears +)** - (COP, 981 Aileen Street, Oakland, CA, 94608) - - - R M

Think Tank *Skullbuggery* (Hakatak International)/// This debut release from both band and parent label, Minneapolis-based Hakatak International Records (headed up by **Information Society** founder Paul Robb) is the quintessential techno-industrial record. This is the sort of mutated affect that I once hoped the influx of techno would have on the aggro-tech scene. Unquestionably a trip-hop/break beat offshoot, Think Tank also effectively blend elements of noise and cyber core artists into their sonic canvas; most notably in their heavy use of looped samples as a substitute for both traditional song verse and canvas. Fans of both genres should be able to appreciate the resultant hybrid style. **(3 Gears)** - (Hakatak, 501 N.E. First Ave., Minneapolis, MN 55413) - - - R M

Testify *Mmmmyaoooo* (Van Richter)/// Though I haven't yet been able to uncover the secrets lying behind **Testify's** latest album title, I'm fairly sure that it's not something from their native tongue. After all, I grew up in a German-descended household, and the word's completely foreign to me. However, I have noted that, if said properly and at the appropriate volume; the resultant sound is eerily similar to the exact vocal delivery style of frontman Myk Jung. Not quite metal, **Testify** is nonetheless far more guitar-oriented than their alter-ego, **The Fair Sex**. Early press returns and record sales indicate that the band has already begun to bridge the industrial-metal gap, and anyone appreciative of that crossover style will cherish this record. **(3 Gears)** - (Van Richter, P O Box 13321, La Jolla, CA 92039) - - - R M

Rapoon *Recurring (Dream Cycle)* (Soleilmoon)/// Another great ambient record from Soleilmoon. The exploitation of the marketplace by bad techno chillout bands has kind of turned people away from this sort of stuff. Imagine an instrumental band with links to **Dead Can Dance**, **Aurora**, and **Thee Psychick Warriors Ov Gaia**. When all the pounding in my head gets to be too much, this is the exact type of record that I like to escape to. **(3 Gears)** - (Soleilmoon, P O Box 83296, Portland, OR 97283) - - - Aga

Various Artists *Earth: The Elements Series Volume 2* (D.O.R. Infinity)/// This latest sampler from English label/distributor D.O.R. arrived about three hours before this issue went to bed. Completely overcome by stress, caffeine and Marlboro's, I threw it on the stereo in search of a bit of a respite. And that's exactly what I found in this ambient/soundscape collection; which features selections from such sonic chemists as **Fork**, **Rautam** and **Zoviet France**. After this splendid introduction, I eagerly await more from the label. **(3 Gears)** - (D.O.R., P O Box 1797, London, E1 4TZ, England) - - - R M

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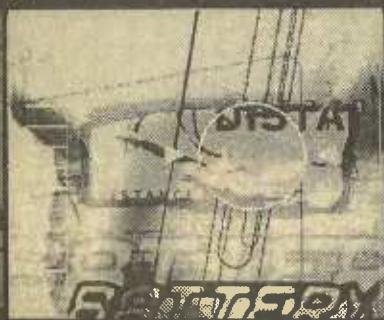
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