

underground music

low budget travel

Anemic Billfold

MAGAZINE

october 1993

no. 3



◦ ◦ ◦ ◦ **Dauerfisch** ◦ ◦ ◦ ◦

plus: Harald "SACK" Ziegler · L'Edarps A Moth

also:

HEATHER PERKINS

MICK MAGIC

BTMSQ

in this
issue:

SOUTHERN

U.S. by BUS!

lawsuit!

The following has been re-typed word-for-word.
It is MILES KINGTON's April 19th (1993) column
from The (London) Independent.

Legal history is being made in a current court case. The plaintiff is seeking to establish that his life has been ruined by passive listening—being forced to listen to other people's background music, in the way nonsmokers are forced to inhale other people's smoke. Last week John Lariat faced questioning from the council representing the defendant, Tower of Babel Music Systems.

Counsel: Now, Mr Lariat, is it your contention that your life has been altered for the worse by listening to background music?

Lariat: No, it is not.

Council: But I was under the impression that you thought all background music softened the brain. That after a track or two of Nat King Cole, our brains all resembled over-ripe tomatoes.

Lariat: Not at all. I have nothing against background music of my own choosing. If I enter a piano bar where a pianist is playing softly, or if I put on a record while I am reading, I see no objection to that. What I object to is background music chosen for me in places where music is not necessary or customary.

Council: Could you give me an example of this kind of place?

Lariat: Certainly. Lifts. Waiting rooms. Hotel lobbies. Supermarkets. Railway stations. Pubs. Aeroplanes waiting to take-off. Restaurants. Hospitals...

Council: Thank you, Mr Lariat.

Lariat: ...Corporate vestibules. Hotel cocktail bars. Long-distance coaches. Jean shops...

Council: Thank you Mr Lariat!

Lariat: Telephone waiting systems. Cinema lobbies. DIY and garden centres...

Judge: Mr Lariat! I think you have made your point.

Council: But surely, Mr Lariat, most people who hear the background music provided by Tower of Babel Music Systems Ltd and other such firms do not object to it. Why should you interfere with their enjoyment?

Lariat: Most people do not openly object to the sounds of traffic, or the body odour of fellow passengers in Tube trains, or...

Judge: Thank you, Mr Lariat. I think you have made your point well again. Incidentally, what was your point?

Lariat: That there is a good deal that is unpleasant in our environment which we have to put up with. I do not think we ought to add to it with environmental unpleasantness such as recorded background music.

Council: My Lord, I aim to prove that recorded background music brings pleasure to a lot of people.

Lariat: And how do you intend to prove that?

Council: I intend to call witnesses whose lives have been enriched, or just made more pleasant, by the unconscious addition of a recorded music background.

Lariat: If the effect was an unconscious one, then they cannot consciously testify to the effect. Anything they say will not be proof. You cannot wittingly testify to an unwitting process, can you?

Council: Well...

Lariat: Well, can you?

Council: My Lord, the witness is putting questions to me! I object!

Judge: Yes, Mr Lariat, you really must wait to be asked questions by council. That is his job.

Lariat: If putting questions is your task, all you have to do is ask. I hope that I will make a good witness. But it's up to you to test my fitness!

Judge: Will someone explain why the witness has just burst into appallingly low-grade verse?

Lariat: My Lord, it is called rapping. Rap is a kind of street verse, what you might call hot doggerel, and is one of the many kinds of pop music which I have been subjected to over the years in public places and which has led to the softening of the brain that caused me to bring this case in the first place.

Judge: I begin to sympathise.

(The case continues...)

anemic billfold

A LETTER FROM THE PUBLISHER:

Friends, strangers, greetings and welcome to this month's issue. Someday, I'll go somewhere and unleash a travelogue...meanwhile, I continue to sponge off of weary fellow travellers. Many thanks to all the patient souls who actually anticipated this issue.

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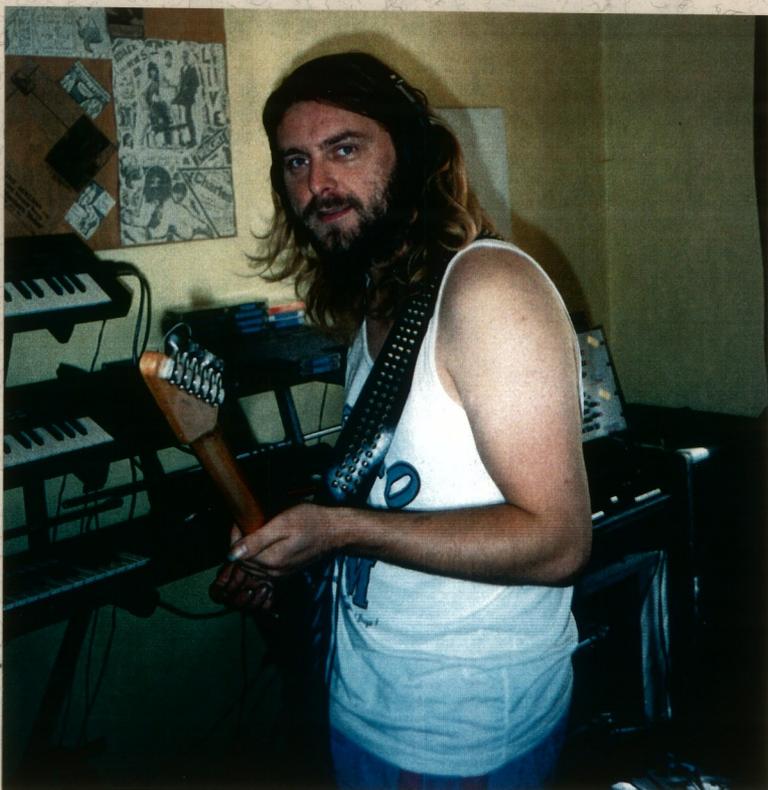
NUMBER 3

OCTOBER 1993

ANEMIC BILLFOLD MAGAZINE EXAMINES UNDERGROUND MUSIC AND GEOGRAPHY AND IS PUBLISHED MONTHLY OR NOW AND THEN DEPENDING ON A WHOLE HOST OF FACTORS. LETTERS, CASSETTES, ARTICLES AND OF COURSE, LITTLE SCRAPS OF PAPER (ESPECIALLY WESTERN CURRENCIES) SHOULD BE SENT TO THIS ADDRESS: ANEMIC BILLFOLD c/o Kevyn Dymond; P.O. Box 35; Arcata CA 95521; U.S.A.

BANTER

with MICK MAGIC



FRIMLEY-CAMBERLEY, ENGLAND: Mick Magic in the MMATT studios.

Mick Magic is the extremely skilled architect, brilliant songwriter/lyricist, fast and fancy finesse guitarist, sound-sculpting synthesizer stylist, resident genius and overall deity with the world famous band MAGIC MOMENTS AT TWILIGHT TIME (MMATT).

Mick also publishes the phenomenal, information-packed, highly entertaining quarterly newsletter **MMATRIX**. In addition, Mick runs the **Music & Elsewhere** cassette label which features somewhere in the neighborhood of 200 titles from underground factory/kitchens all over the world. He is seemingly the most active underground music network contact person in England certainly, perhaps the entire world.

There's more. Mr. Magic is employed driving a taxi which must be quite difficult considering that the steering wheel is mounted where the glove compartment should be.

Mr. Magic is well known throughout southeastern England for his tireless work on behalf of countless worthwhile charity organizations. And, hectic though his lifestyle be, Mr. Magic manages to maintain a storybook romance with Sammi. Sammi, unquestionably, the fairest lass in all of England. Granted, I was only in the U.K. for 5 days total so there may be some element of assumption to my observation but the point is I saw her, she's pure heaven and Mick wouldn't let me take her home with me.

MAGIC MOMENTS AT TWILIGHT TIME has existed, in various incarnations, since 1987.

In late August of 1992, Anemic Billfold placed an incredibly expensive transatlantic phone call to MMatT headquarters just outside London...

Hello?

Hi, could I please speak with Mick Genius Deity Magic?

Is this California then?

Indeed it is!!

You're 15 minutes late.

Sorry, I had some difficulty getting out of the country —

Ring up the international operator... don't see where the difficulty is. What's the time where you are?

Oh, noonish.

Noonish? My god, its 8 o'clock in the evening here. Amazing isn't it, you just got up and I'm getting ready to go to bed.

You're getting ready to go to bed at 8 o'clock?

Just a joke, yeah? Well, we miss you Kevyn, when you coming back?

I'd prefer to visit again in the spring or the summer, as opposed to the fall.

Yeah...it doesn't rain quite as much. Its pouring down today. Summer is short-lived here; we only get a fortnight.

Well its a beautiful day here...sunny...

Shut up!

...its probably about 67°...

Yeah? I think its about 67 here too... Kelvin.

So how's the music going?

I think the music's probably the slowest thing we're doing at the moment. Most of my time does get taken up writing letters and things like that. We've just had our mailbox enlarged on the National Health. They had to operate on it to make it bigger

to accomodate all the mail that's coming through. I'm actually working on some more stuff at the moment...what I was working on when you rung was a new theme tune for Overflow Radio.

Garry Lee is the guy who doesn't give you scones? ...just the coffee??

Oh, no no no. That's Clive Littlewood doesn't give biscuits. You publish that; I want the world to know, Clive...no, its not Clive Littlewood...Clive Richards, that's right — I know 2 Clives — so don't blame Clive Littlewood, I don't know whether he gives biscuits or not. But Clive Richards: no biscuits. Garry Lee on the other hand, second you get there, "Do you want a beer?" Nice man. I'm actually trying to work on stuff for a new Magic Moments album at the moment...like actually new songs...for the first time since 1989.

Oh? New songs, really?

Well, we're an ecologically sound band — we recycle our material. We've been getting away with it so far...people seem to love it so what the hell.

So it looks like White Hawk... is doing pretty well for you.

Well yeah, its actually on its way to being our best selling album ever. Its not got far to go now...I think, about 10 copies and it beats it. We're happy anyway.

I get the impression, reading in your MMatTrix, that there are a lot of people in England with disposable cash who are quite willing to actually buy tapes.

Well yeah, I must admit we're doing rather well at the moment. We're losing money, but not nearly as much as we used to lose. So we're well on our way to non-profit status...which will make a nice change to

*****SIDEBAR*****

The publisher of MMatTrix discusses burnout.

We're having our own anti-burnout campaign at the moment...in collaboration with Carl and Jörg as well. We're all looking very carefully at what we're doing and seeing how we can economize on both time and money. We figured out for a start that if we actually separate the mailing out of the newsletter from our normal correspondence, we can get a whole lot out in 2 days instead of 6 weeks.....then no one's gonna have to wait over a month for their newsletter. So next time, you'll find you actually get it in an open envelope sent printed matter rate to save loads of money too.....with no letter in it, no nothing. But it doesn't mean we don't love you anymore. Its purely being done for efficiency so you get it quicker.

huge-loss-and-let's-not-bother-eating-
this-week status. Things are improving,
definitely. We broke our sales record
last month.

Do you think this reflects any overall
economic situation in England?

No, no. I think the recession's still
pretty low over here quite honestly. But I
think maybe its just we offer good albums
at like a third of the price you get main-
stream releases. I mean, possibly, I think
the recession's helped the underground a
little bit...we offer a good alternative.
We've been working harder, advertising a
bit more.

I guess that's really what it comes down
to... I used to push the stuff in, oh,
'87, '88 and I sold a lot of stuff back
then...

You stopped pushing it, stopped selling it?

Stopped pushing, stopped selling...

Yeah, we noticed the same thing...yeah,
once you've got the momentum going, you've
gotta keep it rolling...

Vicious...vicious...

It is. Hard life.

I think White Hawk Atomic for instance,
would be a much better bargain than drugs.

Yeah, I'd agree with that...its a pretty
better value. I must admit a few people
have commented that the two go together
rather well. Not, of course, that I'm one
to promote drugs. But apparently about 4
tabs of acid and they listen to it on head-
phones and its amazing.

I haven't done acid in too long to
test your theory.

Yeah, me too... Almost forgotten what
its like.

I can't do it anymore...I think I've
fallen below the acceptable brain cell
count.

Do you find you're a little scared of it
when you get older?

I think so, yeah.

Yeah, me too. Strange, isn't it? It does
seem to have more pokey effects on you as
you get older. But so does drink and
everything, I think, really...hard life.
You gonna bill this as the geriatric
interview then? "We're talking to
England's #1 geriatric rock star."

You know, originally when I heard the
name MAGIC MOMENTS AT TWILIGHT TIME, I
had this vision of 5 crooners in matching
sequined chartreuse satin jackets sort
of doing the nursing home circuit.

Alternative cabaret, yeah?



Lulu: vocalist with the band
Magic Moments at Twilight Time.

So how's Lulu?

She rung up today for the first time in
3 weeks...she's coming down on Tuesday.
She's been sorting out some personal shit
in her life...been having a bit of man
trouble and things like that. You gotta
feel sorry for these 19-year-olds, really.

Good Lord! Seriously?

Yeah. How old did you think she was then?

Pppfff...I don't know...

She's only just turned 19...she was 18
when you met her.

No shit? Seriously??

Yeah, seriously, yeah. See, you could
go to jail for what you were thinking.

Wo.

I think she'll be great when she's a little
older..got a little more experience under
her belt...her singing improves all the
time. Really, on the last, White Hawk
Atomic, I don't think we really even
stretched her, quite honestly...but I will
do next time.

Where did you find her, if I may ask?
Were you lurking in a schoolyard?

Well, I was sitting 'round the park with a
bag of sweeties one day...

...and you stepped out of the bushes?

It was actually a pub in Camberley...we used to go in there with Sammi and her friends quite a lot...early days...when me and Sammi were still courting. Remember courtships? Wild. I'd seen Lu in there quite a lot of times before...she was like a scraggy little thing then. She was always going around with her hand out, saying, "Could someone lend me some money to go down to The Edge?" Silly, we didn't know she came from such a wealthy family then. Anyway, she was in there celebrating one night. Turned out she had just won a classical vocal competition at the Royal Albert Hall. I asked if she'd be interested in doing some recording work. Turned out she was and well, lo and behold, I think it was as little as a year after that I actually finally got 'round to getting her down here to do some...and she's been with us ever since.

What about playing live?

We haven't actually played live for quite awhile now. Me and Lu are sort of talking about going live again at the moment. I must admit I'm torn 'cause we've got a good momentum built up at the moment and I think if we start taking time out to rehearse and gig, we're gonna lose some of that momentum

and I'm not sure this is a good time to do that. We've had our 5 years in obscurity, I mean, please God, let a few more people like us now. We're doing well and I really don't wanna break that.

Do you miss getting out in front of a live audience?

Not a great deal, no. I must admit I'm much happier working in the studio where you've got 100% control over what you're doing. None of these dodgy PA systems and dodgy sound engineers for example...brain-dead audiences and things. We've had some pretty soul-destroying gigs in the past...we've had quite a few good ones...but you always seem to remember the soul-destroying ones far more than the good ones.

I don't agree.

Well I do.

I forget the 10 fucked ones and remember the one good one.

Well you're an American you see, you have a positive attitude; I'm English, we haven't. We're very negative over here.



near or in FRIMLEY-CAMBERLEY, ENGLAND: Mick Magic's awesome presence makes a guest appearance on stage with the band CHRIST!

ARTICLE

Travel Tales

med JAN BRUUN

During the autumn of 1991, I left my home in Arcata, California, travelled halfway around the world, and wound up at Jan Bruun's house in Bergen, Norway. (Jan is the main enchilada at Hypertonia World Enterprises, a major distributor of underground music.)

During the summer of 1992, Jan Bruun left his home in Bergen, travelled halfway around the world, and wound up at my house in Arcata. Along the way, my friend Jan had been quenching his appetite for all the gaudy, tasteless trashiness of the flabby underbelly of American culture. He told me of his fascination for oily American TV shows, voraciously competing for viewers with topics of perverse lust and twisted evil deeds. He found astonished delight in the supermarket tabloids that keep you up-to-date on Elvis, JFK, Marilyn Monroe, Hitler and aliens in general. And especially Charles Manson. American style grizzly crimes...mass murders...serial killings...extreme gruesome...but most particularly Charles Manson. Jan is duly impressed by anyone who is related, however remotely, to anyone who was involved in the Manson drama. My claim to fame is that, aged 12, I ran away from home and was staying in Topanga Canyon (L.A. area)...one day I came back to find my sleeping bag and stuff had been ripped off...later, some locals suggested a strong possibility that my bag was purloined by the notorious Manson Family! Charlie himself may have actually slept in it!!

While showing Jan around Arcata, I stopped to mail some letters. When I was ready to leave, I found Jan flipping through those posters of criminals wanted by the F.B.I. that hang in every U.S. post office. Later, he stopped in at a used book store to look for any 'true crime' titles that he hadn't already read. I'd like to point out that Jan is a peaceful, amiable gent with no apparent inclination toward undertaking this line of enterprise himself. While visiting me, I asked Jan to write a travel article. He said it would be easier to just have a conversation about his trip into a tape recorder. That's what we did and it was probably a whole lot easier. Easier for him anyway.

So, you left Bergen and took the train to Oslo?

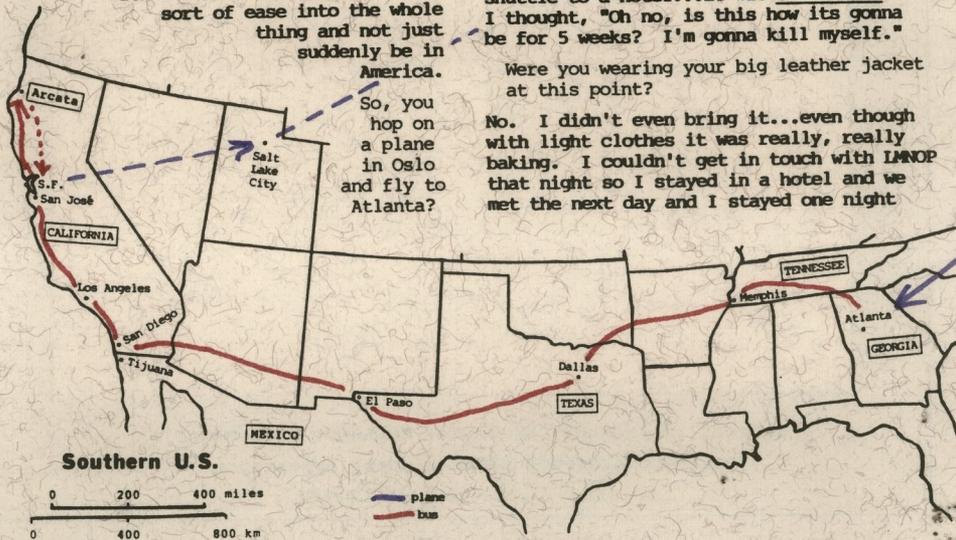
Yeah, that's right, started out with a 6 or 7 hour train ride... sort of ease into the whole thing and not just suddenly be in America.

So, you hop on a plane in Oslo and fly to Atlanta?

Yeah, with a change of planes in Amsterdam. In Atlanta, I landed on the plane and got out into the building on the airport...and then I got out of the building to catch a shuttle to a hotel...it was SOOOOO HOT— I thought, "Oh no, is this how its gonna be for 5 weeks? I'm gonna kill myself."

Were you wearing your big leather jacket at this point?

No. I didn't even bring it...even though with light clothes it was really, really baking. I couldn't get in touch with LMNOP that night so I stayed in a hotel and we met the next day and I stayed one night



over at his place. So I spent a couple days in Atlanta...scurrying around in various shops, seeing various people, some of his friends.

And then you took kind of a bus tour across the southern U.S.?

From Atlanta to Memphis.

Stayed in Memphis?

Yeah, one night. I stayed in a youth hostel, a really scruffy house outside of town, you know, ragged garden...

How much did it cost?

Ten dollars...and I had to wash the toilet. And you leave \$10 deposit, which you get back, something like that...

...after the toilet is clean?

Yeah. And in Memphis I went to see Graceland...you know?

I've never been...

Well, that was fun seeing Graceland, absolutely...bought a lot of Elvis postcards; but I couldn't get the postcards of Elvis when he was really fat, because its the estate that runs the whole thing...

Apart from that, I went around Beale Street, which is sort of the music, blues street in Memphis...and went to various clubs, saw some live music...some beer, you know, late night action...it was a Monday even.

So then did you sit on the fucking bus from Memphis to El Paso?

I did.

You kept going?

That was a long stretch...I can't remember how long.

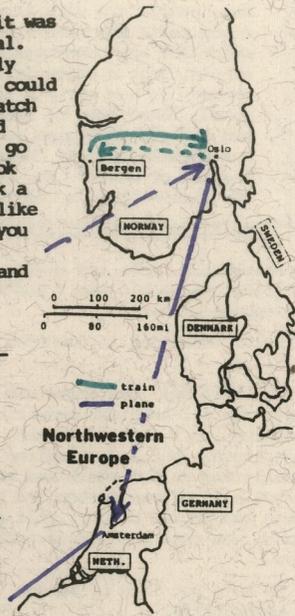
Fuck...days?

Yeah, its a couple days. I came to Dallas really late at night, I was half thinking of staying...I was so tired I didn't even want to bother with finding a place to stay, I just went on the next bus...and I came to El Paso; there I had to stay. I came early

** I had to eat at 2 McDonald's rest-
** aurants through Texas and various
** states there because there was no
** other place to eat at the places
** the busses stopped. The 1st place
** I had something that was supposed
** to resemble a burger...tasted like
** paper; pre-chewed paper. One other
** day I had the chicken nuggets and
** they didn't taste like anything...
** just as boring as the burgers...
** they're totally interchangeable...
**

in the day so it was really practical.

I found a fairly cheap hotel; I could hang around, watch a little TV and have a shower, go outside and look around. I took a bus—you pay like a quarter and you get taken all around town—and I went up to the highest hotel, which was sort of recommended in the tourist propaganda... they have a good view of the city... I went up there and had a beer...and they had some food, on a sort of free buffet...



Pretty cookin' in El Paso?

That was hot, yeah.

Did you have a swimming pool at your hotel?

No.

Did you use the swimming pool at the expensive hotel?

No.

So, El Paso; that was on the border to Mexico...that was a kind of experience because there was a lot of Spanish talking around and it was kind of exotic to me...it was just like being in Spain, you know...

You ventured over into Mexico?

Not from there, no. I could just look over into the Mexican part of the city. Next day, went to San Diego. Its a fairly long stretch as well. But I made it there early in the day and I was supposed to contact somebody who had written to me and given me their telephone number but I couldn't get a hold of him; not the day before and not the day I came there. So I just gave up on that...I didn't spend any nights in San Diego. I took a quick trip across the border into Tijuana, walked around for a few hours...had some tacos and some Mexican beer, just to sit down and relax and get the real Mexican food, in Mexico...even if its just a couple minutes across the border.

Late in that day I took the bus to L.A. and I arrived at 9 at night in the really heavy

That's important stuff?

Yeah! I was at the site of Spahn Ranch. And in Sharon Tate's house now there's some rock band renting it. If I lived in that house, I would arrange big, big parties every year, August 8th.

Have you witnessed any real crimes happening since you've been in the U.S.?

No. I don't know if I should say unfortunately or fortunately. If I could see it from a safe distance I wouldn't mind...just like I would want to feel a little earthquake... When we were driving through town I could see the burnt down buildings from the riots. Downtown L.A. sure is a seedy place; also parts of the Hollywood area at night is kind of happening in a scary way.

The day I left L.A., I went up to visit Ken Lee who has a band called ELEVEN SHADOWS—or that is his own project—he also plays in another band...and then he took me down to the Greyhound station and we had real trouble finding it...it was late at night and dark and we were kind of confused about where it was...and there were, like, hundreds and hundreds of black people sitting and walking along the sidewalks; drinking and really sort of hanging around, you know...it was scary. That's the most scary moment.

Hmm, sounds like it was pretty hot in L.A.?

Yeah, it was up to 111° (44° C)!! We were just sweating all the time.

Woof. Then up to San Francisco...

I spent half a day in S.F. and then I took the bus back to San José at night to catch up with Don after he was finished with work and everything...that was Tuesday. I went back to S.F. on Friday and that's when I saw LAIBACH. Outside the I-Beam—that's the club where they played—I met up with Charles Rice Goff III. He's the second cousin of Patricia Krenwinkle in the Manson family.

Really?

Yeah. We went to the LAIBACH show and I slept at his place and the next day we went to a baseball game.

What kind of baseball game?

...like, Don is synonymous with San José...the world over...

Sure...like Lord Litter is synonymous with Berlin...

Totally...and like, you're synonymous...well...somewhere way the fuck up north in Europe...sketchy thing...

...they might know that you live in Arcata but they don't know where the hell it is...I had no idea it was so far from San Francisco...

A major league baseball game.

...sounds exciting...

I never go to sporting events—I hate sports—but it was kind of interesting just to be there. He had free tickets. It was kinda fun.

I should think it'd be weird to be in one place with that many people with no real music happening, you know?

Heh, National Anthems. And then I stayed with Don again.

Impressions of Don's style, situation, existence...?

Really hectic. Racing around from work to his kids' place and at the same time is doing his mail...lotta phone calls coming in, going out...

So is it true, does he really have enough cassettes to make anybody happy?

Well...ha-ha, who said that?

He did, in one of his tunes.

I don't know, several walls covered. Saturday I went with Don up to visit Joe Menchetti...and Greg Grey, who had come up with a plane the day before was along...and they were jamming in Joe's house...which was fun to listen to.

Did they fall into any tunes that you were familiar with?

Maybe the one called "Big House"...

Ah, Joe's tune.

Don's radio show was on Sunday and Charles Rice Goff came down from Oakland...he was on the radio show and I was there and we played his stuff and we played stuff from the Hypertonia label...and Greg and Joe came around and they brought tapes and we played all the new stuff that they'd recorded. It was an extended show because Don had to take the hour after; take over for the guy who was supposed to be there. So, got to play a lot of tunes on that program. After that, Sunday night, I met Tim and Wendy of the Nether Nether World and I had dinner with them; Mexican restaurant, enchiladas. And then I came up here, so you've got the whole chronology worked out. Its been a strange, wonderful and nice experience.

BAND

BILLY TIPTON MEMORIAL SAXOPHONE QUARTET

Named in honor of a 20th century roadhouse-lounge jazz pianist and alto saxer, this crew played in Arcata on April 12th, 1993. I'd seen the posters so I went and checked it out. Monday night usually means anywhere from 3 to 7 people in the little club 2 blocks from my house but there were somewhere in the neighborhood of 75 people there. Anyway, four saxes and a drummer did two sets, all acoustic (no PA)...the potential for tedium inherent in such a configuration failed to set in. Excellent musicians; sparkling show, nicely paced...a little of this, a little of that, mixed it around...lots of original arrangements (incl. all the hits from their latest, "Sax House") flavored with just about any sort of genre you might care to imagine, a nice variety of Eastern European sax q literature, plus one or two popular favorites given the special treatment. Great ensemble dynamics, great intonation all night long, a really fine outfit. Fantastic to hear & see master of ceremonies and alto specialist Amy Denio (rhymes with Ohio) trading riffs with Jessica Lurie (rhymes with Missouri), also alto...really wild. Fun to focus on the ambulatory baritone antics of Barbara Marino (sorta rhymes with Toledo)...always right in the pocket. Marjorie de Muyneck (may not rhyme with anything in the midwest) usually held the inside lines on tenor but occasionally they turned her loose with a soprano which was cool because then Jessica would grab a tenor and you'd get the full SATB type spectrum. Pam Barger played a compact little drum kit barefooted, nothing too flashy but pretty much right on the money. During the second set, in AATB formation, they pulled a visual nifty: a precision synchronized left-thigh-lift-into-the-bell mute and note bending procedure...including baritone! Keep an eye peeled for 'em.



ARCATA, CALIFORNIA: BTMSQ live at The Jambalaya.
(L to R): Barbara, Marjorie, Pam, Jessica, Amy.

 ** BILLY TIPTON **
 ** December 29, 1914 - January 21, 1989 **
 ** Oklahoma City Spokane **
 ** Oklahoma Washington **

 ** "Its all been so sad. He didn't have to die a pauper. If he had
 ** come forward with the story of his life, he would have been rich
 ** and famous. But he didn't. He chose to take his secret to the
 ** grave. And the saddest part is that everybody found out anyway."
 **
 ** — Mary Ann (Billy's third wife)
 **

LETTERS

Brief Exchange

Hello Kevyn!

Just the other day we returned from our big European tour: Germany, Slovenia and Sophia, Bulgaria. Germany: mixed feelings; places which are strictly 'autonomous' (left wing hippy punks, very stereotyped, dogmatic, but not very pragmatic or enlightening) were boring (they wanted hardcore & slogansque lyrics), places with mixed audiences (students, working people, 'people') were excellent (Göttingen, Hanau, Aachen, Köln, Oberhausen were best!). Sloveja (new country) was great. People inhaled the music and lyrics (as far as they could understand them), discussed the Yugoslavia situation, the future of their brand new country, really treated us well... Bulgaria is a relatively poor country with a tiny rock tradition (Sophia being the only city to have rock clubs with p.a. systems...) but the small in crowd has an open mind for 'strange' music, like we play it. Not all Bulgarians want the Springsteen-alike-macho-Anglo-Americanisms they get rammed down their throats all the time these days...

Cor Gout
The Hague, Netherlands
July '92

Greetings from the eastern side of the pond! We're near the end of 23 concerts... Had a nice chat with Lord Litter in Berlin—sounds like his band is doing great—he was recording, so we didn't anschluss personally.

Amy Denio
postcard from Trieste, Italy
postmarked Bern, Switzerland
June '93

Hi Kevyn,

AGAIN they raised the mailing rates in Germany—to send a single tape to your country now costs me DM 8,—which is about \$5.40...

Lord Litter
Berlin, Germany

Lieber Kevyn,

Die Gerüchteküche ist am dampfen—ich hörte Du bist pleite und hast kein Geld mehr für das Anemic Billfold und low budget Travelling?

Achim Treu
Berlin, Germany

Lieber Kevyn!

Was ist mit AB Nummer 3? Mir scheint, Du knutscht den halben Tag mit Angela und die andere Hälfte des Tages spielst Du mit Deiner Band, so daß Du keine Zeit mehr hast für die Zeitschrift...?

Thomas Pradel
Frankfurt, Germany

Hello Kevyn!

Ich hoffe Du bist wieder gesund!

Harald SACK Ziegler
Köln, Germany

Dear Kev:

I've been listening to some European vacation tapes—Goddamn—there is a lot of stuff here! I hope I can stay focused on this long enough to do a good job.

Don Campau
San José, California

Hi Kevyn

We've been saving up to come over and see you, but so far we've got 56p and some suncream!

Sammi Taylor
Frimley, England

Hi Kevyn...

Thought the letters page was funny... impressed with Tadashi's English...impressed with Thomas Pradel's temperance...not impressed with the way you still can't work out that we live in FRIMLEY, that's it, just FRIMLEY! Got that? Impressed with Dino knowing all about Louise Brooks and making you and Don look very stupid. Nice one, Dino! Impressed with Trevor Hall's taste in friends. As for Guido Erfen... hah! The most interesting feature in the last AB was the one about your visit to us, not him! I thought the bit about him was the most boring thing I have ever read in any zine ever in all eternity. And some. As for the bit about -40° being the same in Centigrade and Farenheit...fuck you, smarty pants!

Mick Magic
Frimley-Camberley, England

EXTRA FEATURE

Deutsche unabhängige Musikszene

German Underground

Grüß Dich!

Hier (linke Seite) haben wir die Übertragung mit Vorkindergartendeutschgekritzelei aber es gibt eine englische Fassung dort (rechte Seite).

Lord Litter (Berlin) ist ein prächtiger Musiker, Sänger und Hersteller von Musik-kassetten. Er schrieb mir im Jahre 1988. Das war mein erster Kontakt mit Deutschland.

Kontakte haben danach wie ein sprichwörtlicher Schneeball zugenommen. Und jetzt, fünf Jahre später, habe ich mehr Verbindungen mit Deutschland als mit irgendeinem anderem Land— ja, sie sind hyperaktiv.

Greetings!

Over here on the right we have the English version. Over there on the left is the rendering in German which may not be entirely reliable.

Lord Litter (Berlin) is a splendid musician, vocalist and cassette maker who wrote to me in 1988. That was my initial bit of contact with Germany.

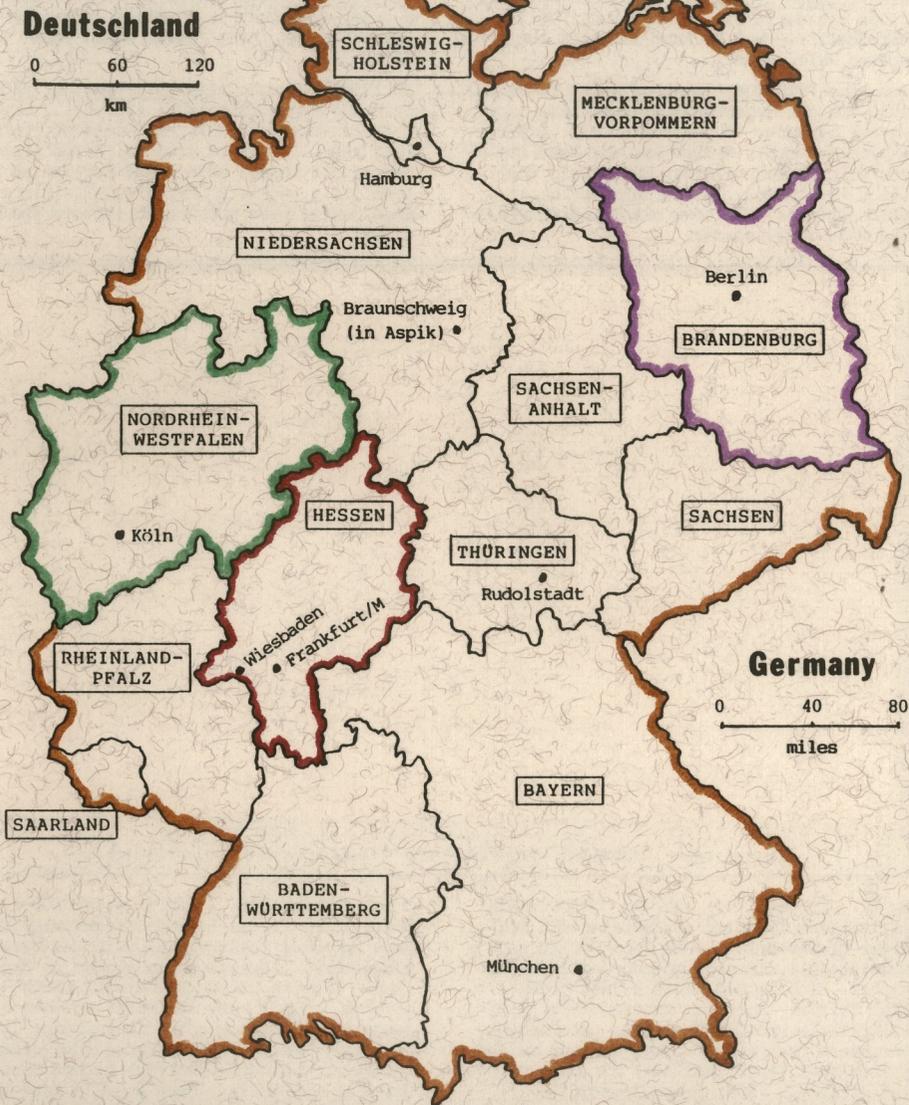
After that, it went like the proverbial snowball. And now, five years later, I have more contacts in Germany than anywhere else...indeed, they are quite an active bunch.



near KOBLENZ, GERMANY: Thomas Pradel of L'Edarps A Moth sails upon the majestic Rhine.

Manche oder die meisten Künstler(innen) in Deutschland (einschließlich Lord Litter) gebrauchen englische Texte...einige jedoch, tun deutsch. Deutschesprachelieder sind sehr mysteriös und interessant nach meinem Dafürhalten.

Many if not most German artists and bands (including Lord Litter) seem to prefer English lyrics...however, some do German. I find the German language compositions to be particularly mysterious and interesting.



Folglich, dieser Artikel ist über meine drei deutschsprachigen Lieblingsuntergrundmusiker: der berühmte und wunderbare Harald SACK Ziegler; die höchst bewertliche Studiozauberer Dauerfisch; und der sehr Schöpferischeschallgärtner L'Edarps A Moth.

Consequently, this article will focus on my three favorite German artists who use German lyrics: the celebrated and wonderful Harald SACK Ziegler; highly entertaining studio wizards Dauerfisch; and the very creative sonic landscaper L'Edarps A Moth.

Harald SACK Ziegler

Köln

Im Jahre 1989 sandte mir Guido Erfen (Köln) die "Cologne Dropouts" Kassetten-compilation...es hat darin ein tolles Lied ("Völlig vernebelt")— und so habe ich SACK zum ersten Male gehört.

Ich habe "TIP TOP - Best of SACK" im Jahre 1990 von der Hypertonia Plattenfirma (Norwegen) gekauft. Wundervolle C-30: Äußerst empfehlenswert. Später im Jahr habe ich von Herrn Erfen gelernt, daß Harald englisch versteht...damals schrieb ich an Herrn Ziegler. Seitdem haben wir Briefe und Tapes ausgetauscht.

In 1989, Guido Erfen (Köln) sent me the "Cologne Dropouts" cassette compilation... a great song therein ("Völlig vernebelt") was the first thing I ever heard from SACK.

In 1990, I bought "TIP TOP - Best of SACK" from the Hypertonia label (Norway). Great C-30, extremely highly recommended. Later that year, I learned from Mr. Erfen that Harald did indeed understand English so I sent off a letter to Mr. Ziegler. Since then, we've been exchanging letters and tapes.



in or near GERMANY: Harald SACK Ziegler performing live.

Am 12. Oktober 1991: Ich war fünf Stunden mit Carsten Spindler (Baßspieler mit Das Freie Orchester) im Auto (von Berlin nach Rudolstadt). Carsten sprach englisch fast nichts. Ich sprach deutsch fast nichts. Viel Stille. Aber ich kannte einige SACK Liedertexte und glaub mir, so tat Carsten. Besonders "Meine Oma"...ich kam nur zu den ersten zwei Tönen (mei-ne), bis Herr Spindler mitsang. 'Swar sehr vergnügt!

SACK hat viele Kassetten und Schallplatten gemacht und hat viele feine Lieder komponiert...einige echt Klassische. Er ist auch vollbekannt für seine einzigartigen "live" Vorträge. Er hat um die hundertmal im ganzen Zentraleuropa vorgetragen. Ich habe ihn nicht "live" gesehen aber am 1. November

October 12th 1991: I was in a car for five hours (from Berlin to Rudolstadt) with Carsten Spindler (bass player with Das Freie Orchester). Carsten spoke almost no English. I spoke almost no German. Much silence. But I knew the words to some SACK songs and believe me, so did Carsten. Particularly "Meine Oma"...I could only sing the first two notes (mei-ne) before Mister Spindler jumped in. 'Twas a jolly fine time.

SACK has released many cassettes and LPs and has written many fine songs...some real classics. He is also well known for his unique live performances. He has performed about a hundred times throughout central Europe. I've never witnessed his show live but on November 1st 1991 he showed me

1991, zeigte er mir mehrere Vorstellungen an Videokassette...entzückend!

Horn ist seine Hauptaxe aber er klimpert ein boshafes Ukelele und spielt viele andere Instrumente.

Ich sandte ihm ein paar Fragen; in beiden Sprachen, deutsch und englisch. Er hat sie auch auf deutsch, beziehungsweise auf englisch, beantwortet.

* * * * *

1. Wie oft bist Du "live" aufgetreten?

Vor 1987 regelmäßig mit verschiedenen Bands, Orchestern und Kammermusikgruppen, sowie Blaskapellen, Posaunenchorern, Vocal-chorern und -gruppen... Seit 1987 hauptsächlich solo und ab und zu mit anderen Musikern, fast nur mit eigenen Stücken über achtzig mal.

2. In welchen Ländern hast Du gespielt?

Natürlich in Deutschland aber auch in Belgien, Holland und der Schweiz.

3. Wieviele verschiedene Kassetten hast Du gemacht?

Bisher so um die dreißig.

4. Von all Deinen Werken, welche ist Deine Lieblingskassette?

Vielleicht "Zehn Meter langes Regal kippte um", aber sehr oft höre ich mir meine Musik nicht an. Ich bin fast immer mit gegenwärtigen Projekten und Ideen beschäftigt...

5. Welche ist, außer Köln, Deine Lieblingsstadt in Europa? Warum?

Berlin, weil ich dort geboren bin.

* * * * *

Dauerfisch

Berlin · Wiesbaden

Dauerfisch ist eine zweiteilige Kapelle mit Achim Treu (Berlin) und Andre Abshagen (Wiesbaden). Sie schaffen phantastische Musik mit ausgezeichnetem Schalleigenschaft. Von ihren Werken sind die zwei Kassetten "Im Reich der Bäuche" und "Das Manifest der Legastheniker" unter den zehn Kassetten in meiner Sammlung, welchen ich am meisten zuhören...robuste, unverwüstliche Tapes; sie bleiben frisch und wunderschön nach ungezählten Zuhören. Ungewöhnlich hervorragender Stoff.

Ich habe Dauerfisch das erstmal in Lord Litters Tapedepartmentradioshow Nr. 1 ('90) gehört. Ich sandte einen Brief und eine von meinen Kassetten an Achim Treu. Normale Handlungweise. (Bis zu der Zeit war ich mit vielen Deutschen in Kontakt gewesen...alle von welchen keine Probleme mit englisch hatten. Überdies, das Dauerfisch Lied auf Lord Litters Tape war auf englisch.)

several videos of various shows...entirely delightful.

French horn is his main axe but he also strums a mean ukelele and plays lots of other instruments.

I sent him some questions; each in both German and English. He answered them in both German and English, respectively.

* * * * *

1. How many times have you performed live?

Before 1987 I joined in a lot of bands, orchestras, choruses, vocal groups, chamber music ensembles, horn groups...and I had concerts with all of them...(it was nearly too much for me sometimes). Since 1987 I, very often perform solo and with other musicians joining in special projects with me. Since '87 I performed more than eighty times.

2. Which countries have you performed in?

Of course in Germany but also Belgium, the Netherlands and Switzerland.

3. How many different cassettes have you made?

Till now, around thirty.

4. From amongst all of your releases, which is your favorite?

Perhaps its "Zehn Meter langes Regal kippte um" but I'm not listening very often to my own music.

5. Not including Köln, what is your favorite European city? Why?

Berlin, because I was born there.

Dauerfisch is a duo featuring Achim Treu (Berlin) and Andre Abshagen (Wiesbaden). They create fantastic music with excellent sound quality. Two of their tapes, "Im Reich der Bäuche" and "Das Manifest der Legastheniker" are among the ten all-time most listened to tapes in my cassette collection...tough, resilient tapes that hold up to repeated listening with no diminution of wonderfulness. Uncommonly brilliant stuff.

The first I heard of Dauerfisch was on Lord Litter's Tapedepartment radioshow #1 (1990). So I sent a letter and one of my tapes to Achim Treu. Standard procedure. (Up until that point in time, I had been in contact with many Germans, all of whom had had no problems with English. Furthermore, the Dauerfisch song on Lord Litter's tape was in English.)

Jedenfalls, ich schrieb an Achim auf englisch. Irrtum. Er schrieb mir auf deutsch zurück. Ich habe mir ein deutsch-englisches Wörterbuch gekauft, so daß ich seinen Brief verstehen konnte. Das Übersetzen beanspruchte viel Zeit...aber es war ein sehr schöner Brief. Doch, am Ende des Briefes, mit viel Höflichkeit, hieß er mich einen "arroganten Einfaltspinsel" der "immer glaubt, alle Welt spricht englisch" und er hat vorgeschlagen, daß ich deutsch lernen solle. Nicht so eine schlechte Idee.

Nachdem ich zwei mehr Bücher gekauft und allein für ein Jahr gearbeitet hatte nahm ich eine zweites-Jahr Deutschklasse... von einer rothaarigen, blauäugigen Lehrerin namens Angela. Ich mache eine lange Erzählung kurz: seit neun Monaten genieße ich eine dampfige, haarsträubende Affäre d'Amore mit Angela. So ...ein Mensch in Berlin beginnt eine Kettenreaktion welche zu himmlischen Wochenenden an der gegenüberliegenden Seite von der Welt führt. Mmmmm.

Noch einmal, fünf Fragen für Dauerfisch... jede wurde auf deutsch und englisch gefragt. Hier, Achim beantwortet die deutschen Teile auf deutsch. In der andere Spalte, beantwortet Andre die englischen Teile auf englisch.

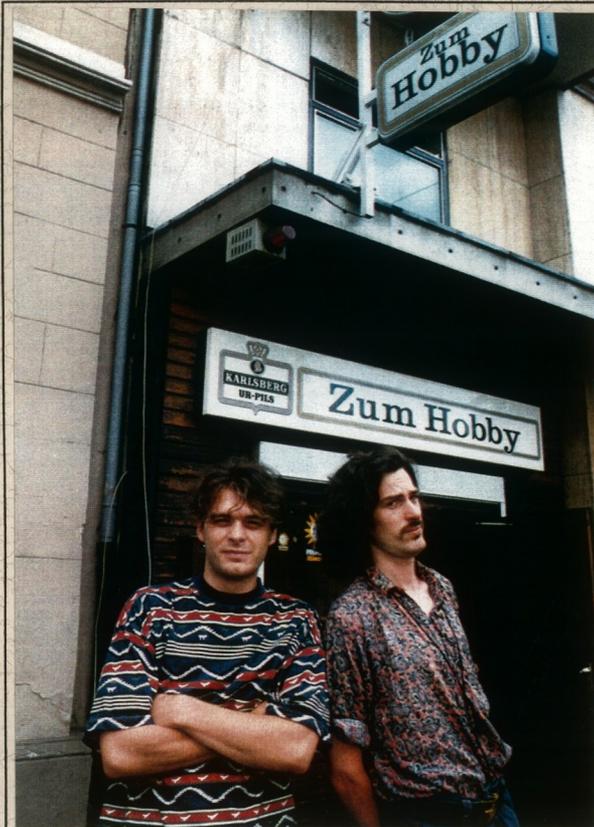
1. Gab es jemals ein anderes Mitglied in der Band?

Ja, die gab & gibt es. Da war zum Beispiel Saphir Babel, der uns für unser Projekt "Herr Braumpuk im Hochhaus" in die einzigartige "Remix 2000 Klangwiederaufarbeitung" einführte. Ideologische Unterstützung bekamen wir von Roland Baja, der 1986 bei

Anyway, I just went ahead and wrote to Achim in English. Mistake. He wrote back to me in German. I bought a German-English dictionary so that I could understand his letter. It took a long time to decipher it ...but it was a very nice letter. However, at the end of the letter, he very politely called me something like a presumptuous-nosedrip-who-thinks-the-whole-world-speaks-English and then he suggested that I learn some German. Not such a bad idea.

After buying two more books and working on it alone for a year, I took a second-year German class... from a red-haired, blue-eyed teacher named Angela. To make a long story short, for the past nine months I've been enjoying a steamy, hair-raising affair d'Amore with Angela. So... a person in Berlin sets into motion a chain of events that leads to heavenly weekends on the other side of the world. Mmmmm.

Once again, five questions for Dauerfisch ...each asked in both German and English. Andre answers the English parts of each question in English. In the other column, Achim answers the German parts.



GERMANY: Andre und Achim of Dauerfisch.
"This is our favorite pub.
We've never been inside."

* * * * *

1. Has anyone else ever been in the band?

We have some immaterial band members (Duchamp, Leonardo, Kant, Marx, Plato, Monet/Manet, Elvis, Beatles, Warhol and many more...) which is very important for us, because a 2-man-band is boring.

uns sein Tape "Zeugung der Toene" veröffentlichte. Darüberhinaus kamen und gingen noch etliche andere bizarre Persönlichkeiten & hinterließen so manches auf unseren Cassettenprodukten.

2. Von all Deinen Werken, welche ist Deine Lieblingskassette?

Mein persönlicher Favorit ist die "Zac Hobson's Telecacao Club" Cassette, die 1988 in Zusammenarbeit mit meiner damals zehnjährigen Neffen entstand.

3. Was denkst Du über den Main-Donau Kanal?

Seit meiner Zeit als Schleusenwärter auf der Neckarschleuse "Max Eyth" habe ich eine tiefe Aversion gegen Kenäle aller Art. Auch der Main-Donau Kanal bildet da keine Ausnahme.

4. Falls Du irgendjemanden in der Welt als Gast für Deine nächste Kassette, würdest Du wählen? Warum?

Als Gast auf meine nächsten Kassette lade ich hiermit recht herzlich Mr. Hunter S. Thompson ein.

5. Welche ist, außer Berlin, Deine Lieblingsstadt in Europa? Warum?

Meine Lieblingsstadt ist gerade Frankfurt/Main. Weil es da die hübschesten Mädchen gibt (besonders eins).

L'Edarps A Moth Frankfurt am Main

Don Campau (San José, Kalifornien) entkorkte sein Tape "Pen Pals" im Jahre 1988...das Lied "Somebody Slow Me Down" war wohl auf Spuren von Thomas Pradel gebaut. Nettes Lied. Aber ich habe dann nicht versucht herauszufinden wer Thomas Pradel war.

Schnell Fortschreiten zum Oktober 1991: Don und ich sind nach Deutschland geflogen. Erste Nacht da: Wo nimmt mich Don mit? Zum Haus des Thomas, natürl! Damals hatte mein Ohr die Musik von L'Edarps A Moth zum ersten Male geschmeckt.

L'Edarps A Moth ist 99 prozental Thomas Pradel; abgesehen von einer gelegentlichen Gastängerin (z.B. Martina—sieh Foto), ist es sein Soloprojekt. Großartige Tüpe... sehr weit geöffnete musikalische Philosophie und eine große Auswahl von musikalischen Stilen. Er ist ein schmackhafter Baßspieler. Vielleicht glaubt Thomas, daß ich ein klein wenig verrückt bin dies zu sagen, aber er hat eine ziemlich schöne Stimme: sehr interessant und ungewöhnlich...kennzeichnende Farbenprächtigkeit.

Wie üblich: fünf Fragen für Thomas auf deutsch und auf englisch gefragt und beantwortet...

2. From among all your releases, which is your favorite?

Our unreleased musical called GRIL-GIRL (1986).

3. What are your feelings about the Main-Danube canal?

Main-Danube-Channel? I haven't watched it yet.

4. If you could have anyone in the world make a guest appearance on your next release, who would you select? Why?

I'd love to sing a duet with the great Belgian female singer LIO because she sings not so much better than me—and she is looking great (=good for the video). We hope to get her for our next release CORD/CORK.

5. Not including Wiesbaden, what is your favorite European city? Why?

My favorite city is Monte Carlo. It's a very nice place with wonderful European-style Meditearan flair. The yachts are very white and huge and the coffee in the bars tastes good. Unfortuallly the city is a little bit too expensive and the beach is not so clean.

Don Campau (San Jose, California) unleashed his tape "Pen Pals" in 1988...the song "Somebody Slow Me Down" was built upon basic tracks submitted by Thomas Pradel. Nice song. I never investigated to find out who Thomas Pradel was.

Fast forward to October 1991: Don and I flew to Germany. First night there, where does Don take me? To Thomas' house, natch. That was when I first heard the music of L'Edarps A Moth.

L'Edarps A Moth is, for all intents and purposes, Thomas Pradel...apart from an occasional guest artist (such as Martina, see photo), it is his solo project. Great tapes...very wide-open musical philosophy and a wide range of musical styles. He's a tasty bass player. Thomas may think I'm a few sandwiches shy of a picnic for saying this but he has rather a nice voice: very interesting and unusual...distinctive coloration.

The usual: five questions for Thomas, asked and answered in both German and English...

1. Warst Du jemals in einer Band?

Ich war 14, als ich zusammen mit zwei Freunden unsere erste Band gründete. Keiner von uns spielte damals ein Instrument. Wir hatten ein paar kaputte Gitarren, auf denen wir Krach machen. Gute alte Zeit... Das war 1978. Ich habe die Band 1985 verlassen, weil ich nach Frankfurt zog. Damals habe ich mir den ersten Mehrspur-recorder geholt und seitdem musiziere ich fast ausschließlich alleine.

2. Möchtest Du L'Edarps A Moth Material "live" spielen?

Vielleicht ein reizvoller Gedanke, jedoch mag ich nicht live auftreten. Ich werde dabei viel zu nervös. Auch die Arbeit in

einer Band würde mir zur Zeit keinen Spaß machen. Zu Hause spiele ich meine Stücke. Langweilig. Aber ich wäre begeistert, würde eine Band, in der ich selber gar nicht mit spiele, einige meiner Stücke in ihr Programm nehmen. Ja, das würde mir Spaß machen.

3. Wieviele Songs hast Du ungefähr geschrieben?

Seit 1985, also seitdem ich alleine am Recorder aufnehme, 127 Stücke. Vieles davon sind natürlich Experimente und nicht weiter hörensenswert.

4. Welche ist, außer Frankfurt, Deine Lieblingsstadt in Europa? Warum?

Keine. Warum?

5. Was ist passiert, als Du in Paris einen Strafzettel bekommen hast?

Als wir im nächsten Cafe fragen wollten, wo man ihn bezahlen kann, hat der Kellner ihn mit der Begründung, "Wir haben eine sozialistische Regierung, da braucht man keine Strafzettel zu bezahlen", zerrissen. Wir sind nun mal Deutsche und uns gingen die Augen über bei soviel Obrigkeitungehorsam. Jaja, diese Franzosen... Warum?

1. Have you ever been in a band?

Together with some friends, we formed our first band in 1978, at the age of fourteen. At that time, nobody of us was able to play an instrument. We had a couple of broken guitars and tried to make some noise with them. It was a funny time. The band still exists but I quitted it seven years ago because I went to Frankfurt.



in or near FRANKFURT, GERMANY:
Thomas Pradel and Martina Messing.

2. Would you like to perform L'Edarps A Moth material live?

Not by myself. I'm much too nervous and I have no interest to play in a band again. On the multitrack recorder, I play a song one time, then never again. Bands always play the same songs again, that's boring. But I would really appreciate if any other band performs some of the songs I have written.

3. Approx. how many songs have you written?

Since recording alone on the multitrack recorder, its 127 songs. Lots of them are experiments not worth listening or pure shit.

4. Not including Frankfurt, what is your favorite European city? Why?

I don't like cities. I've never seen one that was more than a huge amount of houses and streets. I like my friends and I prefer the places where they live.

5. What happened when you got a parking ticket in Paris?

While looking for a place to pay it, a Parisian barkeeper rented it, commenting: "We have a socialistic government. No need to pay a parking ticket." Why?

Spring of '88: I got in touch with Heather and received her splendid debut solo tape Burning Through. An immediate fan was I. A flurry of correspondence ensued, more great tapes. Soon, it seemed like everybody was talking about Heather. But within a year, the postal exchanges became far & few between. A question continues to echo throughout the underground: "Have you heard from Heather lately?" Don Campau considers her the Howard Hughes of the underground. She has assured me that she means to write to everyone and feels bad for not doing so, but life continues to toss other things her way which require her time and attention. No prob. Anemic Billfold has a telephone. Let's check in with

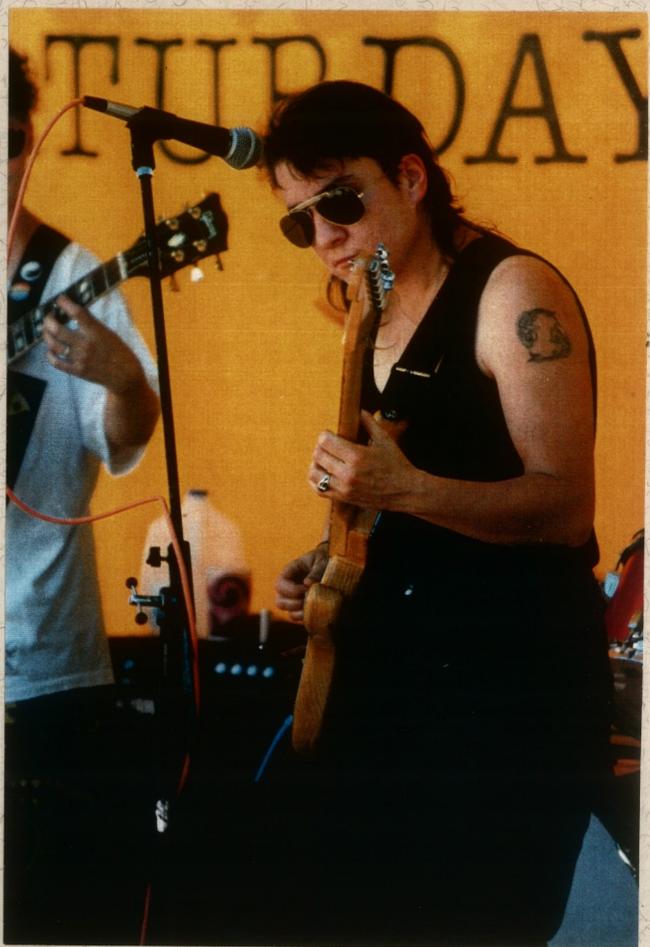
Heather Perkins

Heather is an extremely gifted songwriter, vocalist & musician out of Eugene, Oregon. She's done wonderful songform solo tapes, fun band demo tapes and very tasty electronic music tapes. She performs often with her band (DANGEROUS HOUSEHOLD OBJECTS), and also often does solo acoustic. She is the lab tech at the electronic music department of her local college. Plus, she works way too much (regular job sitch).

Five songform tapes over the years, all very highly recommended: Burning Through ('87...features the title track, "Once I Was", "Electroshock"); Why I Did It ('88... "Why Is It Anyway?", "Darkness"); Hamster Wheel ('88... "Somewhere Green", "Amurkins"); Lookeefeesh w/ Tom Burris ('90... "Don't Follow Me", "Your New Girlfriend") and Never Whatever ('92... "Eyes Closed", "Let's Go"). A great collection.

Her bands have all been cool, esp. THE FABULOUS SADDLE SOARS, who did some wonderfully twisted cover versions. In the photo to the right, their lead guitarist.

A whole 'nother side of Heather is the experimental musician. All of her songform tapes correspond to an experimental/electronic parallel tape, such as the awesome Steel Tribe associated with Hamster Wheel. Her electronic music has been getting ever more phenomenal recently, really lush and dreamy ...as she continues to gain access to ever newer and fancier equipment.



Eugene, Oregon: Heather & the blond Strat.

*****PHONE CHATTER*****

Have you done any sort of new tapes of your tunes?

I've got some electronic stuff that's not official...I think I might make a CD... but I don't want to...well, I kinda want to...but I feel like a traitor...

Well, I don't know, CD, whatever... seems like people don't really have all that much in the way of turntables anymore...

That's the thing...I was telling my friend Glen, I was going, "You know, I should just do an album cause I like albums", she goes, "Heather, nobody has a turntable anymore", I'm going, "Yeah, shit..." What do you think of CDs?

I don't have a CD player..personally, I think they're a little weird...it depends, I mean, they're good for digital electronic kind of music...a little weird on vocals for me, particularly the higher range frequencies...

I don't think they've perfected it sonically, although I'm not an audiophile so everything I say is totally subjective...

So you have one?

Yeah, I have a little portable thing that my mom gave me...like a Walkman only for CD...I had to get one so I could listen to the TONE DOGS' last CD.

o o o o o o o

It seems like for a year or so around 1988, you sorta discovered the network thing and were pretty active with the correspondence part...I guess it became sorta overwhelming...what's your, like, I don't know, well, sorta philosophy about that?

Most people...as long as they can put up with the galacial slowness of my response time...I mean, I wouldn't care if somebody else took a long time answering either... Don says people always ask him if I died or something..."Is she dead?"

This will let a few people know...

It'll give me a chance to apologize to everybody...

Yeah, you could issue a formal apology right now...

I can say I'm starting over! I did, I took a whole shoebox of letters and threw 'em away cause it was making me feel so bad...I couldn't answer them if I hadn't heard their whole tape from start to finish at least once, maybe twice...I had like 15 of 'em and I was like, "My god, this is three days worth of..." I couldn't do it. Then they'd wanna know if I'd written anything...I'd be like, "No...I've been answering letters!"

* * *

*****GEOGRAPHICAL SIDEBAR*****

Heather has done hiking in Canada.

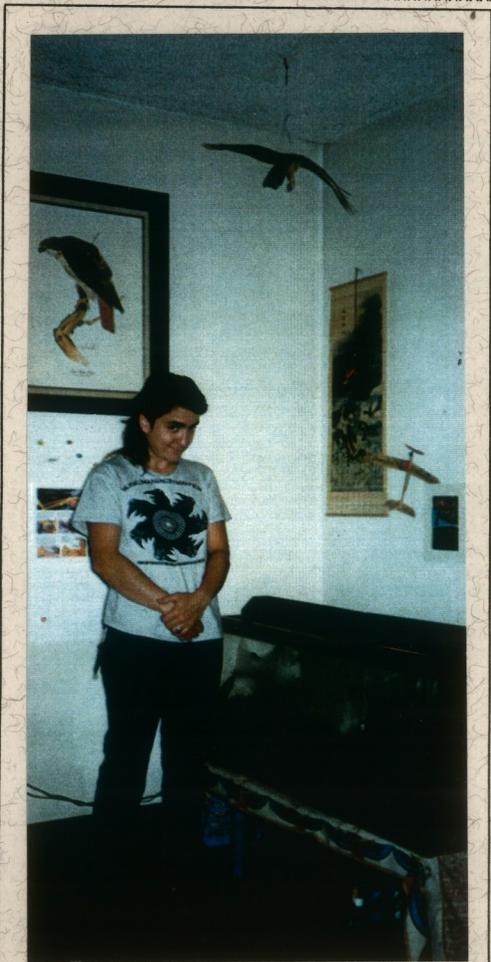
She rode on a train to Denver too.

At age 15, she did time at some sort of natural science field trip camp in the desert in Mexico.

The following year, she went on some sort of cruise ship chartered by astronomers and actually spent about a half-day in Africa!

(Her mom's an astronomer and her dad is a doctor; they wanted Heather to be a scientist!)

The parents considered taking her with them to Russia in '76 but it turned out there wasn't enough time to snare a visa for Heather so she spent the time doing Scotland solo instead.



Eugene, Oregon: Heather & the newts.

REVIEWS

Sound Recordings

Standard aimless flapdoodle by Kevyn.

TADASHI USUI AIOI Lasered Eye

If you're interested in the most unusual, least traditional, strangest tape in this review section, look no further. This 10-song C-54 is clearly the odd one out. Five years ago, Tadashi made a tape consisting entirely of pop songs...only traces of that approach remain here. Some of these tunes have a rhythm that can be felt...among the rest, one is more ametrical than the next. The lyrics are all in Japanese, adding to the overall otherworldliness. Generally, one foot in western music styles and the other foot displaced by several million lightyears. Songey faves: "Dragonfly Heard" (last cut) is a reprise of "Am I Dreaming" (Opening cut)...nice toe-tappin' groove... clean fuzz guitar...nifty riff stated with church bells...nice vocals & backing vox; "Angel, Angel"...cool skull-squeezing tune ...sort of garage rock with extremely brutal guitars...great machine-gun delivery of the words; "Where the Song Drifts For"...really pretty ballad...tasty/odd 3- & 4-part voice writing. Spacey faves: "Another Blow Came" ...very clean fuzz guitar...wild, frenzied note bursts...uses drums but has no discernable tempo; "That Girl Saw Me" (possible overall fave)...sorta tribal vocals with chant-like backing vox...highly ametrical, lots of empty space...evolves into a tasty rhythmic chord progression with melodic vocals and then dissolves again into semi-chaos. Real nicely crafted and paced tape. Ultra recommended. Likely to twist your ears in opposing directions.

artist: Tadashi Usui Aioi
c/o Watanabe
4-35-3 Matsubara
Setagaya-ku Tokyo
JAPAN

BILLY TIPTON MEMORIAL SAX QUARTET Sax House

Drop-dead phenomenal instrumental C-52 with 10 titles. Delightful arrangements for 4 saxes (Marjorie: soprano/tenor, Amy: alto, Jessica: alto/tenor and Barbara: baritone/alto)...with drum kit (Will) on half of the tunes. Mixed bag of covers and originals

(some fresh, some familiar)...great variety of styles...fantastic writing/arrangements ...precision execution...intonation spot-on ...wild soloing...full range of possible sax sounds. Faves: Marjorie's "Sax House" ...funky jazz thing with a heavy groove... bari funks heavily...great uniform dynamics ...rockin' little head gives way to 2 altos trading 4's—really tasty bits (love the popping open holes riff and the squealy glissando riff that open the bidding)... fine drumming too—while not getting in the way of the saxes; Amy's "Spanish Eye" ...3 sections...really beautiful sort of traditional 4-voice writing...leads into a barking cartoon part with hilarious sax runs...that leads into a sax randish of part of the tune "March" (from Amy's "No Bones" tape), really amusing somehow, way different from the original vocal treatment ...returns and ends with the 4-voice thing; Jessica's "Sabiha" (overall fave)...really snappy 'n festive Latin sort of groove with a dreamy/floating break...really nice paired alto things...also great little solo alto bits...fantastic arrangement, intriguing mesh of the different parts...just gorgeous. The centerpiece here is the "Bus Horn Concerto" (written by committee)... scored for 4 saxes & 3 busses (Seattle city busses on this take)...sparing use of bus horns/other bus sounds/bus driver monologues — primarily sax music...mostly 3/4... highlight sections: the aptly titled "Funny Waltz"...slow, cartooney, bus-meandering-through-downtown-lunchtime-trafficey thing ...wailing altos on top...kicks into slow 4/4 for "Metro Blues" later on...lamenty thing with ant's path bari...really pretty alto near the end..."Finale"...rhythmic, riff now 'n then thing with really cool squealy pops. "I Will Be Sad"...sax version of the tune from Amy's latest...trance-inducing hypnotic drone thing with long notes (several kilometers)—perhaps circular breathing and/or overlapping...slow, pretty melody on top—calmly howls toward the end. All 4 covers are Eastern European flavored tunes—excellent...especially "Fat Bearded Lady": hairball, rollercoaster musical arrangement, brilliant execution, and "Frailoch": an absolutely tasty melodic nifty (with great note-bending) that makes you dance. Overall, blazing. Extrееemely highly recommended. Available on CD.

artist: BTMSQ c/o Amy Denio
(see Amy Denio)

DONALD CAMPAU Transition Man

Fantastic 17-song C-60. Side 1 is solo Don, voices and instruments...side 2 features Don with guests in 4 different configurations. Initial faves from side 1: "The Price You Pay"...beautifully done ballad... great words, really nice vocals...just voice and electric rhythm guitar; "Jan's on the Radio"...super snappy, zippy thing, only lasts about a minute...pair of really great cookin' guitar tracks...fun words; "It's Raining" (overall side 1 fave)...cocktail lounge feel, Campau style...nice little groove, sort of a shimmering carpet for the really beautiful and very engaging lyrics...really well interpreted vocalise (esp. the little sneak into falsetto to get that one top note!)...intense, passionate, emotional, breathy torch singing, woof woof. Faves from side 2: "Follow Me Down" (one of 3 with Charles Laurel)...jungly percussive groove, really full sounding (love the off-beat things sounding somewhere between a marimba and a glockenspiel)...cool lyrics, kinda eases in for a while—then gets into a high density word barrage—really nice picture painting...builds to a peak; "Where It Had To End" (overall side 2 fave) ...nice folksy acoustic ballad...inventive structure within a simple framework...real sweet lyrics; "Proud of Myself"...really catchy toe-tapper with sneaky little guitar arpeggios...great words, fantastic tune. Those last 2 are duets sung with Nicole Poulin...good lord, cool voice...really delightfully timbred, full bodied, bottom endy contralto with a slightly snurlly patina and a tinge of rasp...whiskey may have been involved, no matter, triple backward somersaults on this end...good pairing, Don having such a loud presence to his voice and she having no trouble carrying over it...seriously wow. Also, a pair with Hermanos Guzanos; a slower one with real gritty grungy garagey music and a snappy, bouncy, catchy one ("It's Only a Job") with an extremely cool pithy spank guitar riff music bed; "Poor Lulu" (Nicole Campau does the vocals)...hypnotic, semi-drony sort of Aire...real pretty...Nicole sounding great, highly evolved from "The Old Guard" days; "Grab a Placebo"...instrumental space jam, a la Don...fantastic guitar work, smokin' leads—tasty wild stuff, really gets out there. Plus, 7 more tunes, all quite good. Exceedingly highly recommended.

artist: Donald Campau
P.O. Box 23952
San José CA 95153
USA

DAUERFISCH Its a Fine Day

Sort of a cassette EP...4-song C-15...an instrumental plus three versions of the title track. "Fine Day (version)"...seriously catchy tune...gets stuck in my head long before & long after the song is over...full fat sound...real studio reggae feel...cool ostinato bass pattern throughout...incessant groove...amusing wallpaper lyrics... nice spacey vocal by Miss C, breathy to say the least; "Fine Day (edit)"...just the vocal track of the previous song, looped & layered; "Fine Day (in Aspik)"...the familiar shimmering ultralounge music bed from the intermission portion of "Im Reich der Bäume"...the by now unintentionally memorized lyrics float on top with a sort of half-time feel...perfect cocktail hour music; "Vienna"...flowing little bass/16ths-on-the-ride groove...nice organ sound...some cobwebby f vocal syllables...tasty saxriff/ornament here 'n there. Overall, a real pleasant, unobtrusive sort of tape. Well recommended.

artist: Achim Treu
Graefestraße 72
1000 Berlin 61
GERMANY

AMY DENIO Birthing Chair Blues

This 15-song CD fits exactly snug on a C-62 (or brand name C-60). It is an outstanding, brilliant piece of work. Like a fine wine, it is well-rounded, fragrant, delicate, exotic, intoxicating and absolutely crawling with subtlety. Amy is an excellent bassist, saxophonist, vocalist and guitarist...ample testimony here. Delightful songwriting...more like patterns than progressions, metrically very engaging, full of counter melodies and gentle dissonances. Lyrics flow effortlessly and tend to dance around the periphery of convention. Recording quality super clean and transparent. Overall, this is one resilient pup, holds up beautifully to infinite repeated listenings. 2 absolutely exceptional tunes: "Gifts"...fantastic overlay of drums, bass, flutey thing and e. guitar notes—each of these 4 parts are entirely distinct from, and pursuing a different rhythmic agenda than, each other...the result is the catchiest of hooks...way fun...ultra tasty mumbly-singing on top...then, set apart by smokin' sax interludes, the opening bit minus the flutey thing returns as the carpet for the actual discernable words part of the song...really fantastic lyrics,

beautiful vocals; "Lullabye"...way festive Caribbean sort of feel...nice drum groove... then adds a super tasty multi-tracked cascading hand clapping pattern...very rubbery bass...exceptionally delightful sax melody, really wonderful...the singing part, in 3/4 (Brahmsy), is stretched a bit to fit over the 4/4 music part...molto splendido effect...dreamy. Other faves: "Apocalypso"... opens with some sort of huge industrial refrigeration unit...very tasty guitar patterns...real nice alto singing...fave sax solo of the bunch, slowly builds to a soulful fever pitch...followed by swell hand-claps that get very buried in the mix (listen for them); "Nostrile Mittening"...vox only...lyrics wonderful, rife with whimsy...duet: at once beautiful and goofy, well-placed/semi-ripe dissonances...trio: narrative evokes the curious phenomenon of NMING over bible-belly backing vocals...delightful, utterly; "BUNT"...great floppy, jangly music...some impressive gruntage...real nice vocals...hard to catch all the German lyrics (lotsa reverb)...nice rhythmic cross-hatching twixt the vocals and music. A pair of very fine updated versions of tunes from earlier tapes; a little gem about the dishwasher; the car one is very tasty; a nice little bass duet to close. I have it second-hand that on mushrooms, "I Will Be Sad" can be just a bit spooky. Excellent tape. I meant CD. Absolutely screamingly highly recommended. Get.

artist: Amy Denio
P.O. Box 85154
Seattle WA 98145
USA

DINO DIMURO Gower Street

Approx. C-40: 6 tunes on side 1 and a five movement 'symphonic poem' on side 2. About 95% Dino solo (keyboards, acoustic & electric guitar—tasty leads, vocals, all the technical stuff) plus a light sprinkling of guests. This is Dino's most musically fascinating tape yet (he's no ordinary home tapper to begin with, so that's saying something!) Packed to the gills with very inventive, precision Chinese puzzles, extremely rich in textures and all in spanky bright colors...big involved canvases of quick cuts, mutating from one to the next... ever changing modality and meter...some really hairpin guitar/keyboard note flurries, like, navigating a sea of eggshells without breaking any of 'em. As one might expect, the recording quality is superbly clean & crisp. A few faves: "I've Sold Out at Last"...great opening cut...hairball intro for a minute...then a great electric guitar part for a minute...gets acoustic... then a ramble stream of lyrics, fully en-

gaging; "Start Walkin" (on side 2)...totally amusing...two guys rapping (both Dino)... tight like small underwear; "Forleo" (instrumental)...folksy acoustic bit...harpsichordy bit...spazz break...then guest guitarist Chris does some nice 12-string acoustic leads and later, some squonkheavy electric noodles—tastytastytasty; the 3-part "On the Grassy Knoll" and especially the 5-part "Gower Street" are both fascinating, epic sprawls, too hot for detailed incision. Overall, a wide variety of textures and styles...obviously, a good deal of thought went into composing this stuff and no small bit of effort to get it into the can either. Several interesting/amusing snippets of people talking are interspersed between tunes. Extremely highly recommended. Dazzling and adventuresome.

artist: Dino DiMuro
3359 Hollydale Drive
Los Angeles CA 90039-2112
USA

DRAMA The Whole Drama

Breakneck 10-song C-30 anthology documenting the two year existence of DRAMA, the hardcore quartet from Mainz, Germany. Erik on drums, high octane & razor sharp; Belau on guitar, crunch belching squonk factory; Jens on bass, mud-filled dumptruck; Klaus on vocals, whiplash and woodrasps. Good lyrics, in English, accented kinda funny so they're not readily apparent...however, there's a nice lyric booklet (with some photos) built right into the cassette flap. Five absolute classics, all flat-out scorchers: "Feed Me", "Springtime", "Wimp", "Call Them Bibos" and "Stupid Questions"...all entirely shredding...tempo and feel changes constantly...like, ten different parts in each song...way snappy breaks and fills, surgically precise. Plus two songs recorded live...a bit muddier on the recording quality but every bit as treacherous as their studio stuff. A fitting addition to any collection. Really highly recommended. May be substituted for 3 cups of very strong coffee.

artist: Jens Neumann
Am Kirchborn 17-19; HH
6500 Mainz 21
GERMANY

L'EDARPS A MOTH Müllsammlung

This C-90 is the 11th or 12th tape from the Moth Büro and contains updated versions of 34 (!) titles from earlier tapes. 8 inst-

rumentials, 4 tunes with English words and the rest are proper Lieder. Moth is Thomas Pradel: spanky bassist, dangerous guitarist, inventive keyboardsynthcomputersmith, wonderful vocalist and also the composer. Generally very snappy music...lots of fat, fearlessly accented dance party mixes. Serious faves: "Und dann reib' ich mich zart" ...instantly likeable jangly 60's style tasty tune...the chorus contains the classic line "ich onaniere täglich"...fun little multiple vocal bizarrity toward the last chorus and outro; "Ich warte auf Zeichen von dir"...really pretty, slow ballad with dreamy background vocals...kinda sad...nice fuzzy guitar break leads to a really effective return to the main song; "So manches mal..." ...another slow ballad, really sweet...kinda sad, contemplative lyrics...real nice voice...mellow yet dramatic return from the nice break; "The Spinning Round"...lovely anthem ballad...features beautiful harmonies with guest vocalist Claudia Henke...sounds a lot like "Schlag in zu Brel" from the earlier Moth tape "Die Sonne knallt..." but with different words (as opposed to merely an English translation). Those 4 are all on side 2. Highlights from side 1: "Ich will zurück aufs Land"...tasty bass & rhythm guitar interplay...very rockin', very funky...cool facile bass solo...nice lyrics; "Krieg in der Stadt"...catchy, snappy, rockin' tune; the "Tim ID Radio Spot" is delightful... several musics mutating and blending...the spoken words answer various interview questions posed by the radio people from Minnesota. Lots of other fun stuff here. Highly favorable recommendation. Good introductory tape for Moth novices.

artist: Thomas Pradel
Kaulbachstraße 54
60596 Frankfurt
GERMANY

LORD LITTER Bad Case of True Love

Well balanced 10-song C-60 with a great 'album' feel. Very smooth tapecrafting, very fat instrumentations and very meticulous attention to all manner of little details. This tape features 3 fantastic tunes built upon basic tracks from L. G. Mair, Jr (bassist, synth technician, has a nose for the killer groove)...LL and L. G. are the match-made-in-heavenmost through-the-mail collaboration team since D. Campau & Al Perry back in '88. About half of the tunes here are songform gems and half are sprawling, drift away, turn-up-the-hearing-aid, extended groove songforms. Very wonderful. Highlights: "The Freak"...gothic Litter style, catchy, beautifully arranged tune...tasty synth noodlements...nice break,

cool leads—tastefully understated squonk-age...nice variations from verse to verse, chorus to chorus; "Love Once Was a Challenge"...rockin' blues, Litter style...catchy, in-your-face blazing orchestration (its a band demo sketch thingy)...what?—sounds like he snuck 2 or 3 German words in here (!)—probably my own audio hallucinations — thought I heard him say "dich nicht" or something; "But Still I Wonder"...unique Litter style mandolin tune...sorta introspective love theme...nice touches, piano/bass interplay...tasty mandolin ornaments—woof...really nice vocals & harmonies; "Prog"...great song, tasty music...lotsa nice touches in the mix: piano bits, finger snaps, nice synth snippets...excellent bridge...more great harmonies/voice...reminiscing about the times when there was still lotsa magic to be found in commercial releases. "The Earth Symphony" (L.G. basic)...spankin' bass foundation, sprawling groove...neat little vocal yodel warbles...super tasty trumpet riff thingys; "Poem" (L.G. basic)...overall favorite...fantastic lyrics (penned by Emily), perfect wedding of music & text...BIG sound...spanky ass pop-snap bass...cool guitar ornaments...over 12 minutes of drifting dreaminess. Splendid tape overall. Utterly highly recommended.

artist: Lord Litter - Dittmar
Pariserstraße 63A
10719 Berlin
GERMANY

MAGIC MOMENTS AT TWILIGHT TIME Psychotron Ø

15 titles (with 13 extra bits 'dwiched twixt 'em) on a C-90 (released in '88). Almost like getting two tapes in one: songform type songs on side 1 (8 selections) and soundscapes on side 2 (taxi service to another planet). Mick, on guitar & synths, wrote all the songs; Shona on vocals; Kate on synths; someone/something called The Psychotron doing sequences/drum programs; plus bassist/bass synthesist Jay on several tracks. Music: massive wall of sound; fat stereo imaging; relentless beat, generally 4 thumps to the bar; demonic but not too dark; seems overmodulated at times but isn't — just really heavy; chord progressions usually pretty basic but tweaked with the occasional left turn; way too little of the scorching/searing lead guitar stuff. Vox: (Shona), sweet voice, bit on the husky side, lyrics sometimes obfuscate (mondo reverbo). Faves: raw, meaty version of "Pandora"... nice dreamy thing...ultra cool bass synth...nifty backasswards offbeat rhythm pattern (so nifty they use it again on "Aftermath", but shifted forward by a quarter note); "Aftermath", by the way; another gem...

nically shaped vocal line in the break—the rhythmic shift therein is really hook-ey... tasty lead noodle outro; music box version of "Traveller 2" with nice little marimba patch...fractured rhythmwise—very cool... swell bass part; shorter version of "Acidic Heaven"...the lead noodleage is positively wild; "Psychojolting" is quite heavy and dangerous...nice little synth noodle outro. Almost worth getting this tape just to hear Mick "sing" the line "some kind of nightmare" (!) in the tune "Trois". All this plus a good half hour of mind bending instrumental selections. And, as we've come to expect, a rendering of "State of the Art". Fully recommended feast of psychedelia. Ever so lysergic.

artist: Mick Magic
6 Farm Court, Farm Road
Frimley, Camberley
Surrey GU16 5TJ ENGLAND

TELEVISION PERSONALITIES Privilege

After hearing this crew on a Hypertonia sampler and sending a note to their bassist Jowe Head (in the spring of '91), I received this 15-song C-50 by return post...in the spring of '93! Anyway, its a trio with Jowe on bass, Jefferey on the drums and central figure Dan (wrote & sang all the tunes) on guitars and keyboards. **Music:** very pop layout; nothing too fancy by way of chord progressions or instrumental ornamentation but the music always fits the words well, the tunes are all catchy, it was slickly produced (and has killer recording quality) and everything is lightly frosted with spark and sizzle. **Words:** usually laid out real well...sometimes amusing, sometimes emotional, sometimes somewhat sexual (nothing too gross). **Voice:** probably not going to win any classical vocal competitions at the Royal Albert Hall but Dan's got nice mood color/emotional texture and he hits his semi-wide range of pitches. **Faves:** "My Hedonistic Tendencies"...great lyrics of self-centered boredom...catchy music—tasty bridge fits the words nicely...Dan poses the timeless question: "Oh, what shall I wear?"...really fine tune; "Privilege"...captivating lyrics—icy recollections of growing up...beautiful fusion of words and music...nice groove...snare on 2 and 4 but the snap on 2 gets shifted ahead by a sixteenth note during the chorus, nice touch; "This Time There's No Happy Ending"...real spanky rocker...tasty, great words/vocals...cool backing f vocalist (not credited on the spacious 5-panel J-card); "All My Dreams Are Dead"...good words, beautifully, dramatically sung...sort of sad lament to the past. Lots of other good stuff including "Salvador Dali's Garden

Party", a real fun one. Overall, an easy-to-listen-to batch of 4/4 tunes with a pair of 6/8's tossed in. Very favourably recommended. Long song names, averaging 5 words per title.

dist: S. Bird
17 Perch Street
London E8 2EG ENGLAND

THE THIRD STATE Altered States

The Third State is Trevor Hall doing guitar, bass, keyboards, vocals and various computer stuff. A splendid surprise, this is the first really comprehensively fine tape, top to bottom, not a stinker in the bunch, from Trevor's underground kitchens. 12-song C-62...nice variety of topics and styles, personal thoughts and viewpoints...coherent yet multi-faceted...great 'album' feel. Lyrics all concise and to the point, no aimless fluff. Highlights: the gnarly title song...good lyrics, cool bridge...snappy bass...friendly tones...nicely orchestrated, nothing too fancy, just really pleasant; "On the Line"...sorta quirky...nice rhythm track percolating...nice tune, words...dark middle part: cool...nice use of bell tones; "The Neighbors"...tweaky, lightly twisted little nug...fun, sorta paranoid lyrics...nice variety of textures; "Been There Too"...distinctive voice...relatetoable lyrics...simple but super tasty tune...nice instrumentation, light-handed but interesting; "Need To Know"...a real nice groove floating on top of a suboctavecontrabass synth part...fine tune, lyrics, orchestration. The 18+ minute instrumental piece "Through the Valley" isn't just taking up space...swirly, smooth, very pleasant composition, sometimes majestic, somehow vaguely DiMuroesque...nice parts, variations, layers get added, it builds...all sorts of ingredients—violin, horns, woodwinds, organ, etc....stays interesting throughout. The rest of the tunes are all quite wonderful also. One thing...I like the rhythm pattern



quite a bit...clearly, Trevor enjoys it even more than I do: it is stated or implied in at least half of the tunes. Very highly recommended. Overall, great tape.

artist: Trevor Hall
58 Peel Road
Chelmsford
Essex CM2 6AL ENGLAND

TRESPASSERS W 5,4,3,2,1,.....0

13 titles on a vinyl LP (snugly fits on a C-46)...comes complete with a rather handsome full-scale lyric booklet...phenomenal album. Quintet featuring Cor Gout (great vocal color, presence, clarity...unique timbre...incredibly elastic voice), Frank vd Bos (lots of super tasty shimmering acoustic piano, a good dose of nice organ stuff, variety of synth bits here n there), Ronnie Krepel (some tasty nylon- & steel-string acoustic plus all sorts of tasty electric stuff...wide range of tone colors), Hayo den Boeft (seemingly stays in the background doing solid foundational stuff but, it is rewardingly interesting to focus in on the bass notes) and Peter Bos (super nice touch on the drum kit...deft/comfortable with the wide assortment of tempi and feels). Also, guest musicians...like, a half dozen saxophone and brass players...some real fine horn charts, scored by a variety of Trespassers...plus, real nice violin bits from Atilla the Stockbroker. Musically, the parts (including voice) are tightly interwoven in crafty fashion. The lyrics are in every sense outstanding from start to finish, painting vivid images and provoking all manner of brain activity. Very tasty music, really well orchestrated, sometimes tweaky, always fully suited to the vocals. All of the selections are really great...tough call trying to pick a fave...can narrow it down to three tunes: "Riefenstahl"...amazing piece, big gothic music canvas, lots of different parts...swirling, building main body relentlessly carries the listener forward on an astonishing trip along a parabolic path, very uplifting on the front side and absolutely bone-chilling on the back side...fantastic lyrics...real tasty brass, starts out muted, gradually builds, then uncorks and really gets to sailing; "Munch"...sort of a musical expressionist painting...tasty piano/voice to open...nice guitar thing enters...builds to tortured vocals over some nice organ...mellows a bit for an extremely tasty piano interlude...then the voice and organ go really berserk...wild climax...seriously beautiful piece; "The Sea and the Moon"...consisting of two parts which ebb & flow back and forth...exquisite harp-sichord/spacey fuzz guitar thing with simple yet phenomenal lyrics about relaxing the grip on assorted baggage...and...wonderful chorus part with delightfully twisted vocal blends...having gone back and forth several times, a nice tag/punch is beautifully set up and perfectly pulled, so to speak...astounding imagery...cool horn chart...well, perhaps this is actually the favorite. Now, even if those three songs were subtracted from the proceedings, this

would still be a great album. "F.E.A.R."...crunchy rocker, very tasteful...nifty spastic lawnmower rhythm guitar...great lyrics of sheep in wolf duds...again, one guitar solo per LP—here it is—a shorty (16 bars, quite uptempo) but way tasty; "Mobilized" (awesome text, word density...great loungy feel) and "Department Store" (fat percussive situation...funny lyrics, really cool...sort of a down-escalator chord progression) are both great narratives on mindless consumerism; "Betrayal"...gritty text, snappy music...tasty...great break, very cool spanky hi-hat workout...nice breakdown part with just bass/drums under the vocals...strong lyrics; "Taboo"...crackling tune, really peels...nice organ interlude...fantastic mellow part; "Egg Song"...music hall thing...chipper euphonium bounding along...great lyrics, well chosen and arranged, interesting tale...killer trumpet bits, very colorful; "Bodega Slavia"...dreamy slow cabaret thing...nice piano/bass/drums...Dutch lyrics, really pretty, some nifty consonants...very tasty violin outro; "I Could Have Lived Here"...delightfully goofy guitar situation...very colorful lyric images...music bed fills gradually...super nice tune; "Uncle Wanja"...exceptionally pretty, sparsely appointed aire (primarily vocal and nylon acoustic only)...actually, there's some real nice violin crosshatching...great lyric imagery. Difficult to do much more than hint at the brilliance of this work in a hastily scribbled review. Absolute highest possible recommendation. Hut ab.

artist: Cor Gout
Javastraat 27A
2585 AC den Haag
NETHERLANDS

VARIOUS ARTISTS Walkman Meltdown vol. 2

The second in the ongoing series of Meltdown compilations from the Hypertonia label (Norway). This 17-song C-60 is comprised of American music. Well chosen menu featuring a variety of styles that are distinctly American...rock, pop, several sub-genres of folk, a bit of R'nB and some stuff that defies such labeling schemes. Real faves: "Estranged" (Linda Smith from Maryland)...detached, floating, slightly eerie acoustic guitars with some percussion...very pretty, somewhat breathy voice has a sort of faraway quality...extremely nice tune...sad and lovely little poem...a dreamy thing of great beauty; "Falling Water" (Carol Hunner, California)...nice finger-picked acoustic guitar with some electric guitar ornamentation...well-rounded folky voice—lush alto/sweet soprano—killer harmonies, really pretty...very tasty sel-

ection; "Sinkin Down With You" (The Wooden Soldiers, New Jersey)...festive toe-tappin' folksy acoustic/electric tune...real catchy but not lame...great band; "Throw Your Landlord Out the Window" (Evolution Control Committee, Ohio)...whimsical, amusing tune, nicely crafted...this song incorporates a physics lecture on linear mechanics with landlord as projectile...fascinating... On the subject of Evolution Control Committee, many of their little sketches and snippets pop up between tunes all over this tape... interesting little dramas loosely based on mall culture and American style consumerism in general. More highlights: "Longbranch Shuffle" (Filucy Hootchie Kootchie Band, Washington)...foot-stompin', barnyard/mountain hoot with mandolin/fiddle/acoustic guitar/etc....fun little number; "Sink" (Heather Perkins, Oregon)...nice sprawling piece...acoustic guitar with electric slide...fantastic smokey alto/whiskey tenor voice...tasty tune to float away on. Plus Ray Carmen, T. Wayne Wilson, Don Campau and a real catchy grungy thing from Mata Rata featuring the voice of R. Michael Torrey. More than half of the selections are really great and the rest are all still very good. Absolutely really highly recommended. Lots of enjoyable listening.

dist: Hypertonia World Enterprises
c/o Jan Bruun
Postboks 4307 Nygårdstangen
5028 Bergen NORWAY

VARIOUS ARTISTS Walkman Meltdown vol. 4

Another fine compilation (21-song C-60) from Hypertonia. This edition of the Meltdown series isn't based on any thematic parameter, just a collection of great stuff from NW Europe and the US...mostly in English but with five other languages scattered about. A dense thicket of cool tunes... its a creeper—didn't start heavily digging it until about the 2nd or 3rd listening. Faves: "Hypertonia" (Anton Balsam, Norway)...killer little dreamy instrumental opening cut...bank of synths...built on a basic progression—you can anticipate where its going but it takes forever to get there—nice tension situation...very tasty; "O Mio Babbino Caro" (Eleven Shadows, LA, California)...sounds like an Italian art song from the early 1600's...excellent operatic soprano uncorks fully to a light synthy accompaniment...fantastic...heavy synthy groove outro; "Prest I Fare" (Gartnerloesjen, Norway)...splendid tune, goes back and forth tween mellow reggae and snappy pop-rock feels...great enunciation...nice little bass solo...some nice violin...well done. Plus, a pair of great rockers: "Disappear" (Perdu Femelle, LA, Cal)

...instantly catchy garage smoker with real drums & nice vocals...and "Big Iron Door" (Scramblehead, Colorado)...really heavy-guitared, punchy/thumpy, noggin wobblin', insect-voice rendition of the CM tune. Plus, a pair of cool poppish numbers: "Fun To Be Thirsty" (Charles Rice Goff III, Oakland, California)...acoustic guitar and tambourine, dental synths and surrealistic LSD lyrics...and "More Like Ted" (IMNOP, Georgia)...really nicely done, cool tune with just acoustic guitar and voice, curious Bundyistic words. There's more: "Agnostic Importune" (T. Wayne Wilson, Pennsylvania)...best male voice on this tape... nice pastoral treatment of traditional song; "Vi Heter Kai Och Jonas" (Eneema Och Gejonte, Sweden)...very fun oddball number...goofy voices, noises...low budget instrumentation...delightful. Still more good stuff... Don Campau (fine ditty with tasty backwards lead guitar) and The Mood Swingers (real piano, due for a tuning). Great cuts also from the Lord Litter and L'Edarps A Moth tapes reviewed elsewhere in this issue. Very highly recommended.

dist: Hypertonia World Enterprises
(see Walkman Meltdown Vol. 2)

VARIOUS ARTISTS Watching Satan

Actually, the full title is "Watching Satan - the Legacy of Charles Manson" (a 90-minute slice of modern folklore) but don't go running off just yet...this is indeed a very well made tape...often really good and usually quite fascinating. At least two years in the making, Jan (the Hypertonia honcho) sent invitations all over the underground world soliciting either a) cover versions of tunes penned by CM, b) cover versions of pertinent Beatles tunes, or c) original tunes having to do with the CM phenomena. The result is a splendid 26 title cassette package with very fancy artwork and a big (sort of) poster! Highlights: "Charlie... This Is Sharon" (Lord Litter, Berlin)... fuzz guitar, congas, a nifty, catchy synth riff...nice effects...great words & vocals...fine tune; "The Joker" (The Arnold Incorporated, Kent, England)...bass & machines...really cool groove...snappy rap thing with choke-mangle vocals...evolves into a 60's acid fuzz jam and then returns; "Big Iron Door" (Squidbely Phlegmfoot & the Plug Uglies, Michigan, US)...fantastic arrangement! ...very bent and skewered with a rubato feel that keeps you guessing! ... wonderful twinky orchestration; "Techno Scapegoat" (Anus Presley, Denmark)...captivating grab-bag mix of music, chatter and snippets...synthy...even kinda MMATesque at times. Of the CM covers, "Garbage Dump" is clearly the popular favorite: four dif-

ferent interpretations of it here...
 C.R. Goff III and Seedjoy both do it with
 authentic trash can percussive sources...
 The Bill Jones Show does a great tweeky
 deconstructed modal version...and GG Allin
 (!) does a pretty cool garage-grunge ver-
 sion. Lots more interesting tunes. Plenty
 of CM snippets between tracks...including
 bits of the Tom Snyder (!) interview from
 1980 or so. Great "Intro" thing includes
 news accounts in Norwegian and German.
 Overall, really nice production. Quite
 fully recommended.

dist: Hypertonia World Enterprises
 (see Walkman Meltdown vol. 2)

HARALD SACK ZIEGLER Parp

Parp is the SACK half of a split-LP; 13 of
 the finer tunes distilled from various
 stages throughout his illustrious career...
 a 24-minute Liederfest. Musically, at his
 best SACK is a melodist in the Mozartian
 sense...generally simple melodies but per-
 fectly conceived and infinitely delightful
 ...melodic phrases containing precisely the
 correct number of notes. Textwise, he is a
 multi-layered lyricist...the phonetic
 structures alone are wonderful if you don't
 understand German at all, the surface mean-
 ings are curiously interesting if you only
 understand a little bit, and the wordplay/
 double-meanings seem to fascinate & enchant

those with a complete grasp of German.
 Instrumentally, SACK knows his way around
 keyboards, fretted strings, drum kit, toy
 instruments and indeed French horn. Vocal-
 ly, he has a distinctive set of pipes with
 a wide range of textures and colors and a
 well practiced falsetto. Highlights/faves:
 all five tunes featuring dexterguitarist
 Martin Martin... "Teppich"...real nice folk
 number, great lyrics/delivery, some shifty
 meter; "Meine Oma" (a classic)...tasty
 guitar based version, spanky lead breaks by
 MM with great tone, squirrely horn breaks,
 fine vocals; "Der dicke Hai"...snappy and
 fun, relentlessly off-beat mandolin chops,
 tasty MM leads; "Lied der Königen" (a
 classic)...great mix, cool part where some
 spongy lead guitar tags the vocal line
 niftily, nice horn solo; "Bungalow"...
 relentlessly catchy, great stop/start end-
 ing. "Aquarium" and "Ungeheuer" (both clas-
 sics)...a pair of pretty, catchy, folk
 tunes (both are the original versions from
 earlier tapes). "Plastikküste"...wow, real
 tasty meandering sort of song with a very
 nice backing vocal structure...great vocal
 colors, dig esp. the last word (auch!).
 "Das sag ich"...extremely pretty, drifty/
 dreamy thing with tasty faraway organ and
 lotsa keyboard colors. Splendid live ver-
 sion of "Kaum Kaubar"...smokin' triple-pick-
 ed mandolin arpeggios, bizarre tale of cow-
 boys/chewing gum. A collector's collection.
 Extremely highly recommended, Guten Appetit!

artist: Harald SACK Ziegler
 Eupenerstraße 42
 50933 Köln GERMANY

Tape arriving too late to save an alphabetized format:

DANGEROUS HOUSEHOLD OBJECTS Studio Demo & Live, Aug. 2 '93

Very fun, snappy C-45. 5 tunes on side A done in a
 nice studio and 4 cleanly recorded (at Laurelthirst
 Pub) live cuts on side B. Quintet: drummer (Nancy),
 percussionist (Jane), bassist (Jay) and 2 guitarists
 (Leah & Heather)...everybody does vocals. Studio fave:
 "Kitty in Prison"...cool shifty blues groove...nicely
 orchestrated, lotsa fun percussion toys...great fun
 lyrics, really well laid out...nice bendy/wiggly guit-
 ar solo...total fine tune; "The Moon"...down 'n dirty,
 kinda sinewy blues thing...ballsy yet sweet lead vocal
 by Leah plus cool Chatanoogaish vox harmonies with
 Nancy...catchy little alligator pie hook; "Sex Police"
 ...funky groove thang, snap-pop bass...cool lyrics...
 neat fill/breaks; way tasty guitar solos in "Guardian
 Angel" & "Wishful Thinking". Live highlights: a real
 spanky-snappy version of "Popular Girl"...athletic per-
 cussion stuff, fun backing vox; "Hamster Wheel"...nice
 groove, great lyrics, cool voice...tasty guitar solo w/
 fun paired lead harmony thing. Overall, good variety
 of styles, vocalists...party tape. Way recommended.

artist: Heather Perkins
 3851 Hilyard Street
 Eugene OR 97405 USA

To Be Underground in Japan
 Unlike most western cities,
 there's almost no musician play-
 ing in the passage of the metro
 in Japan. A lot of people are
 hurrying from money to money.
 No time for play. Here in Japan,
 we have money with which we jus-
 tify everything. Well, there's
 no underground scene. And Japan-
 ese (artists) have a traditional
 path or truth or tao to follow.
 That means a group, then the
 interests, the boss comes, let's
 make some reason and rules, OK
 its time to be listed. Use
 underground and make company.
 You cannot go on as an individ-
 ual. And if you are in under-
 ground its worse. People simply
 don't know you. Former music-
 ians give you precious and jeal-
 ous advices. And there's no
 need to cling to your own way,
 even if you give it up you can
 live to be 90 because you can
 enjoy the longevity most.
 I just never give it up.

— Tadashi Usui Aioi
 Tokyo

A Genealogical Riddle

IF ROLLING STONE Bill Wyman, 56, and ex-wife Mandy Smith, 22, decide to reconcile, genealogists could celebrate. Here's why: Wyman's 30-year-old son, Stephen, just announced his engagement to Patsy Smith, 46, who is none other than Mandy's mother!

If the romantic partnerships succeed, Bill Wyman would become his son's son-in-law, because he would be married to his son's stepdaughter. Mandy Smith would become Stephen Wyman's mother because she would be his father's wife. By virtue of his marriage to Mandy's mother, then, Stephen Wyman would be both Mandy's son and father. Likewise, Patsy Smith would be Mandy's daughter as well as her mother.

Of course, things get real

interesting if both couples decide to have children.

If Patsy Smith has a son, the child would be Bill Wyman's brother-in-law and Stephen Wyman's uncle because he would be the brother of his stepmother, Mandy Smith. If Mandy has a son, the child would be Stephen Wyman's brother as well as his grandchild because the baby would be the son of his daughter.

It then follows that Patsy Smith would be her husband's grandmother because she was his mother's mother. Stephen Wyman would be both his wife's husband and grandchild. And since the husband of a person's grandmother is his grandfather, Stephen Wyman would be his own grandfather!

Phil Bolsta lives in Hopkins, Minn.