

NOISE 10

- ① *Allegory Chapel Ltd.* 4:11
- ② *Blister Pack* 12:14
- ③ *Crawl Unit* 15:19
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- ⑧ *Taipei Broken-Life Festival 1995* 39:40

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Cover: C.C.C.C. live in Taipei photo by 洪子儀

More Information about NOISE:

1. [Http://www.eden.com/zines/deadangel.html](http://www.eden.com/zines/deadangel.html)
2. [Http://r703a.chem.nthu.edu.tw/~sfhung/](http://r703a.chem.nthu.edu.tw/~sfhung/)



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NA03 Z.S.L.O. - "Z.S.L.O." CD

NA04 JOBI KOBI - "Beyond False Struggle" C46

NA05 JAY T. YAMAMOTO - "Lo-Fi" C50 & Booklet *

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NA09 NOISENET #2 - "V.A." C46 Inc. Dislocation (Japan), M.Nomized(France), TAC(Italy), Telepherique(Germany)

NA10 NOISENET #3 - "V.A." C46 Inc. Blister Pack (U.S.), Con-Dom(U.K.), Knurl(Canada), Macronympha(U.S.), MSBR(Japan), Pain Jerk (Japan), Skin Crime(U.S.), Tal-Tal(Japan)

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加州噪音/實驗音樂專集



加州是全美噪音/實驗音樂相當活躍的地區（尤指舊金山一帶）。舊金山可謂美國早期工業之聲發跡之處，在八十年代初期，一些傑出藝人/團體如：Monte Cazazza、Boyd Rice（Non）、Z'ev、S.R.L.、Rhythm & Noise、Factrix、The Haters已在此活動。在九十年代的今日，所謂的「工業之聲」，已不再是早期Throbbing Gristle、SPK之類的異端樂音，取而代之是新一代強烈/反覆節奏的電子舞曲，同時也較被一般年輕樂迷接受，不少舞廳也播放這類號稱「工業」的舞曲。相對地，一些受到早期工業/實驗音樂的開放觀念所啓發的實驗樂手，也繼續從事較難為一般樂迷接受的實驗聲響創作（在此是指非學院派的地下實驗創作），而此類創作也廣泛被稱之「噪音」（雖並非新的音樂名詞），當然這只是概括性的，並非所有的「噪音」藝人都只玩「純」噪音。在此我們特別做加州方面藝人的專訪，其中包含較知名和新一輩的創作者，樂迷將能從他們的訪問中，瞭解他們的創作歷程、理念、器材、音源和對「噪音」圈發展的不同看法...



1. 請你簡短談談 Allegory Chapel Ltd. 的創作歷程?

Elden: 1983年9月3日組成；最初Allegory Chapel是三個不同的樂團：一個具有後Joy Division風格的吉他／主唱、貝斯、女鼓手和鍵盤（我）的四人組（在舊金山）；一個實驗電子舞曲的雙人組（在Vacaville，當時Charles Manson被關在那裡的加州療養院）——由Rick Price和我組成（後來加入主唱Brad Tyrell，我們改名為Carbon 14）；和我個人的實驗具象／拼貼噪音音樂創作。這三個樂團同時存在，但在四人組解散後，我決定以Allegory Chapel Ltd.的名字繼續發行個人的卡帶。我發行一些卡帶在自己廠牌、Freedom In A Vacuum（加拿大）、Nihilistic（荷蘭）、S.O.P.（紐約）、G.R.O.S.S.（日本），和一些選集在Charnel、Release/Relapse、Index、Turbine、BBP等廠牌；在1989年我搬至舊金山，兩年後('91)我開始與Mason Jones合作，加入Trance的現場演出。1992年我與Torture Chorus（Stephen Holman，亦組Poo Poo Bomb樂團）一同在日本演出，我們在Vanilla records廠牌發行一張CD，在1995年1月Charnel Music廠牌發行A.C.Ltd.的首張CD "When Angels Fall"。

2. 在你的創作想傳達什麼情感和意念?

Elden: 最初我的作品是紀錄性質，我的生活經驗、我聽到的、和我想像的一切都是我作品的主要內容。早期的具象拼貼作品應該算是我從生活中得到的知識和影響（即使是抽象形式）。自從我受過音樂理論、電子學和電腦視覺創作（大學時），我把所學運用到噪音創作之中，使它具有實驗性和可接受性，後者是透過現代（古典）音樂的結構、和聲

和特殊音頻的運用。我相信我的作品是自我賦予力量，因為每人都有隱藏的力量可以被牽引出來和利用（不論好或壞）；所有的人類都能被操縱經由和諧或不和諧的一些音樂合弦（例如：主要或次要鍵）、音段（減小或增強）和一些特定頻率的結合（如：次音速、高速、低速、微音等）。潛意識的運用（只在舒服聆聽的限制內，和一些背景襯托）在我的作品也是很重要，引發出快樂、憎恨和性愛的反應。

我相信我將現代音樂和極端噪音結合的作品是獨特、特殊的（一聽就知道是我個人的作品）。我相信A.C.L.將有助於改變流行音樂（別和學院派的「新音樂」相混），和將美學轉移至未來更寬廣的聲響選擇。高品質的編曲和聲響選擇是成功最重要的秘訣（否則將無法被發行到聽眾）。

3. 你是否有特殊的背景？你受到哪些影響？

Elden: 四學期(兩年)的音樂理論、基本電子迴路、電子學、電腦科學相關學位、電子視覺（電腦藝術）、大眾傳媒／電視製作和商業管理相關學位。我修過各類的音樂和音樂史，聽流行音樂和重金屬搖滾；我修音樂理論並試著成為更好的爵士樂手（因為我非常喜歡前衛爵士和六十年代的be-pop樂風，如：Miles Davis、John Coltrane和Cecil Taylor）。理論課程讓我知曉早期實驗作曲家如：John Cage、Stockhausen、Webern、Subotnick、Varese等。我最初的噪音影響是來自黑人實驗樂手如：Art Ensemble of Chicago（他們使用汽車輪蓋和其他金屬），之後是工業團如：Throbbing Gristle、Non（Boyd Rice）、Cabaret Voltaire、Psychic TV、Coil、Chris &

Cosey、Einsturzende Neubauten、「No New York」唱片等。因為龐克搖滾（Sex Pistols、Dead Kennedys、Black Flag、The Avengers）和工業文化（Re/Search書刊、UnSound雜誌、卡帶地下網路等），使我對音樂和創作有根本（開放）的移轉。其他影響包括：Merzbow、非常階段、Hanatarash、Controlled Bleeding、Hunting Lodge、SPK、Lustmord、Portion Control、Front Line Assembly、Skinny Puppy、Napalm Death、Black Sabbath、Blue Cheer、Alice Cooper、Current 93、Nurse With Wound、Beethoven、Tchaikovsky、Bach、Wagner、Stravinsky、Laibach、Frank Sinatra、Mel Torme和Tony Bennett。

4.你如何創作?你使用哪些樂器和素材?

Elden: 大部份是電子鍵盤、類比合成器和數位取樣器。同時也使用原始和二手音源（環境聲響、現成音源、口語專輯、剽竊音樂片斷等）、現場麥克風（人聲）、和接觸麥克風（打鐵噪音）。早期A.C.L.作品是用四軌盤帶錄音（Teac和Otari），但我現在使用Tascam多軌錄音機和D.A.T.，並運用一些數位處理器

如：BBE（Barcus Berry）Sonic Maximizer來提升清晰和厚重的聲響。往往我在腦中作曲（概念的結構），在我真正完成這件作品之前，已孕釀一段長時間。目前我能輕易即興和錄音一件新的作品，因為我對樂器和音源非常了解；我知道噪音頻率如何混入音樂和其他聲響，和如何將這些不同音源編排成極好、獨特、高音質的作品。

5.過去那場表演令你印象深刻?

Elden: 很多龐克搖滾表演、工業表演（包括Survival Research Labs、Skinny Puppy、

Laibach、Einsturzende Neubauten、PGR、Haters等）、緊縛（S&M）表演和日本噪音表演（Merzbow、Hijokaidan、C.C.C.C.等）！

6.你有沒有其他創作?你會和其他藝人合作創作嗎?

Elden: 我曾和日野 繭子（C.C.C.C.）、Merzbow、非常階段、Haters、Torture Chorus、Trance、Monte Cazazza、Big City Orchestra、Vidna Obmana、PBK、Carbon 14、IAO Core、Amber Asylum、Kazuyuki K. Null、Bustmonsters和Neither / Neither World一起表演或錄音。

7.你對目前美國的噪音/實驗音樂圈有何看法?

Elden: 非常多且多樣！地下藝人紛紛冒出，但很難在搖滾俱樂部找到場地表演，令人很挫折。舊金山的噪音/實驗音樂圈是非常古老的，可以追溯到Monte Cazazza與Throbbing Gristle合作，和早期Boyd Rice（Non）、Z'ev（又名Steffan Weisser或Uns）、Rhythm & Noise、Flipper、Factrix等團的表演。早期一些噪音俱樂部有Target、Valencia Tool & Die、ATA（Artists' Television



ELDEN M - Video Still From FBI Surveillance Camera

Access）和第十街455號（在那裡我第一次看到The Haters、PGR、Illusion of Safety、Caroliner Rainbow、Consternation of Pain、EX-I、Breather——後三團對我會成為噪音藝人的影響很大）。我在1979年看到Cabaret Voltaire的表演（他們玩了「Nag Nag Nag」和「Western Mantra」）。

一些美國噪音藝人試著模倣日本噪音，但美國噪音藝人在現場無法非常成功達到同樣的激烈感。我想那是因於他們（美國人）在表達過程中的過度思

考，無法克服放棄現時表演模式的壓抑，同時也不了解他們的樂器、音源和如何在現場處理音源！美國噪音藝人應要有獨特的風格並嘗試做些新風貌的作品，而非只是使用相同的泛黃緊縛和色情圖片。假如你除去的色情或病態受傷／死亡意像，還剩下什麼，只不過是個糟糕的樂團！危險的是太多糟糕的噪音團充斥，就像上百個平凡的龐克或重金屬搖滾樂團。順道一提，我很愛搜集色情圖片／雜誌／錄影帶、真實犯罪書籍、S&M文化、恐怖漫畫等。但我不會讓這些事物淹沒我的作品；真的有內容的錄音作品應該是獨立的（性和暴力的意象應該被用來加強和取悅，而非淹沒所有的內容）...

8. 目前哪些東方和西方的噪音藝人／樂團令你感到最有興趣？

Elden: 我對日本和歐洲的噪音感興趣。當歐洲噪音以反覆強烈電子聲響（如：Whitehouse）襲擊更深暗的情感，日本噪音是非常激烈而淨化，那是極端打破舊習的（無政府主義的）、動態和爽快。我喜歡的新作品都是有關死亡工業音樂（Brighter Death Now、Inanna、Atrax Morgue、Maschinenzimmer 412等）、黑暗重金屬搖滾（Emperor、Mayhem、Dark Throne等）和陰深環境音樂（Archon Satani、Aghast；Cold Meat Industry廠牌之類的作品）。我喜愛聆聽的CD是Current 93、Death In June、Nature and Organization等，音樂都是悅耳的旋律和非常的陰暗。

9. 未來計畫？

Elden: 錄音和發行更多我融合音樂和噪音風格的CD，一些錄音將會比較管弦樂化和黑暗（邪惡），但仍將繼續使用噪音作為襯托。我將和Trance一起到歐洲表演（96年春），同時在下次歐洲和日本演出之前，儘可能在本地做更多的個人演出。

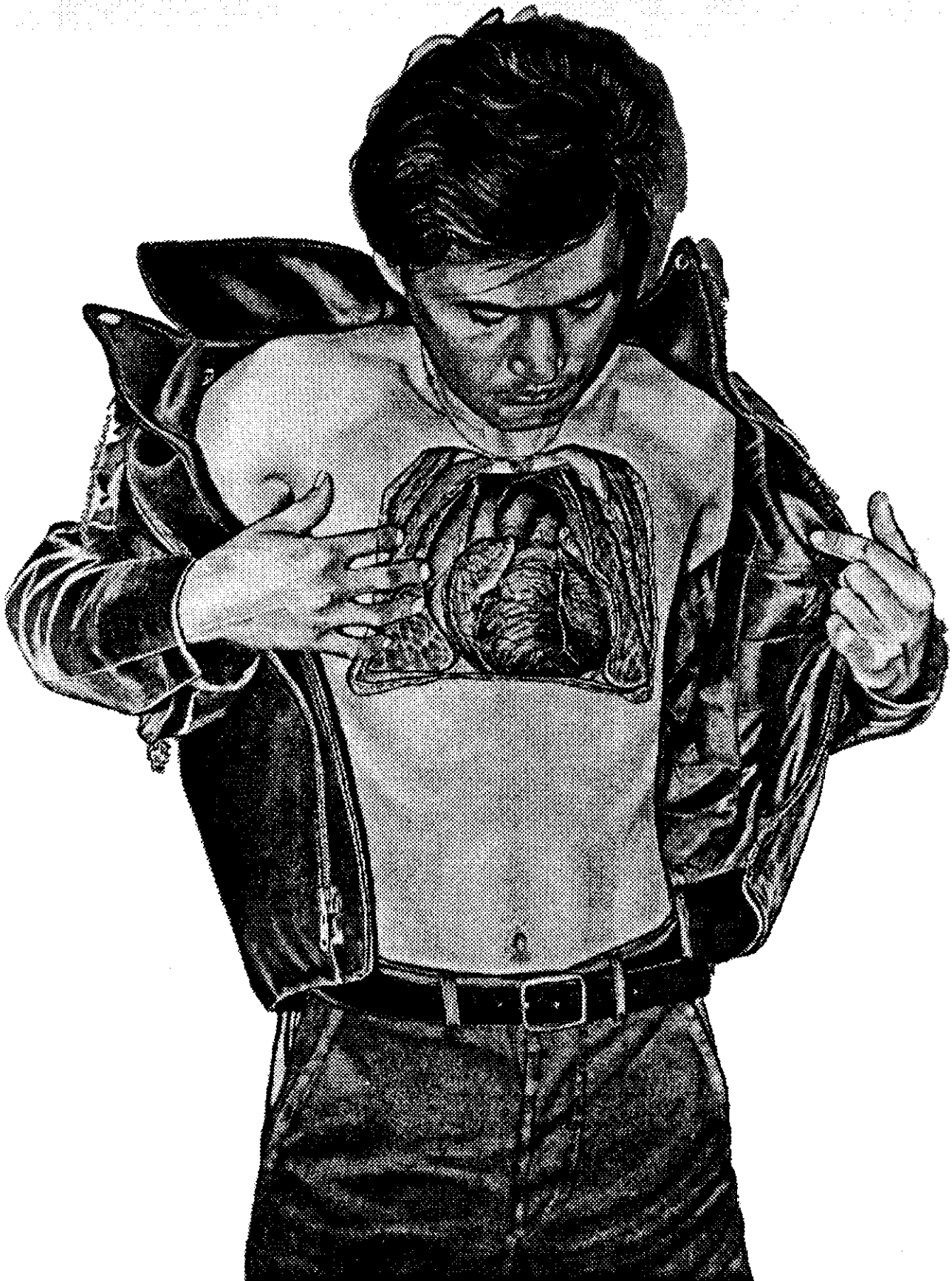
1. Can you tell us about the brief history of Allegory Chapel Ltd.?

Elden: Started on Sept. 23, 1983; originally Allegory Chapel was three separate bands: a

4-piece (post-Joy Division style) with guitar/vocals, bass, female drummer, and me on keyboards (based in San Francisco); an experimental dance-oriented electronic duo (based in Vacaville, where at the time, Charles Manson was imprisoned at the California Medical Facility!) -- this duo consisted of Rick Price and I (we would later change the name to Carbon 14 with the addition of Brad Tyell on vocals); and my solo recordings of experimental concrete/collage noise-music (based in Fairfield). All three bands existed simultaneously (at the same time), but I later decided to continue to release solo cassettes as Allegory Chapel Ltd. after disbanding the 4-piece. I released several tapes on my own label, and also on Freedom In A Vacuum (Canada), Nihilistic (Holland), S.O.P. (New York), G.R.O.S.S. (Japan), as well as compilation tracks on other labels (Charnel, Release/Relapse, Index, Turbine, BBP, tec.); in 1989 I moved to San Francisco, two years later ('91) I started working with Mason Jones as live performer in Trance. In 1992 I toured in Japan with Torture Chorus (Stephen Holman, aka Poo Poo Bomb) and we released a CD on Vanilla records. Charnel Music released first A.C.Ltd. CD "When Angels Fall" in January 1995.

2. What feelings/ideas do you want to express in your soundworks?

Elden: Originally, my recordings were of a journalistic nature, that is they were only documentation onto tape my life experiences, what I heard, and what I imagined. The early concrete collage tapes were considered to be hybrid distillations of all my influences and



♫ "Elden's Allegory" By John Gullak

knowledge of life (albeit abstract form). Since I was trained in music theory (in college), electronics, and computerized creative visualization, I apply all my learning to producing noise-music that is both experimental and accessible through the use of conventional (classical) music structures, harmony, and specific sound frequencies. I believe that my recordings are self-empowering as all individuals have a hidden force within that can be brought to the surface and utilize (for bad or good). All Human beings can be manipulated by the harmony or the dissonance of certain musical chords (for example, major or minor keys), musical intervals(diminished or augmented), and the combination of certain frequencies (for example, subsonics, vhf, uhf, microtonals, etc.) The use of subliminals (just under the threshold of comfortable hearing, and some back-masking) is also important in my recordings to evoke certain emotions such as anger, happiness, intense hate, or sexual responses.

I believe that my recordings are distinctive and unique (instantly recognizable as my own personal works) in the mixing of conventional music and extreme noise. I believe that A.C.L. will help to change popular music (not to be confused with academic "New Music"), and shift aesthetics toward a wider choice of sounds in the future. High quality of both composition and choice of sounds is very important to be successful (or else it will not be released to the listening public).

3. Do you have a particular background?

What are some of your influences?

Elden: Four semesters (two years) of Music Theory, basic electric-circuitry, electronics, Computer Science Associate Degree, electronic visualization (computer art), mass media/television production, and Business Management Associate Degree. I studied all forms of music and music-history. I listened to pop and heavy metal; I took Music Theory to try to become a better Jazz player (as I was very much into avant-garde jazz and 60's be-bop like Miles Davis, John Coltrane, & Cecil Taylor). Theory classes exposed me to early experimental composers such as John Cage, Stockhausen, Webern, Subotnick, Varese, etc. My first noise influences were black avante-jazzists such as the Art Ensemble of Chicago (who used automobile hub-caps and other metal), and later the "Industrial" bands such as Throbbing Gristle, Non (Boyd Rice), Cabaret Voltaire, Psychic TV, Coil, Chris & Cosey, Einsturzende Neubauten, "No New York" LP, etc. My attitudes about music and recording experienced a radical (opened) shift because of punk rock industrial culture (Re/Search Books, UnSound Magazine, the cassette underground network, etc.)... Other influences include: Merzbow, Hijokaidan, Hanatarash, Controlled Bleeding, Hunting Lodge, SPK, Lustmord, Portion Control, Front Line Assembly, Skinny Puppy, Napalm Death, Black Sabbath, Blue Cheer, Alice Cooper, Current 93, Nurse With Wound, Beethoven, Tchaikovsky, Bach, Wagner, Stravinsky, Laibach, Frank Sinatra, Mel Torme, and Tony Bennett.

4. How do you make your recordings ? What instruments, materials, do you use?

Elden: Mostly with electronic keyboards,

analog synthesizers, and digital samplers. Also use taped primary and secondary sources (environmental recordings, found sounds, spoken-word albums, plagiarized music fragments, etc.), live mic (for vocals) and contact-mic (for metal noise). Early A.C.L. recordings were made on 4-track reel-to-reel (Teac and Otari), but now I use Tascam multitrack cassette and D.A.T. with digital processors such as BBE (Barcus Berry) Sonic Maximizer for boosted clean and heavy sound. Sometimes I compose the soundworks in my head (conceptual constructions) and

the piece evolves over a long period of time before I actually realize a recording of it. Currently it is easy to improvise and record a new work right away because I know my instruments and materials very well; I understand how noise frequen-



Allegory Chapel Ltd "When Angels Fall"

cies can blend with music and other sounds, and how I can arrange these various elements into an ordered composition that is unique, distinctive, and high-quality.

5. Which show in the past do you have a big impression from?

Elden: Lots of punk rock shows, industrial shows (including Survival Research Labs' performances, Skinny Puppy, Laibach, Einsturzende, PGR, Haters, etc.), bondage (S&M) shows, and of course, Japanese Noise shows (Merzbow, Hijokaidan, C.C.C.C., etc.)!

6. Have you other projects? Do you cooperate with other artists?

Elden: I have played or recorded with Mayuko Hino (C.C.C.C.), Merzbow, Hijokaidan, Haters, Torture Chorus, Trance, Monte Cazazza, Big City Orchestra, Vidna Obmana, PBK, Carbon 14, IAO Core, Amber Asylum, Kazuyuki K. Null, Bustmonsters, and Neither/Neither World.

7. What do you think about current noise/experimental music scene in U.S.A.?

Elden: Very rich in diversity! An explosion of underground artists, but very difficult to book

shows at rock clubs which is very frustrating. The San Francisco noise / experimental scene is very old, dating back to Monte Cazazza's work with Throbbing Gristle and early performances by Boyd Rice (Non), Z'ev (aka Steffan Weisser or

Uns), Rhythm & Noise, Flipper, Factrix, etc. Some early noise clubs were Target, Valencia Tool & Die, ATA (Artists' Television Access), and 455 10th. Street (where I first saw the Haters, PGR, Illusion of Safety, Caroliner Rainbow, Consternation of Pain, Ex-1, Breather -- the last three bands were very important to me as a noise performer). I saw Cabaret Voltaire in 1979 (they performed "Nag Nag Nag" & "Western Mantra")!

Some American noise artists try to copy Japanese noise, but American artists are not

very successful in achieving the same intensity on a live stage; I think that this is due to overthinking during their (the Americans') presentation, unwillingness to overcome inhibitions of discarding conventional performance modes, and simply not understanding their instruments, materials, and how to manipulate sound in a live context! American noise artists should try to be unique and try to create something new with something to say instead of just using the same old bondage and pornographic pictures. If you strip away all the sexual or morbid injury/death imagery away what is left, but a terrible band! There is the danger of too many terrible noise bands popping up similar to hundreds of dime-a-dozen punk rock or metal bands. By the way, I do love and collect pornography (magazines & video), true crime books, S & M culture, Manga (horror comics), etc. but I don't let these things totally submerge the soundwork; the recording should be able to stand on its own when there is true substance (the imagery of sex & violence should enhance & titillate, not drown everything) ...

8. What Eastern and Western artists/bands do you find most interesting at this time?

Elden: I am interested in Japanese and European noise; Japanese noise is very intense purgation that is extremely iconoclastic (nihilistic), dynamic, and fresh, while European noise attacks the darker emotions through repetitive power-electronics that have evolved by the example of Whitehouse. My favorite new sounds are all related to Death Industrial (Brighter Death

Now, Inanna, Atrax Morgue, Maschinenzimmer 412, etc.), Black Metal (Emperor, Mayhem, DarkThrone, etc.) and Black Ambient (Archon Satani, Aghast; Cold Meat Industry type stuff). My favorite CDs to listen to are Current 93, Death In June, Nature and Organization, etc. -- music that is melodic and very dark.

9. Future plans?

Elden: Record and release more CDs that are my style of music + noise blend; some recordings will be more orchestral and dark (evil), but will continue to use noise as support and flavor! I will tour with Trance in Europe (spring of '96), and possibly do more solo shows locally before touring in Japan and Europe again.

DISCOGRAPHY

ALLEGORY CHAPEL

- "When Angels Fall" 1995, CD, Charnel House
- "Demimonde Voices" 1994, K7, G.R.O.S.S.
- "Assaults on the Human Body" 1992, K7, Freedom in a Vacuum
- "Acoustic Environments - Music for Tandem System" 1991, K7, A.C.Ltd.
- "Satanic Verses" 1990, K7, Nihilistic
- "A Testament to Man's Oceanic Cruelty" 1989, K7, A.C.L.
- "Confirmation" 1989, K7, Sound of Pig
- "Aural Demimonde" 1987, K7, A.C.L.
- "Trip" 1987, K7, S.O.P.
- "Gethsemane" 1986, K7, A.C.L.

Compilation Appearances

- V/A "Tribute to Merzbow" forthcoming, CD, Vinyl Communication
- V/A "Sounds of Young Speed #2" forthcoming, CD, Tantalus Group



V/A "Dark Side of the Brain #2" forthcoming, LP, Endorphine Factory

V/A "Japanese/American Noise Treaty" & "UHF/VHF" 1995, Dbl.CD, Release/ Relpase

V/A "Sounds of Young Speed #1" 1994, K7, T.R.G.

V/A "Unbecoming" 1994, CD, F.I.A.V.

V/A "Fear of Pop Music" 1993, LP, F.O.P.

V/A "Wakened by Silence" 1991, K7, Charnel

V/A "An Extremely Good Thing" 1990, K7, Turbine

V/A "California is a Noisy Place" 1989, K7, S.O.P.

V/A "Rub Out the Word" 1988, Dbl.K7, Big Body Parts

V/A "Anciestra" 1987, K7, B.B.P./Alamut

Collaborations

* with Mayuko Hino, Monte Cazaza, & Mason Jones: "Chaos of the Night - Live at KFJC" 1995, CD, Endorphine Factory

* with Hijokaidan & Trance: "Live at Starlight" 1992, 7"EP, Charnel

* with Trance: "Notre Dame deLoubli" 1994, 7"EP, 4th Dimension; "Contents Under Pressure" 1993, CD, Flying Esophagus; "Automatism" 1990, CD, Charnel

* with Torture Chorus (Stephen Holman, Clam Lynch, & Mason Jones): "In the Land of Lulabye" 1994, CD, Vanilla

* with Neither/Neither World: "Maddening Montagery" 1995, CD, Dark Vinyl & VHS video, 1994, Chaos Creations; "Tales of True Crime" 1994, CD, Alive/USA - Dark Vinyl /Hyperium

* with His Name is Alive: "Mouth by Mouth" 1993, CD, 4AD UK

* with Monte Cazazza (aka Love Force): "The Worst of Monte Cazazza" 1992, CD, Grey Area/Mute UK; Time-Warner USA

* with Carbon 14 : "Humani Corporis" 1988, K7, A.C.Ltd.; "Cakes, Bibles, Missiles" 1988, K7, A.C.Ltd.; V/A "From

the Machine" 1992, LP, Index; "Endless Grindstone" 1988, CD, K.O.City

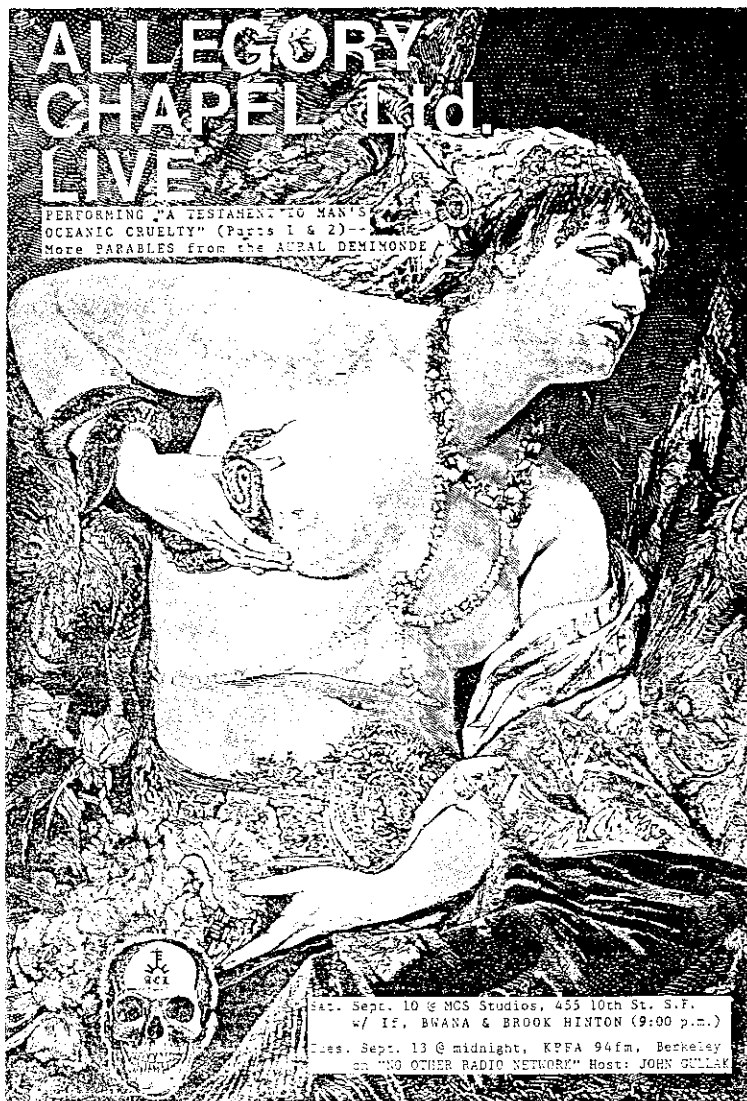
* with IAO Core: V/A "From the Machine" LP

* with Haters/Big City Orchestra: "We Like Noize" 1989, K7, UBUIBI

* with Amber Asylum: "Demo" & "Live @ Zocalo" 1990, K7, A.C.L.

* with Charlie Aitken: "Tradition & Reform" 1989, K7, A.C.L.

CONTACT:
ELDEN M/ALLEGORY CHAPEL LTD.
601 VAN NESS AVE., #E3-450
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1. 請你簡短談談Blister Pack的創作歷程?

BP: 有關我們如何開始創作，請參看我們的漫畫。

2. 在你的創作想傳達什麼情感和意念?

BP: 歡笑與熱情。謝謝！

3. 你是否有特殊的背景？你受到哪些影響?

BP: 我們兩人都受到 Lee, Kirby, Ditko 的作品以及地球搜奇之類的書籍難以預測的影響。

4. 你如何創作?你使用哪些樂器和素材?

BP: 正如同Emerson擁有短尖的鬍子；而Nikolaus的鬍子都刮得很乾淨一般。

5. 過去那場表演令你印象深刻?

BP: 在Snikarboden演出的Annabelle's Adventure。他們是最好的。

6. 你有沒有其他創作?你會和其他藝人合作創作嗎?

BP: Emerson每週在Santa Cruz當地的KUSP廣播電台負責一個節目，名為FIVE O'CLOCK SHADOW，播出一些不同尋常的音樂。歡迎將你的宣傳卡帶寄至：KUSP c/o FIVE O'CLOCK SHADOW, P.O.BOX 423, SANTA CRUZ, CA 95061.

7. 你對目前美國的噪音／實驗音樂圈有何看法?

BP: 沒有地方表演！（除了7hz之外...謝謝Scott!）

8. 目前哪些東方和西方的噪音藝人／樂團令你感到最有興趣?

BP: Taco, Katy, Die Kreuzen, Yellowman, Falco, Melt Banana, Bikini Kill, CWI, Runzelstirn and Gurgelstock, Schloss Tegal, Superball, Coolio.

9. 未來計畫?

BP: 我們正在通往你家的路上。

1. Can you tell us about the brief history of Blister Pack?

BP: To see how we got started please refer to our comic.

2. What feelings/Ideas do you want to express in your soundworks?

BP: Mirth and ebullience, thank you.

3. Do you have a particular background? What are some of your influences?

BP: We are both incalculably influenced by the works of Lee, Kirby, Ditko, Heck on the early Atlas Marvel books.

4. How do you make your recordings? What instruments, materials, do you use?

BP: Whereas Emerson has a Van Dyke beard, Nikolaus, for one, is cleanshaven.

5. Which show in the past do you have a big impression from?

BP: Annabelle's Adventure at the Snikarboden. They were the greatest.

6. Have you other projects? Do you cooperate with other artists?

BP: Emerson produces a weekly radio show called FIVE O'CLOCK SHADOW at KUSP Pataphysical Broadcasting Corporation here in Santa Cruz. He plays a variety of subnormalized static ratios. Send your demos to: KUSP c/o FIVE O'CLOCK SHADOW, P.O.BOX 423, SANTA CRUZ, CA 95061.

**7. What do you think about current noise/
experimental music scene in U.S.A.?**

BP: NO PLACE TO PLAY! (Except 7hz... thanks Scott!)

**8. What Eastern and Western artists/bands do
you find most interesting at this time?**

BP: Taco, Katy, Die Kreuzen, Yellowman, Falco, Melt Banana, Bikini Kill, CWI, Runzelstirn and Gurgelstock, Schloss Tegal, Superball, Coolio.

9. Future plans?

Stray Bullets #6 (Girl meets god, girl robs banks, girl ends world.)

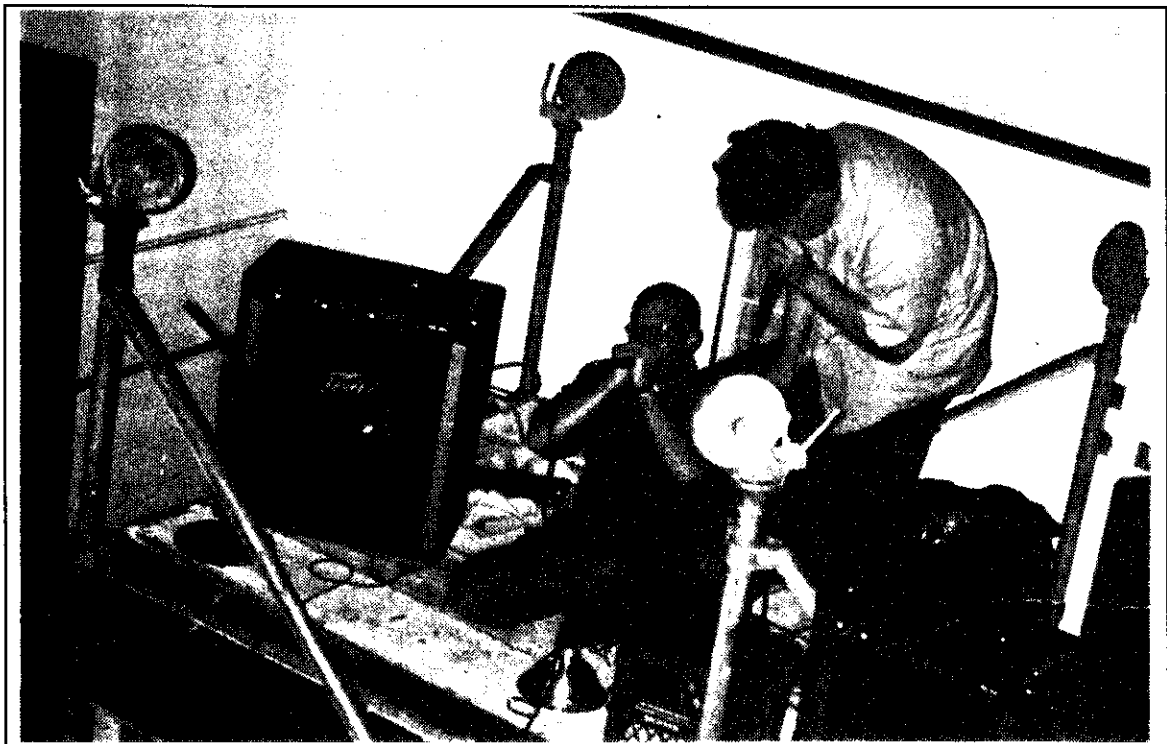
Daredevil #168 (Electra first rears her neat head.)

S and Em Presents #2 (First installment of the Lil' Ninja chronicles.)

DISCOGRAPHY

Blister Pack & Rend - split 2 X C10, Plague in Perspective (Out of Print)

Blister Pack - "Trini's Wad" Cass, Mother Savage



♠ BLISTER PACK: Screaming Mountain Men - live at 7HZ (10/27/1995) photo by Fujui

BP: We're on our way to your house.

Recommended Comics:

Amazing Spiderman #6 (First appearance of the Lizard.)

Fantastic Four #51 (Heartwrenching tale of the Ben Grimm clone.)

From Hell vols. 1-8 (Jack the Ripper by A. Moore and E. Campbell.)

Strange Tales #89 (Fin Fang Foom a pawn of anti-communist sentiment.)

Tales of the OSS #120 (American spy Artur dies valiantly in the line of duty.)

Blister Pack/Milli Vanilli - split LP, Dick Dragon (Out of Print)

Blister Pack VS. Yellowman - "Strange Tales Shuffle" Cass, Batroc Records (Out of Print)

Blister Pack "Swing Brother Swing" Cass, Plague in Perspective

CONTACT:
BLISTER PACK
P.O. BOX 851
FELTON, CA 95018
U.S.A.

The Blister Pack Cometh! by N. Weisend and Emerson M.



Send \$1 for S&EM Comics to S&EM Productions, P.O. Box 851, Felton, CA 95018

加州 CRAWL UNIT 噪音

1. 請你簡短談談Crawl Unit的創作歷程?

Joe: 一開始的活動並沒有名稱、內容或企圖，只是

一個對電子樂器、卡帶、音聲和玩具的實驗，這些器材仍延用至今。隨著計畫的推展變成兩個人的團體，後來發展成只有我一人：Joe Colley。我發現以一個樂團的身份活動，做自己想表達的作品，既不必迎合他人，也不至變得太獨斷。

當我更認真的做下去時，決定發行一些作品，以便和其他藝人聯繫。發行第一捲卡帶作品之後，同時也在一家唱片行的地下室做表演。雖然宣傳活動從未是最關心的，但我喜

歡互相交流，同時往往也有宣傳效果。目前我的活動包括：錄音、實驗、發行、合作，以及偶而的現場表演。

2. 在你的創作想傳達什麼情感和意念?

Joe: 這是我經常思索的問題。我所有的實驗都有一個目的，不論這個目的是否重要，我都必須去實驗，像過程的記錄一樣。時常每個片段的動機都十分特殊，往往在數個小時的創作、調整後，元素本身會自己呈現出來。其實我不期待有人了解作品背

後的原因。就像一些人需要些支撐來在世上過活，我用聲音來做為我身體、知覺的伸展；它像我操控

的調色盤和微小世界。我把它當作遊戲場來解決一些難題和精神上的問題。

3. 你是否有特殊的背景？你受到哪些影響？

Joe: 影響主要來自小說和我認知的「真實」的混合。很難回想什麼是啓發我開始實驗創作的的原因，大約是哲學、存在主義小說和心理學書籍。就「音樂」來說，當我聽到Ensturzende Neubauten的音樂真的受到震撼了：有一片自由可以讓你從一無所有開始，創作出自己需要的或想做的。當我開

Live at EMRL/SAC with Merzbow (09/95) photo by Fujui



Live at 7HZ /S.F. (10/95) photo by Fujui

始聽噪音，也從其中學到很多。它令我想從大腦做「音樂」，而非身體的。似乎現在所謂的音樂，是指會激起身體律動的聲音；幾乎所有現在所謂音樂都是基於藍調——奴隸工作時唱的歌等，我想從中解放來創作是一種挑戰，有目的的創作只會扭曲認知。我認為噪音、電子和古典「音樂」都非常接近。你能從早期實驗作曲先驅如：Xenakis、Ligeti、Cage、Stockhausen等學到很多，他們比今日的我們對抗更多冷漠樂迷。

4. 你如何創作?你使用哪些樂器和素材?

Joe: 我用任何素材。大部分聲音都來自處理過或再處理過的卡帶，大多是以效果器和混音器做處理。我不侷限從某處取得聲響，也不認為來源有多重要，我要試著將素材做到有機化、一致性。大部份這些聲響都因某一心情或境遇而被構成，它們成為我的歷史。

5. 過去那場表演令你印象深刻?

Joe: 我並不常表演。我總覺得看我表演會很無聊，我只是站著調旋鈕並投入聲響之中。但最近我和 Scott Arford 做了一些表演，他放大投射他的視覺作品，我想是蠻成功的。在 Portland 和 Seattle，和 Small Cruel Party、Killer Bug、Daniel Menche、AMK、inBoil 等團一起表演也蠻愉快的，整整三天聊了不少噪音音樂的閒話。未來我不打算做太多表演，因為這不是傳達我作品的適當方式。

6. 你有沒有其他創作? 你會和其他藝人合作創作嗎?

Joe: 目前我的廠牌 Povertech Industries 有些發展，開始進行一系列七吋單曲唱片，包括全球重量級的抽象音響藝人的作品。第一張是瑞典的 Cm Von Hasswolff (Phauss 樂團其中一人) 重玩 John Cage 作品，第二張是 Hands To。還有 Mnortham、Dead Voices On Air、Crawling With Tarts 等。最近已發行了一張 Sacramento 藝人七吋合輯，包括 Ecomcon、Crawl Unit、Conceptual Music Union。

7. 你對目前美國的噪音/實驗音樂圈有何看法?

Joe: 今天噪音和怪奇音樂圈發展得蠻健康，我並不認為任何圈子和創作有什麼大關聯。我看到各類新人發了許多奇怪的作品，而一些較有知名度的噪音藝人也有些很棒的創作。美國太遼闊了，所以很難說清楚目前的情形，主要是來自各大城市的怪人帶來許多奇妙靈感；以前一向如此，以後也將如此。我傾向尊敬那些沒有學院社區和政府補助的創作者，他們使用自己的資源來表達自己。

8. 目前哪些東方和西方的噪音藝人/樂團令你感到最有興趣?

Jon: 嗯，很多人做了很有趣的作品。除了上面提到的之外，我還喜歡 Aube、Klangkrieg、Paranoise Terminal、Rend、Hafler Trio、Maeror Tri、Phauss、Kent Tankred/Leif Ellgren... 還有很多我未想到。

9. 未來計畫?

Jon: 一張 Manifold 發行的 "Crawl Unit vs. Silence" CD，也希望再發行更多 CD，以及和 Small Cruel



Live at Madrona Hill Winery/Portland(11/95) photo by Fujui

Party、AMK 合作。我希望有更多旅行。

1. Can you tell us about the brief history of Crawl Unit?

Joe: Crawl Unit began with no name or concept or dedication, just an experiment with electronics, tapes, sounds, toys the same materials being used today. As the project grew it became a group of two people and as it continued to grow it became only one

person, me: Joe Colley. I found that to achieve what I wanted in a group situation I either had to be satisfied with less or become a dictator, and I didn't want either of those.

As I began to work more seriously, I decided to release some of my work to try to get in contact with others. I released a tape and sent it out and also played a show in the basement of a record shop. The promotional process has never been my main interest. I do enjoy communication, though and sometimes this becomes promotion. My activities now consist of recording, experimenting, releasing, collaborating, and occasional live performance.

2. What feelings/ ideas do you want to express in your soundworks?

Joe: This a question I've though about a lot. All of my experiments have a

purpose to me, no matter how minor. It really is something that I must do. It is like a diary in a scene. Sometimes the reasons for the pieces are very specific and sometimes elements reveal themselves after hours of work and scrutiny. I really don't expect anyone to understand the causes behind the work. Some people need crutches to deal with the world. I use sound as a sort of extension of my body,

my perception. It's like a palette or a tiny environment which I control. I use it as a playground to work out problems and neuroses.

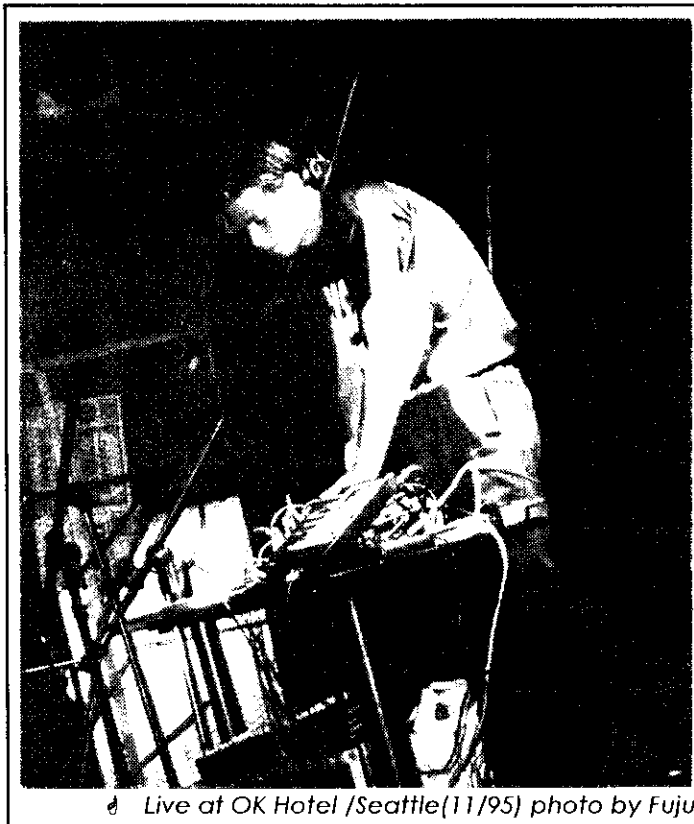
3. Do you have a particular background?

What are some of your influences?

Joe: A lot of it comes from the mixture between fictions and my perception of "reality". It's hard for me to recall what opened my mind before I started experimenting. It was

mostly books of philosophy, existentialist fiction, and psychology. As far as "music", when I heard Einsturzende Neubauten it really hit me that there was freedom out there to make whatever you need or want to make starting from nothing. Once I really started listening I learned a lot from everything. It interests me to make a cerebral

form of "music", not based on the body. It seems most music appeals to the rhythmic instincts of the body. Almost all current music is based on the blues, songs slaves sang as they worked, etc. I think it is a challenge to create something free from that. Something where the purpose is just to distort perception. I think noise, electronic and classical "music" comes close. You can learn a lot from



Live at OK Hotel /Seattle(11/95) photo by Fujui

studying the past, advances made by early composers like Xenakis, Ligeti, Cage, Stockhausen. People who were up against a lot more uncaring audiences that we are today.

4. How do you make your recordings ? What instruments, materials, do you use?

Joe: I use anything. Most of my sounds come from tape that has been processed and reprocessed. Most of my materials are constructed simply with effects and mixing. I have no specific criteria for where to get sounds. I don't think it matters what is making the sound. I want to try to get it to a point where it is organic, and hence universal.

5. Which show in the past do you have a big impression from?

Joe: I don't perform often. Usually I think it is boring to watch. I just stand turning knobs and get into the sound, but I've done a few shows lately with Scott Arford doing large video projections of his visuals which I think were successful. I had a nice time in Portland and Seattle performing and spending time with Small Cruel Party, Killer Bug, Daniel Menche, Amk, inBoil, etc. It was nice to talk noise gossip for three days. I don't plan to perform much in the future. I just don't think it's an accurate expression of the work.

6. Have you other projects? Do you cooperate with other artists?

Joe: Right now my own Povertech Industries label is expanding a bit. I've just begun the artifact series which is a series of 7" EPs from strong abstract sound-artists from all over the world. The first one is from Cm Von Hausswolff (1/2 of Phauss) from Sweden doing a John

Cage piece, the second is from Hands To. And there are more planned from Mnortham, Dead Voices On Air, Crawling With Tarts, etc. I just produced a compilation 7" of artists from Sacramento that includes Ecomcon, Crawl Unit and Conceptual Music Union.

7. What do you think about current noise/experimental music scene in U.S.A.?

Joe: The noise and strange music scene is fairly healthy nowadays I suppose. I don't really think any scene matters in terms of what's being made. I'm seeing lots of strange releases coming out from all kinds of new people, and some of the more established artists are really doing some great work. The U.S. is huge so it's hard to tell what's going on. Most weirdness comes from large cities with lots of freaks and there will always be those. It's the same as it always was. I tend to respect those who are working on their own, apart from academic communities or government support. People that use their own resources to express themselves.

8. What Eastern and Western artists/bands do you find most interesting at this time?

Joe: Well, there are a lot of people doing interesting work now. In addition to the artists I mentioned above I still enjoy: Aube, Klangkrieg, Paranoise Terminal, Rend, Hafler Trio, Maeror Tri, Phauss, Kent Tankred/Leif Ellgren... more that I can't think of.

9. Future plans?

Joe: A CD "Crawl Unit vs. Silence" from Manifold, hopefully another CD, some collaboration with Small Cruel Party and Amk. I hope to travel more.



DISCOGRAPHY

Crawl Unit

- "Vol. One" C-30, Povertech
- "1993" 10"EP, Povertech
- "Remains" 7"EP, Povertech
- "Aftermusic" CD, Povertech
- "Soundstain" C-60, Chocolate Monk
- "C.U./P.C./C.U./H.H. collaborative" C-60, Realization
- "Terminal Absolution" C-46, G.R.O.S.S.
- "Malfunction For Orchestra" 7"EP, Ant-Zen

Compilation Appearances (some forthcoming)

- "Density Test (Cleansing)" Japanese-American noise treaty, 2XCD, Relapse
- "Loss of Live" Paraist, LP, Ant-Zen
- "Rise Away" Under the Skin Vol. 3, 2X7", 4th Dimension

- "Apology (Recombinant)" No Machine is Silent, 2XC-60, Realization
- "Break the Sound" 23 5, CD w/Book, 23 5
- "The Honey That Sets My Head To Spinning" Noisenet#6, C-46, Noise/Taiwan
- "Sirensong/Departing" 33/45 Rpm, LP, Genderless
- "Waste Management Theme" Objekt#6, 2XC-90, Ladd-Frith
- "The Heavens Are Empty" Human Rites, CD, Enturrupcion

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1. 請你簡短談談Stimbox的創作歷程?

Tim: 我想應是在1994年，當我在舊金山州立大學就讀時遇見Bob Scott(XOME)開始的。Bob和我變成朋友，是基於我們對音樂的品味十分接近，我們一起去看很多表演。在非常階段、Christine 23 Onna、Anal Sadist在Covered Wagon（舊金山的一間live house）的一場表演後不久，我買了吉他、擴大機、效果器（腳踩式）和一台Tascam porta 07 四軌錄音器就開始錄製我自己的噪音卡帶。

2. 在你的創作想傳達什麼情感和意念?

Tim: 每件作品想表達的感覺都不同。重要的是聽者從其中得到了什麼。我喜歡不同的人從我的作品得到不同的反應，我試著去呈現多少影響我的聲響或聲音取樣，而你，一位聽者，能從其中得到什麼都取決於你對他賦予的經驗。

3. 你是否有特殊的背景？你受到哪些影響?

Tim: 我是自修的業餘音樂創作者，能玩一點吉他。年少時曾在一些龐克團玩過吉他，但不算很好的吉他手。發行自己的卡帶讓我了解，不是只有專業音樂家才能發揮創造力。我受很多音樂形式的影響：老龐克/h.c.、即興爵士、獨立音樂，也受世界上每天發生的事件所影響。我被我接觸的人影響，特別是Macronympha的Joseph Roemer。他對我的幫助很大。我也喜歡一些日本噪音藝人，像MSBR、Merzbow等。Throbbing Gristle的In the Shadow of the Sun專輯，是我第一次聽到的「噪音」，對我影響不小。朋友Thad也在很多方面影響我，他不但支持我的作品，並給予很多概念和批評。

4. 你如何創作？你使用哪些樂器和素材？

Tim: 我不是完全架設好設備才動手去做，每個計畫都是嘗試錯誤的學習經驗，很多器材我會去用，都是基於偶然。我喜歡使用廣泛的素材來錄音。我有一台很好的四軌錄音機、一些老式盤帶錄音機、腳踏效果器、一個貝斯、一些吉他...等等。我用這些設備來做卡帶。

5. 過去那場表演令你印象深刻?

Tim: 非常階段的表演。這是很早接觸到的噪音表演，所以印象深刻。它啟發我開始做noise，我對其聲響的幅度所吸引。Jojo和Co.一來一往製造出強烈的音效，十分漂亮。灰野敬二的表演也開啓我的眼界，令人驚異，可說是feedback的交響樂。

6. 你有沒有其他創作？你會和其他藝人合作創作嗎？

Tim: 我並沒有太多時間去做Stimbox之外的計畫。當我有空時會與其他藝人合作。目前我與Death Squad的Michael合作tape 'Composite'和CD 'A.U.M.'。明年我將與Joseph在其廠牌Mother Savage下合作，我期待這個計畫。目前我已發行三卷合輯tape，未來將發行更多。

7. 你對目前美國的噪音／實驗音樂圈有何看法？

Tim: 說噪音在美國是個「圈」是不對的。說到「圈」我總是聯想到龐克圈：有一大堆團、廠牌、刊物、俱樂部、收音機節目和樂迷。而噪音在美國的發展幾乎差不多，只是規模小很多。我想主要缺少的是噪音迷。就我所知，大多數聽噪音的迷都自己玩噪音了。

最近在Sacramento有場很大的noise festival，共有個24團參加，很成功，除了觀眾幾乎是其他團的人之外。這絕不是不好，所有實驗樂者能聚在一起

是很棒的。唯一的缺憾是觀眾與這個圈毫無關聯。我很不願見到噪音/實驗音樂變成另一個潮流。我想補充一點，那就是在較早組成、已具規模的噪音藝人與新藝人之間有一道隔閡。新的藝人能與重量級藝人一起表演是很好的。舊金山有為數不少的噪音藝人，為何總是那少數幾個團在表演？嘿，難道沒有人願意給我們新藝人一個機會嗎？

8.目前哪些東方和西方的噪音藝人/樂團令你感到

Tim: 有太多的團/藝人我感興趣，全部列出來相當困難。

9.未來計畫？

Tim: 未來計畫是在我的廠牌 *Hebi Like A Snake* 下發行更多的卡帶，包括自己的專輯，許多藝人合輯，或其他藝人專輯。也計畫再做更多場表演。

1. Can you tell us about the brief history of Stimbox?

Tim: I think it all started in 1994, when I met Bob Scott (Xome) at San Francisco State University. Bob and I

became friends because we had similar tastes in music and such. We went to many shows together. Shortly after the Hijokaidan, Christine23 Onna, Anal Sadist show at the Covered Wagon (a live house in S.F.) I bought a guitar, amp, pedals, and a Tascam

porta 07 4-track and began to record my own noise tapes.

2. What feelings/ideas do you want to express in your soundworks?

Tim: The feelings that I want to express in my sound works vary from project to project. It is really a matter of what the listener gets out of my sound. Each person will have a different

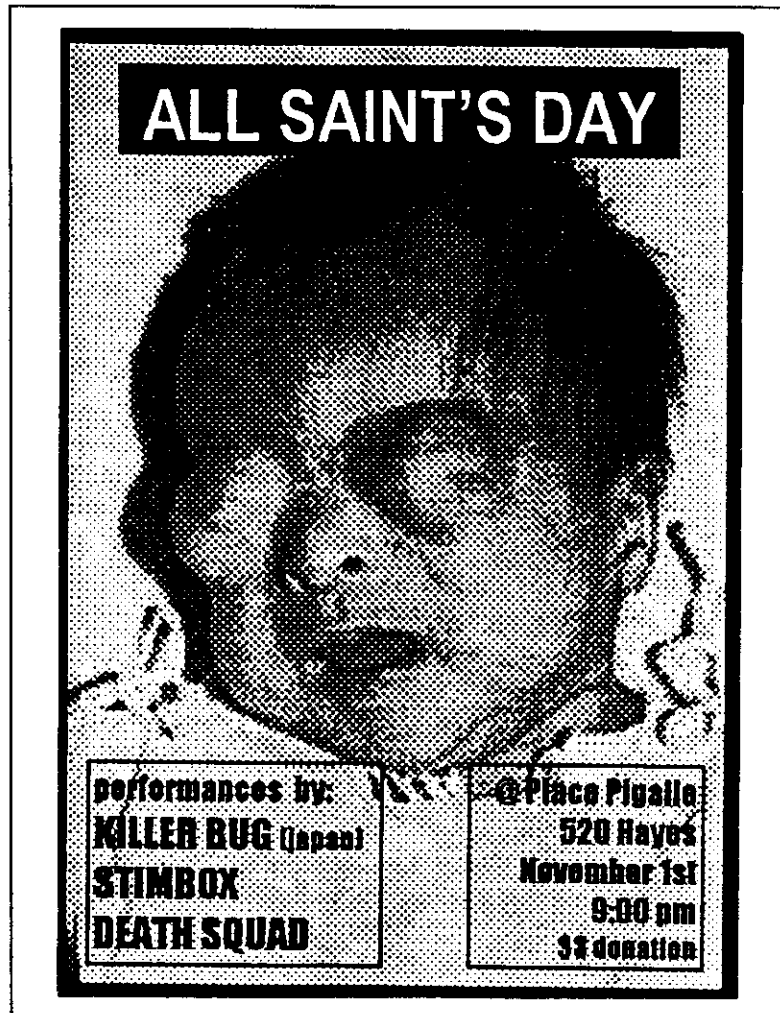
reaction to what I do, and I like that. I try to present sounds and samples that move me in some way, what you, as the listener, get out of it is highly dependent on the experiences that you bring to it.

3. Do you have a particular background?

What are some of your influences?

Tim: My musical background is one of a self-taught amateur. I

can play guitar a bit, and when I was younger I played guitar in some punk bands, but I'm not a good guitar player at all. Making my own tapes has allowed me to realize my creative urges without having to be a proficient musician. I'm influenced by many forms of music, old punk/h.c./free jazz, and



independent music. I'm also influenced by everyday events and things that happen in the world. I'm influenced by the other people that I correspond with, especially Joseph Roemer from Macronympha. He's been a big help to me. I also really enjoy a lot of Japanese artists, MSBR, Merzbow, etc. Throbbing Gristle's "in the Shadow of the Sun" was the first "noise" record I listened to, so I'd have to say that was a big influence too. My friend Thad has also been a big influence on me, in many ways. He has been really supportive of my work, and a good source of ideas and criticism.

4. How do you make your recordings ? What instruments, materials, do you use?

Tim: I don't really have a set way of making my recordings. Each project is a learning experience with a lot of trial and error. Many of the things I do happen by accident. I like to use a wide variety of sources in my recording. I have a nice 4-track recorder, a number of old reel-to-reel tape machines, a lot of pedal effects, a bass, a couple of guitars, etc. So, from all of this equipment I make my tapes.

5. Which show in the past do you have a big impression from?

Tim: I would have to say that the Hijokaidan show, my very first noise show, made a big impression on me. It inspired me to start making noise. I was impressed by the size of the sound, Jojo & Co. made a huge racket, it was beautiful. I will always remember that. Seeing Keiji Haino also was an eye opening experience. He was amazing, an orchestra of feedback.

6. Have you other projects? Do you cooperate with other artists?

Tim: I don't really have time for other projects besides STIMBOX. I do collaborate with other artists when I have time. Now, I'm working a lot with Michael C. from Death Squad. We are putting out a tape, "Composite", and a CD, "A.U.M." next year, Joseph Roemer and I will be working on a project for his label, Mother Savage. I'm really looking forward to working with him. I've released three collaboration tapes so far, and plan to do more soon.

7. What do you think about current noise/ experimental music scene in U.S.A.?

Tim: To call what is happening in the U.S. a "scene" is a misnomer. When I think of a scene I think of something like the punk scene, which has a large network of bands, labels, zines, clubs, radio shows and fans. What we have here in the U.S. is a network with the same kind of components, but on a much smaller scale. I think what we lack is fans of noise. From what I've seen, most fans of noise are also somehow involved in the production of noise as well. Recently in Sacramento there was a big noise festival with like 24 groups, and everything went really well, except that it was mostly other performers in the audience. Not to say that was a bad thing, because it wasn't. It was great to see all of these performers together in one place. The only thing that was lacking was an audience of people who are not connected to the "scene". I would hate to see noise/experimental music become the next "big thing". There is one thing that I would like to comment upon, there seems to be a barrier between the older more established noise

crowd and the newer artists. It would be nice to see more newer artists play on shows with the noise heavyweights. San Francisco has a wide variety of noise artists, so why is it that we usually see the same few groups perform at shows? Hey, won't some one give us newer performer a chance?

8. What Eastern and Western artists/bands do you find most interesting at this time?

Tim: There are so many groups/artists that I find interesting, so it would be tough to list them all. I'm not even go to try.

9. Future plans?

Tim: My future plans are to release more tapes, my own, Maximum Noise Compilation, and possibly other artist's, on my label, Hebi Like A Snake Tapes. I'd also like to perform more as well.



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- H#6. III C90 *deleted # of copies unknown
- H#7. IV C90 **sealed in dripped candle wax # of copies unknown
- H#8. V C90 *deleted # of copies unknown
- H#9. VI C90 # of copies unknown
- H#10. VII C90 2 editions # of copies unknown
- H#11. VIII C90 **in spray painted and stenciled cheesecloth sack # of copies unknown
- H#13. "NEIN" C90 cover art by Thad Selmants 25 copies
- H#14. "TIAN" C90 # of copies unknown
- H#15. "ELF" C90 First 15 in hand made rubber package, 50

copies

H#17. "The Shining Path" C50 First 7 with Path source tape, 40 copies

H#19. "The Circular History of China" C50, 50 copies

Compilations with STIMBOX tracks

EF#79. "Exposed Force V/A" E.F. Tapes

EF#80. "The Sound of Samsara Int' comp" E.F. Tapes

MIC01. "In Lieu of Id: a Mandibles in Crisis Comp." MIC

H#12. "Maximum Noise Vol. 1" H.L.A.S.

H#21. "Maximum Noise Vol. 2" H.L.A.S.

TAPEOGRAPHY

STIMBOX - Split tapes and Collaborations

H#1. Xome/STIMBOX: Split C60 (H.L.A.S.) *deleted # of copies unknown

H#16. STIMBOX+Trauma Room: "Repeating Structure Implosion" C50 (H.L.A.S.) 50 copies

H#18. STIMBOX+E.H.I.: "Sound Therapy" C50 (H.L.A.S.) 50 copies

H#20. STIMBOX+Death Squad: "Composite" C50 (H.L.A.S./Spastik Soniks) 100 copies

STIMBOX - Hebi Like A Snake Releases

H#4. I C60 *deleted # of copies unknown

H#5. II C90 *deleted # of copies unknown

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 U.S.A.



1. 請你簡短談談Trance的創作歷程?

Mason: Trance是我在1988年組成，之後發行了許多不同形式的卡帶：噪音搖滾、管弦樂、純噪音等。我之所以以Trance為名，是因為我對做出不同聲音、最好的音樂和噪音創造出trance的狀態...等想法感興趣。

目前，我的音樂聲響在現場表演中是頗為吵雜的，但在CD作品中則較為陰暗。我計劃此後將這兩種風格融在一起：融合陰暗的氣氛在噪音中。

2. 請你談談Charnel Music ?

Mason: Charnel Music是我自1988年成立的廠牌，發行過一些團：Crash Worship, Gravatar, Allegory Chapel Ltd, Hybrids...等的CD，和一些日本樂團：Flying Testicle, Angel'in Heavy Syrup的CD，以及"Land of Rising Noise"合輯。風格相異，但都是不尋常的聲響作品。

3. 在你的創作想傳達什麼情感和意念?

Mason: 在我的音樂中，我試著做出一些聲響吻合頭腦中的意象。當我在錄音時，會先從一個特殊的音開始，看看我能得到那種意象。然後那些意象幫助我決定下一個步驟要做什麼。現場表演則較為情緒化且直接：我感到什麼音響即將發生，就告訴我該怎麼做。

4. 你是否有特殊的背景？你受到哪些影響？

Mason: 我從噪音和音樂中受到的影響太大了。這些團（Coil, Foetus, Test Dept., Dead Can Dance, 不失者, Crash Worship）不但對我有影響；這些噪音藝人（非常階段, Masonna, Merzbow, Incapacitants等）的概念和能量也給我很大的啟發。書和電影雖然對我的聲響創作沒有

直接影響，但它們的概念、意象多少也給我一些靈感。作家像Burroughs, Ballard, Bowls, Angela Carter, 村上春樹, Lautreamont, Huysmans, 村上龍...以及其他。電影像"Apocalypse Now", "Brazil", "Alice", "Jacob's Ladder" 以及其他。

5. 你如何創作？你使用哪些樂器和素材？

Mason: 我用很多不同的樂器：吉他，鍵盤（Ensoniq Mirage取樣機+連續迴聲六軌合成器），鼓（手鼓和一般鼓），敲擊樂器（金屬、鈴、鐘、銅鑼），笛子和人聲。我原先是名吉他手，但通常只在現場表演時玩吉他；在錄音室時我則用合成器和鼓/敲擊樂器一起玩音樂，用一台四軌Tascam Porta-Studio錄音。

6. 過去那場表演令你印象深刻？

Mason: 我通常對最近一場表演印象深刻。'94年九月我再度赴日表演，與非常階段的Jojo做雙吉他演出，非常棒；我也與Boredoms/想い出波止場的山本合作，我玩鼓而他玩吉他，我想這是個蠻震撼的表演；我也和Aube的中嶋昭文合作，他處理我的吉他聲響一起現場演出，十分奇妙！或許我目前最喜愛的表演是在舊金山的Kingdom of Noise Festival，與Allegory Chapel Ltd的Elden M.合作雙人噪音，非常緊湊，這個festival的表演釋放了所有事物，而這是其中的一場，相當接近純粹的表達，非常淨化。

7. 你有沒有其他創作？你會和其他藝人合作創作嗎？

Mason: 我的確有一些計劃，也與其它藝人合作過。Crawl Unit和我合作一個CD，希望在1996年春發行。我和一些朋友合作一個接近噪音搖滾的三

重奏，有點像不失者。其實，最近Trance的現場多半是合作形式：我（吉他）、Allegory Chapel Ltd 的 Elden M.（鍵盤）和 Amber Asylum 的 Annabel Lee（小提琴）。

8. 你對目前美國的噪音／實驗音樂圈有何看法？

Mason: 在美國，是有很多噪音和實驗藝人，但似乎大部分都不是很認真的在做。許多噪音藝人錄一些噪音似乎是因為這比較容易，而且他們做卡帶然後到處送人，並沒有真的很努力。當然也有一些實驗藝人真的在這方面鑽研很久，做出很好的作品，像 The Haters, Big City Orchestra, Allegory Chapel Ltd等；和一些鑽研noise非常認真的藝人，像 Macronympha, Taint, Richard Ramirez等。或許這就像其他地方一樣，有一些真正認真的人，和更多只是一時興起的人，像追求流行一樣不久就會轉向其它事物。

9. 目前哪些東方和西方的噪音藝人／樂團令你感到最有興趣？

Mason: 現在很難挑出某些特定的藝人，因為太多太多了。我喜歡不同的風格，像 Amber Asylum,

Aube, Telepherique, Brume, Then Tingari, Gravatar, Skullflower, Total, Shizuka, Grind Orchestra, Melt-Banana, Brise-Glace，還有很多。

10. 未來計畫？

Mason: 我計劃'96年三月/四月時去歐洲表演，以及再去一次日本。新CD "Augury"應會在'95年底完成，而最近的現場三重奏會在赴歐前演出。還有一張現場CD作品（在日本演出）希望有人能幫忙發

行，還有...誰也不知道會發生什麼。

1. Can you tell us about the brief history of Trance?

Mason: I started Trance in 1988, and released lots of tapes in different types: noise-rock, orchestral, pure noise, etc. I chose the name Trance because I'm interested in the feelings that different sounds can make, and the best music & noise creates a state like a trance. Now, my sound has become very noisy at live

shows, but more like a dark soundtrack on my CDs. My plan is to combine the two styles from now on, and mix the dark atmospheric sounds with noise.

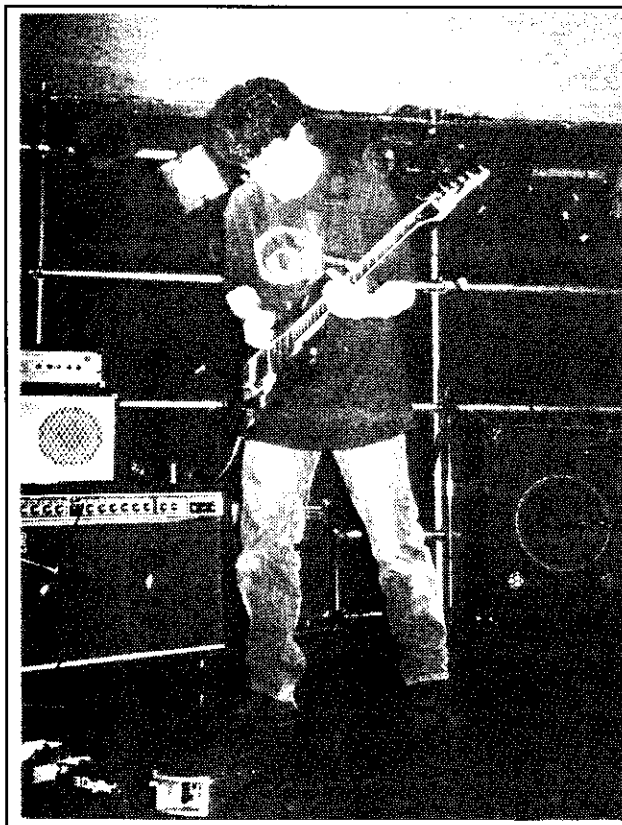
2. Can you tell us about Charnel Music?

Mason: Charnel music is my label that I started in 1988. I've released CDs by bands like Crash Worship, Gravatar, Allegory Chapel Ltd, Hybrids, etc. Also, I've released CDs of Japanese music

like Flying Testicle, Angell'in Heavy Syrup, and the "Land of the Rising Noise" compilation. Many different styles, but always unusual sounds.

3. What feelings/ideas do you want to express in your soundworks?

Mason: In my music I try to make sounds that match the images in my head. When I'm recording, I start with a particular sound, and



see what images I get. Then those images help me decide what to do next. Playing live, it's more emotional and direct: how I feel about what's happening tells me what to do.

4. Do you have a particular background?

What are some of your influences?

Mason: In noise and music, my influences are too big to list! I've been influenced by bands like Coil, Foetus, Test Dept., Dead Can Dance, Fushitsusha, Crash Worship in making my music. But also, I find the ideas and energy of noise artists like Hijokaidan, Masonna, Merzbow, Incapacitants, etc very inspiring. Books and Movies don't have a direct influence on my sound-making, but the ideas and images I get from them do inspire my creativity, of course. Authors like Burroughs, Ballard, Bowles, Angela Carter, Haruki Murakami, Lautreamont, Huysmans, Ruy Murakami and more, along with movies like "Apocalypse Now", "Brazil", "Alice", "Jacob's Ladder", and many others all have been influential.

5. How do you make your recordings ? What instruments, materials, do you use?

Mason: I use many different things: guitar, keyboard (Ensoiq Mirage sampler and Sequential Circuits 6-track synth), drums (hand-drums and regular drums), percussion (metal, bells, chimes, gongs), flutes, and voice. I am firstly a guitarist, but I use my guitar mostly when I play live. In the studio for recording, I rely most on my sampler and drums / percussion. I record everything on a 4-track Tascam Porta-studio.

6. Which show in the past do you have a big impression from?

Mason: I always have the biggest impressions from the most recent shows. Last September I played again in Japan, and did a guitar duo with Jojo from Hijokaidan, which was great. I also played drums with Yamamoto from Boredoms / Omoide Hatoba, while he played guitar, and it was a very strong show I think. Then I did a show with Akifumi Nakajima of Aube, and he processed my guitar sound live; amazing! Maybe my favorite show recently



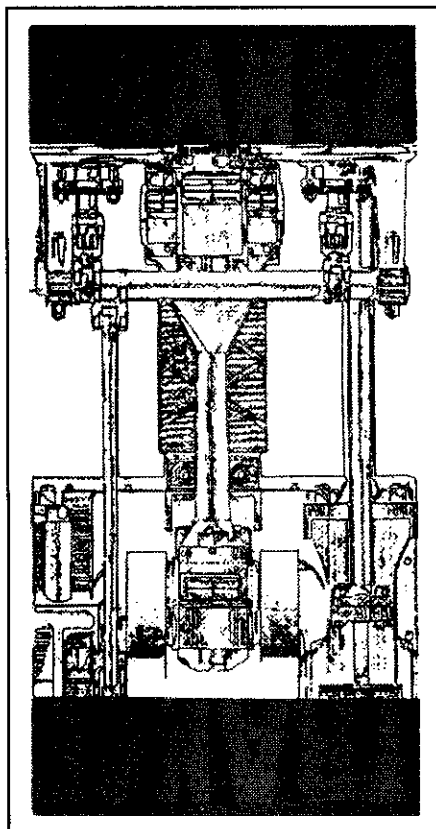
was a live performance at the Kingdom of Noise festival here in San Francisco, when Elden M. (of Allegory Chapel Ltd) and I did our noise duo, and it was very very intense. One of those shows where everything is being let out, and it's very close to pure expression. Very cathartic.

7. Have you other projects? Do you cooperate with other artists?

Mason: I do have some other projects, and collaborate with a few other artists. Crawl Unit and I are working on finishing a collaborative CD which will hopefully be released early in 1996. I am working with some friends on a trio which is more like noisy rock, something like Fushitausha. Actually, the current live line-up of Trance is a collaboration of me (guitar), Elden M of Allegory Chapel Ltd (keyboard), and Annabel Lee of Amber Asylum (violin).

8. What do you think about current noise/ experimental music scene in U.S.A.?

Mason: In the U.S.A. there are a lot of noise and experimental artists, but it seems like most of them don't take it very seriously. Many noise artists seem to be recording noise because it seems easy and they just make tapes and send them around without putting much effort into it. But of course there are experimental artists who have been working for a very long time doing great work, like the Haters, Big City Orchestra, Allegory Chapel Ltd, etc. And there are some artists who have been working on noise very seriously like Macronympha, Taint, Richard Ramirez, etc. So maybe it's like anyplace else, with a few hard-working people, and then many others who probably won't stay with it, but will instead move on to something else after a little while.



9. What Eastern and Western artists/bands do you find most interesting at this time?

Mason: It's very hard to pick out a few artists now, because there are so many. I enjoy different styles, like Amber Asylum, Aube, Telepherique, Brume, Then Tingari, Gravitar, Skullflower, Total, Shizuka, Grind Orchestra, Melt-Banana, Brise-Glace, and too many more.

10. Future plans?

Mason: My future plans include a tour in Europe next March/April, and another trip to Japan next year. My new CD "Augury" should be out before the end of the year, and another one (new material by the live trio line-up) before the tour. I also have a CD of live recordings from my tours in Japan which hopefully someone will release soon, and much more. Who knows what can happen.

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- "Guitar Noise EP" 1993, 7" single, CH
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"Contents Under Pressure" 1994, CD, Flying Esophagus Productions

"Augury" forthcoming, CD

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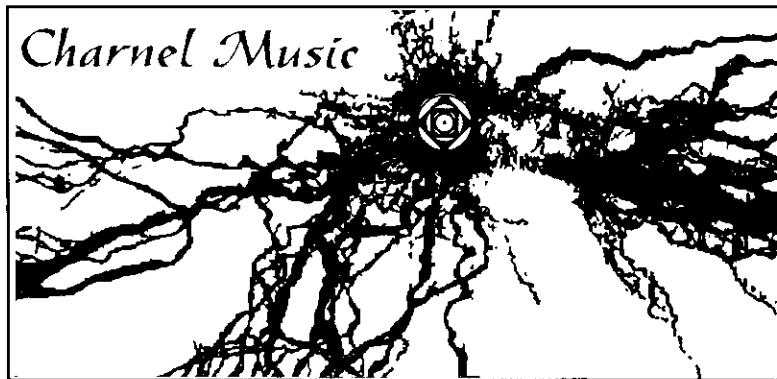
"Illusions of Shameless Abundance" 1990, Cass, Charnel House - soundtrack for performance by Survival Research Laboratories

"Without Provocation" Complication Compilation, 1990(Suitcase Recording; Cass)

"Film at Eleven" Arrhythmia, 1990 (Charnel House; CD)

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"Rain in Hind" Of Sound Mind, 1993 (Godsend Production; Cass)

"Audio Image Assault" 1993, Cass, G.R.O.S.S. Tape (Japan) - with Macronympha

"Seismic Disturbance" Noise War, 1994 (Mother Savage, Cass)

"Lowell is Alive and Dead" Accidents Have No Holidays, 1994 (Povertch Industries, Cass)

"Vicious Circle" USENET mind/body, 1994 (Atomic Novelties, CD)

"Oh See Can You Say" 1-800-AMERICA, 1994 (RRRRecords, Cass)

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"Aurora Borealis(light)" Endless 1, 1994 (Manifold, CD)

"Aurelia" Darkside of the Brain Vol. I, 1995 (Endorphine Factory, LP)

"Deconstruction in D.Minor" Compositions in D.Minor, 1995 (Gender-Less Kibbutz, LP)

"Vicious Circle" The Best of Mind/Body, 1995 (Fifth Column, CD)

"In Hoc Noise Vincit" No Structure #1, 1995 (Instagon Foundation, Cass)

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1.請你簡短談談The Haters的創作歷程?

Jupiter-Larsen: 17年前，我突然有個愚蠢的念頭想把生活弄亂：就是環遊世界、四處流浪、做噪音。我猜我只是不知何時停止。

2.在你的創作想傳達什麼情感和意念?

Jupiter-Larsen: 腐敗和破壞也能有趣的。

3.你是否有特殊的背景？你受到哪些影響?

Jupiter-Larsen: 在70年代末期我在一些龐克樂團待過，但我不願意學怎麼玩樂器。我想做的是噪音，所以我繼續做噪音。我最喜歡龐克的一點是觀眾和樂團同樣是表演的一部分。我已極力將這種與觀眾的互動放入The Haters的表演中。

4.你如何創作？你使用哪些樂器和素材？

Jupiter-Larsen: 我從未使用樂器。不論如何，這是噪音，不是爵士。我運用卡帶拼貼和取樣一些破壞的聲響。我真的十分投入這類聲響，我可以好幾天不斷重覆聽玻璃被打碎的聲音，而不會厭倦。

5.過去那場表演令你印象深刻?

Jupiter-Larsen: 太多太多了。大部分早期表演，我們只是破壞。1993年7月7日在舊金山的舊Kennel Klub，我們一共7人坐在台上一面看完全空白雜誌的電視畫面，一面慢慢撕碎硬紙板，在觀眾的上方掛著一把靜電離子槍，全場觀眾都負載5000伏特！觀眾開始彼此追趕、碰觸以電擊對方。整個表演非常可笑。

1994年6月18日，我們在內華達州靠近賭城Reno的沙漠表演。我們施放一連串相當大爆裂聲的菊色煙火，一些觀眾馬上加入演出，幫我們施放煙火。這也很好笑。

我們剛在倫敦的barSATE做The Haters的第225場表

演。一名表演者背著摩托車輪站在舞台中央，另一位表演者站在他背後用電動磨砂機去磨平車輪，我則在前面用綁在輪胎的幾張砂紙磨計算機。我們在磨砂機和計算機都裝有接觸麥克風，聲響很棒。

6.你有沒有其他創作？你會和其他藝人合作創作嗎？

Jupiter-Larsen: 我有其他創作，但不是噪音。我同時寫作和拍攝錄影帶，到目前已有一本小說出版，名為「Raw Zed & The Condor」，這是有關流浪漢、天氣和收音機電波的一般小說。我最新的一部錄影帶是有關一群同性戀／吸血鬼的大蒜女農夫。她們的人類愛人也想當吸血鬼，所以就引誘這些大蒜女農夫來吸她們的血。片名為「Holes On The Neck」，在美國由「Commercial Failure」發行，在歐洲由「Old Europa Cafe」發行。

7.你對目前美國的噪音／實驗音樂圈有何看法？

Jupiter-Larsen: 我無法記得是何時噪音像現在流行，但仍是非常地下。通常噪音圈是被其他音樂圈所隔絕的，最近這兩年經常能見到龐克和重金屬廠牌發行噪音作品。這是很好，但我不把這事看得太認真。總是有人在做噪音，以後也將如此；至於觀眾，來來去去。

8.目前哪些東方和西方的噪音藝人／樂團令你感到

Jupiter-Larsen: 東方的藝人：去年Merzbow來Bay Area（譯者按：指舊金山灣附近）表演，Bara為Merzbow所做的人聲演出非常棒。我從未想到人聲可以和Merzbow所做的噪音相結合，且Bara的人聲是較多呼吸聲而非聲音。去年Reiko-A（譯者按：Merzbow之妻）發行她首捲卡帶，一面是她與Merzbow和Achim Wollscheid合作，但我

比較喜歡她個人創作的另一面，又是非常有趣的人聲。和我們經常聽到的日本噪音相當不同。

至於西方藝人：我必須說我真的很喜歡Smell & Quim。去年底我去歐洲曾看過他們幾場表演，他們像以往做激烈、緊湊的噪音，但現在他們模仿貓王（Elvis）穿著演出。現在我對貓王並不感興趣，但我真的覺得「工業之聲」應該像這樣玩起。

9. 未來計畫？

Jupitter-Larsen: 一直都有。

1. Can you tell us about the brief history of The



From "Holes On The Neck"

Haters?

Jupitter-Larsen: Seventeen years ago I had this really dumb idea that I'd make a mess of my life by traveling around the world homeless, making noise. I guess I just don't know when to draw the line.

2. What feelings/ideas do you want to express in your soundworks?

Jupitter-Larsen: That rot and decay can be fun.

3. Do you have a particular background?

What are some of your influences?

Jupitter-Larsen: I played in a few punk bands back in the late 70's. But I refused to learn how to play my instrument. What I wanted was to make noise, and so I went on from there. The one thing I loved most about punk was how the audience was as much a part of the show as the bands. I've tried to keep that kind of audience interaction for the Haters.

4. How do you make your recordings?

What instruments, materials, do you use?

Jupitter-Larsen: I never use musical instruments. After all, this is noise, not jazz. I use tape-collages and samples taken from the sounds of destruction. I have a real fetish for such sounds. I could listen to the sound of breaking glass over and over again for

days and never get bored.

5. Which show in the past do you have a big impression from?

Jupitter-Larsen: There are so many! Most of the early shows consisted of us just trashing the venue. Let's see. July 7th 1993 in San Francisco. At the old Kennel Klub. Seven of us on stage sat watching blank static on a TV while slowly cutting up pieces of cardboard. Hung above

the audience was a gigantic iron-gun. The entire audience was charged to five thousand volts! People started to chase one another around giving each other shocks. The whole thing was very silly.

June 18th 1994. We staged a show in the Nevada desert, near Reno. We detonated a series of explosions. Loud orange fire balls and all that. Several people from the audience quickly joined in the festivity by helping us to

put out the resulting small brush-fires. This was also very silly.

We just did the 225th Haters performance in London at bar\$ATE.

One performer stood center stage with a motorcycle tire over his shoulder. A second performer behind him used an electric sander to wear away at the tire. And I in front rubbed a calculator on some sandpaper which had been

taped to the tire. We had contact-mics on both the sander and the calculator. Sounded great.

taped to the tire. We had contact-mics on both the sander and the calculator. Sounded great.

taped to the tire. We had contact-mics on both the sander and the calculator. Sounded great.

6. Have you other projects? Do you cooperate with other artists?

Jupiter-Larsen: I have other projects, but not in noise. I also write and do videos. I've had one novel published so far; a book called "Raw Zed & The Condor". It's your usual story

about nomads, the weather and radio static. My last video was about a group of lesbian-vampire-garlic-farmers. Their human lovers wanted to become vampires themselves, and so lured these garlic farmers into initiating them. It's called "Holes On The Neck", and it's been released in the U.S. on Commercial Failure, and in Europe with Old Europa Cafe.

7. What do you think about current noise/experimental music scene in U.S.A.?



From "Holes On The Neck"

Jupiter-Larsen: I can't remember a time when hard noise was as prevalent as it is now. Still a very underground thing. But it used to be a scene cut off from all other scenes. In the last two years it's almost become commonplace to see punk and metal labels release noise projects. It's nice to see, but I'm not taking it too seriously. There has always been people making noise. And there always will be. Audiences however, come and go.

8. What Eastern and Western artists/bands do you find most interesting at this time?

Jupitter-Larsen: As for artists from the East, Bara was doing vocals for Merzbow when they came to the Bay Area last year. Bara was great! I never thought vocals would ever work what Merzbow does, but Bara's vocals had more to do with breathing than with voice. Reiko-A released a cassette last year. Her first. One side had collaborations with Merzbow and Achim Wollscheid, but I prefer the other side which has her alone. Very interesting vocals again. Very different from what one usually hears out of Japan.

As for artists from the West, I have to say I'm really into the group Smell & Quim. I saw them perform a few times when I was over in Europe late last year. They do the same harsh & unrelenting noise they've always done, but

now they do it while dressed up like bad Elvis impersonators. Now I'm not into Elvis, I really think this is how "industrial Music" should have been played from the start.

9. Future plans?

Jupitter-Larsen: Always.

DISCOGRAPHY

CD:

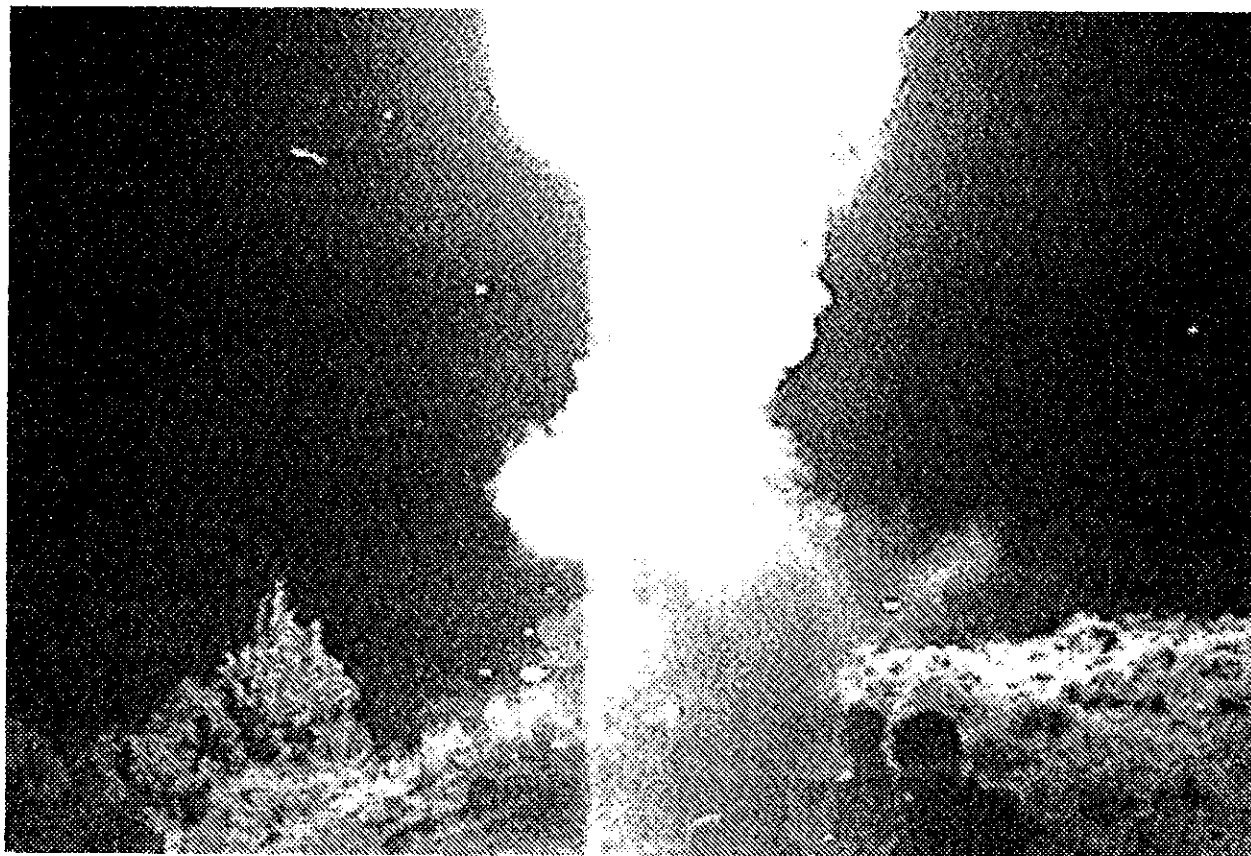
THE TOTIMORPHOUS CD featuring a series of 16 noise collages. (V2 Archief, 1992)

BLANK BANNER CD: "Noise as the Blank Banner of an Untitled Ideology"... (We Never Sleep, 1993)

WIND LICKED DIRT Blank CD & sample of dirt. (Self-released, 1993)

URBAN SENSITIVITY CD: "The Stuff Twitching"... (Commercial Failure, 1994)

ORDINARILY NOWHERE CD: "Make A Fire And Be Happy"... (Part of the PURE Series by RRRrecords, 1995)



♠ THE HATERS "Blowing Stuff Up" 1994

HEARING MUD DRY Mini-CD: "Hearing Mud Dry". (V2 Archief, 1996)

VINYL:

THE HATERS Silent EP completed when scratched. (Self-released, 1983)

THE HATERS, IN THE SHADE OF FIRE LP of 10 noise compositions. (Silent Records, 1986)

WIND LICKED DIRT Blank LP & sample of dirt. Bypassing any need for a stereo. (RRRecords, 1988)

FUCHAIT Flexi disc: "Fuchait". (vis'a'vis, 1988)

TRACTOR LP of 3 recordings taken from live performances. (Alamut Records, 1988)

FIRE EP featuring the fire soundtracks "Fire 20" and "Fire 21". (Silent Records, 1990)

A BASIC INTRODUCTION TO THE T.N.U. EP and Booklet. (Alamut Records, 1990)

DISSOLVING METAL ZEROS Single: two collaborations by Jupiter-Larsen & David Jackman. (Banned, 1993)

K2 & THE HATERS EP: collaborations by Jupiter-Larsen & Kimihide Kusafuka. (K.M.I & Banned, 1994)

POLYWELLE TYKIT Single-sided EP: "Polywelle Tykit". (Syntactic, 1994)

TRUNCATED FORMICA EP: the smash and clici-clic versions of "Truncated Formica". (Self-Abuse Records, 1995)

SWEET AUSTERITY Mini-LP: "Kaboom", "Kapow", "Random Cross Sections"... (Commercial Failure, 1995)

PREDETERMINED BY ACCIDENT EP: "Predetermined By Accident 8" and "...12". (Vinyl Communication, 1995)

ROT EP: "Rubbish Often Tears" and "Reflections Off Trash". (Apraxia, 1995)

BREAKTHROUGH Single: two recordings of breaking glass. Produced by David Jackman. (Banned, 1995)

A FURTHERED PAUSE EP: "A Furthered Pause 2" and "A Furthered Pause 3". (Robot Records, 1996)

DROPS ASCENDING Double EP. (Vinyl Communication, 1996)

POLISHED THAW EP: the ripping-tearing and grinding versions of "Polished Thaw". (Psychomania, 1996)

NIRGENDS Picture Disc EP. (Syntactic, 1996)

OTHER:

OXYGEN IS FLAMMABLE Broken piece of plastic packaged in a small box. (Self-released, 1990)

SHEAR Ball of cotton batting packaged in a small box. (Self-released, 1991)

CASSETTE:

THE WHIPPING C60 The shrieks of a young girl being whipped by her lover. (We Never Sleep, 1987)

CLICI-CLIC C60 containing a two-part collage of clici-clicing. (S.P.H., 1992)

BUILDING EMPTY HOLES C60 featuring a two-part collage of clici-clicing. (Old Europa Cafe, 1993)

SILENT SHOVELS SMASHING SUT C40 and 12 page booklet published in Chinese. (Noise, 1994)

THE SUBSEQUENT RIP C02 featuring clici-clicing and over-modulated paper-tearing. (Banned, 1995)



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NorCal Experimental Music Festival

Nov 3, 4 1995, in Sacramento, U.S.A.

受訪者: Jay Truesdale

訪／譯: Anes

我在Guild Theatre辦過許多年的活動，通常每次3-4個樂團，觀眾大約50-100人。前年夏天（'94）在festival之前我連續辦了四場活動，一個月一場。雖然很有趣，卻也讓我頭痛了一整個夏天。到最後我實在很疲憊，並且發誓再也不要讓自己累成這樣。但這些表演無疑地激起很多人的興趣，特別是本地樂團都很高興有個表演的機會。

大約在九四年十月的時候，Jeff O'Toole（Guild Theatre的負責人）知道我辦那些活動有多累，開始對我開玩笑。他說：「九五年的噪音節！九五年的噪音節！我們什麼時候來辦九五年的噪音節？」我對他的玩笑一笑置之，問題是有人竟開始相信他的話，他仍繼續向別人開這個玩笑，開始有人跑來問我：「什麼時候要辦九五年的噪音節？」我只是歎著氣，但不久後我真的想再辦一次活動了，而且我還想花更大的人力來辦個更大的表演，讓每個感興趣的團都參加，而不再分開一個一個辦。這就有點像看牙醫，一次拔掉四顆牙，而非一個月拔一顆！我把這消息告訴了本地樂團，他們都感興趣，當時預定在夏天。九五年一月左右，我想大約有四、五個本地團，再加上來自舊金山曾來本地表演的Trance的Mason Jones和Crawling With Tarts的Mic Gendreau。我向他們提了此事，他們也都感興趣，並表示會這消息傳給舊金山灣區的樂團。

大約在此時，本地團Conceptual Music Union的Floyd Diebel設了一個名為Media-Dekay的網路，並介紹我alt.noise站。我想我可以把消息公佈在那兒，像一個公開的邀請。我們接到西岸不少樂團表示興趣的E-mail和電話。我們（Crawl Unit的Joe Colley和我）也討論到，當他去奧勒岡州旅遊時可順道把消息散布出去，像Mr.Pharmacist團的David Chancler和A Nat Fema團的James Boring，他們趁假期時坐火車南下參加活動。

到了95年7月時，已有足夠的樂團想來表演，我們便把時間訂在夏末，九月第一個禮拜，然後在alt.noise上公佈。當時有9-10個樂團確定會來，所以便決定把時間訂為兩天。

沒想到來自各地的回音使我們來不及反應。很多團由電腦或朋友處得知此消息紛紛打電話來或E-mail來，最後竟然有25個樂團要來表演！不能來的兩個團反而是最早答應參加的Trance和Crawling With Tarts，前者正好與赴日演出行程衝突，後者Mic Gendreau才當爸爸，無法抽空。

現在我們要面對實際作業了。有23個團將參加我們決定將表演訂在禮拜五和禮拜六，因為考慮到禮拜天可能比較少人會來。最後一個團在凌晨一點表演，預計兩點後觀眾將會很疲累和場地負責人也會不高興。第一天（禮拜五）在5:00pm之後開始，

因為大部份人那時才下班。在這樣的時間限制下，每個團只有三十分鐘可表演，十五分鐘搬器材上台，十五分鐘搬器材下台。（譯者註：實驗樂團聲源取材極廣，每團皆自備器材而來）所以第二天（禮拜六）的表演必須在早上十點就要開始！嗯，這是個噪音節！我最擔心清早和午後表演的樂團，任何一個噪音迷必定在早上十點還在睡覺！在一個朋友的建議下，禮拜六早上我們決定來個「鬆餅早餐」。這是個瘋狂而成功的想法，並且我還要播放一部噪音藝人Scott Arford 的影片（畢竟場地是在一個戲院中）觀眾便可以在表演前坐著享用早餐了。

我們還面對一個問題：如何安置這些團？幸而 Experimental Media Research Laboratory 提供其工作室的地板。（譯者註：日本噪音藝人 Merzbow 來 Sacramento 即是到 EMRL 的工作室中表演）。這就是我笑稱的「噪音安眠派對」。禮拜五晚上是瘋狂的，你可以想像三十多個睡袋

在地板上的情形，直到凌晨四點我們仍在印這場表演的T恤。原先我只想賣T恤，但當T恤賣的錢抵過印的成本後，我們就把它印在每一樣東西上：短褲，羽毛夾克，手提箱，牆壁，地板街道上。Instagon

的Lob甚至印在車上！總而言之，真的很好玩又很累。我遇見許多新朋友，並目睹了一場盛會。

我錄影了20個團的現場表演。目前正在剪輯中，將在Povertech Records發行。

人們聚在一起幫忙使之成形。像Lob幾乎整場

表演都在前面幫忙賣東西。而有兩人特別值得表揚：Mr. Pharmacist 的 David Chandler 向公司請了一個禮拜的假以便提早來此幫忙，他的確幫了許多忙，比大多數參加此表演的人還認真。恰好新聞也拍攝了一小段此活動，他是唯一上了十點新聞的人。另一個我想提的團是Nagasaki Fondue。他們由加拿大一路未停直接開車驅向表演現場（我想是三天的車程），當夜待在汽車旅館中，然後再三天連續不停的開回加拿大，以便趕上禮拜一早上的工作。

這個節目的正式名稱。是由實驗媒體研究工作室的Floyd Diebel 取的。

這個全國性為時兩天23個樂團的噪音活動，起自 Jeff O'Toole

的小小玩笑。

我們什麼時候要辦九六年的噪音節？目前我們計劃做個一天的活動（沒錯！）希望有國外團參加，如果真有國外團參加，我們會配合他們的時間做決

NorCal Noise Festival Fri Nov 3 - Sat Nov 4 1995

Cloud • Sacramento
Yau • San Luis Obispo
Death Squad • San Francisco
Mr. Pharmacist • Portland, OR
Crawl Unit • Sacramento
Then Tingari • Tucson, AZ
Nihil • Los Angeles
Instagon • Los Angeles
Uberkunst • Sacramento
Films by Scott Arford • Berkeley
Manufacturing of Humidifiers • Berkeley
Seethe • San Francisco
Media Exploitation Centre • Dublin
Stimbox • Sacramento
Death Keeps Me Awake • San Luis Obispo
A Nat Hema • Portland, OR
Spastic Colon • Los Angeles
CMU • Sacramento
Fin • Los Angeles
Big Citi Orkhistræ • San Francisco
Nagasaki Fondue • Vancouver, CAN
Gas Chamber Orchestra • San Jose
Negative in Bestimmt • Manteca
Noisegate • Berkeley

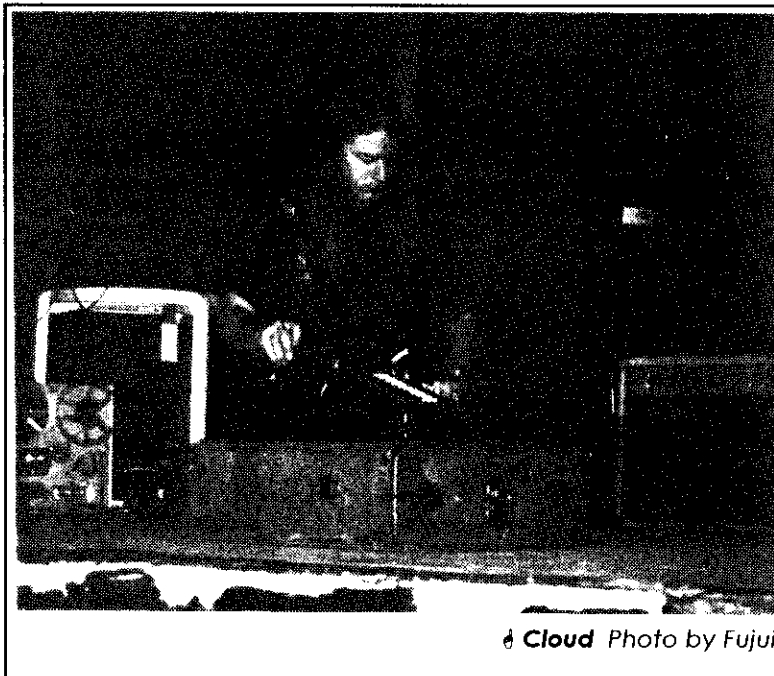
定。Merzbow來表演時恰好在這活動的一個月前，但不幸地當時沒石間安排其他團的表演。

假如任何人對九六年的噪音節感興趣，可以E-mail 給我 Jay Truesdale，帳號是 dz-015@emrl.com。我們也將把九五年噪音節的活動刊在網路上。



I had been doing shows at the Guild Theatre for many years usually 3-4 bands with an audience draw of 50-100 people. The summer before ('94) the fest I did a series of 4

shows, one a month. It was a lot of fun, but also a big headache that lasted all summer. By the end of it I was tired and vowed never to string myself out like that again. But the shows however had generated a lot of interest, and



Cloud Photo by Fujui

the bands (especially the local ones) were grateful to have had a chance to play.

About this time (Oct. '94), Jeff O'Toole who runs the Guild Theatre, Knowing how tired I was of doing shows, began to joke with me. He would say 'Noisefest 95! Noisefest 95! When are we going to do Noisefest 95!' He would say this to me as a joke to annoy me and I would laugh it off. The problem is people would over hear us or he would joke with other people and they started to

believe him. Before long, people were coming up me and saying: 'When is this Noisefest 95?' At first I would just groan, but then after a while I began to get itchy to put on another show, and I began to think that it might actually be more labor effective to put on one big show with all the bands that were interested at once rather than string it out as many many smaller shows. Kind of like going into the dentist and having all four molars removed at once, rather than one a month! I

talked this over with the local bands and they said they would be interested in playing one big show in the summer.

At this point, Jan '95, I was thinking of having 4-5 local bands and maybe perhaps asking Mason Jones of

Trance, or Mic Gendreau of Crawling With tarts, both which have played here before, to come in from San Francisco to headline. I mentioned this to them and they seemed interested. They also said they would mentioned it to a couple of bands in the Bay Area that might want to play.

About this time, Floyd Diebel of the Conceptual Music Union in Sacramento was setting up a web server known as Media-Dekay, and he introduced me to the usenet

group "alt.noise". I thought I might as well put a post in there, an open invitation to see if anyone was interested, We received E-mail from a few bands who were interested in playing as well as some calls from our contacts in Bay Area. We were also talking with some bands that we (me and Joe Colley of Crawl Unit) met while he was on tour in Oregon. They were David Chandler of Mr. Pharmacist, and James boring of A NAT Hema. They were thinking of taking some of their vacation time and taking the train down to do the show.

Now we were at the point,(July '95) where we had enough interest that we scheduled the show for the end of summer, the first week of September, and

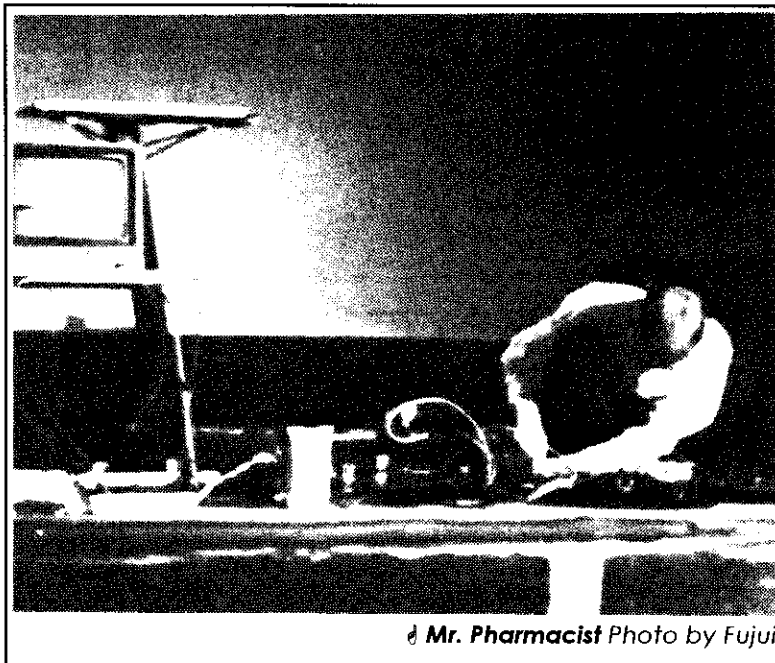
we posted it on alt.noise. We now had 9-10 bands confirmed and were thinking of splitting the show into two days.

We were not at all prepared for the responses. Over the course of the month we received both E-mail and phone calls from bands that either saw the post, or heard about the show from friends. By the time we got done counting, we had a list of over 25 bands that were interested in playing! Ironically it was the two bands out of town

bands that were originally scheduled to play, Trance and Crawling With Starts that had to drop out. Trance was going to be in Japan at the time, and Mic Gendreau had just become a father and was going to be preoccupied.

Now we were faced with logistics. We had 23 bands who were going to play over the course of the weekend. We decided to do the show on Friday and Saturday, figuring that Sunday would have least audience draw. We also wanted the last bands to go on by

1:00 am. We figured anything later than 2:00am and the audience would have waned and the building management would have been upset. We also wanted to start the show no sooner than 5:00pm on Friday, since most



Mr. Pharmacist Photo by Fujui

people would just be getting off work then. Working within these restrictions, allocating 30 minutes for each band to play, 15 minutes to set up(hopelessly optimistic for some !) and 15 minutes to break down, that meant that the show would have to begin at 10:00 am on Saturday! Oh well, we said it was going to be a fest! My biggest concern was for the bands scheduled for the morning and early afternoon, as any sane noise fan would surely still be in bed at 10:00am!

Upon a suggestion from a friend, we decided to have a "pancake breakfast" Saturday morning. This turned out to be wildly successful idea as it drew a healthy amount of people and we scheduled a showing of films (this was a theatre) by noise artist Scott Arford, so the audience could sit and enjoy a nice breakfast before the Fest began!

We also had the logistical problem of lodging for the bands, but that was taken care of who donated floor space at his collective studio site, Known as EMRL or the Experimental Media Research Laboratory. This turned in to what I call "The noise-slumber-party you always wanted to have". Friday night was insane. There were something like 30 sleeping bags on the floor, and we were up till 4am screening shirts. Originally I was just intending to sell the shirts, but once we sold enough to cover the cost of the screens, we just started screening everything: peoples' shirts, shorts, leather jackets, suitcases, walls, floors, the streets outside. Lob from Instagon even screened the side of his car! All in all, everything was fun and exhausting. I got to meet many new friends and witness on gargantuan spectacle of an event.

I was able to videotape 20 of the bands that played, and I am in the process of editing it for release on Povertech Records.

There are many many stories of people coming together to help out, like Lob who manned the sales counter throughout most of the show, but there are two outstanding people who deserve credit. David Chandler of Mr. Pharmacist took a week off of work to come down here early and help out. And he

did help out. He worked harder than most of the people who were putting on the show.

Appropriately enough, when the news crews showed to get a little bit of footage, he was the one who made the 10:00 news. The other recognition I want to mention is for Nagasaki Fondu. They drove all their way from Canada(what I would consider a 3 day drive)non-stop direct to the show, played, stayed the night in a motel, and then drove back to Canada so that they could make it to work on Monday!

About the name of noisefest, Floyd Diebel came up with the official name for the fest: 1995 NorCal Experimental Music Festival.

This multinational two day event with 25 bands, grew out of a simple joke by Jeff O'Toole!

As for the 1996 NorCal Experimental Festival ? We intend to do one although at this point we were planning on doing a one-day show (Yeah Right!). We would like to get more international bands to play. We can even schedule the fest around travel plan if there happen to some bands coming from overseas. Merzbow came through and played at the EMRL studios just a month before the fest but unfortunately there was not enough time to schedule the show around them.

If anyone is interested in Noisefest '96, you can E-mail me, Jay Trusdale, at dz-015@emrl.com. We will also be setting up a web page soon with jpegs from noisefest 95.

* More Information about NorCal Noisefest:

1.<http://emrl.com>

2.<http://www.heckler.com>

1995台北破爛生活節

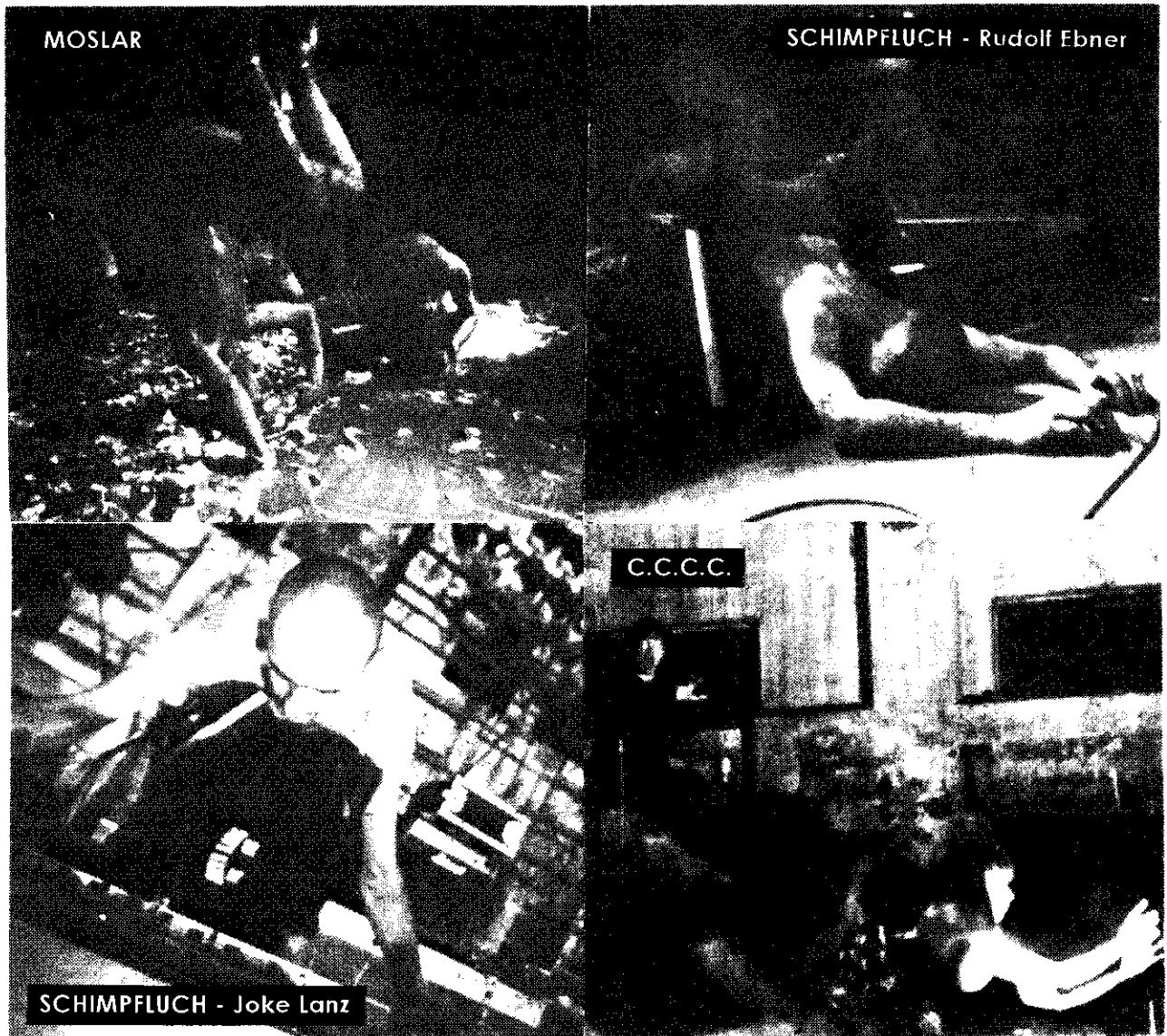
Taipei Broken-Life Festival 1995

一九九五年九月八日~九月十日台北縣板橋廢棄酒廠

Sep 8, 9, 10 1995, at Discarded Wine Factory in Ban-Chiao/Taipei County, TAIWAN

The Taipei Broken-Life Festival is organized by a labor art brut artist Wu Chung-Wai. It's the only independent underground art festival in Taiwan. It includes

- (A) exhibition (painting, installation, video art, experimental film...)
- (B) independent Rock/Folk/Noise
- (C) theater (little theater, action art...)



CON-DOM

Z.S.L.O.

09/08

- 1. **Killer Bug** (Japanese Noise Band)
- 2. **Moslar** 摩斯拉 (Taiwanese little theater):
「摩斯拉的秘密花園」"Moslar's secret garden"
- 3. **C.C.C.C.** (Japanese Noise Band)
- 4. **Schimpfluch** (Swiss Noise/ Action Art)

09/09

- 1. **Endoxan** (French multi-media performance group)
- 2. **Killer Bug** (Japanese Noise Band)
- 3. **Con-Dom** (English Noise Band)
- 4. **L.T.K. Community** 濁水溪公社 (Taiwanese Scum Band)
- 5. **Z.S.L.O.** 零與聲音解放組織 (Taiwanese Noise Band)

09/10

- 1. **Club Chain Saw** 鐵鍊電鋸俱樂部 (Japanese little theater): 「孩童地獄」"Children's Hell"
- 2. **Dribdax** (American Punk Band)
- 3. **Ouchi Apart Fevers** 大內公寓狂熱 (Japan)
- 4. **Basshaha** 貝斯哈哈 (Japan)
- 5. **XJ** 潑婦與走狗 (Taiwanese Punk Band)

Z.S.L.O.

ENDOXAN