

RECORDED

SIDE 1

1. STEVE MOORE...The Threshold of Liberty (*S.Moore*) 9:25
2. LARS HOLLMER...Experiment (*L.Hollmer*) 1:19
3. CHRIS CUTLER/LINDSAY COOPER...Education (*Cutler/Cooper*) 3:45
4. 5uu's...Compromisation (*5uu's/Kerman*) 3:00
5. JOSEPH RACAILLE...Dans Les Yeux Bleues (*J.Racaille*) 1:10
6. THE LOWEST NOTE...Naiwabi (*The Lowest Note*) 2:35
7. ADRIAN MITCHELL...Sorry 'bout That (*A.Mitchell*) 1:50

SIDE 2

1. KALAHARI SURFERS...Prayer For Civilisation (*Warric*) 5:02
2. MISSION IMPOSSIBLE...Indefinite (*Mission Impossible*) 2:58
3. ADRIAN MITCHELL...Song In Space (*A.Mitchell*) :35
4. STEFANO DELU...Pensa Un Numero (*S.Delu*) 2:13
5. MIKOLAŠ CHADIMA...A Walk Around the Brewery (*M.Chadima*) 6:06
6. ADRIAN MITCHELL...Saw It In the Papers (*A.Mitchell*) 3:40

RÉ 0101 Volume I No.1

Compiled by *Chris Cutler* Wildly disparate recordings spliced and remastered at Cold Storage by *Bill Gilonis* Side 1 cut at CBS by *Tim* Side 2 cut and LP pressed by *Stature*.

Label artwork by *Chris Cutler* Front cover by *X(our nativity)*; back cover by *Graham Keatley*; silkscreen-printed by *Third Step Printworks*, 675 Wandsworth Rd. London.

EDITORIAL

This is not a compilation. The tracks do not appear elsewhere. Nor is it a sampler: it has no advertising function and is indifferent to fashion. It is, rather, an attempt to apply the format of a magazine to a record: regular 'columns'; commissioned pieces; extracts from concerts; introducing 'unknowns', and unrecordeds; items of interest; and special projects are what will feature here. The written part of the magazine will contain articles - as far as possible BY musicians; interviews, or anti-interviews, where they are worth doing or where no one else would do them (in this department especially we'd like to know who you'd like to see interviewed and we'll try to do it); features on the 'progressive' music histories of different countries; backgrounds and updates; news of forthcoming records, tours (with dates where possible), festivals, publications, and special projects relevant to the recommended interest - and, where possible, items answering needs and questions readers and listeners care to send in, since the idea of this publication is, above all, to be USEFUL, to contain things you've always wanted to read and to hear, and to introduce new thoughts and music.

This said, of course, I hope it will develop into more than this - growing from the known and planned into something unplanned and qualitatively new. Still: first to crawl before flying...

Back on solid ground, let's announce at once that this project is bound to start slowly and sketchily, and so far, since we don't 'exist' yet, we've had relatively few news items, and articles in. To compound matters, I've been touring a lot and having to assemble this 1st volume inbetweentimes. Now that we do exist, I hope everyone will remember to send in their news, interesting items, contributions etc.

THIS FIRST ISSUE introduces a few less-known contributors whom you'd be otherwise unlikely to hear; a couple of live items; and the first of our solo instruments and other to-be-regular 'columns'. In future issues (and I promise at least four, a year's worth) there will be amongst other things, whole sides of special project recordings; rare archive materials; concert recordings; and commissioned pieces from 'known' recommended groups as well as 'new' contributors and unsolicited lengths of tape. If I'm still on my feet after a year, we'll take stock. Meanwhile, let me encourage you as strongly as I know how to SUBSCRIBE. First because each issue will be necessarily limited in quantity: it IS a magazine, and you may not find number two before they're all gone (better to have it fall automatically through your door every three months, don't you think?). Second, it is far more expensive to produce short-run records AND a substantial written magazine than it is to do a normal LP (and it is absolute RĒ policy always to pay our contributors. Too often committed fringe artists don't get paid, or are quietly blackmailed into exploiting themselves. It's my belief that the kind of public who will support this project are the kind who will pay a bit more to be sure that all the work that goes into it (including recording costs etc.) are paid, even if not well paid. In my own experience 'alternative' work is always expected cheap to the public and the artists and workers don't get anything; they're supposed to do it for love, or art, scrape by on the dole, or from scraps here and there. There are some odd ideas around about how musicians and writers and artists live. I hope we'll publish a few case-truths about this in future issues). Excuse me. The point is that, since production is expensive, the project is only viable if we get a certain amount of guaranteed support and the benefit of cutting out a lot of intermediary percentages (distributors, shops, importers etc, etc) by selling it to you direct. If it works we can do MORE: bigger formats, colours, who knows! So please, do think about signing up for the next few issues (we've been around for 7 stable years now and aren't about to decamp to Tobago). Also, subscription editions are different from normal, containing extra 'items', special prints etc, etc.

COLUMNISTS: our regular contributors so far are - Robert Wyatt, Adrian Mitchell, Peter Blegvad, Graham Keatley, X, and me. Also I hope we'll establish correspondants abroad over the next couple of issues and keep you regularly up to date, on a first and second world scale at least.

Finally, since I'm away a lot, it might take awhile to get this project smoothly running and some issues might be a bit late - but I'll* do my damndest to keep on time. Your indulgence, please. And your comments...wishes...contributions!
Thanks.

*We'll. With what profound pleasure I can announce that help has arrived: Chris Gibbins has slipped quietly into the *Grand Coordinator* Seat. So write to him or me equally from now on.

RECORD INFORMATIONS

STEVE MOORE THE THRESHOLD OF LIBERTY U.K.

Steve Moore is an autodidact psychology graduate dropout from Durham. He first used a recording studio, in a Rock context, in 1980 and as an instrument, in 1982. He had a one-man exhibition of drawings in 1983 and in '84 released a cassette of works through MIRAGE (614 Southmead Rd, Filton, Bristol BS12 7RF U.K.). He has completed a second cassette now and is working on a third. Release dates and places for them are still to be set.

THE THRESHOLD was realised at Durham University Electronic Music Studio, July/August 1983.

"In composing 'The Threshold of Liberty' I had no precedents in any electronic or acoustic music I had heard, and I felt free to devise my own logic for it, based on that of surrealist art, and let my imagination do the rest. If it works, it is because I have followed such an 'inner voice' S.M.

Direct Contact: 14 The Avenue, Durham City
DH1 4ED U.K.

LARS HOLLMER EXPERIMENT Sweden

Music and text: Lars Hollmer
Translation: Von Samla
Recorded at home by Lars.

Lars Hollmer is a long-standing member of Zamla Mammnas Manna, and Von Zamla (6 LPs; see RR catalogue) and 2 solo LPs.

LINDSAY COOPER/CHRIS CUTLER U.K.

EDUCATION

Played by:

Connie Bauer - Trombone.
Lindsay Cooper - Piano, Alto & Soprano saxes.
Chris Cutler - Drums.
Bill Gilonis - Guitar, Bass.
Sally Potter - Singing.

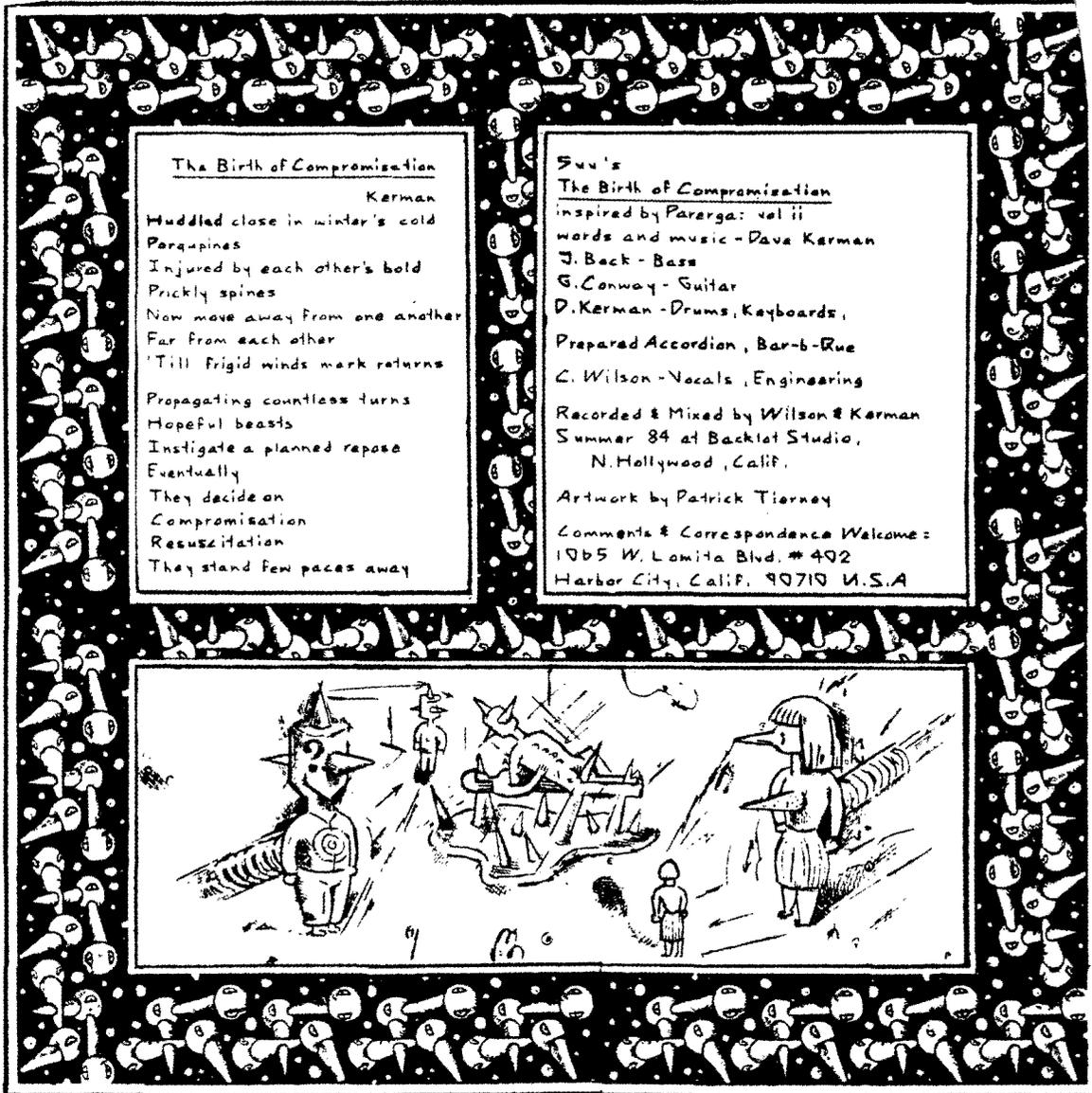
Written by:

Music - Lindsay Cooper.
Text - Chris Cutler.

Recorded at Cold Storage, April '84.
Engineered by Bill Gilonis.

I saw the Salamander in
The Fire; I
Spoke the witness of
My eyes;
My teacher beat me 'til
I died; that I'd remember &
be wise.





The Birth of Compromisation
 Kerman
 Huddled close in winter's cold
 Paragapines
 Injured by each other's bold
 Prickly spines
 Now move away from one another
 Far from each other
 'Till frigid winds mark returns
 Propagating countless turns
 Hopeful beasts
 Instigate a planned repose
 Eventually
 They decide on
 Compromisation
 Resuscitation
 They stand few paces away

Suu's
The Birth of Compromisation
 inspired by Parerga: vol II
 words and music - Dave Kerman
 J. Beck - Bass
 G. Conway - Guitar
 D. Kerman - Drums, Keyboards,
 Prepared Accordion, Bar-b-Rue
 C. Wilson - Vocals, Engineering
 Recorded & Mixed by Wilson & Kerman
 Summer 84 at Backlot Studio,
 N. Hollywood, Calif.
 Artwork by Patrick Tierney
 Comments & Correspondence Welcome:
 1965 W. Lomita Blvd. #492
 Harbor City, Calif. 90719 U.S.A



JOSEPH RACAILE DANS LES YEUX BLEUES France

Quand le soleil se couche sur Hawaii
 Les Hawaïens se disent adieu
 Ils se souhaitent aussi
 Une bonne nuit
 Le lendemain
 Tout le monde se dit "Bonjour"
 Dans les eaux bleues d'Hawaii
 Ils se baignent
 Puis ils se coiffent
 Avec un peigne...

Music by Joseph
 Text by Balthasar Racaille
 Recorded at home and all parts played by
 Joseph.
 Joseph and Hector Zazou (with Patrick Portella)
 were ZNR, whose first LP, 'Barricades 3', is
 still available from Recommended (RR7), but
 whose second, 'Traité de mécanique populaire',
 is now sadly deleted (by SCOPA). Joseph's LP
 with Patrick Portella, 'Les Flots Bleus', is
 available from Recommended (RR16), and we
 still have a few copies of his 6 song EP 'Six
 Petites Chansons' (RR16.5).



THE LOWEST NOTE NAIWABI

Live concert recording from 'Ton-Zeit-Ton'
 festival in Basel, February 1985.
 Bole - Guitar.
 Bill Gilonis - Yamaha-tiny-keyboard-instrument.
 Catherine Jauniaux - Singing.
 Stefan Van Karo - Drums.

Engineered by Elisabeth Schuler.
ADRIAN MITCHELL SORRY 'BOUT THAT U.K.

Adrian Mitchell, author of some 8 books, is a
 performer, poet, lyricist, novelist, writer
 for theater and TV, and one of the originators
 of the public poetry movement (one of our
 finest, if I may say so). His only other re-
 cordings are: 'A laugh, a song, and a hand
 grenade', an LP on Transatlantic done half and
 half with Leon Rosselson in 1966; and two
 pieces on 'The Last Nightingale', a Rē Records
 miners benefit release. More to come, surely.
 Certainly here; this is Adrian Mitchell's
 quarterly column.
 All three pieces on this record were recorded
 at Cold Storage on March 26th, 1985.

Kalahari Surfers was formed by Warric and Hamish in Capetown after they'd finished National Service together (in the army Military Band). At school in Durban Warric was much influenced by Indian music (Durban has a large Indian population and many fine musicians - especially tabla players). They made a double-single in '82 'Burning Tractors Keep Us Warm' - released by PURE FREUDE Records in Solingen, West Germany - which was not so good Warric says; then a C-60 cassette: 'Gross National Products'. Since the first issue of this magazine is a bit late, 'Prayer For Civilisation' now appears (in a slightly different version) on an LP 'Own Affairs', pressed in the UK and distributed by Recommended (since no South African pressing plant would touch it, predictably enough). 'Prayer For Civilisation' was recorded on an 8-track mounted in a car-ravan by Warric, who also played everything except: saxophone - Rick; singing - Ann. First names isn't coy, only safer all round.

Direct Contact: PO Box 27513, Bertsham 2013, South Africa

Prayer For Civilisation

Most white South African males are forced to undergo two years of compulsory national service. I was no exception. After an abortive attempt to flee to Europe three months before my call-up (I didn't have a visa; was travelling on an illegal immigrant's return ticket to Italy and was consequently deported back to South Africa), I fasted for thirty days drinking only distilled water: I'd heard of a young American avoiding the Vietnam draft that way. Instead of the expected 'discharged as medically unfit', I was classified G one K one: one hundred percent medically and mentally fit. Thus began two years of angst and suffering at the hands of some of the most psychotic, perverted human beings I had ever encountered.

Somewhere at the top of my list of those I would recommend for major psychiatric overhauls would be the army Chaplains: menacing men of God with a pleasant manner and soft gentle hands. Afrikaaners call them Dominee. The Dominee has great power and responsibility. Amongst other things, they are burdened with the theological justification of the heinous apartheid policies.

The role of the chaplain in modern military establishments can never be exaggerated. His constant reinforcement of the political ideology through the word of God is a formidable weapon of indoctrination. Those who are not civilised enough to pray before a bizarre military manoeuvre provide the necessary mental environment necessary to ensure a teenage soldier's obedient participation. One dusty morning on a parade ground in Montrekkertooget I heard a chaplain extol the virtues of obedience. He explained, in all seriousness, how the ancient laws of God came down to us from heaven via the government, the army, our commanding officers and eventually found their way into the hands of the numerous, sadistic little boy corporals who were in charge of us. The gist of the chaplain's discourse was that to disobey, even one corporal, was tantamount to disobeying GOD. The frightening thing was that 90% of the people around believed him.

Almost everything in our country begins and ends with a prayer: television and radio broadcasts, parliament, military parades and speeches, even school sports days. Atheism is no different from communism; and anyone who is not in agreement with Afrikaaner calvinist policies is communist and part of the total communist onslaught against this country. Sundays, obviously therefore, are sacred. One is not supposed to buy or sell non-food articles such as the occasional blank cassette or a tube of toothpaste. The radio and television stations broadcast hours of boring religious programmes and church services. Sundays are hell. When I think of religion I think of control, of selfishness, of the determined will of a

few to survive in a paradise at the expense of many. When I think of God I think of all those prayers He gets before major military undertakings such as the destruction of Hiroshima and Nagasaki, Cambodia, Falklands, Lebanon, etc. to mention a few. The colonisation of half the world has the Lord's blessing. More recently the Lord helped with Operation Palmiet when South African troops moved into a black township near Johannesburg to help Police maintain 'law and order'. The 6th commandment should read 'thou shalt kill'. This would undoubtedly make the chaplain's task a lot simpler.

"with confidence in our armed forces we will gain the inevitable triumph so help us God"

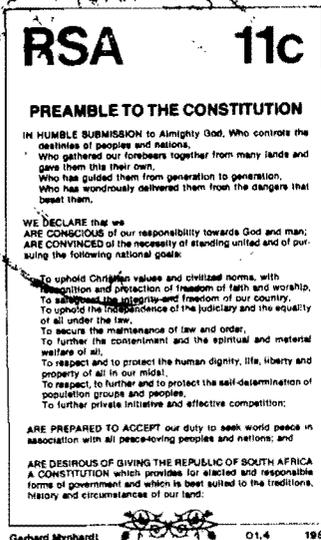
"We pray thee that the end of the war may come soon and that once more we may know peace on earth. May the men who fly this night be kept safe in thy care and may they be returned safely to us. We shall go forward trusting in thee, knowing that we are in thy care now and forever in the name of Jesus Christ amen"

prayer said for the crew of the 'Enola Gay' (August 1945) by Chaplain William Downey.

"Hierdie woorde vorm die aanhef van die grondwet van die Republiek van Suid Afrika dit spreek van demokrasie en ons plig aan ons God en Vaderland terselfde tyd beantwoord dit die vraag wat aan die oomblik so dikwels gevra word; waarom is die Suid Afrikaans se magte in Suid Wes Afrika?"

"These words form the preamble to the constitution of the Republic of South Africa they speak of democracy and our duty to our God and our Fatherland and at the same time answer the question that at the moment is so often asked; why are the South African forces in South West Africa?"

In the name of GOD we kill amen



MISSION IMPOSSIBLE INDEFINITE Sweden

Live-rehearsal recording, 1983.
Composed by Peter Briefe.

Peter Briefe - Bass, Voice, Tapes.
Svante Brunnander - Guitar.
Ingemar Svensson - Drums.
Jonas Åström - Guitar.

The tape is from a discussion in the West German Bundestag and features Helmut Schmidt, Helmut Kohl and others in 1982.

ADRIAN MITCHELL SONG IN SPACE

"This poem is a dialogue between an astronaut and the planet Earth, and I wrote it after seeing the first photographs of the earth taken from space: the earth looking very blue and white and beautiful..."



STEFANO DELU PENSA UN NUMERO (solo guitar) *Italy*

Autodidact on guitar, Stefano is a member of L'Orchestra Cooperativa Milan; is presently studying at the University of Music, and playing in improvised groups. His first LP 'Chitarra Solo' was released by L'Orchestra in 1983 and is sadly now deleted. This is a new recording, made at Franco Fabbri's house on a Revox B77 with direct input and no overdubs, using his own-built 8-string guitar and both hands on the fretboard.

Direct Contact: Via S. Paulino 12
20142 Milano
Italy

Next issue: the trombone



MIKOLAŠ CHADIMA

PROCHAŽA KOLEM PIVOVARÝ (A WALK AROUND
THE BREWERY) *Czechoslovakia*

*Along the wall and to the left
Along the wall and to the left along
the wall and to the left along the
wall and to the left along the wall*

*Bran odour dwindles
Dust rinses just
Bran odour dwindles
It is long until evening
to the left along the wall and to
the left along the wall*

*Up to the house there
To the buried, buried garden.*

(translation: Mario Strelli)

Text by Ivan Wernisch
Music by Mikolaš

Recorded live at a concert in
Olomouc, Czechoslovakia, Autumn 1983

ADRIAN MITCHELL SAW IT IN THE PAPERS

*"This is a longer poem that I wrote
after reading a story in the newspapers.
I rewrote it several times thanks to the
advice of friends and men who I met in
Gloucester Prison."*

PRINTED

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Cover *Jane Colling* Layout and Design *Chris Gibbins* *Chris Cutler* *Graham Keatley*
 Typing *Chris Gibbins* Editor *Chris Cutler* Coordinator *Chris Gibbins*

RECORDED

SIDE 1

DUCK AND COVER...Berlin Programme, Berliner Ensemble GDR 1985 27:44
 (*Brecht/Eisler, Cutler/Frith, Goebbels/Harth, Cora, Krause, Lewis*)

SIDE 2

JOHN OSWALD...Mystery Tapes 1 (*Oswald*) 6:04
 CONRAD BAUER...Märzfeber (*Bauer*) 6:44
 REPORTAZ...Fluent 3:13
 Battle-painter's Song 2:11
 The Day When Truth Was Not Existed 2:58
 (*All Karpinski*)
 ADRIAN MITCHELL...Stufferation (*Mitchell*) 1:42

RE 0102 Volume 1 No.2

Compiled by *Chris Cutler* All manner of tapes spliced and Reportaz remastered at Cold Storage by *Bill Gilonis* Duck and Cover master edited by *Chris Cutler* and *Heiner Goebbels* at Heiner's basement studio and the whole thing cut (beyond the call of duty) by *Tim* at CBS (it wasn't easy) Pressed at Statetune. Label artwork by *Chris Cutler* Front Cover by *X* Back cover by *Graham Keatley* All silkscreen-printed by *Third Step Printworks* at 675 Wandsworth Rd. London SW8 England

EDITORIAL

THIS ISSUE of the magazine devotes more than half its disc time to a live/radio recording of a concert in East Berlin. It is the only music on record from this group and may well remain so; we felt that any weakness in the playing, mixing or recording were sufficiently compensated by the shape, content and emotional tension of the whole. Heiner and I edited it into its magazine shape, with a record and repeated listening in mind; therefore it is slightly different from the concert version (though not much different - mainly shorter and with a different ending - it finishes before the concert finished, with the Art Bears' song 'Freedom'). And of course we were unable to alter the mixes, made by the DDR radio engineers*. But the piece as it stands does, I think, still convey that contradiction we tried to express at the concert: between the distracting and draining pressure of contemporary life, and the need - in any case - to create collectively, to struggle to express, to communicate - 'to place a sack/ round the freezing tree'.

We were fortunate to have the opportunity to record Connie Bauer while he was here in England - and interested, though not so surprised, to discover that in earlier years he played guitar and sang in an East German pop group. One day it might be interesting to go into the backgrounds of other free improvisors and see if their approaches, their aesthetic, reflects their musical backgrounds in a concrete way, and if so, in what way. I think the results might be quite suggestive. Oh yes, "Märzfeber" because he was in the grip of the 'grippe' when he made it.

Our Polish friends of some years sent us a whole LP sidelength of music (at 3 $\frac{1}{2}$ ips mono) and we had to choose the three pieces here. I hope more will appear in future. We have tried to tidy and enhance the quality of the recording without weakening the musical wholeness of it. Of course such a group has no access to a studio or any sophisticated equipment; but this only affects the nature of the music, not its quality, which here speaks for itself.

John Oswald is probably best known as a saxophone and dance improviser. In addition, he directs the floating ensemble 'Pool', co-directs 'Pitch' (an inter-media performance research group), 'Contact Dance', 'Composers Conversing' (a critical forum) and is editor of the aural portion of 'Musicworks' magazine. Since 1982 he's been director of the 'Mystery Tapes Laboratory' - an uncategorisable product of which appears here, and (literally) explains itself: before your very eyes.

Finally, on the disc, our regular columnist Adrian Mitchell with a sheaf of riddles about *stuffs*. I tell you this now so you can be on your toes when the time comes: Adrian doesn't give you a lot of time between clues for guessing...

Directly onto 1/4" master tape. But here is the place to say that, given the chaos of what we were doing they made an excellent job of it - one of the better experiences I have had with live radio engineers in my life.

THIS BIT, the written bit, includes an article on censorship in South Africa - fairly exhaustive because, it seems, this is the first time anyone has sat down and actually tried to lay it all out systematically. You will, I'm sure make interesting comparisons between how it is there - where censorship is 'official' - and here - where it operates through 'market forces', unspoken agreements and commodity-endemic indifference (of this, see more later).

More of 'our' way of doing things comes through from Josef Vlček's article on the UK press as read from behind the 'iron curtain'. Josef, reading our papers as a stranger to the norms and commonplaces of our commercial life, not knowing in other words 'what everybody else' knows who lives here, reads them as an exotic, though at some level, consistent interpretation of events, as, to put it more extremely, an archeologist might read a Sumerian tablet. Thus things are visible to him that are invisible to us. In this respect, we are like a child unaware of getting taller (since it is we who are growing) our changing height however is immediately obvious to everyone else (well, everyone who's looking). In addition, the little our pop press does contain is quite transparent and won't bear close examination without revealing its true nature. After all, it isn't written carefully to construct a defended false reality, but hurriedly, for superficial consumption and then the dustbin. So it doesn't trouble to cover its tracks. The one conclusion that Josef draws that really did surprise me was that at the close of section 5. I can only say that I hope he is right.

RECORD INFORMATIONS

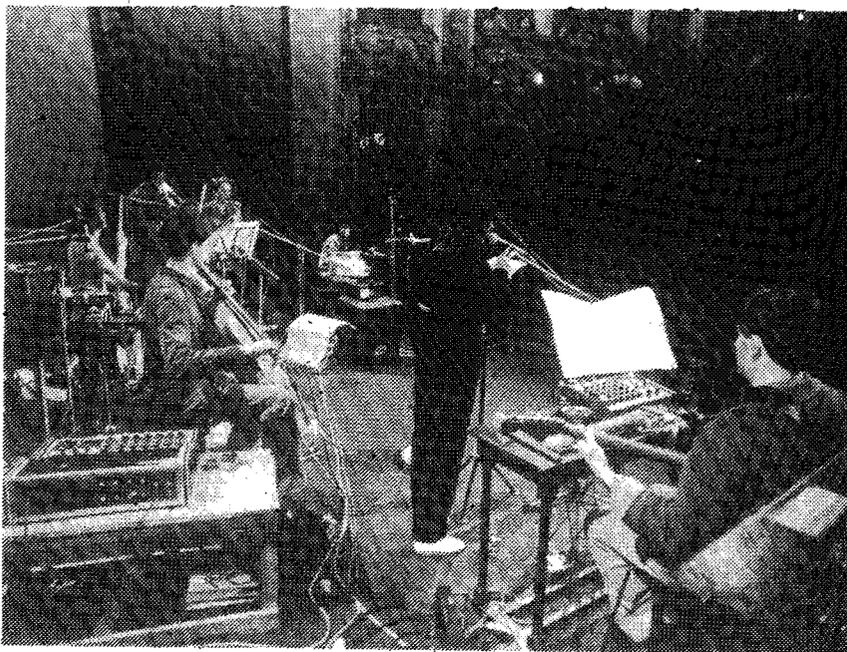
DUCK AND COVER Berlin Programme (UK, FDR, USA)

The programme recorded here was played twice, once in West Berlin, at the 1983 Jazz Festival, and once in East Berlin, as part of the Festival of Political Song in February 1984.

This was the second performance, and before it Heiner made the following statement:

"The idea for this programme came up in Autumn 83 when millions of people all over Europe and America were demonstrating against the installation of Cruise Missiles, Pershings, and SS 20's. In Germany there were several symbolic blockades of the sites planned for the emplacement of these missiles. Gunther ANDERS, an 84 year old german philosopher, said about these blockades (on the occasion of accepting the ADORNO prize in Frankfurt): "Symbole mogen tief seine. Horen wir auf mit tiefe, seien wir effektiv" (Symbols can be deep, but let's stop being deep, let's be effective).

To be effective was hard for us, as musicians, especially at a Jazz Festival (in West Berlin) - and now at this Festival of Political songs, after the weapons have been stationed. What we could do - and have done - is to abandon the safety of our normal programme, and open it up to the expression of the unsafeness of these times."



The performance was based on a structure by Heiner using fragments of:

Rats and Monkeys (Cutler/Frith)

The Song of Investment Capital Overseas (Cutler/Frith)

Kein Kriegsspielzeug fur Jonathan (Goebbels/Harth)

Easter Day 1935 (Brecht/Eisler)

Dunkle Wolk (Goebbels/Harth)

Und Ich Werde Nicht Mehr Sehen (Brecht/Eisler)

Plus a great deal of improvisation (Cora/Cutler/Frith/Goebbels/Harth/Krause/Lewis)

Duck and Cover:

Tom CORA - Bass, Cassettes, Electrics;

Chris CUTLER - Drums (borrowed at the last minute: his were lost by British Rail*),
Electrics (he still had);

Fred FRITH - Guitar, Bass, Cassette;

Heiner GOEBBELS - Piano, Synthesizer, Guitar, Cassettes;

Alfred HARTH - Tenor Sax, Trumpet, Bassclarinet;

Dagmar KRAUSE - Singing

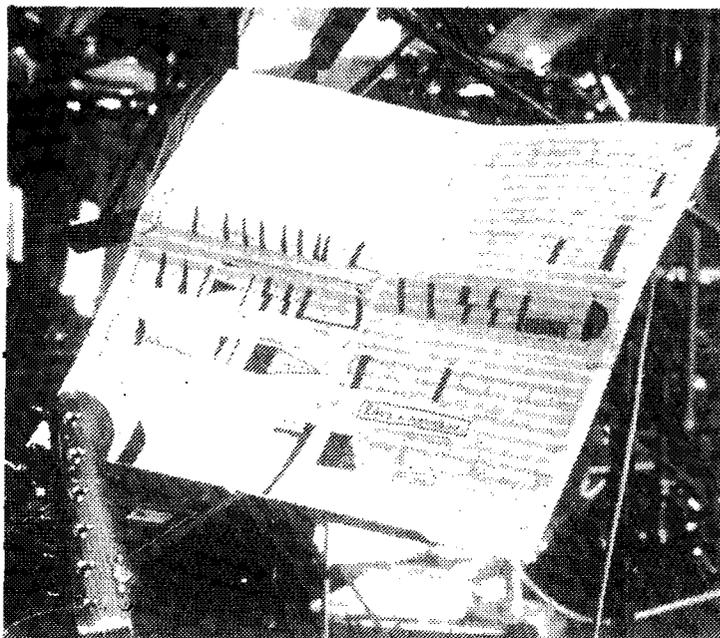
George LEWIS - Trombone, Mouthpieces etc.

This concert was recorded and mixed straight onto stereo master tape by the DDR Rundfunk, and later broadcast. Our many thanks to them for all their co-operation and generosity.

And while we're at it, thanks to all those involved in the Festival des Politischen Liedes, the staff of the Berliner Ensemble, and the technicians of East German Radio.

The concert was given on February 16, 1984.

**Well, it was the (DB) German Railways in fact that sent them astray. You'll be glad to know that after three harrowing weeks I got them all back again (it's a long story).*

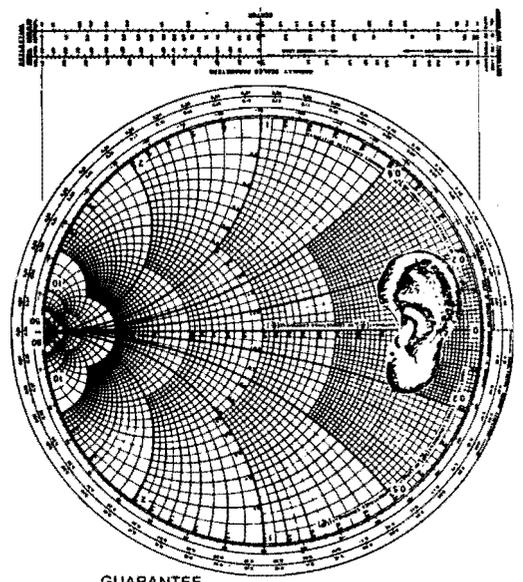
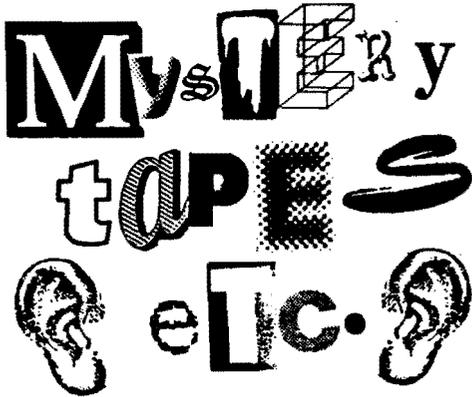


JOHN OSWALD MYSTERY TAPES EG *Canada*

From the Mystery Tapes Laboratory deep in Toronto. John is a fine saxophonist, master of the extraordinary Mystery Tapes and dabbles with the scissors, as witness Parade for fear of, *inter alia*: sheep. Whine (to be) / Heavenly Kaiser (electric guitars) John Oswald (a) White Skin. slow gibbon Owen Leontopodium. Larry Dubin (drum) bi Schubert (a) loud beyond Ontario it's gonna be here Severid R.W. Shambock. William unknown John narrator.

Sources including OLDIES HUMAN, BEAT, GREAT MENT, JAZZ IT, Circle Hum (Owen Maerks), BUS MRS SCOTT (OVER BEING); SALMON/MOOSE, KISS INS DARK XY X, ALTO SAX, COLOR BRE

"Sampler is a quick sample from the Mystery Tape stable of unusual recordings. It consists of facsimiles of portions from sibling lengthy tapes also on the label (see 'Sources' above). I prepared this razored retro-mixed demo from scratch, composing again through familiar territory fragmentary bits of established Oswald opuses. The bonus inherent is that Sampler isn't redundant to the material it represents. All pseudo-narrated and resplendent with animals and humans in harmony. The aforementioned tapes are all either my solo stuff or collaborations.



GUARANTEE

Mystery (X) Tapes themselves are another genre in the catalogue. These are compilations with unidentified contents. Well not compilations in the usual sense but more like blind movies, incorporating many cinematic devices such as jumpcuts, cross-fades, montaging, sets, dialogue, and plot perambulations. Combined with the stipulation that the multivarious contents and performers are presented incognito, the effect can provide a freedom to listen. Somewhat familiar music is often potentially transmuted out of its usual category by these unusual contexts.

I wish I could give you some examples but I'm under oath not to reveal the who and what of it prior to the initial act of listening. Identification of materials, including access addresses is supplied on request to Mystery Tape consumers. In addition to this sort of backdoor publicity Mystery Tape performers do receive royalties. But for now suffice to say that Mystery Tapes contain surprises, rarities, greatness, a striving for vexing delight and consistent soniferousness."

Do write directly to John at Mystery Tape Laboratory Box 727 Station P Toronto Canada M5S 2Z1 and he'll send you a full descriptive catalogue. Enclose \$8 (US funds please) and he'll send an initial C60 Mystery Tape.

CONNIE BAUER MARZFEBER *DDR*

An improvised-composition by Connie, with no overdubs and no edits.

Recorded at Cold Storage, London, April 1984. Engineered by Bill Gilonis.

There is one solo LP by Connie, on Amiga 855783, and there should be a second sometime soon. (The first is now virtually impossible to get). He appears on numerous records with other improvisors and with his quartet.

Next issue: hitting things



REPORTAZ FLUENT; THE BATTLE-PAINTER'S SONG; THE DAY TRUTH WAS NOT EXISTED

Played by:

Andrzej Karpiński - Drums, Vocals
Piotr Łakomy - Bass Guitar, Vocals
Jacek Hałas - Piano, Vocals

Composed by:

Andrzej Karpiński
Recorded 'live' without public at Students Culture Center: club 'Nurt', in Poznan by Henryk Palczewski and Jasiu Siemienas on 29 January 1985.

Texts: "FLUENT" The Flowers of the Apple-tree are Fluently blooming in the gutter-pipe.

"THE BATTLE-PAINTERS SONG"

Let's walk on the road of victory
Let's build our castle out of hopes
Let's respect what we share now,
Not Revenge



REPORTAZ is a group probably of unique musical form in Poland. It began in May 1980 when Andrzej Karpiński and Piotr Łakomy first met. They got the idea to play watching their school orchestra in Poznan, and soon joined the punk band 'Sten', a group whose personnel changed often. Andrzej and Piotr (not having any musical axes to grind) were content to stay. The group was an authentic punk group of the purest form and one of few such in Poland. In June of 81 they became 'Soc' ('Realism'), also a punk group. At this time Andrzej was playing lead guitar and Piotr bass guitar. Both 'Sten' and 'Soc' were popular locally, but after a few months Andrzej left 'Soc', finding the form of punk too limiting. In December 81 he made some independent recordings in the town of Konin - playing and composing everything himself, under somewhat primitive conditions. It was at this time that he had some contact with western recordings of 'progressive' Rock music; his first contact with modern musical ideas in a rock context. *"The music of the 'underground groups' got me going, brought my musical work to life, but it wasn't - and still isn't - a musical influence on me."*

In November 1982, Andrzej suggested a duo to Piotr (then still playing with 'Soc') and soon this duo became a trio adding Marzena Kaczmarec, who sang and played toy keyboards from the USSR, and REPORTAZ was born.

The group's first concert was in December (at Club 'Nurt' Poznan) and in 1983 Marzena was replaced by Jacek Hałas, playing trumpet and keyboards (especially acoustic piano). Since 1982 the group has played 10 concerts. Each is prepared specially: a musical spectacle with theme and tailored form. From one such concert at a festival of New Wave groups (in 'Od Nowa' Club, Toruń) came a cassette 'Stained Glass' (now deleted). In 83 they recorded another concert, their most successful til then, 'Stay-at-home'. Extracts of this cassette also appeared in France. A third tape, of a concert with New York's Skeleton Crew, appeared last year - 'Front Rock'; and this year a fourth - 'Please Don't Repeat'. All of these tapes circulate unofficially; it is not legal to sell private cassettes in Poland. However, such groups as Reportaz, of 'amateur' status and playing 'unusual' music, could certainly not have had their music issued through any of the official outlets.

History compiled from information supplied by Henryk Palczewski.



Stop Press: Reportaz is now restructured with a new line-up. Jacek has gone, and joined are: Pawel Paluch (Bassoon, ex-Happening), Arek Dabrowski (Piano, Guitar, Voice, also ex-Happening), and Krzysztof Fajfer. The music is very different we are told - more 'classical', variegated and intricate. We look forward to new recordings.

This is the place to thank Henryk Palczewski, a tireless activist in Poland, who introduced us to Reportaz, recorded them and keeps us up to date about musical developments in his country. He also keeps interested parties there up to date with 'progressive' developments here, through his (unofficial) fanzine "PZ" & the "ARS" cassette label (producing limited editions of 50 of each title, not for profit). Anyone interested in "PZ" (in Polish of course), or the "ARS" cassettes should write to Henryk at: Ul Ludowa 24/5 64-920 Piła Poland. Also anyone wishing to send information, records and so on, to him is encouraged to do so, discreetly.

ADRIAN MITCHELL STUFFERATION U.K.

Adrian Mitchell, author of some 8 books, is a performer, poet, lyricist, novelist, writer for theater and TV, and one of the originators of the public poetry movement. His only other recordings are: 'A laugh, a song, and a hand grenade', an LP on Transatlantic done half and half with Leon Rosselson in 1966; two pieces on 'The Last Nightingale', a Re Records miners benefit release; and three pieces Vol.1 No.1 of this Quarterly. Adrian is a quarterly contributor here.

Recorded at Cold Storage, London on March 26, 85. Engineered by Tim Hodgkinson.



RECORD CONTENTS

SIDE 1

THE BIG GUNS...Card to Bernard (*Blegvad*)
BIOTA...Early Rest Home (*Biota*)
ROBERT WYATT...Pigs (*Wyatt*)
ROGER TURNER...Sprung from Traps (*Turner*)
KONTROLL CSOPORT...Little Red Bombadier (*KC*)
ADRIAN MITCHELL...Woman of Water (*Mitchell*)

SIDE 2

CASSIX...Coste
Criota
Religion
The Stanislavsky Method
Tempo di Pace, Bari
Copy Machine
Finta di Nulla
(All titles Cassix)
NAZCA...Nadja (*Nazca*)

Rē 0103 Volume 1 No.3

Compiled by *Chris Cutler* Assembled & Remastered at Cold Storage
by *Bill Gilonis* & *Chris Cutler* Cut at CBS by *Tim Young* Pressed at Statetune
Label artwork *Chris Cutler* Front Cover X Back Cover *Graham Keatley*
All silkscreen printed by *Third Step Printworks* 675 Wandsworth Rd, London

RECORD INFORMATION

THE BIG GUNS CARD TO BERNARD

Peter Blegvad - Guitar, Singing
Chris Cutler - Drums
Phil Shaw - Backing Vocals, Guitar

Card to Bernard

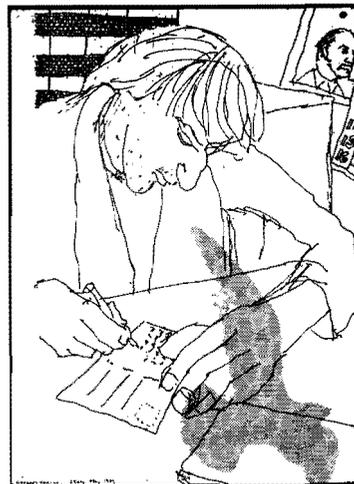
I dropped a card to Bernard
Told him times were hard
And I asked him how things were
in Ol' Paree -
I didn't think I'd hear
from him for another year
But his reply came by return
Sent Special D.
It read: "This place is utter bliss,
It's the home of the French Kiss -
I'm raking in, hand over fist,
The dough-Re-Mi -
So if London drives you daft
I'll pay your way by Hovercraft -
Come and join my gang in Ol' Paree -
As Ol' Rimbaud said one time:
Dry yourself in the air of crime -
I think you'll like it fine, mon ami"

Next thing I knew
I was one of Bernie's crew
Casing places on the Rue
de Rivoli -
But, far from being bliss, it stunk -
I was just another punk
And I got deathly sick on junk
and apathy.

Bernard walked out on us for good
Which proved he wasn't Robin Hood,
I didn't die but I know I would have,

certainly -
If a friend from years ago
Had not stopped and said hello -
(I'd changed so much she didn't know
If it was me) -
She saved me from myself,
She nursed me back to health
In an atmosphere of wealth
and luxury.
You know she'd have been disowned
If her dad had ever known
But her dad was never home -
Luckyly.

© Peter Blegvad - words and music
Recorded at Cold Storage, London
September 11, 1985. Engineered by
Bill Gilonis.



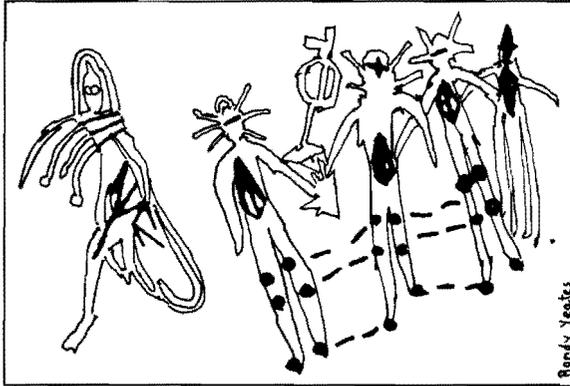
BIOTA EARLY REST HOME

Composed, Processed, Produced and Mixed by Tom Katsimpalis, Mark Piernal, Steve Sholbe, William Sharp, Gordon H. Whitlow and Larry Wilson in Summer 1985, at Fort Collins, USA.

Acoustic Sources: Guitars, Organ, Alto saxophone, Trumpet, Banjo, Drums, Percussion, Recorder, Harmonica, Clarinet and Whistles.

For fuller background and information see Bill Sharp's article on page 30 in this magazine.

Biota: 910 W. Mulberry, Ft. Collins, CO 80521 USA



ROGER TURNER SPRUNG FROM TRAPS

Recorded at Columbia Storage September 27, 1985
As it was. No cuts. No overdubs.
Engineered by Bill Malonis.

Roger Turner is self-taught. He has a strong root in Jazz, but also has experience in R&B, Ghanaian drum ensemble) and Islamic (Morocco, Turkey) musics. He also worked with the experimental 'Ritual Theatre' group. Since 1974 he concentrated and focussed his work to 'digest and shape all musical (and other) elements into a personal percussion language'. Now he does solo work, ad hoc group work with many international improvisers and more regular group work with Phil Minton (duo), Annette Peacock (duo), Lol Coxhill and Mike Cooper (trio: The Recedents),...

Other Recordings:

- Sunday Best (with Gary Todd) Incus 32
- Artless Sky (with Toshinori Kondo and John Russell) Caw* 001
- The Blur Between (solo) Caw 002
- Ammo (with Phil Minton) Leo
- Couscous (with Lol Coxhill LP) Nato
- (*Label co-founded with Phil in 1979.)

"personally my priority is energy as conviction not energy as speed/dexterity. I always try to find the first no matter what (how to play a note), but enjoy also re-examining the second (not to be facile with 'technique'). These sorts of explorations are much more important to me than the confinements of a 'style'."

(Not a manifesto but extracted from a letter to the editor a propos this recording.)

Roger Turner: 34 Lancaster Road, London W11



ROBERT WYATT PIGS

Written and performed by Robert Wyatt. Originally commissioned for the 'ANIMALS' film, but not used.

Pig Breeding - The Facts:

- 1) The sows spend their lives permanently in narrow crates and stalls, lying on concrete. They can never turn round, exercise, nor mix with their own kind.
- 2) The pigs which are slaughtered for meat will have endured a life in overcrowded, semi-lit pens where pelleted food was showered over them for them to fight for and eat off the dirty, bare concrete floors of the fattening pens
- 3) Some of these pigs will have been taken from their mother unnaturally early and reared for a time in three-tiered battery cages like chickens.
- 4) Most of the hog-pigs will have screamed their heads off while being castrated without anaesthetic.

Six MILLION pigs are slaughtered every year.

Taken from a "Compassion in World Farming" publication. Reproduced with kind permission

ANIMALISTS FOR ANIMALS collects artists, musicians, writers, actors, poets etc who are against the exploitation of animals and who are putting that message over in their work to make people aware of the issue, to encourage people to think about the way humans are treating other species and to raise money to help fund the campaign for animal liberation. All monies raised go to the Animal Liberation Front. Anyone wishing to help them with recorded works, illustrations, concerts, live performances, venues, exhibitions etc can contact them at: c/o Slip Records, PO Pox 18, South PDO, Manchester M14 5NB.



KONTROLL CSOPORT (CONTROL GROUP)
LITTLE RED BOMBADIER

Recorded as a demo in 1983 in Hungary.

Kontroll Csoport was formed in the summer of 1980 by singers Agi Bardos and Laci Kis-tamas, and guitarist Csaba Hajnoczy - close friends with experience in theatre, classical music and the visual arts, but total beginners on the Rock and Roll stage. This was a time of many new groups and the birth of a new Rock scene in Hungary, and Kontroll Csoport were a central part of it. They underwent major changes in 1981, becoming more musically sophisticated and more theatrically orientated. Their popularity grew, but they were ignored by the media and never toured - though they made concerts in other Hungarian cities. Though they recorded a demo for the national record company, no record came of it. Their music circulated on cassettes though, and they would draw 800-1000 people to a concert. Late in 1983 they decided to disband, since then they have all continued with musical projects.

(See the extended article in this magazine for much more about the group, and the new rock scene in Hungary they were in the thick of.)

Little Red Bombadier

A little red bombadier
that's what I want, a very nice one

O what a beautiful night
O what a black night
it needs a bit of red
a little bit of red
a little red bombadier
- O how nice

Agi: Hallo

Laci: Yeah, who's calling?

Agi: Hallo

Laci: Love, please

Agi: Hallo

Laci: Sorry, I can't hear anything.

There is too much noise here, people working, walking, call again.

O yeah she wasn't dancing/ O yeah she
O yeah she was not dancing/ rock and roll.

ADRIAN MITCHELL WOMAN OF WATER

Adrian Mitchell, author of some eight books as a performer, poet, lyricist, novelist, writer for theatre and TV, and one of the originators of the public poetry movement. His only other recordings are: 'A Laugh, a Song, and a Hand Grenade' an LP on Transatlantic done half and half with Leon Robinson in 1966; two pieces on 'The Last Night of the Gale', a RE Records miners' benefit release; and four pieces on the last two issues of this Quarterly, to which he is a regular contributor.

Recorded at Cold Storage, London
March 26, 1985. Engineered by
Tim Hodgkinson

"CASSIX" FORTRESS PROJECT

Virtually the whole of the second side of the record is a radio-recording made as a public workshop project in 1983, as part of that year's Montepulciano Cantiere Internazionale d'Arte. The Cantiere (which means workshop) occupies some eight weeks in July and August every year, filling the tiny Tuscany town with musicians, composers and students. It began in 1976 at the initiative of Hans Werner Henze, and until 1983 it was concerned exclusively with composed 'classical' music (both ancient and positively modern). Our invitation was a first move toward Rock music, and even this was made in an 'art' context: we were invited as performer-composers. Also, it was a dual project, the other sponsor being the Italian National Radio (R.A.I.), at the instigation of Pasquale Santoni. For the festival our thanks must go to Gaston Formigero-Facio who asked us, and to Franco Gabri who mediated.

THE IDEA was that we would record for one week, using 8-track mobile equipment supplied by the RAI. For the Cantiere this would be a workshop open to the public, for the radio it would form the basis for a programme showing the various stages of the creative process and the final results. (It was broadcast, twice, on 'Un Certo Discorso' RAI Radio 3, a 'serious' Rock programme for which there is no equivalent in Britain.)

Our 'studio' was the inner courtyard of the old fortress: a stone quadrangle open to the sky. In this space we set up our instruments and the RAI's recording equipment. It was gravel in the centre and paving under the roofing (you can hear the gravel on 'The Stanislavsky Method' - I put all my cases on it and pushed them about and threw stuff at them).

THE PROCESS: at first we had planned to do the project as three duos (Franco & Umberto, Heiner & Alfred, Fred & me), but in the end Fred couldn't do it and Pino Martini (Stormy Six's bass player) joined us instead. We kept the duo idea in any case, but re-applied it by pairing off into every possible duo amongst the six of us. Each duo was to improvise, or play with a half-prepared idea for two to four minutes. This was recorded. Then we all worked collectively on the improvisations, overdubbing extra parts, words and singing etc to make them 'compositions' or songs. We gave ourselves a week to finish twelve pieces and rehearse some of them, as well as several Stormy Six and Cassiber songs, for an end-of-project concert in the town square. We just made it. The pieces here are: Coste, Cripta, Religion, The Stanislavsky Method, Tempo di Pace - Bari, Copy Machine, Finta di Nulla (eight of the twelve completed).

NOTES:

COSTE: Duo - Franco & Me. Franco had worked out the chord sequence in advance. Melody and text written afterward. Overdubs produced by discussion;

CRIPTA: Duo - Heiner & Pino. Drums and backward guitar overdubbed;

RELIGION: Duo - Pino & Umberto. Words set afterwards and Umberto made the tune for them. Drums added and accordion and clarinet duo at the end;

THE STANISLAVSKY METHOD: Duo - Heiner & Me. Only the organ cassette was added by Heiner;

TEMPO di PACE - BARI: Duo - Umberto & Alfred. Words written afterwards, you can still hear the old wordless voice behind. We went out and recorded the farmyards and cicadas that night and the next morning;

COPY MACHINE: Duo - Franco & Heiner. Part of original that both Heiner and Franco accompanied was a cassette of a copy-machine. Text written afterwards and tune. And drums also following the Machine;

FINTA di NULLA: Duo - Umberto & Heiner. Words written to start with. Double-speed piano and brush-drums added.

TEXTS:

COSTE (Coasts)

The sun is now reaching his coffee
heating the tables.
Over beach umbrellas on the seaside
a breath of air is making
flags fly.

Planes. Libyan fighters.
You see them, and they have disappeared.
They may have been American,
Coming to Israel
or from the sea.

COPY MACHINE

How many copies can it make
in one hour?

TEMPO di PACE - BARI (Peace Time - Bari)

With no guns, in the morning
we lay the wheels,
on the tanks, in the smell
of gasoline.

In the evening, at nine, with the moon
the anthem from Radio Tirana,
songs from Egypt,
and the news.

FINTA di NULIA (Feigning Nothing)

Oh yes, the place is sad,
but not serious. What gets a bit mistreated
is the stand, but the paper on the walls
is really nice. There we have been left.

Words such as handle-bar, such as consumption,
attracted us like flooded
underpasses.

We were not the matter:
the people were so many, and, side-stepping
each one of them in turn
had to stand on the broken
car window.

Some place we sure belong to,
but there's no time to tell about it. Here
by something great we are
continuously contended.

UMBERTO FIORI

All translations by Umberto

RELIGION

I saw a ladder with no end
upon each rung a word
is carved

A silent throng
Climbed on this ladder
Looking neither right
Nor left

Their goal was God - the
Name they sought:
Their own

O Infinite ladder, its end
Never nearer

Chris Cutler

Cassix:

Chris Cutler - Drums, Percussion etc

Franco Fabbri - Guitar

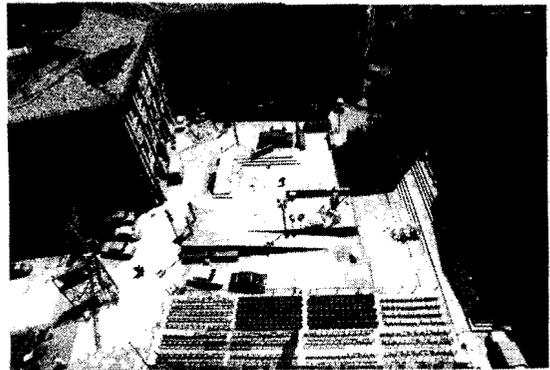
Umberto Fiori - Voice

Heiner Goebbels - Yamaha Piano, PPG Synthesiser, Accordion

Alfred Harth - Bass Clarinet, Tenor Saxophone, Clarinet

Pino Martini - Bass Guitar

Recorded July 25-29, 1983 at Cortezza, Medicea, Montepulciano; under the direction of Pasquale Santoli. Engineered by Roberto Caparellucci. Sound control by Giorgio Sala.



NAZCA NADJA

"The mystery that lies behind the old Nazca prints in Peru has no explanation today. These huge drawings of animal and insect forms on the ground can only be seen from a great height. Who drew them? What for?"

Nazca is a Mexican group formed early in the 1980's by Alejandro Sanchez, Cuanthemoc Novelo and Carlo Nicolau. Three years later Carlos Ruiz and Jorge Gaitan joined them.

Their work is a product of particular feelings of social unrest, they explain. They try to compose collectively, outside any established genre. So far they have given about twenty concerts - in universities, museums and small theatres in Mexico City.

Other recordings:

NAZCA (1984). An independent production on their own label (Naja).

Alejandro Sanchez - Viola

Cuanthemoc Novelo - Percussion

Carlo Nicolau - Piano

Carlos Ruiz - Bassoon

Jorge Gaitan - Viola

Recorded in Mexico City 1984
Engineered by Bill Freyre.





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THE MAGAZINE

Editor: Chris Cutler
 Cover: Jane Colling
 Layout, Typesetting and Design: Ed Baxter & Andy Hopton
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RE (Tadahiko Yokogawa) [4.29]
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Editor: Chris Cutler. Compiled and remastered by Chris Cutler and Bill Gilonis. Cut at CBS by Tim Young.
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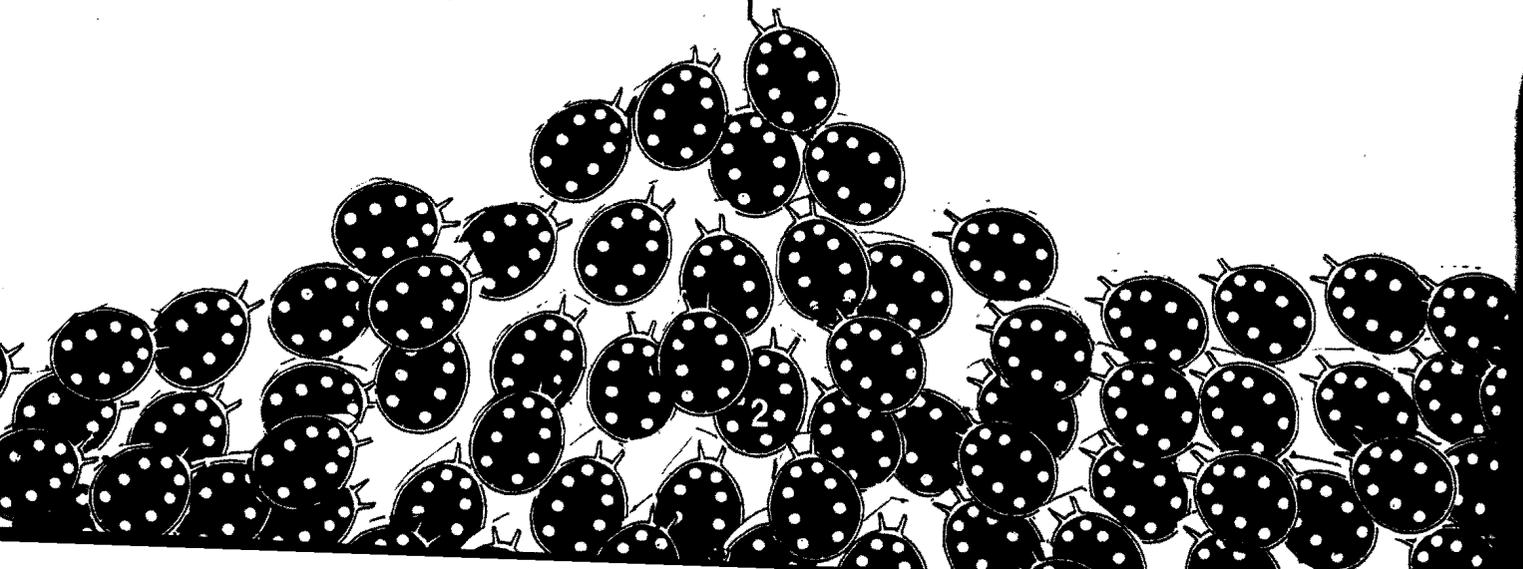
ADRIAN MITCHELL (UK)
The murder of the poet Michael Smith by three men in Kingston, Jamaica (Mitchell)

THE BLACK SHEEP (Holland)
Power (Von Saus / Mclure)

ANDRÉ DUCHESNE (Canada)
Cantate 159 (Bach / Duchesne)

ADRIAN MITCHELL
Staying awake (Mitchell)

THE DISC



EDITORIAL

LAST quarter I outlined some of the functions I hoped this magazine might serve, particularly with reference to making public and visible the nuts and bolts, the quotidian life of the music we 'like' - so that we can develop and share a common 'expertise'; sit at the same table and play with the same, unmarked, deck. Much of this issue follows trails begun there. **Robert Matthews** pursues in more concrete detail the way specific technologies directly influence - and broadly shape - the musics they mediate: human imagination is not a freewheeling force disconnected from history and technology and able simply to create 'as it wishes' in a personal - or even a purely social - vacuum: the instruments of labour inevitably reflect and reinforce a subtle and apparently 'natural' aesthetic - and they similarly make 'natural' (because effective, seamless) certain relations of production, not independent of, but always either for or against, the prevailing interests of a (temporarily) dominant economic class. Political battles are fought through and with these instruments, and their designers are not dispassionate. It is necessary for us to select the instruments that give us the possibilities we want, not to accept what is put in front of us; and it is important to recognise that the pressures which shape new instruments today are not like those that led to refinements in times past. Less and less now are they musical pressures, and less and less do they originate from musicians and needs grown from *playing*. Such suspicion of the newest instruments may seem conservative - each generation after all bemoans the passing of older, better days. But here I think we are dealing with a different issue: the issue of Power. To resist a particular application of new technology is not a straightforwardly conservative act, since what is at stake is who is to have the power to exercise control over the course of history. A technology, when applied, when condensed into a particular instrument, can only show that it is able successfully to solve a problem. If the problem is how to manipulate people more effectively - or how to control new markets - this may make the particular application not only useless to any but the would-be manipulators, but *absolutely* negative.

Steve Moore, in his working practice and in his music, has succeeded in using very 'modern' instruments (recording studio, blades and tape, processing devices, &c.) to enhance and distil what is essentially **human** and **affective** in the aesthetic currency of **sound**. This is a crucial area of work and one sadly much neglected: the attention of music criticism, theory and practice tends typically to be occupied with purely *musical* considerations and the solving of *musical* problems. Yet it is the weird of recording that it opens up new aesthetic possibilities for sound and sound organisation, including the basis for **new principles of construction** (beyond notation and the traditionally 'musical'), **new motives for composition** (for instance to move and affect through the orchestration of charged 'real', environmental sound, the language of whose meaning is more open and less formally constructed than that of previous 'musics') and **new spheres of operation** (including, most unlimited of all, the territory of the psychological). Steve broaches a subject here that I hope will be much more discussed - it is past time.

LAST month too we touched on the problem of the distance between performers and public in the degree and type of knowledge each has about what is happening at a concert. This quarter **Michael Gerzon** writes about the PA system: typically the intermediary between performer and public - and not a neutral intermediary. The PA plays an enormous part in 'constructing' the meaning and the social relations engendered at a performance. Hence Michael's startling title 'The Politics of PA'. I hope we can go further into the psychological and ideological ramifications of this in a later issue. Like Robert Matthews, Michael not only illuminates and criticises, but also offers **practical** proposals.

Mr **Utsunomiya** of AFTER DINNER also writes of PA problems of a type encountered almost universally at electric music concerts and treated, strangely, as 'inevitable', accepted by groups and public alike without question. Groups either grumble or concern themselves only with the sound in their monitors (which, argues Mr Utsunomiya, makes the end sound even worse), leaving the sound the public hears to be dealt with as best it can by the sound mixer sitting in the hall. The public also usually grumbles, but feels powerless and in any case has no knowledge of what the problem is, since basic knowledge about the production and reproduction of music in the medium they like and consume is not part of the exchange that takes place at a concert: they have come as consumers and tend to accept the product at its surface value. What appears is the whole story, and judgment must be confined to like and

not like; to 'taste'; affinity or alienation. Even though the event involves real human proximity, still an inexpertise on the part of the public disconnects them from participation in the aesthetics of production and propagation. The powerlessness that flows from this has to be compensated for by dehumanising - negating - the producers, making them abstractions and their work some kind of pure expression of their being, rather than the product of an imperfect struggle with materials and time. For the group the public becomes similarly alienated, one of the external factors to be worked upon and manipulated to a successful outcome; strangers who do not take part in the work but unpredictably **operate** on it - like the acoustics, the sound equipment or stimulants in the bloodstream, etc. On the aesthetic ground the only way a public ear can know the details and subtleties of a performance is if it is enabled to hear them. But clarity is not usual, not expected, and the concert ear - in direct contradiction to the record-listening ear or the concert ear of an 'Art music' audience, has hardly even learned HOW to listen critically: I mean, to hear *inside* the sound or to hear expression mediated by the sound. To learn these listening skills will be an empirical matter - and primary will be the provision of good quality sound through which to listen, sound that can give the ear a chance to educate itself. Initially it seems that it must rest with musicians and sound engineers working as equal partners in groups to solve the problems that impede this development. Some groups try - not to get a 'good' commercial sound (Abba and many similar groups spend millions on this; but a good commercial **stage** sound is one that, far from letting the listener in, takes immense pains to keep them out: to dehumanise) - but a good sound for listening and getting inside (Discos and especially West Indian Sound Systems, dub and scratch record manipulators, &c., take great care of these things - and it is extraordinary that players of live music, who could control the subtlety and expressivity of sound far more, tend not to - except, again, when they are making a record). Michael Gerzon mentions some attempts to tackle this lack and here Mr Utsunomiya reports on his practical innovations with AFTER DINNER.

I wanted only to draw these related articles together. The others, on broader topics, speak perfectly for themselves. I only add that it gives real pleasure to have **Greil Marcus** in these pages - rare as a writer in our field who finds the place where passion for the form (and those who give it life) is informed and deepened by an intellectual analysis and a political will. For the breadth of his position 'Mystery Train' is still easy to come by and indispensable to start with. For us (Europeans) particularly it gives an invaluable insight into the American experience of the growth and 'meaning' of our now shared musics - an experience we never really knew yet which seemed to come implied but inchoate in the package as we imported it, mixed inextricably with the deeper elements which did have existential meaning for us - and which we could appropriate for our own purposes. Or try to. American and European rock still have very different and very divergent cultural teleologies, but should be able to understand and be enriched by one another. Greil, illuminating his own culture, also helps make our translation clearer. Here, however, he writes about politics, and this needs no translation.

FINALLY, when we began this venture we said we'd run it for one year and then assess how it had worked. This is the end of that year (although it has taken 16 months to get there!). We are happy with the way the project has slowly taken shape and with the responses to it - which have been very good, in quality certainly, if not so much as we had hoped in quantity. Still, so long as we are able, we'll try to continue. This year too has been marked by a number of disasters and problems for our parent company, Recommended, all of which are not yet settled; and this is why deadlines haven't always been met. But, with the best intentions, and 1000 plans and projects on our pad, we now dot the 'i's and cross the 't's on VOLUME 1 and prepare to open Volume 2, which will begin with a special issue devoted to questions raised through the new technology and the experience and practice of 'classical' or 'Art' music about what music actually can be - what can be meant by it?

Chris Wilber

RECORD INFORMATIONS

After Dinner

Recorded at Musiam Square, Osaka on February 2nd 1986 by Manabu Takagi. This concert also included visual works and dance performance. It was part of a tour sponsored by ZERO records.

The players were:

Haco: Vocal

Mutsuhiko Izumi: Guitar

Ichiro Inoue: Percussion

Seiichi Kuroda: Bass, Hichiriki

Hideyuki Yamagata: Drums

Tadahiko Yokogawa: Bass, Violin (Tapes and Singing on "RE")

Kenji Konishi: Melotron, Keyboards

Tomoko Tsunoda: Violin

Also at the concert were:

Yashushi Utsunomiya: Master conductor, tape operation & submixing

Sanae Hamada: Dancing

Akihiro Yamada & Masaichi Kaminuma: Slide composition

The tape here was mixed down from 8 to 2 tracks at After Dinner's own M.U.E. Studio, I expect by Haco and Mr Utsunomiya.

Of the songs selected here -

After Dinner

A Walnut

RE

A Man of Marble

Glass Tube

- all words & music are by Haco, except for "RE", by Tadahiko Yokogawa.

Tracks 1 & 5 have appeared in different versions on the LP "After Dinner" (Recommended Records^{ARR} C20). The remainder have not appeared on record before. After Dinner's *The Room of Hair-mobile* (recorded with Fred Frith in July 1984) features on "Welcome to Dreamland" (Celluloid Records CELL 5013), an album of ten Japanese groups. Contact: c/o Zero Records, 32 Shimokawara-cho, Hukakusa, Hushimi-ku, Kyoto 612 Japan.

Many thanks particularly to Haco for her generous cooperation, Mr Utsunomiya for his article & expertise, and Charlie Charles, who carried the first concert cassette from After Dinner to us.

Photographs of After Dinner by Hideto Uchiike.

アフターディナー





TOMOKO TSUNODA



SEIICHI KURODA

KENJI KONISHI



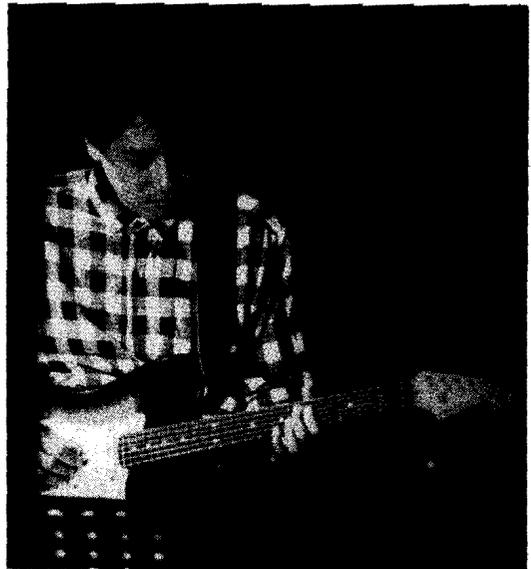
HAGO



MUTSUHIKO IZUMI



TADAHIKO YOKOGAWA



ICHIRO INOUE

After Dinner - photographed by Hideto Uchiike

原田美彦 :Guitar
 井上一路 :Percussion
 黒田満一 :Bass, ひろりき
 小西眞司 :Melotron
 角田知子 :Violin
 Haco :Vocal
 山形秀行 :Drums
 横川理典 :Bass, Violin
 宇都宮 泰 :Masterconductor
 浜田さなえ :DANCE

After Dinner



Some lyrics

A MAN OF MARBLE

Like a puddle on a slide glass.

It is only floating.

*Like a piece of furniture
which little attention is paid to*

Vacantly

Sealing the waves of my words.

*Like wounds, a red butterfly
flutters through my body.*

Imaginary days for our wintering.

Moist with water, drops of a stalactite grotto.

A sigh like a balloon.

There is a slumbering marble man.

A WALNUT

*I made a walnut
You ate it 'reflector'
Even the last drop of the little
fruit has already dried up
and it was forgotten.*

*some pills of bees,
silver mutton chops,
combined crystal and moldy jollities*

*But maybe nothing comes back to me.
I will hop off even a bud.*

*In my half dream of fruit
I polished it from morning till evening*

*liqueur of shell,
sweet essence,
I fill my sigh from a purifying flask.*

*But maybe nothing comes back to me
I will not quake from my experiment for a time*

KITCHEN LIFE

*At present everybody arrives at a period of frigidity,
according to the weather chart.*

*The present is playing back.
how many frames a second?
polaroid cameras and the faith of numbers*

*The people who lead an ordinal life look like May beetles.
The spice of life has befallen us.
illusion, innervoice, inmost face.
Tell me.
Catch me.*

*House wives, please answer a
questionnaire about this situation.
Syndrome and music therapy.*

*Mankind is fine weather.
According to the report,
people admire geometrical dead things!*

*Lyrics translated into English by Haco, with assistance from
Hiromoto Ohira.*





Wondeur Brass

L'Heure des Louves:

*Ecoute-la
Regarde-la
C'est elle ta belle
Ecoute-la
Ta belle, belle
Comme la louve solitaire
Elle mangera
Tous ses enfants
Pour les garder
Hors de danger
Le feu qui gronde
Les yeux d'aigle
L'étincelle du volcan
La pluie qui inonde
Quand l'ogre sortira
Dedans, dehors
Pour chercher ses complices
Bellecistes
Belliqueux
Elle brûlera sa maison
Pour qu'il ne trouve
Trace d'elle
Son lait caillé
Ses bras comme un désert
Désarmée
Désarmée
Ecoute-la
Regarde-la
C'est elle ta belle
Ecoute-la
Ta belle, belle*

L'Heure des Louves

Recorded at Studio de la Main Gauche, Montreal, Quebec, January 1986. Sound Engineer: Alain De-Roque

Words: Danielle Roger

Music: Joane Hétu and Diane Labrosse

Arranged by Wondeur Brass

Ginette Bergeron: Tenor Saxophone, Vocals

Judith Gruber-Stitzer: Bass

Joane Hétu: Alto Saxophone

Diane Labrosse: Synthesizers

Danielle Roger: Drums

Contact c/o Diane Labrosse, CP323 Station Delorimier, Montreal, Quebec H2H 2N7

"There are, certainly, political motives behind all of our work. Our dissidence and the fact of our financial 'limits' affects our music, and makes it what it is."

Group photographed by Suzanne Girard
Wondeur Brass have one excellent LP available so far, "RAVIR" (WB 21385), on their own label. They recently made a highly successful tour in Europe.

*Listen to her
Look at her
She is beauty
Listen to her
She is beauty, beauty
Like the solitary mother-wolf
She will eat
All her children
To keep them
Out of danger
The rumbling fire
The eagle's eyes
The sparkling volcano
The drenching rain
When the ogre will come out
Inside and out
To search for his allies
Warlike
War-mongers
She will burn down her house
And leave no trace
Of her whereabouts
Her milk curdled
Her arms like a desert
Disarmed
Disarrayed
Listen to her
Look at her
She is beauty
Listen to her
She is beauty, beauty*



Strange Games - "A Good Band"

The last time I had a chance to meet the Soviet New Wave band *Strange Games* was in 1984. I remember it was a dark, cold evening in early winter. With Grisha Sologub, the guitarist of the band, I was standing at the bus stop waiting for the bus which would take us to one of Leningrad's Trade Unions clubs, where the band usually held their rehearsals. The club was right in the centre of the city, its windows facing a beautiful square in the French classical style. Since 1982, when *Strange Games* registered themselves with the Leningrad House of People's Artistic Creativity as an amateur musical group (or, as it is called officially, a Vocal Instrumental Ensemble), they have been entitled to this kind of luxury - a free space provided by the Soviet authorities where they get themselves organised, store their instruments and (in this and similar kinds of clubs in Leningrad) do gigs.

The day we met, Grisha explained to me, was a special one. The band's keyboard player, known by his nickname *Skvorechnik*, had just bought a synthesiser, the first the band had ever had. It was Soviet made: "They say it's not so bad - a new model," Grisha commented. "But in general," he continued, "the situation with instruments in Leningrad for amateur pop groups is very difficult." Of course, good Western-made instruments can only be obtained on the black market and cost an enormous amount of money, so the group could not possibly afford them. As for Soviet instruments, getting them is also a problem. There aren't enough of them, and besides they are usually not of a very good quality. Grisha's mates always laugh when people try to compare the musical style of *Strange Games* with Western groups, or even accuse the band of apeing Western New Wave music. "It would be a great pleasure for us," Grisha said, "to ape someone's style, but how could we do this? Nowadays, in order to model yourself on someone from the West - say, the New Romantics - you have to have at least a good drum kit and a sophisticated, high-quality synthesiser. We don't have them and probably never will. So such talk in my opinion is pure nonsense."

Still, as *Strange Games* themselves recognise, particularly at the very beginning of the group's history and even before the group was formed, all of the musicians were very fond of such groups as *Madness*, *Bad Manners*, *Police*, *Specials*, *UB 40* and the music of Bob Marley. They tried to create their own style on the basis of these influences. Nowadays, although they still like to play reggae and ska, their ambitions stretch wider and in new directions, for which, as I under-

stand it, there is a word - experiment.

When Grisha and I turned up at last at the club (late, because the bus, already packed but trying to pick up more and more frozen citizens on their way home from work, moved slowly), the instruments were already set up in the rehearsal room - a club conference hall. *Skvorechnik* was playing with the new synthesiser. It squeaked and howled like hell. Although he tried to look calm and confident, he seemed to know very little about what to do with it. His fellow musicians were very patient. As I found out later, *Skvorechnik*, an ex-graduate of the Leningrad Marxist Ideology School, had dreamt for many years of getting an electronic toy in order to "expand his creative imagination." He wanted to do things "no one had ever yet tried on the Leningrad pop scene."

I was introduced to the rest of the band: Viktor Sologub, second guitarist; Sasha Kondrashkin, drummer; Lesha, saxophonist. Viktor Sologub is Grisha's brother. He went to a musical school when he was a kid, but now works as a researcher in one of Leningrad's Scientific Centres. Like the rest of the band, he is in his late twenties, but is also a family man with two kids on his hands. His wife, a specialist in French language and literature, has been to France, they told me proudly, and she also helps to find the right kind of lyrics for the band's songs. That was when they found they could not compose their own verses. None of them, I was told, really had a gift for writing lyrics. So rescue came from French dada and surrealist poetry, which suits the band's image very well. Their favourites are Jean Tardieu and Raymond Queneau.

With his younger brother Grisha and the band's drummer Sasha Kondrashkin, Viktor Sologub founded *Strange Games*. He also composes most of the band's music and, what is perhaps not unimportant, his enthusiasm helped to push the band through the usual trials and tribulations any amateur band is bound to go through - finding a place for rehearsals, dealing with arbitrary and unpredictable clubs and Komsomol administration, as well as the Soviet censors and artistic committees, in order to get permission to organise or take part in gigs. Three years ago, *Strange Games* went through a rather serious crisis: one of the band's members, a local bohemian, died of a drugs overdose. However, the band does not like to discuss this incident now.

Viktor, Grisha and the saxophonist Lesha do not consider themselves technically good musicians. They are referring to their lack of formal education. Lesha went to a jazz school opened in

Leningrad a few years ago but had to quit because, he complained, he could not afford the fee - 20 rubles a month (he also has a family). Grisha went to school but he studied mostly Russian folk instruments, so that now he tries to incorporate something from his past, such as balalaika or accordion, into the band's music. Grisha's dream is to base the band's sound more on Russian traditional folk music and to bring a Russian spirit to Western pop styles. He said however that he really doesn't have enough experience of playing with a pop band. *Strange Games* is his first and he has played in it for less than three years.

The band see as their strongest point so far their stage shows at live concerts. They like to move and like to act and often do it in a very aggressive manner. They play the characters of their songs on the stage or simply improvise their music, making the gigs half a happening and half theatre. From their point of view a show is very important, so they put on leather jackets, chains and shades, make spikes on their heads and often use the most ghastly make-up. "Leningrad hooligans love us," Grisha admitted shyly. "They take us for nihilists, but really what we are doing is just fun."

Sasha Kondrashkin, the drummer, put away his Walkman and went to the instruments with the others. His friends told me earlier that he listened to music at any available moment: he was listening even during our conversation. He says he listens to all sorts of music. The day we met, for instance, he was listening to Buddhist music, some free jazz and German pop avant-garde. Incidentally, Kondrashkin's favourite band is Germany's *Kraftwerk* because they change their style all the time. In fact he does not have any favourites and, he says, he appreciates anything which is fresh and new, including, sometimes, Soviet official variety music. Sasha always shares his good musical finds with the rest of the band. For this reason they praise him as their main source of musical information, which is just as well since getting new records in Russia, particularly from the West, is always a big problem. Kondrashkin is also a star. He is one of the best drummers in Leningrad.

Lesha ends our talk with a rather unexpected and peculiar resolution: "We are not really fine musicians and, as individuals, perhaps are not fine people either, but as a band *Strange Games* are good."

Marianne DuLac

Steve Moore

Hermetic Discourse

Composed and realised at Durham University Electronic Music studio, 1984.

*"Hermetic Discourse was composed and recorded (a single process) over two weeks in December 1984. Those familiar with 'The Threshold of Liberty' on the first issue of this magazine will recognize it as a product of the same mind. The aim was the creation of a surrealistic beauty through the 'conversation' - or discourse - that takes place between the often highly psychologically-specific sounds drawn from the environment. 'Hermetic' because this discourse is in a strange language, not taught in schools (or music schools) - its grace and power can only be approached by those who have initiated themselves into a new mode of perception, a fresh awakening to the infinite richness of experience, and to new ways of playing, of **dancing**, with that richness.*

*We will draw aside the veils to reveal the hidden,
We will veil what has always been visible,
We will cloak the familiar in mystery,
And weave the mysterious into an alphabet:
Let the music speak its words..."*

Steve Moore

Other recordings: A cassette was released through MIRAGE in 1984 (from 614 Southmead Rd, Filton, Bristol, BSI2 7RS). See/hear also the Re Records



Quarterly Vol I no I (1985) for Steve's "Threshold of Liberty" and an article on "The Recording Studio as a Musical Instrument".





ART MOULU
TRÉFIN

C'est bon la viande !

*En queue de pie
ou en pied de poule
c'est pas la bile qui fait le moine
ni la folie qui fait l'art mure
moulu tréfin c'est pas en tube
ni en supos
y'a pas d'odeur
y'a pas de peinture
moulu sous vide
pour les gras du bide
moulu tréfin c'est marqué dessus
dessus l'étiquette
y'a pas d'arrettes
y'a pas d'assiettes
tréfin tréfin
pour l'être pluchure*

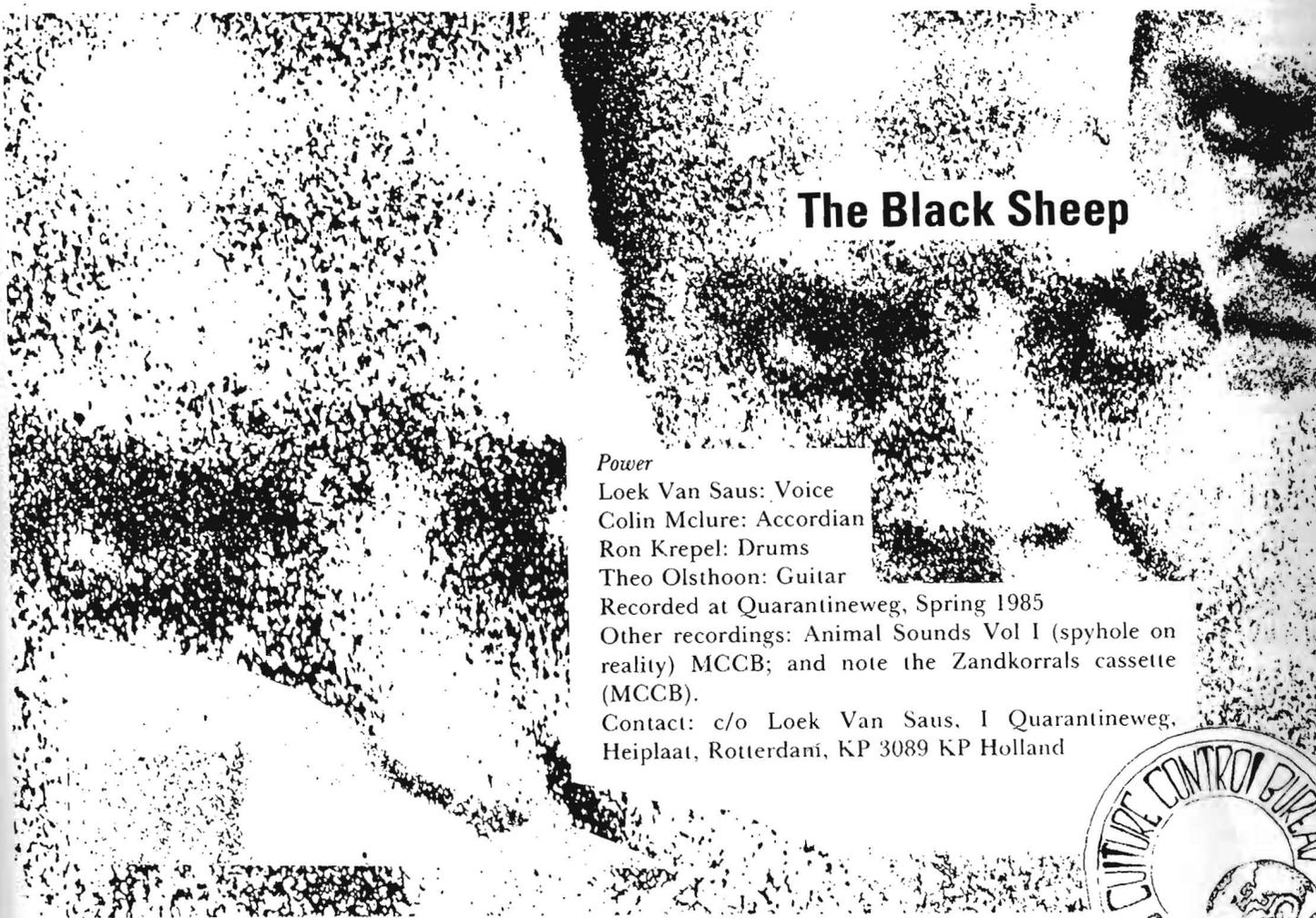
Why is Art Moulu Trefin a synonym of houndstooth ?

Because the « Moulus » are at the same time disgusted, fascinated and above all amused by the consumer society.

The houndstooth is the representative motif of a chain of French supermarkets which uses among other things: persuasive methods of advertising like: « meat is good ».

a « ART MOULU TRÉFIN » for the most important loss of mysticism and commonplace

Musique : A.M.T.
Texte : R. ANTEZ
Louis L'ESCIEUR : saxs, voix
Philmores D'ESTAPLOMB : claviers, voix
Richard ANTEZ : guitare, batterie, basse, voix
Recorded at home on 8 tracks by a friend



The Black Sheep

Power
Loek Van Saus: Voice
Colin Mclure: Accordion
Ron Krepel: Drums
Theo Olsthoon: Guitar

Recorded at Quarantineweg, Spring 1985
Other recordings: Animal Sounds Vol I (spyhole on reality) MCCB; and note the Zandkorral's cassette (MCCB).

Contact: c/o Loek Van Saus, 1 Quarantineweg, Heiplaat, Rotterdam, KP 3089 KP Holland



André Duchesne

Cantate 159

Composed By JS Bach

Arranged & words adapted to French by André Duchesne

Composed for "La Couleur Encerclée" (The encircled colour) a film by Serge & Jean Gagne (1984) - a film primarily about the 'civilised oppression' of the *status quo*. This Aria is dedicated to the death of Vincent Van Gogh.

Played by:

Bernard Cormier: Viola

René Lussier: Electric Guitars

Jean Corriveau: Synthesiser (basses)

André Duchesne: Singing

Text:

Tout est termine

Tout est termine

Finalemnt

Ta fatigue n'est plus qu'un mauvais reve

Qu'un mauvais reve

Nous ne sommes pas encore au monde

Les choses ne sont jamais achevees

Comme les rêves

La nuit tombe sur le monde

La nuit tombe

Tout est termine

Tout est termine.

Translation:

It is all over

At last

*Your weariness is no more
than a bad dream*

We are not yet born.

*Things are always unfinished,
like dreams*

Night falls on the world

It is all over.



André Duchesne, apart from his work with CONVENTUM, has been writing music and lyrics since 1968 & music soundtracks for about 20 films since 1973. Other recordings: Andre, René Lussier & Bernard Cormier were all in the excellent CONVENTUM whose 2 LPs - "A L'affut D'un Complot" (1977) and "Le Bureau Central Des Utopies" (1979) have now been released, remixed and altered by A.D.M.O. (Association pour la diffusion de musique ouvertes) as "CONVENTUM 77-79". René and Jean Derome also have excellent records (4 between them) on this label (enquiries from RRUk address). André's first solo project on disc is Les Temps des Bombes (1984). He is currently composing for the APO-CALYPSO bar guitar-quartet for the Victoriaville festival.

Contact: 3913 Rivaad, Montreal, Quebec, Canada H2L 4H8



Adrian Mitchell

The murder of the poet Michael Smith by three men in Kingston, Jamaica and Staying awake

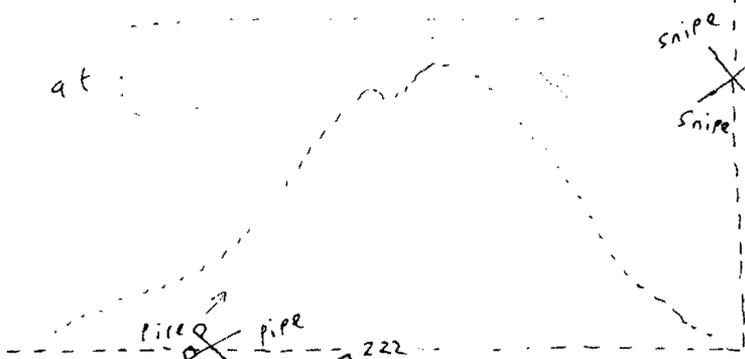
Phoncall at 1.00 Tuesday 5th August 1986. Recorded by Bill Gilonis.

Adrian Mitchell is a poet, novelist, performer and regular contributor to this Quarterly. His current activities include completing work on *The Pied Piper*, a play (with songs) for children to be performed at the National Theatre (November 1986). He is also writing two more plays: one based on Jules Verne's *Mysterious Island*; the other "about Maggie Thatcher" and titled *The Coppers' Opera*. Among his latest publications are three books for children - *The Baron Rides Out*, *The Baron on the Island of Cheese* and *The Baron All At Sea* (all published by Walker Books).

News From Babel * Letters Home

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Nov '85

Record Quarterly 010 2

DUCK & COVER, LUNNIE BAUER,
REPORTAZ, ADRIAN MITCHELL, JOHN OSWALD & Co

to:

at:

NOW!

Record Quarterly 010 3

CASSIX, ROBERT WYATT, PETER BLEGVAD &
CHRIS CUTLER, MNE MONIST ORCHESTRA, CONTROL GROUP,
NAZCA, ROGER TURNER, ADRIAN MITCHELL... &c

to:

at:

IS HUGE WATS

to:

at:

Happy Xmas

THE RE RECORDS/NOVEMBER BOOKS QUARTERLY

A new, and major, project begun in March '85 with Volume 1 No.2 due in November: a record not like a 'normal' record (one group or one piece) and not a sampler (odd tracks promoting or exemplifying certain groups) but an LP of selected, varied and particular materials - like articles written for a magazine. SUCH AS: new stuff by 'unknown' or new groups; new and specially prepared stuff from 'known' Recommended groups; wonderful moments from live performances; song-trove and so on. Contributions from all over the world. A magazine: 44 pages of articles, selected interviews, literature, artwork, prints, translations, reprints, and so on.

Volume 1. No.1 featured recorded contributions from Steve Moore, Lars Hollmer, Lindsay Cooper/Chris Cutler, 5uu's, Joseph Racaille, The Lowest Note, Adrian Mitchell, Kalahari Surfers, Mission Impossible, Mikolas Chadima, and Stefano Delu. The printed matter included a column by Robert Wyatt, another by Fred Borage (regulars), an article by Chris Cutler, Steve Moore (Studio as an Instrument), an extensive and lavishly illustrated piece by Peter Blegvad, news, information etc.

Volume 1 No.2 (november release): the disc - DUCK & COVER (Tom Cora, Chris Cutler, Fred Frith, Heiner Goebbels, Alfred Harth, Dagmar Krause, and George Lewis) with quite probably their only vinyl release; taken from a performance last year; side 2 has a piece by John Oswald of Mystery Tapes in Toronto; a solo trombone piece by East Germany's Connie Bauer; three pieces by Poland's Reportaz, and Adrian Mitchell's regular contribution. The magazine has a long article about censorship and music in South Africa; a Czech's "eye-view" of the english music press; a collection of Soviet pop lyrics; another lavish Blegvad contribution, and more also from Fred Borage.

Volume 1 No.3 will feature an extended piece by CASSIX (Chris Cutler, Franco Fabbri, Umberto Fiori, Heiner Goebbels, Alfred Harth, and Pino Martini), an Italian Radio recording made at the Montepulciano Festival in 1983; plus a solo percussion piece by Roger Turner; Peter Blegvad & Chris Cutler; a Voice of Hungary piece: the Mne-monists; and of course, Adrian Mitchell. The written contents have yet to be finalised. Music also features Robert Wyatt & Maceo Paskett.

This project more than any other, depends on your direct support for its survival. Subscriptions for four issues costs £22.50, individual copies (back issues still available) are £6.50. Airmail postage requires an additional £2.50, I'm afraid, due to the additional weight of the magazine.

Record Quarterly 010 4

HUGE. BIG. ENORMOUS. VAST. GASP. DISBELIEF, SID SMALL, BANKRUPT.

to:

at:

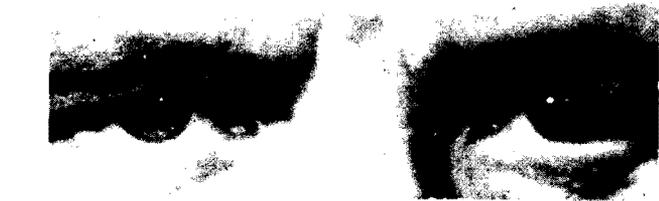
1985
1986

Dec '85

Mars '86

+ Art Bears Rats and Monkeys/Collaps
 deleted Ralph single
 + printed informative booklet
 X84 Memonists T/C/Nall
 screened
 21 Cassiber Time Running Out
 Nightware screened
 1851 Lindsay Cooper The Housewife's
 Good Time screened
 187 David Thomas Didn't Have a Very
 screened
 H News From Babel Contrarias
 Live EP
 duo Chits Cutler & Fred Frith
 screened
 h Art Bears coda to Man and Boy - Live
 RE.....

- engraved
- 5.75 Peter Blegvad Alcohol
 - 16.5 Joseph Kacalle 6 song EP
 - screened
 - 14.15 Art Zoyd Manage
 - screened
 - 10.5 Unifers zero "Triomphe des Mouches"
 - luminous screened
 - 8.9 Faust, Blegvad, R.S. Moore
 - 7.5 Vogel & Ivor Cutler
 - 6.5 Faust Extracts 2 EP
 - 1.5 Faust Extracts EP
- RRR
- The Records:
- We've decided to release a 7-year anti-
 versary edition of the 15 "records
 we've produced to date", in a box with
 EP's, singles, with screened overseas,
 luminous ones, lurid ones, and discreet
 ones; lots of artwork, information and
 prints. A souvenir only. The edition
 will be strictly limited to 700 copies
 and it'll cost £20.00. Due December.
 *contains no new recordings - not that
 one giving piece that you haven't got a
 have to buy the whole set for (what a
 low price!)



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 583 Wandsworth Rd. London SW8

Rē Quarterly 0201
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 Address

JUNE '86

NEWS FROM BABEL LETTERS HOME RE
 Lindsay Cooper/Chits Cutler/Lesena
 Barkins with Bill Gators, Umberto
 Fiori, Dagmar Krause, Robert Hurl
 This record is 3/4 on its way to com-
 pletion - logistical hiccups with in-
 ternational co-ordination between USA
 UK & Italy means it won't be finished
 until the beginning of December, & so
 not out until early '86. SO there's
 still a chance to SUBSCRIBE! Usual
 special item (not a 7"), numbered &
 dedicated edition &c, screenprinted
 covers all yours for a mere £5.25.
 Please do support this project.
 Pay less now; get more later. And it
 encourages us no end!

JAROSLAV KACEK BABEL HR 23

An opera - or "psychodramatic represen-
 tation" of an Old Testament theme (the
 fall of Jericho). Impossible to describe
 adequately: no singing - as such - but
 expressive speaking in invented tongues;
 no instruments - as such - but concrete
 interludes and environments. It's start-
 ling, gripping, extraordinary; and we've
 waited five years to get it.
 BABEL took 13 months - 450 hours - to
 make (at the Electronic Music Studio in
 Prague); it lasts 54 minutes. The record
 will be pressed by Nimbus and comes with
 full notes and background material; the
 all in a silk-screened cover.
 Please support this, our most daring
 venture to date. £5.00. Due November.

Subscription

Every time we put out a new Lp (Rē or Recommended) we always try to offer it to our close comrades on the end of the post-roads on SUBSCRIPTION. Newcomers, this means: you pay for it in advance. This helps us a bit get it out; mainly though it's just a way of being able to do something a bit more personal for them that cares, in manageable quantities. So we do our special silkscreened prints, posters, booklets, what have you, which go free with the subscription editions (which are also numbered and dedicated &c). In fact, for quite a while now the numbers of subscriptions have been dwindling. We lose a little on them all. Still, it's a thing we like to do. But it's a lot of work and money & it gets harder. So. This opportunity to ENCOURAGE you who don't ever subscribe, and those for whom this is a revelation, to start doing it. We've been around long enough now not to up the stakes & abscond with your savings to the tropics. DO subscribe; it seems such a shame for us to do so much work and so few to benefit. There's no trick.