



TERROR

#1 2010

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EDITORIAL

After huge delays and so on finally the first issue of terror is out. Since the first thought somewhere around 2007-2008 something has changed and will of course change in the future. At first there were plans to make online

+ paper issue of the zine so that the information would circulate online, but also sooner or later it would be put into paper. Anyways, since that's good for reviews, interviews are not that cup of tea and so after publishing bigger part of this issue's interviews online, I finally decided to make things a little different. From now on interviews will go online (with the agreement of the interviewees) just after the

next issue is published. By that I do also hope to make these though somewhat smaller, but more regular issues. Once half a year/8 months or so. Since I don't want a team of writers and contributors things are rather slow, but quite steady. For the next issue there are also quite interesting plans of joined

forces, but we'll see when the time comes. Of course if somebody is willing to contribute some art, especially written stuff, I'll gladly consider that. There were plans for this issue to have a separate corner for some writings

though these remained plans. Perhaps for the future. I'm also very happy that since these years of silence (or at least that seemed to me) some printed zines appeared. Misanthropy, Special Interests and so on. It seems that we're not moving to 0 and 1 yet with full bodies and that's great. Without any more twaddling I'd like to say huge thanks to everyone who had shared

their knowledge and attitude in answering interview questions, who shared their releases and opinions. Have a good reading.

Big thanks to those two girls:

Ūla (<http://sierra-satana.deviantart.com/>): front cover and page 13

Shaltmira (<http://shaltmira.weebly.com/>): page 7

These CDs available from [terror.lt info@terror.lt](mailto:terror.it@terror.lt) 12 euro



Budrūs - Devyniems Rytams Auštant digipack CD. Edition: 300

<...> Budrūs music cannot be forced into limitations of musical stylistics. Cold and full of anxiety ambient mixes with melancholic drone which sinks in the sea of tribal rhythms to be born in new sounds. <...>

Imagine modern day IRM, but even more organic sounding with aggressive lithuanian vocal on top, amazing blend of organic drone and power electronics. Recommended!!! (Freak Animal)

<...> Part Noise, Power Electronics, Ambient and Psychedelia, it's a blended sound that is all of these things and none of them. I hear elements of Current 93, Blood Axis, Genocide Organ, Tony Wakeford, Death In June, hell, fucking Pink Floyd, all with pissed off Lithuanian vocals. <...> (PlagueHaus)

Girny Giesmės - Sau Kraštas digipack CD. Edition: 300

<...> „Sau Kraštas“ presents hypnotic deep drones ambient, the atmosphere on this album is meditative and transcending to the place of pure sounds and the space of inner psyche. Massive, highly emotional, and spacious soundwaves – „Sau Kraštas“ is for those drone ambient followers who seek for the essence of this music. <...>

<...> There's no rhythm to speak of, more airy loops and crisp, clean shards of sound, these five tracks bring to mind standing alone on some frozen Norse landscape, the wind blowing shimmering crystals around my face as I squint against the sun and ice forms in my beard. I hesitate to use the term "crisp", but it fits. It's like looking at the molecular structure of a snowflake through an electron microscope and tracing it's intricate patterns with sound. <...> (plaguehaus)

HUM OF THE DRUID

Hello. First of all, please introduce yourself. Who are you, where are you from, how are you etc.

My name's Eric and I'm from Washington state in the USA. I'm not feeling too bad.



What could you tell about the history of Hum of the Druid? When did it started? Is this your first project dealing with industrial part of music? And most important, why did you start this project?

Summer of 2003 is when I started doing HOTD, and it was definitely my first attempt at anything resembling industrial music, though my private recordings before this were very much experimental and full of noise. Nothing grand about it, just a natural result of thinking, and having a certain taste for music and other interests that developed with time... I wanted to put together something more concrete after doing a lot of unfocused recording for a couple years beforehand.

How would you describe the style of HOTD? There are plenty of elements of everything in your music, but what would be your description?

Someone sent me a review of the self-titled tape that described the project as "darkly surreal psychological concepts", and that's spot on. I can't say it better than that. I'd like to believe everything I do with HOTD, including the sound and any other aspect, suggests something both conceptual and psychological without offering a message that's too direct or explicit. In less colorful language, I'm fine saying it's some combination of heavy industrial noise, ambient, and concrete sounds, sometimes electro-acoustic, without any attempt to pay tribute. I don't jump styles and don't have that many influences, so even when there's variety to the sounds it all sounds like HOTD and not whatever records I recently got in the mail or what other artists are doing around me.

The name/the title... Hum of the Druid. There are people that seem to have serious problems with such a name of yours. What is the origin of this title? Why was this title chosen and how does the choosing of the title influence the overall ideological/musical progress of the project? Or the music itself influences the choosing of the name for the project? Your thoughts.

I did a Night Science interview that will be coming out eventually which more or less covers this, so I don't feel like repeating myself, but it's news to me if anyone has a serious problem with the name... do you mean like someone wants to fight over it? I know some people try to ignore the name because they don't like it or it doesn't fit the sound, and I endorse their right to feel that way. If someone

wants to fight me over it, I'll endorse that, too.

I agree that it doesn't accurately represent the whole of what I do, but from the beginning I've always had disconnected thoughts flying around that I've tried to arrange in a way that's logical for me. There are lot of private ideas coming and going that keep the name alive and relevant to me. It's just not that important for me to justify or explain the name for the sake of others. The name has value to me, though most of the ideas in HOTD can and should be seen as distinct from the name and whatever idea it suggests. The name is one perspective, but there is much more beyond that.

The themes that HOTD explore. It seems that they are somewhat surreal tribal questioning of existence with a flavor of biology (?) though passed through the personal filter. Maybe I am wrong, then could you please describe it as it seems suitable for you. Also is there a continuous theme/boundaries of themes in the existence of HOTD or every release is a different entity. Also what themes would you never explore? Racism? Politics? Misogyny? Pornography? You mention it...

I'm always trying to connect loose ideas about sociology, biology, and psychology with my warped, sometimes ignorant, understanding of human life and this world as a whole, absolutely. On the earliest couple releases there was this almost silly interest in animals, and that evolved into what I would call dark anthropological interests that peaked on the Trials CDR and Societal LP. Since those releases, there's been too much evolution to put to words, but some of the forthcoming releases recorded from 2007 to 2009 need to come out before I can fully elaborate. My ideological interests, for lack of a better term, have been the same for years and I've broken them down to a point now where they're at their most potent, but my desire to express them has decreased. I like how that works... when I was in the dark and fumbling around with ideas and motivations, I wanted everyone to know about everything, but now that I've found new levels of confidence, it's like I don't care to express it as much... and I think that's natural.

The ideas that have come to me since the release of Societal LP still have some sociological or anthropological qualities similar to that time period, but it's become tied with a more aggressive style of observation that's much more literal. I wouldn't say I'm trying to press a viewpoint on anyone, but on Raising the New Wing / Braided Industry LP for example, it's literally the structuring of a new perspective on life -- a new wing. Norse Fumigation LP, which is forthcoming, is the next step, which is meant to be a good house-cleaning -- fumigation. It's almost militaristic in a very disfigured and private way. The material that will be coming after that is more exploratory, and maybe that will force a new direction on me.

Topics like so-called "racism" and social commentary in general have been hidden undercurrents in what I do, though nothing too specific and definitely no messages involved. The content is apolitical for the most part because in a million years HOTD wouldn't be the right platform for those kinds of messages. I mean, socio-political and cultural studies, along with history, are what I studied in college, but I'm not an academic and if I wanted to seriously pursue those types of ideas in any meaningful way, something like noise, industrial, or really any kind of ultra-fetishistic niche interest would not be the platform I'd choose. To use the cliché and extreme example, Hitler figured out that painting landscapes in art school wouldn't put his ideals into place, so he changed paths and made a legitimate, though negative, impact on the future of humanity by choosing the role of politician instead of artist. I'm fine being an artist, but if I had any political motivations I was deadly serious about, I definitely wouldn't be putting them on noise LPs limited to 300 in the post-millennial years.

Misogyny and pornography might as well be on another planet from HOTD. I don't subscribe to shallow liberal viewpoints on gender and sexuality, and I see the two dominant sexes, male and female, as distinct with their own strengths and weaknesses. I'm lucky enough to

even touch of power electronics. Album starts with majestic title piece where martial rhythms, synth melodies, squeaking foundations of reality and woman voice forms one strange and frightening creature. It sounds like it would be a soundtrack for a final massive scene in the movie. The following song smells of a sea. "Never Power Ocean" transforms from calm and meditative to curiously exploring song. I've lived by the sea for the last several weeks so I can tell without a doubt that these sounds convince me. It is true, sea and ports in there differ from the ones I've seen. This piece is more like exploring the ships that'd sunk long time ago and now rests here, covered in rust and absolutely still in silt. Gradually you move there and become the part of the world, existing there. From careful touching of sound textures, this piece transforms into fierce attack of noise, which, after 20 minutes of rather calm album is a rather unexpected cold shower. By the way, it is worth mentioning that all the pieces in the album plays more than 10 minutes and the whole length of it is well more than one hour. The next big picture of Xiphoid Dementia - Dead Hunter. This track continues the active noise of the last one - siren, synth sounds and voice. Vocal that appears in the middle of the album surprises once more, but I cannot get myself to like it. It seems that it does not fit in there and I cannot glue the voice and music into one picture anyhow. Next station - by the strange highway. Creaks of constructions, squeals of brakes, sounds of broken glass and finally the sound develops into rhythmic noise. It seems that in these two tracks, the culmination of the album was reached. Mechanized Salvation - anxious and full of strain, but not openly aggressive track. It sounds more like a futuristic model of the world. Penetrating metallic darkness when you try to see what's in front of you and not realize that the real danger is behind you. Xiphoid Dementia plays one more game in the last track. None Shall Inherit The Earth seems like a calm and dismal landscape from the first seconds. So you prepare yourself for happy ending, but after a few seconds this insipid and tender vision is torn apart by fierce vocal (in here I like how it goes) and this piece is raising the strain till it explodes and soft sounds are covered with a layer of noises and effects. The sight becomes different than it seemed from the beginning. It feels like Xiphoid Dementia specially tortures you and doesn't let you breathe easily. Album stops and ends. This is really one interesting and not ordinary release, full of colors, consonances and moods. The pieces themselves (the artwork hints that too where every separate page is dedicated to separate song) works as if they would be separate pictures, visions, stories. Long, complex and versatile... I like this work of Xiphoid Dementia tonight. I like the suggestiveness of it when the first snow falls and they greyness is here.

YcosaHateRon - La Nuit
Red Stream Inc., CD, 1000
2008

I always look rather sceptic to those recordings that consist of words "black" and "noise" in their style definition. All the same I took this CD not digging too deeply and it was laying in various places at home for quite a time till the moment came to listen to it. Album (it consists of 7 pieces, called Act 1, Act 2 etc.) is packed in slipcase. Through the inlay - there are photos of all members in separate pages, their roles in a project and a few phrases. "My mutation is your evolution" etc. Before reviewing I've had a look how this album is being described in the internet. For sure, metal listeners somehow manages in those strange sentences to create such a chaos that it's not clear whether one should cry or laugh. "La Nuit has an esoteric dark industrial and alien nihilistik anti-human concept throughout its' duration. ANIMALS BEFORE HUMANS !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! S I L E N C E - L U S T - C H A O S !!" It seems like a joke, but is it? I find a style on the cover - "Necro Ambient Ritual Chamber Music for the Depraved" and next to it - "Intel Inside" picture with a changed text that tells "sick minds inside". Hmmm... I don't know, if this is being produced with serious attitude, these people should really have to overlook some of the things. All in all there are a bunch of well known names in the project - Atilla Csihar, KillJoy and a few other musicians. Well, I put all this aforementioned scepticism aside and went listening. Here all my fears come true. I don't understand such kind of music. That's what I could say. Where should I find those "sick" and other nihilistik descriptions? Angry voices in the foreground and some chaos in the background. Well, yes, it might be some kind of rituals, but it's far to the understanding. There are some places

that hooks you for a minute, but once again - "angry" and "mystical" wheezing voice kills you and takes away all the thoughts. For example the very beginning of the first act draws attention (after some intro with those "satanic voices"), but not for long... And the same pattern over all the album. Perhaps there are people that really like this album and I can say nothing against them, but I am simply not. In my opinion if this project would have to draw attention, it's because of the musicians, taking part in it. Everything else - nothing interesting. Insipid.

Zack Kouns - Hallucinations Spanning a Three Day Period
Wintage Records, CDr, 50
2009

I'm currently living through a rather interesting period of time cause lately I have a chance to get acquainted with weirder and weirder releases. Well, that's good of course. Right now the newest CDr from master of hallucinations (as I judge from what I find written in the internet) Zack Kouns is spinning in my CD player. I am not a fan or an expert of outsider music and art (the term itself raises too many questions for me - boundaries etc.), but this trip that lasts for almost an hour was consumed rather pleasantly. I'd like to pay your attention to the manifesto and ideas about music of this musician. Despite the fact that it's another theme already, they are worth reading. His philosophy is interesting. Weird at the very least. I didn't have a chance to listen to other albums of Zack Kouns, but avantgarde-pop usually is somewhat supposedly "funny", without a sign of quality and thought and it is unbelievably powerful stuff for art persons and other cool modern dudes. But this album is different. Regardless of avant-pop label in the description, the bigger part of the album are good, melancholic, psychedelical trips. Rather clear vocal helps not to get lost in them. Though there are no lyrics included, but words are easy to understand. Lightly effected vocal, floating in its own melody above accordion, saxophone, synth and some percussions, acts in positive and calming manner. Namely these calm tracks in this album, such as "T.Y. Yippi Yippi", "Dead Animals" or "Two left Feet" sounds gorgeous. It seems in places that these moody tracks are performed by Sigur Ros who got out of their minds and recorded their rehearsal to handheld dictophone. Album definitely has the mood and conveys it well, but not everything in this album is so monosematically positive. Let's say such a track as "Who put them in a field" - one minute of some random tones of saxophone and shouting. This does not make good impression for me. Yes, I can feel the energy, but such free improvisations irritates me. Maybe just me? And it's not the only place. There are songs, especially in the first half of the album where you have to keep the mood you've caught so firmly like a wet alive fish in your hands. Later in the album there are less and less of these strange phases in the songs and the album is ended with the best, perhaps, piece of all - "Bedtime story for boy and girl". It smells of tiredness and post trippy calmness. Interesting experience. And weird. The release that you should be careful with though I'd recommend it. By the way, Hallucinations Spanning a Three Day Period or Haullucinations Spanning a Three Day Period? I'd guess there should be the first title, though the second one is sprayed on the cover... Maybe it's yet another game?

As I've written in the foreword. These reviews are the same as on the web and that will remain. I myself like to read reviews on paper much more than online though reviews are such thing that it's useful for artist/label etc. when information is reaching people fast. So to cover both sides I tend to leave these as is.

If you want your stuff reviewed - drop me a line: info@terror.lt

with unexplored noise/power electronics scene of Israel.

Vibrating Garbage / Corsican's Whore

Agharta, CS, 50
2009

These two artists are underground inside the underground or even deeper. But this split is one of the first albums, done by then fresh label, Agharta. Before pressing PLAY I tried to find a little information to read about these projects, but what I found was almost zero. This is the other world where these projects live and that I hardly know. Vibrating Garbage - all that A side sounds like rain, which falls from the roof on various random objects and by that causing random sounds. Random drops, hitting the random thing and causing random sounds. Well, it's almost everything I can tell about this side. Sometimes something similar to rhythm is formed from all these drops, but it is of the same unimportance as everything else in this record. Well, it could be a test of some noise generator or synth, but I don't know how to evaluate this side other way. I wasn't caught by it at all. Maybe it raised me a sad "why" question somewhere deeper in my head. Corsican's Whore - a little bit of free improvisations at the beginning though this is different from the A side. It gets a little clearer (and more acceptable for me) form from time to time. After the start with accidental sounds, this side grows slowly and draws attention. But all these kwik kwaks, associating with sessions of free jazz, scatters any remainders of the mood that this record managed to create. Only last several minutes, the culmination of the side was something more acceptable.

This album is completely not for me and after the listening session I understand that it'd hardly caused any emotions. But I do also understand that the sounds recorded here are from completely different space than I exist. I simply cannot understand that. I wouldn't even know how to call the genre of this album. Was it experimental? Free improvisation? Nothing? Garbage? Most of all I liked the cover of the cassette. As if it'd be from some tale. And after this listening session, the question remained like a fishbone, stuck in my mouth. Was it the record that had nothing in itself or was it my lack of understanding? I don't have answer to this. Maybe this was the goal of the release? To raise such questions?

YYEBIDEVOCHKUVZHOPU - 80 Minutes Of Decay

At War With False Noise, CDr, 100

2008

Ambivalent thoughts come to my head while listening to this noise-core/harsh noise/madness from Russia. At first it is worth mentioning that noise-core isn't really my cup of coffee and the whole genre is still too much unexplored, but what I'm hearing in this album absolutely steps out of the boundaries of any of aforementioned styles (well, maybe it fits quite well in "madness"). Exploding energy is accumulated in these 80 minutes. And it stands to reason why there is a comment on the insert of the album which remarks that during live performances this band leaves just loads of debris and pools of blood. Since the very first second this is an attack of screams, feedbacks, frenzied drummings, breakings and total destruction and it goes like that for one and a half hour. Sometimes you can hear something similar to the sounds of instruments, but that is soon covered in screams, feedbacks and smashed pieces of metal. Complete de(con)struction of music and tiniest references to it. There are times that I even think that all this madness was recorded as one piece because pieces interlink with each other as if these pauses of 2 seconds would be put there by force (except the last piece). If this was the case then the only thing left is to be proud with physical endurance of our neighbours. Sound, energy, realization - perfect. And I completely understand that to criticize the band because of display of their contemptuous attitude is wrong, but the negative aspect for me in this album is that it takes you nowhere. It is a cheerful party for the musicians, it is quite a provocation or challenge to listener etc etc, but that's it. During these 80 minutes of decay it does not catch me. Lyrics are mainly loads of Russian swears and some random shouts. But, as this was the main point for the band, I'm leaving this point of view. During recording session(s) it was fun for musicians and what was used during them I can hardly imagine and that's enough to say. Dismantle of brains and hearing during these 80 minutes.

Xenophobic Ejaculation - White Power

Filth And Violence, 2xCS, 60
2009

I guess considerable amount of people in this modern world would be very glad if Mr. Bizarre wouldn't exist at all. If his creations, his projects and his label, which poisons the life of tolerant castrates in accurate and extremely poisonous doses, wouldn't exist. Alas it is not so and Earth goes round in its trajectory carrying together these bestially intolerant and unfit for fast and pleasant consumption releases of Filth and Violence. Xenophobic Ejaculation is one more project from the director of this label. Themes are painfully familiar and, I'd say, harshest and most insecure for a current moment. But interpreted through crooked mirror of Mr. Bizarre it'd got a rather weird meaning. Propaganda of racial supremacy, christianity, KKK, black-white photos in the covers, uncompromised titles such as "Nigger Dog" etc. And yet you don't know where it is a joke, where it is irony and where it is a pleasure of straightforward brutality... As for me this album is two cassettes of weird and perverted black humour, mixed with personal enjoyment and regulations. Xenophobic Ejaculation with the current album stands in a separate niche, uncomparable and not quite associated with The Grey Wolves, Genocide Orgam, Brethren, Deathkey etc. It is one unique vision of explored theme. A side - one long piece. Complete minimalism. Voice through feedback (oil! oil!), which later grows into solid feedback rumble and ends with a peculiar interpretation of "Battle Hymn of the Republic". At the middle of the side, in all that hum I was listening, smiling, and simply could not understand why all this minimalism fills the album to it's fullest. These frequencies and pleasure simply induce the erection. And the orgasm continues through the whole album. B side - a bunch of forbidden and not to be tolerated thoughts about niggers and squeak of feedback for the whole 23 minutes. At around the middle and in the end it burst with masterful voice of Pasi. I can catch just some separate words: shit, you fucking cunt, nigger, ejaculation... And that's enough for me... C side - a little more active piece, which was needed already. And once again - means are minimal and result maximum. At this place I was starting to think that the whole album was recorded with one microphone and that's all what was used to it. The middle song - short one and after such a long contemplation I don't manage to understand what, where and how. The last one in this side shoots "White Power" with active, obsessed, screaming voice and smashing objects in the background. D side begins with totally lo-fi-ed melody and continues in feedbackish madness, some completely incomprehensible sample and feedbackish madness, feedbackish madness, feedbackish madness... This discurs, lasting for about one and a half hour, ends and it is wonderful psychological and sonic attack. To hurt any LIBERAST. Primitive sounds in the cassette under primitive titles. But who says that primitivism is bad? These snotty modern hipsters who cluster by the centres of modern art and to whom the beauty is just what you cannot understand or what was inserted into widely infected (under marketing) subconscious mind? But such people won't get their chance to have this album because the edition is extremely limited and this primitive brutality, under which the sediments of Mr. Bizarre mind hides, has it's fans. And I won't lie, I am one of them.

Xiphoid Dementia - Might is Blight

Existence Establishment, CD, 500
2009

This is one of the weirder albums that I've had a chance to listen to lately. I cannot decide how to evaluate it because everytime I listen to this album, I get absolutely different emotions and thoughts. One thing is clear - it is best to listen to it when it's dark or growing dark outside or when it's not quite ok with your mind. During a full moon, let's say. Maybe it's personal, but quite often I was left asking myself why the album looked so good just yesterday and now it seemed absolutely colorless. Time of a day, state of mind... This release is very strong from the technical side. Clear, multilayered and precise sound, rich and varied compositions, continuously evolving and convincing. But it is impossible to describe the full album in just a few words. I haven't heard creations of Xiphoid Dementia before, but in this album, it seems that the most important of all is the main goal/thought of the album, regardless of tools or style. From elements of musique concrete through dark ambient to neo classical, noise and

be with a girl who also sees things that way. Pornography is amazing, but it has no place in HOTD. Once I'm done looking at porn, I don't want to start plastering it all over my art. It represents my dick, not me. Sexuality is something else entirely, and it enters into HOTD in the same subdued way that race and other social issues do. In the text for the unreleased HOTD EP, I wrote, 'Watching information travel is the ultimate pornography -- the end of the line for all fetish and kink.' So along those lines, pornography does enter into the picture for HOTD, but not directly sexualized pornography. Other parts of life, like the way people communicate on the most basic level all the way up is always more perverse, kinky, and far beyond whatever genitals are capable of doing. When you throw technology, art, and politics into it, you start to see how the true pornography of this world is made up of all of the social concerns our civilization obsesses over.



There are many releases that you've done the artwork yourself. Your relations to visual arts? Do you sell your pictures? Your guru in visual arts? How much the artwork is important in the album for HOTD? What would never be displayed in the artwork of HOTD?

I've done the art on more or less all the releases except a couple comps. My only relation to 'visual arts' is that sometimes I do them. Never sold a picture, never taken any art classes except the regular high school deal. I've drawn various things my entire life, so when I started making music it was clear I'd need to draw my own art if I wanted to be satisfied at all with the end result. Definitely never had a guru, though my older sister is an artist and I've always paid attention to album art and different things, especially bands like Rudimentary Peni who so insanely and comprehensively created a symbiotic relationship between their music and artwork. Both the sounds of HOTD and my artwork are strong enough on their own, and in no way does the artwork 'make excuses' for the sound or vice versa, but in order to get the bigger picture the relationship between the art and music should be closely considered.

Your albums do have a wall-like sound here and there. One four way split where you took part too was even released via "Lake Shark Harsh Noise". This direction of noise is very painful for many of people out there. What is your opinion about wall noise? Would it be an insult to call HOTD wall noise?

Yeah, it would be an insult.

Please, your comments about the last release on Abisko records. It was recorded quite some time ago. What were the influences for it? Why was it released just now? It seems that there is no common theme of the album or is there? The cover itself gives me some nordic feeling. Old godlike person with a spear, covered in bindweeds. What was the intention and influences for the cover? And are you happy with the final result?

The s/t tape should be considered the follow-up to the 'Societal' LP

even though some other LPs came out in the meantime. It took a couple of years to record and it's the longest HOTD recording with some of the longest individual tracks. It's also the first and possibly only HOTD tape. Because of how long it took to decide that it was finished, plus label preparations, it took a while to come out. I don't know about a common theme, but it does deal with the idea of vision in the most literal way... "Fused to Foci" and "Vitreous Strands" being two of the four track titles. Foci comes from focus, and that title suggests being fused to my observations, both literally as it relates to my eyes, and also in my mental reflections. Vitreous strands are basically floaters, harmless protein on the eyeball, which I've got. As for the art, the guy on the tape cover has a sunwheel for the head of his penis and he's just somebody I thought people could relate to.

Your recordings are all from analog and acoustics supplies. Are there many field recordings in your creations? Where do you like to do these recordings? The prepared vs improvised recording session? Which suits better for HOTD? And WHY is it only analog and acoustic supplies? You simple feel no need for "instruments" and other types of recordings or this is ideology of HOTD? Or how? And what do you think about laptop noise then?

It's hard to say what's considered a field recording and what's not. I started out doing little field recordings and incorporating some acoustic elements very early on in HOTD, but mainly as an afterthought. In the last few years, it's gotten to the point where the entire sound is based on those parts. I have gone out in the past and made more traditional field recordings but for the last few years I haven't really left the house to record. That's not a rule, just what I tend to do. I prefer to bring things into my home where my energy is pooled and I feel more comfortable working.

I don't think about laptops and don't care about anyone's equipment. I record a lot of what I do with minimal equipment and a couple of objects, record it analog and then put it on the computer where sometimes it gets heavily edited, or other times the 4-track tape goes mostly untouched. In the liner notes I don't mean to give people the impression that I don't use computers at all, because I do, but I don't use them as a source for any sound. I like knowing that the sounds come from something hands-on, and I hear it in the end result even if it's been spliced with the help of a computer. It's no different from my artwork, where I draw something and scan it to a computer and put together a layout.

Hum of the Druid. Meditatively sounding title. What about the noise and meditation? For some it goes that way, for others quite opposite. What about you? Is your music by itself suited for meditations? And do you practise it/believe in benefits of that? Meditative Consequence...

I have a hard time sitting around and listening to music. If I'm alone and enjoying music I get up and pace around like an animal at feeding time. I don't meditate or try to evoke any kind of quasi-spirituality in my life. The closest thing to meditation for me is when I'm allowed to think my own obsessive thoughts without outside interference, but I don't schedule that into my day, it just happens in a given moment. The track title "Meditative Consequence" for example, which was a collaboration with Luasa Raelon, was a fleeting thought, how in the act of meditation people don't realize that isolating your thoughts in such a way can have unintended results, especially if your mind is a little bit unhinged. I think an obvious example would be serial killers. People who have spent a lot of time alone, like I have at various times, experience what is basically a state of constant meditation. Having the chance to dwell on your own streaming consciousness, which goes unfiltered and unchallenged, can result in destructive self-indulgence and permanent rebellion from society, or just stupidity. Isolation is a form of meditation, and even the most socially-acceptable forms of meditation encourage a similar flow of unfiltered and unchallenged thinking despite their new age reputation. I just see a lot of problems all around with meditation. Not so much from killers, but from well-adjusted people who give their shitty, banal thoughts too much credit by meditating on them.

I can't avoid the question about religion. What about you and religion? Paganism? Some of the song titles hints towards that or maybe it's just coincidence? You and Celtic culture? Or is it just plain observation? Explain it please.

I flirted with some of those ideas early on when there was more of a detached element of paganism in my thinking, but it wasn't coming from a celtic or otherwise historic place, despite what the word "Druid" might suggest. If anything, I wanted to put paganism in the same context as any other subject or issue around me... something modern, but ruined. And paganism itself, at least any hope for that ancient system, is totally ruined. I'm not a neo-pagan and am probably more ignorant than knowledgeable on the subject, but paganism today is as much a failure as any other social concern and I'd never support that platform even though its symbols and words occasionally make sense in what I do.

You've never played live, as far as I know or did you? What conditions should be met for your performance? Are you an active attendee at the gigs?

I played live three or four early times around 2005. A couple of times it went okay, but I didn't enjoy it enough to want to keep doing it. I like producing albums and being in my own environment, not trying to engage people with a performance. I know it doesn't have to be one or the other and that many artists successfully play both sides of the field, but I just have no interest in performing with HOTD right now. I don't go out to shows much anymore. I'd like to, but the amount of waiting and the way people at shows always awkwardly look around at each other makes it weird.

***What is the best thing you've released yet so far? What could you recommend as the best material of HOTD for anyone that wants to get to know you more. Could you tell more interesting or so details about recordings/releases for one or another album of yours? Something unusual or so?**

As far as what's been released to date.... the two LPs on SNSE, the tape on Abisko, and the split LP with Fire in the Head are probably the strongest. 'Trials' CDR is also worth checking out, then maybe 'Wall of Arms' for historic purposes. The rest of them have good points though they're not as interesting to me. I'm not one of these people who comes up with crazy circumstances for how a recording was made, or why. All I can say for any of the releases is that they represent the mindset and taste I had at the time, and for the most part the releases have been successful to that end. I'm not some vagrant and don't need to pretend that my art is hinged on some kind of goofball noise guy lifestyle where I travel the countryside with feathers and peanut butter in my hair. There's nothing theatrical about HOTD, I guess you could say, and any situational or ritual aspects are just ordinary aspects of my life.

What are your thoughts about the current situation in the world/the humanity overall? Would you give them hope? Noise, power electronics etc. quite often arrive from disappointment in the morals/system/politics of human beings. Are they influential for your creations? Or there are higher themes to take care of?

It's beyond me at this point. If I could give people hope, I'd do it. If I had that ability, though, I'd also do a whole bunch of other shit that would probably take their hope away again. I'm a modern person and I have to appreciate the world I live in at least a little bit despite all of the insanity, but the root of all this hopelessness along with the cure for it are equally based on petty things. Like I just heard that people have been wearing darker clothes because the economy sucks, and that the fashion industry has been trying to introduce more colorful clothes the last couple seasons in an effort to boost the entire economy. If the economy improves because people's clothes get brighter, the state of things is pitiful beyond my wildest

dreams, though it's also pretty funny.

Civilization makes itself look great on paper... I guess it learned how to write a good resume. Then you see the way people in even the most civilized areas drive cars and handle interpersonal relationships, and it's those types of things that justify my natural disgust more than something like open warfare, which even at its most corrupt and greedy is usually full of purpose. Humanity's petty war on itself is best seen in small ways with little reason, like careless driving, road rage, cheating spouses, abuse, jealousy, child neglect, and so on. Those are the things that perpetuate horrible cycles in human behavior because they appear in even the most decadent and so-called progressive societies. War also fucks shit up, as they say, but at least war doesn't hide behind a curtain and pretend it's civilized.

Do you listen to music? Is it needed for people and why? And can you call music the songs that radios transmits etc.? Do they give something to people or take? To what music do you listen to if any? And do you call HOTD creations music or not?

Yeah, I listen to music. I don't know if it's needed, but it developed early on and it continues to exist, which speaks for itself. Sometimes it impresses me when I think of all the different turns music has made throughout time, but other times I'm unnerved by the shallowness of all music, even the styles I love the most.

Hum of the Druid is music because my view of music is very general... it was my interest in all music that eventually turned me onto noise, ambient, and other experimental styles. I approach HOTD and other types of experimental music differently than I do more traditional music, but the same could be said for any style I'm into. When I listen to metal or pop, so-called traditional music, I don't listen to either of them the same way. Traditional is actually a bullshit term, and noise follows as much tradition as any heavy metal or pop band, though its fringe nature makes it easier to disguise.

What about the future plans of HOTD or you yourself? New releases, new projects, splits, performances or so?

For HOTD there is the 'Norse Fumigation' LP, which is the follow-up to 'Raising the New Wing / Braided Industry', and there's the long-awaited 'Into the Dossier / in the Dossier' 7" which will hopefully be out eventually. Both of those have been finished for a long while. There's also a new release slowly being recorded that may end up being a CD and 7" set, but we'll have to see. Expect any new release to be distinct, but there's no reason a fan of the last few releases shouldn't enjoy what's yet to come. I don't try to play tricks on what little audience I have or jump around trying surprise anyone... I know what's supposed to happen.

What book, record, person and random thing would You take while going to the unknown island for a period of time?

The unknown island... sounds good as it is. I like that it's "the" unknown island. I don't know if I'd want to bring a record and disrupt the mystery and ambience. Of course I'd take my girlfriend. A random thing gives me too many possibilities. How about a fucking boat. I doubt these are the answers you're looking for...

Anything that was left unasked, but you'd like to answer. Final words.

I don't have any questions to ask myself, so I think you covered it. Thanks for the great questions and interview, I appreciate it. Anyone can contact me at the_harness@hotmail.com if they are looking to see what HOTD releases might be laying around or have any other questions. There will be a new website someday and new releases will hopefully be available sooner rather than later.

and completely chaotic party. I wouldn't lie telling that after running up, all those 13 minutes of Bruzgnai fits in one formula - feedback, screams and unclear noises in the background. After avant-garde of Echidna Aukstyn, Bruzgnai does a good job clearing the brains with the material of their first, debut performance. Nice Perineum release, that lets to get acquainted with the sounds in the festival not just for these who had a chance to take part in it.



Various - Total Slitting Of Throats
PACrec, Troniks, CD, 500
2007

I must admit that I couldn't listen to all this album from the first time. I simply didn't feel that I could say "I understand". Quintet of well known names created that, what I can boldly call NONmusic/ANTImusic or similar. Yes, there is noise, yes, there exists harsh noise, yes, I don't forget janoise etc, yes there are low and high frequencies changing, yes, there are everything in noise, but there is something that one may listen, try to hear, concentrate or at last listen to ear-torturing sounds while grinning one's teeth and masturbate while thinking of yourself as ubernoiser. Talking about this album, The Cherry Point, Mania, The Rita, Sewer Election and Terikroset made a wall of noise that can hardly be described in words. The Rita was working and perhaps still works in creating the "perfect wall of noise". And in this album this conception was completed perfectly. No variations, no compromises, no development, no structure, NOTHING. 66 minutes of WALL. The word that comes to my mind and I think best describes this release is DULL. No, not boring, but blunt and apathetic. Just like pain - sharp pain stimulates, and blunt one makes you crazy. This album makes one crazy. I'm not worshipping nor recommending this album because after this THE NEW BLOCKADERS works sound like beautiful songs. If you want to play with your brains a little bit - yes, this is for you. An hour and six minutes, spent hitting yourself with blunt thing. Once I've listened to it, began breathing normally, let random thoughts run through my head and pressed PLAY once again. Just to listen to it once more. Maybe I've missed something or haven't understood yet. This time I didn't finish. Release with the most beautiful cover makes its way to a shelf. Somewhere to not so visible place, but in case I'd like to torture myself a little, I should know where it is. For now I listen to silence and watch this scenery - the wall of noise and no ladders to climb over.



Various Artists - Hated Perversions
Freak Animal Records, Institute Of Paraphilia Studies, CD, 250
2008

When you get some new CDs, it is like some kind of introductual ritual to revise the package before listening. To look through the booklet if there is any, to read lyrics etc. It was just the same with this release. Black leather case with CD and A5 booklet. While going through it I got stiffed for a moment because not so frequently the abundance and variety of visual information raises so many questions, surprises, enlightens, disturbs you etc. In the booklet - a page or a couple for every participant of the compilation. In these pages - fantasies of artists and publisher - lolitas, shemales, rape, torture, S&M, scat, something that you don't get at first, but just know that there is something wrong with the picture etc. It is not so often that the title of the album reflects in visual information so precisely. As for this case, sonic information is accepted even easier than visuals. There are 8 artists of power electronics invited to explore hated perversions in this release. Album is opened by 2 tracks of Nicole 12 that sounds like oppressive, hard and sick fantasies. Analogue synth and whispering voice of voyeurist smooths ears in the first one. Vogue Bambini is different - colder and even more unpleasant track, but both of them in the same pervert tradition and mood which is perfectly illustrated by the smiling girls with masks of cucumber on their eyes. Next is Sick Seed who takes the baton. It is the result of evolution of Gelsomina which present two very strong pieces. Agenda - noisy, slow and pressing piece. Looped sample of something similar to few notes from Massive Attack sounds in the background of noises and bursting shouting vocal. "Must get rid of the sick seed burning my mind, sick seed burning my balls". The second piece - more active, noisier, but miry and you cannot get rid of the sick atmosphere. These were, if I am not mistaken, the first tracks that made public of this Finn under the name of Sick Seed. Anyway at the moment, after having a listen of other releases/participations of this project, I can tell

without a doubt that this is one more very strong power electronics unit coming from the country that always have what to offer - Finland. The third one in compilation - Bizarre Up roar with one, but the longest piece. Scream "White Power", filth, dirt, feedbacks, energy and power. Propaganda of politicized fetishism in oppressive spaces. Salut! Eleczema is following. I've heard this project for the first time in this compilation. After the slush of Bizarre Up roar the sound of this project seems uncomfortably clean at first. And Eleczema presents not sick visions and fantasies. Ice Cold Enema - aggressive, angry and dictating affirmation of authority. Brutal sex game, dictating his conditions in voice full of hate. The second piece from this unit - a little faster, less structured and more massive piece with very beautifully flanged and effected vocal. Further on in compilation - one more project from the director of the release - Grunt with a track Will to do Damage. Low rumbles, delayed vocals and might. The text without compromises and one and only goal - "Will to do Damage". After that - the last ever piece of legendary Taint. Breathing of excited man that makes me shiver and perverted mood of the song. Taint's squeaks and feedbacks, low frequencies lay beneath them, harsh sounds and vocal that disappears and appears again. Taint made evolution to Mania, Gelsomina to Sick Seed. It is the last sonic journey of one project and the first of another, but the results are perfect from both of them. Next is short, lasting just for two and a half minutes hotchpotch of drums and feedbacks by Dorchester Library. I've heard this project for the first time and I cannot say that it made some good impression, but let it be. Compilation is closed by Control. It is one slow, dark and haunting track at the beginning which slowly grows and develops into powerful and all-destroying tornado of sound. Suffocate and Silent. Control finishes the compilation. And I guess it was the longest review I've ever written, but it can hardly reflect all this strange and unpleasant atmosphere that is concentrated around this release. Once you see the booklet, you cannot "unsee" it. These hated perversions already IS in your head. It is one of the best compilations from what I've had in my hands that completed its goals from A to Z. A special release for special occasions. Must have for every pervert. For now I remain suffocated and silent.

Various Artists - Noise.IL

Topheth Prophets, CD
2006

This album - one of not that frequent opportunities to get acquainted with noise/power electronics scene of Israel. I would be lying if I'd say that this album shook me or charmed me to the depth of my heart, but all in all it is a work of rather high quality. There are 9 songs in it, created by 6 artists. Album is opened by Mortalmanifest. Most often I find him described as dark ambient. He starts the album with the longest, calm piece, Fear Establishment for Lucifer Jupiter. It is 10 minutes of sampled speech and slowly changing sounds and rhythms hidden a little deeper, that become more and more noisy and intensive through the song. Not too much for me. The same with another contribution from Mortalmanifest - „The Star of Washington“. To summarize both of these works - it is noisy and slowly changing ambient though rather boring. I couldn't catch the mood of this artist. In the second piece from the album, Drone Lebanon starts his power electronics march enriched with folk samples, „I'll be weininger of my time“ - powerful song of high quality. It begins with a sample for couple of minutes. Threatening noise climbs on top of it little by little and at last it explodes with powerful, tearing vocal. The second contribution to the compilation - completely different song. It is a long lecture about enemies, intertwined with traditional folk motifs. It seemed that the song will tear itself apart in a second too, but no. As far as I see - Drone Lebanon is one of the strongest and original acts in brutal industrial scene of Israel. Two songs were given also by (as I understand - collaboration) - Gapo vs Aboolele. More experimenting with sounds and means goes here and the pieces are all in all rough, but digital, between rhythmic noise with samples - to chaotic mess, but it didn't catch the ears too much. Gedom contributed one long, lasting for almost 10 minutes, massive and rather good piece (this is his first ever appearance to some wider audience?). Wreck & Drool gives strong and nice piece of noise. And the most contraversive artist from Israel - Barzel, closes the compilation with his atmospheric noises. Under curtain of this - well hidden vocal that historically repeats several phrases. Interesting compilation. Because of the chance to get more acquainted

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unfamiliar projects as well as grantin the pleasure to listen to the works of already huge names in the scene.

Various - Perineum Noise Fest 2007

Perineum, 2xCDr, 93
2008

This is sound material from Perineum concert in the spring of 2007. It is released as 2xCDrs, packed in DVD box with some strange carving on the cover. Both CDs lasts for more than 1 hour and 40 minutes. The opening of the first part of the compilation - almost 40 minutes of d.n.s. performance. d.n.s. is the experimental side of the famous Lithuanian composer Donatas Bieliauskas (Donis, Wejdas). Performance begins with dirty industrial rhythms, that with some variations lasts almost to the half of the whole time of the artist, when the strophes of "Jūratė ir Kastytis" by Maironis under effects are heard. The sound becomes "Donic", lyric and dreamy ambient while raging electronic wave dilutes that dreamy mood. Since now almost to the end of the performance soft and beautiful themes are heard in the background, opposed to rough sounds in the foreground. d.n.s. ends his performance adding more and more strain and giving up his place for a CD companion Nulis. Nulis is the project of one more whale of Lithuanian industrial -

Liukas (oro! oro!, Girnų Giesmės etc.) It begins with some strange funny melody as if from soviet movie where characters run after each other in colorless city, covered with sovietic idyll. Uneasy noises sound in the background, not matching the happy and funny melody. By such a contrast rather weird, distorted and schyzo mood is created. It is a pity that the performance of Nulis lasts for only 13 minutes and is suddenly discontinued. It is time for the second CD. The first in this CD - the band that raised most doubts and suspicions - Echidna Aukštyn. I understand their contribution to avantgarde etc but I have many difficulties listening to their recordings (except the best of Echidna, heh). Echidna Aukštyn begins their performance with some melody of accordion, lasting for almost 5 minutes. After these 5 minutes - almost half of their time is hardly beared primitive beats. Around the half of the time - weird melody of a pipe and perhaps the most beautiful part - some folkish (it sounds like that) song with whispers, huge echo and some childish voices. After that - avant-gardic schizophrenia with weird melodies, "What music are you playing here?", "Are you not normal?", parts of accordion, a little darker ambient places and primitive beats for the finish. Maybe interesting for acquaintance but it is the weakest part of the album for me. The last ones in a CD - Bruzgynai. In one and a half minutes the sound runs up to enjoyable feedback'ish, vocal'ish



BRETHREN

November/December 2008

What about your background as a person? You were working at a mental hospital? Or maybe you are working there now? Is it bound to your education? Just a little peek behind the curtains, to see the person behind Brethren, Organized Resistance and other projects.

During my undergraduate studies, I worked with a small group of mentally handicapped males who lived together in a house, not a hospital. This did not inspire my career path, which is best kept private.

As far as my studies go, I will graduate with a master's degree in a year or so. I will continue toward a doctorate a few years after that, not because it is required in my field, but because I enjoy academics and yearn to learn more.

The coming of power electronics to your life. It is surely not something like you see an ad on TV or accidentally stumble upon a power electronics club. And I guess your career as a musician didn't start from power electronics or am I wrong? The names like "Bound" and "Gokuraku Ojo" and maybe some other that I don't know? What could you share about them?

I began listening to industrial music when I was 13 years old, picking up any band that was labeled industrial including Psychopomps, Einstürzende Neubauten, Chrome, Nine Inch Nails, Foetus, Skinny Puppy, Throbbing Gristle and Laibach, to name a few. Cleopatra Records and the Isolation Tank catalog had a huge impact on what I purchased. When I was 15, I was introduced to Mersbow through the Release Your Mind compilation and at 17 I was introduced to Whitehouse with the help of the intriguing description in the Isolation Tank catalog. Another notable release would be the Christmas Sampler 1998 tape on Gauge Records that was given out for free at a local noise show. It was a black tape with a white insert of just song tracks and band contacts, which featured many of the Akron noise/industrial groups such as Contamination Diet, Black Mayonnaise, Malpa, Evil Mechanical Dog, Succor, Hasthur, Season of Discontent and Latex Bondage. A year or so later, I purchased five Whitehouse albums at very high prices at Mindwave, an experimental music shop in Ohio. It was then that I began researching power electronics.

Below is a brief description of my pre-Brethren projects: Gokuraku Ojo was a short-lived experimental-noise project I was involved with in my late teens before I ever bought my synthesizer. I just had a microphone, guitar and a few pedals, which I still happen to use to this day. The other two guys were more into making humorous stuff and it never had any focus. I never liked the name, but from the handful of names they came up with, Gokuraku Ojo was by far the best. I was responsible for the noise aspect with the use of feedback and guitar noise. CYN created the main sound of beats and rhythms. The other member played guitar, violin and recorded some vocals. I have fond memories of this time. We would get together and record a couple times a week for a few months, before stopping to concentrate more seriously on other projects. CYN and I started Bound and the other member moved to Cleveland and joined a noise-rock band. In 2002, less than 50 self-released CD-Rs were distributed of selected tracks entitled "Cased Antiquity."

Bound began immediately after Gokuraku Ojo in 2000 and ended in 2001. CYN and I met once a week to record. Our sound contributions were equal, but CYN edited the tracks himself for me to give the final OK. We had hours of sounds and sessions recorded, which took a great deal of time to edit and break down into songs. There are elements of both noise and power electronics in Bound, which also featured my first vocal tracks. We selected a wide range of topics and created songs based on them, so there are a variety of lyrical themes. I tried to implement some political themes, but CYN wasn't inter-

ested. In 2002, less than 50 self-released CD-Rs were distributed of the Bound album "Final Signs." Three tracks were later featured on the Open Wound compilation, "Fresh Blood Vol. 3: Contaminated."

One Eye Has Three-heads is a project I recorded in 2001 with my brother. It was based on the Japanese toy line Micronauts. I did all the music and my brother contributed some grinding, vocals and other found sounds. My brother did the cover art and chose all the artwork. Many tracks are noise, but the album is better defined within the murky experimental category because it has calmer songs as well as beat-driven tracks. We mixed down the tracks in 2002 and in 2004 self-released less than 25 pro-duplicated, shrink-wrapped CD-Rs of the album "Sounds of the Microverse." My brother also handmade 15 copies with Micronaut figures glued on the colored cases.

Surrounded By Unlit Energies is a project I did with Mike of Black Mayonnaise in 2001. These recordings are in a darker vein. They are nothing like either of our solo work. The weather, along with sleep deprivation, played a key role in these recordings. We recorded all night long, well into the morning hours and finally mixed the tracks down in 2002/2003, and released a 50 CD-R self-titled album in 2005.

Brethren and Organized Resistance seem to share similar ideas (I'm in shame, but I haven't heard your project "Revolutionary Command", but I have the feeling that the idea is also similar). And power electronics scene I'd say is rather aware of such themes as racism and nationalism when it comes not from simple exploiting side, but from serious attitude as I think is yours. Are there still taboos left in the scene, or it is simply still offensive even for offensive people. Or maybe some people simply don't understand that? What are your thoughts?

Yes, Revolutionary Command is in the same vein. Yes, there are taboos left, especially when considering the approach. Although many taboo topics have been dealt with, the right delivery and approach from an inspired artist can always breathe new life into topics like never before.

All in all, now it seems that every corner of sick/perverted/gross/beautiful/etc. side of humanity is exploited in power electronics. Are there still possible progress in some way or the same stylistic faith awaits power electronics scene as let's say metal scene where it is divided in infinite numbers of genres, subgenres etc.

Just like in every genre, as artists bring new approaches and sounds, people will inevitably develop new terms to categorize them.

Do you think that it's possible for a style like power electronics to become mainstream? Like what happened with metal or some other kinds of music where a small part have taken a path that leads toward popularity and money. Or are the themes and sounds of power electronics too "non-human" to become such?

With the right marketing and advertising, anything can be mainstreamed. It took less than 50 years to mainstream homosexuality in the US, so why not power electronics?



The longest piece in the album. Light melody of synth, covered with noises, lasting for around half of the song and then vocal of Andy appears. And approximately from this minute, liberation from dark obscurity to aggressive madness starts and it lasts almost till the end of the album. "Beating and Twitching" - noisy track. Atmosphere is enriched with metal banging or so in the background. Despite the fact that these are just echoes, but they are responsible for constructing all the space in the album. And the final one in the album - "Power". Since the very first second - massive wall of noise, feedbacks and vocal which appears in this song not so heavily effected, not so slow, but fiercer and more expressive. Again, after half of the track, sound calms. Left are just crackling and unclear reminiscences of experiences in the album. I don't know what was the authors' idea, but my main thought about this album is "liberation in madness". Trying to control yourself in unbearable darkness of your mind, unable to find a place to settle down while elucidation comes in the moment of madness. I do really recommend this work. Packed in an envelope with insert.

Throne - Pyramidion

Audial Decimation Records, CS, 50
2009

There exist releases that you cannot simply put in the player, press play and start describing what you hear. There are releases that you start questioning yourself whether it is possible to review them at all. I mean to try to convey what you hear and feel for the one that has no idea what you are talking about. One of such releases that I stumble upon not that often is the cassette of ritual Egyptian industrial, released by Audial Decimation Records. Egyptian Heka ritual is recorded in here. If I understand it correctly, the performed ritual consisted of two parts - "The Opening of Mouth" (this one is needed for every ritual practice of Heka) and "The Gathering". The main purpose of this ritual was to unlock Ophidian Current - Snake worship. The regular version of the release was packed in a box and together with the cassette there was a slough of snake, ritual cloth and printed description of a ritual that was performed in the Pyramidion. 10 copies came with all the tools, needed for recreating the ritual - knife, mirror, candles etc. Today there are plenty of various ritual music. When a massive production of such rituals begins, you willy-nilly start to think about the chance of jobbery in resounding phrases. At this particular case, respectable label and very strange sonic information in the cassette doesn't give you reasons to think that way. Truth to say, there are lot of rituals from ambient side of music. The sound of this record is different - noisier, more elemental, more powerful... Almost 45 minutes of "wall-like" pulsations. From time to time more tangible and more musical sounds of synth appears, but they are very rare and yet so seemingly important. What is left - incessant pulsations. Waves become calmer, yet bigger and more powerful ones rolls on top of them. This album - sonic mantra that leads you to trance. Of course, if you want to understand this completely, you need to perform the ritual itself because descriptions of sound or ritual separately are of little value. And reviewing this release begins to grow more and more alike to an attempt to describe a painting with its colors and figures to a blind person when you don't fully understand what you see yourself. Is it possible? Will he understand anything? I think not. This is not a musical record, it is a part of a ritual. You should keep this in mind when purchasing this release. It won't fit for simple pleasant listening experience or for listening while driving somewhere or so... This is, I will dare to use the term, a sacred release. And I am very happy that it is in my collection. Hail to spinning Black Sun!

Transcendent Device - The Hopelessness of Logic

No Visible Scars, CS, 50
2009

This release was radiating hardly describable sadness, emptiness and despair after I've examined the packaging, even without listening to the sounds. The album is related to personal tragedy and recorded not long after it. Personal touches in music always add some different feeling to a release. The author of this album - Michael Todd. His name is mentioned in a musical world since the middle of the last decade. He played live with Deathpile, opened shows for Atrax Morgue, Intrinsic Action etc. But when looking at his discography - it is not that big. This cassette - first full length release of Transcendent Device after two years hiatus. I am not acquainted with the other albums of the project, but

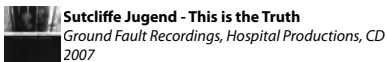
"The Hopelessness of Logic" is strange and peculiar. Absolutely grim, cold and empty release and it is quite difficult to put out thoughts in these huge reverberated spaces. Spaces, filled with drone melodies that does not evolve anywhere; they suddenly start and suddenly end; tracks that you live through only at the very moment you are listening to them and after several minutes of silence you cannot remember and repeat the melodies and consonances even in your thoughts. Only mood is left with you. One more weird thing is the length of pieces. Drone ambient tracks are usually very long and when it comes to cassettes they like to take the whole side for one track. It is different with this album. Here they are rather short. It's strange when the theme that was just starting to develop, is interrupted and we are moving to the next theme. That's like a torture, but I like it that way. You cannot enjoy these heavy lines of sounds (there are places where it seems that the source of sound for this album was a guitar) that hides and covers the pain with grim. You cannot enjoy that short wander within your thoughts. You cannot enjoy even that emptiness in this album. The construction of the album does not let you to. We are all here for a moment... Every thought, piece of visuals, track lasts just an instant in this frozen depressive field of ice. There is only one song that is a little noisier - "the walls have teeth", but that storm also continues just for a couple of minutes and sinks in despair. Whether I liked this release or not it is yet another question. When you are deep in the mood of the album, try to understand the inspirations for creating it or simply give up to be carried away by the emptiness, this cassette is perfect. And I like it that way. Absolute minimalism and opaque greyness on my eyes. Could music, taken alone, create such a strong mood? That's a different question. For now, while listening to this album I want to shrivel up and exist here. Buoy in the feeling that this emotional record gave me. Without thoughts. Without illusions.

Various - Audial Decimation Compilation Vol. 1

Audial Decimation Records, CD, 500
2008

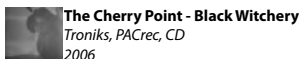
CD that I am listening to right now is a powerful compilation, coming from controversial Audial Decimation Records. It is enough to list the names of the artists who took part in this compilation. Album is opened by Grunt song "Wings of Revolution". It is an analog machine-gun from the very first second with various noises in the background. On top of that - vocals under heavy effects. After this - 88MM, that released their album not so long ago under Audial Decimation. The contribution to this project is their slow and massive "Funeral March of Cosmological Principle". It's like a funeral procession, slowly moving through the ears, but occasionally adding some bright colors in the game - a sound of a synth with a smell of sci-fi taste. Some raw and rough noise from Griz+Zlor and complete terror of Brethren comes next. Dirty and full of hate "Zionist Axiom" spitting between distorted beats. Pure aggression. Next piece is a completely different work of Emil Beaulieu. Somewhere between high frequencies, samples and who knows what a piece of complete non-music is born. Another artist, Mania, shows off his abilities as a dedicated harsh noiser. Dirty high-quality noise in all its beauty. Afterwards - Prurient "The Shortness of Life". It sometimes seems while listening to this tune that it's been composed by at least three artists playing simultaneously. I guess the whole life is showed in these 5:55 minutes, full of unexpected changes and consonances. Then drowning into darkness with Werewolf Ensemble and Grey Wolves. A gloomy tune with mystifying echoing vocal. The longest one in compilation - Pain Nail "Watchtower". It is again oppressive and dark 8 minutes, best described in the Pain Nail page of the booklet: "The only thing you witness is your own genocide". The last but not the least in this compilation - Nefarious Complex rhythmic "Hymn of a Psycho" seemed more as a "March of a Psycho". Eventually, this compilation, extending over an hour is closed by Deathkey song "Monolith". The last one in the album is really strong one. Full of hate, spitting words with powerful noise. The vocal of Deathkey is the greatest one. It comes at you with such heavy effect artillery that it simply puts the listener against the walls by its fullness and power. The overall audio mastering for has not been applied to the compilation therefore the sound is not even and as artists saw it best to be. It sometimes changes the sound level rather radically, especially when loud pieces are replaced with rather silent ones, but overall, it's a weighty and strong compilation that lets to become acquainted with some thereto

ture thoughts and ideas or find appropriate sounding, but after years of silence, Sutcliffe Jugend bursts like an abscess spitting all stinking aesthetic to the world. Pigdaddy is one of their latest albums and I could reckon it to the new era of Sutcliffe Jugend sound. Since the very first seconds, in the song Insult, it is being heard that this is by no ways typical power electronics album (the discussions about the boundaries of styles etc. goes somewhere else). Appropriate usage of guitars uncovers their sounding abilities in style of power electronics. By that - squeaking harsh sounds and low frequency background and the vocals of Kevin Tomkins to sum it up. Under minimal effects, so that almost every word is being clearly heard, but it is the separate instrument and not just "words". Never ending dialog with himself talking, answering, questioning, shouting, telling... Despite of the fact that the whole musical background is oppressive, the hysteria of vocals leads the listener to such a discomfort that you yourself feel like in a damp cellar, waiting for pigdaddy. The names of the songs - short and concrete - "Insult", "Filth", "Dirty"... And these words consist all the conception and mood of the album. Total dismal and mud, darkness and psychotic hysteria. The design of the album adds to it. It is packed in jewel case and on the front of the cover - perfect example of "bad art" (the painting by Kevin Tomkins). If "bad art" is good description. But power electronics is not a good description also because there are NO good description for this music. One need to listen to it. And also the phrases in the inner side of the cover: "The disgusting fucked-up filth-bile that is pigdaddy was born of the twisted imagination..." dirt boy dirt girl dirt box dirt hell... Impassable chaos of dirty thoughts.



Sutcliffe Jugend - This is the Truth
Good Fault Recordings, Hospital Productions, CD
 2007

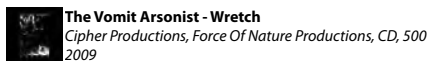
This is the Truth is the album released in 2007 by these UK psychos. It goes in easy and graceful steps between power electronics, harsh noise and total darkness. Album comes packed in standard jewel CD case and instead of booklet - 6 separate pieces of glossy paper, mostly with photos of Sutcliffe Jugend from live performances, that strange cover and a few words about the roles of performers etc. "This is the Truth" begins with high frequencies of a song "Born again". In the middle of a song shoots salvo of noise and vocals and once again monotonous, brain drilling sound with background rustles returns. You become used to that unpleasant sound and the second song "What If" starts drawing sound collages in the head. City, sirens or whatever your imagination lets you imagine becomes louder and louder and comes to you. This means the psychosis have started. Great number of squeeks and finally hysteric vocal by Kevin Tomkins tumbles over with powerful, always changing background in one ear and hysterical shouts in the other. The title song of the album - "This is the Truth" - seems with easier felt structure. Rhythmic creaking loop, silent drone-like sound in background an vocal. Without particular pose or something. From the first to the last sound and word - one pure emotion. Hardly fitting in the head and without pretensions to "healthy mind". Dark and haunted, full of hate and disgust monologue for supposed object. "Restraint" from the conditionally calm beginning becomes total chaotic sea of sounds and shouts. Whatever piece I would come to talk about, as a result I'd come to one and the same word - emotion. You won't get any "cultural" or "good" thoughts from this album. Because "This is the Truth". You can close your eyes, but it always reminds about itself. All the truth, being stated for those anonymous objects of the album while at one moment you become every of the object separately and all of them put together yourself. Do one feels good? Do one likes that? Who cares. But is it not truth? Pigboy, let's say, could sound in feeding institutions ("you fat fuck! everything about you disgusts me, everything you are I'm not, everything I am you're not, fuck you pigboy"), other song in buses, banks, on the "psychologic help" line etc. Album that fits to our wide and modern society so much. Society that has so much tolerance and good will that it makes one sick. Don't forget the TRUTH.



The Cherry Point - Black Witchery
Troniks, PACrec, CD
 2006

Black Witchery - it is a collection of remastered versions of previously released 3" CDr albums - Virgin Witch, Devil's Witch and Season of the

Witch. To say it short - witchery, inspired by various horror movies. This selected album - almost an hour of crushing noise. After hearing of the album I feel stepped down from the fire and lost in a mist of unconsciousness. Release begins with a drawing analog howl, which scatters and develops to uncompromising disintegrated and created, destroyed and built anew building of noise. First 16 minutes completely entangles the listener to witchcraft by Phil Blankenship. This song for me is the most pleasant and the most interesting from the whole Black Witchery album - multilayered and widening the scale of sound frequencies more and more with high squeaks or metallic sounds. No boredom or numbness. The sound is like fire, which burns and changes, constantly transforms, gets frozen for a moment and lets the listener to chew these sounds. After these short stops - haste, moving and developing goes on. A few minutes to the end - the Virgin Witch is deadened a little. The mass of sound starts to spasm until finally chokes and the sound almost disappears. But after several seconds it "resurrects" and slowly, in big convulsions, the first part ends with the same drawing sound with which it started. The following "song" is different and the longest one - Devil's Witch. The space with the help of reverb is created somewhere in the background. On the foreground - the disturbing picture is being painted. One moment the sound is absolutely calm, another - intensive medley of noise. All that is emphasized by uncommonly (as for noise) high reverb. Pulsating waves of it widens the sound space very much and makes not-so-easy piece of noise into extremely hardly understandable one and gives very creepy atmosphere to it. Season of the Witch is of similar mood to the previous one. The song is very noisy to the half of it and then the visions start. Sleepy, nightmarish view. In that view, like in a mist, hardly groping forms of sound are made, sinking into unknown. Something is happening. Something that is hard to understand. Perhaps it's a work of witches. No, it's the ritual of sorcerer The Cherry Point.



The Vomit Arsonist - Wretch
Cipher Productions, Force Of Nature Productions, CD, 500
 2009

Despite the fact that the title "The Vomit Arsonist" is quite often seen here and there, this is the first work of this artist from USA that I have a chance to know better. And what I can say, I'm very satisfied with the sounds I hear and make a note to myself in some corner of my brains that I should follow more carefully the forthcoming releases of Andy Grant (who also takes part in Bereft, Nau-Zee-aun! and Thee Virginal Brides). I was expecting harsh and brutal sound attack with loads of improvisations and what I got was dark, oppressive, carefully constructed and gushing with depressive aggression release. Album is constructed in such way that it seems that stress and aggression is constantly growing. At the beginning of the album rich and dark ambient, based on low sounds dominates with motives of death industrial/power electronics covering it while at the end of the album dismal is changed by absolute rage. "Wretch" starts with "The Warm Body Complex". Clear talking voice, slight pulsations of noise appearing and disappearing and uncomfortable ambience. The song grows, but finally you are left to wander in darkness for nobody had shown you the exit. "Until Death" - first bursts of aggression, understanding that not only darkness is around you, but also something threatening. And also this song is very beautiful. Started with static tone of synthesizer and sounds of junk in the background (this aspect, because of it's light touches in this track, makes it so good to me) and The Vomit Arsonists explodes at the end of the track. Slowly placed words with effected voice strengthens the whole impression about the song even more. "A Moment of Clarity" is time for thinking. Dissonance between calm chords of synth and fierce feedbacks plus screaming voice somewhere in distance. Weird weird mood. If you feel yourself deeply in this song, it strikes you with such power that the title of the song sounds like mockery from you for all sounds embodies absolute hopelessness and nothing more. "Time Passing" does not help to climb out of nightmares, formed by last song. Heavy and dirty loop sounds like dragging of your own body on metallic surface. Later strangely light melody appears. At that moment this song seems to me like a prison cell. You drag yourself along in the dark cell around the shining spot of sun on the floor. For a long time already. Is it hope or quite opposite, reminiscence of the outside world that exists behind these walls and that you cannot reach? With such thought I bump into a track called "The Light".

Who are you in your projects? Are you a pessimistic prophet, foretelling the future of humanity or a fighter with one wish for human kind to open their eyes and see what's happening around? Or maybe just the middle point - an observer, stating facts and watching life floating as is?

I am all of the above. It just depends on the song and subject matter. I usually become inspired and write frantically only to later edit the lyrics into songs.

What about "Organized Resistance?" I understand that you are not the only one behind that project. Are there any future plans for this project? Or was it just a one-album collaboration?

My role in Organized Resistance is as the vocalist/lyricist. I also contribute samples and artwork. There are two other members: Earl Turner, who creates most of the music and Oscar Yeager, who contributes additional sounds. It is still an active project. The next release depends on Earl Turner. Earl has been very busy with other activities over the past few years.

What about politics? You seem to have this topic in most of your lyrics through what I've heard. Would you see yourself in politics for some political stream? What about the upcoming president elections in USA? Will you participate or do you think there is no one to choose from?

I could see my involvement in politics growing over the years, but my wife is the better candidate. Her ability to convince is astounding. The upcoming elections are a joke. The two major party candidates are status quo politicians. I am voting for a third party candidate, and who I am voting for is best kept private. Even though I would disagree vehemently with many of their platforms, any of the third party candidates would indeed bring some real changes to very important issues such as foreign policy. Unfortunately, our practice of democracy in the USA is shameful. We have two candidates that are often so similar that one cannot truly choose. The system is extremely biased against third party candidates, who are restricted from participating in debates. This makes it very difficult and expensive to even get on the ballots. Ironically, the U.S. government tries to forcefully make other countries accept democracy when ours is in need of some serious reform. As I said, the two candidates are for the status quo: unconditional support of Israel and continued support of the WTO, NAFTA, UN, and other entities that erode our sovereignty. They both support mass immigration and offer no real solution to the legal and illegal immigration problems. Whoever gets elected will appoint the same cast of Jews as recent presidents have. They have both pledged allegiance to AIPAC. Both are for more out-of-control spending and more government. Both voted for the Wall Street bailout and favor allowing the Federal Reserve to print more money out of thin air. Neither candidate discusses the out-of-control welfare system. Because neither is for a real change in foreign policy and interventionism, their discussions on economics are a joke. Our foreign policy, including our unconditional support of Israel and our troops being stationed all over the world, are where we spend the most money. Both candidates refuse to cut spending on our empire around the world or to departments that are unnecessary and insufficient. They both want bigger government and are globalist in their outlooks. Therefore, the U.S. will continue on the same path with little to no change at all.

In your lyrics and all the conception you examine thoroughly the politics and ideologies. What would be the perfect doctrine or the world order by you? Maybe simply not knowing much and not caring about most of the things happening is the perfect site for human kind. They work, have almost no intellectual challenges, they believe everything what is being told within the media, they have money to have their bellies full and have "complete life" by their understanding.

Every race has the right to self-determination. This is a perfect doctrine.

Idea above music or music above the idea?

They are both equal. Music is the catalyst for the message and the message is what brings the music to life.

How does the creative process of Brethren go? Do you write lyrics and then make sounds or do you make sounds and then get an idea of what this piece should be about?

Lyrics always come first and inspire the sound. The way I construct music changes all the time. One thing that hasn't changed from the beginning is that I record and then spend a great deal of time constructing and editing the tracks. An atypical example would be "The Chosen" 10-inch release on Freak Animal Records, which was inspired by an article. The lyrics of this release are the full text of the article.

Deathkey seems to be one of those so called "white power electronics" bands/artists. Do you consider yourself in the same boat as Deathkey or no? Which artists/projects would you consider most important/influential/best for you in the scene (not only in power electronics of course)?

As soon as you begin grouping individuals, bands and organizations, people begin to see them as having the exact same views and outlook, thus becoming less individualistic and more or less something people can pigeonhole. This occurs even more so with politics. I would like Brethren, Deathkey and any other band to have the opportunity to be seen as individual groups that people can make up their own minds about.

"Savage Inequalities" and my thoughts from this album. To paraphrase G. Orwell - "All are equal, but some are more equal than others". By this standard democracy works now I think. And the more people that are liberal, the more standards and limits and "do's" and "don't's" come out. Why is there such a need for all to become so equal? Is it easier to control or maybe under that "equality" skirt hides potential inequality and rules of minorities? Or what? Isn't it simply working against the laws of nature?

I definitely do not see multiracial/multiethnic countries as being easier to control. In fact, historically they always fail. First off, the number of organizations and agencies required to attempt to control multicultural societies is astounding. The amount of money and resources that are poured into the many organizations, educational institutions, books and media exposure are grounds for any rational person to conclude that a society such as this requires too much damage control and conflict management. People are essentially tribal and desire to be around people who are most like them. They naturally divide accordingly when left on their own. Diversity is certainly not a strength. Even after seven years of attending multiple liberal universities and reading numerous opinions on the topic I have never found real, concrete evidence as to how diversity makes a society stronger. Wherever diversity exists there is conflict. Some examples would be the conflict between African Americans and European Americans as well as the conflicts in prisons between African Americans and Mexican Americans. Other examples include Mexican Americans and European Americans clashing over illegal immigration and historical grievances, the tensions between French-speaking Quebec and the majority English-speaking population in Canada (Nelson, 1994), tribal warfare in Africa, ethnic conflict between Jews and Palestinians, conflict between Germans and Jews, conflict between Spaniards and Conversos (Spanish Jews who lived publicly as Christians to avoid persecution), biblical Jewish persecution, anti-Semitism in Egypt in 5th century B.C. (MacDonald, 2004), anti-Semitism in Persia in 5th century A.D. (MacDonald, 2004), and anti-Jewish attitudes in Muslim society from Muhammad's time up to the present day (MacDonald, 2004). In fact, resource competition between Jews and Gentiles is a great example of racial/ethnic conflict. It is one of the main themes of Jew-

ish history after the arrival of Jews in Europe around 1,000 A.D., continuing to the present day with Jewish and Gentile conflict over the Middle East and the powerful influence of the Jews in American politics through organizations like the American Israel Public Affairs Committee (AIPAC), Anti-Defamation League (ADL), Jewish Defense League (JDL), American Jewish Committee (AJC), Zionist Organization of America (ZOA) and Washington Institute for Near East Policy (WINEP).

In Europe, ethnic and racial conflict can be seen today between Europeans and Arabs as the result of loose immigration policies. In Belgium, ethnic conflict resulted in changes to its constitution (Nelson, 1994). Czechoslovakia broke into ethnic states after Soviet influence ceased. In Bulgaria, ethnic conflict resulted in efforts to expel its small percent (8.5%) of ethnic Turks (Nelson, 1994). In Yugoslavia, after the death of Tito and Soviet threat ceased, a civil war erupted resulting in ethnic separation (Nelson, 1994). Europeans and Gypsy or Romany people, whose origins can be traced to India, continue to conflict. These are just some of the many examples of conflict as a result of diversity.

I believe strongly in traditional democracy as set forth by my American forefathers. These principles have been warped in order to fit a multicultural society. Democracy was developed by Europeans and is being forced into a one-size-fits-all model. Equality was promoted at the turn of the century by Jews, who were highly aggressive and intense in their efforts to promote equality, multiculturalism and loose immigration policies. The "need for all to become so equal" as you put it, allows Jews to remain safe in their host lands. Jews became even more intense in their efforts to promote equality and cosmopolitanism after World War II. Lawrence Auster (2004), a Jewish conservative, describes the logic as follows: "Now when Jews put together the idea that 'all social prejudice and exclusion leads potentially to Auschwitz' with the idea that 'all bigotry is indivisible,' they must reach the conclusion that any exclusion of any group, no matter how alien it may be to the host society, is a potential Auschwitz."

So there it is. We have identified the core Jewish convictions that make Jews keep pushing relentlessly for mass immigration, even the mass immigration of their deadliest enemies. In the thought-process of Jews, to keep Jew-hating Muslims out of America would be tantamount to preparing the way to another Jewish Holocaust."

Jared Taylor's reply to David Horowitz (2002) explains how this idea of equality put forth by Jewish intellectuals is not out of principal, but is rather a Jewish act of self-preservation, a historically Jewish characteristic.

"Mr. Horowitz deplores the idea that 'we are all prisoners of identity politics,' implying that race and ethnicity are trivial matters we must work to overcome. But if that is so, why does the home page of FrontPageMag carry a perpetual appeal for contributions to 'David's Defense of Israel Campaign'? Why Israel rather than, say, Kurdistan or Tibet or Euskadi or Chechnya? Because Mr. Horowitz is Jewish. His commitment to Israel is an expression of precisely the kind of particularist identity he would deny to me and to other racially conscious whites. He passionately supports a self-consciously Jewish state but calls it 'surrendering to the multicultural miasma' when I work to return to a self-consciously white America. He supports an explicitly ethnic identity for Israel but says America must not be allowed to have one. If he supports a Jewish Israel, he should support a white America."

What about live performances of Brethren? Do you have many

concerts/gigs? Do you prefer live performances or recording sessions?

The live phase of Brethren lasted two years, from December 2001 to December 2003.

I am rarely asked to play live. I have been asked to play a few times here in Ohio at private events but declined. I declined two shows in Germany due to the cost of travel. I don't have the money to do such things and just couldn't justify that for one or two shows.

In regards to live shows versus recording sessions, I prefer recording sessions, because with live events you have to rely on other people for certain aspects. As the old saying goes, if you want something done right, you have to do it yourself. I like to do everything at my own pace. That way if anything goes wrong, I have only myself to blame.

Have you had any accidents during live performances because of the themes of yours? I guess it's really

hard to have a concert together with left-wing artists or "art" thingie artists.

No physical accidents, but we have had some people concerned and/or confused about Brethren's message during the live shows. Besides the two private events and The Greatest Show on Earth at The Lime Spider, all the live shows were at a left-wing art warehouse known as Archetype Group Studios. My wife and I organized and arranged many of the live events there and had a good relationship with one of the two owners at first as we were very helpful and accommodating with cleaning up and preparation. The mild problems arose when Brethren performed and my girlfriend at the time (now my wife) performed a DJ set. When Brethren performed, members of the audience were asking about lyrics and political views. There were a few women yelling things like, "Let's see some lyrics" and other minor incidents like that, but nothing major.

The main problem happened when my wife (girlfriend at the time) played quite an eclectic DJ set consisting of really anything under the sun such as Britney Spears, Madonna, Marvin Gaye, Lolita Storm, M.O.D., Whitehouse, etc. When Skrewdriver's "White Power" came blaring over the speakers, people immediately started dancing, yelling things like "Nazi punks fuck off" and giving salutes. It was just a lot of fun if you ask me. The white guys had a romp by giving salutes and moshing and the leftist punks had a good time taking a stand against "evil Nazis." Hell, it was the only time during the night people seemed moved by anything.

Just a side note: The song that followed "White Power" was Marvin Gaye's "I Heard It Through the Grapevine" in which the only black guy in the venue came up to my girlfriend (now wife) and complimented her DJ set. He was there during "White Power" and didn't seem bothered by it in the slightest.

After that, when I tried to organize another show there we were basically banned, since they kept trying to make us meet impossible demands such as only play music that they deemed suitable along with paying to use the venue. When I explained all the different music that was played and all the different political views expressed, he said that it didn't matter, that we could never play "White Power" or anything like that ever again, so that ended our short-lived relationship with Archetype Group Studios.

What about black and white? Aren't the whites guilty themselves for the current situation? I mean the support for the third world



BRETHREN THE CHOSEN



of your tortured mind from there.

Sterile Garden / Somalia - Split
Agharta, CS, 50
2009

This is the first release of Agharta tapes. One hour of sound from experimenters with sound, completely unknown for me. On one side of the cassette - Sterile Garden. Not quite new project, that consists of two persons and have already done several releases. Despite the fact that after the first seconds I was quite sceptical about this duo, my opinion changed with the spinning of the cassette. It looks like Sterile Gardens concentrates to raw as possible field recordings (by my interpretation, it is revealed in the title of the side - "Touching destroys the art"). The very beginning - something similar to a poem being read, but I can't fully understand that because the quality of the recording is really horrible. The following minutes gave me the impression that this side will be some occurrences of conceptual art or so, but for my gladness, I was wrong. The record grows into some stage of musique concrete, after that it transforms into continuous, monotonic and rather static element of sound. I've been listening to it for quite some time, but still don't know what to compare it with. It sounds like wandering by the chapped dining network of pipes that carries the dust in the non-operating building; it is the squealing of the train brakes, dilated in the perspective of time and so on. But not everything in here is so static as it could seem because the constant, almost invisible and inaudible movement around the main axis of piece is felt. The theme changes in several places and forms even peculiar musical chord at the very end to my surprise. Unexpectedness gladdens, you want more, but no. The Sterile Garden's side of split is divided into several pieces which I don't understand why, for it interrupts the whole feeling, but let it be. For the last part - the main theme differs from the previous in several tones. It changes very slightly and finally concludes into different chord. Peculiar meditation and not that bad of the side. Next participant in split - Somalia. The quality of record - similar (i.e. lack/none of quality). Similar monotony and bleakness though a little different. It starts like the recording of ordinary day in exotic African country. Distant sound of radio and musical elements, laid out like a mosaic. They get homogenous after some time, but not for long. In places it irritates me, but then draws interest again, then I stop paying attention, after all it transforms into multilayered painting of sounds and so on during the whole side. Maybe because of this "variety," it's harder for me to listen to this contributor. In places it annoys me and the change of sounds drives me mad little by little... The end of this side is also very weird. It looks like it ended because the cassette ended not because it was intended to end. But... This release of psychedelic experiments doesn't give way to any considerations. It might be the thought of the author, experiment or so. Strange hours passed while listening to this record and trying to understand it or to explain it in logical senses. No, it is not created for that. You feel it or not. As for me and the feelings - I'd evaluate Sterile Garden's contribution to the split more positively. Somalia sounded more like a collage of accidental sounds.

Stratvm Terror - This is my own hell
Reverse Alignment, Existence Establishment, CD, 1000
2008

While listening to Stratvm Terror I've understood that lately I've been spinning less and less releases from Swedish legion of CMI in my player. It is difficult to say why. Stratvm Terror does not fully qualifies to this category, but one person from the duo, Peter Andersson (Raison d'Etre, Atomine Elektrine etc.) raised such thoughts. "This is my own Hell" is the eighth work of the duo, released three years after their last CD. This album is a nightmare that lasts for more than an hour, a soundtrack for apocalypse when the faithful one apprehends that his saviour and messiah is nothing more than a piece of trickery and reality is the grotesque in front of his eyes. These visions are reflected in wonderful cover of the album, Boschish paintings of Mia Mäkilä that strengthens the mood of the album even more. The sound in the album - doom ambient, if such a term would be valid. Khanate, mixed with Swedish dark ambient in approximately equal proportions is the recipe for this album. Massive, trembling lines of bass guitar, abundance of metallic sounds, various noises and tearing everything apart vocal. Namely in the track with vocal, "My Hell", this album uncovers its whole horror.

The feeling is like the last day had really come - sounds are tumbling one over another, everything is squeaking so that it seems that audio equipment will explode and scatter in the room and on top of that - howling voice that now is lost in the chaos, now diving out. Other tracks in the album are like gradual movement and small steps towards culmination while picturing the terror that happens in inner and outer world from various degrees. After that - logical finale. The last track - "Now Ever Sleep" is catharsis after living through your own hell. Yes, this album works if you concentrate and have a deep journey into the sounds of it. I managed to understand just a tiny bits of it after the tenth or fifteenth listening session. But I must say a few things more. First of all, there are differences between sound levels in every song and they are unbelievably huge. The minutes at the start and at the end of tracks are absolutely silent and the middles of songs are tearing the ears. Of course, such trick amplifies the overall impression. You feel bigger and bigger amount of sound falling on you. But otherwise it's irritating. You won't be able to listen to this album silently. The second thing - despite everything this album seemed rather empty. Beyond the shell of the nightmarish visions and mass of sounds, you find nothing if you go deeper. Yes, bleak. But that suits the overall conception of the album so I abstain from any further comments. Anyhow, this album is worth attention. I think it got it already.

Survival Unit - Fentanyl Martyrs
Autarkeia, 2xCD
2007

After listening to half of this release - the first CD "Fentanyl" (the whole album - 2 golden CDs "Fentanyl" and "Martyrs" that last for more than 1.5 hour) I can say just one thing - this is the best one I've ever had and heard from the releases of Autarkeia. The best in all meanings - beginning with the design of release (huge insert is already a separate work of art) and ending with trampling sound reports from war in Ichkeria. Album really creates the harsh mood. Deep and rich sound from the very first song in "Fentanyl" - "Exile Chechenz". The whole musical theme of this introductory piece - just two low notes over which climbs one, and later the second vocals. Since the very first minute dark and pulsating state of this album is created and continues through both CDs to the very end. Though it seems that one, somewhere deep, waits for outburst, chaotic harsh attack, some resolution, but it's a deadlock. This album implicates very deeply. And there's no exit from this deadlock. Like there is no absolutism in war, which is the theme of this album, growing brutalized of a man, civilized and global cynicism. Survival Unit doesn't search for exit, truth or resolution. Winners are always judges and losers are judged ones. I think the piece "If Your Left Arm Offends - Cut It Off", at the very middle of "Fentanyl" CD is the place where this first part creates the most intense atmosphere. This song differs from the ones before that from dominating low-frequency we come to higher ones, automatically making higher strain. Somewhere deep the vocal is hidden, and the words cannot be heard at all (no lyrics included in the inserts). The second part of album - "Martyrs" begins with some sampled song, the language of which I cannot acknowledge. While there still sounds that song in the background, the pile of noise and vocal is spilled over it. In places "Martyrs" sounds even fiercer than "Fentanyl", but as a whole this CD makes one continuous dark photo from THERE. From complete despair to brutality, from sampled talks to distorted screams. Survival Unit ends their official existence with a song "Kul i Gulag". Metallic sounding vocal with feedback jumps on top of dronish sound, mix of high noises, feedback, echo and that's it. Silence. I have no doubt, this CD did spin and will spin many many times in my CD player for much time must pass till I could untangle and see the clear image. For now I cannot see almost anything through the darkness. Memento Mori.

Sutcliffe Jugend - Pigdaddy
Cold Spring Records, CD
2008

Sutcliffe Jugend is one of the band that is not needed any wide introduction. They are one of those whales of power electronics, that released 10 cassettes, called "We Spit on Their Graves" in the very beginning of ninth decade and this set is still thought to be one of the most brutal and sick power electronics albums of all time. Having a peek at their discography, it seems that they need many years to ma-

turned off. Death is ascertained - just the noise left. The last song - Sex / Death - the longest one of the album. I guess I won't be that wrong telling that it is the conjunction of those two songs, not only linguistically, but also soundwise. Or this is "wrong opinion" after the calmness of "Death". Despite that fact, the noise is much rougher and more intense than in the second song, but some calmness stays. Hysteria of the first song is nowhere to be found. But also there is no calmness of the second one. It's good to listen to it before sleep. I really liked this release by Sewer Election. Maybe because of the big contrast. I needed that for this evening.

Sick Seed - Guilty Pleasures
Unrest Productions, CS, 120
2009

Despite the fact that this cassette was released a few months ago this year and I've listened through this album for quite some time already, but everytime I put it for another spin, I can't stop enjoying this marvelous work. The mood of Guilty Pleasures manages to take me away and to drown me deeper and deeper everytime I listen to it. The whole edition of this cassette was sold out very quickly and I am very glad that I've managed to grab a copy. This record is war and you must live through it by the conditions, dictated by Sick Seed and by the visions he creates. Solitude, isolation, fear, a drop of nostalgia and melancholy in appropriate proportions mixed with apathetic aggression. A side starts with slow, dark and heavy "Praise the Children", originally composed by Autopsy. Low rumbles with minimalistic variations of sound layers. It gets even harder when mocking vocal of Pekka PT starts. I like the rather easily recognizable and unique presentment of vocals in Sick Seed. Tender touches of feedback and overall it seems that he is laughing at you through teeth clenched in disgust. The second song on A side is absolutely exclusive. For me it is the best piece in the album and, I think, the most beautiful one in quite a period of time. Beautiful? Yes! It is some kind of power electronics cabaret. It starts with yearning melody of saxophone (I guess), after a couple of seconds, thick and massive wall of noise is built on it. The melody still sounds somewhere in the background, but it is just a swing of hangmen somewhere further towards horizon. You can hardly see them through the wall of noises, but that is exactly what makes this song so "tasty". Noise calms, just the last chords of the song by Billie Holiday still sounds. Black white movie is over. The last on this side - interpretation of "Mutiny in Heaven" by Nick Cave. This piece, after a little weirdness, caused by "Strange Fruit", sinks back to the mud and the mood of the first song. B side is one long piece. It's done by Pink Floyd - Set The Controls For The Heart Of The Sun. This one is different from the others in its own way. It sounds similar to experience of psychedelic journey or bad trip. You feel stuck somewhere behind the reality, perceived with five senses and you have no other choice, just to give up into the stinking hands of monotony, touching your throat and preparing to throttle you. Finally that happens. The cassette stops. As for me, personally, this is so far one of the most impressive works during 2009. It appears that with the LP, which will be released in October via Filth and Violence, Sick Seed will strike for the second time. Well, impatiently waiting. And I still cannot stop admiring the visions, raised by this album. Hail S(ick) S(eed).

Snuff - Untitled
Filth and Violence, Untergeschoss, LP
2008

This release is the first vinyl in the history of Filth and Violence (it was released in cooperation with Untergeschoss) and the first album of Snuff. There is no information about the persons behind this name. No speculations with names, titles etc. Vinyl is simply thrown out for objective opinion of the listener. This is, I think, yet another nuance why to choose such a format for debut is a rather brave decision, but it all turns out while listening to this perfectly crafted madness. This release is worth the highest quality format and realization. Artwork (except the "art" version of the release) - completely minimalistic. Black envelope with red vinyl and 2 xeroxed sheets of paper, full of writings in recognizable handwriting. Apart of separate sentences it is not possible to understand anything and it looks more like writings of madman killer-rapist, despising everything around than the detail of artwork of the album. Black rapists, whores, fisting, fucking, some other frag-

ments... Artwork (or more likely lack of it) quite accurately reflects the mood of the vinyl. There are somewhere about 40 minutes of sonic information without any titles, just like the vinyl itself. One side seems like it is divided into 5 separate entities. The sound - dirty and disgusting torture of feedbacks. There are places where it seems that it is simply the buzz of disconnected cables, there are places where vocal of the rapist shouts at you and when it ends - slow, disturbing and oppressive insertions take place. It is one of the most violent recordings that I've listened to for quite some time. It spits straight into the face of those who dares to say that power electronics came to an end as a style. Minimalism, complete slush and perversion. On the other side of the vinyl - more continuous piece with screech of feedback and noises at the beginning that finally transform into continuous high howl of feedback and this is the place where I start to feel that my temperature starts to rise and I am starting to sweat like a pig. That's almost impossible to live through... Continuous squeak that seems to last for ever. It varies a little, but returns and closes you to that same sick box of compulsion. The sound stretches your nerves, rapes, dominates, sickens, disturbs, drives you crazy... It is hard to express that in words. I feel that I am crossing the line to madness. And the side ends. Right in time. After the hearing you feel like you were just fucked by masked unknown men, filmed, hung upside down on the wet stone wall and forced to watch the video of your own rape over and over again. Alcohol does not lessen the effect of this records at all. Quite the opposite. I would say that it is more than power electronics/noise, but no - this is exactly THAT brutality, aggression, perversion and fear that should be felt in the recordings of the style. But it happens so rarely. Surely not for everyone. Not everyone is a masochist.

Steel Hook Prostheses - Atrocitizer
Malignant Records, CD
2008

There are albums that you listen to and cannot catch the sound, cannot feel it and understand. And the sound does not catch you either and does not tangle you into the tissue of creator just as another insignificant thread. But there are completely opposite cases when a few seconds of a release descend upon you with avalanche of emotions. Such is the case with this album of Steel Hook Prostheses. I've put this album into CD player without any expectations, but it spins in there till now. It is truly the depth of darkness in here and the duo drown you in it without remorse from the first seconds. Slow and massive terror of synthesizers where every single sound has its own suitable and well thought place. Weird rhythms, formed here and there and slowly hiding under the sheet of ambient, waves of noises, anxious sounds that don't let you relax... Vocal is also wonderful in this release. It is mostly not aggressive, but frightful pitched satanic voice, giving a final diagnosis through the barrier of distortion, flanger or other effects. I don't see a point in describing every single piece separately because despite of the fact that every one of them is individual vision and entity, the whole idea of Atrocitizer is formed just when you hear all of them together. By the way, this term is explained inside the nicely designed three panel digipack. "Atrocitizer [noun] - any person or group of people responsible for the perpetration or conduct of atrocities [e.g. Mass Murderer, Genocide]." Album starts with troubled and massive Dehumanization. Above the hum of the synths, samples are braided with perfectly sounding voice. The album ends with a melody of several notes of "The Excruciation Sequence" that goes with dreadful, but at the same time majestic vocal and noises. Everything between them - dark, heaving charge of sick atmosphere. Sometimes it goes harsher and because of delivery of vocal and noisier sounds, it lifts you from the blackness, but just to analyze your disablement. Soon after you drown back to the darkness, filled with nightmares. This is a top notch release, starting with design and ending with what's the most important - sonic information. This duo doesn't spit their releases out that often, but when they do - it's almost always fantastic product. The same is with this release. Of course, if you are into primitive aggression - you won't find it here. In this album you hear sounds from an abandoned hospital where patients are tortured in unknown ways. It's time in solitary when you start to feel your amputated limbs in the dark. It's loneliness in the ward when you wake up and cannot get an answer from any living being in the building. It is captivity of body, wit and fantasy. The only way out is stairs that go down. You can hear screams

countries, corporations, having their cheap power of work in there, "supporting" the economics with a takedown from their huge budgets, the religious invasion to speak the word of "one and only god" etc. etc. What are your thoughts?

It's very hard to determine whether or not people are happier, because whites are not allowed to express themselves due to being called racists, Nazis, anti-Semites or any other ad hominem attack used to stifle debate. Current generations have known nothing else, young people are growing up without a sense of racial pride and history is being revised to fit the current multiracial climate as to not offend the ever-growing minority groups. Due to this climate of fear and political correctness, whites react with the only thing they can get away with, white flight. They may disguise this in certain politically correct terms such as economic decline or suburban sprawl, but the fact remains that whites and all other races for that matter turn to tribal instincts and the yearning to be around those who are most similar to them.

Yes, it would be easier if races lived in their respected lands. It wouldn't be a solution to all problems, creating some sort of peaceful utopia, but it would be beneficial to all races. It would also give individual groups a sense of pride and dignity. Multiculturalism strips this from all groups involved by forcing them to water down their cultures in order for them to fit into a multicultural and pluralistic society.

Without force, separation will be the natural progression of things regardless of the policies that are being put forth. It's just a matter of when these notions of multiculturalism will come to a head. We are headed toward Balkanization of the United States. In attempting to promote peace, many whites flock to ideas such as multiculturalism that were formulated and popularized by Jews. After World War I and World War II and during the Civil Rights era Jews argued that their ideas were good for all, even though they have dire consequences to other groups. This sense of cosmopolitanism and universalism is a common thread in Jewish politics. White Europeans do not often hear any alternative philosophy and they do not understand why these policies are disastrous and breed more hate and conflict than ever before.

The only way to ensure the idea of multiculturalism stays intact is through governmental force. For example, there are a growing number of hate crime laws and political views are being criminalized through the erosion of free speech. Otherwise, neighborhoods, towns and states will continue to naturally be divided and ethnic conflict will spiral out of control.

Before the collapse of civilizations there always are similar signs. Like bursts of pedophilia, homosexuality and other forms of "non-heterosexual" life, uncontrolled immigration and emigration, uncontrolled consumption of everything, complete hedonism. And the power of Muslims is rising now. Is this the end of civilization as we used to know it? What is your opinion?

Yes, the civilization of old is gone. Progression is the key to the future. We must see the political and social climate as it is and attempt to carve out of it achievable goals. To focus on past historical regimes is folly. We must progress and move forward, if we are going to survive.

Muslims are a greater force in European-dominated lands due to loose immigration policies created by politicians and nothing more. Their power could be eliminated quickly with a new wave of immigration restrictions. As far as their power in the Middle East, that too has been a result of Western powers such as the United States, which fans the flames of extremism in that part of the world with its support of Israel. Osama Bin Laden himself as well as all of the hijackers of 9/11 site this unconditional support of Israel as a key grievance. U.S. support is urged by the aggressive Israel lobby, which fights for the survival of the Jewish state. The prominent figures who formulated U.S. Middle East policy are Jewish and of course have loyalty to Israel first. This, like immigration policy, ties into the psychology of Jews who constantly push for policies that ensure their survival and protection, regardless of the outcome for other groups and countries.

Neo-conservatism, a predominant Jewish political and intellectual movement, has been a key component to the rise of Muslim extremism. Neoconservative politicians have isolated Arabic countries as terrorist, rogue states, but do not judge Israel with the same harsh standards. One prominent Jewish intellectual, Leo Strauss, who is considered by many to be a founder of neo-conservatism, describes his philosophy as such:

"Nothing short of a total transformation of imbedded custom must be undertaken. To secure this inversion of the traditional hierarchies, the political, social and educational system must be subjected to a radical reformation. For justice to be possible the founders have to 'wipe clean the dispositions of men,' that is, justice is possible only if the city and its citizens are not what they are: the weakest [i.e., the philosophic elite] is supposed to rule the strongest [the masses], the irrational is supposed to submit to the rule of the rational!"

What about media propaganda? Would you raise/how would you raise (or maybe raising right now) the children of yourself if any? Is it possible for a youngster to know what is what when propaganda goes only one way and all the brainwashing facilities seem to be working especially on those youngsters and parents seem to be much less influent than surroundings/school/media. I guess USA is extremely difficult place for such a thing?

Jews have power, ownership and influence of the media, to a much larger degree than any other ethnic group. The media I speak of encompass everything from record companies to movie studios to newspapers to textbooks. Jews' hyper ethnocentrism helps shape public perception and decides what information gets to the public. If certain ideas, news or information could be hostile to their group cohesion or a possible catalyst for anti-Semitism, those ideas are not made public. The few Gentiles that break this Jewish pattern of media ownership have aggressive political views that coalesce with that of their Jewish counterparts.

Michael Medved, a prominent Jewish American radio program host, conservative political commentator, film critic, and author, notes that "it makes no sense at all to try to deny the reality of Jewish power and prominence in popular culture. Any list of the most influential production executives at each of the major movie studios will produce a heavy majority of recognizably Jewish names. This prominent Jewish role is obvious to anyone who follows news reports from Tinseltown or even bothers to read the credits on major movies or television shows. (MacDonald, 2002)."

Jewish power within the media is an undeniable fact. According to Finkelstein (2001), media ownership is quite apparent when one examines the content. For example, the Holocaust received 273 entries in the New York Times during the same period of time that the whole of Africa only received 32 entries. This is no coincidence - the Sulzbergers, who own the New York Times are Jewish. They put Jewish interests above all others and unlike other racial groups have a strong urge to combat anti-Semitism.

Joel Stein (2008), a Jewish columnist for the LA Times, in response to a poll released by the ADL which revealed that 22 percent of Americans now believe "the movie and television industries are pretty much run by Jews," down from nearly 50 percent in 1964, writes: "How deeply Jewish is Hollywood? When the studio chiefs took out a full-page ad in the Los Angeles Times a few weeks ago to demand that the Screen Actors Guild settle its contract, the open letter was signed by: News Corp. President Peter Chernin (Jewish), Paramount Pictures Chairman Brad Grey (Jewish), Walt Disney Co. Chief Executive Robert Iger (Jewish), Sony Pictures Chairman Michael Lynton (surprise, Dutch Jew), Warner Bros. Chairman Barry Meyer (Jewish), CBS Corp. Chief Executive Leslie Moonves (so Jewish his great uncle was the first prime minister of Israel), MGM Chairman Harry Sloan (Jewish) and NBC Universal Chief Executive Jeff Zucker (mega-Jewish). If either of the Weinstein brothers had signed, this group would have not only the power to shut down all film production but to form a minyan with enough Fiji water on hand to fill a mikvah.

The Jews are so dominant, I had to scour the trades to come up with six Gentiles in high positions at entertainment companies. When I called them to talk about their incredible advancement, five of them refused to talk to me, apparently out of fear of insulting Jews. The



sixth, AMC President Charlie Collier, turned out to be Jewish."

My wife and I do plan on having children in the coming years, as soon as we finish graduate school. We plan on raising them to be racially conscious. I believe parents who teach their children to be proud of their culture, race and heritage can reduce media and external influences. Although we can't avoid them altogether, we will do our best to ensure our children to grow up in a safe environment. When we purchased our home, the neighborhood, school district and demographics were all important factors in our decision.

What is best for our children is the core of our philosophy as a racially conscious couple; otherwise we wouldn't care about politics, race or education. We would be more self absorbed by consumerism.

What about the education system and the youth that are being educated? Maybe the youth simply doesn't have that fire needed for education for they are interested into how to have money and comfortable place in life and education is not needed at all? I mean not only academic education, but also self-education and all these things as self-enlightenment. It seems that nowadays it is simply not needed anymore. It is BORING and what is interesting - it's partying, drugs and the life of a vegetable?

Like democracy, American education has been so grossly manipulated that it is barely recognizable from the original intentions of the founders. Our education system has been forced to adapt to a multicultural society. The system has been revamped to absorb the massive amount of different racial groups. One example of the massive changes in education is the No Child Left Behind Act of 2001. This legislation made school districts more accountable for the achievement of various sub-populations of minorities. The groups are as follows: African-American, American Indian or Native Alaskan, Asian or Pacific Islander, Hispanic, Multi-Racial, White, Economically Disadvantaged, Limited English Proficient, Students with Disabilities and Migrants. If the majority of any one population is not achieving at the basic level, the entire district's funding can be cut. For example, if the entire school district is white and there are 45 African American students who continuously fail, the entire district suffers. This is a perfect example of forceful governmental programs designed to warp institutions originally designed for European Americans. Multiculturalism is taught intensely in every school in America. It's the unofficial doctrine and it is inescapable, like the state doctrines of Nazi-era Germany and Stalinist Russia. The history taught in schools is a watered down, politically-correct version of reality. Many times it's what is not taught that is the greater crime than what is actually presented.

Have you heard such a band "Prussian Blue"? What are your thoughts about it?

Yes, I have heard most of their songs and seen a DVD as well. Bands like Prussian Blue and Saga are the types of bands that will make the most difference. People need to see pro-white views in a positive light.

What kind of literature/movies are you into?

I read mostly nonfiction. I enjoy many different genres of movies, but my wife and I are big horror fans.

Pornography. Do you watch it/like it?

With the exception of musical items that have themes relating to pornography, I don't own any. So many Jews are involved in the pornography industry and donate massive amounts of money to organizations such as AIPAC, JINSA or the settler movement in Israel and I try my best not to funnel money into areas that I know have a high concentration of Jewish ownership. I'm against the purchasing of pornography for political reasons. Politically speaking, pornography is a moral decision and should be treated as such. It is not a government's role to dictate morality.

What is your attitude towards drugs?

I do not do any drugs at all, but like pornography, taking drugs is a moral decision. It is not the government's role to dictate morality. If someone wants to take drugs, so be it. The War on Drugs is a waste of taxpayer's money and should be abolished. Like the War on Terror, the War on Drugs is waged against an ill-defined concept and is destined to fail.

What book, CD, person and random thing would you take while going to the unknown island for a period of time?

Book: A medical journal. CD: Best of Beethoven as I can't imagine ever getting sick of hearing it. Person: My wife. Random thing: First Aid kit.

Your future plans with Brethren or other projects.

Brethren "Kingdom Coming" 7-inch on Freak Animal Records.

Last words and wishes for the world or yourself or whoever.

"It doesn't matter if immigrants are smarter, better behaved, better-looking, and superior in every way. I still don't want to be replaced by them. I love the traditions of the West; not necessarily because they are superior, but because they are mine, just as I love my children because they are mine, not because they have high IQs." - Jared Taylor

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and begins with a short one where it is being stated that "this is revolution" and after this the sound explodes with all power in a song "Zombies". I couldn't even describe what I've heard during this half an hour in a few words. Aggressive and harsh sounding songs being changed by calm and melodic piano or ambient sounds with proclaimed manifestos and after these all-destroying wall of noise, just like a living creature, falls once again. But in those calm parts of songs there is no meditative calmness. It's just like presentiment of disaster. It's silent now, but in a minute something will happen. And it happens. Talking about lyrics, they also manoeuvre between ironically tranquilly sounding philosophical thoughts about the situation in the world scaling to aggressive violent shouts straight to the face. Without a doubt, if these artists take such a theme, they understand that big part of sensitive humanists or politically neutral liberals condemn the project without even hearing it, but I must say this - the idea is absolutely fully realized. For cattle living in a narrow pens of thinking and worldview it is recommended in no way. For all the others - it is a must.

Richard Ramirez - Crawl in Blackness

Corrosive Art Records, b-card CD, 35 2008

So, before reviewing I visited discogs.com just out of curiosity to count in how many projects the name Richard Ramirez is mentioned. By that page the activity of this noise monster is neither big nor little - 46 different names of groups/projects/collaborations etc. I do not have what to say more. It means only that he successfully takes part in the scene of noise and keeping in mind that he is doing that for quite a long time, the potential is still not wasted and, perhaps, is not going to be wasted soon. In player this time - little b-card CD release from Corrosive Art Records which lasts a little more than 5 minutes. The cover of the release - no surprise keeping in mind that this is Richard Ramirez - half nude man with a gas-mask. So, familiar fetishism. In the package there is also A4 xeroxed "poster" with some human being in latex. And overall package of the release is pleasant to look and to have in hands. The most important part of the release - the sound part - also is very pleasant. Regardless of the fact that this release is very short and there is no need to babble, but having in mind the quantity of releases that Richard Ramirez is throwing to publicity, there is no chance to avoid dispersion and fluctuation of quality from album to album and from project to project. And this "song" is from the good ones to listen to. From the very beginning Ramirez builds up rough and massive wall of noise, which pleasantly irritates my ears. Static noise roars for quite a time while in background constant pseudo-melodies of low sounds are heard. Around the half of the piece several layers of noise blends into one, a little flatter barricade of sound leaving dronish motives, that lightly and softly cuts through the whole piece, in other plane. From this point - the noise starts slow transformation and little by little deforms itself and the album ends. I cannot say that I am a fan of Richard Ramirez, but I had not one and not two pleasant hearings of this release. Short, concrete and clear.

Sektor 304 - Soul Cleansing

Malignant Records, CD 2009

After a rather active promo campaigning of Malignant, I guess just those who have absolutely no interest in industrial music might have been unaware of existence of this release. Truth is that lots of releases are beautifully described though there are not so many real masterpieces. So before listening to this work of Portuguese duo Sektor 304 I dissociated myself from all opinions and from everything I've heard about this release and went on listening to their music from absolutely personal perspective. And here I am spinning this CD almost non-stop for several days already. Not only at home, but also I've put it into my player, brought that to work and it seems that this album took me for long. Soul Cleansing filled the part of the scene where after the old wave of industrial bands a la Test Dept, Einstürzende Neubauten etc. there was a huge gap for quite some time already. This morning while listening to this release, a term "rituals of shamanic industrial tribe" was spinning in my head. I think that describe the material on this album quite well - percussions of pipes and metal junk, rhythmic of bass guitar, distant sounds of guitar, vocals, ambience... Songs themselves in this album ranges from absolutely pompastic and majestic to claustrophobic dark

to uneasily dreamy...

Album starts with powerful "Body Hammer". Drill or some similar tool, mixed with repetitive elements of bass and percussions and voice. Track that forces you to go into some sort of meditation, then all the picture is changed suddenly, tempo becomes faster and even more expressive while finally it returns back to primal loop-like pulsations. In the second, shortest song of the album, slightly more noise and less explicitness in experiments with, if I imagine correctly, sounds of working tools (was not it the sound of welder I've just heard?), then all that is framed on background of delayed loops of the rhythm. "Voodoo machine" - tribal-industrial. Kill Prey! Bass, tribal rhythms and vocal a little further in the distance. The space above them is filled with synthesizer from time to time. Menacing and dark piece. The next song is like slithering even lower down the oily rusted surface. Static low sound and in the background slight and short moments of rhythm, synth or voice. Truth to say this static fundament is so pleasant for my ears that I could worship this piece even without additional sounds. "The Beast" is different again. This time with calm voice, almost melancholic melodies of synth appearing here and there and metallic percussion which moves the sound further. What charms me in Sektor 304 and makes this release such worth praising is that they do not overuse the sounds they like. It's something similar to a conveyor. Rhythm hammers and forces the whole construction of sound to move further despite how nice the found sound could be, it exists there and fulfills its small though very important (for the whole picture of sound) function and disappears, evolves to other sounds or so. All sounds are played and used very rationally, music is not overloaded and so on. "Power Exchange" - boomastic mixture of voice, rhythm and "other sounds" which is finally buried under the sea of noise. "Blood Rush" - the most claustrophobic and dismal track in the album. Distant desperate chanting when rhythm is becoming louder and louder, ready to crush the last remains of humanity. Last ritual. Last chant that becomes the mourning for yourself. "Death Mantra" - yet another piece that starts with boomastic duo of percussion and voice, but it gradually develops and changes. And the last one - "Final Transmission", I would say even nostalgic piece. Guitar melody, sounding in the background, strangely affect the mood of this song and strangely interacts with ambient/noise that'd filled the space. Uncommon CD from Malignant. With uncommon mood, beautiful artwork and musical material. From now on, if someone would ask me "could you give me an advice. I've got some money for one record, but I don't know what album to buy", I'd definitely point my finger to Sektor 304 - Soul Cleansing.

Sewer Election - Sex / Death

Troniks, PACrec, CD, 1000 2007

The target of this evening - Swedish harsh noise terrorist Dan Johansson and his album Sex / Death. There are 3 long songs (from 15 to 30 mins) in this CD, making an hour of sea of noise. And here we go, uncompromising harsh strikes from the very first minute. The song is by the name Sex - intensive and powerful bomb of noise with various, as if coming from nowhere, sounds. Some kind of noisy stained-glass collage, continuously changing color. From under the sea of noise the siren is heard, then something like a drill of a dentist, then one continuing high tone, then siren again. This piece is strange and without form, constantly changing. It seems that one layer of sounds comes to foreground and starts forming some kind of sound object, but there other sounds are being heard from the background. Little by little they become louder and louder and takes the first one's place. And it's during the whole song - chameleonic change of sounds. It looks like already one gropes the sound when it slips out, blends and changes. The next song - Death. This is just a little longer one, but complete opposite for the first one. Real death. Static, I'd say ambient sounds, widening the sound space, with nonstop hiss in the foreground (though it's hard to tell where it's foreground and where not). The "theme" of the song - one note (or a construction of notes, I start doubting myself), not changing throughout all the 16 minutes. Just the other sounds change, becoming stronger and noisier. At last the accent is brought to light - one note and the piece ends. Somehow this whole song associates to the cardiogram for me. When the heart stops beating and only the straight line is seen in the monitor. At last the machine is

REVIEWS

going to the noise at all. Here and there melody of organs are heard, screams and songs of childish voices for the bigger part passed through the same chain of effects. The title song of the album at last. And the ears are dancing of joy because all they hear is primitive melody of organs and no echoing "click-click-click-click-click...". Yes, lo-fi is lo-fi and I am against it by no means, but whatever and where you use something - you must have moderations. If some pedal/effect (or simulator of it) is turned on to maximum it does not mean that the result will be maximum good. I hope to hear something better from Narkoleptik in the future.



Noisewerrrrk - Anti-Modernist Electronics
Nil By Mouth, CS
2007

Noisewerrrrk to say the truth was one of the bigger discoveries for me some time ago. And it happened because of this cassette released by Nil by Mouth. Before that, the title Noisewerrrrk was catching an eye here and there, but I think mostly because of it I pushed acknowledgment further and further. It is comparatively new artist from Germany, but has already declared his position in the scene with this cassette. In rather short tape, that lasts for 20 minutes, 4 tracks are recorded. The primal angst and power that is heard in early power electronics, dominates in this release. Not playing with random things while messing with equipment or some barking to microphone under cheap effects. It reminds of time when it was creation, thought, presentation and understanding of what you are doing (I don't say that it is completely opposite now. No, but many of so called musicians go the simplest way of improvisations and experiments straight to medium and then straight to shelves). The title of the album very accurately describes the conception and sound of the album. It is turning back to traditions and roots. Maybe it would be too brave to compare this release with Genocide Organ or Section B or so, but it simply compares itself with these Names of German power electronics. It is structured, hateful and what's the most important, purposive album, dedicated to tradition, progress which is found while looking at the past and which spits on modern commercialisation of art. On the insert - Marinetti and his like-minded friends, with some strange symbol that I haven't seen on all of them. And also with declarations from manifesto of Futurism that are put in such manner that it forms some kind of a poem. On the A side of a cassette - two pieces. The first one - oppressing under it's construction. With braided vocal under flanger, attacks of noises and gloom. In the second one - synthetic monotony and here I am starting to feel bad that no lyrics are added to this release because the voice here - it is not simply an instrument and it is rather difficult to get full picture from random pieces of sentences that ear manages to catch. The B part is just a little shorter. It begins with a sample and growing number of layers of noises, but the song does not explode, regardless of noises becoming louder and more silent. It hammers expediently and bends to the ground forcing to lay there in meditative cosmos. Just the ending seemed too unexpected. And the last phase - Depression (Black Flag). This is once again monotonic, multilayered and peculiarly muddy work. The tape ends. It spinned countless times. Very high quality, fluent and solid work. The shortcoming is that the more you listen to it, the more you want and you have just these four songs. The hunger grows while eating. Top notch release.



Objekt/Urian - Tonfragmente II
Zone De Confusion, CD, 1000
2004

This CD is another release of french label Zone de Confusion, which specializes in rereleasing of old/sold out etc. records. This was the first product of the label and it came out in 2004. It is rereleased CD of German duo Objekt/Urian with 6 additional 1999-2001 songs all of which were completely remastered and prepared for perpetuation in CD format. Soundwisely this is indeed interesting product which have already found the admirers between those who like European, German power electronics. This release is of rather strange mood and of rather dark tones, but not unicolored. The whole scale of musical styles are crossed in it. From apathic minimalism to aggressive bursts. From pulsating synth to childish voices and instruments with voices under heavy flanger in the best traditions of old school industrial. All of that is presented in clear, often rhythmic sound. From time to time while listening

to this CD I was bumping to a thought that this sounds like some kind of industrial collection and not a release of one project. Well, partially it is so. Though listening to such completely different pieces it is really amazing. Let's take "Logic Control", which shows cold and gloomy side of Objekt/Urian through minimalistic and oppressive synth melodies, "Fight", which is the most aggressive song in the album with fast, rhythmic background, subtle noises and short slogans, inviting to fight for freedom, rights and country, "Last Farewell", where after joyful girlish introduction the mood is washed away with pulsating waves of flanger and "An Appeal", which closes the CD in martial traditions. I do often value such mixtures negatively, but in the current release, I guess because of correct distribution and order of songs, transmutations in the whole album happen imperceptibly and there is no discomfort. Well, An Appeal jumps out of the context a little, but let it be contrasts. Listeners who are not indifferent to rhythmic industrial/power electronics (unwittingly the title Thorofon spins in the head. It cannot be directly compared, though there are similarities) and who for one or another reason didn't have a chance to listen to this release still - it is a must. Fight for freedom! Before the true art of the reality fades into a lie...



Oorchach - Chtonikka
Autarkeia, CD, 300
2008

This album is somewhat a little deflection from the main theme of this zine again, but it is necessary because Oorchach is indeed unique project and it would be a mistake to miss his dark rituals. It is a second full length release of this project (apart from self-released CD which soon was supplemented and released via Autarkeia). This time it submerges you into even darker loops of giddy rituals. Comparing Oorchach with another, legendary project of Popo, Vilkuja, this one explores completely different spaces of consciousness/subconsciousness. It is a meditative siege while body and mind fully resist to it. This album ruins me completely what is not so frequently done by "dedicated" artists from the scene. Looped rhythms, voice which calmly chats here, taunts you there and suddenly becomes gibberish of a madman... I don't think that I'd need to describe every song separately because all of them are connected with a thin, invisible copula, stretched deeply under faded visible world. That is the connection which connects you somewhere There with unfamiliar, but sombrely beckoning world of Chtonikka. It greets you dirty and cold and there are no hands of consolation, hiding under lo-fi layer, that would lead you to the calm existence. There is no calm existence. Everything is different in that world. Ancient rituals, confronting with sterility of today, bestial primal scream which is not heard through the buzz of modern machines. It is the path that you choose and there is no possibility to turn back. Constant movement, perpetuum mobile, archaic mechanism which pushes and pulls the world forward. Maybe to annihilation? For purified vision of Chtonikka to become reality and for everything to end in Marre Stellarum? Who knows. This album is full of visions, but it does not give you neither questions nor answers. If you need them - search for yourself. It is meditative wade in the wet grass. Still, once you see the vision of Chtonikka, you won't be able to return to your "normal" life. This darkness infects you and stays deeply in the head. But you know that one day it will strike and then you'll leave everything and go, following the footsteps of the ritual. There, where nobody would find you.



Organized Resistance - Day of the Rope
Freak Animal Records, CD
2005

Powerfull, changing, brutal, provocative <...> I could continue this list of adjectives for ever and ever while talking about ORGANIZED RESISTANCE album DAY OF THE ROPE. It is the first and still the last album from the trio in which vocals were taken care of by a person from other project of power electronics with ultra right-wing attitude - BRETHREN. Themes of album - racism, antisemitism, nationalism... I guess it's enough to say that this album was inspired by controversial novel from 1978 "The Turner Diaries", written by William Luther Pierce and describing a brutal revolution after which all races are exterminated except of 50 millions of whites in the world. Those who have read or at least heard of this book should understand what and why goes in DAY OF THE ROPE. Album which lasts almost 35 minutes is packed in carton box where we find 4 inserts with all lyrics. Album consists of 11 songs



WERTHAM

Introduce yourself. Who is the person behind Wertham and Foresta di Ferro. What is he currently reading, listening, watching, eating and how is he feeling?

My name is Marco, I am 36, I work for the documentation/marketing department of an IT company, I am desperately seeking for a new flat, and I have little spare time left for leisure related activities. I just ate bruschetta, in this very moment I am listening to the coughing of a co-worker but last record to fill the silence around me was ROGUES GALLERY collection of sea songs and IANVA's latest masterpiece "Italia Ultimo Atto". Last movies watched: "The great ecstasy of Robert Carmichael", a pretty disturbing movie suggested by Martin (Shift). I owe him one. I am reading Nicolai Lilin's "Siberian Education" an interesting novel based on true life accounts of a Siberian Town, where traditional criminals live by some pretty peculiar rules, in contrast with the less romantic lifestyle of the new growing Russian mafia.

Tell me about the very beginning of Wertham. What was the trigger that you've started this project? And also I think this was not your first touch with sound? Maybe tell me more about the pre-Wertham times too. What musical background are you from? What ideas and movements were the most influentive for you or there were none?

Wertham was born to express several interests and obsession into sounds and visuals. For quite a long time, it was rough and primitive experience due to the limited gear in my possession and my rough approach to creativity.

I started playing music when I was 15, as bassist player, then turned vocalist for a couple of hardcore/OII Bands. I got involved actively into radical electronic experience around 1993 and self released some tapes with names like VERSCHWÖRUNG 156, EBOLA TERZA FASE, RETROGUARDIA ATTIVA. They were inspired by Italian sick-electronic masters Teatro Satanico, failing to be as effective due to too limited equipments and lack of perspective. Two out of the three projects were done with Walter Piano (Progetto Morte).

WERTHAM and FORESTA DI FERRO were born in 1995.

I have been very influenced by a variety of people and projects, yet I can say that my main inspiration back then were early industrial/PE projects. Culturally speaking I was, and still am, a keen reader of political writings, psychology, criminology, etc, and being young and ignorant probably gave me a distorted vision of reality that I still proudly have.

I am amazed by early futurist vanguards, the attempt to reform life itself with new form of aesthetic, but I can't say it has been affecting my sounds. I leave art to those who live it, understand it and make shitload of money with on the shoulders of rich collectors.

I am more interested in street life, jails, slums, red light districts and suburbias than art galleries and museums.

What about the title of your project - Wertham. I think it is connected with Frederick Wertham and his protests against mass media. How was this name born and what is it's connections with the project itself. In style of Whitehouses/Mary Whitehouse?

And why is this person important for the whole conception of yours? If this is not connected to F. Wertham then please explain your title.

Back then, whenever I had been reading a variety of books and articles regarding juvenile delinquency, his name was a recurring one; I then discover that he worked also with American's earlier serial killers (E.G. Albert Fish). I then got familiar with his work regarding comic books and the hole mass hysteria behind it.

The name sounded good and it wasn't English, so perfect for me. I was moving my first steps as script writer for a well known comics series and the thing touched me at personal level.

Due to my interested in mass culture and its several misconceptions, the witch hunt launched after "The seduction of the innocents" was very inspiring. Incidentally, it was proven that many of these comic books were present on the bookshelves of many young offenders and it was quite funny thinking that apart from being alarmed by explicitly gruesome images, Wertham forced himself to see sexual references in apparently innocent drawing.

I find intriguing whatever is done for society's good and then turn into a complete disaster, the way scapegoats are found and become icons of filth and evil even when ambiguities are explained and sorted out. The way humans defend themselves from social scares will never stop amazing me. I know there is nothing original in my interests, and I am not the first one to dwell within these fields, but my perception of reality starts and ends there and I have no interest in widening my perspective. The fix still works, why should I experiment something lamer?

Herr Wertham was cool also because he said that batman was gay, which is something I have been convinced about even if Frank Miller attempted to turn him into a heterosexual in his dark masterpieces.

It seems that Wertham has made a break of almost 10 years since your last release in 1999 till 2007 except of one 7" in 2004. And later on - these were very productive years for you. Did the thoughts finally purified and you've returned to creation or the creative process was continuous and there was no need to release something or there were some other reasons behind that?

Too many ideas and not enough time to focus.

I made some releases to leave a trace and say to myself that I had really started, but I think I really felt at ease with my own stuff only



with the song of children choir that appears from nowhere) or with more interesting mixture of noises. The last track with all-wreathing title - Passion to the Children. It is the closest to oldschool power electronics tracks because of it's sound, squeeks, pseudo melodies, feedbacks and the mixing of all this. The sound becomes calmer, rapist leaves the victim alone. He goes home in silence.



Mourmansk 150 - La Guerre, l'Anarchie et le Chaos
Nil by Mouth, CD
2008

The latest album from these french terrorists, released by Nil by Mouth label. The band which cannot be fitted into monosematic limits of one style during their lifetime, had found optimal sound which reveals spreading of their terroristic ideas best. 50 copies of "La Guerre, l'Anarchie et le Chaos" comes in "special edition" together with t-shirt, military bag and the CD with booklet including all the french and english lyrics. Album begins with a short text in a song called "La Guerre" and ends with a song, inspired by french writer Antonin Artaud - "L'Anarchie Et le Chaos". The name of the CD is formed. The whole of the album, which lasts for over 50 minutes associates to me with powerful, slow, but invincible and unstoppable destruction machine of war. L'Heure de Bombardier and The Vermin Vomb is like a springboard towards the upcoming album. Some synthetic sounds with noises and voices while "des Chienes" (words by french singer and composer Leo Ferre) strikes with very pleasant to listeners' ears low frequencies and goes towards the more or less traditional sound of power electronics. Machine of terror started and now - up till the end of the album, with a few inserts of songs that lasts to half a minute - continues thoughtful, gradual and constructive destruction. It's a pity that without knowledge of french, lyrics and inserts does not say much (L'Honneur can be understood as honor, Guerre Totale - Total War etc.) I don't see the point of describing every single song, you can download a few for free from Nil by Mouth or the page of the band, but I must warn that these few songs won't reveal the full idea of the album. It must be listened from the very beginning to the very end. By the way, the use of vocal is also the point which gives rather peculiar sounding. Sometimes it goes in a few layers and most of the time it's not just "screaming through distortion", but rather a calm, in different songs, differently effected talk. The sound of French gives much too. The fall of western world is stated and executed in this album. By war, by anarchy, by chaos. Album highly worth attention.



Mourmansk 150 - No Volunteer 4 this Society
Topheth Propheth, CD, 400
2009

After the endless spinning of this CD during the current weeks, I still cannot decide whether this release is better than the previous one in Nil by Mouth or not. But if such questions arise, this means that "No Volunteer 4 this Society" is really strong product. With this release I see a serious definition in the style of Mourmansk 150. And it was characterized so that when listening to this release for the first time, disassociated from any subjective estimations, it is hard to mix these French terrorists with someone else. They seem to have no chance to sink in the mass of the releases. There are many songs in this album - 19. True, some of them are just short slogans, excerpts from speeches or loops of samples, but all in all this CD plays for almost an hour. That sincere and hooking angst towards the whole society and the rotten parts of it. The sound of the album is remarkably clean and clear. Noisy and dirty rhythm and all the other layers that goes on it are heard precisely. Here and there while listening to this CD the comparison with Brighter Death Now comes into mind against my own will. But where latter one turns his back to society and goes on exploring different themes, Mourmansk 150 strikes forthright and without too much mystification of sounds or lyrics. Both, presentation of vocals and musical side of this album are very varied. Loops of rhythms, that transforms into plangent hums, (is it not the ordered engine of this civilization that start to dis-improve?), drony seas of sound that lays above them, various effects on vocals... No, it won't become boring soon. There are no ear-killing frequencies in this album, though feedback or high tones appears here and there. And it is not an aggressive album in it's direct meaning. Maybe it works more as exhortation of political consciousness, but it goes without spitting directly into the face. The menace is greater and

it lies deeper. It is more like a catalyst of surroundings and life as a whole. And I could not unambiguously call this album power electronics too. It is more like a mix of death industrial/power electronics where the first one is felt even more in places. It is good to listen to this album when you live in metropolis. And the release that is good in various ways. Packed in a jewel case. On the cover of the album - all lyrics of the release. Powerful.



Mourmansk 150 - Triumphant over your Remains
Eibon Records, CD
2007

It is not that simple to return back in time to review the release of some band when you've already heard the best work up to date. Such is La Guerre, l'Anarchie et le Chaos for me. Triumphant over your Remains - earlier work of French trio. It was released in 2007 under the flag of Eibon Records. The design of the album is completely minimalistic. The songs are untitled and there are just a couple of slogans in golden letters. The cover itself also is weird - hummer, disco-ball, chandeliers... Mourmansk 150 is triumphant against these attributes? Or these gives a sense to the most disgusting and hated features? Anyway - the cover is not less than strange. But sound is the most important in the release. This album consists of 13 pieces with overall length of around an hour. And this is an hour of decent death industrial. I don't know if I would be right to say that this is power electronics, but having in mind how wide this style is, I might not be mistaken. Slow and quelling pieces, going through the ears with low-tone road roller over and over again. The mood and sound of pieces themselves does not differ too much one from another. As in the very beginning the line was drawn so it continues up to the very last sounds. The sound seems quite muddy and greasily slimy. Rhythms evolves and sinks between multilayered noises, then appears once again after a break of several songs and on top of all this - voice, under heavy effects that it is almost impossible to understand a word. Here and there my ears catches parts of shouts "support our troops" and so on. In spite of that such strange and I would say specific presentation of vocal really suits well in most of the places, mixing with other kind of vocals here and there, but such places as the 4th piece does not suit for me personally. These effects and pitch shifting when the voice sounds childishly high and at the same time "frightening" some octaves lower in the background. It takes away the mood, not adds to it. Just as with aforementioned cover. But despite of that - many of these pieces are filled with sick and weird atmosphere. In that conditional monotony I become lost and slip on these slimy sounds to the finish of the album. It is higher than average though far from what I've heard as best of Mourmansk 150.



Narkoleptik - So Sweet, So Perverse
Mask of the Slave, CD, 100
2008

Right away after unpacking this album I thought that somehow it is rather often lately that I bump into a project that deals with pedophilia. But it is good if people still find something new to say about it (or at least it seems so to them) (ok, I've realised that it's from giallo title, but apart from the remark about pedophilia, the rest remains the same. terror.lt). According to description of Mask of the Slave (the label that released this album) Narkoleptik is leading power electronics artist in Romania. It evoke my curiosity even more. The artwork of the album - xeroxed black/white insert in the jewel case. Scrolling through other releases of Narkoleptik I could catch the similar style. It is acceptable and nice visually, but what about the sound? Album consists of five tracks, lasting for 30 minutes. It begins with the one called 1988, which slowly comes from nowhere as if a CD would be stuck. But it appeared that it was not the fault of the CD, it's the fault of unbelievable amount of delay. The sound is so full of reverb and delay that it is, in fact, difficult to listen to and what's the most important it lasts not just for one track, but for almost all the half hour. Maybe it can be called as an attempt to create some strange/gloomy/disturbing/etc. atmosphere, but for me it worked simply as a distraction than a supplier of emotions. The second and the third tracks in the album - more or less experiments with abstract sounds. Somewhere deep under layers of effects rudiments of noise are heard, but damn, when everything is echoing so much, the attention is concentrated to questioning yourself "why so much" and arising annoyance. Other three tracks in the album - not

**Mike Page - Mike Page**

At War With False Noise, CD, 500
2008

This is one more album from Michael Page, activist of noise/power electronics, responsible for Fire In The Head, Irukandji, Sky Burial and from now on for the new Mike Page project too. This time - it's purely noisy album - one long 43 minutes track. The cover artwork of this album is stolen from Fear album More Beer. Heh, it's good that I've read about it in the announcement of the label because otherwise I would have no idea about it. It really fits good for this release. The overall sound of the album is top notch - clear and precise, which is no surprise from this creator. Action begins with two notes, changing each other over half a tone while the wave of sounds slowly comes up from the background and from here the dark and full of anxiety noise attack starts. In this album more attention is paid to the higher frequency sounds, harsh and cutting consonance that grips ears, with hardly heard low murmur, sounding in the background. I think that this ambient buzz dilutes the whole 43 minutes with dark paint and widens the sound by this hardly felt contrast, creating the overall strain. This album is not static, it constantly changes, with non-stop developing, though there are no clear culmination. Since the very first minute the concrete line is drawn and the whole album follows it with little deflection. It's like successfully completed surgery - huge amount of worry and fear, constant strain and as opposition - composed cuts of surgeon's Mike Page scalpel. There are a few places where not only noise is heard, but also the melodies, but these are the same trifle as all the other sounds that blends together, changes and develops further, becoming simply one more phase of the operation. At the very half of the album we find a couple minutes of rhythm, that is also soon swallowed by the overall sea of noise in which ships of abstract synth melodies, computer sounds, echoes and squeaks sinks. This symphony of noise ends in high frequency chaos. Suddenly, but logically. Operation is finished, last sutures are done and Mike Page goes to wash his bloody hands. Indeed this is very solid and strong, matured for three years, work of Michael Page, that really put the pole high. We'll see if he'd be able to jump over this height with upcoming releases.

**Minamata - Niigata**

Zone De Confusion , CD, 500
2007

Strange project is Minamata. Strange is this album of theirs. This CD is a cassette from 1985, rereleased by sublabel of Nuit et Brouillard - Zone de Confusion. In fact after a few first listens to this album I didn't even imagine that this was some kind of rerelease and so this duo gained high respect for their sounds right away. When I've read the info that it was indeed mainly the sounds from 1985 it became somewhat more clear. I would be much more surprised if this release would be from nowadays. Niigata is in places rhythmic, in places pleasant to listen, in places angry, full of rancour and very painful - it has it all. I don't even know what style I should ascribe this release to. It is a mixture of old and pure industrial sounds, noise and power electronics and the result is this CD. One more surprising thing is the quality of the sound - it is hard to believe that it is the cassette record released more than 20 years back. The sound is rather clear and clean (though not too much - I'd say optimum for such a release), especially it can be noticed where metal percussions sound. The main axis of the album - neurological disease (Minamata disease), which bursted because of industrial pollution, to be more precise - outpouring and poisoning of mercury which' symptoms were paralysis, damage to ears, eyes etc. It's not an accident that this french-japanese project is under such name. What disturbs me most is the strange cover of this album. It raises similar questions as appearance of Control - Misanthrope album was raising and to answer these questions is rather difficult. I doubt that it is in the same mood and concept as the cassette release - digipack with dominating blue color. What appears a victim of a disease on the cover, some digital code, numbers... Well, the modernized version of the message perhaps? Regardless of the fact that this album is not only the sounds from aforementioned cassette, but it has some additional pieces, the result is solid. And yes, it is creepy and sick atmosphere in here. In painful shouts, constant craching of metal "drums", dirty loops... But something is missing. What? I listen to this CD and cannot find out. I spin and spin this record over and over again. There are

places that this album hooks you up and does not let go. Like that unexpected "melodic" beginning of Es Ist Schwer Zu Leben - echoing frightful voice of a woman, tangled with monotonic melody of several notes. It draws really unpleasant scenery in front and at last the grey morning sickness explodes. But some turns in this whole work let this twisted and oppressive mood go and you are left emptyhanded, trying to catch up invisible forms in thin air. All in all it is interesting and high quality work and I am glad that I was able to get acquainted with this legendary French project. It is necessary to fulfill the gaps of unknowning, but I cannot raise it higher than "interesting and good" work.

**Molester - Object Libido**

Chi Omega Institute, CDr
2008

I guess I don't need to bother telling what are the themes of this album and this artist. Furthermore on the backside of the cover it is written - "This song about child molestation, not a Christmas song". And the "song" does not have a smell of Christmas at all. This album - one slow, dark and brutal exploration of child molestation, put into 24 minutes. Album begins with the loop of low sounds and clear, calm vocal on them. I would say that these are some criminal news, read by the artist, though I can be wrong and it could be a sample from some radio or TV announcements. Words are hardly heard and I can only catch some random phrases about broken chest, knives etc. During that the sound in the background develops and appears some high tones. This introduction lasts till 5th minute when the voice disappears and only multilayered, massive noise stays. Sound becomes louder and bursts at some places that it start destroying sound system with all these low frequencies. Experiments with sounds, pedals and metal takes some time while again the vocal is heard. Though this time it is different - vibrating, distant, effected and it appears in short parts. For the first time it is being heard at the 14th minute, merging with the mass of the sound which variates more and more and becomes wider and wider. Here and there appears short and concrete feedbacks and at last, at the 20th minute sound seems to reach the culmination where it bursts and gradually layers of sounds melt away and strain quietyens while something similar to scratched metal and pulsating low frequencies stays. It seems that molester finishes his job and the album ends. This is really interesting and not so typical power electronics/noise album. Who is not frightened by the themes as in "Object Libido", I would truly recommend this one to listen to. Record comes packed in transparent envelope with sweet nice cover and pieces of newspapers and a few words in the back of the cover. Impatiently waiting for a chance to listen to other works by Molester.

**Molester - Our kids, Our business**

Chi-Omega Institute, CDr
2008

This album is the second album from Molester of Japan, thrown into daylight. This time, as far as it might be understood from the hints, it is dedicated to one of the main and the most famous serial killer and rapist from Soviet Union times - Andrei Chikatilov. The person, who deservedly gets attention. And by knowing the nature of his crimes - it is not surprising that he received attention from power electronics unit, dealing with pedophilia. Album lasts for almost 50 minutes and consists of 3 long tracks. The tendency of creation of Molester becomes clearer here - the structure of tracks reminds more of a noise sessions with the vocal, beautified with effects, climbing on top of them more than structured, clearly planned, cut and put product. Album is opened with 10 minutes track - Rules in the Forest. It begins with short sample of timid stamping in the forest. Episodes from movie Citizen X is appearing before my eyes - brightly green trees next to a railway line - the place of Andrei's work and fun. Soon these stampings are drowned by noises and the story of Molester begins. It reaches it's peak after a couple of minutes and stays at about this level for the rest of the track without creating more strain and without releasing it. Here and there samples or sick, hidden under familiar effects vocals are heard. It is hard to understand the words, but it seems that something about the teacher, father, brother etc. is being told. The second part of the album - the longest one. It is more than 20 minutes of noisy storm. Regardless of that it is the most boring one too. Though it catches the ear here and there with some sample (especially in the end of the song

around ANTICITIZEN (although I still love the "Skin and bones" track). I focused on something else waiting to reach what I had in mind since the very beginning, recording many hours of stuff with proper equipment and clearer ideas. It would have been useless to waste sounds away just to be visible.

There is a strange and interesting mixture in the themes you explore. As I see them - it is some sexual fetish + hatred towards the "crowd of grey sheeps" + simple and logic observation of the surroundings. Which of these (if I am correct) is the most inspiring factor for the creations of Wertham? Overall it seems that, let's say Pigsty - it is so full of hatred towards so called "natural" factors of life in modern days. Though when it is presented in your way it really starts to disturb. Is the main inspiration here - next to you - in the simplest accidents in life? Or you need something BIG to shake you?

Wertham is quite free in the subjects exposed, that are offspring of personal obsessions and experiences. There are three main themes. Main one is everything I have experienced on first hand or I have been able to witness on people I know. Then there are general themes that struck me, mostly related to violence, crime, sex and anything worth living for. Then there is a scarce, yet quite inspiring, interest in historical/political/social happenings, with there no intention whatsoever to preach regarding any subject. Social biology is the most inspiring subject. The way humans interact as individuals or groups when something unforeseeable happens, especially if of a violent nature. Hatred is something you grow with when you face certain constraints and have to share oxygen with certain categories of people.

Pigsty and Pier Paolo Pasolini. Does this album have something in common with this work of italian director/writer?

Nope, although PPP has been an inspiration in other fragments of my experience. The title pigsty came in mind when I was living in Suffolk (UK) every day of my British self-exile I had been driving through a huge open air pigsty with big fat dirty pigs playing in the mud waiting to be butchered. It was the first thing I was seeing in the morning and despite the fact I find pigs funny and somehow cute, that smell made me sick and made me think how unhappy I was to have moved in such village.

Walking in Ipswich town center gave me the same exact feeling, yet the smell was a mix of bacon, sweat, fish&chips, tandori and aftershave. PPP impressed me with almost everything is done, his poetries, movies, books... Many observations related to the media and capitalism. His perception of beauty and its sex habits that led him to a tragic, yet announced, death. It's intriguing how a registered sex offender was capable to reach such sainthood fame within certain ranks.

I have happily taken part to Rustblade's tribute compilation in his honour to pay my homage to the artist/man/sex pervert.

Wertham seems to explore more and more the themes of "white trash" way of living and their ugliest/most distinct sides. Is this the path that Wertham takes from now on or it is just what concerns you now. If so then why and when have you arrived to this theme? Street life as I know is somewhat very close theme for you. Is it just the branch of that theme?

Constant interaction with such sort of subhumans, Italy, Switzerland,

Germany and UK, made me appreciate the fact I wasn't one of them. My relationship with has never been that entertaining but was inspiring enough to face them in a different way in my writings. A amusing thing I witnessed while living in East Anglia has been that most yobs/chavs I met weren't belonging to low classes, (nothing against poor people, proletarians or bums... I could become one soon) but had a job (mostly self employed carpenters, plumbers and electricians), an house and more money than me but acting exactly as those violent stereotype you read about. Ken Loach painted many of these people like victims of society, while they proved themselves to be less noble and unlucky than how that idiot still make money with, drinking their life to hell and breeding numberless mongrels with oversized teenage barflies.

You've released Wertham under such big labels as L.White, OEC, Tesco and at the same time - this year your release showed up at Corrosive Art Records that specialises in very limited and very little editions of releases. What are the advantages and disadvantages, pros and cons of having a deal with little and big labels?

I am 100% satisfied of people I have been working with until now. Most of them were friends before working together. So I can't say I can see any disadvantage on that, be them "big" established names, or smaller labels. I have been the only problem of all these production, being myself very slow and messy. The only people I had problem with were the guys behind the "Fidelis Legio" thing, who stole money and never returned trades, but luckily it was only a sampler and they seem to have disappeared from planet heart with the money of all subscribers and the copies of the many projects involved.

What is the worst release that you've released? For you personally? Or there were none such and it was simply the reflection of the time and creations at the certain moment of life?

I think all releases were exactly as they were supposed to be when they have been released. They captured that moment. I find some tracks obnoxious and boring, I should have put more effort in. Probably my side of the split tape with Origami Replika was boring, I only like the last track.

I don't like some tracks on ANTICITIZEN and BODY JIGSAW, sometime I think they both would have been better as 7's.

What connection lines are there between Foresta di Ferro and Wertham? What common themes are these projects sharing? Are there such or none at all?

The connection is me and the fact that John Murphy is constantly developing sounds for both projects. No common themes apart from crime related song and the use of analog sounds in some parts.

Your thoughts about neofolk scene nowadays overall? Is there still sincerity left or it is more of clothing/fashion etc. thing to show-off? And using of symbols simply for provocation without knowing what are they about and so on? To be cool dude with military uniform etc.? Tell me your opinion about that.

I don't care about so called neofolk. Music is either good or bad. I still enjoy martial oriented projects and still friend with many of the people involved. Trends come and go even in the most radical scenes, best thing is to go to sleep and wait the ridiculous attempts to be something they are not disappear.



There are great people, great projects and I am glad to see spawning traditional/ethnic oriented projects rediscovering true traditional sounds and experimenting with their own instruments. I am bored to death by DJ wannabes, but there are still many excellent projects around: Andrew king, strumpercht, scivias, waldteufel, blood axis, arnica, naevus, riharc smiles, die weisse rose, werkhraum, der blutharsch, triarii, etc.

***What about You and literature? I've read somewhere that Pigsty was based on some never-released book. Are you a writer also? If yes, then what are your main topics of interest while writing, what themes do you explore, how are they similar and how they differ from those that you explore in your musical projects. Also, what are the differences between creating sounds + lyrics and writing a book/article/novel/poem? Which is easier for you? And which is more pleasant? Maybe you could recommend some writings of yours to read? It would be very interesting.**

"Memories from the pigsty" is partly based on my English diary which I will use again for a couple of future releases. I have been writing most of my time, reviews, articles on several subjects, texts for graphic novels, researches and now marketing/technical documentation. There is interest at the moment for a "Memories from the pigsty" book but I need to sort out some issues before focusing on that. It would be a mix of real experiences (mine and of other two friends who lived in London in different moments) and fiction. The style is exactly the same of the CD.

I have problem in writing reviews at the moment, lack of focus, like an attention deficiency disorder plus my Italian worsened when living in Albion. Another excerpt of the unreleased book is featured on French mag, L'ACEPHALE, more to come in future.

Does there exist a theme that you wouldn't explore with your projects? Some sort of taboo or so?

Anything that is boring or uninteresting. I would be avoiding using certain specific images that illegal in Italy since it would be a stairway to jail and I feel to be more useful free than locked-in.

Your way of life if you are not against. Tell me your attitude towards straight edge philosophy. Why is it good and why not. I guess after living such a long time by some so called "rules" in the surroundings that are overconsuming drugs and alcohol - that's absolutely nothing, but anyways, why have you chosen to take such a path of life, when did it happen and so on. Or it is just so and it is simple and clear for you and you wouldn't even know how to describe the things that are absolutely clear?

I have been straight edge since 1987. I started drinking and taking intoxicants at a very young age but luckily a bunch of friends ended being junkies, overdosed, HIV positive, suicidal, drunk in car crashes, before everything turned to habit and this made me draw a line between being clean or be the next in line. I know there are shades of grey in between black and white, but back then it was either being as I am or being one of THEM.

I was pretty aggressive and alcohol was making thing worse, especially considering I wasn't the strongest jock in town.

I was heavily into hardcore punk (still am) and it was a great season to live until moralistic stances, anti-this/that, and pussy scared barefoot needs crying and complaining that women were excluded by slam-dancing started poisoning it all, so I completely skipped the "scene" and focused on more interesting / sexually charged subjects. Give me Blood for Blood, give me Integrity, give me Slapshot, Negative Approach, Cro-Mags, and not whiny emo-political correct shit. Most of these people never had to spend one day of their life in the street and don't know what they are talking about and what the real underdogs have to go through shit while they whine about sexual indecision and feel guilty for their unsolved family traumas.

I do not consider myself part of any "movement" at the moment, but

I still prefer to spend my money for records and not to feed drug moguls, to wait my body corrupt itself without me speeding up the process adding intoxicants. I like to be in control and to be blamed for action I deliberately make and be happy to know that it was really my choice to damage something or somebody.

I have been raised in a place where the shitty hippie mentality of "never trust somebody who doesn't drink or take drugs" was deciding on which side of the stick you were supposed to be, that was enough to keep straight for a few more years and being still happy to be confronted from time to time and be the one to bang the stick. Everybody is free to do whatever he wants until he steps on my garden.

What are your thoughts about politics/human behavior/happenings in the world at the very moment? Are we going downhill or maybe it's the time for "spiritual Renaissance"? What is good and bad about this globalization and rise of materialism? Or there is

no need to think globally about something for everyone is responsible for his own actions and life and the world is just the person himself (and his close relatives in case there is a need to add them too).

Interesting question. No spiritual renaissance, no downhill. Eternal stability. History ended, we are just walking on a flat line where the global market is an ever expanding machine, differences are turned down. We are distracted by fake enemies, but nothing changes, everything is going on as it started. SAome little crisis, some new dream makers (Obama), some new foes to feel the need of protection (Iran, Korea, Afghanistan, Yemen), etc. There may be some wars, there may be some disasters but the direction is clear, one world, one language, one man, one fifth. The alternative is to rise awareness, organize, destabilize. But I don't see it working; at the moment the SYSTEM is growing stronger with unexpected happenings that are making all old "revolutionary" ideologies withering. I am not envying those who still live in the illusion of having a mass-scale revolution and are completely unable to miss the real point of acting locally. They are missing the bus thinking big while "revolution" starts from your home.



If some guy would come to you and ask you "Mr. Wertham, I would like to make some power electronics release, but I don't know where should I begin. All the themes seem to be taken already, the sounds played so what should I do?" What would be your answer?

Watch your neighbourhood, see the horror in daily life, and describe it using its real colours. Try to make the listener smell the ruins you describe. Enjoy.

The worst and most disgusting sexual experience you could imagine?

Two fat naked black crackwhores puking on each other.

Do you like live performances? If so why? Because as I've noticed you were having gigs not so seldom.

Yes. I definitely enjoy playing live, especially doing collaborations (as it happened with John Murphy and Karmanik), but next year I will slow down a bit to focus on expressions of different nature. I have



Kenji Siratori / Xa-Mul - Mutated Crime

Hypermodern Records, CDr, 100 2008

Peculiar interpretation of satanism, called Xa-Mul meets a hybrid of cyberpunk and noise, called Kenji Siratori. About the participants in this split at first. Xa-Mul for me is the youngest brother of the project I'd never understood completely - Melek-Tha. Visual elements and not the sounds alienates me from this representative of Dark Ambient. I mean figures, skulls, pentagrams etc., smoothed with the help of computer effects etc. I dislike that synthetic coldness in visuals at first, but this is everyone's personal perception. Kenji Siratori - cyberpunk author, who has, since 2006, released somewhere around 400 albums, I guess. This is completely different approach to sound, conception and idea than I understand. It's the binary 0 and 1 stream that this Japanese surprises. Can you call it other than "manufacturing" when you spit out albums and splits in such speed? No. Can you call it other than "manufacturer" when you talk about Kenji Siratori? I don't know. Now about this split. This album lasts for more than 70 minutes, packed in slim DVD case with a story by Kenji Siratori included. The split is opened by Xa-Mul. Monotonic, dark and rather dull piece. More than half of it there is not much more than static flow while you arrive to a sample (I think from the movie "Pi"). After that - rhythmic boom appears in the piece. And up till the end. I wouldn't call it as a masterpiece, but well, it is not that bad either. After that - long, lasting for more than 20 minutes piece of Kenji Siratori. It sounds as if the noise concert would be recorded from the other side of the wall while standing in the street. Here and there you can hear echoes of far away feedback and something what could be a vocal, but it seems more like a mirage from behind the grey and static curtain (not wall) of noise. Next - Xa-Mul again. One more monotonic fundament with high squeaks here and there and pitched down voice. The second piece of Kenji Siratori - noise that hides behind a thinner and more transparent curtain, but that would be all I could tell about this piece. Distant noises and atmosphere of a big city. Maybe that was the desired result. Album is closed with primitive piece of Xa-Mul. The beginning of it sounds like from the sound track of sci-fi movies from 80's. After a couple of minutes rhythm appears which, in case it would be under more distortion, could suit well for a gabber compilation. That's what this album is. I sat through it, listened to it, but wasn't convinced at all by these two performers. Do I need to comment more?



Knurl - A Hail of Blades

Impulsy Stetoskopu, CDr, 100 2008

This album was released in the summer of 2008 by a label from Poland - "Impulsy Stetoskopu" in edition of 100 CDr's. It is interesting that after almost 15 years Knurl released an album, recorded in stereo. The jewel CD case with inlay lays between two rather thick metal plates, joined with bolts and without a doubt it is one of the heavier releases. And not only soundwise. About the sound. This album was recorded with one more Alan Bloor's self-constructed noise monster, which consisted of round saw blades mounted on a rod. The sound passed two contact microphones with different effects and as a result of all this - indeed very interesting work of Knurl. Album plays for 40 minutes and it is divided into 5 rather different songs. The first of them - Disposed to Embrace - from the very beginning greets the listener with harsh metallic and rather Knurl'ic sound. This piece rolls through ears very intensively. Sometimes it stops for a little, but remains with the same intensity for the whole 8 minutes. The second track surprises with it's beginning - after harsh and heavy first trip, the start of this one is somewhat choking, saws are stuck and twirling. But there are many places like that in the whole album where not only fierce sweep further while destroying everything else around sounds. More subtle cacophonous improvisations have their part too. Because of these variations the whole album becomes more interesting and pleasing to listen to. The last piece, for example, is slow and full of pleasant low sounds. By it's length it's the longest track and with it's rich sound goes even further from harsh noise propagated by Knurl. Very good and nicely released work of this artist from Canada in which not only all-destroying concentrated antimusical of Knurl sounds, but also rather different variations of round blades of saw. From what I've heard of this noiser, this is, by far, the most interesting and versatile. I should say experimental work up

to this day. The noise in all it's beauty.



Knurl - Vermifuge

Troniks, PACrec, CD, 500 2007

A powerful noise attack from this Canadian completed by one of his machines of music destruction. This time the apparatus is made from 3 feet diameter pavement blade, well fitting for cutting not only asphalt, but also ears and brains. All this album consists of 6 parts of constant, uncompromising and massive noise. Only in gaps between songs there are a few seconds of silence to breathe in and truculent noise attack strikes again. During the whole 48 minutes it is the same - multilayered and massive sound, in places reaching such mass that it seems that brain will explode. Anyways, album is monotonic or static in no way - the sound always changes and varies. In one layer, as if on the pavement, creating fundamentals of low and rich sounding. On it, just like a collage of metal shavings, composing the picture of higher and very high screeching sounds. Anyways, Knurl manages to create some kind of frame and view from all this never ending totality of sound transmutations so that non-stopping noise raises real aesthetic satisfaction, when it becomes very much of a pleasure to listen to. And by deconstructing the sound and creating real killing machine from this self-made instrument, he creates weird musical compositions when through the limit of noise you can hear and understand the sound from the opposite direction. Going in the circle and approaching musical harmony and concord from the side of disharmony. I say this because the album is not chaotic pile of sounds released. It is constructive attack - energizing and screwing the listener in the role of powerless embryo into non stopping spinning of steel blades. Of course the overall cold and steelish sound of the album adds to it too. After the listening of this album, the listener stays chopped in pieces and left lying, but very happy about the procedure. A great present on any occasion for old and true fan of classical music.

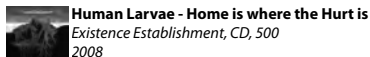


Mania - Armed To The Teeth

Troniks, PACrec, CD, Limited 2008

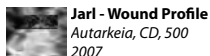
Half an hour harsh noise attack and armed greetings from Keith Brewer. I was stuck to this album for quite some time. CD cover still lies on a table and the CD spins in the player. Checked through in various states of mind, in different moments of a day. Listened through silently, loudly, through earphones, headphones etc. And I listen to it still and have a feeling that I don't understand it to the end. Armed to the Teeth plays 35 minutes and consists of 2 logical parts. The first one lasts for 10 minutes. It begins with a rather long sample and continues to massive, slowly moving expanse of harsh with a little feedback, a little of ear-crushing-sounds, a little speaker-damage, a little metal. After about 10 minutes, sound becomes calmer. The sample from training or something like that is heard and from this place Mania takes over full control of ears. Salvoes of automatic weapons and voices distorts and album starts to develop a little more aggressively, but also rather wavy. Here and there comes "calm" parts, Mania reloads the weapon and goes further. What I noticed the most in the second part - the clearer sound of metal objects. The power of sound is being felt with every inch of the body and brain. And that's it. No feelings or contrasts or compromises. Maybe one contrast is the cover of the album with three smiling heroes, targeting to different sides, all drawn in comic style. And the background covered with piles of bullets. When you look at this strange cover you don't know what to expect from the album. And the CD simply destroys everything and oppresses. It oppresses not in that "good" meaning - it does it really hard and this album is surely not easy-listening. That's why it took about a month while I managed to write at least these couple of lines. Album ends. The last minute is fire in volleys and noisy "drill" of brains. As for me I finally managed to find the description of my feelings towards this album and how I feel every single time I listen to it. It is similar to the one when the body is severely poisoned, but you cannot vomit, something like a stone is stuck inside, you are all sweating, the head spins. Green circles shows up when you try to open your eyes. And I won't say if I liked what I've heard. I described how I feel while listening to it and that's more than enough.

You cannot stop, you don't know where you are, you have no time even to listen to surroundings. Everything what exists at that moment is eternal motion. One moment you see the sky, moment later your mouth is full of dirt, get struck by a stone, loose consciousness and wake up still rolling down with unmanageable flood. Foot of the hill is reached only when the side ends. But everytime you listen to this release, you grope different detail of the record. The sound guides your ears in-between layers and everytime it brings you to different feeling and understanding than the time before. Feedback, distant melody, short and fragile fragment of sound, feeble clink and that changes the picture completely. Everytime you discover this album anew and everytime you are surprised that you've had missed something. To give up to your ears and sensations - these are the requirements of this album. B side is more sombre and not that active. Even melody and moments of ambient calmness appears, but they are constantly teared up by field recordings. Anyways, the result in sound is the same - full, diverse and dense. Of course Eric's wonderful painting must be mentioned here too. All albums of Hum of the Druid with artwork made by Eric himself is like separate work of art that raises yet additional questions. Slippery and almost non-comprehensible album. I should say it is a must to try it yourself.



Human Larvae - Home is where the Hurt is
Existence Establishment, CD, 500
2008

The CD I am reviewing is the second release from this German musician under the name of Human Larvae. The same person is responsible for harsh noise unit Broken Diod. This one is a rather strange album which does not fit in boundaries of one particular style. The more I listen to this release, the more I understand that if I won't write about it now, there's a possibility that I will never write about it. This is a mixture of death industrial, power electronics, noise, dark ambient, even bits of martial. By using this mixture you can be healed from your own self, but there are equal chances that you'll get even more sick. All songs in the album wander from one style to another. Aggressive and noisier tracks are substituted by more melancholic and creepier ones, but one thing is common for all of them - depressive and dark mood which is not feigned. All that exists as a whole in weird symbiosis one with another - explorations of inner-self and pain, sexuality, compulsion, depression - passed through personal, maybe a little ironic, but sincere prism. Result of this symbiosis - lump of despair which presses you for more than an hour, hidden under this idiomatic title. Layers of synth rumbles lay on you one after another and wrings you really badly. There is vocal in the album, but Human Larvae does not let you enjoy it for too long. It is sometimes, as in the first track, repetitive, repeating "kill yourself" like mantra, sometimes it bursts and spits black pieces of words, hidden deep under effects. Between rhythm and heavy suffocation under layers of sounds, from anger to melancholy. In between them such pulsating tracks as "I do this because I love you" interferes. Under the waves of synths - almost 5 minutes of woman beating and screaming. By the way, the track goes after "Rapist Pig". I think there is no need to comment more. Yes, much attention is paid to women and thoughts/experiences, related to them. Despite the fact that I don't like comparing existing projects, but Human Larvae's similarity to Navicon Torture Technologies is unquestionable. Mood, sound, even titles of tracks. Anyways, the weirdest and most suggestive piece for me is at the very end of the album, which highly contrasts with the whole material - "A Loss Too Great To Bear". Maybe it makes such an impression exactly because of contrast with the album, but it fits here perfectly. Threads of melodies, that sound like chanting, weaved one with another. Absolute cold calmness and dissociation from other tracks. Quite often during my walks in the city at night, my mp3 player is on repeat at this track. This one is really good and recommended work with great artwork.



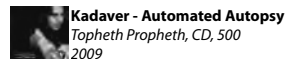
Jarl - Wound Profile
Autarkeia, CD, 500
2007

Today the autumn sky is grey, just like the music I'm listening to. Grey is not the color of boredom. It's twilight. Between the day and the night, between consciousness and subconsciousness... The whole album flows on this junction, constantly sinking to the dark and intan-

gible sanctity, glow of sickness, worried waiting and returning back to balance. This CD just shows landmarks, but the path to go you must choose yourself.

This album by Swedish artist Erik Jarl (also takes part in IRM and, together with the man behind Institut, Lirim Cajani, in collaboration Kaiten) - rereleased cassette recordings from almost 10 years ago (6 songs from 1999 and one - from session after year and a half). The design of the album - just the same as the mood itself - grey and gloomy. It opens with the first mood - painful and monotonic loop, above the constantly changing sea of sound, deconstructing the visible landscape. The second wound profile - synth sound, pulsating closer closer with all its dismal menace, slowly blending with the others, but remaining the main axis of the song, around which gathers clouds of sounds. And through the whole album it is constant floating in silt. There is no chaos, no unconsidered sound, nor step because it is well known that while walking on the boundaries, one cannot step aside. At the end of the fourth "wound profile" song - there are sounds like bells and the slavic (for me it sounds like that) women chant is heard. The heart starts to beat... And again, the motifs of chant - in the fifth part of the album. I don't know why I was so hooked up on the chants during all the thoughts through the album. Maybe they are one of the most tangible forms through the duration of the album. Painful and depressive. Like those clear sounds in "Wound profile part 6". They have bright contrast with gloomy, dark background. It's just clear that no profiles become more understandable after an hour journey.

And more. It is very interesting to watch the surroundings while listening to this album. It is impossible to see it as a whole, but all the details become very clear. The passer-by, dusty window, bog, flying bird... And one creates his own landscape, own surrounding. Does one construct it by himself or this album constructs? For those who like to travel.



Kadaver - Automated Autopsy
Topheth Propheth, CD, 500
2009

This CD, released by Topheth Propheth, is the newest product of Michael Zolotov. It is quite peculiar and strange album. The same is with all the creations of Kadaver that I've heard. During first spins of this CD I couldn't find a way to approach the information in the CD while finally managed to do it. This is not just monosematic noise. Kadaver once more reveals his ability to mix several styles into one album, but the most important thing is that he is doing it quite well. Automated Autopsy reminds me Mike Page's bends of creations. Dark and rather depressive pieces laying down in multilayered buildings of sounds. Feedbacks, loops of samples, field recordings etc. Everything blends into one frightening structure. It is not an aggressive album (the same goes for most of works of Kadaver that I've heard). Automated Autopsy is more like a journey that constantly takes you to the "forbidden" places of your mind to acknowledge them better. There are some noisier pieces in this album too. One of them, let's say is the first one, noisy and rather chaotic "Pretty Girls into Ovens", but they fit well with calmer (in respect of sound, not mood) places of the album and joins together into one totality without reproaches. Maybe the delayed woman's cry Yel-Low sticks out a little and it contrasts with the whole picture, but it soon ends and we go deeper. One more thing that I'd like to praise is the sound quality. It is very clear and pleasant in this album. Now what's not so good with this release and why I have problems with Kadaver's creations overall - the measure of sincerity and certainty of the conception. Well, yes, "Serenity is always a razor blade away" etc. etc. and these emotional remarks goes with most of the releases of Kadaver, but these writings, notes and appendages does not convince me and while listening to Zolotov's creations, host of doubts always buzz in the background. But if you dissociate from that, the sound is quite satisfiable. Diamondsquely sharp noise with reflections of ambient. Artwork - minimalist, but it fits quite well with the release. The length of the album - almost 50 minutes and to those who search for dark and scary wanders and realize what to expect and what not to from Kadaver, this release should be perfect.

been repeating myself too much lately and having to travel miles to stay in a place only 48 hours is becoming a bit consuming. I plan to stop at least until next autumn.

What about you and religion? Do you follow any external advices/orders how to live or no? Why?

No. It's a waste of energy and time. I am interested in religions, tradition, etc. from an historical perspective, but I do not believe in a higher power to rule us. It's just a matter of money and control. Religious expressions may be interesting, but it is something I would dream to see confined in reservations and museum.

What you can't stand in ART and what makes an ART worth your attention? Themes, subjects or whatever?

It interests me either if it show the un-showable or speak the unspeakable, or if it gives me strong emotions and the illusion of project me into the heights of something unexplainable. It must either interest me or capture me. There are several "artists" I find amusing in various fields, but the money surrounding it makes it look less valuable than it should be. I have been very much into body art, yet the whole attempt of giving social messages through it made it become something restraining and not liberating as it was supposed to be. The form should speak itself, contents should be secondary or at least not explained. I want



to wonder and be surprised, not taught. A millionaire telling me the world sucks is number one on my hit-list.

What about the future plans of Wertham? of Foresta di Ferro? Any live performances, releases, other activities?

I am going to take a break from most things. Apart from the new WERTHAM cd "Bodies under sieve" and a couple of releases that are already in the works I'll stop all music activities for some months. I'll be focusing on the new project CALIGULA031 in the meantime. I have already recorded many hours of stuff I am confident with; I just have to edit artwork and lyrics.

What book, record and random thing would You take while going to the unknown island for a period of time?

"Atlas of legal medicine" by Weimann & Prokop, "Great white death" by whitehouse and a CD player to play the aforementioned CD.

Any last words, questions, shouts, answers, stories or so.

Thanks for the intriguing interview. 2010 should be a slower year for me due to work commitments, but watch out for news in the next months on retaliation.splinder.com.



MOURMANSK 150

First of all the few words about Mourmansk150. Maybe some stories, you want to share, outlines of biography. An introductory word. How was the project started and why etc.?

Mourmansk150 has no beginning and no ending. Our "discography" is managed on discogs by our friend, Emmanuel of Nordwaves.

What about the name of the band? Does it have something to do with the city Murmansk in Russia?

The name (mourmansk, in French) was chosen in clear relationship with the Russian city. Murmansk was a centre of Soviet submarine



activity. In fact, it is the world's biggest nuclear dustbin...The potential for disaster in Murmansk is enormous.

Mourmansk150 has not strict formation is being said in your website. How did all these changes affect the overall sound of the band? Is there someone in current lineup from the very beginning of Mourmansk150?

The line-up has evolved ... like a DNA sequence can evolved along phylogenetic trees...Currently, Mourmansk150 is Christophe B., Julien D. and Minzo S...the trinity!

More rhythms have been incorporated in the sound of Mourmansk150 since the arrival of Julien D. Minzo S. has written most of the lyrics. Whereas "Catharsism of a trigger" was co-signed by Julien and I, you can consider that "Triumphant over your remains" was our first recording as a real group. We played live without any audience during roughly one hour in studio. "Triumphant over your remains" is like a finalized version of "Catharsism of a trigger". We are also always interested in inviting brothers in arm to contribute some collab tracks, as we did with Ripit, Lith, asso...

As Mourmansk150 is more than just "sounds", some VJ were also involved in the releasing of "La guerre, l'anarchie et le chaos". As for today, Tzii (a Video-Atak's member) released the video of "des chiens" and Regio Manicomio (from Septic Mesh) released the video of "L'heure du bombardier". News soldiers!! It's total war!!

You are also really proud of the limited edition of "La guerre, l'anarchie et le chaos" with the t-shirt and the military bag. There was a perfect synergism between us and Aldo (the manager of Nil by Mouth).

You are three in a band. Isn't it more difficult than being alone let's say? Or it's quite opposite - everyone is adding his own color to a painting? Or simply it's one man rule and others do what they're asked for?

It's easier as we share the same "spirit". 3-fold more depth, 3-fold more extremism!!!

Who are those children in your promo video of the newest album "La guerre, l'anarchie et le chaos"? Why have you chosen the

image of children in this theme?

Our troops!! Our troops have to be educated as young as possible!! To take a decisive action, there is no need to be an adult. Resistance is already obsolete because for the select few who have the strength to resist, there are billions who will be able to deviate from the "indoctrination" thus making the strategy inutile!

This your last album seems to have serious anarchist attitude. Moral anarchist Leo Ferre, I guess anarchist text from Antonin Artaud etc. Your message behind this. Is it the perfect "system" - bringing anarchy over the western society or is it the democratic-ochlocratic anarchy in western world that you see and just state facts. Or some other thoughts?

No, we are not anarchist!! What do you mean by "anarchy"? We can't stand any authority, that's all!! We rejected this system a long time ago!! Clowns ravaged by humor!

When we recorded "Soleil Orange", I took books of Maurice G. Dantec. Julien played the keyboards while I read some selected sentences... and it doesn't mean that we are catholic!!

What instrument and sound sources were used in your last album? In some live pictures I saw that you are using laptop too. How do you see computer becoming rather frequent in the acts of noise/power electronics? Is it OK, or is it "loss of spirit"?

The main sound source that you can hear on our last recording "La guerre, l'anarchie et le chaos" came from an analog synthesizer named "MFB-II". We also used: korg electrice, dr-660, alesiis micron, boss MT-2 and ODB-3, Korg AXG1500, and also some home-made machines: keyboards, noise box, effects as overdrive... Do it by yourselves!!

On stage, we used a laptop as a "big" sampler equipped with cubase and wavelab... for the samples (of course!!) and the loops. Laptops are cheaper than samplers, lol. Moreover, it's quite difficult for Julien to manage all the analogical equipments ... whereas I have to deal with "vocal" part. Nevertheless, be sure that you will never listen twice to the same track!!

In the near future, we will try to use a minimal configuration to avoid the use of the computer. In our bunker, Julien is trapped behind a wall of machines but it's quite difficult to "move" it on stage.



There is a song in your new album that sounds like a hello to Mikko Aspa - "Fuk Miko Aspa". Is there some serious reason behind this greeting or is it just for fun?

On klosa3 (= last track of "Triumphant over your remains"), we vio-

but just fills time with noise and continues in one static line that was taken since the start. The third piece is not very different in structure from the first two - sample in the beginning, then feedback and noises underneath. But here some voice is heard though is it the voice of the musician or the sample it is very hard to tell because it is impossible to hear the words. I sit and think now. Do I like these experiments and pseudomelodies with feedback in here or not. But it seems that it could be better without them. It would be rather suppressing piece, but these random sounds (if these are not random then they are very poorly composed) disturbs the mood. After a short insert we go to the last piece "Bodyshock". It is the longest, but at the same time the best song in the album. The cassette is finished with powerful rhythm, rough low-rumble wall and feedback. In spite of some sound problems and other nuances the impression is not bad. Well, the start is done for this project and I hope that there are still enthusiasm left and it will be possible to hear more of Gas Chamber.

Gelsomina / Squamata - Junkyard Behemoth
Freak Animal Records, CD, 300
2007

One more split of finnish harshers. And this is really good, high quality finnish harsh, full of metal junk sounds and intensity, not settling down from the very beginning. The first song in the album - a little more than 20 minutes of Gelsomina's contribution to this release - "The Mercy Seat is Melting". When I've listened to this album for the first time, I was unpleasantly (heh) surprised by this song for it starts with rather far away and not that loud thunder of noise. Because of that I made it louder and started thinking about strange quality of the sound, but after about one and a half minutes, Gelsomina explodes and "Mercy Seat" starts melting. Sound level becomes louder twice or more times and starts damaging eardrums. After the first "cold shower", Gelsomina sounds rather pleasantly. Sound is intensive and always changing. Through high squeaks comes low noise attack, then covered by high noises and hysteric sounds. After powerful stroke of Gelsomina, Squamata takes place. These two finns AE and AO delivers almost half an hour of material. The second song of the album "Poison on Poison" after melting of Gelsomina, sounds a little calmer, thunder of low tone and high squeaks from one or another side. After about 1/3 of a song, the sound begins quick jumps from one ear to another little by little driving me nuts and sounds become more active and various for some time. I'll note that this album is very pleasant for listening with headphones. At last, after about 5 minutes, I guess the first rhythmic place in the whole album comes. Squamata having some fun abusing metal. And at the end of the song, the metal abuse goes full scale, delivering good experience of the sound without any distortions. This was the longest song by Squamata. "Die Elixiere Des Teufels", is the following song. Again, the song is not total chaos, but there are some rhythmic parts and I can feel the structure. The finish of Squamata is "Enslaved by Ants", which, after understanding of Squamata's deliveries for this album, is maybe the best song from all the album. One way or another, this whole release is nice and strong Finnish collaboration, really worth its place in collections of people who like Finnish harsh.

Genocide Organ - Remember
Tesco Organization, 2xCD
2007

Genocide Organ - one of the huge whales of Industrial/Power Electronics in Europe. Creators of one of the biggest labels, Tesco org, personas incognito for a huge amount of time, appearing in concerts with faces under terror masks and shocking and disturbing society by their conception and style. What they did it could be a very long list. Genocide Organ performance in Vilnius already didn't shock or disturb. It was more refined, but strong nevertheless. Having in mind the time of overload of information and rules of "consumption" of music, such set of works as Remember, where all the best songs, subjectively for the creators are gathered, shouldn't provoke much of racket because usage of mp3 have left behind any status of "rare" or "unheard" recording anyways. In one way or another, this release is historic. Packed as a book, with linen cover and GO logo on top. In first few pages we find essay of journalist Richard Stevenson about Genocide Organ, their goals and concepts. In other pages - dates of concerts, albums, appearances in compilations etc. By the sides of the pages crumpled little

photos from live performances that these terrorists had through their existence. The French sound genius (I have no doubts while writing this) Jerome Nougallion, whose projects such as Propergol really has great meaning not only in French, but also in the worldwide industrial scene, put his hands on the sound of this album too. After remastering, it is really hard to believe that these recordings are from live performances. And that the times of recordings differs a whole decade (1989-2000). Sound content of the album - two CDs (Remember is also released in limited 3xLP edition) collection of GO hits. Dogday, Mind Control, Klaus Barbie, Klan Kountry, John Birch Society etc. The power of Genocide Organ. And I have a strange mood reviewing this album. As if going through some dusty photo album or book of reminiscences, when you feel surrounded by strange melancholy. "...some others still sound in our ears". "Everything is as it is and nothing is as it should be". Remember.

Girnu Giesmės - Bevardės Salos
Autarkeia, CD, 1000
2007

This album is the tenth of lithuanian sound genius and old-timer of a scene. "Bevardės salos" ("Unnamed Isles") - the journey/the wandering through sound and hardly definitive paths of your own mind. In places it is light and clear, in places anxious, in places it is horrific. The album begins with such rather fearful "Žiotys" ("Outfall") that brings dark atmosphere of waiting for something unknown. During the song something similar to rustle of a sand is being constantly heard. In the background the sound becomes more and more intensive and massive till it flows away from outfall to liquily sad beginning of "Zara" ("Glow"). It is a complete contrast to the first song. Sounds like mood of cold and clear morning. The background of sounds is strengthened by melancholic melody, which finally becomes drawing and soft sound of some far-away hooter. The third song of the album - "Regykla" ("Observation Post") is one of the songs that one could acknowledge as a song of Girnu Giesmės by any means. If one had ever listened to this project, one will know that it's impossible to mix these sounds. The rhythm finally lapse into silence and high tones start crawling on background sounds and clear the listeners' ears. In the very end of "Regykla" a short motif of a mysterious song is heard which transmits electrical voltage through the body.

I don't think there is a must to talk about the one and every song of this album because every of them has its original and hardly definitive mood and aura. This release is indeed very strong and should find its' listeners. It is simply impossible to describe its' style or something else. Like in every song. You can listen to it so many times and still you are not able to find anything steady and groping to catch on and float away. It is constantly changing ambient, drone etc. mix which can be described as Girnu Giesmės. Equally clear and opaque, equally light and gloomy. But it is the travel through 8 unnamed isles and the title of the album says everything. The man is inclined to name everything what he knows. Sometimes even the unknown. And what does not have a name it does not have anything, it does not exist - no form, no color, no taste. It is not discovered and not explored. I can only recommend this album. To take a peek through the veil of unknowingness. And to open the doors THERE, where sailing vessel, shown on the cover will take.

Hum of the Druid - Hum of the Druid
Abisko, CS, 200
2009

While listening to this cassette (by the way, Hum of the Druid tried this format for the first time. In my opinion it was really successful) one thought stays in my head - fullness. This is, in fact, remarkable for most releases from this USA musician and this cassette is yet another proof of that. It is such powerful and concentrated explosive of sound that after hearing it you'll either spin it again and again, or put it to some dark corner of the shelf never to touch or remember it. The sounds of this release - records of acoustic and analog. There are places that the layered sound gets so thick that it starts to sound like wall of noise. But the release is not static - it constantly moves and evolves. Feedbacks, clanks of metal, voice, even melody sticks out episodically. While listening to this cassette, especially the A side, I think the similar experience would be to roll down from the hill with the avalanche of stones.

fragments of vocal of Michael Page under heavy effects in order to understand some words. Anyways, there are places where vocal is clearly heard through all the noise. The sound of album - "hard" and strict. Somehow the word "diamond" sits on the edge of a tongue. Sharp and cutting almost through the whole album. Songs varies from conditionally calm pieces with drone'ish elements to outbursts of aggression, to complete impassable dismal. Together with the constantly changing effects on vocal, this conditional change of mood creates one "piercing through" state. I don't think there is a need to write about all the pieces separately - each and every of them is in one's own way interesting and different, with huge amount of sound layers and the same sick and dark mood. Despite these and the fact, that there is almost no rhythm in the album, apart from few pulsating drone'ish/noise'ish sounds, this is no chaos. The overall sound does not irritate or dispel. Sometimes during this album I'm catching myself straying from analyzing words or sounds, somewhere deeper. To take a walk through my thoughts or simply buoy in thoughtless space, by that opening the path for Fire In The Head to fire his intentions straight to the head and unconscious mind and letting him do with me whatever he wants. And still... I'm cutting and cutting the title of the album. /ICON - I Control? Through ICON? Let it be my nonsense talking without any base, but by this album, the feeling is just that. I simply could not review this album clearly soundwise or technically - it is something else. Those who have heard it, will understand, for the others - there is no need to try to describe. Well, how could you describe "bitterness" to the person who does not understand it. By biological processes? No, I'm not doing that.



Fire In The Head - You Too Shall Burn

Nil By Mouth, mCDR
2007

This time on target - mini album of USA power electronics creator Michael Page, which was released by Italian label Nil By Mouth. There are 4 songs in it and the album lasts for almost 15 minutes. All in all, regardless of short duration, this is one good and high quality album. For sure, it is such for those to whom the sound of Fire In The Head is acceptable overall. The first in this album - Fallen Prey (Fall And Pray) - cold one and not very cosy song. Through the whole piece various constantly changing noisy squeaking and whizzing sounds are being heard, layered on pulsating dronish note. Sometimes these sounds remind of harsh windy evening, sometimes they become similar to distorted inhuman screams while the sound calms until the next song - In His Garden. In this song dronish movement sounds a little louder (it seems so at the very least) and takes another position in the structure of the song comparing with the first one. In His Garden the vocal hidden under rich effects is heard, but multi layered waves of noise deceives me every time I listen to it and I don't know where the voice transforms into pure noise and if these sounding "chop chop" is really vocal or just delayed strikes or just imagination. Stolen Thoughts starts calmly and one can think that it is one more drone/noise part of the album, but after approximately a minute of prelude the rusty barbed wire fence of noise is built above which the vocal of Michael Page is clearly heard. After the most aggressive song purely industrial, dark and creepy song "Hurry my Children" takes place. In this song the samples from "Death Tape" (the last recording of Peoples Temple before massive suicide) are used - the voice of Jim Jones where he encourages his followers to hurry and finish the existence. With this song the short, but having much to say album ends. Michael Page succeeded in creating dark and gloomy atmosphere with his creations again. What is left is just to bow the head under own thoughts. With in ears "Hurry my children, hurry..." still echoes.

Fleshobedience - demo #1

Audial Decimation Records, CDR
2007

This dark and dimly noisy record - rereleased cassette of Fleshobedience to which director of Audial Decimation Records didn't let to be forgotten and perpetuated it in pro-printed CDr. Despite the fact that you can find some info about the person, responsible for this project, but he is not mentioned anywhere so I won't start speculating with names. On the whole the design is remarkably empty and drops in peculiar feeling to this release. The cassette was designed in the same manner if I understand correctly. Title, contact, date of records and ADR

logo on the cover. That's all. All the rest is white except the top of the CD which is red. As one person said after seeing this release - two most beautiful colors, do you need more? Visual sterilization. There are less than 15 minutes of material in the album. And it is really one interesting and oppressing work. Slow, depressive and tendentiously ruining you. Lo-fi synth rumbles, grunting vocals deeply under feedback and thick layer of effects, slowly changing levels of sounds. It is like a knife, piercing into your body. Songs full of energy and constantly developing, they seem to visually carve the surface of the skin. If they pierce somewhere deeper, it is more likely to be an accident. While this 15 minute quak is simply deepening the wound, made with the first stab. It presses the blade deeper and deeper, constantly spilling disinfecting liquid on the wound. But no, the album is not monotonic or boring. Despite it's minimal movement and developing, something new always appears - new layer of sound, feedback strikes through the ears, vocal falls on while everything ends. I've left this CD for listening through the night several times and the CD was spinning till the very morning not disturbing the sleep at all. Well, maybe these 15 minutes are the optimal length of the album. You eat it, but you are left hungry and want more. Strange is the fact that a few years already (despite the piece in ADR compilation), Fleshobedience remains silent. I hope that it wasn't the one and only release.



Gas Chamber - Berate

self-released, b-card CDr, 12
2008

I've got to know this project once I saw an announcement about the business card CD/R Gas Chamber - Berate, limited to 12 copies and distributed by Grief Foundation. Tiny business card comes packed in DVD case in which one will find a piece of paper which reads "GC" and an audio recording. All in all this whole release does not extend over minutes, but that is enough to get an impression on the project. And the impression is bad in no way. The first title in this mini-album - Restrictor, lasting for almost 5 minutes. The sound of this piece - rough and harsh, offending the ears with showing up high pitched squeaks and rather pleasant low murmurs. Also, I could not but to notice the repetitive text of this tune. But maybe it were my ears that gave me a false illusion. Anyway, it is hardly possible to hear the text and as there are no lyrics included, the sound of text being read merges with the overall noise like some kind of a rhythm. In the foreground throughout the duration of the piece lies a changing and unintermittable wholeness of noise. The second and the shorter part of the album - a tune that plays just around a minute, titled Animal. The sound in this one, seemingly softer and not as torturous for ears - it's more of a low sound of thunder, this time without any sign of vocals. On top of that - waves of higher and lower, louder and more silent pulsating noises. Overall, this album does not leave a bad impression, and by the fact that this name is rather new and Gas Chamber was started just this year, it looks like the person behind the project really has something to say. And what's even more important - he is capable of doing it good.



Gas Chamber - Gas Chamber

412 Recordings, CS, 46
2008

This album - more than half an hour of noise from UK. Ga. Chamber invaded the scene of noise/power electronics in 2008 by releasing 4 CDs and one cassette that is playing now. All in all it is not a bad album. Though nothing innovative was heard, but it without much doubt goes together with middlings. In the promo cassette - 5 pieces, recorded to one side and the other one left blank. Yes, it is not comfortable to rewind always after listening to the album, but format is as it is and presentation is at is too. Album begins with the 6 minute piece "Stench" (while looking through the titles - it seems that it is grindcore album). Short sample about damaging of sexual organs and here we go with the fundament of rich low frequencies and noises through flanger effect on top of it. That forms and fills in the upper level of frequencies. While listening to the very first piece some strange irritating twitching sound is heard in the left side from time to time that seems out of place. What is that? The second song shoots without any introduction - the pulsating flanger effect is changed by manipulations of feedback, but the song is once again rather static, like the first one. The sound does not try to make any strain, it does not change cardinaly.

lently attacked Cold Meat Industry...but it seems that nobody noticed it!! Arf!! Except the Karmanik family... motherfuckers!!



These labels also pilot the scene, they exclude and nullify threats when by manipulating the shit system they pilot/control! This is partly <beside the pedo/porn depravity> hate Miko Aspa and Freak Animals so much because he see's us as a great threat and tried to humiliate/downplay our dominion! This is one of the most pathetic and deplorable levels that a human being can sink to but it is everywhere! 90% of people need to be told what to buy and that includes the Noise scene! That's how these people operate and that's how they are successful! Play it as a business and not as a passion and you will be very successful! Place the music and your art first and it is much much' MUCH less likely! Freak Animals are fucking awful! Almost all there bands are shit I was astonished! It is almost as if he is picking up all the worst bands!

In power electronics scene there are some artists that take serious ultra political attitude. Like pro-jewish project Barzel, ultra right wing artists like Brethren, Deathkey etc. What are your thoughts about them?

None are familiar so I can't comment individually. Life and sociology is never as linear as right and left wing. I detest mental cripples that succumb to such primitive and insular monologies. The Jews have a



lot to answer to, but also a great deal to respect. Many resent and chide them simply because of their success and distinct racial soli-

darity. It pleases me that Barzel exist, even if it's just to rile the myopic dullards that whisper words of hate & loathing from the safe seclusion of the noise recess.

Would it be possible that such a system/order/whatever comes that Mourmansk150 has nothing what to fight about and what to say?

... Absolutely! It is our crusade to render this habitat permanently & irrevocably.

Progress vs regress in existence overall. Which one is better by you and why?

I don't fully understand your enquiry? Progression is the only direction unless you are clinically retarded. But the wrong direction can be nominated in which case regression/retreat/reflection and the devotion to a new and better path of escalation should be navigated. The prevailing international precept and practice of "developed" is a concealed plague and must be rejected and replaced. Utility must never replace ability but that's exactly how the modern world operates/festers.

Is there any hope for western society? Or the only answer is total annihilation?

There is ample hope. Yes, "total annihilation"; but of the current paradigm, creed, convention and complete vacuum of principles that propel and define "western" society (and a large body of human nature). It's a moral, ideological and even spiritual war as these sentiments/states are what dictate and deliver the physical reality. All the usual ignorance and greed issues are central offenses but the cardinal failures/felonies are depravity-tolerance and normalization, the tragic desolation of responsibility and the chronic idolatry state so deeply entrenched.

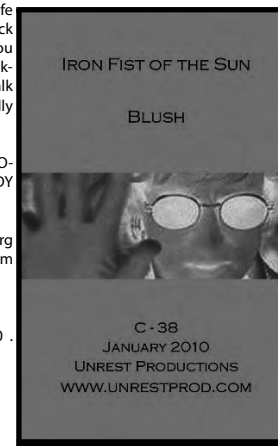
Last words, thoughts, greetings, swears, whatsoever.

You could devote your life to assassinating Barack Hussein Obama or you could form a PowerElektronix band and just talk about it! Music is really the cowards way out!

NO FUCKING COMPROMIZE!!! EVERYBODY
DIEZZZZZZZZZZZZZ

web sites:
www.mourmansk150.org
www.myspace.com/mourmansk150

contact:
info @ mourmansk150 .
org





FOR THOSE WHO ARE IMPRISONED IN FREEDOM. AUTARKEIA.ORG

REVIEWS

frequencies in best traditions of wall noise. This side does not energize that much though that conditional absence of monotony does not choke you. Hiss and rumble interlace not aggressive, but soft and pleasant partition of consciousness and unconsciousness. Sound becomes calmer little by little - either it is going to total darkness or pleasure is reached through noise. In essence I liked this work. First of all I liked the concept. Thoughts came to conclusion that if you want to suppress unnecessary noise, you need to build unpassable and unclimbable wall. Second - the sound from cassette and good quality noise fits to this calm evening very much. To look from the other side - this wall noise was not too viscous and excruciating. Is it good or bad? I don't know. I liked more than disliked what I've heard. Right for silence (if I've understood the title correctly). But I want to rub to nubbly surface still.



Dogpop - Live Without Band
Zaetraam, UMB, CDr, 100
2007

Dogpop - one of the weirder things that I've taken for reviewing. I bought this CD without many questions when I saw this duo live in Vilnius and when Dogpop really brightened the evening. At first I'd like to mention the persons behind this project - it is Brigant Moloch from Anenzephalia, Genocide Organ and Daniel Hofmann from The Musick Wreckers (ex-Thorofon). And well, these two coryphaeuses of German power electronics combined their forces and made ... some hybrid of industrial and electro. About the style. I guess it's an open question for discussions and I may not be right, whether it's minimal or electro, or angst pop or something else, but I dissociate myself from such quarrels for I don't feel competent enough in this kind of music. Let it be. The fact is one, that this album is really nice stuff. Complete minimalism in structure - one unchanging rhythm throughout the song, one or more layers of computer sounds on top and sampled or effected vocal. This is the formula for most of the songs. I haven't heard the album that Dogpop released before so I cannot say anything about the change and compare these two, but "Live Without Band" sound rather "Thorofonic". This album is not joyful and cheerful dancing or careless nodding of head though. It is full of irony and in places it throws in rather dark colors, e.g. like in a song "Boredom and Agony" with monotonic rhythm, woman voice and silent noise, mixed with various bright synthetic sounds and samples. Overall there are 8 tracks and more than 40 minutes of listening material in the album. By the way, what is interesting, by the remark on the cover (I've managed to translate it...) here is the material, gathered from 1995 to 2006 years. Really pleasant "surprise" and great urban music or music for travels. It is not requiring much of an attention and really does not require focusing on the music and also does not scatter the attention. It would be really interesting to listen to newer material by Dogpop. I hope it'll be possible in near future.



Drone Lebanon / Wertham - Roma & Yerushalayim
Topheth Propheth, CD, 497
2008

Interesting split from Israeli label Topheth Propheth. Participators in this record - apocalyptic bourgeois from Israel Drone Lebanon and Wertham from Italy. They both present their emotions about two "sacred" cities of the world expressed through sounds. When I first heard about this album I thought that it would be some kind of a "battle" between two teams of power electronics. But let it be. Drone Lebanon opens this split with his 5 songs and this is the release where this artist presents the biggest number of his works in one album. He still hasn't released full one, but took part in various compilations etc. But this split was done with Wertham and that says much. And my first impression about Drone Lebanon is really not bad. This creator brings interesting and good quality industrial/power electronics enriched with spices of Eastern folklore. E.g. the first piece begins with a folk song which lasts in background till the very end of it and gives some "spiritual" feeling to sounding noises and shouted vocals. As far as I noticed this is not completely unique case for the artists from these lands for rather often the sound of industrial goes together with folklore. The second piece again - enjoying of sound samples of horns or some similar instrument that later goes under noises and at the end song stays with pure melody like in the beginning. During the third song "Self

Hating Jew" aggressive vocal and noises are being mixed with even some sort of EBM/industrial beats I should say. As for me personally the last two songs of Drone Lebanon are the weaker part of the album. Their sound is rather sharp and digital. And also the feeling comes that the artist from Israel simply wanted to put a little too much of everything into these five songs. Two songs smell of Eastern landscapes, then we go through dancy beats and at last we arrive to some sort of digital experiments.

Wertham gives me to enjoy two pieces and stands securely in the side of Rome. The colleague from Foresta di Ferro and many other projects John Murphy has helped Wertham adding his vocals in this record. The first song - almost 16 minutes of good power electronics. It's a pity that there are no lyrics, so the voice simply takes a function of one more instrument. Long, but not monotonic. Somewhat oppressing, but at the same time colorful contribution of Wertham to this split. The second song is more atmospheric. It fits with two tracks of Drone Lebanon from the very beginning of the album, though hides in much darker shadows between heavy rhythms, religious samples and roughly trimmed record. Not bad contribution from Drone Lebanon and a good one from Wertham. All in all it is 50 minutes of diving to meditation in-between two "sacred" cities.



Femme Under Plastic - Masked Solution
Chi Omega Institute, CDr
2008

Femme Under Plastic is a collaboration between noise giant Richard Ramirez and old-timer of the scene, though a number of projects behind Ramirez, Ella Einsmire. This time the album, released in 2008 by Chi Omega Institute, lasting for more than 30 minutes and entitled Masked Solution spins in CD player. As a whole, it is a rather static desert of noise, which will cheer up the fans of wall noise. At the very beginning, the sound distribution disturbs and creeps out a little, especially while listening through the headphones. Thick "Ramirez"-like rough noise sounds at the left ear and at the right one hardly heard melody plays through a little thinner layer of mud and noise. From time to time it clearly comes to surface, louder than noisy din. At the 5th minute Femme Under Plastic convinces that it was not just glitches of mind and "sounds from somewhere" and the noise from the left side becomes calmer and softer. That contrast lets you hear the chaotic change of melody better. From this place the sound itself become choked and only in places harsher or noisier elements come into surface. Up to the very middle of the album the noise varies every few minutes from rich and deep sound to flat and sharp to some rather (un)pleasant spacy atmosphere. At the middle of the album the sound become stronger and until the very end leads the listener by the coarse noise wall without a thing where to seize. Just the last 40 seconds of chapping and drilling through sound make you feel very unpleasantly and can easily cause attack of asthma. Just after listening of this album I took randomly several albums of Ramirez. And yes, the sound in this album is very thick and massive - it is not the fraud of ears. The fans of static noise or of these two symbols of noise scene should like this album. And it should find its place not only in the shelves to collect dust. Anyways, I haven't heard anything unique or special during the whole half an hour. But what could you expect from the collaboration of these two old-timer of the scene - good, high quality and strong noise. And that sounds in the album. Suffocating under the multilayered plastic.



Fire In The Head - I/CON
Autarkeia, CD, 500
2007

I/CON is the album, released in 2007 under the flag of Autarkeia. It is one more promenade through the darker side of human, non dividably linked with religion by power electronics artist from USA Michael Page. The album (in becoming a standard of Autarkeia golden CD) lasts for 45 minutes and is packed in nice, gray digipack with messiah or disease, or cursed one, whatever, I mean Jesus, on the cover. Inside of digipack - the nun with blood, running from her eyes, sitting in the bed. And here the grotesque, brought by F/I/T/H begins. From the very first minute - it is powerful and brutal charge, detonating explosives of hate straight to the ears and brains. It would be very interesting to read the lyrics of the album, but there are none and one needs to try to catch

ended. The second part of this album willy-nilly associates to Andy Warhole and his work of the same name "Silver Disaster". Maybe there would be no such associations if I wouldn't have seen references to Lennon on the first issue of this album. Well, let it be. Cracksteel, it seems, since the end of the first part, took a 5 minute break to "reorganize" his "instruments" and tries to strike again. The sound of the second part is different from the first one. After getting used to all-shaking low rumble, this part sounds like being hung in the air because the main part here is based around middle and high tones and layer of low frequencies is hidden below. This creates somewhat darker and more unpleasant atmosphere. The feeling is like wandering in dark and filthy labyrinth of network of pipes. In some places the piece even loses it's integrity and something like completely broken rhythm sounds. Silver Disaster, and the whole album, ends also unspectacularly, but no questions left indeed. All that he wanted - already told. Blood purge completed. And the perfect description of this album is declared on the cover. "No Art Inside".



Deathkey - Hammer of Aryan Terror
Freak Animal Records, RRRRecords, LP, 200
2007

Deathkey is one of these names whose releases or outgivings are always followed by a wave of comments, criticism, vaunts and outrage. This person, representing radically right-wing attitude goes to no compromises and by aggressively "incorrect" symbolism, sound and declarations raises a bunch of dissatisfactory feedbacks with every move. It proves that if you stand brave and strong for your ideas and thoughts you'll never be mixed and lost in grey crowd. On the A side of a vinyl, released by two highly respective labels RRR and Freak Animal, one long, lasting for 18 minutes piece Werewolf. It begins with the sample from legendary movie "Werewolf in London". After that sample Deathkey seats you to the train going straight to abyss and accompanies you to the very final stop. All in all it is a rather strange song. The first part of it - silent and amorphous background sound with bursts of strident howls that are similar to vocal though it is under such heavy effects that I still doubt if it is voice or not. After around 6 minutes background sound is replaced or transformed to massive wall which reflects thousands of screams from time to time. I can't help, but it seems that this piece is divided into 3 parts. 6 minutes each of them. You don't have to be a mystic to understand what that symbolizes. Though it might be just my imagination. The piece gets calmer and bypasses wall in the last minute and suddenly, after several shouts it ends. The beginning of other side of vinyl covers you with massive and oppressive material. From behind that - vocal under heavy effects shouting (what my ears catch) antichristian theses (axioms). While I listen to this piece - a visualisation appears before my eyes - a chamber and black-white colors, changing every second in it. No shades, no compromises - just extreme points of the color scale. Sometimes you feel uncomfortable and it seems that Deathkey simply laughs and mocks at you. Later a sample about Jews and christianity is heard in the background and the piece ends. The middle song on B side starts with the sample from Omen. It is already hard to listen to this piece without unconscious mind throwing out some weird pictures or places. At the moment it seems that in Verus Malum someone is being tortured under heavy rain. Is it? Something similar to feedbacks, vocal under thick wall of noise... The third song awakes with high squeak of monotonic feedback. This song, despite being the shortest, is the most varied one. This one doesn't go by the rule of the song-structure that was before - massive sound wall, sinking to painful catharsis and shouting vocal somewhere deep under it. This piece is more alive and a bit sharper. It ends the B side of the vinyl. What could I say for resume? I think the last title describes best what I've heard here - Hammer Arischer Dunkelheit. Dark. Rough. Massive. It oppresses. It crushes. Dangerous. And when you feel the danger in a complete satanic darkness - you feel weaker and weaker and more uncomfortable than ever. Good work. It's not a coincidence that it was released as a CD just recently.

Deathkey / 88MM - Total War / None Of You Left
Ajna Offensive, LP, 200
2008

Two a little similar ideologically though completely different in sound

projects take part in this release. Vinyl sounds like confrontation of two forces - cosmic and earthly - in the ritual of annihilation. Deathkey - the rudiment of earthly and brutal energy on one side of the vinyl. Rituals, filled with dark energy. Daemon - piece that sound you could not confuse with any other artist - Deathkey builds such strong walls of noises that, despite of conditionally statcal character, gives you impression of hysteria and activity. Demonic vocal of Deathkey, tearing intestines apart, goes together with the noise attack. After the first song - invocation of evil power continues in drawing rumbles and samples in the beginning and at the end. Buzz bursts into vocals at last. Despite the fact that Deathkey is mentioned first in this split, I like to begin listening to this vinyl from the 88MM's side. In that situation, the piece "Totus Vigilo Malum Oculus Pt. 2" seemingly shuts down the spaces, opened by the sound of 88MM. For the grand finale of the vinyl, in such case, the cover of "Total War" by Boyd Rice is left. This piece, performed by Deathkey, had become even more threatening. It is far more than declaration of total war - it is total war itself. Oppressing vocals, might and real danger.

88MM, who had already released full length album via Audial Decimation Records, presents completely different mood and energy than Deathkey. Having in mind that latter one was full of earthly aggression and power, 88MM contribution to this split - hardly tangible odyssey of mystical cosmic noises. It is magic with melodies, sounding somewhere from beneath the layer of noise; samples (isn't it guru Manson?), etc... It is deep and dark side, where aggression and energy lurks deeper and strikes straight to unconsciousness. I don't quite follow where one piece ends and another begins, but it is not necessary because this whole side is one gloomy meditation. I don't know if this is the fault of a device or such was a conception, but completely unplayed vinyl stuck at one point, forming some strange loop. The first time I've listened to this release - at that place I was just thinking how deeply 88MM grabs with this monotonic and repetitive loop. After some time I had to get up and go to have a look if the needle of turntable was not stuck at the end of the vinyl, but no. When finally I carried it further, 88MM finished the vinyl with darker and lighter melodies and left me questioning was it the magic of format, my device or creator.

As I've mentioned before, it is better for me to listen to this vinyl starting from 88MM's side. It is more mystic, abstract, cosmic side. Intimidating, but attractive. Meanwhile Deathkey - more brutal, satanic, cold and frightful contribution to split, closing all gates of unconsciousness opened by 88MM and leaving you with your own and invoked demons, staring at you with evil eyes. Valuable and complete release packed in black envelope with two inlays for each artist by Ajna Offensive.

Der Antirüpel – Recht auf Stille
Antimoderne Tonträger, CS, 18
2008

This work, released by German label Antimoderne Tontrager is interesting because of it's conception at first. It is dedicated to German-Jewish philosopher Theodor Lessing and his work in German chapter of "Society for the Suppression of Unnecessary Noise". I have never come across this philosopher so I won't go deeper with perfunctory comments about him and his work. As far as I understood, he was rather controversial person by his attitudes and declarations. I have never came across these German wall noises, whose cassette is crushing my brains this evening, either. Wall noise is a strange phenomenon by itself. You cannot value it by some standard criteria. It is wall. Either you break through it or it falls on you and presses till you're dead. In this case Recht auf Stille energizes me. It is not pressing or dull wall - it is coarse, even joyfull in places, but strong and thick partition of noise. In the first side of cassette (the side from where I've started listening to this album because nothing is written on the cassette. But both pieces are untitled so let it be Untitled I) high tone cuts through my ear. Under that - wall of low rumble. High tone disappears little by little and that light drawing on the wall is gone. You are left to rub yourself into uneven, not quite monotonic, but flat and monolithic surface. By the end high tone appears once more, thrusts for a few minutes and becomes silent. 10 minutes by the wall are gone (the whole album is around 20 minutes). The second side of a cassette doesn't stand out with such "kick in the pants". In Untitled II - the sea of low and lower

MCKARAS

photos by Moontrix

Short introduction. How do you feel, what's the day today, what's your mood?

I don't think that anyone is that interested in how I feel. In other words - no way I'm telling you that. The day is wintry clear, the mood is default one, ceremonial. Rather banal question for a start.

From where did your way to music start? As far as I know, you didn't start straightly from electronics. Maybe there were some kind of incitement or did it happen spontaneously, how? What time was it? To play, listen, be interested in... ? When and why?

It started similarly to others. From listening. Truth is, I couldn't say that since my childhood I was living in musical environment. At that time we were living in peculiar informational vacuum. Lots of people were listening to some prososvietic shit, which, at least for me, was very uninteresting. Local market didn't have what to offer at that time too. Serious interest in music started just in secondary school. Somehow, together with a couple of classmates, we managed to get to heavy metal. Then it was the beginning and since that moment it started to evolve into more and more strict direction. After a decade local scene started to appear, natural need for self-expression appeared. I accidentally put my hands on a computer (!) and started experimenting. Something like that.

Introduce your projects. Ideas, music, what they have in common and how they differ from each other? Which of the projects are still alive and we can expect something from them and which are just history?

McKaras, Ataka and Drama. What they have in common is cultural terrorism in every form. How they differ - in sound and ideological undercurrent. McKaras - primitive/filthy rhythmic constructions, monotonic melodies with dreary insertions of ambient and immortal ideas of militarism. Ataka distinguishes in more psychedelic sound and broken rhythms. With the help of these I join weirdest human deformations to one totality (midgets, siamese twins, freaks, serial killers etc.). Drama is, perhaps, the strangest experimental (occasional) project. Activity of this project is mainly dedicated to honor memorable historical happenings. All of the projects are active and every one of them can explode any time.

During really long time when you are in music, you have released not that much. McKaras - 4 albums if I'm correct in almost 10 years? You are perfectionist, waiting for inspiration, you see no point in releasing something or how?

4 official albums, couple of mini albums and a bunch of tracks in compilations. There are also unofficial records that were spread in very limited editions. I don't even have a copy of my own of some of these releases. But let's not forget that there are albums recorded with other projects, so I think it's not that little for those 10 years. Anyways, I'm one of those people who keeps their creations locked in the drawer. I don't think that you should hurry somewhere and be shitting albums. Every record must ripen and remain meaningful in the future. I'm experimenting with sound all the time so new material is constantly growing and patiently waits for it's time to come. It's better to create for yourself and to loose part of the crowd than to create for your admirers and to loose yourself!

Despite the fact that Autarkeia has released "Right to Stay Bestial" quite some time ago, introduce this album. These were old records that could've stayed "locked in the drawer". Why was it released? What inspired it and what message do you deliver with that album?

I don't understand why Autarkeia decided to release this album up

to this moment. It is absolutely beyond landmarks of their activity. We were simply drinking once, listening to some old records and perhaps the atmosphere of that period of time appeared somewhat special for us. After more than a decade, songs still sounded meaningful. Album was inspired by actions, taken by politics who wanted to globalize the world once and for all. By implanting pseudohuman values they try to convert everyone into crowd of consuming zombies. By writing off values of the past to junkyard of history, breaking the "fangs" of human individuality. Human is the beast and he is the only one that can decide how much of his inner beast he wants to keep when moving forward. This cannot be controlled by any government, by any laws! No one had yet canceled the natural selection so in any way just the strongest and most adapted will remain. Because what is offered by the current democratic regime is nothing more but a banal selection of the sheep. I also touched very actual theme for Lithuanians - shooting of Jews. For 50 years we are being prosecuted and humiliated by Zionists in the eyes of the world for the things that we, as a country, have never done. The time came to give some positive meaning to these accusations because senseless cringing to Israel of our elected representatives won't bring us anything positive. If you cannot wash it away, you need to convert it to factor that unites the nation. It's time to finally say to yourself - yes, we are ideological Jew-shooters and we are proud of that! Of course not every Jew is a Zionist, but every Zionist is a Jew! (c)



Inspiration for your creations. Some conflict of inner/outer world or what? Where do you find the biggest inspiration?

Inspiration comes through many things. Mainly it's the environment around me. I am like opposite filter that absorbs information and keeping all the positive aspects inside while releasing just crushing negativity. All that "perfect and ideal world" made me sick a long time already. Everything is being leveled, manipulated. Sound is not always putrid and angry, but there is always a dose of nihilism/content. The biggest inspiration is, of course in spirits. Alcohol has a perfect characteristic to keep a proper level of aggression in the blood and the most interesting aspects of the world hides in there.

In one album of McKaras, "Life Started To Flow Into A Vein", there are quite ambiguous samples from speeches of father Stanislavas. Also quite religiously initiated track titles. What is your attitude towards Christianity and religion?

I am atheist so my attitude towards Christianity is one - opium for slave society! It is worth just disdain. With very accurate spit. Those who turned into non-existing god, forget themselves. Religion is control, inner prison how banal this would sound though. Christians always throws out some material, compromising themselves so you just need to be able to gather all that and illuminate it in particular light. Scandals of pedophilia, constant rants of toothless clerics and plundering of wealth are attendant of the church from time immemorial. It's weird just how people doesn't discover fraud

and does not shake themselves from that hydra. If talking about faith in general, I think there is one fundamental belief of ancestors which is worth respect for it is one of the attributes in forming of the nation. With development of science, when most of mystified happenings became covered with logical explanations (though as we see, Christianity was doing everything for that not to happen) so in time it transformed into cultural heritage of a nation and gave up it's place to rationality. The most important rituals of the past enriched contemporary identity of a nation, staying a part of it and the science took place of religion perhaps.

Apart samples and "Ataka" (some years ago if I remember correctly Lashisha himself was behind the microphone) there are no words in your music. You don't need them, they disturb or how? How text is important to music overall?

In the very beginning I had constant problems with changes of vocalists. Then it finally pissed me off and I decided not to torture my-



self. Vocalists were changed by video projections by which I usually tell what I want to tell. I'm not radically against the words in music. If there would be some interesting chances, I'd gladly try. Still, I'm perfectly ok with sampling. It's inexhaustible current of thoughts. It might be that I'll howl myself. In the near future.

Your videos are always remarkable for unpleasant and brutal sights for most of the people. What's the goal? Is it a spit in the face for the people or some other undercurrent? Or there is no common rule?

All these freaks and midgets, operations and murders, tanks and psychedelic tits of whores perfectly reflects our (tv) environment. Many people think that it's quite acceptable environment for existing, but when you incautiously raise that limit of "decency", you suddenly realize that from pink brilliance to forgotten poverty, from beauty to horror of complete tastelessness is just one step. And that step will be stepped for us by media corporations when they'll think of enlarging their wealth. This is ideal entertainment evolution of future man. My performances – macabre test of tolerance. Natural selection in everything. Through shock to understanding! This is my position. Of course, there are some exceptions, but the foundation is this.

I remember a cassette of Caduceus in one publication of Vėtoš Mėnesio Vaizbuva. It was your work as far as I know. Maybe you could tell a little more about it? Thoughts and goals of the project, how they were realized and why is it dead now.

It was the beginning of the beginning. While trying to understand nuances of music, I was attached to sound and canons of classical music. Later I started experimenting. "Classical" motives went together with electronics. That sound reminds me a little of that which in nowadays' scene is called "modern classic". Death/black was reigning around so maximum where I could pretend – intro/outro in bands of friends. Later we met with VMV that was specializing in releasing weirder music. They released my album "Viduramžiai" (mid-

dle-ages). Though the record was spread in rather acceptable edition, what I wanted was much more aggressive/cold sound so I continued to look for the sound further. I recorded one more album, the foundation of which was ambient, but didn't release it. And when I finally got interested in completely rhythmic things, Caduceus' place was taken by new projects.

Provocation in music and concerts. Trying to shock or disturb the listener. How much is that important overall and how much of that is in creations of Mckaras?

I don't know how much is that important, but that's interesting for the performer and for the listener. I think that live performances are experiments with people, their conditions. You never know how will it end. I'm always aroused when I see cocktail of concerned emotional faces. Horror in ones, felicity in others. Constant exchange of energy happens and everyone/everything blends into one piece. Total synchronization.

Your live performances. Lithuania – yes, many times. What about foreign countries? Where have you played? Tell about some most interesting concert/happening.

I played abroad just a few concerts, most in our neighboring Latvia. Our scene is almost unknown further. Of course if you can call it "scene" at all. More vivid experiences are too personal so I doubt anyone would be interested. I guess I won't start writing about how someone fainted or ran out from the place because of sound. That's superficial. I remember atmosphere and I cannot convey it in words.

Quite a popular motif in Lithuania – archaic and folk elements in music. Though in your songs there are none of them. Cold, metallic electronic. Though at the beginning of your "career" you played with Anubi, Obtest and even Caduceus was somewhere "in that direction". Did it become not interesting or maybe it's buried deeply in sounds and all in all how important is heritage for you in Lithuania?

Maybe I don't use them because they are popular. There were some attempts, but I doubt that I succeeded. I'm not interested in folklore, it's not in my sphere of interests. It's too sad and soft. With the bands you've mentioned I'm connected by my metal past and help in recordings. Heritage and traditions are very important, but that's not the main propeller of my works. Maybe it's felt more in my album "Balgā", recorded after impressive journeys in Prussia, but it's not archaic. I managed just to decode and transmit the atmosphere.



Noxta clan. It was, perhaps, the only thing in Lithuania that united all creators of electronics/industrial music. What were the goals, what was reached and not and is it the end already?

Yes, there was such a clan that united common-minded people in principle of confederation. You could say that it was an attempt to

though I still need time to understand intentions and goals of this project. The songs are somewhat calmer and more experimental comparing with Clo Goelach. "Šūdų Altorius" (Altar of Shit) - remote noises, some chaotic and random pseudomelodies, appearing from time to time (this is what annoys me most) and vocal under effects. The second song - "Nemano pasaulis" (Not my world) - the best song of Vidinė Ramybė that I've heard. Rather structured, dark and portentous. If I understand correctly, this song and the following "Užrūdių Riksmas" was recorded as one piece and later divided into two parts. Static noise, struck by squeaks from time to time and voice under delay and a bunch of other effects. Minimalistic though I've hardly got the idea of it. As a resume - the album with aggression of Clo Goelach and experiments of Vidinė Ramybė. Expression of Clo Goelach is rather interesting in places, but it cannot hold for long. Experiments of Vidinė Ramybė - average input to this split. Well, maybe that means that there is still space where to progress. Packed with black-white artwork.



Coma Detox - Reduced to an Invalid
self-released, CS, 55
2009

This cassette, I can say without a doubt, is one of the strongest debuts in the scene of power electronics in 2009. Not without a reason right away after this self-released cassette, Coma Detox was taken under the wing of Nil By Mouth label which is well known for its high quality releases. Reduced to an Invalid is filthy and rough straightforwardness, attacking without compromises for almost 30 minutes. Unrestrained transmutations of noises, absolute energy and domination - this is what I hear in this album. Despite the fact that there are plenty of vocals in this release and there are no lyrics, but this does not prevent from enjoying he final result. I don't even miss them; maybe they'd distort the picture of my imaginable mud in the dark basement. Sound fits to my ears better than good. The base of this album drowned under the filth of low frequencies and the whole construction of album tracks, consisting of feedbacks, sounds of tortured metal, elements of thick noise and delayed voice is built on top of it. The whole impression is filled up with hardly felt, unclear rhythm. Not even the rhythm, but more like nervous hidden pulsations. There is not a second to take a breath in Reduced to an Invalid. No lyrical deviations, samples or melodies - just solid and continuous operation which doesn't heal you, but mutilates even more. Despite the intensity and the fact that there are no innovations, this album not only does not become boring, but everytime while listening to it, it gladdens me with primal angst, raw energy and filth. Ah, there is one minus. After the Nth time I sat to listen to this album, I no longer know where is side A and where is side B. Nothing is written on the cassette so I didn't try to guess and describe every piece. Anyways, the album as a whole is very good. Cassette is packed in a plastic bag between some interesting medical collages/photos. I'd say album with feeling and not pretended. Since this moment the name Coma Detox must be remembered. Must.



Corephallism - Corephallism
Apop Records, Lascivious Aesthetics, mCD, 300
2009

This miniCD is the debut release of project from Shane Broderick. He is one of the members of controversial power electronics unit Twodeadsluts Onegoodfuck. There is a little piece of sonic information in this professionally duplicated disc. Just a couple of tracks that plays more than 7 minutes. I don't know if that should be enough to form the opinion about the project or not, but it gives landmarks and I do like what I hear. The first track begins with a melody of organs which sounds like taken from some trashy horror movie from seventies or eighties. Nightmarish night is over, day is breaking and everyone of us stays in this brightness with our clearly lighted loneliness and personal ghosts. They immediately come to surface and slowly press you to the corner with pulsating, massive waves of analogue. The sound in both tracks is very deep and dense, almost up to the state when you literally feel lack of oxygen. A sample interferes from beyond pulsations which sounds like chanting of sirens while disguised military submarine sails by. Though it is hard to tell what is real and what is not because of denseness of sound. At last the sound of the first track becomes calmer. "These scars will last a lifetime" begins with distant radio noise. You can hear a pulse of a single note through it while the piece, after some-

where about a half minute, explodes. Despite the fact that I'm listening to this record for N-th time already and I know what will happen and what to expect, everytime this sudden jump of volume somehow frightens me. Somewhere deep behind the static and condensed wall of sound, the cry of a woman is heard, squeaks of doors, talks... or maybe it was just an illusion? Because hardly anything gets through minimally changing avalanche of sound. But no, there is no need to think that it was harsh noise wall or so. It is a strange mixture of ambient and noise. Sharp, strong, very dense and dark. Finally the stream of sound ends and we are faced with a couple of seconds of pure weeping. Record ends and, surely, leaves you wanting for more. Solid debut work. If I understood correctly, the perch was raised even more during live performance of Corephallism. That's good. Let's wait for other releases of Shane.



Cracksteel - Bitch Jap Run
Chi-Omega Institute, CD, 300
2008

Cracksteel - Japanese harsh noise striker. This professionally released CD was first after some cassettes and CDr. It is rather interesting that in spite of the fashion, often found in Japanese scene, to make at least one release in a couple of weeks, Cracksteel has released only 10 albums since 1995. This release - one hour of massive harsh noise - four pieces of similar length. Album begins with rather static "Killing Assault". Regardless of changes of sounds that can be heard in the background, the foreground is rather thick wall of noise. The second part of the album - Inferno - begins with much more energy. The sound changes more appreciably though little by little huge wall of noise is built. It is not that static as in the first song and sometimes it is possible to hear more through it - feedbacks, high pitched tones and even some voices around the middle (?) I am not sure about them. After that - "Valmara Dirge 69" of similar length. The song begins with low, pleasant for ears buzzes that lengthens out to the whole 14 minutes. This one is again rather static part of the album, similar to rather dark painting. Here and there with lighter paint and a small brush one or other accent is put. But without carefully looking one wouldn't even notice it. Sound changes very little, if changes at all, and to notice the whole change of the main theme is possible only by fast forwarding and rewinding from one place of the song to the other and listening to it in separate parts. The last one - "After All". And again, the last part of the album is a little more active than the third one, but without any hysteria. In places sound becomes more intensive and brutal, but then, little by little, transforms in to miry wall of noise. Behind it some life happening is heard, but it's all in the background - just like blood flow under the skin. It looks like for the girl on the cover it flows not only under the skin, heh. Nice cover. And overall I'd say this album is strong one too.



Cracksteel - Blood Purge
Chi-Omega Institute, CDr
2008

Chi Omega Institute - a label from Japan - remastered and rereleased this cassette, dedicated to massive annihilation, originally released in 1996. Cracksteel because of these themes that are close to my heart and because of the fact that he does not become a victim of "massive manufacture of albums" is one interesting and not losing quality projects from rich in harsh noise country. This album - more than 40 minutes of massiveness, beauty and fear for ears and soul. Cracksteel strikes right away with thick salvo of mud and noise, without any roundabouts, now so popular samples or lyrical introductions. This is the title piece of the album - Blood Purge. Very good and smoothing ears first half of the album (album is divided into two parts, each of them around 20 minutes). I didn't have a chance to listen to the first issue of this album so I cannot compare them, but while listening to this piece I do understand why reactions that I've read here and there praise this work and call it masterpiece. Dirty and hard as a stone foundation made from low frequencies. On top of it - several layers of middle and high frequencies chaos. But chaos from the good side, when you listen and you are carried away by developing, as if stuck in hermetic flask of evolution, distortions, here and there sounding voice (if I am not mistaken), subtle feedbacks and sound modulations. Stereo record gives for this album even more beauty and doesn't let your ears to rest with this record. Suddenly started this sound attack and suddenly

of words I look through the windows to the sky that is still white, but little by little it gets darker and darker. Grey and black clouds flocks one over other. The smell of wine. The wind gets stronger. There is so little of that white sky and it seems that the night will completely color it in black so soon. The storm is coming. And uneasy dreams. Meridian.

Clew of Theseus - Vaults vol. 1
Cathartic Process, CS, 100
2008

This cassette is the first but still also the only release, devoted to commemoration of Clew of Theseus's decade in scene. The tracks that are in this album - from 2002-2003 not released compilations or long sold out albums. And this is, perhaps, the best Clew of Theseus release from his "harsh noise era" that I had a possibility to listen up to date. Last couple of albums could not be called just harsh noise. They strike much deeper. And this, release of the decade, is like a threshold between THAT and THIS Clew of Theseus. You feel darkness and harmony, going hand in hand with expressiveness and chaos. Why this album and not a whole bunch of others, released by Clew of Theseus seems best to me? Big part of "guilt" goes to medium. Where releases of this musician in CDs seemed little empty in places or sound seemed not strong enough, the warmth and full sound of the (this) cassette doesn't give you opportunity even to think about it. The other thing - the tracks, chosen for this album are really interesting ones from the career of Ben Brucato. Dark and thick rumble of low frequencies, covered by a layer of massive middle noises and squeaking feedbacks or indescribable mad feeling on top of all that. All tracks are placed in dynamic order and makes an impression of the whole and integral release. There are tracks that seems louder than other ones and they frightens with the massive sound a little, but it might be that it is just the fraud of ears after calmer pieces. You can find many things in this cassette - beginning from perfectly sounding crashes of metal, atmospheric howls that makes your consciousness to close and isolate itself from possible intrusion of unknown forces, massive dark textures - ending with the mood itself that doesn't let you go into your thoughts for too long and sink somewhere. After several seconds of complete darkness it loads on your face moving, progressing, anxious and chaotic charge of harsh noise. For me it is one of the best harsh noise releases I've listened to in quite some time - original, not too pretentious, good sounding, carrying never exhausting energy and also marking a specific phase in discography of already not that young project. I recommend it without a doubt! Cassette with black cover, packed in nice linen bag.

Clo Goelach - Forced to Choke
Klaustrosignal, CDr, 30
2009

2009th was harvest time for Clo Goelach - productive year in releases. Splits, albums, compilations etc. While I was preparing to review this CDr, released by Clo Goelach himself in his Klaustrosignal label, a cassette and a 3" CDr preface to the album appeared on 100% Unsocial Records. Yield is ok if the quality does not suffer and hearing this particular release I can tell that it seems the most solid release of all. However, this might sound paradoxical, but the sound of this Lithuanian project, calling himself "baltic filth" is the most american one from what I can remember listening lately. I cannot dispose of analogies with Slogun, Deathpile etc. Since you can find a bunch of people who does not like that type of power electronics, another half adores it. As for me, though there are no innovations in sound in this CDr neither the-matically nor soundwise, I listen this release with pleasure. Sluggish, hardly varying, filthy and massive seas of noise and effected vocal and samples, burried somewhere below. That would be the formula for all the tracks in the album. While listening to this CDr it really seems that Clo Goelach wants to choke you under the heavy blocks of sound. E.g. the voice in Little Cunt, in my opinion, is burried even too deeply under effects and merged with the whole mass of noise. Because of that, this track lost its aggressive beauty. In other songs vocal is done better and for Filthy Scum I don't have what to reprove. As for me, the last and title song in this release - "Forced to Choke" bother me most. Vocal is recorded here like with too much gain, effected and raised far above the fundament of the sound. It would be ok, but it is processed in such a strange way that it seems it was recorded through the built-in microphone of the laptop and I cannot get to used to it anyhow.

Truth is, when the song goes towards the end, it "explodes" and a wave of noise bursts which develops further without vocal, but this song appears to be the weakest one from the album. So, if I could leave first and last songs apart, the whole core of 4 middle songs is really strong, where Clo Goelach, with concentrated aggression, declares his own attitude to the world, diluted with misogyny and antireligion. CDr is packed between two huge stapled sheets of carton. There is also a black/white booklet with lyrics or excerpts from them and illustrations for every track included with the release. As all the aesthetic of Clo Goelach is expressed in contrasting black and white pictures, so and this album. Either you'll like it right away, or never. There is no choice in between.

Clo Goelach - Streetcleaner/Woundfucker
self-released, CDr, 20
2008

It's a pleasure to present not such a common event in Lithuania - album of power electronics. It is DIY, self-released, limited to 20 copies CDr. Black inlay in transparent case. On one side - the photo seen so much times that it makes my eyes bleed - execution of Vietcong captain. On the other side - spreaded legs of woman and hairy between-legs. Originality not found, but the idea of the title is justified. There are 2 songs of similar length in the album. As far as I understand one is Streetcleaner and another one - Woundfucker. The first one starts with a sample from a movie "In the Mouth of Madness" how every species smell their own extinction. Little by little from under it the massive, full of low frequencies sound is heard. On top of that - twitching rough sound, as if radio transmission through the damaged radio. This becomes, in fact, the main theme of the song. Here and there the vocal under various different effects is heard. "I am the streetcleaner..." After about the half of the song, the sound becomes calmer, one more sample is inserted and the noise goes on. From this place almost to the very end this piece lives through some kind of a break because in the place of massive and not very variable first part, the song now suffers more variations, the vocal sometimes "runs" from one side of speakers to another and finally the song is returned to it's first sound and the cleaning of streets ends. Woundfucker starts with rather long, taking almost 3 minutes sample, from which I understood just that woman is telling some kind of a story about needles. After that once again slowly changing and scaring with low frequencies song, lasting for more than 10 minutes takes place. Here and there a vocal is heard in the background as if praying, but it is rather badly heard. The same situation with samples threw in here and there to the background. Resuming, I could say that both songs are massive and heavy power electronics works. They are not developing too much, not hurrying, without hysteria pressing down the whole 20 minutes. They are not crushing to the final, but they are not releasing too. As for me I liked Streetcleaner more. Because of more pleasant sound and more interesting usage of vocal. But that's my problem. I like pistols in someone's head more than hairy cunts of women.

Clo Goelach / Vidinė Ramybė - Split
Klaustrosignal, CDr, 60
2009

Almost half an hour of power electronics/noise from Lithuania. The sentence itself sounds rather pleasantly. Each of participants in this split presents 3 songs. Owner of Klaustrosignal, Clo Goelach, comes first, threatening with 3 rather harsh and aggressive songs. For me his tracks for the current split, comparing with previous album "Streetcleaner Woundfucker" seems weaker. Songs are rather chaotic and much too overloaded with layers of sounds in places that it gets really hard to listen to. E.g. the first song "Holy Flyal" strikes really powerfully at the beginning, but after just a couple of seconds transforms into chaotic shouting in high and low voice and indulgence of abilities of stereo sound. "Survivors of Brewstick" - thick and pleasant wall of noise with some tiny variations, inserted between two samples in Russian. The piece that was rather pleasant to listen to. The last song of Clo Goelach is also rather good noise at first, but there are places, especially coming to an end of the song, where the voice simply bewilders. Maybe one gets used to all it, I don't know. Vidinė Ramybė also presents three pieces in this album. It is the first release of this project in physical form and not mp3. Perhaps the project matured to this already

consolidate the unified scene of Lithuanian electronic music. Goals were noble - to try and reach maximum results together. Though not everything was realized, but the strong core was created that gave appreciable impulse to the scene that was just appearing then. It was the most productive period. Releases that appeared in the period will leave a trace in the world of Lithuanian music for sure. I can't say if this is the end. Activities weren't canceled officially though at the moment there is nothing being done. Stagnation.

Industrial scene in Lithuania. Everything, like in a glove, N titles and names covering one person. You yourself have 4 active projects at the moment if I'm correct. Why is that. No traditions, no people, no conditions, no ideas or what? Or it's normal?

3 active from me. I don't know what's the situation with the projects of others, but in my case it is that 2 additional projects are dragged



from the past. Inconvenient to carry though it's a pity to throw out. Constantly experimenting with sound, many thoughts arise that doesn't fit in one frame. If I want to realize it, I sometimes need that additional space which is why these satellite projects exist. I don't think it's bad. It's more comfortable that way. About Lithuania I think all the reasons you've mentioned are to blame. Some doesn't see any meaning, others are just lazy. We are in a nook so the perspective is visible not that often. I believe that there are people who creates something for their own good, but don't go into public. I think that Lithuania - corrupted and driven by liberal communists - during these 20 years of Independence grew a new generation of people, disappointed in everything so things should change to better side soon. Some new blood will be spilled for sure. Now we are just the same "cripples" like all the Europe. We are tortured and disturbed by the same problems. Now we all sit in the same sinking boat.

Evolution of music. Is there where to improve and change yet?

It depends on what music you have in mind and what you have in mind with "improve". What are the criteria? If we're talking about industrial, then the limit of aggression is almost reached. Unless some implants, widening the limits of human listening would appear. Then maybe it's possible to torture the listener with audible infra or ultra sound. If we're talking about pop music, it doesn't improve for several decades. Just the shining cloth is constantly changing. If you'd take academic music, you can perfect your playing/performing technique, look for some new inexpedient ways. You can also try to join several unjoinable fields, but it won't be something extremely new. Progresses are slippery thing, but this time I'm pessimist.

Some years ago we had a discussion about music and ideology. How important is ideology and how important is the sound itself? What's the ratio in your creations?

I think it's important. Otherwise it's just a waste of time or banal trying to get rich. Pop music is a great example. A game with primitive

feelings of the crowd without giving any pabulum to your brains and not leading you anywhere. I like when a person talks through his creations. The person who has firm position in life and who can express it clearly. Even if I don't approve of his thought, I feel respect for it's not just fun. I think that my creations are ideologized. Maybe even too much.

Your attitude towards Power Electronics/Noise music and scene nowadays. What's good and bad? Opinion.

I think I'm not the only one who noticed that this scene exhausted a little at the moment. Clear lack of new ideas and new sounding. It all became too trite. Many mediocrities come to the scene that has no idea what they're doing and no sense of self-critique. The semimanufactures they create in massive numbers, downs releases worth attention. To find something really unique becomes harder and harder. If that wouldn't be enough, newbies intensively forces the mp3 as a format which had slowed down evolving of many subcultures.

What artists/bands would you mention as truly worth attention/listening.

There are far too many worth attention and most people know them well. I'll mention those that occupied my player lately: Alfarma, Genocide Organ, Steel Hook Prosthesis, Nazi Ufo Commander, MMM, Northant, Archangelsk Jugend, Toroidh, Jarl, Runes Order, Herz Juhning... It's harder with Lithuanians. Something really worth attention appears extremely rarely. If you want to get better to our scene, it's a must to listen to Girny Giesmes (especially his new project orolorol), Donis, Wejdas. From newer ones I'd recommend Sable Mouvant, Oorchach, ViHR, Clo Goelach, Maldur Atai...

Your favorite instrument/sound source?

Strange question. I don't think there is one particular favorite source of sound. One time it's more interesting to twist the knobs on generator, another - it's more interesting to walk around with microphone and record interesting sounds from surroundings. I think it's not the source that's most important, but what you'll manage to get from it. Absolutely everything is suitable.

War. As far as I know, you're a fan of war movies. Your "title-name", appearance and everything smells war. What does it mean to you? Would you take part in such action if you'd have possibility?

War is peace. It's perhaps the only factor that could still mobilize the nation into strong fist, despite the difference of opinions, social status or religious beliefs. I think that you can be yourself only at war. While looking death straight into the eyes, you don't need masks anymore. Also it's a great form of natural selection that our degenerate world lack so much.

Though it's said that every generation has their own wars, I wouldn't like to take part in it artificially. There would be no questions if that war would be defensive and if you'd have to defend your Fatherland and not some fucking interests of politicians.

Besides that you're also deep into cinema. Mention some movies that stuck in your mind. What are you hooked on lately?

I watch very much weird movies and it's hard to pick something for constant rotation of sights occurs in my head. Let's say these movies are really deeply stuck: "Sombre", "Antichrist", "Brand Upon the Brain!", "Gospodin Ofornitel", "Dr. Caligari", "Satantango", "Seven Invisible Men", "Incubus", "She Killed in Ecstasy", "Tetsuo", "Taxidermia", "Bipedalism", "Suspiria"... and so on. Lately I'm watching very much of weird soviet animation. I don't have that much free time so short stories, told with pencil and puppets suits me ideally. I do also explore movies from Stalin and Hitler epoch. You'd be surprised if you'd see how similar they are: symbols, allegories, cult of athletic body. Recently I was hooked up on so called

soviet "nasty nazi" genre which highly hyperbolizes cruelties of nazis. What impresses me is that usually worst of the worst nazis are being performed by Lithuanians.

Perfect ending of the world? It happens/happened or how? How important is humanness and taboos in this period of time?

Perfect ending is when only empty, exhausted by people, globe is left to spin in the universe without any sign of life. I wouldn't want that our planet would be split into atoms because of some catastrophe. Someone should remember about the civilization that existed in these coordinates. The sight should be awesome. The end should come slowly, bringing maximum grief and pain. All that is still happening and the true face of human will be revealed just for the future generations. About what kind of humanness can we think when everything goes to extinction?

Is it possible to live "among people but without them". As far as i know you live in similar way without all these communication devices etc. Why is that separation from the people is good and why bad?

Human is social being so it'd be hard and boring to live without people. Other thing is to parasitize on someone else's account. You take everything from surroundings what you need, but do not pay anyone and do not help anyone. That I think means "among people but without them".

When talking about means for communication, let them go to hell. It's yet another way to control a person. It's not without a reason that everything is being forced so attractively ("for a really good price"). All these social networks makes me sick. I'm surprised how people goes into such things at all. Then become addicted and cannot live without them. Maybe they're not even people anymore, but just bio paste that tries to look important?

If you could change something in your life, what would it be? And if you could do the same with the world? A little further from serious things.

As the question repeats the written work I was writing in the third grade so I'll answer similarly. The attitude almost didn't change. I'd convert Earth to Mars, I'd fence everything in with barbed wire, cut my right leg, make myself a prosthesis out of oak-tree. I'd walk with a limp and patrol in my territory waiting for uninvited guests. I'd wear armor just from Roman Legion and only military marches from all over the world would sound in the planet. Ah, yes, and everything would continue forever. Steadiness is a good thing. If it'd be possible to change something in my life, I wouldn't change anything, perhaps. I'm so lazy for that. Though it'd be interesting to try and live honest, light and full of luxury life. Just to compare.

How do you prefer to spend you winter evenings?

I'll be banal. To watch weird movies while being drunk, listening to sounds I like and to heat a hearth. All that is completely enough for any evening.

What book, record, person and random thing would you take with you to unknown island for unknown period of time?

I think I'd take a good knife. Perhaps khukri. If the knife was one of the most valuable things for our ancestors so why should it be different. You need practical things in the island, so a book, record and especially person would be unneeded worthless stuff.

Your plans for the future? Releases, performances?

I don't have any performances planned. As for the releases, I'll try to go into some other direction and to record an album exploring the theme of drunkenness. I'll also actively take part in releasing an archive electronic compilation of Lithuania "Pramoniniai analai". Interesting year these will be.

Last wishes, swears, thanks, irony or whatever?

We've started banally, we'll end it that way. Leave me in peace finally...

more like searching, experiments and primal passion. Savagen Inequalities - mature studio album that revealed the real potential of Brethren - structured, harsh and with hate spitting vocal release. This vinyl consists of two long pieces, inspired by straightforward Jewish article "Straight Talk from a Jew" from the 17th number of Resistance magazine. It is really weird and long article where the existing vision of the world being ruled by Jews is put black on white and the reasons behind all that explained. This article, worth a separate analysis, is being used as lyrics of The Chosen. Having in mind the length of that article - the album is almost uninterrupted vocal attack, screamed in unique, Brethrenish, aggressive manner. Musical side - loops weaving one with another, interrupted by high squeaks or destructive wave of vocal. A side - aggressively calm and not overloaded - several changing noisy loops with some improvisations. On the other side of the vinyl - no sign of that conditional calmness - attack of aggressive rhythms that suddenly stops, repetitive words screamed from the depths of David's guts (some places similar to Zionist Axiom from Audial Decimation Records compilation) etc. Since I was not following the lyrics while listening to this record for the first time, when I turned the vinyl over from A side, I had to try and find the place that Brethren shouts. Because it seemed as the B part would be an angry answer to the article, set forth on the A side, but my theories were wrong. Why do I say that this album is different from those before? Maybe it is because of the length of the tracks that from the first sight it seems that these songs are not that structured and more loose. But it is not so - both sides - like a solid monolith of sonic aggression without any cleft, hollowed out from a stone. There is a DVD+R with a movie "Understanding anti-semitism" together with the vinyl in the release. I think there is no need to try and describe what this movie is about. It simply adds itself to the whole conceptual totality of the release - from Jewish article, where without any joking an attitude of Jews towards the world is explained, to the movie, which explains why such an elitist attitude and Jews are disliked. Fully completed idea and fully fulfilled release. The more this guy is angry, the better release he spits out. Now there's just to wait for a new Brethren work that should be out very soon.

Brethren - Within Death You Will Be Free

Audial Decimation Records, CD, 250
2009

The title Brethren always associates to me with particularly strong, brutal, structured and simply tearing apart of anger terroristic charge, which can damage you irreversibly. Of all these conditionally new creators of power electronics, for me personally it is one of the most interesting and as I see him - one of the most dedicated persons in the scene. That's why I'm glad to cast a glance a little back and to listen to the first release of Brethren - compilation from live performances, released in 2003 by Open Wound in CDr. And in 2008 rereleased by Audial Decimation Records in CD. There are 12 pieces in the album, i.e. two more than in original release. All of these titles are included in studio album "Savage Inequalities", released in 2005 by Freak Animal, but this fact does not reduce the value of this album because in "Within Death You Will Be Free" all pieces sound not only differently from "Savage Inequalities", but even the repetitive titles in the CD, recorded from different performances distinguishes in different sound. If I understand correctly new mastering was not done for this album - noises of 2003's are left and two songs from the private show from the end of the same year are added. What could be said about the sounding quality itself? It is rather strange. Of course it is hard to evaluate it from the current position when the album with polished and adjusted sound was heard before this, but these recordings from live performances have some peculiar charm. Hearing the search for the perfectly sounding vocals and the "evolution" of them. Hearing that raw noise, changing from performance to performance. Hearing the song Freedom that is interrupted by a failure of an amplifier... It all gives completely different feelings than listening to studio album. In spite of all that quality, Brethren manages to spit and slap into your face. Pleasant and nice recording that perpetuates the start of one of the strongest projects that derives the inspiration to his creations from pro-white and antisemitic ideas. For those that value creations of Brethren, but didn't have a chance to get the first release from 2003 it is a very good chance to correct this mistake. And greetings to ADR who'd decided to rerelease this album and not to leave it in CDr.



Clew of Theseus - Flesh Robes

Cathartic Process, CDr, 50
2006

This CDr is the third full release of the musical act from USA, released in the end of not so calm (I guess) 2006 year. Absolutely minimalistic release - all the needed information is printed on the plastic insert which is the cover of the album. In the disc, that is found in it - almost hour long noisy sonic attack. There is the only long piece of pedalic noise, that totally deconstructs and tramples remains of brains deadened of monotony and social vegetating. It is simply chaos of sound, scrubs that you cannot get out of and Clew of Theseus entangles the listener and does not let return back to life healthy and strong. Mainly the procedure occurs with the help of high and middle frequencies, though cerebral haemorrhage is sometimes provoked by striking one and other blow in low tones. White and all other colors and shades of noises, neverending manipulations of frequencies and intensity that does not give a minute of respite for suppliant brains. This is all I can say about this album. I don't know if it had to have some other mission, conception or intentions than complete destruction of thoughts and brains, but if it indeed had something like that then I completely missed it. Because while listening to this I could not get rid of the image of my own skull, splitting into thousands of tiny pieces (like some puzzle pieces) and slowly dispersing everywhere around in space... This is what it gave to me. You drink some water, try to go somewhere with your own thoughts, but they strike against the transparent wall, return back, twine themselves round and present themselves in empty disgusting shape. I've had this album in my mp3 player too, so that I would be able to listen to it while walking in the city and relax a bit listening to noisy variations etc. But I didn't manage to do it with this album, it is simply impossible. It is like energetic vampire, it catches you with its tentacles, decomposes your thoughts and yourself and leaves you like an empty shell. Complete sonic destruction and hell. Straightforward and high quality harsh noise. But... How many harsh noise releases are there to which these same words suit well? It is you to answer.



Clew of Theseus - Meridian

Cathartic Process, CD
2009

When I listened through this album the first few times - I undoubtedly declared it the darkest and the most beautiful album of this year. Regardless of the fact that some time already passed since the first listening sessions, I still spin "Meridian" with astonishment and timidly wander through paths of overruled cosmos. This is the mood that this album - dark and oppressive, full of unexplainable sounds, experiments with metal objects and noises - gives. When this is put into compositions - the result is simply fantastic. Comparing with other albums of Clew of Theseus - this is without doubt the strongest and most solid work. It looks like it has drawn the "landmarks" for the further evolution of the project and creations of the author. I haven't listened to many ambient-like works lately because in that crowd of experimentators (for most of whom it is enough to push some knobs in their computers) the devil himself might get lost. But the fact is that when the release has a mood and the creative has a goal - it shines as a gold in the mud. This is exactly what happened with this album. I don't even know to what style I would ascribe it. It is completely suppressing, depressing and trampling meditation that lasts for more than an hour with unconscious mind, being tied up and tortured between dirty metal constructions. When rough and violent cries from deep inside is dying to be freed, but it sticks in the throat and starts to tear apart and humiliate physical body. It is impossible to understand this album to the end and it is impossible to describe the beauty of it in words. Seven long, anxious and threatening pieces, created during violent storm and titled not in words, but in symbols not without a reason. That storm is given straightly to irrational origins to explore. For it is impossible to see anything in a rational way. You need to feel it or else you will be crushed by the blowing over storm. Elements does not choose the victims - it destroys everything in its way. Meridian shows exactly that. Incredibly deep and successful work. Not so long ago I've stumbled upon the preview of next work by Clew of Theseus - Oran. It seems that it will be one more step towards the exploration of the darker side and not less interesting. While writing the review I am sitting here and every couple

"melody". The last song - again with unclear Finnish name Ei Enää Ä Äpäriä the part two. Here, from the very beginning uncompromising harsh noise attack. The end of this piece is really nice, when through the wall of harsh noise one can hear something non-ear-destroying, similar to the siren and once again, when I catch myself swinging to these harsh melodies, the piece ends. The album is packed into plastic box with an inlay where a woman (I guess) with gas-mask tries to sterilize some guy in the shower and with some written words. Kill yourself, cut yourself etc. After hearing this I do feel very energetic (the symptoms of sterilization?) and for some reason I want alcohol. And to listen to it once more. Disinfection is needed for sterilization. Superb!



Bjerga/Iversen - Throwing Giant Pebbles In A Tiny Pond
Impulsy Stetoskopu, CDr, 120
2008

This mini album is short, a little romanticized and melancholic deflection from usual reviewed stuff. I've never heard of Bjerga/Iversen till this record and I don't really know when I'll hear them next time, but after a peak into their discography I was not able not to notice one thing - productivity. More than 50 albums since 2004. Wow. "Throwing Giant Pebbles In A Tiny Pond" is drone/ambient/experimental/abstract meditation with a touch of light sadness, lasting for more than 20 minutes. During the whole album nothing is being said, nothing is being asked and nothing is being answered. The main thing is sound and specific interpretation of it's aesthetics. That's how I imagine it from the creators' side. I couldn't even describe what instruments and sound sources were used during this record. Huge amount of reverb, sounds of metal, strings, intensive and deadened noises, soft feedback... Since the very beginning of the album the sound becomes intensive extremely slowly and so delusively that it isn't almost felt. I catch myself just comparing separate parts of this record though while listening to it, it is rather difficult to think and analyse the sound. Preferably I look to the colorful covers. Water lillies on one side, on the other one - stones under water. Inside there is an insert of lime paper. Several stones and the note on one of them - "hope". I look at it and at the amount of stones on the back cover. Is that the message? Hope is somewhere here, you can find it accidentally, but this plan is condemn to failure. Of course it might be (and perhaps it is so) that this is simply my answers to my own questions and I am cheering because I found both of them in the pond made by experimentators from Norway. The record does not obligate against anyone, even against your own self. Sounds that are suitable for calm and silent nights, for imperceptible drowning deeper, to narsack through own reminiscences and thoughts. Finally, awoke in the middle of the night, you realise that you've found yourself somewhere, in unknown place, by the pond, throwing pebbles into it. "Hope" is written on one of them. To throw it into water so that you could not find it anytime or to keep it. There are no answers.



Brüzgynai - Visur, Visada, Visaip
Monopolka, CS
2008

This is the first record of Brüzgynai that I have in my hands despite the fact that I've seen this project live many times. And I can summarize from what I've seen from the latest performances - Brüzgynai is "condemned" to jumping higher and higher over the crossbar that he manages to raise every time he plays. The sound and view on the stage becomes more and more concrete, solid and pleasant to eyes and ears. It is not quite that with this release. "Visur, Visada, Visaip" - cassette with almost 25 minutes of sounds, wrapped in "cover" and released through Russian label Monopolka. I can understand theoretically Arma's view towards noise (or at least that aspect that I see depicted on this colorful cover), but practically I have a hard time trying to emphasize myself into these experiments.

There are pretty too much of everything in this album. Regardless of the fact that only one side of cassette is filled, but during that time - the whole bunch of images and sounds passes by. That, perhaps, matches the title of the album (Visur, Visada, Visaip means Everywhere, Always, in any possible way). In the very beginning of the album - some field recordings, voice, hidden under digitally sounding effects and other weird sounds. After that - sudden and powerful harsh noise at-

tack. After such a calm beginning - this sudden turn really lacerates brains. But it lasts not for long - the cassette rolls and we dive into bushes of experiments. Here and there silent and beautiful sound of industrial is heard, howling, rumbling or echoes of far-away voices strikes the ears. But though I cannot count how many pieces are there in the album, most of all I like the endings of them. During these places, when irritating chaos abates, the point of the piece shows up silently. It lasts just for a couple of seconds, but like a ghost reminds of it's existence. And the end of the cassette leaves the best impression - last several minutes of complete darkness. Pounding of heart, far away gunshots, ruined buildings or factory press and worried high notes blended together results in the best composition in the album. It is rather silent. It seems that it sounds from somewhere below the ground, but I find the core of the album here. In the last piece it is purified - after all these noises, experiments and steady twiddling of knobs - humming monothony, steeping there, where it is darker. Of course, that's just my interpretations, but it is enough for me. As resume I could say that this release would be characterless mediocrity if not the last couple of minutes that let you travel further with your thoughts. Everything else - distracted and didn't let escape. And that cover... Uff...



Brethren - Savage Inequalities
Freak Animal Records, CD
2005

I must admit - this artist took my attention almost accidentally, when I got ORGANIZED RESISTANCE CD in which a person, responsible for project BRETHREN had all vocals by his own lyrics done. Soon the first fully released album of BRETHREN called SAVAGE INEQUALITIES, after some changes in labels finally released by Freak Animal Records, was already spinning in my CD player. CD consists of 10 provocative and uncompromisingly aggressive songs. Sound, together with lyrics forms one indivisible spit into face for all the tolerants, humanists, fighters for equal rights etc. It is all said in this album, what in nowadays' world is being kept under the cover of silence - it is all the problems of the world being more and more democratic. Racial inequality for the whites, sexual "deviations", unstoppable streams of immigration etc. It is not a rarity racial or political motifs in the scene of power electronics, but also not so rarely it is being used just for some sort of provocation. In case of BRETHREN it is sincere from the first to the last note, from the first to the last word. If talking about the musical side - it is total terrorism. Looped distorted beats, here and there becoming arrhythmic chaos out of pulsation; the whole specter of frequencies from pleasant drone sounds to high pitched harsh sounds and also samples. In all this combination of dirtily clean sound, the vocal sounds under very subtle effects. You hear every spitted and shouted word. This album does not slows or stop you, it does not stifles either, it stimulates. There are a few songs in the album where arranging is very interesting indeed. E.g. Bloodland (it is a song of freedom of afro americans from post civil war era with slightly changed words). I'd call it some strange power electronics folklore. There are 4 strophes in a song. One is sung, then sound becomes very silent and little by little becomes louder and louder till the next strophe of text and once again, another sound becomes very silent etc... It's hard to describe, but I'd say very interesting and not typical song. But the most good emotions I get from "Swarm of Ignorance" intro - a lady, talking about rights of women that do not make any sense and after some talking she comes to a conclusion that these women are "an embarrassment to a vagina". It always makes me smile. Album is packed in a traditional CD case, the cover is black-white with 12 pages with all lyrics. Almost 50 minutes pure hate from BRETHREN. The thought was converted to a sound with 100% success. It seems that there is still many good things to come from this artist. Just need to wait.



Brethren - The Chosen
Freak Animal Records, 10", 2008
270

This release was the first vinyl in discography of Brethren. Since this is just the third release of this power electronics terrorist from USA, it is not that hard to notice the progress (2003 - CDr, 2005 - CD, 2008 - 10"). These facts talk for themselves. True - The Chosen - rather different recording comparing with previous. Within Death You Will Be Free was

BITTER

Introduce yourself please. How are you today when answering the questions?

I'm feeling contradictory, thanks.

How did it happen that you've found (or it found) the noise/power electronics? Tell me your first explorations.



Probably Sickness was my first experience in real harsh noise. Everything I heard afterwards was measured in terms of intensity and harshness in relation to Sickness. Turning point in power electronics that I heard was probably Slogun "Kill to forget" album. His maniacal, hysterical and utterly hateful vocals appealed (and still appeals) a lot to me and the combination with destructive noise on the back-ground did it for me. This way of communication is really making a point, and I realized I had to consider trying something in this direction as well.

I think I won't be wrong saying that you've entered the "scene" with your project Terg. What is/was the intentions of your projects? What goals have you completed (or there were none) and what are still left to complete?

Indeed there were goals to achieve and I think I have reached those. That's also the reason why I've more or less stopped recording material for this project.

I like my harsh noise chaotic, going everywhere, multi-layered, violent, primitive, cacophonous. I do not like experimental, constructed, minimalistic, ambient noise, art-stuff, that is carefully build with whatever pseudo-philosophy behind it. The goal for Terg was always to create the exact opposite of arty arty stuff. The first couple of tapes I recorded were more exploring, trying to achieve this. But after a few releases, I created a sound that I wanted and since it was never my intention to "grow" or "evolve", I just quit the project. The latest releases are "Death to the infiltrant" and "Passion possession"; probably nothing will come anymore, at least not for the upcoming couple of years, although one or more live concerts are a possibility.

Bitter appeared a little bit later than your harsh noise project Terg. Why have you decided to separate these two acts? And what prompted you to go into power electronics? Was harsh noise not enough to express the ideas? Or how and why? Since themes explored by Terg were not that simple and non-offensive and rather power electronics like.

It is exactly as you said, I didn't find my Terg releases expressing as much as I wanted. So even though the projekt was finished, I had more to say; more in the shape of lyrics, vocal styles, atmosphere/brutality. You are right about those themes in Terg: the ideas and concepts were already there, and always have been my main motivation with making music. The beginning of Terg started with these con-

cepts, both noise-wise and concept-wise, so I knew what my aim was. But soon I found that working on Bitter was more creative, personal, productive, for example because of the addition of vocals and lyrics. It's a much bigger ventilation then Terg, and that's litteral.

How is your label/distro VENE records doing? Is it hard to run a label these days? It seems that it is quite abandoned right now or am I wrong?

That is right, it is close to total abandonment. I simply lacked motivation to continue, especially to run a mailorder and getting one order per month. I guess I could have chosen a bit bigger, perhaps more commercial, way of approach if I really wanted to, but it wasn't my goal, so I'm not complaining. The last release I did was "Holland boven alles" tape from Odal. This one and the last copies of my previous releases are still available to orders though.

You seem to propagate DIY aesthetics pretty much. CDr releases, cassettes with crude "artworks" etc. What is the main point of DIY aesthetics? Money, feeling, it suits best to you or how?

Yeah I love diy-releases above factory-ready stuff. You have to admit there is absolutely no charm in sending a master-cdr to a factory some thousand kilometers away, (or even uploading them unto some server) and having the end-produkt delivered to your doorstep by a mailman. I have always chosen to work with local factories, so I have personal contact with them, I can pick up the releases myself, print or press the artwork myself or at another factory, fold everything, put it together, bag it, etc etc. For me that's the most personal approach. Diy can as well be more expensive then factory-ready if you want, but most important: the diy process is about extending the creation process. It's the finishing of the produkt into the same spirit. Factory-ready material kills the creation process and removes the personal feeling that should be there just like it should be in the music, concept, etc. I do as much as possible myself, including stuff that has not directly to do with the writing of music, like artwork and layouts, audio mixing and mastering, etc, and I do that stuff for other people as well with that same approach. Don't mistake diy process for careless pasting random stuff using the cheapest material you found in your basement though.

What are your thought about the power electronics and noise scene nowadays. It progresses, stands at the same place or how? What do you see good or bad about it? Themes explored over and over again (some still find something new in it, some are simply copying), question of sincerity and dedication? What are your thoughts about it?

I'm not exactly in the middle of the scene so I can only tell what I experience during rare concerts or what I read on internet, and it looks like it's going nowhere, and I mean that really in a positive way. It means it's neither progressing nor degressing. "Standing still means degression", yes most of the time, but this scene will not grow or shrink because the music is just too extreme to appeal to a "bigger" audience compared with metal music for example. And for the same reason, the few people who are into this, will probably stay. It doesn't matter if it's all the same themes or sounds I think, history repeats itself as well.

Tell me more about the local noise/power electronics scene of Netherlands? Tendencies, highlights, names worth mentioning? Do you often have concerts, gigs. All in all, is the scene thriving or just living?

A friend just brought up to me some time ago that I'm doing the only true power electronics project in The Netherlands. I never thought about it like that, but I'm leaning towards agreeing with that. But it's

not important if this is wrong or right, but it shows there really not many people really into underground power electronics over here. But again I don't mean that as a complaint, I'm not the most active person myself. The experimental / soundscape / minimal electronics scene seems to be a lot bigger over here, and gets a lot of exposure on arty festivals and in clubs and so, but that is of course not comparable. Just as everywhere, underground noise and power electronics gigs are mostly in squats, dirty garages, and a semi-professional club here and there, but that is perfekt to me.

Power electronics, extremism and hatred dealing with taboos. How much are there of breaking taboos, how much are everyone's passion. Let's say such forbidden themes like nazism, rape etc. What is the Bitter's and Terg position? Is it provocation, personal attitude, hatred and passion or what?



It's the personal need to ventilate my view on the world, and in no way is this done for provocation or doctrine, or anything else then egoism. If my opinion is a taboo to someone, then so be it, but it's never done for the sake or provocation or showing off. Nazism and rape are no subjects for me, hatred and passion are yes.

Your Bitter release "Make a wish" is the best work of yours (from what I've heard) undoubtedly. In CDr there are plenty of live recordings. Do you often play live? What is the main axis/main theme of the release?

Thanks. Yep the cdr includes two full livesets. I don't play that often, on average perhaps one or two times per year. Playing more often is not so interesting, there are always the same people playing and visiting, and I don't mean that to sound as negative as it does. Also I don't want playing live to become a kind of routine, because it's a primal expressions and when I consult them too often, they disappear and then it would become emotion-less.

There is not really a main theme behind this release, there never is. Some general subjects are escapism, judgement, views on

"the world", "society", etc.

How much does it take for good release to be noticed in the whole scene? Is the name of the band or the quality of the release more important for you personally? I'm not the right person to answer. I could tell about use of trends, fake images, stupid gimmicks, copying other projects, all to make a commercial success etc etc, and it's an easy task to be noticed. Everyone follows the unwritten rules in some way, even if they think they are deliberately avoiding them. But that's ok. To me personally I look for music that is created with concepts, atmosphere, emotions that I recognize at myself. Doesn't necessarily have to be one genre or one band.

Can you, as an artist, describe what you were thinking and wanted to show in one or another particular release or it is more up to the listener and his understandings of the release? Which is more important overall? The intentions of creator or the understanding of the listener?

For me, this is 100% clear. All of my musical creations have always been ventilation of my own stuff. It's really the only reason why I make music. I never really go into detail when explaining my lyrics or concepts, so I guess for me it means the understanding of the listener is not feedback that I need. My creation process is mine alone, but of course we do need listeners and their feedback is very much appreciated, but not... I personally also don't try to analyze other music to the bottom, I enjoy it (or not) as it is.

You do also have a black metal project called Cultus. It seems to have connections with paganism etc. What is your attitude towards religion in your life. And tell me more about your understandings of paganism.

All my musical creations deep down have exactly the same motivation and concept for all of them. That's because they are all personal creations of me, and there is an overlap between all my music and lyrics, and all lyrics and concepts are written from the same "foundation" that is my life-view, opinion, feelings, etc. You ask about religion, which is in my opinion an old, political attempt at mass-domination. Obviously it failed in the Western civilization, but look at more unevolved parts of the world and religions still work very well to keep the population in control. My paganism is not a religion that I follow, but applied on my life. I don't want to go into this, because who cares really, and it's personal.

As you are both in black metal and in noise scene, tell me - there are opinion that these two styles are the most extreme music forms existing. Ideologically and soundwise. Compare these two styles as you understand. The extremities in sound and in ideas. Which one goes "higher" in extremities. Or it is simply stupid to compare these two styles?

Comparing the two genres by extremity is not necessary. If it's just a matter of extremity, then I would say wait another ten years until you are 25, as extremity and shock-value are usually the motivations for teenagers and the more limited adults. (Note to Levas: I don't mean this personally to you!) However, that group does make up for the biggest part of humanity, unfortunately. However, of course metal music is a lot more popular among teenagers, because metal music is more popular in the first place. It's on tv, in the top 40, so it gets more exposure. The kids think it's extreme and want to piss off their parents by listening to it. Also, concept-wise I think power electronics has more mature and realistic subjects, as opposed to the romanticism of metal music. It's more pure and expressionist as opposed to metal music where there is more this "band-culture" where you make music to get a big record deal, to play in the local clubs, for social reasons really. Power electronics don't have this, so there is no border for its extremity. Sonic-wise, there's no doubt that to me noise and power electronics is more extreme then metal music. Metal music is proper music, melodies made with instruments, no matter how extreme. Noise is

Destroy Amalek" is the latest release of his, made on Israeli based label Topheth Propheth. It is the second album in the discography of the artist and it took five years to complete it since the debut one. It's not new that releases that deal with extreme political attitudes are often depreciated "in principle" or so. I am not Jewish and I will never fully understand the idea spreaded by Barzel, but by that what I see and what I hear, I can form an opinion that it is clearly fulfilled - beginning with the design of this album (the cover leaves no questions) and ending with almost full hour of hateful odes of power electronics, dedicated to enemies of Israel and to Israel itself. The sounds that I hear here are more dark philosophical thoughts than plain and straightforward brutality. The most aggressive song is "Born to Destroy Amalek". Under thick shell of noises the title of the song is repeated like a mantra over and over again. In the very end of this song the sound becomes calmer and ends with several layers of samples and one unbinding phrase - "And the war went on". Everything else in this album - gloomy visions, rich with samples, mostly from speeches and reports with the main idea - revenge. For the biggest part the mood itself is created because of these samples because the vocal is not used in so many songs. E.g. the song "Ha' Shomer (The Guard)". The sound - pulsating synth and two samples being braided on top of it. Two eyes for an eye, teeth for a tooth... Another such example - the last song in the album - "We Shall Wash Our Feet In The Blood Of The Wicked". On moody musical/noisy background one idea is declared that the revenge is an important value. And yes, I wouldn't like to describe one and every piece in this album - it is a bunch of dismal incitement for revenge, wishes of strength to Israel, slow, dark songs, from time to time dissecting ears with noisy salvos. Non typical, good and really powerful album the idea of which I see fully completed.

Bigcityyorkestra - Ymir

Agharta, CS, 70
2009

Yet another surprise from Agharta label that constantly tries to breach the boundaries of my understanding about music. This time it's the cassette of legendary musical phenomenon Big City Orchestra hidden under a little different name. According to official information this release is the 79th already from the band though list in discogs counts more than hundred titles already. Big City Orchestra are legends that were released by such labels as RRR, OEC, Drone Records etc. I haven't heard much of them, but one thing is for sure - to fit their releases into some formula is simply impossible. They easily float between styles while experimenting with sounds and noises, arousing imagination and widening limits of understanding. According to the title of the album, this time it is devoted to perpetuation of giants from Scandinavian myths. The foundation of this album - loops. Samples, weird sounds, voices and strange melodies are entangled in these loops in such manner that they create warm and shizoidic atmosphere in which, it seems, you could simply splash all the time while trying to catch the sounds and enjoy them. The vision on the first side is slightly clearer - more experiments, consonances that does not fit with principles of harmony, but here they sound so in-place that you couldn't even imagine that it could be in some other way. The beginning of Ymir - soft and melodic loops, but the sound slowly changes. From time to time it becomes noisier, purifying one or another loop in the whole picture while it suddenly explodes into complete noise madness. From that explosion to the end of side A - experiments. Searching for more interesting sounds and testing of sensations. But it has a rather solid and tangible form and I'm very delighted that it does not softens into medley of random sounds. If A side was very live, full of experiments and surprises, side B is absolute opposite. Calmness. Soft and light loops of rhythms, transforming into changing consonances, but not dissipating the feeling of tranquil floating. This musical expression contrasts with samples from police radio, announcing about shot and injured people, but you can physically feel how unimportant, not interesting and meaningless these announcements are. You even start to feel sorry for the wasted efforts while trying to listen attentively what are these worthless humans talking about. Suspect? So what. Somebody injured? OK. This side is like a fairytale, placed in the noisy street of USA city. Just the fairytale is REAL in here, not worried officers in reality. The tale is real because you want it that way. You don't even get when atonal pulsations appear and tries to disturb the whole feel-

ing. All the sounds are purified to one entity and it gives itself for you to live through. Really interesting work and without a doubt the best one from Agharta label until this minute.

Bizarre Up roar - Mother One

Filth and Violence, CS, 50
2008

It is like that with the creations and releases of this Finn and his label Filth and Violence - either you start sincerely hating him after the first contact with his releases, because they hurt you, destroys morally, depreciate etc. Or you become addicted to them like to some cheap drug and you never know whether there is a chance to get rid of this addiction. Releases of Filth and Violence didn't go too far away from the ones released a couple of decades back. Rough, vulgar, black and white collages that don't leave too much freedom for your fantasies. They just spit some visuals, disgusting for most of human beings to the face and that's it. The current cassette I am listening to - a perfect example of such concept. If you want to understand creations of Bizarre Up roar and thoughts of person behind it more than superficially, it is not enough to listen to "noises" and to drop an eye on several covers of albums. They are complex, much more complex than dirty noise in, let's say, this album. In this cassette - strange trilogy of motherly lullabies of sick, rotten woman before going to sleep. With references to nazis, rot of the body and it's deformations, strange understanding of motherhood and many other secrets of maternal singings. Together with this xeroxed cover there are a couple of photos - what's in them I simply don't know, but the fact is, that it's something wrong with them. That hard to understand message in sound is fulfilled in three pieces that repeat in both sides of the cassette. At first the sound mix was rather strange. While listening through headphones it seemed that the sound pushes my head to the left. Equalizer also, as I see it, the right side hardly reaches the middle and the left one is filled to the end. Because of that while listening to this release for the first time I thought "what a disgusting and unpleasant work" and laughed. The sound itself is not strictly structured power electronics, but it is not meaningless harsh noise hysteria also - it is the middle point, mixture, in which his tortures executes this maniac from Finland. Squealing and yelling voice, a girl, surrounded by metallic reverber gracefully chirping the words I do not understand and manipulations of noises. No, nothing in this album is said straight. Everyone remains in front of themselves. Some of them become angry because of that, some become sad, the third ones tend to moralize, but I think that it's best to let maternal instincts of Bizarre Up roar to operate and putrify. Mother One feeds a good dose of poison to unhappy children with the tainted milk, flowing from his masculine breasts.

Bizarre Up roar / Gelsomina - Assisted Self-Sterilization

Freak Animal, CD, 300
2007

Finns have joined their forces to restrict the birth control. Operation, lasting 55 minutes and from the operating room of Bizarre Up roar and Gelsomina, one goes out fresh and carelessly looking to the future. We have 4 pieces of energizing harsh noise chaos. The first piece starts with a few shouted words and here we go. The name of the song because of my lack of knowledge of Finnish language remains unknown. The fact is that there are many metal things "torture" - chains, tins or whatever but it sounds fiercely and good. The second song "Bizarre Sterilization/Bizarre Castration" is much longer and begins a little calmer (it sounds similar to failed departure of a plane made of rusted metal junk), but "calmer" is a conditional term. The sound is intense, harsh and destructive to the speakers. Just there is less chaos. About a half of the song the vocal is heard, but soon it blends with all the other sounds and one doesn't even know whether it's screams or it's just illusion. But, all the same, the moments of appearing voice lasts till the end. The title song - the longest one, that lasts for almost half an hour (24 min) - begins with muddy, repetitive imitation of rhythm. The vocal with powerful feedback joins in with the bunch of other nice sounds. But the beginning of song I'd even say melodic. Yes. Here and there are sounds of some feedbackish pseudo-melody. The voice ends and we dive into the sea of harsh noise. Through the middle of the song, the chaos becomes something that one might more or less call rhythm and after that once again - energizing harsh noise with that same

REVIEWS

Artist - title
label, format, edition
year

16 Bitch Pile-Up - Bury Me Deep
Troniks/PacREC, CD, 1000
2007

Bury Me Deep is the first full, professionally released album of these USA women psycho noisers. I am not unique, I guess, to be at first attracted by the cover of the album. Contrastive colors and the ladies, performers themselves I guess, covered in a la blood and killed in various positions in CD booklet. Real fiesta of splatter from some good exploitation movie. There are 9 songs in this album. The beginning of the album - almost 4 minutes of whispering, moaning, unclear murmurs, sounds and waves with samples, coming up in random places - clapping etc. The first song creates the atmosphere and stands as a prelude to the second - the longest one. It is 18 minutes of ambient song "The Dead Boy Would Not Go Away" with crackles and rustles, that create rather weird mood. As for me this song is the most beautiful and haunting of the whole album. Though slow and calm, but with some feeling of anxiety. Dead boy does not go away anyhow... It's interesting how would it influence the dreams. Further is short, 40 seconds song, where the passing by steps and squeaking of iron doors are heard. Doors close and the sound in the next song become more intense. I would say, there are mixed various field recordings - drone of motors, rings, various technical sounds, creating more and more schyzoo mood. "The Brown Soil" is the 5th song - again, the mix of strange sounds, murmurs and delirium, nightmarish dreams in the rainy night, when the body after many days of alcohol usage is stretching in convulsions under the cold sweat. In the background the ring is constantly heard while the heart starts beating and the 6th part of the album - "Something Poked Up" - begins with this motif. The ticking clock, arhythmic with the beating of the heart. At last these two rhythms distorts completely, the dogs start barking and women start laughing in the background while only the clock stays. Then - the shortest and perhaps the creepiest part of the album - 7 seconds of scary shout of the woman and then the real nightmare comes - screaming, squalling which calms down after some time and the fastened Barry Manilow "This one's for you" is the only thing that left. At this place of the album I don't already know what to think and in the strained nerves and completely distorted reality wait for the upcoming surprises. It seems no more surprises, enough. Just the last moment in the album, like the credits in the movie. It is 23 seconds of "The Dead Boy Would Still Not Go Away". After this listening through the album, the feeling is really, like after good, shocking movie. The head is conditionally empty, but somewhere in the background unsettling thoughts buzzes. And that song of Barry Manilow... I don't even know how to recommend this album, it is a must to live through.

88MM - Motions of the Spinning Black Sun
Audial Decimation Records, CD, 250
2008

What an unutterably strange album! First of all I'd like to mention that the name "88MM" I've heard before just from two compilations - ADR and Satanic Skinhead. These compilations themselves were of very high quality and the fact that 88MM was included there speaks for itself. Motions of the Spinning Black Sun though, is the debut full length release. 88MM is an original combination of cosmic, mythological and nationalsocialistic themes, mixed and served to listener through experiments and manipulations with analog synthesizer. The result of all this is what I can hardly stuff to any existing boundaries of music styles. I guess the perfect description is from the label - it sounds "If Tangerine Dream collaborated with MZ.412". And it is true. It is the middle between dreamy cosmic meditation and harsh industrial sound. Between writings of Guido von List and parades of nationalsocialists. Between two poles of human and cosmic being - in that intersection, right in the middle of the Black Sun exists this album. Evolving and holding balance through perpetual spinning and moving. Where else is the oddity of this album? In the structure. Album consists of 88 pieces. "Real" songs, though, there are only 5. (Haven't I heard one of them in Satanic Skinhead compilation titled 14 showerheads 1 gas

tight door?). This particular song (here untitled) finishes the CD. Over 80 songs in the album, beginning with the fifth, are just 8 seconds of cosmic silence. After these the last song follows. The first and fourth are named by their principle of creation - sequence manipulation 1 and 2 and next to them - more picturesque titles. Yes, sequence manipulations sound there. Fussy analog melodies with samples on top that nears the album to nationalsocialistic themes. The third song is named after the galaxy M104 (I guess). In the center of that galaxy the black hole exist. So the fields for interpretations are wide. To take it as a whole - it is really interesting debut CD of this mysterious project. From cosmos to gas chambers, from jews to spinning Black Sun. These movements are memorialized in this debut album of 88MM. Odd meditation for those who are not afraid to be frozen in cosmic nebulas or to get lost between mythological symbols.

Barrikad - Where there was fire we brought Gasoline
Nil by Mouth, CS
2008

Nil By Mouth is one of these labels which releases are always noticeable because of high quality design and high quality of material itself. This sonic sortie from Swedish anarchist Barrikad is no exception. Sound propaganda in this album is dedicated to exploring Situationism. Well, this is the themes that I am just roughly acquainted with, so I admit that I won't be able to evaluate this release to it's fullness. But for such a case there is 16 pages book "Critique of the Situationist International" by left communism theoretic Gilles Deuve included. Interesting stuff indeed and I doubt that I could get to it in some other way. As much as radically sincere are the ideas, declared by Barrikad, as much radically sincerely cold is this album. On A side there is one long piece during which a sample of woman voice calmly explains problems of the capitalistic world. In the background the noise is being grown. At the beginning, A side is noisy though conditionally calm, but it gradually spreads bigger and bigger anxiety. The sound in contrast with a calm woman's voice becomes harsher and harsher, the number of sound layers increase while the record is raised to the limit of explosion. In the beginning of the B side - more typical power electronics song. Under the abundance of noise, the voice of Barrikad under heavy effects and delay makes his way through. Active and pulsating though a bit dry song. The second one begins with rumbles of low sounds and gradually spreads to huge and wide bucket of sounds. The fundament of the song repeats as if in the loop, but it is colored with peculiar pseudomelody. There is... Order? Like in the title of the song - "Back to Order". The last one on B side is a collaboration with Dead City Rituals, Swedish project that I don't know much about. It is gloomy and noisy, hard and dark drone. The sound that would fit as a soundtrack for terrorist sallie of left extremists with black bandages over their mouths. To generalize this album, I could say that it is worth paying attention to because of rather rare releases of Barrikad (despite the fact that it is rather old unit). But not only that. It is a high quality ratio of sound and thought in beautiful form. What I am sure about and why I write about this album as if walking on the thin ice - this cassette forces you to think and ponder. That cold sound, feedbacks, guitar drone, samples, woman's shoes on rails, 16 pages of theory... It gives you stimulus and compels to meditate and muse upon it. Because you feel that you don't fully understand everything in this dark and repulsive album. You haven't got enough knowledge. Complicated and very good release.

Barzel - Born To Destroy Amalek
Topheth Propheth, CD, 500
2008

I came across this project a couple of years ago and it happened because of themes of Barzel that provoked huge discussions here and there throughout the internet. As a matter of fact I was rather surprised too because this artist from USA, armed with pro-zionistic ideas, side by side with all the other politically oriented projects in the power electronics scene, takes a rather unique position. This album (amalek of all the many meanings it has, also means enemies of the Israel) "Born to

noise; some guy screaming over a bunch of distorted noises and sounds, no hint of melodies, of course it's extremer.

Do you live by what you declare? Or do you declare by how you live?



Haha this one stuck with me for a while. Let's not get too literal, in my opinion the meaning those two is so close to each other, it's practically the same. For the little difference there is, they both apply to me.

Who does the biggest influence for person's development in his life?

Their parents? Don't know, I don't think I'm the right person to ask.

What do you think about current censorship of certain themes from, let's say, governments etc.? The overall efforts to make the world more tolerant and a "better" place. What are your thought about it?

Politics are not a subject for my music and lyrics. My opinions on this I prefer to keep for myself, if I had anything political to say, I would start a political party and not a music group.

What musicians would you name as the most influentive/the best for you? Why?

Oof that's hard. I'm never really "inspired" by other musicians, be-

cause in my opinion that leads to copying, rather than creating. This is personal stuff for me, so I don't want to mimic anyone or anything, I need to create something of my own, so that I can say to myself "that is me 100% and that is only me". Copying other peoples melodies or using other peoples lyrics or concepts is not an option for me. I use my instruments and equipment to make my own shit, not to look how others do it and copy that. That said, I am impressed by the continuous brilliance in melodies and songwriting in the discographies of Emperor, Taake, Abigor, Mournful Congregation, the metal-albums from Ulver; the sheer aggression of Conqueror, Slogun, Deathpile and by the primal, violent expressions of some Atrax Morgue.

What are the future plans of your projects? Of your label? Any concerts, releases or so?

There will be a C30 on Cipher Productions, entitled "Voice of freedom". I'm always filled with more ideas, but they always need further brewing and fine-tuning, so it always takes a while until it's all worked out.

What book, record, person and random thing would you take with you to unknown island for unknown period of time?

No books or records, because when alone on an island there's probably not much free time to spend, you need all time for catching fish, building a hut, and talking with the animals! So I would bring an acoustic guitar and a rope.

Last dose of bitterness, wishes, swears and so on...
Thank you very much for the support and for this opportunity, I appreciate it very much!

COLD SPRING

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For the very beginning, please, a short introduction. Who are you, how are you feeling today, what do you see looking around at the very moment etc. A few sentences before starting.

My name is Alan Bloor. I'm a welder by trade. TIG to be exact. TIG stands for tungsten inert gas. I weld light gauge stainless steel, brass,



and aluminum. Today, as usual, I feel fine. I'm sitting in the kitchen of the house my wife and I own. I see the living room, front door wide open, and the kitchen area. The main floor is open concept.

It is mentioned that you are a sculptor. Is it your education and you are not only "sound sculptor", but also (don't know how to say) "real sculptor"? Is it your education and you are working with it?

I'm not a sculptor per se. I never studied it. I just like to bolt steel together and play them, really. I went to school to learn how to weld but not to build instruments.

A little return back through time. At first you were playing in hardcore/punk band(s). Then you took the music to completely different level. How did the understanding came that you need to change your sound and music overall and what were the first intensions and impressions? Were there any influences that pushed you to begin solo projects like Knurl and Pholde? Or was it your curiosity about the abilities of sound/music/conception?

I started Knurl in 1994, a few years after I stopped playing in punk bands. I was influenced by the sound of the saws and grinders in the shop I was working in and thought it would be great if you could get



a band to sound as fast and furious as that. Not one to be wanting to jam with people again, I started producing noise on my own for my own benefit. I used to make my own cassettes and listen to them myself. One day someone told me I should send some of this out to some labels. I didn't even

know any labels existed for this kind of thing. That's when I decided to name the project, and I started sending out releases.

What is the main idea behind project as Knurl. Is it the beauty of a sound or an expression of outside/inside happening/feelings or you carry some other idea?

The main idea was to take music as we know it and strip it entirely of what we know music to be. Its rhythm, musical tone, production quality, and construction ie: verse-chorus, verse-chorus nonsense.

What was the very first self-made instrument of Knurl. And what is the very last?

One of the first instruments I made was a small electric fan with contact mics on the screen. I was using the speakers from Sony Walkman headphones as mics and distorting the sound the wind made blowing through the mics. The last instrument I made was a welded stainless steel sort of xylophone thing. It's one of my favourites because it is so versatile. I use it for Pholde and Knurl. It has a great sound. One of the last things I acquired, though, is a three-foot diameter pavement saw blade. It rings like a gong. Sounds very cool.

Do you collect all the instruments you make or you deconstruct them to construct other ones?

I generally construct instruments for each performance or recording and dismantle them afterwards. I don't have the room to keep everything I use assembled.

Do you have names for you instruments? Or are these the titles of the albums?

I don't have names for them. I don't feel the need to name them.

Which type of metal sounds best and most pleasant to you?

Stainless steel seems to sound the best for Pholde, but a thick, heavy steel is good for Knurl.

Your last album "A Hail Of Blades" which was released through Polish label "Impulsy Stetoskopu". Present it a little. What instrument did you use, how did you record it and maybe some thoughts about the album overall in the perspective of other Knurl releases. Is it different or it's continuum of representation of your sound?



This release was made using circular saw blades mounted on a length of threaded rod. The instrument had two contact mics on it and each mic was hooked up to a separate bank of effects. Thereby giving the sound a stereo effect. It is probably my favourite recording to date. It's got a very intense wall of sound. I think it's quite different from previous Knurl recordings because it was recorded in stereo, something I haven't done since the Paraphasm cassette, and also because there are a few quieter moments with no distortion. Hearing the "less distorted" sounds of the steel is a nice contrast sometimes.

Knurl in photos and videos looks very solid and the artist in true industrial mood. You have also done some compilations on some themes like mind-control, religion etc., with various sound terrorists (Death Squad, Con-Dom etc.) though through Knurl you

Is it hard to CREATE for you? It seems that very many people, especially from the noise side release huge amounts of albums and it becomes more of a "factory of releases" and not a creator. How is it for you? What has to inspire you and is it long time till you decide that the recording finally meets your standards?

I make all my sounds very heartily. I understand what I do and that I take the very much trouble, but enjoy this. For me I don't think that quantity is quality.

Nicole 12 explored similar themes in power electronics as Molester. Have you heard this project and what is your opinion about it?

Mikko Aspa visited Japan and performed live with Nicole 12 the other day. We talked about each other's common points. I could not say that particularly this theme came influenced by him directly, but it felt very close. But I noticed that some of his and my were different. It is the thing which expressed my immorality that "a particular" expression of the theme lies hidden in the shadow and not the thing "which young girls like". It is a certain meaning, a thing such as the social satire. The live performance of Nicole 12 was splendid!

Many people that have children reacts to these things differently from those who has not. Do you have children? And ain't you afraid that your attitude towards these themes will change in time?

Sorry, I will not answer this question. Because it is no good for harm the people of my circumference by my personal activity. I think that I treat a sensitive theme that much.

Introduce a little your label "Chi Omega Institute". When and why was it created, what are the future plans of it? Are you planning on sticking to CDr format or there will be more CDs and other formats?

CHI OMEGA INSTITUTE began in 2007. An opportunity came when I got an unpublished sound source of 'CRACKSTEEL' whom I respect, from him. And I released it because I thought that this was important. It is one of the reasons and there was no other label releasing a work of MOLESTER which is my own project. I want to continue releasing the noise that is in the state that "lost a place to go" as much as possible. However, administration of a label takes money and time. I think about balance of that and want to release it with CDr or CD. A cassette tape and an analog record are good, too, but I do not think about it because a cost hangs to press or the postage very much. And the next release is a 'Identity Amnesia' CD by Richard Ramirez. I am preparing it right now.

What are the main criteria for you in the band/artist/project you hear or get a promo for release? Is it the sound, the idea, something else?



For noise that I release the most important is the sound that "lost a place to go." And we must be congenial spirits with each other. The



famous / not being famous does not matter.

What do you think about overall scene of Japanese harsh noise/power electronics. How is it comparing to other scenes of USA or Europe? And when it is coming to such music and there is a word "Japan" somewhere in description, the first idea is of brutal and extreme harsh noise, but power electronics seems to take very minor position. Am I right or not?

It is just what you say. As for the Japanese traditional noise, harsh and the artistry have many high things, but there are very few people holding of the politics or a social theme of the European and American Power Electronics type.

Many industrial artists (of course except those that are doing everything just for fun, but I don't count them in) come with a negative attitude towards humanity and society overall. What is your view towards these things and life overall? I guess not happiness about everything triggered the idea to create Molester.

I do not think that the present society is a very splendid thing. I think that the social vice always hides behind in the depth of the human heart. It is different whether who notice it...

What book, CD, person and random thing would You take while going to the unknown island for a period of time?

I think the book to take 'LES ENFANTS TERRIBLES' of Jean Cocteau, I do not take the CD. Because I think that I make some kind of sounds with a thing out there by myself if I want to hear many sounds...Haha. And the Chinese medicine of the Oriental medicine else. I have a chronic disease in my head.

Your future plans with Molester and/or other projects.

I made latest 'Our Kids, Our Business' in MOLESTER now. I almost think that I can circulate abroad. Split Tape with Bruzgnai is going to be released in the next year by PERINEUM of Lithuania. Split CDr with Obsolete (office equipment) is going to be released by Quagga Curious Sounds. I am going to record that within this year. I do sometimes play live with the side project that is dark ambient called 'PRIMA VOXX'. The official sound source is not made yet, but may make it soon. I do not know still, but some time I think I will be playing as MOLESTER in North Europe, Eastern Europe and Russia.

Last words, swears and wishes for the world or Yourself or whoever.

Thank you very much for interview. I really thank for Arma of PERINEUM and you !!

MOLESTER

Introduce Yourself for the very beginning. Who are you and how are you?

I am Hitoshi IMR. I work on noise under the name of MOLESTER. I do live performances and sound source production mainly in Japanese Tokyo. In addition, I sponsor a label specialized in a noise called 'CHI OMEGA INSTITUTE'. I plan a live performance called 'BOU DOU GEK-IJO' with noise unit 'DAI HACHI BYOU TOU' of the friend in two months. And unfortunately I am visiting hospital for treatment by the disease of the head now...

Your project Molester. I guess it started not so long again. Why and when have you started it? A little biography.

I played the guitar since the age of the teens in various hard core bands. When I was 20, I was in charge of drums in a band of the "post-hard core", so-called FUGAZI and JESUS LIZARD-style. However, once I thought that the normal formation and the music that is traditional, and fitted in the model that is tight. And I thought to begin it with the style that would dismantle a concept (that is to say, introduction of the rhythm or ordinary music constitution or melody) of established music with a free style from the beginning again. I knew BLOODYMINDED, TAINI, SKIN CRIME and BLACK LEATHER JESUS. The agitation that I came across accidentally was intense and I was impressed then. And I tried to make a noise for myself. I taped it as a home taper for a while, but it was recommended to the friend of the circumference in 2007 and I began performing earnestly. Then I worked on was performing with huge force intensely. I am 34 years old now.

How would you describe the style you are playing with Molester?

The style that I am with MOLESTER is intense noise and intense agitation, the moderate blend of POWER ELECTRONICS or HARSH NOISE. And I put on a black mask and black stockings during performance and particularly express it along a theme. I swing a chain around as the gimmick which sometimes expresses the theme and threaten with a pipe of the steel.

Was it hard to decide what musical expression of the ideas behind Molester to choose and why have you chosen such as now or simply the overall idea have chosen the style?

As for me, this is the subject which I was interested in, and wanted to handle the theme most. This was decision that needed the courage. For a noise, however, one's this for me - I thought that this theme fitted it most. And I think that this is one of the means of "the real presentation".

How important are lyrics for your project? Are you planning on releasing the lyrics for wider audience anytime or not?

My text is expressed in very few words, but it is important. Because my agitation inspires my noise. This is not simply noise, I am meaning it and it is a success. However, I submit various effects to my voice for the making of atmosphere. I can show texts if you send E-MAIL to me and if you want to know what kind of text I make. The sleeve notes of my music can stick to a story style on back cover of new work by MOLESTER - 'Our kids, Our business'. But I think that I do not need to

attach them in CDr, CD, TAPE as a text card because I sometimes use the considerably radical text.

Molester - is it the view of moralist, the view of a molester, the view of a child or it is simply stating the facts and exploiting the molestation thing?

I am an opinion to be both. For me, the theme is the situation of the assailant, the situation of the victim, both things. The part that I direct with a project called MOLESTER and my inside - they are both mingled in my heart. I am also very interested in child abduction, child prostitution, child abuse, the children human traffic organization all over the world. It is "the real presentation".

Molester is playing live at 12.27 What can one expect coming there? What is Molester during live performances. Do you go into contact with public or not etc. Do you use any videos during your show? How much is live performance important for the artist?

I do not use a video and the projector for my live performances. Because there is no money for those machine parts... Ha-ha. Therefore I put the Xerox art that I make with chain and pipe of the steel, on which I worked a lot and on the stage I'd tear it. I can show my performance directly in audience, making a sound source for me, I am not important at all.

Is there much of improvisation in Molester albums or everything is strict and to the point?

My performance is the thing which consisted of it to some extent and it goes in the extemporariness abundantly.

Your favorite "instrument" - pedal, synth, sample, sound or whatever it might be.

I make sounds by analog technique. The synthesizer I use is KORG MS-10, but the dispatch source of the main sound are rubs against metal by my hand and flings of a microphone against a steel plate. I put it through the compact effect pedal which is cheap and make a sound. The feedback of the microphone is an important element.

You seem to use only analog equipment for your creations? Am I right? So tell me analog vs digital. Good and bad sides?

I use only the very analog machine parts in my work and live performances. I do not use digital machines at all in my work! There is the warmth of the sound there. I saw a lot of people who performed live with a laptop, but they just stood in front of a PC in silence and was worthless at all... And the sound was cold, too... However, I am good at making the sound that is self-satisfactive in a bedroom.



take more abstract attitude. What are your overall thoughts of the artists and projects in political, antisocial, religious and other "influences" from the same scene? Would you consider Knurl ever doing any album in any not soundwise, but ideologically extreme mood?



I have nothing at all against bands with political, antisocial, or religious views. To me Knurl is neither of these. It's sound art. Not to sound pretentious but it's as if silence is the canvas, and sound is the paint. It is applied in vast strokes, not meaninglessly but with thought and commitment.

I see that overall your instruments are all just like sculptures and not just a pile of junk. So I guess the constructing of an instrument is a part of a release or performance also. They really adds to the aesthetics value also. Is the form important comparing with the sound?

Form is important I would say. Lately I've been into smaller, more compact instruments. I find I can move faster with something small as opposed to some big, hulking piece of metal. I like being able to nuts on something of a smaller scale. I find the sound is more active this way.

Does the thought comes first or the imaginative sound or it's just conjoined process. Do you have any particular vision of what the sound will be while constructing your instruments or how it will look visually? Or neither one?

I generally have an idea of how I want the sound to be. Lately I've been concentrating more on the effects and what to use as opposed to the type of instrument I'm going to use. I've been experimenting more with double effects, loopers, and recording gear. Working more on the sound quality. Something I eschewed in the past.

Is Knurl music? Is noise music? Or is it anti-* ?

I would define Knurl as more anti-music. That's what its intentions were in the beginning and I still believe it is.

The music in all. Is the whole music scene not overcrowded? There is so much "myspace musicians" and also the mp3 culture where one seems able to get everything to listen to. Or it is ok and this is a burst of "creative minds". Or was it always, just the information is now more accessible? Or what are your thoughts about this?

I wouldn't say it is overcrowded. I think the bands and artists have always been there, it's just that now we're better able to contact each other instead of writing letters back and forth and discovering each other in magazines and word-of-mouth.

You seem completely refusal towards any digitalizing. No synths, no samplers, no computers. Is it the saving of the "purity" of the sound or you simply don't need them. Is there any master done to the recordings at all?

I don't use any of those because I like the spontaneity of the sound. That's something I don't think I could get in overdubbing. I don't like to enhance anything after the recording and I've always believed that something recorded should sound like it does live. I've never been a big fan of synthesizers in noise. I don't do any mastering. I record straight to a cdr and burn off the usable material onto another disc.

Have you ever played outside your continent? In Europe let's say? Is there possibility in seeing you here? And what country would you like to visit most?

I've never played in Europe although I would like to. I'd love to play in Germany and Amsterdam. The only country I've played outside of Canada and the U.S is Japan. I went there in Feb. of 2001.

Tell me more about your ambient project Pholde. Does it go the same line as Knurl without any interference of digitalizing and what is the conception behind Pholde? Is it being constantly inspired by something or is it just your joy of getting various sounds from various material?

With Pholde I work with the natural sounds of the metal. I scrape and bow the metal as I do in Knurl but with Pholde it's done more slowly and meticulously. As well the tensile strengths of the steel is more varied to give more variety to the sound. I started Pholde as a sort of break from noise. So I don't become swamped in either noise or ambient.

Future plans of Knurl and other your projects? Maybe any upcoming concerts or so?

For the past year and a half I've been learning/playing violin on my own and have been incorporating that into the Pholde project. I would eventually like to use it in Knurl or even start a solo project with it. I have two contact mics built into it and I've been experimenting with it using two sets of heavy distortion and loopers. I really love the long extended drones you can produce with it and because it's going through two sets of effects and two channels, the sound is vast.

Tell me a little about your other passion - photography. What kind of photography are you into? (I mean camera obscura and other types of photography). What do you like to make photos of most? What/who is your inspiration and why?

I haven't been doing much photography lately. Time is a major factor. I usually take photos for cover art of releases. I took the photos for the Pholde release Finding Internal Asylum for instance. I generally like macro photography. Extreme close-ups of machinery parts. I still use film because having to go out and buy the lenses and converters I have for my SLR would be way too costly.

Are you a happy man overall?

I'm fairly happy. I have nothing to be really depressed about. I'm not starving and I'm not in jail.

What book, CD, person and random thing would You take while going to the unknown island for a period of time?

CD- Shostakovich String quartets nos. 2,3,7,8,+12. By the Borodin String Quartet. Virgin Classics
Person- My wife
Thing- My violin

CLEW OF THESEUS

Hello. Please introduce yourself and the moment you are answering these (this question) as it seems suitable to you. age/sex/name/occupation/etc. however you want.

My name is Ben Brucato. I'm 31 and currently live in Phoenix, Arizona, where I've been for the past 9 years. I grew up in Ohio, so I'm a mid-westerner, at heart. I'm currently unemployed and attending grad-uate school.

First of all about Clew of Theseus. When, how and why did you start this project?

Back in 1997, I started creating my first experimental music and shortly started using the name Clew Of Theseus.

The first album was released in 1998 I guess? What was the influences and what was the intentions of the project. To show, to tell something to someone or to yourself?

I didn't really know if it would ever turn into something serious. It wasn't until I released my first 7" in 1998 that I realized there were so many artists doing similar things, and a whole network of labels, distros, tape-traders and so on. So I guess my original intention was purely to experiment with sound. Once I realized there was a broader audience with whom I could communicate with through my work, it took on a different meaning and purpose, and I started taking what I was doing much more seriously.

How long have you been into noise/industrial scene when started doing your own stuff?

I grew up a big fan of early industrial music, like Einstürzende Neubauten and experimental sides of rock music, anything from Sonic Youth to Man Is The Bastard. But the concept of a noise scene was very foreign to me. I actually thought I was doing something really unique at first!

What about the name "Clew of Theseus"? Ancient greek mythology and noise. The ship of his and the clew of his ship. Why have you chosen such a name and what does it symbolize to you / in connection with your music?

Actually, a "clew" is a ball of string. Theseus, king of Athens, entered the Labyrinth, to slay the Minotaur, to whom the Athenians had to sacrifice their young. It's a symbol that I thought was interested and loaded with possible metaphorical value. The idea that brute strength alone could not save Athens, that he had to make his way back out of the Labyrinth and return with the children.

While stumbling through your releases. The first one - Memorial: 006306 seem to have political connections (The Secret Destiny Of Amerikkka let's say etc.), later on you have started to explore more abstract and inner happenings and went through the whole spectrum of various themes. Sex, misanthropy, violence etc. Why are those themes important to you and personally or you are just "curious" about them?

That first 7" is riddled with really terrible, misguided politics, taking everything from William Cooper's "Behold A Pale Horse" to anarchist poli-

tics. I guess I could easily chock it up to immature naivete! As I matured personally and artistically, I obviously started to focus my efforts better, but some of my earlier output lacks the kind of focus I demand out of artists. I've only recently put as much effort into the ideas and themes of the sounds as much as the sounds themselves.

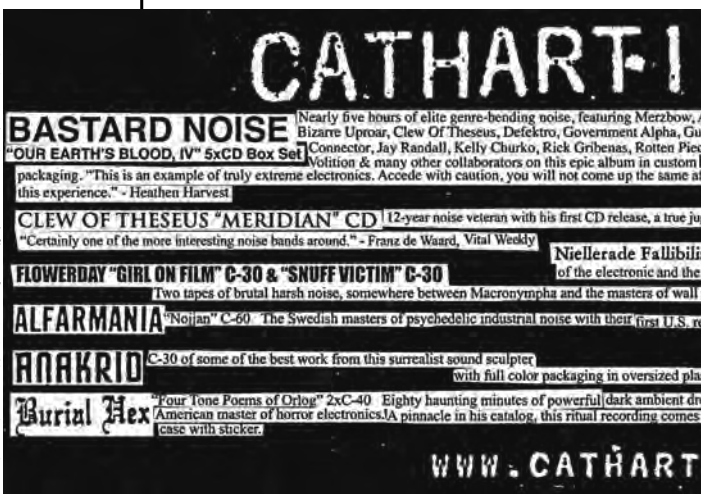
In your last album "Meridian" you seem to get even further from the "typical harsh noise sound" to create dark, haunting and somewhat mystic, yet noisy atmosphere. What can you say about this last album? Your inspirations for this album?

I think this is my first truly focused release. A lot of it has to do with making personal decisions in my life to unshackle myself, psychically from corporate jobs, shitty relationships, materialism, and to explore - for lack of better terms - my spiritual self and my psychic powers. This album is the most true expression I had created, to date. "Meridian" is inspired by the idea that we often feel that we're left with a dichotomous choice between "caring for lepers" or marching people into the gas chambers, of altruists or ubermensch. But there's something else we can become - we can instead psychically rebel against this dying world, this world degraded by weakness and exploited by nihilists. It's hard to respect either choice, so hopefully we can find another path.

What is the best place to listen to your newest recording. Place, time of day, time of year, mood...

It's funny you should ask that, because I have suggested to many people to save the first listen of "Meridian" for a night when it's violently storming. It was recorded during one of the most violent monsoon seasons on record in Phoenix. The storms destroyed several parts of town, caused massive flooding both at my shop, Cabal, and at my home. Buildings all over downtown had windows blown out, trees blown out of the ground and scattered in the streets, trees falling through houses, streets flooding, powerlines down. It was like a hurricane, but in the desert!

For me your new album is the most oppressive work of all that I've listened to. What reactions were you hoping from the listener? What was your intentions? Or there was none and it is simply the reflection of your thoughts/feelings and that's it?



I think that this is not needed for people still. They haven't grown up to the limit where they could look at the dirtying of their own inner world from aside. They try to avoid negative emotions and at the same time pure truth. But it's great that people appear who starts autopsy of our society. They are starting to revive rusted minds of men. It is possible to achieve only by shock therapy.

As far as I know you were not released by one label because of fascistic texts etc. Please tell me some more about that. What is your attitude towards this political doctrine and politics overall. And about that situation?

Hehe. Yes, there were such oddities. In fact - one. It was rather long ago when I thought that I'd try to release "Until last drop of blood" on some label. Well, I've sent the release at first to rather well known label and when I've received their answer I was laughing to tears. Because these advocates of PE told me that sound material is very suitable, but there are too much aggression and fascistic allusions in lyrics. What the hell! Label of PE tells me that there is TOO MUCH AGGRESSION. They are fucking ***** (here I agree with Mourmansk 150). My attitude towards this doctrine is... symbolic. Because it is only a measure to express some of my ideas in the recordings. There it gets symbolic meaning.

What artists would you mention as the closest, most interesting to you?

Well, it is hard because the list always changes. At the very moment it would be - 1. Operation Cleansweep 2. Folkstorm 3. Alfarmania. But it is not accurate because it changes every day.

Lithuanian industrial scene. (If not too loudly said). Review it and tell me your opinion. Labels, artists, genres, what is good and what is bad?

It might sound rather discrepantly, but I think that there never was such a good situation as now. We have labels of two different cliches - Perineum and Autarkaia. Also zines for different cliches - Introspect and TeRRoR. There are more people who plays more aggressive music. The scene comes to life. That is very good. I wouldn't like to talk much about artists because all lithuanian ritual/ambient/amber etc. projects are of no interest for me. They are stuck in their slow and passive sounds and let them be. I say that not because I don't like dark ambient, but I don't see progress of this music in Lithuania. Boring. It might be subjective, but we are talking not about that. But the birth of KLINIKA and Vidine Ramybe and more aggressive and technical sound of Bruzgnynai make me very happy.

What should be ideas of project/artist that you would decline it and would not listen to it and go negatively about it right away? Or the sound is more important than the idea? Or how is it with evaluation of releases?

It is very simple - ideas that are opposite to mine. The sound is for conveying of idea. So if the idea is rotten - the sound is empty.

What exactly do you see so bad about the world and humans? Is it possible to be more concrete? If so, try it.

I could not tell it. But I can be more concrete in "spreading feeling of anxiety and psychosis". Such happenings as terrorism, kidnappings, torture on global scale simply lost their shock effect. They became simple occurrences of these days. All that is bad and sick is hidden somewhere in the human's inside and tears him. But this is different. It is impossible to identify. Still.

As I understand movies takes not the last place in your creations. Mention some of the more interesting for you and why did they make an impression.

Hm. I abandoned the sphere of movies somehow, but the biggest impression was from "Man behind the sun" which I saw last week. I

was interested by the review of this movie in horror blog of Kiras. Later I tried to go to the show of this movie in university, but couldn't manage. And at last I saw it at home. I've seen not single gore movie, but this movie investigates crimes of japanese during World War II, experiments with live humans and animals. And it really made my heart beat differently. I would recommend to see it for everyone.

Let's dream. Perfect sight that you see when you wake up, open your eyes and go out to the street.

Hm. At the moment it's silly, but I'd like to see doors snowed up to the half. This means I don't need to go anywhere.

Your future plans. Maybe new releases, concerts or something more?

I always plan and they always fail or succeed. The split is planned (let it be the secret with whom) and one more release of CG. Concerts? hm. Maybe. If anyone will invite or if I manage to organize something myself. The time will show.

What book, CD, person and random thing would you take while going to the unknown island for a period of time?

I can say just that I'd take a person.

Last words, thanks and complaints.

Stay harsh to the death!
Thanks for this interview TeRRoR.



CLO GOELACH

Hello. Introduce yourself. Who are you, where are you from, what are you doing, how is this beginning of the winter and how are you all in all.

Hi. Well, introduction would be simple - M. Jarackas. I live in Vilnius. This winter irritates me for I cannot stand snowy rain and similar natural phenomenons. It'd be better for everything to freeze - the head would start working. I live not so easy right now - studies, session, but I don't give up and go forth.

Clo Goelach. A little of biography please. The concerts you've played, albums you've released. When, how and why?

The project is not that old. It started in the first side of 2007 as purely experimental project. It swayed from one sound to another but never went too far from the main point (of course there were some deviations, but it was in the very beginning when CG was still not born and I've played in several concerts with Bruzdynai as Machine Cult). I've played not so many concerts, but as firm as possible. Some 3-4 under the flag of Perineum and one during the party of Kunigunda club (with ambient side of CG - Glach). There are three albums already. The first two were "released" just for the narrow circle of people. It was just an experiment - CG - "Until the last drop of blood" (noise) and "Unseen act-wheel" - not very long dark ambient release. And "Streetcleaner Woundfucker", released not so long ago which I think is the real CG.



What were the goals and what inspired to create Clo Goelach.

First of all the surrounding world. It sometimes pisses off so much and become so irrational that I want to take kalashnikov and go hunting into the streets. At first anger boiled inside. I felt the wish to present it in sound. Then I've found PE/noise scene. It was for me and it became my daily routine. Perfect sound to convey cultural shock, terrorism. And because of that the sound beast was born.

Clo Goelach. The name. The man who does not run from the rain of spears. What language is it in and why have you chosen such? What does it symbolize and what does it mean to you. How does it reflects in your music?

I would not like to go too deep while talking about the name for it's meaning is preliminary. What I've found - it's the phrase of old baltic dialect. The name was chosen for its' meaning declares absence of compromise. It is a wedge going through all moral, social standards and all other rotting dogmas. As for me personally it means not giving up, and fight for my beliefs.

Present your newest work - Streetcleaner/Woundfucker. To whom is this album dedicated, what influenced the creation of it etc.

There is nothing what to present - the sound material is full of pure anger. I've divided it into two parts, two recordings. Streetcleaner is for human fears and dogmas. It is cultural wedge by which I want to inflict shock. Simple text sound in it - "I am your streetcleaner, I will fuck your tears apart. I am all your fears". Woundfucker was created in a rather funny way. It was inspired by one person who tried to tell me that sexual inclination is the phenomenon of human psychology that takes most time and nerves. That's why I decided to create a song about one of the person's weaknesses and dependence.

During your performances, in releases etc. the violence dominates. As I understand you create all the stylistics of Clo Goelach around this. Nevertheless in the scene of power electronics it is rather common thing and cliché. Do you find something new? And what do you find there? How is it related to your real life? How real life influences all these things and how does all this influence your real life?

Yes you are right, CG stylistics spins around these things. I've chosen such because it covers the bigger part of all negative social, political or personal occurrences. I find calmness in there for every day while walking on the streets of the cities I see anger and discontent. People suffering inferiority. And here comes CG. It reflects all the negative emotions, wishes, dreams of all the humans as a mirror and suppresses them with their own spiritual impotency. I've seen much violence on the streets, in the wars of ideologies and, of course, it influenced my path.

Lyrics of Clo Goelach. Is it harder to create texts or music? Or is it one and the same thing? How lyrics are important in Clo Goelach and how are they important in power electronics overall?

One and another are equally important and equally not-easy though sometimes extremely simple. It depends on inner state. There are days when it is so bad because of experienced negative emotions that it is impossible to transfer them to sound and live it through once more - the mind itself opposes. CG texts are equally important as the music is. It is a "tool" that helps to accomplish the sound terror.

Your attitude towards the stylistics of power electronics releases. As far as I understand you have an inclination towards DIY culture. Why? How does this culture fascinates you? This is the true view of power electronics or what?

I could not tell you which stylistics are better. The design of the last release was dictated by finances and I am not going to hide that. But when doing a release in DIY, the design becomes colder, "more dirty". At the same time every copy becomes unique. I have no doubt that I will choose the same path for upcoming release.

One time I've heard another face of Clo Goelach - more ambient. Was it only a temporary deviation or this project still exist?

It was Glach. From the very beginning it was like CG, but after noticing sound differences I've decided to raise another flag and to create side project. At the moment it is dying for I am very concentrated on the releases and other activities of CG.

Why are there almost none projects of power electronics in spite of some one-time projects etc in Lithuania? Not too long ago Vidine Ramybe showed up, you are here for some time, but it is just a few people. Why is it like that? Is it conservative thinking, geographic location and surroundings, social problems that are not so actual, "better" people or what? Your thoughts.

Well, I wouldn't release material if I didn't expect to have a reaction from the listener. People often speak such bullshit about how they are only doing it for themselves. If that were the case, they would



What about live performances of Clew of Theseus? To what kind of fests are you invited most often, with whom you would like to play and with whom you would not play, and the best gig that CoT has taken part in?

I've played a few different fests and with some great artists, like Sickness, Bastard Noise, Emil Beaulieu, and many of my favorites. I've had some really great shows, where everything came together really nicely, good crowd, good lineup, no gear malfunctions, and all that. I really don't enjoy playing live, though. Especially now that I am interested in the more magical elements of sound, I feel like a lot of what I'm aiming to do is lost on people. It's really important to be playing with the right artists and in front of the right people, or it's not worth the time and effort. I don't mean to discredit other people's focus in what they're doing, or to inflate the importance of what I'm doing. It's just that what I'm trying to communicate is very focused and specific, and the setting and staging of the message is crucial for it to work right. I've faced that challenge in trying to book my first tour, and ended up giving up on the idea altogether, because it just didn't seem like it was able to come together right in that respect.

Tell me about "Obelisk". Was it one-time collaboration between you and Greh, split or there are any future plans also? Why did "Obelisk" happen overall and are you happy of what it produced?

Greh and I used to talk all the time. We would bounce ideas and recordings off each other, and it seemed natural for us to work on a collaboration. I hardly get the chance to talk to him anymore, so it's likely that it won't be repeated, though it would be fun to work on it again. I recently saw Hive Mind live in LA, and honestly it was one of my favorite things I've heard him do.

What are your main influences taking separately (or not) every release you have made. How is the creative process of yours going? Intoxication, jams, planning, plug-in-and-go while find what you want or how?

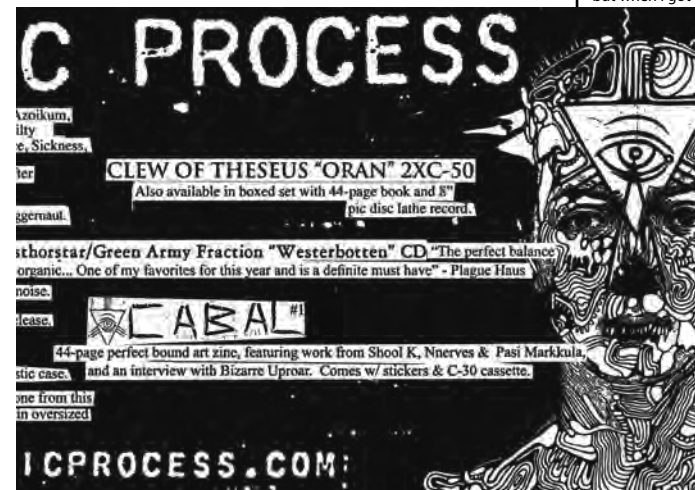
Every release is its own entity. It seems a lot of artists have this very distinct vision for their project, and keep doing the same album over and over, and something as subtle and minor as EQ'ing an album differently makes them feel the need to come up with a new side project. For Clew Of Theseus, the album is its own concept, and each one can be approached very differently. "The Playground of the Damned" was intensely edited and manipulated, and was really focused on degeneration and degradation tied to the sex industry, pornography, prostitution, and, most importantly of consuming its products and energies. "Meridian" is very different, in that it's much more organic, both in how it's recorded, and the esoteric nature of the communication. I'm moving even more in that direction, which you'll really see in my new 2xC-50, "Oran." I'm much more focused on the live, performative mode of recording now. Most of the tracks are thought out in advance, and sometimes even sketched out, then usually completed from beginning to end in one recording session that could take an hour or all day. I have lately had the tendency to completely scrap a recording if it wasn't done completely from beginning to end in a day or two.

Introduce your label Cathartic Process and your distribution CABAL, please. Why Cathartic Process was created and what are the plans for the future? What are you most proud of what you've released already?

Recently, I've put a lot more focus on the label and really dialing in the finer details. I can thank all the shitty labels for giving me the inspiration to raise the bar - I have to practice what I preach now, when I bitch about all the half-assed bullshit that people are peddling. I'm really happy with everything I've released in the past 6 months, and what I have slated for this next year. I'm really happy to have worked with Bastard Noise on the 5xCD, and to have the opportunity to work with Eric Lunde to reissue his entire catalog. As far as Cabal goes, it used to be a retail store. We operated for the better part of a year, but when I got laid off from my day job, I had to close the shop and just do mailorder.

What do you think about this economic depression? Will it somehow have/already has influence on labels and on the whole underground/noise industry or maybe that depression does not even exist? What is your opinion? And what about the sellings? Have they decreased or no?

I think we're seeing some really serious changes going on. It seems to me that the global capitalist class has indicated that they no longer need the working class to build the physical infrastructure, and the middle class to manage labor and build the technological infrastructure, so they are de-investing in the privileges they used to hand to Westerners. This has nothing to do with scarcity or any of the typical crude economists' terminology. The US and Europe has enjoyed a lot of privilege to sedate us, and now the ruling elites could care less if we rebel. In fact, I think they want us to riot, destroy and kill each other. It's less work for them. They don't need us anymore. So what



better than for them to manipulate an unnatural state of economic depression. I'm sure it's having an impact on the noise scene. Like I said, I lost my day job which helped support getting my shop going. I can only hope that the first effect it will have is that people will apply better quality control on their releases and what they buy. At least in that case, we can see an artistic benefit from this mess. For me, though, I'm happy with the amount of business I get with the label. I've had a lot of support for the releases I'm putting out, and I'm really happy with the response, even in these tough times.

Is it hard to manage a label? Is there any kind of "competition" between noise/industrial underground labels? Let's say because of artists/releases/etc?

The thing that I have the hardest time with is the tendency of some bigger distributors to not pay up front for wholesale (like Revolver). I was really irritated by this after having started a record store where I paid for everything in cash, up front, and these same distributors wouldn't extend the same relationship to me with my label.

What format is the best for industrial/noise releases? Why? Your opinion.

I think it really depends on the material. The really clean, highly composed material of someone like Daniel Menche should be on CD. It's important to capture the finer details. For the most part, I really enjoy cassettes. You can tailor the lengths to fit the needs of the release. You can strategically use the side splits of the cassette to isolate tracks and create a break in the listening experience. You can get some really nice effects of mastering on cassette and allowing for tape saturation. Vinyl is nice, but very limited. You have to be really careful with levels, especially on the low end. Cassettes are just more versatile, sonically. Unfortunately, some labels don't know how to master or duplicate their cassettes in a way that maximizes the potential for the medium.

Harsh noise with nowadays tendencies. It seems for everyone that it is very easy to do some "jams" and random crashings of random objects and then to release the stuff and voila. You've been in noise scene for over a decade already, but you don't release that much stuff. How much does it take for you to "craft" your creation and what are your opinion towards those artists, releasing 3 new cdrs a week. Maybe it is the future of the scene? And maybe some valuable releases are missed somewhere there in the pile of random and thoughtless giggling releases?

I think the quality control in the scene is terrible, and it's flooded with very poorly composed and recorded releases. When I put out my first 7" in '98, I wasn't known to anyone. No one knew who I was, I didn't network at all - there wasn't much of a network really. And Self Abuse paid up front for 15 copies of that release as soon as it came out. Now I'd be happy for any distro to pick up half that many copies of a release I put out from a very well-established artist. There's just so many releases to compete with these days. And with the lack of a critical voice, there are very few sources for well-written critiques or praises of releases. So artists can shit out a turd every month and re-

ally water down "the market." I think it's really harmful for the artists, the labels, the distros, and the listeners. I have been trying to encourage more people to develop their knowledge of the history of industrial music and for them to publish critical appraisals of what they hear. That's the only way to correct this problem. If people can elo-

quently express criticism of release, backed with a knowledge of the historic and artistic context of the composition, and not be afraid to vilify a "hero" or praise an unknown, then we will see a reduction of the proliferation of poor quality noise, and those who really put elbow-grease and a lot of thought into what they do will be encouraged to do what they do best. I'm guilty too, in some respects. There are a few releases I've done that haven't 10% of the effort and focus that my better ones have. But that won't happen again!

Cathartic process. Catharsis. What are your own, personal cathartic processes that you don't mind to share? Why is the purification needed for a man? Your thoughts?

That's all real art is. The purging of the psyche. The expression of the most personal of ideas and feelings. I think noise is one of the best mediums for this, because it can be truly boundless to expression. It's almost like being able to communicate in every language spoken on the earth. It can transcend culture, language and all assumptions that come along with them.

Will there be a point in your life when you will not need/want to

create anymore. Do you imagine such a moment and why could that happen?

Honestly, I don't know how anyone can live in such a state. If we don't live to create our most honest and real form of communication, why bother?

What about the future plans of Clew of Theseus? Any live performances, releases, other activities?

I have a lot of ideas for releases that I hope to record soon. I don't want to overdo it, but as long as I have very concrete ideas I want to transform into sound, I won't hold it back, either.

What book, record, person and random thing would You take while going to the unknown island for a period of time?

For music, it would be the works of Daniel Menche, Matthew Bower and David Jackman. For books, the works of Albert Camus. As for people, I'm fortunate enough to have found a woman that I don't want to stab in the face after spending a good deal of time with, and instead really enjoy her company! Shocking! So I'd like to make sure she was there, too!

Anything you want else to say, your wishes, greetings etc.

Thanks for the interview!



First of all, a few introductory words about Gas Chamber. Who are you, how many are there people in Gas Chamber and where are you from?

Hi levas, my name's Gareth,i am the one and only member of Gas Chamber.I prefer to have complete control of how things are gonna sound,so its best being alone for this. im from Leeds in the UK.

How did Gas Chamber started? And why? I guess this is not the first touch to the music of yours. A little of history.

Gas Chamber was a progression. I seem to have a project...get fed up-end it,...then come back reinvented..(this happens alot! haha..) I think in the past i was still learning what to do with equipment etc.Im alot more confident with what i use now,so i feel the material is better,therefore this project should stand the test of time..but we shall see!

Tell me more about your collaboration with the guy behind 412 recordings - Mordslärm. What music hides behind that name, what does this name mean etc. And also a few words about your dark ambient project 'Xa-Mul'?

yes! Mordslärm is a fairly new thing for me.Rob(from Morlar) who runs 412,is the founder..i believe there is some older material before i came along...waiting to be released. Basically when we meet up we put some noise together,then- after- seperately we edit,and crop the sounds we've made and also manipulate and change the order of each of the layers,...making a completely new sound each time.. Mordslärm is murder noise. i think that sums it up perfectly.its not about murder or serial killers,its about murdering the noise. xa-mul is a completley different to Gas Chamber and Mordslärm .its more ambient and atmospheric...its nice to have this option for a change of mood.

What are your connections with the metal scene? I see that in 'Xa-Mul' page there's the style description with 'black metal' in it, also the logo. What is your attitude towards that scene and the music.

I believe that what i do now stems from my interest in metal. Im a big black metal fan. I went through all the different styles of metal but seemed to hone in more on this more... I guess i try to express those sort of feelings from my interest into Xa-Mul.Maybe i shouldnt be labelling Xa-Mul in this way,but when i record i certainly have bm in mind.

Gas Chamber smells of World War II. What is your attitude towards that phenomenon. Some people say that it is the greatest piece of art through history, others say that it was the biggest tragedy, what is your opinion and attitude towards it?

Gas Chamber wasnt created with World War II in mind... The name is strong,powerful and dark.It suits the sound.

How important are lyrics of Gas Chamber? What do they deal with?

There are no lyrics so far in Gas Chamber.Only until recently, in 2 tracks i have made have there been vocals..but this does not mean there are lyrics that i have put together!

I see repetitive usage of numbers - 1979. Beginning with addresses and ending with song names etc. What does this mean to you?

Its the year i was born.

Many people seem to come to noise/power electronics from punk or metal side, though there are some that drops straightly in. Where do you stand? And how did the overall background affected your worldview and music now?

I think metal is responsible for where im at now. I strongly believe that...maybe the hunger was there for something more extreme,as surely noise has to be the ultimate in extreme music.

Recording sessions. How much improvisation are there and how much strict and polished playing?

For Gas Chamber i chop and change quite alot with this,but id say most of the time its improvised..i just plug in and away i go. Xa-Mul is definitely put together,and planned- and takes forever to do its done every time in this way.

What instruments are used through the recordings of yours? (instruments=means for creating sounds)

I'd rather not say...

Since the beginning of Gas Chamber not so long ago (now it's

around half a year I guess), you've already released CS, CDR and B-Card, also took place in compilations. So, by that, you are rather productive. Where do you get the inspiration from? For Gas Chamber?

Coming soon:

'The filth at the bottom of the barrel' on mask of the slave records. cd my black gloves/gas chamber 2X3 cdr on phage tapes.

earhate/gas chamber cdr on total vomit records.

selymes viragszirom/gas chamber split. 'stone cold': cs in video box.self release.limited 20.

praww jik/gas chamber split on 412 recordings.cdr.

jason 'EVIL' covelli/gas chamber 'The Demons that Bind Us' split

Soon to appear on compilations:

aural atrocities 3 on 412 recordings. cd

driven to kill-vol 1 on with intent records. cs

noise propaganda vol 2 on corrosive art records. cd

Inspiration: death and decay.

Gas Chamber. Are they FOR something? Or AGAINST something? Or the middle?

Against everyone...its pure anger and hate..it was never meant to be original.

How about live performances of Gas Chamber? Though it is written 'live electronics' on your myspace, I think you had not any live performances? Is it possible for you to play live or you'd better stay in studio recording the material?

I really dont think a live performance will happen to be honest,but you never know..

What would be the best place for Gas Chamber to perform live? Describe it please.

In a very small cellar with no room to move and the volume cranked up to full...

What acts of noise/power electronics would you see as most inspirational/influential to Gas Chamber?

Deathpile, Blunt force trauma, Slut Kull, Mz.412, Folkstorm, Taint, Grunt, Slogun, Merzbow, Smell+Quim, Masonna, Steel hook prostheses, to name a few...

The overload of information. About various artists, bands, styles etc and the whole digitalization. Is it good or not? There are people who goes by the fashion, there are people who do something sincerely and sometimes they cannot be seen. Is it good or bad? Why?

People who make noise but dont listen to it are pretty much scum.haha..

The cover of second your release. Mutilated bodies, sickness, change of a person. What does it symbolize?

Its about reconstruction. They are burns victims,and in the picture there is examples of how they looked after surgery.Its pretty amazing.

What would you tell to the person / how would you act who comes to you and says 'Listen, there are so much beauty in the world, just look around, breathe in life. And you explore sickness, hate, your music is violent <...>'. I think you got what I mean.

well,sometimes i agree with them,-but as cliché as it is Gas Chamber is about the flip side.it's everything that is rotten with this world.

What is good and what is bad about the human kind?

Technology for both.

Is power electronics art?

Yes,i believe it is.

Philosophy vs plain and nude brutality. In music. In life.

Eh?

Tell me about your future plans of Gas Chamber and other projects of yours?

The plan is to keep spreading the disease.!d like to put out a 7" next year with someone... Xa-Mul will do a 4 way way split with Melek-Tha, Irumatorium and Horth based on the concept of voodoo.it will be very special indeed!!!! a Mordslarm cd.. tons of Gas Chamber..

What book, CD, person and random thing would You take while going to the unknown island for a period of time?

I would take nothing with me.

Any last words, wishes or something?

Many thanks for the interview levas...much appreciated.and all the best to you!!!!!!.....hope ive answered your questions well enough!!!

am now. And this is not the final point. While it's still interesting, while I can express myself here, I'm staying, but I don't know if it is for long. The path is unpredictable.

Your project "brūzgynai". What is that? Is it just the sound or something more? What are the ideas of it? Introduce and describe it.

All we know what BRŪZGYNAI means and what associations they raise (brūzgynai is lithuanian word for dense shrubs. TeRRoR): it's hard, complicated, it requires huge efforts to get over, it looks unpleasantly and you don't want to step in at all. The unwanted part of the forest. The forest which gives us good feelings, calmness, fresh air. But it's important part for the nature. It's like sadness and other negative emotions which are needed for people. It's unconsciousness.

Inspiration for "Brūzgynai". Is it just aesthetic of sounds or it's the reaction from inside or outside?

Everything inspires. What consciousness are not capable of digesting, goes to unconsciousness and Brūzgynai tries to summon it back to consciousness.

As far as I saw you, you don't use computer to your creations. Everything - analog. What is your attitude towards noise, created with computer. What are the bad and good sides?

I use it for mastering. Sometimes I play around with Ableton, but not during live shows. So I have no prejudice towards it. What's important is the result and not means of production. And what's even more important is the process of creation. And at last nothing is important at all.

What do you find in noise and why did it took your attention? Is it sound, ideas or something else?

I find powerfulness, fire, strong energy. That's enough.

Lithuanian noise scene. Your opinion about that. Is it enough as it is? Our scene according to the scene from other countries by the Baltic sea.

Comparing with USA, Western Europe, Russian we are poor conservators though I see upcoming new wave of bands/projects - especially in noise, thanks to Kiras, Levas and others. I'll be even more happy when I see wider specter of styles, more labels, zines etc.

Academic music. Your attitude towards it.

I don't know what it is, but if BERNARD PARMEGIANI, IANIS XENAKIS, PIERRE HENRY is academism, I like it very much.

How is it going with your zine "Introspect"? All in all the culture of zines nowadays in your opinion? The fact is that we are already gone from zines made with typewriters and hand made design and xerox, but these things do exist. What stimulates it?

I think most of us are missing 90ties somewhere deep in our hearts. Black white cut'n'paste type paper zines. The fact is that it'll never return back. Here and there appears some enthusiasts who manage to release one, maximum 4 numbers and most often that's the end of story. Or the whole thing is moved to online. Why? Money, time, energy, information updating etc. The same happened with paper Introspect. There will be changes in online version, after changing of design, Introspect is now with very little info, but there are contributors (mostly from abroad) and the space is filling up. Of course, it's a pleasure to take a paper zine, leaf it, give it to a friend. I think that because of that nostalgia appears new zines, but they are little in numbers, and, as I've mentioned before, they do not live long.

Magic and mysticism. In zine, in random places or from talks I understand that this is important for you. Why and what do you find in there?

I find another view to reality, the possibility of other reality, that is accessible with the help of will, discipline and consciousness.

What musicians, projects, artists are your favorites or it's impossible to tell it?

I've paid attention to: LUASA RAEON, OOR-CHACH and Tibetan bells lately. I do not have the favorite one, I like many things.

What book are you reading now?

I've just finished P. Coelho "The Zahir". Now A. Breton "Nadja" is my target.

What book, record and person would you take while traveling to unknown island for a period of time?

I wouldn't take any record, I'd leave all that stuff in the past. Birds, sea and other nature sounds would be enough for me. The book, hm, maybe something practical, e.g. how to build a raft or yoga exercises. The person would be a woman.

Do you take umbrella when going outside and it's raining?

Of course. I have paranoia that there are acid rains everywhere around and I'm so worried not to go bald.

Your future plans? With Brūzgynai, Introspect, Perineum?

Brūzgynai - official cassette released by Russian label MONOPOLKA soon. Next year I'm planing of making more releases. Perineum: Vėliū namai CDR - melancholic synth ambient. OKOK Society CDR - weird/foundsound/drone from Mystics of Wales. Introspect: good contributors, constant updates or closing up.

Last sentences. Thanks, swears, wishes... Anything.

It was interesting to answer the questions and to overview my own works. It's good to know that it's interesting to someone what I do. Don't forget to laugh at yourself after waking up and before sleeping.



A few introductory words about you. How is it going, what is the weather, how do you feel today and with who is answering these questions.

I am pretty ok, thanks for asking. Just a little tired from weekend. Saturday private gig at Helsinki was a bit rough (played w/golden rain, eleczema, manic/depression/ride for revenge, halthan, sick seed and above suspicion) Mr.Markkula will be answering.

How did Bizarre Uproar started. When and why?

1992 from the ruins of noisecore band "aunt mary".

Your own coming to industrial/harsh noise. How did it happen and when did it begin? Who were the main hooks in this scene to interest you? What ideas, thoughts you find in the scene most influent/interesting to you?

BU roots are in noisecore. Fast noise bursts. When starting BU I was into 7mon, bathory, blasphemy, carnivore, terveet kädet etc. I did have zero interests in social industrial. I didn't even know what harsh noise meant. Ideas, thoughts? I have always liked 2 things: filth and violence or you could say sex and violence sometimes they are same thing.

Bizarre Uproar. The art or anti-art?

I guess anti-art. Or just filth.

Through the releases of Bizarre Uproar there is continuous theme of religious motifs, satanic or antichristian. Which one is it? Or none and just exploitation?

Sometimes anti-christian. Mostly sexual.

What is the main thought behind Bizarre Uproar music and imagery. What are you trying to show/tell/ask the world? The main thing why this project exist?

Triumph of flesh over spirit. There is nothing but flesh. Only cock and fist. Filth and violence. BU is a celebration of flesh as I see it.

In what state of mind Bizarre Uproar music is being created best? Intoxication, lack of sleep, soberness or what?

My best recording sessions have been at night, sober and slightly pissed off.

You have had 4 members in Bizarre Uproar show in Freak Animal Show. The main one being you I guess. Is it the main structure of Bizarre Uproar now? How is the music creation goes in B.U.? And is it easier to be a band than the artist?

BU is me. Mrs.BU has been helped a lot w/art and some vocal delivery. Actually so much that nowadays you could say BU is 2-piece unit. We have some session members in live situation sometimes. In that FA show those 2 other persons was there just to be beaten up.

There is the usage of voice in Bizarre Uproar. Is it another instrument or there are actual lyrics in the whole? What are they based around if they are?

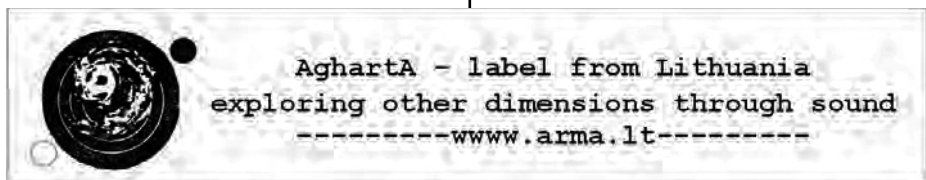
Yes there is lyrics. I have a habit to recycle the lyrics from record to record. They are praising of filth. And glorification of violence. Nowadays vocals are important for me. I mean track w/out vocals is no track at all. Some precise themes lately: nazis, black boots, sadist mother, nazis and children, KKK and children, mothers who abuse children, excrement and blood, forcefeed, damaged hands and legs, old almost dead women, hospitalized women etc.

What was the best material you have released? The album that you would recommend to anyone to listen to as the best of Bizarre Uproar? Or are they all equal? Or how?

From 2006 I would pick up "liha-evankeliumi" serie of 3's (will be soon re-released 3xcd by Freak Animal) from 2007 "Unsafe and insane" LP on Dogma Chase. And EST box. Upcoming full lenght "Purification through blood and excrement" (early 2009). I think you have to suffer through all those to get good picture what's BU is all about. If I have to choose just one it would be upcoming "Purification" full lenght. older BU material is not that good heh I would suggest to stay in newer stuff.

Future plans of Bizarre Uproar. Live performances, maybe some releases and what to expect and what to expect not?

Hopefully lots of live things, but I haven't get that many invitations lately. Heh there is not really audience for this kind of noise. Or there is but its like 10 people in Japan, 5 in Sweden etc. 2009 there will be "Purification" full lenght most likely CD format and on filth&violence





"label" also I will start ongoing tape serie titled as "mother" you know like "liha-evankeliumi" but this time tape format. Some plans to go again to UK 09 and hopefully 1 or 2 gigs in Japan.

Tell a little more about Aunt Mary. I guess it started at the same time as Bizarre Uproar. What is this project about, the members behind and why it's existence is over?

Aunt mary was my noise-core band started 89 made one own 7" and one split 7"/MITB, few compilation appearances. Demise 1992. Those 2 other persons got fed up for noise-core and for me also I guess. AM stuff have been re-released as CD by Freak Animal. And we just did recording session for 7". It was 2008 version of Aunt Mary. It came out pretty insane I think. Will be co-released by Turgid Animal and AWWWFN.

Tell me more about the very new project of Finnish power electronics - SNUFF. Did you do the covers of art-edition? Or maybe put a hand to the music also?

I just release it (snuff LP). The person(s) behind this project want to stay anonymous. Snuff is extremely dirty raw power electronics! Definitely not for everyone.

What do you think about "the shock value" in power electronics/noise overall? I guess it's not shocking anymore, but became more of a standard or is it still possible to shock? Your thoughts about overall conceptions of power electronics/noise.

If you are truly into something it can be seen. If you are trying just to shock its no good.

You have an exhibition in Phoenix. It is called "Triumph" if I correctly understand. Some images were used in the art of Bizarre Uproar releases. And the images are really obscene and offensive I should say. This is the triumph of what? Degeneration and modern world? Or how? Represent a little your art and tell a little about your ideas.

Yeah like I said earlier triumph of flesh over spirit. Are they really that obscene? It's a bit hard to explain. Its a bit cliché but I wouldn't like to explain my "art". There is some ideas, things behind everything I do. But basically it's just all sexual.

What are your thought about "noise for the sake of noise" and "noise for fun"?

I like dirt and filth. In books, films, music. If someone likes to combine their interest to sharks and noise I guess thats fine. That's just not my cup of coffee. Noise for fun is no no no!

It seems that metal scene and noise scene goes hand in hand in Finland. Am I right? And if so, why do you think it is like that?

Isn't it same everywhere? I mean many people from soca noise scene are into metal also. But in same time I believe there are a lots of metalheads who hate noise.

There are motifs of fetishes and violence while looking through photos of some performances of B.U. Whipping, nudity, leather etc. The woman as a ruler etc. Or am I being misled through the photos? If so then please explain the idea behind these performances. Do you have any real life sexual fetishes? Share them if you don't mind.

Everything I do is "real" in a way or another. I am into this kind of shit (heh!) but again there is usually something behind. Like that ass whipping we have done. There is a muslim prayer call, prayer carpets and praying position and then heavy whipping. Stuff like that... Ohh fuck I guess we are slightly even political. Heh! BU is perverse play/game.

What painters/artists, movies and books would you like to mention as the most interesting or influent for you.

Aaah too many to mention again violence (authentic or realistic) and filth in all forms is yam yam!

Would you kill someone in real life? And for what?

Yeah definitely, if I would be 100% sure that I don't get caught. There is one person who I would rather see dead than alive right now.

What book, CD, person and random thing would You take while going to the unknown island for a period of time?

Ahh fuck no idea. Sorry.

Last bizarre wishes, swears, shouts or thanks or whatever.

Thanks for interest!! Early 90s I got interview from Latvia or Lithuania can't remember which one. It was like 6 questions written in small piece of paper. Something like what's your favourite color etc. And it was signed by "daughter of satan". Pretty cool! I didn't answered for those questions I kind of regret it.



ARMA

Short introduction. Who are you, why are you and how are you?

I am. And that's enough. Why and how? - it's already the consequence of various factors and ego. That is a trifle. As I understand we'll talk here about that.

Perineum celebrates 5 year birthday this year. What happened during them, what have changed, what were the disappointments and what new impressions. Also introduce your label.

5 year tells how attached I am to this activity, how I serve PERINEUM, simply faithful slave. During these years I learned how to straightly cut paper, glue fabrics on the paper, make CD inserts, design with the computer and many more or less practical things. So I'd say that this activity gave me some skills. These evenings, spent at home next to my table with all the cut patterns instead of spending time outside with a bottle of beer, trained and is training my will... and homebody-ness. Many things have changed during these five years: activity direction, character of work, selection of projects etc. And still, only now I can say what is suitable for Perineum from all these huge artists of (non)music and what I'd like to give to listeners. Perineum - it is between-places. At this situation - mediator between creator and listener.

Introduce the planned program and celebrations for birthday.

I've decided to make 2 concerts for 5 year birthday. The first one (November 14) is for more rough/aggressive noise/experimental/industrial music. It's pleasant that SALA agreed to play, good old friends OORCHACH, CLO GOELACH, KLINIKA (curious about hearing this debut) also russian BALALAIKA NOISE said he wants to join the last minute. He said he'll do 3 minutes harsh noise set. Me myself will play under the flag of BRÜZGYNAI.

The 22nd day arrives guests from Netherlands FRANZ FJODOR (we saw this guy in summer with project COCKTAIL COBRA) and from Norway STEN OVETOF. And MASSIVE EJACULATION (UK - though it's that same russian guy who played in summer as MASONIC YOUTH). It'll be drone/ambient concert. Local interesting projects will help them - ALKIS (SALUSIAI AUŠRAI, LYS, r_s. In catalog of Perineum there are noise and ambient releases so I've decided to split these two styles.

Your label propagates DIY style. Why is that? You put more heart in it, such aesthetic is more acceptable for you or it's simply lack of money / no point of investing them?

You almost answered to this question. Since the beginning till now this way was and is the most reasonable. Though at the moment I could make a real CD with glossy cover in default jewel case, but are there not enough of this in Lithuania? It's such a pleasure when you can take some self-made release, which is rather rare thing in Lithuania. But it seems that it'll be more of them in the future. And should be DIY. Other thing is simple economics: why should I throw away huge amount of money if the demand is very little?

Your label - outsider, "brüzgynai" - outsider... What does this mean?

There is a kind of visual art: outsider art - the art behind the boundaries of official culture. It is often art from mental cases, prisoners, other outcasts; the art, created while being in extreme condition of consciousness etc etc. So I added myself to such. What I do doesn't quite fit (let's agree) to what other labels of similar music offers in Lithuania. So my activity stays somewhere offside. There are CDr and cassettes in your label. Is there hope for release of other format?

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The answer is the same as to the 4th question. If talking about vinyl, I am not worshipping this format and I don't care if the recording will last 5 or 50 years.

Cassettes. It seems that this format comes back to it's popularity, especially in the scene of noise/power electronics. CDr vs cassette. Pluses and minuses. From the point of view of releaser, producer, listener.

I do like cassettes. I think I'll pay more attention to it during 2009. I don't have great knowledge of technics and I am no estimator of quality. I simply like cassette releases more often because it's interesting to design, pack them etc. I've really noticed that more new labels appear in lo-fi noise sphere, that specializes in cassettes. In USA and Europe mostly. Somehow I like them the most.

You do covers and everything for your releases yourself, tell me how important is the package and cover for the release. How the creating of covers goes? While listening to the band or completely dissociated from the music or how?

It's no less important than the content, but we can say that none of them are important. But ok, as for me, I do take into account the sound content of the release while making covers. Sometimes I pass the making of artwork to some artist, but most often I do it myself. I'll admit that I am rather bored of folding these papers, cutting, glueing, so in the future package will be simpler (upcoming releases will be in factory made digipacks), but of course there will be my touches also.

Are there any criteria by which you release some artist and album? What releases wouldn't have a place in your label? With political, religious or some other motifs?

I don't like extremism, especially political. I don't think there is a place for politics in music. The artists that Perineum releases are most often friends of long time exchanging letters. I do not have any strict requirements till now, though I feel that I go to the sphere, which is even more alien to what is most popular in Lithuania.

The best release you've made.

Two leaders: d.n.s. "dunes" and seagull overseas / haeiresis.

For quite some time you actively took part in grindcore scene. Later it seemed that you've dissociated from it. Why, what influenced that and do you still have any connections with it?

There were times. But by the overall law of changes I came where I

by a duo called Death system. Larma is total (early) Hijokaidan worship, Death system is short noise tracks, sounds maybe a bit like early Hair police or something.

Tell me about other project of yours - Golden Vomit. There were releases on "26 Volts Of Danger Recordings". And these were released during your up to date most rich years in releases. What side of you have you put in the Golden Vomit? Is this project still alive? Did it have any live performances? Any information about it? Future plans?

Golden vomit was a vessel for murky, heavy drone, an "unstoppable black lava avalanche", heh. The band has split up because of one member's mental health problems. We didn't want to continue as a duo cause it wouldn't have been the same. There are some unreleased recordings, so a final album may appear at some point. We never played live.

What are your favorite instruments/sources of sound/effects while creating music?

Guitar, metal objects, fuzz boxes, delays. Sometimes flutes and synthesizers too.

Noise seems to be more flexible where let's say power electronics being the furthest point in the music scale of harshness yet seems to be more strict. Am I right or wrong? Let's say would you imagine ritualistic power electronics? Or is it just a question of creator? Or these themes simply does not fit in the style? Your opinion.

There seem to be stricter "rules" to Power electronics, there are many different types of "noise" but PE is always distinctively PE. I think the idea of "ritualistic power electronics" is fascinating though. Someone should try that.

During ordinary day do you prefer music or silence? If it is music then what? I guess you don't limit yourself to the boundaries of industrial/noise? What projects/bands/artists would you consider the most interesting through the whole music world?

I prefer music. I listen to all kinds of stuff, my main area of interest is psychedelic/avantgarde/experimental music but I listen to a lot of doom, sludge, ethnic music, drone, jazz, black metal, hardcore punk, you name it. Hard to name names, but some of my favorite bands/artists are Black Sabbath, Guru Guru, Hawkwind, Jimi Hendrix experience, Khanate, Burzum, Blue sabbath black cheer (stupid name, awesome band), Merzbow, Incapacitants, Albert Ayler, John Coltrane, Acid mothers temple, Terveet kädet...the list is endless.

What kind of philosophy or (anti)religion is your whole life based around? Or you've compiled your own attitude towards everything piece by piece? Or somewhat else?

I think I answered this one already...see question 4.

Are you more inspired during the process of creation through inner or outer "irritants". I mean where does the

inspiration come from. Outside world or the inner view and feelings?

Bit of both really. Sometimes a movie or a painting can invoke feelings that inspire me to make a specific kind of track, sometimes I just improvise and see what comes out.

Overall the Finns I should say are rather extreme in music styles as far as I know. You have very strong black metal scene - Satanic Warmaster, Horna, Clandestine Blaze etc. Not talking about the unique and very strong scene of noise and power electronics. Even Lordi, the winners of Eurovision was an extreme point for that kind of a show. And let's say in your neighbor country Estonia, industrial scene limits to EBM. So where is the secret of Finnish people when talking about all this? Nature, culture, separate important people, history or what? Share your opinion.

I don't know really. Could be the combination of darkness + alcoholism...we're a depressed bunch and sometimes that comes out as aggression.

How would you describe the world nowadays? Globalization, pop culture, supermarket culture etc. I don't know how it's in your country, but in Lithuania, let's say, there are people who go to huge supermarkets for "sightseeing" and spending of their weekends, children who run away from home to reach these "glamour" places in their very young years and so on. It leads everyone somewhere or it's just normal state of life and everyone's right to choose?

I don't have a car, I don't have kids, I'm a vegetarian and I try to live my life as environmentally as possible to do my part for the planet...but I think maybe it's already too late to change our ways. It seems the world is going to hell. People worship money and are egocentric beyond belief. The planet would be better off without Homo sapiens, as Bill Hicks said, we're a

virus with shoes. I believe human life as we know it will come to an end during our lifetime, the earth won't tolerate us abusing it for much longer. We should stop exploiting nature and return to a more rural way of life but the majority of people don't want give up their comfortable lives. Maybe we should just enjoy it while we can...

What book, CD, person and random thing would You take while going to the unknown island for a period of time?

James Joyce's "Ulysses", maybe I'd finally manage to get through it there. As for music...very hard to decide...maybe Black Sabbath's "Hand of doom" box (the first 4 albums). And I'd probably take a guitar with me, try to learn to play "real" songs, heh.

Any last words, future plans, wishes, swears, apologizes or whatever.

Thanks for the interview! New Haare Ip "Meditations" should be out spring 2009, keep an eye out. "Destroy fascism, Love forever".



COMA DETOX

Introduce yourself, please as you see it suitable. What do you do for living, is it a hard day when you're answering the questions, etc.

I'm 30 years old and live pretty much isolated in the middle of nowhere which is how I prefer it. The city is too overcrowded and ridden with filth. I work for a company that publishes medical and pathology journals.

Coma Detox is a new name in the power electronics scene though the first release received some good words here and there. Tell me how this project was started. Do you have some long time plans or not? Is it the only project of yours? Or there are some others? Maybe of different styles of music or so? Maybe it was just the single release and that's it?

The project has been ongoing for a long time, but now I have the proper space to do recordings in a much more live and loud environment. So I'm able to do things the way I want to. I've scraped the majority of past recordings. I sometimes do recordings with a second member, sometimes on my own. This has led to having more equipment and time to record and practice. Coma Detox is the only thing I'm involved with right now.



Who and what was the main influences for "Reduced to an Invalid"? How was this album created, under some influences or not? Did it take long to finish it?

The main influence for this tape was basically my disgust with people in general, how easily people can be broken down, and how fragile they are. People can easily be destroyed by sickness, environment, disease, abuse, etc. The recording process took awhile because I discarded a bunch of sessions beforehand until I came up with something I didn't want to completely throw in the trash.

Did the idea of "Reduced to an Invalid" came first or experiments with sounds in a basement?

I came up with the lyrics first and then based sounds around that. It all depends on the kind of mood I'm in. Sometimes I might come up with sounds first and base the lyrics and vocals around that.

For how long have you been into industrial/noise/power electronics stuff? A little of "Coma Detox" background before this release. Is it the first release of yours or maybe there were already some others just not wide-spread?

I've been into rough noise and PE since the mid 90's. I got into it the same as many people at the time, through Relapse samplers and also seeing random ads for RRRecords and Self Abuse. I bought anything that sounded nasty and interesting, bands like Skin Crime, Death Squad, Macronympha, Taint, Con-Dom etc. Then, I developed an interest in early material like Mauthausen Orchestra,



The Sodality, MB, The New Blockaders etc. That's still the stuff I mainly listen to now and influences what I do the most. This is my first release. I had a short lived PE project around 99'-00 called Rapeday that never really got off the ground. I experimented with electronics and analog synths for a few years before that but nothing very good.

Power electronics. Is it the best way to express Coma Detox's ideas? Or is it sounds that goes together with your ideas best. Or what?

I'd say power electronics is a good reference point. I try to add more elements into the mix than just harsh electronics. The use of more organic and physical elements like junk metals play a big part in creating sounds as well.

Some people seem to have an opinion about power electronics that it's neverending circle of exploring the same cliché themes and that it doesn't go anywhere and it is simply copying of some ideas that was already explored oh-so-many years ago etc. What are your thoughts about that?

After I got into power electronics, I wasn't looking for something ground breaking. Just like a good exploitation movie, I don't really buy a PE release to hear something ground breaking or cutting edge. That's not to say there aren't some groups out there coming up with original ideas. I already know for the most part what PE is going to cover and that's why I like it.

Your first release comes in cassette. Is this format most suitable for your sound expression or what? For some it seems already outdated format to release something in cassettes and they choose to release their creations in CD or even mp3. What are your thought about these formats?

I think cassette suits what I record perfectly. I prefer the decayed sounds of analog over digital. A vinyl release would be very nice as well. I'm not opposed to actual CD's but I don't like CD's. I think they are a very unreliable media for the long term. I really have no interest in mp3's so I would never want to do a release as one.

"Reduced to an Invalid" comes as a self-release. Why so? You wanted to control every detail of a release or you simply did not contact any labels or how? What about after releasing this? Maybe you've got some proposals already for some next releases?

I just wanted to do everything on my own, at least for the first tape and see how it went from there. A new cassette will be out soon hopefully, on an already established label.

Did you ever have live performances? If not would you have/is it possible to see Coma Detox performing live or you are against it/it is too difficult technically? If you've had already, then share a couple of words about it.

I'm not opposed to performing live but it's not something I feel that I'm obligated to do. I haven't performed live as Coma Detox yet, but if the situation was right I would do it. It's not really a priority of mine though.

Though there are lyrics in your album, but you haven't included them. Why? What role does lyrics take in Coma Detox creations? Is it important or not? How much are lyrics important in power electronics releases overall?

There are lyrics but there is no real reason why I didn't include them. It'll depend on the release if I include them or not. The lyrics play an important part but I think the sounds are more important overall. I

think it depends on the person writing them if they are important or not.

As you are from USA, tell me your opinion about the USA noise/power electronics scene. What is good and bad about it? Some names that you would like to honor and some not, if possible.

To be honest I haven't really been paying too much attention to the current scene in the US. There are a handful of labels and groups I like. Most of them have been around for a long time. I'm pretty close minded in my ways and the majority of newer things going on don't do much for me. Finland and Sweden are pretty much destroying everyone else nowadays anyway.

Ewa Aulin. Tell me more about your interest or "obsession" in her. I guess it is her whose picture is above the number of cassettes in the release etc? And tell me about women overall. Is it only me who feels this release somewhat more towards them than men or am I mistaken? From the titles of the album and overall feeling while listening to it... Share your thoughts.

Yes that is her small picture on the back of tape cover. I'm a big fan of exploitation, horror, and giallo films. Death Laid An Egg is a personal favorite of mine so I chose it to be a label for my own project. Not really too much behind the name. Like I mentioned earlier, this release is more about my own disgust toward people in general, low-lives, overpopulation, junkies, etc. There is no real misogyny. But if that is how this release comes off, I have no problems with that.

Let's say you have a brilliant idea for an album. Would you go on buying some stuff/equipment, what would you buy/borrow. Or you would try to express your ideas with the gear and conditions you already own or how?

I really like to work with as little gear as possible. I haven't upgraded my equipment much. Once in awhile I'll buy a new pedal but nothing major. I own a few monophonic synths, and a handful of effects. Recording is done as simple as possible on analog 4-track with am-



plifiers and microphones. Junk metals, oil drums, chains etc. play a bigger part especially on the newest material.

On what does it depends if you want "to be noticed" in the scene what do you think? The label you release your stuff, the stuff, idea, sounds, place, time of release, relations, myspace or what? How important is it "to be noticed"?

I really have no interest in being noticed. I'm glad that some people actually liked the tape but it isn't important to me how well known it is. I don't like myspace or all these blogs, etc. that everyone has. I miss discovering stuff on my own without having it shoved in my face. I have zero interest in internet networking. I think I picked a pretty bad time to release a tape, at least being in America. Too much bad stuff out there.

What are your attitude towards politics and towards current economic depression. Is it only financial or also the crisis of humanity, of thought?

I have no real interest in politics. I see things only getting worse as people are digging their own graves. Hopefully something catastrophic happens sooner than later. The economy is a joke but it'll only get worse before it gets better.

Meditation through violence. You can crush your own fears only if you face them. And other similar phrases. What are your thoughts about them and how would you comment such thing? Isn't noise/power electronics something like that?

It might be violent entertainment but I don't see it as anything past that. Violence is part of life and I don't think someone singing about it is much of a big deal.

What are the future plans of your project and your life? Any concerts, releases or so?

There is material ready for a new cassette that should be out pretty soon. Hopefully the label likes it as much as the first tape. I'm in no rush to pump out a new release every month or week like too many are doing.

What book, record, person and random thing would you take with you to unknown island for unknown period of time?

I don't like islands. I prefer mountains and trails and I have enough of those close to where I live.

Last detoxicated wishes, questions, swears, thoughts and so on...

Thanks for the interest and asking me to do the interview. Also, thanks to those who bought the tape whether they liked it or not.

HAARE



First of all. The beginning of the interview. How would you describe who I am taking interview from. Describe yourself as you find the most (physically, mentally or however) suitable.

Blue eyes, long hair, soon 35 yrs. old. I may look big and scary but I'm really a teddybear.

Haare means "hair" in finnish, yes? Where does this name arrives from?

Back when I started Haare, I wanted a name that no one had used/was using. I found a Klaus Wunderlich lp from a thrift store and there was an advert for a "Haare" lp with a photo of hippies dancing under a huge eye. I realized it was a German version of the musical "Hair", so I decided to use that name. I later used a slightly manipulated picture of that lp too, on the cover of my "Ceremony" cdr on Foxglove.

How did the Haare started overall? It looks like during 2006-2007 you've released more than during all the other years put together. And this year there was one record released. Were these two years for Haare the rich harvest of all the thoughts and feelings converted to music and now it is a time for a little slow down or there are some other reasons behind this?

Haare started back in 1999 when I moved to Lahti for my studies, my old band was put on indefinite hold and I started getting more into harsh noise. I hadn't really noticed there were so many releases during 2006-2007 really...some of the stuff is much older but was pending release for one reason or another. There's almost always something in the works, two new tapes (one on Rokot and one on Kult of nihilow) and one lp (on Kult of nihilow & Freak animal) coming soon.

Haare plays not-so-typical music. There are themes of mysticism, religion (in a way), philosophy and others involved. Also some of the artwork seems to have hindu motifs. Or am I being misled? What is your attitude towards religion overall?

I'm interested in religious art, especially Buddhist. Also, I'm a big fan of all kinds of psychedelic music, and that stuff often has eastern/religious influences in music and artwork. I have been practicing the martial art Shorinji kempo for 11 years or so. In Japan, Shorinji kempo is a registered religion (a form of Kongo Zen Buddhism) and my personal philosophy of life has been influenced by the philosophy of Shorinji kempo. To put it short, people should try to be as good as they can be & try not to be assholes towards each other. I'm not religious, as I think all religion is a form of fascism ("rules of life given from above" = don't think for yourself).

The image of skull is rather common in your artwork. Could you explain the meaning of this symbol in Haare conception? The symbol of mortality, the death or ... ?



Yes, symbol of death, ever-present. Live your life to the fullest...drink & be merry, for tomorrow we may die.

In some of your artwork and albums there are also cosmic connections. Do you find the answers or questions or what answers/questions are you in search for and what interests you in this theme?

I don't have any answers but I don't really have any questions either, heh. That theme is also partially inspired by my love of psychedelic music. Also, I think man is a part of the cosmos and we all should have at least some kind of connection to the cosmic side, nature etc. It seems natural to me. There is more to the universe than our puny planet.

There is one continuous theme I should say through the releases of Haare - hallucinating drugs. In artworks, the colors and through the whole conception. What is your attitude towards drugs overall? Have you ever/do you create music under any intoxication?

Psychedelic rock can be blamed for this too! I don't do drugs and probably couldn't record anything intoxicated, but I think drugs are demonized too much. F.e. cannabis is just a plant. The very idea of outlawing a plant is completely absurd. I believe that if drugs were legalized, they could be governmentally controlled and drug related crimes would go down.

In the inner page of "The Temple" CD you've got the text "DE-STROY FASCISM". Maybe you could clear this out. How these seemingly non-political overall themes of Haare merge with this?

I come from a punk background, and anti-fascism is something I still believe in. I see anything that strives to dictate what people can or can not do, be it religion, national socialism, communism, whatever as "fascism". Why anyone would want to live under a totalitarian regime is beyond me. Look how well the soviet countries worked...or North Korea...

Haare played in "Freak Animal Fest" not so long ago. It seems that soon you will be playing in Helsinki. What live concert would you mention as the best for you? Do you prefer live concerts or studio work?

The best gig ever has definitely been at the Freak animal fest. I think that's the first time I've been to a noise gig that was sold out! Gigs are fun, but I prefer studio work cause you can re-do things and correct mistakes...

What about your own label? "26 Volts Of Danger Recordings". Is it still alive? Any future plans?

26vod is currently on hiatus, but should return at some point. When it returns, next releases will be a cdr by Larma and probably a 3" cdr