



COMIN' ON STRONG WITH THE STRENGTH OF A HURRICANE!

THE DEADLY TYPE!



ISSUE #1
FREE
FOR ALL!



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FREE
FOR ALL!

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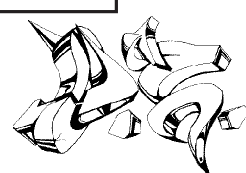
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THE DEADLY SYSTEMS NEWSLETTER

EXPOSED!
EVERYTHING IS THE OPPOSITE
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WHY THE DEADLY TYPE?

-by Deadly Buda

The original reason for this newspaper's existence was that of a mail order form. My record label, Deadly Systems, needed to sell more records, and thus, needed more exposure to it's potential customers. The essential problem was, that there was no reliable print venues in the United States that were covering Hardcore Techno-Rave Music. Granted, a few magazines will have the occasional regional section or record review, but most don't even address the fact that it is a genre, despite the fact they wouldn't be around without hardcore's contribution to the scene from the very get-go! This just added insult to injury for me, because as one of the American Rave Scenes pioneers, I have had to watch chumps I've blown off the decks previously, and still could, make more money than me, and listen to snotty nosed 14 year olds tell me how great the chemical brothers are, and generally watched a scene I was intimately involved with get flushed down the toilet by a bunch of sell-outs and backstabbers. Pissed-Off? Fuck-Yeah.

This phenomena is generally what happens in our society these days, in just about any field involving

money. So you could say that the rave scene was truly assimilated on just about all fronts by the mainstream. This aggravated a problem of mis-conception for the music itself. Most people being introduced to Hardcore had no idea about the ideas surrounding it-or that there even were any! To most people, even a few making music they claimed was "hardcore", it was just fast, noisy, and supposed to piss you off. This is retarded. Nothing can be further from the truth, and that is why "The Deadly Type" exists today, to re-define Hardcore. Firstly, "RE" as to do it again, as people are not even aware of it's influences, history or forgot the entire social context. Secondly to re-claim the

I have had to watch chumps I've blown off the decks previously, and still could, make more money than me, and listen to snotty nosed 14 year olds tell me how great the chemical brothers are...

genre from some of the moronic dolts on the right, that want to tie it's doggy ideolgies such as Nazism, Racism and Homophobia to the music. Third-to take the the music and culture a step further. Where that is, I hope will be directly aided by the newsletter.
-DEADLY BUDA

**PRE-PRINT EDITORIAL
AND PUBLISHING INFO IN
THIS SPACE...**



DEADLY SYSTEMS RELEASES

**WHEN WE SAY "RELEASE"-WE MEAN IT!
DEMAND THEM AT YOUR LOCAL RECORD SHOP!**

OR PURCHASE THEM AND

SELECT IMPORTS AT OUR WEBSITE

HTTP://WWW.DEADLYSYSTEMS.COM

DSCD-1 "THE DYNAMO"



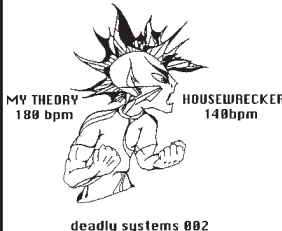
**DSCD-1 DEADLY BUDA-
UNIVERSAL DYNAMO MIX CD**
Straight mixing out the
decks! No edits! 37 cuts
in 60 minutes! Classics of
Global Hardcore!
DS, Praxis, Epiteth, Drop Bass,
Atomic, DHR, just
to name a few!

DS VINYL-CUT LOUD FOR MAX SYSTEMS!



**DS-001 DEADLY BUDA
OUT OF STOCK!
CHECK THE USED OR
DISCOUNT BIN
AT YOUR FAVORITE
SHOPS!**

**DEADLY BUDA is...
PLAYING ECHOES IN YOUR HEAD!**



deadly systems 002

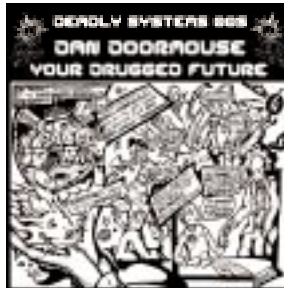
**DS-002 Deadly Buda/
Playing Echoes in your Head**
a few copies still
remain of this classic.
Japanese monster movie
samples cut to shreds w/
harsh breaks and
devastating kicks!



**DS-003 DJ Freak-
"Le Freak est Mort?"**
Freak dead? Hardly, Freak delivers
his signature Distortion and over-
drive once again but this time for
DS. A Heavy Handed
distorted Hip-Hop,
thrashing speed fest, cut
backwards
and loud.



**DS-004 Brandon Spivey is...
Atomic Clock!**
Every year one TECHNO record
comes out that is as if it was made
by Satan herself, this was it for '98!
This is some of the hardest hard
acid you are going to find on earth!
Plus!
The deadly implications of the DS
universe reveal themselves for
the first time in story form!



**DS-005 Dan Doormouse
Your Drugged Future**
Slower hardcore with big
bass drums choppy breaks,
Will Shatner(?!?) and
variable bpm
overlays! Plus! The Deadly
Adventures continue!

**DS-006 SOMATIC RESPONSE...OUT SOON!!!
DS-007 PRAXIS U.S.A 2x12"OUT SOON!!!**

THE HARDCORE SITUATION

By DJ Deadly Buda

What is HARDCORE?

The adjective "Hardcore" generally refers to something's most basic fundamental elements, its original reason for being, its natural state in relation to existence. Oxford's American Dictionary's first definition for "hard core" is "irreducible nucleus" and the second is "the most active or committed members of a society". Since such definitions are flattering to one's or a group's ego, the adjective "Hardcore" is thrown around loosely with abandon, often used to describe pale imitations of the real thing. "Hardcore" in relation to rave culture or "electronica" (or whatever the major media conglomerates deem to call it at the present time) is often misused, as stated above, or ignored altogether, in order to obscure the rave culture's origins and replace them with those that are deemed more commercially suitable to a perceived mainstream audience. Thus, it becomes necessary to have a mutually agreed upon definition of the word "Hardcore" — not only to expose some of the short history of the phenomenon to those that may not have been around during the formative years, but also to refresh the collective memory of those that were.

The "Raves" of the early 90s had some very basic elements:

1. Technology had reached a point where more people than ever could cheaply and easily produce art and music of "professional quality", bypassing traditional commercial avenues of production, bringing the general populace creativity unencumbered by market limitations imposed by hierarchies far removed from the creative/social source.

2. The art, music, fashion and writing being produced was a unity of a variety of sources, because the technology primarily was based on assimilating, collaging and combining (scanners, mixers, samplers). These different sources were a variety of late 80s early 90s subcultures and a potpourri of larger, often foreign, cultural influences. Essentially people were appreciating and assimilating different aspects of different cultures. There was a unity of different people.

3. With the entire interaction, commonalities were quickly recognized, and seemed quite fortuitous and overwhelming. A sense of spirituality was being formed — based on the recognition of the events conspiring to achieve this "unity", and how they were paralleled by various other cultures' religious and spiritual practices. Thus, these basic elements had come together to begin synergizing an entirely new culture, with its own dance, music, art, language, history and spirituality.

In its ideal form, (notably achieved a number of times), the "rave" came into being from Western Culture's pressing needs, i.e. community in a multi-ethnic and cultural society, spirituality that related more directly to the world currently lived in, creative productions that communicated the creative person's feelings and inspirations unhindered by mainstream society's outdated prejudices and media. The raves' relation to society was a much needed social cohesion combined with a creative and spiritual outburst (humans' common method of initially contemplating existence).

The original ravers applied the adjective "Hardcore" to describe the

raves' social, spiritual, and creative elements. The term was consciously assimilated (of course) from the punk movement's do-it-yourself ideals. In fact, the hijacking of technology, the repetitive shamanic dance rhythms, the Internet, the DJ mixing, etc., were all considered "core" elements in their respective genres. This further ingrained the adjective "Hardcore" in the early rave movement, as it conspired to combine what it considered the strongest elements into a new form.

So "Hardcore" in relation to raves, refers to the creative arts' exploration of spirituality, achieving a social cohesion within the larger society.

In order to achieve this, "Hardcore" must constantly explore new

end, there are hundreds of parties that claim to be part of the "tribal united future of technology, love, peace, creativity," etc. The parties are, in fact, sponsored, pushed, or influenced by the entire corporate-consumer structure that the original rave scene was trying to change or escape. From this point on, I must say that what follows are my opinions based on my personal experience and observations in the rave scene over the last decade. As one of the rave scene's pioneers and original promoters, DJs, record store owners, artists, musicians, zine and article writers, I have witnessed first-hand that which I relay.

What was to become the rave scene was at its very initial stages

...So you now have the interesting situation where old music is new, and new music is old. As if the concept of sonic innovation was somehow totally out-dated, and pressing out watered-down homogenized dance music as if you were McDonalds was somehow cutting edge...



avenues of creativity, pushing limits, analyzing barriers, and questioning existence, and existing structures, eventually refining the conclusions and manifestations into something to be experienced, learned from, and acted on.

So...What Happened?

Though Hardcore was the original formation and ideal of the rave scene, you rarely hear it mentioned—as if it never existed! The "rave scene" touted and promoted by emphysema pushing rags like *Sweater*, your local newspaper's fourth "rave expose" this year, local "rave" promoters and every ad agency in the free (?) world don't have anything to do with any kind of creativity, vision, or innovation, **THOUGH THEY CLAIM**. Every week-

involved thought that someone else was pocketing it somewhere down the line. In almost every city everywhere in Europe and America that I have been to, it's the same story. Friends were now enemies and competitors in many situations, all the more ironic because a lot of these parties were called "Unity"! That was bad enough, but soon, every club and bar was propping up a "rave night" playing music that was pretty much just playing American club music. Furthermore, the clubs in most cities were trying to actively crush the rave scene and assimilate it for itself. In most cases people were actively physically beat-down for passing out flyers, or in some cases followed and beat up at their own homes! Many of these clubs were essentially big money laundering machines for organized crime, and the rave promoters were seen as stepping on their turf. And of course, in all cities, there was generally an antagonism with the police.

All of these problems played a role in transforming the rave scene into that which it rebelled against, but in my opinion, the majority of the problems stemmed from the internal fighting, backstabbing and betrayals within the scene itself. This is not a problem that is unique to the rave scene, it happened with disco, with the hippies, and punk rock; eventually everyone seems to sell out. Idealism is replaced with opportunism, which then leads to consumerism, and then ends up disillusionism.

Looking back, a poignant memory was when I was having a meeting with a bunch of people about a party that we were planning. There was a disagreement about how some matter should proceed. Soon enough the phrase, "you gotta understand—this is a business!" was repeated on several lips. It even made sense to a certain extent, I mean, yeah, we were taking in money on some level, but it seemed to me the emphasis should be on making a cool event. I believe the fundamental split was that some people really saw the potential that the scene had in a spiritual, artistic and socially progressive light, and others saw it as "a business".

This Business of Music

Creativity and business have had an interesting relationship in that they are both completely dependent on one another, yet seem to alternately love or loathe the relationship. Creativity involves originality, business involves imitation. The businessman always needs something new to sell, the artist constantly needs resources to exploit. The rave was a great idea, and seemed to make money. This attracted a lot of interest in people who simply wanted to make money. First was the club scene. Raves had absolutely nothing to do with clubs. In fact, in many cases we were rebelling against the whole idea of clubs and their exclusionary policies, dress codes and elitism. But as soon as the remaining dogs of the disco and club industry got wind of the rave scene, they smelled fresh blood. They associated themselves with the rave scene based on the fact that each relied on turntables to push the music and had fliers as its main method of promotion. Furthermore, there was a push from the house music industry to push its wares on a new generation of consumers. House music was merely one small component of the raves, but soon you had people talking as if it was the start of the scene. Why? These labels had just enough money left after their last coke binge to start buying out

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THE MORPHING CULTURE

The following article originally appeared in alien underground issue 0 back in '94, and later appeared in a number of other European publications. It appears here domestically solely for historical value...

-signals received by Deadly buda-

Well, you thought you were at just any old rave, when all of a sudden that sound you were listening to did something like thisssssssss
s sssss...and sort of then turned into so

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.....It was like, one second there was just this standard house beat, but then all of a sudden you were in the middle of a 70's style high-octane-movie-car-chase-scene.

...It just doesn't make sense that everyone is pigeon-holing their tastes, when they are, in fact, evolving and changing every second...

Coming from the left speaker is a random Ping-pong ball, dropping in the middle of the dance floor on a 40K sound system, followed by this ambient drone of pure-bass benevolence. Creeping up in the distance, a shuffling flanged breakbeat ricochets into prominence, blending into a hard-acid stomper to create a hybrid much more than the sum of its parts, and then Bam! A fire and brimstone preacher speaks of apocalyptic visions, heavy breathing is riding underneath in the mix, flowinkg into a 20 minute hypnotic trance session blending into...

...The beat is changing. Going up, down, away, forward, changing, you can practically see the sounds, that is the Morph Beat. As far as I know, there are no records that are knowingly "Morph Beat". It is up to the DJ to find them. By combining a number of different sounds, structures, polyrhythms, and gen-

res, an audio tapestry is created with the desired effect to make the listener/ dancer FEEL.

I believe this approach to the music at a rave, or the quickly evolving "nuclear parties" (an event that is every conceivable artistic endeavor roled up into one-on-the-spot) will gain a lot of popularity for one important reason - the "rave culture" has become so fragmented and specialized that its original impetus - unity - has somehow gotten way lost in the shuffle of its growth.

Think about it, every DJ or raver is always saying, I like/play this or that style, and then quickly follows up with, "but of course I like and play this, that, the other thing" in order to cover all the musical territory represented in underground/overground music. It just doesn't make sense that everyone is pigeon-holing their tastes, when they are, in fact, evolving and changing every second. Think about all the genres we are always confronted with in a way to describe something totally fluid, and ever-changing: House, Techno, HipHop, Rave, Progressive House, Trance, Progressive Trance, Breakbeat, Dark Breaks, Hardcore Techno, Breakcore, Acid, AcidTrance, Intelligent Techno, Ambient, Hardhouse, GabberHouse, Tribal, Tribal-Trance etc... It's enough to give any sane person an information overload headache.

Thus comes the Morph Beat, throw it all together, and let it fly! Who says you can't play an ambient piece at 1:00AM? Do it! The Morph approach requires a whole different way mixing and thinking about the music. Time shifts, wild sounds, cutting, pasting, blending, anything to make two things that never seemed like they should go together work!

Skeptics would say, "but wait, isn't this just another classification? Pretty soon you'll have Hard Morph, Ambient Morph, Progressive Morph etc." They might be right. But then again, the very nature of Morph is CHANGE. The definition of "Morph Beat" is a little hard to pin down. It's like grabbing water, it just flows out of you hands.

By championing the creative approach in not just the music, but the whole concept of what a "rave" is, we can get the whole thing more eclectic, inspiring, basically invigorated. The by-the-numbers speaker-laser-flyer thing is all well and good, but a bit trite after a while. I mean, "scenes" are cool, but there should be something more to it. So, you know, Morph it. 6-23-94. Deadly Buda.

Sex is Vinyl.

The Homewrecker Foundation exists on multiple levels (as label, ideology, politics and practice) in a multitude of locations (North America, Europe - the world) and amongst a multiplicity of identities (gender, sexuality, ethnicity, class...). Born of a want, a need and a desire to include the issue of "gender" and its problematics into not only the lexicon of a certain mode of music,

...The abstractions approximated by music, the potential anonymity afforded by the technology, the means of dissemination or distribution, in some respect works to mask the function of gender and gender issues in electronic music...



when a certain conceptual sphere, but also into various ways of being. The Homewrecker Foundation recognizes the shifting, the unstable and the contested pronouncement of "gender" "female" "(wo)man" or "girl" or even the questions raised concerning the notion of (cultural) identity. Yet, The Homewrecker Foundation and its label, Homewrecker Recordings, deliberately seeks out this contested terrain in order to force the issue onto the (turn)table. In a patriarchal system the politics of gender do indeed mater.

The abstractions approximated by music, the potential anonymity afforded by the technology, the means of dissemination or distribution, in some respect works to mask the function of gender and gender issues in electronic music. White or black labels do not speak of sex. But music is never sexless. Unbounded by historical circumstance, the relatively new genre of electronic music is, paradoxically, profoundly tied to patriarchal culture. The question arises, who made this record, for whom was it made, how does it circulate and within what cotext?

The label, Homewrecker Recordings (the sonic extension of the Homewrecker Foundation), takes up these issues through a strict set of musical and gendered parameters within a specific context: all female producers and all electronic/digital music/noise. We aim to sex music. We participate in a politics of exclusion merely to dislodge, disrupt and displace the comfy covert politics of exclusion taking place in (some) electronic music and labels of an extreme nature. Ironically, this politics of exclusion has also fostered the dangerous

practice of appropriating the female form and its connotations; the same male structure in a feminine guise. Women up front with the men in the back (and in control). The female body and voice is presented totally without agency. Put on display. Consumed. Passive. That game is old and boring.

Homewrecker Recordings is provocation.... Homewrecking...Destroy the patriarchy - Dismantle the familial structure - Demolish traditional female

roles... The labels's aim is it's own destruction - we will work to become obsolete. We hope Homewrecker Recordings will be but an additional level in a myriad of political/musical/cooperative workings. An international grass roots approach is the means by which its artists shall come into being. Perhaps she does not yet exist, or she exists unknown in a Tokyo highrise or in a basement in Idaho - we'll hook up eventually. The label recognizes the various manifestations of the female, the existence of feminisms. Being pro-female does not mean we are anti-male.

Homewrecker Recordings and the Homewrecker Foundation function as a discursive site. To open up debate, dialogue, and criticality around the problematics of gender and its intersection with music.

Female trouble. Evening the score. Hysteria. Resistance. Whatever you want to call it - we've had enough. It all starts and stops here.



The Pan Mind Pipes Games of Electronic Coherence

by Doghead Cola

"A final glossary cannot be made of words whose intentions are fugitive..."
William Lee
Junkie

"The music picks up like a current turned on . . . And he who stammers out an answer is lost. He is lost unless he touches the blade of his knife, or, better still, plucks it out and plunges it into the ground between her goatish legs and forked hooves. Then Aisha Homolka, Aisha Kandisha, alias Asherat, Astarte, Diana in the Leaves Green, Blest Virgin Miriam bar Levy, the White Goddess, in short, will be his. She must be a heavy Stone Age Matriarch whose power he cuts off with his Iron Age knife-magic."

"The music grooves into hysteria, fear and fomication. A ball of laughter and tears in the throat gristle. Tickle of panic between the legs. Gripe of slapstick cuts loose in the bowels. The Three Hadji. Man with Monkey. More characters coming on stage. The Hadji joggle around under their crowns like Three Wise Kings. Monkey Man comes on hugely pregnant with a live boy in his baggy pants. Monkey Man goes into birth pangs and the Hadji deliver him of a naked boy with an umbilical halter around his neck. Man leads Monkey around, beating him and screwing him for hours to the music. Monkey jumps on Man's back and screws him to the music for hours. Pipers pipe higher into the air and panic screams off like the wind into the woods of silver olive and black oak, on into the Rif mountains swimming up under the moonlight."

"Pan leaps back to the gaggle of women with his flails. The women scream and deliver one tiny boy, wriggling and stumbling as he dances out in white drag and veil. Another blood-curdling birth-yodel and they throw up another small boy. Pan flails them as they push out another and another until there are ten or more little boy-girls out there with Pan, shaking that thing in the moonlight. Bigger village drag-stars slither out on the village green and shake it up night after night. Pan kings them all until dawn. He is the God Pan. They are, all of them, Aisha Homolka."

Brion Gysin,
"The Pipes of Pan"

"Nothing is true; everything is permitted."

Hassan i Sabbah

Some say it started in Chicago, some in Detroit, and plenty of advocates align themselves with one camp or the other within "th'scene". Whichever side you're on, if you've chosen one at all, it's become a totally banal argument for just about everyone, with the exception of those who are profiting from the hype, of course.

"Joujouka, that's a very old scene," Brion Gysin said of his beloved place of mystical worship, the ancient village high on a hilltop in the Rif, just above Tangier, Morocco. The pipe-playing dervish brotherhood of the Master Musicians of Joujouka cast a spell of mystical trance induction across the senses of their kinsmen and Westerners alike. The response to repetitive sound structure, communal dance gatherings and ritual hedonism was no different in Gysin's Morocco of the 1950s than it is for global rave culture today.

However for Gysin, as allegedly the first Westerner to visit Joujouka since anyone living there could remember, to hear the Masters play their pipes during a festival of what he recognized to be Lupercalia—The Rites of Pan—he equally recognized that he was dealing with a very new type of technology. The Joujoukans didn't simply participate in these dances because they were obliged by tradition to do so, but because combining the magical elements of music, trance, kif, and the exchange between male and female sexual energies, a balancing power was brought into effect within the community. Gysin had stumbled upon a ritual ecstatic music culture involving dance, drugs, and "multimedia" imagery...

"If you want to disappear, come around for private lessons."

Brion Gysin

To Gysin's pals—William S. Burroughs, Paul Bowles, Hamri the Painter, Gregory Corso, Brian Jones,



Genesis P-Orridge—this technology, too, was evident. The primary use of the technology was to take social elements all operating on their own cultural frequencies and to plug them in, so to speak, so that even if for only a brief time they shared a single frequency together in a resonance which transcended common parameters of social behavior.

Gysin said that once he'd heard the music of the Master Musicians that he knew he wanted to hear it every day for the rest of his life. The American expatriate, a former Broadway set designer, became a Tangier restaurateur specifically to showcase the talents of the Masters on a nightly basis. The restaurant failed a short time after a strange magical amulet was left behind at a table with a message inscribed within it: "As smoke leaves a chimney may Brion leave this house and never return."

He did, and the Masters did too, preserved on magnetic media for the first time almost a decade later, via the battery-powered Uher reel recordings of Brian Jones who became so obsessed with the project he stayed behind to finish more recording (which was to be the first release on the Rolling Stones' new independent imprint), while Keith Richards robbed him of his girlfriend, and the band booted him—but left him to discover that through a Moroccan newspaper article. This sacrificial incident was later catalogued by Psychic TV on their early techno-experimental hyperdelic rock album *Allegory and Self* in the track "Godstar".

"As if there [are] any accidents."

Brion Gysin
Minutes To Go

When Tangier lost its International Zone status in 1958, many of its "seedier" occupants (gays and kif-heads, a category into which both Gysin and Burroughs fit) headed for Europe. During the years in Tangier, Burroughs openly disliked Gysin; but after relocating to Paris, was surprised to discover his new next door neighbor at 6 Rue Git-Le-Couer (the same apartment residences later dubbed The Beat Hotel, or as Gysin called it, The Last Museum) to be that same old North African expatriate—Gysin. And the friendship ensuing from this chance placement resulted in a powerful collaboration between the two.

Where one was considered the writer, one the painter, each artist dabbled in the other's form even prior to meeting. While Gysin practiced mainly as a visual artist, his sense of discovery remained constantly vibrant. Once working on a collage piece using a

William S. Burroughs
Cities Of The Red Night

Upon meeting mathematician Ian Sommerville, the 3 played cut-up games with tape recorders, Burroughs penned *The Soft Machine*, and Gysin incorporated both Qabalistic magical squares into his painting as well as graffiti-style overlays of both Arabic and Japanese calligraphy. Anthony Balch chummed up to the group and directed a number of underground short features, including Burroughs' post-modernist dreamy police state tapestry, *Towers Open Fire*, and the mind-entrancing repeating loops experiment, *The Cut-Ups*. (The latter represents via audio and visual what Eno's later tape-loop experiments contributed to his *Ambient* projects of the '70s and '80s.) Most importantly, though, Gysin and Sommerville developed the Dreamachine, an illuminated flickering cylinder intended to stimulate non-drugged psychedelic perceptual highs. Gysin received funding to build 12 working models, believing it would revolutionize the drug culture taking hold in America. Although no such predictions came to fruition, Gysin's invention predicted any number of modern "drug-free perceptual high" gadgets as well as foreseeing the potential pitfalls involving any subculture's attachments to a drug-perpetuated worldview.

A watershed time for Gysin and Burroughs in Paris, the decade of the '60s was the only time Gysin ever earnestly garnered recognition for his creative efforts. While Gysin might be considered a jack-of-all-trades and master of none, his eminent energy paved the way through numerous monumental projects and seminal discoveries. In the decades prior to his relationship with Burroughs, he'd exhibited his works alongside the likes of Duchamp and Picasso; invited to be a Surrealist participant by Dalí—later booted from the group by Breton. But it was his association with Burroughs, always his biggest cultural advocate, which helped usher his artistic ventures into popular culture.

So what's this have to do with contemporary dance subculture? If the interconnectedness isn't already obvious, move along to Act II...

Enter Genesis P-Orridge.

"The idea is to apply the cut-up principle to behavior."

"The method is a contemporary, non-mystical interpretation of 'magick'."

"The aim, then, is reclamation of self-determination, conscious and unconscious, to the individual."

"The result is to neutralise and challenge the essence of social control."

Genesis P-Orridge
"Behavioral Cut-Ups"

During the Paris years, P-Orridge had become a correspondent with Burroughs, and eventually a friend. And, of course, friends with Brion. P-Orridge was a performance artist who'd exchange art mail with other interesting correspondance acquaintances like Burroughs and Monte Cazzazza. He also became pals with draggish filmmaker Derek Jarman, for whom he scored a few short film projects himself, and later with his band, the "original" Industrial outfit, Throbbing Gristle. (Their inter-relationships are best documented in REsearch publication #4/5, *William S. Burroughs, Throbbing Gristle, Brion Gysin*.)

P-Orridge had ideas of his own, even if they were enmeshed with those of Gysin and Burroughs. His ideas included the dynamics inherent within ritual magick (not unlike the practices of Aleister Crowley), the necessity of trance-induced creative expression

Stanley blade, he sliced through a stack of newspapers; upon seeing the unique arrangements of words beneath, he found himself bemused enough to turn the process into a game. And thus resulted the now infamous "cut-up method" so prominent in Burroughs' work from the Parisian years, and which figured heavily into *The Naked Lunch*, of which Gysin was a primary editor along with Allen Ginsberg and Jack Kerouac.

The cut-up method was a seminal discovery. "Writing is 50 years behind painting," Gysin told Burroughs. And whether or not it was true, where Dadaism and the poems of Tristan Tzara left off, the cut-up method transformed narrative prose into collages of images, absurd yet meaningful juxtapositions emerged, and the Third Mind of chaos was hailed as prime creator.

The "Third Mind", the subject of a collaborative book by Burroughs and Gysin, works essentially like this: the first mind is that of the creator; the second, that of the artist's materials; the third, an element of chance or chaos imposed upon both artist and materials, thereby resulting in a final product which cannot be predicted by artist or materials. This is true of the cut-ups, and true to some extent of say, deejay mixing, or better: sampling.

"Invasion plans are practically impossible to conceal if they involve the mass use of troops and ships. So [Intelligence and Security] is most concerned with monitoring scientific and technical advances which could obviate the need for conspicuous preparations."

(such as in the art of Austin Osman Spare), and the immediatism of organized performance and media as weapons against social control.

Shocking the hell out of crowds with the self-mutilation, enema-farting, lighted-candle-vaginal-masturbation performances of art troupe Coum Transmissions only paved the way for the all-out sensory onslaught of Throbbing Gristle's live sets. And when that act diminished in 1981, P-Orridge and ex-TG cohort Peter Christopherson (founder of Coil) not only joined forces with Alternative TV members to form musick group Psychick Television, but they also established a "non-dogmatic" ritualistic religious order: The Temple Ov Psychick Youth (TOPY). And to finalize the concrete front of anti-establishment propaganda, they created their own television network—Psychic TV, which is the working title of all of P-Orridge's collaborative projects up through the present.

"TG don't get involved with the causes and clichés of The Great White Liberal consciousness, the dogmas and demonstrations of emotional hang-ups and guilt complexes (sexism, racism, no nukism, thisism, thatism) thinking them red herrings introduced to divert people from The Horrible Truth—into useless, fruitless 'activism'."

Genesis P-Orridge
REsearch #4/5

"I have suggested that virus can be created to order in the laboratory from very small units of sound and image. Such a preparation is not in itself biologically active, but it could activate or even create virus in susceptible subjects."

William S. Burroughs
Electronic Revolution

Psychic TV didn't conform to predictable conventions any more than TG had. Musically, the group explored the continuing usage of drum machines, tape loops, and electronics in combination with live instrumentation—a tactic which had become a standard in the music of TG. However, stylistically, PTV delved into numerous genres—Hyperdelic Rock, Muzack, Noise, and yes, Acid House and Techno—remixing and reinventing themselves sonically on stage and off.

P-Orridge began to dabble in more contemporary video production for the day, creating sprawling, wild psychedelic imagery which moved in time to the music and while adopting some very MTV-ish trends, consistently moving beyond them. On a U.S. tour during 1986, P-Orridge & Co. visited a Chicago record shop, asking shop clerk (the now world famous deejay) Derrick Carter what the weirdest most underground sounds were in the shop. "Oh, that'd be the Acid," Carter told them. Thinking the moniker referred to the drug and expecting psychedelic rock music, P-Orridge bought the entire stock. Upon returning to England and listening to the records, he was pleasantly surprised to discover that the music was instead weaky, heavily-filtered electronic washes of sound with repetitive beats. As a result, Psychic TV began to dabble with the style and by 1987 released a now-legendary Acid House classic: "Tune In, Turn On Thee Acid House".

The single gained immediate popularity both in Europe and abroad, and foreshadowed the approach of the most important elements still lacking from the ecstatic dance culture in which Brion Gysin had once immersed himself.

"Clever people . . . may no longer believe these stories but they are the eternal patterns into which life is

poured. The mind is a palace of many chambers where only a few of the smaller rooms are kept bright."

Thamyra in "Ariadne on Naxos"
Brion Gysin

Following the success of "Tune In," between 1988 and 1991 PTV recorded numerous singles under a variety of names (DJ Doktor Megatrip, Mistress Mix, King Tubby, Vernon Castle, The Loaded Angels), collaborating heavily with ex-Soft Cell electronic composer, Dave Ball (presently of The Grid), production-wiz Richard Schiessl, and Fred Gianelli (now renowned for his Telepathic label and collaborations with Richie Hawtin, Daniel Bell, and Plus 8). They sampled heavily; they did not

...Upon meeting mathematician Ian Sommerville, the 3 played cut-up games with tape recorders, Burroughs penned *The Soft Machine*, and Gysin incorporated both Qabalistic magickal squares into his painting as well as graffiti-style overlays of both Arabic and Japanese calligraphy...



copyright their music or their videos; they didn't list their real names on most song credits; they pressed white labels and circulated their recordings through the underground; they propagated the image of a smiley-faced skull...

The new music had edge, soul, energy, and like the Pipes of Pan at Joujouka, the sound invoked the need for coming together in unity: community. And for this reason Psychic TV began hosting free outdoor parties, usually held illegally on some poor sod's expanse of fields. Drugs were dolled out liberally and consumed eagerly. Acid tabs began to give way to the new "psychology drug", Ecstasy, still pharmaceutically manufactured and tilt-or-whirl clean. In America, singer for Jane's Addiction, Perry Farrell, caught wind of P-Orridge's infamous parties and visited him at his home in Brighton, specifically to experience the madness first-hand. What he experienced transformed him so dramatically that he envisioned a brilliant way to capitalize on this sort of event, and upon returning Stateside, began laying the foundation

of Lollapalooza.

"This is revolution for the hell of it. A politics of ecstasy that burns out your brains in the ultimate freakbeats. Part of the Human Be-In, the pulsing Acid Test. Expanding the frontiers of Space Technology. Your Space. Preserve your space. Be cool. SMILE. S.M.I.L.L.E. Space-Migration/Intelligence Increase/Life-Extension. Play loud and play non-game ecstasy. Designed to produce the psychedelic experience through the use of light and sound. Tune in, turn on the Acid House. Unity for the HELL of it."

DJ Doktor Megatrip
1988-1968

"The Ouab days were the five days left over at the year's end in [the] Mayan calendar. All bad luck of the year was concentrated in the Ouab Days . . . The Ouab days are upon us."

William S. Burroughs
letters
to Irving Rosenthal and Allen Ginsberg

Of course, revolutionaries have to eat shit from the State from time to time.

When Gen's (now ex) wife Paula (a.k.a. Mistress Mix, Alaura) P-Orridge, suggested to British Parliament that they create a law banning the live capativity of dolphins, Scotland Yard paid attention. Her intentions were simple: since a half-century's research indicates dolphins exhibit levels of intelligence equitable to our own, it seems to be cruel and unusual to imprison these sentient and social beings. When the Parliamentary law was passed at the pressing of Mrs. P-Orridge, the social order got a shock.

The news, of course, was worth celebrating—at least for the P-Orridges. Always the world travelers, while visiting in Nepal, volunteering with holy men laboring in soup kitchens, Gen and Paula learned that 23 Scotland Yard police had raided their home in Brighton and impounded all their property, including original copies of Gen's film work, equipment, and old master recordings; allegedly, however, the pigs refused to handle all the TOPY initiate sigils (blood and genital excretion ritual offerings) safeguarded at the P-Orridge home. They were branded "witches" practicing unsavory experiments in social chaos. For fear they would be imprisoned should they return, the P-Orridge family relocated in exile to the world's port for phreakdom, San Francisco.

The rest, of course, is obvious...

"These dreams can be immediately interrupted and brought to an end simply by opening your eyes."

Brion Gysin
Dreamachine Plans

Why all this yammering on? What's this have to do with Carl Cox, Fatboy Slim or Ron D. Core?

Recall the Third Mind; the artist must at least recognize himself and his materials before inviting chaos in—otherwise it's all frivolous nonsense.

Today's "scene" is filthy with money and getting more stale and predictable by the record pressing. Vision has dissipated into a stagnant repetition of a formula and the edge has been dulled. It's not because the elements aren't right, but because the momentum is being lost. Nietzsche made it clear in *The Dawn*: "The surest way to corrupt a youth is to instruct him to hold in higher esteem those who think alike than those who think differently." And the similarities are clear when looking out over the laser-corona'd heads of a thousand baggy Adidas-clad glowstick-toting back-packin' ravers crammed into a steamy warehouse. As my housemate Matter laments, "The unique commonality of the individual."

One tortuous aspect of electronic music culture right now is that it's populated by a lot of frequency noise—scattered energies, frequency interference. The most recognizable structure comes from the Top down, from the commercializing of a sound with the attempt to capitalize upon a subculture. And the root essence of the "underground" was once to deliberately ignore all the tactics of the record industry and commercial pop culture. Now Armand van Helden makes \$50K a remix—even on the shitty ones.

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PRAXIS RECORDS: "VISIBILITY IS A TRAP!!##!!"

Praxis Records from London isn't one of those usual hardcore labels which you can find alright, really nice, okay, and that's it! The label and the sister label Sub/version stand for a more intellectual idea in electronic music - the records are never a final statement... they're always subjects which can be discussed... An essential interview with label owner Christoph Fringeli after five years work in the worldwide electronic underground.

By

Siobhan M.

When did Praxis Records start?

"In 1992, towards the end of the year after I moved to London - I wanted to start a new label."

Why did you want to start your own label?

"I had actually been releasing some records before, more of an experimental, industrial/punk nature when I was living in Switzerland at the end of the eighties and the beginning of the nineties. But when I moved I wanted to make a new start, also in terms of the content of the music."

Praxis has tons of releases [twenty-five], how do people become involved with the label?

"Usually it's people I know personally, friends of some description from London or other cities, or people whose music I really appreciated and then got to know. So it doesn't operate like a label where you send a demo tape and you might get a contract. I never make contracts - it's based on trust."

Is there a co-operative atmosphere to the label?

"Obviously it's been going for quite a while and I've seen a lot of changes in the scene in the meantime. At the beginning, like in '92, the whole, then, techno scene was completely different from what you see now. It seems to continually change, but recently there has been a good co-operative spirit between different labels that associate with each other, that help distribute each other's releases and the DJs play at parties together and stuff like that. But that is also true of other labels in France and a bit in Germany, that we're in touch with and swap records."

Is there any sort of concept or ideology behind Praxis? It seems quite political and I was wondering what you thought about how music and politics intersect.

"I definitely think that any cultural output is in some social context and has a function in certain contexts. And I think to deny that is kind of foolish - obviously people are trying to think that what they do is completely abstract and has no political implications, but I think that in itself has political implications. Then there's different approaches; I see Praxis as an experimental label in general so we try different points of view out. But

generally what I'm interested in is pushing boundaries, challenging notions of sureness. And in the context it is set in there is a lot of different levels. For example, distribution, how do you organise the production and distribution of music? It is important that we produce the things ourselves and distribute them ourselves, to a large degree, and hopefully create a network of like minded people to help each other out. And then it also has a context in terms of the sort parties where this music is being played. That is also a reason for me to release twelve inch vinyl because in a way I don't necessarily see twelve inch records as finished products or in the general consumer context. I think they should be used as a tool where DJs can mix those records and create something new with them. And the context for that is certainly

techno music at the time; we're talking 1990, '91, '92. This is after the acid house and the big warehouse parties and it kind of got inspired from that idea but actually got out into the countryside where these festivals would happen. And then what happened was, what really mushroomed that scene, a particularly big festival happened in '92 at Castlemorton with the consequence of people from Spiral Tribe got arrested and taken to court for serious offences. They all got acquitted in the end but the laws changed as a part of the new Criminal Justice Bill in 1994, which has a lot of infringements of civil liberties. And it became pretty much impossible to do these sort of things in England. For a lot of people it had become part of their lifestyle to do parties in the city, in warehouses or in the countryside in the summer. Some sound systems went to Europe and to France, that's where the

squat warehouses that are happening every weekend. You shouldn't imagine that they are totally playing our sort of music there; most sound systems in London are playing quite commercial sounding, boring acid trance crap and then there's a handful of that are more adventurous and do things for the right reasons as well - for the music and for the culture surrounding it."

Do you play live, dj or both?

"I personally don't play live at the moment. I have played live with different projects in the past and I might do so in the future, but the last couple of years I mix records or other sound carriers. Right now I'm working with a desktop system and I don't see the point of putting that on stage and just playing the tracks and tweaking buttons sometimes. If I was doing something live I would do it on a different system, a more modular system where I would have more influence over the elements of the sound."

What were the 'Dead By Dawn' parties that you did?

"The 'Dead By Dawn' parties were a series of parties that went over two years, we did 23 parties I think, which were on a monthly basis in a small anarchist squat in Brixton, South London. At the time they were really important as a meeting point for the scene because it was a very small space and we never could do much promotion because we couldn't do much flyer-ing, we really depended on word of mouth and network promotion. So a lot of people got to know each other quite well and it was an important place to interact and to exchange ideas; the way it was laid out, it was ideal for that because it had a very small basement where loud music could be played all night, but then it had a ground floor where you could hear the music quite well but you could just sit around and talk, which was a good forum for that. And they had stalls for records and magazines and then we had a bar where we had noise, sound collage and industrial stuff, which was also quite loud but it was more to sit down and listen to rather than to dance or jump around."

Sounds cool, how come they stopped?

"We did it for quite a long period and it took quite a lot... particularly my energies because I had to put a lot into it...at some point after fifteen or sixteen parties I just suggested to limit it while it was really good and not wait until it was past its peak and sort of peter out, which I believe happens even to the best regular event. And I think I can say those last parties got madder and madder and in a way better and better, probably because we announced it would be stopping and did some kind of countdown - now it's another five parties and so on. People would come and really appreciate what was going on because it was not like anything else that was going on. It was not strictly speaking a free party, it was more programmed and controlled. We also had talks before the music would start, between nine and eleven, we'd invite people of different groups or political stuff or cultural stuff or literature to

"...I certainly would like to see what we do in the context of resistance against mind control culture that we are exposed to by the mainstream, where everything is controlled by money and not by creative ideas..."



not clubs or raves and not art either, in general it's mainly been free parties or teknivals and squat parties. Which in itself, again, has political implications, directly or indirectly or has psychosocial implications, I don't know if political is the right word. But in that there are events that happen outside of the normal commercial consumer culture industry, thereby challenging the mechanisms and the hierarchical set up of mainstream culture."

Could you explain what is meant by Teknivals because a lot of people might not be familiar with the history of it.

"Teknivals - obviously is put together techno and festivals - have had, well actually not that long of a history, it goes back maybe four or five years. Essentially, they gradually came out of the festivals that happened in the early nineties in England, where people would come together and get equipment together, big amplifiers and speakers, and go with those sound systems often to traditional hippie and traveller festivals and play hardcore

teknival thing actually started in '93 or '94, which certainly influenced a lot of the French hardcore techno scene which was about to start; France has a completely different history of dance music than England. That has continued up until now despite certain repressions. But basically Teknivals are free festivals in the countryside, involving anything between three and twenty different sound systems coming together, sometimes over quite big areas, playing music for twenty-four hours a day from anything between three days and two weeks." [laughs]

As far as parties and live stuff, what's happening with the type of stuff you do or Praxis does, what would you be playing or where would you be playing?

"I play quite a lot and so do the other DJs who are involved with a group of labels, Praxis, Ambush, Audio Illusion and a few others, mainly at free parties in London. I personally play in different countries as well. But the normal venue for this sort of stuff at the moment is parties in London in

talk or show their work, and cause some kind of discussion which would put the whole thing into a cultural context; we were quite interested in putting that point across and not only have party music and dancing. We had this concept of making it an experimental pool for ideas and activities. It certainly was not the only thing that spawned what's going on now, but I think it was quite crucial in bringing certain people together that are still working together a lot."

With Praxis' Records there seems to be a lot of images of, not so much terrorism, but images of resistance or subversion, and a lot of different labels laud "the revolution", I was wondering what you think of this idea of "revolution"?

"I certainly would like to see what we do in the context of resistance against mind control culture that we are exposed to by the mainstream, where everything is controlled by money and not by creative ideas. That's just one side, I'd have to say different people who put out records on Praxis would have different opinions and I would certainly respect that. I would say the world revolution has been used by advertising so much by now that it is a difficult word to use. But what it originally means, a fundamental change in the cultural, political structure of a given system, I think that is a valid aim to go for. I think there's too much control by corporations and by big money. There's too much based on a neo-colonialist world wide system where the west is just exploiting the rest of the world. I think that is a time bomb, one way or another."

How has Praxis musically evolved over the years?

"The concept is in a way still the same, but the way it formulates itself is continually changing and will continue to change in the future. At the beginning I was interested in certain aspects of the new dance music at the time. For example, the focus was not on the performers or individuals on a stage but was onto everybody in the crowd or on the crowd itself, rather than looking up to someone on the stage and pay for that and go home; you would go into a space where a DJ would be mixing somewhere but the DJ wasn't really the centre of attention, except for some trainspotters who always existed trying to see what records he was playing, but generally the focus of attention was different. In terms of production, all these white labels that came out at the time, I thought that was quite exciting because of all the pseudonyms and the anonymity of the output - destroying the hierarchical pattern or structure of entertainment. Praxis was not necessarily to be totally a part of that but also a comment on it. I was always interested in taking those elements that were around at a particular time but distorting them and making them more extreme, and feeding them back again into that pool of collective output. Of course you can say in the meantime DJs became stars...that's why five years ago I would have said Praxis was a techno label but I would never say that now because I think that whole techno system has become its own little hierarchy. We were never going to be a part of that and we've moved on. The initial ideas are still valid though. Praxis went through hard techno through gabber even, to more noisy experiments and recently more breakbeat influences."

How does your sublabel Sub/version differ from Praxis?

"Sub/version is a label I'm doing with DJ

Pure from Vienna. For me the difference is that Sub/version is a genre label; it's suppose to be a tech step label. The three releases, again, are inspired by that idea of taking something and distorting it, but definitely within the limitations and within the language of a particular genre. On Praxis I would do maybe a record with no beats at all if that is what I felt like doing - with no hesitation. With Sub/version I would not do that, it has to have a certain code."

Explain your logo "Visibility is a Trap".

"It's actually a quote from Foucault, from 'Discipline and Punish'. It refers to surveillance, ie. being controlled through

...I was interested in certain aspects of the new dance music at the time. For example, the focus was not on the performers or individuals on a stage but was onto everybody in the crowd or on the crowd itself, rather than looking up to someone on the stage and pay for that and go home...



being visible to the authorities. So it has that meaning from the original quote but it also has what I think is important, that what I do is part of a collective and there is a certain degree of anonymity, so that it's an invisible situation."

Can you explain what you mean by "hardcore".

"Hardcore that's another difficult one because a lot of people understand different things in it. I see it as more of an attitude and not necessarily a description of a particular music style. But if I used it as a description of a music style then I'd use it more as what I see coming out of that particular attitude, rather than as a stylistic thing. And the definition would have changed over years, a lot probably."

In Praxis Newsletter 12 you discuss the liberating or resistant potential of music and technology and the way the two intersect, how do see this concept operating?

"It's difficult not to say this old, banal answer, it empowers people to have computers. But I think it is much more possible now with communications technology to talk to people world wide on a similar level and also find those people, communicate with them and organise a system of distribution or a medium that is independent from big money media. I think it's an important aspect because otherwise you can't real-

ly get these ideas to people; they have to mediated somehow and it's not going to get very far quickly, especially if you're up against a system that is totally using all available technologies to its own advantage."

You also publish and edit the Datacide zine, do you deliberately take up different media to disseminate ideas - the record label, the magazine etc.?

"Yeah definitely. I see music as a language and I see words and images as a way of putting things across. And you can always say certain things better in one medium than the others. Music is a very physical and abstract medium, at the same time, whereas words are much more concrete and intellectual. Of

with Jason Skeet (who I did Praxis 24 with, which is the title of the ep). And apart from having our separate things to do there, my thing is not connected to music it's a talk about information war and terrorism, we're doing an installation in front of the opera house which is going to feed back certain elements. It is going to be a big box with a sound system in it, that is going to be connected to a transmission system, to a studio in the place holding the talks, it's called Public Netbase. It's in the centre of Vienna, where there is studio equipment and computers. I see it as a psychogeographical feedback device, where we try to sample things from the everyday reality of the place and feed them back into the actual public space again. So it is not going to be music as such, a noise thing. You'll also be able to email to the Netbase as it's happening and the email will be translated into midi language and it will be triggering sounds, that people can upload to the website at the same time. We're trying to get everyone who wants to be involved, involved. We are also going to have a workshop which will mainly consist in giving people recorders and sending them out into the city and hopefully they'll come back with interesting recordings. But we'll see how successful that is, that should be interesting."

You have various project names?

"I use different names all the time. Base Force One is me, Society of Unknowns is me and Jason, Metatron was me. Then there's some other names as well, and a concept we call the Jackal or DJ Jackal. It is a multiple name concept that basically anyone who relates to the fundamental ideas behind what we are collectively doing can use, produce or play [laughs] and use that name for whatever they are doing in that context. Which is not an original idea in that sense, and it is not suppose to be; the idea of multiple names has been used by other people coming from this sort of neoist movement in the eighties. I think it is mainly a neoist related idea, they had multiple names like Karen Elliot, and had hundreds of people doing artwork as Karen Elliot. Luther Blissett is probably the most used and powerful multiple name concept at the moment, which was instigated by a group of radical Situationist inspired people in Italy. So DJ Jackal is the multiple name for the radical Situationist inspired people in the hardcore scene [laughs]. So that's an invitation for everybody to use it - to be the Jackal. There is a responsibility in using the name as well."

All these things seem to be rather Eurocentric, is there much happening in North America?

"I would say it is mainly happening in London and in some places in France, which has a very young and up for it scene and is relatively big as well. Then there's people in Germany and Austria and outside of there it's just isolated groups of people, little pockets, I think everywhere, including North America. But there is not as many productions coming out of North America yet, but there are some people doing some stuff. I think there will be much more in the near future. I think it is just a geographical gap because a lot of this particular music is just getting exposed to it in the right way, which is in front of big sound

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ASTROLOGICALLY FORECASTING Y2K

by Joshua Hayward

What does the future hold for the dreaded "Millennial Bug" problem come Jan. 1st 2000 AD? Day after day, we read various stories ranging from: Buy a gun, dig a hole, store food-all in preparation for a complete meltdown of modern society, roving bands of brigands will roam the landscape raping anything that moves and pillaging food-so you must prepare or die. Or: It's no problem at all-come December 99, everyone is going to be up-to-date, the various computer networks of government, electric companies, banks, etc. will all have their systems fixed and you'll never notice anything happened. We are fed a constantly changing array of facts from so many sources with such a wide range of conflicting data, that no one can really get a good grasp of what the future holds on that potentially fateful date.

Except perhaps my frequent coffee shop loitering companion Joshua Hayward...Based on his years doing readings on the Pearl Street Mall, Joshua claims to have done more tarot card readings in his lifetime than just about anyone alive. He is quite knowledgeable in the field of astrology, I can vouch for his interpretive powers myself. That being said, one day the Y2K issue came up in conversation. While Joshua scoffed at the whole thing as having no effect whatsoever, I directly repeated the fear and paranoia that I generally pick up from AM radio talk shows. Amidst our disagreement on the information provided, it occurred to me that this was the perfect assignment for a keen astrologer. Essentially, the wide-angle historical lens of astrology would provide far more telling information than the fear-mongers or sooth-sayers- judging by the information that all is privy to! I requested that Joshua look into the matter as an exclusive for THE DEADLY TYPE. Here's the score...
-buda

Astrology is not an exact science; it is an intuitive science. Approaching the question of Y2K from an astrological position, I may not be able to tell whose computer will go down and whose will stay up. While Predictive Astrology sometimes produces a surprising level of accuracy, such is not always the case when it comes to exactitude and specificity in a delineation of events, at least in the empirical sense. It can be argued, however, that facts are highly overrated. As well, I personally promise that the "type" of event, or progression of events, will always be detected by the watchful astrological eye, and I have found, moreover, that astrology is at its finest when it calls forth the *quality* and *nature* of the event. What I hope to give here is the lay of a future land with some creative insight into the intent of the time.

In fact, astrology, properly used, is an intuitive *art*. It is a tool to help us craft our lives more consciously. We are creative beings, let us not forget. Perhaps the best way to look at the Y2K situation is an opportunity to create, or *re-create*, new structures for our lives on the planet. Systems failures present, moreover, new systems.

Before I begin an analysis of the astrological atmosphere of the nativity, or birth-time, of a new epoch in history, let

me first backtrack in time in order to set up the Y2K event. In January, February, and March of 1996 came the biggest doorway into the next Age since the Harmonic Convergence in 1987, which was a time when the Earth was supposed to come into a new alignment with the Cosmos to prepare for Change. At the aforementioned time in 1996, planets in our solar system configured around our Earth to form a six, followed by several very tight five-pointed stars, shortly after which the Hale-Bopp Comet, at its perihelion (or its closest penetration to Earth), was one night in March seen in the same sky with a full

signs of Aquarius and Sagittarius. These planets rule "transpersonal" activity, or the general trends of the world's populace. As time builds toward Y2K, these planets in these signs, to keep it simple, will be pushing more and more, exponentially in fact, for societal, governmental, and spiritual *change*. What isn't working will continue to be exposed as not working, likely in some dramatic ways. We have only to look at the general tenor of the news from say, 1996 to present to see the tip of the iceberg of what will come in the future. But enough let me now plunge into Y2K proper.

...Well, all I can say is that after 2000 years the garbage needs to be taken out. Our beliefs about life have created a worldwide stink, and it needs to be noticed before anything can be done...



lunar eclipse in the sign of Libra, meaning harmony and cooperation between "Heaven and Earth", between brothers and sisters on our planet. I'll never forget the awe of that sighting! If you saw it, it was a "once in all your lifetimes" experience.

During this period of time I gave some lectures in Boulder, Colorado which I had entitled *Gaia Gateway to Aquarius*. In that title the point of this backtracking is to be found. We have already entered the Age of Aquarius, at least in my opinion. I am endeavoring here to show that major shifts have already been happening, and it should be reassuring that Y2K does not carry the full weight of the birth of an Age, at least not in the astrological sense.

Some more background information, which is useful, is to note that the outer planets, Uranus, Neptune, and Pluto have moved into the very high octane

The year 2000, in the western world, births in on a Scorpio moon, which makes sense because that sign's nature is "birth and death". Keep in mind that there is a certain *life quality* to symbolism when it comes to astrology, which amounts to more than intellectual abstraction. So then Scorpio moon, it feels in this case, is a transformational wave. This midnight moon is moving into temporary configuration with three other positions held by slow moving planetary entities. This formation is called a Grand Cross, and to demonstrate the potential energy, a GC basically consisting of the same planets touched off the stock market fall in August of 1998.

Yes, this is a volatile situation, involving Saturn in the sign of Taurus, Uranus and Neptune in the sign of Aquarius, and what I call the point of Global Intention in the sign of Leo. As the

Scorpio moon "lunates" these other three angles, it is probable that that will describe the computer systems breakdown which is currently becoming a real concern.

Let me clarify the meanings of the positions of the above geometry. Saturn is holding the place of the "status quo": values, ownership, money. Neptune wants to expose needed changes in the status quo through the element of confusion. Uranus is the lightning bolt of Change Itself. The destiny point of Leo symbolizes the need "to boldly go" where we have not gone before, to create an equitable Earth situation. I suggest that we might welcome change, no matter how it comes.

There are other important planets at work here in the Y2K theatre, so let me introduce the two foremost players in order to keep things as simple as possible. First is Pluto, the mysterious, dark hand of evolution, who swings eccentrically around the Sun in a description of our Solar System's boundaries. Pluto rules the push of the Soul to evolve and grow beyond limitations. Then there is Chiron, the "wounded healer", who says that our deepest wounds are our greatest opportunity for growth, especially as we help others who have been stricken in like manner. Chiron is a bridge, circling between Saturn and Uranus, for the Soul to reach into our daily lives. Hence it is a critical bridge for us to traverse into the Times before us, the bridge of service to others.

Now for more evidence of a real event here. There is an exact conjunction, which is of monumental significance all unto itself, of the "evolutionary" Pluto and the "wounded healer" planet, Chiron, in the same degree of the sign of Sagittarius, which represents "higher consciousness", higher education, foreign countries, and travel. The conjunction, all by itself, if the magnitude can be reduced to a single sentence, is intended to produce healing on Earth through higher understanding of the need for Universal Brotherhood/Sisterhood. Along the way, the conjunction, which will endure on and off for the whole year 2000, will most likely expose Earth's *lack* of Brotherhood and *lack* of cooperation humanity needs to continue in any healthy way into the future. Such exposure, say about our over-reliance on computers to think for us, or about the use of computers by the "military-industrial complex", as Eisenhower once coined it, to control the commercial habits of the world's populace in order to maintain *power*, will have the intent of awakening the dozing masses from the fantasy capitalism perpetuates about materialism being the answer to all questions.

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Propaganda and Class Hostility

By Deadly Buda

"The conscious and intelligent manipulation of the organized habits and opinions of the masses is and important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country."

Edward L. Bernays, *Propaganda*,
©1928 Horace Liveright inc.

Thus Edward L. Bernays, considered the inventor of the American public relations industry, unflinchingly begins his 1928 handbook, *Propaganda*. "Crystallizing public opinion," was Bernay's stock and trade. As he explained it, the powers-that-be (or the more commonly used, "men of best character") must be able to mold and shape the public mind, otherwise, chaos would ensue. He called this "Organizing Chaos" (also the title of his first chapter in *Propaganda*). At the time, the industrial revolution had unleashed a marvelous array of devices (radio, television, telephone, and wire) with which to communicate ideas all over the earth, particularly the far-flung populated regions of the United States. Battling with these devices, strong industry, business and social groups could now direct society in an orderly fashion.

The "men of best character" concept was fundamental to the idea of responsible propaganda. It assumed that those with money and power, such as the "captains of industry", and families comprising the banking system, had the most knowledge, intelligence and trustworthiness to guide our society. Bernays assumed, like many of his social background, that "men of best character" must be relied on to gently guide a democracy to the "right" decision. This would be done with "propaganda". A well-orchestrated campaign of advertising and public address, could mold the public mind in such a way as to condition them to support products, politics, social concepts, and in times of national distress, wars.

Assuming that there was a better-suited group of people to guide the society was not so very far-fetched. Obviously, this group of people was smart enough to see an opportunity and jump on it in the first place, would be informed with the most recent developments in industry, and were required an amount of civic service to keep up good public appearances. More importantly, America was not entirely familiar with the concepts of class and privilege and what they entailed. Theoretically, America is entirely opposed to the feudal implications of hierarchy (After all, we are taught that our country was formed with the idea of breaking away from the English crown). So when wealth was concentrating during the industrial age, the social implications could not be entirely forecast by the majority, or the fortunate. Furthermore, the concentration of communication power "at the top" was not entirely unbeneficial at the time, because the wealth was created in recent memory, and seemed to directly address the current economic and leisure needs of the population. So during this time, economic and communication power concentrated among a newly formed social class.

As power concentrates among a class of people, the eventual result has

always been their eventual isolation and disengagement from the general populace. The generations of families that result after the initial fortune seem to functionally degenerate in relation to the society (even while the family's fortune increases) as they are put into positions of power and privilege by birth-right rather than a more universally functioning understanding of their business. Furthermore, a soft hostility emerges as the friends and families among the class intertwine, against those equally or more adept, from the outside. This hostility in America is particularly subtle, as it takes the form of manners and expectations, dress, tastes in music, art, and literature in a persons early stages of development (usually their adolescence) and then makes itself clearly evident as they get older with

accustomed to, while giving nothing positive back to society.

Day in and out, every person now comes into contact with information in their field of knowledge they know is inaccurate at best, false at worst. When one puts it all together a completely illusory world emerges that somehow influences peoples' interaction. Though we don't really agree with aspects of this strange world of illusion, we must go along with it, because we assume everyone else is. So one instance after another is based on a completely false set of values, morals, and information. So it goes something like this...The Bank decides to loan business money based on how it conducts itself-"like a real business". This constitutes a certain pre-conceived notion of dress sense, attitude, moral subscription and

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their economic grounding, geographic location and political persuasions. Since the early part of the century, America has ingested a steady diet of propaganda from the captains of industry and their financiers, descendants and accessory social classes (the upper middle class). These are not democratic enclaves of concerned citizens, they are families and the social groups attached to serve them, with their own prejudices, predilections, projections and self-interests.

Advertising, media focus, dramatic broadcast, sports, radio and television news, daily papers and periodicals are all part of a nervous system that informs the social body on it's status and direction, intellectually, physically, and emotionally. When a particular segment of that body monopolizes the communication process the results can be detrimental to the whole. For instance, when a certain product or commodity is no longer useful or needed in the quantity it once was, such as tobacco or oil, those industries embark on massive campaigns of dis-information. Dodgy scientific studies and their statistics scream across the daily headlines, politicians' palms are greased, new laws are proposed, billboards go up all over the place, characters in movies are chain-smoking, Bruce Willis in "Armageddon" hits golf-balls off an oil rig at Greenpeace boats, and advertising agencies are flooded with dollars in an effort to lie and brainwash as many people as often as possible. All this so that one tiny segment of the population can continue to live in a manner it is



of course, target market. So, most of the money loaned for businesses goes to those that most readily subscribe to the pre-formed preconceptions of the lenders. This creates a superficially homogenous atmosphere that permeates the upper middle class of most of the Western Hemisphere. Despite their disagreement about certain topics, such as say, marijuana legislation, they diligently tow the line to pay off their mortgages and college loans, etc., rationalizing the whole thing with any number of reasons. The ideal target market is, of course, the upper middle class for these ventures, and so project after project is targeted at this market, based on an assumption of their prejudices, which are really the supposed mirrored standards of their financiers and employers who, in plenty of cases, don't subscribe to the standard of behavior they feel they must impose on everyone else.

In America, we have a quite interesting situation with the ruling classes and their propaganda: their relevance is increasingly called into question... by their propaganda. We are read statistics to us daily by talking heads that are telling us how we think en masse. It is obviously very important to take surveys because the people making discussions have ceased to identify with the voter and consumer, and must increasingly rely on an intermediary. It is portrayed as a "Shocking Revelation" that no one cares who Clinton slept with or that people are uncomfortable giving out personal information when they buy batteries at Radio Shack. I ask: shock-

ing to whom? Apparently there is a segment of society that feels completely comfortable prying into everyone else's business, whilst carefully guarding theirs.

When will we be shocked at how insulting their programming, slogans and sound-bites are to the intelligence of the general population? "Political Action Committees" and ad agencies work hand in hand to address and then force issues so despised by the majority, that one can only laugh at the vehement desperation to uphold a clearly transparent sense of decency and social control that these people feel so strongly to enforce upon the population.

But it really isn't funny at all. Every day people are being put in jail for things that the majority do not think are crimes. Our social will is so obviously subverted by insular and incestuous powers that obviously have far more control on our society than the majority. Even when someone disagrees with a policy, they will go along with it, because "that's what the guy upstairs thinks, and he pays my bills."

So the propaganda is getting increasingly vacuous, and the products made and marketed get worse and worse in most cases, to ensure a profit, to pay back a loan, to live in a social illusion. After years and years of this happening, the society is left with bland, homogenized, dishonest hack jobs in virtually every arena. In fact, honest, emotional, challenging and experimental works or products are almost banned from society because they are "too risky"-Although everything is marketed to us as having those values—with a "classic rock" soundtrack blaring in the background, like "Born to be Wild" or some such nonsense.

As the propaganda continues, it produces an ever-more cynical society. We are harassed at borders, put in jail for superfluous reasons, and taxed to pay for our exploitation and brainwashing. Political parties are laughable exercises in boredom, the sheer repetition of the ineptitude bledowns us into accepting obviously stupid ideas and despairing that things will never change. Lives are destroyed, the environment gutted, and the sell-out continues to escalate the physical, mental and psychic carnage of even the perceived "winners", while our entertainment industry does nothing but perpetuate a vacuous consuming culture, constantly looking for new methods of diverting peoples attention spans from the fact that things are going to hell quickly, while the ruling classes continue to be hypnotized by the simulacra they call statistics, opinion polls and surveys. Virtually our entire society is only relating to each other as stereotypical images.

Commercial capitalism, as an instrument, has powerful tendencies to become institutionalized, to the injury of continued economic advance. Such institutionalization arises when pursuit of profit becomes dominant over the real, if remote, goals of any economic system. These real goals include high enjoyment of wealth, and can be analyzed into high production, high distribution, and high consumption of goods. As long as the pursuit of profits serves to assist these goals, any profit organization of the economic system remains an instrument, but this is likely to continue only as long as the trading system is a competitive one. As long as the competitive aspect of the organization continues, each entrepreneur seeks to obtain a larger share of the total trade for himself, and invest his savings, as in ships, wharves, or warehouses, in order to do

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Information Warfare

by Christoph Fringelli

Information War, Cyberwar, Netwar, Anti-War, Technowar, Postmodern War are all new buzzwords in the field of military theory, buzzwords that are now becoming more commonplace and are entering the cultural mainstream. I will not regurgitate the propaganda about the 'information age' and all the talks about superhighways, but stick to the field of military theory and then draw attention to the fact how much this concerns us...

The connection of concepts of information and the conduct of war was certainly not lost on the military theoreticians in the past from Sun Tse onwards. Napoleon on quoted as saying that three hostile newspapers are more to be feared than a thousand bayonets.

What is Information War? As concepts of information war are filtering into the cultural mainstream, often in form of manipulation and control of information by governments against their own citizens, nurturing cynicism about the democratic process, it is far from clear in military circles what we are talking about. Definitions such as the following are common, but not satisfying:

"Information warfare is the offensive and defensive use of information and information systems, while protecting one's own. Such actions are designed to achieve advantages over military or business adversaries."

The actual confusion is well illustrated at the beginning of an essay by Martin Libicki of the Institute for National Strategic Studies:

"In the fall of 1994, I was privileged to observe an Information Warfare game sponsored by the Office of the Secretary of Defense. Red, a middle-sized, middle-income nation with a sophisticated electronics industry, had developed an elaborate five-year plan that culminated in an attack on a neighboring country. Blue — the United States — was the neighbor's ally and got wind of Red's plan. The two sides began an extended period of preparation during which each conducted peacetime information warfare and contemplated wartime information warfare. Players on each side retreated to game rooms to decide on moves.

Upon returning from the game rooms, each side presented its strategy. Two troubling tendencies emerged: First, because of the difficulty each side had in determining how the other side's information system was wired, for most of the operations proposed (for example, Blue considered taking down Red's banking system) no one could prove which actions might or might not be successful, or even what "success" in this context meant. Second, conflict was the sound of two hands clapping, but not clapping on each other. Blue saw information warfare as legions of hackers searching out the vulnerabilities of Red's computer systems, which might be exploited by hordes of viruses, worms, logic bombs, or Trojan horses. Red saw information warfare as psychological manipulation through media. Such were the visions in place even before wartime variations on information warfare came into the discussion. Battle was never joined, even by accident."

The concept of Information War turns out to have little analytical coherence, and Libicki then goes on to propose 7 different types of Information War, saying that as a separate technique of waging war it doesn't exist, and that instead there are several distinct forms, each laying claim to the larger concept - conflicts that involve the protection, manipulation, degradation, and denial of information.

"(i) command-and-control warfare (which strikes against the enemy's head and neck),

(ii) intelligence-based warfare (which consists of the design, protection, and denial of systems that seek sufficient knowledge to dominate the battlespace),
(iii) electronic warfare (radio- electronic or cryptographic techniques),
(iv) psychological warfare (in which information is used to change the minds of friends, neutrals, and foes),
(v) "hacker" warfare (in which computer systems are attacked),
(vi) economic information warfare (blocking information or channelling it to pursue economic dominance), and
(vii) cyberwarfare (a grab bag of futuristic scenarios). All these forms are weakly related."



...A netwar may focus on public or elite opinion, or both. It may involve public diplomacy measures, propaganda and psychological campaigns, political and cultural subversion, deception of or interference with local media, infiltration of computer networks and databases, and efforts to promote dissident or opposition movements across computer networks."

Not only that: More often than not they have been part of the conduct of wars for centuries, and are, with few exceptions, by no means new. What has changed are the availability of technology that allows worldwide transmission of information in real time, the potential lethality of conventional war, the role of the media, a context where a new emphasis for conflict and propaganda emerges: The management of information and visibility. Old forms of propaganda and control are not vanishing but supplemented with new forms. Still there are security forces with rising budgets controlling the streets, but increasingly attempting to control the "information highways".

Still there are saturation bombings of the public mind by the mass media that are owned by less and less corporations with their own stake and quasi-political stance, as illustrated by the rise and fall of media mogul Berlusconi in Italy or the power of Rupert Murdoch and his involvement (not only) in British politics. There is an almost indiscriminate proliferation of spectacular information that is a kind of black magic creating social, political and cultural reality, consensus and identity. At the same time your data shadow is getting longer and longer as all your transactions and movements are recorded by cash machines and surveillance cameras. We have a double strategy of the noise of the spectacle supplemented by the silent totalitarianism of liberal fascism, because that is what Clinton and Blair are getting at when they talk about a

"Third Way". Capitalism's shortcomings have been becoming clearer and clearer once more over the last few months, but now - since the fall of the Eastern Bloc - the West doesn't have to prove anymore that it is indeed "better" and "freer". Not that the east/west dichotomy offered any real choice, but now your only choice is to be on the side of the law or on the side of the terrorists, pedophiles, drug cartels, criminals. With the disappearance of the other super-power as the main enemy, and the emergence of Rogue States and Super-Hackers the difference between hot war and cold war is disappearing as well.

nuke or conventional means of mass destruction. The Gulf War was a 'Mid-Intensity Conflict' that involved systematic mass destruction. July 13, 1970, General Westmoreland made this prediction to Congress:

"On the battlefield of the future, enemy forces will be located, tracked, and targeted almost instantaneously through the use of data links, computer assisted intelligence evaluation, and automated fire control. ... I am confident that the Americans people expect this country to take full advantage of this technology - to welcome and applaud the developments that will replace wherever possible the man with the machine."

Lethality, speed and scope of warfare is rising: Dr. Richard Gabriel: "Military technology has reached a point where 'conventional weapons have unconventional effects.' In both conventional war and nuclear war, combatants can no longer be reasonably expected to survive." (1987) From this follows that wars have to be conducted like terrorist attacks with an element of surprise in order to not have a situation of combat established. Violence becomes sudden and exterminist.

It is suggested (in Postmodern War) the "reverse of the high tech strategy is to make your military target a political victory. Gilles Deleuze and Felix Guattari call this 'guerrilla warfare, minority warfare, revolutionary and popular war' and note that, while war is necessary in this strategy, it is only necessary as a supplement to some other project. Practitioners of political war 'can make war only on the condition that they simultaneously create something else', if only new unorganic social relations" (1986, p.121; emphasis in original). This is, after all, a very old form of war, dating back to prehistory. It contains many elements of ritual war, especially those that were borrowed from the hunt: stalking, hiding, waiting, deceiving, ambushing."

All this has grave implications on Military theory, and we can observe an escalation of non-conventional methods of combat, not only for territories, but also for people's minds and souls. Counter-insurgency, Low-Intensity Conflict, Information War: Behind the rhetoric lies the reality of a global civil war that is fought with acts of terror and mind control.

And in the so-called War on Drugs we can find parallels to the world of Information War, Propaganda and terrorism. The War on Drugs is part of a strategy that involves Rogue States and Non-Governmental Organisations as well as evil terrorists; there have been various attempts to link those concepts up to create the much needed threat to internal security, such as in the idea of Narco-Terrorism that proposes that it is a combination of leftist guerrilla forces and the drug cartels that pose a threat to the American hegemony mainly in South America. Apart from incidental collusion this theory has been thoroughly rebuked by establishment researchers. Not only is the Narco-Terrorism concept a propaganda lie (and pretext for bloody oppression), if we look deeper into it we are tempted to assume that in fact it is a practice used by the security enforcement agencies themselves, as the leaking drugs for guns and hostages deals underline...

What is the head of the CIA doing in South Central L.A. parading his 'innocence' of alleged involvements of his agency in pumping crack into the neighbourhood. In other places such as Zürich and Liverpool large amounts of Heroin became available at dirt cheap prices around 1981 - just after massive riots had happened, and just as covert programs to finance the Islamic 'Holy War' against the Russians in Afghanistan - a main producer of the drug - started rolling. Incidentally it was pretty much the same people the CIA was financing and arming then as the ones now accused by the US to be terrorists and drug dealers... Coincidences? Even in the early 80's the heroin in Liverpool was referred to as 'Maggie-smack' (as

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A Sentence Or Two About Jail

by DJ E23



For the last eight days in the month of April, 1994, I served a jail sentence in the Boulder County State Detention facility. While a few experiences in my life have been invariably worse, my time in jail was certainly no pleasure. However, it did completely reshape my thinking about the nature of prison operations and how American society has either become entirely complacent about the issue or would prefer to shy away from thoughts on imprisonment. After all, the average American has never been to jail and probably will never go. Still, in a remote era when politicians plan a contract with the citizens of their country which insures that more Americans will be living in prisons than ever before, it somehow makes sense to me to re-examine what otherwise has been accepted as a social normalcy.

As a result of this short time in jail, my perceptions profoundly shifted as I detailed the workings of my psyche in such an alien environment. During one of the many restless nights I spent with toilet tissue jammed in my ears and a pillow over my head, I had a dream concerning a neuroscientist friend of mine whose name I have changed in the following recount:

A series of murders in our neighborhood had led to a witch hunt of sorts, and the outraged mob ended up on the doorstep of my house, pointing the finger of guilt at my friend, Wilson. I stood aghast looking out the living room window at all these malicious, screaming faces.

"Wilson?" I implored. "You actually believe that Wilson is the killer? You people need your heads screwed on."

Finally police arrived and began battering down the door. Wilson slinked down the hallway toward me, his face grim and pale. I stepped forward and opened the door, just as the cops were about to ram it again.

"I can't let you people do this," I bellowed. "I attest to this man's innocence. He's a neuroscientist, for chrissake."

I felt Wilson's beefy hand on my shoulder. "No, Brian," he says. "I'll hafta handle these muthas MY WAY."

His face transformed into a hideous smirk, eyes swirling with dark power, and suddenly I felt ashamed for defending him. He was indeed the killer.

My impression of this dream indicates that an internal transformation had begun, a dialogue between my subconscious and conscious minds that was somehow trying to rationalize my situation. Certainly there was no doubt that the state courts felt I had acted criminally and must be punished accordingly. However, it suddenly occurred to me that although I had *consciously* accepted my fated short stint in jail, my subconscious mind remained very troubled by the seeming incon-

gruity of my "criminal self" (as reflected by the other inmates) and the individual "me" with whom I remain psychologically and emotionally comfortable. And so it seemed, via the dream scenario, that my subconscious mind had enacted a sort of criminal episode to help my interior emotional being come to terms with what my rational mind had already accepted—that I had in fact done something considered *criminal* and must be incarcerated as a criminal.

In this fascinating display of projection, my subconscious mind had taken the figure of one of the most criminally innocent and respected intellectual individuals in my current life and imposed on him a scenario of ultimate heinousness. It further occurred to me that because of the surrounding environment and the common attitude of the jailkeepers (inmates are created equal, regardless of the severity of their crime), that a psychological transformation was beginning to take place in my own mind—an attempted *redefinition* of my self-attested character into a personage suitable for socializing with convicts and interacting in a freedomless world.

Moreover, I recognized from conversations with and observations of

transformed increasingly into emblems of invasiveness and oppression, inmates reflected on their crimes as high virtues, no matter how petty. Being a subjective witness to this process, it all made some type of perverse sense to me.

Gradually, these "virtues" provided *justification* for anger—that the state had overruled the qualitative aspects of the subject in question. Inevitably anger must be directed somewhere, whether externally, or inward, towards the self. Now I am not asserting that this type of justification is commendable or even rational, but rather *predictable*, especially in an environment which is intrinsically irrational to normal, healthy human beings. In surroundings where individuals have been stripped of all possessions, and consequently, any *definitions* of being individual, it is socially predictable that inmates will find ways to up their personal ante. As a result, a new personal, social definition must be created, and *will be* created—whether consciously or unconsciously. In accordance with the proposed martyr complex paralleled with the nature of anger, these distinctive "virtues" could then be used as a sort of social leverage, a strengthening

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other inmates that this process is the common pattern and that every inmate eventually comes to terms with it individually. And some come to terms with this shift by not coming to terms with it: In other words, a "martyr complex" develops in which the inmate forever protests his innocence of wrongdoing and manifests resentment toward the establishment for mistreating him in this manner.

From these observations, I cultivated an understanding that if I did not keep this discovered awareness at the forefront of my being during my sentence, that, like the other prisoners, I would begin to deteriorate from the individual I am into the definition of the being that had been superimposed on me by the prison establishment. This idea, this interpersonal psych hic assault, frightened me more than any threat another inmate could have made on my physical being.

Further, I witnessed this fear being manifested among my fellow inmates. If the common subconscious expression of fear is in fact anger, then what better environment for the cultivation of anger? The unfolding reality of the martyr complex was unmistakable: Initially inmates attested to their innocence and to the injustice which had brought them into the present situation; Eventually, as the prison system became more ingrained as a daily routine of living, as the jailkeepers—cops—

of personal value, esteem, and stature among social peers.

Those who chose not to participate in the structure according to this process (via awareness like my own), or were emotionally incapable of it (via prior lack of esteem), generally turned their anger inward and manifested it through solitary quiet sadnesses, belittling commentaries, a good deal of pacing about, or even outright denial—which seemed to be the most explosive type of character. The individuals I observed who fit into this category I felt most compassionate for, as they were obviously needy individuals deeply blanketed in personal confusion. It was hardest attempting to talk with types like these, because either they avoided interaction or ridiculed it.

As in any oppressed society or faction, the animosity towards oppressors becomes a unifying factor, in both personal and social objectives and perceptions. As I have demonstrated, in their own minds the "criminals" are then apotheosized into saints or martyrs, while their incarcerators become perceptually demonized. (I'm not speaking only of immediate incarcerators, but in effect, the entire far-reaching establishment—"all cops", "all judges", etc.) How can criminal behavior, therefore, be transubstantiated into "socially acceptable" behavior when no healing process, no psychoanalysis, is taking place? My consideration is that the

objectives of the state cannot be achieved by these means; that the current system of incarceration (even at BCSD, "a resort" in one inmate's words) breeds results *exactly opposite* of what the state allegedly has intended. Einstein's theory of insanity matched well with this system: Insanity equals repeating the same process again and again expecting different results. Especially in the cases of "criminals" incarcerated for victimless crimes (such as driving without insurance), the end result achieved equates a powerful and analytical mistrust of "law enforcement". The question then becomes "Is it worthwhile enforcing laws whose consequences carry such a high level of personal infringement?" In my mind, there is little justification for the enforcement of such laws that produce as many (if not more) maligned results as they "correct".

Because so many laws have arisen to "protect" the people, virtually no one is any longer capable of minding one's own business. And those who are subject to incarceration are not, in my opinion, being provided enough attention to truly make their convictions reformable.

Like a comparison of Newtonian physics to chaos mathematics: The one system is outmoded and produces inherently flawed models of natural conduct; the other supersedes ordinary paradigms while achieving a more complete perception of natural behavior. Yet only a few insightful thinkers are capable of applying the newer system to the current paradigm. The effect is Copernican and uncomfortable for most people. And that's one of the problems of trying to do things according to what's "socially acceptable"—in the end, what is socially acceptable may actually be unrealistic in the terms of how the universe and how human beings truly operate. In this sense, Einstein was correct in asserting that the establishment of "mediocre minds" continually bombards the progressive-thinking minority who humbly try to reshape human perception according to its most recent paradigms for understanding the universe.

If the state truly has the best interests of individual securities in mind, then it must begin to make the shift toward a system based on healing—emotional nurturing and psychological understanding—rather than a system centered on authoritarian domination, control, and depersonalization. One system shuts the individual off from the world; the other opens the individual up to oneself and the nature of the universe. One system assures that it's okay to feel upset and that the problems can be corrected; the other unrealistically commands, like an angry, abusive father, that *the rules will be obeyed, or else*. If such changes are not invoked within the current system then, at least in my mind, the fixative structure serves only as a proof statement of the state's true objectives.



YOUR DRUGGED FUTURE.

by DJ Deadly Buda

...“Why Mr. Platt, I said, “ I thought you were so anxious to stop the use of the drug altogether. I thought it was you who were chiefly responsible for the putting through the Diabolical Drug Act.”

He drew his chair closer to mine, and began to talk in a quiet, persuasive voice. "It's this way, my dear Sir Peter. The workings of Providence are indeed strange. Just before the passing of my Act, I had invested what little fortune I possessed in the purchase of a Cocaine factory in Switzerland, with the intention of putting an end to it's nefarious activities. Now here is an instance of what I can only refer to with reverent gratitude as the Moving of the Divine Finger. On the one hand, my chemical manager informed me of the marvelous scientific discovery which I have already mentioned-I am sure you feel no ill effects from what you have taken?" His voice took on a tone of grave concern, almost paternal.

"Not much!" I countered cheerfully, "it's splendid. I can go with another sniff right now!" I suited the action to the words, like Hamlet's ideal Mummer.

"Won't you be persuaded?" I queried maliciously.

"Ah, no, I thank you, dear Sir Peter! Your remarks have raised me to the highest pinnacle of happiness."

I took a fourth dose, just for luck.

"Well, on the other hand, I discovered that, thanks to the very Act which I had so arduously labored to put upon the Statute Book, that little bottle of yours which costs me less than five shillings, and now be sold retail for a matter of fifteen shillings, can now be sold—discreetly, you understand—in the West End for almost anything one cares to ask—ten, twenty, even fifty pounds to the right customer. Eh? What do you say to that?" He laughed gleefully. "Why, ill-natured people might say I had put through the Act for the purpose of making a bull market for my produce!"

"And you save humanity from its follies and vices at the same stroke!"

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The cocaine had cleared my mind—it was like one of those transparent golden sunsets after a thunderstorm in the Mediterranean. I revelled in the ingenuity of Mr. Platt's proceedings. I gloated with devilish intensity upon the jest of carrying out so magnificent a scheme

beneath so complete a camouflage. It was the vision of Satan disguised as an angel of light.

"Yes, indeed, the whole affair is eminently gratifying from every point of view," answered Platt. "Never in all my life have I been permitted to see with such luminous clarity the designs of providential loving-kindness."

Fictional conversation between Sir
Peter Pendragon and Mr. Jabez Platt,
portrayed in Aleister Crowley's-Diary of
a Drug Fiend ©1922 Ordo Templi
Orientis
Published in 1970 by SAMUEL WEIS-
ER INC.

Once again the spectre of the 1920's relates sinisterly to our present era. Crowley's *Diary of a Drug Fiend* was essentially a thinly veiled account of his own addiction to heroin and cocaine in the early part of this century. He represented himself with two differ-

unflinching and realistic portrayal of the drug experience, from a personal and social perspective. So often today we are faced with "madmen" screaming seemingly incoherently about a "plot" or "conspiracy" (Iran-Contra, the crack epidemic, the rise of the prison industry, the "War on Drugs", etc.) to control our society with drugs, in practically the precise manner as described above. Crowley published this in 1922. One can only assume the above passage is based on first hand experience, as Crowley's upbringing allowed him to be privy to the social class governing England. Even if entirely fictional, it would seem someone would stumble on the ideas and utilize them in the last 76 years or so. The book is used for historical perspective in this article's examination of the present days' use, mis-use, thought and social-physical constructs concerning "Recreational Drugs."

Recreational drugs are misrepresented in media. On the one extreme, the mainstream press pumps out a dizzying array of mis-information about the harmful effects of drugs and their harmful effects on society. The other extreme comes from the "alternative" press, which seemingly encourages or glorifies drug use-until their readership increases-then they get more alarmed about "certain drugs". This article is based on my own personal experiences with drugs, my own opinions, my own un-professional in-sights and advice. I think this article will be useful to most that read it-Indeed, more useful than the professional propaganda puppets paraded by the powers-that-be. My credentials: I've done most of your major drugs. I used my first mind-altering substance at 14 and delved heavily into substances by about 17-18. I have been actively involved in the American



rave scene since its inception, and before that, involved in various underground sub-cultures-all of which insinuates involvement with the drug lifestyle and trade. These are the direct conclusions and predictions based on my 14 years of involvement with this subject.

THE PREMISE...

I premise that recreational drugs are rarely in fact, used for recreation. Unfortunately, they are all-too-often used for self-medication by the members of a society. For instance, in 1960's America, affluence and education brought with it, a questioning of traditional Christian values and spirituality. LSD was used to induce a spirituality that was perceived missing from Christianity. Cocaine in the 80's gave people the impression they were doing and talking about interesting things. In the 90's, Ecstasy overcame the social barriers and separation from compassion, emotion and community. Today we see drugs relating to our work ethic: people take meth to work more, smoke pot to relax after too much work. And, as always, alcohol continues to anesthetize every part of the brain to placebo-medicate everything from shyness to hyperactivity to workload to depression-you name it. The term "recreational drug" is curious-recreation implies enjoyment, and drug implies a cure for an illness.

THE ALL-CONSUMING, PERMEATING BOREDOM

The most common illegally medicated ailment is boredom. Drugs are exciting to a certain extent by their illegal status. More significantly, the actual fact that they produce an alien mental geography is desirable because, for a lot of people, life fucking sucks. Any brief respite, even at the expense of their own health and welfare, is worth escaping the boredom that permeates society. Day in and day out seem to be the same, never ending cycle, of bills and responsibilities, without any significance or importance. Seems like you're getting no where? Well, a lot of you are right! We try to cover up the situation by buying "stuff", but very soon it acquires that aura of blandness, control and unoriginality that seems to infiltrate capital existence. Boredom is in fact, a by-product of control. We close off many options, opportunities and possibilities, because we are fearful that we will offend people with the boldness of our actions, because this could lead to mild disapproval, or in some cases, incarceration. In some cases, our common desires our deemed illegal, or crazy. We are then left solely entertaining thoughts and actions already prescribed, tested and deemed safe by our society-essentially boxing us into a unforgivingly predictable existence.

You can only repeat the same action so many times before a mild depression sets in that is boredom. No matter how our society dresses it up, a fast food joint is a fast food joint, a car is a car, a TGI FRIDAYS is a CHILIS, is a Fudruckers, is any of a slew of suburban after-work swill houses that many of us frequent before we watch the same thing on 122 different TV stations, and read the same bullshit propaganda consum-abot newspapers, magazines, and "best-sellers" before bed-time. Drugs are very good at making all this seem somehow tolerable. In fact, their very harmful nature, be it in a physical, emotional, mental, psychic or legal, actually makes them even more attractive, because at least through pain and loss we realize we are in fact-ALIVE. Much like a Native American sweat lodge, where you are deprived of air and water-in an effort to make you value the things you

might otherwise take for granted, drugs can deprive you of any number of things you value for a pleasantly functioning life. Observe the manic speeches of "recovered" addicts going on forever about family, God, sunrises, the "thrill of waking up every day" etc. Put simply, drugs provide a stimulation that is otherwise non-existent for many members of society.

...the actual fact that they produce an alien mental geography is desirable because, for a lot of people, life fucking sucks. Any brief respite, even at the expense of their own health and welfare, is worth escaping the boredom that permeates society...

CURING THE SICK

Drugs seem to work by amplifying certain parts of the brain and body, by circumventing and/or compromising others. Thus, when you take drugs, you are essentially addressing a perceived need-you are either attempting to restore a missing balance, or you are inadvertently making yourself sick.

The mainstream media keeps telling people that the popular rec. drugs will put your life into a miserable hell. This is in fact, not always true. Most people have a lot of fun doing drugs at first because it cures certain ailments-boredom for one. Drugs are

...The law enforcer and criminal dance in lock step to the seemingly never-ending refrains of power, control, and their inspiration; fear and insecurity. The weak and mean-spirited are elevated to position and authority, while the barrage of lies and deceit that build their tragic palaces, ensnare and victimize every newborn...

illegal, so its exciting-you could go to jail but you just got away with it. No more boredom. In addition, the aforementioned specific social problems and their arguably temporary cure are immediately addressed. These are, in and of themselves, essentially good things. It is virtually impossible to convince someone on the dangers of drugs when they first get involved with them, because they are in fact innocuous substances that do seem beneficial. I would say the hellish aspects of drug use result from the emotional attachment mis-associated with the cure. If you are shy, alcohol can help you overcome your fears by slam-dunking the part of your brain that registers fear. But after a few times, it should be proven to you that this socializing is generally a safe situation and you have no reason to fear these encounters. All too often, in the user's mind, he/she equates the "cure" to the drug itself, not the "lesson" it helped produce. This is then reinforced by society. Advertising, social contacts, and even alcohol opponents reinforce a false image of the overwhelming power imbued in alcohol (cigarettes, and every single illegal rec. drug) and it's mind-blowing effects, that in fact, is not really there.

When the user continues to use when the original ailment no longer exists, an imbalance is created in other areas of his or hers life, because the very physical properties of the drug which is ingested still must carry out their natural function. Of course, this makes the user physically and or mentally ill and thus, the real OR perceived need for more drugs is produced anew.

SAFE DRUG USE

By understanding and accepting our initial reasons for taking drugs, we gain a degree of control so that we can use them safely. Unfortunately, these often very personal reasons can not easily be understood initially, or are so fundamentally embarrassing and scary to ourselves, that we avoid them.

All too often we externalize our

lives, trying to achieve an inner-peace and satisfaction by accumulating external symbols or acting in ways we mistakenly associate with producing satisfactory results. It then becomes increasingly difficult to wade through the sea of debris and memories to find ourselves and what we truly desire for satisfaction. In some cases, I would say quit your job or leave your spouse or significant other before trying to quit drugs, you may be getting closer to the problem, which will make getting continually-fucked-up-to-deal-with-it easier to extricate from your life. A simple individual cure for drug or other addictions is as follows: for undesirable physical addic-

tions, and habits: immediate or gradual withdrawal, for mental, take the time to find out what you actually want, and why.

WHY IT'S NOT THAT EASY

Quite frankly, there are not a lot of people in our society that truly want to see you cured of your addictions. They want you to be addicted to whatever they are selling, so they can support their own addictions. Every day we are bombarded countless times by entities claiming to give us happiness and satisfaction or any other human need, when we buy or do certain things. It's like bait-and-switch, and is actually false advertising. For instance, most people want sex, so the beer company has a pretty girl or guy holding the beer. You may not get to have sex with the presenter, but you do get the beer. In fact, too much beer and you will be physically too ill to have sex. Another example... Everyone wants security to a certain extent, so the truck company advertises that it's new SUV is big and powerful and safe. You still could get hit in the parking lot while walking to your car, but you did just spend \$30,000.00. Essentially you have directed your efforts to the symbolic. With that in mind, can the drug addict truly be considered that stupid, when he or she actually is getting a faster, cheaper, possibly safer, more easily apparent mental and physiological solution to his or hers' perceived needs?

For this reason "Treatment Programs" often fail, because they simply are either replacing the addiction with religion (an even more abstract concept to achieve happiness than

materialism) or trying to re-create a model consumer that will buy things to make themselves happy. These are things that many of the "recovering addicts" were initially trying to escape. Undoubtedly, at some point it understandably and realistically seems like its all bullshit and a relapse follows. I am not saying that these programs are all bad, I actually had a good experience with Alcoholics Anonymous once and found talking to people in my particular group informative and enlightening, but this aspect in my mind was removed from the strong religious and/or consumer bent this and other programs can have.

PEER PRESSURE And The Players

"Suppose we made all the fuss about eating that we do about drinking and loving, can't you see what evils would immediately arise? Remember the food restrictions during the war?"

"By Jove, I never thought of that," I said, as a hundred half-forgotten incidents bounced into my mind. There were all sorts of stratagems for dodging the regulations, on the part of people who in the ordinary way were plain, straightforward law-abiding citizens.

"Of course, we must have restrictions about love and drink and drugs. It is quite obvious how frightfully people would abuse their liberty if they had it."

"I'm sorry, I have to disagree," said Lamus. "And as you know, I've got into endless trouble of one sort or another for holding the views I do. But I am afraid I do honestly think that most of the trouble spring directly from the unnatural conditions set up by the attempts to regulate the business. And in any case, the state of mind brought about by them is so harmful indirectly to the sense of moral responsibility that I am really not sure whether it would not be wiser in the long run to do away with the Blue laws and Lizzie laws altogether. Legislative interference with the habits of the people produces the sneak, the spy, the fanatic, and the artful dodger. Take finance! Swindling has become a fine art, and is practiced on a gigantic scale in ways which would have been impossible when there were no laws intended to protect the public."

It was a strange view to take. I could hardly believe that Lamus was serious; and yet it did seem to me that the modern criminal millionaire was actually assisted by the complexity of the Company laws. It is impossible for the plain man to understand them, so that an unscrupulous man armed with expert knowledge is much more likely to get the better of his unwary fellows than in the old days when his activities were confined to thimble-rigging and pulling favourites.

p.276 Fictional conversation between Sir Peter Pendragon and King Lamus, portrayed in Aleister Crowley's-Diary of a Drug Fiend ©1922 Ordo Templi Orientis Published in 1970 by SAMUEL WEISER, INC.

America's drug policies have created a mockery of civilized society that would be hilarious if it did not ruin so many promising lives. The pathetic industries and their players are a grim caricature of supply and demand.

We are witnessing an ever-increasing number of prisons being built. In many cases, privately owned and run prisons that sell their services to local and state governments who sell the prisoners labor to private industry. The vast majority of criminals populating these facilities are incarcerated for

continued p.20

REVIEWS



Black Sabbath
Riot In Milwaukee 1980
(El Turco Loco 004, USA)

Yet another strange slab from the El Turco Loco camp. I'm told this is Khan who used to work Walker and that whole crew of crazy Germans. It's all becoming clear. Worthy of mention simply for having Beer City in the title, this odd record is pretty much what it says it is: a recording of a riot at a Black Sabbath concert in 1980... at least, part of it is. The bulk of it is actually weird, slowish breakbeat tracks that use samples of crowd noise. Kids yelling "fuck you" and tour managers proclaiming that "Black Sabbath does not appreciate being pelted with flying objects" etc. More of a curiosity / intro piece than something that will actually worm its way into the fat of a set. 100/666 <fishead>

Doormouse + Unibomber
(Distort 02, USA)

The Cult Of AOL track from the Fuckin' Doormouse cassette finally makes it to wax. I've only been waiting about a year for it. It's a different mix on this release, which is too bad 'cause frankly that intro of dial tones and connecting modems is the sort of thing that I'd love to use to freak people right the fuck out. Also compiled on the Doormouse side is the ever popular Dolemite track... now I'm just waiting for the Beer track from his Even Furthur set to get pressed. I know you're reading so



hurry it up, punk ass!!
Flip the record for the Unibomber side which is, imho, a LOT stronger this time around.

Maybe it's the fact that this is a better pressing than Distort 1 or maybe his tracks are kicking more ass. Jungle is faster than most of the d'n'b out there making it very easy to use as a segue into some solid four kick beats making it all but indispensable in recent weeks. Sadist follows things up with a mix-friendly track littered with samples from old horror flick trailers. As an added bonus there's a block of scratch material closing out this side of the record... includes everybody's favourite Australian telling you to fuck off, which is perfect for playing really loud when your neighbors won't make their damn, fool dog shut up. 637/666 <fishead>

Pimax / Zip & Morg / Core Tex Labs
(Isterecord 01, France)

Nice selection of break beating tracks. One side is loaded with a bed of kick drums to keep things sane, but the other side breaks free and gets a little abstract. Tasty all around and nothing cheesy. It's all in the 200bpm range and playable as all hell. Not exactly the sort of thing that will dominate a set and have people transpotting, but it doesn't seem to care as I've been finding it on my decks a hell of a lot. As much tool as tune it's a versatile record that I like more now than when I bought it.

...often one hears nothing when one listens for the first time to a piece of 'music' that is at all complicated. And yet when, later on, this track has been played to me two or three times I found that I 'knew' it... And so it is not wrong to speak of hearing a thing for the first time. If one has indeed, as one supposes, recieved no impression from the first hearing, the second, the third would be equally "first hearings" and there would be no reason why one should 'understand' it any better after the tenth. Probably what is wanting, the first time, is not comprehension but memory. For our memory, relatively to the complexity of the impressions which it has to face while we are listening, is infinitesimal, as brief as the memory of someone who in their sleep thinks of a thousand things and at once forgets them... Of these multiple impressions our memory is not capable of furnishing us with an immediate picture.

-Marcel Proust (adapted)



465/666 <fishead>

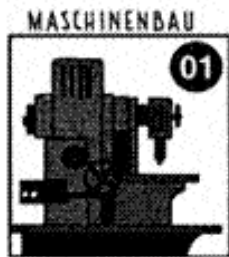
La Peste

Wide Sierra De Metal Trippe
(Hangars Liquides 003, France)
Did somebody say they were looking for something fast?? Leave it to the French. Laurent Mialon (aka La Peste) casually throws out a quartet of brain damaged tracks. Wide Sierra... is the sort of thing that can be casually worked into a straight up techno set as it fluctuates between a moderately paced 150bpm and a tasty 300... you can smell the minds frying. Very nice track and it slips into the mix with little or no difficulty.

Aside from La Scandale Du Sample Contamine which clocks at 125bpm the rest of the record is dizzying speedcore that manages to effectively combat the myth that speed kills the groove. 619/666 <fishead>

Liz N. Eliaz

Voyager Loops
(Provision 004, France)
Provision busts out again with a two track effort by label honcho Liz N. Eliaz. Species populates the A-side and isn't what I've come to expect from the label. Doesn't really attack you at all, in fact it's a sort of retro sounding acid-trance tune. Torn Lace Microspace more than makes up for it, though. Kicking in with



a barrage of straight noise, this is THE shit. Sounds like the exact same kick drum that made Pow Low on Mokum as good as it was (fuck Chosen Few that Dano record is the best thing the label ever did... if you disregard that first track full of Fear Factory riffs). Anyhow... Torn Lace Microspace roughly 250bpm, lotsa noise with a clean kick drum to die for. Any questions? 510/666 <fishead>

XKV8 featuring Overkill & Le Lascar
Shit For You
(Hangars Liquides 002, France)
Sophomore effort from this experimental

label out of France. This one follows up the debut 12" by EPC (which, unfortunately I haven't been able to track down). Four tracks of relentless speedcore coupled with vocal samples so completely mangled I can't even discern what language they're in. Christ with a catheter these kids play rough. Get ready to drop the slider down to -8 'cause these tracks have the sort of production quality that makes 'em mixable, but they've also got the sort of speed that makes you wish for a pitch slider with as much range as Ron Jeremy's fabled rhythm stick. 597/666 <fishead>

Ingler

Reboot System
(Psychick Genocide 2, France)
Unless you can show me a collection of speed garage records or some other evidence of severe mental retardation you should be shot on sight for not being able to fish this out of your record collection to show to me. I don't care if you live under a large rock in the middle of Lake Superior, you should track this bitch down and buy it, even if it means you have to pawn a testicle to do so. Four tracks by Laurent Ho that give me a hard on the size of the Eiffel Tower. Well, in fairness the first side isn't doesn't completely blow me away... it's good and does build up to some pretty intense moments but it falls a little short... kinda like when your partner runs to the bathroom to spit our your load... Feels good, but there's something lacking. Octotone on the flip more than makes up for any inadequacies though. This is the one that takes the pop shot in the kisser and swallows it all down time and time again. One of the most distorted, mind ripping, noise fests to greet my humble ears in a long while. Laurent Ho finds the dent he left in my ass and kicks it again for good measure. This one is off the scale completely. <fishead>

Skullblower

Stryg Dem Stramme
(???, ???)
Cryptic 10" with next to no info other than the artist and the song titles. I haven't the faintest idea about the label or the country of origin, however... don't fret too hard if you can't find it. It's pretty decent, but it ain't all that. Both tracks are in the same vein of dark hardcore... not quite the doom core of the Kotzaak label, mind you, but still pretty menacing. Reminds me a bit of the Sons Of Gundso release on Drop Bass, but without the acid lines...

Tempo depends on whether you let it go at 45 or 33... it keeps the same feel at both speeds but hits in a vastly different range, obviously. 344/666 <fishead>

Dead Channel
Skeptikal

(Bastard Loud 015, USA)
Grab a bag of nachos and get ready for a barn burner 'cause the A-side has all the bite of some nasty salsa. This record might have shipped from New York City, but the flavour tells your taste buds that this spicy habanero came from down south. Texas, to be exact. Dead Channel delivers with a crunchy surprise that hits with an initial burn and lingers in your mouth long enough to draw a layer of sweat across your brow. Skeptikal and Main Damage are no nonsense and cheese free. Lots of grit and crunch and punch to leave you clutching your gut. Take some pepto bismal and a nap, 'cause it only gets fiercer.

The other side opens up with Defective: the after burn. Stick your ass in the bathtub, pray for a bidet or something. It's the gift that keeps on giving. Distorted kick drums out the arse, tearing and burning as they spew forth and



leave you sitting in the ring of fire. Black Jack rounds things out, but really doesn't do all that much for me. Hip hop loops that don't leave much more than a bad taste in my mouth. Still, can't fault the whole meal and three outta four ain't bad. 513/666 <fishead>

Rude 66

False Starts

(Kultbox 004, USA)
This record opens has the nastiest intro since that bit of evil on the second side of the Hate Tank 2x12"... Ominous bassline, preacher talking about possession by the devil and faster than you can raise your horns and hail satan the candy ravers have left the building. False Starts is all about 200bpm breaks run through some tasty effects with a dark bassline in tow. No complaints here... In fact it gets some praise for blurring the line between jungle and hardcore better than just about anything I've heard yet.

The rest of the ep isn't quite as fierce, but it's solid nonetheless. Very Scary Indeed on the flip side loads you up with an overwhelming bassline and while there isn't enough speed to double you over in shock, there's still more than enough force to knock the wind out of you.

Open the box and walk the red carpet pathway to hell. We're waiting for you. 609/666 <fhead>

DJ Freak
Le Freak Est Mort??
(Deadly Systems 003, USA)
Distorted distortion, as we've all come to expect from Mr. Freak. Still hasn't done anything that tops the sheer brutality of his stuff on Kill Out, but neither has anyone else...and I've gotta give him a lot of credit for never being too far off the mark.

This time out it's a pack of tracks that look loud before you drop the needle and don't disappoint once you do. 4 To The Floor will satisfy the speed demons out there by ripping shit up at 294bpm... but (for once) I'm siding with the slowest track on the record as my personal choice. Planet Core sounds like Future Sound Of London's Far-Out Son Of Lung fed into a sausage maker. In fact, you'd have a hard time convincing me that that's not EXACTLY what it is... listen to 'em side by side and compare... Syntax rounds out the trio and clocks somewhere between the other two... all around solid record from Deadly Buda's fledgling label. 531/666 <fhead>

Auto-Psy
(Karnage 01, France)
Stella Michelson rears her warped head on yet another imprint. Karnage is to Fraktal records as our old pal Damien was to the Dark Lord... The bastard son cursing the world with his very existence. Harder, darker and edgier than her work for Fischkopf this is a welcome addition to the growing heap of records I own bearing her name. This one sports four full-length tracks and one short slice of demonic weirdness. Pressing is pretty crap, but the tracks are pretty sweet. Buy it so that next time they can afford better wax. 478/666 <fhead>

So... here I sit, a week after arriving at Furthur: wondering what hardcore really is.

Is it hardcore to be yourself, no matter what the consequences? Is it hardcore to try and push yourself further and further?

I don't know.

Maybe it's a little bit of both. It occurred to me that maybe the best description is to say that it's about losing restraints, but not losing control. They're not the same and shouldn't be confused. Restraints are the limits that are imposed on you by the world, by the people around you and by yourself. Lose them. They are the chains that drag you down and stop you from being free.

Control, is another thing entirely. By freeing yourself from restraints you should be gaining control. The less restriction you have, the more mobile you are. It makes sense. It's personal freedom in a nutshell. The control mechanisms should remain intact, though.

Lately the hardcore list on the 'net seems to revolve more and more around derogatory discussions of who is the hardest, when the more pressing question (for me, anyway) is "what the hell is this whole thing all about?" Hardcore isn't about who is the fastest or loudest or noisiest. It might be about who is the most original or creative... but even that's a little off. Hardcore is about finding your own voice and using it. Whether you're shouting from the rooftops or whispering in your basement is irrelevant. Be yourself. Be hard. Be free... but always remember to show respect.

Reviews.

Toys 'R' Us
Nuclearpsychotronic Sampler
(El Turco Loco - 03, USA)
What the fuck? I wander into this record shop in Fargo, ND and stumble across this slab of weirdness... and it is genuinely weird.

There looks to be 3 long-ish tracks on the a-side and a selection of shorter ones on the flip. Second side suits my purposes more, but your mileage may vary. I honestly don't know what to say about this beast. It's all over the place in terms of tempos and the only thing that remains constant is the distortion and general grittiness of the recording. The upside to all this is that there's probably something on here that can get you out of any particular track you happen to be playing. This record can't be pigeonholed as being any one style, and the title seems to indicate that it's a sampler of several different artists. There's no tracklisting to be found and it's a white label, so figure it out for yourself. 453/666 <fhead>
(contact El Turco Loco music: 212.460.3696)

UK Skullfuck / Noizecreator
(Surgeon 16 - 04, UK)
UK Skullfuck opens things up with something fast... and the tempo stays there. 270bpm+ guitarcore for the valium challenged. La Haine features samples of some folk singer pickin' his strings and leading people in a chorus of "we don't smoke marijuana." Later it breaks down into ragga samples, hard breaks guitars and noise. Next track recalls the second side of the Berzerker record on Bastard Loud, only the guy yelling sounds like he's angrier and taller.



The prolific Noizecreator does the flip... populated with more speed and a nice raping of Alles Naar De Klote called Manipulated Dutchman... Your friends will probably hate it, so buy it now 'cause you'll probably never hear it otherwise. Would get a higher mark, but I'm starting to get tired of guitars. 516/666 <fhead>

Kingz Of Noize
If Jesus Was The Devil
(Six-Sixty-Six - 009, USA)
Basically if you don't buy the Six-Sixty-Six stuff on sight then I think you're a moron. This one is my favourite since the Ingler release (SSS005), although it's in a completely different style.

CROSS FADE ENTER TAINMENT

The first side starts out with some down'n'dirty, noise laden breaks that are well constructed and surprisingly mixable. As an added bonus there's a choice noise track littered with samples of some evangelist yelling from a top his high horse, nice place to start a set from... or visit when you want to give people a bit of a break. Second side is where you really feel the pitchfork. Two tracks with mad effects... kick drums mutate into tones and then the static breaks up and turns into a

beat again. Fucking brilliant... you should own this already. 616/666 <fhead>

Radium / MNO
(Slaves Of Devil Our Master - 04)
A couple of my favourite producers go toe to toe on a split 12". Radium (from Micropoint) contributes two tracks of solid sounding hardcore from the country that's been topping my list of places to listen to for the last year: France. Delicious.
Naoto Suzuki is the culprit on the other side, and the first track (Silent Maternity) is one of the best tracks I've heard from him thus far. Not nearly as fast as the Deadly Drive and Smily

ADVERSE BM FUZZ LONDON WCTN 3XX

Slayers tracks, and not as abusive as his DDT work. The two tracks on the Japanese side of the record show a side of him I'd like to see more of. 576/666 <fhead>

Neroptic
(Epiteth - 011, France)
Damn it... What is with this country. Another extremely solid release for fans of throbbing noise in the 200-215bpm range. I can't even find the words to express how good this record is. Four tracks and the only one that doesn't get full marks is Analog Alien 'cause it bites my ass the wrong way. The rest of the record manages the difficult task of being hard and smooth at the same time. The programming is impeccable... if you don't believe me have a listen to the last third of FMM: from 4/4 kicks to rolling beats to bursts of noise and back again... just make sure you give yourself room to get out of the track 'cause the end is just about guaranteed to fuck up a mix.
I wonder if they'd let me migrate to Paris. Henry Miller sure had a good time there. 664/666 <fhead>

Three Bad Brothers
(Industrial Strength - 048, USA)
Well produced hardcore in the 230bpm range. Surprising 'cause most of the Torgull and Manu Le Malin I've heard has been a lot slower... But please, don't think that's a complaint... I love this record.

I wasn't sure what to make of the lack of distortion on the kick drum, but the more I listen the more I like. It's kinda like arguing about what's better for beheading your victims, an axe or the guillotine. They both do the job, and they both inspire fear... but let's face it. The guillotine probably brought more people to the bring of pants crapping terror than a rusty axe ever did. Watch out for the hip-hop breakdown in Suckers, have fun and remember to keep your head and arms inside the Mixer at all times. 'Cause regardless of how enjoyable it is to talk about decapitation Bill will tell you it's no fun finding

your kid's head over by the SnoCone concession... "Stuart, do you know that this record gets... 583/666?" <fhead>

Static Tremor / Destroyer / Ingler / Headfuck DJ Team
Headfuckers v1
(Headfuck - 002, Italy)
I'm still playing Crusher's Kickdrum from the first Headfuck release and here comes #2. I hear they're all the way up to #4 now, but nobody sends me promos (hint, hint) so how would I know.

The side with the picture is the a-side. Static Tremor starts it off with a tune that breaks down into an eerie Twilight Zone-esque that should be positively piercing on a large system... This is followed by The Destroyer's track which is nice and playable, but suffers greatly from a bouncy melody that runs all the way through it.

Arxfile by Ingler is enough to nearly obliterate memory of that track and surprised the hell out of me by including a vocal sample. Unfortunately, things end on a low note with the Headfuck DJ Team's track... it's not bad, but it doesn't really go anywhere... just sort of pounds away in a bassy way for a few minutes and then goes home.

Two tracks worth playing out and another two that barely make the grade mean this one only scores 423/666. <fhead>

Radium
Ministry Of Mass Domination
(Psychotik Genocide - 001, France)
First side of this seems like pretty standard fare, if you ignore the seemingly random downward shifts in tempo that occur a couple of times in Nootropyl Addiction (which is the first time I can recall picking a Kraftwerk sample out of a hardcore track).
Second side, however, is another story completely. Harder and faster, louder and faster. Tracks that speed up instead of slowing down... cranking their way to new heights like a car revving it's engine. Not a guitar in sight and Mode Hardcore takes Master And Servant by synth-pop toy-boys Depeche Mode and does a very nice job of mangling it in new and innovative ways. Try that with your old feather duster! 600/666 <fhead>

Bomb 20
Flip Burgers Or Die
(DHR - 21, Germany)
Probably my favourite breakcore producer. I often feel that breakcore is just jungle with bad production values, but Bomb 20 did a nice job of their first DHR release, and these 5 tracks hit in a similar spot. Sounds are clean when they need to be and gritty when they want to be. Scratch like noises littered all through both sides of the record and some impressive sample work show that this crew aren't afraid to display their hip-hop roots.
For fellow conspiracy theorists out there DHR posse provide more evidence that they're listening to a lot of Nasenbluten. Over The Top on side 2 samples the same WuTang passage that Australia's own shred on their "Really Nasty..." ep for Storm.

The aforementioned Over The Top is the only track on the second side that grabbed me, but side one kicks some ass. After a lot of thought I'd have to say that the opening track Made Of Shit is the track to rip speakers up with... Dark bassline and the loudest drums on the record spell things out nice'n'clear. 545/666 <fhead>

Opaque / Dr Butcher MD
Dark ep (v1.1)
(Freakshow - 01, USA)
Wahn Taho by Opaque occupies the first side of the record... The track starts with what sounds like it could be someone playing a guitar with a bow, regardless of what it sounds like it IS fuckin' dark, evil shit. Distorted, speedcore from Indiana... Yeah, you heard me, the Hoosiers are gonna kill us all. I swear. The virus has infected the heartland, we're all doomed.
Now, don't flip the record just yet... Go down to the video store and grab a mixed bag of Italian gore flicks in preparation for Dr. Butcher MD. Anything by Bava or Fulci should suit your purposes... although I've got a soft spot for



Argento's Profondo Rosso. Mind Silence is THE shit. The dischordant intro sounds the alarm for what is coming. John Wayne's vocal chords are hurled at you and then beaten into a pulp and the beat keeps storming around the room, chasing you from hiding spot to hiding spot and then it ends. You feel safe for a second or two... and then you remember there's still one more track. You leap from behind the couch, running for your life, hoping to get to the turntable before it starts up... but you're too late. "We're Going To Get You" and they do. The virus spreads. 666/666 <fishead> (contact Freakshow records: 812.323.1739)

Christ Of Noise
Amiga Tools Industry v1 & v2
(Provision - 002 & 003, France)
Buy or die. It's that simple. Ultra distorted, weird and fast. Fucked up gliberish shouting. Torturous frequencies. Insane at 33rpm, caves your skull in at 45. The bottom line is this: the French are making Amigacore. There will be no Waterloo this time around. Learn "Le Marseillais", grow a thin moustache, buy a beret and start drinking café au lait. The end is nigh.
Les Francais font l'Amigacore! Vive la France! Achetez ces disques... MAIN-TENANT.
You can have these records when you pry them from my cold, dead fingers. Six Cent Soixante et Six sur Six Cent Soixante et Six. <te-te-de-poisson>



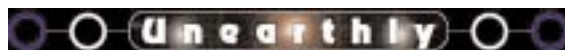
Nasenbluten
Cheapcore
(Strike, Germany)
Being a Canadian who hates pop music is getting to be a lot more fun now that Nasenbluten have acknowledged how much Canadian pop music sucks... and I've always wondered about the Bryan Adams connection, 'cause I think they sampled a guitar lick from one of his overplayed 80s hits on the BrickShitHouse ep... but I'll shut up now, 'cause that's not this record. This record has Underground Church on it. Underground Church is good stompin' fun. No Brian Adams samples (that I could hear), but then... maybe that's why his name is crossed off in the credits. Not sure about Farts... the premise is interesting, but I think they should eat more beans before recording their flatulence.
In general, it's another dose of worm burping fun from everyone's favourite Australians. Oh wait... there's probably some stupid people who like that guy with the accent on Baywatch even if he

does play a rapist in Nowhere (btw: see that movie now... no Nasenbluten on the soundtrack, but no Bryan Adams either), so maybe that last bit is misleading). I give it all five points on the pentagram, but only 631/666. <fishead>

Mick Parks
Future Uncertain
(white, Canada)
There's these crazy guys up here that do weird experimental noise, run film loops at parties and generally seem to get off on really abstract shit. One night one of them comes up to me and hands me this record. He says this friend of his made it. I'm thinking "oh great... a friend of yours made it," but y'know... they're into really abstract shit so I figure it might be pretty good. Pretty good? Blew my fuckin' mind.
Senseless, lysergic noise that suddenly burbles into a beat and then falls away from it just as quickly. Chaos tweaked into something even more alien. Dischordant, atonal Hell of sound. 616/666 <fishead>

EPC
Don't Want To Lose
(Fischkopf, Germany)
If you're thinking this might be the same EPC project that Alec Empire's been doing... Then you're wrong. It's some guy named Ronan leRoux from France. Yeah, another crazy record from France. Does it have something to do with wearing speedos on topless beaches or are they putting something in the water out there?? Who knows, who cares. Fischkopf finishes things up with one more burst of what you've come to expect... that is: fucked beats and fucked noise, voices wafting out of oblivion and back into it. Three tracks of fast and nasty rhythms that pummel you like a sadist's handjob. "R 624-2" sounds like one of the tracks from the VDD Energise release on SixSixtySix, but more weird and less ominous. While "Infectious Properties" comes across as a sinister, noisier mix of "R 624-2". The one slower track, "Where do you go?", sounds nothing like a pop hit by Menudo wannabes No Mercy, and consequently I've been playing it to death. 666/666 <fishead>

Lukas vs. Randy
Beep CH.IT.
(IST, USA)
Everybody and their dog has been down on IS lately, often with good reason, but the first side of this record plants a hard spurting dick deep in the ass off anyone who claims that IS can't get it up anymore. FSSU is great, down-tempo acid storming that manages the difficult task of being undeni-



ably hard and groovy at the same time. The second side, on the other hand, opens with the title track which sounds like the sort of thing tries to be experimental and noisy, but ends up sounding sloppy. Closes out with Acid Riots a piece of bleepcore that disintegrates into a tangle of feedback. Still, FSSU could pull sperm from a limp cock, so it gets 623/666. <fishead>

GGM vs. Extremet
(Hard Of Hearing. UK)
"Extreme Hardcore Shit" starts off this five tracker with just about the WORST intro I've ever heard. It's absolutely horrid and unmixable AND it sounds like a trainwreck by itself. Then it starts poking fun at everybody's favourite Brooklyn based hardcore label and it's an uphill ride from there. Some old-school 'human beatbox' sounds and some playful jabs at the twats in Rotterdam in "I Can't Take This Shit" make that one worth cranking on a large system, but my pick is "The Git Hour!" I especially love the sample



towards the end that sounds like precisely the sort of odd children's tv that warps the mind of England's youth and steers them ever further away from oral hygiene. Rock on!
"Cockrot" and "Nobrash" are speedcore gibberish that sound much better through big speakers than they do through the shitty rig I've got in my room... but, whatever right? If you like the senseless throb of 250+bpm veneal disease then this is right up your unwiped back alley... if you don't, then you're a pussy. 633/666 <fishead>

DJ Torgull - The Fridge (IST, USA)
This one sounds more like something from Reload than something from Industrial Strength. Beats per minute are WAY down to about 150bpm on the "Scanner" mixes on the b-side, and "X-Play" on the first side is either in the neighborhood of 110 or 140, depending on what speed you play it at (it says 33, but IS always seems to print the wrong speed on the label). That said, it's a good record and it ventures off in a direction that I'd like to see more tracks go in: dark and moody with a deep drums. It's a little plodding, though, and the Manu le Malin mix of "Scanner" is a little too sparse for my liking. 489/666 <fishead>

Following reviews by Shawn O' Sullivan
dead end 10, armaguet nad

more frenchcore, well produced, clearly pressed, as always from dead end. this is armaguet nad doing what he (and most of the french) usually does - strange sounding kicks, weird industrial sounds, etc..."after the death"

balector" is the last and best track - a little dirtier feeling, reminiscent of the second track on his side of the Londres/Paris fraktal record, filled with incomprehensible french garble and more slightly dark bell sounds. if you like french stuff, get it. of course, if you like french stuff, you wouldn't need a recommendation.

digital hut 10, doormouse, inside out liver meat balloon

doormouse with four tracks of weird breaks/gabber/step nonsense. "for mama's" isn't too dirty, dark, or fast, but it's definitely fun, 4/4 collides w/ step patterns, and a sample that simply says "sample". 57th st royal elks club feels a bit like a 190 bpm noisier remix of his second track on distort 2, and thus, would be good. flip side contains the highlight - "mechanically seperated chicken". occasional 170 and 340 gabber kicks, snippets of the typical dhr breakbeat, a few departures into the totally arrhythmic, powernoise blasts, and manic collages of completely undecipherable sounds, and it still manages to be fairly dj friendly. end with "stallis", a sort of funky electro-styled track drenched in noise, a thoroughly enjoyable record, in a slightly fucked vein, that is made even more enjoyable by the fact i didn't have to pay the typical irritating \$10 for an imported record.

deadly systems 4, brandon spivey, atomic clock

this has been out for a while, haven't really seen any reviews of it on the list. excellent comic styled cover art and label informing us with irrefutable logic to "spread aids". in any case, buy this immediately for "reality asylum", it's one excellent, extremely dark and satanic 200 bpm acid pounder. where did the samples in this song come from? it was discussed months ago, and i can't remember. the other side of the record is decent, but not fabulous - "dark acid" appears on the killout lp as "in the name of poverty", but pressed better here, which is acidcore with a dj freak-esque wall of noise. "acid 1998" also is on the killout lp, as "acid", and is basically a 250 bpm version of "dark acid". the second side will probably only appeal to those into acidcore, but all hardcore heads should love the first track...

six shooter 2/4, senical/the joker

2 is excellent breakcore by lasse steen. highlights: "switchbladez" sounds just like "piratos" on the 666 record, but darker and better, "mint conditions" is a nice 150 track sounding like older somatic responses stuff....i just wish mr steen would stop re-using his own material, he's too prolific, and much of his stuff is sounding too familiar. 4 is absolutely mindblowing broken beat style industrial oblivion. sparse and isolated, yet mechanically furious. if you aren't afraid of a bit more experimental terrain, this is an essential purchase. every track is completely brilliant. i know this guy did uncivilised world 6, has he done anything else? does anyone know where he's from?

born to kill 2, traffik
older traffik, dirty, but not cheap like the aussies, which is either a good or bad thing depending on your

outlook. highlights: "they live" is dark hardcore chock full of socio-political radicalism and is therefore a winner, and "nails" is a slower 190 extremely noisy piece. the drum programming on this record really lightens the monotony of typical 4/4 hardcore, which is something that you would expect out of more producers.

killout lp 1 while every track is decent, the hefty price tag makes this feel a bit insubstantial somehow, and though there is seemingly a lot of variety in artists...brief track descriptions: vdd energeise have 2 dark clean numbers, the somatics unleash two older 4/4 squealing nightmares, dj freak gives two harsh beatless noise pieces and a noisy speedy track, embolism's dark speedcore track is undancably pleasant, syndicate present something that could be interpreted as an old school techno track, acab have two noisy acid numbers, and evo have a great clanging droning monotonous industrial hardcore thing.

epiteth 10, dj freak pretty old now. a1 is grating beeps over dj freak's normal percussion, a2 is a perfect onslaught of waves of distorted crashing and heavy kicks. b side is a long monotonous track pointlessly locked in an endless groove, but the fact that this sounds good at almost any speed makes it more appealing. this track also made my brother say "this is the worst thing i've ever heard"

pan mind from p.7

In San Francisco, one major hotbed of raver trends, an ember of coherence has emerged through the "Techno Cosmic Mass" work of excommunicated, defrocked Catholic priest, Matthew Fox and his allies. Part religious mass, part rave, the experience at least strives to unify scattered energy of the bombastic sensory-exhilarated typically drug-laden aspects of ritual ecstatic dance culture (read: "raves"). By incorporating a structured ritual, Fox is attempting to do what modern electromagnetic physics is doing: when frequency-interference creates too much scattered energy, a separate, guiding frequency must be introduced to help neutralize frayed energies and thereby cause a type of harmonic resonance. Coherence.

Certainly it's not to say that Fox's concept is "the way," nor that pagan Joujoukan culture is "the way," nor that renegade illegal raves are "the way". All of these structures merely act as signposts along the path of new creations which may give rise once a Third Mind is introduced. And reintroduced... Mektoub, fate is written; rub out thee word.

"Gray ash writing of Hassan i Sabbah sifts through the ovens. Dust and smoke. Gray ash writing of Hassan i Sabbah switch tower orders reverse fire back creatures of the oven stored in pain breaks from the torture chambers of time."

William S. Burroughs
High Priest

"Any similarity to persons living or dead is inevitable."

A Partial Reference Catalogue

>William S. Burroughs<
Publications
The Adding Machine: Selected Essays
Ali's Smile/Naked Scientology
Blade Runner, A Movie
The Book of Breathing: A Creative Essay
The Burroughs File
Cities of the Red Night
Cobble Stone Gardens
Dead Fingers Talk
Electronic Revolution
Exterminator!

Ghost Of Chance
Interzone
Junky
The Last Words of Dutch Schultz
My Education: A Book Of Dreams
Naked Lunch
Painting and Guns
The Place of Dead Roads
Port Of Saints
Queer
The Seven Deadly Sins
The Soft Machine
The Ticket That Exploded
Tornado Alley
The Western Lands
The Wild Boys

Collaborative Writings
Unfinished novel by Burroughs & Jack Kerouac whose working title I can't recall or locate...
Minutes To Go
By Sinclair Beiles, Burroughs,

Gregory Corso and Brion Gysin
The Yagë Letters
By Burroughs and Allen Ginsberg
Colloque de Tanger
Burroughs and Gysin
The Exterminator
The Cat Inside
" (Gysin=art only)
The Third Mind

Films/Magnetic Media (as performer, subject)
Bill and Tony (dir. Anthony Balch)
The Bloodhounds of Broadway (dir. unknown)
Burroughs: The Movie (dir. Hal Brookner)
Commissioner Of Sewars (interview by Klaus Maeck)
The Cut-Ups (dir. Anthony Balch)
The Dark Eye (interactive CD-ROM)
Decoder (dir. Klaus Maeck)
Dream Machine (dir. Derek Jarman)
Drugstore Cowboy (dir. Gus van Sant)
Home of the Brave (dir. Laurie Anderson)
The Jung's Christmas (music video w/ Disposable
Miners of Hiphopisry)
Kathy Acker in Conversation with William S. Burroughs
(dir. unknown)
Naked Lunch (novel adaptation by dir. David
Cronenberg)
Pirate Tape (dir. unknown)
A Thanksgiving Prayer (dir. Gus Van Sant, this short film
was shown originally, as I know it, prior to Derek
Jarman's same-sex masterpiece, Edward II, and I'm
unsure of its video availability)
Thot-Fa'n (dir. Stan Brakhage)
Towers Open Fire (dir. Anthony Balch)
Twister (dir. Michael Almereyda)

Recordings
The Black Rider
music by Tom Waits
Break Through In Grey Room
Call Me Burroughs
Dead City Radio
music by Hal Wilner, John Cale, Donald
Fagen, Lenny Pickett,
Sonic Youth, Chris Stein
Decoder soundtrack
music/performance by Psychic TV,
Einstuerzende Neubauten,
The The, F.M. Einheit, Genesis P-Orridge,
William Burroughs,
Christiane F.

The Elvis Of Letters
music by Gus Van Sant
Nothing Here Now but The Recordings
recording by Genesis P-Orridge
The "Priest" They Called Him
music by Kurt Cobain
Songs in the Key of X
music by R.E.M.
Spare Ass Annie and Other Tales
music by The Disposable Heroes Of
Hiphopity
10% File Under Burroughs
music by Islamic Diggers, Divination, Bomb
the Bass, Scanner,
Material, Your Nemesis, Chuck Prophet, The
Master Musicians of
Joujouka, John Cale, Gnoua Brotherhood of
Marrakesh; spoken word
by Brion Gysin, Herbert Huncke, Marianne
Faithfull, William
Burroughs, Terry Wilson, Paul Bowles, Joe
Ambrose, Stanley Booth
Uncommon Quotes: Live at the Caravan of Dreams
Vaudeville Voices

with The Dial-A-Poem Poets
Better an Old Demon Than a New God
The Dial-A-Poem Poets
Life Is A Killer
Sugar, Alcohol, and Meat
Totally Corrupt
You're the Guy I Want to Share My Money With

Biographical Materials
The Job
interviews by Daniel Odier

High Priest
Timothy Leary
With William Burroughs: A Report from the Bunker
Victor Bookris
William S. Burroughs: A Bibliography Joe
Maynard & Barry Miles
William S. Burroughs: An Annotated Bibliography of His
Works and Criticism
Michael B. Goodman
William Burroughs: El Hombre Invisible, a Portrait
Barry Miles

The Letters Of W.S.B. 1945-1959 edited by
Oliver Harris
Literary Outlaw: The Life and Times of William S.
Burroughs
by Ted

Morgan
Man From Nowhere
by Joe Ambrose, Terry Wilson,
and Frank Rynne
Mondo 2000 User's Guide To The New Edge
edited by Rudy Rucker, R.U.

Sirius & Queen Mu
RE: Search #4/5: William S. Burroughs/Throbbing
Gristle/Brion Gysin

edited by V. Vale & Andrea Juno

Also see Jack Kerouac, Allen Ginsberg, Paul Bowles,
Timothy, Alan Arsen, Gregory Corso, Wilhelm
Reich, Robert Anton Wilson, Hakim Bey...

>Brion Gysin<
Publications
Dreamachine Plans
Let the Mice In
Here To Go: Planet R-101 (interviewed by Terry Wilson)
The Last Museum
Minutes To Go (with Sinclair Beiles, Burroughs, Gregory
Corso)
The Process
Stories

Films, Video
The Cut-Ups (dir. Anthony Balch)
Dream Machine (dir. Derek Jarman)

T.O.P.Y. Presents DREAMACHINE (dir. Genesis P-
Orridge, Terry Wilson)

Collaborative Writings
Minutes To Go
Sinclair Beiles, Burroughs, Gregory Corso
and Brion Gysin
The Third Mind
Burroughs and Gysin
Colloque de Tanger
Burroughs and Gysin
The Exterminator
Burroughs and Gysin

Recordings
Self-Portrait Jumping
music by Ramuntcho Matta
10% File Under Burroughs
see previous listing for contributors
The Pipes of Pan at Joujouka
produced & recorded by Brian Jones, Gysin
was the inspiration for
this 1968 recording, and he, Paul Bowles,
and William Burroughs
wrote the liner notes
"Pistol Poem" and Permutated Poems and Symphonies
BBC audio; I don't know of its availability

>Genesis P-Orridge<
Related Projects
Coun Transmissions
Throbbing Gristle
Psychick Television (Psychic TV)

Psychic TV partial discography
Klondike and Self
Beyond The Infinite Beat
Cathedral Engine
Cold Blue Torch
Cold Dark Matter (reissued with "Splinter Test" box set)
Decoder soundtrack (with Einstuerzende Neubauten,
The The, William S. Burroughs, F.M. Einheit)
Direction Ov Travel (with Z'ev)
Dreams Less Sweet
Electric Newspaper (released quarterly; issues 1-4 cur-
rently available)
God Star: The Singles Pt. 2
Hex Sex: The Singles Pt. 1
A Hollow Cost
Joy/"Politics Ov Ecstasy"
Kondole Pts. 1+2 (reissued on Silent with additional part
and notes)
Kondole Pts. 1, 2 & 3
Listen Today... (with CDV featuring images from Gysin's
Dreamachine)
[23 live albums, including:]
Live at Mardis Gras
Live at The Berlin Wall Pts. 1+2
Live at The Pyramid
Live at The Ritz
Live in Bregenz
Live in Glasgow
Live in London
Live in New York
Live in Reykjavik
Live in Tokyo
"Love War Riot"/"Eve Ov Destruction"
"Love War Riot" remixes
"MEIN'GOETTINGEN"
Mouth of the Night (also reissued as Mouth Ov Thee
Knight on Syard)
Peak Hour
Splinter Test
a. Eclipse Ov Flowers
b. Tarot Ov Abomination
c. Stained By Dead Horses
d. Mouth Ov Thee Knight
e. Sugarmorphoses
f. Cold Dark Matter
Psychic TV Presents Ultrahouse "BonE" and "Templer"
remixes
Themes 1-10
Towards The Infinite Beat
"Tribal" remixes
"Tribal" Drum Club remix e.p.
Joy/Reset
"Tune In, Turn On Thee Acid House" remixes

Compilation Recordings
Better An Old Demon Than A New God
Fifty Years Of Sunshine
From Here To Tranquility
Jack The Tab (also reissued as Jack Thee Tab double
album on Wax Trax)
Psychic TV Presents Ultrahouse: The L.A. Connection
Space Daze
Tekno Acid Beat (reissued as 2nd disc/record on Jack
Thee Tab reissue)
Trance Atlantic

Recording Collaborations
Al Stockholm
Psychic TV & White Stains
Microscopic e.p.
Download with Genesis P-Orridge
Unhealthy Lab Report with Genesis P-Orridge and
Lydia Lunch
What's History
Genesis P-Orridge & Stan Bingo

Films, Video
Cattalan (dir. Derek Jarman, P-Orridge)
8 Transmissions 8 (various directors, including P-
Orridge)
Joy (dir. P-Orridge)
Live In Berlin (dir. unknown)
Live In Tokyo (dir. unknown)
Maple Syrup (dir. unknown)
Modulations (as subject, dir. Iara Lee)
Moonhills (dir. P-Orridge)
T.O.P.Y. presents Brion Gysin's Dreamachine (dir. P-
Orridge, Terry Wilson)
Unclean (dir. Cerith Wyn Evans, P-Orridge)

Publications
The Psychick Bible
Rapid Eye 2 (edited by Simon Dwyer)
See also the works of Coum Transmissions, Throbbing
Gristle, Coil, Chris + Cossey, Conspiracy International
Project, Current 93, Nurse With Wound, Nocturnal
Emissions, Lustmord...

y2k from p. 19

The union of the forces of Pluto and Chiron, to continue, is geometrically aspected to other points of the aforementioned GC, and here is where things get really interesting. They are pointing at a fierce angle called inconjunction to Saturn, which is, once again, in the sign of Taurus. Such cannot help but signify a breakdown in value structures around money, ownership, the economy, and the stock market, in order to bring us to better fundamental relationship with the Earth Itself and to

bring us back in touch with the spiritual nature of "being here". Taurus is the most earthy of all the zodiacal signs; it is also the most stubborn and is not wont to change unless duly prodded. Well, Y2K equals duly prodding, and then some. This aspect of Pluto/Chiron to Saturn will utilize the computer systems failure as a tool to promote research, mobilization, and cooperation to discover how we might relate more realistically with each other and the planet. Such intent spurred Joel and myself to put out this message of Unity.

From within the GC formation, Neptune and Uranus will be at a hard angle called a square to Saturn in Taurus. Along with the Pluto/Chiron pressure, this is an all out assault on the status quo. At the time of publishing, Neptune has already begun the square to Saturn which I have noticed describing a profound sadness about the ways of the world along with a confusion as to what to do. At the time of Y2K Neptune will be exactly opposite the point of Global Intention employed as a dissolver of Planetary Karma. Well, all I can say is that after 2000 years the garbage needs to be taken out. Our beliefs about life have created a world-wide stink, and it needs to be noticed before anything can be done. At the time of Y2K Uranus is also squaring Saturn, and such represents the lightening bolt of Change. If you have ever seen the Tarot Card called the Tower, then you know what I mean.

There is no need however for any kind of panic about the situation. I envision a brief period of computer breakdown, followed by a restoration of "normalcy", but with some changes firmly imbedded in the minds of many as to the sort of "reality" for the foundation of a New Age. I foresee cooperation as the centerpiece of human relations at the time of Y2K, but I also expect darkness to define the light in the form of foolish fear and selfish opportunism of which humanity has been so well known for throughout history. How could it be otherwise? All in all, though, we have the opportunity to band together.

Here is the evidence. The Pluto/Chiron conjunction is at a beneficent angle called sextile to Uranus/Neptune. Such is indicative of transpersonal cooperation, healing, and the development of new, workable philosophy about the reality we want to create, together. Dreaming, visioning, and acting to build a bridge to the New Millennium. Also, Jupiter from the sign of Aries is sextile to Mars in the sign of Aquarius denotes a willingness on the personal level for new commitment to make changes and sacrifices by giving up old habits in order to become a better part of the Whole. Build a "better me" to build a "better we".

Let us begin to look at darkness as "the other side of light" instead of an evil entity we cannot fathom or control. We have been taught through a preponderance of very convincing evidence that the Earth is a dubious place at best in which to live, that the Earth inherently bad, even a place of punishment. I say, categorically, no! It is what people choose to do that can make the Earth an unloving place. If only people knew they had choice and power to make our planet better, even the "bad people", I sincerely believe they would. Nothing is intrinsically bad: simply, bad choices are made due to fear. Let me implore the people of the world to utilize Y2K as an opportunity to make some good choices through cooperation, tolerance, and higher understanding. Peace, Love, and Light- Joshua Hayward

prop.+class from p.11

so. Such investment increases the total volume of trade, which, in turn, increases the total volume of production on one side, and the total volume of consumption, on the other side. This increase in wealth has, eventually an adverse effect on the volume of profits, since profits (meaning a surplus over the total of the costs of production and distribution) require a scarcity system. Increase in volume, by making goods less scarce, reduces the margin by which retail selling prices exceeds costs, and thus, in general terms, jeopardizes profits. When this occurs, and the commercial traders are in a position to reduce their mutual competition, they seek to manage the market, by reducing volume in order to raise profits. In this way profits become dominant over wealth as an economic goal, to the jeopardy of volume and high living standards. Means have become ends-or, as we put it, an instrument becomes an institution. When this process took place in our own Western Civilization about the seventeenth century, we generally say commercial capitalism (or the "Commercial Revolution" in the older books) was transformed into mercantilism. In Canaanite society we speak of the rise of a "commercial oligarchy" in the later days of Phoenicia or of Carthage. When this occurred, the society ceased to expand by economic means (that is, by increasing volume of wealth, or by intensification of economic activities) and tried to expand by political means (that is, to increase profits by extensification of economic activities by bringing wider geographic areas under the institutionalized economic organization), thus, the economic imperialism and wars typical of Stage 4*** of any civilization replaced the earlier economic expansion (which also involved geographic expansion, but by exploration and colonization rather than by imperialist wars)."

-Carroll Quigley, on Canaanite capitalism (2200-50 B.C.) in "The Evolution of Civilizations"©1961 The Macmillan Company. In this book, Quigley presents a 7 stage pattern of change in Civilizations resulting from the fact that each civilization has an "instrument of expansion" (an organization in the society generating surplus so the society continues to grow) that becomes an "institution". i.e. The civilization rises while this organization is an instrument, and declines as this organization becomes an institution.

***As soon as the rate of expansion in a civilization begins to decline noticeably, it enters Stage 4, the Age of Conflict. This is probably the most complex, most interesting, and most critical of all seven stages. It is marked by four chief characteristics: (a) it is a period of declining rate of expansion; (b) it is a period of growing tension of evolu-

tion and increasing class conflicts, especially in the core area; (c) it is a period of increasingly frequent and increasingly violent wars; and (d) it is a period of growing irrationality, pessimism, superstitions, and otherworldliness."

-Carroll Quigley, The Evolution of Civilizations"©1961 The Macmillan Company

drugged from p.15

drug or drug-related crimes. So the politician is being lobbied and bribed to spend our tax dollars on building more prisons by the construction industry. This requires a constant source of criminals. Thus, there is a direct interest in keeping mandatory sentencing laws in place, though they are arguably unconstitutional and detrimental to justice. In order to justify these positions, the politician must take a "get tough on crime" stance in his or hers campaigning, that requires rhetoric and advertising that invokes fear and hostility in the general population. Essentially, a problem must be dreamed up and then exaggerated beyond reality to justify the expense. Furthermore, the portrayals of the "drug addict" are often a thinly veiled stereotype of a different race or class of people. The "drug problem" can function as substitute hostility, because people are uncomfortable displaying their base prejudice. The sentencing disparity between crack convictions and powdered cocaine convictions is such an obvious example of racial prejudice that I fail to see how it cannot boil the blood of anyone even remotely interested in a vague concept of social justice! First off, minorities are unfairly targeted by the police as potential criminals, then they get hit with a ludicrous sentencing procedure to placate the media-induced fears of soccer moms in the suburbs—and then the collective "we" is stuck with the bill!

OK, so we have a significant segment of the "straight" population with a significant economic interest in the continual supply of drugs in society. What about the "criminals"? Because of the risk involved with supplying the illegal contraband, vastly inflated prices can be demanded for the product. There are your fair share of drug dealers that "just want to have a good time" and supply their habit, but those supplying them are a different story. Think about who would be interested in being majorly involved with the drug trade. You would have to be interested in making a lot of money to live beyond your present means, yet have no way to do it, other than through illegal activity. This generally implies greed with no considerable talent in any recognizable social activity. Essentially, our society has set-up a situation where millions of temporarily sick or weak people, the young or ill-informed, are handing over vast amounts of money for medication, recreational or otherwise, to greedy social parasites of limited talent, skill, or intelligence, that our taking far more than they are giving back to society. Come to think of it, that's not too different from the politicians that also seem to be getting ahead these days!

Last year I was pulled over for drunk driving, (I was actually at a bank machine and not in my vehicle, but the continual erosion of civil liberties is a whole article in itself). While being processed in the station, I had a chance to read the police magazines. Like any magazine that chronicles a particular occupation, it had tips on how to be a better police officer. What was surprising was the gross misinformation the magazine contained. There was the "glossary of street terms" of course, and it mentioned all these "code words" for marijuana that I think were outmod-

ed in the late 50's: "Mary-jane" and "Wacky-weed", for example. This was in addition to the usual mis-information that you find in any mainstream magazine, except this mis-information was reminiscent of the mis-information of say, 10-15 years ago—generally more paranoid and sensational, like pot-heads going ballistic in violent psychotic episodes and such. So the police are being internally fed a steady diet of false propaganda, in order to instigate a harsher attitude toward the "drug addict".

Any police officer that joined the force in the last 10 years or so has probably experimented with drugs in their youth. So, any officer that knows better would be in a position of having to enforce laws they don't necessarily agree with. I think this would lead to cynicism and then corruption. It would likely be the safest route in your hairier neighborhood situations. The dealers paranoia of getting arrested, combined with staying up a little too long while under the influence of drugs, while having it be a main source of income and sadly, self-worth and social acceptance, combined with guns to protect the stash from other ne'er do wells in the same trade, in similar states of minds, can be a volatile situation. As an officer you could aid the biggest dealers, get paid well on the side, be forewarned of potentially volatile situations, and even know the most convenient person to bust in order to make it look like you are doing your job. Or you could get shot enforcing some bogus law. What would any rational human decide? As the corruption deepens, there is the constant need for scapegoats, usually the small-time dealer or user. These people are generally just trying to have something for going out on the weekend, or trying to maintain their high. Being low on the totem pole, they are the ones getting incarcerated in order to back up the politicians "get tough on crime" platforms. So your absent minded partier clogs up the jails, while your social parasite continues making more money, while your dedicated cop puts his or hers life on the line to line the pockets of red-nosed politicians and the incarceration industry, while your intelligent cop takes bribes.

SOLUTION

But where a man has to think of a thousand things before he has his dinner. What he eats, and how he eats, and how it was killed, and who cooked it, and so on for ever and ever, he gets no chance to develop his mind in more important ways. Taboo is responsible for the low mental and moral development of the peoples whom it afflicts, more than anything else. An appetite should be satisfied in the simplest and easiest way. Once you begin to worry about the right and wrong of it, you disturb the mind unnaturally, and begin to think awry in all sorts of ways that have apparently nothing to do with it.

p277 Fictional conversation between Sir Peter Pendragon and King Lamus, portrayed in Aleister Crowley's-Diary of a Drug Fiend ©1922 Ordo Templi Orientis Published in 1970 by SAMUEL WEISER, INC.

I propose a solution that is quite simple, so much so that it will be initially perceived with a bit of skepticism. That being said, after some time, I hope any reasonable person will see the advantages to the solution I propose after some thought on the subject.

Herbalists should undertake a mission to make a concoction that alleviates the come-down with drugs such

as speed, cocaine, and heroin, taking into consideration that they may have been mixed with alcohol, and accounting for the common additives to fluff the product. It should be mass marketed through magazines such as "High Times" and music magazines. This should not be mind-numbingly difficult for a good herbalist. I have had success in the past using St. John's Wort to counteract the effects of a bad come-down, nothing spectacular, but enough to give me hope that someone who knew what they were doing would have a good chance of perfecting a quality solution.

The main problem for society is not that the "addict" is getting high, it's when that person comes down and is craving more drugs at inflated prices, in order to forestall depression and craving. These aberrant states instigate: crimes such as burglary and mugging— withdrawing most of your rent money for another couple grams at 5 in the morning—and crabby behavior towards your friends and family. With the craving gone, the price for the drug would go down. This would lower crime rates and uncomfortable situations, and bypass the power structure built around the drug and incarceration trade. Furthermore, whoever undertakes the project will make tons of money, because for every gram of powder sold there will be a packet of "NO-JONZ" (or whatever the various products may be called) sold.

We can cry for legalization all we want, but without something to alleviate the ill effects of the drugs themselves, any gains in that arena will simply concentrate more power into the hands of the useless dolts that lord over the present situation.

"I'm afraid the only thing that you can do," he said to me, "is to chain yourself to Buckingham Palace and then go on hunger strike, until they give you permission to vote more early and often than ever, after which you won't care to go to the polls at all. That's another example of the same old story. However little we want a thing, we howl if we discover that we can't get it; and the moment we've got it the whole business drops out of sight."

You'll find the same with your drugs. You've practically hypnotized yourself into thinking you can't do without them. It's not a real need, as you know. It's a false and perverse appetite, and as soon as you get out of the way of thinking that it's vitally important, you'll begin to forget how much you depend on it".

p278Fictional conversation between Sir Peter Pendragon and King Lamus, portrayed in Aleister Crowley's-Diary of a Drug Fiend ©1922 Ordo Templi OrientisPublished in 1970 by SAMUEL WEISER, INC.

FRINGELLI FROM P.9

systems - really, really loud. I think most people who are involved with it, including myself, are inspired from going into a space or in an open field and exposed to frequencies; the experience which is a physical experience as well, is difficult to have if you only hear the stuff at home. There's a lot of bass frequencies that do things to you."



infowar from p.12

in Margaret Thatcher, the then conservative prime minister).
The War on Drugs was never meant to be 'won'.

But it is by no means the only example of where double strategies are used by those in power to remain in control at any cost. The 'strategy of tension' in 70's Italy is another example where a coalition of secret services, neo-fascists, mafia-linked right wing politicians, elements in the Vatican and the secret lodge P2 were formed to avert what they saw as an imminent communist takeover. Bombings and assassinations were organised, and radical left wing groups were blamed to create the climate for a military putsch. Neither happened, but hundreds died and thousands got arrested.

A crucial role in this scenario was played by the Brigade Rosse (Red Brigades) an originally radical communist group that was increasingly infiltrated by the secret service and was at least partly and very efficiently used against the rest of (or the real) radical left. Some think at least some of their actions, quite possibly including the kidnapping and killing of Aldo Moro, the president of Democrazia Cristiana (the conservative party then in power, Moro being a part of its more liberal wing), were actually controlled by the secret state. Let's juxtapose this with the Department of Defense definition of terrorism:

"Terrorism is carried out purposefully, in a cold-blooded, calculated fashion. The men and women who plan and execute these precision operations are neither crazy nor mad. They are very resourceful and competent criminals, systematically and intelligently attacking legally constituted nations that, for the most part, believe in the protection of individual rights and respect for the law. Nations that use terror to maintain the government are terrorists themselves."

We should keep this in mind when we think of the biggest act of terrorism in the US: The bombing of the Alfred P. Murrah building in Oklahoma City on April 19, 1995, the anniversary of Waco. Despite Timothy McVeigh getting the death penalty for it there remain a large number of open questions that suggest that maybe a whole different scenario is at work than is brought forward by the mass media, probably the most powerful point being that there seems to have been prior knowledge of the bombing on the side of the authorities...

If the authorities only had the slightest advance knowledge - and there are indications that they did - incidents such as OK or Waco are part of a strategy of power that could be labelled preventive counterinsurgency gone out of control. To control and direct such out-of-control situations a severe management of information has to be applied.

This also means that the character of "minority warfare" is changing, in fact from a 'hot' strategy to a cold technological one, but only as a tendency - after all we should have noted that five out of the seven types of Information War proposed by Libicki are quite traditional forms of conflict that include sabotage, espionage, blockades and propaganda. Keep this in mind when we look at the concepts brought forward by RAND researchers John Arquilla and David Ronfeldt. In their text 'Cyberwar is Coming' available on the web and more recently as a part of the book/anthology 'In Athena's Camp - Preparing for Conflict in the Information Age' along with a collection of essays by various authors.

The two main concepts they formulate are 'Cyberwar' and 'Netwar'. Cyberwar is explained as referring to "conducting, and preparing to conduct, military operations according to information-related principles. It means disrupting, if not destroying, information and communications systems, broadly defined to include

even military culture, on which an adversary relies in order to know itself: who it is, where it is, what it can do and when, why it is fighting, which threats to counter first, and so forth. It means trying to know everything about an adversary while keeping the adversary from knowing much about oneself."

What is interesting is that they don't pretend this to be fundamentally new form of war, in fact as the primary example for Cyberwar they mention the Mongols with their hugely successful army that was partly based on their fast information system that kept commanders in close contact over thousands of miles, although they do go so far as to claim: "As an innovation of warfare, we anticipate that cyberwar may be to the 21st century what Blitzkrieg was to the 20th." Netwar however is the kind of civilian, or civil war side of cyberwar.

While cyberwar is concerned with traditionally military aspects like Command, Control, Communications and Intelligence, also called C3I, intelligence collection, processing and distribution, tactical communications, positioning, identifications friend-or-foe (IFF) and so-called 'smart' weapons systems, netwar "refers to information-related conflict at a grand level between nations and societies. It means trying to disrupt, damage, or modify what a target population knows or thinks it knows about itself and the world around it. A netwar may focus on public or elite opinion, or both. It may involve public diplomacy measures, propaganda and psychological campaigns, political and cultural subversion, deception or interference with local media, infiltration of computer networks and databases, and efforts to promote dissident or opposition movements across computer networks."

It has to be emphasised here that Arquilla and Ronfeldt are researchers of the notorious RAND corporation, a private think tank, proclaiming to be a non profit organisation, but always closely linked to the military-industrial complex, and under this point of view it becomes more surprising what conclusions they arrive at. In fact they see the monolithic, hierarchical structure of institutions and the military as ill equipped to deal with the new scenarios of Netwars and Low Intensity Conflicts between NGO's (Non-Governmental Organisations), drug cartels, "racial and tribal gangs, insurgent guerrillas, social movements and cultural subversives" which are all organised as networks. They conclude: "Perhaps a reason that military (and police) institutions have difficulty engaging in low intensity conflicts is because they are not meant to be fought by institutions. The lesson: Institutions can be defeated by networks, and it may take networks to counter networks."

A new type of info-guerrilla is emerging, the small units proposed by the Critical Art Ensemble faintly echoing Carlos Marighela's (the original theoretician of the urban guerrilla) Firing Unit, except they are firing data, not bullets. It's no surprise that the RAND researchers have found a fascinated readership with left wing researchers such as Chris Hables Gray and Jason Wehling.

I was certainly intrigued. And while I can't discount the thought that RAND has to present the danger to the establishment as worse than it is, their call to reorganisation points to a genuine analysis. And it shouldn't just flatter us. We have to take it serious when we are taken serious.

Christoph Fringeli, originally written in April 1998 for a talk at Public Netbase, Vienna, revised for Deadly Type October 1998

Main Sources:

John Arquilla and David Ronfeldt (Eds): In Athena's Camp - Preparing for Conflict in the Information Age (RAND 1997)

[In particular the articles by the editors as well as Richard Szafrański: Neocortical Warfare? The Acme of Skill] also check <http://www.rand.org>

Chris Hables Gray: Postmodern War (Routledge, New York/London 1997)

Martin Libicki : What is Information Warfare (Institute of National Strategic Studies)
<http://www.ndu.edu/ndu/inss/actpubs/act003/a003ch00.html>

Adam Parfrey: Cult Rapture (Feral House, Portland OR 1995)

Jason Wehling : Netwars
http://village.agoronet.be/~de_nar/nieuws/netwar.html

or:
<http://www.teleport.com/~jwehling/OtherNetwars.html/>

hardcore from p.4

ads in what at the time were fanzines. They had producers that were adept at making imitative, commercial-sounding tracks and had a network of promotion at the ready and hungry for a comeback after the massive disco-record-burning stadium events of the early eighties.

The promoters that bought the major label trip and the sponsorship thing were, in general, not the rave scene's pioneers. It was usually their "friends". Quite simply, the original ravers saw through the sponsorship and promotion as soon as its creativity-stifling aspects appeared. But there were people in the background, somewhat familiar with the rave's organization, who would take the money, and once they did, they had the force of this whole industry pushing them, despite any real specific original talent or knack for innovation. Like the general trend in all aspects of modern day life in America, your small independent local promoters were soon muscled out if they resisted the trend of the corporate entity. Hardcore became a dirty word, because the new movers and shakers could not obviously claim to be hardcore with any street-accredited authority. Retroactive trend after retroactive trend suddenly was pushed on people as "new-school". "Progressive House" like "Progressive Rock" was one such oxymoronic movement; essentially, a bunch of studio hacks imitating true house music, watering it down, and selling it to college kids (As a side note, I would avoid any music movement that slaps the word "progressive" in front of it).

So you now have the interesting situation where old music is new, and new music is old. As if the concept of sonic innovation was somehow totally out-dated, and pressing out watered-down homogenized dance music as if you were McDonalds was somehow cutting edge. To this day I would say that the majority of celebrities and musicians celebrated in the rave scene are simply sell-outs that play the corporate game, rarely rock the boat, and in general, are completely depressing from any social-evolutionary standpoint.

"That which you resist will persist," often says my frequent coffee-shop loitering companion Joshua Hayward. And I believe a lot of the rave scene's pioneers such as myself reacted with such venom (and obviously still do) against the inevitable commercialization that it alienated a lot of new people to the original scene because they were not around for those initial parties or strings of events. It was easier for them to identify with the homogenized version of the rave movement, not only aesthetically, but because it was as if they "discovered" it for themselves. Meanwhile, the originators are slagging everything from left to right—and no one likes to be around a sourpuss 24-7!!!

The Present Hardcore Situation.

The hardcore "scene" was really forced underground all over again. This incorporated small autonomous cells of artists, musicians and writers with a slight distaste for general society, generating a flurry of creative, anarchic, and subversive media—except now with the increased realization that they are among a vast minority spread all over the globe! Perhaps they are the only ones in their own town, pressing their own records, political manifestos, and broadcasting pirate radio, but of course, the network becomes increasingly self-aware of its own existence. The travelling sound systems, the sub-culture's primary means of broadcast and economic sustenance—the "teknival" and free-party sub-culture has spawned numerous renegade events—some phenomenal, some memorable, some laughable, some deplorable, but always interesting on some level.

Meanwhile, the music keeps changing and innovating—except notably the Dutch Gabber scene, which is generally not even recognized (not surprisingly, I suppose, also the most commercially successful of all "hardcore" sub-genres) as being hardcore anymore, as it is mostly house music sped up to about 170bpm. Notable movements have been the very harsh, tech-steppy, sorta stomping breakcore of labels like Praxis, Ambush, Spite, KooldPop and Digital Hardcore to the dreamy ethereal synth washes of Explore Toi, to the noisy, flangy 4/4 drivers of Epiteth, Drop Bass, S.O.D.O.M., Dead End, Atomic and my own label, Deadly Systems—to the playful experiments of labels like Adverse, with their classic 1st record of a stylus playing the label-1 side pressed at 33rpm, the other 45rpm. These are just to name a few. As a matter of fact, I know I'm going to get in trouble here for not mentioning about 20 other labels and their unique sound, but perhaps that job is for the record reviewers!

On the other end of the spectrum is the "rave scene", which arguably has not progressed significantly since 1992. Except in the commercial realm, as increased exposure came about when "hip" music execs finally figured out no one really gave a shit about "alternative rock", and started trolling around the Winter Music Conference. Same format, same fliers, same set-up. The music, with 20 new sub-genres every month, is primarily re-treads of "breakbeat-house"—can anyone say "trip-hop"? "Funky breaks"? All I can say is-Give me a fucking break!

The hardcore scene I think, can not even be called a "scene". I would call it the "hardcore situation". "Scene" entails being "seen" in the context of certain already established place or format of behavior, generating a hierarchy of social status and values, whereas "situation" more aptly describes the ongoing temporal, chaotic experiences generated around practitioners of hardcore. "Situation" also refers to the post-Situationism inspired by the late 60's French action-philosophers of the same name, a sort of theory of social subversion to increase leisure-time, that seems to be an operating philosophy of numerous sound systems, labels and hangers-on, that frequently take part in, well—the hardcore situation!

-Deadly bada



MORE REVIEWS...

By Chuck, Matt, and Buda

DJ Freak / B.E.A.S.T 009
DJ Freak's new release after the deadly system's release. He's not slowing down any! This record rips your mind open from the start with Hicks Rools man. Then it pounds your head with Cocaine. A blistering track that doesn't let up till the last beat. Flip it over and punish your speakers some more with Respect due and The Punisher. It's in my record crate.

Cold Fusion Mafia / Psywarp 01
Psycho Audible Warp
Phenomenon takes jungle to a smooth intelligent plane with dark sounds and evil samples. Booth sides are clean, all most flawless. If you love Dune you'll need to pick this one up.

Bodysnatcher / Ambush 06
DJ Scud and Christoph
Fringelli come together to tear up some new tracks together. Can you say brutal?! This is what hardcore is about. Find and you tell me.

Infrabass /
The new 12' to come out of the Farmlab 9805 .A new noise jungle track, a noisecore and digital noisecore track.

Various Artists / Join the Queercorps
This records carries some heavy names names on it. Jack acid and Chris Polaris doing " Join the Queercorps "{which is stuffed full of samples}, 680x0 doing "contention"{crushing simply crushing} ,Christoph de Babylon doing "Deattached (A maximum volume interpretation)" And last but not least k.o. doing " Lewd Lewd "my personal fave . Start to finish it would fit in any good hardcore set.

Guys of Shit / Gobble 5
This can take you back to that old school techno sound but add a hardcore beat to it on the A side. The B-side starts off with a track that could be called a hardcore copy of moby 1000. The second track is a hip-hop hardcore cut full of scratching and pounding beats.

Postcore / Widerstand 05
The new Widerstand is 6 tracks of noise and beats. If you need a noise track to split your friends head open this has it "cobra" this track spits poison.

Overcast/Bloody Fist 16
No Copyright! Well, this'll make a Bloody Fist believer out of just about anyone. Mad sound col-

lages dodgy rap samples, and awesome samples that will just get them in trouble if they are mentioned in print. Fucking Brilliant.
-buda

Overcast / Bloody Fist 17
Another killer slab from the guys over at Bloody Fist. Overcast is a dark day in the realm of jungle. Both sides of this are dark and moody, more tracks to kill to. The B side track " Fallout " has some of that hip-hop flavor.

Syndicate/Bloody Fist 18
I was about to say 16 was the best BF yet, but then this one was right behind it. This is it! Until 19 I hope! Fuck Sydney, Visions of Death, and Mac Eleven are the standout tracks. A devastating volley in the battle for Australia!
-buda

Ho.exe/Uncivilized World 07
Civilization! Ha! This is what I think about your "Snivel-I-zaaaa-tion" heh, heh, heh, UCW back with more experimental techno, Tetrapak being the jam-IMHO, Millsy with some odd bits combine for a track that offers up surprises at all the right times.
-buda

Fear Teachers/Running Scared/First Shade of Fear
Dark Electro and ominous 4/4 drifting into Broken B's mark this album's 2 tracks. Is that technically an e.p? Oh well, anyway, this one is sorta like the UCW7 in that it's technoey with some neat bits thrown in that give it a lot of character.
-buda

I Hate Flesh e.p./New Skin 02
Headcleaners? A Fringelli/Mwarf combo? I am not sure, but it sure sounds like it. Experimental jungle, electro, techno, you name it, it's all-good over here. Well, except for Second Hex, but maybe I just wasn't in the mood. The last Half of the first A cut is great, and the A2 cut is this excellent electro piece, and B3 gets special mention for "best doodly quirk track at the end of the B side" of the month award.
-buda

First Shade of Fear EP / Running Scared RS001
This could have made the THX1138 sound track or the movie made it. "Were passing thought the magnetic field " sold me on this one. Dark jungle beats and smooth bass lines keep this one moving.

Cybermouse " Body Pack 95" / Fischopf 003
Crushing beats from 95. This is the one with War is hell

.So digital you all most need to read binary to get it.

Travis Bickle, Suburban sabotage series vol. 1 / Suburban Trash
Sounds like a very experimental Dead Voices on Air with dark beats. With all the noise and crunch of a car wreck repeated over and over and over and over....etc.....

The New Crew / Tcher No Beat 003
This two man Crew finds a way to blend old school sounds with tweaky 303 lines to make The New Crew.

Murad Qureshi EP / Break/Flow
This holds a pile of names on it. System Ucs. Christoph de Babylon , Eric Random , New Acephale , and The Narrator these guys will shove it down your ear canal . The System Ucs. Track is defiantly Skinny Puppy if they did hardcore.

Brain Bruiser / Gobble 4
Watch your head phone levels this A side may kill you. The B sides two tracks are filled with beats and some 303 work .The last track sounds a bit on the Cybertone side. {for those that remember old EON} It 's so fast you can't catch the samples.

Dr. Machete " The Damaged Skull EP " / Special Forces 006
Lay the needle down and you start to hear the killer breathing in your ear slowly he gets nearer. Then blam your blood is on the floor and the doctor is in! This EP is for any one stalking their X!! This is hardcore that makes you want to kill.

Radio Bomb / Travelling Pirate Radio
Time to tune in to Radio Bomb . The heave dark jungle on this well is well done. The smooth bass lines will leave notes running thought your head and the sound of the wind hollowing in your empty skull.

Pariah / Bedroom Tracks Vol. 1 BTK004
Full of heavy dark synth work . Last track on the A side has a sweet P.E. loop. Looking for a build up? Half of the first track is the build.

Void / Void Records
One 12' full of dark jungle, digital noise and heavy dark synth cords. Old therimen sounds make it even creepier .

