

# **oblique tapestry**

issue zero

a zine for noises, fragmented images  
and the landscape of social space

**marco fusinato**

**nostilevo**

**to live and shave...**

**benefit**

**...in Plymouth**

**compilations**

**dieter müh**

**reviews**

**...etcetera**

this is the first issue of 'oblique tapestry', a fanzine about noise, experimental and avant garde music.

there are no plans for a regular publication of it and we will try to keep its non-periodical edition in order to leave us time for other activities of ours, plus since our intentions for this zine are not to keep up with the current state of things but more of a personal view on things that we like and listen and been interested. Hence there will be no 'reviews page' per se but mainly releases that they happened to be around our desks while we were writing the respective issue. So, please (and don't be offended) we will not accept any release in any format (physical or digital) to be reviewed in our zine.

oblique tapestry will be available in digital format as well, so people can read it without the obligation of buying it.

since we are not sure when the next issue will be available (hopefully will be one) and since we are pretty sure that this publishing inconsistency is going to be the permanent state of this zine, to whoever wanted to be involved with or contribute to oblique tapestry, we cannot really be of any help. Still there are a couple of things in this issue that were written from two friends of ours but that happened because we kindly asked them to and they more kindly replied with some words and images.

still, if anyone would like to contact us for any reason, they can use our other address  
info@electricknifearecords.co.uk

so up until the next issue, a big thank you for giving it your free time to read it and I hope you enjoy it

feb-apr 2020, plymouth, uk  
thanasis

noise, vegetables and anarchy worldwide

ps: the fanzine was planned to be issued by the end of April-beginning of May but with the covid lockdown the whole process went a bit further down the timeline.

front cover: still image from GRM 'Dirty Drone' [anarchy edition] drone/noise synth  
back cover: Marco Fusinato's installations: The Infinitives (Anna Schwartz Gallery Sydney, 2015)  
& Bia (2010)

disclaimer: there were no paid ads from labels in this issue. we only made 'em because we liked the idea

# Google Maps Hacks

## Performance & Installation, 2020

*" 99 second hand smartphones are transported in a handcart to generate virtual traffic jam in Google Maps. Through this activity, it is possible to turn a green street red which has an impact in the physical world by navigating cars on another route to avoid being stuck in traffic. " #googlemapshacks*

Berlin-based artist Simon Weckert filmed himself taking 99 smartphones with location services turned on through various empty streets in Berlin, which "generated virtual traffic" and turned a "green street red"



The advent of Google's Geo Tools began in 2005 with Maps and Earth, followed by Street View in 2007. They have since become enormously more technologically advanced. Google's virtual maps have little in common with classical analogue maps. The most significant difference is that Google's maps are interactive – scrollable, searchable and zoomable. **Google's map service has fundamentally changed our understanding of what a map is**, how we interact with maps, their technological limitations, and how they look aesthetically. In this fashion, **Google Maps makes virtual changes to the real city**. Applications such as 'Airbnb' and 'Carsharing' have an immense impact on cities: **on their housing market and mobility culture**, for instance. There is also a major impact on how we find a romantic partner, thanks to dating platforms such as 'Tinder', and on our self-quantifying behaviour, thanks to the 'Nike' jogging app. Or map-based food delivery-app like 'deliveroo' or 'foodora'. **All of these apps function via interfaces with Google Maps and create new forms of digital capitalism and commodification**. Without these maps, car sharing systems, new taxi apps, bike rental systems and online transport agency services such as 'Uber' would be unthinkable. An additional mapping market is provided by self-driving cars; again, Google has already established a position for itself. With its Geo Tools, Google has created a platform that allows users and businesses to interact with maps in a novel way. **This means that questions relating to power in the discourse of cartography** have to be reformulated. But what is the relationship between the art of enabling and techniques of supervision, control and regulation in Google's maps? **Do these maps function as dispositive nets that determine the behavior, opinions and images of living beings, exercising power and controlling knowledge?** Maps, which themselves are the product of a combination of states of knowledge and states of power, have an inscribed power dispositive. **Google's simulation-based map and world models determine the actuality and perception of physical spaces and the development of action models.**

*text by Moritz Alhert - The Power of Virtual Maps*

The first time that I came across with **Stephen Cammack** was when he came up to London to perform live for the **ILL FM live series** that were running at that time up at 'The Others' in Stoke Newington above the Snooker Club. If I remember correctly Aqua Dentata played that night and maybe Phil Julian and BBBlood.



Before that, the only other connection that I had with Steve was that I had sent him the record that I had released a couple of months before, which he had reviewed in his old blog (MuhMur). The record was from one of his old friends, Steve Fricker and the release was a re-release of one of his old tapes, Irrelevant. Steve liked the record but not the name of the label. At the end of his set, I asked him if he could prepare something for a release on my label. He wholeheartedly accepted it.

During our communication I found out that Stephen hated the notion **noise**, he was fed up playing in pubs and he was always ending his mails with Cari Saluti (as his release with the same title).

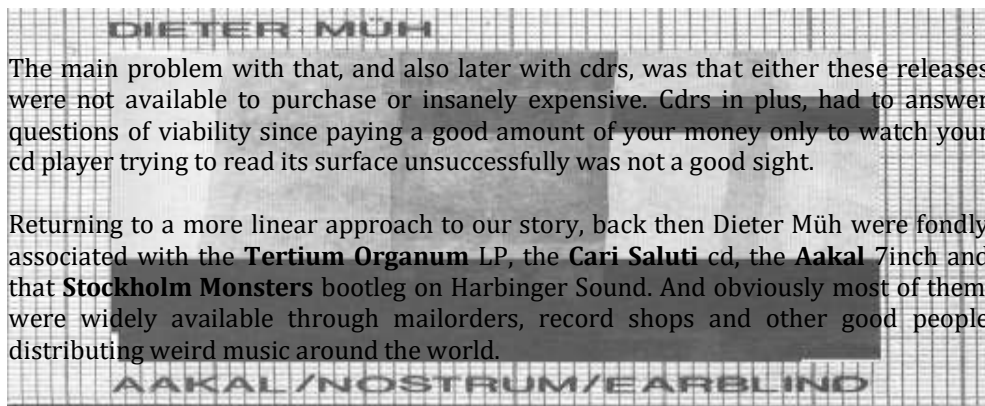
Back then, at the end of the first decade of 2000s, Stephen was already living in the South West as he does now and it seemed that he was not a frequent 'player' in the blossoming noise scene that was happening around that time. Not only was he not playing frequently but also he was not part of that wide trend of artists and labels releasing something every other fortnight on a tape or a cdr. But **he was extremely active with his blog**. And also it seemed, at least to me, that he was playing usually abroad and more precisely in Finland and Sweden. Maybe it was because of some of the releases back then or because he mentioned to me that he was going to perform there. True or not, that's the impression I got.

Dieter Müh (as a trio initially) came into that '**second wave of experimental**' artists that came to prominence in the late 1980s and during the 90s (like Putrefier, Smell & Quim, Onomatopoeia, Mlehst etc). Being active through those ascetic years when vinyl was slowly but steadily going out of fashion and production, tape was becoming less and less sightly and cdr was still not in the market, meant that the volume of work from most of these artists was significantly

#### Second wave of experimental

artist is a loose categorization, mainly personal than universal, of what emerged after the first surge of people been involved in industrial music in the late 70s/early 80s from TG and NWW, Cabaret Voltaire, Nocturnal Emissions, the birth or the transmogrification of/to power-electronics, the explosion of cassette culture and whatever else attracted people starting experiment with pedals, knobs, found sounds and abstract ideas. This amorphous 'sound and genre related' grouping of artists can only be affiliated to each other only within the margins of the respective epoch hence the non legitimate notion of the second wave.

smaller than the one of the future years. Being less prolific, one would argue, would result in each one of these audio products being more carefully crafted and less cursorily finished. Artistically this doesn't mean that it would axiomatically have a higher value, but in the nostalgic state of affairs it always ticked some nerves inside the auditory sensory systems of some people. And if not the auditory, then the emotional one for sure.



The main problem with that, and also later with cdrs, was that either these releases were not available to purchase or insanely expensive. Cdrs in plus, had to answer questions of viability since paying a good amount of your money only to watch your cd player trying to read its surface unsuccessfully was not a good sight.

Returning to a more linear approach to our story, back then Dieter Müh were fondly associated with the **Tertium Organum** LP, the **Cari Saluti** cd, the **Aakal** 7inch and that **Stockholm Monsters** bootleg on Harbinger Sound. And obviously most of them, were widely available through mailorders, record shops and other good people distributing weird music around the world.

Having released the tape at the fairly new concept of (and definitely not as annoying as it has become nowadays) Record Store Day, we kept in touch with Stephen but we haven't seen each other for a good amount of years. In the meantime his **Heterodoxie** LP came out on the German **Verlautbarung** label, which for some reason I missed the opportunity to stock in my then electric knife records shop in London, as with **Ochu's** **Tvärnsnitt** one. Still haunted for that but there were far too many things that I never actually managed to bring on my shelves.

Moving out of London and relocating in the South West, at least I knew someone that lived close by, and that was Stephen. Eventually we found each other, but most importantly, I could ask Stephen to perform for a new series of events that I was co-organizing with KARST Gallery in Plymouth. Finally, I could erase the memories of my bad label name with a live gig, not in a pub, but in an industrial space turned into a gallery. Stephen along with Kostis Kilymis were the first ones that came to play for the ALPHA event. Since then, we met again with Stephen in a more frequent basis, having a good chat and a pint about music, records, his radio show and other interesting things.

Amongst the 'other interesting things' were also some of his older stuff that were re-released recently, like the **Feeling A Little Horse** from 1998 and a couple of



years later the 1995 **Mutus Liber** cassette, both from the renowned Belgian **EE Tapes**. You know these nervo-reactions somewhere inside our sensuous world, were starting to buzz eagerly.

Yes, exactly, these sounds from 'back then' which were more or less condemned, a few years ago, to stay in history's memory or in some people's attics. Or, in fewer people's decks and music shelves and boxes. Either way we are now in a period in which both audience and labels are trying to unearth lost gems and strange releases.

But it is not always about little hidden beauties or about being first (if you are a label) to spot something special from years ago. Revivifying past releases and sounds works in two ways. Firstly, it's about the music itself; its own entity. The music as a body unrelated to anything else strictly comes down to the arrangement of sounds and ideas. The other parameter is everything related to that release that has nothing to do with the music itself. It is about the time of the recording, it is about the social aspect of the surroundings, and it is about your memories or your assumptions of how things were back then. Listening to the tracks, inevitably you recompose all the above elements to reconstruct your own image and version of things.

From what pedals or what mixing desks and track recorders they were using. Or what was available back then. Or how they could manually manipulate sounds and do loop tapes and delay them. Or maybe how the room where the recording was made looked like. How was life back then. What people used to do. There was no necessity to check their mobile for notifications in one of the x applications we use now, every five minutes. Time had a different value and thus everything was sounding differently.



You might not be able to fully understand it but you can always feel it while listening to it. Something that these two releases did, at least to me. Like so many other things that come back again, which you revive, and involuntarily you contextualize the whole package, and not only the music.

So is the value of these re-releases only in the actual music. I would most definitely say no but still this is my way of listening to things. Did I enjoy these two cds? Hmm, I guess if I hadn't, I wouldn't have written this piece.

**cari saluti**





## Performance "Desclasificación bibliográfica n. 1", de Lucía Egala Rojas

En el marco de la exposición 'Todos los tonos de la rabia. Poéticas y políticas antirracistas'

MUSAC, 15 de Septiembre de 2018

marco fusinato

*Marco Fusinato is an artist and musician whose work has taken the form of installation, photographic reproduction, performance and recording. (from his website)*

My first encounter with Marco's music was when at some point in my defunct now record shop in London, I found out a record that basically had no information on it, it was sealed and I could only figure out that it was made from **No Fun Productions**. The front cover was an image from a painting that showed an indigenous hunter with a spear trying to kill some kangaroos. So probably it was Australia and he was an aboriginal. At the back cover there was a picture from a street protest in Myanmar, with lots of writings there, in what seemed to me in Turkish more than anything else. Apart from the difficulties of decoding what it was all about, I had another issue there. I couldn't remember



how this LP got in my hands in the first place. After I checked on discogs which release it was, and found out that it was Fusinato's '**Ripping Skies**' from 2009, I wondered what to do with it. Keep it or put on sale? Well as we all know and as Jane Austen wrote "It is a truth universally acknowledged that a record shop in possession of good stock, must be in want of a customer". Finally after a bit of thought, I kept it. Having a picture of some riots at the back cover always helps. What can go wrong after all? The record was noisy and bleeding great and I was more than happy for it to be in my possession than in some other chap's shelves

It wasn't long before I came across Marco's releases again when I received an email from **De Player**, who I wholeheartedly admired and secretly envied their releases. The mail had a link or an attachment (I cannot remember anymore) of his new record on De Player's side project **Drop of Blood Records**. I was overexcited for two reasons. The new Fusinato lp, and that I could write back at De Player. For reasons that I cannot entirely explain or understand, I never wrote back to Peter. I still don't understand why but from the whole thing I had somewhere on my pc the 'Spectral Arrows' 12inch even if I am not someone that listens to music from files or downloaded music, digital formats etc etc.



So after that one there were few more Spectral Arrows releases, one on **Planam** (from Sidney), another one on **Hjikaji Records** (from Singapore), on **Bocian** (from Venice) and last one up until now from **The Blackest Hole** (from Auckland).

Spectral Arrows is an ongoing series of long-duration performances for guitar and mass amplification. In Spectral Arrows, Fusinato arrives at the venue when it opens for business, sets up his equipment facing a wall and proceeds to play for the whole day until the end of business hours.

The last thing that I found out about Marco is that he will represent Australia (the country from where he is and I think we didn't mention) in the 2021 iteration of the Venice Biennale. And that's because mainly, Marco is a contemporary artist. A political one most importantly, and not because like many other contemporary artists who turned to be political in the last few years as a new field of their work and research, but because his actual background comes from the **punk counterculture** and **anarchist movement** of **Melbourne** in the 1970s, which you can see in his work like *the selections of images from the print media of the decisive moment in a riot in*





which a protagonist brandishes a rock, in **'The Infinitives'** and **'Double Infinitive'** works. The selection of anarchist pamphlets in the **'Noise & Capitalism'** or his Crass at the Dial House inspired the **'There Is No Authority'** exhibition.

So whatever happens in Venice, it looks promising and fairly intriguing. I personally never really liked the idea that in this particular Biennial artists represent countries (or vice versa whichever way you want to see it), so I felt comfortable when my partner was dragging me in Germany for the Berlin one or the Skulptur Projekte and the Documenta, up until 2017 when we visited Venice for its then 56<sup>th</sup> iteration.

I can say, that even though I was subjectively negative against it, I really enjoyed it. Not because of specific pieces of art, but the way it was in general, even if you had countries there having selected one artist to represent them, something that looked so out of date. And this year's trip happened in that week when the whole city suffered heavily from the high waters and flooding where the landscape the next days was from devastating and apocalyptic to highly interesting and alarming and in some strange kind of way you felt lucky to be there to observe it with your own senses.

**So, 2021 Venice here we come!**



wall Venice, November 2019



## fragments, resonances and other noises

Was listening the other day that episode from **noisextra** podcast about the '**As Loud As Possible**' magazine and went straight back to find my copy and start reading it again. Obviously I shouldn't need a reminder how great that issue was but it was a nice kick in memory and blimey now that I read it again after some time, it is a bleeding fantastic publication. Absolutely great. Read it as loud as possible.

Being on and off things like music and social media the last 2-3 years because of parental duties, made me miss quiet a few things. One of that was that my very good friend Paul Margree of the '**We need no swords**' blog fame, has started his own musical vehicle.

At first when I saw him posting things about **Ivy Nostrum** on twitter, I thought it was one of these things Paul is promoting about. As he does all the time when he writes what he listens and what he likes etc.

Didn't notice that at some point he constantly was posting about Ivy or even if I did probably thought that was one of these things that happen when we like something a lot. Then I saw a video of something he did and made all the right connections of Ivy Nostrum and Paul.

I guess a simple web search will point you to both Ivy and his lovely blog.

Loads of worries about the future of low key, experimental shows and gigs after the brexit years. There's a feeling of uncertainty around. There is no clarity nor that you would expect something concrete from these clowns but the main thing is that we might need to start organizing things differently and under the radar. Nothing is difficult. And nothing is holy. If we need to change everything, then we will have to do it. We'll come back from underground through the sewers to dirt your red carpets with our dirty boots.

This last December, we had the really sad news of **Simon Morris** (Ceramic Hobbs) that passed away (1968-2019).

Was re-reading JG Ballard's **Hello America** recently and noticed one thing that missed the first time. The **last president** of US according to that novel before the whole continent became uninhabitable because of ecologic disaster was the **forty-fifth** one. I am sure you can guess which one is the 45<sup>th</sup> one, right?

The Danish, **Topos** label released a digital work on their **00/00/00 Series** where **CM von Hausswolff & TR Kirstein** play live and there is a projection of WS Burroughs' **Cities Of The Red Night** in Danish where the audience was reading it during the concert (toposmedia.bandcamp.com)

Kohei Gomi or **Painjerk** as he is more well known around has started to upload his back catalogue on his bandcamp page. painjerkwrackedandruined.bandcamp.com/

**Dirk Serries** that quite a few people found out from an Urashima re-issue of his 80s Vidna Obmana project, is running since 2014 **A New Wave of Jazz**. A label focusing on jazz, free improvisations and contemporary classical music.

Well I am not a Soundtrack guy but the music from the **Chernobyl** series and **The Lighthouse** movie were absolutely fabulous.

That foghorn from the Lighthouse, oh boy oh boy!!!

Last December  
the lovely people behind Beartown  
Records, celebrated their 10 years of  
existence with a 10inch vinyl with the music  
of norwegian noise master  
Lasse Marhaug  
Best thing from this release  
is that the Beartown guys  
were kept away from producing  
the artwork for  
the cover  
Thanks Lasse  
we own you big time

There was always a case (and a feeling) when you thought that you discovered something that most of your friends didn't notice. A band or a label that you would throw it as a bomb to them making you, earning points in an imaginary chart of greatness. And 30-40 years ago, when the information resources were limited to a few printed zines where basically the same news were recycled and interacted between themselves the chances of finding something different from your friends, which obviously they would have read themselves the same things were kind of limited too. But it was happening.

And those small victories for some reason were becoming as well your favourite gem, a protected valuable finding that you were going to carry it with you all the time. Your '**secret**' little gem.



But then when the whole virtual net happened with everyone creating a blog or writing at various Forums, you had the sense that 'everything is out there' and that most of the people would already know about them. Probably not thoroughly but at least they would know their existence. Needless to say that into these floods of information missing things was fairly easy and was becoming a norm after a while. The excitement of having so much in front of you couldn't last forever. Well just before that thing happened, at some point I discovered or some leads drove me there, **Nostilevo**.

Obviously I cannot remember how and why I visited their site or if I bought straight from them etc. I vaguely remember reading the description of the 2 tapes that I grabbed **Slaymaker Welding –Ov Melt Ruin** and **York Factory Complaint –The Grieving Process**. Both are from 2012, so everything is happening back then. Nor than I knew something about these two groups. And if with the York Factory short history and future releases there were some dots that you could connect, with the Slaymakers and this being their only release the infos were never been there.

Three young scottish first-wave noise enthusiasts transplanted to Detroit formed Slaymaker Welding in 2011 with a divine interest of channelling early Crash Worship and Test Dept by using scrapped electronics and junkyard metals, resulting in a harsh sound reminiscent of early Z'ev and Mother Savage gone

But it was about the music. Both of them, primitive, industrial, raw sounds, distorted, rhythmical and atonal in a repetitive monotonous way, making the whole sound landscape a black-and-white post-apocalyptic wasteland. What a nice welcome from this label.

Having one band from Detroit, a de-industrialized city in decline with ghost areas, vacant and abandoned, a city in a rotting decay the results couldn't be different. But YFC came from New York and we were not in the 80s but the feeling was from back then. First thing that came in mind was **Missing Foundation**, that industrial band from NYC from the late 80s and since I read back in '92 about them in a greek fanzine I was really intrigued to find out more about them. And as we mentioned above, the dots were there. **Ryan Martin** which was one half of York Factory was also one half of **Dais Records** the label that re-released a little bit later the first two Missing Foundation records, so the connection of York Factory and Missing was more than alive. **So, that was the start of my secret love with this label.**



And in fact it was so secret that I barely mentioned it to anybody in an absurd way of not wanting to give away the secret. I even never streamed its releases (from bandcamp) while I used to run electric knife just in case anyone would enter the shop and asked what was on? Not a very common thing though (entering the shop not asking what was playing).

But also it seemed, at least to me, a mystery surrounded this label. Even if there were a few familiar name like Burial Hex, Komm Hjuler/Mamma Bear, Pure Ground, Skin Graft etc in its catalogue, the rest of the releases looked like there were either friends of the label or people that were just about to start to releasing stuff. And most of them into that **sonic aesthetic** of **primitive electronics** they carried out. Shiobhan, Men of Bissau, Liable, Desire XXI, Blue Krishna, Mean Mugger, Xakatagawa, Corporate Park, Church Shuttle, Granite Mask, GJ Coppola and many more that you wouldn't consider to be household names in a noise house. Maybe they are but definitely not the ones that you see with releases in a series of label across the universe. But that for me was part of the beauty.



Its website was not very informative as well. And I am not sure if there was ever a proper site or just that bigcartel plus the bandcamp one. And if there was a facebook one, I am not into fb so have absolutely no idea about that but I doubt if that was reluctant to release more inside stories about its operations.

The bandcamp page up until some time ago, had most of its past releases, making it easy to go back and listen to them. At the moment you can only find a handful of the latest ones, that is probably a shame but we can always remember the '**less is more**' statement (quoted by architect Ludwig Mies van der Rohe back in 1947)

The more stuff in it, the busier the work of art, the worse it is. More is less. Less is more. The eye is a menace to clear sight. The laying bare of oneself is obscene. Art begins with the getting rid of nature (Art as Art: The Selected Writings of Ad Reinhardt)

In the meantime the label had moved from Detroit to Los Angeles, at some point probably around 2013-14 Nevertheless nothing really changed in its sonorous direction. Nostilevo has an impressive back catalogue of over 100 releases since 2011 when its first cassette came out. And apart from a few vinyl ones, no more than 5 or 6 LPs and one 7inch, everything else is on tape. Apart from one VHS tape. As far as I remember not a single cd has been issued by them.

But was it really everything under a cloud of mystery or was it just me that tried to keep it intentionally secret in order to maximize my own fantasy? Who knows. With a little help from the internet you can find that the person behind Nostilevo is Khristopher Reinshagen. Now if the name doesn't ring a bell, then probably his **Body Collector** alias and his previous label **Nurse Etiquette** might be more familiar.

Both of them, label and music body was extremely active in those glorious noise years before 2010. Body Collector with releases on Phage Tapes, Turgid Animal, Skeleton Dust, Chondritic Sound, even a split with The Rita on Ecstatic Peace! On the other hand his label, with 99 releases between 2006 and 2011 when it seized to exist, had already a nice list of names to present. From his own Body Collector outfit to Andrew Coltrane, to our own Filthy Turd and Mutant Ape, to Dog Lady, Skin Graft, Expo '70, Jason Zeh or bands like Robedoor and others like Darksmith, Emaciator etc etc.

And if Nurse Etiquette was more of a noise label, Nostilevo probably moved towards a more industrial, minimal, electronic, synth, even gothier and darker mood. I guess you can still call it a noise label too, since it releases enough noise releases but the horizon looks wider and without tribal limitations.

I think I still miss the back catalogue when I could go and check their old releases. I guess because I was only visiting it every like 5-6 months and was digging in whatever was released in that period. And as I probably said, it was not that I liked everything they put out but that was not the case. Sometimes you are just so emotionally conquered by either an artist or a label that you don't mind the odd one that doesn't fit your musical soundscape of that particular moment.

So, yes, Nostilevo is or was my secret and favourite (not famous) label from the States.



# benefit compilations

Benefit compilations were always a big thing amongst labels and artists. It was always more about the cause than the music. You didn't really mind who was in it but what was the reason. On the other hand normal compilations, and I am talking strictly about the ones that were dealing with noise and experimental artists, were lacking the concept and the continuity of solo releases that made them sometimes not than appealing to people. You always had the impression that the passage from one artist to another didn't make sense (even if most of the times the sounds were too similar). You had the feeling that the piece was isolated from the artists' body of work and didn't make sense to be adhered in the context of a conjoint compilation. For other genres, like punk it made more sense and it was not so annoying.



In the last year there were 3 compilations (two benefit ones and one not) that came to our attention. Firstly it was the third installment from **Noise In Opposition** a label that is 'dedicated to opposing fascism, misogyny, homophobia and other prejudice both within the noise and avant electronic music scenes and in the wider world', having already put out 2 volumes of comp music the previous years, plus a handful of other releases. This 3rd Volume is full of music, a 77-page zine, art from artists and a 24-page

exclusive comic. Not a difficult choice of grabbing one

The next came from **Concrete Tapes** and it was a strange one for me. So, during the UK elections last year, Concrete Tapes made a compilation of 21 songs with all proceedings going to Labour Party. Music wise the tape looked really tasty but giving money to Labour was an issue though. Not that I had something concrete against Corbyn (apart from him supporting the wrong team in north london), but funding them was not my thing. Coming from a political background where self-organising is more important than standing in an election seat or when one of your political ethos is of standing against any form of hierarchy then there was a bit of an issue. A gave it a good thought and then I realised that if the next day I was going to visit a charity shop where let's say a record from the 80s was there with a sticker saying 'supporting the labour party 1984', I would probably have seen it as a historic release and would have bought it. So, at the end, I did support the Labour Party and... Fuck the Tories, why not!







Now the third benefit compilation came from **Vital Things** podcast and we were lucky to find out from some people reposting their messages in social media terrain. Now this one is in support of **Unistoten** indigenous people in Canada (in northern British Columbia) where people there are fighting for their land and resisting and protecting their unceded territory against the Canadian Government and Energy companies (Coastal GasLink Pipeline) which with the help of militarised Royal Canadian Mounted Police (RCMP) forces they try to force built fossil fuel infrastructure and gas pipeline running through Unistoten land. All proceeds from the sales of this album will go to the Unist'ot'en Camp Legal Fund to help in the fight against the TransCanada Coastal GasLink PipeLine. Support it and show solidarity to the people of Unistoten.



*Bonus: benefit compilation (from couple of years ago)*

### **Solidarity Is Our Weapon Against All Prisons (Totes Format)**

This compilation initially in 2 recycled cassettes, was compiled by Totes Format with all profits going to **Anarchist Black Cross** in Helsinki. Apart from tapes edition there was obviously the digital one that you still find in <https://totstellen-grmmsk.bandcamp.com/> where you can also check a later edition of the compilation on CDr (which is actually an MP3 disc with 3 hours of music).

There are 31 artists in this compilation from GX Jupitter-Larsen, Ict-ung, Dave Phillips, Bourbonese Qualk to Concrete/Field, kek-w, ps stamps back, Lake Lund etc.

But who is on this compilation is not the important thing obviously.



## to live and shave in...plymouth

Relocating down to Plymouth was not an easy choice for us. It made sense in terms of someone in the family having a proper job and not relying on the sales of experimental records (which was always a struggle). For myself the first period was more about spending time with our daughter up until she finally went to school, so the whole music business, plans and commitment went out of the window. Luckily at some point Carl, one of the founders of the artist-led **KARST** gallery invited me that to co-organize some events there.

First came the **ALPHA** one where Dieter Muh and Kostis Kilymis played. Then the **BETA** with Normal Tea (from Canada via Exeter where he lives), local artist and gig promoter Ubiquitous Meh and A Friend Of A Friend that was known to me through Larry Crywater label and also had moved to Plymouth recently.

Being an old industrial space, KARST provided a different approach to how artists should proceed with their sounds and deal with the natural reverb the space itself produces generously.

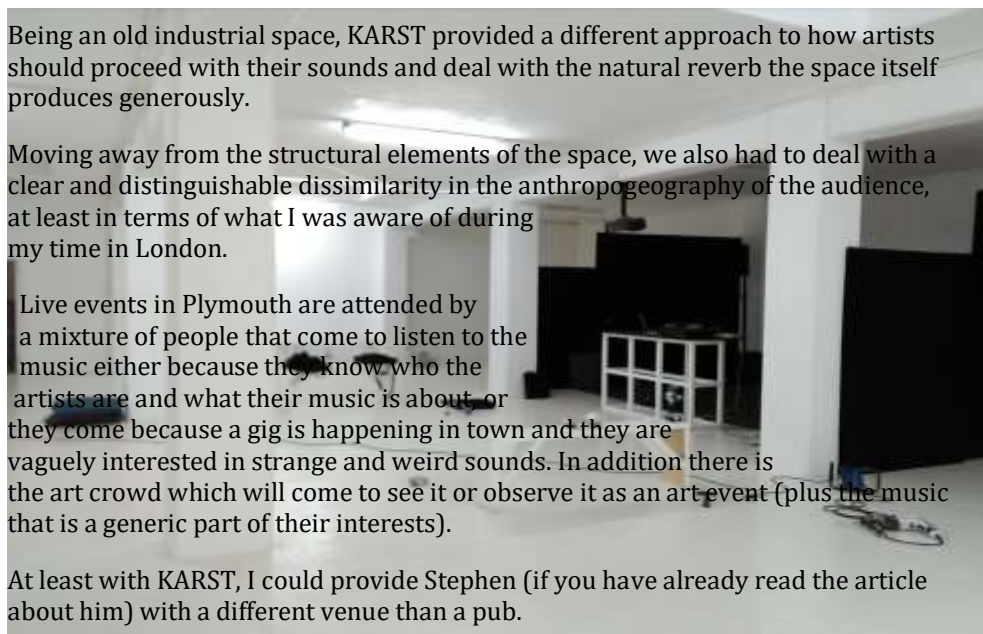
Moving away from the structural elements of the space, we also had to deal with a clear and distinguishable dissimilarity in the anthropogeography of the audience, at least in terms of what I was aware of during my time in London.

Live events in Plymouth are attended by a mixture of people that come to listen to the music either because they know who the artists are and what their music is about, or they come because a gig is happening in town and they are vaguely interested in strange and weird sounds. In addition there is the art crowd which will come to see it or observe it as an art event (plus the music that is a generic part of their interests).

At least with KARST, I could provide Stephen (if you have already read the article about him) with a different venue than a pub.

So, our third and last event, **GAMMA**, was last year in May when we invited Contrastate from London, Nigel Ayers (aka Nocturnal Emissions) from Cornwall, and Alice Kemp from a little further out of Plymouth.

**Alice** played first. Having already been to KARST before, she had ideas about how to elaborate her set and set up the stage. The gallery turned **dark**, Alice sitting on a **chair** wearing a dress and a piece of fabric completely covering her head; there was a black box at the back, where her minimal set up of pedals was, and a fair amount of tealights



around, inside and outside the box. The set up produced a **minimal** performance where a **captivating continuous drone** was buzzing around the space while Alice was sitting in her chair doing no movements whatsoever, while the prerecorded sound was going through the distorted pedals. Her enthralling coupling of (her) music and the space as



both industrial space and an art gallery, was something extremely well received and cherished from the people that were present. It was also my first time that I had seen Alice doing a solo performance, so I couldn't be more pleased (the only other time that I had seen Alice perform was in Exeter in one of these beautiful curated events by Emma and Tony, the **Quiet Night In**, when she and 6-7 more people played quiet pieces from Christian Wolff, Jürg Frey and others).

Next in line were **Contrastate**, of which I knew very little. I only had the 'Thousand Badger in Labour' cd, the 'I am a clown collecting moments' 7inch and also had read one interview from EST magazine online, plus I knew that Stephen Meixner was running the Black Rose Recordings. Okay maybe not too little but still not well aware of their music journey since they started back in the late 80s until today. The truth is that Contrastate were one of these projects that were not too active all these years and only periodically had live gigs and appearances. So we can call it a draw.



Contrarily to Alice, Stephen and Jon had deployed a large table with all sorts of things on top. From pedals and mixers to guitars, synths and more pedals and little things with knobs and many other beautiful things. The projections at the back were aligned with their post apocalyptic, theatrical, sonic landscapes while the ghost of Derek Jarman was hovering all over us.

The set was glorious, full of 'sonic colours' and dramatic paths leading towards the cathartic end, but not in the sense of a biblical purgation but that of a catharsis of emotions (happiness, anger etc) and sentiments (feelings, passion, affections etc)

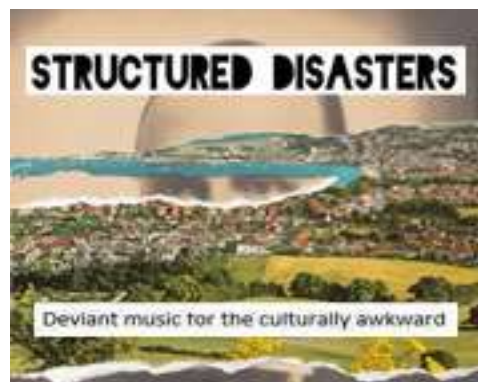
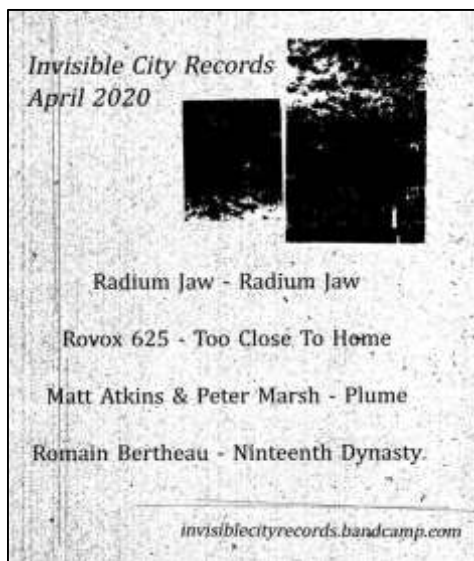
Finally after a while we had **Nocturnal Emissions** on stage. That day I had the pleasure to meet Nigel's wife, whom I had sent Daphne Oram's 'Oramics' 4LP records years ago, secretly from Nigel since it was a xmas gift if I remember correctly. Back then when she mentioned that Nigel would love this record, I didn't notice it but then everything fell into place and I realized that she was talking about Nigel Ayers. So, it was a happy day for various reasons.

Nigel played a long set, almost an hour where he handed out every little bit of sound he has on his palette from the early days of NE when they were a trio until nowadays where he still produces, compiles and assembles music on his own. But all these happened in a reverse music journey. The first piece, which was the longest one, the most atmospheric and ambient one, where layers of sounds were unfolding one after the other to allure and captivate us in his Earthly Delights cosmos, followed by the beats, the amalgamation of the late 80s industrial-ebm-dance-techno with dub vibes carrying us away and ending up with a piece based on **Never Give Up** from 1985 'Love of Love and Revolution' (or maybe it was another version of it and not based on it) where the already melancholic tune was turning even more melancholic when the voice of Caroline K was singing, pointing out, indicating to us, to **Never Give Up** and **Never Read Tabloid Newspapers**. The end was nigh.

The end of the show and the end of the series as it was. Nothing but a big thank you all!



*(photo credits, Alice K, Contrastate, Nocturnal Emissions: Rob Wosley)*



**electric knife records**

## reviews, blah blah, music etc

well, this is not an actual reviews page. there will be words about releases but there will be no actually words on how they sound and what they are about. we will write how we bought them and why and that would be more or less.

### **Millions Of Dead Tourists - Helicoide (LP, 1000+1 Tilt)**

Last year I bumped into Iasona from 1000+1 Tilt in a Vinyl & Zine Fair in Athens. I hadn't seen Iason since probably 2003 or 1004 when he, Yorgis (Mecha/Orga) and another guy came in hometown in north Greece for a live gig we, the Accion Mutante Collective organized back then. After the gig they stayed in my house, so since then I hadn't seen him. I've seen Yorgis in London few times, he also happened to play in the opening day of electric knife records but with Iason I had no luck. So, last year after we had a long chat about everything I grabbed couple of his PS Stamps back cds, 'Μουσική για χαντακία' (Music for ditches) and Μουσική Για Διάσχιση Δασών (Music For Crossing Forests) plus a tshirt of his new project alongside another guy from Thesaloniki, Millions Of Dead Tourists. And this happened to be my favourite tshirt of 2019. I was wearing it everywhere. So this year, again in an airbnb-ed Athens we met again in the same fair where i saw that they had a vinyl this time. Grab it immediately!!!

### **PS Stamps Back vs Anal Vissi - Homefucking Is Killing Prostitution (LP reissue, 1000+1 Tilt, Minor Minor)**

But apart from the Millions of Dead Tourists, Iasonas had something else too. Now that was a nice surprise for me. I used to have the cdr from back when it came out but (obviously) the last time I tried to play it, a couple of years ago when I found it somewhere lying in a box, was not doing any exceptions to the

rules. Old cdrs die silently without much ado. The sound on the vinyl is not of a great quality coming from old files but still makes sense that is been saved and we can have a further listen to it. The actual recording came from 2 members of the Adaptories when a rehearsal of the group never happened and they decided to make something out of it. The title is an obvious wink to the famous slogan of the early 90s and Anal Vissi is another one but more of a greek-based-inside-joke since Anna Vissi was the main pop icon of these years in Greece.

### **Con Demek - Dogmama (LP, RRRrecords)**

Well, I was extremely lucky with this one. I was into checking Con Demek's history and reading about the American industrial bands of the 80s, when I saw that one of the Con Demek's records was on RRR. What a perfect match up. Now that made me wanna have it and when I checked on discogs, there was someone selling it here in UK and that person was Stephen Meixner that was going to come to play for the GAMMA series in a couple of months. I was so happy that I could wait for them to come over and Steve bring it to me.

### **Luciano Maggiore and Louie Rice - NO PA ON 1 (cass, Hideous Replica)**

This is another act that started to be in prominent by the time we had left London, so I couldn't follow their live performances in person. Louie stayed very close to the record shop and he helped me numerous times there to put shelves, do plasters and walls and all that, so we were close in some sort of way as we were with few other people (like Kostis, Vasco before he left, Paul BBBlood etc). Then Luciano came at some point and he stuck in. Louie on the other hand even if he had just released a 7inch, he wanted to get rid of his gear for some reason. This is when I leave them and then is when the 2 of them decide to do the most interesting and conceptual duo act of the few last years in UK. And yes this is one of the things that hurt that I couldn't follow.



### **Smell & Quim – The English Method (cass, Stinky Horse Fuck)**

Okay, now this one I don't have it in physical format but I found it on Lawrence Burton's Ferric Archaeology blog. I usually nor download or listen stuff from files but I do some exceptions from time to time. The English Method is one. It is the first S&Q release, I saw that was available, I remember how much I like the second one (Jesus Christ LP) and I did it. And that was I great decision of mine.

### **Yiorgis Sakellariou – Nympholepsy (CD album, noise-below)**

Whenever I meet with Nicolas Malevitsis (of Absurd fame and not only), he always gives me something. A fanzine, a tape, a cd, a record, whatever he had just put out. This time was a cd on his noise-below label from Yorgis Sakellariou, the man behind Mecha/Orga moniker for so many years. I don't know if he decided not to use the Mecha name anymore but the sound is in the same paths as the Mecha ones (just clarifying it since loads of artists using different names for different sound outputs of theirs. Well, not in this case). Ah, and then Nicolas wants us 'to go for some whiskeys'.

### **Allen Mozek - Misopedia (cass, Thalamos) Kostas Kefalianos - Phlegma (cass, Thalamos)**

Thalamos label from Athens, put out their first cassettes sometime in 2015 and then after one year they started producing more and more and more like a proper label. My problem was that I had just closed the shop at that point and I didn't follow their discography. The label was set up and it is still running by Kostas Kefalianos (from one of the tapes above) and Panos Alexiadis that some people might remember him when he played in London few years ago when he had just did the Katabasis LP on Rekem. Well, Thalamos' releases have Matthew Hopkins, Francisco Meirinio, Aki Onda, Mike Collino, Stephen Cornford, Giovanni Lami amongst other in their numbers, so I opted to start with 2 older releases to start with. Kostas',

one of the bosses of this fine label and then Allen, boss of one of the finest tape label back in 2013 and for 3 years or so.

### **Normal Tea – s/t (self released)**

I found out about Normal Tea when we were planning for the BETA event at Karst and Luke Richards (Ubiquitous Meh!) told me about him. He came down to Plymouth, played a brilliant set and then he came back the next year playing in a gig Luke organized (as Damnosonic) with Giant Head and Daphnellc (Larry Crywater, BIR, Maurice's Hotel Death etc). The second time he had this tape too!

### **Gaël Segalen - Sofia Says (LP, Coherent States)**

I have to admit that I didn't know too much about Gael's work. I bought the record straight from the Coherent guys so they explained to me about the parisien connections between Gael, Joachim Montessuis and Erratum. They also told me that first, they released it on tape (as most of their beautiful releases) and then they decided to do a vinyl too. I was already convinced with the previous reference so I didn't need to hear more. Well apart from the record itself.

### **Contrastate - An Exercise In Defascination (7inch, Black Rose Recordings)**

The Contrastate have a special relationship with 7inches. They have around ten albums and six 7inches. That's a proper good analogy compare it to anyone in this kind of music. So, you cannot just miss the opportunity to have another one of their small beauty when they just appear.

### **Giant Head/ Daphnellc split 7" (Larry Crywater)**

Daphnellc is Aby that runs Larry Crywater and also does music as BIR, Maurice's Hotel Death etc If you read the Normal Tea review you know that she had been to Plymouth for a gig last winter. Aby was sending me tapes and cdr at electric knife. This time around she had a 7inch vinyl with her as a promo for their tour. I bleeding love 7 inches.

due to the delay of printing because of the pandemic we had the chance to listen and write a little bit more in this section

**Foldhead – Bezerk Pinball Machine / Quasar Delirium (cass, Zanntone)**

Foldhead is Paul Walsh's solo projects, apart from being one half of Early Hominids and Inverted Nepal (Neil Campbell and Pete Cann being the other halves respectively). Paul was also involved with Smell & Quim in the first releases of the band (English Method, Scum-Grief, Jesus Christ, Jissom Killers). I met Paul a couple of times in person when he visited London (and the shop) while we also kept a good communication through twitter. He kindly sent me this tape (he has loads of digital ones on his [zanntone.bandcamp.com](http://zanntone.bandcamp.com) page) when the lockdown started. This a handmade tape, full of noises and abstract sounds. Paul is not messing around. I don't think you can find the tape around unless you speak with him

**Lasse Marhaug – Gjota (10inch clear vinyl, Beartown Records)**

You would probably have read about this record in some other part of this zine. The London-based Beartown Records, famous for releasing almost anything that is thrown under their door (with the precondition that they will fully support the artwork of it – something that is highly debatable if it is 'just okay' or 'completely rubbish', let alone if it is any good), last year they celebrated their tenth year of existence. And what a better way to commemorate it, with a 10inch vinyl release. Add to that Lasse Marhaug and you have the full picture.

**Peter Fengler – Ping Pong (cass)  
Russell Walker – Roadside Piss-Up (cass)  
(Beartown Records)**

Grabbing the Lasse 10inch made me adding to the basket also 2 tapes (without knowing that there will be 2 different parcels). If you have read the Fusinato article you will already know that I appreciate Peter and his labels. And I appreciate both of them a lot. Peter was going to play a gig in London at

some point, that was the only time that I wanted to visit London for a gig since we moved out from it 3-4 years ago. I couldn't make it but at least I had the tape. To be honest I was not familiar with Russell's solo works. I saw that he was member of Bomber Jackets, 'The Lister' album on Alter was a very sweet release and he was also member of The Pheromoans, that I only had quickly listened something from them, that I can recall (but I am pretty sure was not that bad – I always remember things that doesn't fit my personal music tastes). Now, back to that release. Beartown guys had a bit of sound from it and it sounded great. Spoken words, poetry, short stories over 30 minutes. I guess I was in a more non-music period and had those two but hell I so much love them.

**Daniel J.Gregory – Life is a Bin (CDr, Cardboard Club)**

**Daniel J.Gregory – Scab Wiped Reef (cass, Sound Holes)**

**Territorial Gobbing & Daniel J.Gregory – Our Water Boils Hotter than Yours (Invisible City)**

Right, let's see. With Daniel we had a good communication through the last years either through social media or in person. He also played at the last day of the electric knife back in Dec 2016 with Alec McGrory. Daniel used to co-run a record shop in Aylesbury every Saturday for some time, so we had a common hot issue to discuss about (why we should be interested in trading cdrs that we never heard of with records or cds). Before that he was running Dead Pilot Records and now he co-runs Structured Disaster label with Mark Browne. He also does absolutely great collages. I bleeding love his collages. I like them so much that I could buy something even if it was shit just because of the artwork. Nevertheless I think one of the three releases from above have his collages there but that's irrelevant. 'Life is a Bin' is on cdr and that means that somehow someone should preserve this audio to a more resistant format. One sided vinyl par example. Both his solo releases are great and then there is one

split with Territorial Gobbing that I didn't know about. I mean who TG is not about the release. The release was on Invisible City that I was following so I had heard the news. So this is a good pass to go the next one

**Territorial Gobbing – Gut me and pull the lunchbox out (cass, Cardboard Club)  
Giblet Gusset – A Paltry Offering (cass, Cardboard Club)**

The way I didn't know about TG, applied with Giblet Gusset. But through Daniel I heard TG and then when I wanted to buy this tape on Cardboard Club, I grabbed that beautiful and unknown to me cassette from Giblet Gusset, that I found out later that was responsible for some lockdown series of live events. Like Daniel before, both these two acts are not just about noise. There are noises, there are skronks and junk and words spitting towards us. Everything in a lovely inharmonious, dissonant cacophony of noises and words.

**Vile Plumage – Three Sisters Lost n the Darkness of the Bambury Seam (cass)  
Radium Jaw – s/t (cass)  
(Invisible City Records)**

I knew Vile Plumage from the time when they contacted me in order to stock some of Burslem Crypt releases at electric knife. What I knew already from there was Filthy Turd. And if in Darren's music, big part was also the primordial intuitive performance of his, here with Vile Plumage we had to confront twice the cathartic katabasis in the hell of Burslem. Can they do it on a cold, rainy Tuesday night in Stoke? Oh yes, of course they can.

Radium Jaw. I absolutely had no idea who is behind this one. And I still don't know but when I bought the Vile Plumage I listened a bit and I had to choose between this one and RovoX 625 one. I only bought the former simple because I didn't have a clue about Radium Jaw. Sorry Clive, I might buy your stuff at some point later.

(Note: there is also one more great release from the latest bunch there: Romain Berthneau – Nineteenth Dynasty. Sadly I was on a tape rampage and left it out).

**AMK & WM Zarate – Embedded (cass)  
Blackhumour – Engines of Desire (cass)  
(Regional Bears)**

Regional Bears started releasing tapes a little bit after I closed the electric knife and that was a shame because I would have loved to stock them. Well apart from the fact the guy behind the label was visiting the shop the whole back catalogue of Regional Bears looks wonderful. The fact that I didn't buy anything since I was lost with home-parenting, made me go and start with some early ones. And what a great start. AMK is a great artist and blackhumour is greatly underrated.

**Ivy Nostrum – Do You Want to Feel? (CDr, Structural Disasters)**

I mentioned somewhere else about Ivy Nostrum and Paul and how I didn't notice that Ivy was his project. Paul is a dear friend and someone that was regular at electric knife where we were spending hours talking about releases and listening music. And drinking loads of coffee. First he sent me the 'Self Own' tape on Invisible City, then I listened to a digital one with Matt Atkins and then he sent me this one on Structural Disasters. No disrespect to the previous ones but this one is my favourite of his.

**Kindvriendelijk / BBBlood – Split (cass),  
Trans-Dimensional Sushi/Beartown  
Recs(**

Now there is a problem here. I am biased. I know Paul for more than 10 years. I used to go to all his gigs in London, buy his tapes and cdrs, hang out at other people's gig with him, share a pint or two (or three), he played at electric knife, he made beer with Luke (Hideous Replica) and Chris (Beartown) that they gave free in a couple of gigs at the shop and so on. So, yes Paul is a dear, dear, very dear friend and I cannot comment on his stuff with impartiality. But there is one thing for sure. I love his noise. I fucking love his noises a lot. This release is a split tape with a belgian guy, having for a cover a made up beer label from the 2 of them. I especially went out to buy a belgian beer to honour the listening properly.

