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# Sonic Death

number 7



Charlemagne Palestine

Hey - this issue of SD doesn't  
have interviews with ANY of  
Your (AND OUR) FAVORITE UNDERGROUND  
Rock + Rollsters but instead we  
have pieces on two people we've  
been intrigued/inspired by:

CHARLEMAGNE PALESTINE

AN obscure but CRITICAL Figure of  
NYC AVANT/MINIMALIST Music ~~REDACTED~~  
He's interviewed by ALAN LICHT OF RUN-ON  
AND is essayed by Roland SÖCKLE, A Dutch  
guy who runs a label called Barooni.

AND  
TIM SANDLIN

A WRITER whose books ARE AMAZING TALES  
OF individuals SCARY AND BEAUTIFUL

READ 'EM AND see IF YR TURNED ON

THE WINNER OF BIKINI KILL'S VAN-TRASH is NO ONE!  
WRITE A POEM ABOUT BIKINI KILL AND THE  
WINNER WILL GET IT!

Hey-

Welcome to issue #7 of Sonic Death... Are we late?

Sorry for those of you who've been waiting..We've been working on Washing Machine, our new lp, that just came out this week(9/26/95)- we recorded this new one in Memphis, TN at Easley Recording, a great studio near Payne's BBQ. John Siket who worked w/ us on Dirty and EJST&NS was our engineer and we produced the sucker. In between writing the songs earlier this year in our practice space and recording demos we ventured out for a few little tours— maybe some of you caught us doing college shows around the E. Coast.

(me and courtney are gonna start a band together w/ ex-crucifucks guys. Should be pretty punk. Look out for it. I'm thinking of singing a few songs on the next sonic album so you may wanna get ready for that too as it's bound to be quite fucking rad. Kill rock stars wants me to do a solo single but i figure ...)

Hey, that was writer's embellishment by Thurston alone w/ the powerbook! But really, after the college shows we went on a leg of the REM tour and some of you went and probably some of you said 'catch you next time' and then the next time turned into a mother of a tour: Lollapalooza. Say what you will, you probably never expected to see us on that tour and we never expected to be out there w/ it, but we got to tour w/ Beck, Jesus Lizard, Cypress Hill, Pavement and some other 'alt.' bands and we got to kick it out every night on the stupid-big stage w/ Floydian lights and the moon and stars. But let's get real – as i write this we're gearing up for a fall tour on our own in some rockin' places that you may or may not know... See you there.

Steve

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cover pic ©1974 Les Levine

**Sonic Death?** is that a soundless obituary? are the graves open 24-hours or do we have to settle for bowling in berlitz? what time is the silence check? do the stiff's get all-access laminates, deli trays, kaliber and zima on ice? will ticketmaster handle the box office and will there be all ages coffins? do women and/or children get to die first or did affirmative action beat them to it? in the event of standing room only attendance will cremations be determined on the basis of sex, height, or size of genitals or mammaries? if meat is still murder is it now bikini killed and sliced by shonen knives? is that a hole in yer pocket or are ya just mad to see me?

**Sonic Death?** will it finally dispel all rumors that i'm still alive?

—spot

(spot is one of the most legendary record producers of the secret history of the last fifteen years. recording many est groups including black flag, the minutemen scorching tree and the meat puppets- including one of my all time favorite albums, MEAT PUPPETS II. he also produced the first crucifixes lp and was last seen playing clarinet w/ mike watt at the second stage of lollapalooza. he currently resides in austin,tx.)

MY 1<sup>st</sup> CONCERT

MY 1<sup>st</sup> INTERVIEW

my 1<sup>st</sup> graffiti

MY 1<sup>st</sup> photo pass



# THE FALL SOUNDCHECK as told by Truly Justine of Pork Queen

## The Fall Soundcheck - Starfish room / Van. BC

We arrive at 7:00 pm. The fall have <sup>(sans Mark E.)</sup> well into their soundcheck. Gear's all set up. Computers on-line. They're working on individual drum sounds. Heavy. I get kicked out of the dressing room for being in the opening band. Young boys are already flocking around the tour bus out back.

Around 7:30 they begin full band soundcheck. (sans Mark E.). I overhear one of them say something about a ten song list.

30 minutes later the little big man shows up and begins hissing orders from the sound booth.

"Brix, start on the second verse please"

"Try it again. Karl, try playing the tune please."

"You're not singing it properly. Sing it, yell it properly please"

"Do it again"

"Too fast. Slow it down please. Do it properly."

"Do it again."

"Do it again."

"Karl. Try playing the tune this time. Do it again."

"Do it again. And Karl, please play the tune this time."

"Do it again. Play the bass line, not that funny sound. Karl, please play the tune this time."

"Do it again."

Brix: We've done them all.

M.E.S.: Check your list.

Brix: We've done all ten.

M.E.S.: Start again. Play the tune.

etc etc:



# Charlemagne Palestine

Charlemagne Palestine is one of the original New York City minimalist composers/performers of the 1970's. His work first came to my attention through conversations with Glenn Branca and Ned Sublette in the early eighties. I happened to attend his outdoor performance for carillon during the 1982 New Music America festival in Chicago, and found it very beautiful - shimmering clusters of bell-tones ringing out across green lawns from the bell tower of a church on Chicago's south side. Recently I came into contact with the man himself, assisting him with a digital transfer of master tapes from his first recorded work, "Four Manifestations in Six Parts", which was originally released by the Sonnabend Gallery in 1974. This work, consisting of two pieces each for piano and synthesizer, is slated for release on Roland Spekle's Barooni label in Holland in August. Droning chords and slowly changing atmospheres evoked a time when this was new and ground-breaking work - the mid to late nineteen seventies when such music existed side by side with nascent punk and no wave. This was a bit of what was happening when Thurston, Kim and I were first coming to the city. Charlemagne, who now spends much of his time living in France, and making sculpture, recorded those works in what was then called The Basement Recording Studio on Greene Street in New York. He was the first artist to work there, the 'test case', as he put it, with Phillip Glass' cohort Kurt Munkacsi engineering. These are the same studios where Sonic Youth have just completed our new Washing Machine, as well as where we did Daydream Nation in '88, and work on other projects as well. The following is a transcript of a phone interview conducted by Alan Licht in 1989. More reflective of Charlemagne's state of mind at the time than anything else, it is a fascinating glimpse of a unique and important composer, published here for the first time. I strongly urge anyone with an interest to seek out his recordings wherever they can be found. Alan's

one question was, "What are you working on now?"  
L e e

## Interview with Charlemagne Palestine. 9/17/89

W You want to know what I'm doing now? That's an interesting story. You want to know why I stopped? Well I stopped because at a certain point around '77-'78 I had been living and being with all the people who had started what you would call minimalism, Tony [Conrad], and La Monte [Young] and Terry [Riley] and Phil [Glass] and Steve [Reich] - then I was part of that whole group and around '77 I became very...negative. I began to do things unconsciously that I didn't understand, and they were very sabotagistic and I didn't know what I was doing. I was pissing everybody off, I was breaking my bridges. I was hostile to people, I was doing performances and insulting people there - I was doing whatever I could to destroy whatever world I had created ten years before, without knowing, really, why. Then my life began to change and I still wasn't sure why, but the world I had become a part of, let's say I was one of the big five of, well there was not a word *minimalism* before a certain period, but work that just sort of happened had begun to become very hot. And when it became hot I started unconsciously to become very difficult, and I began to become inaccessible and I began to become really an asshole, without knowing why, truly, I didn't know why. My brother died in 1975; I was invited by Merce Cunningham to one of their pieces by [John] Cage around '75 and I insulted the entire - I began to become really hostile. But later I began to realize why.

And the reason why, I think, is that I really felt that that world, call it minimalism or whatever, whatever that work was about that it had come out of a very spontaneous, unplanned, potentially sacred place, and at that moment, '76 or '77, it began to become very marketed, very marketable, and became something I even to this day cannot accept, something very vomititious. And so more and more I began to vomit in public without knowing what I was doing. So if you ask me now what I've been doing for the last ten years, I then was involved with a woman who was half Filipino, half Native American, who was devoted to a South Indian dancer named Bala Saraswati, who is the greatest Indian dancer of our century - but I was involved with a woman who was also confused by what does it mean to be Asian, to be pure, and it was a relationship that ended in a great disaster. So again I'd have to say that all the messages that the gods - I'm very omenic, I ask the gods every day what do you think I should do? And every day the gods began to tell me "ASS-HOLE ASSHOLE there's nothing to do, there's only the big bad world and the ancient world and there's nothing in between". And so, for the last ten years I did nothing, and now I'm trying to do something, I'm trying to. But I don't know why, and again, I'm very omenic, and so I'm taking this interview omenically. I throw it back to you... If someone like me, someone like Tony, someone like La Monte, someone like Terry, and someone like Phillip, like us, invented a form that now everybody does what are we supposed to do now? I mean those who took credit for it, they

did it, now they're on the cover of every magazine, they're these creatures of the media. (laughs) If you were working for the gods, and the gods had decided to make a long distance phone call to talk to me to ask me "What am I doing?"... If Vishnu was calling and saying "hey this is a telephone call from the Vishnu magazine and we want to know what Krishna's doing these days", what is Krishna supposed to say? Because Krishna loves to play the flute, Krishna loves to fool around with the girls, Krishna loves to be involved with the sacred tasks, but Krishna doesn't like the whole milieu that Vishnu created. So Krishna asks Vishnu what the fuck is Krishna supposed to do? And if Krishna is forced to play by the rules that Vishnu has made, then Krishna don't wanna play no more. So the real story here is that somebody who really believed in sound, who really believed in the magic of sacred things, who really believed in all these things all these years ago and then got put by the way-side by all this media crap, what do you want me to feel? Now I'm in Paris, I'm even in exile - I was born in Brooklyn, and I don't even wanna be there - nobody even knows anything we did, there are thousands of people in all these music companies who do all this booshi wooshi wicki dicki meditative music, that don't even know we exist. I mean what the fuck you want me to feel? Here I am in Paris, I was born in Brooklyn, me and about six other people invented a whole form that nobody even knows we did, what does Vishnu want Krishna to feel? Because Krishna just wants to disappear. If it's just a lot of booshi wooshi meditative sheeki shmee-

(licht con't)

ki veggi weggi wicki dicki music, if that's what Vishnu wants - God bless Vishnu - but I'm gone. I'M GONE. Tell Vishnu I'm gone, Krishna's gone. Why is Vishnu asking this Jewish guy from Poughkeepsie to call me up at midnight in Paris unless Vishnu wants a new deal? And the new deal is we gotta say what was happening, what is happening, was this just aspirin? Were we just making aspirin? Was all of it just about making sonic aspirin so people could just feel better, or is anybody out there just listening or caring? Because if it's just about aspirin, good for you, but I'm GONE. I'M OUT, I'M FINISHED. I AM... I AM... ZIP, I AM ZIP. So (laughs) in that spirit I just say to you, to my (laughs), is there a public? Who is this public? Who are you? All you spiritual, incredibly, students of the gurus, burus, durus, zurus. We created a form and all you did was, like, smell your incense and dress up, and you never know what was going on, and now you're calling me up saying 'hey, what are you doing now?'. Krishna's asking Vishnu, hey asshole, what... (laughs), what were you up to, what do you want, because Krishna's tired of playing this stupid game, and I don't want a thousand imitators in my way - If I have to compete with a thousand people, I disappear. Krishna is asking Vishnu to get down and say what he ever meant to do and why all this all of a sudden all these assholes are making a lot of money now and Vishnu is not asking Krishna anything except one day out of the blue a Jewish guy from Poughkeepsie calls him up for an interview, Krishna saying **FUCK YOU...**

(hangs up)

—Alan Licht

**THAT'S ALL I KNOW RIGHT NOW**  
(words by Richard Hell, music by Tom Verlaine)

My nerves are buzzin and my heart is gone  
I think I once was different but I might be wrong  
There are ghosts in the attic and bones on the wall  
But it's all right I don't care at all

I'm yours and you you're mine and that's  
That's all I know right now  
that's all  
that's all I know right now

It's dark outside except for pinpoint light  
Why a little gold tooth lost in a fight  
I'll duck outside pick it up from the street  
I'll stomp on it once and lay it at your feet

(chorus)

Aw baby it's dark out there but  
Aw baby it's dark in here but  
Oh darlin I don't care **NO NO**

The tv's up against the wall like a painting  
while everybody here in the museum's fainting  
~~but~~ I myself have froth on my lips  
It's delicious lady won't you have a sip

(chorus)

R Hell

## POPULAR MUSIC

### WALTER BECKER IS LISTENING...



The other guy from Steely Dan, who's just released his first solo album ("11 Tracks of Whack," reviewed last month), hears most music on the road near his home in Hawaii. "I have a CD changer in my

car," he says, "and lately I've been playing a Paul Bley trio record with Paul Motian and Gary Peacock on ECM, the new Sonic Youth album (I'm kind of a fan), and 'Pleased to Meet Me' by the Replacements. Those seemed to be the pieces that most complemented driving around Maui." Becker draws the line at actual Hawaiian music, however. "As Groucho Marx said, all Hawaiian music sounds like it was recorded on the same day." S.S.



*The following essay on CP was written by Roland Spekle for the upcoming release of 'Four Manifestations On Six Elements' on his Barooni label in Holland.*

### Charlemagne Palestine (1947)

Singing long drones in the choir of the synagogue as a child was Charlemagne Palestine's first serious musical experience. He absorbed these sacred sounds and would later transform them to the 'resonant sanctuary' that his own music was to become. Palestine came from a closed and provincial part of Brooklyn, United States. His parents were Russian Jews from Minsk, Odessa and Rogachov who came to New York between 1910 and 1914 and met each other there. At the age of 13 he auditioned and was accepted as a student at the High School of Music and Art in New York City. It was not long before Palestine knew he would devote his life exclusively to the arts.

At sixteen Palestine was playing the carillon of the Episcopal Church next to the Museum of Modern Art in New York. The carillon is a physically challenging instrument involving church bells being played by hitting the keys with the fists. At first he played the carillon compositions of people like Cage and Messiaen. Later he began to compose and invent a music that was based on the physical sound qualities of bells. "I lived near the bells, played them right next to my body. The sound became physical, visceral; each crack of the clapper was like a small earthquake", Palestine remembers. Experiencing sound as a physical feeling and singing the long, 'sacred' chants in the synagogue were the primary inspirations for Charlemagne Palestine to start creating his own musical work.

In the 1960's Palestine was a witness to many strong cultural developments in which he took a manifest interest. There was the New York school of Abstract Expressionism with amongst others Rothko, Pollack, Still, Newman, Hofmann and Kline. He attended the concerts of the north Indian Sufi Drupad singer Pandit Pran Nath, listened to the music of Morton Feldman and encountered John Cage's Zen-related philosophies of sound. Also, the religiously oriented music of the French composer Olivier Messiaen, the impressionistic music of composers such as Ravel and Debussy and the paintings of French Impressionists like Monet, Matisse, Gauguin, Serrat and Van Gogh were of great interest to Palestine.

One day the filmmaker and musician

Tony Conrad came up the belltower. Through Conrad Palestine was introduced to the New York avantgarde scene in which there was a lively interaction between artists of various disciplines. It became apparent that a group of composers and musicians shared common ideas about music. In later years the work of amongst others Young, Riley, Glass, Reich, Conrad and Palestine would be labeled as Minimal Music. The term Minimal Music referred to the reduction of means, techniques and sound sources used within the framework of their music. All of them wanted to break away from the post-war avantgarde (Stockhausen, Boulez) in reaction against its complexity. By way of contrast the composers of so called Minimal Music felt related to tonal music and were heavily inspired by aspects of the music of Asia and Africa. Themes in their music that became important were the concept of time (or timelessness) and continuity, the transformation of imagery in a non-narrative sense, and, specifically for Palestine, the interaction of the artist's energy with his chosen form. The Minimalists began to experiment with open form drones and complex, repetitive patterns and overtone structures.

At the New York University Intermedia Center Palestine began to work on electronic synthesizers looking for the 'Golden Sound', just as Rothko and Still had searched a similar formula in painting. He wanted to find in sound an all enveloping color field, a color sanctuary in continuous sound. It would be a beautiful rich liquid wash of spectral sound in space like Monet's water lilies, but devoid of romanticism. Charlemagne wanted his own sound world to be pure and not emotionally charged. Consequently, all emotion, all coincidence, all interplays of the various senses come exclusively from the mind and imagination of the listener. The two electronic sonorities included on 'Four Manifestations On Six Elements' come directly from Palestine's Golden Quest that lasted from 1967 to 1977.

In the late sixties Palestine developed live performances on church organs which he called the Spectral Continuum Drones. These lasted for 3 or 4 hours while he would search for tones and mixtures that resonated and merged. In 1969 Palestine moved to Los Angeles where he studied and taught at the California Institute of the Arts. Here he started playing the Bösendorfer Imperial Grand Piano, an instrument originally developed in the 1830's for Franz Liszt. The astounding

overtone structures and the sonorous clarity and richness inspired Charlemagne Palestine to write piano music. At first Palestine's piano pieces were direct transcriptions of his electronic sonorities. Later he began to develop a piano style that was a variation on carillon technique, a very physical alternating tone technique which he called strumming. The resulting piece 'Strumming Music' was performed in countless versions throughout the seventies.

Charlemagne Palestine began to consider his music as works in progress, which were continuously reinvented and refined during performances. "After a concert at the Palais des Beaux Arts in Brussels, Belgium, the great Cartoonist Hergé came up to me and said that he found my work like the telling of enormous legends similar to his stories. I was surprised and shocked by his response and began to work more consciously on my piano works as voyages or journeys or legends". Palestine named works after the famous tightrope walker Karl Wallenda and Miyamoto Musashi, a Japanese samurai. Also he developed 'The Lower Depths' in which he began a series of sound elements in the piano's middle register and over a series of evenings descended to the lower octave of the Bösendorfer Imperial piano, which has a full octave lower than any other piano in the world. By 1978 Palestine's very personal and intense piano music culminated in a highly dissonant work called 'Timbral Assault'.

The shift from his meditative electronic works to piano and organ performances was accompanied by a more physical and ultimately very expressive approach. Palestine's concerts lasted several hours. He would dress eccentrically, surround himself with stuffed animals and magical objects, drink Napoleon Cognac and smoke Indonesian Kretek cigarettes at a furious rate. Charlemagne would hit the piano notes with such a force that his hands would sometimes start to bleed and occasionally piano strings would break. What started as pure sound chemistry, slowly turned into a physical form of performance art combined with music. This was a logical consequence of Palestine involvement in performance art and shamanistic rituals which focussed heavily on the body. His cognac, fetishist clothing and stuffed animals were trance tools that enabled him to experience pure emotive energy more easily. Palestine felt very close to Jackson Pollock and Mark Rothko. "I'm the living hybrid in my own work of

the physical gestuality of Pollock and the spiritualistic color chemistry of Rothko. Also, both have a relationship with danger and death that is close to me", Palestine said in an interview. He seemed to exorcise his ghosts in his intensely personal and frequently spontaneous musical interaction with the audience.

The psychological effect of this purging of the soul and the nature of the contact with the audience had a draining psychological effect on him. Palestine made a violent break with music and performance art and started to fully concentrate on his work as a sculptor, which he had been practising for quite some time alongside his music.

The pluralistic art world of the early seventies, which allowed artists to work in several disciplines at the same time had radically changed to a situation that demanded of artists that they focus on one form of art in particular. Palestine, who had been working in such diverse fields as art video, sculpture, painting, performance art and music, chose to continue working as a sculptor.

At the same time Minimal Music had been progressing in a direction that didn't interest Palestine. The experiments with drones and timelessness in music slowly were traded for more accessible elements borrowed from pop and classical music. The pure, raw energy and the focus on music as physical sound in Palestine's work proved to be an important inspiration for experimental composers such as Glenn Branca.

Ascetic as his music is Palestine has never been satisfied with its place in daily life. Whereas Indian or Tibetan sacred music, that had been of great inspiration to him, is integrated in a culture, a religion, a way of life, Palestine felt that his minimal and sacred music was somehow separated from tribal and religious traditions. The emptiness of late twentieth century western culture and its disconnection from its mythologies and rituals troubled him deeply. He dreamed of inventing a whole new tribal mythology with divinities and sacred objects, musics, theaters and rituals, in short a total tribal concept. Like the monkey God Hanoman of traditional Hindu culture inspires music and dance, Palestine's 'Blind Monkey', used on the cover of this compact disc, serves as a protective divinity of an unknown tribe from an unknown kingdom from a universe known as Charleworld.

Palestine sees himself as an alchemist, concerned with the chemistry and color of sound, transforming these elements into a transcendental experience, thus articulating a process of internal and almost spiritual evolution. Unchanging as his music appears to be from the outside it is constantly renewing its structure as a natural process. Palestine's music is a fluid object, like a fountain or geyser. In a near absence of music a great richness of overtones and organic structures of sound is created.

#### **'Four Manifestations On Six Elements'**

In 1973 Charlemagne Palestine was commissioned to make 'Four Manifestations On Six Elements' by the Sonnabend Gallery in New York. As the gallery was well known for its presentation of conceptual art, Palestine decided to create a record similar to an exhibition space with four walls to expose on, each wall corresponding to a side on the double album.

Two Fifths is an electronic piece that deals with the search for the essence of timbre, sound color, through exploration of the inert chemical activity in the overtone series of tone fundamentals. In this genre of his work Palestine feels akin to a kind of sound alchemy - blending elements over and over again through the years searching for the Golden Sound - the essence of the chord or harmonic structure itself.

In One+Two+Three Fifths In The Rhythm Three Against Two For Bösendorfer Piano the elements introduced are now elaborated upon on the piano. The resonant Bösendorfer allows Palestine to create a more lively and complex variation of tones, intervals, overtones and rhythms.

One Fifth evolves by reinforcing the fundamentals of a fifth with their higher octaves. Each performance of this work is different as Palestine reinterprets these simple elements listening within them for variations of amplitude, mixture and inertia at the moment of the performance.

One+Two Fifths deals with the way a rhythmic sonority sounds when the sustain pedal of the piano is not used, thus focusing mostly on its rhythmic aspect. Gradually by adding the sustain pedal the external rhythmic pattern begins to internalise becoming an inert part of the whole timbral fabric - a piece expressing the battle of rhythm versus timbre for dominance.

In One+Two+Three Fifths a third fifth is added - variations of melody and sonority reinforcements culminating in a rhythmic deceleration process ending the work.

Sliding Fifths is an impressionistic version of the three fifths used in the entire work. The continuous liquid waterfall of pure romantic piano sound and color is a homage to Debussy, Ravel and Monet. Three Fifths is the complexification and continuation of wall one. A pure and sonorous phenomenon.

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MT  
LSII  
KENNEL  
TWO S  
FATHER  
PUEBLO  
FLUX  
GOLD ST  
SUMMER  
CONDUIT  
CUT HAIR  
WE DANCE  
HEAVEN  
FORK  
STOP D

↙  
PAVEMENT  
set list from  
Lollapalooza

CHARLEMAGNE PALESTINE



more HATE MAIL:

Darling Boys - Rock is Dead

You all are so rock'n roll!  
I didn't know that until I  
saw you at Tula Foundation  
Shows in Hotlanta, GA.  
What the Fuck? Come on...  
I mean you were playing  
with AMM and Faust and etc.

What the fuck was up  
with you Thurston?  
V-V riffs? Butt-crack?

Buy these records Boy!  
Alexander Von Schlippenbach - Pakistani  
George Lewis - Homage to Charlie Parker  
Peter Kowald - Duets  
Anthony Braxton - For Alto  
Anything else on FMP, Po Torch, LED  
that Art, - You probably have  
a lot of this stuff already! Listen!!!

Love Frank Bexotte  
13104 Duncan St #4  
UR ROCK FOLLIES



Tim Sandlin

Steve's top 10

1. Serge Gainsbourg (all of it, check out this crazy french crooner- a national hero in france and far more subversive than Johnny Halliday)
2. No Deeper Blue- Townes van Zandt ( after you get this one check out all of his tomato recordings re-issued by rhino recs.)
3. Jane Birkin- (married to serge for a while made some great records in the late 60's)
4. James Brown- anything, everything- find the james brown funky people discs vol. 1 & 2... With bobby byrd, lyn collins, etc.)
5. Perez Prado Exotic Suite- i haven't hear a bad record by this guy yet, but check out exotic suite on a2fer put out by the bear family)... i think i meant voodoo suite. E.S. it is good too
6. Willie Nelson.... The liberty recordings.... Some of the greatest ever made. Avoid th pizza hut/tac o bell lps.
7. Memphis, TN.... Don't forget your copy of Creature Comforts, your Memphis bible. Avoid Graceland.
8. Neu.... All of it. Get behind and under the groove behind and under Washing Machine.
9. Benny Tudino's pizza Hoboken, NJ.... They're loud, and rude the juke box is obnoxious. Good slices
10. Beck -live in paris and taped on Larry Sanders.... As Carson would say "great stuff"

9/95 10/95

# Tim Sandlin Interview, by Bill Mooney/Barbara Herring

We interviewed author Tim Sandlin in the fall of 1992. The interview appears below in raw transcription form with no corrections or edits. Some bits of the conversation were inaudible on the tape but the rest of the conversation is as follows:

Bill: First of all, I read on the sleeve of Sex And Sunsets that you lived in Greensboro, NC.

Tim: I got my masters there.

Barbara: Where are you from originally

Tim: Born in Oklahoma, I've lived in Wyoming, in Jackson hole for 25 years or so.

Bill: How much of Sex and Sunsets is auto-biographical? You write about living in a tent for awhile.

Tim: Sex and Sunsets is the first book, its not this one. a lot of the background of Kelly is fairly close to mine. He was washing dishes and living out-doors???????????????????? but the set-up is fairly close to me. It's sorta like autobiographical fantasy. you know how you kinda sit around and daydream about yourself and what you can do and that's probably what the whole book is. -wouldn't it be neat if I had the gall to hang glide down and swoop to pick up a girl who I love? and I'd set the scene from there and never actually get anywhere and then reality would set in you know about how you crash. have you read any of Sex and Sunsets?

Bill: Yes, I'm reading it now. I tried to finish it before this interview, and I've read Skipped Parts. Barbara's read your new book.

Barbara: I read Skipped Parts and Sorrow Floats in two days.

Tim: Wow.

Barbara: I've spent the last two days home with a cold reading the entire????

Tim: that's amazing I'm amply impressed. was it worth it?

Barbara: Was it worth it?

Tim: To devote two days of your life?

Barbara: Well actually, yes. I was home from work anyway and??????? A friend of ours recommended Skipped Parts and I read that and I thought it was really good but I thought Sorrow Floats was ?????????? It's just a personal thing, but I was very into that. I like this book a lot.

Tim: I think it's better, but I had more fun writing ??? Skipped Parts was a ????? to write.

Barbara: why?

Tim: it was less personal. It was a set up for this book. My books are usually fairly personal. what I'm writing about is what I'm interested in. Skipped Parts was sort of setting the plot up for the next two books.

Barbara: so the book after this will have the same characters?

Tim: yeah, and Sam Callahan writes it.

Barbara: cool.

waiter interruption-

Tim: In the third book which is the social blunder, Sam goes out and finds his fathers. You know he's got the five fathers. The first half of it takes place in Greensboro because that's where all the fathers live, and that's where Sam's living at the moment.

Barbara: will Maurie still be living there?

Tim: No Maurie's gone back. So it's ten years later, I'm hitting these people every ten years. The plots don't overlap but the characters do.

Barbara: can you hand me my notebook?

Tim: pretty neat notebook.

Barbara: it's Apanman. When did you start writing?

Tim: I've written all my life as far as I know. I had a poem published in Jack and Jill when I was Nine and that's when I got the urge and my second publication was 28 years later so it took a while. I bought my first writers market when I was 14, that's when I got serious about it more or less. It took a long time.

Barbara: What writers influenced you, or who are your favorite writers?

Tim: Mcmurray, McGuane, ???Harrison, Rattalura?????lot of those western people. Fred Chappel, he was my teacher, so he trained me. Who's that guy from Arkansas who's so good? He wrote True Grit. Charles Portice! He's pretty remarkable. People like that.

Bill: one thing about Sex and Sunsets that I was wondering whether it's auto-

ographical is the character says he typed a 400 page novel with typewriter that has no space-bar.

Tim: No, my typewriter was almost that bad. The margins didn't do what they were supposed to do. I must have typed too many words on that thing. It was my high school graduation present. It did have a space bar but the tab would zoom and take off sometimes. There was a guy who, I think he was American, who wrote a novel and his "e" didn't work. An entire novel without the letter e in it. Which to me is kind of a waste. He just did it to see if he could.

Bill: kind of a Novelty?

Tim: Novels are hard enough without turning it into a big crossword puzzle or something. They're not games. That was what pissed me off about Nabakov. He would do those little games with his short stories where the first letter of every word in the last two paragraphs spelled out the name of something backwards. you're here to tell stories about people not to do crossword puzzles.

Barbara: Do you still have a day Job?

Tim: For the last six or seven years I've pretty much done the writing. I waited tables a couple nights a week last summer. The money ran out. I got paid for those two books at once. By the time Sorrow Floats was done and came out the money was pretty much gone. I might have to get one when I get back. The problem is I'm going to be on the road so long. I'm waiting to see if some money happens.

Barbara: Are your characters based on real people, or are they fictitious or..?

Tim: I don't think anyone knows that. Me most of all. They're fictitious, I make them up. That stuff's gotta come from somewhere, like Lydia looks at her teeth in the knife and I know someone who does that when they eat but that doesn't mean Lydia anything at all like that woman. That's just one of the traits. I throw in a bunch of the traits that I've seen or daydreamed up and they become people. You have to exaggerate it so much that if you did base it on somebody real and they found out they'd probably hate your guts. So it's not a good idea. Some of the scumbag hippies from Sorrow Floats have the names of my freshman roommates from college because that was. in 68-69 because they were like that.

Barbara: Do you think they'll recognize themselves?

Tim: Well it's got their names and they're dressed the same but that was 20 some years ago so there's nothing they can do about it.

Bill: when you go into a diner do you find yourself creating imaginary lives of the people in the restaurant?

Tim: Not a whole lot. what I'll do is look at a menu and decide what all my characters would order before I decide what I'm going to order because you have to know everything about your character. I know Maurey so well I know what she's going to get before I know what I'm going to get.

Barbara: What would Maurey have for lunch today?

Tim: A hamburger probably. She tends to overreact. when she gets in a sprout place she'll say raw meat, and when she's in a hamburger place she'll go the other way. She reacts against whatever people are trying to make her do. She'd have a hamburger and some real greasy fries and a vanilla milkshake. She likes Vanilla milkshakes.

Barbara: Not Chocolate milkshakes?

Tim: probably not. She had vanilla back in jr. high. I'd have to talk to her I haven't seen her. Lately I've been with Sam.

Bill: Her character was so convincing. For Skipped Parts would you ask somebody her age questions?

Tim: Not so much for Skipped Parts, for Sorrow Floats I did. I know a lot of girls around 23-24. One of my fans sent me a diary she kept. She was 23 in 73, so I had this diary of what a woman thought for a year. I didn't use any incidents or anything from it but just to get in the mindframe of how someone that age thinks because you tend to think everyone's grown up and they're not. You're not 23 are you?

Barbara: No.

Tim: 23 year old women tend to think they've been there and back. That's this age where you get this "I've been through everything" and that goes away for awhile and then it comes back. That seems to be an age where people tend to think these two people are staring at me and I don't know what's going on up there. I'll hide for awhile.

Barbara: Why is Maurey named after Merle Oberon?

Tim: She's probably my favorite female movie star from that period. Maurey's

father was really into movie stars. He wasn't just a dumb cowboy. He got an art degree from Berkeley or Stanford and he was into old movie stars and he named his horses after them and he also named his daughter after them.

Barbara: Who were your childhood heroes?

Tim: Jack Benny was the first comedian who made himself the butt of his jokes I think he had as much effect on my style as anyone. And then there was horse heroes after that. Jimi Hendrix and Woody Allen came in a little later. Bob Lills? You know of him? He invented Western Swing music. In writers Steinbeck people like that. I don't know that I really had heroes, probably it was the kid down the street. I admired those people.

Bill: The Dodgers get a recurring mention in your books, are you a big Dodgers fan?

Tim: Well, back in 59-60 I was, they've been so lousy lately but I saw them in 58 in LA. when they first moved there and I used to collect all the Dodgers stuff. In the early 60's I've got it all pretty memorized but I've kinda drifted some lately. Since they've started buying their players instead of developing them. They've turned into Yankees and I hate Yankees. I'm rooting for the Braves this week but I haven't seen any of the games. I was up against the Braves the other night in Raleigh when I was reading. It's a wonder anybody came.

That group today, I've never read anything like that before (80% of the audience was over 60). I don't know if you all noticed but I skipped at least a third of that chapter. I'm editing as I go along. I can't say fuck in front of those people.

Barbara: They'd freak out.

Tim: But they all seemed to enjoy it and I had a good time, so it worked.

Bill: They laughed at the pecker joke.

Tim: Yeah, I left that in and I left the birth control pill thing in. I don't think many of them got it because that section usually gets all the laughs. I bet they don't know what an Ortho Novum wheel was.

Barbara: Are there any of the characters in Sorrow Floats that you particularly identify with or that have a little more you in them than other characters?

Tim: I identify with Sam but he's not really in Sorrow Floats. All of them I identify with a little bit. Lloyd and Shane. Maury. I probably identify more with Maury than anybody since I spent two years being her.

Barbara: I'm really into her character.

Tim: I turned into a woman quite a bit. I would get irritable once in awhile. Plainly looking at things from that point of view, not just her but any woman but fairly militant aggressive woman.

Bill: Yeah you're books all seem to have really strong, free willed almost domineering women characters...

Tim: Yeah, men always end up sounding like me. That's why I like the women a lot better. Women in Wyoming are more aggressive.

Bill: That's what I was wondering about that.

Tim: I've had southern reviewers say "This is a fantasy woman. This is not true." but out there they think I'm pretty realistic. That always surprises me when people think that they're just too much. You know, Wonder Woman. She's not wonder Woman, she's just okay. I like her. I got real fond of her I could never kill her or anything. If I keep this going every ten years and it's like 2033 and it's time to kill her I will.

Barbara: Did you see Raising Arizona before you wrote Sorrow Floats because there's the scene of the...

Tim: The scene of the baby on the car. That came mostly because I needed her to do something really awful to lose the baby and every year or two somebody does leave a baby on the car. I've heard of it all my life but the last time I heard it the baby was in a baby carrier and they were going about forty and it fell off and it bounced down the highway and the baby wasn't hurt. That happened within the last two or three months. I just needed her to do something really irresponsible to give her a lot of guilt through the whole book.

Barbara: And the school bus story that Shane tells in Sorrow Floats about the football players getting their arms cut off, is that an urban myth?

Tim: I don't think so. I had a teacher in junior high who told me that happened in his hometown somewhere in Oklahoma and that's why bus windows don't open from the bottom anymore. The teacher claimed, but I guess all urban myths someone claims, but he said it was his hometown and that they had all these people that were around town with one arm and you could tell which side

of the bus they were on when they went through the gap. I didn't make that one up, it was just that image of 36 arms laying on the highway I thought was interesting.

Barbara: If someone was going to make Skipped Parts and Sorrow Floats into a movie who would you cast as Maurey?

Tim: It would depend on which book, there's a ten year difference.

Barbara: Well at fourteen.

Tim: People have tried and haven't been successful yet. I like Laura San Giacomo as Lydia in Skipped Parts but Meg Ryan tried to get it for two years and never got the funding.

Barbara: For herself?

Tim: Yeah, as Lydia. But Laura San Giacomo, Have You seen Sex Lies and Videotape?

Barbara: yeah.

Tim: That attitude when she had made love with that guy and she looks up and he says "drive carefully" and she says "yeah", that's Lydia right there. No sentimentality for having just slept with that guy at all. I liked that. I'd probably use her even for the later Maurey. I don't know if she's the right actress for that part or not. It'd be nice if that kid from the wonder years could do it. Either one of those two kids could be Sam in the first one. They're getting too old now. There's some guy that wants to use McCauley Culkin and push it as McCauley Culkin gets laid. (laughter).

Barbara: Would that be McCauley is now an adult?

Tim: He'll be thirteen pretty soon. He's the right age for it.

Bill: Did they have difficulty getting funding for the movie because of the sexual aspects of children and sex?

Tim: Some of the major studios turned it down because of that. The woman that was going to produce it was going to make it Lydia's story more than the kids. Nothing much seems to be happening right now.

Bill: Because people were freaking out over the last McCauley film where a child deals with death. So it's hard to imagine how they'd deal with this young kid having sex and getting a girl pregnant.

Tim: I think they'd have to do it like they said and make it Lydia's story or make it a small budget independent thing and make it pretty outrageous.

The thing is there's this rumor among children that you can't get pregnant 'til you've had a period. When I was thirteen that never came up. You thought maybe you made 'em pregnant by kissing them back then. I hope that kids read that and instead of looking at it as a how-to book on sex they realize they better not believe that. You can get pregnant way before you're first period. I'm talking to sixty seventh graders in Kansas city next week and I'm supposed to read some of the book. I don't know how that's going to work.

Barbara: I guess it depends on what you read as to how it will work.

Tim: Yeah I'm going to read a real clean section if I can find one but what happens when they buy the book.

Barbara: You won't be in Kansas City anymore.

Tim: Yeah.. and I'm proud of it. I'm not worried about thirteen year olds reading it I'm just worried about their parents.

the tape is flipped over and it resumes with....

Tim: A friend of mine got in a wrestling match with Harrison Ford once. The Star found out about it four years later and wrote that they'd been in The Cowboy(a bar) and Harrison had been bragging about what a tough cowboy he was and my friend punched him out and Harrison was carried out. Every fact in the story was wrong.

Bill: Was it written as though it had just happened the day before?

Tim: Oh yeah, and they hired another guy to fly over Harrison's house and they told him they were doing an article on houses of the rich and famous and they used the pictures in the article. Everything they did was unethical. I hope you guys don't work for them because everyone they interviewed was told it was for something else.

Bill: In Skipped Parts and Sex and Sunsets you have characters, Maurey and Kelly's mother drive to a small towns to have abortions and for two different reasons don't follow through.

Tim: Maurey's mother had hers.

Bill: Did she?

Tim: maybe that wasn't clear in the book but she never has a baby.

RVWs by  
LAYLA of Skinned Teen  
Send 4 her fanzine  
down below.

# REVIEWS by Layla P. Gibbon

godheadsilo=scientific super snake  
This is the next step in rock n roll. This makes kids want to fuck shit up, the bass gets to them and they start tearing at the walls and scratching eyes out etc. At any rate, along with Karp this band is black sabbath's evil twin, it even comes with a warning that they are in no way responsible for any damage to the listener/the listener's stereo whilst listening to this. Superbass, this will rock you like a hurricane.

## Jerry Butler The Ice Man Cometh

You should really get into this. Produced by killer combo Gamble/huff, whom add a "driving rhythmic" sound to his first class vocals. The whole package suffers from no dead weighedness. it REALLY SOCKS it to the listener. We can feel Jerry's pain. BUT the best thing about the record is the man himself. He was called "the Ice Man" due to his cool laid back style in the heady days of bebop, which I also appreciate, but sometimes you have to sit back, and this is just right for more melancholy days. Required for getting into weekend moods, for romance and for heart break.

## Huggy Bear Weaponry listens to love

Huggy bear are (were) the new Germs. This also reminds me of circus lupus, by way of the guitar sound, the tension and compulsiveness of the whole thing. Lyrically it reads like Dennis Cooper, or Kathy Acker maybe, tucked up purity. I like reading the words better than hearing them, like they come across more like literature (but I still like the sound of those kids voices). The drums are crazy, and I like how all the parts fit in together but are all doing something separate like in a jazz way. This is supertough, a soundtrack to a Godard movie set in a casino full of greased up punks and roughnecks.

## The All 12" where Dave Smalley from Dag Nasty sings.

I think All suck, but this is one of the greatest things I've heard. Maybe it was their first record after being the Descendents so they didn't learn how to really suck yet, I really don't know or care, all I know is that this is fuckin awesome.

## Best Lyric=Swiz Nine-Don't patronize with apologies/you son of a bitch/the devil has many faces/yours just fits

## Ian Svenonious

He has the best hair, the best clothes, the best looks, the best voice. He should be in the movies. Ulysses should have been as big as NKOTB. He could be a soul singer, a preacher, an instigator, a star on the hollywood walk. He could fit in with any age, with any walk of life. He'd be down with the crowd at a bowling alley, at a casino, at a dance. He's win the big prize money, win the bowling tournament, get the best girl and invent a new dance craze. THE SASSIEST BOY IN AMERICA.

## Tribe called quest live at the forum. 2nd december 1994

This was an all night show but we only stayed for Tribe. The first act were so wack, this UK group called silver moon. Their beats were crap, the vocals sucked, and they lasted forever. Then there was these DJs, playing rad stuff from Eric B to Busy Bee to Jeru the Damaja. The whole room was singing to Busy Bee's groove, and dancing crazy. The DJs had madegos, kept on shouting out over the records. It was a bit tired, we wanted to hear the records not them. At 11 Tribe came on and blew everyone's brains for about an hour with new shit, old shit, crazywhacked out shit, the hits, some freestyling. Qtip looked fine. I noted, hurrk hurrk. Everyone was getting stoked on the atmosphere, the music, the other people, the only thing that sucked was that we had to run for the last train, which we missed, thus missing the encore, but altogether it was awesome.

## top10(1)X los angeles 2)ramcoats no side to fall in 3)Nas represent 4)luscious jackson wanting it more 5)freekitten? feed the tree 6)Universal order of Armageddon 12" on Gravity 7)melle mel the mayor 8)slant6 time expired 9)iconoclast silence 10)AC DC you shook me all night long.

you should write for my fanzine, that will cost you 2 dollars and 3 IRCs. Or £1 and 2 stamps write 40 wiiiija 130 talbot rd london W11 1JA U.K.

## RECORD REVIEWS by Thurston

**ASHTRAY NAVIGATIONS** - 7" (Betley Welcomes Careful Drivers/c-o Phil/7 Woodside/Madeley/Mr. Crewe / Cheshire CW39 HA/England)---this band and this label are true purveyors of the current cassette underground and they both take the leap to vinyl here. the vinyl is cut on clear beautiful plastic via the King cutting plant in New Zealand where the Dead C's Michael Morley does limited Gate pressings. This is as exquisite and must be quite a small pressing and it's worth writing for as this band is great in its sound/noise operation---minimal, colorful music.

**BOB BANNISTER** -Easterly 7" (remora/box523/stuyvesant sta./nyc10009usa)---to date this may be bob's best release. his solo rec's tend to really deliver what the kids want from this elder statesman---experiential navigation. This is a New York sound featured in the strom of band's as disparate as Tono Bungay (who bob's a member of) and Supreme Dicks. Just so you know.

**BARDO POND / BEAR** - split 7" (Che/po box 653/London E18 2NX/UK)---philly's Bardo Pond released one of last year's most amazing LP's on drunken Fish---laxed-out guitar spiral w/ falling vox n' flute-damage---they're doing a CD on Matador and will tour w/ CatPower in a perfect universe. The other side of this is a Sheffield, UK group called BEAR. more straight-ahead but still arresting in its inventiveness---kinda Das Damen meets Envelope meets Fleetwood Mac meets Wharton Tiers.

**BLACK CALVIN** - 7" (HC/po box 32041/Kansas City, MO 64171)---look out as KC becomes a musical furnace of young dudes and dudettes smoking their way into yr crazy soul. Hey, you never know...it's a cool town and these guys and girl sound like albini and gira sharing a sodapop and contemplating "future-stuff"---way better than most of that major label alternative noise-rock crap---this is real. it's kinda like when you heard that first Reptile House 7".

**BLUE SONOCO** - Airborne 7" (Smilex/po box 45956/La., ca. 90045 usa)---this is either very confused or just completely schizo---the a-side is 4 minutes of guitar weirdness/tinkering fret-scape and then it bowls over into some kinda riot-boy rant-core tune. the 2nd side has more of this brat-fink Jad-aesthetic. Smilex issue out the amazing Rope and this baby is just as unpredictable. It's two guys: Brian and Brien.

**BONE CURE** - two different 7"s (one on Fusetron/po box 50269/loring sta./MPLS., MN 55405 usa---the other on Union Pole/po box 1832/olympia, wa 98507 usa) - Bone Cure are a fairly magnificent noise-improv trio from Bellingham, WA (home of violin/noise superman Noggins) and have been issuing cassettes of music for a few years. These 7"s are hectic and wily affairs and have the true flavor of Northwest tree lust. Ghosts abound. your girlfriend will hate it.

**BUBBLE JUG** - The Vest Pocket Psalm LP (nervous.wreckkids/803 Independence se/WDC 20003 usa)---homemade paperbag sleeve w/ fanzine insert---new-style d.c.-riot fucked-folkcore damage. pretty good and pretty off-center. cool-girl vox and repeater guitars.

**JOHN BUTCHER + VANESSA MACKNESS** - Respiatus CD (Incus/14 Downs Rd/London E5 8DS England)---here's one to really test the ears and patience of yr so called "friends"---the trained (operatic) vocalizings of ms. mackness dance and squeak around the flutter-skronk of mr. butcher (he of long-standing brit-free improv fame). pure frontal-lobe excursion, quiet and slippery. you man enough, boy?

**CLIMAX GOLDEN TWINS**-double 7" (fire breathing turtle/1810 A north 40th/seattle, wa 98103 usa)---some confuse this group w/ the Polar Goldie Cats and the two are from quite separate universes. I assure you. PGC are beefheartian guitar point and CGT are spaced lobsters who move thru zones of silence and muso-bass rumble. this is good and odd and cinematic but the desire to bring the funk down into the mix scares me. an A- instead of A+? will christgau ever hear this? nice black die-cut fold-out sleeve. 300 pressed.

**COCK E.S.P.** / dogliveroil - split 7" (very good records/thomas ricken/Middendorfstr.3 /44137/Dortmund, Germany)---COCK ESP are from minneapolis and are the truly powered noise unit of E.F. Tapes honcho Emil and his pals. One of Tom Smith's favorite bands in the land. this track is a hyper-electronic cock-fight. searing, slicing amp scorch. dogliveroil are the noise-core unit of the Betley Welcomes Careful Drivers label boss and his mates. a twisting, whipperwhill of a spin. be-you-tiful.

**COFFEE** - rold gecond 7" (Blackjack/663 10th st. /oakland, CA 94607)---not sure who these cats be but they play mighty fucked and frothy freedom sounds. I saw a couple of 'em join Alan Licht in backing the mighty Shadow Ring when they hit town. Graham Lambkin of SR did the sleeve art on this (as he's done on a few other people's releases lately)---this has a more east coast out-jazz vibe which i totally can get with. they are from Rochester, NY home of Lydia Lunch and Armand Schaubroek---a fine, fitting lineage.

**DALE CROVER** - Drumb 7" (man's ruin/2948 20th st. #101/SF, CA 94110 usa)---the melvins have been killing lately w/ hyper noise-experimentality mixed w/ heavy ROCKtronix and Dale (the drummer) does a solo 45 on frank kozix art label and takes it all even further down the psycho-pike. this is as weird and wild as any headtripped organum disc. yknow but this...this wears purple underwear.

**JOHN DAVIS** - "Stars & Songs" cassette (shrimper/box1837/upland, ca.91785usa)---young davis is intriguing. he's one half of the pretty good Folk Implosion and he receives dreamboat status from the wondrous Frantzone fanzine. he's a massachusetts boy with a sweet mellow voice and he's a minimalist of lovey-dovey proportions. i kinda like him. this tape is so lo in it's fi that the tape hiss threatens to overtake the actual recorded thought. it's like peeking thru an aural peephole. "listen to the trees dissolve..."---indeed.

**DETAIL** - Less More CD (Circulazione Totale/available from North Country/Cadence bldg./Redwood, NY 13679 usa)---i always considered Detail to be the avant-jazz band of Brit-Africani bassist Johnny Dyani as all their previous releases thru the years seemed to be guided by him. the group here is led by norwegian saxman Frode Gjerstad who's name has been around this same euro circuit forever---he's an interesting, thoughtful improviser and he's joined by Kent Carter (bass) and the late John Stevens (drums) in a trio of contemporary genius. U.S. violinist Billy Bang steps in on a few tracks and then the shit really begins to free up. somewhat standard but excellent none-the-less.

**DIESEL GUITAR - Nacht Und Nebel 7"** (monellaphone disk inferiority/1,196,1,Meson FTB Dote-cho Oumiya-shi Saitama 330 Japan)--DG have been rec'g noise-extremities on the japonoise scene for quite a while now but don't really have a strong global identity a la Violent Onsen Geisha or Merzbow, etc.--not that this 7" is gonna change that but...it's fairly spectacular. A mature, progressive 2 sides of compositional hum. It says on the back: "listen to this record fully volume."--and i can't really do that w/ the neighbors and all but even at middling vol it tells its tale quite succinctly.

**HER NUMBER THIRTEEN - Of Has Twice Pieces EP** (little brother/po box 3224/eugene, OR 97403)--from the label that brought you the Minutemen tribute comes this outing from an interesting combo out of...i don't know where they're from. All I know is they have an interesting Overpass-meets-Unwound thing going on with a distinction all their very fucking own. 500 copies.

**PAUL "Wine" JONES - Mule CD** (Fat possum c/o Capricorn/2205 State st./Nashville, TN 37203 usa)--rock n roll historian/scribe robert palmer has been curating today's mississippi bluesmen for the fat possum label and judging by this cd of mr. jones he's steeped in some amazing roots-blown magic. this is one of the best modern day blues rec'gs i've heard in ages. electric and super-grooved, rec'd @ Jimmy's Auto Care, oxford, miss.

**KIYOSHI MIZUTANI - The Same Thing Makes Always Her Laugh LP**  
(ZSF Produkt/RRR/151 Paige st./Lowell, MA 01852 USA)  
Mizutani is a creative compatriot of Masami Akita (Merzbow) and Masami has produced this solo joint from him and it's truly a great synthesizer/guitar record if i've ever heard one--serene, thoughtful, noise/music akin to New Zealand's Dean Roberts--quite exquisite and recommended.

**LHASA CEMENT PLANT - Back To Bolivia CD** (warpodisc/b0x 3491/newport, rhode island 02840 usa)  
as the liner notes denote: "Yes, there is something wrong with your CD player. Now."--this is a loose knit group maintained by one Brian Doherty, an infamous personality from the early 80s east coast noise--before it was hep contingent Sick Dick & The Volkswagens and sometimes participant of unmatched skree-lords Borbetomagus. He's partnered here with drum-guy Stix Donnelly as well as the most crack'd gtrist in the known universe, Borbet's own Donald Miller. The music is free-yet-rockist and, from track to track, varied in its dynamic happiness (electric zithers rule). Let's face it: the Newport scene is back!!!

**NATIONAL HEROES - Interplanetary Music LP** (theme park/po box 1073/brighton, sussex BN1 SEX uk)--a good three quarters of this is super sebadoh influenced (lowenstein's on here somewhere) which is a shame as who wants to hear more o' that right now. the other shit is quite cool, weird gurgling STUFF. Pop that's ok but Brit-derivative, if you know what i mean.

**POP PORN / SCOTT BOND - split 7"** (the apartment/po box 49/barking/essex IG11 9HP/uk)--i don't where the hell this came from but it's completely bozo--pop porn do a flying lizards like take on the pussy galore chestnut "cunt teezy"--cute,---mr. bond covers a stereolab tune, two bikini kill tunes, and a mambo taxi tune--imagine peter jeffries at his piano singing "rebel girl"--it's that fucked. where'd this come from??!

**HAL RAMMELL - Elsewheres CD** (penumbra/po box 282/grafon, WI 53024 usa)--electro-spiritual improvisation by an elder statesman of his own unique craft. Sound as music and vice versa, bumpy, languishing, rolling, flooring, scoped, de-hailed, neloried, MOVEmEnt. "...so celebratory of life in such moments is improvisation that it hungers to find transcendence in such transience."--H.Rammell--no argument here.

**TIM ROWE-BLAISE SIWULA-TONINO MIANO - CD** (RSM 001)--three nyc-based improvisors taking it to the live arena that is La Mama Galleria, about four or five blocks from my apartment. I can not believe i missed this gig as it sounds incredible--deft and daring sound clap + clatter ruminations as interesting as the finest pedigreed FMP stein-hoister. Using bells, cans, sticks, alarms, and more conventional instrumentation these alleycats TAKE OFF. pretty worthy.

**JIM SHEPARD - Picking Through The Wreckage With A Stick LP** (siltbreeze/p.o.15757/phila.PA 19103 usa) In Columbus, Ohio there resides a "cat" be-named Jim Shepard. He's been musicking that town nigh on 20 years and recently his "ahead-of-his-time" status has been creeping up and the kids wanna dig his Scene. Hear where many a S'breeze-ophile gets their juice (Dead C included). Off the wall into the basement. Dungeons of po-fi VU (+alcohol)... This stuff is seminal and out.

**MATTHEW SHIPP w/ WILLIAM PARKER - "Summertime" 7"** (yakuza/box26039/wilmington, DE, 19899-6039usa) this comes with Yakuza fanzine which includes a great i'view with Shipp amongst other features (such as an amusing Siltbreeze tell-all)--Matthew is the young post-avant/Cecil T. pianist residing in NYC and cutting it w/ such jazz h'weights as David S. Ware and Roscoe Mitchell. I used to dig on M's bang when he was part of an early-90s William Hooker ensemble. He was quite impressive in his trad/organic approach. It wasn't until we stumbled into a Roscoe gig where Matthew was in the process of dismantling the strings of his piano by sheer cluster force that we knew this babyfaced journeyman demanded documentation. He has a couple CDs of his own at this point plus is featured on Ware & Roscoe discs. All worthwhile. Doing a 7" w/ this guy was something Ecstatic Peace could only dream of--thank god Yakuza (and hopefully others forthcoming) will keep these guys a-spin.

**SOMETHING ELSE - Start Moving Earbuds CD** (Bruce's Fingers/24 Chantry Rd/Haverhill Suffolk/UK CB9 8BE)  
as you may be aware of the underground UK free-music-improv scene of derek Bailey, evan Parker, Lol Coxhill, et al--there exists another sort of jazz-fringe community based around a label called Bruce's Fingers. Originally a cassette label issuing the free (+ otherwise) in & out jazz of bassist Simon Fell, drummer Paul Hession and saxists Charles Wharf + Alan Wilkinson it is now issuing LPs + CDs of some of the worlds finest purveyors of mind-trip jazz, etc. This group is Fell, Hession and a bloke benamed Mick Beck on tenor. Less freaked out than our own Flaherty, Colbourne + Scholz, these cats are nonetheless wicked. Send for the catalog.

**TEMPLE OF BON MATIN - Thunder Feedback Confusion LP** (siltbreeze, address above somewhere)--i've heard conflicting reports of this hippie swagger. And thank dog it's all true. un-splooded muck with very blazing thought-fry. from philly. land of like-minded but uniquely enigmatic Bardo Pond and the late & twisted McRAD.

**TINA AND THE TOP TEN - Teenage Drool** CD (El Tatu/Rua Rodrigo da Fonseca/182, 4\*esq./1000 Lisboa, Portugal /fax:387 06 81)---genuine sonic exploratarian pop/damage from the country next to Spain. This group is part of a scene in Portugal hashing out wild neu-rock 'ideas' to nary a witness. They had their own label called Moneyland which has recently just resurfaced (there's a live SY in Lisbon CD on this label...completely sold out). This CD is as hep and loosely-taut as any US outfit in the post-SY/Dino/Albini/FE scope. But it's better than that. Scope it.

**TWO DOLLAR GUITAR - Two Dollar Gold** cassette (old gold/811 Briarcliff Apt.10/Atlanta, GA. 30306)...this is our buddy Tim Foljahn (of Spastic Rhythm Tarts/Mosquito/male slut fame) doing a solo cassette joint. he has a full-on cd on Smells Like which is dark sauntering soul/rock but this release is a much more fucked affair. At times similar to the CD but then it delves into a musical side of T which has to be heard to be believed. Weird electronic brain-to-toe mood scourge to waltz the evol dead. Ecstatic Peace will be releasing a selective elemental chapter of this shit with x-tra long trak bonus on LP in conjunction w/ Father Yod---who helped put out the Destroy All Monsters package. Dig?

**ULTRA FUCKERS - Super Slodge** 7" (monellaphone...address above) 2nd releasE on this label (the diesel gtr 7" was first). In the 80s when hardcore was getting too serious for it's own good along came something called "funky punk". Bands like Adrenalin OD and Happy Flowers took over the scene---well it's happening on the extreme Jap noise front and the Ultra Fuckers may just be the next heirs to the throne at Bears. god i hope not.

**various artists - IN SPELUNKA** 10" (Vesuvius/po box 15069/Glasgow G4 9YZ Scotland)---when free Kitten toured the uK a while back they played w/ a glasgwegian girl-group called Lung Leg (named after the mid-80's american sweetheart who adorned the SY EVOL cover)---there sound was way reminiscent of Kleenex (late 70s Swiss-wave screech girl outfit)---they were young young young and their hair was dyed dyed dyed and they full on rocked---this comp includes them and some of their pals (including Melody Dog the other band of the Pastels' kool Katrina) and is top notch scratch-pop noise goop. This label has big plans to party hardcore (they just released a Jad + David Fair 7") so write 'em.

**VARIOUS ARTISTS - CIA via UFO to Mercury** LP (Jeff Day/po box 466/1573 N. Milwaukee Ave/Chicago, ILL 60622 usa)---live document of bands tearing it up in strange 90s style in chi-town. the scarily amazing brash-tones of The Scissor Girls and the buzzcut jazzfuckery of The Flying Luttenbachers make this LP proto-necessary but you'll still dig the mind-blat of Duotron and Quintron and Math a.o.s---it's out, you don't even have to go.

**VARIOUS ARTISTS - Live @ A.Mica Bunker Late Winter Early Spring** cassette / Field Recordings From The Bunker cassette / A.Mica (3) Live Sound cassette (ea. tape \$6 pp: geoff dugan/po box 1546/nyc ny 10276 usa)---let it be known: these cs.'s compile some truly great moments from a nyc space with an open door to some of this fine city's most out and wondrous improvisors. Listen in awe to the sonic flurry n' sputter of such mind-nauts as Jack Wright, Blaise Siwula, Evan Gallagher, Fred Lohnberg-Holm, George Cartwright, Glen Thrasher, Willie Klein, Chris Nelson, Rick Brown, Alan Licht, Andrea Parkins and the ever-fershluggin' Bob Bannister.---HEED I SAY MORE?

**DAVID S. WARE QUARTET - Cryptology** CD (homestead/po box 800/rockville ctr., NY 11571-0800 usa)---this may well be the most exciting event from homestead since gerard signed g.g. allin eight years ago. The most consistent and burning session Ware & co. (current fanzine wunder-kid matthew shipp, nyc's most incredible musician william parker, and the very handsome whit dickey) have unleashed to date. The liner-note/poem is so outer-dimensionoid that it must be read ALOUD to even consider a degree of any comprehension. It is there though, man---it is there.

# Matthew



# TIM FOLJAHN REVIEWS BOOKS:

Female Adolescence  
reviews by a (not the) dirty old bastard

## TRUCK

Katherine Dunne 1971  
was harper and row, now warmer books

So, this is the woman who wrote Geek Love, which is a good book, but this one is great. A crazy style and almost no plot. Girl gets sick of home and runs away. That's pretty much it. But the girl, Dutch, is some kind of misanthropic Bhudda with a death wish and the shit that goes on in her head is more bent and flayed than any circus load of freaks. I wish I would've read this when it came out. Or at least in the next ten years. I would've camped out on Kathy's porch. I'm psyched to read ATTIC, the other book of hers, which is the true story of her life in one of those van-bound, subscription selling, brainwash teen-cult deals. I hear she's really into boxing, now.

## THE WIVES OF BATH

some canadian woman, pretty recent

I was waiting to check out at the big chain bookstore and there is the sale rack. I already had TRUCK picked out but i saw this cool ancient looking cover, so i turned it over and the jacket read something like, "a steamy tale of adolescent female sexuality". So, I'm hooked. \$2.98 hardcover. I feel like such a loser right away. Suckered twice over, but it turned out to be ok. I think what started out to be a good story of identity crisis at an all girl private school in nowhere, canada, was maybe given a heavy rewrite after after the writer read GEEK LOVE, with a dwarf and a hunchback (the protagonist) whose hump talks to her and is named alicia. The woman on the dust cover does look canadian, but i doubt she ever had a hump named alicia. But there are also emasculating teen female transvestites and ghosts on trikes. all in all a pretty good light read.

## NORTH CHINA LOVER

Marguarite Duras, 1993

A wierd little book because it's just a retelling of THE LOVER, her famous book/movie that i found just ok. it's got notes on how it's to be filmed and is thick with the omniscience of an 70 year old woman writing about her first sex at 15. The dark gestalt of a girl feeling her life and soul change. A no bullshit account of sex and power out of childhood. crucial.

## NON FICTION

### HOLY BLOOD< HOLY GRAIL

3 british guys 94  
dell books, real cheap

A better than most, conspiracy trip. links up a whole lot of shit: freemasons, knights templar, the H.R.E., the vatican, all the usual players and then some. an excellent take on the mason tip and alot of exotic mystery stuff that's pretty well written so its fun to read sometimes. But it's real value is the relentless stream of facts and if-then props that work on your brain like an itchy trigger finger. you walk around tripping on the chaos of life. you don't have to believe it to give your head a spin. It's a rhythm thing.

## ENGLAND'S DREAMING

Jon Savage  
st. martins

Everything you ever wanted to know about everything. A precise model of the history of the world. Just read it.

CAL 246  
CALIFORNIA, JUST HATE TO LEAVE IT BEHIND

Yo Stoners

How Licks? I am  
banned about missing all your  
hot shows especially the R & R ones.  
your is going real swell. Licked  
shows everywhere. Bruce Savett  
took the blatter you gave him  
for our Seattle sfa. I took  
a photo of him smoking a  
big spliffer. he at all times tomorrow  
hang out with Terry yr soundman  
Her nice. Hope to see you in August  
But Susan's a big wet kiss for me  
I'm gonna make the next person who  
asks me why I  
left L & Y. Blow me  
Love Ya Bob Gussy

© CALIFORNIA SCENE PBL. INC. asks me why I  
P.O. BOX 8085, LA JOLLA, CA 92038 (619) 535-1333  
PHOTO: J. MICKEY



POSTCARDS

Former drummer  
Bob Bert's  
postcard during  
his first tour  
with Pussy Galore  
after leaving S.Y.

Therese + Kim Moore

84 Clabridge St  
N.Y. New York #5  
10002

Hi. —  a

Just wanted to let you know what's up with Freekitten. There's ~~is~~ a single coming out in Nov./Dec. ish called "Punk vs. Punk"

Julie has gone back to school so things are slow till S.Y. stops touring.  
what's up with X-girl?

There's a new store in N.Y. city on Lafayette St. We did a movie last spring to show the spring/summer clothes. It was sort of a take on Goddard.

We hope to start putting out 7" singles to sell in the stores only. The other stores are L.A. and Tokyo. If you want info call

@ 500-8818. Our T-shirts are cut bigger, longer this fall. As always some items run small (the skirts) others (the pants) are running bigger, the t-shirts though fit just right. We're trying to get more consistent and keep prices down. If you tried us early on (this is not an infomercial) and found things too small try again. Our intent is to make fitted clothes ~~as~~ as opposed to baggy but they're not ~~made~~ <sup>for</sup> waifs. see ya, Kim  
intentionally.

LITTLE BARS OF SOAP  
something from Mike Watt's mailbox

Here is some correspondence which actually occurred between a London hotel's staff and one of its guests. The London hotel involved submitted this to the Sunday Times. No name was mentioned.

Dear Maid,  
Please do not leave any more of those little bars of soap in my bathroom since I have brought my own bath-sized Dial. Please remove the six unopened little bars from the shelf under the medicine chest and another three in the shower soap dish. They are in my way. Thank you.  
S. Berman

Dear Room 635,  
I am not your regular maid. She will be back tomorrow, Thursday, from her day off. I took the 3 hotel soaps out of the shower soap dish as you requested. The 6 bars on your shelf I took out of your way and put on top of your Kleenex dispenser in case you should change your mind. This leaves only the 3 bars I left today which my instructions from the management is to leave 3 soaps daily. I hope this is satisfactory.  
Kathy, Relief Maid

Dear Maid — I hope you are my regular maid. Apparently Kathy did not tell you about my note to her concerning the little bars of soap. When I got back to my room this evening I found you had added 3 little Camays to the shelf under my medicine cabinet. I am going to be here in the hotel for two weeks and have brought my own bath-size Dial so I won't need those 6 little Camays which are on the shelf. They are in my way when shaving, brushing teeth, etc. Please remove them.  
S. Berman

Dear Mr. Berman,  
My day off was last Wed. so the relief maid left 3 hotel soaps which we are instructed by the management. I took the 6 soaps which were in your way on the shelf and put them in the soap dish where your Dial was. I put the Dial in the medicine cabinet for your convenience. I didn't remove the 3 complimentary soaps which are always placed inside the medicine cabinet for all new check-ins and which you did not object to when you checked in last Monday. Please let me know if I can be of further assistance. Your regular maid,  
Dotty

Dear Mr. Berman,  
The assistant manager, Mr. Kersedder, informed me this A.M. that you called him last evening and said you were unhappy with your maid service. I have assigned a new girl to your room. I hope you will accept my apologies for any past inconvenience. If you have any future complaints please contact me so I can give it my personal attention. Call extension 1108 between 8AM and 5PM.  
Thank you.  
Elaine Carmen  
Housekeeper

Dear Miss Carmen,  
It is impossible to contact you by phone since I leave the hotel for business at 7:45 AM and don't get back before 5:30 or 6PM. That's the reason I called Mr. Kersedder last night. You were already off duty. I only asked Mr. Kersedder if he could do anything about those little bars of soap. The new maid you assigned me must have thought I was a new check-in today, since she left another 3 bars of hotel soap in my medicine cabinet along with her regular delivery of 3 bars on the bath-room shelf. In just 5 days here I have accumulated 24 little bars of soap. Why are you doing this to me?  
S. Berman

Dear Mr. Berman,  
Your maid, Kathy, has been instructed to stop delivering soap to your room and remove the extra soaps. If I can be of further assistance, please call extension 1108 between 8AM and 5PM. Thank you.  
Elaine Carmen  
Housekeeper

Dear Mr. Kersedder,  
My bath-size Dial is missing. Every bar of soap was taken from my room including my own bath-size Dial. I came in late last night and had to call the bellhop to bring me 4 little Cashmere Bouquets.  
S. Berman

Dear Mr. Berman,  
I have informed our housekeeper, Elaine Carmen, of your soap problem. I cannot understand why there was no soap in your room since our maids are instructed to leave 3 bars of soap each time they service a room. The situation will be rectified immediately. Please accept my apologies for the inconvenience.  
Martin L. Kersedder  
Assistant Manager

Dear Mrs. Carmen,  
Who the hell left 54 little bars of Camay in my room? I came in last night and found 54 little bars of soap. I don't want 54 little bars of Camay. I want my one damn bar of bath-size Dial. Do you realize I have 54 bars of soap in here. All I want is my bath size Dial. Please give me back my bath-size Dial.  
S. Berman

Dear Mr. Berman,  
You complained of too much soap in your room so I had them removed. Then you complained to Mr. Kersedder that all your soap was missing so I personally returned them. The 24 Camays which had been taken and the 3 Camays you are supposed to receive daily (sic). I don't know anything about the 4 Cashmere Bouquets. Obviously your maid, Kathy, did not know I had returned your soaps so she also brought 24 Camays plus the 3 daily Camays. I don't know where you got the idea this hotel issues bath-size Dial. I was able to locate some bath-size Dial which I left in your room.  
Elaine Carmen  
Housekeeper

Dear Mrs. Carmen,  
Just a short note to bring you up-to-date on my latest soap inventory.

As of today I possess:  
- On shelf under medicine cabinet - 18 Camay in 4 stacks of 4 and 1 stack of 2.  
- On Kleenex dispenser - 11 Camay in 2 stacks of 4 and 1 stack of 3.  
- On bedroom dresser - 1 stack of 3 Cashmere Bouquet, 1 stack of 4 hotel-size Ivory, and 8 Camay in 2 stacks of 4.  
- Inside medicine cabinet - 14 Camay in 3 stacks of 4 and 1 stack of 2.  
- In shower soap dish - 6 Camay, very moist.  
- On northeast corner of tub - 1 Cashmere Bouquet, slightly used.  
- On northwest corner of tub - 6 Camays in 2 stacks of 3.

Please ask Kathy when she services my room to make sure the stacks are neatly piled and dusted. Also, please advise her that stacks of more than 4 have a tendency to tip. May I suggest that my bedroom window sill is not in use and will make an excellent spot for future soap deliveries. One more item, I have purchased another bar of bath-size Dial which I am keeping in the hotel vault in order to avoid further misunderstandings.  
S. Berman

# OUR STAFF'S PICKS

## GERARD COSLOY

1. Echo and the Bunnymen, *Heaven Up Here*
2. Mission of Burma, *Signals, Calls and Marches*
3. Cabaret Voltaire, *Red Mecca*
4. X, *Wild Gift*
5. Alan Vega
6. Elvis Costello, *Trust*
7. Joy Division, *Still*
8. Au Pairs, *Playing With a Different Sex*
9. Kid Creole and the Coconuts, *Fresh Fruit*
10. The Cramps, *Psychedelic Jungle*
11. R.E.O. *Speedwagon, Hi Infidelity*



## BLONDE REDHEAD La Mia Vita Violenta

full length cd \$9 postpaid, \$11 overseas

also available: Senthidoh, Raincoats, Sammy, Overpass  
Dump, Two Dollar Guitar, Mosquito. Write for complete catalog

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# SONIC DEATH

## BEST BUYS



## videos

### SONIC YOUTH LIVE IN VENLO - HOLLAND CD

#1310 post point 1 \$12.00

Material compiled from tapes recorded in 1983 (Confusion is Sex era) at Venlo, Netherlands. Excellent archival stuff. Exclusive Sonic Death produced.



### SCREAMING FIELDS INCLUDES

Death Valley '89  
Shadow Of A Doubt  
Beauty Lies In The Eye  
Addicted To Love  
MacBeth  
Teen Age Riot  
Silver Rocket  
Providence  
Candle  
Silver Rocket  
"Night Music" Version  
I Wanna Be Your Dog  
"Night Music" Version  
Schizophrenia  
I Wanna Be Your Dog  
(Love w/ Iggy Pop)



#1386 post point 4  
\$20.00 (no p.a.l.)  
"Screaming fields of Sonic Love" video



Directed by Dave Marky features live performances SY, Nirvana, Babes in Toyland, and Dinosaur Jr.  
#1385 post point 4  
\$20.00 (no p.a.l.)  
"1991 the year punk broke" video



All 11 songs from Goo in video form, direct on includes, Tamra Davis, Richard Kern, Todd Haynes.

#1384 post point 4  
\$17.00 (no p.a.l.)  
"Goo video"

### GOO DEMOS CD

#1301 post point 1 \$12.00

Recorded in NYC - Nov. '89. Featuring 8 Track Versions of Dirty Boots, Tunic, Blow Job?, plus nine others.



### GILA MONSTER JAMBOREE VIDEO

#1305 post point 4  
n.t.s.c. USA, Japan, Canada \$13.00  
p.a.l. Europe, Australia \$15.00

This excellent documentation of Sonic Youth's first L.A. area gig in 1/85, was filmed 100 miles out into the dry Mojave desert. 45 minutes; full color; great!

### BLASTIC SCENE CD

#1399 post point 2 \$12.00

An Viva von Libanon, 14. 7. 93. authorized bootleg!

Sonic Youth live in Libanon, July 14, 1993. Includes Bull in the Heather, Therasa's Sound World, Sugar Kane, Tokyo Eye.

very limited supply!

## tee shirts

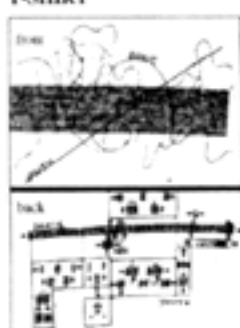
### BLOOD ON BRIGHTON BEACH T-SHIRT

#1303 post point 3 12.00

Commemorating the first of two gigs played at Brighton Beach England, this shirt has a very large design by Savage Pencil. Black tee with white printing. large or extra large



### STOCKHAUSEN YOUTH T-SHIRT



#1332 post point 3 12.00  
Black printing on white tee large and extra large

### SONIC YOUTH BOMB POP T-SHIRT

#1010 post point 3 12.00

A big red, white and blue Bomb Pop with black print. XL only



### ACADEMY '93 TEE SHIRT

SONIC YOUTH, BREEDERS, ST. JOHNNY  
JUNE 21 & 22, 1993 ACADEMY TEE, L OR XL  
BLUE SHIRT. AVAILABLE NOW FOR A LIMITED TIME ONLY.  
A FAN CLUB EXCLUSIVE!  
#1331 post point 3 \$13.00



The Sonic Death T-shirt  
#1343 post point 3 \$13.00

Sonic Death Issue #3 shirt. Printed on a white heavy weight, 100% cotton t-shirt. Front shows S.D. address. Back shows SD #3 cover lg or xl.



### SISTER - IRON ON

#1155 post point 1 \$4.00  
A full color 8" x 10" iron on the front or back. Includes 1" high quality color photo. Iron on the front or back. Iron on the front or back. Iron on the front or back.



### SONIC YOUTH HAT

#1320 post point 2 10.00  
At the beach or in the Alps you'll keep the Sun out of your eyes with this lovely sport hat.



### SONIC YOUTH HAT

#1319 post point 2 12.00  
Keep your brains warm. 4 color custom knit hat w/ pompom.

SONIC DEATH - BACK ISSUES \$3.00 each, 1 post point each  
sonic death issue #1 sonic death issue #2 sonic death issue #4 sonic death issue #6



PCH - live / Cotton Crown - live  
#1330 post point 1 \$ 5.00 7"

5 D re-up prize.  
Recorded at London Astoria in 1987.  
Unavailable elsewhere!



Sonic Youth Sassy single  
#sp-30 post point 1 \$ 5.00 7"

Rare 7" cover of the n.y. dolls' personality crisis B/W super edited 'dirtyboots' limited supplies!



SONIC YOUTH  
Death Valley 69 7"  
#1335 post point 1 \$ 4.00

This reissued single with vocals by Lydia Lunch and Thurston on "Death Valley 69" is backed with "Brave Men Run" (in my family). Both recorded in N.Y.C., July 1984.



BUTTON  
# 1304 post point 1 1.00

Free Kitten  
"Call Now"

This Japanese Import (Time Bomb) features Kim Gordon and Julie Cafritz in a seven song blitz.

#1373 post point 2 \$ 16.00



SONIC YOUTH  
BULL IN THE HEATHER  
U.K. CD EP  
#1321 post point 1 \$ 5.00

This CD import EP includes material that is unreleased Razor Blade, Doctor's Orders (w/ Thurston singing different lyrics). Hurry limited supplies!



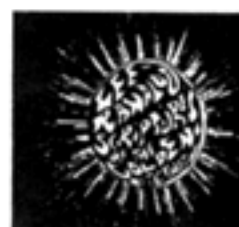
Washing Machine  
Magnet  
#1333 post point 1 \$ 1.75

Sticker@  
#1334 post point 1 \$ .75

Lee Ranaldo  
"Scriptures Of The Golden Eternity"  
CD

#1374 post point 2 \$ 15.00

This 50 minute 3 track CD contains all guitar, tape, voice by Lee, live to tape, no overdubs, naked and alone.



Kim & Thurston  
"Mirror / Dash" 7"  
"ELECTRIC PEN" "GUM" 7"  
#1383 post point 1 \$ 5.00

Lee Ranaldo  
"A Perfect Day" cd single  
#1381 post point 1 \$ 8.00

A four track split cd w/ Something to Burn 2 tracks by Lee. Imported from Germany



## M O S Q U I T O



Abstract, noisy, moody, and atmospheric Music by Steve Shelley, Tim Foltz, John Jaffar



#1375 "TIME WAS" LP post point 3 \$ 8.00  
#1377 "OH NO" CD EP 7 SONG CD post point 1 \$ 7.00  
#1389 "CLIPD 51ST" CD from Holland post point 1 \$ 13.00



Lee Ranaldo  
"Road Movies" book  
#1371 post point 3 \$ 6.00

This 16 page book features poetry, short stories, and vignettes about the Road. The black and white book is Lee's first published work.



Lee Ranaldo  
"Book Store" book  
#1372 post point 5 \$ 12.00

100 pages, features words by Lee and many color & black & white photos by Leah Singer. Printed June 1995 features new poems, short stories, and vignettes by Lee.

## RAINCOATS

Recorded for a John Peel session in the Spring of '94. The line up on this 4-song EP was Ana da Silva, Gina Birch, Anne Wood and Steve Shelley, and was released on Smells Like Records.



EXTENDED PLAY  
#1390 cd post point 1 8.00  
#1391 ep post point 1 8.00

## >\*>Important Sonic Death Information New Address >\*>

POSTAGE RATES		Qty	STOCK#	DESCRIPTION	SIZE	POST #	PRICE	TOTAL
Each item has a post point, add them up and use the post point total and select the postage or UPS rate of your choice.								
UNITED STATES OF AMERICA RATES								
post point total of this item	1st class	2nd class	3rd class	4th class	5th class	6th class	7th class	8th class
1	NA	1.75	NA	NA	NA	NA	NA	NA
2-3	2.00	3.00	4.00	5.00	6.00	7.00	8.00	9.00
4-6	2.50	3.75	5.00	6.00	7.00	8.00	9.00	10.00
7-12	3.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00
13-24	3.50	6.50	7.00	8.00	9.00	10.00	11.00	12.00
each 24	50	1.50	1.50	2.00	2.00	2.00	2.00	2.00
FOREIGN RATES								
Europe & S. America Belgium, France, Norway								
1-3	4.50	4.50	4.50	4.50	4.50	4.50	4.50	4.50
4-7	7.00	7.00	7.00	7.00	7.00	7.00	7.00	7.00
8-12	10.00	10.00	10.00	10.00	10.00	10.00	10.00	10.00
each 24	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00
Canada/Mexico Aust., N.Z., Japan, & east								
1	3.00	NA	NA	NA	NA	NA	NA	NA
2-3	3.50	5.00	5.00	5.00	5.00	5.00	5.00	5.00
4-7	5.00	8.00	8.00	8.00	8.00	8.00	8.00	8.00
8-12	6.00	14.00	14.00	14.00	14.00	14.00	14.00	14.00
each 24	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
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ADDRESS				POSTAGE				
CITY, STATE, ZIP				TOTAL US \$				
I authorize you to charge my Mastercard/ VISA (MC/VISA billed through T.E.C. Taxes, Hoboken)				Exp Date				
CARD #				Signature				
Bank				My Acct #				
Orders outside the U.S.A. please use Postal Money Order in US Dollars/International Money Order/ Bank Draft in US \$ on USA Bank/ Please list alternate when possible!				Please Ship Via:				
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P.O. BOX 1599  
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07030 until  
January 15, 1996  
Then we move to  
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109 MINNA #250  
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CA. 94105  
we'll still be the  
same fan club and  
the same people.  
OLD ADDRESS  
PHONE AND FAX  
WILL CONTINUE  
TO BE ACTIVE FOR  
A FEW MONTHS  
SO don't worry  
'bout anything  
getting lost, o.k.?  
o.k! X.O. S.D.



I WAS GOOD UNTIL PAUL RODGERS SHOWED UP

i chew the feedback as it  
screams from my speakers  
i gnaw it and swallow it  
digest it  
and shit flames  
lava  
twenty seven telecasters  
kim gordon  
dirty ashtrays  
a pack of chesterfields  
crushed beer cans  
and a dirty sewer pipe

i feel good  
i feel good feeling young  
the drums fill my head  
and the words fill my whole  
my head aways  
my feet burning  
i stand to dance around the floor  
breaking mirrors  
lamps  
slashing the air with my skinny arms  
my pores leaking whiskey down my face  
im a madman  
im going crazy  
frenzy at my place  
right now  
i smell rancid  
im rougher than a cactus  
im jesus plugged into a marshall  
amp

..and that was sonic youth with  
youth against fascism  
its now eight thirty  
in the morning  
and lets jump back into the  
rock and roll  
this is bad company  
with their classic song  
shooting star

i wake up for the second time today  
im going to the closet to find something  
to wear to work

hope the car starts

kevin heyne