

# MARRIED LIFE

QUARTERLY

SUMMER 2009



607 Midgard Rd Columbus Ohio 43202

# HOME IMPROVEMENT

Wherein we work on projects around the house and listen to records



After a fairly long dry spell, I've bought an unbelievable number of records over the last month and a half or so. I've definitely beat whatever the previous record was for most records purchased in the same period.

These are the records we mostly listened to while painting the last of the windows, doorways and trim. Jen bought a bunch of records too at both of Ron House's record sales and even let me use some of the gift card she got at Used Kids for playing there on Record Store Day. Anyway, short reviews of everything...

*At MAGNOLIA THUNDERPUSSY: Went on a Saturday afternoon...*

**Six Organs of Admittance RTZ** (3LP): I've always kind of been interested in this psychedelic guitar project of West Coast dude Ben Chasny, but I'd never bought any records. One time, he was opening for a band I went to see (can't remember who exactly, but it was at the Wexner) and I saw him strike the very last chord of his set on an acoustic, like literally exactly as I walked in the door. Chord fades, audience applauds. Show's over. I pegged him as a sort of a Fahey-esque acoustic improviser (which IS part of the equation). Another time, I saw him play and it was one of the smoking-est shows I ever saw. It was him on electric with Chris Corsano on drums and some other guy on a big hollow body electric and it was a wild, lurching, free, energized monster of a show. Long form style, lots of soloing, and I swear to god, barely able to stand up straight, cross eyed scowling drunkedness on the part of Chasny. Angry at the gods electric blues instrumental music. I loved every second of it. So, I heard this was out, and I read that unlike his "album" albums, which are apparently a bit more "song-y", this was 6 sides of reissues of loner long form style things he recorded early in his career on four track cassette. Originally issued as limited vinyl deals or not at all. Also, the RTZ of the title stands for the "Return to Zero" button on the Tascam MK11 4 track that everything was recorded on. Owning one of these myself, I am well acquainted with this button. One Saturday morning I woke up to the sounds of

Ravi Shankar's "Improvisations" LP, one he did in the early 60's with some jazz dudes. Jen had put it on and the ragas meets western avant garde vibe was sounding good. I love Indian music (which IS another part of the equation here) in the morning. Anyway, I followed it up with one of the sides from this, and Jen said: this sounds like that Ravi record except if someone took a spatula and smeared it all together right through the middle. Which is a totally perfect description of the music on these 3 records.

**Las Lllamarada *Take the Sky*:** While some people might be telling you this is one of the best psychedelic records in recent memory, I'm here to tell you that it's *pretty good*, and is probably better than their first record which is also *pretty good*. This is some *pretty good* largely improvisational home recorded basement rock...which is to say if you've ever gone down to the jam room with some of your best friends on a stoned Friday night and taped the results on the boombox you've probably conjured up something similar to this...which is ok, but if this is pretty much your favorite kind of music (like it is mine), you also have plenty of cd-rs and cassettes around...

**Little Claw *siltbreeze 7"*:** this hasn't stuck at all. Totally blanking on what this sounds like though this band was AWESOME live when I saw them last summer.

*At USED KIDS: Stopped in on one of their 20% off Used Vinyl Monday nights and ran into Jeremy Earl (Woodsist/ Fuck It Tapes CEO) who was in town to play that night with his band Woods. I'd planned to go, but the unlikely run in ended up with me on the guest list!*

**Joe Cocker *Mad Dogs and Englishmen*:** Adam "Columbus Discount" Smith suggested this one when I said I didn't really know Joe Cocker other than his completely unhinged Woodstock performance. Totally great stuff here. Mostly (all?) covers. When I got home though, I discovered we did actually have a copy of this already, but no problem, as I'd never listened to it.

**Emerson Lake Palmer *Works*:** Absurd 2LP with 3 sides being solo works and one side all of them rocking. Pretty terrible, but I like parts of lots of ELP songs.

**Steely Dan *1972-1978*:** Bought this for Jen so I could come home, and be all like, yea, I went and bought some records and bought some for you too!

**Alasehir *Philosophy of Living Fire*:** Two pretty OK side long double guitar and drum jams. Hazy, and a bit forgettable. Used Kids had like 5 used copies of this, so I bought the cheapest one for 4 bucks and got 20% off. I'll probably listen to this at least once more, but not a whole lot after that. Members of Bardo Pond.

MAILORDER:

**Dylan Nyoukis *Inside Wino Lodge*:** Straight up fantastic and strange LP. Lonely disgusting sounds, late night drones, sleepwalker mumbling, spliced together, slowed down reels of tape, South Shore Style (UK that is...). Dylan Nyoukis is the master of this private clatter, junk electronics style, and this may be his best work yet from all of the classic outfits he's been in / is currently active in. Not that I've heard even a fraction of the one hundred things he's played on. The record is always evolving and changing, never dull, and the end with all the layered throat

moaning is tops. Record of the year? I don't like to keep the cover visible though lest my in laws, nieces, or the authorities come over.

*THRIFT STORES: Jen and I drove around one Sunday, listening to WMNI (oldies AM radio that specializes in cheesy crooner cascading string and piano music from every decade)...this definitely influenced the kinds of LP's I grabbed.*

**The San Sebastian Strings with Anita Kerr and Rod McKuen "The Sea":** Cheesy AM radio stuff, with lots of field recordings of the ocean, and dramatic narration over swelling strings. A few surprisingly good cuts though.  
**??? Nadia's Theme:** Classic AM radio soap opera instrumental music  
**Bela Bartok "Village Scenes":** Bartok opera work on Deutsche Gramophon. Awesome title, I couldn't listen to much of it though.

*RON HOUSE'S FIRST RECORD SALE: I saw Ron at work one day and he handed me a flyer saying that he was selling a bunch of punk records for 3 or 5 bucks. A lot of late 80's / early 90's. Of course, we went and got a ton of shit. There was a bunch of stuff I should have bought, but I only had like twenty dollars. Jen got a bunch of 12" EP Goth imports, which the next day we listened to all on 33rpm. Watch out for DJ Goth Syrup...*

**King Snake Roost From Barbarism to Christian Manhood:** Really like this record. Like an Australian version of Scratch Acid, who were really like an American version of the Birthday Party, right? The circle is complete.

**Cows Daddy Has A Tail:** This is Cows first album. Thought this might inspire me to revisit the COWS tapes and cd's I bought in the late nineties. So far it hasn't, but you never know. This is kind of sounding to me like Jane's Addiction meets Black Flag, not exactly bad, but not exactly aging well if you know what I mean. Not even remotely close to being as noisy and unlistenable as allmusic.com describes this album as being.

**Throbbing Gristle Sacrifice:** Awesome TG live bootleg. Love live TG. The best band of all time. You can't even fuck with this.

**Clock DVA:** 12" EP of rickety, clanging downtown funk. Picked this up because I remember reading on rec.music.industrial on the USENET (pre web) in like 1994 that Jeffrey Dahmer had a Clock DVA record on when he was caught. Had never heard this band. Pretty good, weirdo post punk from like 1981, can see how the band went industrial later.

**Controlled Bleeding "Songs from the Grinding Wall":** Really big sounding industrial music. Great. Have loved their early noisy stuff for years, but never heard this more song oriented stuff. It's good too.

**PiL Flowers of Romance:** My favorite PiL record, I love this record, first heard the vinyl from a friend, have the cd, had to have it on vinyl again. Thinking this has got to be the weirdest record of any of the classic post punk bands.

**Zeni Geva Freedom Bondage:** ok thrash



**RON'S DOLLAR RECORD SALE:** *The following weekend (really?), Ron had his annual dollar record sale at his house, and for the second year in a row, I walked away with twenty records for twenty bucks. The night before, I'd seen his band (Sandwich) play, and he'd told the audience it was all records he shouldn't have picked up in the first place.*

**Mandrill *Composite Truth*:** Pretty sweet funk fusion, not as good as the way out there s/t Mandrill record, but pretty solid.

**Circle *Paris Concert*:** Long 2LP of live free jazzisms. Not the Finnish band, but the one with Anthony Braxton and Chick Corea. Pretty good for working around the house.

**Canned Heat *Cookbook*:** Canned Heat rules. Excellent for putting the moves on your lady!

**Parliament *Mothership Connector*:** also an excellent LP

**Bruce Springsteen *Nebraska*:** Classic 4 track loner Springsteen. Had checked out from the library a few times, but didn't own it, and figured it was worth more than a buck!

**Yehudi Menuhin – Ravi Shankar *West Meets East*** – Aaron was at the record sale too, and pulled all of the Ravi records he came across for me.

**Brewer and Shipley *Shake off the Demon*** – Pretty bad 70's pop it turns out. I bought it because the two guys on the cover looked like creeps and the album title is great.

**Feedtime *Suction*** - This came from the untouched box that I had to clear a path to, the one Ron said, yea, I think that used to be one of my 3 dollar boxes, and when I held this up, he said, oh that's a pretty good record...only listened a few times, and this is ok low end chug rock with a bit of variety (there's some harmonica in there, and side 2 starts with a country music goof). The songs on this may be a bit lean and disciplined for my taste. A few of the songs never even really get going. Overall, I'm more impressed by the also Australian and way more deranged King Snake Roost. Maybe this wasn't the place to start. Maybe a few more spins...

**Funkadelic** *Uncle Jam Wants You* – Talk about deranged music, seriously.

**Neil Young** *American Stars and Bars* – Not the greatest Neil album, but mostly solid (excepting the very end, which is a short novelty song called “homegrown”, and is a stupid way to end an album). This has “Like a Hurricane” on it, which is a stone classic ripper.

**Hunting Lodge** – *8 Ball* Mid to late eighties Euro Industrial, by this point the aesthetics are all wrong; confused in a totally goofy way. The first few songs on this might be some of the corniest shit put down since Foetus was doing his thing. This kind of sounds like that stuff, and the vocalist is terrible. If you can make it to the b side, things get better though.

**Songs of Steel and Struggle** – *The Steelworker’s Story*.

**Slap** – *Downtime* Cool abstract weirdo LP of bass and keyboard music

**Otis Redding / Jimi Hendrix** – split live LP of these two heavies recorded at the Monterrey Pop Festival.

**Samson** – *Before the Storm* – Workmanlike NWOBHM, forget who was in this band.

**Mahavishnu Orchestra** – *The Inner Mounting Flame* - Can’t say a lot about this (classic fusion record?), haven’t listened much, complex and pretty cool.

**Genesis** – *A Trick of the Tail* – Same here.

**William Ackerman** – *Passage* – Windham Hill release of soothing guitar compositions. Love the WH LP sleeves, with their coated plastic.

**Curved Air** – *Air Cut* - Bought for the ridiculous painted portrait of the band on the back, this is pretty middling 70’s prog with a woman singer, with one awesome long adventure fantasy song on the first side.

**Test Dept** – *Terra Firma*, classic British industrial band. Haven’t listened to this, because the sleeve was a bit moldy, and the record was too. Still need to get a brush to clean the record off with.

*Used Kids* – *Record Store Day* - Awesome time watching bands (TNV was great, Birds of Hair ruled), shot gunning free beer, getting my \$24.00 haul discounted to \$19.00 by a drunken Dan Dow. Getting Jen to spend her gift card on records I wanted, etc etc

**Kites** – 1<sup>st</sup> Load record w/ super long name - Great album by Chris F from Providence. I thought *Peace Trials* was awesome, but this one, his first record, is a total motherfucker. It’s still not completely sinking in. It may never. Intuitive dead zone electronics.

**Orthrelm** – *Owl* I saw Orthrelm once and it was easily in the top five shows I ever saw. Inhuman autistic brutality. That was during the tour for the album that was like one riff infinitely deconstructed; they played non stop for like 40 minutes

and sucked the air out of my brain. This is not that album; this is from the period where the songs are all like 40 seconds long, and there are like 25 of them per side. I don't think I even made it through this.

**Crom Tech** – 4<sup>th</sup> album - When I was 19 going on 20, Crom Tech (with Orthreim's Mick Barr) blew my teenaged mind opening up for Unwound. I still haven't listened to this record though.

**Eloe Omoe** – Wasn't feeling this either really, kind of flat sounding recording, bass drum noise-rock instrumental stuff.

**Genesis** – *Lamb Lies Down on Broadway* – I like listening to Genesis, but I don't really get super into them. Maybe this 2LP is too much for me without listening closely. Get back at me about this record next year.

**Big Black** – *Songs About Fucking*: I don't know, aside from that Kites record, this haul has proved mostly disappointing, and this particular record has not aged that well. I still have a dubbed tape of it that I must have listened to a thousand times. I'm thinking that the Big Black formula is still pretty tight, just maybe not this particular collection of songs. Haven't listened to any of the other records in a while (like 5 years probably) to test this theory. Steve Albini sings like a shithead.

**Morbid Angel (cd)** – *Alters of Madness* – Classic first Morbid Angel album. So killer, but I never owned a copy before. I did rent it once from a video store for the DVD that comes with the newest cd version of this album. Morbid Angel's follow up, *Blessed are the Sick* is my most listened to Death Metal album ever and I have two other releases from them. If I'd ever had this before now though, I might have listened to this one the most though! Legendary guitar and drum work, super mean and evil sounding.

Plus from the FREE BIN:

**Seals and Crofts** – *Greatest Hits*, with this, Jen and I own 5 Seals and Crofts albums, however, some song that she says is one of their biggest hits is not on any of them.

**Marty Robbins** “*Marty's Greatest Hits*” – Marty is the King, man. So many good songs.



## BURMESE: HEAVY? Interviewed by Sarah Bernat



**SB:** *Burmese has gone through a few incarnations of itself. Looking back, would you say you were heavier as a 3-piece, a 4-piece, a 5-piece, or a 6-piece?*

**Mike G-:** The question is moot.

**Mike G+:** They were all heavy.

**WW:** Or a 2 piece.

**Mike G-:** And we were fucking heavy. It was fucking scary. We've always accommodated for however many instruments were there. We were able to accommodate the volume level, the intensity for whoever was there. And after 10 years of playing the same song, we tweak it for 10 years so it does start to sound like a different song. Like our signature song.

**Mike G+:** It's called Railway of Death.

**Mike G-:** That's one of our first.

**Mike G+:** It's our 3<sup>rd</sup> song or something like that.

**Mike G-:** It's had many different names, but I think it's back to Railway of Death.

**Mike G+:** It's Railway of Death now. It was Millions of Ways to Die. It all depends on how long the feedback section is.

**WW:** True, modular. We like the idea of modularity on every level because then you can do whatever you want and there's still cohesiveness. You know like the whole idea of not having everyone practice every week, or re-writing the same song so no one else can recognize it, it works.

**SB:** *What is heavier: doing interpretations of Whitehouse, or faithfully covering Circle Jerks "Group Sex" album live?*

**All:** Whitehouse.

**WW:** It's got a heavier message, it's got a heavier effect.

**Mike G+:** I think they were both just as enjoyable for us, but I played Group Sex so many times I definitely didn't want to hear that Circle Jerks record for forever.

**WW:** It's pretty fucking punishing to play that shit on the drums because it was sort of unspoken that we play as loud as we could possibly play, and you can't really play that fast for that long and be that loud, so it was pretty fucking insane actually. The band never had to play the whole fucking album in 17 minutes, I mean they'd dick around after every song and drink beer and we basically had to count off every song right after the other so it was kind of ridiculous.

**Mike G+:** It was kind of heavier for us because it was more punishing.

**Mike G-:** It was much harder to learn, although learning all the Whitehouse lyrics took more brainpower.

**SB:** *Burmese is on some heavy labels.*

**WW:** Heavily disorganized, heavily under-disputed.

**SB:** *I don't know how familiar you are with all your labels...*

**WW:** Barely

**SB:** *I did my research*

**WW:** More than we did

**SB:** *And I found three that I thought could possibly compete as far as heaviness, and I want to know what your opinion is. If you had to choose between Macedonia's Fuck Yoga, Maryland's Crucial Blast, and the Bay Area's Tumult, which record label would you dub the heaviest?*

**WW:** Fuck Yoga is the lightest. They're not heavy. I think *he* might be seriously heavy, but the label's not heavy.

**Mike G+:** I've never looked at the Fuck Yoga label, I don't know what's on it.

**WW:** I think that guy might be heavily disturbed or something.

**Mike G-:** I think Fuck Yoga is #1...

**Mike G+:** Labels are like shows. Like, ok, who offered us a record and what do we feel like doing? They come ask, do you want to do 300 cassettes in Italy? And we're like, No. You know, I can't even play that, why would I want to put it out? As far as releases, I don't know, maybe Crucial Blast? I know Enterruption has done some good re-releases. William is great.

**Mike G-:** Crucial Blast.

**WW:** They all have some softness though.

**Mike G-:** Some doughiness.

**WW:** We need to be on a label that's run by Mexican gangsters. Guys who won't talk to us, who actually don't even ask to put our records out, they just take the tapes and put them out. That would be the heaviest label.

**Mike G+:** Like coyotes that come over and grab the tapes and run them across the border.

**WW:** Like tape wolves. They shove our tapes up their asses.

**SB:** *What is Burmese's heaviest recording and/or show to date?*

**Mike G+:** What's your definition of heavy?

**WW:** Sonically.

**Mike G-:** I think the Crucial Blast album is the most fucked. Your definition of heavy is difficult to pin down because one person's heavy is another person's light. Like I think Metallica is light, Megadeth is a little heavy, but other people think it's the heaviest thing in the world. They think AC/DC is heavy.

**WW:** What's the heaviest Burmese song ever?

**Mike G-:** One of our new ones, maybe Violent Slave.

**WW:** How does that go again?

**Mike G+:** 2,2,3,1,1,1,2,2,3,1

**Mike G-:** Oh then I change it. Maybe Massagenist or Preyer, whatever the work in progress is, that's our heaviest song.

**WW:** I think Preyer is the heaviest Burmese song.

**Mike G+:** Heavy's gonna be slow, plodding.

**WW:** I don't think we've played our heaviest show. I don't think we've concentrated on trying to make our set like the heaviest set ever; it hasn't been a goal of ours. I mean, no one ever told me I'm supposed to hit the drums really hard. It was the only thing I could do to hear myself over him and them. We could be heavier but we need a subwoofer, so we're not as heavy as we could be. We're tuned pretty low, but we could be heavier.

**Mike G-:** We can't get that whole drone thing down.

**Mike G+:** It's hard to be heavy when you're playing 30 second grindcore songs. Right now we're fast, not heavy. I guess it is heavy.

**WW:** We like to do some heavy songs, like Eye Cutter or Kintardgarden or Canirapeuanally.

**SB:** *Your concepts are pretty fucking heavy I would say, and the anger is heavy and the aggressiveness is heavy, and the volume is heavy.*

**WW:** Yeah! But it could be heavier. I don't know maybe after this talk we'll be inspired to get heavier.

**SB:** *Ok, last question: What is the heaviest band of all time?*

**Mike G+:** Us.

**Mike G-:** That's a loaded question.

**WW:** You don't think Swans were heavier than us?

**Mike G-:** Excluding our biased interpretation of ourselves, I think Swans is heavier.

**WW:** We play more material than they do, but they would play for two hours. We play for 20 minutes.

**Mike G-:** We don't have a good perspective being inside of ourselves.

**WW:** Swans in 84, 85, were probably heavier just because they were so monolithic and really loud and really ridiculous. I've never really cared about heaviness for heaviness's sake. In the 80's I didn't think of Swans as heavy, I just thought of them as over the top. Heavy didn't really matter to me. My slant was away from heavy metal, I thought it was lethargic and I couldn't really relate to lethargy at that point. Now I can understand it better, so I'm not as much of a snob about metal vs. punk identity politics like I was when I was 16 yrs old. I get off more on what's happening in this band structurally than I do the volume or the intensity of it.

**Mike G-:** Agreed. Structure.

**WW:** The structure is really sadistic because it denies gratification in the audience member; it's specifically generated to throw the listener off at any given point, everything goes either a little too long or a little too short.

**Mike G-:** It sounds like it's going to do something you expect and then it does it and then it just stops.

**WW:** It's all about denial, but we don't want to make cookie cutter music, so that's our material: to do things that are interesting to us because they don't do what's expected. So I don't know how heavy that is. We happen to be loud. We're into overkill, maybe that goes with heaviness, but I think our overkill goes beyond simply being the loudest band or the lowest band.

**Mike G-:** Its not overkill for overkill's sake.

**WW:** We like having two drummers. Some people have been critical of the band, that it's redundant to have two drummers. But it's not redundant at all because we're twice as loud as them. So there you go, fuck you, let's see your fucking candy ass drummer. We'll bury him or her. It's almost ludicrous to spend this much energy playing these drum parts in unison, but to us, that's the whole point. It's very militaristic.

**Mike G-:** It's harder to do that than to have two drummers doing different things, unless they're doing completely different rhythms.

**WW:** 90% of what we play is in unison, and I don't feel that it's redundant because the whole point is to not depend on the PA for our heaviness. We can show up anyplace and be heavy and present. We don't need a PA, and we don't need a soundperson.

**Mike G+:** We always strive to be more self-contained. But we're poor, that's why we're always striving for it.

**Mike G-:** We could use a good vocal PA.

**Mike G+:** Mike and I would like to double our bass rigs and stuff like that, but I also want to go out and play in a national park to a bunch of fucking trails, bum people out who are hiking, if they're out there.

**WW:** To a large part we're preaching to the converted, but I don't see that as a contradiction because we're not doing this to get negative reactions. We're not doing this to have hate sent our way, so we're fine playing to a small audience of fans because if they like it and get it that's great, they come along for it. But we're not looking for any more strife than we already have. I don't think we're looking to go open for Oasis and get booed off the stage or any of this bullshit because that doesn't give us any power.

**Mike G+:** Well....

**WW:** It wouldn't work out man, you know it wouldn't.

**Mike G+:** No, it wouldn't work out. It would be terrible, but that would be the beauty of it because we would bum out everyone in that room.

**WW:** But ultimately you could be in that situation and someone else could very easily sabotage it for you, that's the problem, the sound guy could just kill the PA and you're nothing.

**Mike G+:** But we don't fool ourselves into thinking we'll ever be in that position. We know that the music we make is never going to be popular.

**Tissue:** I can define heaviness.

**SB:** Define heaviness:

**Tissue:** When the sound and moving, intensity and movement and sound take you to another level.

**WW:** Time to get heavy!



## 02/07/09 – Ryan Jewell, Eagle Nebula, Noise Nomads, PAK, Georges W. Myers – Skylab, Columbus, OH

by Nicolas Murer



First of all, I don't want to offend anyone, everybody is great.

So yeah, it is the second time this week that I'm going to Skylab. First time was on Wednesday, 02/04/09. I can't remember why I was there, oh yes, it was to see Time And Temperature, and I guess I don't know, it was more for social reasons because I left early. What was remarkable this night is that Val told me that she had a surprise, and I said that the surprise was that she was going to die after the show. Not suicide but natural death...errr I wasn't in a good mood. The second thing is that Mark introduced me to Jared and I wondered afterwards why I had been cold and didn't tell him that I knew who he was. Ok stop digressing.

This Saturday was much better first because the so-called crowd (we must have been only 20-25, bands included) was more familiar. And I was there for good reasons, that is to say MUSIC.

Ryan did a good set, starting with a new thing, a string resonating in a kind of a little bongo that he held in his mouth. He did that and played some tapes also, turning his thing into something more aggressive, which alternated with quiet passages, as he usually do. I really like it so much more when he's mixing amplified stuff with acoustic stuff.

Eagle Nebula did one of their best shows. First, because Tom had bought this crazy vintage Silvertone amp head with tubes and a spring reverb. At some point he was really doing sounds from the very end of the universe, if they could reach our planet. Second, John did some vocals which fit perfectly and he didn't do his crazy strobo-stuff (sorry about that John) and didn't end up the show by stepping on the power plug. Their sound is getting denser and denser and more and more undecipherable while getting at the same time more specific.

Okay, I was spinning records between the shows and started getting a bit drunk and other stuff. My brain absurdly and pointlessly worked faster. In the same time I had the feeling I was more able to hear the sounds. I was just being emotionally overwhelmed because of the stuff. I missed the beginning of Noise Nomads, because I was in the kitchen drawing and trying to channel my emotional outbursts. Jeff Hartford is a kind of a performer. He produced noise, stopped, yelled, hit stuff, made a mess, resumed his noise output, stopped, yelled again etc...He was angry, unsatisfied but not frustrated, because he put some humour in his anger, some absurdity. Nonsense breeds anger breeds nonsense breeds anger etc...Okay maybe I'm wrong. Aaron said later that Jeff Hartford spoke the same language as him.

I played Ciccone Youth after that and I wanted to play Children Of Satan Third Fig but instead I played « Two Cool Rock Chicks Listening To Neu », which is Kim Gordon and another girl talking about shit and at one point about how it is easy to be a manager, anyway... I despised myself for not being able to put on the right track and then I realized it had been a good idea to put this track on. It was a reflection of what the people were actually doing, that is to say talking. It couldn't have been a better background. And the Robert Palmer cover after this track is so good. I did a little dance.

PAK started. She laid four columns of six tapes on a table next to 2 or three tape players I guess, I didn't see well because I was behind her, trying not to look too ostensibly to her...back. I started getting really into the music, which was really atmospheric if I recall well. It was the perfect blend between texture and sound. I mean notes. Very very nice.

I came back behind the turntables and PAK told me something. I replied and got so emotionally confused that I didn't know what to put on after that. So I left and wandered a bit, trying to talk to people. I saw George W. Myers a bit from afar and it was really OK. I didn't see very well his gear, but I recall a sampler, a synth and some effects. There was more beats than his girlfriend PAK, a bit more aggressive too but it had the same kind of spacey stuff also...errr I don't think I'm too good at describing music. I bought some tapes from Georges and a poster from PAK (I don't remember her name). Georges was kind of stressed out for some reasons. PAK told me she failed French in her 10<sup>th</sup> grade and no I didn't tell her that I could teach her some French lessons. It was hard to build a conversation, me being what I was and she being here. Anyway. I left her because my mouth was dry.

Okay then Tom wanted to leave and I couldn't find a way to tell him that I wanted to stay and that he should carry his gear alone. His car was three or four blocks away. So I went with him and he dropped me off at my lovely house in the ghetto. I learned afterwards that John, Aaron and Max had gone to a pink party, which might have been much better than going back to my house at around 1. Or not ? Life's a draft.

It's Just the Way I Feel About These Jamsszzz  
by BRIAN SULLIVAN of MOUTHUS



**mouthus: s/t** [*psych-o-path*] - 4 track compression. aside from the "blue cat" lp, this is the only 4 track album we did. lots of transitioning at the time. got a practice space for our amps and drums, so abandoned the living room jams out of the boom box. getting used to to the new loud. figuring out how we are gonna sound. people say this is our most punk record, but it is the most rehersed. i think there might be 20 takes of 1 of the tracks. might as well have been steeley dan in there. skunk baxter would be proud.

**loam** [*ecstatic peace*] - thurston asked us to do an lp at a basement gig where sewage was coming through the floor drain. we also had to move a bunch of aluminum out of the way to set up, total pro style.it was a rockin show.and fecal. the loam jams were alot more of us coming into what we felt was us. 1st side, all 1st takes -set the precedent for our recordings. 2nd side, more sculpted. sometimes you need a little mouse to get the wave right. i think there were about 6 takes of "throats" before we were satisfied. hadnt completely elimanated the thinking from the playing yet. 8 track reel to reel makes it debut. total tarpit.

**bigger throws** [*ourmouth*] - dont even remember making this. listened to it for this interview. sounds rough.good and rough. i know they were all 1st or 2nd takes -began to just start hitting record and seeing what happened. seems to work the best for us for that time. moving further from any recognizable sound. also worked for us. almost industrial sounding. must've been having some serious SPK flashbacks. 1st release on our label. nate sets the tone for the art.looks good.

**axolotl/mouthus/skaters** [*ourmouth*] - live at the davis campus outside sacramento on our west coast tour w/ dbl leopards,axolotl and skaters. 1st time we all jamed together. killer tour. i commented to the promoter on how many goths there were on campus - he told me there was a 9" nails concert that night and they were all lining up for tickets. my goth utopia vision was shattered. we could hear industrial drum programming from above between our rec seesions in the radio station below. we went outside and played hackey sack to the dead to ward off gothism.but they didnt seem to mind, i guess that is a california thing. so then we hacked to burzum,and people backed off. best hack ever.

**slow globes** [*troubleman unlimited*] - noise was the thing. blowing up like the shit. people dug loam. we were psyched. so psyched we made a primarily acoustic lp. we were working acoustic shit into live sets.and anyone who saw us at that time can testify it was to mixed results. live , we needed to hit start and go - no need to switch it up for the sake of switching it up. wanted to get to a place where you didnt have to think.and having to switch to an acoustic guitar and change all your amp setting wasnt the way to get there. but in the studio, we went on a mellowing. def didnt want to make "loam II".so tried diff approaches. layering,fleetwood mac, woodwinds,keys and still managed to do some of these on the 1st take.dug how different it sounded but still sounded like us.

**mouthus/ dbl leopards split "growing up the giants"** [*troubleman unlimited*] - post loam pre slow globes. we were recording always ,so when we were working on slow globes ,we def got some heavy jams in between the acoustic strummings. played this one live alot during that time.juggernauts.

**told by the water** [*ourmouth*]- sludge of a mastadon drowning in a honey slide. an old 4 track jam coupled w/ a post loamer. i cant remember why i titled it that.nothing aqueous about this one.

**mouthus and valerie allen** [*ourmouth*] - dug jamming w/ val. worked well on vocals together. done in 2 sessions. one after a post allentown advil snorting, cemetary hanging, wall busting, arm wrestling all nite blow out. drove back to the tar pit and laid most of these jams out. live shows w/ her were great too. we were going for a marvin gaye/tammy tarrell vibe. i think you can hear it there.

**mouthus and axolotl** [*oesb*]- xmas 04? def xmas nite. grubbed w/ my folks and headed into the pit for all nite baby jesus birthrite.the walls were melting. jamming w/karl is 2nd nature for us. he introduced me to nate and jammed w/ us at the beginnings before splitting for SF. briefly back on the east coast to help w/ this cylindrical squall.

**mouthus- "blue cat lp"** [*oesb*] earliest thing we released.done in my living room before the tarpit existed.boom box mayhem - nate played a fisher price electronic drum set w/ batteries dying for 1 track,keys on the other.i did keys and guitar through a panasonic boom box blown out speakers.the jams were about 40 min each - the maxell 90 min tape was our cassette of choice. we realized we hit something solid there.just needed to let it ferment.

**mouthus/dble leopards/sunroof! "crippled rosebud binding"** [*music fellowship*] - wish we had given the music when the thing was ready to be mastered.old pre loam jam-solid,but took too long to get released, we were miles from that day by then.nate had a feild day w/the art. i had ulcer mixing 3 jams for the last side together into 1.but spawned lots of production ideas.took guitars from 1 jam and grafted it to keys from another,etc,etc.total mutant mixdown.

**mouthus/cousins of reggae** [*oesb*] - pre long salt. maybe even from that recording epoch. things can get a little hazed in the orbit of a beer filled sun. "new drugs II" - static charmer.played that live for a while. only take. "better than a face mask"-its rock counterpart. magmatic. still bust that one out.easy cuz its drunk. a chunky side of vinyl.

**the long salt** [*important*] - we wanted it brutal. total psych removal. no psychic explorations on this one. an explosion of mountains. had tons of jams to choose from. needed to make it work in its chaos, so good jams got left behind. happens alot w/ us.

samara came in to bring the needle out in "ghetto stairs" and make "burns of them" almost a ballad and def a nec breather on this mangler. lots of shit from here got played live in some retarded form or another. psyched on how it branched off from our past.

**sister vibration** [*ourmouth*] - speaking of retarded. done in a week, i think. rock n roll. except that it felt like sonic beatings. thus the gulags in there. live, these things got more devolved and abstracted. i think here started our thinking we were making rock music and coming up w/ something even more abstracted than before. i dont know how that idea crept into our brains. too much neil young jams? the essence of tarpit.

**for the great slave lakes** [*three lobed*] - we record alot. alot. 80% never sees the light of day, and doesnt need to. this was all the jams from loam on that we wanted to get out but couldnt fit in one way or another on any albums. an odd and sods. lots of sod here. had @ 20 tracks worth choosing from so managed to make it cohesive sounding despite the time lag in the rec of the tracks. 3 year span to work with. all awesome tracks, but some couldnt make the cut. turned it into a total rocker. nate pounds these ones out. another blitzkrieg, but w/ a beat you can dance to. want to do this on vinyl so the lock groove in "compound my eyes" can work its magic - because 42 min of it aint enough. ears will hallucinate on this.

**follow this house** [*important*] - lots of burzum/wold vibes here. sludge factory churning out waves of keyboards. dismal jams. "half thaw" made us excavate our post 06 euro tour jams. we felt like resin. built up the dark vibes from there. a listener. it needs to take it time. you dont see a glacier cruising I -95 weaving in and out of traffic. it just overtakes everything, eventually. "half thaw" originally supposed to be a split w/ cults' "raped by warewolves". i'm sure we got something to give them for that. lychathropic sex odyssey.

**mouths/ women in tragedy** [*wintage*] - its so minimal it might not even happen. "low words said" - a subsonic mumbler. etched onto tape from somewhere i cant remember.

**mouths** [*no fun*] - we recorded these and were amazed at how we were even caught off guard by the abstraction. i was listening to r.e.m.'s "murmur" alot, so i have no clue where this came from. C.H.U.D. music. but we got these somehow and i turned my mixer into a cement truck to churn these out in a way that you would try to see the sun through a cloud of asphalt. city living does wonders for you.

**saw a halo** [*load*] - me, nate and samara. rare book room studios. boot camp style. 16 hr days. i think 4 beers were drunk the whole 6 day session of rec/mixing. we only had sketches of what we wanted to do. keep it skeletal and let the studio flesh it out. wasnt gonna do total live jams when we could do that in the comfort of our sweat lodge of a studio. build up w/ 24 tracks. just like heaven. except w/ lots of xlr inputs. and a butt load of bussing. wrote the lyrics and chords for "your far church" the day before the 2nd session, when i told nate we should start off w/ an acoustic jam. he was really into the idea, so i had to get my ass in gear. "gift of sighs" began w/ us playing lamps. samara had a lot of faith in us to let us start w/ that. jammed the rhodes piano alot. and the casio. shit sounds good w/ a 2 grand vocal mic. mixing was orchestraic. charts. all had to be one pass to mix everthing into each other. i manned the faders and pans, nate had the EQs and chart holder/interpreter. samara, the master level and recon. surgical strike that took almost 32 hrs.

**no canal** [*bottrop boy*] - i dont remember how this came to be. took forever to get released, so long that i forgot what happened. jams that other jams wouldnt look at. flute

and melodic jam. me on cybal and keys w/ nate meandering on guitar and one where i think i am playing part of the drum set while guitaring it. maybe nate sings on one? anything went and it did. culled over the past 4 or 5 years. weird weeding process.

**dual drift** [*ourmouth*] - through the years. pieces that wanted to be somewhere. so there they are. "pilot wave", want to revisit that in a fuller form. killer percussion. "there's a shifting" goes back to loam or slow globes, platetectonic feedback forms. "more trucks" recent belligerence. "no bay returns", slow globes era. S.A.T.U.R.D.A.Y. tonite. check bass drum pattern. bay city rollers meets a raga called pat.

**mouthus and yellow swans "conan island"** [*weird forest*] - chapel hill studio jams. patrick klem, whose mastered everything of ours since the great slave lakes was present, always good to have on board. east coast tour w/ the swans. heavy. like carrying your own PA to every gig heavy. house we jammed in had a seriously precarious driveway scene. luckily it doesn't snow that much down there, or the place would be littered w/ bodies. gabe shredded the session. all running through pete's maze of mixers, except my guitar went strictly marshal. despite norwalk tire blow out and cops, tour w/ them was cake. set up future u.s. tour combo. the ketamine workout tour 08. fighting through the swamp of sonic cave ins and 2nd flight load ins.

**mouthus and yellow swans "live on conan island"** [*no fi*] pete spearheaded this one. recording our collabs through the south. great gigs. harvest records in ashville always rules. i tried my 1st, and last sparks in charlottesville, va. killer hangs at the tea house there. duke u gig had scotty [klang quartet] and cory [3 lobed] helping on the good vibes. i also saw someone riding a segue on campus, w/ tubesocks. it was nuts.

**days through the combine** [*ourmouth*] - recorded getting ready for the 08 euro tour w/ stellar om source. nate is now fully electro. octopad style. tentacle samples. recorded each piece, then rec a 2nd take on the remaining channels. mixed both at the same time. parallel universes running concordant. a swirl of time. live, these were one slice of the spectrum stretched out. even seemed to run backwards at points. i like the new flow. steven hawking style, minus the vocoder.

**divisinals** [*ecstatic peace*] - keyboard jams. sampling nate and playing along w/ him. serious overdubs. a new style. bare tracks come from a few years back. maybe 06 ish. but works w/ where we are now. loping but in an subliminal surge. feels good to back off. dub through a satellite relay. bouncing off io.

**eu tour singularity** [*ourmouth*] - live from 08 euro tour. collaged and compressed into its essence. 18 days of cheese sandwiches, squats, and uneven electricity distilled through sound dudes on mushrooms, government funding and 1/4 filled kulterbunkers. i collaged it and washed my hands. a molten slab of good times.

FUTURE RELEASES:

**god's energy** [*hospital*] - dom convinced us to do a 7". talked my way out of the 10" cuz he has a stack of 10" at the hospital store that he says never sell. piano features prominently and stuttering riffage. not sure where we are taking this one. sure to confuse us, maybe not you, but def us. always a good sign.

**mouthus/bulbs** [*important*] - "where the bridge was found", a 14 min riff permutation. wait till it hits the dance floor.



*Photographs by Brooke LaValley*

## Killer Song



### Ron House “20 or 30 people I know”

In the last issue, original Psychedelic Horseshit bassist Jason Roxas compared Matt Whitehurst to a young Ron House. Since I’ve bought records from Ron on two occasions recently, I decided to pull out the copy of *New Wave as the Next Guy* that I burned from the Columbus Library a few years ago. First off, how cool is it that the library has this cd, which is a reissue (?) of a cassette on Mike Rep’s Old Age/ No Age. Second off, if you haven’t heard it, check it out, it’s a collection of great songs from Ron’s first two bands (*The Twisted Shouts* and *The Moses Carryout*) and a few solo-ish home recorded things. The liners mention that everything was “recorded in bars and basements”. Ohio style.

The first song on the cd, “20 or 30 people I know” is possibly the best song ever written about going out to see bands. It’s from 1981, but thirty years later, nothing’s really changed. The first words you hear from a young Ron’s nasally throat are: “They’re always around... They’re everywhere I go...” A paranoid beginning if there ever was one. What’s he talking about? Of course: “They’re the 20 or 30 people that I know!” They’re there to talk, they’re there to dance, and when they “get real bored [they] listen to the bands!” Ron says he was mostly influenced at the time by Scottish art punk groups, but I hear some abrasive reggae style in the jagged guitar riffing. Northern English post punk is evident though in the jittery rhythm section courtesy of *The Moses Carryout*. Actually, the more I think about it, this song could pretty much be the template for just about any Psychedelic Horseshit song. After a few more dead on observations about going to see underground music (“we argue some, but never fight”), there’s a guitar solo of perfectly wrong notes played super sloppy and this is where the Whitehurst comparison seems most spot on, it’s not that Matt is aping Ron’s vocal style (we all know the two singers Matt sounds like most, and really no one sounds like Ron, even if he’s always been doing his best Electric Eels imitation), it’s more in his guitar work and clever wordsmithery that Matt seems indebted. “20 or 30 people I know”: Killer song!

# MOM X-word P-zzule

## Man of Magma

Dare you to beat this, bastard!



- | Across  | Down  |
|---|---|
| 4 What type of metal is MOM favorite guitar made out of (seen live!)                                | 1 Tyrannus Zeus's real name is Luke ....  |
| 6 generally viewed as the worst MOM album   | 2 MOM is comprised of mental ...  |
| 7 Youngstown city street that appears the CD of MOM much loved B. T. Cotla release.                 | 3 "my upper body smiles, and my lower body ..."                                       |
| 8 One MOM member's brother's baby momma ruined all of another members' MOM album. What is her name? | 5 The "best of MOM" album is titled...  |
| 9 online zine that compared MOM to Korn.  | 7 Blowing the ... out the last album!   |
| 10 Possible name for the next MOM album: ... Controversies.   | 11 You are...   |
| 14 kill kill die ...  | 12 what is the number of albums MOM has written while living in the same town?        |
| 15 Man of ...   | 13 ... of Magma.  |
| 16 MOM hails from ... (primarily).  | 14 The back of the Grow Dammit album has a picture of boyhill laying naked with a ... |
| 18 Tyrannus Zeus, General Admission and ...   | 17 Guidōkyo's most dear and bestest friend.   |
| 20 ... bass!  | 19 MOM has only performed live under this pseudonym.                                  |
| 22 MOM smokes ...   | 21 Second word of the last song on every MOM album.                                   |

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**Crossword by Nathan Reynolds**

# Astrologically Yours by Sarah Cathers

## **Aries (March 21- April 19)**

*Diana Ross* "Heavy Weather"

Oh, how come Decembers  
Are hotter than June?  
And how come the flowers  
Don't know when to bloom?  
Something's wrong, people  
Something's happening  
Happening where we live

## **Taurus (April 20-May 20)**

*Roy Orbison* "Heavy Load"

At times it seems too rough, things just drag me down  
It's hard to find the strength to just one more round  
When I need help, I know where to go  
'Cos you're the best friend that I could ever know  
Being taught the words from you....from what is true  
Someone to share the pain that I'm going through

## **Gemini (May 21-June 20)**

*Tupac* "Heavy in the Game"

But still, I get my money on major, continuously  
Communicatin through my pager, niggaz know me  
Don't have no homies cause they jealous, I hustle solo  
Cause when I'm broke I got no time for the fellas, listen  
Ain't nothin poppin 'bout no work nigga, I ain't no joke  
Fuck what they say and get your dough nigga

## **Cancer (June 21-July 22)**

*Manowar/Eric Adams* "The Gods Made Heavy Metal"

We Are The True Believers  
It's Our Turn To Show The World  
In The Fire Of Heavy Metal We Were Burned  
It's More Than Our Religion It's The Only Way To Live  
But The Enemies Of Metal We Can't Forgive  
Cause We Believe In The Power And The Might  
And The Gods Who Made Metal Are With Us Tonight

## **Leo ( July 23-Aug22)**

*Kate Bush* "Them Heavy People"

They arrived at an inconvenient time.  
I was hiding in a room in my mind.  
They made me look at myself. I saw it well.  
I'd shut the people out of my life.  
So now I take the opportunities:

Wonderful teachers ready to teach me.  
I must work on my mind. For now I realize:  
Everyone of us has a heaven inside.

**Virgo (August 23- September 22)**

*Prince Far I* "Heavy Discipline/Heavy Manners"

Discipline is what the world needs today

Heavy Heavy discipline

Heavy Discipline

War in the East and the war in the West

War in the North and the war in the South

Pry that you get them out

This is what I care about

Tell you what I care about

Pray that you'll get them out, yeah.

**Libra (September 23-October 22)**

*The Beatles/John Lennon* "I Want You (She's so Heavy)"

I want you

I want you so bad babe

I want you,

I want you so bad

It's driving me mad, it's driving me mad.

I want you

I want you so bad babe

I want you,

I want you so bad

It's driving me mad, it's driving me mad.

I want you

I want you so bad

I want you,

I want you so bad

It's driving me mad, it's driving me ...

**Scorpio (October 23-November 21)**

*Heavy Jelly/Mick Gallagher*

Blue

If I work very hard in this world

Will it help me in my early life?

If I work very hard in this world

Will it help me in my early life?

Stand me against the wall,

I probably know what to say to you yeah.

Stand me against the wall

I probably know what to say to you

I wanna feel all right

I wanna feel so good

I wanna feel all right

I wanna feel so good

**Sagittarius (November 22- December 21)**

*Free/Paul Rodgers Heavy Load*

By a bright stream  
Came an old dream  
Things are never what they always seem  
and so he went on  
Travelling on  
now he's a long way from home  
Oh I'm carrying a heavy load  
can't go no further down this long road

**Capricorn (December 22- January 19)**

*Dire Straits/David Knopfler Heavy Fuel*

I dont care if my liver is hanging by a thread  
Dont care if my doctor says I ought to be dead  
When my ugly big car won't climb this hill  
Ill write a suicide note on a hundred dollar bill  
cuz if you wanna run cool  
If you wanna run cool  
Yes if you wanna run cool, you got to run  
On heavy, heavy fuel

**Aquarius (January 20-February 18)**

*The Hollies/Graham Nash "He Ain't Heavy, He's My Brother"*

The road is long, with many of winding turns  
That lead us to (who knows) where, who knows where?  
But I'm strong, strong enough to carry him - yeah  
He ain't heavy - he's my brother  
So 'long we go, his welfare is my concern  
no burden is he to bear, we'll get there  
But I know he would not encumber me  
He ain't heavy - he's my brother  
If I'm leaving at all, if I'm leaving with sadness  
that everyone's heart isn't filled with the gladness  
of love for one another.

**Pisces (February 19-March 20)**

*Loudness/Akira Takasaki "Heavy Chains"*

Lost Without Love, So She  
Tries To Get All She Can  
Into The Night, Desperate  
Eyes, Look For Helping  
Hands, Like A Scream, The Siren's Call  
Now It Seems She's Lost To All  
Moving Slow, And Trapped In Pain  
Don't Run With Heavy Chains  
What's Left Is Torn Apart  
Heavy Chains On Heavy Heart

## Interview: *Thomas Bonvalet* of *L'Ocelle Mare*



**Where were you born? Where do you live?**

I grew up in Ribérac, a very small town in the south West of France, in a region called "la Dordogne"... Nowadays, I live a bit to the south of this town, in a forest called "la Double " .... renowned to be inhospitable and swampy, because of the loamy nature of the soil, the forest is relatively well preserved because the soil is too poor for agriculture.... This is really very relative, since there has not been any undisturbed nature for a very long time in this part of the world !.... Coalmen, potters or glassblowers have populated the region for a long time.... but also many marauders and livestock thieves...there was a lot of poverty and paludism at that time... the isolated nature of this area also attracted some monks' communities (some of which are still there today).... many ponds were dug by them in the Middle-ages..... there are many ponds.... I like this forest very much ! I own a plot of land with woods and two small ponds. I live in a small wooden shack without electricity...

**Please tell me about the room you are in right now, and what relation it has to your music? What room that has the most relation to your music?**

I am at my parent's place, in Ribérac...the room where the computer is. It used to be my room as a child, but there is no more trace of this. Not an object remains from that time.... The walls here are concrete, and the sound of the room has a strong and bright short reverb....I like to "play" drums on my knees here. My knee and foot sounds are nice in that room...(I make a lot of percussion all the time with only my hands and my feet, I know that it's unbearable ! I'm sorry !)...but the place which influences my music the most, is my small shack...I like the sound of the wood, the sounds outside ....I like to play at night and I like to know that there are not any human beings that can hear me !

**Please tell me about something that had a major impact on the music you make?**

My questioning...it's difficult to isolate the thing because everything is linked, intertwined...but it is first of all a reaction which pushes me, the refusal of annihilation !( maybe it sounds a bit portentous, i'm sorry !)

**What is your favorite instrument?**

I think that it's the banjo....it is a modest and rustic instrument.....not a small precious thing...it's very easy to modify, its construction is rudimentary...there're no clear rules of how to use it ...it does not need electricity to be powerful...just a tense skin and some strings...it give me a lot of freedom...

**Who did the cover design for the cd you gave us? I think it's very beautiful packaging, esp considering that it is simply text. The front is elegant, and the words are crowding out the space that is available. I think this is like your music somehow.**

**The sound is deceptively minimal, yet the technique fills out the space. Two questions related and unrelated to this:**

**A) I am drawn to text only album covers, are you?**

**B) Do you think your music is "textural"?**

I always make covers with my good friend Greg Vezon, and it's like that since the " Cheval de Frise " days...I come to him with the ideas and materials at first, then we "realise" the ideas together...for that record cover ( "porte d'octobre"), the typography was taken out of a book of Russians tales illustrated by Ivan Bilibine....We are so overwhelmed by images and graphism today....I have often a lot of nausea...because it's just too much for me....and things are emptied of their substance....I cannot answer clearly to questions A and B....I am sorry ! I do not know ! but I'm glad you like that cover !

**On your recent tour in November, where was your favorite show, and why?**

The shows I probably like the most are those that starts on very bad basis, when my a priori is very negative....when i go up on stage almost angry...thinking that promoters make fun at me to makes me play in those conditions...and then sometimes, with a bit of luck, ones it's start, after few minutes, everything change...the place and people....sometimes...but when it happens...you have a very very good tension...I had one or two shows like that during this tour..I was very concentrated...concentration is the main thing....

**One of the things that this fanzine [editor's note: this interview was originally intended to be published in Nicolas Murer's *Content* fanzine] is known for in its interviews is asking you to choose between two bands? Here goes:**

**Shadow Ring or Charlabides?**

I'm sorry, I never heard of those bands

**Leonard Cohen or King Crimson?**

As I'm a big fan of Godflesh, and as they took some lyrics from him ("Mothra" on "Pure" for example), I would say Leonard Cohen

**Captain Beefheart or US Maple?**

I was a Shorty fan in my teenage years, I like US Maple a lot too...US maple

**James "Blood" Ulmer or Ravi Shankar?**

Ravi Shankar...

*I met Thomas in a squat called Sub 71 in Leiden Netherlands while Sword Heaven was on tour. Aaron Klamut was excited to see Thomas as he is a longtime Cheval de Frise fan. We ate some pretty good Chinese food together and we played in a tiny room that could only hold about 30 people. 6 or 7 showed up.*

*Some things I know about Thomas from observation: He travelled by train with all of his gear. He is very friendly, and smiles a lot. He also whistles and shakes his arms at his sides. He likes to drink Soda, but does not drink much alcohol. Maybe none. He plays acoustic guitar, banjo, harmonica and a variety of percussive objects. Sometimes he plays them all at the same time. His abundant nervous energy finds its way into his music. With one word I would describe it as "asymmetrical" and maybe categorize it "progressive electroacoustic guitar instrumental music". Regardless, it's quiet, subtle, and very powerful.*

## WET HAIR / DEAD LUKE / PSYCHEDELIC HORSESHIT

SKYLAB --- 6/28/09



By Laura B.

Comfest (short for Community Festival, also short for “your most wasted weekend of the year” for the citizens of Columbus) was ending as this show was beginning, which accounted for the large number of burnt-to-shit looking folk populating Skylab tonight. As it turned out, this was a good show for them to have stumbled into. I arrived while Wet Hair were striking a lovely balance between the quieter moments of Suicide and Silver Apples’ minimalist, organic throb. When the baleful vocals kicked in they were reminiscent of a cosmic Joy Division, glistening with alien keyboards. It might have been the gravity bong hits kicking in, but they were pretty hypnotic, and I wasn’t really into them the first time I saw them at Bourbon St.

Dead Luke’s guitar fabulosity, which he seems to have swallowed in chunks from a range of influences--dry Middle-Eastern arpeggiations, gnarly Neil Young-isms, and everything in between—humanizes what would otherwise be another Icy Minimalist Electronic project, a fine one at that, but we have those aplenty these days. His performance on this night was by leaps and bounds way more impressive than the first live performance I’d caught by him. Oftimes my heart sinks when I hear the word one-man band, conjuring as it so frequently does so much the twiddling of knobs and gazing of the navel, but behold, Luke is able to hold it down like a real people-in-plural band, playing his own solo guitar ripper to his own band.

Psychedelic Horseshit’s new direction is a broke-down, roach-infested version of Primal Scream, or maybe that’s just the suggestion of my knowing their PS fandom. Uber-percussionist Ryan Jewell has now taken Rich’s place, and while I questioned that decision, because the charm of Horseshit, I thought, was vested at least in part in Rich’s retard-kid drums, but Rich turns out to be an OK keyboard player too. And really, since now they seem to want to make you rave, RJ’s fluidity is a great asset. If anyone wants to stage an MDMA-fueled party in a warehouse where these guys can play ... I think that’d be a great idea.

# BEST TREASURES OF THE UNDERWORLD

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