



Containing work from across the US (and one work from Belgium), this “Concurrencies” cassette completes a matched pair which was begun with the last issue, entitled “Concatenations” (PhonoStatic N° 8, June 1988). Where submissions to N° 8 were encouraged along the lines of

“... the most simple possible audio tape construction technique: the edit... [involving] a technique of lining up sounds in time, single file, with transitions, stops and starts, shifting rhythms, and unpredictable “melodies” forming the main interest of the piece. Concatenations can be performed on any sound source using something as simple as a pause button....”

the present compilation emphasizes works of a mixed nature; in other words, any number of sources superimposed and being heard simultaneously, synchronously, concurrently. The audio on this tape exemplifies sounds from farflung sources and their interactions together at the same time.

The compilation opens with a joke; portentous music converges with rather ordinary disc-jockey banter; your only relief will be open-mouthed laughter. The piece is “No Other Radio Network” by Son of Spam. Following that is a work by the Tape-beatles entitled “Desire”. In its three parts, where Stravinsky meets Amway, these retrofuturists present a faceted codification of want and fulfillment in a society that has trouble distin-

guishing self-image from commodity encrustation. The next three short pieces are by X.Y. Zedd, a prolific audio-artist whose tinkering with sonic devices provides the current line-up with “Boing Boom”, “Kick the Chandelier”, and “Communication”. These are audio romps through Zedd’s taste and imagination, in which ordinary sounds are made exactly as strange as actuality through combination and electronic modification. Then, the threatening “Lampshade” by P. Petrisko, Jr., editor of Burning Toddlers, with its electronicized voices and dental-drill organ-like tones, follows. Semantics Could Vanish, in their “Children of the Bushwack”, use the sounds of children’s toys processed through an Akai sampler; a lexicon of sounds by turns mechanistically menacing and eerily playful. An untitled excerpt from one of Malok’s audio scrapbooks follows; perhaps it is a glimpse into nonsense taking the listener along deep enough to unwillingly brush against insanity. Closing out this side is Mike Miskowski (editor of MaLLife) and David Williams’ “Hey, Moe” which might be a kind of monkey-shrieking tribute to an odd movie character. Now turn over the tape.

“Listen, Please” by X.Y. Zedd exhibits a desperation and perhaps, for the present compilation, may serve as a metaphor for the predicament of the networking artist. Rich phasings and stereo-chan-

nel shifts map out a head being beat against four walls. After that comes I.M.I.'s untitled mix of orchestral tuning (or is it Varèse?), somber bassy beat, and preacher pronouncements in dense, atmospheric style. Continuing his musique-concrète explorations from "Concatenations", MoriArty contributes his "Ithaca Music", a long piece which has an almost nostalgic feel to its manifested sense of place, history and personality. "Giveaway" by Chris Winkler opines on the value of the things the mass media value, while "From the Tide or the Wind" by the Tape-beatles closes the tape just as it begins, a list of banalities pitted against a pseudo-exciting backdrop.

Many of the works submitted did not follow this theme strictly; nevertheless the editor has attempted to put together a unified end result. The compilation process took place during November 1988. The tape is normal bias and Dolby C noise reduction is used.

Submit your audio work to future PhonoStatic Cassettes. Audio-art, concrete music, generative audio, tape cutups, sonic experimentation, collage, montage, etc., is needed for these semiyearly compilations appearing in June and December. Tape- or machine-based music is the most suitable for submission, but you should feel free to

send in anything you think might be of interest. Please include a self-addressed stamped envelope with sufficient return postage, or else your tape will not be returned. Please submit your work on cassette of sufficient quality for making the master from. All contributors of accepted work will receive a copy of the issue they're on. Next deadline is May 15, 1989. The theme is "Audio Collage". Think of Slavko Vorkapich, the Hollywood master of the time-compression montage, in which locomotives rush together in headlong superimposition, calendar pages blow away by the romantic winds of time, hundreds of cups of coffee are drunk and cigarette butts snuffed in anxious awaitment, only to get on with the rest of the story. Do it with sound.

Correspondence of any kind is welcome. PhonoStatic will trade for your published cassettes. Make an offer. Back issues of PhonoStatic are available; write for a catalog. This project cannot exist without your support.

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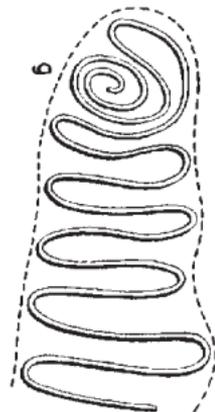
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| 1. No Other Radio Network<br>by Son of Spam              | 2:01                |
| 2. Desire by the Tape-beatles                            | 4:42                |
| 3. Boing Boom  | } by X.Y. Zedd 3:07 |
| 4. Kick the Chandelier                                   |                     |
| 5. Communication   |                     |
| 6. Lampshade by P. Petrisko, Jr.                         | 5:52                |
| 7. Children of the Bushwack<br>by Semantics Could Vanish | 4:41                |
| 8. work by Malok   | 1:22                |
| 9. Hey, Moe<br>by Mike Miskowski and Dave Williams       | 0:46                |
| 10. Listen, Please by X.Y. Zedd                          | 1:29                |
| 11. work by I.M.I.                                       | 3:02                |
| 12. Ithaca Music by MoriArty                             | 12:28               |
| 13. work by Chris Winkler                                | 1:51                |
| 14. From the Tide or the Wind<br>by the Tape-beatles     | 1:42                |