

MIXED REACTIONS TO N°28

Well, there have been rather mixed reactions to the Tape-beatles' gradual takeover of *PhotoStatic* editorial duties and this is good. If a change goes uncontested after all, you can be very sure nothing significant has really changed. Some saw the addition of a strip of information at the bottom of the page as a distraction, indeed a *subtraction* from the qualities of the work carried above. Although Ll. Dunn has in the past referred to *PhotoStatic* as a "gallery" of xerographic work, it no longer seems to him that using a magazine as a gallery is a very good use of the magazine medium. Therefore, it has been the decision of the Tape-beatles to cram more information on the page, reducing the amount of "white space" (which, after all, plays into the hands of the gallery system (which is so self-evidently morally corrupt) by paying lip surface to its conventional *modus operandi*) in an effort to come up with a more engaging end result. A magazine is, after all, something that one has lying around for a period of time (at least til the next issue arrives) so one may be drawn back several times to glean what one can from a denser artifact. But we hope we don't have to provide the reader with directions on how to enjoy the combined product *PhotoStatic/Retrofuturism*, and we're sure we don't. If you don't like the changes now, we hope they will grow on you, and hope you don't find them so offensive as to give up too soon. If you do like the changes, we're pleased. If you're confused, write us. We'd love to hear from you.

Does anyone want to do a regular column on the topic of your choice, which will become a part of this magazine? Possible topics of interest to us might include: the 'zine scene in your area, visual poetry, record reviews, cultural observations, media watch, tips and techniques, or suggest your own favorite subject. We're looking for dedicated people who really want to do this. It could be all verbal, all visual, or a mix. Contact us.

Recommended reading list: Kathy Brady's "Up the Pop Charts" from *Poetry Motel N°12* [see address in the reviews section]; all of *Factsheet Five N°25*, \$2 from Mike Gunderloy, 6 Arizona Ave, Rensselaer NY 12144. What it lacks in depth it more than makes up for in breadth. Indispensable for small press fanatics; and "A Call for Submissions" from this very issue. Seriously, our files are growing a bit thin and we'd like to have more work to choose from, so if you have anything you'd like more than 100 people to see, send it in today!

Thanks for reading.

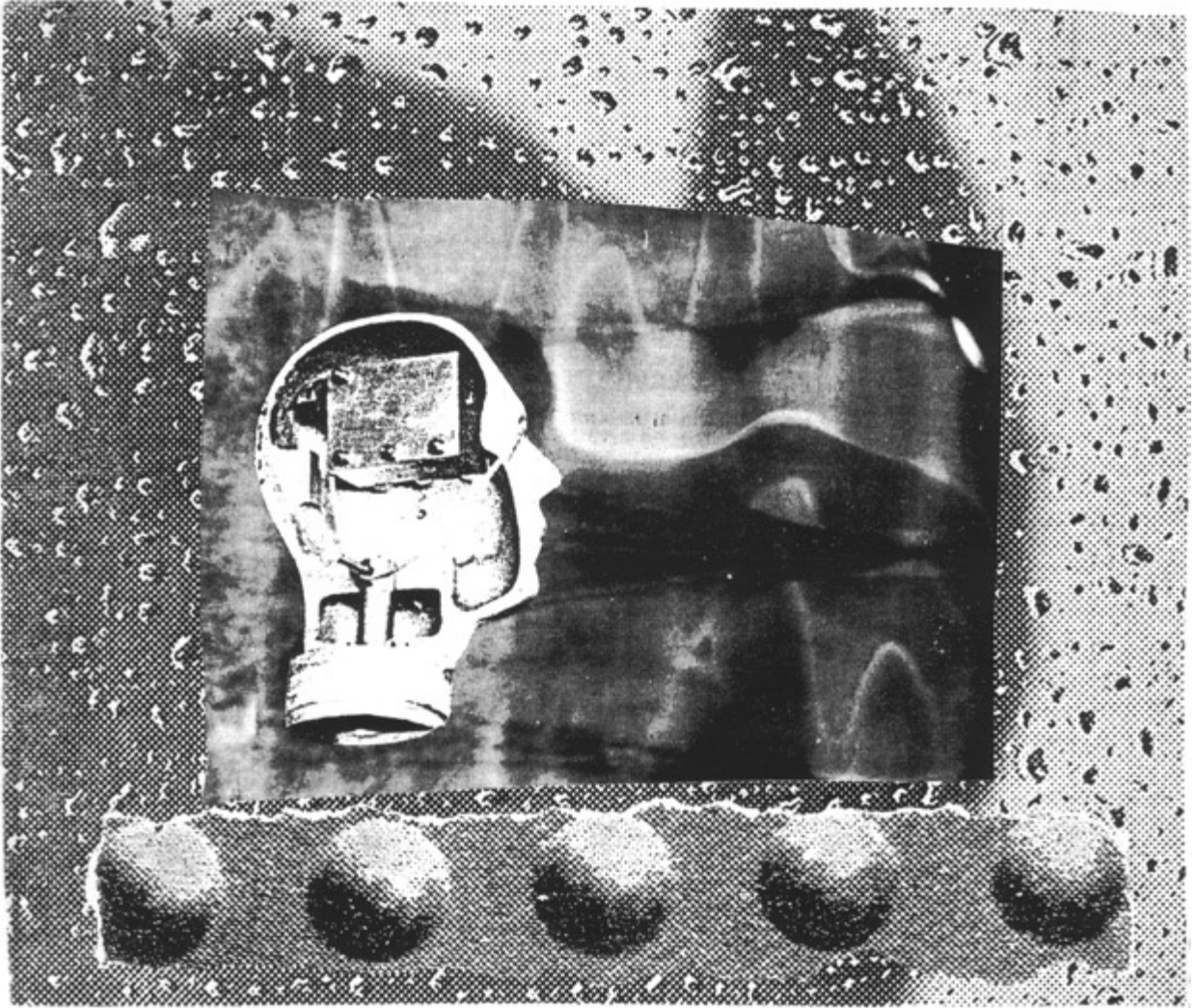
The Editors.

This is the second issue of *Retrofuturism* which we call Tb-16. Once again, it shares space with *PhotoStatic Magazine*, its older brother. One of the reasons we do this is because we believe the audiences for each publication overlap considerably, and this is one sensible way to take advantage of that fact.

We intend *Retrofuturism* to be a periodical sourcebook for Sound and Vision. We will explore this field from as many perspectives as we can

think of, including those of our readers. *Retrofuturism* will include reviews of Sound and Vision works, interviews with relevant artists, explorations of the international Sound and Vision Scene, and the critical views of our readers concerning their interaction with Sound and Vision.

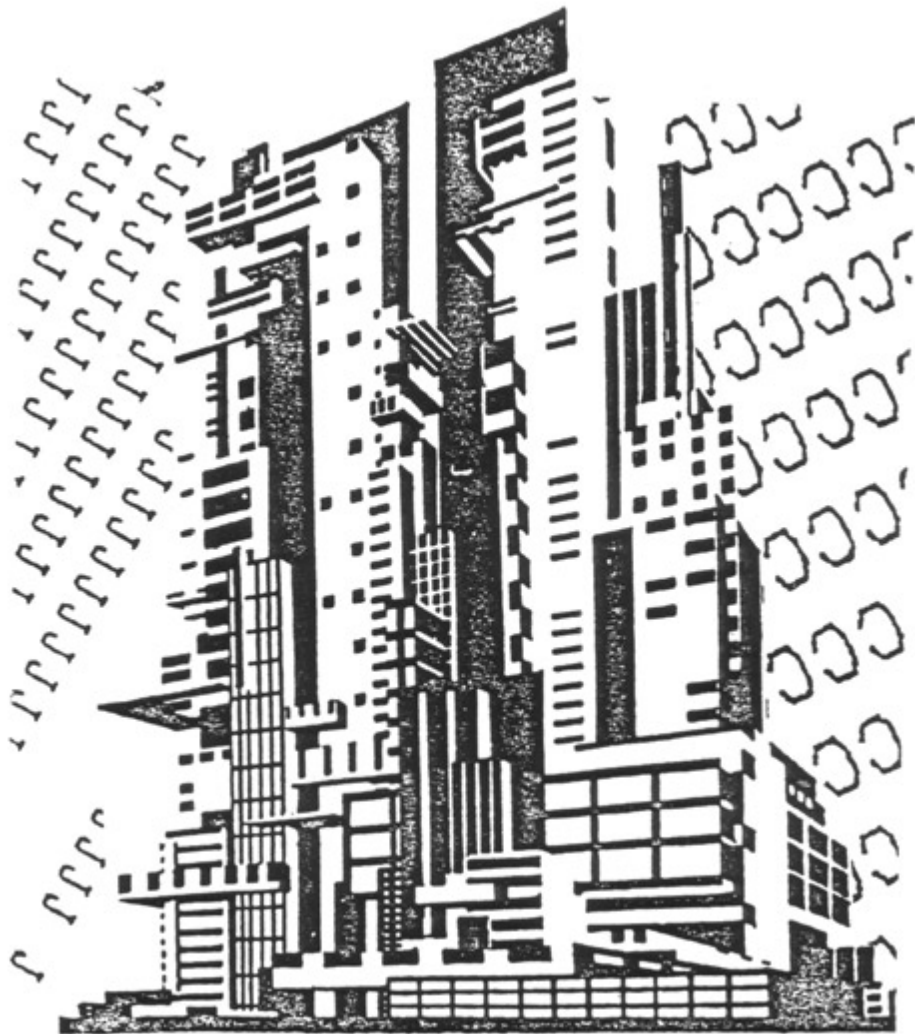
We eagerly encourage everyone to submit work to *Retrofuturism* for publication or review (you specify which). *Retrofuturism* seeks essays, audio pieces, and graphic artwork, provided it addresses



the field of Sound and Vision, including audio, video, film, xerox, and related fields of cultural activity. Please include a self-addressed stamped envelope if you wish your work to be returned after use, otherwise we keep it. Work will be kept on file and used as we deem suitable to the issue at hand. All contributors of accepted work will receive a free copy of the issue they're in. *Retrofuturism* is edited by the Tape-beatles, who are Lloyd Dunn, John Heck, and Paul Neff.

*“Skip the work
and get straight to the marketing,
journalistic controversies,
angry letters, etc.”*

—Bob Gregory



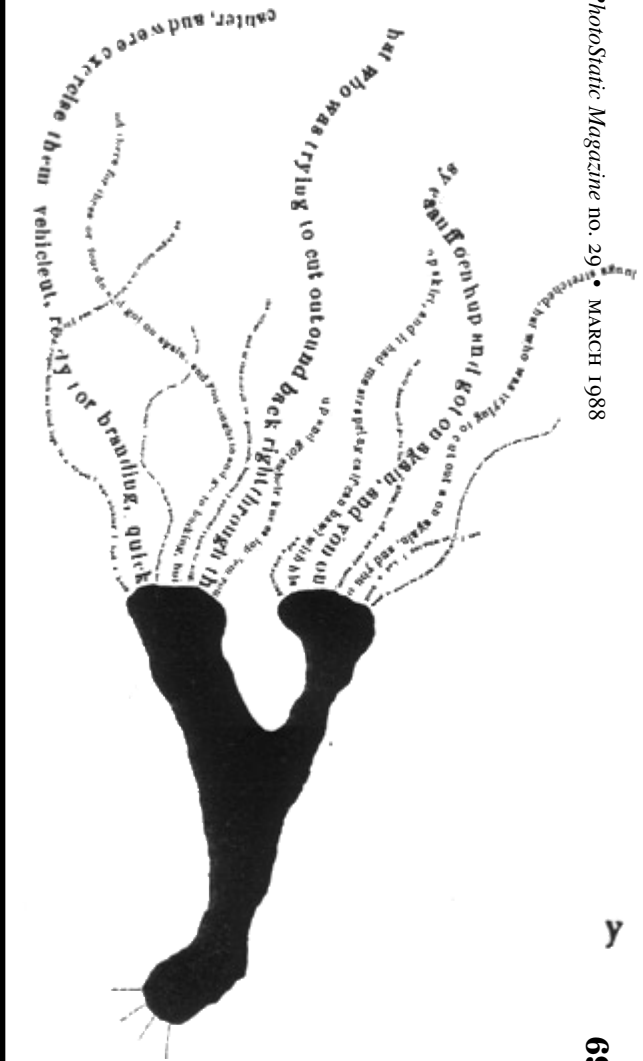
Glory I aspired to

Letters to *Retrofuturism*

Once again, we bring you the comments of the people who've seen fit to write us. This is another one from Thad Metz, who has bones to pick:

"Every single product represents the hope for a dazzling shortcut to the promised land of total consumption and is ceremoniously presented the decisive entity ... but the object which was prestigious in the spectacle becomes vulgar as soon as it is taken home by its consumer. It reveals its essential poverty (which naturally comes to it from the misery of its production) too late. By then another object already carries the justification of the system and demands to be acknowledged."

(Society of the Spectacle)



COMMUNIQUE #2 TO THE TAPE-BEATLES

WE FIND THE ABOVE passage to be an accurate description both of the way commodities change and of the way the commodity stays the same. Unfortunately, it seems as though the Tape-beatles' project is nothing more than the adaptation to this putrid environment, such that the Tape-beatles become Madonna for a few years. In contrast, our project is one of superseding adaptation; our project is nothing less than the conscious creation of human environments by unified individuals, the autonomous construction of everyday life via revolutionary praxis.

It is the Task Force's opinion that the Tape-beatle collective needs to examine its history. Besides reviewing the failures of

Dada and Surrealism, we suggest that the Tape-beatle collective carefully examine the enclosed material regarding the Situationist International. Detournement, the re-use of pre-existing artistic elements in a new ensemble, is in no sense new to the domain of aesthetics. The Situationist project was nothing less than the application of artistic detournement as a heuristic device to the domain of praxis. Essentially, this detournement made practical means the re-use of pre-existing material productive forces in a new ensemble created by everyone; not just an Eastern state-capitalist or Western corporate-capitalist ruling class. The Tape-beatle collective is in great danger or supporting the very opposite of this negative stance with its claim of "commodifying ourselves in order to negate commodification." To this we reply:

BIG BABY



IS WATCHING

976

the spectacle will swallow you whole!!!

Needless to say, it was the opinion of the Situationist international, and not coincidentally, it is the opinion of The Special Task Force for the Abolition of Alienation, that the only possible method of determinately negating the commodity is proletarian revolution, such that the means of production are put in the service of everyone's desires, without the hierarchical mediation of a ruling class. The project is nothing less than the synthesis of art and reality, i.e. the individual's life becomes his own masterpiece. The reason the Tape-beatles are of interest to the Task Force is because the popularization of critical detournement is an absolute prerequisite for a coherent realization and suppression of art.

Our foremost concern is that the Tape-beatles' only intention is to use detournement in a manner that supports the banalities of survivalism. It is our contention that it is possible, and moreover just a darn good Idea, to use the methods or detournement in a critical fashion: in a manner that releases practical potentialities on the part of the artist and surrealistic potentialities on the part of those persons who are brought into contact with critically detourned elements of the status quo. To take an excellent local example: the publication of a counterfeit "special insert to the Daily Iowan" such that relevant information, i.e. the truth, is disseminated in a manner that essentially exploits the widespread legitimization granted to the mass media. Such projects are not of course insignificant undertakings, but

PROYECTO PARA UNA SERIE FILATELICA



Augusto Pinochet (Chile)



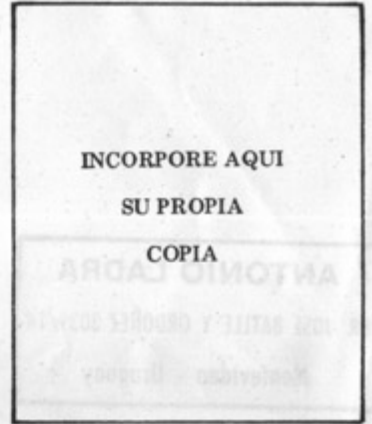
Alfredo Stroessner (Paraguay)



Ronald Reagan (USA)



Napoleon Duarte (El Salvador)



are easier in a group. Notice here as in all "revolutionary art" that detournement is used as a tactic and not as an end in itself, i.e., with the further intention of the dialectical realization and suppression of art itself. Given the Tape-beatles' evident access to visual/audio technologies, there is no reason why intelligent and effective projects could not put together, assuming of course that the collective is theoretically coherent. We believe it is up to persons, armed with the resources of dialectics and intelligence, to effectively disseminate this "weapon of limitless power," as one P. Neff has remarked.

In summation, then, The Special Task Force for the Abolition of Alienation hereby calls upon the Tape-beatle collective to recognize and apply detournement according to its historical import:

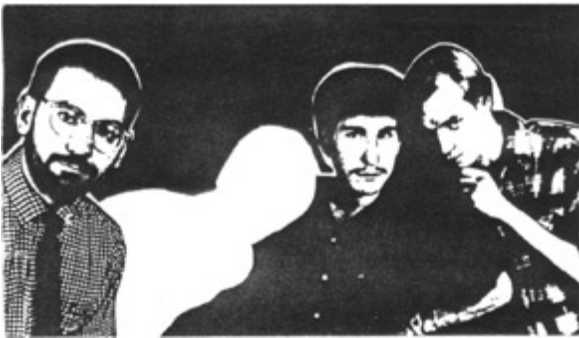
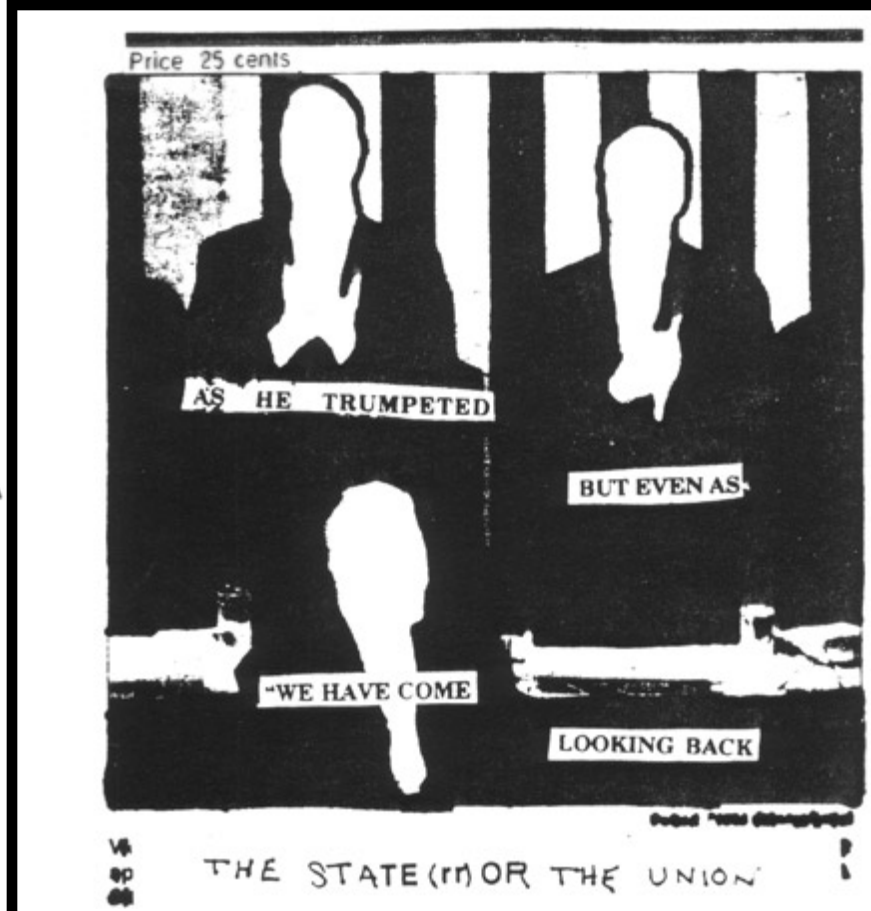
as an aesthetic heuristic device which must be applied to the domain of praxis. Anything less is capitulation to the hierarchical powers that be. Should the Tape-beatles reject this call, The Special Task Force for the Abolition of Alienation will be forced to subject the Tape-beatles to a merciless barrage of critical projects, undertaken by the Task Force to prevent yet another legitimization of the existing, reified totality by a group that claims more noble goals. The Task Force would like a collective response to this second communique, if possible.

THE SPECIAL TASK FORCE
FOR THE ABOLITION OF ALIENATION
c/o T. Metz, 308 Ronalds St. 2, Iowa City, IA 52240

Arms reduction?



972



TAPE-BEATLE NEWS

This issue of *Retrofuturism* finds the Tape-beatles in a transient, though active, state. The tragic, sudden death of Ralph Johnson in a head-on collision last week has left a large, gaping hole in the group. As a composer, artist, Retrofuturist and friend, Mr. Johnson will be missed. There are no current plans to audition a replacement.

Work continues on the Tape-beatles' first release,

Steadfastly.

filling the gastank.



the tanker filling



the gas pump. The barge



filling the storage tank. The gastank

filling the air.



OSMAR SANTOS
Cas. de Correo 64054
RIVERA - URUGUAY

tentatively entitled *A subtle buoyancy of pulse*. The Lp-length tape will contain "The Big Broadcast", "Plagiofest", and newer, unreleased work. The tape will be released 31 March. The Tape-beatles are also moving into a new glassed-in laboratory "to create a better working environment," notes Tape-beatle Paul Neff, "and get some of the junk out of Lloyd's room."

The Tape-beatles plan a performance at the upcoming "Cornstock V" festival, scheduled for 28 May. Persons or groups interested in performing at Corn-

stock should contact John Heck c/o the Tape-beatles (address below). While no other performances or radio broadcasts are currently *planned*, they are almost certain to occur.

Due to production flaws, Tape-beatle T-shirts are not yet available, but should be in a matter of days. Posters, post-cards, and other mass-market paraphernalia remain available by the usual method: write the Tape-beatles at 424 E. Jefferson St., Iowa City USA 52240. Please enclose SASE. —pn

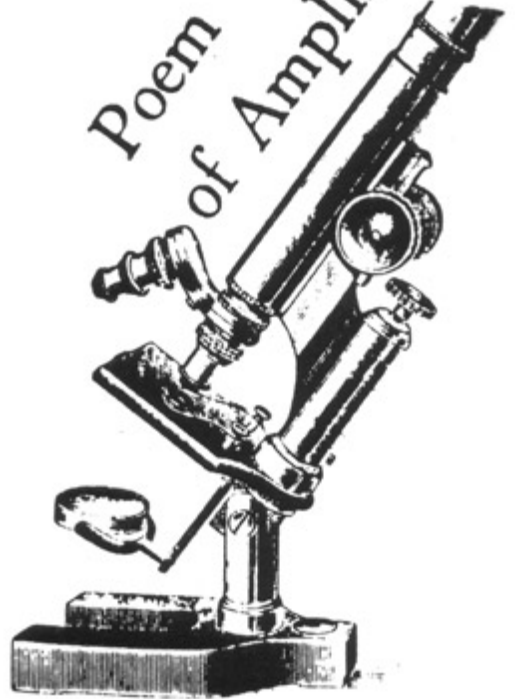
...

PREDICTIONS

- Life discovered on other planets.
- New Russian Revolution declared.
(Marx out, Trotsky out, everybody out.)
- Olympics end. Committee lacks funds.
- Jean Cellins elected president. Dies in office of AIDS.
- Planet blanketed in snow. Equator only habitable place.
- World population no longer able to reproduce.
(Mysterious sterilizing plague.)
- Bernard Baruch returns from dead. Names year world will end.
- King Charles, Queen Diana assassinated by Irish fanatic.
- World War III declared.
- Cubs leave Chicago.
- Red McKuen named Nobel Prize winner.
- Richest man in world, Jean-Paul Getty, can't buy cup of coffee.

...

Poem
of Amplification



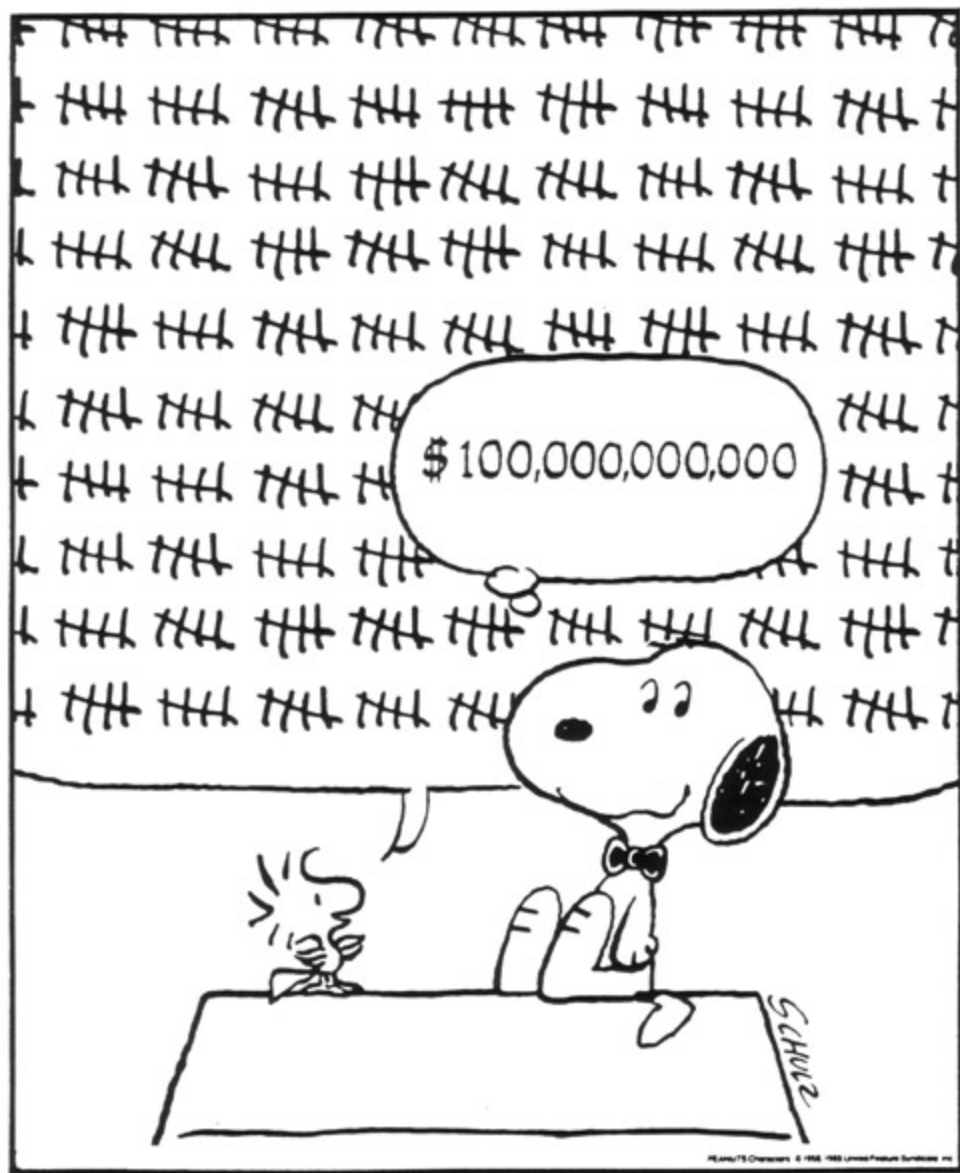
zaum

FLUXUS?

YOU DON'T EVEN

KNOW US.

EXPECT MORE FROM



THE TAPE-BEATLES



S O S
udamerican

STOP

DEGENERATE ART !

976

Retrofuturism no. 2



"I'm very impressed with the potential..." said Senator Randolph

THIS
degenerate art



does anything look like this?

OR

THIS
realism



SERVING CART

good art

Meet the Tape-beatles

The **Tape-beatles**, who are Lloyd Dunn, John Heck, and Paul Neff have been working together in Iowa City for more than one year as collaborative multimedia artists. The Tape-beatles use popular media as raw material, ingredients for investigations which often function as

critique or as a challenge to audience expectations. The contents of our work is realized through audio constructions which combine media transmissions, concrete sounds and a variety of prerecorded materials. These compositions are edited and arranged on tape for use in radio broadcasts and cassette productions for national and international distribution.

Briefly, the highlights of our past work include *The Big Broadcast*, our radio debut event offering the best of one year's output, and *Ceci n'est pas une radiodiffu-*



978

tion (*This is not a radio broadcast*) which confounded expectations of radio listening, and brought up issues of appropriation and auteurship, the problems of ownership and notions of cultural property. We have performed live once at Gabe's Oasis in Iowa City and recently contributed a cassette compilation and manifesto for use in the San Francisco *Festival of Plagiarism*, organized by *Box of Water's* Steve Perkins. Finally, our ongoing project has been the exploration of hypermedia as a form of mass communication, targeting specifically

corporate imagery, slogans, and the psychology behind the production and subsequent reception of these images.

Our goals include the publication of our first cassette containing *The Big Broadcast* and our most recent work, which is always in progress. Our publication *Retrofuturism* will continue release, primarily via mailing to other audio and mail artists on a bi-monthly basis. We received favorable responses to our test-market sample issued 1 January 1988. Intended as a sourcebook and



call for open discussion with other audio artists, it will include interviews, articles dedicated to electronic media and related issues, and reviews of submitted audio soundworks. We are considering plans for an installation based on the theme of PLAGIARISM[®]. We are also planning a live performance for "Cornstock V" on 28 May 1988.

The Tape-beatles are driven by an ambition so intense that we can't keep shoes on our feet and new trousers have been lasting a week at best. The hunger

for new ideas and increased output is limited only by our lack of food and shelter. However, with support from the network the Tape-beatles' vision could be seen and heard by all.

The extension of our work in electronic media to the University of Iowa community and the network, both nationally and internationally could be a substantial tool for furthered accomplishments by the Tape-beatles. **Everything considered**, it's time for the Tape-beatles.

Tape-beatle video viewer reaction: Upon seeing a



47. — CLAUDE MONET: *The Doge's Palace view.*

Durand-Ruel collection (photo Giacomo)

086

In its stead, Benjamin places the (graphic) sign, which represents the
distance between an object and its significance, the progressive erosion of
the absence of transcendence from within. Through this critical
penetration, he is able to penetrate the veil which had obscured the achievement

German Tragic Drama, p. 176.

Benjamin, "Critique and Commentary/Alchemy and Chemistry: Some Re-
marks on the 'Origin of the Concept of the Sign,'" *New German Critique*, no. 17 (Spring 1979): 3.

Benjamin, *Selected Essays*, p. 160.





186

Tape-beatle video in which silent footage of the Tape-beatles in production was overdubbed (in very rough sync) with dialog from a Soho Television interview of John Cage by Richard Kostelanetz, Harry, an Amsterdam video artist said, "You should do your own original work rather than using the Cage/ Kostelanetz interview soundtrack [to create something new]. The sound from [the Cage/Kostelanetz] video is so strong that all I keep thinking of is [it]." Another free voice speaks out against PLAGIARISM®.

—jh



Retrofuturism no. 2



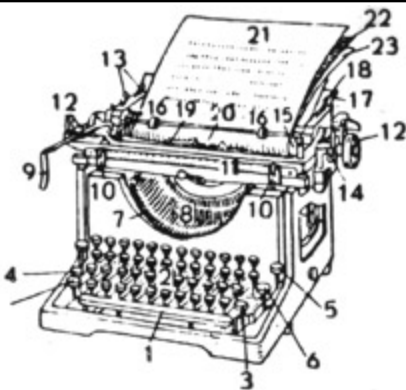
A CHILD'S CHRISTMAS IN WAILES a remembrance
by D.T.

We arrived at Grandmother's house in time to rescue the burning Pheasant from her oven. Grandma had collapsed on the fainting couch in the small room just off the kitchen. She never regained consciousness that Christmas eve. Nor did she rise the next day or the next. We stayed for weeks then months, then my family and cousin Herbert's family simply moved in to watch her. Then, a year later, on the following Christmas eve, Grandma raised up off the settee and glared at all of us, gathered around her. What is it, Mother? My mother asked. I'm just tired... was her reply, and then she was gone. At her death, the room burst into tears, and the two families remained, mourning and watching the body, for at least another year.



winkler '87

686



Presenting the first in a series of excerpts from the
PLAGIARISM® Press novella:

POPULAR CULTURE IS THE WALRUS OF THE AVANT-GARDE

Retrofuturism no. 2



THE LAST WORDS of the poet were scribbled on the back of a discarded document: Miss Andrews is hysterical.

Literary license is now founded wearing that rather stubbornly anxious look overlaid with an aggressive optimism, which is the facial trademark of the man who becomes common property. A big man with an ingratiating smile and a carelessly charming manner.

The doors of the three elevators gave the

guidance of tactile appropriation. One by one they, because they could be isolated more easily, lent themselves more readily to analysis.

Her thin faced twitched nervously with genial patience.

“The audience’s identification with the actor is really an identification with the camera”, he informed her. At the decisive moment she held notebook and pencil poised, abstained from facing the man woman to man, rather it was through



the formalities that she penetrated him.

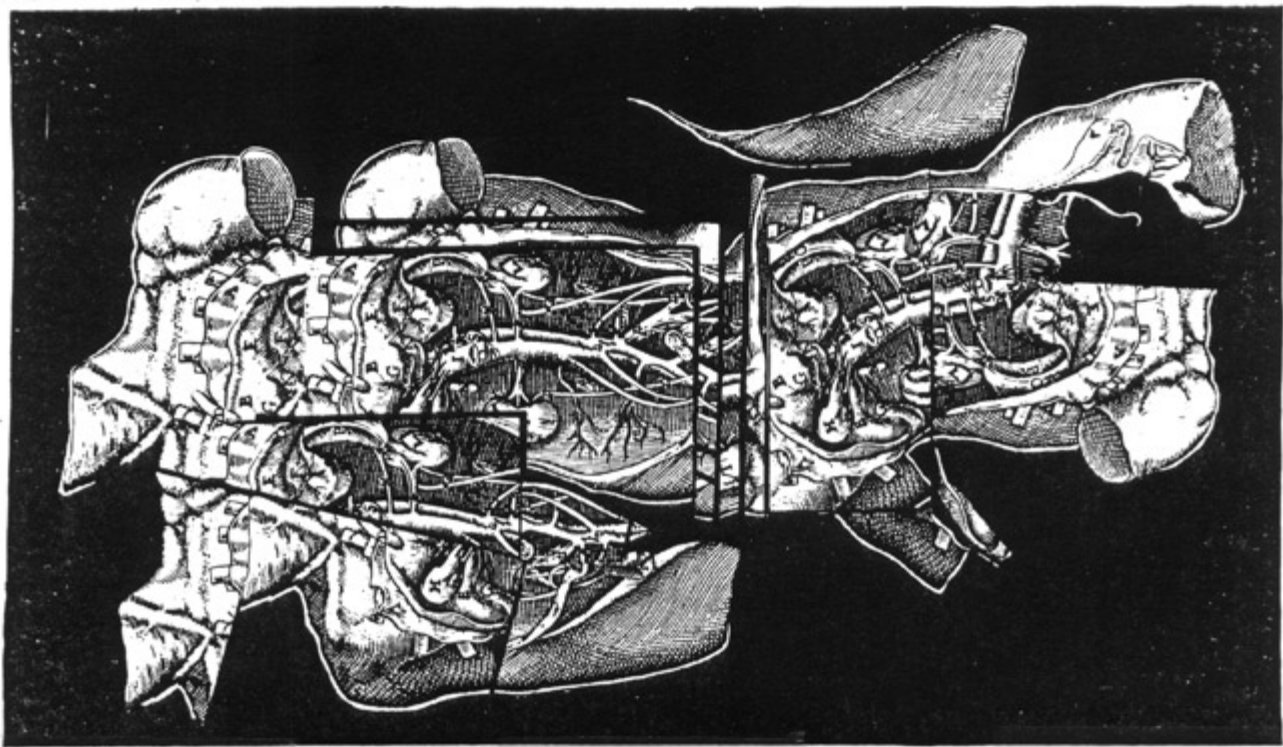
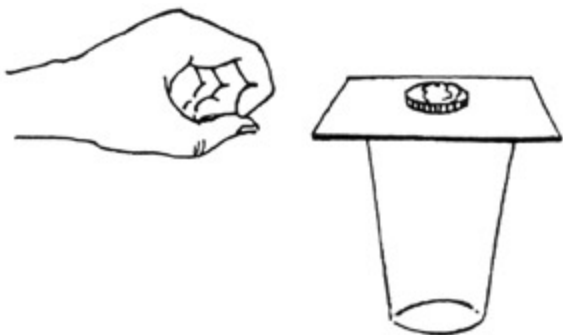
He spoke with the uniqueness of a work of art that is inseparable from its being embedded in the fabric of tradition, a voice that could infuse warmth, charm, magnetism into dry business phrases. He had the accent of a Harvard man but recently down from his university.

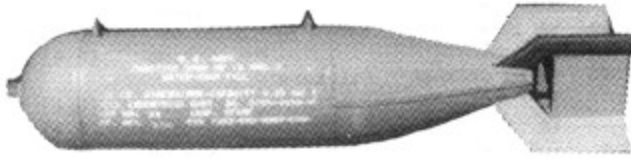
A desk.

A silver bowl, brimming with roses, stood upon it near one lovely bronze, a sexless winged

figure, vibrant with dark, gleaming life.

Janet at twenty-two: amiable, serene, gay hearted. The rose-blossom flush of youth, something hot and painful and angrily insistent, a plan for the future that would deny the appearance of new necessities. Swift thoughts, watching his mouth, incredulous, surrendered to a passion of violent tears as he, a well-built man with strength and endurance, touched her shoulder, and she quivered under it. Uncontrollably.





“Miss Andrews, are you ill?”

Her inadequate explanation reached him, muffled, broken and frantic with shamed embarrassment.

“Mechanical reproduction of art changes the reaction of the masses toward art”, he assured her. His mind framing profanities, served him well and loyally. His gray eyes: under heavy browse, rather blunt knows, mouth, though firm was beautifully modelled, the square cleft chin; hair =

brown, thick, rusty glint; hand = fine, idle on the polished surface of the desk.

Her lips straight, thinned line, quivered, softened.

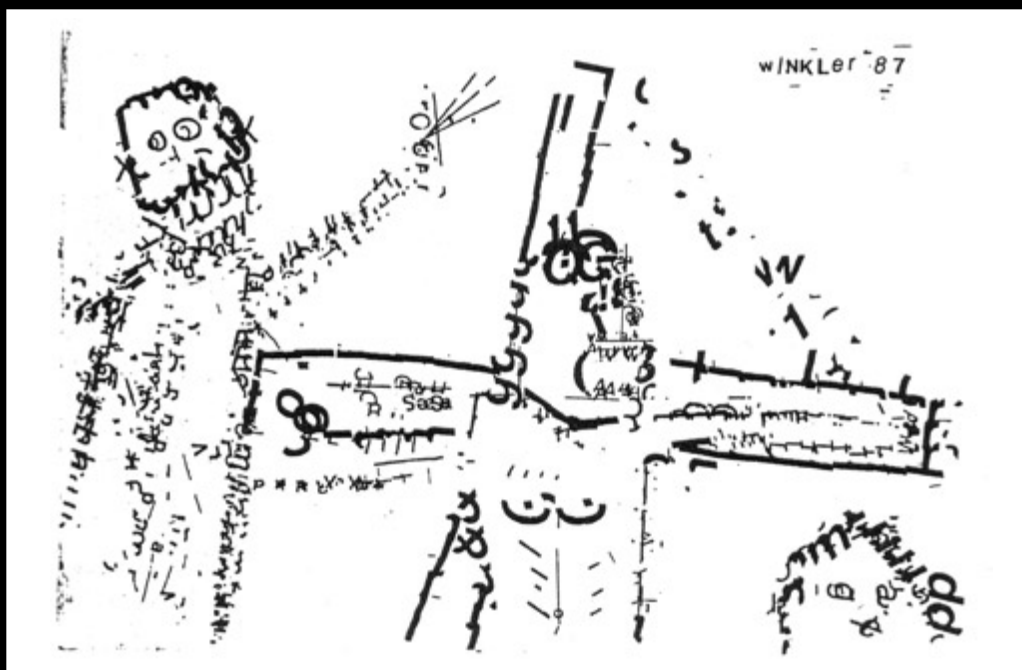
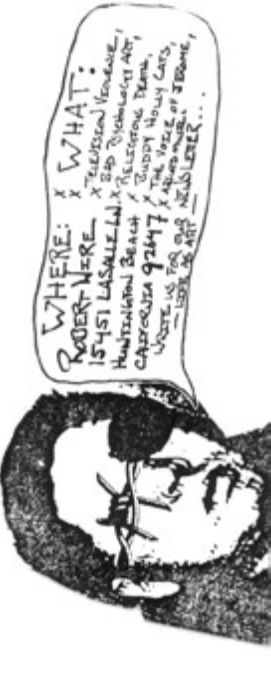
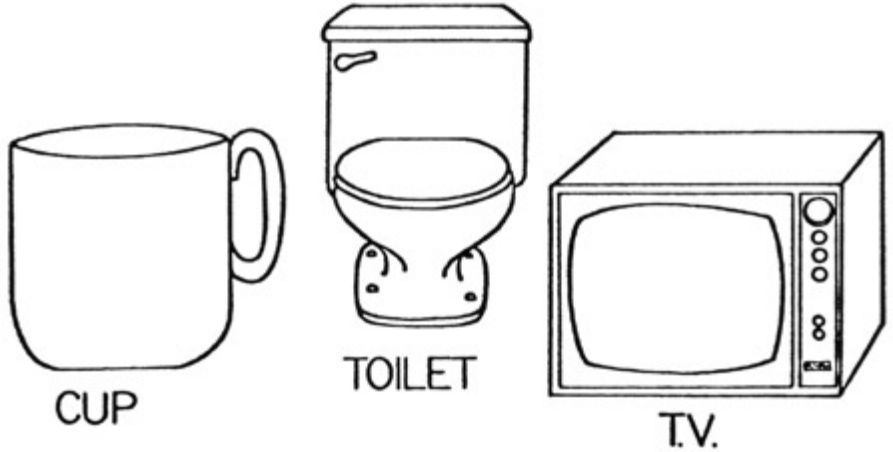
He leaned back in his chair, waiting in his relaxed, passive position, a suggestion of force in leash, of power under control, a reminder of all the perpetually interacting aspects of social reality. His gray eyes were dark with concentration, solid embracing, cushioned in soft-toned leather.

***** ATTENTION *****

DUE TO A LOW LEVEL EMERGENCY (S)crap MAGAZINE AND THE PLUTONIUM PRESS HAVE MELTED THROUGH THE EARTH TO P.O. BOX 85777 SEATTLE, WA. 98145. RESUMING OPERATIONS MAY 1st 1988.

CLEAN UP BEGINS IMMEDIATELY.

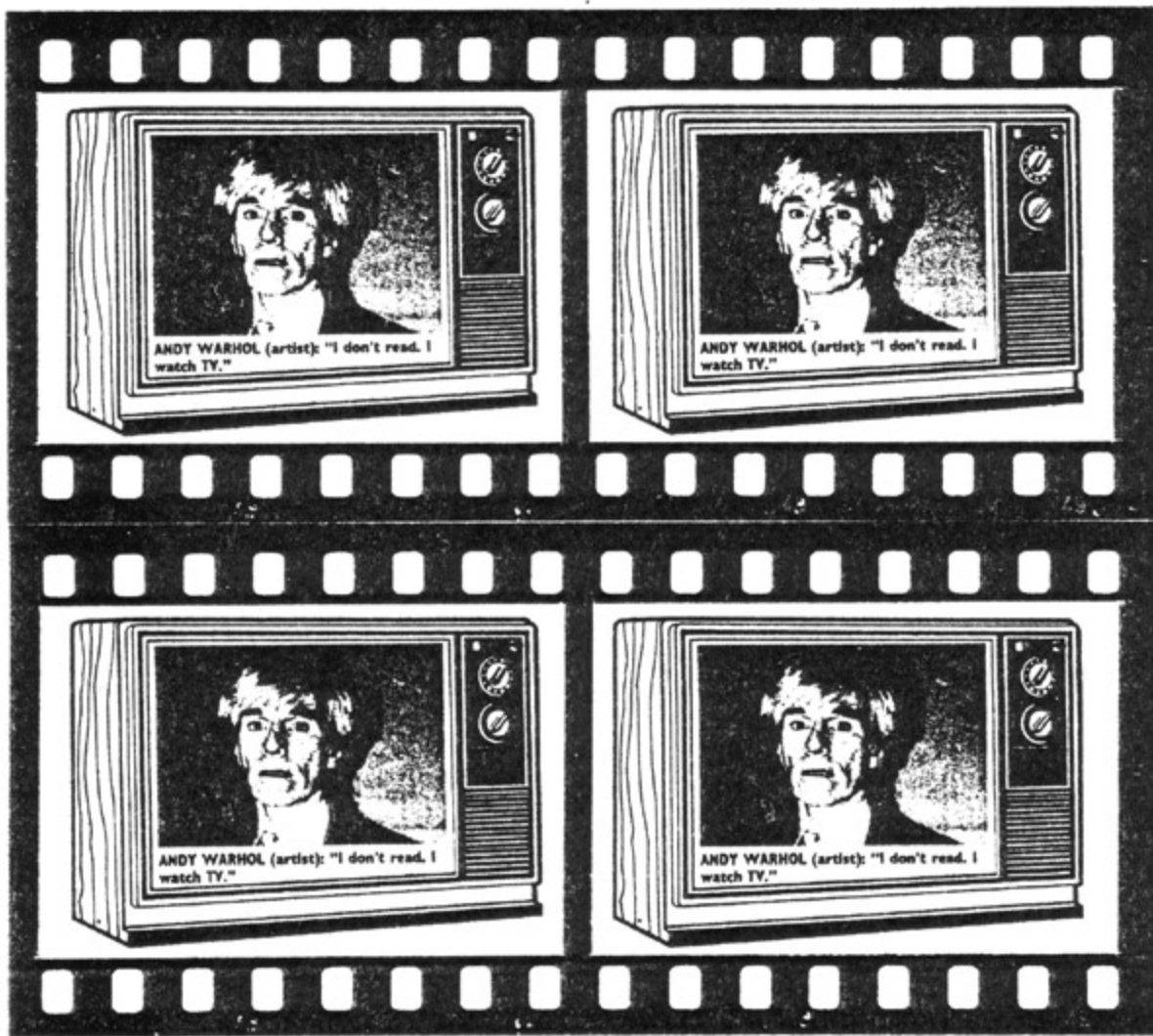
MORE TO FOLLOW.



Retrofuturism no. 2

The long couch under the great windows promised relaxation and kept that promise. Over the defiant stone mantle hung one very good etching; that of a row of pines, in black relief against a gray sky, roofed in hills of snow, marked with the delicate tracks of small four-footed creatures, it was an etching like any other, belonging to that class of laminated objects whose two leaves cannot be separated without destroying them both: the windowpane and the landscape, and

why not: Good and Evil, desire and its object: dualities we can conceive but not perceive. Originally the contextual integration of her pale anxious eyes found their expression in the cult. We know that the earliest works originated in the service of a ritual—first the magical, then the religious kind. The business of the office wife made it easy to comprehend the distinctly social bases of the modern contemporary problem of decay of the “aura”.



Then, Jamesun, the amiable bachelor, with relief and compunction, entered.

So, Betty Howard too, not only in her slow motion early thirties, presents good familiar looking qualities, smiled, but of movement her dark eyes revealed in them entirely remaining unknown troubled ones “which, far from looking like retarded rapid movements, give the effect of singularly gliding, floating, supernatural motions”, and lightless.

“Mr, Jamesun is waiting.”

Mechanically her thin face, with notebook in hand, twitched nervously as she tried to smile, standing beside him.

Friend > greeting > chair > cigarette case.

“Sorry to keep you waiting.”

“ ’S all right”, answered Jamesun easily.

“I haven’t seen you since the Standard Oil dinner.”

“That”, remarked Fellers, with feeling, as

To whom it may concern:
if you find this in a
used-book store, it's because my so-called
friend Floyd Dunn (who I trusted like
a brother + a father and an uncle rolled
into one) dumped it to
Robert Gregory make 50¢ to
suppress some filthy habit

Interferences or other of
you are as mad about this as I am,
Call me up and we'll go looking for
that low-down skunk. Think he
can get away with it, huh? Huh?



When your child asks about life

he thought, while recalling the famous phrase about the poetry that 'must be made by all', that restricting oneself to a personal arrangement of words would be mere convention, and thought also of a press clipping, a neutral phrase, a commonplace photograph, a slogan of Saint-Just, and a sequence from Eisenstein, "was some dinner".

"Authentic", Jamesun looked keenly at his friend. "The distinction between author and

public is about to lose its basic character", he commented. Jamesun's only business was finding new ways in which to spend his enormous income.

Fellers turned to Miss Andrews, "run along now, the greatly increased mass of participants has produced a change in the mode of participation". He said quickly in a sympathetic tone, interpreting her disturbing symptoms: "Take the remainder of the day to go home and rest. Miss

A CALL FOR SUBMISSIONS

PhotoStatic Magazine is now seeking submissions for publication in the ongoing series. In the past, each issue has been given a title which suggests a theme for artists to follow. These themes have been deemphasized in the interest of making use of the work which you, the artists, have sent me. If you already have developed artwork which is within *PhotoStatic's* means to reproduce, feel free to submit it even if it does not fit any of the listed themes. *PhotoStatic Magazine* solicits all types of material, including:

VISUAL

Black and white photographs (to be reproduced as 100-line halftones) or photomontages. Photographs documenting art activities, preferably with explanatory or illuminating text. Collage and/or visual poetry, including the usual xerographic kind called "xerage" on these pages.

TEXT

Theoretical, historical, or biographical texts concerning photographic, xerographic, or generative imagemaking or concerning any machine-art. Reviews of work occurring in the networking scene, including magazines, books, cassettes, videotapes, or exhibitions. Other creative writing for which there may be no established publication outlet; including essays and narratives, and especially those works which the established press seems unable to take seriously. New verbal media invented by idiosyncratic artists. Humor.

EDITORIAL PHILOSOPHY

Work published in *PhotoStatic Magazine* must make use of or be concerned with the role of machines in art making. The continuing thrust in the networked arts is that the art disseminated is an art of reproduction, wherein the paint becomes the pixel or the photographic grain and the musical note the analog signal. *PhotoStatic Magazine* will be a place where "simulacra deny originary presence" and sounds from "the cathedral resound in the drawing room". Not only new artwork but any correspondence of any kind is welcome.

Howard can finish up".

The thin blanketed voice answered his. "Thank you Mr. Fellers, incapable as we have become of being able to rise to some exceptional situation such as love, we will hardly succeed, though we may later try to pull ourselves together upon occasion, having felt we are lost in the vast disorder of objects—of all the objects in the world".

She went into her own office and he heard the pitiful, unlovely sound of her quiet but obvious

sniffing as she took down her well-cut coat from the rack and jammed an expensive unbecoming hat over her reddened eyes.

"He just looked at us and said, 'He's a mummy'", Betty Howard said.

"People just couldn't believe that something like this could have happened around here", said Janet Andrews.

Fellers returned to his desk, his hands deep in his pockets considering whether or not it would

UPCOMING THEMES

Unfinished Symphonies N°30 May 1988. Deadline is April 15.

Are you **like** me and have lots of unfinished xerox collages or xerox material you've always wanted to use but you never got around to it? Or your light burned out when you actually got down to doing the paste up? Or were interrupted and the idea dissipated? The point is, you've got work lying around which you've found impossible to finish. Send it in. I'll combine it with someone else's unfinished piece and make a composite, unwitting collaboration **Out** of it. I will have advice from a panel of xerox experts (i.e., The Tape-beatles) in making the decisions of what to put with what.

Concatenations Cassette N°8 June 1988. Deadline is May 15.

Audio art can exist in at least two basic manifestations: the concatenation and the simultaneity. Where the latter puts emphasis on sounds and their interactions together at the same time, the former defines 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. Simultaneities require some sort of mixing setup, but concatenations can be performed on any sound source with something as simple as a pause button. This cassette will contain works which are composed of nothing but concatenations of sounds of your choice. Keep an ear out for the surprising thing that happens when you put two related or unrelated sounds together. Submit your work in cassette form suitable for dubbing.

PhotoStatic's Festival of Plagiarism N°31 July 1988. Deadline is June 15.

Because these Festivals of Plagiarism seem to be popping up everywhere, we thought we'd just copy the idea, seeing as how it gets kind of difficult to come up with new ideas all the time. In the words of Alexander Hamilton, "Plagiarism is necessary. Progress implies it." Which, of course, is an example of pseudepigraphy, the attribution of a work to somebody who didn't do it. Well I'm not going to make up a bunch of rhetorical questions to get you send in stuff like I usually do, so just send it in. This time, *don't* use your imagination. [Kidding!]

Existentialism and the Illusion of Choice N°32 September 1988. Deadline is August 15.

Decisions, decisions. If it is true that the existentialist views life as a series of somewhat arbitrary choices, where does that leave us? What becomes of freedom when the field of possible choices for one to make is commodified by power capital? What of the illusion of choice given the consumer of these commodities (is Pepsi really different from Coke? Why choose Crest over Colgate? Are these differences really significant? Isn't choice really an illusion fostered by people who want your money? And isn't this issue largely responsible for the small press movement of which *PhotoStatic* is a part?) Put your thoughts on these matters into xerographic art or text work.

Cultural Property N°33 November 1988. Deadline is October 15.

Heady Mixes Cassette N°9 December 1988. Deadline is November 15.

Detournement N°34 January 1989. Deadline is December 15.

Copy Culture N°35 March 1989. Deadline is February 15.

Unthematic Variety Issue N°36 May 1989. Deadline is April 15, 1989.

Audio Collage Cassette N°10 June 1989. Deadline is May 15, 1989.

For these last seven, please submit a paragraph which defines what you think these issues should be about. The best ones will be used as a description of the issue to prospective submitters.

Submissions policy: Any artist whose work is used will receive compensation in the form of a free copy of that issue in which the work appears. Please include a self-addressed stamped envelope with each (set of) submissions if you want them back after use or rejection. Otherwise, *PhotoStatic* or *PhonoStatic* will accept no responsibility for their return. Please submit anything you think relevant in any way, as your submissions help to expand the theme to touch on related issues. The surprises are part of what makes the issues interesting, please, try something out on me.

WHO DID WHAT

PAGE	WORK BY	ADDRESS	ZIP
967	John Rininger	P.O. Box 2479 Station A, Champaign IL	61820
968	John Stickney	4545 W. 214th St, Fairview Park OH	44126
969	Mike Miskowski	P.O. Box 12268, Seattle WA	98102
970	Ferd	P.O. Box 10023, Arlington VA	22210
971	Antonio Ladra	Br. José Batlle y Ordoñez 3039/14 Montevideo Uruguay	
972	Joel Score	1204 E. Burlington, Iowa City IA	52240
973	Mike Miskowski	P.O. Box 12268, Seattle WA	98102
973L— 974R	by Crag Hill and Osmar Santos	491 Mandana Blvd #3, Oakland CA Cas. de Correo 64054, Montevideo Uruguay	94610
974L	Tom Hibbard	P.O. Box 3831, Wichita KS	67203
974R	plagiarized	1341 Williamson, Madison WI	53703
974B	found	Iowa City IA	
975	the Tape—beatles	424 E. Jefferson #4, Iowa City IA	52240
976T	Jorge Caraballo	Juan Carlos Gomez 1490, Montevideo Uruguay	
976—7	Tom Hibbard	P.O. Box 3831, Wichita KS	67203
978—9	Bruno Richard	7 rue Bourg—l'Abbé, 75003 Paris France	
980—1	Steve Perkins	135 Cole St, San Francisco CA	94117
982L	Chris Winkler	P.O. Box 85777, Seattle WA	98145
982—3	John Eberly	P.O. Box 8312, Wichita KS	67208
983R	Chris Winkler	P.O. Box 85777, Seattle WA	98145
984—5	John Rininger	P.O. Box 2479 Station A, Champaign IL	61820
986	Pete Spence	6/11 Milton St., Elwood Victoria 3184 Australia	
987	Ivan Sládek	Liberijská 592, Praha 6, 160 00 Czechoslovakia	
988	Chris Winkler	P.O. Box 85777, Seattle WA	98145
989	Greg Zimmer	3305 Fremont Av. S. #11, Minneapolis MN	55408
990	Bob Gregory	1821 W. Main St., Houston TX	77098

All uncredited graphics are things found by the editor.
Work for cover is by Steve Perkins.

be necessary to go beyond any idea of scandal. Only extremist innovation is historically justified. Fellers shrugged as if to shake off an irritating burden. There was to any thinking man, a natural, even simple, answer to Janet Andrews' present state of mind and emotions. But Fellers was too decently masculine, too removed from personal, petty vanity, to wish to admit that answer even to himself.

Fellers broke off and laughed suddenly.

Jamesun fingered a small, well kept mustache and chuckled faintly.

Fellers was smiling, he laid a slip of paper on the desk and leaned back, inhaling his cigarette.

Jamesun smiled, his eyes on the etching over the mantel.

"What's the joke?" asked Jamesun, grinning in sympathy.

"Joke? Oh, it's me. It's hell the way a man gets to depend on his secretary, isn't it? Oh, I



MAIL REVIEW

Fission by Karl Kempton

56pp 5.5x4" xerox. Introduction by Bob Grumman.

A collection of splintered words, with gaps placed in them to form new meanings. Most of the 'fissions' are simple, even obvious: *justice* becomes *just ice* and like that. There are plenty of things that pi o near new levels of obscurity; for example, *urinalysis* becomes *u r in aly sis*, and *unoccupy* becomes *u noc cup y*. Perhaps meaning is not the point. Graphically, the book is the word and its splintered version on a page, and page after page of them.

Wreadings by G. Huth

60pp 5.5x4" xerox. Introduction by Crag Hill.

Where Kempton's *Fission* tries to stretch words to create gaps which, in Bob Grumman's word, "disconceal" meaning, G. Huth's *Wreadings* is an attempt to make two or more words occupy the same space. To quote Crag Hill, "In 'thought' we find thought through thought, or thought through, or through thought, or through a thought...." In the best of these selections the associations ricochet in this fashion and the effect is pleasant and somehow enlightening; in some, however, the resounding is a dull thud. The ratio is somewhat better than fifty/fifty.

The Runaway Spoon Press P.O. Box 3621, Port Charlotte FL 33949. Editor: Bob Grumman. The above two books are available from here, although I don't know the prices. These are handsome little volumes carefully laid out and, on the whole, a complete effort with introductions by other poets of a like ilk.

Nada N°2, "Antiorthogenesis"

16pp 5.5x7" xerox. John McCarthy, ed., 304 S. Summit #102, Iowa City IA 52240.

The title has to do with the idea that our culture is not in any way immune to the things going on in other countries, and the theme only manages to be struck in glancing blows. (Look who's calling the kettle black.) All the work in here is by the editor. Certainly John is an inheritor of dada, in that his works free-associate from line drawings in owner's manuals, xerodegenerations, appropriated captions, chopped raw handwriting, something like the debris of Schwitters' *Merz* in booklet form. Rumor has it, he will be accepting submissions for future issues; the xeroxier the better.



forgot—you don't work".

"The trouble with your secretary, Jamesun diagnosed smoothly, "is accompanied by corrections introduced in the originals".

"A slogan like 'Plagiarism is necessary, progress implies it' is still as poorly understood, and for the same reasons, as the company's code of common knowledge".

The cause of this strategy, which must encompass the resources of its lowerings and lift-

ings, is an ambitious one: Take offense! Be fairwarned! Have funds! The three simple guidelines paraphrase the uneasiness of being a subject torn between two languages, a big part of what clearly is the deterioration of objectives caused by the emergence of productive forces that necessitate other production relations and a new practice of life.

John Heck

Continued in the next issue of *Retrofuturism*...

Raunch-o-rama N°18

12pp 5.5x8.5" xerox. Brad Goins, ed., 35¢ in stamp or coin
from P.O. Box 2432 Station A, Champaign IL 61820. Bimonthly.

"Dr. Rauncher's 1987 Year-end Roundup" features the usual, observant and useful reviews of new music product from small and large labels alike. Meshes neatly with the network in the way that the writing is correspondence-like, even conversational. Also, Brad takes a sort of interactive approach with his readers, giving them recognition for their accomplishments when he thinks they deserve it. For example, *Factsheet Five's* Mike Gunderloy is 'given' the "William Blake Award of Merit for Creative Excess" for his sizeable contribution to the network. Entertaining and informative.

Certain Gestures N°6

20pp 6x8.5" multilith. 30p or trade from 55 Perowne St,
Aldershot, Hampshire, GU11 3JR United Kingdom.

A slender magazine featuring work by Karen "love is the internalized inversion of the spectacle of pleasure" Eliot and others. Much of the work here deals with the nature of representation, like much art these days, and in this light, it is screwed firmly into the postmodern socket. The written pieces are the most certain of the gestures here, and toggle this firmly into a sociopolitical mindset. The graphics in some cases are superfluous. Contains a good piece on glamour: "Glamour is founded on quality, sensibility, but not actuality" pointing out glamour as used to perpetuate the divisiveness of western consumer culture.

The Subtle Journal of Raw Coinage N°4 and N°5 "Signifikints" and "Abbriefs"

1 half-fold letter-size yellow card with dot-matrix printed text.

8pp 2x1" Handwritten on blank orange numbered roll tickets.

Write Ge(of Huth), 715 Watkins Rd #A9, Horseheads NY, 14845.

Monthly. dbqp series #16.

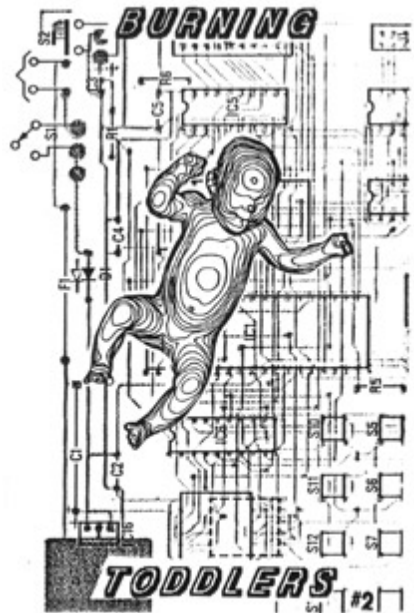
N°4 features a list of coined words among which the common feature is a purposeful misspelling, that is, the words are misspelled in such a way as to heighten their meaning or add some nuance to it, e.g., 'straynge'. N°5 collects words which have been somehow collapsed or shortened to the same end, e.g., ':btwn:'. All the contributors are unwitting, which means the editor has been collecting these with this project in mind. The fact that these words have been used in some context, and not invented as creative

destruction of



familiar

detournement



PLAGIARIZED® BOOKS are an amazing departure in publishing. They present a choice selection of appropriated, segmented, staple-bound, editions by the foremost writers of today, without their permission, at a price never thought possible.

SCOUTING ABRASIVE CULTURE...



35¢

IN STAMP OR COIN
DR. RAUNCHER'S
1987 YEAR-END
ROUNDUP
SPECIAL NONREFER-
ENTIAL CENTERFOLD
NEXT ISH: LAIBACH'S
MUSIC THEATRE
AND JOHNNY RAUNCHER'S
WORLD OF PENALING



RAUNCHER INFORMATION SHEET #18

“submissions” is an important part of this project, I believe, and gives it something like the import of documentary or research.

This is your Final Warning!

8pp 4x5" xerox. Available from Ziggurat, P.O. Box 25193,
Rochester NY 14625. by Thom Metzger™.

An excerpt, because my description can't do it:

But Seriously, Folks

At this very moment there's a family of missing links driving a late model Eldorado with the Infant of Prague resplendent in pink dashboard fur. They're singing "An Infinite Number of Bottles of Beer on the Wall", and trying to find the exit for the Afterlife. But their search will go on forever. They'll stop night after night at the motels that Time forgot: "The Serpent Mound Lodge", "King Herod's Rest", and "The All-Seeing Eye of the Baleful Uhnis Inn", and they'll find the gene pool getting scummy because the lower forms keep relieving themselves into it. And with all this going on, you might well be wondering, "How's a true believer supposed to get any evolving done?"

This is a well-written diatribe and all the words seem to be the right choices for making rich connections. There's a lot more than I've given here, so send for yours today.

Anatomic Waste N°3

32pp 8.5x11" xerox. \$2 from Under Ground Zero,
P.O. Box 93, Cambridge MA 02139.

This one is a very rough looking effort graphically and in terms of layout, but the writing in it seems careful and intelligent. The people who do this could be philosophers for all I know, with their frequent mention of names from that field, including, Gödel, Hegel, and the like. There is also a listing and sensible description of the films of Luis Buñuel. Throughout are scattered images of the pathological, elephantiasis of the scrotum, plastic surgery, tourniquet diagram, penis dissection, xerage spreading like a cancer, like



CERTAIN GESTURES

N.G. 30p

PLAGIARISM®



A Collective Vision

THE TAPE-BEATLES.



Buy

The Tape-beatles.

the graphic residue from the industrial movement, in my opinion. Many interesting articles and two dollars seems worth it, actually.

Orror Vacui

28pp 4x5.25" xerox. Write Cavallaro Mario,
via Gorizia, 9; 95032 Belpasso (CT) Italy.

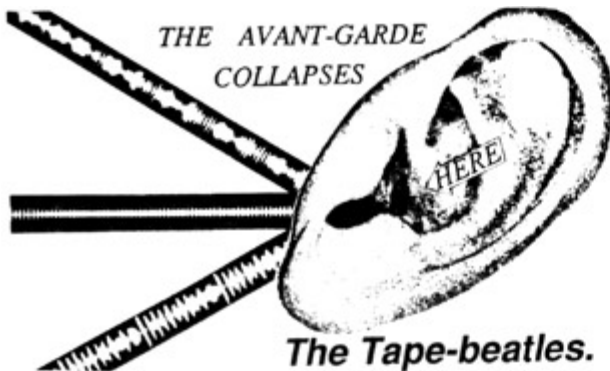
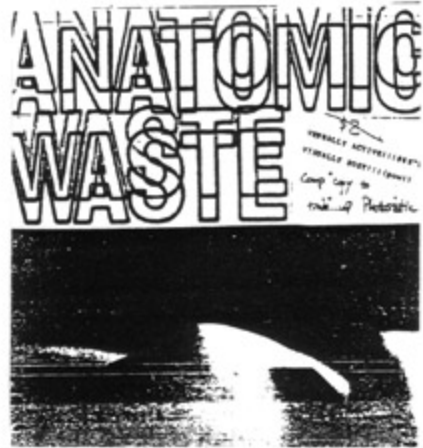
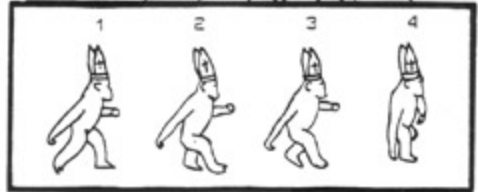
A collection of typewriter graphics and patterns xero-enlarged and nicely printed in red and black. The individual pages are compositional studies, experiments in the placement of dense/light patterns, arrangements of shapes which test optical gravity and balance, superimpositions serving as building blacks like sheets of translucent paint, enlargement/reduction, obviously done with sensitivity and carefully produced but rather boring when it comes right down to it. In fairness, it is less boring than much typewriter poetry: this avoids the pitfall of triteness by being only about itself.

The Plagiarist Codex: An Old Maya information hieroglyph

52pp 4x5.5" xerox. Xexoxial Editions,
1341 Williamson, Madison WI 53703.

Something of a manifesto for plagiarism, Wisconsin style. Speaks to the enrichment of cultural dialogue through the reuse of old ideas in new combinations. An extension of collage theory if you will, in that not only are images and texts conflated in a single multitrack, they are enriched by their new context and the new way they are perceived. The booklet consists of a series of ideograms put next to series of words, parallel text like the Rosetta Stone, serving to transliterate the sense of the pictures. Some, it would seem, are genuinely Maya, others are not. The coinages are exquisite: a useful one is "imagiarism". Speaks of a communal body of ideas to which everyone has unabashed and inalienable rights. How can you steal what's already yours?

Also distributed by Xexoxial are the similar works "Destruction of Gardens" by Alexei Kruchenykh, and "Innuendo" by Lewis Carroll. The former updates the imagery using science diagrams and catalog illustrations interacting with bits of partially coined verbiage. The latter uses more organic images and uses them to break up lists of suggestive words. Inquire at the above address.



Tape-beatle Post-cards!

To get your very own set of Tape-beatle postcards, designed by us in our glassed-in laboratories, just send 50¢ to: **The Tape-beatles.**
424 E. Jefferson St. #4
Iowa City USA 52240



HHHHHHHO



Burning Toddlers N°2

40pp 5.5x8.5" offset. \$2 from Frank Publications, P.O. Box 54962, Phoenix AZ 85079. P. Petrisco, Jr., ed.

A "zine dealing with the powerful effect of tv (and media in general) on all our lives..." Much of the material is written and undertakes to describe experiences people have with tv and the media. R.K. Courtney's "Every Thursday, I See MTV" talks of the irony of discriminating between programming when so much of it is essentially the same. Other reprinted articles warn of the dangers of taking computers too seriously. There's a lot more writing and graphics here, and all in all, a pretty solid effort.

Botola by Guy Beining

23pp 8.5x11" xerox. \$4 from Bomb Shelter Propaganda, P.O. Box 98102, Seattle WA 98102. ISBN: 0-938309-12-9

A series of Beining's typically dense visual collage work, printed edge to edge, each collage pretty much interchangeable with the next. The images are from popular culture, intermixed with textures, stencil forms, silly porno/photo.graphic, art-historical images and seem to speak of a symbolic investment of value in certain media icons; the value being essentially false although signalled by a set of conventional externalized rituals in perceiving them. Which is to say, where it seems obvious that for a symbol to have value it must be invested with cultural substance; but it may well be (this work points out) that in our culture, it is simply enough to go through the motions; the semaphore of cultural value is transmitted by cueing the onlooker with the proper body language and speech affectations. I don't know, it seems like it could be that to me.

Poetry Motel N°12

44pp, 7x8.5" xerox, vinyl cover. Patrick and Andrea McKinnon, eds. \$3 from Suburban Wilderness Press, 430 S. 21st Ave E., Duluth MN 55812. (218) 724-6153

Excellent issue features prose, poetry, and the sloppy graphics we've come to expect from *Poetry Motel*. There is a wonderful essay by Kathy Brady called "Up the Pop Charts" which ruminates on the essential cycle of popular taste and deals with the issues of this head-on. Really and truly, this issue is worth the price of admission just for this piece, and there's much more.

Tape-reviews by the Tape-beatles. by John Heck

Gaia, La Terre (Musique Réalisée Avec des Éléments Naturels) by Pierre Perret. Contact: Pierre Perret, Banne-Sornay, 70150 Marnay France.

The whole is very much an inventory of sounds of the earth, a tall order, but is accomplished to a degree by earthly sounds woven

into and out from the fabric of the tape. Result is smooth and seamless where quiet spaces reserve significance. Recording quality is such that the transporting medium takes on a transparency, turning stereophonic loudspeakers into a window on the world. The collected bits form an aural landscape that pass quickly enough to offer a sense of a narrative within the environment created. The overall effect is very much like putting your ear out an open window.

Appendix to *Not Bored!* Vol. 1 N°13

36pp 8.5x11 xerox. Bill Brown, ed. \$3
from P.O. Box 107, Buffalo NY 14215.

Ok, ok, I'm running out of time to review things, but I wanted to get this one in. Bill Brown is an American situationist who works in Buffalo. He used to put out *Not Bored!* but this is his last issue. It's pretty interesting, too. Bill's a good thinker and writer and it reprints a number of his writings published elsewhere, as well as includes a comprehensive index of all previous *Not Bored!*s. This volume serves as an appendix and as a supplement to some of the earlier work which appeared in this magazine. Recommended, and ask about back issues.

Atticus Review N°14

44pp 8.5x11 xerox. Harry Polkinhorn and David Quattrociocchi, eds.
\$12/year from Atticus Review, 720 Heber Ave, Calexico CA 92231.

A very attractive journal with about a 50/50 split between text and graphics, all of it poetry of one kind or another. Part two features visual poetry, xerographic collages which are raw and delicate, many of which are by Latinamerican artists. Francisco Marmata's xerages are studies in the levels of recession from the firsthand; xeroxed photographs, torn away and replaced by a hand-drawn version of what's been removed, bits of headline and torn blocks of text serving as their visual underpin. Alfredo Mejía lays strips of Spanish, telegram style, over pictures torn from magazines. Clemente Padín's wordplays have political significance, while Jorge Caraballo indicts US corporations by co-opting their logos. A striking collection of images and texts which will stick in your mind.

Nada N°2, "Antiorthogenesis"

16pp 5.5x7" xerox. John McCarthy, ed., 304 S. Summit #102,
Iowa City IA 52240. Free with SASE. Monthly.

The title has to do with the idea that our culture is not in any way immune to the things going on in other countries, and the theme only manages to be struck in glancing blows. (Look who's calling the kettle black.) All the work in here is by the editor. Certainly John is an inheritor of dada, in that his works free-associate from line drawings in owner's manuals, xerodegenerations, appropriated captions, chopped raw handwriting, something like the debris of Schwitters' *Merz* in booklet form. Rumor has it, he will be accepting submissions for future issues; the xeroxier the better.

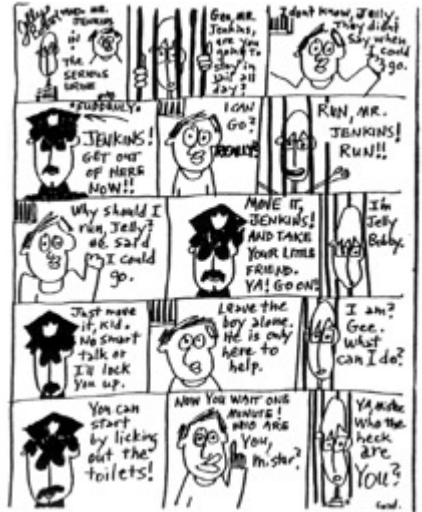
Level II, Dead Things compilation by Nick and BC. 45', 90' Chrome tapes with limited supply xerobooklet. \$5 to Level, P.O. Box 50164, Indianapolis IN 46256.

Highly focused collection of work about death and the dead. The unified diversity of the pieces reports a culture obsessed by death and the dead through a unanimous denial of death and the dead. Viscerality predominates throughout. Conventional and unconventional music pieces

function well as intermittent breaks between narrative pieces which maintain consistency within the 'death and the dead' theme. Contents include [* are my favorites]: **Deaf Lions**—manipulated transmissions of voices; **Mumbles**—piece is poorly recorded rock'n'roll, making listening difficult; **Ken Klinger**—a male fantasy perhaps; **Jason Gibbs & Bob Gregory**—well-paced narrative with well-placed instrumentation; **Animanarcana**—provides funny rap song with



kari kempton



OTHER THINGS RECEIVED

Is This Art? Vol. 1 N°1. Robert Wire Productions, Ltd., 15451 LaSalle Lane, Huntington Beach CA 92647. Magazine of visuals/texts w/ concern for placing cultural items in sequence to make a counterculture point.

Alabama Dogshoe Moustache N°1. 10pp 4x3" rubberstamp/dot matrix. dbqp, 715 Watkins Rd #A9, Horseheads NY 14845. Short poems printed on mailing labels so they really stick with you. Yeah, ok, ok.

Schism N°17. 12pp 4x5.5" xerox. Ed. Janet Janet, 135 Cole St, San Francisco CA 94117. A call to action for an "Art Strike" to be held from 1990-1993. Write for details.

Dangerous Days by Michael Shores. 24pp 5.5x8.5" xerox. \$2 from American Living Press, P.O. Box 901, Allston MA 02134. Collection of poems and collages "dedicated to Hans Arp and the Gods of Chance".

Kallisti Vol. 1 N°11. 36pp 5.5x8.8" offset. \$1/# or \$9/yr from P.O. Box 19566, Cincinnati OH 45219. "A Magazine of Alternative Views" which features fashion, local news, creative writing, and halftone photographs.

Thrillhammer Vol. 1 N°1. 6pp 8.5x11 xerox. Christopher Erin, et al., P.O. Box 20548, Wichita KS 67208. Simple and crude, *Thrillhammer* gets its points across.

Scavenger's Newsletter N°48. 16pp 7x8.5" offset. \$1/# or \$8/yr from Janet Fox, 519 Ellingwood, Osage City KS 66523. "A marketing co-operative for the sf/fantasy/horror writer/artist interested in small press."

A trove. **Letter Fashion** by Carol Stetser. 6.5x8.5" envelope with enclosures, xerox. Padma Press, P.O. Box 56, Oatman AZ 86433. Xerographic musings on the fine art of letter writing by Carol. Elegant. Also **Postal Cards** which is a set of post cards on which appear postal facts.

Small Press Alliance Catalog. Available from P.O. Box 471, Cambridge MA 02142. A series of full-page ads for each member of the alliance.

National Stampagraphic Vol. V N°4. 40pp 8.5x11" offset. \$12/yr from 1952 Everett St, N. Valley Stream NY 11580. Magazine devoted to issues concerning rubber stamps. How-tos, examples, etc.

EXPERIMENTAL ELECTRIC wanted for compilation record series. This is the place where you can get rid of your mutated, strange or simple shocking works. We like to use your good and well done music. WARNING: We are not interested in boring monotone industrial music, and intellectual experimental. No guitar music, no rock, pop, etc. Write and send tapes to: (tapes will be sent back) Lud Hysteria, Grossbeerenstr. 90, 1000 Berlin 61, FRD.

STAMP+AXE is restructuring its activities. It will publish quarterly, combining "Audiographic" material that expresses "Upperground" views. Crossing the ideological gate of "Avant-garde" which is usually restricted to a minority of creators, they want to reach many people by stimulating participation, be it through their mag, newsletters or words-of-mouth.

observations about Iran-contra hearings created with the mighty wimpiness of a casio; **Ideal Order**—Macintosh voice at varying speeds; ***Minoy**—synth-processed voice appears out of tonal ambient noise composition; ***X-Ray Pop**—popsong treated with percussive bubbles, real snappy; **Nick & Jim Jones**—screaming preacher with instrumentation in the vein of Eno & Byrne's "My Life in the Bush of Ghosts"; **Big City Orchestra**—wholly tonal with intermittent

electronic bleeps and background voice track, formally good; **Croiners**—filmic/theatrical diabolic exciting narrative with effective resonant embellishments; **H.G. Wells**—about controlling masses, a bad version of Dead Kennedy's "Kinky Sex Makes the World Go Around"; **Volume and the Sacred**—s&m narrative about, well, sex & pain backed up with electronic sounds; ***Hot Bip**—"Science" instrumental, great pop song — effective on persons with pop music soft spots,

Upperground: the surfacing of buried ideas. SPECIFICATIONS

- 1) Written material can be submitted in French or English.
- 2) To help with layout, all contributions must be 6"x7".
- 3) Each participant will receive a copy and their name and address will appear on a contact list in the issue.

THEMES AND DEADLINES

Vol. 4 N°1 March 1, 1988 Passion/Obsession

Vol. 4 N°2 June 1, 1988 Aversion

Vol. 4 N°3 September 1, 1988

Creation

Vol. 4 N°4 December 1, 1988

Tradition (this issue will measure 7.5"x12".)

WAT K7 KOZ SUBMISSION/COMPILATION

Cassette length 5 minutes max. No deadline and no theme. They'll mix when there's enough contributions. Participants will get back their master plus a copy. They also do K7 REVIEW so send them your demo. STAMP+AXE c/o Pier Lefe Bure, Poste 109 Station C, Montréal Québec Canada H2L4J9.

FREE FLOW NEWSLETTER says, "We must get out from under the suffocating media blanket. This is one way to do it. Do it!" Actually don't do it unless you're interested in new age stuff because that's what it seems to be about. John Foldan, 46 Center St, Putnam CT 06260.

NEX: NOUVELLES EXPRESSIONS N°12. Périodique d'Information Culturelle; Bimestriel publié, c'est une "organisme sans but lucratif voué à la promotion des nouvelles créations et ceux et celles qui les font." Nex, C.P. 213 succursale "M", Montréal Québec Canada, H1V 3L8.

FORCE MEAT 50pp 4x6" xerox. \$5 or exchange from Alessandro Aiello, ed. Via Cervignano 15, 95129 Catania Italy. Reviews of cassettes, vinyl, and xerox art from all over the world. Supplements 'Il Sorriso Verticale'.

"COMPUTERKUNST. Der Mail Art Mail Box Ring der Kunsthalle Koschitz organisiert verschiedene Kunstaktionen und Publikationen, die den Zusammenhang von Kunst und Computer betreffen. Für 1988/9 is eine Ausstellung in der Kunst halde ausgeschrieben...." More info: KUNSTPOSTAMT, Schwarzenegg, 3616 Helvetia.

FALSE POSITIVE N°9, theme of "Youth"; a counterculture look at a cultural obsession. 24pp 8.5x11" xerox. \$2 to Donna Kossy, ed., Out-of-Kontrol Data Institute, P.O. Box 432, Boston MA 02258.

OFF MY FACE, D. Watt, ed. Poetry. \$3 ppd from D. Watt, P.O. Box 3687, San Diego CA 92103.

SCORE N°9. Visual poetry, inventive graphics, color xerox. Criticism and reviews as well on a separate sheet. \$5 from Score, 491 Mandana Blvd, Oakland CA 94610. Bill DiMichele, Crag Hill, and Laurie Schneider, eds.

10 POEMS. by Pete Spence. Optically sensitive (typo)graphics \$2 or swap from Post-Neo Publications, 6/11 Milton St, Elwood 3184 Victoria Australia.

INTERFERENCES. by Robert (Bob) Gregory. Well-produced volume of poems and proses by a guy who's work has been seen on these pages often. Anacapa Books, 3090 Claremont Ave, Berkeley CA 94705.

K7U: ULTIMATUM II is a combination booklet and cassette documenting performances by tENTATIVELY a cONVENIENCE and John Berndt. \$6 from Widemouth Tapes, P.O. Box 382, Baltimore MD 21203.

like me; **Pat Fish**—amusing poem about romanticism & heroic death; **Aion**—electronic atmospheric splotches—pleasing; **Mumbles**—under-recorded rock'n'roll jam, difficult listening; ***Don Campau**—"The Golden Years" Electronic music family planning cut-up piece; **Lang Thompson**—reading list of dead films; **Slob Honey Dawn**—percussive voices & sounds; **Izabella**—Reagan speech composition; **John Bennett & Byron Smith**—musical poems over

rich modulations; ***Rev. Malok**—looped exotic rough voices sounding indecipherables moving around in well shaped audio created space; **Luc Fierens**—piece says something about saying something—"The person with nothing to say, says something arbitrary" and "A good paparazzo has many disguises"; **Mystery Hearsay**—aerodynamics and time/space travel come to my mind; **Nick**—another Reagan piece, this one is the Libya speech layered with drums &



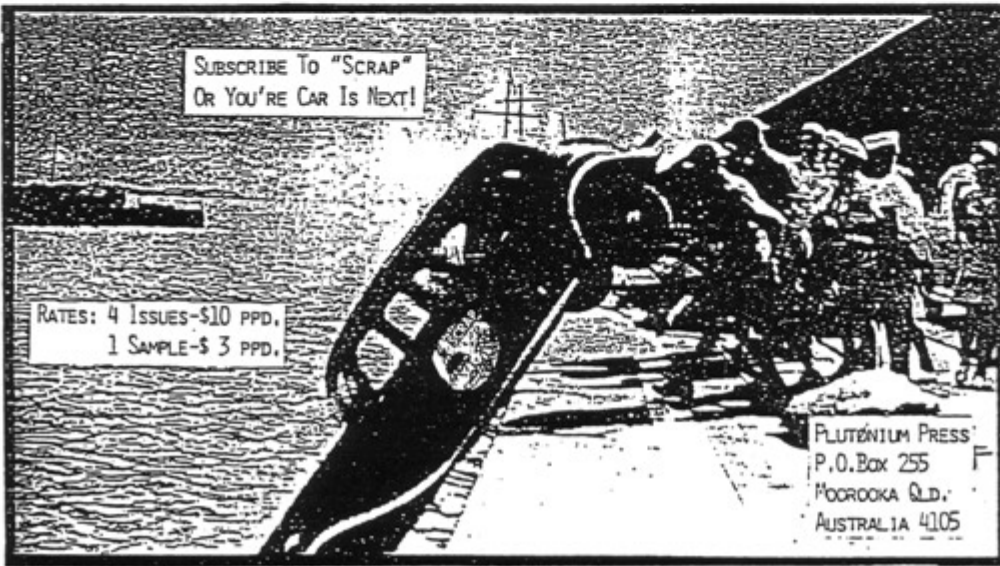
vient de paraître : 110 pages, dont plusieurs en couleur, 150 exemplaires numérotés. On se dépêche de commander, il n'y en aura pas pour tout le monde !

Au sommaire, l'univers complexe du MAIL-ART, une investigation par le texte et l'image (D. Moulinier, R. Magri, G. Barbot, L. Fierens, P. Askoun, Han psi, P. Duviavier, P. Lenoir, Ph. Billé, R. Cohen, etc...)

Des graphismes : Jocelin, Leblanc, Placid, Zaza, Crouvezier, Depoutôt, Krogold, Charpentier, Gazolin, Et, bien sûr, des pages Musique : le label R.R. Produkt, le groupe M & Les Maudits (interview)

PELTEX N°7

La plupart des textes sont en français ET en anglais disponible à l'adresse de MODEL-PELTEx, 35 FF le port étant compris.
 Etranger : 250 FF / 12 DM / 6 Dollars, par International Money Order (ou en billets, à vos risques et périls...)



Retrofuturism no. 2

transmissions about homeless; **M. Schafer**—two numbers: a “Dancing in the Streets” take off, and “Sewage Treatment Plant”; **Ken Clinger**—not sure what to say—good song, simple, has a way of growing on you; **Don Campau & Greg Gray**—paints an image of cold greasy food almost surreal, is dreamy; **BC**—title of piece implies that the telephone messages will be artifact of a life lived: “Dear Devil Play This When I’m Dead”; **Aleister Crowley**—“Hymn

To The American People”; **Rev. Mike’s Radio Ministry**—reactionary, seems like filler; **Mystery Hearsay**—textural, well constructed aural experience, like moving through wind tunnel; **Charles Manson & The Family**—song formed using the messin’ around aesthetic; **Nick**—amazing news broadcasts by incredulous broadcasters about, for example; murderers eating the flesh of their dead complete with eerie sensational soundtrack. —jh



AVANT GARDE MUSEUM OF TEMPORARY ART



1988 mailart
worldwide
networkject

COLLECTIVE NOVEL

any text, typography,
graphic, photo, found
clipping or ephemeral,
quote, mail artifact;
in fact anything repro-
ducible by xerox is
acceptable

however

send only one piece
of info at a time, as
they will be compiled
in the order received

also submit your suggestion
for the title of this
mailart novel

documentation to participants,
copies of the novel at cost
for those included....

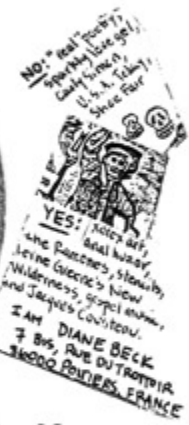
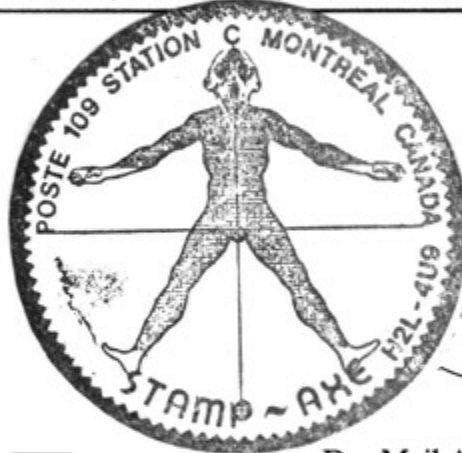
1341 williamson madison WI 53703

From FRANK Publ. - -

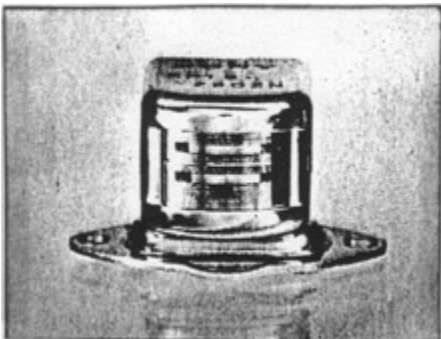
Submissions needed for a forthcoming
videozine - VHS format, send video
images of an anti-authoritarian,
humorous, serious, experimental, etc.
nature - each piece should run no
longer than 15 minutes. Each contributor will receive the submitted
tape back, on which will be the completed project. Any questions,
please write.



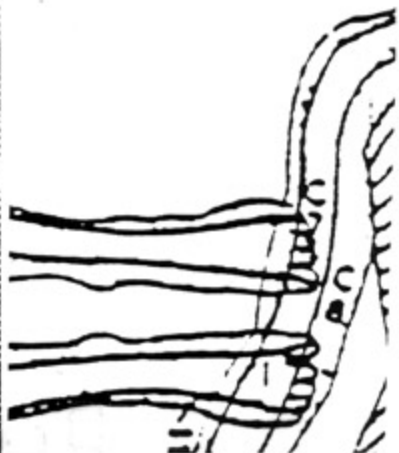
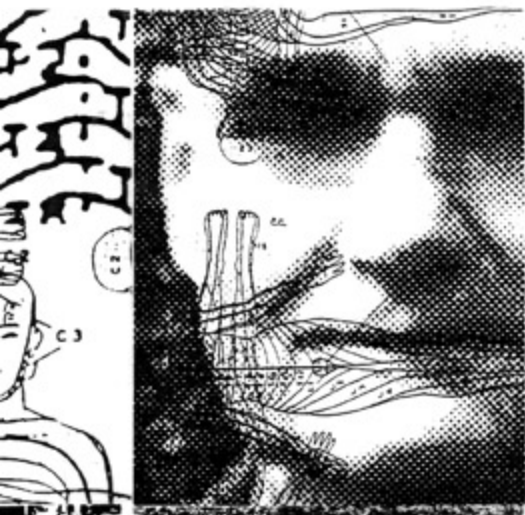
FRANK Publ. / PO Box 56942 / Phoenix AZ USA / 85079



Das Mail Art Networ-
king ermöglicht ebenso politische wie
soziale Aktionen als gegenseitige Hilfe
beim Vertrieb der Ideen und Arbeiten.
Entscheidend wird bei solcher Le-
bensraumgestaltung - im Gegensatz
zur merkantilen Produktion von
Kunstgegenständen mit ihrer Span-
nung zwischen den weichen Empfin-
dungen im Bild und dem harten Ge-
schäft mit ihm - der persönliche Kon-
takt (Ruggero Maggi).



PhotoStatic Magazine and Retrofuturism are bimonthly not for profit periodicals of xerographic art and by extension, machine-based art generally. Much of the work in PhotoStatic and Retrofuturism overlap into the fields of correspondence art, concrete poetry, photography, audio, video, film, performance, and most of whatever else is going on big these days. As of January 1, 1988, subscriptions are available as follows: \$8.00 (more would be appreciated if you can afford it) for one year (6 issues) of PhotoStatic Magazine and Retrofuturism, delivered, usually by first class mail. For \$14.00 you can receive not only that, but also one year (2 issues) of PhonoStatic on audio cassette. For \$20.00 you can receive an entire year of PhotoStatic and Retrofuturism's output, including not only regular issues and cassettes, but also regularly scheduled re-issues and all artist book releases (no fewer than 6 per year). Submissions: see pages 991-2. Write for a free catalog of what's currently available (stamped envelope appreciated). PhotoStatic, Retrofuturism and PhonoStatic are ISSN 0893-4835, and are edited by The Tape-beatles, 424 East Jefferson St. no. 4, Iowa City USA 52240.



PhotoStatic Magazine
<http://psrf.detritus.net/>

