

*The Aerial: A Journal in Sound, Vol. 1*

MA# 7804) • NonSequitur Foundation (CD)

*The Aerial: A Journal in Sound, Vol. 2*

MA# 7801) • NonSequitur Foundation (CD)

Many of the works on *The Aerial #1*, the first edition of this CD-journal, are text-sound pieces, lying between the borders of music and speech. The more successful of these, like David Moss's "Language Linkage," explore the timbral, rhythmic, and harmonic possibilities of the words and sounds we employ to achieve direct communication, while developing a personal language through which word and sound can return to their more complete "meanings." Unfortunately, such works are paired here with relatively immature or poorly realized pieces. Christine Baczewski's "Day of the Dead," for example, does little more than melodically treat the language at hand, while Bern Porter's "The Last Acts of St. Fuckyou" uses (as the title suggests) the shock tactics of vulgarity—disguised, typically, as surrealism.

More balanced and satisfying, *The Aerial #2* is one of the smoothest, best organized compilations I've come across. Each track offers a different approach, but all make for *mesmerizing* listening. Bob Davis and Jon Raskin's "Poison Hotel" (sung by Aina Kemanis and Sheilah Glover) brings to mind Meredith Monk's handling of phrase and counterpoint, while LaDonna Smith and Davey Williams team up for an ultra-hip free-blues jam ("Green Song"), which is unfortunately only three and a half minutes long. Will be waiting to hear more from them, and from *The Aerial* as well.

(Nonsequitur Foundation, P.O. Box 2638, Santa Fe, NM 87504) —Mark Andrew Nowak

# CROSSINGS

SANTA FE, NEW MEXICO

DECEMBER/JANUARY, 1990 VOL. III NO. II

COMPLIMENTARY

Closer to home, Santa Fean Steve Peters is busy putting out his "Journal In Sound," *The Aerial*. Each of the four yearly "issues" will be a compilation (on CD or cassette) of works by various artists in the areas of "recorded music, language and audio art in experimental, traditional and homegrown idioms." Although this is a wide range of styles to choose from, Peters' abilities as an editor assures each issue will contain pieces that complement one another.

The first *Aerial* (Winter, 1990) draws heavily on the spoken word and is filled with images of death. Strong pieces abound in this excellent collection of a dozen highly original works: David Moss's use of the writings of Italo Calvino in "Language Linkage," with its think-layers of babble and percussion; the lengthy and moody version of Lonnie Johnson's "Haunted House" blues featuring Suzanne Langille's breathy vocals and Loren Mazzacane's liquid lead guitar; Rich Jensen's wild howl of existential pain, "Folly," recorded against the sound of a radio playing in his kitchen, nicely balanced by the last selection in the collection, Bern Porter's "The Last Acts of St. Fuckyou"; and Peters' own windblown recorder, creaking violin and wordless vocals on "Idumea," based on a 19th Century "shape-note hymn." The Spring 1990 edition, in direct contrast with the wintry feel of the first, features longer, more leisurely pieces which are predominantly instrumental. To subscribe or submit work for consideration, write *The Aerial*, P.O. Box 15118, Santa Fe, NM 87506 or call the offices at 505-986-0004.

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FOR THE DESIGN, CONSTRUCTION AND ENJOYMENT OF UNUSUAL SOUND SOURCES

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# EXPERIMENTAL MUSICAL INSTRUMENTS

## VARIOUS ARTISTS: The AERIAL ISSUES 1-3

Audio magazine available on cassette or CD from Nonsequitur Foundation, P.O. Box 15118 Santa Fe, NM 87506.

*The Aerial* is a non-profit "audio publishing venture" that releases beautifully packaged, high quality compilations on CD and cassette. Each release centers around innovative experiments in sound accompanied by complete and informative liner notes detailing the background of each artist and his/her contribution to the release.

Each issue of *The Aerial* contains pieces focusing on home-made instruments, unusual sound sources, and expanded techniques for standard instruments. Although there are too many pieces of interest to detail here, I have singled out a couple from each issue.

*The Aerial #1* includes an incredible improvisation by the Lost Souls for "Home-made bass recorder, fiddle, and voice", a piece for voices, gourd guitar, and gourd saxophones by the Floating Concrete Octopus, and a tape cut-up of door, water, click and pin-ball sounds by Stuart Sherman. A few spoken word pieces and interesting extended vocal works are also welcome additions to this release.

*The Aerial #2* includes David Dunn's "Chaos and the Emergent Mind of the Pond" which is a surprisingly active piece of mixed sounds recorded below the surface of a pond. Annea Lockwood composed a beautiful piece for didjeridoo, voice and conch shell which is particularly effective, and Christopher Shultis composed and performed "motion/less" for vibraphone, piano interior, almglocken, stainless steel bowls, and wind gong.

*The Aerial #3* begins with a long-string piece by Ellen Fullman (see EMI Vol. I #2). Nicolas Collins' "trombone-propelled electronics" (a sampling unit that is modified by the slide of a trombone and is amplified through a speaker mounted in the trombone's bell) makes two appearances, and Tom Guralnick's (not so) mobile saxophone unit (see EMI Volume VI #3) gets out and stretches its legs for a while too.

*The Aerial* outshines most compilation projects of its kind by successfully finding the balance between variety and continuity. All three of these releases incorporate a wealth of fascinating approaches to the creation and modification of sound without ever lingering too long at any particular style, sound or approach.



**THE AERIAL #1** (\$8 on tape or \$12 on CD from Nonsequitur Foundation, PO Box 15118, Santa Fe, NM 87506): A "journal in sound" featuring improvisational and vocal works and sound sculptures, as well as more traditional-seeming songs. Contributors to this first issue include Bern Porter, Richard Kostelanetz, Floating Concrete Octopus and Malcolm Goldstein. The production is excellent, and the accompanying booklet gives each artist the chance to explain a bit about their work. A fine exploration of the many possible worlds of sound construction. (TMG)

## Various Artists

Soundviews: Sources

*experimental* • 1990 • \$8.00 • 90 minutes, chrome  
• Nonsequitur, c/o Steve Peters, PO Box 15118,  
Santa Fe, NM 87506; (505) 986-0004

A cassette-only anthology of 39 audio artists who work outside of the bounds of "music" per se — people who do installations, build instruments, work with environmental sound, etc.

**GAJOOB:** The introductory notes inside the excellent booklet that accompanies this tape package reads: "SoundViews has been a research index of an orbit of artists and explorers who variously work with sound and new contexts of musical expression... sound sculpture / constructions, audio environments / installations, natural sounds and audio ecology." This tape opens up a whole teeming, vibrant world of sound exploration. It's really fascinating to hear and learn about all the various ways people are experimenting with the sounds the environment makes; along with unique ways of constructing sound environments. It leaves you with a new understanding of sound as a medium. Artists featured are: Annea Lockwood, Mary & Bill Buchen, Stephan Von Huene, Karen McPherson, Julius, Hildegard Westerkamp, Andrej Zdravic, Bill Fontana, Richard Lerman, Harry Bertoia, Jim Pomeroy, Doug Hollis, Dr. Frederick Scarf, David Behrman & George Lewis, Gordon Monahan, Charlamagne Palestine, Bernard Baschet, Michel Deneuve, Alain Dumant, paul Panhuysen & Johan Goedhart, Liz Phillips, Leif Brush, Ron Konzak, Bart Hopkins, Susan Stone, Jeffrey Bartone, Ellen Fullman, Pauline Oliveros, Linda Montana, Tom Jarembo, Carl Stone, John Cage, Robert Rutman, Ellen Zweig, Peter Richards, Paul DeMarinis & David Dehrman, Alvin Curran and Tony Schwartz. Highly Recommended. SOUND: excellent.

## Various Artists

The Aerial

*experimental (music/sound/text)* • 1990 • \$8.00 • 74 minutes, chrome • Nonsequitur, c/o Steve Peters, PO Box 15118, Santa Fe, NM 87506; (505) 986-0004

"The Aerial" is an ongoing "journal in sound," a series of compilations of various kinds of recorded activity leaning towards the experimental. Some of our goals are to present a healthy mix of established and newly emerging or lesser known artists, and to encourage contributions by female and minority artists (issue #1 admittedly did not do too well in this latter area, but future issues will be better).

**GAJOOB:** Roster: David Moss, Terry Setter, Christine Baczewska, Richard Kostelanetz, Rich Jensen, Loren Mazzacane & Suzanne Longille, Lost Souls, Malcom Goldstein, Floating Concrete Octopus, Jerry Hunt, Stuart Sherman and Bern Porter. This tape should appeal to anyone who has interest in delving into the medium of recording. *The Aerial* is really the best that experimental recording is producing right now. This tape really sounds fresh, and it's extremely alive with IDEAS. Truly an inspiration for any recording artist. Comes with a glossy booklet of useful information about the artists represented here. SOUND: excellent.

# GAJOOB Magazine

#6 WINTER 1990

## TOP TWENTY

#	Artist	Title of Tape
1	Love, Calvin	Mr. Joy
2	Kevyn Dymond	The Best of Kevyn Dymond
3	LMNOP	Numbles
4	Bret Hart	Bilabial Fricative
5	Various Artists	The Aerial
6	Crawling With Tarts	Vociferous
7	Disarray	The Smell of the Crowd
8	Spagyric	The Final Myth of the Jesus Underwear
9	Michael J. Bowman	Charm
10	Plate	We're Name is Plate
11	Tim Gilbride	Dirt
12	Mata Rata	Party Snappers
13	Poetry Devils	Poetry Devils
14	This Window	Jude the Obscure
15	Jaws of the Flying Carpet	Smothering Fish Drowning Birdy
16	Various Artists	Taproot 5./6
17	Tom Burris & Ken Clinger	The Story of Chester Bovine
18	Rip Saw	Trust Obey
19	Mothman and Headspace	Thing
20	Donald Rubenstein	The Witness

# HIGH PERFORMANCE

**High Performance #54**  
**Summer 1991 volume 14 number 2**

## THE AERIAL

People in search of the sonic avant-garde frequently can have a tough time going about their quest. So it came as a relief when various sonic publications on cassette or CD started coming into view. *RE Records Quarterly*, *Bad Alchemy*, *Spiral* from Europe. *Cymbiosis* and now *The Aerial* here in the U.S. allow us to actually hear the newest sounds.

*The Aerial* is a quarterly sonic publication begun by Steve Peters and Jonathan Scheuer in Santa Fe, New Mexico. In the three issues released to date, *The Aerial* resonates invitingly with many examples of electro-acoustic music by artists such as Hildegard Westerkamp, Jerry Hunt and David Dunn. Interspersed are sound collages, poetry, new music and pieces for voice by artists including David Moss, LaDonna Smith and Davay Williams, Jin Hi Kim, Lost Souls and Sue Ann Harkey.

In issue #1 Richard Kostelanetz provides a piece for multiple voices entitled *Murdoch And the Sufi*, excerpted from a larger piece called *Invocations*. It is a montage of spoken religious texts in various languages. The words are those of man's many religions, most of which are in conflict with each other. Here we can realize that they are all addressed to the same entity.

Annea Lockwood's piece in issue #2, *Nautilus*, bears many resemblances to the spiral shelled aquatic creature it is named after. One gets enveloped in successive sound patterns, which stimulate and enable one to enter a pleasant, dreamlike state. The result is magical.

Sonic publications give listeners an easy chance to tap into the diverse waters of the avant-garde using both recordings and publications ranging from the full glossy magazine of *RE Records Quarterly* to the basic descriptive booklet accompanying *The Aerial*. The newsletter that comes with *Spiral* describes sonic material tending toward unique archival recordings such as the suicide of Yukio Mishima and work smuggled out of China. *Spiral's* publishers even encourage subscribers to use the recordings for their own soundwork.

Audio publishing is a godsend to those who in the past had to rely on the sonic grapevine, rare non-commercial radio programs, or risk the considerable expense of new music recordings or concerts. Already auditory journals like *The Aerial* are putting an ample choice of music, poetry and sound within one's reach at a reasonable cost.

—Bruce Holliman

*The Aerial*, P.O. Box 2630, Santa Fe, NM 87504, (505) 988-8004. Four issues: \$40 on CD; \$30 on cassette. Single

It is interesting to compare this use of a baby's voice to the sounds of a baby in Annea Lockwood's "Nautilus" on the *Aerial #2*. The tape documentation includes sounds of the audience members. The baby who attended the performance "added well-timed comments", in Lockwood's words. The baby's contribution is respected. As adults we must translate baby sounds into communication. The juxtaposition of these two works brings into relief the power issues surrounding that necessity.

The *Aerial* is a newcomer to the audio magazine scene, only two issues old and released in both CD and cassette formats. Material submitted to the *Aerial* cannot have been released previously or be expecting commercial release, and the editors encourage contributions by women and non-Anglo artists. The recorded pieces in "experimental, traditional and homegrown idioms" are accompanied by a booklet of artists' statements. The two issues I heard, *Aerial #1* and *Aerial #2*, provided me with an invigorating mix of political consciousness, spoken work pieces, text/music collaborations and accomplished and often very moving music. What I like best about the *Aerial* compilations is that the pieces chosen balance within themselves sensual and intellectual pleasures.

*Aerial #1* also contained some real challenges. Much to my surprise, Richard Kostelanetz does not mean to make an ironic comment when he juxtaposes the sentiment-laden voice of an American protestant preacher with the prayers of a Sufi in "Murdoch and the Sufi" from "Invocations". The vitriol poured out by Bern Porter's persona in "The Last Acts of St. Fuckyou" hit too close to home, and I couldn't give the piece a second hearing.

Submissions to *Aerial #2* were cheerier. On this compilation Sue Ann Harkey's "In This The Year of the Snake" stood out for its original use of the most common musical combination: guitar and voice. Other standouts for me included David Dunn's "Chaos and the Emergent Mind of the Pond" ("While it can be said that other forms of life do not dance within the social web of our peculiar way of being conscious, we cannot assume that they don't have their own webs and ways of being self-aware") and Jeff Greinke's "Road to Solo" for metallophone, sampler, synthesizer and voice.

THE CANADIAN JOURNAL OF SOUND EXPLORATION \$5

# MUSICWORKS

# 49

N #15 D



Asmus Tietchens



**The Aerial #1 & #2 comps.** [PO Box 15118, Santa Fe, NM 87506]  
(CDs 74 & 68 minutes) A new series to focus on artists in the underground that seem to fall outside of the usual pockets of hipness, which means a lot of composer types with ideas. #1 is heavy on the spoken word and vocals featuring David Moss, Richard Kostelanetz, Floating Concrete Octopus, Jerry Hunt and eight others. #2 is heavy on long haunting instrumentals with David Dunn, Christopher Shultis, Jeff Grienke, Annea Lockwood, and a powerful Sue Ann Harkey vocal piece. Both contain world class material, but #2 gets the "highly recommended" for some truly transcendent pieces. (R.F.)



# NYRoR

New York Review of Records

## VARIOUS ARTISTS

### *The Aerial #1*

(The Aerial)

*The Aerial* kicks off their label with the first of many compact disc "sound journals." Number one focuses on vocal music from Richard Kostelanetz's multilingual, gnostic contribution to Bern Porter's recitation of "The Last Acts of St. Fuckyou." Christine Bacsewska's layered and processed singing rethinks vocalization. A good compendium of talent and insanity.

**Neil Strauss**

# OPTION

JUL /  
AUG  
1990  
\$3.00

JULY 1990

● **THE AERIAL: A Journal In Sound** The best of this first edition of *The Aerial* (and that's most of it) has a loose metaphysical orientation, but does not make any false moves toward accessibility. Ain't no new age here; this stuff represents a *real* exploration of various psychic and spiritual states. Highlights are, as they say, too numerous to mention, but Terry Setter's "Aphorism III: Like a Coat Or a Mask" is a serene and haunting experiment using rhythmic transliterations of ancient Greek, with gong, drum, and soprano sax sounds alternately suggesting Indonesian and west coast Indian sources. "Murdoch and the Sufi," by Richard Kostelanetz, is a clever and resonant collage of prayers, presented simultaneously, which include spoken texts and several types of religious chanting. Malcolm Goldstein treats the words of an Eskimo song-poem as sacred sounds, and breaks them up into linguistic components which have a true shamanistic quality. "Haunted House," an old blues tune, is given a slightly warped, avant treatment by vocalist Suzanne Langille and guitarist Loren Mazzacane (aka Guitar Roberts), who employs lots of tremolo and bent notes. Finally, I would be remiss if I didn't mention a whimsical but accurate revenge narrative titled "The Last Acts of St. Fuckyou." The CD is accompanied

by a handsome booklet providing biographical information and/or artistic manifestos from most of the contributors. This enterprise deserves the support of anyone seriously interested in experimental music. (Nonsequitur, Box 15118, Santa Fe, NM 87506) — Bill Tilland

**SOUNDVIEWS: SOURCES** There's precious little "music" on this anthology, but that's really not a problem, because its purpose is to present the work of 39 audio artists whose primary intentions, however varied, are not directed toward conventional music-making. The experimental/unusual instrument category is perhaps the most musical of the group, and includes selections from a carillon, from a keyboard instrument with eight lengths of copper pipe attached to each key, and from several sophisticated "long string" instruments. However, the largest represented class of audio art here is environmental — sometimes more or less pure (recording and arranging sounds from the natural environment), sometimes a translation of natural forces into sound (huge aeolian harps, wind organs, wave organs) and sometimes involving sound collages of varying degrees of complexity, from manipulated environmental sounds to surreal combinations of environmental and electronic source material. Some of the most fascinating pieces defy easy categorization, such as "Voyager II: Uranus Fly By," where electronic and magnetic sensors on the Voyager spacecraft were used to record plasma waves. These are truly "sounds of space," and appropriately ethereal. *Soundviews: Sources* is a very nice production, with good recording quality, and includes extensive biographical and critical information on each artist in an attractive, well-designed booklet. (Nonsequitur, Box 15118, Santa Fe, NM 87506, \$8) — Bill Tilland

# FREE Spectator

## MAGAZINE

SEPTEMBER 27 — OCTOBER 3, 1990 VOL. NO. 12 PUBLICATION NUMBER 45

**N.C.'s Largest Circulation Newsweekly: Your Complete Guide To Arts, Entertainment, Classifieds & More.**

### Various Artists — The Aerial: A Journal in Sound, Volume #1

Of the three collections on this page, this is not only the hardest one to describe in words, it is also the most difficult to listen to. For anyone who has struggled to the end of a modernist novel, however (or even wanted to), it may be just the ticket, for the rewards in each case far outstrip the difficulty one may have in starting.

More text accompanies the "music" on this compilation than is customary for anything worthwhile, but in this case it not only augments the experience of listening, it virtually defines it. Most of the 12 pieces assembled deal in whole or in part with language and the act of speaking — at its farthest out this can mean an a cappella spoken piece in an Eskimo language that sounds more like stuttering than anything else, and at its most accessible, it means a story told about Marco Polo's complete inability to communicate with words, and the techniques he adopted as a result. At either pole, it is fascinating.

In between these extremes are many stories (most set to music of varying intensity and radical composition), many experiments with the human voice, lots of unexplored landscapes of sound, and a singularity of purpose absent from most compilations in this vein. The ease with which our ears receive the commonplace utterances of our culture are challenged at nearly every step, just as the pathways toward more creative listening/sound processing are opened. One cannot listen to Christine Baczewska's narrative about Halloween told in Gregorian chant and remain unaffected. In some way.

Though *The Aerial* is a "fringe" product (the most "well-known" entrants are New England's avant-garde blues genius Guitar Roberts, K Records tape-only wizard Rich Jensen and Wisconsin performance artists Floating Concrete Octopus), its listenability quotient is uncharacteristically high, save for a few exceptions, the Eskimo stuttering being the most notable.

Compilations of fringe artists abound, but it is rare to find one this cohesive. Volume #1 contains 75 minutes of music, and things look good for forthcoming volumes. You can hear *The Aerial* (and the other two selections above) on WXYC, 89.3 FM. (However, it is not available in stores, CD only, \$14 to: The Aerial, P.O. Box 15118, Santa Fe, NM 87506).

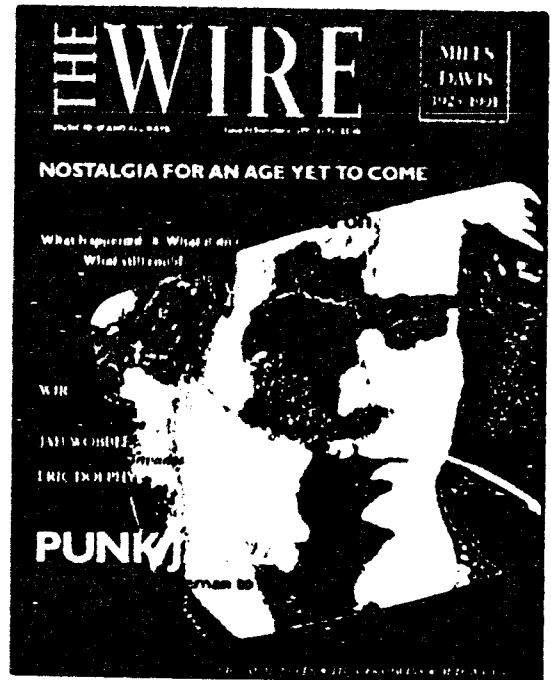
the wire

issue 93

november 1991

£1.95

\$5.00



**VARIOUS** *The Aerial* #1 & #2 (*Aerial* AER 1990/1 & 1990/2); **VARIOUS** *SOUNDVIEWS: SOURCES* (*What Next?*). Complementary sound journals, *Aerial* in CD form, *Soundviews* on cassette, the both of them beautifully packaged and amply annotated. Better than their good looks, they introduce three hours of intriguing electro-acoustic investigations of all manner of materials, instruments and spaces. The *Aerial* comps range across contemporary and ageless song forms, landscape percussion pieces and sonic architecture shakers that attempt to set buildings resonating with uncommon noise. Admittedly, there's only so much atmospheric recordings of striding crickets and womb-like pond sounds you can take before you stop noticing them. But part of the point of such work is re-addressing the idea of the listeners-as-composers, deep-listening their own shapes out of sounds and silences. (Both *Soundviews* and *The Aerial* c/o PO Box 15118, Santa Fe, NM 87506.)

# *Younds!*

MONTHLY PROGRAM GUIDE  
**KUNM 89.9 FM**

**The Aerial, Vol. I, No. I, Winter, 1990.** Filled to the brim with impassioned performances, yet the chill of death pervades this maiden "issue" of the self-proclaimed "Journal of Sound" edited by Steve Peters. Comprised of pieces by a dozen leading exponents of the improvisational and experimental schools, Rich Jensen's ranting "Folly," Terry Setter's evocative "rim mystery," David Moss' babbling "Language Linkage" and the editor's own haunting "Idumea" are reasons enough to investigate both this volume and the series as a whole. (The Aerial, P.O. Box 15118, Santa Fe, NM 87506)

8 9.9 F M A L B U Q U E R Q U E