

E FOR YOUR KILLER, and SLAUGHTER HOTEL to name a few. That my interest in Spanish cinema has almost exceeded my own with an avid interest in the horror films of Leon Klimovsky, Paul Naschy, Juan Antonio Bardem, the almighty Miguel Madrid, and others are great as well such as THE KILLER WORE GLOVES, LAND YARD, and the popular MY DEAR KILLER.

**ly: how is italian giallo-thriller cinema considered in North America?** Sergio Martino's classic movies in DVD format, but the features and the technical aspect are less scrupulous, ...

... of old pal transferred VHS collecting, so I don't tune into what labels, etc. unless, of course, it's a DVD release featuring nice interviews, and the like. There's nothing like seeing that Edwige Fenech of the Martino collection DVDs from No Shame. It's still a kick back and watch an old crummy tape of some rare Giallo, from the days of breaking my neck to see a lot of those films. grumpy old man, but these days the newer Italian horror remember the days when you had to buy a taped bootleg of a disc just to see a proper edition of Fulci's ZOMBIE. And man, 'unmurky' version of BURIAL GROUND / THE NIGHTS OF THE DEAD IN AMERICA with no customs danger or collector's much more of a treasure hunt back then, which added to the 'r' there was to the whole thing. So yeah I'd probably throw something up against an original old PAL transfer or the like. It's not any noise collector with old cassettes vs. CD re-issues. In fact, it's great to see the actors, directors, and actresses tell a making of stills, etc., but those even don't compare with having catalogs, and books. Back then a lot of the writers had equal parts, etc. without having to play the DVD label contract game. In me, I'm still conscious of the fact that the movies are here to be enjoyed seemingly better than ever with all the prints scored the like. I'm obviously a victim of the old 'work hard' collector

**gain: you used the famous scene of the breast's bite for The Cherry Point. Why did you choose to pay tribute to a scene from the bizarre Michael/Peter Bark?**

OF TERROR is easily one of top five favorite films of all time. It's the perfect mixture of Italian style zombie aesthetics with a leaze to make it a stellar example of what the early 1980s of horror helps a lot as well that it was a part of producer Gabriele Salvatores including the two earlier films PATRICK VIVE ANCORA and so be slotted in with some of the greatest that Eurotrash has set the fact that the director Andrea Bianchi is a master in all of CRY OF APROSTITUTION, best Giallo STRIP NUDE FOR film THE NIGHTS OF TERROR, and even best MALABIMBA. I'm not the biggest fan of Peter Bark, as my D involve the atmosphere and aesthetics of the zombies, but es the film that much more of an abstraction for the viewer as a purely Italian zombie film. The Spite cassette 'Cruelty' is enough to such a film, so Phil/THE CHERRY POINT and I one-sided LP also as a dedication to the nature of the movie.

**Body Love together with Mania, Hum of the Druid and our relationship to the old italian scene? Do you think the me noteworthy projects?**

ider fan for the works of DEAD BODY LOVE and often site his my sound. I have been collecting his releases from virtually all order days; always with packages arriving that include his CRIME and MACRONYMPHA. I was lucky enough to do a Italian harsh noise artists TOBY DAMMIT and FECALOVE at. It definitely felt cool to work with Italy's 'newer guard' of years of worshipping the works of DEAD BODY LOVE. Also ally collecting the works of IUGULA-THOR to get a glimpse e thunderous days of DBL.

**nt do you use? Is there a typical process of composition**

ne that feature great EQ's so that I can play with many tonal, variances at a time. I like to use direct sources (almost never restrate exactly what is going into the effects and eventually focus on issues of personal creativity in regards to the different table). I am an avid planner when it comes to the works that I d live with different takes after much brainstorming, source ating a theme via walls of crumbling harsh noise. In the past I layer sound, but these days with the planning stages, similar xes, I find myself recording live much more often.

**the other subjects you deal with?**

ull, Tiger, Whaler, and Great White sharks, dirt bikes (two-xy and dark water bodies/lakes and the legends wherein, the and pre-code talkie and silent actresses. I am also very much Lustmord/Jack the Ripper/German Krime aesthetics. The tN. come from a different place; Emile Zola's LA BETE LIN, Georges Bataille's EROTISM, and the works of Clark

**and Militant Walls? Plans for the future?**

e less 'solo' THE RITA releases for 2007, but I have more and some compilations that have been in the works for the I'm going to TRY and get into some CD and possibly vinyl e label in a straight line with the blending of conception, ics. Try to further the conceptually themed approaches of even more obsessed involvement from 'likeminded' artists.

# N

Interview and translation  
by WALTER MISTRI

**The first time I heard about the N. project was about 1995: what about your early experiments and motivations behind it?**

I remember that I was looking for a sound able to describe my unbalance of humor, like a sismograph, without any compromise or predetermination.

Humor and sound had to be the same thing: I wanted my sounds to be like a scream in the void, capable to describe flat fields with empty buildings, like a declaration of boredom and exaltation of catatonic and comatose states, a celebration of death as end of everything and rest for the senses, rage against the enigma of living without understanding why we have to live, impatience for desire that remains insatiable even if it's filled, leading to new needs like a post-coital vacuum.

Feelings I consider important and source for inspiration are frustration, neurosis, and anguish: they all can lead to an high level of uncommunication, perhaps due to the absolute relativity of the world outside: necrophilia as sex without interaction, or the hospital as aesthetically aseptic place where human life begins but, at the same time, ends.

Those were the starting points, then obviously the project has subsequently devoluted during the years, but maintaining its roots.

**Are you involved in other forms of creative expressions?**

PainTing, photography and collage have also interested me, I've always been obsessed by images, and they keep on grieving me, even if I think that my efforts in those fields are of a very little communicative value; sometimes I get embarrassing results: anyway I go on confronting myself with those forms of expression but I could not show my little "abortions" to people, the motivation behind creating them is of a very personal and private nature.

**Your sounds seem to be created with analog equipment and tapes: what do you think about the use of laptop in power electronics and noise music? It's just a easier way to create sounds or it is really a new creative technique?**

Yes it's true, I use analogue equipment for the following reasons:

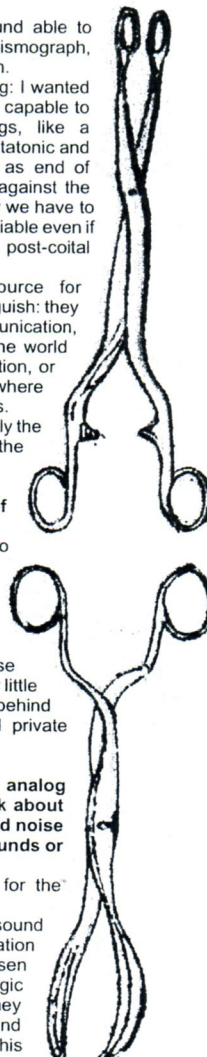
first one is that N. Project is sound action, or sound decomposition born out of direct improvisation on effects that process and modulate a larsen effect created by two recorders: the analogic one allows me to act directly with knobs (they are a sort of axis between me and sound), and the digital one, which is the less versatile for this kind of operations as it must be programmed, and I hate programming, I just leave things to the mood of the moment, the only programmed things are titles I feel inspiring, or if I want to add loops or sound taken from everyday life or from movies with interesting aesthetics or subject matters.

The second one is of a sonic and aesthetic nature, as I think that analog equipment sounds like something organic and even intestinal.

Anyway even digital sound has good merits, I am not a purist, every sound tool has its peculiarities and characteristics, laptop is very practical for recording, editing and extracting loops from recordings in a very quick way.

I have to say that I dislike harsh noise bands that play sounds with loops in vain attempt to re-create the analog sonorities in sad imitation of the old bands: laptop is helpful for its characteristic sharp and edgy timbres; this is its great potentiality.

Among the artist working in laptop noise scene I can mention Russel Haswell or Pita from the Mego label, then Propergol or the latest Whitehouse stuff, they have a very violent digital core, I have in mind also the digital recording by Sutcliffe Jugend "When



NOISE INVESTIGATION



pornography is...and "The victim as beauty", they are devastating and corrosive!

Your 1st test cd album *Memories from Before being born*, first release on official cd, is dedicated to Carlo Michelstaedter, and every track is dedicated to an year of his life: why you conceived the album in this way and how you discovered this philosopher?

I was introduced to the philosopher C. Michelstaedter by Dj Balli (founder of the Sonic Belligeranza label) who suggested me the book "Persuasion and Rethoric", as I founded lots of similarities with the concept of my project.

At the same time Dj Balli created a label (+ Belligeranza) dedicated only to noise and industrial sounds with concept; that's why there is a description of the sound research applied and the titles are an homage to the short life of the philosopher; this cd can be considered as a co-production between me and Dj Balli.

In another cd for Butcher House productions titled "*senso di colpa*" you explore the sense of guilt: do you feel like a victim of this feeling or do you consider it something hiding deep inside the soul of mankind?

I've always been fascinated by religious cults and sects, especially by fanatics, who misrepresent their ideology leading it to pure frenzy: their extreme and irrational acts attract me like a pathologic existential research, underlining the need of an explanation to the non sense of life and to the onnipresent fear of death.

In "*Senso di Colpa*" I tried to explore frustration, that keeps our instincts overcontrolled until they explode with acts dangerous to society or implode into the individual causing self-injury.

The most symbolic case in history of our religious culture is Giuda, a lot of tracks from this cd were conceived using extracts of recordings from homilies dedicated to Giuda, who acts like a traitor than becomes defeated by remorse.

The sense of guilt is a feeling hidden inside a lot of people, who act hypocritically towards themselves and the others; in order to avoid this, this album was a cathartic act and not a judgement against remorse.

As N. I am interested in the part of man that creates frustration, implosion, self-injury and non sense, I am more and more interested in what leads people to pathology or to commit extreme acts than the act in itself, I like to analyze the causes of implosion and I think that the sense of guilt fits perfectly.

How do you think your project will evolve/devolve? It will become noisier or more dark ambient oriented, like lots of pioneers of industrial music did?

My sound will always devolve, but not in the direction of ambient music, not with the N. moniker anyway

What about the new N. Releases? Any plans for the future?

A new cdr for russian label Abgurd named "Failure" is in the works: to be honest I have no clear plans as I always feel "deprogrammed"...



"Masturbation, the wonderful availability of it!" -- James Joyce



Masturbatory practices are one of the only sexual acts you can practice alone. And because to masturbate you don't need a partner, or dish out a benjee for a dinner date, it's usually everyone's most practiced form of sex, though definitely not everyone's favorite. No mating ritual, courting or even talking to a fellow human is needed. Just a firm grip and an empty room. Still, masturbation is looked at as if it were only done by losers and the lonely. While spilling white all over your knuckles isn't a bad thing, many of the masturbatory extras may be, as anything from phone sex to sex toys cater to the alone, when all you need is your hand and a working fantasy. Or someone else's hand or fantasy. The laws of sexual supply and demand have made big business out of spewing goo, from pornography and 1-900 sex lines to contraptions that invade the dark corridors of your underpants or simulate the warm, wetness of a human hole. For me, jerkin' it and workin' it with no more than your imagination and nature's lube (saliva, spit, drool) is all I need to set off fireworks. Even with the millions made from taco tickling and monkey spanking, it still seems that masturbation is a no-no. Something to be ashamed of, or at least kept in the bathroom while the water's running. If not, why did then-president Bill Clinton fire Joycelyn Elders? Okay, it could also have been her stance to legalize drugs (I'm right behind you Elders!), but it was mostly due to simply stating a fact: teenagers touch themselves till they stain the bedsheets. Jerking off doesn't create welfare babies, unwed mothers or cause AIDS, yet the myths on blindness and hairy palms still exist, especially in right-wing politics and conservative religions. If we rubbed ourselves more often, as well as become more open about it, we'd be less repressed and possibly less hostile. A hand that holds a sex organ can't hold a firearm. The fingers you push into yourself can't pull a trigger. Masturbation equals less warfare. Well, that may not be true, but let's all try and find out.



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# NOISE - INDUSTRIAL - AMBIENT - POWER ELECTRONICS



# PAIN CINEMA - CRIME ESTHETICKS - ARTRAPE CRUELTY



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## **CREDITS**

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Page 2; photo by James Moy.

**CHANNEL 83:** Page 5; Koan - Page 6; Moto-Sega

Page 7; Kristie Alshaibi

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