

The first step...



Transmission Communications 1994

T, the official TransCom Information Service. The Evidence Edition... probably

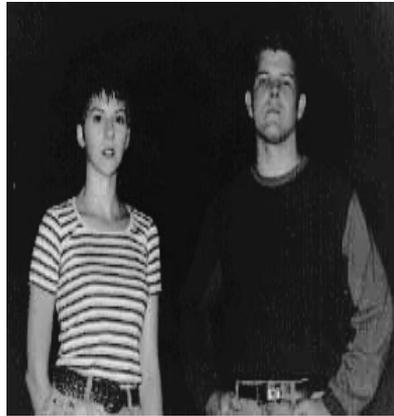
IN- CEP- TION

Welcome to the first issue of T-Magazine. The intention is to provide a forum for Transmission Communications information dissemination and promotion. This glossy new look & feel for T has come about due to the formalisation of the label, and the many requests we've received for the label to share its news, experiences, successes, and activities.

...anyway...

You'll see in column two our contact details, so if you want to allocate some brainspace, you're most welcome. Submissions in some suitably open format (including Word, WordPerfect, GIF/TIFF images, ASCII text, etc). The information contained within T is of a general, often lighthearted manner, so take it easy. You *must* check with us (i.e get our permission) before reproducing or otherwise utilising any of it.

Oh, by the way, for all you detail-freaks out there, this is prepared on Mac-Pagemaker 4.0 using data from lots 'o sources including an Atari 1040ST, HP Apollo Workstation, and a nifty scanner.



Completely unpretentious welcome by TransCom

This Issue: ZanZiBar review, Evidence makes its mark, Live Electronica, Surfing the Net, Now:Zero, Product, two turtle-doves, and other bits of dubious utility.

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T. Published every now and then, as a diversion for Transmission Communications personnel, associates, and generally interested, intelligent, and otherwise notable individuals.

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Progressive, Alternative, Electronica

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Com 22

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And so we come to our initial release 'Evidence'. This compilation CD of electronically inclined artists comprises talent that is both local (and inherently new for the Brisbane scene), and external. In most cases the appearance is a first, and in every case, material appearing on this release is exclusive product. Transmission will always provide innovative material to its interest-base, and above all will endeavour to source work that is emergent.

In terms of internal/external participation, the content is approximately 50/50. The CD provides completely new and developing talent such as **Sphere** and **The U.N.**, along with underground experimentalists such as **Evolver**, **SonnenSystem** and **Daniel Hack**, and sources product from local innovators **Blood Party**, **House Guests** and **The Isle**. We welcome **Now Zero**, who have incorporated previous work on the Volition label ("High - A Dance Compilation"), and **Ghee**, who established their involvement via the Internet (probably the first of several using this mode of communication).

Transmission Communications has already engaged a very successful CD launch at the ZanZiBar venue in the inner Brisbane City area. A full report appears later in T. The label is currently manoeuvring to establish a base of periodic live activity, suitably eclectic and relevant, of which the 'Dome' dance bar at Milton is a prime contender.

Overseas representation is vital to the project, and as such we are actively communicating with suitable organisations overseas. More on this in time.

...is the proof

NEWS

The fact that we have gotten this far by ourselves, without drowning in the apathy of Mr Australian Music Industry is, to my mind, the biggest news ever. More gratuitously modest thoughts later...

Shortly Transmission will be regrouping its artistic base to commence preparations for the follow-up release to Evidence, of which several titles have been mooted to date: *Son of Evidence*, *Counter-Evidence*, and, with due credit (and some degree of pity) to Duncan of **Sphere**, *Rebuttle*. The former is currently in favour, but is subject to change any second now...

This release will likely be a vinyl 12" EP of remixes from Evidence, numbering tentatively 6-8 tracks. **Ghee** has already provided *Laapa Apso (Reversion)*, and may also provide remixes of other tracks from Evidence. **Sonnen System** will likely provide a remix of *Halogenator*, and **The Isle** are currently experimenting on the **Sphere** track *Don't Die Wondering as Don't Die Remixing*. Watch this space for more details.

Other projects in consideration include a video release, merging live material from the ZanZiBar launch (**The U.N**) with purpose-produced clips for established tracks (**Blood Party**, **Sphere**, **The Isle**) and interspersed video/imagery featuring newly recorded material (**Daniel Hack**, **House Guests**, **8E38**). Hey man, we're floating ideas all the time.

Time permitting, Transmission Communications is also examining a working relationship with Queensland College of Art and other organisations for soundtrack productions, of which CD releases on the label would be resultant.

We welcome demo tapes at all times... we really do...

Lots of people ask what our influences are/have been. Well, we've devoted a modicum of extra thought to come up with the following non-exhaustive list...

New Order *Depeche*
 Mode *Nitzer Ebb Factory*
 Records *Severed*
 Heads *Volition Records*
 Frontline *Assembly Cabaret*
 Voltaire *The Durutti*
 Column *Jesus Jones*
 Pet Shop Boys *Front 242*
 Chris & Cosey *Boxcar Warp*
 Happy Mondays *Mute*
 Single *Gun Theory*
 A Certain Ratio *Baby Ford*
 The Shamen *Art of Noise*
 The Orb *Nettwerk Productions*
 Electronic *One Little Indian*
 Cocteau Twins *Joy Division*
 Section 25 *Ikon*
 Gary Numan *Kraftwerk OMD*
 Orbital *808 State Aphex*
 Twin ZTT *The Beloved*
 Inter-mix *The KLF Wax Trax*
 The Cure *Finitribe Some Bizarre*
 Robs Records *Clan Analogue*
 ItchE & ScratchE
 Flying Nun *Gary Numan*

COM 1	Poster
COM 2	Stationary
COM 3	Poster
COM 3a	Event
CDCOM 3	Various
LCCOM 3	Various
COM 4	Event
CCOM 4	Various
12COM 5	Various
COM 6	Document
CCOM 7	House Guests
VCOM 8	Various
CCOM 9	Now:Zero
CCOM 10	8E38
COM 11	
COM 12	Document
COM 13	
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EVENTS

A date has been confirmed for the next Transmission Communications showcase. The Dome dance bar at Milton, Brisbane, is set for an event 5 August 1994. The label is linking up with The Dome (being the innovative club in town at present) along with electronic art and culture production group Autonoë/Nude Productions. The event will feature **Blood Party**, **Sphere**, **Andy Foster**, and **8E38** (formerly Evolver). This event represents a cementing of the label's intention to penetrate the Brisbane scene in combination with other progressive parties, to build a real electronic scene for the city.

Events to follow will include live efforts from **The Isle**, **Son of Sam**, and **House Guests** (pending an indication by HG#1). Future performance combinations will demonstrate the various directions of those involved, including alternative-electro, techno, and independent pop music.

In other news, Transmission Communications has announced a public holiday to show respect to those journalistic individuals who have shown such vigour and intelligence in their pursuits... but lots more on that later...

Introductory Activities / Poster (Series 1)
Evidence Promotional Poster
ZanZiBar Launch 2/3/94
Evidence
Evidence: Advance Media Cassette
'Electronica' @ The Dome 5/8/94
The 'Electronica' Cassette EP
Son of Evidence 12" EP 9/94
Transmission Artist Agreement
Stealth & Intervention 10/94
Video Compilation - Title? 1/95
Cassette LP - Title? 10/94
Cassette LP - Title? 10/94
Internet Activities / Contact Prefix
Initial Information

By popular demand,
 the complete Trans-
 Com catalogue...

Bris...

It's an exciting time in Brisbane. For a long time now, the place has been associated with a musical output consisting of Pub Rock, Grunge, and other traditional forms of sound. With a growing reputation as the Rave capital of Australia, along with a tangible underground movement of electronically influenced musicians, bands, artists and performers, Brisbane is well placed to become Australia's forefront city of this culture. Indeed, Australia is well placed to be at the edge of global electronic culture.

The activity coming through at the base level is extraordinary. There is a real movement by people who are captivated by the potential of technology as a creative tool. Music and sound can be produced according to whatever an artist may conjure, since there are no limitations to the output spectrum of modern equipment and systems. Ideas can be realised quickly, enhanced, modified and taken in by

OTHER 1

- Anastasia P -

Welcome to the alternative perspective! It takes a lot of motivation and resilience to undertake an 'electronic music' event (as we soon found from COM 3a). It's behind us now, and there's more to come.

COM 3a whet many appetites and we're more than prepared to show you more of our wares. With interest from Dome (a local dance bar at Milton), there will be TransCom outings aplenty!

That's all from this fish. Don't forget, don't be shy. If you've got something to say, we'll help you say it. You've got lots of options; phone us, transmit a message, or the old way - Australia Post...

an imaginative and intelligent public.

Electronic music, the traditional elements of music composition, the rigidity of sequences (in their many forms - drum programming, basslines, randomly generated accompaniments), in combination with the unique ability to manipulate sound as never before. It all lends itself to a perception of unlimited possibilities and options.

I'm getting off track here...

The crux of the discussion is that we're part of this *movement* of new

and innovative production and association. The original premise for the formation of the label was to serve emerging musicians active in electronic music. Now, it seems we are to embrace association with all sorts of parallel collectives, clubs, and artists. A scene that the city has been in need of, looks like it will finally develop.

We can look forward to co-productions of label/club events, dance parties, all sorts of things really. As a label, we hope to prepare our releases in tandem with these waves of activity. Rather than compete, we want to combine.

MINSK OR BUST

We were so taken by the following exercise in international relations, we had to share it. Transmission Communications goes to Russia (or something like that). Pity we can't tune in to hear the airplay...

Date: Mon, 23 May 1994 16:50:09 GMT
From: Dmitry Bender <db@twist.izhmark.udmurtia.su>
To: com11@transcom.brisnet.org.au
Subject: Re: Weekly Pointer to Electronic Label - Transmission Communications
Newsgroups: alt.music.alternative

Hello from Russia, folks,

Me among other guys prepare and run alternative music programm on local radio station, the branch of Europe wide "Europa Plus" Radio, the name for local one is "Europe plus Izhevsk". The programm has being broadcasted once a week on Thursday evening and includes music according our tastes only. "Europe Plus" is mainstream r'n'r station so we have been trying to make it vivid and provocative at least once a week. The whole population of the city of Izhevsk is about 800.000, and "Europe plus Izhevsk" is THE ONLY music station in Udmurt Republic, Russia.

I want to ask if you supply radio stations with that Evidence CD to put it in rotation? And if so could you offer it to us, too?

Our station has been included into list of recipients of materials from "Big Backyard" organization which provides compilation CD of Australian musicians to more than 700 radio stations all around the world.

OK, either you'll decide give it to us or not please let me know your decision.

Regards,
Dmitry Bender.

Organization: Communication Company MARK-ITT Ltd.
From: "Dmitry Bender" <db@izhmark.udmurtia.su>
Date: Tue, 19 Jul 94 17:46:24 +0500
Subject: The CD arrived

Hello,

I've received the 'Evidence' compilation just yesterday - great stuff! I like it immensely and look forward to show it to my audience next Thursday, I believe I can use the entire disc as source for at least 2 programs, I'll be back after a while and sent off to you our playlist. And I truly like the CD's design!

Until later,

Dmitri Bender db@mark-itt.ru
"Nothing is beautiful from every point of view"....Horace

c/-DB

And now for a review, c/- Db Magazine of Adelaide (a weekly entertainment newspaper). This is reproduced with permission (thanks to Anita).

Various Artists - 'Evidence' Transmission Communications

Now here's a quote for you. I'm by no means the first to say it but Dance Music is the new Punk. Of course, commercial varieties are excluded from this statement.

The ethos of independence that gave Punk its real spark is alive and thriving in the Dance Music world. The newest, weirdest, most diverse sounds are coming from small independent, almost anonymous networks. Transmission Communications, based in Brisbane, are one such outfit. With 'Evidence', they've collected material from Melbourne, Sydney and America to put alongside a strong Queensland contingent. Not only is this a great example of the freedom of the underground network, it's a bloody good record.

Most pleasing is the range of styles featured. All electronic music doesn't sound the same and 'Evidence' surveys the landscape with a wide angle. There's Techno/Trance with Now Zero's 'Intro to Zero/Zero', mad boffin Acid twiddling with US import Ghee and 'Laapa Apso', Bliss-like Techno-grunge from The UN with 'Pressgang', boyish synth-pop from House Guests and beautiful, bleak electro-Goth statements of shimmering doom from Blood Party. In fact, the latter's tune 'Silver' is a strangely sexual piece; jet black and yet fragile.

Unlike some 'independent' releases, this isn't being distributed by a multi-national. The sound quality is also first class;

at least comparable to European labels like XL and React. Being free of the corporate fist doesn't mean you have to be crap.

Transmission Communications obviously took their time putting this together. There are no obvious fillers and no compromise as regards production values. Releases like this say two things: a) Australia is a bubbling pot of artists experimenting in this genre, and, b) music can still be made, bought, and sold by the people who love it, without sacrifice to big label considerations.

—article by Paul Marcon-Ransom [12 April 1994]

Transmission thanks to Paul M-R for a review that absolutely nails it. TransCom thanks also go to Mock-E @ Time-Off, Jeff Morse @ City News, and Tony Horner @ Rave, for their journalism talents. Others should take note...

OK, so you can detect some angst on our part. We realise that it is important to take on a critical stance, and we welcome balanced reviews with open arms, but when people can't get off their #@\$&** and support something new, well then there's something rotten in the state of Denmark isn't there?

It's been said before: We always look forward to the weekend's roundup of US radio-friendly releases. Hell, maybe our naivety isn't so bad after all. There's gotta be more to the current industry than dependance on those with no idea...

..-.-.-.-.-> Mars

This public service broadcast has been brought to you in the interest of expelling bad vibes. We feel much better now, thank you. We now return you to your regular program...

2/4/94

The Evidence CD launch at the ZanZiBar club in Brisbane City was a tremendous success. It was a gamble though, as we were competing against a major Rave event elsewhere in town. All up, at least 300-350 punters had the good fortune to witness our birth. The management at ZanZiBar were sweating on their decision to let us into their club right up to the wire, but it paid off for all concerned.

ZanZiBar is an interesting place. An upmarket bistro by day, a club of differing genre by night, we invaded their territory on what would normally have been their Latin night! The club used to be known as The 'Chill Bar' and caters for a diverse underground club set.

A steady build up through ZZZ radio and the press, along with a leaflet session after the Depeche Mode concert (a calculated good move), managed to swell the crowd to double our expectations. We featured **Sphere, Blood Party, The UN, and Evolver**, and interspersed some classic electronic sounds with progressive techno and alternative pop, including Cabaret Voltaire, Kraftwerk, New Order, Warp Techno, Severed Heads, et al.

Congratulations to **Sphere** and **Blood Party** on their debut performances. Having the crowd mesmerised by your material at the first shot is indeed worth mentioning. **James Clark** deserves special praise for the excellent stage management of the event. **The UN** continued their series of sporadic live appearances and maintained the unique fast techno-grunge affair they started a year ago. **Evolver** closed the night with a set of influential DJ'ing, engaging progressive sounds from Europe. His live material (as **8E38**) will be showcased soon at The Dome.

So... a taster of what is to come. If you missed it, you really missed it...

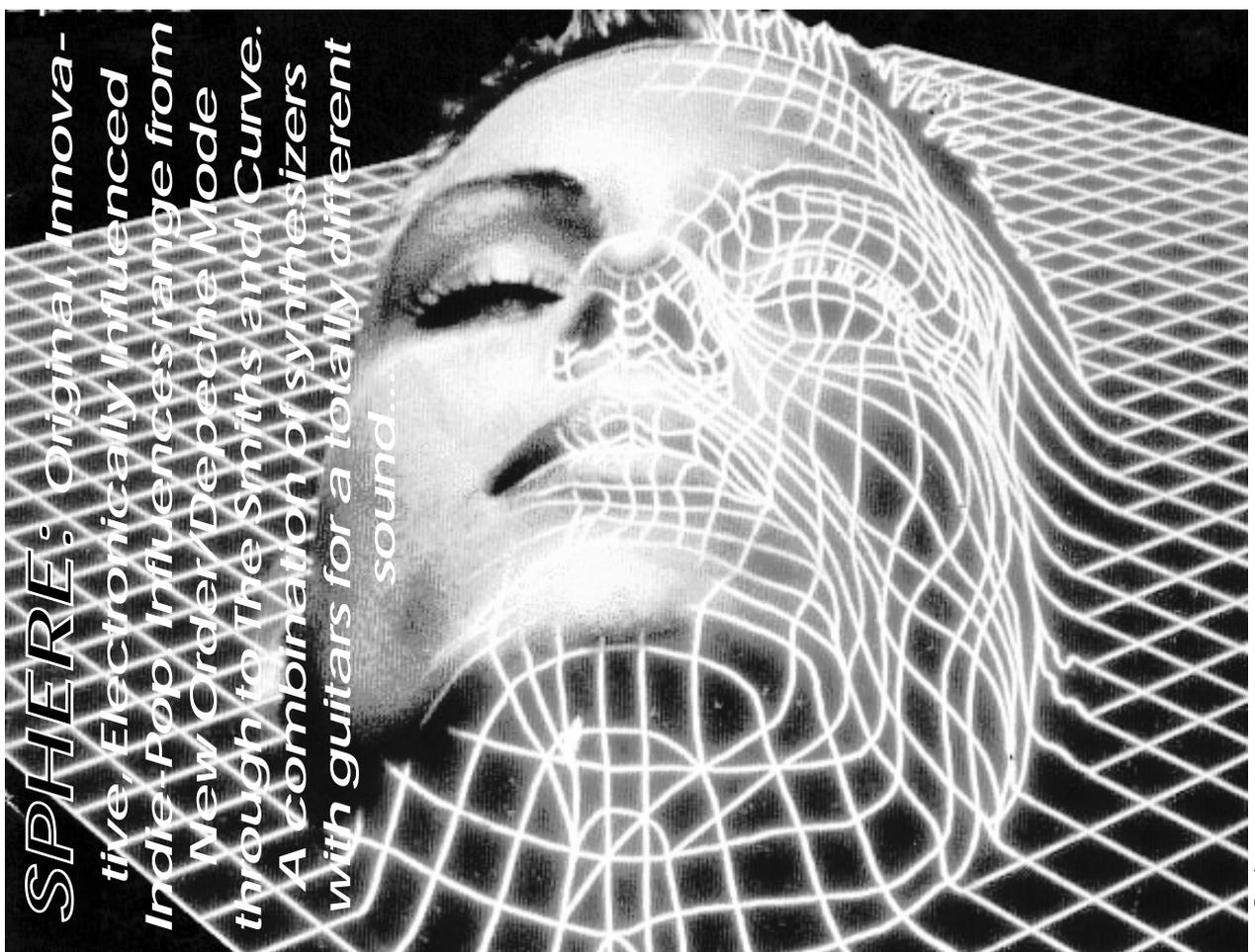
COM3a:

(Clockwise from upper left) Blood Party, Malcolm (the Evidence engineer from Grevillea Studios) with Anastasia, The UN, Andrew from Sphere, Sphere, Duncan from Sphere and James (Blood Party... Son of Sam).



ZanZi Bar

SPHERE: Original, Innovative, Electronically Influenced Indie-Pop. Influences range from New Order/Depeche Mode through to The Smiths and Curve. A combination of synthesizers with guitars for a totally different sound...



2/4 Enjld.routin

Assumption and presumption are my abhorrent enemies. Therefore, I shall not presume to outline my circumstance for I do not assume that it is of significance.

Life is full of pretensions for which we are all, and yet none of us, guilty. It would contradict our own human nature to live in absence of worldly pretense.

Self-expression, the basic need to make evident one's deepest feeling about life, is the birthright of every individual.

The compulsion to create is the path to self-discovery. Through knowledge of 'self' we begin to appreciate the mystery of existence.

Is art the opposite of life, or merely a reflection of subjective reality?

Dichotomy.

I entrust this to the meditation of the thinking elite.

Daniel Hack





On the horizon...



←
Keep an eye on
this character! His
solo material is
excellent.
'andy'...
Foster that is...



Equipment

Ensoniq EPS; Kawai K3M; Oberheim Matrix 6-R; Roland MC-202, R-8, S-330, Sequenced with Atari 1040STF & Steinberg Cubase.

About Now:Zero

A revolution of desire, armed.

Now:Zero takes you to a mythic place; not in physical space, but a psychological terrain called into being with tonality. We aim at inducing a resonance within, a sense of connectedness with the world, through sound.

Now:Zero started in 1989, a collaborative experiment in live electronic music between three people. We have performed live at many clubs and warehouse parties throughout Sydney since that time.

The current members: Mr. Steel and Mr. Art; share a desire to shed the shackles imposed by modern fashion, while maintaining a keen sense of contemporaneity, and a wicked groove.

We are influenced by diversity: Mr. Steel has played jazz, produced performance art; and writes intensively. Mr. Art has been writing and performing experimental electronic music and sound since the 1980s, and is heavily involved in both telematics and art installations. These diverse backgrounds ensure an eclectic mix of music that is both timeless and timely.

Now:Zero have had a number of releases; two tracks, *Falling* and *The Caution*, were included on Volition record's "High" double-CD Australian dance music compilation; there is a track, *Answer Of The Void*, on the third Clan Analogue EP "deEP 3", and two tracks (*Zero* and *Inconducive*) appear on Transmission Communication's CD, "Evidence".

We see our music as organic. The seeds of a track is planted, and as it grows we find what it becomes. If in the process of growing it mutates into something we did not predict, so much the better. We add detail and aural subtlety by composing chiefly with sound textures and audio spaces.

Technically, we find working with simple tools is best. These constrain and limit, forcing us to use our talents to break free of the bonds, in the process creating a much more interesting sound than we could achieve with more sophisticated approaches. We prefer instruments and other equipment to be "playable", that is, the tools should be able to be manipulated in real time during the course of a performance. Every piece in the musical chain, from computer to mixing desk, is regarded as a performance instrument for manipulation at will.

We regard the greatest challenge to modern instrument designers and manufacturers not be the design of new synthesis methods - but the development of new interfacing technologies and approaches. There is an infuriating lack of real innovation in this area. It is easy for "creeping featuritis" to invade modern electronic instruments because of the comparative simplicity of adding new features to existing poor interface designs, as opposed to designing a whole new interface paradigm for an existing set of (hard to access) features. Computer controlled processes are the worst of all, because computer interfaces are essentially conceptual in nature - aiding ease-of-understanding because of conceptual advances in user interface - but inhibiting ease-of-manipulation with outright *un-ergonomic* devices like the mouse.

This, to Now:Zero, is evidence of the inherent "mind-body split" that current society is still suffering - a hangover from the philosophy of the Enlightenment. Computer interfaces are designed as conceptual (mind) instruments only, and actually employ damaging ergonomics (body). The body is subjugated to the mind.

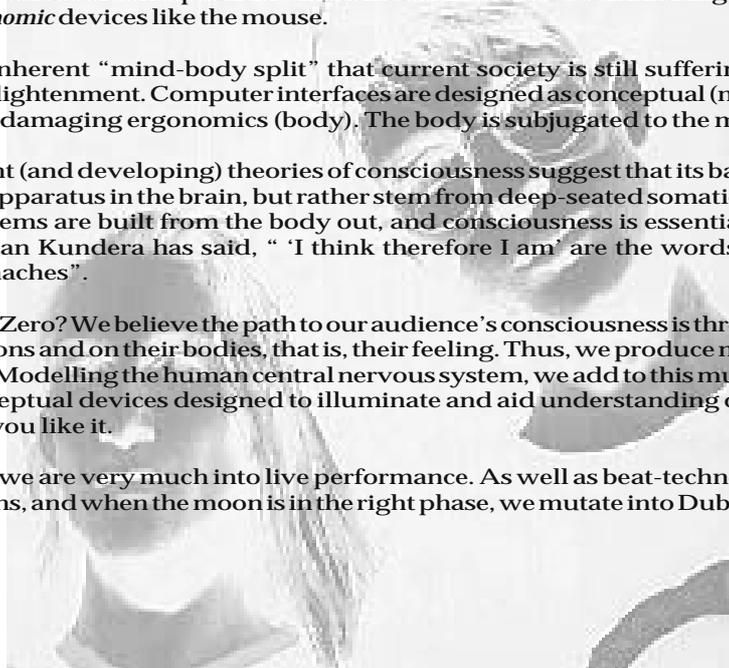
It is noted with interest that some current (and developing) theories of consciousness suggest that its basis is not in cognitive, logical, or conceptual apparatus in the brain, but rather stem from deep-seated somatic and emotional processes. Our nervous systems are built from the body out, and consciousness is essentially a process of *feeling*, not thinking. As Milan Kundera has said, " 'I think therefore I am' are the words of a philosopher who vastly underrates toothaches".

Exactly what has all this to do with Now:Zero? We believe the path to our audience's consciousness is through the simultaneous assault on their emotions and on their bodies, that is, their feeling. Thus, we produce music which has an entirely *tactile* base (bass). Modelling the human central nervous system, we add to this musical consciousness an upper system of conceptual devices designed to illuminate and aid understanding of the tactile roots of our existence. We hope you like it.

Now:Zero are not just a studio project - we are very much into live performance. As well as beat-techno, we also perform live ambient improvisations, and when the moon is in the right phase, we mutate into Dub Zero for the total bass experience.

scot art

now zero



Welcome to the first installment in one of the many Transmission Communications community services. This week, James takes the leap into journalistic accreditation, setting the standard, making a point...

P.E.P

- James Clark -
Punter Education Program



Electronic Music & Live Performance

With the emergence of electronic music over the last decade and a half, the face of music has changed dramatically. As a result, the live music scene has developed into a challenging and exciting arena for artists to parade their work. Although any live performance can have its problems, it is particularly acute when it comes to taking an electronic production live.

From the early days of Cabaret Voltaire, Severed Heads, Cocteau Twins etc ... this type of act was made bearable by the use of tape machines and simple sequencing (Control Voltage syncopation). It was not at all feasible to reproduce the songs live unless most of the production was laid down to backing tape and the artists played their parts along with the tape. This worked, and well, but there were problems with bad recordings, tape drops-outs and degradation or tape machines coming to a screeching halt mid-song.

Today's technology is more reliable and robust (in most cases) and can be seen in use in some of the more credible productions. The recent Roger Waters-Wall concert in Berlin was a full 48 tracks of digital backing tape for the ensured integrity of the production. Peter Gabriels last tour to Australia was played over backing DAT (Digital Audio Tape) recordings of his heavily produced songs. All the sounds, rhythms and effects that would be too costly and nightmarish to produce live.

MIME! Yes ... **MIME!** ech !!! Watching someone mime a performance is not a good sight. Lips going out of sync, guitars and keyboards obviously not plugged in, drummers playing with dampeners on their skins. It's an ugly sight, even the best do it (any band that has performed on Countdown etc ...), it is a question of logistics, pure and simple, there is no time to set up and sound good.

This is not the case when it comes to bands opting to use DAT backing tracks for their live gigs. It is not a mime, it is just another form of sequencing. Pressing play on a tape machine is no different (in theory) than pressing play on a sequencer or keyboard.

Why are electronic musicians driven to use backing DAT or compact disc pressings of their music? Well, there are, of course, many reasons. Artists using samplers usually find that the time it takes to load sounds can create one to two minute gaps between songs. Some sequencers only hold two or three songs in memory and loading more songs can create the same time problems as samplers.

Even some of the solutions have their problems. Hard drives, used for faster loading times, are prone to crash or malfunction due to extreme heat and conditions on stage and on the road. MIDI (Musical Instrument Digital Interface) setups and sequencers (datadisks, datafilers etc ...) can cause problems of their own when it comes to communicating between devices. The wrong sound or song can be selected and can lead to some very experimental excursions into soundscapes never explored before and you can be assured to get a wonderful and varied response from the audience.

Brisbane digital (& analogue) artists are very diverse in their individual sounds and styles from Techno to Industrial and Pop to Experimental. They have really got it together in the electronic stakes and many are doing quite well for themselves.

So next time you see an electronic band, just remember that they have probably gone through their third Ashley & Martin hair transplant to bring it to you LIVE!.

James Clark is a local programmer & engineer who has worked for the last three years with many local electronic bands and productions. He has helped artists setup for live performance and is also involved in remix projects for local acts.

THE NET

The Internet, Usenet, E-Mail, The World-Wide-Web, Bulletin Boards, Fido-Net, etc ad-infinitum. Connectivity to 15,000,000 people world-wide. No borders, no differentiation, the ultimate in open systems and information access.

Transmission Communications is an active player on the 'Net', as is Nettwerk in Canada, lots and lots of DJ's, Spill, Clan Analogue (covered later), Radio Stations, numerous special interest Newsgroups (including ones for Industrial Music, Rave, Techno, Synth-Pop, Keyboard Users, Australian Music, Computer Music, Graphics, Animation, and about 3000 others). Its the single most important source and outlet of information for our external operations.

In the early days of the label we posted messages to the Net, including the one reproduced upper-right on this page. We received many responses, of which Ghee (Morgan Geist) was the penultimate contact.

Announcements, regular information postings (see centre-right on this page), and electronic versions of this Newsletter now surf the Net on our behalf. An example of our presence within the postings of *alt.rave* (the rave newsgroup) is shown lower-right.

We estimate an equal proportion of of regularly interested contacts on the Net as there are by traditional means here in Australia (and that is quite a few...). We also regularly receive new demo tapes from artists and tech-heads, and are currently considering an Internet-only compilation with parties in the US, Europe, and of course Australia.

Here are some useful addresses of those involved:

pet@suburbia.apana.org.au (SonnenSystem)
scot@sysx.apana.org.au (Now Zero)
SMG9580@ocvaxa.cc.oberlin.edu (Ghee)
mjacobso@ozemail.com.au
(Grevillea Studios - Malcolm Jacobson)

Greetings,

This post is to introduce you to Transmission Communications, a new music label based in Brisbane, and catering for artists in the local region (Queensland), and possibly interstate as well.

Transmission Communications has been formed to provide a platform whereby underground artists can release product without the restrictions of a major label deal.

Transmission Communications is concerned mainly with Electronic Music. Our interests are with artists involved with Innovative Electronic Pop, Industrial, Ambient Techno, Progressive, and Experimental music. Our activities will centre around the introduction of new bands/artists to the public, and the development of a new and interesting option in the Australian music scene.

Our mode of operation will centre around compilation CD's and DJ promo vinyl releases, along with the development of associated promo material and other mediums of information.

So, if you have a killer demo, or are simply fooling around with your stack of analogue keyboards, samplers, bits of wire, and associated equipment, we'd love to hear (from) you.

Therefore: info on / demo's to

Transmission Communications
Post Office Box 30
Toowong QLD 4067
Australia

Email: mail_remmmer@uqvax.cc.uq.oz.au

"Join our world and play our game..."

Transmission Communications MCMXCIV
Post Office Box 30 Toowong Queensland 4066 Australia
(Unit 2, Number 5 Ada Street Taringa Queensland 4068 Australia)

Ph (+61)-7-8705710 Email: com11@transcom.brisnet.org.au

Hi All,

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To-date, the label has gathered together artists through local dissemination of the label's existence, in combination with the resources of (and connectivity to) the global systems network 'The Internet'. Calling upon this base of underground musicians, electronically-influenced artists, and net-media users, Transmission Communications is emerging with a view to infiltrating with a new 'true alternative'.

'Evidence' is now available. This CD is the culmination of 12 months of intense activity. The resulting product was worth the wait.

Specs: Evidence, 17 tracks, total time 73:48. Gatefold Digipak with unique 6-card inserts. New. Electronic, intelligent techno, synth-pop, alternative.

Avail (Oz): RedEye, Central Station (All), Gaslight, Rocking Horse, Kent, Record Market, etc. If you don't see it, ask for it. These places usually have mail order as well. We can also mail order direct...

For ordering, availability, information, or anything within reason, send Email to com11@transcom.brisnet.org.au .

```
alt.rave: 272 Items (#20198 - #20469) Srv:dingo
<<Techno-culture: music, dancing, etc.>>
Title From Lines Date
20452 Re: COIL dcj@cs.brown.edu (b 36 15-May
20453 Re: ftp site brian@tired.wired.c 24 13-May
20454 Sould II Soul's "Move me no Mountain" pcanova@hamlet.umd. 7 13-May
20455 TORONTO - HELP PLEASE <<SEX>> smg9580@ocvaxa.cc.o 4 13-May
20456 Re: NIGEL RICHARDS OF PHILADELPHIA anarchy@eng.umd.edu 48 15-May
20457 NE Raves anarchy@eng.umd.edu 434 15-May
20458 Bo V. Read this!! jarms@stronghappy.u 9 13-May
20459 YOUR BEAT / DJ TRAX 12" UPDATE [5/16/99] everyj@iaa.org (Joh 122 16-May
20460 Re: Breakbeat SONG IDS cmellow@world.std.c 15 13-May
20461 Register a DJ's name? de_prenc@postoffice 7 16-May
20462 Re: CJ bolland 80@states@delphi.com 8 13-May
20463 Re: LSD Spiritual Guide mrichey@mothra.nts. 29 15-May
-->20464 Weekly Pointer to Electronic Label - T dinah!marvin!dennis 48 16-May
20465 Re: Earth djkc@blkbox.COM (dj 11 15-May
20466 Re: david rushing djkc@blkbox.COM (dj 15 15-May
20467 Re: Spectral emotions? djkc@blkbox.COM (dj 30 15-May
20468 INSPIRATIONS journeyes@netcom.com 1 16-May
20469 Re: 303 + 909 + SBX-10 For Trade or Sa mechanist@brahman.n 28 15-May
NEWS>
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== What is Clan Analogue?

Clan Analogue is a collective of electronic musicians, video artists, DJs, writers, and hackers. Our members work in a diverse range of media, styles, and interests. Clan aims to promote and develop innovation within electronic music and also facilitates interesting exchanges of thoughts, ideas, and work. This cross-fertilisation of electronic music, video, and other media, produces a synergy that is greater than the sum of the parts.

Now, a few definitions of what we aren't=.

The main misconception, it seems, is that we are a "record label" of some sort. We ain't. We're a member-driven organisation. Our recorded product exists for our member's benefit. All artists that appear on our recordings are Clan Analogue members (or have at least one Clan member in the group). Clan Analogue is about encouraging innovation and experimentation in the electronic arts, particularly in that nexus where video and music meet in live performance.

However, we're certainly interested in hearing your tapes or other material which you may care to send us. Just remember you won't get a record deal out of it or anything like that, that's not the role we see ourselves as fulfilling. Perhaps we can arrange a "tape swap" whereby if you send us one of your tapes, we'll mail you the latest compilation cassette of ours (that's right, we go to a steering committee meeting for approval first though!). :-)

The other negative definition: We're not necessarily a net entity. In fact, most of our members don't even own modems (a sad fact of life we are slowly rectifying). It is for that reason that our primary activities aren't organised around net activities like mailing lists or newsgroups and the like. Like any other organisation, we use the net to improve communication between people. Our net resources are growing, and in time, of course, we expect nearly all of our membership base to be connected. Perhaps you can help us by offering to carry, post, organise, etc., information for members local to you (there is a need in Canberra, particularly).

Also, although you may notice that much of the below deals with merchandise and how to buy it, this is not the primary aim of Clan Analogue. Our primary aim is to increase the communication between our members to enable them to expand artistically beyond their current horizons. As well, we are about avoiding established ways of going about things in the music business. We believe that Clan Analogue should be about retaining its artistic freedom.

== When and where was Clan Analogue started? How many members?

Clan Analogue was started mid-1992 by a small group of 5 in Sydney, Australia. It has since expanded to a membership of over 60, with branches in Canberra, Wollongong, Melbourne, and soon other major capital cities in Australia (editors note: go to those involved in Clan Expansion please keep me posted about this!). There are about 250 supporters from around the globe on the Clan Supporter's mailing list (not including those on the e-mail list).

== How do Clan members communicate?

Members communicate regularly via their zine, Kronic Oscillator, at monthly meetings, and via electronic communication networks. Clan Analogue has its own public electronic conference, called "x.analogue" on System-X BBS, where information about Clan and related activities are regularly posted. Clan postings are also sent to a selection of Usenet and Internet newsgroups and mailing lists. Clan members who are on-line also have their own mailing list.

For general e-mail communications see below.

== Does Clan play live at all?

Clan Analogue places a heavy emphasis on live performance, and many of our musicians, DJs and video artists have performed at numerous raves, festivals, clubs, and at self-promoted events.

If you are interested in having a Clan act at an event you are organising, please phone Brendan Palmer on (02)498-4988. Please note that we are not a charity to help promoters have interesting live performances. Our performers must eat, pay rent, etc. and therefore expect to be paid for their efforts.

== Are there any recordings of your music?

Clan records and distributes recordings from its members. All productions are self-financed by members. In the past year, Clan has released three coloured vinyl 12" EPs - CA001 (Blue vinyl bliss), CA002 (green vinyl ooze), and CA003 (deEP3 purple). The EPs illustrate the diversity of background, direction, and depth of talent within Clan's membership. Each EP has received critical acclaim from local and international press.

There is also a free PC demo, which at time of writing, is about to be released and will be available from all major FTP sites, and of course, System-X BBS.

Being released soon is the deEP 3 video, the 4th EP (very nearly complete - I have seen and heard test pressings and it's sounding very good indeed), a double CD set and other CD projects, and also a range of cassettes with a wide variety of electronic and experimental music from Clan members. Future forays are planned into the CD-Audio and CD-ROM formats.

== How do I get hold of copies of recordings?

If you live in Sydney, you're in luck. Go to Disco City on Crown St., Darlinghurst, Red Eye records in the city, or Central Station or any of the other quality record shops found around town and merely ask for Clan Analogue recordings. If they don't have them in stock they know where to get them.

If you are in another Australian city ask around in the dance music specialist shops. They are available in Canberra at Impact Records (City Walk, Canberra City) and UMM Records (Alinga St., Canberra City). You can also try Clan Analogue in Canberra direct.

If your local shop doesn't have them tell them that the EPs are available via MDS distribution and they can ship them to the shop. In fact, if you know of any local stores that =should= have our product but don't, tell 'em to contact MDS distribution, or contact us about it. :-)

The 2nd and 3rd EPs are currently available directly from Clan through mail order for AUD\$12 plus AUD\$5 (AUD\$7 for overseas orders) p+p. You can also write for a catalogue of current recordings and merchandise. Make out your cheques to "Clan Analogue".

In addition to recordings, we also have a range of attractive T-shirts, and the like. Write for a catalogue (an online one will be available soon).

== How do I communicate with Clan?

To communicate generally with Clan members directly, you have to call System-X BBS on +(61-2)361-4063, and use the conference x.analogue found there. This is less than ideal at present, and we are working at providing a better means of accessing it.

The alternative is to e-mail clan@droid.apana.org.au. Your e-mail is then echoed to a group of clan members handling e-mail enquiries, and also posted into x.analogue. You can post directly to x.analogue by e-mailing analogue@sysx.apana.org.au. However, you won't see any posts to this group by Clan members or other people doing the same as you... only if someone directly replies to you by mail will you see a response, so if that's what you want make sure you point it out. :-)

Members who are aware of the details of this mechanism will make sure that if someone follows up to your query in x.analogue it will be forwarded to you.

== Can I regularly receive Clan information?

Yes, there is a ClanInfo mailing list. This is not a chat list but a moderated list where Clan information is posted and copied to all our e-mail supporters. Send a message to listserv@sysx.apana.org.au as follows;

To: listserv@sysx.apana.org.au Subject: anything you like

in the message body put;

JOIN CLANINFO QUIT

And your name will be added to the list automatically. It will send you a confirmation message. By putting HELP in the message body, the listserver will send you a help message with instructions on its commands.

=====
VIVISECT F.A.Q.
=====
Vivisect Fanzine

This publication has been distributed roughly monthly via Peril 305 (Formerly CV's) CD store (Melbourne) and editors...
Steve Hayes steveh@rmit.edu.au
Sean Davidson biosm@luxor.latrobe.edu.au

It covers (in their words)

"Industrial, Dance-Industrial, Techno, Noise, Experimental, Cyberpunk, Electronic Body Music, Nu-Beat."

Submissions for the magazine are welcome over the net.

You can subscribe and ask merely to be emailed/informed when latest zine is available on ftp-site.

Vivisect eMail-List

The name of this list is due to the collaboration with the fanzine of the same name.

It is a *moderated* local list run intended primarily for local (Australian) Industrial/Electronic/Experimental music discussion/notice, as well as related art/theatre.

How often have you been pissed off that you didn't even *know* of an event you wish you had seen?

Let me stress the "LOCAL" because rec.music.industrial on USENET is adequate for general discussion.

If you do not care for mailings of discussions you should just try a semi-subscription which gets you:

1. Radio Program Schedule for your city.....every 2 months
2. Directory of artists.....every 2 months
3. Calendar of events (if you are in Melbourne).....every week
4. Register for musician/artists (if approx).....every 2 weeks

There are about 60 of us currently, and about 8 postings a week. This low volume is directly related to the low number of local events of an industrial nature that are worth mentioning.

It is this scarcity that makes such a network as our's all the more vital.

For more info email me, the administrator (Joe Stojacic) or (I don't care which)

viv-request@nullara.met.unimelb.edu.au

Anonymous FTP Site

An ftp site exists for the postscript version of the Fanzine, courtesy of Dave Datta at University of Wisconsin-Parkside. This FTP site also carries other info, pictures, audio samples.

Artist, Radio, Event, and Registry lists will be both mailed _and_ placed on FTP site.

You can subscribe and ask merely to be emailed/informed when there is an addition to the ftp-site.

SOUND SAMPLES

The sound samples are meant to be a browser's guide to Australian Industrial/Electronic/Experimental Music.

Each album is represented by a 2 minute (500 Megabyte) cut-up with about 15 seconds from each song.

Accompanying each audio file is a text file describing the band. If you have a fave artist you want to promote or want to promote yourself (even if just a demo) either

- * email me a sound file in Sun's ".pcm" format (their compressed version of .au)
- * email me a sound file in Windows' ".wav" format
- * mail me the (edited) cassette, I will convert to mono and sample it. (Cheapo cassette will do since the bandwidth only goes to 4kHz - sounds a little better than telephone quality).

Information on Clan Analogue events, release announcements and other important information about Clan is regularly posted to this list.

== Can I obtain Clan Analogue related files?

The listserver (mentioned previously) also functions as a fileserver; the help message will tell you how to use it. You can get many interesting Clan Analogue related files (and others related to sysx) this way. Please be aware that currently sysx is only net-connected via dial-up UUCP; files are UUNCODED and mailed to you. It also costs us money to transfer stuff to you; the second this service is abused, we will take it offline. You should also check with your sysadmin to see if it's ok for your site - for this reason any *.fidonet.org sites are automatically refused from all listserv functions.

== Can I get the Kronic Oscillator via email?

Kronic Oscillator is only available to members. There is no denying that Clan is a membership-based organisation and we believe that Kronic is one of the "value-added" services that only Clan members should receive (along with door price discounts and the ability to participate in some members-only email discussions).

Additionally, Kronic is still compiled extensively with the "cut and paste" method (this is not just a Macintosh keystroke!) from other sources such as local newspaper articles and the like.

== Clan Analogue contact points

Postal: PO Box E384 St James NSW 2000
Australia

Phone: Brendan Palmer +(61-2)498-4988

Fax: Attn: Scot Art +(61-2)247-5160
Please don't send junk faxes

Email: clan@droid.apana.org.au
clan@sysx.apana.org.au

Conference: x.analogue on System-X BBS
+(61-2)361-4063
(data only to v.32)
to post to x.analogue remotely,
email:
analogue@sysx.apana.org.au

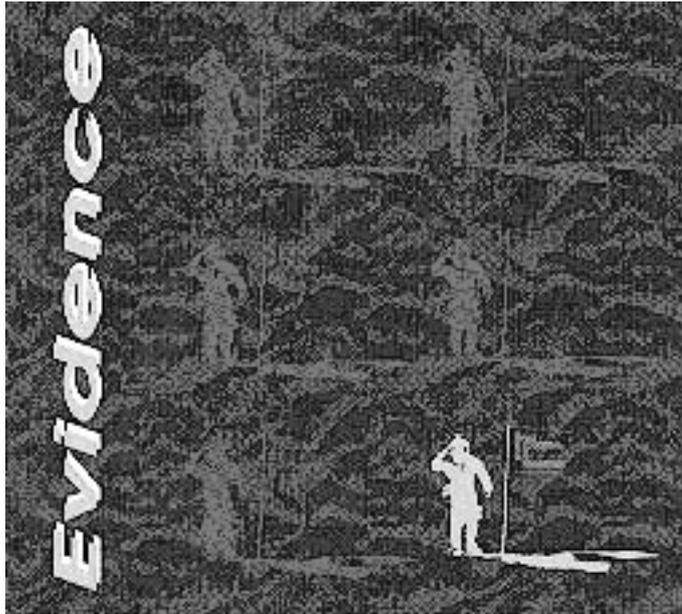
Info List: mail listserv@sysx.apana.org.au
with JOIN CLANINFO in the
message body.

== Clan Analogue Canberra contact:

Clan Analogue Canberra PO Box 3725 Manuka 2603

Phone: Bo Daley (06) 2953759

Email: bodaley@airo.anu.edu.au



The Evidence...

CDCOM3 - Limited Run of 500 CD's - \$24.95
 LCCOM3 - Media Cassette Edition - \$12.00, Free to Media

Postage & packing (Air Mail):
 (Aus) \$3.00 for the first item, \$1.00 thereafter
 (o/s) \$5.00 for the first item, \$1.50 thereafter

All figures in Australian Dollars. Aus\$1.00 = (approx) US\$0.70

CD product available in Australia through the following stores:

- | | |
|--------------|---|
| (Brisbane) | Rocking Horse 1, Kent Records, Skinny's, Anon, Central Station, Record Market, Rockaway Records |
| (Gold Coast) | Sunflower Music, Record Market, Soundbeat |
| (Sydney) | RedEye, Central Station, through Scot Art |
| (Melbourne) | Peril, Gaslight, Central Station, through Paul Tan |
| (Adelaide) | Central Station |

All product available through Transmission Communications mail-order:

Send Bank Cheques or Money Orders only (in Aus\$ Currency) made out to 'Transmission Communications'. Other options, contact us for assistance. Mail direct to Transmission Communications (see front page).