

IPSO FACTO

QUANTUM MECHANIC
MACHINES OF MARK PAULINE

MICHAEL KENNA
SURREALISTIC LANDSCAPES

CABARET VOLTAIRE
INDUSTRIAL ELECTRONICA

PETER WOLLEN
SIGNS AND MEANING OF FILM

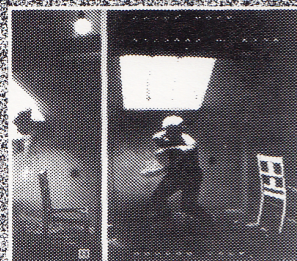
ANNA DOMINO
SINGER ON THE BRINK

PLUS: NYC'S LA TROYA, MONTY CANTSIN, TACKHEAD,
LOWER HAIGHT STYLE, SHORT FICTION, REVIEWS

WaxTrax



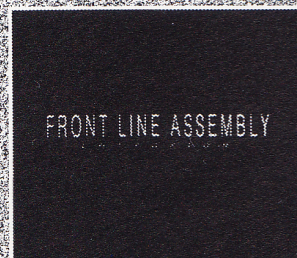
WAX 040	PETER HOPE/RICHARD H. KIRK	HOODOO TALK	LP, CS, CD
WAX 039	MY LIFE WITH THE THRILL KILL KULT	self-titled	12"
WAX 038	FRONTLINE ASSEMBLY	CORROSION	LP, CS
WAX 037	REVOLTING COCKS	YOU GODDAMNED SON OF A BITCH	LP, CS, CD, VIDEO
WAX 036	FRONT 242	'MASTERHIT'	12"
WAX 035	MINISTRY	TWELVE INCH SINGLES	CS, CD
WAX 034	FRONT 242	GEOGRAPHY	LP
WAX 033	FRONT 242	BACK CATALOGUE	CS, CD
WAX 031	PAILHEAD	'I WILL REFUSE'	12"
WAX 030	LAIBACH	OPUS DEI	LP, CS, CD
WAX 029	LAIBACH	'LIFE IS LIFE'	12"
WAX 028	FINI TRIBE	'MAKE IT INTERNAL'	12"
WAX 027	FINI TRIBE	'I WANT MORE'	12"
WAX 026	FRONT 242	OFFICIAL VERSION	LP, CS, CD
WAX 025	VARIOUS ARTISTS	ANIMAL LIBERATION	LP, CS, CD
WAX 022	REVOLTING COCKS	'YOU OFTEN FORGET'	12"
WAX 021	YOUNG GODS	'ENVOYE'	12"
WAX 020	MINISTRY	'HALLOWEEN REMIX'	12"
WAX 018	LUC VAN ACKER	'HEART AND SOUL'	12"
WAX 017	REVOLTING COCKS	BIG SEXY LAND	LP, CS
WAX 016	FRONT 242	'INTERCEPTION'	12"
WAX 015	LUC VAN ACKER	self titled	LP
WAX 014	FRONT 242	'POLITICS OF PRESSURE'	12"
WAX 013	COIL	'TAINTED LOVE'	12"
WAX 012	WISEBLOOD	'MOTORSLUG'	12"
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WAX 008	MINIMAL COMPACT	'NEXT ONE IS REAL'	12"
WAX 007	MINISTRY	'ALL DAY'	12"
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WAX 003	MINISTRY	'COLD LIFE'	12"



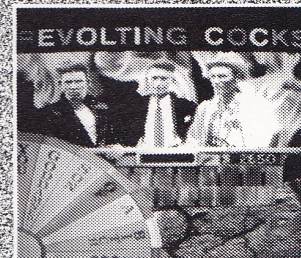
PETER HOPE/RICHARD H. KIRK
HOODOO TALK
WAX 040 LP, CS, CD



MY LIFE WITH THE THRILL KILL KULT
WAX 039 12"



FRONTLINE ASSEMBLY
CORROSION
WAX 038 LP, CS



REVOLTING COCKS
YOU GODDAMNED SON OF A BITCH
WAX 037 LP, CS, CD, VIDEO

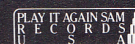


MINISTRY
TWELVE INCH SINGLES
WAX 035 CS, CD



FINI TRIBE
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WAX 028 12"

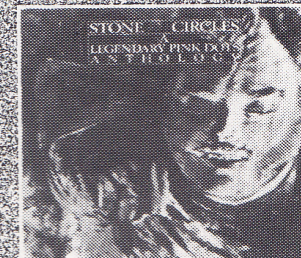
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THE LEGENDARY PINK DOTs
STONE CIRCLES
BIUS 1001 LP, CS

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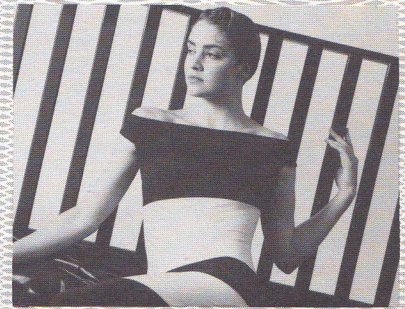
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Publishers Arthur Boulanger/John Tripp **Editor** Stuart Patterson **Art Direction** John Corkery, Cheryl Kirkland **Advertising** John Tripp, Karen Rester, Stuart Patterson. **Contributors** Christy T. Ward, Paresch, Ric Warren, Suzan Katcher, Jeremy Ritter, Lee Cridland, Matt Ress, Phil Roberts, Marcus, Chuck Conner, Mellisa McRaney, Ken McMurry, Danny Ornelas, Denise Joy, Leslie Gamble, Michelle Lykas, Jerome Feuntes, Daytona Beach, Steev, Alan Brecht, Alex Lobrano, Sumakasa, Fred Leutner, Woody, John Christensen, Clif Nelson. **Special Thanks** Gui M., Cheryl P.

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DEFACTO

"HEY MISTER, CAN YOU SPARE SOME change?" How many times have I heard that? Usually I just say, "No," but sometimes I'm caught off guard. Perhaps my hand is in my pocket at the time, fondling a quarter. I relinquish it, and then wish I hadn't because it was a third of my bus fare. Spare CHANGE ...EVEN THE STREET PEOPLE (I LIKE TO REFER TO THEM AS IF THEY WERE "OTHERS," DIFFERENT THAN I), WHO SUFFER MOST FROM A SYSTEM OF ECONOMICS THAT PRIVILEGES FEW, EVEN "THEY" HELP TO PERPETUATE THE OLD "NOVUS ORDO" MYTH - WE ALL DO. SO WHAT'S THE USE OF EVEN TALKING ABOUT IT? I WANT TO TALK ABOUT change. Not only the kind that I fondle in my pocket, not just small change, but change change, like a change machine. Known as the war machine, I suppose; or change in policy, or a CHANGING OF THE GUARD (SHIT FILLED DIAPERS). YOU KNOW, THE GUARDS IN ENGLAND WHO THINK THE QUEEN IS THEIR MUMMY, OR THE NATIONAL GUARDS WHO WANT TO GROW UP TO BE COWBOYS, LIKE THEIR PAPA. I MEAN, ISN'T THAT WHAT WAR IS ALL ABOUT? PLEASING MOM AND DAD, THE ONES WHO'VE FOUGHT SO HARD TO MAKE THIS (OR THAT, DEPENDING WHERE YOU ARE) COUNTRY THE WAY IT IS? BUT WHAT IS "THE WAY IT IS," AND COME TO THINK OF IT, WHAT IS IS? IS IS IS? HOW ARE WE SUPPOSED TO KNOW? EVERYTHING KEEPS *changing fast*. Spare some change? No.

Have you heard of planned obsolescence? (Actually, I think it just happens. I mean after all what are we but a bunch of "planned" obsolesces - you know, a product, like an eight-track tape player that is supposed to last only a small amount of time before a CHANGE IS NEEDED). WE HELP THE GNP KEEP MOVING ALONG, DEFERRING ANY *change that might happen there*. (There is not a place but a State of mind. A solid State.) So there's this *illusionary*

CHANGE, COMMONLY REFERRED TO AS PROGRESS, THAT IS IN FACT DEVISED TO MAINTAIN ORDER AND CONTINUITY.

I MEAN, WHEN IT GETS DOWN TO IT, MOST PEOPLE LIKE CONSISTENCY. Change is something that often occurs accidentally (*hand in pocket, fondling CHANGE*). NO MATTER HOW EFFECTIVELY WE CONVINCE OURSELVES THAT WE ARE ADVANCING, WE ARE, IN FACT REPEATING THE SAME OLD THINGS OVER AND OVER, ONLY WITH SLIGHT ADAPIONS OF THE PARADIGM, AND THERE IS NOTHING NEW UNDER THE SUN.

I BELIEVE I COULD SPARE SOME *change*.

Actually, most probably actually, things do nothing but *change*. For instance, we at IPSO FACTO are undergoing a CHANGE OF ADDRESS. OLIE NORTH Changed his uniform (X-change). The temperature is changing. My discourse is changing. I have changed my mind. Sameness is the myth, interchangeably. People desire no change. Street people actually want rejection, just say "NO," it's the only way they can live with their/your guilt.

I dreamt I was Jesus and that I won the lottery. I burned ten million dollars on national tv and so they CHANGED THE CHANNEL.

WE HAVE *changed a lot this issue*.

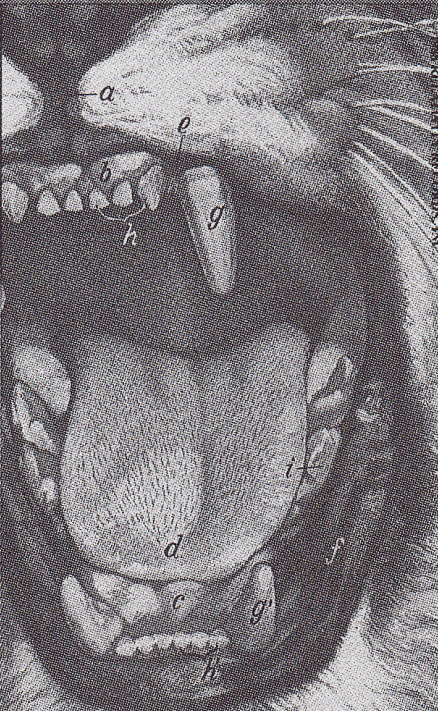
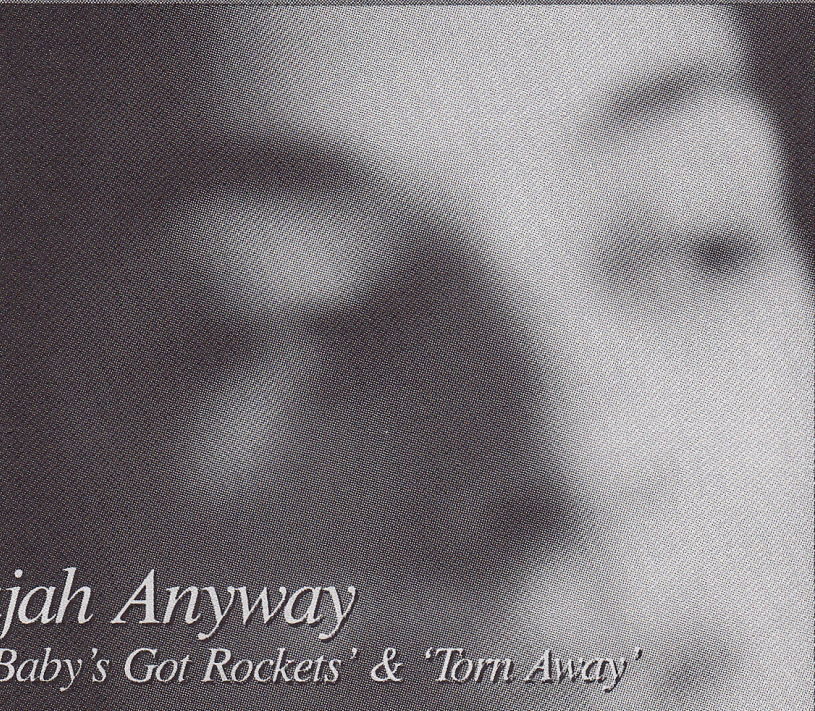
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MOVING PICTURES

Hollywood may be the film capital of the world, but that doesn't mean its films are the best. Attesting to that is *The Cutting Edge*, a traveling film festival organized by Wendy Lidell, executive director of the International Film Festival. Twenty five cities will be visited by the festival, which features six films from Europe, Asia, and South America.

The six films represent emerging directors, whose styles are as different as their countries. From China's highly regarded Xi'an Film Studio comes *Horse Thief* (1986), a Tibetan parable that breaks Chinese cinematic tradition with its interest in one of the country's ethnic minorities and in Buddhist ritual. Also included are Gerard Verage's study of Holland's liberal intelligentsia in crisis, *Second Wind* (1985); and Taiwanese director Hou Hsiao-hsien's autobiographical *A Time to Live and a Time to Die* (1985).

(April/May dates: Neighborhood Film Project, Philadelphia, April 21-May 1; Webster University, St. Louis, April 29-May 8.)

ENTRO

THE GENIUS OF JEAN COCTEAU

Astound me with profound creations, make my jaw snap and melt to the floor with disbelief. The French artiste, Jean Cocteau, made this challenge a reality throughout his variant sojourn. His art, dating from 1901-1962 danced through a visual, literal, and technical metamorphosis. A volition for anomaly engrossed him in every artistic medium - from pen and ink drawings to opera, music, and finally, film, until his death in 1963.

His ability to collaborate with others was a major element of Cocteau's popularity. He often worked with Picasso, Dali, Stravinsky, Misia Sert, Pavlova, and Robin. His tendency to collaborate ensued the formation of *Les Six* in 1919, a famous musical group comprised of Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. The influence of *Les Six* and Cocteau's restructured approach to music are apparent in many of today's esoteric bands - Bill Nelson, The Cocteau Twins, Hugo Largo, and The Smiths all exemplify the Cocteau philosophy.

Cocteau's orphic years and opium addiction occurred from 1926-1930. *En Souvenir d'Opium* exhibition at the Galerie Quatre Chemin in 1928 contained drawings of his detoxification experience at St. Cloud. In these obscure studies he visualized his body changing to images of pipes through dismemberment and decapitation. These evocative drawings, which have been used in describing the mystic state of hallucinogenics, can be seen in Cocteau's book *Opium*.

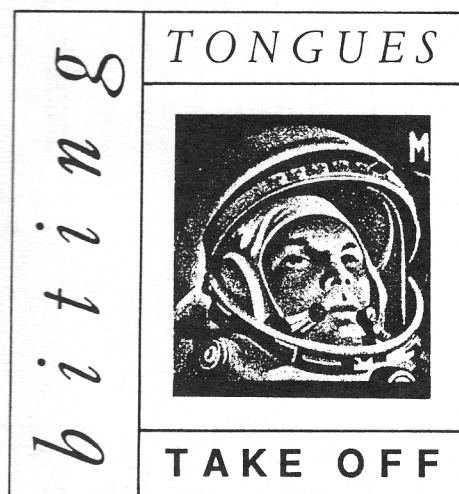
Known as the father of "new-wave" cinema, Cocteau produced contemporary classics like 1930's *The Blood of a Poet*. He continued to write and produce films through the next two decades - *Oedipe Roi*, *Beauty and the Beast*, *The Young Man and Death*, and *Orpheus* are his most popular films.

Irvine, California's Severin Wunderman Museum houses the U.S.'s first permanent Cocteau display - the largest outside of France. Under the direction of Tony Clark, the museum has displayed 30% of Cocteau's work. This includes over 400 works chosen to familiarize the public of the substantial contribution of Jean Cocteau's artistic movements.

-Melissa McRaney



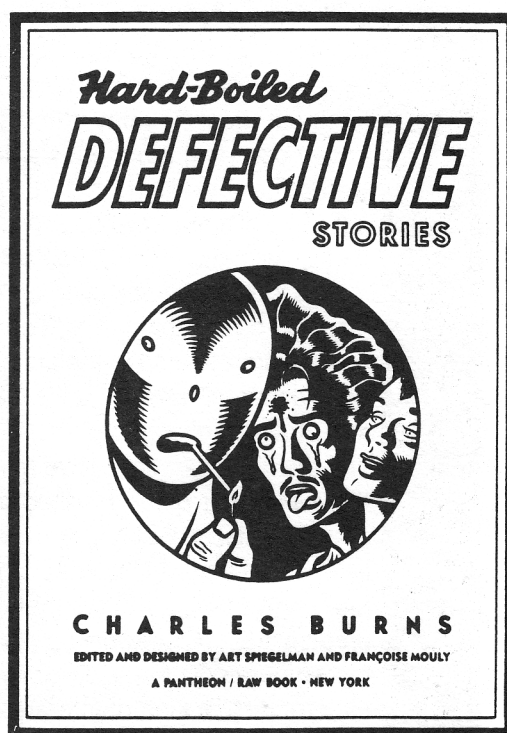
PY ■



Manchester, England is well-known as a city with a broody, post-industrial atmosphere. As the home of Factory Records, the city has spawned a number of bands reflective of its' reputation. There's another side to Manchester, though and Biting Tongues, a three member, free-form ensemble who've been refining their amorphous sound for several years, are it. Not easily categorized (which they prefer) the Tongues fit loosely into the jazz mold, with a blend of Eastern and African styles. Tongue's horn player Howard Walmsley credits Manchester's large Asian community for its influence, "we tend to go there often, and have picked up on a lot of what's going on there. It's not known outside of Manchester how large a community it is, but its' influence is great." Walmsley agrees that Manchester has been stereotyped as a depressed city, but points out that there are a lot of misconceptions, "the media play us up as this dead city, where everyone is unemployed. Manchester is like any city, it has as many good points as bad. It all depends on one's perspective. Ours is a positive perspective, and that's apparent in our music. Their discography is not extensive - 1985's *Troublehand* EP, and last year's *Compressor 12"* make it complete. But what they lack in quantity, they make up for in *quality* - music like this doesn't just happen overnight, although it

retains an amount of spontaneity that says it could've been written yesterday. The Tongue's newest release, *Wall Of Surf*, is a 50 minute video of abstract imagery and live performance. Filmed with Ikon video it features eight dazzling videos that can be rousing at times and dull at others. *Wall Of Surf* doesn't make the music any more concrete, but it does give the Tongues some sort of image. "We're not an image band, we don't have haircuts and we don't get into this direct pop marketing category. It's difficult for a lot of people to get a hold of what we're about," said Walmsley. "The video, even though I don't think it explains a great deal, at least illustrates some of the ideas. The music's sort of evocative, it's like film music a lot of the time, so when people see pictures along with it they say, 'oh, it's good,' whereas before they might say, 'oh, I quite like it.' " Figuring the Tongues out might not be easy (although it's certainly worth the effort) but it isn't too difficult to tell that this is one band with a direction of its own, apart from any passing trends, and with a fresh perspective from a city that could use one.

Charles Burns has generated meticulously crafted images for the likes of *National Lampoon*, *The Village Voice*, *The Face*, *Heavy Metal*, and others. Now RAW, the "comic magazine for damned intellectuals," has released *Hard-Boiled Defective Stories*, five exemplary action-packed thrillers by Burns. Following the dangerous ventures of El Borbahl, Man of Steel, (a character originally seen in *Heavy Metal*) we see him overcome the evil forces of robotoid hoods, bad hamburger meat vendors, cryonics shysters, and other "bad guys." Burn's consummate designs make *Defective Stories* an adventure of graphic suspense, creating an unwonted cast of characters in the book's five thrillers: *Robot Love*, *Dead Meat*, *Living in the Ice Age*, *Bone Voyage*, and *Love in Vein*. As the macho, "seeker of truth and justice," El Borbahl is truly a hero for the 80's and Burns, with his unsurpassed story telling and design, the ideal cartoonist. **\$8.95 Pantheon**



C&D Magazine was formed in 1984 as a medium for writers wanting to escape the traditional boundaries of fiction publications.

Instead of sandwiching a story between pages of artwork and ads, C&D went for a stripped down format. The magazines were run off on a dot matrix printer, and the covers featured handmade art by fellow East Villagers.

Their print-run has never exceeded six hundred, which is small by most standards, but C&D's impact has been great.

Tama Janowitz, Kathy Acker, Barry Yourgrau, Lynne Tillman, and Gary Indiana have all adorned its pages. Those who've never read C&D should check out Penguin Book's *Between C&D*, a collection of twenty-five writers that exemplify C&D's dedication to literature's cutting edge.

BETWEEN C & D

New Writing
from the Lower East Side Fiction Magazine



Edited by
JOEL ROSE AND CATHERINE TEXIER

BIBLIOMANIA

The Stranger

By Albert Camus
Translated by Matthew Ward
Alfred Knopf

Blue Eyes, Black Hair

By Marguerite Duras
Pantheon

The Graphic Language of Neville Brody

By Jon Wozencroft
Rizzoli

Women and Children First

By Francine Prose
Pantheon

Freud: A Life for our Time

By Peter Gay
Norton

Hell Screen; Cogwheels; A Fools Life

By Ryunosuke Akutagawa
Eridanos Press

The Beautiful Room is Empty

By Edmund White
Alfred Knopf

ENTROPY

FRONT LINE ASSEMBLY

Seeing Skinny Puppy in concert is a highly theatrical event. For some, including former Skinny Puppy member and frontman for Front Line Assembly, Bill Leeb (aka Wilhelm Schroeder) it's too theatrical. Leeb left Skinny Puppy after becoming convinced that its new direction wasn't what he wanted. "It just ended up being too theatrical for me - too much blood on stage and I just didn't feel it was something I wanted to represent," said Leeb from his home in Vancouver. With Front Line Assembly, Leeb has opted for a more low-key approach, de-emphasizing image for the music, "I try to avoid any associations that go with the music," he said. "The hair-cuts, and the dress codes, they tend to limit the music." Listening to Front Line Assembly's first release, *Corrosion*, is reminiscent of early Skinny Puppy, with its stripped down approach. To Leeb *Corrosion* sounds old, having been recorded a year ago, and just now being released in the states, "it takes so long to put out an album. By the time I hear it, it sounds almost dated." *Corrosion* will be followed by the May release of *Disorder*, a mini album, from which a video for *Body Count* has been released. "I don't really like video," said Leeb. "Especially the kind where you see the singers face for five minutes. The video for *Body Count* is more propagandistic. You don't see the band, just quickly edited clippings." *Body Count* is one of Front Line Assembly's more dance-oriented titles, though they also have ambient ones. "I'm trying to have some of both. I find it difficult to listen to an album that's has a non-stop beat. I can never listen to the entire Nitzer Ebb album, for example," said Leeb. Subject matter tends to center around everyday ironies - things that exist but are incredibly absurd or terrifying. "I'm not a bleeding heart type, I don't see something and think, 'that's terrible something has to be done.' I just find it humorous that certain elements exist in our society and everybody just kind of tolerates it."



Dan Matthews gets around. As P.E.T.A.'s (People for the Ethical Treatment of Animals) spokesperson he spent last year travelling Europe and the U.S. with two of PETA's more eccentric supporters - Nina Hagen and Lene Lovich. Promoting the release of *Animal Liberation*, last year's compilation LP, the group spread the PETA message - "Animals are not ours to eat, wear or experiment on" to thousands (*Animal Liberation* sold over 50,000 copies). Today Matthews is busy preparing the first-ever Animal Rights Music Festival, to be held June 4th at Washington D.C.'s National Institute of Health, the world's largest funder of animal experiments. Write: PETA Washington, D.C. 20015.

IPSO FACTO: How widespread is animal abuse?

Dan Matthews: About 70 million animals are killed in labs each year, and that's with about 5 billion tax dollars. Of course everybody knows that an ounce of prevention is worth a pound of cure, but just 4% of our health budget goes toward prevention. Animal research is getting so much money and they aren't coming up with anything long term whatsoever. They try it on one animal, then try it on another, and then try it on another. You have this vicious circle of animal abuse and a waste of our tax dollars, it's got to come to a halt.

IF: Some argue that research on animals is necessary for the sake of "progress" - cures are found through research on animals.

DM: Every major treatment and every major drug has been tested on animals, it hasn't been tested through other means. If they'd just open their brains a little bit and clinically tested it in other directions we'd be a lot better off. Every treatment that's tested on animals has to be tested on humans before it can be released to the public, so if we just cut the steps we're going to save ourselves a lot of money, a lot

of time and a lot of lives. Right now the big crisis is AIDS, they're still trying to give animals AIDS. There's so much money in the business of trying to give animals AIDS, yet the disease that animals get is much different than AIDS that humans get. Every ounce of knowledge that we have about AIDS now comes through the human clinical studies and there are literally thousands of people dying to be a part of this study program. There's just not much money in it for their researchers - they don't want to do that, they want to go into where there's a lot of money and no outside people looking in.

IF: Has the public's perceptions toward animal abuse changed in the last decade? It seems that animal abuse has become an issue only recently.

DM: People know now that there is abuse in animal research. If you ask the average person on the street if there's abuse in animal research they would say yes. Ten years ago they wouldn't have even known what animal research is, five years ago they would've probably not known but now they know what's going on. Even though they probably agree with most animal research, I think they would tend to agree that there's abuse and that something needs to be done, they need somebody outside looking into these labs.

IF: What efforts are you making to change public opinion on animal abuse?

DM: My position here is director of special projects and I coordinate programs and campaigns to educate the public in a positive way, but in a direct way about animal rights. The *Animal Liberation* album was one of the first chances that the public got to feel the movement as a movement instead of just seeing a report in the news, but an overall statement about the whole treatment of animals - for vegetarianism, against vivisection, and against furring and hunting. You know, let's consider the animals' perspective for once.

ANIMAL LIBERATION

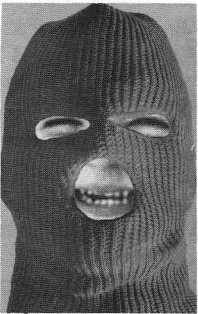
On The Nature of Security

As Milan Kundera says, "Weakness is a very general category of existence." Weakness does not come necessarily from a lack of bodily strength, but from the threat of a greater power, such as sexuality, guns or the state. While technology has given us new and improved means of protection, the science of security always seems to remain at least one step behind the offensive.

A closer examination of these "greater powers" is likely to reveal ultimately, other systems of security. For instance, the notion of sexuality and gender as a means of maintaining the species; or the National Security Agency's commitment to the preservation of democracy. What is threat in one instance is security in another. The instances are frequently meshed, and the signification of security or threat becomes ambiguous - a ripoff.

Featured at Artspace (1286 Folsom) until April 30 is an installation entitled, *Ripoff: on the Nature of Security*. The event is actually a security system created by Wayne Zebzda, a San Francisco based set designer, and features many of the lineaments of security/threat. All created

within the last couple of months, Zebzda's works reflect a society obsessed with safe keeping. The desire to protect and be protected is evident throughout the space, which is surrounded by a network of tunnel cages (*Nice Doggie - Nice Doggie*) with actual guard dogs (*Don't Fuck with the Dogs*) patrolling the gallery for your protection/imperilment.



Safe and Secure?

The puissance of art, and efforts to protect it (protect its stature) are revealed upon first entering the space with a piece called *Safe Painting*, that is actually a safe upon which a reproduction of the *Mona Lisa* is applied.

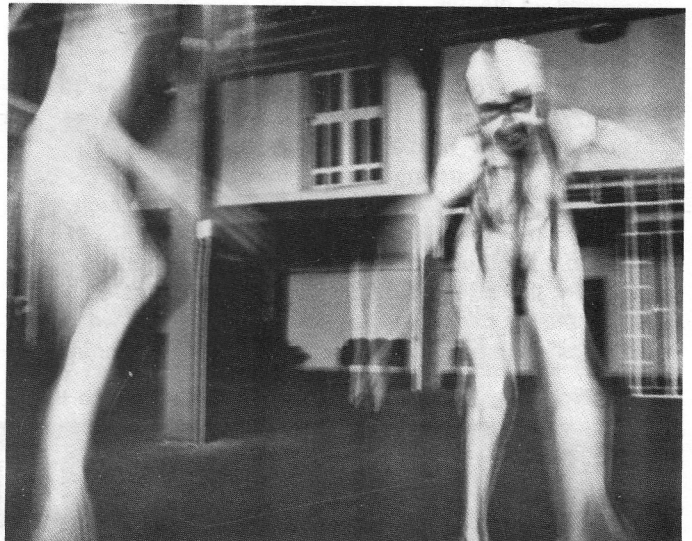


A sculpture piece is rigorously tested

The safety of the home is upturned with *Set For Life*, a tilted view of a modest living environment that will immediately play with your sense of perception, as well reveal the vulnerability of what most consider the most sovereign aspect of our culture: the home.

SUB VERSUS

The etymological root of the word "prose" is actually more like a rhizome than a root. It's Latin, and has both masculine and feminine origins. On the feminine side, "prose" stems from "prosus" which is a variable of "proversus," which is a participle of "provertere" which implies a forward turn (see also prostitution). Somewhere in this rhizome of language has surfaced a new magazine, which will debut in New York and San Francisco in April, appropriately enough. Keeping the history of the word in mind, we expect a forward turn in the realm of avant garde press. The history of the creators of *Versus* may promote similar expectations. The forthcoming publication is being put together by the publishers of the now defunct *Beef*. *Beef* as an expression, ultimately signified the opposite of dead meat. The contents were as diverse and sporadic as a rhizome, full of alternatives. Which brings us to the signifier, "Versus." In the Western sense of the term, we might anticipate a battle, or some sort of opposition. But that sort of assumption is close minded. It has a binary, rather than plural premise (this opposed to that, us against them, etc...) Instead, according to a spokesman from the magazine, *Versus* means optionality. An alternative is proposed, and subsequently additional alternatives. Versus, and subversus.



RECORD SPEED

What one might refer to as the bike culture is alive and well in the Bay Area, where there are perhaps more straddled legs per capita than any other city in the country. To meet the euphonious needs of an expanding equitation, Speedway Records has recently opened its doors on Haight Street. Says Billy (who always wears a helmet), "Our clientele is predominantly a biker crowd with a taste for industrial dance music, but we still sell some Led Zeppelin." And for those who like to ride and read, Speedway also features San Francisco's most complete selection of U.S. and U.K. motorcycle magazines.



13 RECORDS

Section 25
Love and Hate
Peter Hope/Richard H. Kirk
Hoodoo Talk
Psychic TV
Acid Dance
Cindy Talk
In This World
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Red Voice of God
Revolting Cocks
You Goddamn Son of a Bitch
Coil
Gold is the Metal
Bomb The Bass
Beat Dis
The Swans
Love Will Tear Us Apart
Meat Beat Manifesto
I Got the Fear
Tackhead Sound System
Tackhead Tape Time
a;GRUMH
Kill
My Life With the Thrill Kill Kult

INDIE PROFILE: Third Mind Records

It isn't easy picturing Third Mind Record's Gary Levermore eating crawfish in the depths of Louisiana on his first trip to the U.S. Not that it's all that unusual, it just seems a little "out of the way." But when one considers that he was visiting C'est la Mort Record's Woodrow Dumas, who lives in Baker, Louisiana of all places, and who was merely treating him to a southern tradition, it all begins to make sense. C'est la Mort is one of two labels Levermore has established relationships with, and whom will be licensing releases from Third Mind. The other is Chicago's Wax Trax Records, where Levermore returned to after his visit to the deep south. "A bit of a waste of time, but worth the effort," said Levermore of the crawfish experience.

Third Mind has maintained a low profile in the states but the next few months will change that. Beginning with the recent release of Front Line Assembly's *Corrosion*, which has been its biggest seller, Third Mind is releasing several LP's that should be extremely popular. All this is new territory for Levermore, "for three years I was working on yearly contracts with Rough Trade and they were doing my manufacturing and distribution. Last July my contract ran out and I didn't renew it. I spoke to a few people and decided to link up with Play It Again Sam. At the same time people like Wax Trax and C'est la Mort showed an interest as well in certain releases. So now either one or the other is in the process of licensing just about everything that's coming up on the label," he said.

Of those releases are albums by Beautiful Pea Green Boat, Bushido, God Said, and Heavenly Bodies, comprised of two of Dead Can Dance's former members, James Pinker and Scot Rodger. All this for a man who started with a fanzine, "I started doing a fanzine and from there it went to releasing some compilation cassettes, which featured bands like Test Department, and Portion Control. And it just went on from there. Basically things have gone on, records have gotten more professional and they've gotten more commercial. Which I find allright, because I like commercial things as well as I like un-commercial ones. Chances are you won't find any future Third Mind releases on Billboard's top ten, but its days of obscurity are definitely in the past.

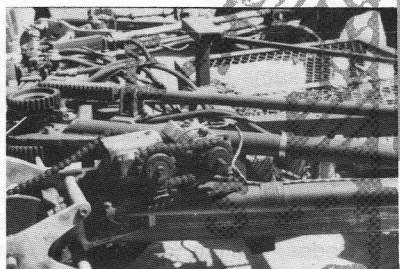
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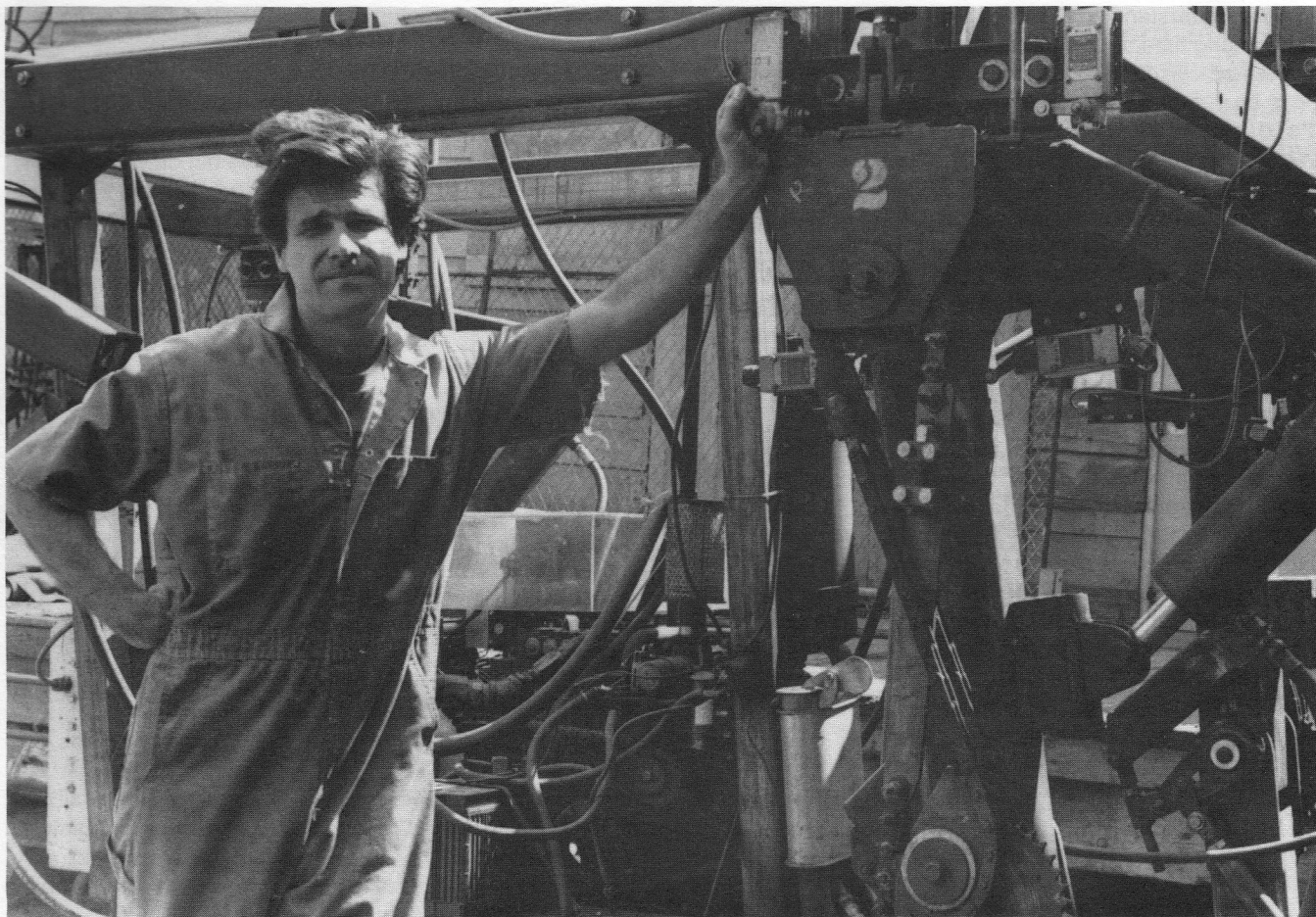
BY STUART PATTERSON

I visited Mark Pauline in his garage apartment. By "garage apartment" I mean a huge, industrial-strength, greasy old garage, densely packed with enormous machine parts and equipment ("I know every piece in here") and barely enough room for the cot, bookcase, desk, TV, and coffee maker that essentially constitute Pauline's home. This is also the headquarters for Survival Research Laboratories, an organization that has, over the last decade, attracted global attention, and thousands of spectators with a taste for the teratoid.

Recently, Pauline teamed up with film director, Jonathon Reiss to produce a 16mm cinematic journey into a mechanical hell. The film, entitled *A Bitter Message of Hopeless Grief* features an all-mechanical cast of characters, and an eerie soundtrack composed by S.R.L. member Matt Heckert and Naut Humon of Rhythm and Noise.

The following conversation concerns not the numerous performances of S.R.L. (which have already received considerable media attention), but is instead an attempt to uncover the riveted, metallic shield that exists between Mark Pauline and his audience. What are his plans for the future of S.R.L.? What kind of clothing does he wear? What pisses him off?





Marcus

Survival Research Laboratory's Mark Pauline at International headquarters , San Francisco

Stuart Patterson: I'm sort of nervous talking to you, not because of the S.R.L. stuff, but because your sort of an academician, it's like the same anxiety I experienced in college. You've spoken critically of the higher education system yet you have managed to...

Mark Pauline: Well I've managed to come to terms with my need to be educated, just like my need to do anything else. There's always a certain point in your life where you need institutions in order to foster your own ability to function independently. I used the formal education system for as long as I felt I needed to use it but I'm also a very patient person. And when I was in college it was really a wild place. Eckerd College was really wild. Half the people from the New York punk scene, the real movers - Exene from X, Arto Lindsay, you know a lot of really wierd people. If you weren't a really "out there" person, you had no social life, you were just like a jerk. All these people were there to evade the draft - you had an incredible lunatic fringe element there, and it was really a fun place. For the years that I went there it was great.

The 60's " like wow man."

Yeah, I always reacted against that. There were some really fucked up elements of the sixties that anybody with any in-

telligence reacted against and one of them was this idea that you didn't have to work or put yourself out in terms of your time and your commitment to get something done. It was something about "instance," having everything instantly, and there was this naivete that I saw as really serving the power structure. Because if you're not committed to yourself and your own life and getting what you want, you're not going to be committed to causing problems with the system either. You're just going to be another different kind of sheep, your going to be a sheep that may be rebellious, but your rebellion is limited to such short spurts that it's never going to create a problem for society.

That's why I finished college, that's why I spent the time, besides the fact that it was not a bad environment at all. Nowadays I would not venture to say that it's very interesting. School may not be the best place to be anymore. But I think that if you're going to fuck with the system, you're going to have to understand the language that it uses. That's why I think it's good to go to school. You're going to either tow the line or society's going to make sure you are a real bitter loser, unless you sort of understand how to twist it - unless you at least understand the language. Even if you're not going to twist it around, even just conventional success

involves understanding the way it is, knowing the scam. That takes a long time, it takes a lot of work, and it takes *continual* work which you *never* stop doing. The world is always going to be pulling the wool over your eyes.

It's difficult to tell, if one were to see only your living environment, that you espouse such work ethics.

Yeah, A.J. [Andrea Juno joint editor/publisher of **REsearch** and intimate of Mark's] berates me continually about my slovenly lifestyle, which I counter. I don't need cleanliness, all I need is organization. I know where every single nut and bolt is in this entire place. I have a photographic memory for positioning.

I prefer living on the beach in a clean space - pretty bourgeois I suppose.

No. I was a noble savage you know, until I got old enough to get a motorcycle, but that was my background, living in Florida. It was a different thing that kids were into back then, I mean they were into style and being cool, you know bikes and all that kind of stuff. You know when you're real young, ten or eleven, that was the "hip thing," it was the interesting thing. It wasn't the *right* thing, but it was what a few people did so that was my background. So here I am now, still reliving my childhood.

You just refused to be repressed.

No one ever convinced me that I should repress my childhood interests so I just never did I guess.

You say you're getting financial support, grants or something?

We never get money. We just sort of "do it," we just take what we need. I apply for grants with the hope that someday I'll start getting some but it's all based on this sort of *grandiose nepotistic* system that I'm left out of because I'm part of the "fringe" art scene. I never knew anybody in that world, none of those people. There are very few people that made much of a mark in the art world in the late 70's - very, very few of them. In the 70's there's hundreds of thousands of these artists, they're like 35 to 40 now, that all started in the 70's and they're all on the boards, and they all run their little galleries and they have the whole infrastructure nailed down, and they do not let people in that aren't from that era. They just aren't worried about *people* to begin with. They all went to work with companies cause they didn't have to be square to work for companies in the 70's, so people just went and did it.

Successful companies allow their workers to be anywhere they want to now, high-tech companies specifically. And most people who would've been artists realized it was more interesting to have wild toys to play with, technology was gonna be more fun than paintbrushes - give them a more full life. They stowed away all of their creative minds and went into business. It's good though, because there are a lot of sympathetic people in positions of power that do us a lot of favors. That wasn't true before - you didn't find many sympathetic ears in companies. In the private sector and in the media now, you really do - it is great. Unfortunately now there's a real imbalance - there are so many people who have a lot of control over their situation and have pretty creative jobs, but there are very few people out there who are just do-

ing completely unstructured or unregulated creative activity and really doing it on a large scale.

So, there's this weird imbalance now - it's good because if you are savvy about that, you can really get a lot of perks. We sort of get help from people but the funding thing is really tough - we've gotten money a few times but on a "per show" basis. It always went through other organizations who were respected and who were in that league that I was speaking of earlier. We do have a lot of friends in the art world, but we also have a lot of people that really don't like what we do, that really think that it's very evil and fascistic, and very bad, very much against what art should be - people think it's not beautiful.

I think it's more a critique of that attitude, at least I have convinced myself that.

It certainly has a lot to do with avoiding the hypocrisy of being really involved in the art world. Certainly a lot of it is about being able to be creative but not get into that world that I think is very closed to creativity, something I realized very early and have had to figure out a very complicated way to avoid getting involved with.

Yes, well you call yourself an institution or organization, right?

Yeah, of course, I mean why not? I mean, that's the point right? It *is* an organization. Why are all these other organizations organizations? Because they *call* themselves organizations. I mean, even though we are not an "official" organization, it has all the earmarks but it doesn't have all the restrictions that "actual" legal ones do. It's like a common-law marriage.

Does it have the hierarchy? Marriage can be a wretched institution.

Well...that's kind of like hard to say. Of course basically all the ideas that have been in S.R.L., all the way down the line, are things that I kind of came up with, or stole from other people. I appropriated the name, and a lot of other things I borrow and reorient, recontextualize - but that's always been my position here, there's no way that anybody could ever try to take that away. So in *that* sense, yeah, in a way I started out doing the system completely by myself and I developed it. All the billboards and shows up until '82, which was like 15 to 20 shows, I did on my own.

I developed the whole system on my own. And then Matt and Eric started working with me, and now Werner doesn't really do anything anymore - he's kind of into the bike scene and stuff like that. And now Matt's going to kind of go off on his own and do maybe more music stuff or something. We may work together on a first-show basis, but essentially, I've got to hire new people and reorient the organization. Conceptually, it's always been under my direction - decisions that really need to be made about, you know, the titles and the theoretical work. I do the idea stuff and the basic concepts of the shows.

You spoke of contexts and recontextualization.

Where do you consider yourself now?

Now...Well, I think when we all three were working together, S.R.L. had overtones of a more traditional rebellion culture, which is sort of associated with "macho" guys, sort of a blue-collar thing.

Macho, macabre.

Yeah, kind of like that. I think the shift now is going to be sort of *pre* defining the rebel of the next century. I really think that's what we're going to do. We're going to try to create an image with people who really have developed the skills, and really do understand technology, in a way like the bikers and the hip, cool beats were like an outgrowth (mostly like the bikers, like the biker world). Like the blue collar world rebelling against the practicalities and confinements of their world, the world of the machine. And I think that what S.R.L. is going work towards is defining a rebellious posture for people who aren't blue-collar workers, but who are like highly technically skilled researchers and people who are involved with the technology that now is the basis for economies and cultures. And that's really what we're trying to do now, we're trying to get computers in the walking machine. We have people now who are research scientists who are doing a number of projects for us, getting us really expensive parts, and enabling us to go in to other directions and make much more sophisticated machinery that is far wilder - upping the ante, I think in a sense.

How did you connect yourself with these people?

They just connected themselves with us. The B.N.R. made a parody of us, I mean that was their job application, they brought this thing over (and these are those people that make 60 or 70 thousand dollars a year) and they said "Here's this parody of you, we'd like to work with you guys." And so they designed these computers, they're building them now, and I have got a whole set of projects (which are in parts all around here) that are all designed to work with computers. And that's just the beginning of the kind of things that are going to be happening in S.R.L. now.

What kind of results do you hope to obtain?

Well the shows, so far, have existed within the realms of the practical range of possibilities, and they've worked pretty well. There's always a lot of wild things that go on in the shows, but it's hard to pace them, they have not been that easy to control under the circumstances that would make them more interesting to watch. And so we want to use more high-tech stuff in order to get action that mirrors the situation that will soon be upon us in the real world. It's a situation where the state of electronics is much further advanced than our understanding of material, structures and machines. Machines are understood, but only in the context of *machinery*, not in terms of how they can really become the sort of *physical body* of an intelligence that is electronic. The next revolution (which is happening now anyway) that you will soon see is when electronics and *machines* are combined to make really wild things. That's when you'll see truly radical things happening.

It's not happening now, with weapons technology?

I mean when every single thing around us is happening so fast that you won't even see it happening: cars will go 5,000 miles an hour, any city you see will just be an incredible blur of activity. That's sort of the way I see the shows going, I would like to develop shows that are almost just a blur of activity, or stuff that's happening so fast, under filmic, precise control. I mean stuff that's too big to be moving like it's mov-

ing, stuff that you just cannot figure out in your wildest imagination how it could happen, much less how someone like us could have the technology - which is like what military technology is like.

You know military technology is incredible, and part of its power is in the fact that it can create situations that can't be dealt with by people. It can only be dealt with by machines - it's so fast, people can't even see it. That's why Iran doesn't attack American ships in the gulf, because just the concept of what high technology means now - they know that they would be wiped out in ten minutes, literally, by conventional weapons that have intelligence. It's not like it *looks* any different, it's still just a ship, but the fact that it has these certain electronics on it makes it so that the only way the Iranians could deal with it is if they had a research base on which they could produce counter-electronic weapons. Only the Soviet Union can play that game, and they can't even play the game with us. That's why they're doing these treaties and stuff like that, because they gave up. The whole point of Star Wars was to develop a very sophisticated research organization, it had nothing to do with "Star Wars," it was a trick to fool the American people into funding really "out there" pure research programs that could be used for weapons. But now they're going to be used for the real war which is the economic war.



What, Communism vs. Capitalism?

No, it's going to be capitalism vs. capitalism, capitalism everywhere. That's all there's going to be. The Russians obviously realize that it's far more important to have access to the toys of the future than it is to get involved in "ideological points of dogma." They gave up.

So what happens to all those blue-collar motorcyclists displaced by technology?

What about the free time? Look at America: the second major contributor to the gross national product is electronics - software, and computers. There's almost no material involved in making these products. It's like a concept, an intellectual concept, that's all it is. Why should we, as Americans, who have already worked through all this shit, why

should we have to do anything other than just think about things?

That's easy for you to say.

Well, not that I am biased. I mean being a parasite I can only exist in the presence of wealth - at least in the way I'm existing. I certainly couldn't do this in a Third World country. I've been able to have access to wealth without really working for it. There are ways that an intelligent person, that understands the system, can have access to the kind of success that he should really only get if he plays by their rules.

So is wealth strictly material for you?

Wealth is being able to have a sort of influence and power, and a certain ability to get your points across - against the culture. Basically wealth to me is being able to fuck the people over you really don't like. There are certain things in this culture that I don't like, and if I can get close enough to

"LANGUAGE IS IDEA, EVERYTHING SPRINGS FROM LANGUAGE. VISUAL CONCEPTION IS GIVING IT A RUN FOR ITS MONEY, BUT EVERYTHING COMES FROM IDEAS, EVERYTHING'S FROM WORD REPRESENTATIONS, PERIOD."

those things then I make a tax on them whenever possible.

What do you dislike the most?

I dislike the way the illusions, the regulations and rules put into people's minds - the myth of limitations. S.R.L.'s always about challenging regulations, challenging the rules. S.R.L.'s always about the edge of legality, always crossing over that edge, and never having to say we're sorry for it to the "powers" that be. It's about controlling the media, it's about getting the media to put *your* points across more often than they put one over on you.

So "wealth" is control of communication.

Well not controlling the media....

Well I mean the idea of limitations and repression, and the myths perpetuated throughout our Western-Judeo-Christian-capitalist-patriarchal history, and the resultant nuclear family sitting around the television.

Well everyone's *repressed*, I mean "support Al's struggle for human rights." It's fucked up, but so what? The whole point is, how are you going to deal with a fucked up situation? I deal with it this way, because to me it's important to spend the time and effort to create for myself an interesting situation, and for other people possibilities that may not have been thought about or considered.

You seem to use the same discourse- the technological discourse.

Yeah, those are the tools to power of the society. I mean it is the one we can get access to anyway. The real key, obviously is more technical *military technology*, but I can't get a

hold of that. However it is possible to get a hold of very sophisticated, *industrial* technology, and it is possible to emulate far more complicated systems with that, and have an image that *looks* much more technical than, in fact, it really is. There are ways to work within the limitations, being a parasite and a low-class member of my society. I take advantage of any gap in the wall that I find.

Which do you think is more powerful, weapons technology, or the technology of language or writing?

Well, language isn't a technology. Language is *idea*, I mean everything springs from language. Visual conception is giving it a run for its money, but everything comes from ideas, everything's from word-representations, period.

So then, using a given terminology, "language as a technology" is more powerful than weapons technology, for instance: "Bomb 'em back to the stone-age."

Yeah, to a degree...but in a sense, that's not really true, because now you see a very interesting situation that's happening where, in fact, the *image* of something *really* is the power. You look at a situation like the Palestinians, I mean who gave a shit about the Palestinians? There have obviously been a lot of theorists and a lot of great diplomats and other assholes who have talked about their problems and push their case and it never went anywhere until they finally got the message and they said, 'Look, if we just get on TV, if we can just get our picture on T.V., it'll change everything.' And it is exactly true, they knew they could get the Israelis to do something idiotic, and of course the Israelis did. So the Israelis fell into this media trap, and it ultimately is going to lead to some kind of solution for that problem, and it's just because of the *image*, just because you saw pictures of people getting beat up and shot. The media is really about the image of something, the sensational image of something, and in that sense, image, *visual* technology is superseding the word.

But let us not confuse the image with reality, I mean this is where the problem of privileging sight begins, and the visual media is a playground for the creation of "authenticity." And wherever there's the spectacle, the media is willing...

Right, so we create the spectacle. It's pre-packaged, one, so they don't have to do much work. We make it so strange, and so much onto itself, that they don't understand it. So they won't try to change what we say - they can only describe it - they won't critique it. We make it "out there" enough so they won't critique it. And we're starting to get a hold of the keys to power - or keys to actual influence. I really don't think creative people have ever had much of a chance, because they've always been at the mercy of the critics. No one writes reviews about S.R.L., never. We've only had one or two attempts, people just won't take the chance. A couple of times people have tried to do that, but it's very hard, because they can't compare it to anything else. They've got to completely come up with a set of references - it's a much harder job, it makes it tough for critics. But at the same time we make it easy for the straight media,

and they're not these sort of intellectuals that are going to try to impose their view on it. These people are just going to tell it straight. They're going to want the sensational stuff, and if we make it disgusting and weird and really intense, and really put the message we want across, and mix it up in a way that can't be separated from the really sensational stuff, we really can get our viewpoint across in a really sophisticated way.

Yet I think of the war coverage of war, and the sensationalism of terrorism. The media is attracted to the spectacle, yet the events fail to maintain their own authority.

Yeah, but war doesn't really stimulate an observer to think of it in any terms other than an activity that represents a struggle that is taking place somewhere off the battlefield. It's just a very narrow glimpse of something, whereas we try to create a whole world out there.

OK, so than if war is like this "unseen thing," there still must be some means by which the state can maintain the war machine, for at least economic purposes.

Yeah, that's why we can't have wars now, nobody wants war anymore - they can't convince them anymore that they should have them.

Yes, but war is still played out, if only by proxy.

That hasn't even worked too well. It's so sick, because even in Nicaragua they had to spend all that money and have all those people fight to get them to capitulate on things they never would have done in the first place - if they hadn't been attacked. I mean they would have liberalized the government anyway, they would have had more rights and all this shit, they would have had a lot more money, they would have been better fed, housed and stuff if they hadn't been hassled at all by the Americans. In fact, it would have been much better; because if we had really started making friends with Nicaragua, instead of fucking them over, they could have turned that country into a nice little batch of consumers, and they would have been glad to consume, *more* than glad. And we could have had total control over that country, and they would have been a whole consumer base for our products, because the Nicaraguans are driven people. They're not wanting to sit around all the time, these are people that want to work and they want TV's. In a way, that's sort of fucked up too. But by the same token, people kind of like stuff like that. There is something very soothing about having the comforts of life and there's no reason why people shouldn't have them. There's nothing romantic about wash-

ing your clothes in a ditch.

Well, as soon as they get washing machines, then they'll need designer clothes to put in them, and so on, and so on. "We export fashion or democracy or whatever you want to call it."

Speaking of fashion...

I don't have much use for it. I substitute a certain excuse for style instead. Anti-style, that's sort of my fashion.

Which is still quite marketable.

Well, it fills a void as well as fashion does.

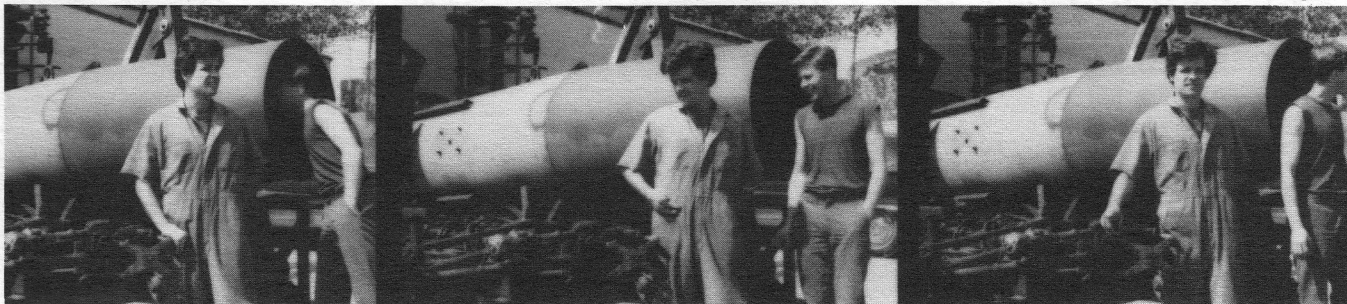
I have found that if I neglect my style, if I just say no to fashion, I travel less - I mean, it's like you said: you must learn the language of the other - and style can provide a very resonant voice. But, I also realize the seductive nature of style, and how someone can be completely swallowed by clothing, and their desire to attain a certain image at the expense of "themselves," I mean that's why I think the fascists were so into "fashionism."

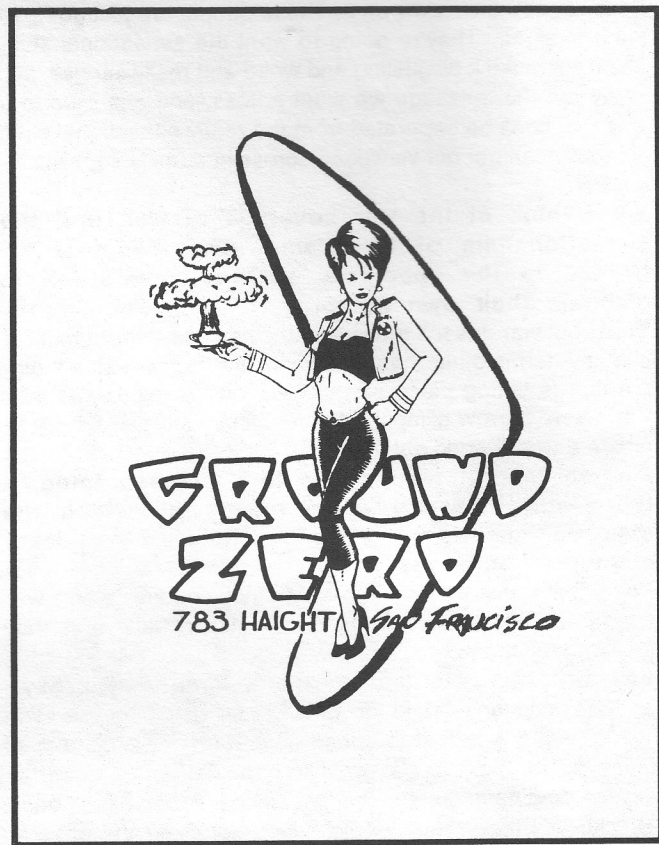
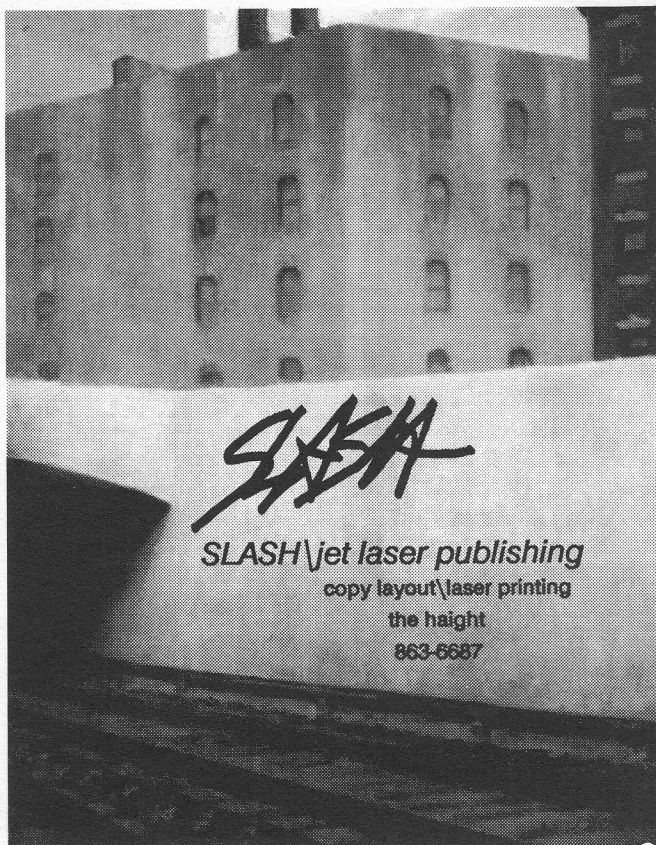
Yeah, that may be one reason I don't like it. I mean it has that earmark of control. Just the fact that you are *dictating* your look presupposes that you think that you've got the answers. That's why S.R.L. has always been sort of egalitarian - we present things that can be interpreted in about a million different ways. That's why you don't see me sporting a Joe Herschel outfit, even though the public image that I have is greatly deferred by the fact that I'm just part of an organization, because, ultimately corporations are about irresponsibility.

Still, the name "Mark Pauline" carries about as much weight as "Survival Research Laboratories," and that is due partly to the image that is projected on you... or vice versa.

Yeah, but I don't have to *acknowledge* that. Even though I may have sort of a name (one and the same as the organization), there's a certain hesitation because it's part of another thing, (a "you're just a cog in the wheel thing,") and it keeps people from really knowing how to relate to me. So they expect on the one hand, that I may be like a complete maniac. There's also the fact people really don't know what my role is, so they're not really sure who I really am, because it's not just me, there *is* the organization that defers a certain amount of attention from me. And these things make it hard for people to just create this kind of "star" object - which is the bad thing about it, and that's why I think it works. Even though I do have a name, I still think that it *does* work.

See *QUANTUM MECHANIC* pg. 56





TRACKHEAD



AN INTERVIEW WITH ADRIAN SHERWOOD

BY ERNEST MUNSON & DANNY ORNELAS

Ernest Munson: Nice to see you again.

Adrian Sherwood: Nice to see you, too.

EM: How are you tonight?

AS: Very well, very well indeed.

EM: With your ever increasing profile and the numerous production jobs outside of your own On-U Sound and World labels, is your 8 St. Bernards office still family operated?

AS: Yes, it's the same. Kishi is still involved in the operations. It's not an office actually, it's my house. We live there.

EM: Has your involvement with other artists influenced you

in any way?

AS: Definitely, yeah. I would think so. Well, working with other people like Keith Le Blanc and that lot?

EM: No, bands that commission your work, like Cabaret Voltaire, Rinf, Pankow, Simply Red, Loudspeaker. Has it influenced the way you conceive, sculpt, and produce your own projects?

AS: Oh yeah. What's Loudspeaker?

EM: They are a San Francisco band with people from Crucifix, (namely) Chris and Matt.

AS: Matt, Matt, Matt...oh yeah, yeah, yeah. I opened up for Derrick Flux. But you know, I just helped him out a bit, that was all. I never did the mix or anything, did I?

◀ **EM:** *The percussion track with Bonjo I sounded like your work, but not the whole record.*

AS: No, not at all. No, no, that was Derrick and them. Derrick and Matt had done that. They wanted to sound like Mark, I think, didn't they? That's that kind of way, isn't it?

EM: *A question about Kishi. In addition to her being in the office, photographing album layouts, writing songs, and now producing, she also plays keyboards, Chinese harp, and lute. Is she classically trained?*

AS: Yeah. She is.

EM: *"Jackamo" is her first production job, yes?*

AS: That is right, yeah. Well, she's worked with me on a few things before. But she did "Jackamo."

EM: *Is she happy with it?*

AS: Yeah, considering it was done with no money.

EM: *And what do you think of it?*

AS: Oh, I think it sounds really good, I like it.

EM: *Do you have any plans for Kishi in the future, or does she have any plans?*

AS: She'll be really flattered to have everyone talk about her. She's feeling really frustrated cause she had a baby and now she feels like, you know, she has given up a lot to have a baby but I would think that's right because she could always do something again anyway, anytime, cause she's talented. She's more naturally talented than loads of people, much more than me. She can do a little piano, write computer programs, loads of stuff.

EM: *You're a lucky man.*

AS: Yeah, I am. She's very good, and that LP - they worked on it for ages and they made it basically in the house and put it out, well, like recorded it properly and finished it quite cheaply.

EM: *What were your other stops this time around?*

AS: Boston, San Francisco, Vancouver, New York.

EM: *In your last two short tours here, any shows in particular you were pleased about in terms of facilities, audience response, and you and the band's temperament?*

AS: Last time we came here I liked it in Dallas and Vancouver.

EM: *Where's Mark this time?*

AS: Well, we couldn't bring Mark for a few reasons this time and that's basically because we're trying to promote Tackhead different to the Mark Stewart and Maffia thing.

EM: *Do you think your credibility and audience have grown anymore in recent months?*

AS: We couldn't be anymore credible and right now we're very trendy, but we're still not selling loads of records. I'd like to at least have the records available if you did want to buy them - be self-sufficient and not have to go to the majors, so we could do it on our own and feel confident about the records going into the stores, but it's a very big problem. It's not just for me, it's for lots of people. A lot of people are forced into dealing with great big corporations because

they've got the money that gets the records in the stores. You're also tempted to think that it's gonna set you up and give you an easier life. You don't need an easier life. So what you have to do is you have to say, 'Oh, well, what I should do is stick it out,' and hope that the people in distribution get their act together, but they're fighting each other so much, for the share of the same little cake, and there's so much stuff going through these outlets.

EM: *And you feel you won't get the attention and freedom you deserve?*

AS: No, I feel I won't get what I want ever, but that's not a problem. I'm resigned to not selling loads of records with my own label. I'm determined with the Tackhead stuff cause we all put so much effort into it. It's not my thing, it's me and three other people and Gary's involved in it on a different level.

EM: *What was the deal with Nettwerk?*

AS: We gave Nettwerk a tape to put out, we still own all the rights to those tapes and we're happy working with Nettwerk 'cause they're decent, respectable people. They talked to

us on that and they expressed their interest on the work and they got the tunes to put out. I got the rights to place it up and distribute on our own label in Europe.

Danny Ornelas: *What label is that?*

AS: I don't know, on Tacky Discs or something (laughs).

EM: *Your other connection with Nettwerk was your remix job with Skinny Puppy. How did that come about?*

AS: Nettwerk came to me and asked me to do a Skinny Puppy thing and I said 'okay.' It's not the best thing in the world, but it's not bad, and we done it in a cheap little studio that's 400 bits and I done my best to do it expediently for them. It sounds okay. They came to me in good faith to deal with that.

There was some contact with me a year or so before that. I was just saying 'hello' and hoping later we could do something with you. Then they asked me if we wanted to do a compilation. I said 'okay'...we decided we wanted to put out our older stuff, remixed. We had those remixes on there that Gary had been doing on the Tackhead Sound System, and it was a logical thing that we save it to a company other than On-U Sound 'cause it keeps looking like it's my work when it's not just my work. It's me and the rest of the lads. Basically, we put it on a different label. One not in Europe, one in America or North America for a change. We were initially approached by Nettwerk and Nettwerk said they'd give us a little budget, and we said, 'well, fair enough, let's do it with Nettwerk.' Nothing wrong with Nettwerk to me.

EM: *I've always like how you have your dub/reggae clan on one hand and the Tackhead crew on the other.*

AS: I like that as well, but you see nothing's guaranteed to last forever, because I've been neglecting some of the reggae stuff. I've got other things I wouldn't mind doing, my main interest has been, for the last couple of years, Tack-

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head. It's our own joint thing, the Tackhead sound system we got at Netwerk is not Tackhead, it's just some of the Tackhead stuff we done in a different style with Gary. It sounds a bit vague, I know, but if we wanna come with a serious, heavy duty Tackhead, we need to get some money, some funding, or we could do it ourselves, but then the risk is very great. We could, we're all doing individually okay on our own. Doug's doing very well paid work, so are Skip and Keith, and I'm getting by with On-U Sound and I have little bits and bits in Europe.

EM: Any plans of fusing Doug, Skip, and Keith with, say, Bonjo I, Lizard, Style Scott, and other of the dub/reggae posse?

AS: No, but it could happen. But you see, again it sounds too much like me, me, me. On-U Sound and such.

EM: The people that commission your work, those other bands like Cabaret Voltaire, Ministry and the likes. Do they give you free reign or do they handcuff you?

AS: I work with them to get stuff to sound like them, so it's got me in there a little bit, you know, but really to work to get their sound. So Cabaret Voltaire will still sound like Cabaret Voltaire. I just tightened it up for them to make it sound more song oriented and to have a little more space in there.

EM: Keith, Skip, and Doug clarified that Fats Comet was an early incarnation of Tackhead, but he's also listed as the vocalist for the indelible catch phrases like 'the show is coming,' 'I'm coming to bite you,' 'you're breathing with me,' and other sticky lines. He was listed as Fats in "Tunes From the Missing Channel." Who really is Fats?

AS: Fats is a character, that's all I can say. You'll keep hearing him. He's a mystery man, Fats, he is.

EM: What's your opinion on sampling like JAM's use on two albums?

AS: I really like Justified Ancients of Mu Mu. They're really funny - total theft. I think 'Downtown' was brilliant. My favorite one is 'Whitney Joins the JAM's.' The name alone makes you want to hear it.

DO: What would you do if you heard pieces of yours sampled on someone else's record? Would you take legal action?

AS: If it was a little bloke like me, I wouldn't do anything. If it was on a big label, I'd phone them up and say, 'Excuse me,' (laughs), 'would you send me a check please?'

DO: Would you take it as a compliment?

AS: First, I'd be chuffed. No first I'd be complimented, then I'd be chuffed.

EM: Depending on your finances at the time...(laughter)

AS: Yeah, then I'd say how much shall I ask for because they've stolen my record. We've borrowed a couple of things in the past but we haven't thieved that much stuff. I got permission to do all that stuff. You go through the records like 'The Game.' It's all proper stuff, it's sorted out.

EM: How are snippets dubbed into the mix like the 'I Feel Love' sequence? Is that sampled or dubbed in from turntable?

AS: It was hacked in. They did it with a machine called an AMS, an English device.

EM: How do you approach doing another project for, say, Bonjo and African Head Charge, or a new Singers and

Players?

AS: Normally, what it is I got a close knit set of mates who fit in with the Dub Syndicate that can shift through. The principle was that it was a second interest for everybody. That's what it was. So I was saying to them, work with me, right. You have your first interest so it won't put too much pressure on me. Too much hope on me. Then recently some of them found that they were doing better than from what they were doing with me. The ones that have lasted for the whole course, there's only a couple, is P. Stroud who's Dr. Pablo, and the other is Bonjo, who's B. Anderson, and a couple of other people like that. They're really low-key people. You don't see them around in London. You never see them in clubs. Anyway, that's a core and they will come up with a song that might be stripped down, that may then have a melody to be put on by Kishi, whoever cops the bassline and the top line melody constitutes a share of the publishing.

EM: You pick the personnel, yes? I realize the players are pretty much interchangeable.

AS: Well, usually the dub things are minor keys. They're more haunting. That's more up Pablo's street. Pablo and Bonjo and whoever fits in there. And the more major stuff is probably more Jamaican stuff, 'cause Scotty cuts and lives in Jamaica. About four or five things I put out, 4 tracks, were done by Scotty in Jamaica originally, and I built them up in England.

EM: But in your own sessions, you work with your mates and work songs out.

AS: Yeah, that's basically how it's done.

EM: My more favorite tracks are mostly off African Head Charge albums, in particular, 'Throw It Away,' 'The Show is Coming,' and the harder, driving, more funk than dub songs. Will we hear anymore like that?

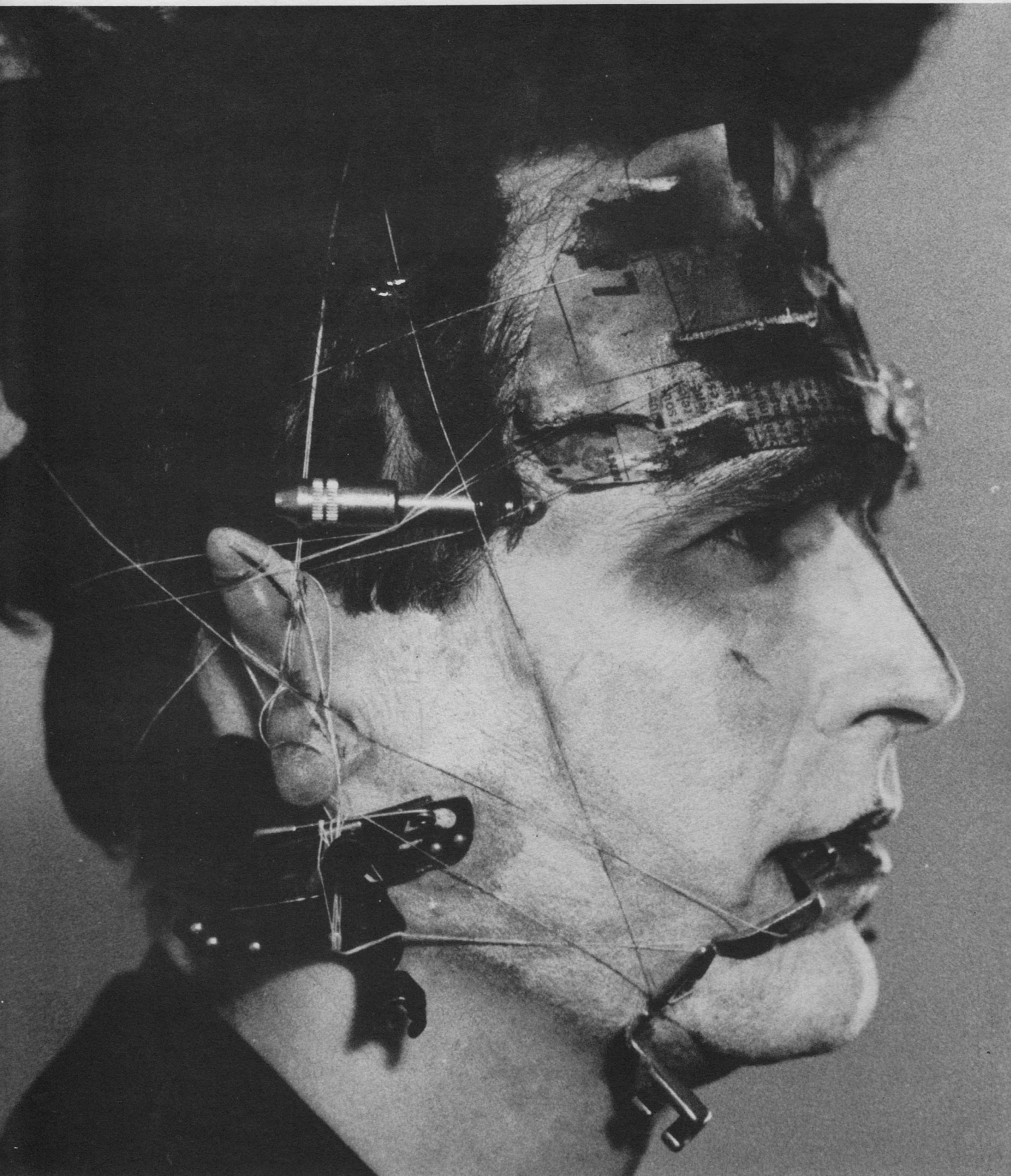
AS: Next year, yeah.

EM: Which African Head Charge album was your favorite?

AS: "Stebani's Theme" and the fourth one. The third one ("Drastic Season") was a bit neurotic. "My Life in a Hole in the Ground" is my personal favorite. That's my little baby, that one. We're just turning African Head Charge into a band now and it's coming over to America. If it comes, you should check it out 'cause we done it in London the other day and it sold out. It was so packed, it was great. There was so much weed in there we were frightened to death. There were four or six that said (choking up) 'h-e-l-p.'

EM: Sometime ago you mentioned a remix on 'Throw it Away.'

AS: I done it already. I was originally gonna put 'Belinda' and 'Throw it Away' on "Pay it All Back" to promote that compilation. I got another unreleased Barney Army tune called 'Billy Got and M.B.E.' which has got Billy Bonds from West Ham. I got unreleased Rim Sherman, unreleased Dub Syndicate, all really, really good lates ones, but I'm still two or three tracks short. And it will be full price 'cause I can't make it cheap 'cause I wanna make 'em all really good tracks. I've also got a version of the song called 'Water the Garden,' a complete new version of it (sings), 'Me love me hose let me water the garden,' that'll be on to promote "Revenge of the Underdogs," the LP that it's from. It still sounds alright to me. It was never done properly, but it's not



Anne Tremblay

W

hen we first met I asked him what he was doing in New York. He leaned over to breathe his answer in my ear, "I'm organizing a revolution." I laughed and asked if I could participate in the revolution. "You are already a part of it." And you too, dear reader, and most of the population of this planet. Everybody is a Neoist. This is the fundamental idea of Neoism, Monty Cantsin's revolution.

The idea becomes more complicated when Monty Cantsin tells us that he is not the only Monty Cantsin, but there are millions of Monty Cantsins, conscious and unconscious Monty Cantsins, people who know and don't know they are Monty Cantsins. The process of becoming conscious of our Monty Cantsin selves is slow and incalculable. Today, in reality, there are only a few conscious Monty Cantsins. But remember that only 12 apostles assisted the Last Supper and five members launched the Bolshevik Party. And don't think for a second that Neoism is only a joke. A Neoist Conspiracy Network has been set up all around the world already, with centers in North and South America, Eastern and Western Europe, Japan, and Australia.

Recently the Neoist Headquarters moved to New York's Lower East Side. It happened to be a very fertile moment. A group of people began their subversive activities under the name of Rivington School. They built that junk sculpture barricade at the corner of Forsyth and Rivington Street. Their exhibitions were organized by No Se No, a revolutionary center camouflaged as a social club/art gallery. And there was also "Freddy, the dreamer" and "Nada", two other "undercover" galleries right beside No Se No.

Cantsin's new film, *Anti-Credo* is a manifesto about scrap-culture, the construction and destruction of Rivington School Sculpture Garden. Its soundtrack includes music from Cantsin's *Born Again in Flames*. Cantsin recently performed at 128 Rivington, Space 2B, 124 Ridge Gallery, Chameleon, and Milky Way.

T H E

NEOIST

CONSPIRACY

◀ **Alex Lobrano:** You perform often at Space 2B, is it one of your headquarters?

Monty Cantsin: No. Not anymore. I performed there from the beginning because I like that corner with the junk sculptures and those people who were making them, and it seemed to become another barricade such as the Rivington School's Sculpture Garden. But now it's fucked up. Those guys in the bar just want to sell drinks and take half of the door money. They are kind of new-age pro-yuppies, they want people to be quired, sit down and listen to their boring, snotty music.

I know that they hate my performances but they let me perform there because I always bring lots of people. But this was the last time I performed there. They tried to interrupt the show by plugging out the spot light and cutting the electricity. It's not a revolutionary center anymore, just one stop for the club goes toward the World.

AL: The Lower East Side is getting smaller and smaller.

MC: It looks that way, yes, but I have a few plans to make it big again. And I'm not alone. Lots of people are ready for a revolution. We were not crying when they razed the Sculpture Garden to the ground. The bulldozers were working for us, for our legend. Now people know more about the whole thing. And the next time we are going to build a few barricades. The Rivington School is not dead at all. We have lots

MC: It's a film in progress. I started it two years ago. I met these junk sculpture making hooligans in the street. They were always dirty, holding blowpipes, soldering irons. They seemed to have lots of fun. They didn't care that I was filming them. And I wasn't really making a film, I was just there and sometimes I pushed the button on my camera. Nobody was acting in this film, everything was done spontaneously. It's a documentary about the Rivington School. The way I filmed it and edited it makes it more poetic, funny and rough. That Sculpture Garden was only a piece of shit, and that's something I try to glorify.

AL: Sounds like a manifesto?

MC: Oh, yes, a No Se No manifesto. Art is shit.

AL: Are you against art?

MC: I just can't respect anything that has been said or written about art. The worst thing to do to art is to be very serious about it. You can't learn art in school.

AL: Except for the Rivington School.

MC: Cowboy Ray, Tovey, Jack Vengrow, Parker, Ed Higgins, Toyo and all the others are great teachers, because they don't want to teach you. You learn when you want to learn and it happens by experience, practice. But I don't want to mystify the Rivington School. We are just a gang of crazy maniacs, a bunch of idiots.



of new ideas. We want to construct a new garden from scrap satellites and spaceships somewhere between the Earth and the Sun. America is boring.

AL: Yes. 'Europa es porida y America es aburrida,' you sing this in that tango.

MC: *Alles Klar*, it's entitled *Alles Klar*, it means OK in German. But for me OK means 'all confusing.'

AL: Why this German title?

MC: We had a Neoist training camp in Germany a few years ago and I wrote this poem there. Actually it wasn't a poem, just a postcard.

AL: Let's talk about your film, *Anti-Credo*.

AL: You usually start your shows by holding up a flaming steam iron. Is this a Rivington School symbol?

MC: The symbol of the Rivington School is the six o'clock sign, a circle with a two way arrow. The flaming steam iron is the symbol of Neoism. But the Rivington School boys and girls are also Neoists just as the Neoists are in the Rivington School. Anyone can flame a steam iron. The 16th point in the Rivington Rules is 'hold the hammer right,' this also means 'hold the iron right.'

AL: But what is the signification of the flaming iron?

MC: Revolution. Imagine your mother holding up a flaming iron.

AL: But this image of holding up the flaming torch of liberty is very old and used.

MC: Neoism is very old also, but it was never realized. The hand that should rule the world is the hand holding a flaming steam iron. And then we could really laugh.

AL: **Revolutions are not very humorous events.**

MC: The Neoist Revolution is a continuous musical comedy.

AL: **But you always do those bloody actions.**

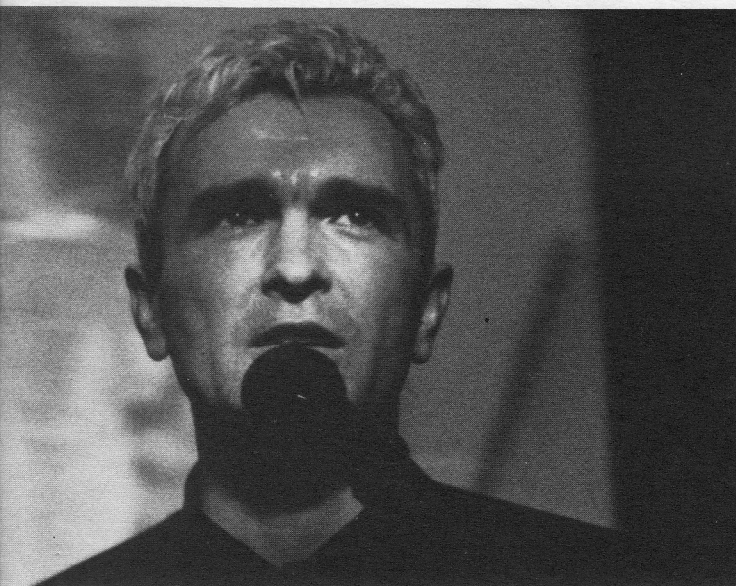
MC: I have blood under my skin and I don't try to hide it.

AL: **Are you selling your blood paintings?**

MC: Only conceptually. I started the Blood Campaign in 1979 and its aim is to finance the Neoist Conspiracy by selling my blood as an art object. I began to make blood paintings only in 1983, until that I made blood soups, or simply kept my blood in the tubes, signed them and tried to sell them. I don't think that I am an artist. That's why I started Neoism.

AL: **What do you think you really are?**

MC: As I told you before I am an adventurer. For the moment I am the self-appointed leader of the people of the Lower East Side. I am also a Neoist agitator, hard-art singer, open pop star, Rivington School spokesman, immortal revolutionary...



Gabor Szilanyi

AL: **It's enough. Let's go by your products. There was that film, your performance, and there is also your new record, *Born Again in Flames*. It's not your first album?**

MC: No. I have a few before. But this is the first one I produced in New York.

AL: **And you produced it yourself?**

MC: Well, it is the first time that I did almost all the work from the recording to the cover art work. Of course I work with many people. Tristan Renaudand, Gaetan Gravel were my collaborators in the creation of the pieces, composition, arrangements, studio work, mixing. Matty Jankowski, another

Rivington School artist helped to do the art work. And I got the money by some miraculous way from the 14 Secret Masters of the Universe.

AL: **Who are they?**

MC: I don't know exactly but they are responsible for my life, and I'm working for them. They are just as real as fictive. In the case of my record, what happened is that I saw an ad in a paper that they were looking for original music for recordings. I sent them a cassette and a few months later someone called me up and wanted to have a meeting. And then I met a very strange person who was sitting behind a personal computer, his skin was green, he was at least 10 feet tall and he had three eyes, one on the front, one on the back and one on the top of his head. And each time he touched the computer a 1,000 dollar bill came out from the laser printer. He gave me a few of these and wished good luck.

AL: **And then you woke up.**

MC: Well, you don't believe in this story, but I tell you this is almost exactly what happened. And I never saw this strange man again, he disappeared. So I started my own record company, Maldoror Records as well as my own publishing company, Kantor Music. The record business is not really what I want to do but until I find someone who would do it for me I have to take care of it. I like to produce records but I hate the administrative work. Besides my own records I want to produce Demo Moe as well as Angela, and a few other artists. I have lots of very good friends, we have many brilliant ideas, we only need a million dollars.

AL: **Perhaps the 14 Secret Masters of the Universe can help you again?**

MC: Yes, but I want other organizations to get involved with our conspiracy.

AL: **Why do you always say conspiracy?**

MC: I like this word. I like to use military and state language. I'm bored with artistic terms. I hate to tell people that I am a performance artist, I like to say Neoist conspirator, agitator, revolutionary, spy, messenger, operator. All the art terms were overused by critics, and the very ambitious galeroid art lovers. The scrap language of the Rivington School is more up to date than any official art theory books. I can't hold a cocktail glass and chat about colors, dimension, distance, structure, space, time...

AL: **I saw a few Rivington School shows and most of the works were paintings, photos, sculptures, the usual forms, nothing really new.**

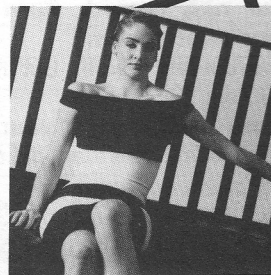
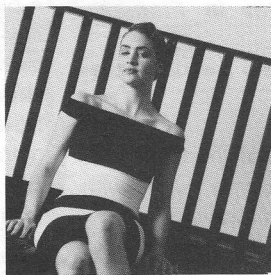
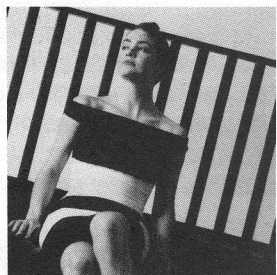
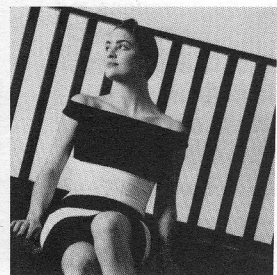
MC: I wouldn't say it this way, but you are right, they use any form without the intention to invent something new. Because inventions are old and they don't surprise anyone anymore. The Rivington School is an event, a social event, a big continuous party, a local revolution. Its openness is more important than the products. But still those scrap-metal sculptures with graffiti and painting on them thrown at street corners, in parks, are very significant objects of a new type of thinking, creation, lifestyle. And this is only the beginning.

AL: **But, you know all movements die after a while.**

MC: Yes. That's how it has to be. And then a new one comes.

See **NEOISM** pg. 56

SWAMP THINGS



Model: Jennifer Siemering, SF
Photography: Susan Salinger, NYC
Background Art: Jerome Fuentes, SF
Styling: Daniell DiSalvo, SF
Wahumba Swamp, SF



Rising above the stagnate surface of the city, up from the bayou, design-wear by Joe Herschelle. A flood of affordable fashion that speaks the language of the Swamp. Ophidian, uliginous, paludous, Wahumbus, Swamp Things.



VTRSAUCKL

P E T E R W O L L E N

◆ RIDDLES ◆

[so he thinks]

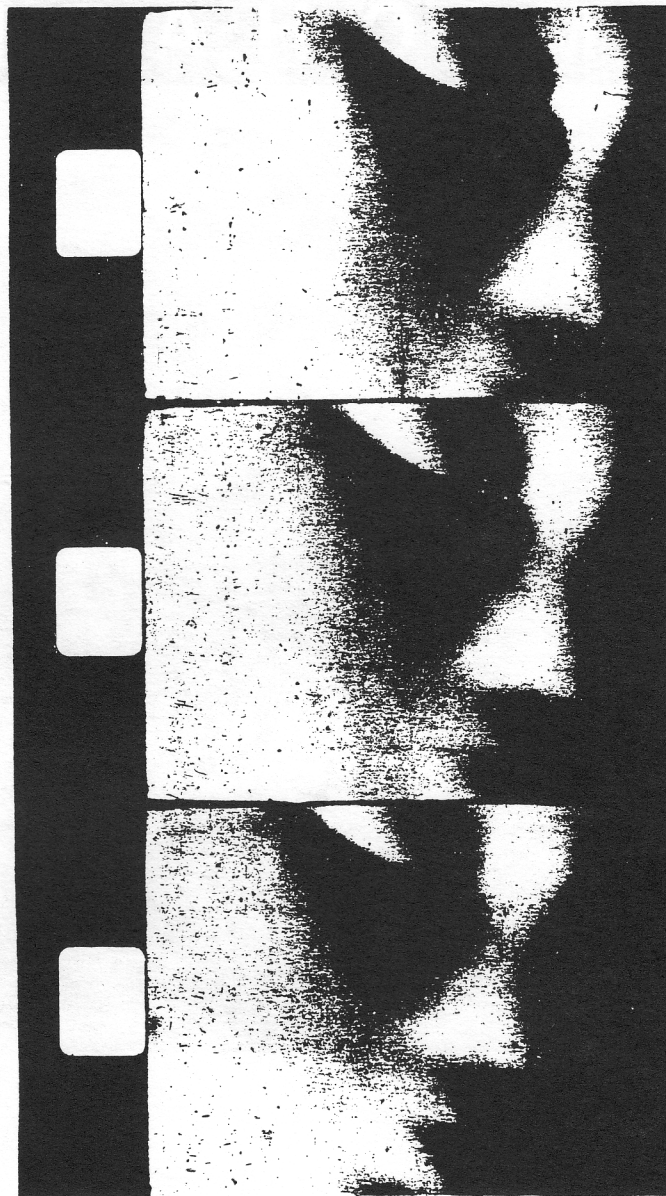
TEXT BY LESLIE GAMBLE AND MICHELLE LYKAS

Artists have a vested interest in surrounding their work with as much ambiguity as possible. The more open to interpretation a piece is, the more interest it will spark, pro and con. Especially among academic filmmakers, there is really no such thing as a bad review, since getting any attention at all proves the film is respectable, and even a pan implies that it is important enough to need debunking. The best thing that could happen to an academic filmmaker would be two well-known critics using his work as the staging ground for their own personal or theoretical bickering, and to that end an ambiguous oeuvre is more useful than an oeuvre which speaks for itself. Though the pursuit of ambiguity can thus be read cynically, (I don't mean that as an insult) a cynical film which generates worthwhile discourse is preferable to a "sincere" one which does not. Enter Peter Woilen on a lecture tour stop at the handsome rolling campus

of the University of Florida. Wollen is accompanied by his new movie, *Friendship's Death*, and a chapter on robots from his new book, but much to our surprise, "I really don't want to talk about my books or movies." Unfortunately, none of us are interested enough to ask about, say, which animal he would like to be reincarnated as, and nobody knows him well enough to ask for dirt on his break-up with Laura Mulvey (thereby unleashing a torrent of crude conjecture on who was the brains behind *that* outfit), so questions had little to do but poke meekly into forbidden territory. Our first problem was Wollen's strikingly non-informational introductory speech to *Friendship's Death*, wherein he made a few tentative stabs at defining the work's project, only to qualify them into oblivion. Thus, we had a sci-fi story, but one which wouldn't do what's expected. There's something of a romance, but it expresses itself through friendship. It has a political theme, but does not approach the politics directly. It's as though he were being paid for each time he contradicted himself. Was Wollen trying to cover all bases, or did he just distrust us with his best insights? In any case, his evasiveness produced ambiguity without any accompanying discourse; by merely gainsaying himself on every point, he effectively erased any topics for further research, leaving us where we started. Combined with his unwillingness to answer questions, he could have saved us some money by simply mailing in the film and book and staying home to sulk alone.

The film itself didn't much prick at our more charitable impulses. Like *Bladerunner*, 2001, and a season's worth of *Star Treks*, we have a robot so ingeniously designed that it assumes an emotional life little different from that of humans. Of course this warhorse of a premise will never walk again, but it might at least be carted about in an ornamental shroud. No such luck -- big issues include the following: by what logic can we exclude a feeling being from human status? We can't. Why does the robot look just like a human, other than to save money on special effects? Because beings of greater intelligence designed her that way - otherwise we humans would be too bigoted to trust her. Can she feel love? Sure; love of humanity, love for an individual, love for a cause, even love for a typewriter because it's a cute machine - beings of greater intelligence make the best lovers. Can the jaded, hard drinking newspaperman learn to love her? Yes, so there is hope for humanity, but humanity doesn't permit it, so there won't be a sitcom sequel.

The finale consists of the viewing of a glow-in-the-dark chirping information hexagon crystal which contains some of *Friendship's* (the alien's name, but Mr. Wollen wouldn't want you to read too much into that) observations on the State of the Earth. There are hier-



Alan Brech

oglyphics, beating hearts, grids, fetuses, and Girl Scout sign language edited in a seemingly random order, which might well tell a good story to beings of greater intelligence, but which, other than some obvious Jungianisms (and you can read those into anything), don't cut much mustard among Floridians. Not yet leaping to the conclusion that Mr. Wollen bought a bin of surplus file footage cheap, we asked if this montage implied a biological essentialism (through the medical footage) which reversed the film's apparent implication that machines could duplicate human functions. Did those grids and signs point to a conflation of meaning and life in *Friendship's* map of the world? "I don't see how I could answer that question," came the usual reply. The least he could do would be to explain why

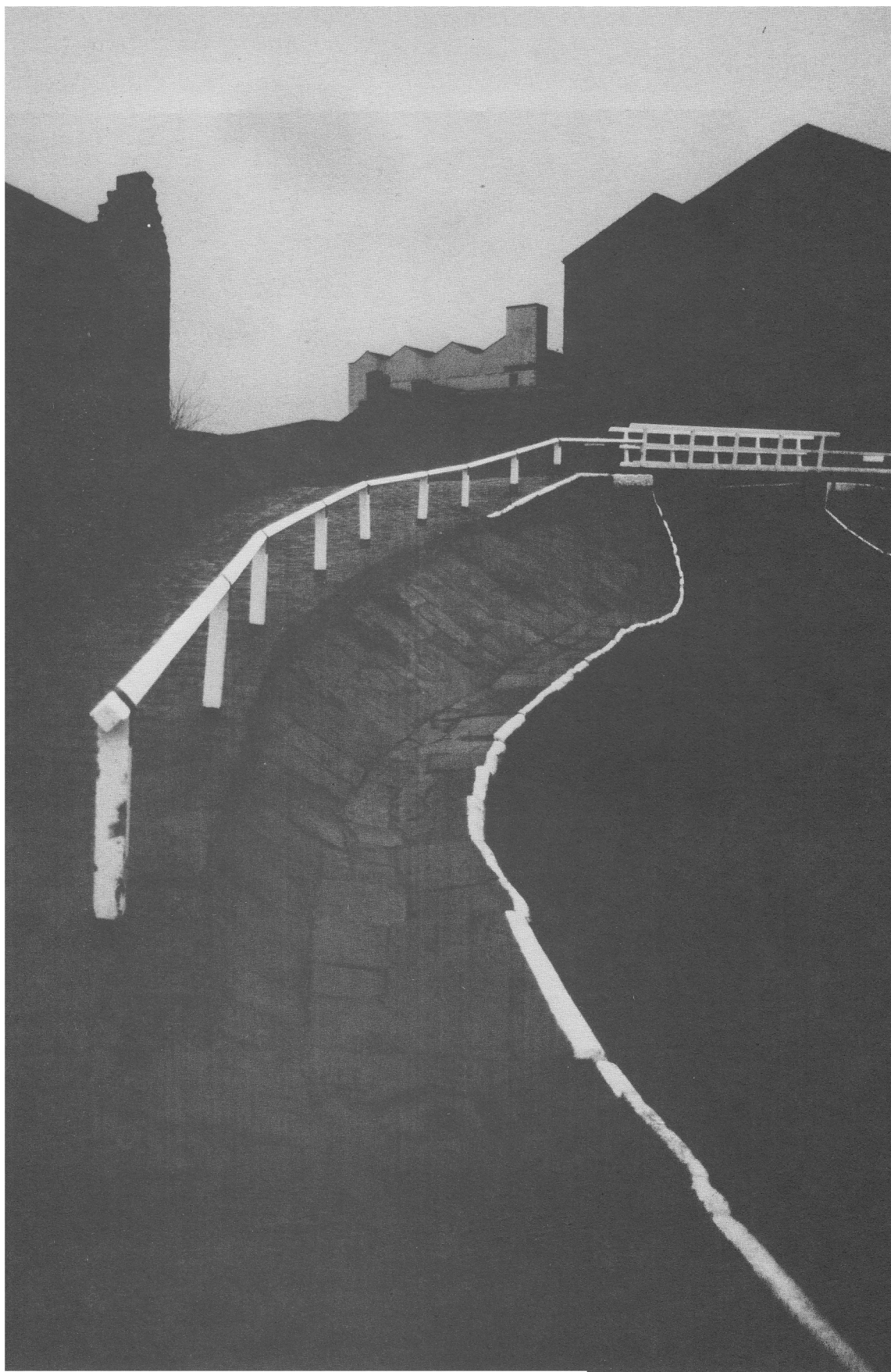
M I C H A E L K E N N A



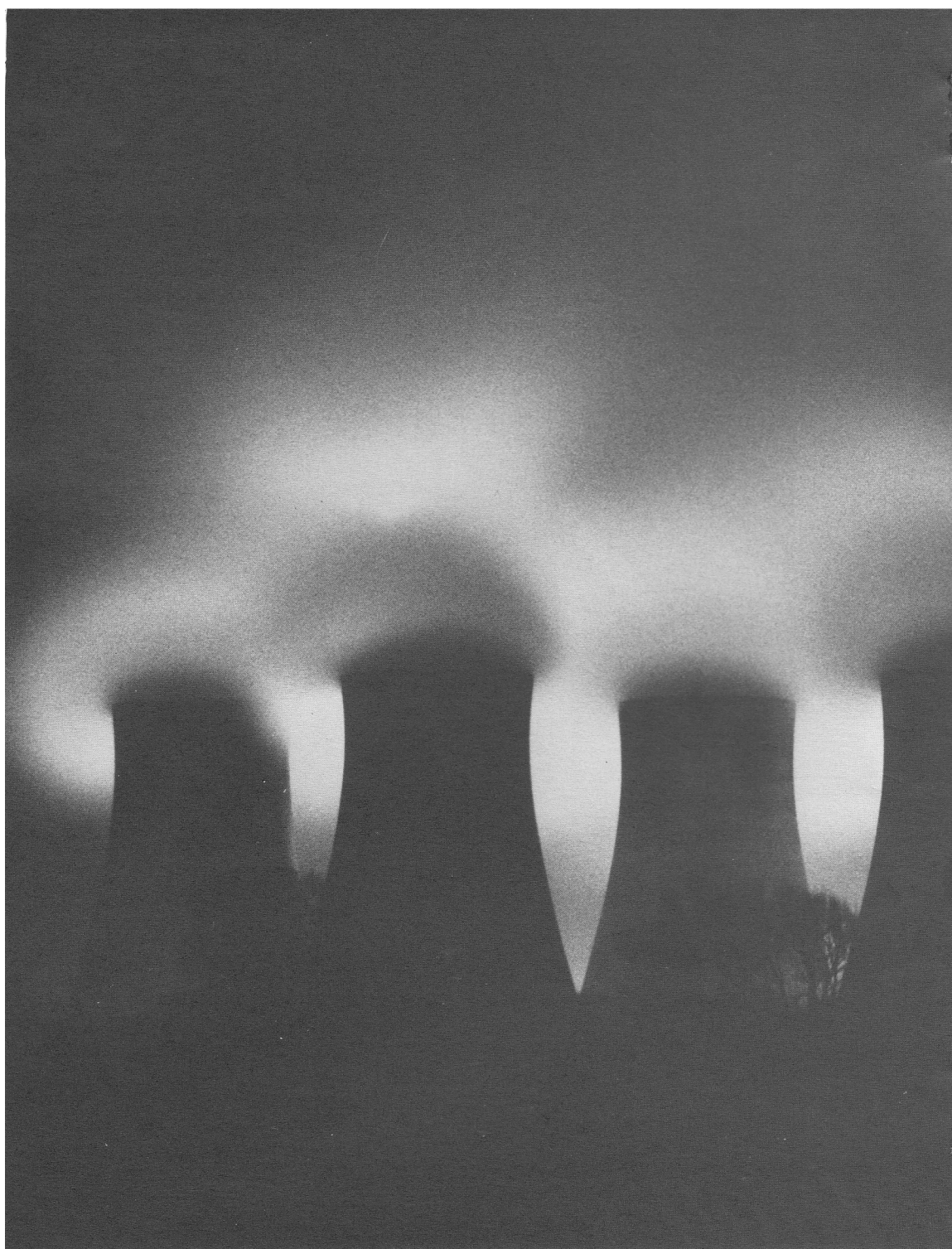
Michael Kenna
Deckchairs, Bournemouth, Dorset, England.
1983

These damp and grey scenes of the U.K. capture light to evoke a strong sense of place. Keen compositional settings combined with unpeopled scenes to throw circumstances into question. Eleven years living in San Francisco has only refined Michael Kenna's eye for light in a misty landscape - visions of his native England.

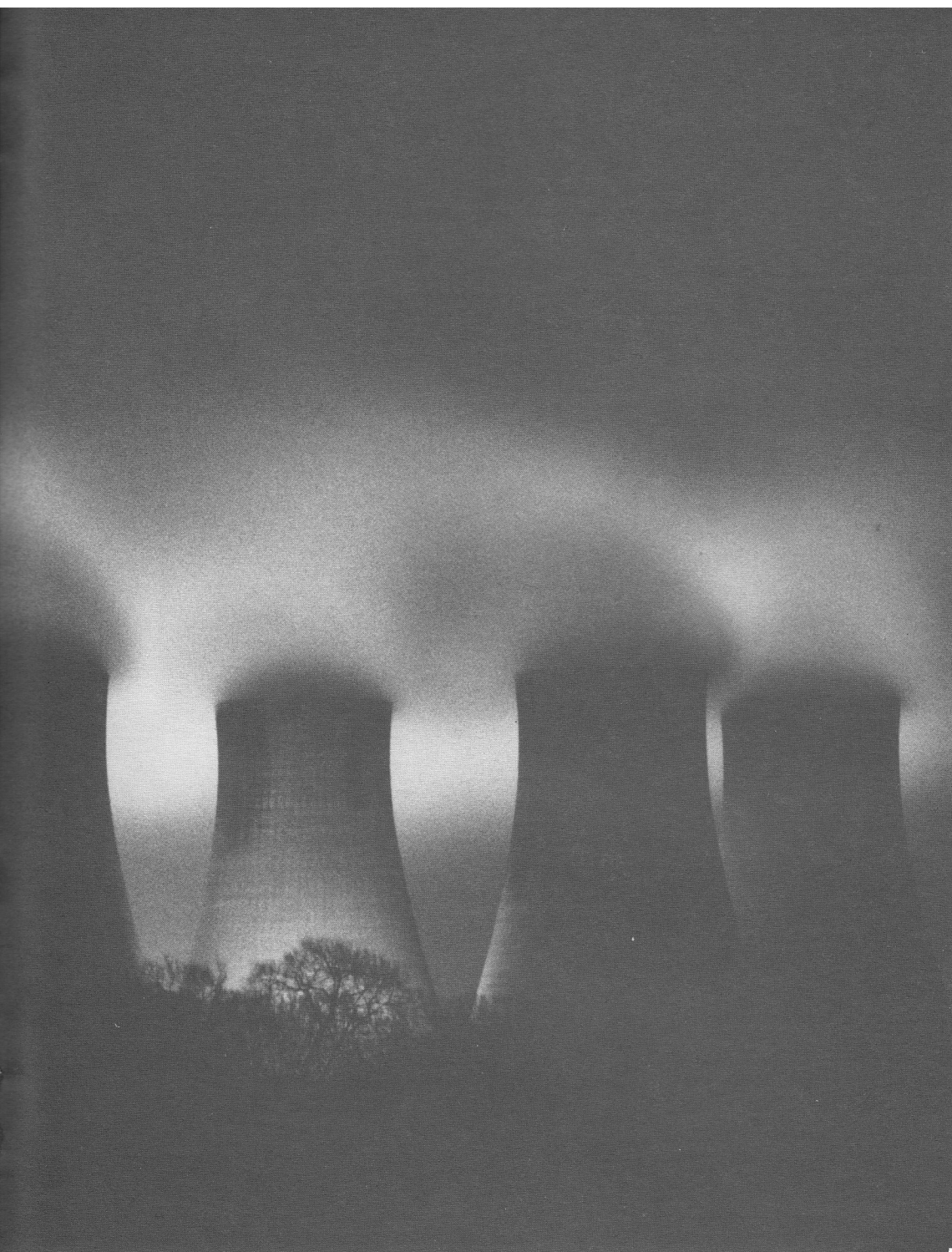
Photos courtesy of Stephan Wirt Gallery

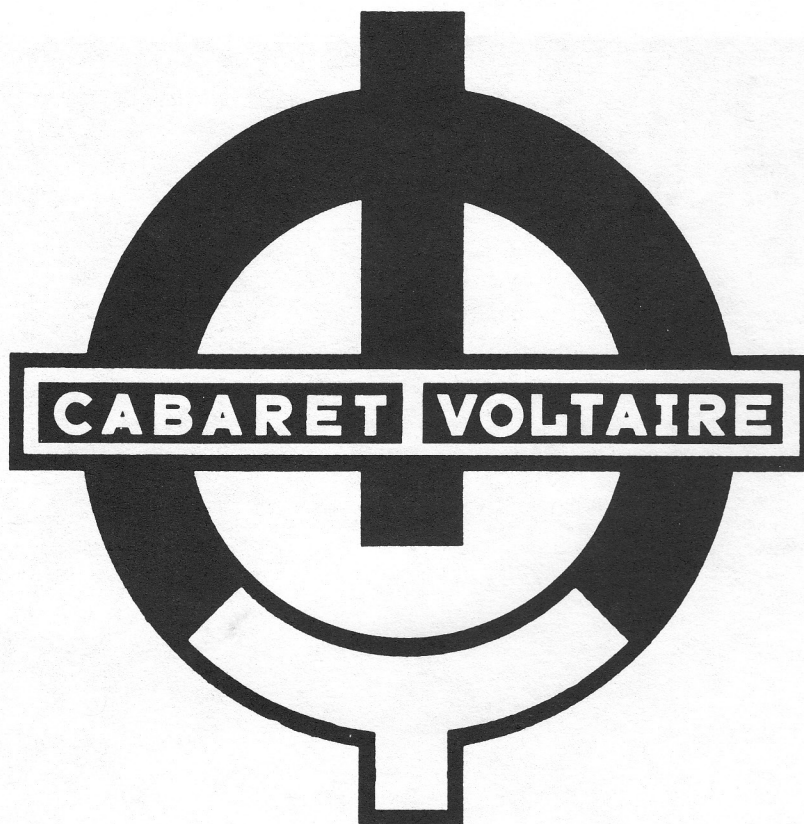


Michael Kenna
Towpath, Blackburn, Lancashire, England.
1984



Michael Kenna
Ratcliffe Power Station, Study #3, Nottinghamshire, England
1987





CODIFICATION

BY JOHN TRIPP

Go back to 1973. That's fifteen years ago - long before the birth of "punk", "new-wave", or "industrial" music. Back then those categories simply didn't exist. Cabaret Voltaire did, though. Influenced by Can, the Velvet Underground and Eno, Richard Kirk (computer generated instrumentation) and Stepen Mallinder (vocals) began experimenting, not with music, but sound. Beginning with an assortment of tape recorders the group used the cutup method to "create" their work, moving on to synthesizers, guitars, and finally samplers. Their ability to exploit technology has put Cabaret ►



Voltaire at the forefront of electronic music. *CODE*, their first release on Manhattan-EMI Records is an infectious blend of funk, hip-hop and industrial sounds, firmly placing the Cabs in a "serious dance state". Produced by Adrian Sherwood, with Bill Nelson, Mark Brydon, and Simeon Lister contributing, *CODE* is their slickest and most commercial release yet. Two other recent releases, *Eight Crepus-*

cule Tracks, remixed versions of their less accessible material, and the *Salvation Soundtrack*, with two of their recordings, plus an upcoming tour are keeping the duo occupied. With Kirk based in Sheffield (where they formed), operating their Western Works Studio and Mallinder living in London handling publicity Cabaret Voltaire has become an effective propagandada machine.

John Tripp: You once said that you preferred being in an isolated location. Since you now live in London do you no longer feel that way?

Stephen Mallinder: It's still nice to be in a situation where you're isolated, I don't think it necessarily means being in Sheffield all the time. It's nice to have less distractions when you're working. Sometimes it is nice to get away and work in a studio that's not in a very big city and London is obviously a very big city, and sometimes there are distractions.

JT: Was *Code* composed at Western Works Studio?

SM: It was actually done in stages. The first parts of it were done in Sheffield - a couple of the numbers were actually adapted from numbers that we'd done live. The basics of it were done in Sheffield and then we started working with Adrian Sherwood on it and we did a little bit more of it in Sheffield, structured a little bit more there, but we did all the mixing and all the overdubs and vocals in London. The studio we have, the facilities are more suited for recording than mixing so it's nice to go outside and get the incentive of another studio, another environment in mixing as well, so it was mixed in a couple different studios.

JT: This was the first time you'd worked with Adrian Sherwood?

SM: I'd known Adrian for a long time and we'd always said we'd work together, this is really the first opportunity we'd had. We wanted to do it with an engineer/co-

producer who was sympathetic to what we were doing rather than somebody who would dominate everything we did on this album, mainly because we'd recorded a lot of it beforehand and we'd gotten an idea of how we wanted it to sound. Rather than work with other producers, it probably would've been better to work from scratch with Adrian. He's concerned with sound structure, so he was able to work with what we'd done in the first place, so he suited the situation.

JT: One person who you've worked with some time now is video producer Peter Care. You seem to work with the same philosophy. What do you attribute that to?

SM: From our perspective there's a great respect for Peter and his ideas and what he wanted to do - starting off with *Johnny Yes/No* and then going onto the videos that he made for us. We had a lot of respect for his ideas and the way they worked, and to the same degree he had the same respect for us and our approach to what he saw as being more film/soundtrack music. So it started off being that mutual respect, him not telling us exactly what he wanted. He gave us guidelines but he let us develop our own ideas. We'd always done that with the videos, so I think a lot came from us allowing each other room to breath and letting him have a lot of say in what was going on. So, I think the combination worked due to respect and the fact that we both sort of had similar notions and tastes in soundtrack music and in films as well.

JT: Visually and aurally you use the same technique - the collage effect, sort of a modern approach to Dada.

SM: That approach, which does have its roots in Dada, and Duchamp and the use of chance elements, and the use of ready-mades and sound sources - it has roots there, and it's followed through to Burroughs. That is an approach, it's a method and that method can be applied and integrated into music in the way we've done it, using sound sources from environmental sounds and speech and the way we've used it in music. At the same time that method can also be adapted to film and it could be used to dissect what could be a narrative piece of film or something that's storyboarded, to actually break it up and give it another direction. It's a method that both we and Peter Care were interested in, it's a method that can be applied to any sort of artform. The approach is the main thing, the way it's adapted and used, in what context. We don't claim any responsibility for it, all we do is

say *Naked Lunch* or *Dead Fingers Talk*. Later books don't use that, so it's the same for anybody - a method can become a gimmick, it's only useful to a certain point. I think people just get used to it and the impact of it just wears down and it becomes outmoded as well. You've got to continually adapt.

JT: Since forming in 1973 how have your creative processes evolved?

SM: If there's anything that's continual it's more of a lack of technique - not knowing exactly what you want to do. People really only have one or two basic ideas and they revolve around them. I don't know what our actual ideas are, I think they involve messing around with sounds, messing around with structures and different elements. The thing that has changed is technology, that's the thing that affects us. We use technology, therefore if the techniques haven't particularly changed the technology by which you try things has obviously changed. Studio equipment has improved and devel-

update it and use those found sources that are common to our culture, our environment, our everyday lives rather than trying to do it literally, you know, trying to do a literal Dada thing. We updated the sources and kept the method the same.

JT: The techniques that you and Care developed have been assimilated into the music industry. Is that just a natural progression or do you feel that you influenced its direction?

SM: I think it's a natural progression. I think the danger of using it in any area is it can become a gimmick. I think it's useful only at certain times and in certain situations. We don't use tapes on all the tracks we do, nor do we want to use the cut-up method with all of our videos. I think it's something that's useful at certain times, sometimes you can tell by trial and error, but sometimes it actually breaks it down. It's something that should be adapted for each piece that you do. Sometimes we start off with a piece that has a very strong, sound song structure and to actually try and introduce some arty element into it just ruins it, but other times it can enhance it and it can become the nucleus of the piece. With things like that I think you should be careful not to use it as a gimmick.

JT: So the impact of that technique has been lessened?

SM: Anything that's overused, people become a little punch-drunk by things like that. Burroughs didn't use the cut-up method to the degree that he would've during

opened, keyboards have developed, and using computers and things have changed, so that is one of the elements that that's really altered our perspective.

JT: Do you think that technology is a necessary impetus for "progress", whatever that may be.

SM: You get more interesting developments using technology along side older things - using acoustic things, using the human voice, using guitars, using those that are non-technological with technology. I'm not a great believer in technology for the sake of it, it's how it's utilized. But obviously, if it enables you to do something in a more compact way, in a more direct way, than I'm all for it. The danger is, with taking shortcuts you may lose things on the way - it's nice to mess around and not blink yourself and try different things, so I like technology but I'm not that mad on keeping to the rules too much.

JT: Doesn't the financial barrier of acquiring new technology limit creativity in a way?

SM: Yes it does, but on the other hand, the most expensive equipment in the world is of no use if you haven't got any ideas. Technology hasn't really altered anything we've done apart from making it easier - what we used to try and do with tape loops years ago, you can now do with a sampler a lot easier. The effect is what we were doing a long time ago, maybe a lot cleaner and a lot more controlled, so it can be more effective and have more impact, but the technology doesn't make those ideas any easier to translate. ▶

◀ **JT:** The recent success of M.A.R.R.S has made sampling technology a big issue. You do a lot of sampling don't you?

SM: We do, not so much in the M.A.R.R.S way, which is using other records and sampling and scratching, although I like the record and also I've got no moral views on this either - I do believe it's not theft, I believe it's utilizing other sound sources to create something new. It's modern day Dada, it's modern day cutup. The way we use sampling is different in that we use samplers to actually create new sounds rather than use it as a facility to play existing sounds. I'm actually interested in using samplers to sample things, to sample sounds and be able to play them and sequence them. Using the human voice, using a ping-pong ball or a pool ball, slowing it down and changing it. I find some of those areas more interesting than just being able to sample thirty seconds from somebody else's record, although each area is important.

JT: That area is just beginning to be tapped into.

SM: Again it goes back to technology as a gimmick - for every record like *Pump Up The Volume* there's always going to be forty records that are trying to emulate that, so the innovation suddenly becomes devalued.

JT: Is technology more consumer oriented then?

SM: I'm not quite sure because I don't really know whether it appeals to consumers in general. It appeals to those sort of people that want those things anyway. I don't really think that ninety percent of the general public really are interested in whether you can get a Casio sampler for two-hundred dollars, I think it only appeals to people who are fascinated with those things anyway, so it's not really consumerism. But I'm all for it - I love speaking clocks, Japanese laughing bags, and any stupid little samplers, so in that sense I'm a complete consumer. When it comes to technological junk I love it.

JT: You spoke earlier of the importance of context. How effective is your music in its current one, as dance music?

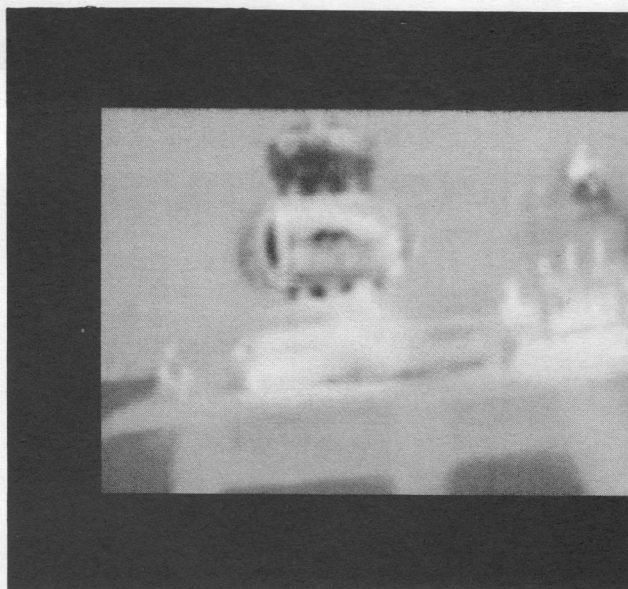
SM: It's the same thing that most people are trying to achieve, accessibility and credibility at the same time. I don't think we differ from many groups, we use the dance thing to draw people in. Some of what's in there are obviously meant to make people think. It's difficult, you can fall between two schools - trying to be clever and trying to be sort of catchy, and the danger is that everybody wants to do it.

JT: Originally you wanted to be much more subversive and message oriented didn't you?

SM: Obviously, but music itself has changed and the way people view it. Dance music's had an effect on people, with hip-hop and house and rap - that's changed people's view of music to a radical degree, so we utilize those things. When you start you do what you want to, but you realize that you can only preach to so many people and really, it's just like masturbation. So you do open up a lot more and try to draw more people in, because if people are not listening to your records than it does seem a bit silly, even if you're making the records for yourself.

JT: Is there a specific way you want your music to be interpreted?

I've never wanted that - I don't really like telling people



what something is about in the literal sense. I don't think the literal sort of analysis of music is very valid. I didn't listen to the Rolling Stones and need Mick Jagger to tell me how I should interpret *Paint It Black*. I don't really think that's necessary - once you start analyzing music a little bit too much it takes away the power and importance of it. I think that's one of the problems that's happened since the late sixties is that there's become a generation of music critics, therefore we tend to analyze music a lot more than it needs to be. I think we should still react to music on a gut level. If people would interpret my music in a very wrong way then I probably would say something, but I would never dictate to someone how they should interpret or see any music.

JT: People are becoming much more oriented toward video stimulation. How does this affect your work?

SM: I'm very much in two minds about it, it's a very ambivalent area because I'm not a tremendous fan of video. I like the notion of putting music and visuals together to some degree, but I'm frightened it takes away people's imagination and its role in listening to music. Although I find the preface fascinating, I don't think every song should have a video, because it just turns it into a product like a soap powder and it gives people a literal interpretation. Sometimes it really pisses me off - I can see a video and it can destroy a song that maybe I'd like up until that point because it's given it a different angle



and viewpoint. It's better to hear the music, that's probably one of the reasons I like dance music more because it doesn't dictate to me the way I should view it and it doesn't put a stamp of an image on it.

JT: You have an image of being very intense. Do people limit you by taking you too seriously?

SM: I think so, but it's partly our fault. When we first started off, a lot of the writeups were very serious, and instead of going against that, instead of trying to destroy that serious image we just let it ride, so therefore the seriousness was never challenged, so six years lat-

er we're still regarded as serious. There's not a lot we can do about it - it takes a lot to destroy people's preconceptions. Everybody has preconceptions about every band and it's usually shattered when you meet them or realize what they're like in the way they approach music. A lot of it is media and the way it presents bands, it gives them a very comical or a very serious image.

JT: The media's impact is becoming much greater and much more immediate now. Music has become so homogeneous - just look at the charts around the world, they're almost an exact copy of America's.

SM: It's narrowed everything down, it's microscoped everything - we have become a global village. Music and marketing has particularly done it - TV has helped that, so therefore in every city in the world, wherever you go, you can buy a Coca-Cola and listen to a Madonna record. That's cultural imperialism for you, and technology has helped it along.

JT: Do you find that threatening?

SM: I don't find it threatening to me because I've grown up with it as part of the TV generation and part of a sub-American culture, so I don't feel threatened by it because I've come to terms with it. I think the impact on other cultures is probably far greater, I find it inevitable more than frightening.

JT: Another aspect of that is the rapid change the media tends to create. The impact of anything is measured in seconds now.

SM: That's an inevitable part of the media process. We get very cursory glances at events, so our notion of what is happening is very shallow, and our access to it is diminished - people don't read newspapers anymore, TV has cut their vocabulary down and their attention span down so therefore peoples' notion of what is happening in, say, the Middle East is incredibly shallow, and people don't research any further because it's become a fantasy to them, it's something they see on TV in between Dallas and the A-Team and its impact is no greater. But, sixty years ago people would've had very little notion of what was happening in certain parts of the world anyway, so whether a slight piece of knowledge is better than no knowledge at all is hard to say. It's just the way that knowledge is given to us, and the way we use it is very limited because the information is so small - we're not being educated, we're just being given a slight glossing over of all those things.

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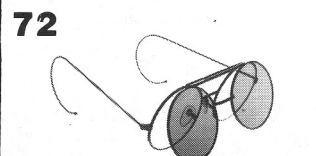
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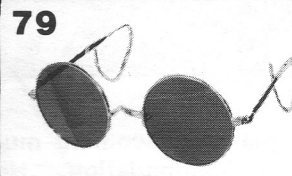
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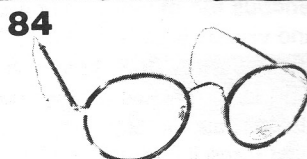
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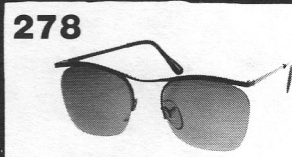
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LA TROYA

Formerly one half of New York's La Copia, Federico Mac-Quhae has gone solo with La Troya, a showcase for the Brazilian designer's eye catching designs. Mac-Quhae works to create a dolls look, using bright colors, and form fitting cuts. Electric blue, orange, bright yellow, and red all fall within Mac-Quhae's working color spectrum, although the designs on these pages are strictly black and white. His spring designs, which were modeled at a recent Tunnel show opt for a French couture style, exemplifying Mac-Quhae's flair for an international look.



photo by Tong

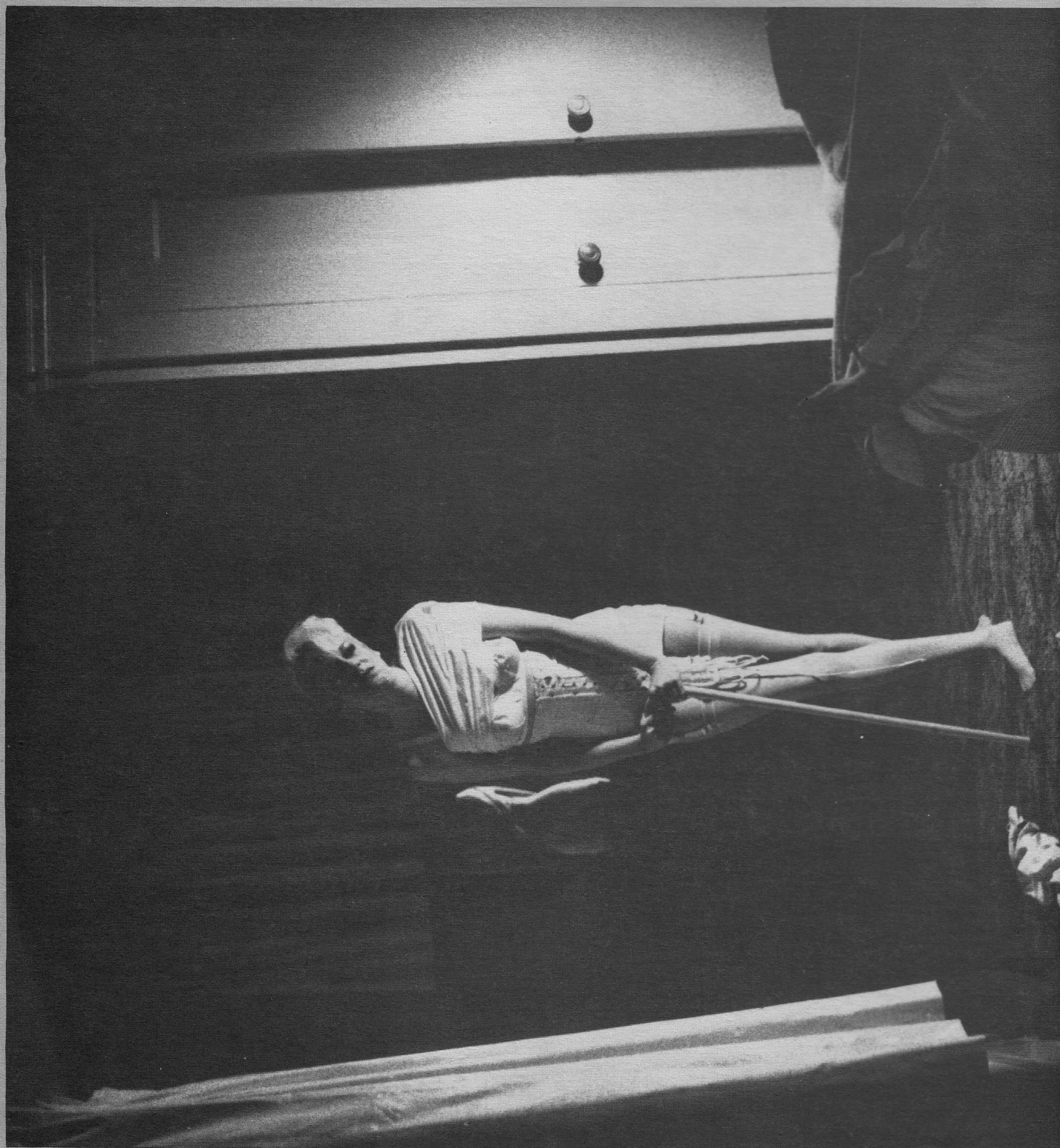


Mac-Quhae creates all of his designs by hand, and offers them at a price well below their value. Yet to catch on big, but soon to be so, Mac-Quhae offers a fresh, sophisticated look personifying a new sexual confidence. Mac-Quhae can be contacted at Nasty Habits, New York or by calling (212) 228-5390.

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THE MARK

STORY BY DAYTONA BEACH PHOTOS BY DENISE JOY

I

I wasn't born a Siamese twin. The so-called "second head" was just a benign growth, my father told me; benign, as if it were really rather nice and not horrible at all. It couldn't have been a second head at all, he said. Not like the tabloids would have it.

Anyway, I don't remember the surgery. The scar I cover easily with high necks or scarves. I can walk almost completely straight now with very little effort. No one remembers those articles any more.





II

Greg is the man I live for. We work together at the restaurant. I can see through his shy exterior to the layer upon layer of complexity below.

I hate the other people I work with. They treat me like I'm handicapped or something. Like they have to simplify things for me. Don't bother. I'm not interested in what you have to say anyway.

My back has been bothering me some. But I'm not breaking this date with Greg tonight. I so look forward to Tuesdays; usually we see a movie. I'm waiting for him now.

As I stand in the alley behind the restaurant, I hear the kitchen door slam and his footsteps in the gravel. My heart jumps. God how I love this man.

He passed, and when he had gotten several steps beyond, I fell in behind him. I know his pace so well. I could smell the grill on him. I imagined I was holding him and breathing in those warm smells.

We walked to the theatre, as I expected. There were lots of people, and I was afraid we wouldn't get to sit together. But he took a seat, and I slipped in right behind.

Bliss. I leaned against the back of his chair for as long as I dared. I touched his hair. I have never been so close to actually touch him. When I finally sat back in my chair I was crying.

Now that I'm home alone I hate myself. He doesn't know I exist. He doesn't even see me. He only sees. A cripple.

I cry as I rub my clit to console myself. I don't need a man. I don't need soft lips to touch so gently with mine. What would it feel like to kiss him. But no man can make me come like I can.

I am so lucky. I can come a million times without barely even pausing. No man can do that.

Afterward I feel empty. Lying in my bed, a roach ran across my leg. I hate this place. I fixed a cup of tea and sat at the makeshift kitchen table.

With a straight-edge razor, I etched his name in the white flesh of my forearm. It stung a little at first, but didn't draw as much blood as I hoped. It was very satisfying to look at the neat design. A unique expression of true passion.



III

I was too depressed to go to work today. I sat on the front stoop and stared out over the sea of twisted metal that lies beyond the motel courts. I pushed up my sleeves and rubbed the tattoo. Almost gone now. My love, however, remains.

I made up a new game. In it I come into the restaurant. Everyone makes a big fuss over me. They seat me at one of Phillip's tables, but he's so incompetent, I'm forced to make a scene and demand another waiter. Greg is perfect; our eyes meet tentatively, then boldly. I'm a performer; I say, "Meet me backstage," and make a perfect red lip print on the back of a ticket. Oh Greg. Why must I be so alone in my love for you? Why must I masturbate in this dingy room that smells of mildew, just to get some small bit of pleasure, pleasure that I'll never know with you. With anyone.

I must have a new mark. With his mark on me, I almost feel part of him. This one is more elaborate. It hardly hurts at all now, not that irritating sting when the flesh breaks, or the deeper throb when the blood finally starts to appear. Sometimes you think it's never going to.



This is a good thing for me to do. It imposes discipline on me, and I need some discipline in my life. It does hurt. But that's OK. I don't mind hurting. All I deserve to do. Is hurt. Nothing in me worth loving. I have nothing to offer him. Bent and misshapen. But so pure. In my love for him.

IV

I'm so tired all the time. The new marks are kind of sore too. Maybe I'm going too deep. But I want them to last.

I saw a cat today run between the cars parked outside my room. It had a pronounced limp and was very thin. When I returned this evening I saw it wasn't limping. It only had three legs. I was so repulsed I scared it away. I love cats. And I really need a friend right now. But a three-legged cat. No thanks.

I've been thinking about this situation with Greg. I don't know why I can't just talk to him. I am after all a human being. And have the right to talk to him if I want to.

V

The cat was there again today. I was lost in thought, thinking of how I would approach Greg and the design of my new mark. I almost tripped over the poor thing; it's little more than a skeleton. Surely a misfit like me could spring for a bowl of milk. I set the bowl away from the door. I'll feed it. But I don't want to have to look at it.



VI

Another gray day. I sure wish the sun would come out. Just for a day. You can climb to the crest of the hill and see the sun shining in the East Bay. How frustrating. To see it shining over there. And not feel its warmth over here.

Today I'm going to do it. I'll ask his help with something. As much as I hate to ask anyone's help. When I have his attention I'll ask if he's seen the new movie that's playing. It should be so easy.

I made a new, special mark today. I have a feeling things are going to change. There's no reason I can't have a life like any other woman.

That awful cat was lying on the stoop when I left. I was going to chase it off. But it cowered and looked up at me like it expected a kick. And would welcome the attention. It won't hurt if I feed it again. I certainly don't want it to just die.

VII

This is the worst. How could I have ever hoped. That I could have a normal life. Oh god. I feel like my heart is bursting from my chest. I can never go back there now.

I don't even remember how I got home. Stumbling blinded by tears. Because when I asked Greg to help me with the tray full of dishes, he hesitated. And I dropped them. And I saw. He and Phillip traded a look. Rolled their eyes. And thought. The cripple. I must have run out then.

I need to calm down. I need to stop hurting. Or hurt more. That god damned cat. Crying at the door. Go away misfit. One is enough. What a joke they must think me. I should have died a long time ago. My poor father never failed in his sad, tragic love for me. So I could live alone, isolated, wanted by no one.

I feel more relaxed now. Enough to hold the blade. I need to feel a new mark, more than I need to come, more than I need to sink into foolish dreams and false hopes. This is real. My pain is real, and I reel defiant in it.

This one is the ultimate. It will go on my chest. I feel better just planning it. Like I have a purpose now.

VIII

I feel so tired. Not that it really hurts anymore. The cat is back. I let him in. It's not his fault he only has three legs.

All of a sudden I feel dizzy. I'm going to lie down for a few minutes. These sheets are a mess. But I'm really tired. Come here Kitty. Poor thing. We'll just take a nap. Things will be better when we wake up.



Apparently Anna Domino has never had a fear of moving around. Born in Tokyo, and raised in Ottawa and Michigan, Domino now finds herself working between Brussels, where she's recorded four records, and New York. Domino does have a fear of performing live, though, which she's been able to confront in her first performances in the U.S. at New York's Nell's and Siberia. The positive response she received there confirms what fans have known all along - Domino is going to be a "star". *This Time*, her first release on a U.S. label (Giant) is a perfect blend of pop sensibility and accessibility. Domino has returned to Brussels, but it shouldn't be long before she returns. She calls New York home, and by the looks she's more than welcome.

thisTime

Stevie Rave: A lot of people are curious about how you ended up in Belgium.

Anna Domino: There's a record company there called Crepuscule, and it's run by a man named Michel Duval whom I met through a friend of mine, Stanton Miranda, do you know that girl - Thick Pigeon? She introduced me to him and told him all these wild stories about how I was writing all these great songs, which she hadn't heard, but she was my friend. At the time I was in a band that never did go anywhere.

SR: You can't tell us what band this was?

AD: It was a band called Matter Lake. I never did send him (Michel) a tape because we dissolved. But then I sent him a tape of this stuff I'd been working on for years and he brought me over to Brussels to record. When I arrived, he said 'you can do an album in ten days, right?' (lots of laughter). I didn't have the faintest idea so I said OK. There was this studio that was just being built and they collected a bunch of musicians for me like Luc Van Acker, Virginia Astley, Blaine Reininger, from Tuxedomoon. There's all these people, all wonderful, but nobody has the faintest idea how to proceed. I had my little tape of songs and we'd sit around and fight over who was going to do the drum programming and we had a lot of problems with the studio, just electronically. They had to tear the floor at one point and re-wire it, and all the time I'm supposed to be doing this album in ten days, right? By the end of it nobody was really taking care of it and we had to do all the vocals and mix in 20 hours. So that was how the first record happened. Then I went back to New York and that was the beginning and end of my recording career.

SR: Is there a scene there (Brussels) or what?

AD: No, not really. It's really strange, there's a lot of people

there from all over the world because one thing about Brussels is you can go in and out without a working visa, and so far I haven't got in any trouble. I couldn't possibly get away with it in Germany or France or England or even Holland, but in Belgium it's very strange, there's a lot of us working there. It's funny, there is no kind of comradery between us - we all like each other, we're all aware of each other, all the people on the Crammed labels, Crepuscule labels, and there's a lot of people that I know from New York, like Evan Lurie, that do one record, or a soundtrack like *Down By Law*.

SR: With Crepuscule were there any limitations on what you could do in the studio?

AD: I mean, the first record, it was ten days, there was a budget of 15 dollars, it was that kind of thing. On the new record we brought in an English producer (laughs). No offense, Flood. He's a great guy.

SR: How was it working with someone like Flood, because he's obviously been around?

AD: It was good working with him - he's an engineer, he knows how to handle a studio and he doesn't interfere with the music.

SR: You had a lot of creative freedom working with him?

AD: Yeah. And working a lot with his guitarist Michel Delory. We have a tendency to get all too involved and we all get so nervous and tense that we can't even speak to each other, and he (Flood) can break down that stupidity. He'll come in and see that we are standing at separate ends of the room, and he'll go, 'oh, we're not speaking to each other today are we?' (lots of laughter). He'll make us feel so silly, he kind of took care of us. But I think I'm finding it's difficult for me to work with the whole album idea - the album, the single

◀ this whole kind of commercial format.

SR: You'd rather do a more freestyle type thing?

AD: I'd like to work with a lot of different people over a period of time, instead of this two months in the studio. You've got to produce an album with two singles on it, four B-sides, all this kind of thing. It's got to be shoved down the throats of the English press. That really put a sour taste in my mouth for this last album, which is really too bad. I'm just not going to do it again. I think the next working I do will be an instrumental EP or something.

SR: How did you manage to get a following in America? I hate to use the expression 'cult figure,' but you do have a following in America, and you do have a record out here now. What do you accredit to the fact that you have so many fans here without even playing out here?

AD: I have a lot of really good friends and that's all I can really credit it to. Coming out of the late 70's when there was a lot of things going on, and I was just so interested in all of it. I didn't really feel like I was part of it, but I made a lot of friends and I was always threatening to do something. I never played my music to anybody, but people know I have been in Europe and that I have been working and they're just curious what the heck it's all about. I mean, I'm not aware of how many people really know of me. I guess we'll find out with these shows. That's why I really want to do these shows - maybe that's the only way that having a record company in a specific territory affects you. You have a better chance of doing shows there and that's the only time when you find out anything about the public. Record sales don't tell you anything, only live performances tell you.

SR: Would you be more into the exposure if you had someone behind you? Are you into becoming a pop star in America?

AD: No thanks. What I've discovered so far, what I discovered in the last album, I tried somewhat unconsciously to do an album that I thought was going to bring me a bigger audience. And I missed in that album in some ways, maybe something that is most important. It's like I payed hardly no attention to the vocals - I was just so concerned with trying to please the record company and please everybody. I don't want to be put in that position anymore and have to worry about hit singles, a dance remix or much of anything. Whatever I do and whatever I could potentially do, well, I can only do if I'm kind of left alone. I don't really see fame and fortune giving me that, I just want to work at my own pace. I'm not real media oriented.

SR: Has having a record out here helped with your awareness level in America?

AD: Directly there is not a whole lot that I'm aware of because of the release - I'm only aware of New York. There is one thing that I am aware of, you can find my records in stores. This is a major accomplishment - in some stores I've been moved from the import section in the back of the store to the rock section in the front.

SR: You were born outside of Tokyo, you were raised in Italy and Canada, you've lived in New York and Brussels. Where exactly do you call

home, or where do you feel most comfortable?

AD: New York City, there's just no question. When I first came down here, I was going to art school in Toronto and I got on a bus and came down here with about 400 other art students. They used to do this once a year, to see what it's all about you know. I was interested in New York and I liked Toronto but when I came down here I just couldn't believe the city. I stayed awake for like four days without sleeping. I've never been able to do that since, I just walked and walked and walked, and it's funny because the last day before we left I ended up on the 11th floor of this building which I now live in, it used to be a jazz club. And then I was still planning to go back to school but I came down to visit my next door neighbor here and thought I'd stay for a couple weeks and never left. Even though I spend a lot of time in Europe I still call this home.

SR: So even though you were in Brussels for a long time last year, you never really called it home?

AD: This place is home and it always will be. I was just talking to this girl this morning and she said it must be something about the fact that the city was built on granite. There's some power about this city, like it's been here long before it was ever built and it really feels that way when I come back.

SR: Compared to your first self-titled LP, how do you feel about *This Time* now that it's been out for a while, in terms of what you've accomplished as a songwriter and as a recording artist?

AD: *This Time*, songwriting-wise is much better. Lyrically, musically, everything. The first record I made, I wrote on cassette to cassette, bouncing things back and forth, or a four track cassette player later on when I came up in the world. Something like that really restricted what I could do. The way I write I want to be able to hear something before I can really work with it. I'm not good about writing things in my head. Now that I've got more of an arsenal of equipment I can mess with the melodies and the sounds and the arrangements of a song before I go into the studio. You can't take an analytic approach to it and say 'I'm going to throw in this element and a little bit of that and this is the audience I'm aiming for.' You can't do that, and if you did you'd probably fail miserably. You can only kind of work on instinct and you don't know why you're doing it and you don't know who you're doing it for. People compare you to various people and it's all kind of a surprise. I'm just starting to come into my own now. Like the last album, *This Time*, there were good reviews and bad, but in none of the reviews did I get compared to Suzanne Vega, Sade, or anything, and I really, really liked that. Now for the first time they're really taking me as myself, I'm not like a pale version of someone else.

SR: What would you like to accomplish, or have you done it already?

AD: I don't know. This whole thing, it's always been hard for me to describe what it is that I want to do and why I'm trying to do it. I still have a lot to do, a lot to learn - to keep making music until I feel that I have reached some kind of stage which I can't really describe. But there're enough layers peeled off of my preconceptions of who I am and who I'm try-

See *ANNA DOMINO* pg. 60

REVIEWS

IPSO FACTO REVIEWS MUSIC

Reviewers: PR - Phil Roberts; RW - Rick Warren; GH - George Howerd;
JT - John Tripp; SM - Suzanne Mercha

The Legendary Pink Dots
Any Day Now
Play It Again Sam, USA

Quirky, lilting violin, glockenspiel keyboards and sampled naturals provide a rich tapestry over which Edward Ka Spel weaves melodic gypsy psychodramas. This new Dots album has a subtle intensity and hollow cascading beauty sometimes similar to Ka Spel's/Cevin Key's *Tear Garden*. It's right out there, a bizarre Baroque collage of fantasies; a poignant and hypnotic opiate for the ears. PR

The Justified Ancients of Mu Mu
JAMS LP 2

Their various lawsuits relating to ripping off other peoples' music are infinitely more interesting than any of the music they do put out. Every disco cliché is here, made even more dull with the passage of time. RW

Live Skull
Dusted
Homestead

For five years Live Skull helped create a scene in New York. Recognition has been far and few, but *Dusted*, recorded live way back in 1986 sets the record straight. Two sides of guitar/noise at its best, *Dusted* shows the value of underproduction. JT

Mantronix
In Full Effect
Capitol

We knew all along that Mantronix had mass appeal. The Wham! of rap is back with a major label signing and a slew of catchy hip-hop beats, *In Full Effect* being the first. Not as street fresh as, say Eric B and Rakim, but still hanging tough (although the self-aggrandizement



The Legendary Pink Dots

of *Do You Like...Mantronik* is getting old. Unique sampled beats gives *In Full Effect* the extra punch. GH

Various Soweto Artists
Thunder Before Dawn
Virgin

Township music from South Africa that should be more inspiring than it is. The lyrics are very strong statements about life in the townships and the problems in the country, but the music doesn't quite pull everything together. The beat is good and every band does have talent, it's just that the record is something that wouldn't offend or over-stimulate the average American. Good but not great, buy it used. RW

QED
N.L. Centrum Records

One of the best noise/art records ever. More rhythmic than most with a human touch that doesn't usually come with this type of industrial oriented music. A collection of recordings culled from four years of performances at N.L. Centrum, these musical rituals were

REVIEWS

created specifically for this record. A must for anybody with a taste for industrial sounds. A partial listing will give you an inkling of what this record is about - Laibach, Z'ev, S.P.K., Chris & Cosey, Het Zweet, Einstürzende Neubauten, Blurt and many more groups, and all at the top of their form. Obviously this won't be your average dance-party crowd pleaser, but if you can afford the rather high price and are in the mood, this can be an exceptionally pleasing mind trip. RW

The Mud Puppies
(Homemade demo tape)

A San Francisco based no mess rhythm band with a good sense of fun. Some fairly strong melodies with a sound that harks back to the early days of the Kinks. Your basic rockin' kinda band that knows how to play their instruments and write above average material. They do play around town, they're probably a lot of fun live. RW

Revolutionary Army of the Infant Jesus
The Gift of Tears
Probe Plus

A throwback, not in any kind of derogatory sense, to the days of the early 70's concept album. Heavy Moody Blues influence with lost of flute and airy melodies. Listening to this takes you out to a shady garden to hear some soothing hymnals, then shakes you around when you realize there is something rather sinister lurking around every bush. Comparisons to Virginia Astley are inevitable; very sweet and somewhat discordant with lots of rich textures. RW

S.P.K.
Oceana
Side Effects

As is the case with almost every S.P.K. record, there's some good news and some bad. Their grand techno-gothic sound is still in evidence on about half of the tracks on this record, while the other half is chock full of dance fever euro-damage. I know these little catch phrases tend to pigeonhole a band, but S.P.K. seems to ask for it everytime they put something out. There is always some great mix of smooth synthesizer sound blended with some fine, jarring industrial noise. In my opinion, this is what they do best, if only it could be sustained for an entire album. As it stands, there is always that creeping disco damage seeping its way onto every album. RW

Pop Will Eat Itself
Box Frenzy
Rough Trade

I guess you love 'em or you hate 'em. Personally I think they're god awful. If you're not already sick to death of that Love and Rockets sound, you can listen to the side that sounds just like it, except the lyrics are sexist and offensive. If that isn't your cup of tea, flip it over and listen to the Beastie Boys sound (see above for lyrical content). If this is a parody, it's terrible. If it's serious, it's even worse. I'll give them the benefit of the doubt. RW

Beat Happening
Jamboree
Rough Trade

Geek folk rock with dumb lyrics and off-key voices. Some people can get away with this kind of stuff, and some can't. These folks fall into the latter category. Give me Jonathon Richman anytime, or even the Violent Femmes, and that's not saying a lot. RW

The Neon Judgement
Horny As Hell
Play It Again Sam U.S.

Some pretty lusty material here. If it's not enough to stir ones passions, it'll at least speed up your hear rate. Not quite as raw as *A Man Ain't A Man...* but just as aggressive. Varied used of percussion and instrumentation, and some nasty lyrics all ad up to an album that doesn't quit. JT

Luxuria
Unanswered Lust
Beggars Banquet

Howard Devoto (ex Buzzcocks, Magazine) and bandmember Noko have crafted an aurally and rhythmically stimulating LP. *Unanswered Lust* is varied in sound: shimmering synthesizers, subdued strings, acoustic guitars, brassy horn arrangements, all complementing Devoto's unique voice. I like *Luxuria* for its texture and its brooding lyrics. Songs like *Flesh* and *Lady 21* haunt the turntable, while *Redneck* and *Public Highway* pound at the senses. After some absense, Devoto is back with a vengeance; apparently his lull was worthwhile. PR

Phantom Tollbooth
Power Toy
Homestead

Churning and droning, that's what Phantom Tollbooth does best. Meshing the best of hardcore, metal, and all the rest, *Power Toy* is power *ful*. Kind of like putting a sander to a piece of metal - sparks fly everywhere, it's a burst of wild energy, and it looks frightening until you get the proper perspective. Then it's b-e-a-u-t-i-f-u-l. SM

Psyche
Unveiling the Secret
c'est la mort

You're going to love or hate this album based on one criteria - whether or not you like synth pop. I'll assume you do (if not, stop reading the review) - all of the elements are here: smooth, catchy melodies, tortured vocals (vaguely similar to Marc Almond) and lyrics, nice danceable beats. It clicks. Psyche have been favs on the dancefloor sometime now; this LP is merely a collection of previous releases, remixed. Its one drawback is that this particular style is now dated (circa Yazoo) and sounds old. Synthesizers ain't cheap though. GH

The Jazz Butcher
Fishcotheque
Relativity

The Jazz is gone, but the Butcher (AKA Pat Fish) hasn't lost his edge. From the kinetic buzz of *Looking for Lot 49*, to the gracious meanderings of *Susie*, The Jazz Butcher show a certain suaveness that's not common with your average guitar band. The tempo is faster than previous releases, but the innate sense of charm remains. JT

Trisomie 21
Million Lights
Play It Again Sam U.S.

This French group construct lusciously layered electronic collages, bordering on the surreal. *Million Lights*, their third LP, continues their journey into a subconscious, dreamlike state, with music that tempts the imagination. Songs titles like *Magnified Section of Dreams*, *There's a Strange Way this Morning*, and *the Fairylike*

Dreams, There's a Strange Way this Morning, and the Fairylike Show, suggest a philosophical inclination. The miracle of *Million Lights*, is its lack of pretension, which, in itself is quite a feat. JT

The Junk Monkeys
Firehouse
Happy Face Records

Slickly produced Detroit style rock, that could use a little more raunchiness. Slightly similar to late Replacements (which isn't necessarily a compliment), pretty straight forward and driving, but we've heard it before. There's nothing wrong with this album, it just needs more punch. SM

Test Dept.
A Good Night Out
Some Bizarre

Gotta love them bagpipes - three out of seven tracks feature them, and they sound great - a sort of mini bag pipe opera. The rest of side one reverts to standard Test Dept. noise, and side two takes a more political (the bagpipes alone are suggestive) stance, with two monologues addressing the British state, "Long live British democracy, which flourishes and is constantly perfected under the immaculate guidance of the great, honourable, generous, and correct Margaret Hilda Thatcher..." Let freedom reign. JT

Naked Raygun
Jettison
Caroline

Chicago's originals are back, tighter than ever, more powerful than ever. Hard-edged, driving, forceful - apt words for a group that has surpassed hardcore for a cleaner, more biting result. *Jettison* will make Naked Raygun one of this year's "cool" groups, and in this case there is substance to back them up. GH

Jelly Bishops
Kings of Barstool Mountain
Last Time Round

This is some wierd shit. Stupid, funny lyrics, choppy arrangements, sort of like the Meat Puppets, but not really. It seems as though the Jelly Bishops started out as a respectable kind of band, but subsequent to singer Troy Singer's experiments with cannibalism the group lost their minds (just kidding about the cannibalism, though there is a song, *Cannibals of the Highway*, that is for it). The music itself is good, even some catchy chorus along with some female backup vocals. The whole key with this album is whether or not one can get into their sense of humor, music - if not, the joke's on you. JT

Salem 66
Natural Disasters, National Treasures
Homestead

This is what the Bangles wish they were. Salem 66 have been playing since 1982 and have survived several line up changes, which seems to have only improved their music. *Natural Disasters...* was produced by Ethan Jones (firehose) and is loaded with brilliance - strong melodies, evocative lyrics. Judy Grunwald and Beth Kaplan make the difference with vocals that can be both serene and vigorous. SM

IPSO FACTO welcomes the submission of records/tapes for review. Please be sure to include information on the group/record. Send to: IPSO FACTO Reviews 301 A NW 2nd Street Gainesville, FL 32601

PERSONA



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HOURS

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Do you create an enigma?

No, I don't think it creates an enigma, it creates a situation that allows me to be more creative, a situation that's not stifling. I don't think it's enigmatic, it's very straight-forward. The fact that S.R.L. is interpreted in a million different weird ways, leads to this huge rumor factory, which to me is like a *humor* factory. It's unbelievable the things people say. But it's good, because people shouldn't know. I don't want people to really know what I do, I don't really want people to know personal things about me, because that's not really the issue. No one's going to ever figure out how to do an S.R. L. show because there's no formula - nobody's going to figure out how to be *me* by reading their tea leaves. Why would anybody want to be me?

Do you know how to be you?

I know how to "be" in a way that allows me to maintain a certain flexibility. To me, my personality is all about not being penned down and not being trapped and confined - not being put in a situation where I can't operate. And that can mean a lot of different things.

Well that's why we can't judge a book by it's author, we must consider the context, we have to privilege the reader, to an extent.

I'm more into *implications* of acts, *possible* meanings, that's a real major thing to me and the way I look at things. When I see something like a film, I don't really look at it in terms of itself, I look at it in terms of what it *implies* to me in its context. I'm concerned with what it shows me that I didn't know before, and *that* is inextricably linked to the things that are implied by the fact that it *can* exist. So, that's the way that I approach the "meaning" of what S.R.L.'s activities are, and the implications that may be generated by them - not in terms of a narrow definition of meaning. Meaning shifts. The fact that we exist in this moment in culture, *that's* where the implication is - and it always changes. So, actually I try to be more general and non-specific, except with the titles, which is a way of using language that's very, very specific, and very exact, but totally contradictory.

The greater the specificity, the greater the contradictions, especially with labels or titles.

You know the way I get the titles of the shows? I have a *Webster's Second International Dictionary*, and I reference back and forth - it takes me a week to figure out a title like that. I just pen down, "what am I going to try to do in this show, how can I give people a taste of what it might be, and mislead them equally?" So they're going to see some reflections of what is said in the title, and there going to see enough things that also contradict that. Really, ultimately, they've got to make some decision on their own, or they can just go there and pretend it's a party. To me it's important enough to make an event complicated enough so that if someone wants to look at it very simply, they can just feel sort of overwhelmed by the implications, and just say, "oh, this is kind of a neat thing, all this noise and machinery." I think the approach is to always develop a situation that's very complex, and multi-referential, and then if people want to look at it that way, and take it seriously they can, and if

they just want to look at it, they can just take it, and allow their *unconscious* minds to work with it.

Just the simple violation of space, the good ol' spectacle, has to have some impact

I just think the impact should be so provocative that it will convince people to get out and do wild things on their own. I think it's a *crime* that more people just don't do more outrageous things. What do people think is really wild? You would puke. People think the most fucking boring, lame, conservative things are really wild things, and that is a *cultural crime* that is a sickness of our culture, and that's what any responsible people should do, is get back at society for making us live with this certain type of controlled, constricted lifestyle. There are people that strike back, and some even do it on a full-time basis, and that's what S.R.L. does, they take pockshots at culture Δ

TACKHEAD

a bad album so I'm gonna put a track off that one in.

EM: *Are there any plans of re-releasing the more hard-to-find On-U albums?*

AS: No. I don't think so. Some of them I lost the rights to, like the one that's on Cherry Red. That's what grieves me. I'm getting some of them back bit by bit.

EM: *Last question. Anything you'd like to happen in the near future aside from a major label deal with freedom and the right figures?*

AS: Yeah, I wanna get fit. I'm a bit unhealthy. I've stopped smoking for six months now.

EM: *Get yourself an old beat up Schwinn.*

AS: Yeah. I wanna get a bike - a push bike. Peddling around, that's all, peddle from home to the pubs or something like that, have a couple of beers Δ

NEOISM

AL: And they will say that all you did was boring, dogmatic, and they will negate the whole idea.

MC: I wish them the best. I'll perhaps be one of them. Neoism always has been and always will be. Dadaists, Surrealists, Futurists were Neoists too, they just used another name. Today we do everything in the name of Neoism. And for the moment that's the best name.

AL: In your film there are a few images of Andy Warhol. What's his connection with the Rivington School?

MC: His connection is that he died when the Rivington School was just born. I shot those images from the TV news. Warhol was a Neoist from Duchamp's school, he copied ready made objects or ready made people. The Rivington School has a different method to play with ready made objects, junk, scrap, anything. And there was also a good-bye Andy Warhol show organized by Nada on Rivington Street, in front of the Sculpture Garden. I have a few shots of this event also in the film.

AL: How long is your film?

MC: It's 30 minutes. I made a few different versions. The

See *NEOISM* page 60

FOR SLUTS
AND SOPHISTICATES

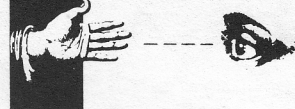
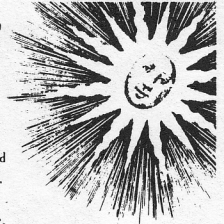
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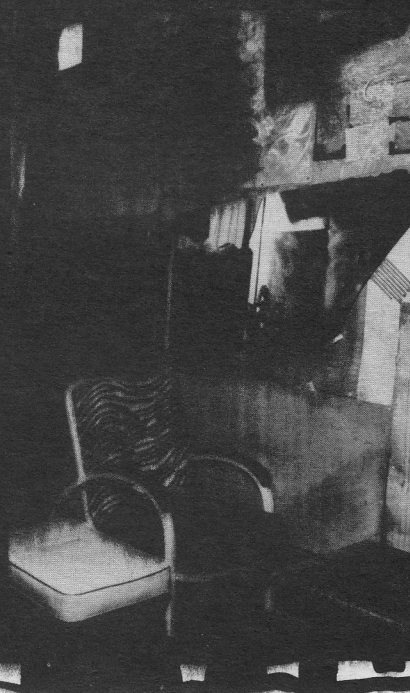




Welcome to the mysterious world where the construction site meets the pink poodle. Welcome to the age of industriluxe. Kitsch maybe, but not cliché. Whether it's cocktails or ponytails, a visit to NOC NOC, ZIP ZAPS, or AESTHETES is an adventure into yesterday's-tomorrow's-past-future.

INDUSTRIAL LUXE

Showcased on these pages
are the works of jet set archi-
tect Mr. Reeman of Tokyo.



VISUAL TRACK

he thinks we're so stupid, but apparently the montage is irreducible to words, and complete unto itself, in which case it would be most at home rear-projected on the Flock of Seagulls comeback tour.

So what's the deal with this "experimental" (Wollen's own term) cinema which features a model-beautiful central character, a grab bag of the aforementioned sci-fi genre cliches, and uses the Mideast conflict as *Reds* used the Soviet Revolution, i.e. as a backdrop for the love story and an excuse to keep the lovers apart? For Wollen to call his work "experimental" implies that an audience might have trouble assimilating the material off-hand, which is exactly the reason that lecture tours are organized. But the second he was asked anything concrete, he either clammed up or resorted to the sort of "I can't explain my work" mystification usually confined to poets who write straight from the heart. Even from the standpoint of academic careerism, by which I mean behaving in such a way as to insure that his film would be discussed afterward, the trip was a loss; everybody took Wollen's own cue and refused to discuss the movie.

Which brings us to the sushi bar, an institution seemingly mocked in the film, because Friendship (who does not need to eat) has been programmed by trendy aliens to know all the best sushi spots. Whatever the film implies, Mr. Wollen knows his way about a Japanese menu better than most, and handles chopsticks with effortless dexterity. It occurred to me that such perks of the academic jaunt might constitute the *raison d'être* for Wollen's otherwise joyless detour to our midst, but, were that true he would doubtless have negotiated around our presence to begin with and gotten a contract with room service and cab fare clauses. On some level he does have faith in his film and our ability to appreciate it, but his compulsively defensive answers to our politely phrased academic comments, and his habit of never giving a longer answer than was absolutely required made his corporeal presence a re-

dundant clot of silence to an already inarticulate film. If purveyors of the mysterioso avant-garde are going to tour, let them be fast-talking hucksters like Dali in his heyday. That way we won't worry that they hate us while they're here, and suspect fraud once they've departed Δ

NEOISM

newest is the one I showed at Chameleon but it's still a work in progress. I will transfer it to video and send copies everywhere. I want this film to become a Rivington School propaganda product.

AL: Propaganda. This is another word you like to use a lot.

MC: Neoism is propaganda art. It happened that after a show of my video tapes someone came to me and said, 'This is not art, this is only propaganda.' Propaganda is our medium, our art. Best example of that is graffiti. We also use posters, stickers, flyers, you know all the everyday publicity forms, but usually we are not making propaganda for something else, for a product. Our product is our propaganda Δ

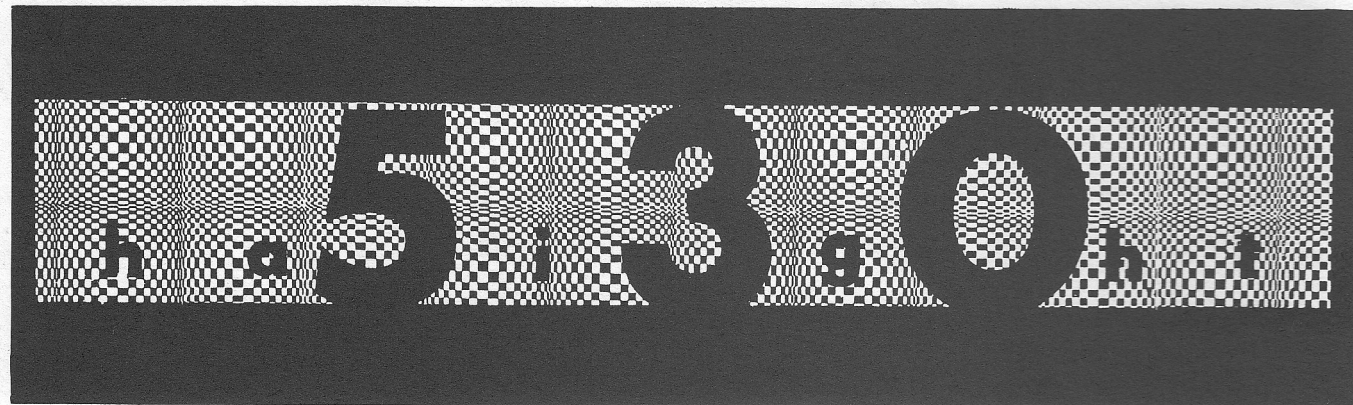
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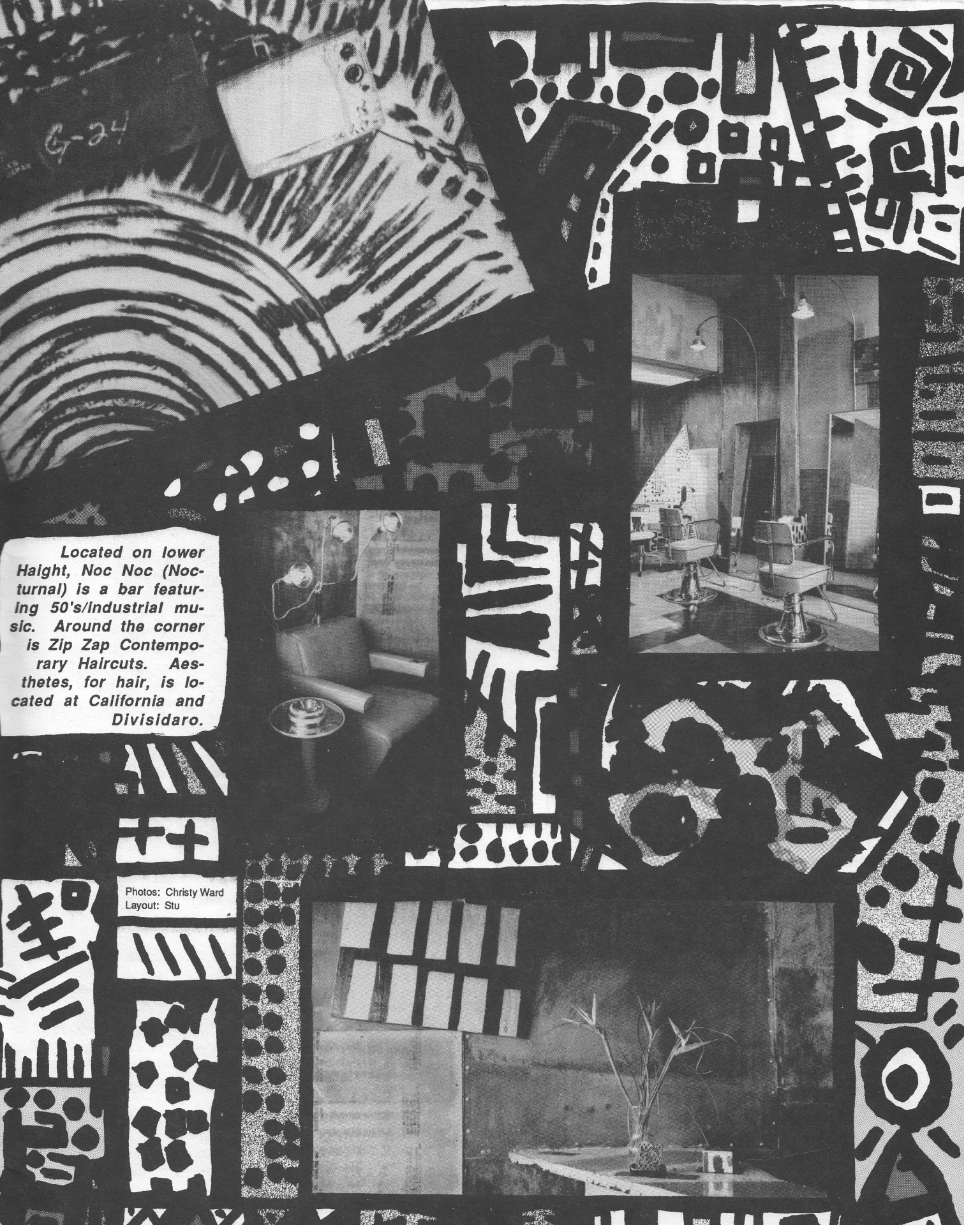
ANNA DOMINO

ing to be and who I'm aiming for and all that stuff. All that has gotten peeled off and the only thing that's left is just a little germ of ideas that everything is kind of started with. The soul of the thing. Then musically I'll have to find the edge back that gets on the demos...there's just nothing that makes me more happy as getting a mood well described by rhythm and sound, so that you listen to it and you've got a whole kind of emotional environment.

SR: One last question. Do you think that being back here in New York is going to make you a better artist?

AD: Oh yeah. New York has always been home and always will be home. I could spend another couple of years away from here and still I will always come back. I don't intend to lose my contact with Europe. I'm going to keep going back and forth. There's something really important in this city that I want to keep in contact with. Because there's a kind of brutal kind of honesty. When I come back here I feel like I'm back to the real world Δ





Located on lower Haight, Noc Noc (Noc-turnal) is a bar featuring 50's/industrial music. Around the corner is Zip Zap Contemporary Haircuts. Aesthetes, for hair, is located at California and Divisadero.

Photos: Christy Ward
Layout: Stu

SERVICES



STACY FOWLER

PUBLICATIONS

Poetry Flash The Bay Area's poetry review and literary calendar. This monthly magazine also contains interviews with current literary figures. Joyce Jenkins, Editor and Publisher, Richard Silbert, Associate Editor. 548-6871. P.O. Box 4172 Berkly, CA 94704.

ReSearch Originally *Search and Destroy* in the late seventies, this publication strives to be a primary source of cultural redefinition - an inspiration to creative, critical individuals. Published approximately every year and a half by Andrea Juno and Vale. 1529 Grant Ave. SF, CA 94133. From \$9 to \$15.

Versus A bi-monthly free magazine incorporating a 5,000 ft. space on Mariposa St. in SF, *Versus* reviews the arts and pertinent social and cultural issues. An imaginative work bringing together diversely creative volunteers, some of whom are former *Beef* magazine members. 863-4368. 2505 Mariposa St. SF, CA 94110.

Hydraulic Press Donald Grose and Bruce Isaacson formed Hydraulic Press last year to provide a medium for unpublished writers in the Bay Area. They welcome written and graphic submissions. 3412 Guerrero St. SF, CA 94110.

SPACE

Artspace A nonprofit organization featuring changing exhibits, events, and programs of contemporary art. Call 692-9100 for information. 1286 Folsom St. SF, CA 94103.

The Lab Offering a variety of innovative cultural services, The Lab presents performances in the inter-arts fields. Rental space for classes and performances is available with extended, reasonable rates. 346-4063.

Media A diverse outlet for the arts incorporating a gallery and rentable performance space, Media also has a bookstore featuring art books, obscure publications, and records. 626-9196. 360 9th St. SF, CA 94103.

Artist's Television Access This intricate nonprofit company acts as a multiservice support organization for media and performance artists. Available are research and production facilities as well as editing equipment and local cable access. 824-3890. 992 Valencia St. SF, CA 94110.

SERVICES is a free listing of businesses, organizations, events, etc... of interest to the readers of IPSO FACTO. To be listed write: SERVICES c/o IPSO FACTO 748 Page St. #7 SF, CA 94117

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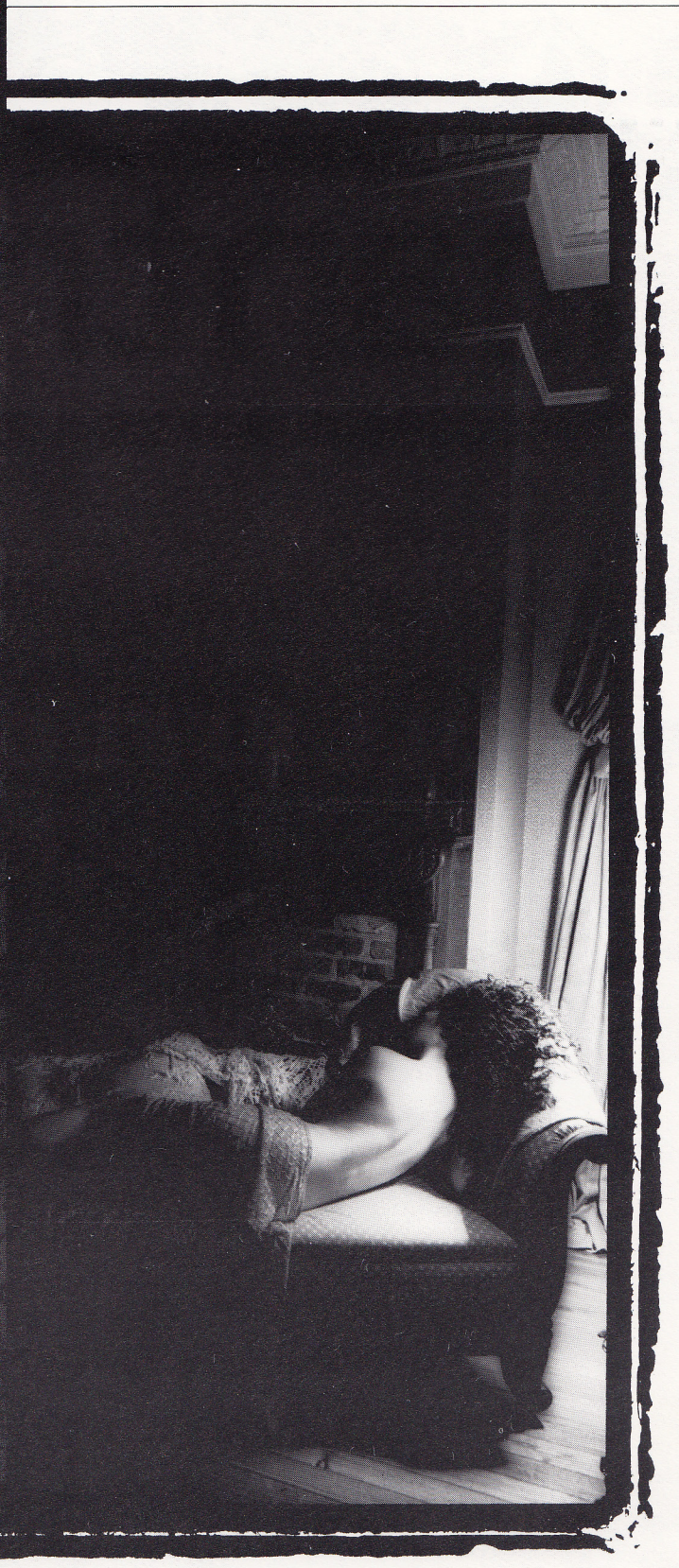
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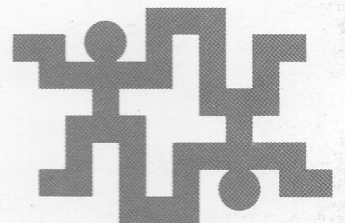
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