

IPSO

FACTO

ISSUE 7 • FOUR DOLLARS

AKIMBO ACTIVISM

MEDIASCAPE

SKINNY PUPPY

CENTER PROJECT

DON CHERRY

LUTZ BACHER

featuring the new dance single
"WORLOCK" ON 12" AND CD5.

**RAVING
MUSIC
AS
HARD
as the
WORLD
WE
Live in**

Have you had your shots?

contents

ENTROPY

DEALING WITH ARMS (AKIMBO)

making activism work in the age of the image

DON CHERRY

boundaries don't exist for this master of improvisation

CENTER PROJECT

graphics by Rex Roy & Tom Bonauro

MEDIASCAPE

zone, shimmy discs, research, autotomedia, the ooze

CHEB I SABBAH

musique ethnique et dansante

SEX WITH STRANGERS

illustration views and caption text by Lutz Bacher

THE PERILS OF PUPPY

skinny puppy interviewed by Steven R. Gilmore

BIBLE EPIC POSTCARDS

mythical collages by Gerard Koskovich

DEFFER AND DENSER

mc 900 ft. jesus, meat beatman fever, nine inch nails, consolidated

THE TEARS OF EROS

george bataille's last work (an excerpt)

DEFACTO

the haffer trio, tomaso and nafi, delerium, recordings

POSTFACTO BACK ISSUES

S.F. ALTERNATIVE CALENDER

IF

EDITOR/ART DIRECTOR

John C. Tripp

BUSINESS AFFAIRS

Arthur Boulanger

PRODUCTION MANAGER

Geoff Katz

CONTRIBUTORS

Glen Helfand, Paresi, Patricia Romero, Rex Roy, Steven R. Gilmore, Scott Taves, John Denner, Tom Bonauro, Richard Gehr, Gina Harp, Lawrence Greenburg, Stephen Cook, Pat Whitaker, Brian MacDonald

SPECIAL THANKS

Janet & Sanjay

IPSO FACTO Magazine is published bi-monthly by IPSO FACTO Publishing Inc, 657 Haight Street #2, San Francisco, CA 94117. Phone (415) 255-9265. Copyright © 1990 by IPSO FACTO Magazine, all foreign and US rights reserved. IPSO FACTO cannot be held responsible for unsolicited material. Single copy \$4 US and Canada, \$6 all other countries. Yearly subscription \$24 US and Canada, \$40 all other countries.

IPSO FACTO is produced with an Apple Macintosh. Cover color separations done with Apple Macintosh by Digital Pre-Press International, San Francisco. Printing: Howard Quinn/The Best Impression (cover), Macintosh Service Bureau - Top Copy, Camera Work - Stat Station.

For distribution and advertising information call (415) 255-9265.

Freelance writers needed. Send samples and topics of interest to above address.

Just Think, You Only Need 29 More To Make A Coat.



PETA

PEOPLE FOR THE ETHICAL
TREATMENT OF ANIMALS
P.O. BOX 42516
WASHINGTON DC
20015-0516
(301) 770-7444

Yes, I'd like to support the fight against the fur trade.

Name _____

Address _____

City _____ State _____ Zip _____

Please accept my tax deductible contribution of:

☐ \$15 ☐ \$25 ☐ \$50 ☐ \$100 Other _____

Contributors of \$15 or more receive a free copy of the book *Animal Liberation*.

☐ I'm already a PETA member. This is an extra contribution.

NM125



IPSO FACTO HAS MADE THE SWITCH — WE'RE NOW BI-MONTHLY. DO US AND YOURSELF A FAVOR — SUBSCRIBE. • WE'RE ALSO PLEASED TO ANNOUNCE THE RELEASE OF *12X6*, A COLLABORATIVE CALENDER PROJECT FOR 1991 FEATURING THE DESIGNS OF: STEVEN A. GILMORE, REX RAY, CHRISTO-

PHER BIGG, NEVILLE BRODY, TOM BONAURO, AND RICK VALICENTI. WRITE FOR MORE INFO. • THE INTERNATIONAL FILM CIRCUIT'S *THE FILMS OF RAUL Ruiz*, A 'BEST OF' OVERVIEW OF THE CHILEAN'S PROLIFIC FILMMAKING CAREER WILL TOUR THROUGH 1991. • SAN FRANCISCO'S *NO NO GALLERY* & PERFORMANCE SPACE HAS A NEW LOCATION AT 759 HARRISON. ANOTHER PROMISING NEW SPACE: GALERIE CINE DU CAL AT 576 VALLEJO • THOSE DISAPPOINTED BY 4AD'S DABBLING IN GARAGE POP TAKE NOTE: THE COCTEAU TWINS, DEAD CAN DANCE, THE WOLFGANG PRESS, AND *THIS MORTAL COIL* ALL HAVE NEW RELEASES IN THE WORKS • ABC WILL AIR DAVID LYNCH'S *TWIN PEAKS* IN MARCH WITH NO COMMERCIAL INTERRUPTIONS • MI ALTERNATIVE'S SECOND LP, *AVIARY* WILL BE RELEASED BY LOUISIANA'S C'EST LA MORT LABEL • MARCH 16 & 17 S.F. STATE PRESENTS *MIND, BRAIN, BODY, DISCOURSE, CULTURE: INTERPRETIVE CODES ACROSS THE DISCIPLINES* WITH BARBARA JOHNSON, GILBERT ROSE, JEROME BRAUER AND OTHERS. ADMISSION IS FREE. • THE HYPE IS ON FOR BERKELEY'S *DIGITAL UNDERGROUND*, WHO'VE BEEN AN UNDERGROUND PHENOMENON WITH THEIR SINGLES *DOWNHATCHALIKE* & *THE HUMPTY DANCE*. THEIR TOMMY BOY LP *SEX PACKETS* BUSTS OUT MARCH 15TH

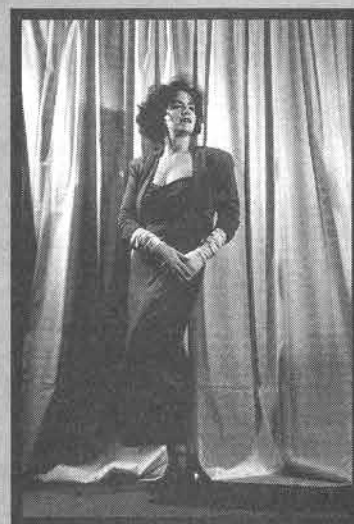
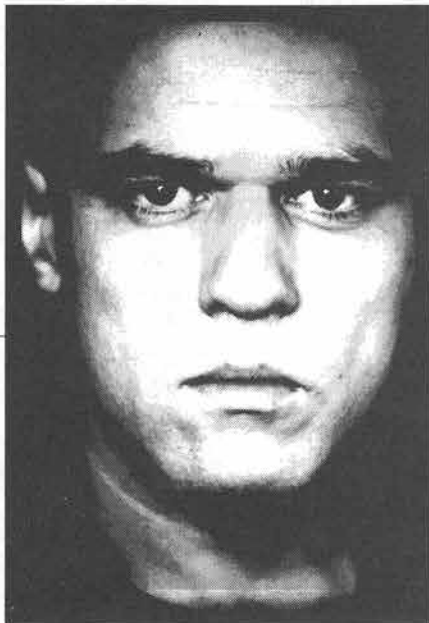


Photo: Cecilia Dougherty

COVER GIRL

This issue's cover artist, the glamorous, statuesque Didi Dunphy, is pictured above relaxing in her studio. (Rose's Lime Juice, take note.) Her textural "Quilt Painting" (1989), which envelopes this very publication, is part of an impressive body of work that pokes clever fun at the tenets of classic minimalist painting. Described by critics as a "comic" and "designer" minimalist, Dunphy's conceptual paintings are something of an anomaly in the polite, politically correct Bay Area art scene — they're smart, funny, brashly pop, and affectingly snide and critical. They also manage to comment on artistic convention, minimalism, fashion and gender with substantial visual aplomb. Her processes and materials are cunningly artless: latex housepaint in designer colors applied with textured rollers, along with zippers, snaps, and household hardware. In her most recent work, which can be seen in the Susan Watkins Award Exhibition at New Langton Arts from April 3 - 28, Dunphy tackles the convention of the stripe painting without getting near a can of paint - and comes up with her cleverest comment on the manufacturing of art yet.

-Glen Helfand



In 1985, during a period in which Wire had become musically dormant, Graham Lewis launched *He Said*, an adventurous audio-visual project. *He Said*'s two LPs: *Hail*, and *Take Care* are sublime works of sound manipulation. Lewis collaborated with John Fryer on *Take Care*, from which two tracks were commissioned by British choreographer/dancer Michael Clark. Gina Harp spoke recently with Lewis from London.

Gina Harp: Is *He Said* strictly a side project?

Graham Lewis: Yes, it is at the moment.

GH: How did the first album, *Hail*, come about?

GL: I had a desire to start working with video; I was making some stills work, and right around the same time I was doing some music as well. Norman Taylor who is Brian Eno's manager was interested in what I was doing, and what we proposed was that I would make three 12" singles, which turned out to be *Only One I*, *Pump*, and *Pulling Three G's*. So the original idea was as much to make a video as it was to write a piece of music, the first being *Only One I*. At that point, Daniel Miller had heard what I was doing, and he was interested and got involved. From there the idea followed that there would be an LP as well.

GH: How did you hook up with John Fryer, and what was his role in *He Said*?

GL: I met John when he first started to work at Blackwing, which is a studio Bruce Gilbert and I started working at in 1980 when we started the Dome project. We were working there with Eric Radcliff when it was an 8-track studio. So, I've known John since he was the tape operator and the man that made very good coffee.

GH: He's obviously come a long way.

GL: Yes, yes. So as I was developing material I rang John and said 'would you be interested in working on it,' described loosely as experimental nature and played him some 8-tracks which I had made elsewhere. Of

course, by this point Blackwing is a 24 track studio. And John said he was interested in this adventure and we worked on *Only One I* over a period of almost a year. It coincided with the time the first Akai sampler appeared, which we both fell in love with very quickly. It made the job at hand much easier because previous to that we were spinning intakes that found material, which was a lot more difficult.

GH: I personally associate the song *Could You* with a crime, particularly a crime of passion. What were you writing about?

GL: In the end I'm glad it was perceived that way, as originally when I started writing the piece it was quite the opposite. I started writing it because on two or three occasions in a period of about six months I realized I had been in a situation where I could have easily been killed by strangers. One of which was with Wire - we were driving from the Detroit airport into the city and someone dropped a very large rock onto the windscreen of the car. As always, we were in a hurry, in the fast lane trying to get into town on time, and unfortunately the rock bounced off. Ten minutes later, everyone had forgotten about it. About a month later I was in London walking down the street when I remembered it; at this point a craze going on in LA of killings on the freeway. Back in England of course people said, 'Oh, God, that's something that would never happen in England! Three weeks after I had finished recording the piece we had a massacre in a small town called Handford where a crazy took 17 people before he shot himself. It seemed to be something of an epidemic. I suppose at one time these people would've just killed themselves instead of killing people before themselves, becoming famous in a sort.

GH: That's awful.

GL: That's awful, but I wonder, is that a crime of passion? It's certainly a hate of society.

GH: What are your impressions of America?

GL: I've only seen a very small part of it. There seems to be quite a contrast of wealth and abject poverty, I mean homelessness is as poor as you can get. I suppose at the moment one wonders what's going to happen now that the Berlin Wall had come down and there seems to be possibilities of a united Europe. What will America's role be in Europe now? Also in relationship to South America and the drug barons, the now so-called drug war.



from the video *Could You?*

GH: I understand that Wire has a new album in the works?

GL: Yes, in fact it's all but complete. We finished recording two weeks ago and we're in the situation where we have about 70-80 minutes of material to work with. The title is going to be *Manscape*.

GH: Where do you see Wire going?

GL: For about a year and a half we'd been talking about a way in which we could work with technology which gave us flexibility. It gave us the ability to make music the way we had done in the rehearsal before, of actually playing loosely and responding to what you were listening to, but of course being able to record that material or that information on to disc, freeing you from having to play that same part.

Putting it on the Map/China Lake

Like most other low budget artistic endeavors, San Francisco's independent film output tends to get overlooked or lumped together with the standard dramas about cab drivers, professional joggers or Salvadorean journeys. *China Lake* is a recent Bay Area independent feature that comes from a different viewpoint. It combines the maverick tradition of Northern California filmmaking with a harder-edged, post modern sensibility.

Starting with visual and narrative approaches reminiscent of the work of Jim Jarmusch and Wim Wenders, neophyte San Francisco-based writer/director Dieter Wehl has fashioned a low key, sparsely beautiful feature film that parallels a desolate desert environment with cultural and familial isolation. The "action" takes place in a mobile home in the middle of nowhere inhabited by a vacant, James Dean lookalike named Scooter and his beer swilling, pot bellied, TV-head father who both subsist on a diet of microwaved TV dinners. Their mundane lifestyle is upset by the arrival of two punky sister in the burbs, incest-tinged off sparks which

There are lots of convertible. The landscape, which in the human with the casting

Thing fame) in a cameo role as Scooter's bar buddy.



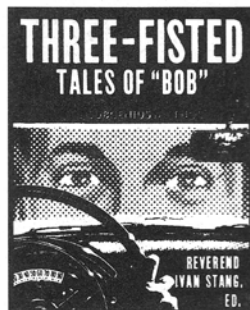
From the film *China Lake*, Amellia Richer-Hart as Laura, Joe Toppe as Scooter

female visitors: big, German Aunt Edna and Scooter's estranged Laura who sports an Annie Lennox hairdo, whines about alienation and longs to be naked on a regular basis. The sweet, slightly tense, interaction between these two siblings is the film's crux and it sets illuminate both the landscape and the family dynamics. of nice moments, particularly a Las Vegas joyride in a makeshift real star of the film, however is the breathtaking barren desert essentially becomes another character. The acting quality varies roles, but it goes get the independent filmmaking seal of approval of Richard Edson (of *Stranger Than Paradise* and *Do the Right*



China Lake Director Dieter Wehl

China Lake's subject of foreignness and alienation in the strange land of the U.S. of A. makes it particularly appealing to overseas audiences, so its not surprising that this film is making more waves in Europe than at home. It has been featured in numerous European film festivals and won the Grand Prize at the 38th International Mannheim Film Week. Wehl, who also owns an innovative SF recording studio and is already at work on his next film, might be undergoing that strange process of an American hitting it big away from home. After all, Jarmusch's *Mystery Train* was bankrolled by the Japanese, and Jerry Lewis is big in France.



SEEING THE LIGHT

Lessons in the Subgenius Mythos

You've been looking for some answers but still haven't found any and you desperately need something to believe in. Yuppies and models have Frederick von Mierers but who are the rest of us supposed to turn to in this

age of despair? Well, if you haven't gotten the word yet, now just might be the time to read the gospel according to J.R. "Bob" Dobbs. "Bob", a friendly pipe smoking fella has soothed the spirits of many a lost soul with his all encompassing philosophy of slack. In *The Book of Subgenius* we immortals were indoctrinated into the world of "Bob" and nothing was ever the same again. Now, after several years of latency "Bob" has resurfaced in *Three-Fisted Tales of "Bob"* a collection of testimonies by "Bob" disciples such as: Robert Anton Wilson, W.S. Burroughs, and "Bobs" closet disciple, the Reverend Ivan Stang. Found at all quality book stores (including chain stores) (\$10.95, Fireside). Also, in New York: Psychedelic Solution Gallery presents a Church of the Subgenius Exhibition through April 15. (212) 529-2462 for info.

Sara Garden Armstrong's Airplayers



New York environmental artist Sara Garden Armstrong's

Airplayer sequence is a kinetic sound sculpture which incorporates

painting, sculptural forms, light, and sound into installations whose movements are generated by a series of air compressors linked to a computer. Needless to say, it's the type of art that requires one's presence at the event to be fully appreciated. For those who just couldn't be there, Armstrong has released a book and a limited edition multiple which interprets elements and themes present in the *Airplayers* series. Publication date: April 14, 1990 to coincide with the *Airplayer XII* installation at the Souyun Yi Gallery, New York. (212) 505-6880 for info.



ENTROPY



with contributions from Glen Helfand, Pareesh, John Tripp, and Anne Peshapa

itch film may not have the high profile of French or German film, but its history has been equally prolific and groundbreaking. The International Film Circuit's *Netherlands: 85 Years of Dutch Cinema*, an historical retrospective

Dutch film now touring the US, provides deserved recognition of the Netherlands' cinematic tradition. Works from eight categories are featured in the program: Studio Silents, The Dutch Documentary Tradition, Border Crossings, Film Industry Revival, Cinema Unraveled, Experiments in Narrativity, A.K.A. Documentary, and Current Prospects. Featured filmmakers include Fons Rademakers, Theo van Gogh, Eric de Kuyper and Frans Zwartjes. Call (212) 475-8237 for more info.

DUTCH MASTERS



DON'T WORRY BE HAPPY

I'm So Happy, is the perfect followup to the 80's "don't worry, be happy" mentality, where we all pretended everything was great when in reality we knew (know) that we're fucked. Marvin Heiferman and Carole Kismaric have assembled "a picture-perfect adventure story" of the American way: split level homes, Johnny Carson, family sitcoms, barbecues, and other media made images juxtaposed with text. "Happy people are always more likely to see the glass as half full rather than half empty", we read, pictured above a TV dinner. The effect is the same banality of a media made dream of happiness. It's not too difficult to realize that it just ain't so, just look out your window. Dreams like these just don't go away. (\$10.95, Vintage)

FACT 22

ough Fact 22 have ten releases and counting, it's perfectly acceptable if you've never heard any of them. It's also alright if you've never heard of BLACK music, the label which releases Fact 22 and others like Jeff Central and Union. Fact 22, the creation of Columbus' James Towning, is a cassette only group, heard mainly by a rather esoteric audience attuned to "assette culture", comprised mainly of experimental electronics and noise. Towning has been producing his brand of cyber-techno for several years, applying an acute quirkiness to his music and the design of his packaging often found.

Towning doesn't see his music as being particularly derivative, citing his own interests as an influence rather than any specific groups and is doing it more for fun than anything. A complete catalog of Fact 22, and BLACK music releases is available. Write: 1230 Brvden Road Columbus. OH 43205-



graphics by Fact 22 for Headlock

13 RECORDS

1. AC Marias
Give Me 12"
2. Various Artists
Incipient Musica Catholica
3. Various Artists
Musicians of the River Nile
4. Dub Syndicate
Strike the Balance
5. Lights in a Fat City
Somewhere
6. Various Artists
Myths 4
7. The Fall
Telephone Dub 12"
8. Mel Brown
Chicken Fat
9. Muslim Gauze
Uzi
10. Vini Reilly
Sporadic Recordings (CD)
11. Genesis P-Orridge
Je T'aime 12"
12. Fred Frith
The Top of His Head
Made to Measure Vol. 21
13. Barry Adamson
The Taming of the Shrew



In the 90's, smaller is better. Case in point: London's tiny monthly *The Fred*. Small enough to tuck down your shorts, but loaded with smart short-fiction, comics, photography, and essays on London life. Contributors have included Kathy Acker, Gilbert & George, Aleister Crowley, and many of the up & coming set. Styled out?



Einsturzende Neubauten's Blixa Bargeld was in New York recently to attend the release of *Dandy*, a film on Berlin's music scene. He took a few moments to chat with Gina Harp.

Gina Harp: I understand that you're in the states to promote the film *Dandy* which is having its premiere there (New York).

Blixa Bargeld: No. Wrong. I'm here because they flew me in for the premiere of this film but I'm not here to promote it. I wouldn't promote the film.

GH: Are you in the film?

BB: I am appearing in this film, yes. I'm not involved in it.

GH: Is this your first movie?

BB: No.

GH: What other work have you done in film?

BB: (sigh) Well, the only possible film you could know would be *Wings of Desire*. I'm the

member of Nick Cave and the Bad Seeds. I'm the guitarist standing on the left side.

GH: How did you become involved in this latest film?

BB: What *Dandy*? It's not even the latest film. I don't even want to talk about it. I really don't want to promote it because I don't think it's very good.

GH: Oh really...

BB: No, actually I think it's not good at all. It's hard to talk about a subject that you don't know because you don't know the film. This guy that did the film, Mr. Peter Semple, used to do slide shows; he had diapositive slides with some music. You know, he played tapes and he had the diapositive slides, and this film is like that. It's just scenes in different places in the world with different people and that's all there is. It's not a very good film.

GH: So what film work have you done since?

BB: I wrote a film script and I did another film with a friend of mine called Ollie Shippel, called *Moon Years* or *Old Tim of the World*.

GH: Do you consider yourself to be a musician or actor first?

BB: Well, I never wanted to be a musician but because I'm living off my music I guess I have to call myself a musician.

GH: What is the current status of *Einstürzende Neubauten*?

BB: What do you mean the current status?

GH: Well, I understand that you have a new album out.

BB: That's right.

GH: Do you have plans for touring?

BB: We did some touring.

GH: How was it?

BB: Fantastic. We toured for almost two months. In Europe - that's across the Atlantic you know.

GH: Uh, yeah. So, stylistically what direction is the band going? I haven't heard "*Haus der Lauge*" yet.

BB: It's very theatrical.

GH: In what sense?

BB: In what sense? Uh, we're not trying to make it look spontaneous anymore.



GH: What did you set out to accomplish with this album.

BB: Nothing. Just to make an album.

GH: Well, are you satisfied with it?

BB: Yes, I am satisfied with it.

GH: Is this your first album for Rough Trade in the U.S.?

BB: The album is for Some Bizarre. Not for Rough Trade.

GH: Excuse me, I meant distributed through Rough Trade.

BB: It's distributed through Rough Trade, yes. But it was our last album for Some Bizarre. We are out of the contract now.

GH: Are you looking for a new label?

BB: No we are not. We don't need another contract. I think we're going to do it ourselves and distribute it through the same companies that we did before. We just don't need another company that fucks us up again.

GH: You were obviously unhappy.

BB: Some Bizarre was shit.

GH: Why do you say that?

BB: Cuz they were shit. I mean what do I need a record company for? They weren't even able to pay production costs. If we have to pay production costs ourselves then we might as well do without a record company.

GH: As the band's lyricist where do you get inspiration for writing songs?

BB: I don't believe in inspiration.

GH: What do you believe in?

BB: Whatever I want to believe. I don't answer that question. Skip.

GH: OhhKaaay. Outside of music what are your interests?

BB: Literature.

GH: Any particular books or authors?

BB: Ah, skip.

GH: Are there any bands that you are currently fond of?

BB: The bands of my friends, like Crime and the City Solution, Nick Cave and the Bad Seeds. I like Sonic Youth, they're my friends too. The Fall, Diamanda Galas, the Kronos Quartet.

GH: Do you support any social or political organizations?

BB: No.

GH: How do you feel about recent political changes in Germany?

BB: Uh, it's astonishing how fast they are. It's really incredibly fast. Every day something new happens.

GH: Do you think this will have any influences on the music scene?

BB: Oh yeah, later. But it will take time.

GH: So you don't recommend the film "*Dandy*"?

BB: No.

GH: Well, I guess I won't look for it then.

BB: Good. You'd be perfectly disappointed, I promise you.



Politically Pointed Postures: Dealing with Arms (Akimbo)

BY GLEN HELFAND



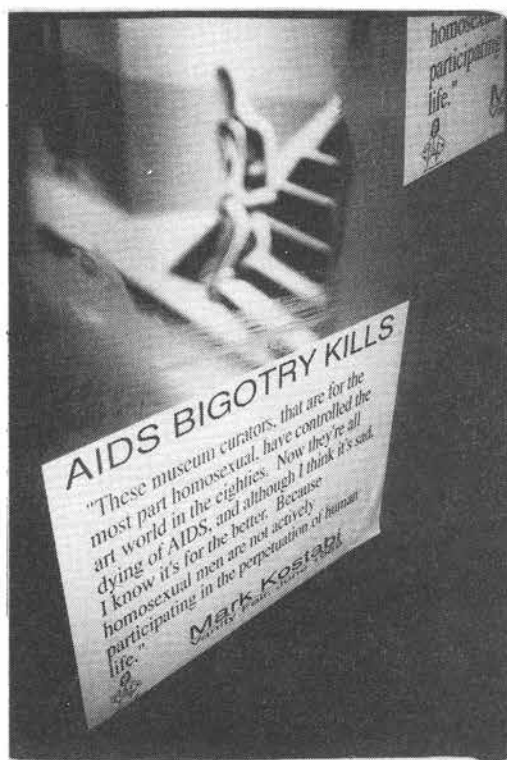
Being politically active and provocative in a culture that thrives on style and empty flashiness has become a complicated endeavor. Lets face it, plain old picket lines are *boring*, not to mention ineffective. In the last twenty years, "Grassroots Political Action" has become an anachronistic term — "Press Release Politics" might be more appropriate for the 90's. Now we must fight the power by using its



Akimbo posterung of Federal Building, San Francisco,
August 14, 1990. Photos by Stan Maletic

***The weapons of 90's activists are xerox
machines, roplex, fax machines, sweat –
and a degree in media manipulation.***

own stylish weapons: mediated advertising strategies, visual appeal, and the lure of sex. The same media techniques that made Madonna a superstar can be employed to address political issues such as AIDS, police brutality and your basic right wing paranoia. That these tactics actually seem have some effect points to a complex and ultimately rather ominous scenario: while there is a greater accessibility to media there is also a simultaneous dilution of the meaning of the information that is put through its process. In present day, political action means nothing if it is not splashy, sexy or violent enough to be reported on the 11 o'clock



Postering of Mark Kostabi opening.
Photo by Marc Geller



SEX IS.

news. But when we commonly see sensationalistic violence in movies and on news reports, they mean less and less. To make it successful nowadays you have to be really clever.

The savvy, anonymous actions staged by "San Francisco-based network of cultural activists" known successively as Boy With Arms Akimbo, Girl With Arms Akimbo, or most recently the simple, unisex, Akimbo, have worked well on levels beyond merely gaining media attention precisely for this reason. Akimbo presents us with a controversial modern-day approach to political activism that is a energetic mixture of media manipulation, designer aesthetics, art, (homo)sexuality and nightclubbing. As their name implies, they have been staging adamant, clever political actions that have been making waves in the Bay Area since last summer, most often in the form of titillating, no-budget postering campaigns and events that work by tapping into a network of office building guerrillas (ie: those who use the corporation's FAX and xerox machines towards subversive ends), the after-hours work of media professionals, and gallons of eager, youthful sweat. While not necessarily artists, their efforts emphasize the visual and can be positioned in the current context of art, as they surface on the street, in galleries, on T-shirts and leather jackets, and of course, in the press.

Besides having a valid viewpoint, the most important skill to have as an activist today is knowing how to work the media. For an underground network, Akimbo's press packet is surprisingly well-produced, comprehensive, and shamelessly self-promoting. It does not, however, promote any particular individual. Indeed, anonymity is stressed: "Akimbo is not an 'organization' and does not have 'members'... has no spokesperson and makes no 'official statements.'" People who speak to the media about their association with or contributions to the group represent only their individual experience and perspective." A strange preface to a press release, but it does add an alluring hint of mystery. There are, thankfully, a few facts and intentions stated in this material: approximately 100 people, stemming from an initial core of gay men, have been involved in Akimbo projects; and they use a broad range of non-violent tactics with an "approach [that] works more with intellectual subversion and visual intervention, seizing and manipulating the processes of advertising and mass media, and expanding on the possibilities of technologies of xerox and fax ." In this context, they've achieved a pinnacle of success - coverage by a major news magazine.

Following in the rigorous, civilly-disobediant footsteps of AIDS guerrillas ACT-UP, Akimbo's interests are more broadly aimed at addressing "a constantly insulting political atmosphere." Their first notable,



Prevent AIDS. Exchange your needles. Contact Prevention Point. It could save your life.

**JUST SAY
KNOW**

travelling the musical globe with **don cherry**

Text **Stephen Cook**
Portraits **Pat Whitaker**

In this day it seems important to be eclectic. To understand a complex world we strive to have some knowledge of a variety of things cultural, political and personal. This pursuit is a noble one, but too often we apply our own biases to the experience and end up missing the essence. Many western musicians have embraced indigenous musical styles like Caribbean, African and Indian only to water them down. The idea of chanting over the drone of a sitar, tabla and berimbau would probably scare most musicians to death. Don Cherry, however, does chant.





Foremost, Cherry is a jazz musician. In this genre he is one of the most innovative trumpet players and a listener of great depth. Cherry's recordings are staples of the jazz and international sections but his name is also associated with new music and noise groups like Heiner Goebbels and Bongwater. Don Cherry is a purist and an eclectic.

Born in Oklahoma in 1936, Cherry grew up in Los Angeles, first exposed to jazz at the club where his father tended bar. Seeing many of the jazz musicians that came through town like Billy Eckstine and Erskine Hawkins, was an early inspiration to play. In high school he learned almost all of the brass instruments, listened to Charlie Parker records and met such future jazz luminaries as Billy Higgins, George Newman and James Clay.

With Newman and Clay Cherry formed the Jazz Messiahs, getting his first taste of writing, arranging and touring. After the Messiahs broke up, Cherry met Ornette Coleman, and so began a personal and musical relationship with one of jazz's most iconoclastic figures. In 1959 the two moved to New York City, attended the School of Jazz at Lenox, Massachusetts and, along with Charlie Haden and Billy Higgins, proceeded to record several albums for Atlantic and Contemporary.

The music that Coleman wrote for these albums was nothing short of revolutionary at the time. Bebop had freed jazz from the rhythmic constraints of Swing, but was still based on set chord patterns. Coleman's music discarded many of these patterns, allowing for melodic and rhythmic freedom and, as a result, influenced many of the freer musicians that came to prominence in the 60's. Cherry flourished in this environment, and his association with Coleman would prove to be a valuable beginning to a very diverse musical journey.

Leaving Coleman's band in the early 60's, Cherry went on to play with Archie Shepp, Albert Ayler, Sonny Rollins and John Coltrane. With some of jazz's master musicians Cherry played in a variety of the music's contexts, from the dirge like wailing of Ayler to Coltrane's eastern tinged style. To expand his musical vocabulary even further, Cherry spent the 60's and 70's travelling throughout Europe, Africa and the Far East. As a musical Gypsy, he studied Indian Raga singing and learned how to play West African instruments. The 70's and 80's found Cherry living in Europe, playing and teaching in a variety of situations. Currently he is living in San Francisco, working with the musically diverse Hieroglyphic's Ensemble, under the direction of Pete Apfelbaum.

I recently sat down with Cherry and discussed topics ranging from international music to recent developments in the musical world. Exuding a warmth and openness so often circumscribed in our society he began by commenting on one of the more positive developments in contemporary music. "In punk there were people who had things to say and they weren't great musicians, but could make the sound of what they wanted to express and make it clear. I have a lot of respect for that." In fact, his daughter Neneh Cherry, was a member of the Slits and his son-in-law Bruce Smith is

currently the drummer for Public Image Ltd. Cherry sees similarities to his own work in the current technology of mixing. "Mixing is the great art now. The DJ's varied mix creates a flow that is timeless. I did the same thing when I mixed the album *Where Is Brooklyn?* because we didn't stop in the mix; one song would just flow into the next."

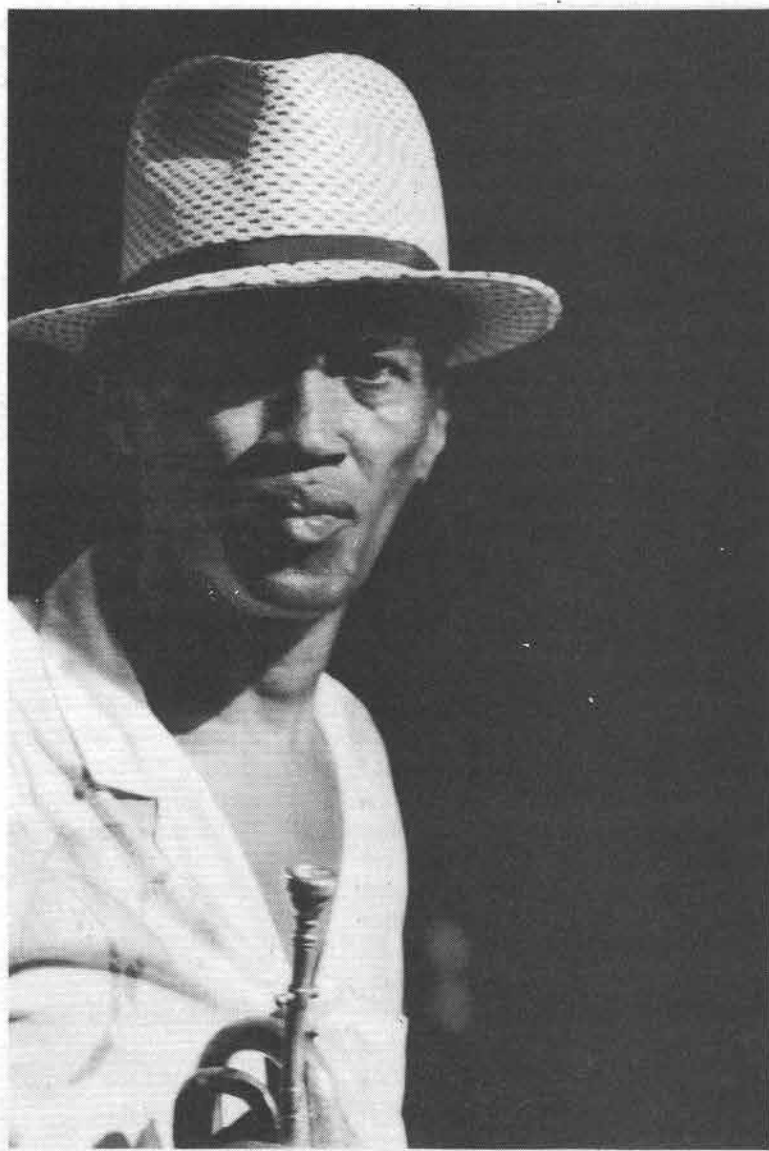
Cherry is intent on avoiding repetition in music. His improvising in jazz, Indian and West African music enables him to do this. "I have always looked for surprises. I guess that's why I've always been into improvised music, and even though there is form within this form, there's still room for surprises." Cherry gained an appreciation for spontaneous creativity early on. "I come from the school of recording where we would do three takes of a song at the most. With a lot of Ornette's music we did it in one take."

In Coleman's band Cherry learned to hear the subtle tones and shifts of a music that was free. This did not forego discipline, however. The musicians had to listen carefully to the changes in the music and to the overall sound of the song. "The group we had with Ornette was in tune. One year playing together everyday did it - playing together everyday."

Cherry described Coleman's concept, called Harmolodics, this way: "in Harmolodics each note is resolved by the next one and the harmony is found in the chord progressions. The rhythm is strong in determining the musical structure because the percussionist is free to change the tempo of a song and influence the horn players to take their solos in different directions. See, we were coming from the Bebop tradition where you were restricted to play the set form of a song. In Harmolodics you can improvise new forms in a song or modulate the tone somewhat. You can only do this when you play with musicians that know."

Some of the musicians that "know" include James "Blood" Ulmer, Ronald Shannon Jackson and Dewey Redman, who all have played and studied with Coleman. Don continued. "Ornette wouldn't start a tune like 1,2,3... We would feel the silence first. This is very important, because if you don't have respect for the silence first, then you really can't respect the music. From the first accent of the first sound of a song we could feel the tempo or the tempo. Anything that would happen after this, say if I was playing the melody, then everyone would know where to go and when to compliment. Harmolodics is a concept in western music that I know is a

**"I have always
looked for sur-
prises. I guess
that's why I've al-
ways been into im-
provised music,
and even though
there is form
within this form,
there's still room
for surprises."**



way for young musicians to find their own voice. This is what we are all looking for in life; our own individualism." Coleman is currently writing a book on Harmolodics, so soon many musicians and non-musicians alike will know of the music theory that Cherry has used to great effect.

By learning different indigenous styles of music Cherry has also found his "own voice" exploring a whole set of dynamics not found in jazz. "When I studied Indian music I became familiar with the Sanskrit language. When you sing the syllables of Sanskrit you not only use your mouth, but also your nose, throat and chest; individually or at the same time. This particular concept also allows you to find your own sound."

Studying directly with different masters has abetted

Cherry's knowledge of international music. His experiences go far in accounting for the power and grace found in much of Cherry's music, whether it is the multi-cultural influenced work he did with sitar player Colin Walcott and Brazilian percussionist Nana Vasconcelos in the band Codona or on his solo album *Brown Rice*. One sees this same power and grace in the musical dialogues he had with Coleman and Ayler.

In Africa he played with the Joujouka musicians of Morocco known for the trance inducing music they create on a variety of wind and percussion instruments. And while in Mali, he continued his study of the doussn' gouni, a West African hunter's guitar. This 6 string instrument augments the trumpet he plays, along with various percussion instruments, flutes and the piano. Cherry has also studied in India with the renowned raga singer Ram Narayan and with master flamenco guitarist Pepe Habinschuela.

His familiarity with string instruments goes beyond musical proficiency. "The first string instrument that was created came about when man first pulled the string from the bow, and then you think about the Brazilian berimbau with one string and the Genaoua guitar with three strings. The line continues with the 6 string doussn' gouni and the traditional 12 string guitar. One instrument, though, that incorporates the qualities of all these instruments is the kora. The kora is the opening of western music to Africa."

This same intimate understanding of the importance of tradition and the specifics of a musical form is also found in Cherry's appreciation of his own musical culture. In particular he stresses the playing of standards, such as those written by Gershwin, Berlin and Monk. "I always loved playing standards. It's part of the culture of jam sessions. Today musicians aren't

interested in playing other people's songs because everybody wants to be a composer. It's the whole culture of learning other people's music that is the real art and when musicians do other people's songs it's like it becomes their own." Understanding the infinite flexibility of jazz has helped Cherry successfully incorporate many non-jazz forms into his repertoire.

Cherry has recently found an outlet for this repertoire in Peter Apfelbaum's Berkeley based Hieroglyphics Ensemble. Apfelbaum is also a composer and plays an array of instruments including tenor sax, keyboards, flute and percussion. "In the Hieroglyphics Ensemble we are reaching for dynamics, and if we reach that it would be one of the most special things to achieve." This 15 piece band does indeed run

through a wide range of emotions; from meditative calm to full blown jubilation. "This is great," Cherry says, "because it's not just one person doing this in the ensemble. This particular harmony is missing in civilization. For the world to function in harmony we need communal participation." Once again he looks beyond a set appreciation of jazz to understand the many implications inherent in the form.

While speaking of the Hieroglyphics Ensemble, Cherry frequently used the word multicultural. For him this term signifies the work he has done in the past and with the ensemble. He sees the need to have a distinct knowledge of many different cultures and not just a shallow awareness of them. Don's forthcoming A&M album, in fact, will be called *MultiKulti*, and includes collaborations with the ensemble, his new quartet MultiKulti, featuring Apfelbaum, Hieroglyphics bass player Bo Freeman, and drummer/tabla player Hamid Drake, as well as a quartet that includes master percussionists Ed Blackwell, reedman Carol Ward, and tuba player Bob Stewart. Rounding out the lineup will be special guests like Nana Vasconcelos, Allen Ginsberg, Karl and Ingrid Berger, and Karen Knight.

In the past few years Cherry has been involved in several other projects. Last year saw the release of one of Don's most successful albums to date, *Art Deco*. This disc covers many styles from hard bop and blues to exquisite ballads and some free excursions. This is a good reintroduction to Don's playing and offers a chance to hear tenor sax great James Clay and the stellar rhythm accompaniment of Charlie Haden and Billy Higgins.

In October he performed a commissioned work for the Jazz In The City series entitled *A Mass For All Religions*. This piece was premiered in the austere setting of Grace Cathedral and performed by Don, Peter Apfelbaum and percussionist Nana Vasconcelos. They took advantage of the cathedral's unique acoustics to allow notes to reverberate and linger in the air; creating an ethereal melange. This stark effect produced the feeling of infinite space and demonstrated Don's 'respect for the silence'. He has also recently appeared on albums by Hilton Ruiz, Sun Ra, Charlie Haden, Carla Bley and Ornette Coleman.

Outside the jazz realm Don has played with a Sradinian folk group, recorded with heavy noise experimentalists Bongwater and worked with German avant-garde musician Heiner Goebbels. He worked with Goebbels on an opera entitled *Der Man Im Fahrstuhl* (The Man in the Elevator), based on a piece by East German poet Heinner Müller and on Robert Wilson's avant-garde jazz play *Cosmopolitan Greetings*, based on the life of Bessie Smith. In the company of Bongwater and Goebbels one hears Cherry's trumpet playing against a background of distortion, feedback and maniacal guitar stylings. It seems there is no musical setting that he can't contribute to.

Cherry's ideas aren't just applied in musical settings, but also to education. In 1970 he was a teacher in residence at Dartmouth College. "I taught a class on music

called *Impressions And Expressions* to about two-hundred students. One aspect that confused me, though, was this thing about grades. The memory you most likely take with you from a class will not be the grade you received. It turns school into a competition." In July, he will be teaching this same course at the Naropa Institute in Boulder. Cherry would especially like to see kids learn to play music for their own sake. "I feel that in every school there should be a room where any student could go and play an instrument. This could be done with just the design of a room that would accommodate music creation." Cherry also wants to better inform black kids about their own culture. "It's incredible that black kids don't know who John Coltrane was. They know who Billie Holiday was because she was a drug addict. The media should be used more often to inform kids about culture. I don't think you just have to be entertained because you can go out to a concert, learn and have fun. If we could understand that learning can be fun then it would be easier to teach kids about culture."

Like many other musicians Cherry is interested in the visual arts, especially theater. "I would like to have a theater and call it Empty Canvas. It would involve four artists from various disciplines and each of them would start out with a blank 'canvas' and a musical background. They would have to begin with a blank canvas and end with one. It would be like organic theater and there could be one in every city. Artists on the road could stop in to create and it would also be open to local students to use."

From the classroom to the studio and onto the stage, Don Cherry always makes an indelible impression. He finds continual replenishment in his art because he never stops looking for it. His dedication should be an example to those musicians who are satisfied to continually repeat themselves for the sake of money. Good music and art continue to exist regardless of economic and political impediments. Cherry sees no limit to the possibilities that music holds and he continues his association with individuals that are dedicated to their art. "It's one thing to play with musicians who really know the culture and another to play with musicians that are just trying to be exotic. They say in India that one lifetime is not enough to learn music and it's true." (P)

selected discography

Don Cherry:

Complete Communion
Blue Note - 1966

Symphony for Improvisors
Blue Note - 1966

Relativity Suite
Virgin/JCO - 1974

Hear and Now
Atlantic - 1978

Codona:

Codona I
ECM - 1979

Codona II
ECM - 1981

Old & New Dreams:

Old & New Dreams
ECM - 1979

Playing
ECM - 1981

With Ed Blackwell:

El Corozan
ECM - 1982

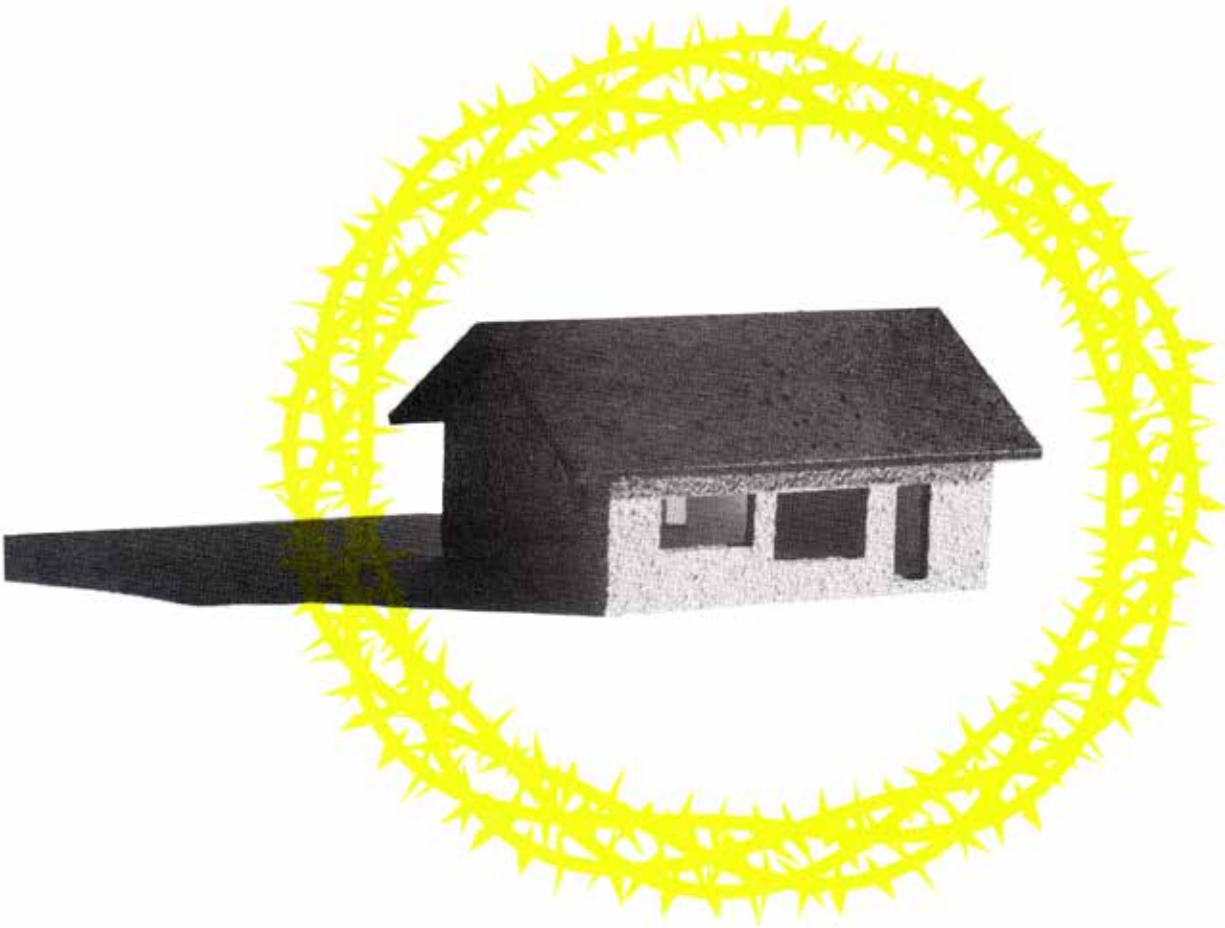
Tamma
Odin - 1985

Homeboy:

Homeboy
Bareley - 1985



house and garden

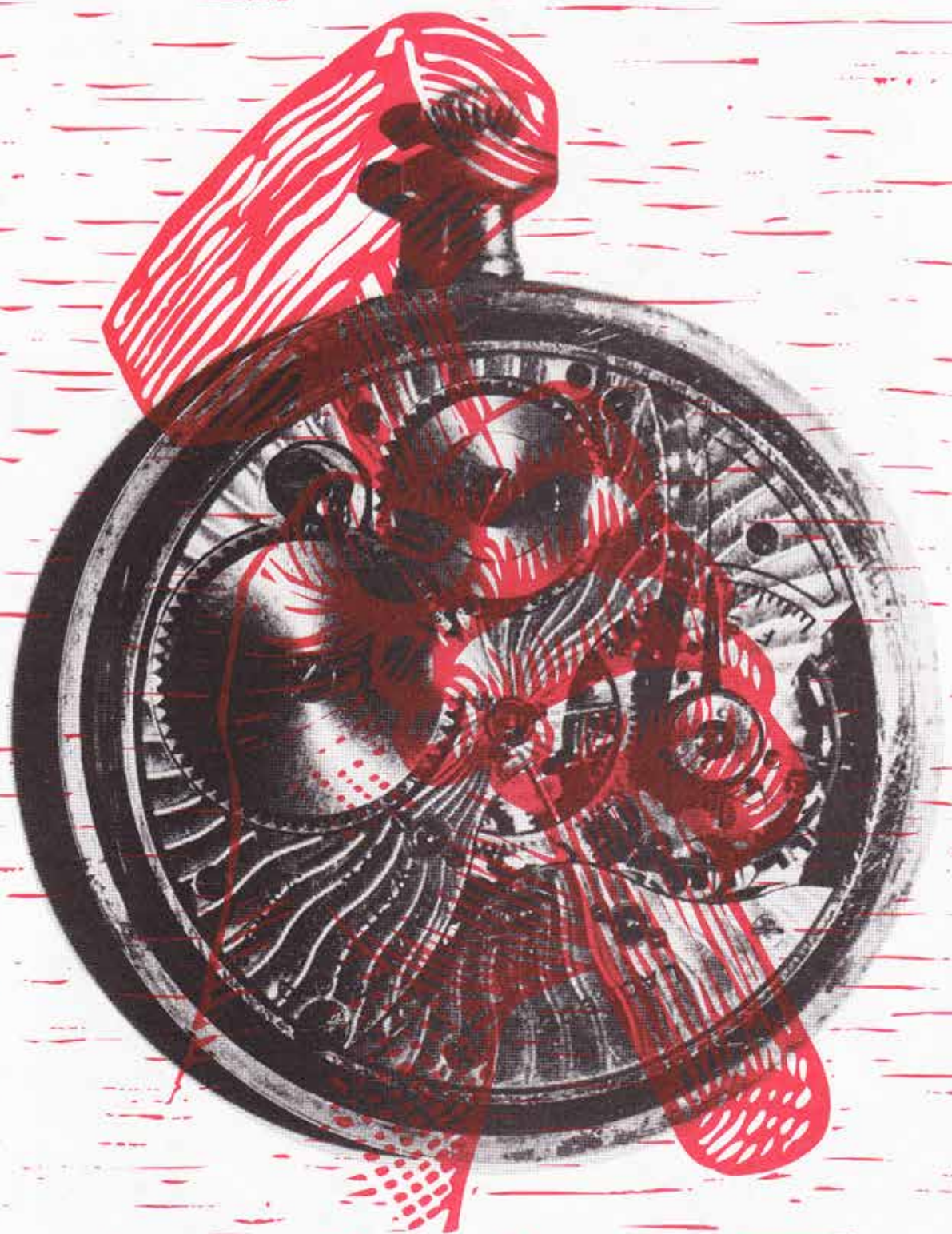


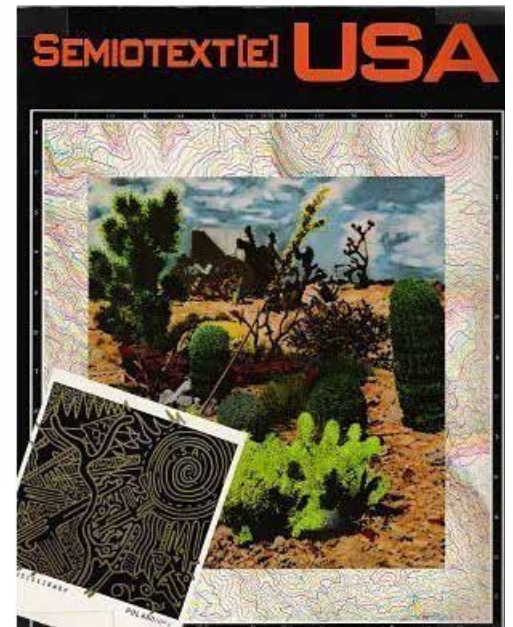
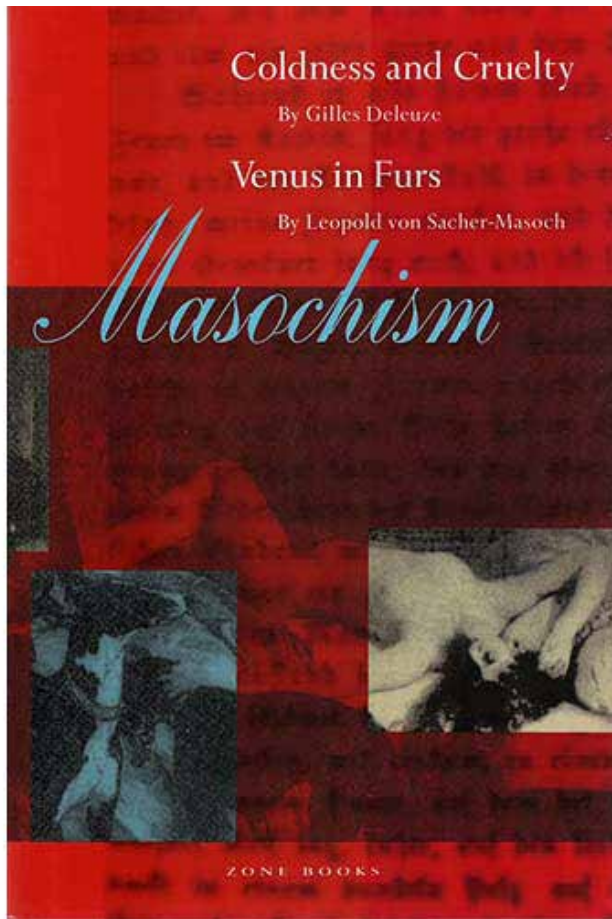
time brings you

closer

to

living







MEDIA SCAPE

By John C. Tripp & Richard Gehr

Though the general trend in media has been towards increased centralization, with just a handful of conglomerates now controlling a majority of the flow of information, the last ten years have also been characterized by a growth in independent, alternative media. Thanks to new technology, namely desktop publishing, the presses have been somewhat liberated by a new influx of media in the form of fanzines, journals, books, and magazines. Technology has also made it easier and less expensive to produce recordings via tape duplication or low run pressings.

The good thing about this new technology is that it allows *individuals* to create media outside of the organization. It doesn't take a huge staff to produce a *ReSearch* or a *Shimmy Disc* recording. Thus, increased specialization is possible and media that wouldn't have been economically feasible to produce is now available in ever increasing numbers. The main obstacle for independent media today is not production — it's distribution, which is often archaic if not impossible.

Though the "media makers" featured in this article don't necessarily utilize any of this new technology, nor are they immersed in it, they do represent the increasing participation of individuals with unique, often esoteric visions in the media making process. These are people who see the endless possibilities of communication and are succeeding in reshaping its paradigms.

As *Vanity Fair* saluted the likes of Rupert Murdoch, Al Neuharth (founder *U.S.A. Today*), Steve Ross (Chairman, Time Warner Inc.), Roger Ailes (media consultant for Nixon, Reagan, and Bush), and Malcolm Forbes in *The 1989 Hall of Fame - The Media Decade* we salute *ReSearch*, *Shimmy Discs*, *Autonomedia*, *Cassettes From the Ooze*, and *Zone* and more to come for producing "media that makes a difference."

ReSEARCH

Using an interview format, *ReSearch*'s Andrea Juno and V. Vale provide a forum for the investigation and analysis of subcultural phenomenon. Using their own interests as the basis of what they "research", the two assume the role of documentarians, giving meaning to such enigmatic subjects as industrial culture, pranks, and modern body adornment and ritual.

The two are modern day alchemists - assembling seemingly disparate elements into a cohesive form that becomes an issue of *ReSearch*. The process isn't easy though. Beginning with a general focus, Juno and Vale spend months fine tuning their vision before a text emerges.

Having sold their typesetting business Juno and Vale are now full-time publishers. The most recent *ReSearch - Modern Primitives* has been their most successful. They were interviewed at their San Francisco office/home, immersed in yet another project, a reissue of Daniel P. Mannix' *Freaks - We Who Are Not As Others*. The next *ReSearch*, now in its most preliminary stage, will be on music and will be released sometime in the fall.

John Tripp: What were your motives initially to publish?

V. Vale: I started *Search and Destroy* in the Spring of '77 and that was just simply to document what was emergent rebel youth culture, which became known as punk rock. Because it was really much more complex and interesting than most people think. So, I did that until '79 but then I quit going out to clubs and I still liked the idea of publishing but the question was to publish what? *Search and Destroy* basically had a lot of interviews with bands, although it did have interviews with Burroughs and Ballard, Russ Meyers, John Waters. In

1980 I met AJ and with initial backing from Rough Trade we started *ReSearch*. What would you say our editorial policy was?

Andrea Juno: Well, it was very quickly formed because we did the first book in '81. In the early days it was that undiluted expression of whatever we liked - unfettered creativity and vision. We didn't really know exactly what we were doing.

VV: Yeah, we didn't really know exactly what we were doing but we were doing it. It was named *ReSearch* and we were

making it a research project i.e. to find out about something we were interested in. Actually our early tabloids are the seeds for a lot of themes.

AJ: It started off with basic philosophical themes - one of them is the surrealist reverence for the imagination. What is it to be a human being in this society? It's to really fight against the sort of sterility of a job and everyone needs to have that ability right now to be able to find out what this elusive thing is that is in your own identity. Those were the things we sort of thought everybody should try to do.

VV: Surrealism gave us a whole new set of values initially.

AJ: The situationists were really important to us then too and Burroughs. We had an amalgam of influences that we were trying to synthesize and organize. Especially in 1980 when we witnessed the breakdown of a nice packaged underground that was just ready there for the plucking and that's why they demised. *Search and Destroy*. That's why those guys decided to stop interviewing musicians and going to clubs anymore. And it's ten years later and it hasn't changed. The avant-garde that's avant-garde now is the exact same avant-garde in 1979. Now that's scary, things that are avant-garde now, something like Negativland, being the same for ten years. There's something a bit scary about the cessation of a generation.

VV: It's like all these young bands that are tracing over the archetypes that were established over a decade ago. In fact some of the things like Neubauten that came about in an industrial phase were tracings of futurist theory.

AJ: But there's a big difference between going from the futurists and then having a generation or a group of people rediscover something and making it new for that time. There's something quite different about having it never have gone from the 80's to the 90's - these things have never gone away, never have even come to be either camp or discarded to be rediscovered again, but just a flat line. It's almost like a necropolis.

JT: Is it just because of the whole state of things.

VV: This whole post-modern condition of too much information.

AJ: And lack of any synthesis or analysis. Well that's what we were trying to do and then it got more and more



KRAMER AND SHIMMY DISC

An undecodable sculpture of dials and gauges, a record producer's sound-board suggests insularity and communication at once—music as bionic information. The intimately interesting producer/musician interface transcends simple cause-and-effect. A producer can alter the sonic fiber of a guitarist's soul with the tweak of an equalizer, or add strength and maturity to a singer's voice by nudging the reverb up an iota.

Since the dawn of the age of music's mechanical reproduction, producers have, more often than not, assumed at least an equal role in its creation with the musicians involved. Some producer's genius lies in the invisible assemblage of parts, matching players with music the way a gifted chef might construct a meal as a chamber work of tastes; others invaginate a record with their personality as a matter of course, so the vinyl oozes a certain aura no matter who's involved with its particular emission. The worst merely pass along the coded nuances of commercial success.

At least one such producer, however, transcends such categories altogether. Mark Kramer, thirty-nothing composer, musician (bass, etc.), and sole proprietor of Noise New York studio and the Shimmy-Disc label, which turns three on April Fool's Day, makes records with the gusto of a 1950s action painter who not only possesses secret figurative gifts but also mixes his own paint, threads his own brushes, stretches his own canvases, and hawks his masterpieces from gallery to gallery. Kramer's the single facile worker on an accelerating assembly line, drawing sustenance from the "strange and special" moments of music making.

And you know it don't come easy, although the quantity (30 albs thus far) and quality of these Shimmy-Discs — from The 20th Anniversary of the Summer of Love compilation that started it all to King Missile's mystic adolescent savantry; from the cosmopolitical mind meld of Bongwater to the splunk decay of B.A.L.L. — seem to belie that impression. Shimmy-Disc blossomed like a wild fungus out of Kramer's artistic and personal malaise following the messy breakup of Shock-ably after five increasingly psychotic and psychedelic Kramer - produced records.

What to do? Consider this our story's moral in advance:

"I spent a lot of years looking real hard trying to find out why nobody wanted to put out my records," says Kramer over cola and ice cream and some



kind of fish. "But if you put Force in Action, you can create an environment for yourself to work in. And that's how Shimmy-Disc got started."

Eclectic American alternative music as found on a glorious shoestring label such as Shimmy-Disc does not exist in an economic or political void, anymore than do Warner Bros. or CBS. These conditions seep into the grain of a singer's voice and into the fabric of a sound. Or even into the brittle tenor of a producer's lunchtime conversation.

"American music doesn't sell just because it's American," Kramer explains. "It sells because there's something in the underground intrinsically tied to 20th-century man, aside from the commercial new music that's going on. We're the undercurrent, the blood in the vessels."

But Kramer's no hunger artist, and bemoans the same distribution problems as most independent arts ventures.

"If someone came to me right now and said, 'I'll give you \$5,000 to work for men and Shimmy-Disc gets major distribution, I wouldn't think - couldn't think - twice about it. I'd have to take the chance of more people hearing the music, and put the cash right in my pockets in order to live comfortably. There's basically almost nothing I can do to force the distributor to force their salesmen to force their buyers to force the stores to put the records in the stores, and even on the wall."

Which takes us back to the studio that Kramer built, a structure teetering on the brink of success or disaster at any given moment. But it only takes a brief listen to the new Bongwater album, *Too Much Sleep*, to force things into perspective. Such beautifully disorienting music couldn't help but flower in such a peculiar bionic setting.

Lord have mercy on the major that attempts to buy off these ears cheaply.

Shimmy Disc JAF Box 1187 New York, NY 10116

"Shimmy-Disc blossomed like a wild fungus out of Kramer's artistic and personal malaise following the messy breakup of Shockabilly after five increasingly psychotic and psychedelic Kramer-produced records."



formative. We never had a credo or dogma, we've always tried to resist that. Any of the forms of art or whatever have to always change, so what could've been very vital in 1980 perhaps is not now or vice versa.

VV: We're just at a time where nothing is meaningful or interesting in itself.

AJ: In our early floundering attempts we would try and synthesize these ideas we had and it truly is a research project. We're literally researching with all of our books, usually through the interview format - discussions, dialogue, great conversations (laughter).

VV: It's not like we're interested in everything. There is a certain edge to it, a deep seated kind of social critical edge.

JT: So how has it changed now.

AJ: It hasn't, it's just evolved. Obviously there is all this new information and new forms that one has to look at. A lot of our basic foundations are still there it's just that it's evolved to this form.

VV: I think we're still engaged in the process of discovering and identifying and analyzing overlooked culture.

AJ: We're always going to be changing, although I think you have to be more structured now as things get blurrier and blurrier in the outside world.

JT: As *ReSearch*, you go into something without a great grasp of what it is?

VV: Oh, of course. We're obviously trying to make up for lost time.

AJ: We make our books, hopefully, accessible to anyone. We've always hated elite books, unless if you've got a specific function, like a computer book. But our books are for the high and the initiate.

VV: We start with the lowest level of initiation.

AJ: With the Ballard issue, you could be a Ballard fan who's read every single thing and still find something of value. Or you could be somebody who's never read a single book. But it's still never demeaning; we always take the audience as if they were us.

JT: What are the reactions from academia to *ReSearch*? Have you gotten any feedback?

AJ: We don't get much feedback from anyone. We do know a lot of academics who do like the book and I've met other publishers who claim they really like the book. But who knows - we're not the people to ask that question.

JT: What do you think of these books that seem to have the same perspective as you?

AJ: I don't think there are any.

JT: Well, say books like *Semiotexte*).

AJ: I've met the *ZONE* people - we, of course, respect their books highly but what they're doing is on a very different level. It's something that I don't even think we're capable of doing, and vice versa. It's actually quite complimentary. I met them in New York and they're really nice.

JT: I guess what my question is, is there a school that's emerging here?

AJ: We're really outside of any of the academic community so we wouldn't know that. Although we read a lot of theoretical works ourselves. I don't think as yet there's any school, at least that we're part of. Vale and I are fairly isolated.

JT: Do you have problems with that?

VV: No, people come here all the time. We travel once and a while - Vale's going to Europe.

AJ: We have to travel but we do have a lot of visitors from out of town but we don't interact much with the academic or arts world. I don't think there's really an academic community that's that far out there. All the people that I know that are struggling for

"Now you can't have a simplistic cloaking of the music you listen to or the clothes that you wear to sort of define your commitment in life or your identity. So now it's a lot harder - you really have to know your identity without those superficial trappings and unfortunately a lot of people really get caught into that as we've witnessed with several undergrounds and cloakings."

-Andrea Juno

some far out idea in the academy are always the total outsiders. And the only other "academics" are *Zone* and *Semiotext(e)* and they're in New York. We respect them very highly, but it's not like we sit around a coffee table with them. We're isolated in that we're workaholics; but there's some amazing people that either seep up out or we seek out.

VV: But it's a pretty simple life really - we mostly just stay home.

JT: How do you generate new ideas?

AJ: With *Incredibly Strange Films* it was a friend who turned us on. There's always rare and weird pockets of discovery that are very outside of the art world. There's not an art world of pranks or modern primitives; we always find something that's within our interests and we've made it into a sort of synthesis.

JT: I've seen "modern primitives" quoted as a movement. How do you react to what you cover then being viewed as a movement because you've presented it as that, purposely or not?

AJ: This is the whole thing of labels creating the movement.

VV: "Industrial culture."

AJ: Exactly. There really wasn't any until that book came out and all of a sudden there was a whole movement.

VV: The book was late, four years after the fact.

AJ: We ended it with a picture of a dead horse; that was our only in joke. It was a photo Bobby Adams took in Mexico of this dead horse on the road. But there's always that thing of when you label something, and that can also be the big problem and it can be encrusted in dogma and suddenly there's this label. But there's always that push/pull of whether you want to label it and maybe destroy the creativity.

JV: We don't see anything hipper about tracing over early industrial noise music as opposed to bland pop. It's the same thing and yet people consider one to be avant garde, but we don't see it that way.

JT: Maybe it's because it's not top 40. As long as it remains on one level it's always considered...

VV: The cachet of hipness.

AJ: Yeah, and I think that right now everything's been breaking down and even the labels of what is commercial are really getting blended. Almost the preciousness of the avant garde has nearly gone full circle to being blatantly commercial;

ZONE BOOKS

Some people, myself included, follow intellectual fads and trends in the humanities with the same enthusiasm with which we keep up with baseball (Baudrillard's a popular favorite, batting in the mid .300s; Jameson's stock is slipping; and Lacan's a good bet for the hall of fame). Academic journals such as *Diacritics*, *Enclitic*, and *October* provide the standings and play-by-plays in humorless articles couched in obfuscating rhetoric, as if intellectuals were actually as boring as most Americans think they are.

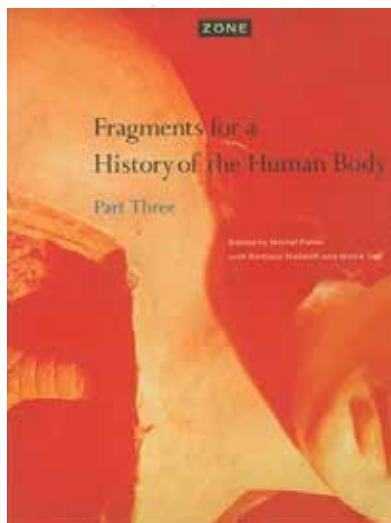
Zone and *Semiotext(e)*, however, are scholarly publications that actually swing, with eyes on the cutting edge of popular culture, and complement one another; the former offers imaginative analyses of political and anthropological power systems, while the latter seems more about "indigenous American cultural practices of resistance." Which is how Jonathan Crary sees it. Crary, a professor of modern art history and critical theory at Columbia University, is one of the four editors involved in Urzone, the nonprofit organization responsible for *Zone*, the journal, and Zone Books, a publishing company.

The *Zone* editorial quartet first crossed paths at Columbia, where they taught and studied

art history, philosophy, literature, and critical theory. Acting upon their mutual disenchantment with the academic world, they joined forces in 1983 to establish an alternative journal that would bridge the gap between the academy, popular culture, and New York's art world.

After a period of fund raising, most successfully in Europe (where they appreciate such things), the first two issues of *Zone* were released as a single volume in 1985. *The Contemporary City* was a freewheeling collaboration between academics, film makers, visual artists, sculptors, and performance artists; what Crary describes as a "multitiered texture" offering a "new graphic and informational mode" (he really talks like this - but not always). Packed with information and beautifully designed by Bruce Mau, a young Canadian, the volume just went into its third and final 7,500-copy printing.

The next three issues, collectively titled *Fragments for a History of the Human Body*, were released simultaneously last year. Daunting and



CASSETTES FROM THE OOZE

"The Zone editorial quartet first crossed paths at Columbia, where they taught and studied art history, philosophy, literature, and critical theory. Acting upon their mutual disenchantment with the academic world, they joined forces in 1983 to establish and alternative journal that would bridge the gap between the academy, popular culture, and New York's art world."

Like any good entrepreneur Charles Powne saw a market niche and filled it. In his case it wasn't a high-tech startup or a new fast-food chain but it did have the "unique concept" needed for success in today's competitive marketplace. Powne had been struggling as a record store operator for several years when, in need of a more reliable income source, he started Cassettes From the Ooze, a company that licenses and distributes what he calls "post-industrial ambience."

The Ooze carries the releases of Staaltape and Touch, two of Europe's more esoteric labels whose repertoire is a who's who of experimental music: the Hafler Trio, Brion Gysin, Zoviet France, Nurse with Wound and others. Groups who've been around for sometime but were always hard to find, which thanks to Powne is no longer the case. His tapes are found in most independent record shops and are also available via mail order.

Powne began his venture in 1987 in a sort of roundabout way. "I was going to London and I didn't know anybody and I didn't have anywhere to stay. So, I wrote everybody I could think of and said 'hi, can I sleep on your floor for a few days?' and Mike Harding from Touch said 'please come and stay.'" While there Powne sealed an agreement with Touch and was put in contact with Staaltape. Soon thereafter he began distributing both Touch and Staaltape releases in the

states. "What I do is purchase the finished printed covers and they supply me with master tapes and then I have the tapes copied here and put them together and then sell them," explained Powne.

Good packaging is good marketing, a point Powne is well aware of who admits that's what sets his cassettes apart others. Ooze cassettes come in plastic bags with keenly designed sleeves by the likes of Neville Brody (Touch) Stephen Stapleton, and others. Of course, the music has its unique qualities too — "it's the sort of music that can be backgroundish and at the same time interesting to listen to and has interesting noises and textures going on," said Powne.

The Ooze 2190 W. Burnside Street Portland, Oregon 97210



fascinating to equal degrees, this diverse corpus of more than 1,600 pages examines the body as expressed through divinity, automatism, its bestial nature, the soul, synesthesia, organs, and politics, in numerous cultural and temporal contexts. The forthcoming follow-up volume moves away from the relatively academic nature of these issues to explore the contemporary body as, for example, "the irresistible site of delirium, resistance, and truth" in an issue titled "Incorporations."

When *Zone's* editors realized their endeavor "hovered ambiguously between a journal and a book," they found themselves sidetracked for a year organizing Zone Books, a vehicle to publish authors "formative in their development." These intellectual powerhouses include Gilles Deleuze, Georges Bataille, and Pierre Clastres, authors, Cray explains, "who haven't been academified in the same manner as Derrida, Lacan, and Foucault" because they embody "no coherent method or practice to be enmodeled or imitated."

An offshoot, Swerve Editions, will compliment these European intellectual monuments with contemporary American writers. First in line is Manuel Delanda's *War in the Age of Intelligent Machines*, a historical introduction to automatic weapons systems, computerized logistics, and war games. Another Zone branch, to be edited by Michel Feher, will resurrect unjustifiably neglected texts, beginning with the diary of Leopold von Sacher-Masoch's wife. The text is reportedly no less provocative than S.-M.'s own *Venus in Furs*.

ZONE BOOKS 611 Broadway Suite 838 New York, NY 10012

AUTONOMEDIA

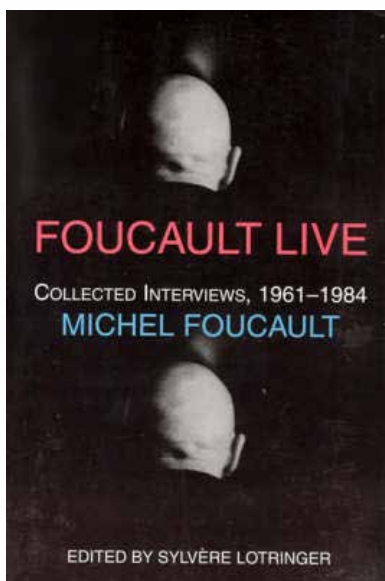
Under Brooklyn based Autonomedia's auspices are published some of today's most seminal texts: *Semiotext(e)*, a multi-perspective cultural journal; *Foreign Agent Series*, compact texts by Michel Foucault, Jean Baudrillard and Gilles Deleuze, and others; and Autonomedia books, which offer criticism and analyses of various cultural topics. Autonomedia also distributes a number of otherwise unavailable journals and books. A not-for-profit corporation, Autonomedia is one publisher that places the value of ideas above that of the bottom line.

Autonomedia derives its name from Italy's Autonomia movement of the late 70s. "Autonomia was a group of fairly disparate people who were trying to make a movement around a new social subject. Not so much the old subject of the working class. It was one more of women, students, prisoners, the insane; the unemployed rather than the working class. A bunch of social subjects that were somehow assembled in a sort of rough cohesion with one another," explained Autonomedia's Jim Fleming who edits for and oversees the publisher's operations.

Like any social movement that represents the populus, Autonomia found itself sandwiched between the powers that be - in this case the Italian Communist party, the Red Brigades and the state. "The Autonomia movement was prevented from growing not only by being squeezed in the spectrum of these three dichotomies but mainly because the main figures were imprisoned in 1979. Many people were arrested and many of them were in jail for six or seven years without any formal charges being brought against them thanks to some fascist legislation that was still conveniently on the books," said Fleming. An entire issue of *Semiotext(e)* on Autonomia, entitled *Italy: Autonomia Post-Political Politics*, is one of few documents of that group's actions and its importance.

Like Autonomia, Autonomedia represents a number of voices, often overlooked and maligned. "It's against the notion of centrist political truths or something like that. The old notion that there's a party that substitutes for the people and a leader that substitutes for the party - it's very much against the spirit of this enterprise. Rather than looking at it as a central body of ideas or a central truth it's really trying to have a lot of voices. Many people can't detect, at least without some attention to the books, anything that unites a lot of these texts. The collection runs from studies of Islamic Heresy to transsexuality," said Fleming.

The foundations of Autonomedia go back fifteen years to when *Semiotext(e)*



almost the commodification of rareness, the hipness not being blatantly commercial. Now you have a whole revolution in the east and it's a revolution to shop.

JT: What will be the subject of the next *ReSearch*?

AJ: Music is next but it's going to be about six months and we don't like to talk about it. There's a lot of exploration there and right now we're in that organic process of trying to figure out what the hell we're doing. We have our ideas but those are the big things. And now it's sort of filling in the picture and what we have to do is just talk and talk with all these people and things start coming into focus. It's real exciting and we get a theme going and it doesn't really get culled together until just when we're about ready to lay the thing out or send it to press. It's kind of exciting because it really is like going into a darkroom after you've just exposed an image and seeing what comes off. And it's very slow - it's not like we start out with an outline like the bigger presses. If you want to write a book for Random House you'd better go in with a proposal and know exactly what you're doing. Our way of working is the meandering way.

JT: It's probably more exciting and makes it more spontaneous.

AJ: It allows you spontaneity although we are very structured in what we ultimately want. We know what doesn't fit, we know what to reject.

VV: We want something exceptional.

JT: In what way do you want to address the subject of music?

AJ: I think memory is one of the most important things right now to grapple with. A friend of mine actually wrote this article on lobotomy as symbol of our age and memory. I think that memory right now is really very crucial and the fact that we remember nothing and it is sort of a lobotomized age of images floating through with absolutely no memory and analysis of the past. And it's getting worse and worse. This newer generation of musicians has absolutely no memory of the fact that even 20 years ago, 10 years ago there was similar stuff but was far more fresh and had a whole set of historical contexts and ideas. So in a certain sense you have to constantly dredge up.

JT: And remind people.

AJ: Yeah, the reminder factor and then sort of update it for now. You can always be excited about something but there are very different needs right now. It was like that seeing the Residents cause they were wonderful and they were part of a narrative tradition. This is a whole of a story with elemental themes and mythic images.

VV: Iconographics.

AJ: I don't even know if I'd even want to listen to music out of context. It depends - if it's past stuff, somehow that seems to work. Almost like my analysis of painting - a great painting of the past has a certain resonance - I can look at that. But when I see modern painting, for some reason I just think it needs the whole, it's a broken down fragment and it's no longer feeding the needs of meaning. I'm just trying to formulate this and this is what we're in the process right now of formulating about music. Right now I think music really needs the visuals and that's why I always look at soundtracks. Soundtracks for films are really exciting.

VV: With the evolution of western classical music in the last five hundred years the opera was finally it, the complete thing - plot,

was founded by a group of Columbia instructors and students. Of that original group only Sylvère Lotringer remains. Fleming and Lotringer met through Semiotext(e) and have been working together for ten years and in that time have expanded their and Autonomedia's scope. Fleming sees Autonomedia going beyond publishing into mediums that may effect larger groups. "Autonomedia is designed, at least in principle, to operate in a much wider variety of media than just books and the printed word. There's more that can be reached than with books, certainly," he said.

Attention given to the issue of censorship and the NEA's funding of "obscene art" in the last year makes it seem that's when the problem began, but Autonomedia's funding from the NEA was cut years ago. "An organized right-wing letter campaign was conducted in response to money that we received from the NEA around the time we published the issue on transsexuality. Sexual material seems to be the most sensitive stuff, especially when it's an image. An image has a political sensitivity that has more weight. We suffered this drying up of national funding sources because of the sexual matters which we covered," said Fleming. Subsequent to that, five printers refused to print *Semiotext(e) USA*. Finally a printer was found who would print all but four pages, which were xeroxed and are enclosed inside the back cover. Fleming doesn't see any reason to react to the issue though. "I think we pretty much ignore it rather than

feel provoked by it," he said.

The most recent *Semiotext(e): Semiotext(e) SF* (science fiction) may not have the sexual imagery to create a stir but has its share of written explicitness. *Semiotext(e) SF* is a collection of short stories by sci-fi luminaries, "cyberpunks", and marginals. "We feel that the present anthology constitutes a har-binger or foretelling of the new paradigm which will emerge from 'chaos', wrote Editors Rudy Rucker and Peter Lamborn Wilson. *Semiotext(e) SF* is the followup to *Semiotext(e) USA* a "psychotopographical projection", a cross section of the emerging "chaos culture". Both are unique in that they feature mainly American perspectives, unlike past *Semiotext(e)s* or other Autonomedia releases. Autonomedia will also feature American writers in its *American Natives Series*, of which two initial releases, Cookie Mueller's *Walking Through Clear Water in a Pool Painted Black* and Anne Rower's *If You're a Girl* are forthcoming. Also in the works are *Semiotext(e)s* on two cultures American's find even more perplexing than their own - Japan and Latin America.

"Autonomia was a group of fairly disparate people who were trying to make a movement around a new social subject. Not so much the old subject of the working class. It was one more of women, students, prisoners, the insane; the unemployed rather than the working class. A bunch of social subjects that were somehow assembled in a sort of rough cohesion with one another."

—Jim Fleming,
Autonomedia

Autonomedia 55 South 11th Street
Brooklyn, NY 11211-0568 USA

dialog, tragedy, rise and fall of character, playing with themes of destiny.

JT: My association with visuals and music would be something like MTV.

VV: It's very fragmented, very reductive.

AJ: It's also "what is the music that's being presented. The contents are obviously are very important factor, what are the visuals of the music that you're listening to? Although I tend to think that maybe it's going to be the seeds for something exciting later on, obviously not now. Now it's just programming and this flat line of response. There's no crescendos and..

VV: No dynamics.

AJ: Dynamics. Music right now is almost like a flatland. A high level, high noise flatland.

VV: It's all loud, it's so loud that it just doesn't have any loudness anymore.

AJ: Then there's always these people harping back to folk, like why not just listen to the old folk music it sounds really good.

JT: It used to be so easy to know what I liked. Now it's difficult to do that - I have to view it completely differently.

VV: You have to transform all these formal categories. You can like something from any formal genre.

AJ: Now it's actually better because now because now you can't have a simplistic cloaking of the music you listen to or the clothes that you wear to sort of define your commitment in life or your identity. So now it's a lot harder - you really have to know your identity without those superficial trappings and unfortunately a lot of people really get caught into that as we've witnessed with several undergrounds and cloakings.

JT: It's safe..

AJ: But it's no longer even relevant any more. Even ten years ago there were certain cues but now there's absolutely none whatsoever.

JT: That's what really struck me when I came to San Francisco - seeing all these stereotypes walking around and saying "God I thought that was over."

AJ: We're known as the petrified forest of the underground ages.

VV: Right, you can see the hippies frozen in time, the punks frozen in time, the beatniks..

AJ: It's like taking a core sample - we're kind of like one of those famous geological areas.

JT: You just wonder why people get locked in like that - that's the way their life is defined.

AJ: In the 60's you had this wonderful bunch of movies with this whole consciousness, you know the man in the grey flannel suit and he was empty and he just wanted to kick free and material things weren't going to solve your ills. And people kind of forget - after the 60's materialism people did really feel this aching.

JT: Maybe that's what people will realize again in the 90's.

AJ: Well, it was a really large issue in the 60's and what's weird is how very quickly people forget and how it gets recycled in a far more blander, weaker way. It's really strange to see. And it was also in the 20's and 30's. I think each generation gets worse and worse with its forgetfulness of how the past was. It's remaking the past to a far blander image of what it was like.

ReSearch 20 Romolo #8 San Francisco, CA 94133

THE INTERNATIONAL TRANCE BEAT OF DJ

Cheb i Sabbah

By Paresh

Disc Jockey Cheb i Sabbah, aka Serge el Beze knows many forms of ethnic music from the inside out. What he actually does with this music in a club situation is, shall we say, *transcendental*. Trance is a term which we heard a lot about when Acid House came on the scene last year. In the following interview with Serge we explore his uses of indigenous music of ethnic peoples to create that state in a dance club, as well as his connection with the form.

Some background information: Serge was born in Constantine, Algeria and grew up with Algerian Andalusian music. In the 60's, he travelled to Morocco and was exposed to Jilala and Ganaoua trance music and the mysterious worlds of

various musical traditions there. He also grew up in the la Chapelle district of Paris and started spinning discs in 1965 there at such clubs as Whiskey A Go Go, Taboo and Romeo playing American black music. He finds it's the reverse now — in America he enjoys playing primarily African Black music.

Serge has also been intensely involved with theatre for twenty years. More specifically, with the Living Theatre in New York and Europe in the 70's. This group revo-

lutionized theater utilizing the principles of anarchy and Artaud. Serge: "Antonin Artaud, when he first saw the Balinese dancer-musicians in Paris in the 30's, it totally changed his whole outlook on theatre. That's when it really became a metaphysical theatre. He always thought the Eastern theatre was connected to metaphysics whereas Western theatre was connected to psychology. We have tried to develop what we call the Artaudian guts metaphysical trance aspect and the Brechtian intellectual psychological aspect."

In San Francisco, Serge and Suzanne Thomas formed Tribal Warning Theatre which has done eclectic, ritual performances at the Lab and Media in the past several years. They also performed at the Farm in a tribute to Brion Gysin with Psychic TV. Tribal Warning Theatre's next piece will be a collaboration with Don Cherry. Their performances involve a high degree of interaction with music composed and mixed by Serge specially for each show. Conversely, he says "being a DJ to me is a performance...and I want to bring those elements into it."

Serge: Music is the most powerful medium I've been involved with, the easiest and strongest way to unite people.

Paresh: So, one of the functions of it then, is to work as a transcendental medium to take people beyond themselves?

S: I take myself beyond also because I respond to the crowd, there's a feedback. I'm interested in the trance aspect of music as a DJ. It's possible to develop an evening by working tempo to get to a trance state, to a place where the body is responding...it's the groove, it's the music that works through you, and people suddenly start dancing together and barriers are broken down. At Nickie's so far it's been happening with people from all over: North Africa, West, Central Africa, Latin America. Everybody adding their own traditional folklore dance steps.

P: Technically, you said you work with tempo. How do you use tempo, beat, and rhythm structures? What's the mechanism involved?

S: I don't necessarily do beat to beat. I do tempo from very slow to fast, fast which is a lot of Zairian music. I have a whole stack of records that I never really play because people tire out.

P: It's so intense. Five minutes and then your crowd sits down and drinks a beer.

S: They don't go until 2 AM or 6 AM, and it's not that your body has to go that much faster. The groove is there. You can move very, very slowly to very fast music.

What I do is not beat to beat; I segue from intro to intro and also going from the slowest to fast. I would say it's definitely Parisian style. It allows me to go from Rai music to say, Senegalese music or from Spanish to Qawali. There's no restriction from one style to the next, in so called world music right now, although I really don't like that term. I call my music *Musique Ethnique et Dansante* which is ethnic and dancing music. These musics that I play, they are already rooted in a certain tradition that is based on ritual or trance. Africa, India, Pakistan, the Sufis—the principle of trance is actually quite simple. It's usually a musical phrase that's repeated over and over.

P: Repetition...

S: Now, any kind of Zairian music or even Western music has all the African folk traditional elements that have built up, with more modern instruments, but the beat itself, the drumming, is a big element in trance music. The repetition of that musical phrase and also the repetition of the dance step are the two elements that bring someone to forget. Maybe a beer or something can help but the main thing is that the repetition helps one to come to a state where actually one doesn't think anymore but one is.

P: Let's talk about the Sufis a little bit. How are you involved with their tradition?

S: I'm involved musically. I'm also from Algeria and being a Jew, a place where we've always lived with Moslems, geographically and historically.

P: As I understand it, Sufism is an esoteric tradition that's tied together with the inner aspect of both Christianity and Islam. The prophet Rumi for example.

S: That's mostly for Turkey. There's a North African form, mostly in Morocco that has sects which are actually forbidden by the government; they have to be underground to practice their rituals. Pakistan, with the Qawali is very strong, and at a Qawali concert people bash their heads against the wall, bleed and don't feel it. Nusrat Fateh Ali Khan is from there. Rumi and the dervishes from Turkey are what is most known—they are now very established. I'm mostly taking about smaller sects...like the master musicians of Joujouka, which is a very weird blend of the god Pan worship that they assimilated from an invasion and kept...and mixing it up with their own music, which is totally Arabic, being Berbers, a lot of flutes and





photo by Pat Whitaker

drumming.

My name is Cheb i Sabbah, which means 'kid of the morning'. This is also in reference to Hassan i Sabbah, who was this incredibly enigmatic figure, supposedly the leader of the assassins, which is where the word hashish comes from. He purportedly had the biggest library ever in the world and there are still some French scholars trying to find it. Also interested in that was Brion Gysin, all the way up to his death, whom I knew personally and took care of while he was very sick. Brion Gysin was instrumental, along with Brian Jones in bringing forth the music of the master musicians of Joujouka. So the combination of Brion Gysin and William Burroughs also, after Hassan i Sabbah, that's where I connect.

P: Are you involved enough in music to say, "well Zairian music has this structure and this is why it works this way, whereas Indian music..."

S: Technically, I wouldn't be able to explain the difference. I know it from my heart, from feeling. If you take Zairian music, it's basically the two guitars responding to each other, which to me is like a circle. They're always feeding each other. Soukous music, which is from Zaire, comes from the word *sekouer* in French, which means to shake, to move. I see it as a never-ending circle.

If you take something like Rai, which is really Berber music, the drum is very important. The flute is very important, but again, besides Rai being a form of music, it's also a social expression of...

P: Rebellion against the Moslem structure.

S: And the State, and just enough, what's next? Nobody knows what's next. Maybe a global strike.

Cheb i Sabbah can be heard playing those circles of sinuous rhythm and exotic pulses Wednesdays at Nickies BBQ, and Sundays at El Alhambra

ten recommended discs from DJ Cheb i Sabbah:

1. *Best of Nusrat Fateh Ali Khan, Qawal and Party, Vol. 1*
Sufi Music from Pakistan (Womad)
2. *He Rai! Rai Compilation*, various artists
Rai music from Algeria (CeDroid)
3. *Adounith*, Ahcene Adjroud
Berber music from Algeria (Globestyle)
4. *Govinda's House in the City of Nine Gates*
Suns of Arqa, with Prince Far I
Moderne exotic music from England (Antler)
5. *Tumba*, Pierre Moutouari
Soukous music from Zaire (Melodie)
6. *La Divine*, Tshala Muana
Soukous music from Zaire (Espera)
7. *Phenomene*, Mbilia Bel
Soukous music from Zaire (Melodie)
8. *C'est Comme Ça La Vie*, Tabu Ley
Soukous music from Zaire (Genidia)
9. *Forty Degrees Sous Le Zouk*, Generation Zouk
Zouk music from Martinique and Guadeloupe (Carrere)
10. *Bembeya Jazz*, Wa Kele
Music from Guinea (Sonodisc Esperance)

SKINNY PUPPY

interviewed by Steven R. Gilmore

portraits by Kevin Westenburger

THE PERILS OF PUPPY

Skinny Puppy were interviewed in November, 1989.

Steven Gilmore: First, how did you guys come up with the name Skinny Puppy - I'm going to start right from the beginning.

Cevin Key: It came from 'life as seen through a dogs eyes' for the first song *Canine*. I used to say it as a weird thing to say and somehow it got applied toward the first song. The first thing we really said was Skinny Puppy and we never really changed it. I think that was the reason. When I first went over where Ogre was that day we had no concept of starting up a band.

There was just gear lying around and we started writing with the gear and then the concept was "well, Ogre why don't you do some vocals on this." And the concept was 'life as seen through a dogs eyes'. That was the first song we'd ever written

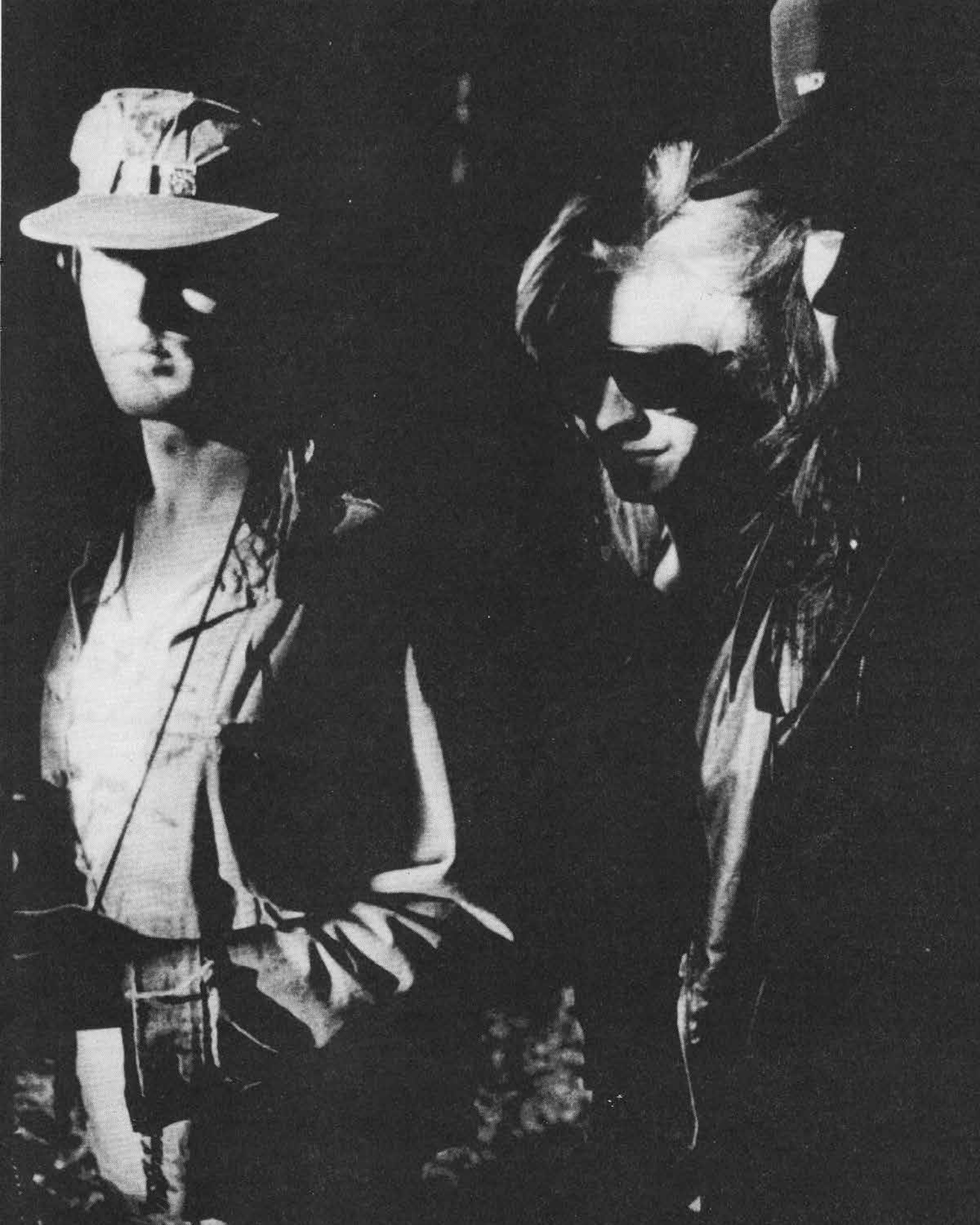
SG: Tell me a little about *Remission* and how that came about as well as your first initial dealings with Nettwerk.

CK: *Remission* was just the excitement I had about everything and you bringing the cover to us and pushing me in that direction and being overall hyped over it. And I called Ogre on the phone and said, "I might be able to figure a way to get us into the studio via Rave who Ogre didn't know at the time. So I called up Rave and he was doing things like *The Glen and Joe Show* in his spare time in the studio. So I said, "well if he's going to do *The Glen and Joe Show* maybe he'd be interested in doing this." He was and so I called back over and said, "Ogre, we're going to go into the studio and do one song for free with Rave." So we went in and did *Smothered Hope*.

SG: Have you always associated your music with the horror genre or did that come later?

Ogre: For me I think it came as a result of the horror genre. We'd spend so much time watching horror movies and things like that. I was always engrossed in horror movies but never to the extent of when I came out here and started doing 14 hour video halls. That was probably where I got a lot of that side. With the music I think that's just the way these guys were on the inside to make it.

SG: Well, you also used a lot of samples from horror movies as well.



O: It's no lie that horror movies probably took over as a source of inspiration for a lot of it. We couldn't really look at 'life through a dog's eyes' as a concept for everything.

SG: *Do you feel comfortable being associated with that or would you like to see changes in your music?*

O: A dog has always represented to me the average person and what the average person goes through in his life. Although I'm sure my life hasn't been exactly average.

SG: *Like Kafka's "The Trial"? The last line in "The Trial" is when they kill K and he just says to his executioners, "like a dog."*

O: More like *The Metamorphosis* than *The Trial*. There's a trial of sorts but ...

SG: *Musically speaking, is it you that does most of the writing - you and Dwayne and Ogre does the lyrics?*

CK: It can work a whole bunch of different ways; each thing could be totally different. Usually it turns out that I end up writing music with Dwayne or without Dwayne and then Ogre adds lyrics and vocals.

SG: *So, Ogre comes over, listens to...*

CK: I give Ogre a tape.

SG: *And then Ogre comes over and tells you what he likes or dislikes about the song or...*

O: We go over it together. It's always a give and take sort of thing, but we always come to an agreement of what the album should be like and what kind of direction we want to go in.

SG: *But don't you take that into the studio and work on it from there?*

CK: There's a number of processes that have to be done. This is like the bed tracks, right? They're really done just because they're inside of me anyway; I'll do them regardless of whether they'll be used. In reality I wouldn't even mind going into the studio and going completely live right there on the spot. That's what I enjoy doing is writing so it's just a matter of each song depending on what we would decide beforehand. For instance, *Spahn Dirge* on the new album is like a mic set up in a room with people jamming and then tracks added on top. Rodent is written live in the studio with everybody's input.

SG: *Back to "Mind TPI". That was the first Capitol release in the states. Was it released in Europe on Capitol as well?*

CK: Play It Again Sam. PIAS has released everything since the first record up to that. As soon as *Cleanse* came out it started going EMI.

SG: *Didn't "Mind" make it on the PMRC's Top 10.*

O: Yeah, we're on their hit list. They have a list of all their naughty albums for parents to present their children so they have a list of things to go out and buy.

SG: *Have you guys made it on that list with every album?*

O: No. I think it's kind of an honorary thing. Once you're on you're in the hall of fame forever. I hope so anyway.

SG: *Where did you first meet Dwayne?*

CK: He opened for us when we played Edmonton after a small mini-tour we did.

SG: *With his own band?*

CK: He was playing with a band called Water which was him and a girl. And Dwayne seemed to be this total technical kind of person and had a good knowledge of gear. I didn't even know him as a person or anything like that. I just remembered that the music was good.

O: It was very creative - he's a very creative person. Overall, he's skilled. He plays classical piano and he's very talented.

SG: *Is the core of Skinny Puppy still considered Ogre and Cevin or are you a trio now?*

O: I think Dwayne has suffered long enough.

CK: It's a trio.

SG: *So Dwayne joined the band and "Mind TPI" came out, also a few 12" singles?*

CK: Well, first of all the day *Mind TPI* came out we started a three-and-a-half month world tour with Severed Heads. In Europe we had a grumpy opening for us. And that was the first sort of like "lose touch with reality" and get into this new world where time just changes. By the time you get home you realize you can't sit down anymore. After that tour nothing was ever the same again.

O: It was really hard to adjust after that; it was a really hard tour.

CK: 70 something dates on that tour. That was our first meeting with people like Steve Montgomery and tour managers and agents that didn't pay us for things. Really an ultra learning experience.

SG: *In a bad sense?*

CK: Well in a good sense and in a bad sense.

O: Looking back on it now I can see that what we did was basically go out there with a shovel for both Nettwerk and a lot of other bands that were following, like Front Line Assembly who could go out on their first tour and make money, and basically dug a channel for them to follow through.

SG: *Plus, what people should avoid as well.*

O: We were an extreme example of going in blindly and expecting other people to do a lot of the work for us. That's the lesson a lot of bands have learned after us is to try and not put as much control in other people's hands. I can speak for myself and say I'm really lazy and if you let people do things for you pretty soon you realize just how far it can go. A good example is when another band goes out on the road on their first tour and they make money because they've taken the steps from hearing us bitch about our mistakes to not let it happen.

SG: *You guys are definitely making money on your tours now.*

CK: We did on the last tour.

O: We did but we had to settle some things with an ambiguous record company and that took a long time to really settle. And it still seems like those pieces of paper come out of that company spewing out all these things to put us in the red, right? We always seem to be at least \$4,000 in the red.

SG: *Speaking of record companies, how is your relationship with Nettwerk Records?*

O: Ppppppp.

CK: I wouldn't say that my relationship is as bad as Ogre's but I would say that I know exactly what he's talking about but I just think with the experience that company's had and the experience that we've had as individuals we couldn't have done it any differently because nobody's known any better.

O: Exactly, but that still doesn't negate the fact. What I think Nettwerk tried to do was camouflage what this band is about for five years. And you really realize it when you come to do a video and you can't get financing for it.

SG: *Do you think that the reason why they didn't budget for a video is because every video that you guys have done has been banned?*

O: That's again from a total units-per-hour attitude. All of our videos, although they've been banned, just from the fact that they've been banned created a need for kids to see them. And the fact that all those kids will see the videos; the video does get out in various ways, from community TV to dance clubs. There's all these other places for videos to be shown other than heavy rotation on MTV, which is all an independent label like Nettwerk really looks at. Which means they really aren't an independent label because they aren't trying to find other ways of marketing product.

SG: *Aren't they going to be putting it out as a video sampler?*

O: Yeah, it's going out but with an unnecessary amount of anxiety to all parties involved; the producer has had to use his own cashflow to make it happen, a responsibility the record company should have. So it's no risk to them. It's the attitude, it's not the amount of money. They're just trying to mask what this band's really about. They're saying, "we have this band here, it's not really like this. This song's not really saying this. It's really saying 'butterflies and flowers.'" CK: In the process of doing this everybody also learns what they want out of something and what they don't want. And quite often a lot of people that are in the corporate position have along the way learned that this world is all just selling to everybody else so that's all that somebody should care about in that position.

O: That's never been the philosophy of this band.

CK: No, it's not been the philosophy of this band and that's what's to admire about labels that still cater to the artist and to the creativity level or to the quality of the project. Maybe that's what we should've been striving to have with Nettwerk but that's not to say that that's what Nettwerk fell out of; they realize that the business world doesn't consist of that. It's just unfortunate that we landed in a position of being on a label that realized that somewhere along the way. I mean, even early in the history of Nettwerk, if you look at it from a realistic standpoint, we've done pretty good with a bunch of guys that don't believe in non-commercial music in a sense. I don't think Nettwerk gives a shit about music like Skinny Puppy now, I can guarantee it; I don't think a lot of labels do. But I do think that there are people out there that are genuinely interested. A good size handful of 200,000 people are into this in a supportive sense and those are the people that we make records for. There are a few companies that gear towards those sort of people and

that sort of thing. It's just a matter of Skinny Puppy getting out of the feeling of getting ripped by a company that wants to succeed in business and moving onto a label that's going to be supportive to the artist. That's what the whole six years have been about anyway is learning.

SG: *Has Capitol helped you a lot in getting exposure in the U.S.?*

CK: A lot of people think different things. People involved in the record industry think that Capitol doesn't do a very good job of exposing our records in the sense of standing behind them and promoting them in the areas where they should be. But other people say, "well, hey I can buy a Skinny Puppy record in the K-mart in Dallas." So there's pros and cons to both.

SG: *After "Mind TPI" came "Cleanse", which was one of the first releases to get good press.*

CK: *Mind TPI* was the first.

O: *Mind TPI* made #11 in Melody Maker's Top 100. So that was the first record where we got really good recognition.

CK: Actually it was *Mind and Cleanse* together that got #11 because they both came out in the same year; one at the early part and one at the end. *Cleanse* was a transition period between the way we had written before in the analog sense and setting up the old way. And then all of a sudden we had this huge changeover into midi and modern technology and that's when we sort of had to come to terms with, "oh boy, we've got to use these other new toys now and try and figure out how to use these in ways that aren't going to be just like using them normally." Part of the way we used other gear before was in a screwy sense that we were coming up with a different sound in the way we were misusing things. So we had to come up with a way of misusing computers and midis and *Cleanse* was like part one of that experiment. I think there's a couple of really great moments on *Cleanse* in the sense that we just decided to do a couple songs that really were not like us at all like the *Mourn* and *Draining Faces* and some stranger songs like *Anger* which were really a transition period into more noise collage than music. Whereas before we were always interested in coming up with a verse, a chorus, and then sort of weirding out on that. So it was the beginning of a transition period for us.

SG: *And then after Cleanse came "VIVISect VI" and a few 12"s as well - "Censor" and "Testure". When "Testure" came out there was a lot of controversy over it because of its association with vivisection and animal rights. And that was the second video that got banned, wasn't it?*

O: Yeah. Apparently there was a poll out East that they gave people on whether or not this video should be seen and it came out really close. It came out 48 to 52 or something.

SG: *Who did the poll?*

CK: City TV did the poll at 6 o'clock on the news hour and presented it as the most controversial video they'd received in the whole year and they couldn't decide whether to show it because of its content being that of animal rights, antivivisection. What they were saying is, "this video has a point in the way that it choses to present itself. Should we show this on TV" and presented a poll.

O: It came out really close but the powers that be are still the ones who program the video shows. That video was banned more on past merit and maybe what they've heard us talking about.

SG: *And City TV is associated with Much Music which is "the nations music station".*

CK: The funniest thing in the world was that I was sitting at Gary's place, the guy who made the video, and we were sitting there and had no idea that it was gonna be on at all and we just happened to be sitting there and it was just a few weeks after we made it. All of a sudden we were watching the TV and Gary flipped the channel and we saw the very beginning of the video and we thought, "how is this possible. It's not even on a music station, it's not even on anything and here it is. And then they came back and it was sort of like a cutaway from the news broadcast. So, in reality we were lucky we were watching the TV that day because otherwise we probably wouldn't have even known about it.

SG: *Isn't that the time when you moved to Toronto? How was it working with Ogre still being in Vancouver and you and Dwayne working out of Toronto? Did you find that difficult?*

O: Well there were a lot of rumours.

SG: *That you guys had split up?*

O: Yeah, things like that or people thinking the whole band had moved out there or whatever. It was a lot of speculation more than anything. I don't think it really overall affected anything from how all the past albums were done because all the albums were done in a more or less separate way.

CK: The process didn't change as far as the making of the album. We came back to Vancouver for the whole summer; we still went into the studio. What we do is like a beginning point, like an inspiration first and then go into the studio and hopefully it will inspire everybody to finish off into this idea that we can call a Skinny Puppy song.

O: Hopefully we can put up with each other.

SG: *Well, didn't you find it hard to communicate when one person's here and one person's there?*

CK: I called Ogre on the phone; I saw Ogre when he was on tour with Ministry. It was like a break, it was intended as a break.

O: It was difficult in one sense, and this is getting back to our record label. In one sense it was bad because it gave some people who we'd given control, through disinformation, the opportunity to divide and conquer. A very principle business tactic was used and that's where some problems did erupt. Any problem with that separation was inflamed through that more than anything else.

SG: *Inflamed through Netzwerk?*

O: Yeah. Just that cross communication instead of direct communication.

SG: Anyway, you didn't find problems being in separate cities and it was a good

**"They couldn't
decide whether to
show it...what
they were saying
is, 'this video has
a point, should we
show this on TV.'"**

Cervin Key



break for all members.

CK: Well, we were all zipping around at that time doing our own thing.

O: For me it was the peak of a bad drug period. I'm not sure how it was for you guys but right before *VIVISect VI* I was having a few problems.

SG: *And then you went to see Betty Ford and she straightened it all out for you.*

O: No, I went to see Spahn Ranch and psycho-crawl lady and twist legs and learned a lot of lessons about life. Paranoia's like a disease, you keep catching it. So I had a problem cause I came back from all that with a disease and it affected my relationship with some people around me and put a strain on things I'm sure to a lot of people involved.

SG: *Like Skinny Puppy as well?*

O: Yeah, for sure. I'll openly admit that but I think the end result, *VIVISect VI* was a good album and that's the important thing. Although I may have put into jeopardy my own values. I always said no matter how fucked up I got I'd always do what I had to do, whether it'd be to do a show and thank god I've never fucked that one up.

SG: *Didn't you get beaten up by some skinheads at one point?*

O: I was questioned about my loyalty towards communism because I had a little red star on my pants. They handed me these pieces of paper with this face and a v going back and a whole bunch of ethnic writings saying "hey white man" with an address for the organization which they're representing where you get instruction as information. I kind of mouthed back to them saying "does this mean I'm a sperm, does this mean I'm a tiger," pointing at all the various patches

on my jacket. "Why aren't you wearing Aryan symbols on your jacket?" And just mouthing off. And my girlfriend came back and I started following her and they were coming to the same apartment to a place where a guy lives who is a skinhead and they kind of followed us in and I felt like I was being threatened so I pushed back and a fight kind of started from there. But it turned out I was just mouthy to them, to their fascist ways, right? And I should've had my doc martins up all

wall and handcuffed me and then we got escorted out and people were trying to tell them that we're against experimentation with animals. That's what they had perceived we were being arrested for because they'd heard that there was a complaint about it.

O: We were taken down and all the time I think Cevin was having visions of *Mississippi Burning* or something cause he was telling me to shut up cause I was mouthing off to these guys. This one guy was so rude. He was going "yeah, I wish I had a bat and a can of mace. I would've walked through that crowd and kicked some of those little vampire girls in the cunt." There was this dumb bitch that was beside him and she was just listening to that chauvinistic bullshit and just kind of going "well, yeah he's probably my superior." It was ironic because the roles had switched because when we were in the lockup the guys behind the desk were talking like criminals. They were talking about things that they were going to do that weekend, things they arrest people for. I wasn't wearing any shirt cause I'd just gotten off stage. It was like total muck warfare.

CK: Then we were off that tour, and Ogre started doing stuff with Ministry.

SG: What kind of stuff?

O: It might develop into stuff. We worked on some songs. I just helped him out with some lyrics because he has a problem with them. And I went down there last time, but at that time it was just more of a friendship.

SG: You also toured a little bit with Ministry as well.

O: I played keyboards on that one tour and sang on the *Revolting Cocks*. He's allowed me the chance to expand a bit and has given me roles in bands that aren't just revolved around singing. On the tour I'm supposed to go on it's cool because I'm doing very little singing. I'm just doing some backup vocals and doing some rhythm guitar and keyboards, which is again something which expands what I was doing in Skinny Puppy. It started more as a friendship, it wasn't really shows. The shows weren't us collaborating on anything, it was me playing his music and learning.

SG: Were you the one that was instrumental in getting Al to co-produce "*Rabies*"?

O: He was always interested in doing it, he always expressed an interest to me. But it was all of our decisions; Rave wasn't shitting because he's working on the Ministry album as well.

SG: And do you think Al Jourgensen's involvement with Skinny Puppy has changed the sound any?

O: I think anyone's involvement with Skinny Puppy has changed the sound. Obviously I think Al has because he has an energy he brings about and he has a certain way of doing things. But I'm not sure as far as the writing goes.

CK: The writings always going to change with time. But I think that we've pretty well stuck to what we've been. I don't think we've gone out of the guidelines at all in a sense that Al was another part of the machine to make it happen.

SG: He also played a lot of guitar on the album as well, right?

CK: He played guitar on a few songs. It was a great time in the studio when certain people were over feeling pressure about time and stuff. I had a great time and look forward to doing more, with or without Al. I'm always looking forward to the next one.

O: If we can put up with each other again.

SG: So, "*Rabies*" is out now. And you've got "*Warlock*" coming out for January release is it?

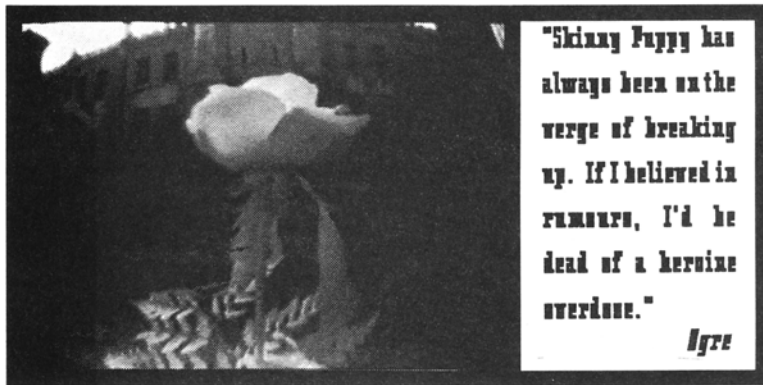
CK: February.

SG: Isn't the new video for "*Warlock*" made to be banned?

O: It was made as a statement to hopefully jarr some people into looking at censorship more closely and what censorship on the extreme does to horror movies but how that can affect everybody's lives and can go a lot further if you project into the future. What we've seen through horror movies in the last ten years; we've seen a remarkable amount of censorship and in that medium we've seen that, so we express it in that medium. And with the intent of it getting banned or at least with no apprehension about it getting banned. As well, for people who like horror movies it's a great roller coaster ride.

SG: It's every gross bit you could possibly imagine?

O: Not every gross bit, but some select ones that we went through and found.



the way and I shouldn't look like such a mophead and I should have more respect. To me it isn't all skinheads that I have a problem with. I actually used to respect a lot of skinheads and I still do since some of them are really nice guys. It's just that the ones that are being used by the KKK as grunts, as little mindless sponges who absorb information used as instruction, which is what the KKK wants. And it's also, in their young ways, an invitation for somebody to disagree with them so they can start a fight. That's the ultimatum, that's the end result for them is to be able to fight and puff their chest up.

SG: Didn't you write a song about that particular experience?

O: It's called *Fascist Jock Itch*, on the new album. But it wasn't skinheads, it was these little nazi grunts.

SG: What's the difference between a skinhead and an Aryan youth?

O: Well, there're a lot of skinheads that perhaps aren't as involved in that political instruction that is racial. There most definitely is, and they exist. I don't want to label the whole thing as being Aryan skinheads and that's why it's "fascist jock itch" because it's not really saying it's a skinhead as much as it's kind of a fascist jock scratching their balls.

SG: After "*Testure*" you had quite a long break in between recording, right?

CK: A year. We toured Europe and the States. With the whole controversy with the dog and all that stuff.

SG: Didn't you get thrown in jail?

O: We were arrested on the assumption that a live experiment was performed on a live dog and there was real mutilation, snuff kind of stuff. So they sent some plain detectives down who were completely rude assholes and had no right to do what they did. We were freaked about losing the dog the night before with no security. It was a \$1,000 dog that was done by an artist; for me it was like a teddy bear. We lost it the night before and I was wrecked. So that next night they basically broke in. We asked them to show identification and there was nothing and they thought we were hiding shit by not letting them in and they became like rambo city and basically broke in, saw it was a stuffed dog and started mouthing us off. And Cevin stood up at first and basically told them where to go and everybody was arrested.

SG: What did you say?

CK: I said, "you're a fucking asshole."

O: He was just going "sit down, sit down," and Cevin wouldn't sit down. He was like, "you're going down" and immediately when he said that I just stood up and I stood there and the guy goes "sit down," looking right in my face and I went "no." And then real police came in, city police. It's so stupid how things can just go along like that. And these guys came in not knowing anything and saw me in this faceoff with this dork who had no right doing what he was doing in the first place but was actually creating a reason to arrest us. They basically slammed me up against a

And some things in particular that were censored by the MPAA - drug movies and things like that.

SG: *Don't you have a message at the beginning of the video?*

O: It says, "dedicated to the horror." With Skinny Puppy, with a restricted logo, the warning is there. And then for anybody who reads it's spelled FUMPA and it means "fuck you MPAA".

SG: *And on the back of the single you're also going to have an address for people to write.*

O: Yeah, we'll have an address for people to write if their interested in expressing their discontent with that issue, with the continuing mask that censorship has put on our culture and on so many things. It isn't just horror movies - horror is our genre so we express it in that, cause it's fun to do. But with other people it's art - not being able to get federal funding for art exhibits cause somebody's already deemed it to be offensive.

SG: *Does the MPAA have anything to do with that?*

O: No, it's a whole other organization, I'm just saying it exists, and not just in the horror genre.

SG: *What are your plans with this album. Are you going to tour?*

O: You already asked this question Steven. You tried to sneak it in about a half an hour ago.

CK: I hope so.

O: Well, I've got some things I've got to look into and explore. I'm going to be going on a Ministry tour and perhaps a Revolting Cocks tour.

SG: *When will that take you up to?*

O: Probably next year, next September.

SG: *So, it's pretty much inevitable that you won't be touring for "Rabies".*

O: At this point it's hard to say about anything. I'm in a real purgatory state right now - it's not quite hell, it's not quite heaven. And I'm just going out to see what another kind of working process is like.

SG: *So, will you be recording with Ministry and RevCo as well, or is this just live?*

O: I think I'll be doing some recording.

SG: *For the new albums?*

O: Uh-huh.

SG: *What about these rumours that Skinny Puppy are going to be splitting up then?*

O: Well, one thing that I can say is that's probably the closest to the truth without being the truth that anybody could've said. Because Skinny Puppy to me, and I don't know if Cevin will agree, has always been on the verge of breaking up. If I believed in rumours I'd be dead of a heroine overdose. It's a lot of talk and talk can only be justified when it's actually seen. I think there's a lot of confusion right now and those things should be sorted out. I was in a state which isn't necessarily caused by this band but is caused by my life where I'm constantly looking at myself and hoping for happiness and thinking certain things were happiness and finding that it's not all what Walt Disney said it was going to be.

SG: *From what I hear Sire records had told MTV that Skinny Puppy were breaking up and you were going to be joining Ministry. Is that what they said on MTV?*

O: Well, they should've ridden the hype on that one. I'm at a point right now where it's like nothing's for sure really. What did Mickey Rourke say in Angel Heart, "today's Wednesday, but we'll say it's Friday. Today's Friday." You know, what day it is on the Mickey Mouse Club? It's anything can happen day."

SG: *Cevin, you're also doing outside projects. You're working on Hilt?*

CK: It's just a bunch of friends getting together and putting out a record.

SG: *What kind of a record?*

CK: Just whatever comes out.

SG: *And you've also got another thing coming out with Bill Leeb from Front Line Assembly?*

CK: Yeah, we got a good offer to do a thing. And Bill seems to have changed a lot since when I last associated with him. I don't know, I think my move has done something to me or people are changing. I think it's time to just stop negativity.

SG: *So you and Bill had a negative kind of thing going for a while?*

CK: I don't know if it's intrinsic to people, or it's intrinsic to this city but it just seems to be a never ending circle of paranoia and second hand rumour. It's continuous and I'm just dispelling it; I think I'm more in track with my personal life now than I've been in ages. There's a few things here and there that I can brush up on; with my relationship with Ogre, which I try. But Ogre's got to go off

and do his thing, which is basically a mirror situation to what Dwayne and I just did when we moved to Toronto. I know that's a necessary thing to do; I would say that the time spent away is good, and maybe when Ogre's spent a couple months on the road with those guys he'll look back on us and realize it's not so bad.

SG: *You also working on something with Doubting Thomas.*

CK: That's just all the songs that Dwayne and I have written that when we start are intended to be Skinny Puppy songs but when they turn out they're way too mellow. In the process of writing the past few albums we've built up a stockpile of those kind of songs and put them together and sent it out to this guy who just shit his pants when he heard it. He wants to release some soundtrack albums and



his associations are such that he is part of a cartel of an agency that comes to these various people for one.

SG: *What label is that?*

CK: C'est la Mort.

SG: *And Hilt is going to be still on Nettwerk?*

CK: Nettwerk via Capitol or IRS. I know that IRS have heard it and really like it. Cause it has two people from the Caterwall band on a few of the songs. And also Don Harrison of Songs of Freedom and Al Nelson sing. And Dave Ogilvie sings on one song too.

SG: *Ogre, didn't I hear that you're putting together a separate band as well with Al Jourgensen, not Revolting Cocks, not Ministry?*

O: There's talk about it, for sure. But that'll always be dependent on when this studio gets together in Chicago.

SG: *Which studio, Wax Trax or AI?*

O: AI's getting his own studio together. That'll be really cool because it'll be a good learning experience. He's gonna show me a few things and some other people have shown interest in doing something too.

SG: *So basically you're both taking a hiatus from Skinny Puppy for a little while and try some different things out but most likely you will probably do another album.*

O: Anything's possible in this wacky world. ©

BIBLE EPIC POSTCARDS

As "an adult survivor of Catholicism" graphic artist/art historian/journalist/activist Gerard Koskovich has culled the experiences of his youth to create *Bible Epic Postcards*, color postcard collages which combine images from Bible Story books, grade school readers, and old postcards. "These are about the whole discourse of that bizarre Christian world that anybody who's been brought up in this culture has been exposed to," said Koskovich of the series. "When I was a kid I'd go to the dentist's office and they'd have these little bible story books and I was always totally mystified looking at the pictures. I would look at these things and go 'there's something really wrong with this'. So, that's mainly what I'm trying to do with the *Bible Epic Postcards* is bring out that feeling of 'yeah, it's supposed to be nice but it gives me the creeps.'"

Koskovich displayed the postcards at San Francisco's A Different Light Bookstore in December. "People would ask me, did you just find these? Why are you doing a show of these, are they just postcards you've collected." The cards do have that flawless look of authenticity - only upon close inspection does one notice any irregularities.

"The postcards that I use are almost invariably very bad photographs with this huge empty space, so everytime I saw them it was like they were screaming out to be populated somehow. So I go and populate them!"

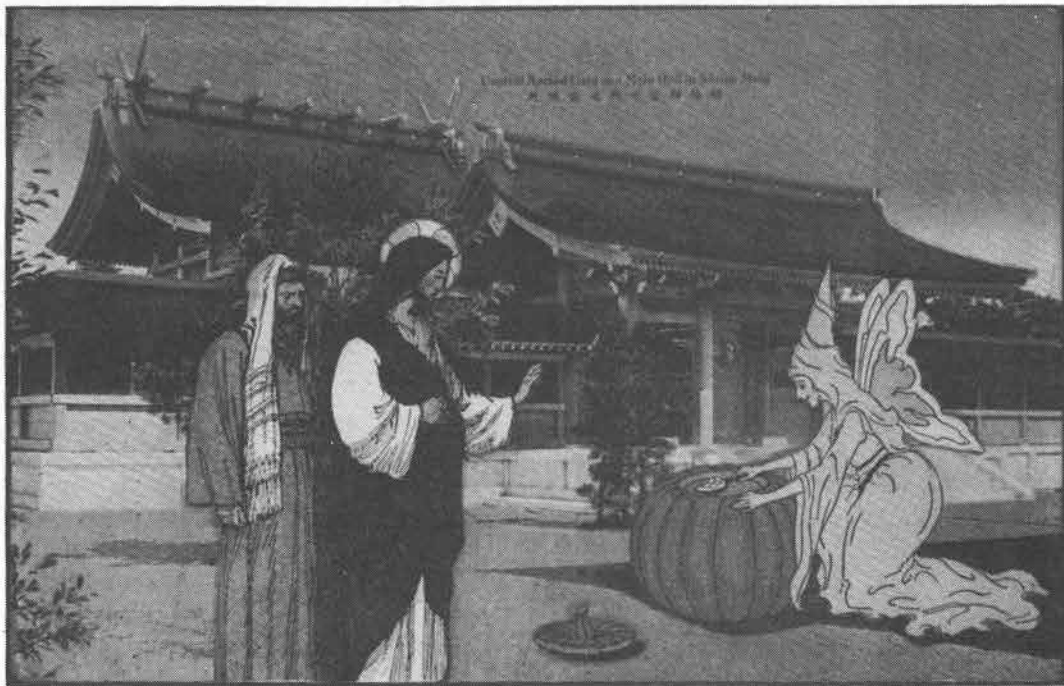
Koskovich is presently working on a new series entitled *Sexual Science*, which "is about all that heinous scientific and pseudo-scientific discourse about sex including progressive sex education from the 40's, 50's, 60's and trying to discover some of what was going on there and bringing some of the contradictions out. Basically doing the kind of critical work that is usually done by historians, or essayists, critics, doing it instead using some of the techniques of the visual arts."

Koskovich offers limited editions of the postcards. Write to P.O. Box 14301 SF CA 94114 for information.

John Tripp



Mother and Child Ignoring the Resurrection of Jesus
San Juan Capistrano, CA



Jesus and the Fairy Godmother
Tokyo, Japan



The Boy Jesus Helping a Fairy
Show the Skyline of Milwaukee
to a Little Girl

CROSS HIP HOP AND HOUSE AND YOU GET HIP HOUSE,
BUT WHAT ABOUT HIP HOP AND INDUSTRIAL? HIP
INDUSTRIAL DOESN'T QUITE ROLL OFF THE TONGUE.

DEFFER AND

FOR THE TIME BEING WE'LL HAVE TO DO WITHOUT A
CONVENIENT TAG — GIVE IT TIME THOUGH AND SOME-
BODY WILL COME UP WITH SOME-
THING. LABELS ASIDE, THE HY-

CONSOLIDATED!

BRIDIZATION OF THESE STYLES IS IN FULL FORCE — ON



THE HIP HOP/HOUSE SIDE WITH BANDS
LIKE PUBLIC ENEMY, ERIC B & RAKIM AND
TODD TERRY, AND THE INDUSTRIAL SIDE
WITH TACKHEAD, KMFDM, THE BEATNIGS
AND THE FOUR BANDS FEATURED HERE:

MC 900 FOOT JESUS & DJ ZERO, MEAT
BEAT MANIFESTO, CONSOLIDATED, AND NINE INCH
NAILS. THESE FOUR CAN BE SEEN AS PART OF THE SEC-
OND WAVE OF THE
CROSSOVER, TAK-
STYLISTICALLY THEY
MON, BUT THEY DO
BENT ON BASS
RHYTHMS, HYPERDENSE
ING AND A CERTAIN AGGRESSIVENESS INHERENT TO
BOTH HIP HOP AND INDUSTRIAL. IF YOU NEVER LIKED
HIP HOP OR INDUSTRIAL THEIR COMBINATION MIGHT
JUST BE WHAT IT TAKES TO GET YOU HOOKED.

HIP HOP INDUSTRIAL

ING IT INTO THE 90s.

HAVE LITTLE IN COM-

SHARE A COMMON

HEAVY HIP HOP

SAMPLES AND SEQUENC-

DENSER

MC 900 FOOT JESUS & DJ ZERO

"I've been watching you buddy for a long, long time/ I know all your twisted thoughts cause I can read your little mind / you're perverted, you're a risk to society/ that's why the world is so lucky to have people like me/ who can see that your life has very little worth /and you should now be removed from the face of the earth"

Mark Griffin's world is a real one - a world full of crackheads, UFO's, lunatics and false prophets - a world we all live in. Coming from the school of hard rap, Griffin's, (MC 900 Foot Jesus) frenetic mix of scratching (courtesy of DJ Zero), samples, bass, and acerbic lyrics is the hip-hop equivalent of *the National Enquirer*. And that's the way Griffin sees things. "It's my own personal worldview. Basically I'm a real cynical sarcastic person but I like to have a sense of humor about everything," he said recently from his Dallas home.

Although Dallas isn't Compton or New York, like any American city it has its blanket of "a kinder, gentler nation", beneath which lies the real world, and a thriving hip hop scene. "There's a lot of stuff going on here like Fela Fresh Crew, U Know Who, and ITT but you don't really hear about it. Probably the only reason we got so much attention was because we got the bucks together to put out that EP." That EP and the song *Too Bad*, with Griffin's attitude in full effect, shook a lot of heads and asses, giving MC 900 the credibility needed to make a deal.

Too Bad, with its misanthropic banter paints a brutal but accurate picture of the way things are. In fact, the song is based on an experience Griffin had on the street in LA. "This guy accosted me on a street corner and started screaming at me...how he was a prisoner in his own mind, how I was going to die. He thought he was on a mission, but to everybody else he was just a crazy. That guy really disturbed me for a while but the more I thought about it the more

I got fascinated by it. I just get a lot of enjoyment from those type of people."

Griffin's musical influences, though varied, all tend to pack it in. "I like stuff that's really dense and that's why I like a lot of Tommy Boy stuff, that type of sound. That stuff has a feel that I identify with and I think that's because I've listened to Tackhead for the last five years. I really hear things that way too. I like a dance sound but I like it to have a lot of punch too."

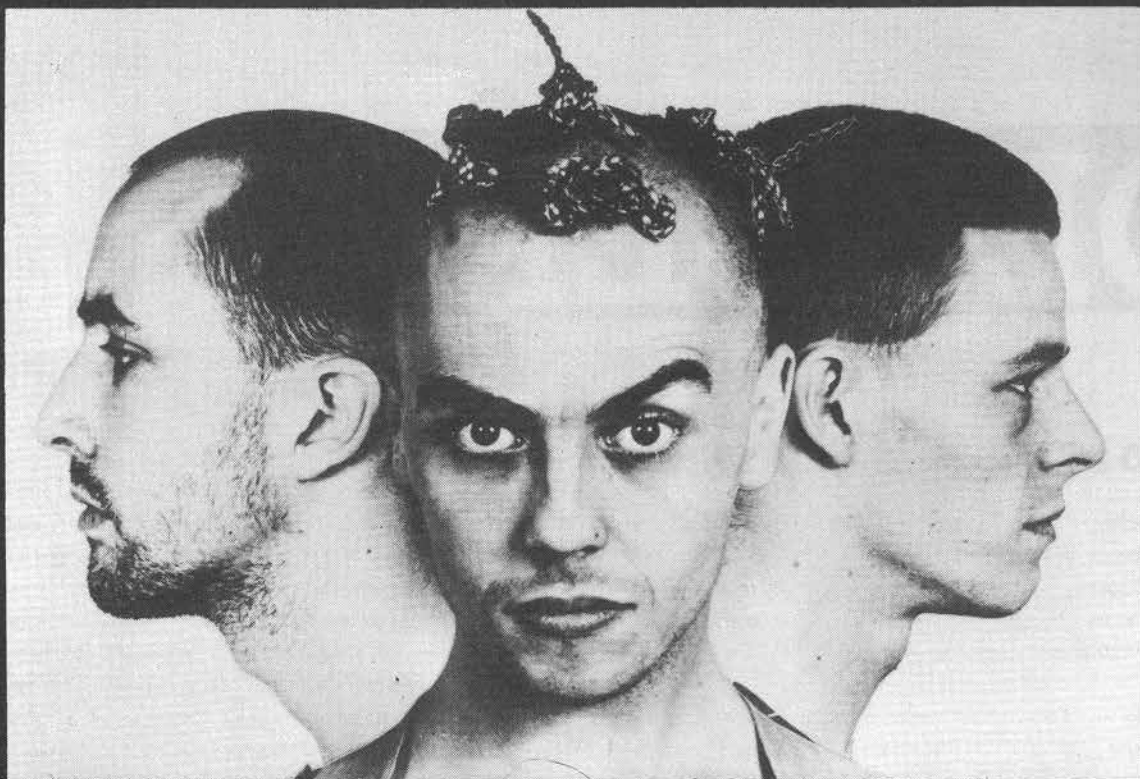
If he likes Tommy Boy so much why isn't he on the label? "At one point I was talking to those guys and they really like our stuff. But we really needed to establish a more underground credibility. To make that happen MC 900 signed to Nettwerk Records, a label more associated with "industrial dance" than rap. "I wanted a label that would emphasize the differences of what we do from traditional rap," explained Griffin. "A lot of people that are just hard core hip hop fans really don't like us that much. And so I felt it was important to put it in a context where people had to take our music on its own terms."

With MC 900's debut LP, *Hell With the Lid Off* comes the complete, uncensored version, baboon asses and all. The album is a whimsical amalgamation of sermons and diatribes on everything that makes this country great - all backed by some fierce rhythms and scratching. There isn't anything typical about this record. "I've been working in a record store for six years and you get so fucking bored with everything that's coming in. Everything starts to sound the same - it makes you a lot more sensitive. The last thing I'm gonna do is put a sample on my record that I've heard somewhere else. It's pointless," said Griffin.

Griffin will take his show on the road this Spring (with Severed Heads), playing mostly church halls and homeless shelters. A special benefit concert for Oral Roberts University is also in the works. Check your local listings for more information.

—John C. Tripp





MEAT BEAT MANIFESTO

By Paresh

Meat Beat Manifesto stormed into San Francisco in late '89 and stunned the Kennel Club with a live show jacked with humping hydraulic hip hop and hard edged noise. They churned out a sound bred of the sheer aggressiveness of industrial punk and the DJ cut-up sampling style of rap. Call it spunk.

Their show also integrated a macabre, costumed performance which had the crowd staring as well as swinging. Emerging in spiky reptilian latex costumes, three dancers lurched onstage, limping on crutches. Later discarding them to twirl and writhe in contorted abandon to the frenzied beat laid down by rhythmist and vocalist Jack Dangers and DJ Greg Retch.

With Marcus, aka Piranha Jones, Jack formed Meat Beat Manifesto in 1987 with the release of the *Suck Hard 12"* and video. It was an effort, as Marcus, said, born "out of our frustrations. There were all these passions that just had to come out. I was in dance. I hated what was going on in dance and Jack was in the music industry and was thinking, 'visually it fucking stinks.' So it had to happen."

But first "I studied dance for five years (at the Ballet Rambert in England). Jack was already writing music on Sweatbox for Perennial Divide. He wrote *Suck Hard* and I just casually did a video to it. I'd been working with Craig as well outside of Meat Beat and we got him in to do the live show, and eventually the next video, *Strap Down*. Craig is the set and costume designer, stage manager, set builder. I work closely with him to come up with all the concepts for the imagery. Jack writes all the music. It's all produced and engineered by himself. All of a sudden there's this complete self-contained fusion."

"There were all these passions that just had to come out. I was in dance. I hated what was going on in dance and Jack was in the music industry and was thinking, 'visually it fucking stinks.' So it had to happen."

Paresh: With your live show, there's a lot of improvisation, yes?

Jack: Of the tracks we actually do live, there's only two which you'd recognize from the album. The music will start and you won't know what the fuck it is until the lyrics come in. It's like *Storm the Studio* with four different versions on each side of one particular song. Well, it's the same thing live. You hear a version start, you won't know what it is until you hear the vocals.

P: "Storm the Studio" really impressed me as being a complete departure. Here you guys are, you've only got three 12"s out and you release a double studio album with none of the songs labelled. I think the format really blew a lot of people away.

J: The whole point of the album is it's just showing you how insecure rock music is. We did like four songs; each version, we wanted the same vocal on it to make it the same song. It's just to make people think what music is. What is it? There's a lot of groups that get away with a hell of a lot.

Marcus: They just repeat one theme over and over again.

J: What groups have to do. Really, it's the biggest compromise, to actually have their own sound, so that people can latch onto it and know that's them if they hear it. Which is really sad.

P: One thing you seem to have done within the genre of electronic dance music, if you want to call it that, is you put a lot more into the higher frequencies. The sheer dynamics of your sound in that you're really pumping the bass, yet the catchy little melodies and samples that you get are often up around 10K Hz or in the higher registers.

J: We've ruined a lot of equipment doing that. When we were doing the album there was one frequency we were trying to get, and it was really low. It was actually burning the coil of the speakers; smoke was coming out of the cone to the beat. They were Tannois, guaranteed not to blow. So what we did was turn the amp off, so that the person that came in the next day would get the blame.

P: This was in the studio?

J: Yes. The lathe in the cutting room, we blew out six times trying to cut the album. On *I Got the Fear Part 3* there's a piece near the end that's just total feedback as it's actually being mastered. As we were mixing the 2" to the 1/4" we were in the middle adding extra feedback. It was the best cutting studio in Europe, the Townhouse in London. They just couldn't do it. They had these

people coming in with boxes, scratching their heads, but we did it in the end. It really shrieks.

This shriek carried over to the live show in San Francisco too, where one whole side of the PA blew out for over half the show.

J: We get a great buzz out of playing. In LA, we played for free. Ten minutes before we go on, you're not getting paid and there's 700 people there who've paid to get in. We went on anyway because we know that there's something there. People loved it.

M: It's always a confirmation that what we're doing is necessary. Within this industry, we're not saying that this is the fucking only thing that's got to happen. It's just one angle that's got to be covered.

J: Like, if you buy the album, it's just music, but the thing with us is that the music stands up on its own anyway.

M: That's the ultimate clarification, that it's still a band going through the music industry. It's not to get confused with some performance art group that uses music and a live singer.

In continuing this topic, I found that while being brashly innovative and full of iconoclastic bravado, the artists were well aware of their place as beginners within an industry crying for change. They also seemed acutely sensitive to how precarious their position as independent artists is, being unwilling to "only be recognized when other groups start doing it, too."

M: Hopefully, we'll prove the usual history of progression of new ideas wrong. Hopefully, Wax Trax will be big enough. We'll be big enough that everybody sees it properly done by us rather than some major record company trying to sell some shitty imitation of it just by throwing lots of money in a pot and getting five people that don't know each other together trying to do this.

J: It's the same as Throbbing Gristle and Cabaret Voltaire. They got really bum reviews in England when they were at the peak in 1980. With Throbbing Gristle, the reviews just killed them and they split up. But now, you can't move without seeing someone, "oh, yeah, Throbbing Gristle's my biggest influence."

P: With Throbbing Gristle, they've gotten artier, turned into Psychic TV and Chris and Cosey. As with most bands, they started out with a hard, primal thing and whether it's through being worn down by the music industry or whether it's their own natural progression as artists, they came to a point of something a lot softer. With Cabaret Voltaire, they seem to have gone funkier, more mainstream and accessible. Where do you see yourselves going? What's next?

J: I don't know. There's only two exceptions in my life, in groups who've never done that, and that's Captain Beefheart and Blurt, my favorite live band. But we don't know. You don't know what we'll be doing in ten years time.

M: Yeah, I mean what you'll feel tomorrow morning when you wake up? That's what we leave open. This concept, this show, if we repeated it for the next four years it'd be killing yourself.

J: The main problem with bands, and I can imagine them really hating this, is that they become musicians. Like Cabaret Voltaire became musicians. That's why they mellowed out. And that just won't happen with us.

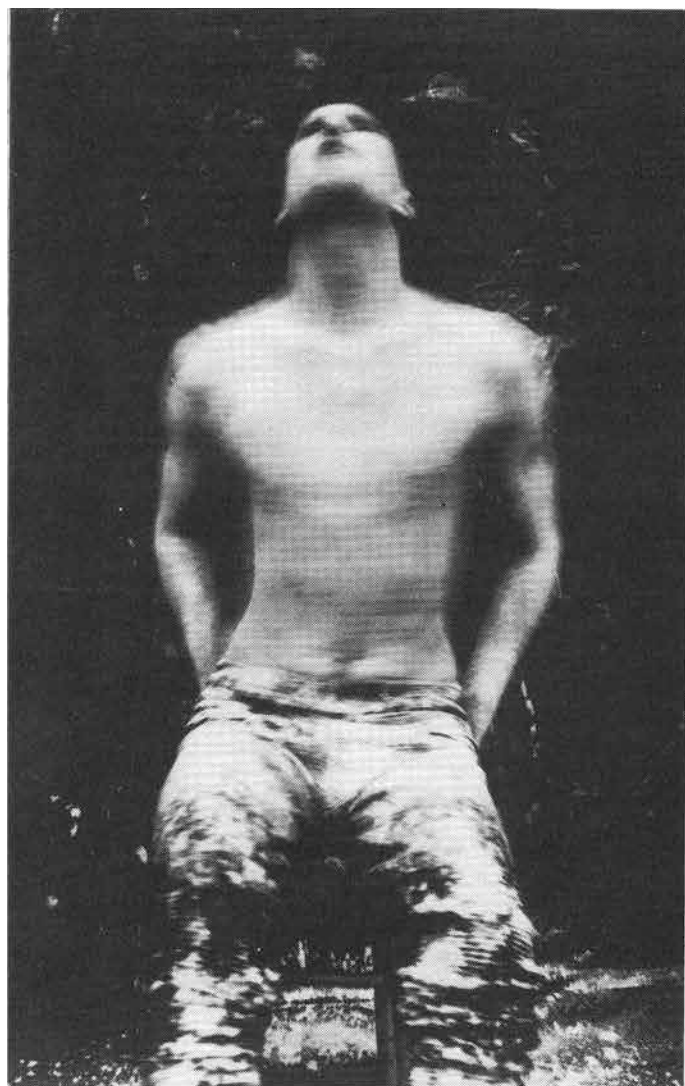
P: You lose that experimental edge by becoming too acquainted with what you're doing. Whereas you guys, if you get too good at something, you'll go try something else?

J: Yeah, once you've become a musician, you might as well just give in.

M: One of the main things is to not be scared to change. The ideal thing is to stay in tune with what you really feel and change naturally rather than letting the music industry wear you down.

A manifesto? A phenomenon certainly. With the release of their latest EP, *Dog Star Man*, Meat Beat Manifesto has shown that for now, they see absolutely no need to change. They've cut another slab of infectious energy, reanimating dead sounds through sampled surgery into spunky, seminal collages of raw, physical assertion. Suck hard on this one, because it'll only get bigger. This band should taste good for years to come.





NINE INCH NAILS

Nine Inch Nail's *Pretty Hate Machine* is one of the debuts of 1989. NIN is the nearly-solo project of Trent Reznor, who hails from the unlikely locale of Cleveland, Ohio. With just years of programming experiences behind him, Reznor came out of nowhere (unless you're from Cleveland) with a record that features a seductive combination of both blistering rhythms and oddly beautiful songs. Unfortunately lumped into the catch all "danceable-industrial" genre, *Pretty Hate Machine* manages to deftly avoid the clichés and tedium commonly associated with the same movement.

NIN performed at Chicago's Metro in January as part of a short warm up tour in preparation for their opening slot on the U.S. Jesus and Mary Chain tour during February and March. Fronting a live band with guitars, keyboards and drums, Reznor showed a rather skeptical audience that this is anything but some studio fluke.

Says Reznor: "The decision to use a live band comes from my desire to experiment with the music. I really don't give a fuck what people think and I'm certainly not afraid to come out on stage with just a tape deck. I just want to do what's best for the music." With the live drums supplementing the taped percussion and guitars adding another texture onto the barrage of considerable heavy electronics, NIN live are every bit as exciting as on record. Reznor as a nouveau-metal, hair swinging front man makes it all that much more likely.

In the NIN incarnation, Trent Reznor's career is still in it's first year. To call his experience charmed would be something of an understatement. After sending out the usual wave of demo tapes, it was New York's TVT Records that signed Reznor. Given what seems like a considerable budget (in the independent record business) to record the LP, Reznor was free to choose the producers he wanted. On-U Sound supremo Adrian Sherwood, Tackhead's Keith LeBlanc, John Fryer and Flood were all enlisted and the end result rivals the best releases of its kind (you know, sledge hammer beats, rapid-fire sequencing, etc.).

"Sherwood changed things most radically," say Reznor, "but the other producers really worked around what I had already done. I would really look forward to the things Flood would say. I want to work with Flood as a co-arranger as well as a producer for the next LP." Flood also handles the production on the follow up single to *Down In It, Head Like a Hole*. "I have problems finding people to collaborate with," continues Reznor. "When it happens, it's great, but when it doesn't it's so bad that you want to do things on your own forever."

One of the most important differences between NIN and the rest of the crop is the finesse and maturity that is applied to the composition of the music and especially the lyrics. A sense of loneliness, angst and regret pervades the album and Reznor reflects on these feelings in a way that is both accessible and meaningful. "I was looking through the lyrics for the first time in a while the other day. For where I am right now, I can say I'm proud of them. What I wanted to do, above the music and the arrangements, was to put out material that is lyrically honest. For people who understand what I'm talking about, the lyrics will stand on their own."

1990 is going to bring a new album and a new place to live for Trent Reznor. "I need new input. I threw my life out of balance doing this record and getting the band together. I need to get a life together and it's extremely difficult to do all this in Cleveland."

If you haven't heard the NIN LP by this point, search it out at all costs and hear what the future of American dance music is all about. You think all good things come from Europe? Not a chance.

—Scott Taves

"It's a fundamental contradiction and hypocrisy if you're resolved to be a musician and make some kind of valid statement. It's inevitably central to our whole creative process to always point up that contradiction."



CONSOLIDATED

Before you start taking Consolidated too seriously, realize that the band does have a sense of humor. Nobody is more aware than they of the dangers of interjecting political consciousness in music. Thus, they use enough irony to make it work. Of course, the music helps and Consolidated have one funk'n' groove going here. On their self titled debut EP the rhythms don't stop. Add to that a Bootsy bass line, some quirky samples, and the righteous rapping of Adam Sherburne and you've almost got the picture. The picture isn't complete though without a live show, a combination rock opera and political indoctrination on the evils of patriarchy. It certainly beats going to lectures. Consolidated will be droppin' some heavy science this spring with the release of their LP, *The Myth of Rock*.

John Tripp: Has there always been an ideology?

Adam Sherburne: I've been historically naive enough to presume the music one makes should reflect one's position, one's ideology and one's actions and it just so happens at this point that our music is reflecting the pursuit of more human interaction, being more involved in the community and work and family. Before it was more the pursuit of profit and drugs and illicit behavior, etc. etc. But there are people that realize that music is like any kind of design or any kind of sales of basic commodity and they don't have any problems separating themselves from any ideological position that they would inject into their product. We still feel it's important to reflect that in your own life as opposed to creating it on the spot for the sake of sales.

JT: Obviously you see the contradictions inherent in taking that position.

AS: Yeah. It's a fundamental contradiction and hypocrisy if you're resolved to be a musician and make some kind of valid statement. It's inevitably central to our whole creative process to always point up that contradiction and how weak it is to waste time being involved in popular culture and at the same time we still recognize that pop culture influences everybody in some way. It's always in your face so therefore we feel with once again some naive form of optimistic hope that through changing the process of pop production that maybe somewhere in the future someone will be inspired to receive it differently so he can get something

different out of it as opposed to another way of being controlled by entertainment where you're locked up with your CD and you're expected to follow a certain form of behavior.

Everything is entailed by the process of control culture exerts on people; we would hope to make people aware that that does happen, that they can get other things out of it. We may fail; we've failed to this point — everything we've put out a vast majority of the response has been pretty conventional rock response. But there's interesting individual cases where people have been motivated to change the way they've actively pursued it. That is about the only form of success on that level that we can hope for.

JT: Is what you do completely serious, or is any of it a parody of the whole.

AS: I'd say that's an odd question and it can only be answered by saying yes, we're very serious in its parody and the joke that we are as a result of supposedly conveying ideas through a medium that is completely crippled and unable to be used for such reasons. So a lot of the times we're saying shit that's important to us and saying a lot of the music itself reflects the idiocy of trying to convey ideas through pop so you're left with the reality that a lot of people are going to have a problem interpreting it.

A lot of people are going to interpret you very easily and some very differently than you want them to receive it. But at the same time that is a contradiction that we can't really avoid.

Anytime we try to point out the fact that there are contradictions we just have to put out contradictions and take the blame for it. Cause we're musicians and everyone knows we're capable of being fools with lampshades on our heads. And the highlight of that is to make social commentary and to make supposedly political theory part of your platform is the ultimate stupidity in being a pop band and yet at the same time that's the level that I'm trying to reach people on. They still have to view me as a clown; at the same time maybe they can find positions that we take that they can apply to their own lives. You just hope people are taking what you're giving for the most part and at the same time get to realize that they're mistaking a lot of what you're doing.

JT: If you were completely serious about it it would probably backfire on you

AS: We'd probably be the ultimate clowns that we could be. We try to temper our diatribe and try to make it as extreme as possible at the same time. There has to be the realism that this is a mythical rock'n'roll type of experience. We're trying to put over on people in such a way that they at least take out of it something a bit more truthful, but at the same time there's still a hell of a lot of myth. Right now we're talking to you — this is reality. But the bottom line is I'm up on stage at a podium and we're all wearing yellow suits and going through our business. We're hoping that people can understand that 35 minutes of the myth is a way of getting people entertained and maybe for those people that have heard our music to drop a little of your science on them. We're trying to eventually move

in a direction that will make people realize the stupidity of coming to see us play and going to see anybody play.

Mark Pistel: There's also the paradox of some of the things that we say in our music — it's basically putting down the rock music myth but at the same time we're working within that medium.

JT: *How far can you go within that.*

AS: We're putting out another record, and as a record can go hopefully we will point up a lot of the contradictions and conflict and at the same time maybe also point up some positions of strength that people can latch onto to not feel totally resigned about us because we're trying to offer some kind of feeling of hope. Through you're active pursuit of getting involved with things you may be able to find fulfillment somewhere in life. It doesn't have to be consume at a record store by getting our record.

At the same time, even though we're trying to find all sorts of little avenues of hope for people to think that they can get some kind of satisfaction out of being a person — interacting with other people and finding out what's at the heart of all the fundamental ills that they deal with every day. There always has to be the qualification that we're giving a tune through the medium of pop and we should be suspicious of it. There's a constant confronting of it and it's hard and hopefully if we ever move into a realm that's not so specifically rock maybe we can hit a bit harder in terms of what we can infuse people with.

JT: *Are you formally schooled in say, Marxism.*

AS: I read, sure. Every privileged white musician has been to some college or what have. The ideas of Marx and the ideas of Hegel and the ideas of everybody — it doesn't really have any applicability now. And so even if Marx isn't really relevant to us it's like Phil has a little thing of Mao on his drumkit and Mao's a fuckin' mass killer you know. But at the same time it stirs people up a little bit, it gives them a change of the things they see in a rock band that they're never gonna see.

At the same time that's even a contradiction because people sell Marx and Lenin and Stalin the same way they do Western ideals. So we don't like to commit to any of that. I would say in regards to political theorists, you talk about Marx and sure it's central to my platform that we live in a society that totally alienates man and I also feel that the only way we're gonna come through this with any kind of humanity intact is through some kind of collectivization of labor and the process of life. And Marx stood for those things. But to say that we read books and write down the words and shit and then leave them up there as these huge manifestos is kind of incomplete and it's more like the Clash than we'd like to be.

JT: *What do you find the most disturbing in our society.*

AS: The illusion of democracy, the illusion of America number one. The myth of women and minorities having any rights. They're huge issues in these things; we're just liberals who are trying not to be liberals who don't do shit. At the same, when we're playing music we're not doing shit but we try to get involved, we try to always be close to those issues and to the fact that America and the idea of its superiority are historically consistent in terms of how they're constructed to keep people bushwacked. To keep black people, for instance, feeling that they have opportunity. Just obvious shit that you can't ever get away from but unless you put it at the forefront of all your ideas all the time — if you work and have a family and you have one little thing you do like beat off with your mac and put out a magazine you don't have anytime at the end of the day to address these things tangibly so we try to cut off time and isolate the things that we feel are really fucked up and fundamentally dysfunctional about our society and see if there's some area that we can make an impact.

It's a reasonable goal in terms that music by and large doesn't leave anybody with anything. At the same time I find it kind of distasteful at this point where the new this week's chic pursuit is celebrity benefits. It's been happening for five to seven years on the scale of enormous industry participation but the bottom line is obviously nothing happens fundamentally. You're talking about international famine relief, you're talking about benefits for research for AIDS, you're talking about homeless benefits, it doesn't matter the bottom line is if they're done within the music industry you spend millions of dollars creating this huge

lavish entertainment spectacle and a grand gets scooped off the bottom and dumped ignominiously on these people. So, for us to be involved in benefits at times is necessary and is also a conflict. What we'd like other musicians to do is in a lot of cases not be satisfied with the fact.

JT: *What sort of reaction do you get; is it the sort of reaction you want?*

AS: There's plenty of people that come up and say "gee I'd love to discuss democratic socialism after the party. We can't be phased by it but at the same time we can't deceive ourselves in terms of what kind of impact we're having. As long as we're being played on Live 105 and being hyped as a rock entertainment thing we're still going to be perceived as such. So the only way for us, in addition to selling records that point up that contradiction, is to go out there and be even more primitive and play live shows and tell em "look, settle down," it's got a nice beat and you can dance to it, fine. But at the same time we're not here to rape you and your TV and your food and your city's reputation. We're just here to tell you that things are fucked up where we are and we'd like to impel you to somehow find out about that and how you can make a change.

JT: *Have you ever gotten any animosity from a performance?*

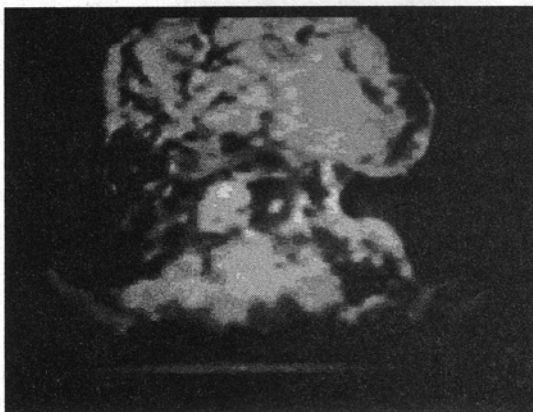
AS: People will come up and say all kinds of things like, "are you racist, are you not racist." Some guy came up to me recently, presuming I was German cause our record's on a German label and said "you know you sing this song about white American males. You guys just don't know, I mean you come here and tell us that. I'm a white American male and I truly resent that." He was really pissed off. He sided with our politics but he thought of this song as a personal affront to him. I find that as a small success because the guy came up and he was in my face. I thought that was really courageous of him and at the same time I just said "hey dude I live like two blocks away from you." You have to look for tiny success where people are peeling something out of you to get something real from it. And at the same time I still had to tell him to fuck off and that's what I had to tell myself,

because that's what we are. But then again, that's why we create platforms in our songs based on that because we like to at least promote the fact that we're weak and you can attack us and that you're accessible to us. Instead of creating some huge mythical rock video of some 94 pound crack addict entrepreneur who no one can get to because he's created a huge shell and barrier between himself and reality and all he is is this convenient commodity that no one can critique or attack or get near. And that sells because then no one has to question anything — they like the way it looks and they buy it and everyone finds a critic who can write about it and add a bunch of literary devices together and create

some kind of image for the guy in the press. But for us we like to talk to the press, we like to talk to the people, we like for people to realize that we're just normal and we're trying to do something tangible in the hopes that we can transform the medium. And by transforming the medium in the future maybe people's responses can be transformed as opposed to being really sterile and paralyzed which I find everybody's is, having worked in a nightclub.

JT: *How has your music evolved?*

AS: We're harsh and aggressive just because we're crack addicts (figuratively) and the bottom line was we were accumulating small pieces of technology and spending change here and there and accumulating a bunch of stuff and one day Mark just said fuck it and bought a E Max. And we wanted to increase our scope and it took Mark ages to become in control of the machine. There's very clear evidence of the fact that we lose control over a lot of our music. But it opens up so many new directions and the point is, we like to keep it as open as possible so we don't ever paralyze ourselves stylistically. And the point with samplers is any sound in the universe you can have access to but our drummer still plays drums, Mark and I still play guitar — they can be sampled, everything can be organized, it just opens up such a wider scope. Lately the influence has been hip hop rhythms which we enjoy listening to and playing with other sounds that aren't necessarily as rhythmically oriented. Some of the early electronic composers, we really enjoy a lot of those sounds and then combining those with some hip hop.



subscribe to IPSO FACTO and save 25% off the newsstand price



ISSUES FOR \$18



Enter my subscription to IPSO FACTO at \$18 for six issues.
My payment is enclosed.

NAME

ADDRESS

CITY, STATE, ZIP



THE TEARS OF EROS

AN EXCERPT FROM GEORGES BATAILLE'S LAST WORK

'The Tears of Eros is the culmination of Georges Bataille's inquiries into the relationship between violence and the sacred. Taking up such figures as Gilles de Rais, Erzébet Báthory, the Marquis de Sade, El Greco, Gustave Moreau, André Breton, Voodoo practitioners, and Chinese torture victims, Bataille reveals their common obsession: death. This essay, illustrated with artworks from every era, was developed out of ideas explored in *Erotism: Death and*

Sensuality and Lascaux, or the Birth of Art. In it Bataille examines death - the "little death" that follows sexual climax, the proximate death in sadomasochistic practices, and death as part of religious ritual and sacrifice.

Georges Bataille was born in Billom, France, in 1897. He was a

librarian by profession. Also a philosopher, novelist, and critic, he was a founder of the College of Sociology. In 1959, Bataille began *The Tears of Eros*; and it was completed in 1961, his final work. The book please him; he never knew it was blacklisted by André Malraux, then in government. Bataille died in 1962."

- notes, *The Tears of Eros*

LETTERS

Les Sables d'Olonne, 24 July 1959

My dear friend,

I have been meaning to write to you since July 10th. But my time has been taken up with the urgent need to get some texts sent off. And in any case I couldn't

reprinted with permission, City Lights Books, San Francisco

write to you until a good while after having received my notes. The second, and the last, of these texts finally went off yesterday. Since then I have been able to prepare this answer which has in its turn become urgent...

I was delighted by what you wrote to me regarding the Institute for Sex Research at the University of Indiana. I am anxious to see you again, and I'm sure that we will have an important conversation, among other things about the illustrations for my book.

I have been able to bring into focus my plans and my notes for the possible illustrations.

I have in any case secured photographs of the remarkable scenes from Renais' film on Hiroshima, which will go well with the conclusion of the book. I would like to do a first part on Eros and cruelty, where I will speak about Gilles de Rais, about whom I can give some information, about Erszébet Bathory, whose crimes are no less horrifying, and about a young American criminal called William Heirens (these last two are unknown in France) who is of exceptional interest. Perhaps you would be better able than I to write to America for one or two photographs and perhaps some details about Heirens' history. (I only have one fairly well documented book, but it's always good to add more.)

The second part will center on beauty and will begin with a study of the sexual attractioj of beauty in the prehistoric period (it is already essentially finished), and it could of course be illustrated. I already have some notes, which could certainly be augmented (but perhaps we should talk about this)(...)

Fontenay-le-Comte, 5 March 1960

My dear friend.

I must have appeared, from my last letter, in a very bad state. As far as the suffering goes, indeed you are not wrong. But there is no question of my neglecting anything regarding *Les Larmes d'Eros*. In particular, I wanted to talk to you today about the idea of giving a lecture when the book comes out. Regarding the subject of this lecture, I'll try to arrange it with André Breton.

But before I do that I'd like to arrange with you some kind of schedule regarding the date for giving you the manuscript and a date for the appearance of the book. At this point I can only speak theoretically. It's up to you to let me know, in agreement with Pauvert, the dates that seem possible to you. Perhaps this would be arranged with Julliard as well.

The state of my health remains troubling, though the treatment I am following allows me to expect some improvement, and I have already regained a regular if slow work pattern.

Here's what I can tell you as of now: I have been able to rework the layout of my book so as to give it a more meaningful development, a more essential thrust. I would like to make it a more remarkable book than any of the ones I have already published(...)

Les Sables d'Olonne, 5 September 1960

My dear friend,

Although I have spent a few days in poor health, I nevertheless worked. I don't think I can explain to you in writing the kinds of difficulties I am coming across. Nor can I tell you the reasons which led me to suppress certain developments I had foreseen and to leave intact only three parts: one on prehistory, another on Dionysianism, which is followed by what I call the modern experts on Dionysian-

ism, including a brief survey of (witches') sabbaths at the end to the Middle Ages, and some contemporary Moslem sects. The third part should be a study of a modern aspect of eroticism, represented at the same time by Goya and Sade and which should be accompanied by a general piece on modern painting. I think I can assure you that this time it will be a well balanced work whose final form, after some relatively minor work, will now be most meaningful....)

Fontenay-le-Comte, 1 September 1960

My dear friend,

I am having very bad bouts of depression. They are thankfully brief. It's been bad these last few days, but I have been able to get back to work. I won't write any more to you today but I am leaving for Les Sables where I will be better accommodated; I'll write to you from there (same address as a month ago) tomorrow....)

Orléans, 22 May 1961

My dear friend,

It looks like this might be the last thing I send you... I imagine you will be returning to Paris at the end of the week: at that point we can easily call one another.

I am writing to the Galerie Louise Leiris to try to get the dates of the drawings by Masson; to Pierre Klossowski for the title of the drawing representing a decapitated man, his head between his legs; to Leonor Fini for the title of the painting showing three women one of whom, in the foreground, is in armor. I am giving them your address at the Carlton. If you get to Paris earlier, you have the address and the telephone....)

FOREWARD

We are finally beginning to see the absurdity of any connection between eroticism and morality.

We know that it originated in the connection between eroticism and the most distant superstitions of religion.

But beyond historical exactitude, we shall never lose sight of this principle: either we are obsessed primarily by what desire, by what burning passion suggests to us; or we can with reason hope for a better future.

There is, it seems, a middle course.

I can live in the hope of a better future. But I can still project this future into another world. A world into which I can be introduced only by death.

This middle course was no doubt inevitable. The time came for man to count — more heavily than on anything else — on the rewards, or the punishments that might come about after death.

But finally we begin to see the time when such fears (or such hopes) no longer hold good, and immediate interests will conflict, without a middle course, with future interests—when burning desire will conflict straightaway with the reflective calculations of reason.

No one can imagine a world where burning passion would definitively cease to trouble us. No one, on the other hand, can envisage the possibility of a life that

would no longer be bound by calculation.

Civilization in its entirety, *the possibility of human life*, depends upon a reasoned estimation of the means to assure life. But this life — this civilized life — which we are responsible for assuring, cannot be reduced to these *means*, which make it possible. Beyond calculated means, we look for the *end* — or the *ends* — of these means.

It is banal to devote oneself to an end when that end is clearly only a means. The quest for wealth — sometimes the wealth of egoistic individuals, sometimes wealth held in common — is obviously only a means. Work is only a means.

The response to erotic desire — and to the perhaps most human (least physical) desire of poetry, and of ecstasy (but is it so decisively easy to grasp the difference between eroticism and poetry, and between eroticism and ecstasy?) — the response to erotic desire is, on the contrary, an end.

In fact, the search for means is always, in the last instance, reasonable. Searching after an end arises out of desire, which often defies reason.

In myself, the satisfaction of a desire is often opposed to my interests. But I give in to it, for in a brutal way it has become for me the ultimate end!

It would however be possible to state that eroticism is not only this end that fascinates me. It is not, to the extent that the birth of children can be its consequence. But only *the care* that these children will demand can humanly have a use value. No one would confuse erotic activity — from which the birth of children can result — with this useful work, without which these children would in the end suffer and die.

Utilitarian sexual activity is in conflict with eroticism in that the latter is the ultimate end of our life. But procreation, pursued in a calculated way, like the work of the scythe, risks being reduced in human terms to a lamentable mechanical activity.

The essence of man as given in sexuality — which is his origin and beginning — poses a problem for him that has no other outcome than wild turmoil.

This turmoil is given in the "little death." How can I fully *live* the "little death" if not as a foretaste of the final death?

The violence of spasmodic joy lies deep in my heart. This violence, at the same time, and I tremble as I say it, is the heart of death: it opens itself up in me!

The ambiguity of this human life is really that of mad laughter and of sobbing tears. It comes from the difficulty of harmonizing reason's calculations with these tears... With this horrible laugh...

With its first step, this book's meaning is the opening up of consciousness to the identity of this "little death," and of definitive death. From sensuous pleasure, from madness, to a horror without limits.

This is *the first step*.

Which brings us to the forgetting of the puerility of reason!
Of a reason that was never able to measure its limits.

These limits are given in the fact that, inevitably, the *end* of reason, which exceeds reason, is not opposed to the *overcoming* of reason!

In the violence of the overcoming, in the disorder of my laughter and my sobbing, in the excess of raptures that shatter me, I seize on the similarity between a horror and a voluptuousness that goes beyond me, between an ultimate pain and an unbearable joy!



In an underground cavern at Laussel, overt sexual union. Bas-relief from the Aurignacian period. Two people lying on their backs opposite one another.

EROTICISM, DEATH AND THE 'DEVIL'

The simple sexual act is different from eroticism; the former is found in animal life, whereas human life alone admits of an activity defined perhaps by a "diabolical" aspect, aptly described by the word eroticism.

The word "diabolical," it is true, refers to Christianity. It would appear, however, that even when Christianity was still far off, the most ancient form of humanity knew eroticism. The documents from our prehistory are striking: the first images of man, painted on the walls of caves, show him with his sex erect. There is nothing exactly "diabolical" about these images: they are prehistoric, and the devil in those days, in spite of everything....

If it is true that "diabolical" means essentially the coincidence of death and eroticism, and if the devil is in the end only our own madness, if we

come to tears, if we shudder in sorrow — or if we are seized by fits of laughter — can we fail to perceive, linked to this nascent eroticism, the preoccupation with, the haunting fear of death (of a tragic death, in a sense, even though laughable in spite of everything)? These people, who in the images they left of themselves on the walls of caves chose to represent themselves most often with an erection, differed from animals not just on account of the desire thereby associated, in principle, with the essence of their being. What we know about them enables us to say that they knew what animals do not know: that they would die.

From very ancient times men had a tremulous awareness of death. The images of men with their sex erect date from the Upper Paleolithic. They number among the most ancient of figurations (they precede us by twenty to thirty thousand years). But the most ancient burial chambers, which accompany this anguished awareness of death, greatly predate these images; for early Paleolithic man, death had already such a heavy — and such a clear — meaning that, like us, he arranged a burial place for the corpses of his own kin.

The "diabolical" sphere, which Christianity was ultimately to invest, as we know, with a sense of anguish, is therefore — in its essence — contemporaneous with very early man. In the eyes of those who believed in the devil, the "beyond the grave" was diabolical. But the "diabolic" sphere already existed in an embryonic way from the moment men — or at least the ancestors of their species — having recognized that they were going to die, lived in the expectancy, in the anxiety of death.

THE REAPPEARANCE OF EROTICISM IN PAINTING

The Middle Ages assigned a place to eroticism in painting: it relegated it to hell! The painters of this time worked for the Church. And for the Church, eroticism was sin. The only way it could figure in painting was as something condemned. Only representations of hell — only repulsive images of sin — could furnish it a place.

Things changed with the Renaissance. They changed, especially in Germany, even before the medieval form was abandoned — from the moment art lovers began buying erotic paintings. Only the richest in those times had the means to commission profane paintings. Engravings were somewhat less expensive. But

even engravings were not within everyone's means.

These limits must be taken into account. The reflection of passion depicted in these paintings is distorted. These paintings and engravings do not appeal, as did medieval imagery, to a general audience, a popular forum. But the people themselves were subject to the violence of passion: violence could play a part in the rarefied world from which emerged this art born of the night.

We must indeed take these limits into account. In part, the reflection of passion in these paintings — or in these engravings — is distorted. These paintings and engravings do not translate a common sentiment, as the imagery of the Middle Ages had done. Nonetheless the violence of passion played a part in this erotic art born from the night of the religious world, of this surviving world, which piously cursed all works of the flesh.

The works of Albrecht Dürer, Lucas Cranach, and Baldung Grien appeal to this still uncertain light of day. Because of this, their erotic value is in some way poignant. It did not enter a world ready to welcome it. Here we find a flickering, and even feverish glow.

Clearly, the large hats of Cranach's female nudes partake of an obsession to provoke. Today, such is our frivolity that we could be tempted to laugh at them. But we owe more than a feeling of amusement to the man who represented a long saw cutting into the crotch of a naked torture victim, hung by his feet....

From the time that a distant, often brutal eroticism entered into this world, we have found ourselves facing the terrible alliance between eroticism and sadism.

Eroticism and sadism are no less linked in the works of Albrecht Dürer than in Cranach or Baldung Grien. But it is to death — to the vision of death as all-powerful, a terrifying death which nonetheless draws us toward an enchantment laden with all the terrors of witchcraft — it is to death, to the rot of death, and not to pain, that Baldung Grien links the attraction of eroticism. A little later these associations will disappear: *mannerism* will liberate paintings from them! But it is not until the eighteenth century that an eroticism that is sure of itself comes to light: libertine eroticism.



Hans Baldung Grien
Death and the Woman (1515).

LIBERTINAGE IN THE EIGHTEENTH CENTURY AND THE MARQUIS DE SADE

A radical change took place in the eighteenth-century libertine France. The eroticism of the sixteenth century had been heavy. It could go hand in hand with a frenzied sadism, as it did for example in the work of Antoine Caron. Eroticism in Boucher shifted in the direction of lightness. Lightness might have made an appearance then only to open the way for heaviness... sometimes laughter sets the stage for a hetacomb. But the eroticism of those times knew nothing of the horrors

to which it was just the prelude.

Boucher probably never met Sade. Whatever excesses of horror may have obsessed him throughout his whole life — and which make up the fierce tales of his books — Sade knew how to laugh. We know, however, that during a brief stopover on the way from the prison at Madelonnettes to one at Picpus, a journey which, had it not been for the Thermidorian Reaction, would have ended on the scaffold, Sade was completely drained by the sight of those being executed before his very eyes, on the order of the Revolution. But the life of Sade himself! He spent thirty years of his life in prison, but, more than that, he peopled his solitude with innumerable dreams: dreams of terrible screams and bloodied bodies. Sade endured this life, and endured it only by imagining the intolerable. In his agitation there was the equivalent of an explosion that tore him apart but suffocated him nevertheless.



Jacopo Zucchi (1541-1589)
Psyche Surprises Love

THE EVOLUTION OF THE MODERN WORLD

Clearly, consciousness is the only issue. This book, for its author, has only one meaning: *it opens up consciousness of the self!*

The period that followed Sade and Goya lost this aspect of shock. It marked a summit that no one has reached since. It would be premature, though, to say that human nature had finally become more gentle. Subsequent wars have given no proof of this... It nonetheless remains true that, from Gilles de Rais, who never stated his principles, to the Marquis de Sade, who stated his but never really put them into action, we see a decline in violence. In his fortresses, Gilles de Rais tortured and killed dozens of children, perhaps even hundreds. A little more than a century later, under cover of the walls of her chateaus in Hungary, a highborn lady, Erzsébet Báthory, put to death her young maidservants, and later on young girls of nobility. This she did with infinite cruelty. The nineteenth century was in principle less violent. True, the wars of the twentieth century gave the impression of an increase of unleashed fury. But however immense the horror may have been, this furious violence was measured: it was an ignominy perfected through discipline!

The cruelty of intensified war and a suffocating discipline reduced the element of lawless release and relief that war had formerly accorded to the victors. Conversely, added to the slaughter was the rotting horror, the sinking horror of the camps. Horror resolutely acquired a sense of depression: the wars of our century have mechanized war, war has become senile. The world finally gives in to reason. Even in war, work becomes the guiding principle, its fundamental law.

But to the extent that work turns away from violence, it gains in consciousness

what it loses in blind brutality. This new orientation came to be mirrored in painting especially. Painting escapes idealistic stagnation. Even though it takes liberties with regard to exactitude and to the real world, it wants above all to destroy idealism. It could be that in one sense eroticism runs counter to work. But this opposition is in no way vital. What threatens man today is not material pleasure at all. In principle, material pleasure conflicts with the accumulation of wealth. But the accumulation of wealth — at least in part — is injurious to the pleasure we are entitled to expect from it. The accumulation of wealth leads to overproduction, whose only possible outcome is war. I am not saying that eroticism is the only remedy against the threat of poverty, linked to the unreasonable accumulation of wealth. Far from it. But unless we consider the various possibilities for consumption which are opposed to war, and for which erotic pleasure — the instant consumption of energy — is the model, we will never discover an outlet founded on reason.

CHINESE TORTURE

The world evoked by this straightforward image of a tortured man, photographed several times during the torture, in Peking, is, to my knowledge, the most anguishing of worlds accessible to us through images captured on film.

The torture shown here is that of the *Hundred Pieces*, reserved for the gravest of crimes. One of these shots was reproduced in 1923 in Georges Dumas' *Traité de psychologie*. But the author attributes it incorrectly to a much earlier date and speaks of it as an example of *horripilation*: when one's hair stands on end! I have been told that in order to prolong the torture, opium is administered to the condemned man. Dumas insists upon the ecstatic appearance of the victim's expression. There is, of course, something undeniable in his expression, no doubt due at least in part to the opium, which augments what is most anguishing about this photograph.

This photograph had a decisive role in my life. I have never stopped being obsessed by this image of pain, at once ecstatic(?) and intolerable. I wonder what the Marquis de Sade would have thought of this image, Sade who dreamed of torture, which was inaccessible to him, but who never witnessed an actual torture session. In one way or another, this image was incessantly before his eyes. But Sade would have wished to see it in solitude, at least in relative solitude, without which the ecstatic and voluptuous effect is inconceivable.

Much later, in 1938, a friend initiated me into the practice of yoga. It was on this occasion that I discerned, in the violence of this image, an infinite capacity for reversal. Through this violence — even today I cannot imagine a more insane, more shocking form — I was so stunned that I reached the point of ecstasy. My purpose is to illustrate a fundamental connection between religious ecstasy and eroticism — and in particular sadism. From the most unspeakable to the most elevated. This book is not written from within the limited experience of most men.

I cannot doubt it.

What I suddenly saw, and what imprisoned me in anguish — but which at the same time delivered me from it — was the identity of these perfect contraries, divine ecstasy and its opposite, extreme horror. ⑥





The Hafler Trio

This article, on the Netherland's Hafler Trio, originally appeared in ND, a Dallas based arts periodical in 1989.

The original Hafler Trio was formed in 1954, the collective description of a group of three acoustic researchers and experimenters working within ROBOL in Storbreen, Sweden. One of these original members, Dr. Edward Moolenbeek decided to contact Christopher R. Watson (ex-member of Cabaret Voltaire) in 1980, who was then working with Andrew M. McKenzie on radio broadcasts dealing with experimentation on psychoacoustic and other grounds. The reason for this contact stemmed from Dr. Moolenbeek's interest in one of these broadcasts and so a correspondence, meetings and then collaboration arose. The original Hafler Trio was disbanded in 1975, but as the aims of the three people now working together was similar to that of the old, it was decided to use the name once more.

While much of their work is restricted to private research, field work and other non-commercial areas, it was decided early on to apply what was learnt of the successful private level to a more public exposition.

The first release on record was *Bang - an Open Letter*, which combined rare archive acoustic investigation in various laboratories with modern applications of theories first set out by Robert Spridgeon, plus excerpts from relevant radio broadcasts already completed for stations in 20 different countries. As such, the record was one of documentation and a clearing away of old ground so that progress could be initiated by *Alternation, Perception and Resistance* -

"While much of their work is restricted to private research, field work and other non-commercial areas, it was decided early on to apply what was learnt of the successful private level to a more public exposition."

a comprehension exercise, a 12" single which contained a summing up of intent while at the same time illustrated the very real effects that can be separated by conscious use of sound as they were explained. Many responses to this record cataloged the effectiveness and accuracy of this exposition which marked the beginning of the practical applications of the theories built up by the above mentioned research and which involved experts in many of the sciences, arts and philosophies.

Around this time, a German company bootlegged a section of a radio broadcast entitled *Just Physiological Intonation*. Unfortunately the cutting of the record, which was not done under the Hafler Trio's supervision, involved a cutting of some of the frequencies and a boosting of others. This resulted in mild side effects at high levels such as giddiness, nausea and so on. Consequently this was a very real indication of the dangers pointed out earlier by the Trio and vindicated a whole group of working hypotheses at the same time.

The next release was an experiment with time - and perception within it - titled *Seven Hours Sleep*, which also managed to incorporate distillations of interactions between metaphor and fact, subliminal and "accelerated learning" techniques in order to create three dimensions within two; plus experiments with fourth dimensional mathematics, visual stimuli linked with "aural imaging", which coalesce in controlled ways to produce emotions, thought and images that are the result of active perception of the product rather than passive. This project outlined ways that the normal "Vampiric" relationship between creation and recipient could be eroded and replaced with reciprocal feedback as a creative state, therefore maximizing the energy involved on all levels by all parties, making the act of taking in information productive, not purely consumptive.

During 1982, a series of formats were experimented with to give public access in a more immediate and larger scale than the hitherto 'covert' actions carried out before. These took the form of lectures carried out on three levels, giving way in their internal structure to seven. These involved live speech, taped speech, speech conveyed by telephone (all containing speech in specially constructed forms), plus backing tapes which illustrated various points in spoken information while simultaneously stimulating the various centers with visual information based on the same premises. Edited highlights that could be seen to work on a purely informative and audio level were then collated and released as *Three Ways of Saying Two*. As with all Hafler Trio public releases this one was accompanied by detailed information and visual material designed to amplify, corroborate and consolidate the audio equivalent.

After the commercial release of a Japanese radio broadcast on tape with booklet (*Hotondo Kikitoenai*), there followed *The Sea of Org*, a 10" record with a large format glossy booklet including the Acoustic Paintings of Dr. Moolenbeek with explanations. Included also were lengthy interviews and statements with all three members elucidating current lines of inquiry, theory and thought. The record contained advanced experiments within the parameters set down within the booklet. This record's first pressing sold out in two days following the release date and received an important review in one of the largest Sunday English newspapers, *The Observer*.

The next project was an "Audio Programme" for *Interaction*, an exhibition in London at The Camden Arts Centre examining the relationship between art, music and related disciplines. It featured the work of major artists working all these fields such as Peter Blake, The Beatles, Russell Mills, Brian Eno, Jamie Reid, Joseph Bueys, and many others. Thus, it was rec-

ognition that the "Programme" should be a record by the Hafler Trio and was vindication and testimony to their importance in these as well as other areas. The record was entitled *Brian Songs*, and dealt with the prescribed theme of the exhibition insight into some of the related religious, philosophical, technical and scientific disciplines. The edition of 1,000 copies sold out on the day of release.

1987 saw the release of many finished projects. A *Thirsty Fish* - a project initiated in 1980 which deals with the techniques utilized by many of the world's religious or philosophical modes of thought. These are both examined and exposed - stripped of dogma and re-presented to the recipient so that he or she is able to both recognize and utilize these techniques in many areas of creation and endeavor. One of the most complicated releases, hence the long period of



time for its realization.

Dislocation - a complex package of spatial (both visual and audio) travelling now made possible by previous investigations. This involves texts of various sources carefully constructed for specific effects and maps which link together in a certain way, which must be arrived at by another kind of "travelling". Audio tapes contain information to assist comprehension of the other parts but also serves for, in isolation, another form of travel using the latest recording procedures.

Ignotus Per Ignotus - another long term project involving many different kinds of alchemy. The often misunderstood discipline is represented here and affected by means of three seven-inch singles in a wallet also containing a booklet of 17th Century engravings. These engravings both instruct and illustrate the journey with texts which further the same aims using modern metaphors. These have been compiled with the assistance of the relevant authorities. The recordings contained in the package suggest and create some of the stages of the alchemical experience within the listener. Depending on the effort put into the exercise, the results will be great or small.

Alternation, Perception and Resistance - this is the film (albeit highly truncated) that the previously released soundtrack accompanied. It was broadcast on National British Television on June 9th. It features many of the audio designs and theories applied to the sound and image presentation.

Intoutof - a record dealing with highly developed enhancement of various information assimilation and cognition sensitivities. It creates new standards and qualities of production in terms of the creation of mental fields and environments.

Apart from the above listed, the Hafler Trio have released one cassette, *Kouklos*, as well as a CD, *Back of Cats*, both have been released in 1990. They Trio have also contributed to others' projects in many formats and countries.

Tommaso Landolfi

By Lawrence Greenburg

The 20th century has been a time of radical cultural changes, fueled - at least in part - by dramatic technological developments. One of these radical changes was the outbreak of surrealism, an intense reaction to the romantics who dominated 19th century art, music and literature. The essence of romance is serious innocence - innocence which takes itself seriously. The romantic portrays life's aspects in a fantastical way in order to uplift the spirit - definitely a serious matter!

Surrealism, too, portrays life fantastically, but the intent is not to uplift the spirit. The spirit, the soul is denied - or at least mocked; everyday life is bent, warped, twisted. Changed. Why? To laugh at convention, and in so doing to triumph ridiculous innocence - innocence which mocks itself - childlike, playful innocence.

Yet, surrealist works can be drenched in despair; this is because, yes, God does play dice with the universe. Prior to Heisenberg - a quantum physicist who coined the phrase - the romantic knew that the universe was completely ordered, absolutely organized. There was no reason for cosmic anguish - because the essence of life was perfect order. But the surrealist knows the universe is random. God gambles with the universe; man gambles with his own life. So there is just as much room for pure despair - based on life's events - as there is for hilarity at life's randomness. Nothing is certain; anything goes. The imagination is free to construct whatever it will. And in the surrealist's world, it does:

An invisible female entity - a succubus, perhaps - saps life every sleeping night from a notary public.

Two embittered werewolves capture the moon in an effort to prevent their monthly transformation.

Hormone-treated chickens grow in size and intelligence - both to monstrous proportions - and start destroying their former captors.

Tommaso Landolfi, the author of the above tales, was an Italian writer who died just over 10 years ago, one of the 20th century literary figures entrenched in the sur-

real, the bizarre, the ironic. A typical Landolfi work is not so much a story as it is a parable - an appropriate surrealist form. More often than not the surrealist is concerned not with the events of the story, but with the physics (and metaphysics) of storytelling - the use of language, the irony of relating events from which the relater is physically detached - isolated in fact, the absolutely random nature of all experience (both the writer's and the characters') which ties them together (hence Pirandello's *Six Characters in Search of an Author*). Surrealists write not stories, but *metastories* which offer short, biting glimpses of the strange.

Landolfi wrote often of the gambler - a direct reflection of his own assent to Heisenberg's dictum about God, dice and the universe. (In fact, he himself gambled often and passionately). The supremacy of the random means it doesn't really matter what happens, that one outcome is as good as another. In several of his tales, two people converse about trivial matters; the conversation goes nowhere. Nothing is resolved. In other pieces, events are so blocked by circumstance from progressing that any resolution - any actual outcome at all - is impossible. And in other stories, the real is completely replaced by the fantastic, making the significance of resolution meaningless.

The most well known photograph of Landolfi, characteristically, shows him hiding practically his entire face with an outstretched hand.

Collections of short stories translated into English:

1. *Gogol's Wife* New Directions, 1963 (out of print)
2. *Cancerqueen* Dial Press, 1971 (out of print)
3. *Words in Commotion* Viking, 1986

Additionally, a novel has been translated into English: *An Autumn Story*, Eridanos/Rizzoli, 1989.

Delerium: the Other Front Line Assembly

Moving into 1990 - ever present reminders of inability to escape regimentation - (social/psychological) - (perhaps) more important now - so "freedom of expression without limits" - quoted phrase taken from 1 of 2 CDs on Dossier (German label) by a band called Delerium, which is in reality Bill Leeb, Rhys Fulber and (occasionally) Michael Balch aka Front Line Assembly. Titles - *Faces, Forms and Illusions* and *Morpheus*. Evocative songnames - *Somnolent, Strangeways, Hidden Mask...*

Back in the mid-80s, Skinny Puppy was formed with Nivek Ogre, cevin Key and someone named Wilhelm Schroeder. Their first recordings, available on CD as *Mind: The Perpetual Intercourse* and *Bytes and Remissions* feature Mr. Schroeder on bass/synth. But - for whatever reasons - Herr Schroeder decided to break with the Pups and formed his own music assemblage called, appropriately, Front Line Assembly. In doing so he took the pseudonym (or is Wilhelm Schroeder the real pseudonym?) Bill Leeb.

Frontline Assembly's first recorded material - *The Initial Command*, on KK (a Belgian label) - is spare on vox (differing from later FLA works); Leeb's vocals here are halting, as if testing waters. But the same unrelenting rhythms/aggressive, raw-edged techno-beat environment - such a distinctive part of the band's established sound - prevails here, as though Kraftwerk had become NASTY. The titles reflect this - *Insanity Lurks Nearby, Black March, Slaughter House, Casualties*. One piece, *Ausgang Zum Himmel*, makes generous use of maniacal laughter sampling, grating synth shards and *Outer Limits* thereminlike fadeins in a successful attempt to convince the listener that somebody out there has serious brain malfunction. This is strong work for a first album - definitely recommended.

Their next release, *State of Mind* (recorded '87-'88) continues the spirit of the first. Here, though, Leeb's vocals are significantly stronger. Here as well, his preoccupation with Middle Eastern sounds starts to show in such pieces as *Eastern Voices* and *And They Shall Bow*. The work was also released on the German Dossier label, a fitting tribute to Leeb's roots both genetic and sonic.

Leeb used Delerium as the medium for the full expression of his interest in these sounds. Delerium uses suspended soundswaths, dissociated monologue snips, sustained bass synth lines and (primarily) repeating fragments to convey the need for moving past what the listener expects in a song. The two Wax Trax stateside releases, *Convergence*, and *Gashed Senses and Crossfire* (the last released in 1989, as were the Delerium works), are the better known of FLA's material and develop more forcefully the band's distinctive sound.

Frontline Assembly:
The Initial Command (KK)
State of Mind (Dossier)

Delerium
Faces, Forms and Illusions (Dossier)
Morpheus (Dossier)

It may be difficult to find the above. The first, *Initial Command*, I found in a video/CD store in Bellingham, Washington called Video Depot. *State of Mind* came from a large record store in London. The two Delerium came from CD stores in New York - Lunch for Your Ears and Rebel Rebel.

-Lawrence Greenburg

recordings

Baby Ford
Ooo' the Word of Baby Ford
Rhythm King/Sire

For the uninitiated, Peter (Baby) Ford is notable, and indeed admirable, for several reasons: he is the spiritual father of U.K. acid house, he's the best thing on Rhythm King since S-Express and, last but not least, his debut single, *Oochy Koochy*, gained considerable notoriety by containing bass frequencies low enough to destroy bass bins across England.

Ooo... is Baby Ford's US full length debut. Included are Ford's magnificent cover of T-Rex's *Children of the Revolution* and the truly addictive new single *Beach Bump*. Ford's brand of house-influenced pop is the end product of a decade that witnessed dozens of flavour-of-the-week club movements freely plundered and dissected by countless artists in the name of mainstream music. What separates Baby Ford from the rest of the faceless masses is that he has a faultless knack for taking the best bits of dance culture and forming what time will prove to be some of the best club tracks of our time. The future of UK dance music lies right here.

Scott Taves

Various Artists
Victims of the Mixing Desk
Vision

Grating remixes by Alex Buess of previous releases by several obscure Swiss metal/industrial bands: Melx, Fluid Mask, Frances Zorn, Electronic Noise Twist and others, in the spirit of Laibach. A bass heavy, power packed exploration of rhythm and noise.

James Petrone

Negativland
Helter Stupid
SST

Contra Costa County's experimental band Negativland have finally released their fifth full-length album, a year after completion. For those who haven't heard the news, their song *Christianity Is Stupid* (from *Escape From Noise*) had sparked an argument between a David Brom and his parents causing David to axe murder his family. Since then, the band have been flooded with televised interviews and false accusations, showing them the reality of media sensationalism.

This album, dedicated to satirizing the subjects of backmasking and "killer songs", is a big success and a huge step for the band. It's all here: the humorously ripped television reports, the haunting tape loops, the samples of interviews with Charles Manson and John Lennon, the corny TV show promos, and the corny 70's background music used in movies shown at 3:30 AM. *The Perfect Cut*, the second part to this album, is a trip through the age of TV and radio in the 70's, much like the *Peepshow* at Disneyland. *Helter Stupid* is, by far, their most amusing, organized, and brilliant effort to date.

Brian MacDonald

Fred Frith
The Top of His Head - Made to Measure Vol. 21
Hector Zazou
Geologies - Made to Measure Vol. 20
Crammed Discs

Crammed's *Made to Measure* series has been a continual source of inspirational compositions by some of today's most brilliant musicians. Vols. 20 and 21 continue this tradition with two of the

most seductive recordings I've heard since Barry Adamson's *Moss Side Story*.

Fred Frith needs no introduction and on *The Top of His Head*, a film by Canadian Director Peter Mettler, and Frith's first solo recording for *Made to Measure*, he creates a fantastic collage of voices, sounds, and instruments.

From the cover sleeve, *Persephone* a painting by Thomas Hart Benton, to the celestial compositions of Hector Zazou, *Geologies* is about as evocative as a record can get.

These lush strings and synthesizer compositions by Zazou are simply gorgeous; a lofty yet intense recording that would please any classical or new music lover. *The Top of His Head* and *Geologies* are two recordings worth looking extra hard for.

James Petrone

In The Nursery
L'Esprit
Third Mind/Wax Trax

Often described as "modern classical" fare, In The Nursery's music is at the same time strictly regimented and structured and delicately beautiful. Military snares, chanting, haunting vocals and layers of horns and strings mesh together to create music that sits comfortably at home beside the best of the Coteau Twins, Dead Can Dance and the like. In the Nursery are bringing a whole new dimension to Wax Trax's roster.

Following last year's more aggressive, upfront LP *Koda*, *L'Esprit* lies more in line with the band's exceptional film soundtrack (to a movie that never came to be) *Stormhouse* from 1987. The cover, designed by 4AD's Chris Bigg, conveys the album's seductive, dreamlike quality perfectly. Also worth noting, Wax Trax will soon be releasing a compilation entitled *Counterpoint* which traces In the Nursery's history from their Sheffield metal-banging days in the early 80's to the present. Both records come highly recommended.

Scott Taves

Greater Than One
G-Force
Kunst = Kapital

This sampling duet (Lee Newman & Michael Wells) have put out more records in 1989 than most bands signed years ago on Wax Trax, though this is the first time Greater Than One have assembled an album of only dance pieces, many of them similar to their last two singles, *I Don't Need God* and *Utopia* (the singles are not on the album however).

G-Force's electric groove is tamer than the antagonizing din raised by the London double LP. However, the chants and the light humor remain. It's official - Greater Than One are an electronic tribal dance outfit. Beware, you techno-acid freaks!

Brian MacDonald

CODE IV
untitled
KK

Recently signed to KK recordings, this San Francisco duo create electronic dance music which has the subtlety to sweetly coax your attention and the audacity to slap you in the face. The sampler is used effectively and maturely here without jarring inconsistencies. It creates a densely churning matrix of sounds; a collage with dynamics ranging from the modulated Eastern vocals and tablas of *Tension/Relaxation* to the staggering lurch of *Crackdown*. Expect something significant from CODE IV. *Pareish*

Cabaret Voltaire
Hypnotised (12")
EMI/Parlophone (U.K.)

Cabaret Voltaire are the only band in which their fans still buy their records even in their continuous effort (?) to become pop-disco legends. Maybe because CV's paranoia was still present behind the techno-

pop. 1987's *Code* is an example. After listening to this, my hopes for a re-paranoiaed Cab Voltaire dampened. Yeah, hypnotised is a nice tune...but those notorious samplings are near extinct. Hypnotised is more a cross between Erasure and Kool and the Gang than something groovy and nasty. In fact, the new CV album is called *Groovy, Laid Back, and Nasty*.

Without those backing vocals (which don't do wonders for an already mediocre song), *Hypnotised* is reminiscent of *Code*'s lighter moments. It's been two years since a CV release, even though nothing much has changed. If you want a tame groove, get this, beloved; else don't expect anything out of the ordinary.

Brian MacDonald

Simon Harris
Bass!
FFRR/Polygram

So far, the domination of UK hip-hop and hip-house (A Guy Called Gerald, S-Express, Coldcut, and Bomb the Bass) have excited the pop dance clubs as well as alternative dance clubs here in America. So, UK hip-hop is hip. And if we need any more proof of that then Simon Harris is it.

This album is done in nearly the same style as Coldcut's *What's That Noise?* except less generic and more live. The CD is more of a treat sporting remixes of Bass (*How Low Can You Go?*), *Run 4 Cover*, and (*I've Got Your*) *Pleasure Control* plus bootleg rhythms with rappers Ice-T, KRS-One, and Run DMC. This is the most crazy, soulful, and enjoyable hip-hop out of the bunch. Don't be surprised to see this voted as best hip-hop album of the year. Don't forget to count my vote.

Brian MacDonald

Foreign Affair
East on Fire
Crammed Discs

If this sounds like a stripped down Minimal Compact, that's because it is. Foreign Affair are two former members of Minimal Compact: Rami Fortis and Berry Sakharof which "combine rock guitars with pop sensibilities, all laced with a heady Eastern flavour." Kind of like eating a Big Mac in a pita pocket; catchy in a novel way but not necessarily a great combination.

James Petrone

Out of the Ordinary
Play it Again/Play it Again (remix)
Abfahrt/ZYX (W. Germany)

Why is all the best dance material in Europe? Play it Again works as well with dance clubs as Yello's *Oh Yeah* with strip joints. It's wacky. It's exciting. It's haunting. It's weird. It's impossible NOT to dance to. And it gets the job done right. The *Why Don't You Try This Side* mix is all right though the *Los Niños* mix is by far the most dominant. THIS is what Euro-acid is all about. It's also fun to play "name that sample" with the *Los Niños* Mix.

Brian MacDonald

Mussolini Headkick
Themes For Violent Retribution
Subway-Antler/Wax Trax

This is one out of many collaborations released by Wax Trax. In this case the collaborators are Hohn Butcher (formerly of Gang Of Four) performing and Luc Van Acker (Revolting Cocks) producing. All together this sounds like a mesh of the two's previous incarnations.

So, what's the formula here? Well, to start we have some nicely fuled up dance rhythms which are only a bit less akin to a Cocks tune. Suddenly, the whines of Space-man 3 guitars hit the air as "Jesus Collects" rocks, grooves, and slams. "Death Path" is a subtle reminder of Skinny Puppy's "Serpents". This album sounds like it tries too hard to attract the fans of the notorious Ministry-Skinny Puppy fan faction. De-

spite the Anti-Nazi sleeve art, I am not compelled to kick the heads of some fascist friends I know after hearing this. There's a moral here, kids.

Brian MacDonald

Pankow
Gisela
Contempo-Mute

This is the winner for most interesting release of the year. First of all, this is an Italian band that uses German and English lyrics alternately. If that's not enough, imagine an album that sounds like Laibach, Greater Than One, Depeche Mode, Eurythmics, Einstürzende Neubauten, Fad Gadget and Phantom of the Opera! Beat and unpredictable are what this album is. The best example of this is the techno-disco "Madness". Just as I'm getting into this version, the song stops and is taken over by a fancy little opera ditty!

Brian MacDonald

The KLF
What Time Is Love (12")
KLF Communications

Formerly the J.A.M.M.s a.k.a. the Time Lords a.k.a. Disco 2000, this duo (Bill Drummond and Jim Cauty) make an instrument 12" which is nothing like their big hit "Doctorin' the Tardis". "What Time Is Love" sounds very much like background suspense music. This doesn't have a nifty dance beat but it does have a throbbing pulse. The first two parts sound similar but the third part is a tribal rehash which has a good following as an intermediate song for more adventurous DJs. Watch out for the KLF's film "The White Room" with soundtrack.

Brian MacDonald

Killing Joke
The Courted Talks (spoken word double LP)
(White Label)

Aside from being the lead singer for Killing Joke, Jaz Coleman is an accomplished artist and activist. He has recently written an opera and given lectures at seminars, not to mention a new Killing Joke album (with new members Martin Atkins and Taif) called *Extremities*. This release is a sample of one of his seminars. I don't want to give away what he says, but like Jello Biafra, Coleman is speaking his mind. Killing Jokes fans who know their attitude and values will love this spoken word release. That is, if they can find this rare gem.

Brian MacDonald

Bleep
The North Pole By Submarine
Sampler & Sans Reproche

From the subpolar landscape of Norway comes Bleep, the techno project of Bel Canto's Geir Jensen. *North Pole by Submarine* is like house music run through a ham radio, with all the little interferences and funky frequency modulations included. A biting rhythmic/sample excursion that'll warm anyone's buns on a cold night.

James Petrone

The Pale Saints
The Comforts of Madness
4AD

Let's be honest, the only thing that sets the Pale Saints apart from any number of "guitar pop" bands is packaging. I suppose one can appreciate their conviction and dedication to purity but it all seems highly contrived at this point. *The Comfort of Madness* has its moments of beauty but seems to float by with little effect, in which case it may be the perfect pop music for the time after all.

James Petrone

It's truly annoying how many of my favorite people and topics you've already had pieces on: Ed Ka-Spel, SRL, Wolfgang Press, Starn Twins, Semiotext(e), Third Mind Records, and brief mentions of R.A. Wilson, ReSearch, etc., etc. — great taste!

Some suggestions for future topics: cyberpunk, H.R. Giger, Wim Wenders, Discordianism. Anyway, looking forward to getting those back issues. Keep up the good work.

Dave Higgs
Stanford, CA

It's a fine thing that so-called "alternative" music is receiving the attention it needs and deserves. I really enjoy *Alternative Press* but your magazine adds a high artistic level as well. I recently discovered your magazine by accident. Steven R. Gilmore's artwork and the article on Severed Heads prompted me to purchase it. The greatest delight for me was to find a column on Mi Alternative. I am a native San Franciscan and have known Bruce from Mi for ten years. Thanks for writing them up. With this kind of quality I expect to be an avid reader of

what you're offering.

Paul M. Memion
Eureka, CA

I'm very curious as to the discontinuance of publication of IPSO FACTO for quite some time. What happened? I thought the magazine had stopped printing after #4, then surprisingly found #5 quite some time later at Wax Trax in Chicago. I'm also curious, though not actively interested in the sale of stock for IPSO FACTO, whether this will lead you in the unfortunate direction of mainstream culture. Your magazine has always been a source of much entertainment and information with a high quality of excellence. I sincerely hope you will maintain this standard.

Randy Van Kirk
Elkhart, IN

I read with interest the interview with Severed Head's Tom Ellard. It all too clearly spelled out what to expect from him in the future, as heard on their late material. What happened? Why

did they give up the quirkiness that made them unique? Their attempts at techno assimilation are pale — I hope Tom Ellard comes to his senses before the Heads lose it completely.

Elizabeth Berns
Princeton, NJ

I really liked those smoking tits in your last issue — so much, in fact that I paid the four dollars for the magazine. I still haven't quite figured out how that effect was achieved, maybe you can tell me. Beyond that, I think it would be nice if your magazine had a little more substance — more photography would be most appreciated, preferably of an erotic nature. I'll wait till the next issue to subscribe.

Simon Hackert
Boston, MA

WRITE TO IPSO FACTO (LETTERS), 657 HAIGHT STREET #2 SAN FRANCISCO, CA 94117 USA

BACK ISSUES

BACK ISSUE OF IPSO FACTO ARE AVAILABLE IN LIMITED QUANTITIES FOR \$5.00 EACH (U.S. ONLY) OR 4 FOR \$17, POSTAGE INCLUDED. MAKE CHECK OR MONEY ORDER PAYABLE TO IPSO FACTO. WRITE: IPSO FACTO BACK ISSUES 657 HAIGHT STREET SAN FRANCISCO, CA 94117. ALL ISSUES ARE SUBJECT TO AVAILABILITY.

#2: ENTROPY: W. Eugene Smith, Hugo Largo, *Working Girls*, Book reviews; FEATURES: Ministry, Minimal Compact, Peter Care: Filmmaker, Edward Ka-Spel, photography by Stephen Moss, artwork by Jane Yeomans, *Aural Wallpaper* by Susan Mathews; OTHER: *Industrial Decay and the Endocolony* by John Christensen, Southern Exposure: Braille Closet, Dash Rip Rock, scenes

#3: ENTROPY: Snub TV, Circle Arts, Chris & Cosey, Danielle Dax, Red Hot Chili Peppers, William Orbit, Roger Gilbert-Lecomte, *ZONE, RAW*; FEATURES: The Wolfgang Press (interview with Mark Cox), The Starn Twins, Modus: photography by Fred Leutner, *On the Beach* by Richard Morrison.

#4: ENTROPY: Jean Cocteau, Biting Tongues, Charles Burns, *Between C&D*, Front Line Assembly, PETA, Wayne Zebzda, *Versus*, Third Mind Records; FEATURES: SRL's Mark Pauline, Adrian Sherwood, Monty Cantsin - The Neoist Conspiracy, (Wahumba) Swamp Things, Peter Wollen, photography by Michael Kenna, Cabaret Voltaire, La Troya, *The*

Mark by Daytona Beach/photos by Denise Joy, Anna Domino, Industrialuxe interiors

#5: ENTROPY: The Beatnigs, *Power in the House*, Joe Mama, Manufacture, Butoh artist Andreas von Studnitz, Cintra Wilson, Nelson, Tornado; FEATURES: Heavenly Bodies, Design Asylum, Ricard Kern, Visual Track: *Border Radio*, the child in film, Karen Finley, *FOOD FOR THOUGHT*, photo series on AIDS by Charles Clark, Shriekback, Hank Ford (fashion), *The View From Up Here (the Window)* by Daytona Beach, *The Age of Patriarchy* - artwork by Jeremy Ritter, *CAT* by Bob Auclair, *footnotes* by Tornado

#6: ENTROPY: *The Cutting Edge II* film program, SF Artspace, The Redstone Press, The Thrill Kill Kult, Museum of Jurassic Technology, Mi Alternative, Boy With Arms Akimbo; FEATURES: Keith LeBlanc, *Brave New (Mac) World* - Emigre magazine's Rudy Vanderlans, *Beauties and Beasts* - photography by Bobby Adams, *At Home With the Residents*, J.G. Posada, Severed Head's Tom Ellard, Semiotext(e)'s Sylvère Lotringer.

IPSO FACTO #8/MAY-JUNE 1990: DEAD CAN DANCE, THE VELT, DAVID LYNCH, THE FIRST IN A COMIC SERIES BY LOU STATHIS AND TED McKEEVER, EROTICA, TRAVEL & MORE.

Selected San Francisco (Alternative) Gallery Shows and Events

March - April 1990

•Artlick, 4147 19th St, SF. 621-5131

thru March 25

Splashy, colorful paintings by Eddie Briggs and ceramic sculpture by Lee Madison

March 28 - April 22

Miniature portraits painted in nail polish and face make up by artist/high-heeled wrestler Jerome Gaja.

•Artists' Television Access, 992 Valencia St, SF. 824-3890

March 1 - 8

The Velvet Revolution, a week-long multi-media exhibition featuring static art, videos, and documentation created in Czechoslovakia during the November Uprising.

Starting March 3

Other Film Series, SF's most challenging underground film showcase this season's schedule includes *Desperate Teenage Love Dolls*, *Bataille's The Dead Man*, *Mishima's Rite of Love and Death*, the premiere of Leslie Thornton's *Dung Smoke Enters the Palace*, and Jonathan Demme's *Haiti Dreams of Democracy*.

March 15 - April 15

What Time It Is: Black History Month Extended a show of nearly 50 artists (TBA) working in all kinds of media.

•Rena Brunston Gallery, 77 Geary, SF. 982-3292

Thru March 17

Art Redefined features work by five post modern superstars whose work is not often seen in these parts: Robert Barry, Jenny Holzer, Barbara Kruger, Frank Moore, and Cindy Sherman.

Capp Street Project: AVT 270 14th St, SF. 626-7747

•Capp Street Project: AVT 270 14th Street, SF. 626-7747

Thru March 31

Joe Goode Performance Group: *The Reconditioning Room*

a performance/installation by one of the Bay Area's foremost contemporary dance groups, with ongoing performances and a gallery talk with Joe Goode on March 10.

Shaping The Spirit: Work by afro-american artists Charles Abramson, Senga Nengudi and James Phillips

•Fuller Gross Gallery, 228 Grant Ave, SF. 982-6408

One of SF's more adventurous commercial galleries is shutting down after 30 years in the business. Its last two shows showcase Bay Area Conceptualists.

Thru March 3

Installations by Tom Marioni and Doug Hollis

March 7 - April 7

Doug Hall: *Winners and Losers*, a photographic installation

Justen Ladda: *Masks & Mirrors*, an installation by a German, New York based conceptual artist.

•Galeria de la Raza, 2851 24th St, SF. 826-8009

March 6 - April 7

Un Rincon Cerca del Cielo, mixed media from the Museum of Popular Cultures, Mexico City with talk by the artists on March 10.

May 1 - June 16

20 Years in Six Weeks, retrospective/20 year anniversary exhibition, including

To Remember is to Live Twice—a round table discussion with participating artists on May 24.

•Hatley Martin Gallery, 41 Powell St, SF. 392-1015

March 8 - April 21

Chinese artist Gu Wenda's controversial installation titled *Two Thousand Natural Deaths* comprised primarily of sanitary napkins and other feminine hygiene products affixed to four freestanding canvases.

•The Lab, 1805 Divisadero St, SF. 346-4063

thru March 24

Kent Roberts: *BRIDGES*. A series of sculptures that link different areas of the gallery and point out inherent architectural possibilities of the location.

April 4 - May 5

Sheldon Brown: *Metastasis*, an elaborate, high-tech installation made up of spinning video camera and projection systems that literalize those ever-present broadcast frequencies and turn them upside down.

•New Langton Arts, 1246 Folsom St, SF. 626-5416

Thru March 24

Chico Mac Murtrie, *The Trees are Walking*, a pneumatic, mechanical environment made up of wiry, robotic trees that stroll through the gallery.

Video: Branda Miller's *talkin' 'bout droppin' out* (1989)

Musee: Stephen Hendee

March 9 - 10

Relatives, a performance by videomaker Tony Oursler and writer/performer Constance DeJong.

March 15

New Music by Henry Gwiazda

March 30

a talk by painter/critic Peter Halley

April 3 - 28

Susan Swig Watkins Award Exhibition

Stephen Briscoe, M.L. Carle, Didi Dunphy, and Barbara Shinn

•SF Arts Commission Gallery, 155 Grove St, SF. 558-4445

March 16 - April 28

Change Through Time, works that undergo organic or conceptual change during the course of the exhibition by The Brain Brothers, Wendy Oberlander, Su-Chen Hung, Francisco Perez, Jeffery Brown and Seyod Alavi.

•SF Artspace, 1286 Folsom St, SF. 626-9100

thru March 11

Matt Hecker's *Mechanical Sound Orchestra*, a rumbling, sculptural symphony that looks as good and industrial as it sounds by a former member of Survival Research Laboratories.

Annex

Barney Haynes' wild and visceral video/sculpture installation

Victoria Scarpatti *Penne e Polmoni: Diari di una Degenza*, an irreverent AIDS diary taking the form of drawings by the husband of the late underground art critic Cookie Mueller.

May 1 - June 9

Michael Tracy: *Wall of Flowers and Pyramid Project*

•SF Camerawork, 70 Twelfth St, SF. 621-1001

March 8 - April 4

Photographic works by Kathryn Clark and John Schlesinger that probe into the dream worlds of sex, obsession, loss and vulnerability.

Lecture Series

March 8: Warren Neidich

March 13: Joe Goode

March 22: Kathryn Clark/John Schlesinger

April 11: Jo Spence

April 14: Morio Camhi

May 10: Lorna Simpson

•San Francisco Museum of Modern Art, 401 Van Ness Ave, SF. 863-8800

thru April 22

New Work: A New Generation as its title implies presents works by "13 of the most innovative artists" including Jeff Koons, Alfredo Jaar, Nayland Blake, Tim Ebner, and Robert Gober.

March 1 - May 6

The work of hot LA architects is showcased in *Morphosis: Three Houses*.

March 15 - May 13

Bay Area Media, the museum's first major home-curated Media Arts exhibition features various electronic and video works by Jim Campbell, Bill Fontana, Howard Fried, Doug Hall, Lynn Herschman, Paul Kas, Tony Labat, Chip Lord, Mickey McGowan and Alan Rath.

•Southern Exposure at Project Artaud, 401 Alabama St, SF. 863-2141

Thru March 11

Lukas Felzmann: *Sculptures and Photographs* and Robin Lasser: *Fatal Intersection or Wonder in Deerland*—two installations that combine photographic and natural elements to explore the interplay between nature and culture.

March 16 - April 12

Dawn Fryling, an untitled installation by a Bay Area artist who works visual and sensual magic with a remarkable economy of elements. and Laurel Beckman's *Learning to Swim: A Illustrated Journey With Souvenirs* an installation dealing with perceived and experienced lesbian sexuality.

March 4

Seductive Strategies: Lecture by Linda Montana

•Terrain 1539 A Folsom Street, SF 415/552-0286

Thru March 10

This Symphony Will Remain Always Unfinished, an austere, conceptually based show of artists who condense larger constructs that exist as mundane/everyday values into sculptural form: Nayland Blake, Jessica Diamond, Lucia Nogueira, and Felix Gonzalez-Torres

March 15 - April 14

Jeff Ball and Linda Koush—painting/sculptural installations

•University Art Museum, UC Berkeley, 2625 Durant Ave, Berkeley. 642-1438

Thru March 18

Robert Mapplethorpe: *The Perfect Moment*, the controversial photographic accidental blockbuster exhibition in all its formal, opulent splendor.

Thru April 22

The haunting, voyeuristic image/text installation by Sophie Calle, a French conceptual artist who has captured the mind of media critic Jean Baudrillard, and the sleep of numerous individuals.

April 18 - June 24

An extensive retrospective of influential American Conceptualist James Lee Byars entitled *The House of Luck*

Walter/McBean Gallery, San Francisco Art Institute, 800 Chestnut Street, SF. 771-7020

April 5 - May 3

I/YOU, Photographic works by Dorit Cypis and Robert Heineken

The human body, its position in representation and its capture by the camera are explored by these two photo-manipulators who find much of their material in mediated images of women.

compiled by Glen Helfand



THE DNA LOUNGE

DJ DANCING EVERY
NIGHT TILL FOUR AM

375 11TH STREET SAN
FRANCISCO 626-1409

