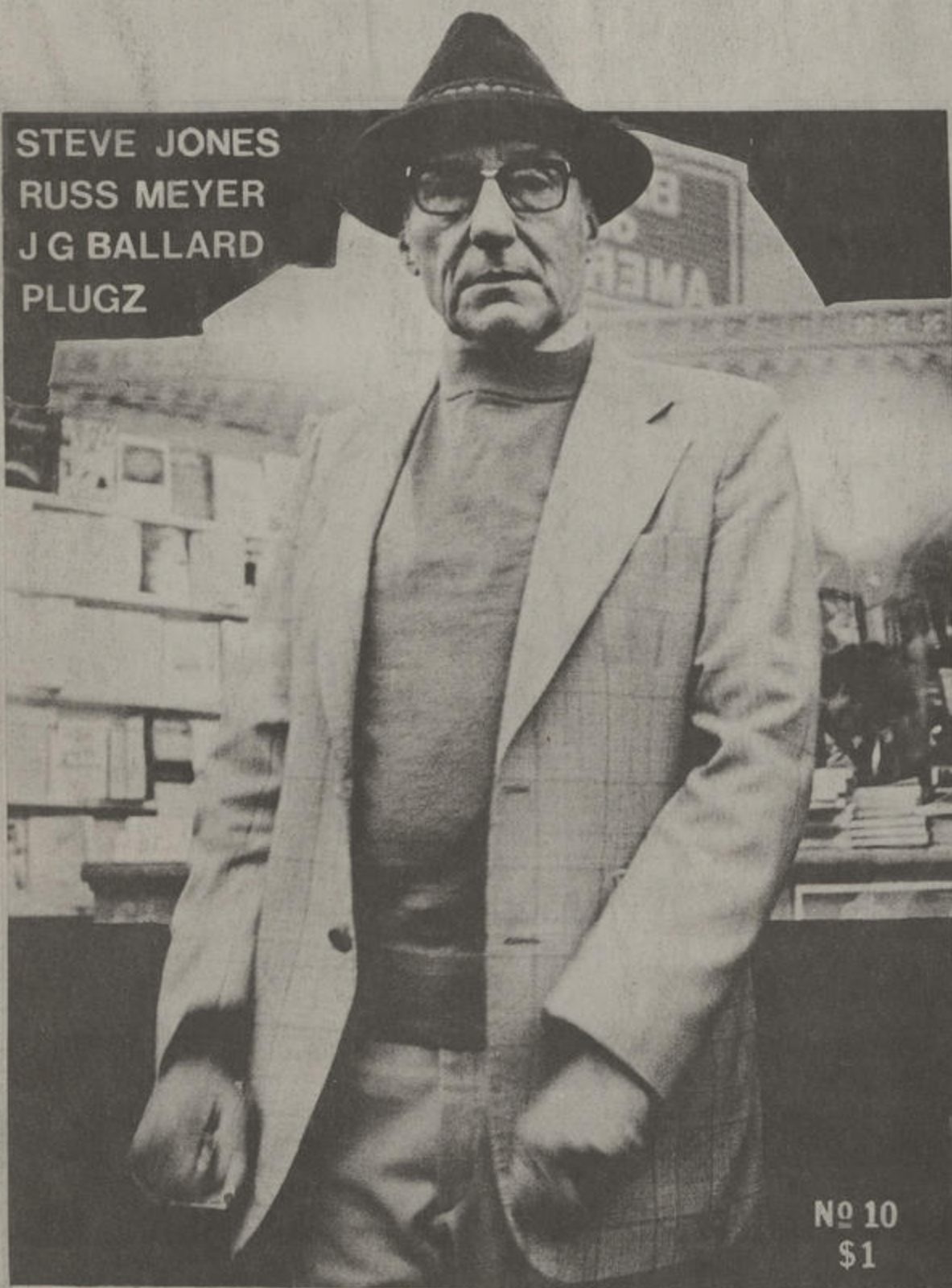


SEARCH & DESTROY

STEVE JONES
RUSS MEYER
J G BALLARD
PLUGZ



WILLIAM BURROUGHS

NO 10
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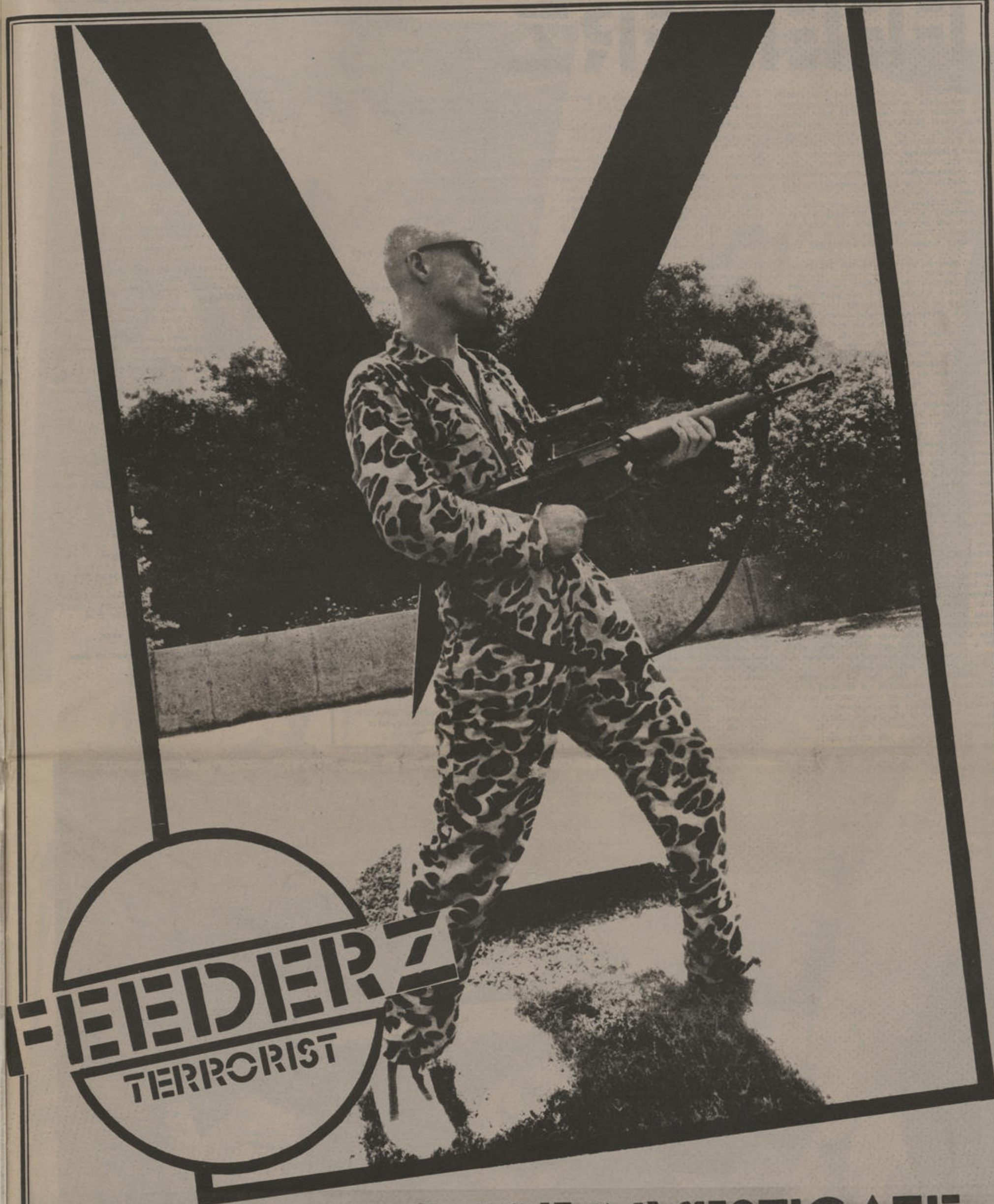
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PHOENIX POLICE INVESTIGATE

WE THE SURREALIST COMMUNITY OF PHOENIX, ARIZONA, DECLARE, THE ROARING MONSTERS OF DESIRE WISH TO DESPERATELY RIP THE EYES FROM THE SOCKETS OF REASON AND RETURN THEM TO THE RAGING GARFISH OF THE UNCONSCIOUS.

1) WE GROW INTOLERANT OF THE IMBECILIC GURLINGS OF THE BOURGEOIS AND OF SOCIETY IN GENERAL. WE HURL THE EMBLEMS OF THEIR RULE TO THE GROUND AND DEFECATE UPON THEM!

2) WE ARE THE REVOLUTION OF THE MIND AND THE HIERARCHY OF THE MIND. EVEN "REALITY" IS NOT TO BE HELD UNACCOUNTABLE FOR ITS CRIMES!

3) WE ARE SUBVERSIVE, WE DIRECT OUR PRACTICES AGAINST CHURCH, STATE AND REASON WHENEVER AND WHEREVER POSSIBLE, PUBLICLY AND PRIVATELY.

4) WE KNOW SOCIETY'S "SYSTEM" AND WE KNOW ITS QUIRKS. WE SHALL EXPLOIT THEM!

5) SURREALISM IS NOT "JUST" AN ARTISTIC OR LITERARY MOVEMENT...WE USE ART, LITERATURE, MUSIC OR ANYTHING WE SEE FIT IN OUR ATTACK UPON THE BOURGEOIS AND UPON REASON.

BEWARE -- WE ARE AROUND EVERY CORNER!

"WE ARE SPECIALISTS IN REVOLT"

FEEDERZ

The FEEDERZ (from Phoenix) are shocking and great -- when they first played the MABUHAY a few weeks back they appeared in clear plastic body bags, genitals visible, confusing even hardcore punks like WILL SHATTER....The next night FRANK DISCUSSION wore an army coat covered with insects -- their short abrasive anxiety-wrenching songs satisfactorily repulsed the cliched perceptiveness of most of the audience....

What follows is just a hint of an "interview" with FRANK DISCUSSION guitarist and vocalist (he plays with his fingers), CLEAR BOB bass/vocals, and ART NOUVEAU, formerly of the CONSUMERS....

S&D: What do you see as the future of "punk rock"?

FRANK DISCUSSION: I don't really like to project a lot, but I see punk rock as being of any use only as long as it keeps a completely revolutionary character. It is a MEANS not an end. As soon as it becomes fixed, a style, then it's going to be dead -- a corpse.

S&D: Then you're a political band?

FRANK DISCUSSION: Yes. That's definitely part of it -- but we want a TOTAL Revolution. We don't want to kill just cops. We want to revolt against the whole fucking mess, society, the church, the culture, and the absolute control by reason. We're against anything that constricts. Basically, we want freedom, complete freedom, NOW! We're for unleashing the imagination, the mind entirely. The world doesn't have to be a boring, stupid little routine.

S&D: Yeah, most people are like Pavlov's dogs -- they drool when the bell rings FRANK: Right, the idea of doing what you are told should be Offensive to Anyone!

S&D: What do you think about "terrorism"?

CLEAR BOB: We think it's Great! DISCUSSION: Yeah! we are considered a terrorist group in Phoenix. It's nice to know that Surrealism is considered dangerous there.

S&D: What did you do to get a reputation like that?

FRANK DISCUSSION: I think part of it was a press conference we had which the TV & papers picked up. We kind of said that we wanted to destroy the system and people started getting nervous.

CLEAR BOB: The fact that we had guns may have had something to do with it --

S&D: What do you do when you're not playing or making manifestoes?

FRANK: I'm glad you asked that. We aren't just involved in music. It bleeds over into a lot of things, in-

cluding "daily life." We like to terrorize people in daily situations.

S&D: Like?

ART NOUVEAU: Well, for instance, we ran into some nuns, so Frank started screaming, "Jesus fucks you in the butt!" then he pulled down his pants and showed them his ass while shouting "Hail Mary" at them. Oh -- Frank also got arrested at the street fair for the Fiesta Bowl Game which, in Phoenix, is a big deal. There was a bunch of middle-aged and old people there, and about 30 cops. Well, anyway, we played and at the end Frank threatened to kill the police. He's kind of funny that way.

S&D: What do you think of people like Elvis Costello?

F.D.: Most of the time these groups are just watered down. They're too safe. The record companies like them because of that -- "the police think they're OK" CLEAR BOB: -- "they're just nice kids really"

FD: You know, Mom Appeals. It's a fucking waste.

S&D: What do you think about the DILS, then?

ART NOUVEAU: We like them FRANK DISCUSSION: Yeah, they're politically active, that's good. They're responsible. I'm not sure whether we agree completely with their politics or not, we haven't even met them. But we're definitely on the same side of the fence. As Surrealists, we don't subscribe to any of these "parties," we don't vote, but some, like the socialists, are more tolerable than the police!

S&D: Speaking of Surrealism -- had any good dreams lately?

FRANK DISCUSSION: Yes. Recently, I had one about a girlfriend of mine. I was taking a train and when I reached Detroit, where she lives, I got off and noticed a casket being guarded by a conductor and a couple of policemen. I was mysteriously drawn to it. When I got fairly close, one of the policemen pointed at the thing and said, "This is the corpse of Erica Smythe." I stood there, for a moment, staring dumbly, then ran over to the casket and tried to pry it open with my bare hands. It was nailed shut. Of course, the policeman & the conductor tried to stop me, but I flew into a rage and managed to fight them off. I then attacked the lid of the casket frantically, with bloody fingers, until I got it open. I then leapt into the thing and fucked her madly. Afterwards I set out some candles and devoured her completely....

FEEDERZ SONGS

SUBSCRIPTION

JUST LIKE YOUR MOM
BIONIC GIRL
DEAD BODIES
AVON LADY
R.U.I.9
PAT. A. MERICAN
SOMETIMES I DON'T KNOW
SMILE
PETER GUNN
TERRORIST
MOMMY'S GONE
DAY BY DAY
VULVATEEN
DESTRUCTION UNIT
YOU'RE SO STUPID
BATTERED WIFE
I HATE YOU
I DON'T GIVE A FUCK
FUCK YOU
WHY DON'T YOU JUST DIE
JESUS ENTERING FROM THE REAR

DEAD BODIES (EXQUISITE CORPSE?)

I met her out in a graveyard
She looked so soft but her flesh was hard
But she had such a pretty smile
Now they call me necrophile
Dead Bodies Dead Bodies Dead Bodies
Dead Bodies
She never pouts she never screams
I fill her with my live warm cream
She looks so stiff, her skin's so cold
But what the fuck, I'll soon be old
Dead Bodies (etc.)

TERRORIST

Someone's in a tower
Someone's in the dirt
Someone's got a gun
Someone's getting hurt
Someone's shootin' at random
Somethings in your bed
Someone's got a bomb
Someone's getting dead

thanks to New Times!

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L-O-V-E (by FRANK DISCUSSION/CLEAR BOB)

You told me you love me
I wish you were dead
Use that word again
And I'll blow off your head
L-O-V-E, L-O-V-E, L-O-V-E, L-O-V-E

I want to whisper
Sweet nothings in your ear
Nothing Nothing Nothing
Nothing Nothing Nothing
L-O-V-E Etc.

"SWIM FIN GOES TO A WEDDING"

Pop! Incendiary home trigger awaits you!
skidding across broken glass swan necks
our fins meet and pass gently underneath
the fur medallions
while our blisters caress wildly the only
thing they've ever known....
jagged wire spokes growing furtively in
the softness
Ellipsoid swim fin casts off her clothes
to reveal a burning mass of wires and film....
Oh! That elusive Swim Fin beauty!
Her look of unfurnished possibility
Glazes into the recessed eyes and hearts
Of all those who look upon her
in varying postures of pitying despair
Ah! The appearance that seems so unattainable!
How she wriggles in all her delirium splendor
So sleek! So desirable!
Her beauty is one zepplin that shall
not be long overthrown!
Love's stain lingers
and the marriage is a success

THE SWIM TRUNK OF YEARNING

The shadows part revealing a pair of young hands
Warm and well worn, fingers nimbly tapping on
their black velvet case
Sliding along it's runners
Swelling in the night cool air
The apparition of desire
Silently running down the basin walls
While we applaud its motives
Grinning to ourselves that our hands
are not stained with the shit of Jesus
I lie in bed, terrified, covered with the
molluscs of youth
Straining to catch one small glimpse of the
libidinous spectre of desperation
While gentle waves of young flying fish
ripple up and down.
Warming me, recalling to me the swim
trunk of yearning
Wrenching free from the last bleeding gums
of my childhood

Please turn to Page 18



FRANK, ART, BOB

Rock-Hey

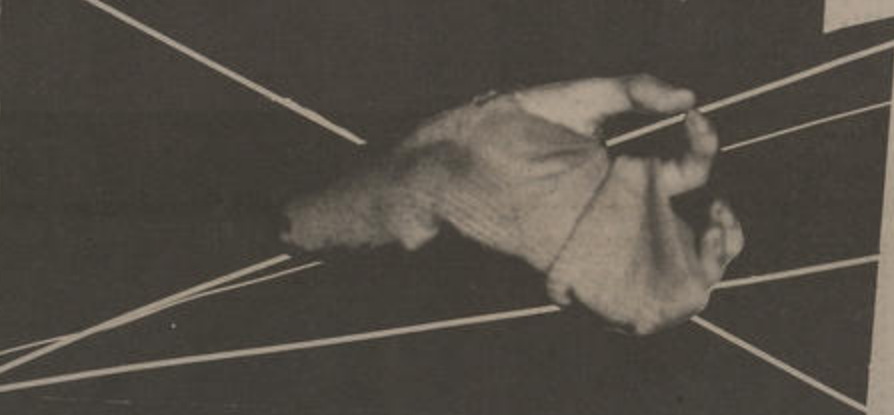
DOA BY BRUCE CONNER



DIE KLEENEX: MARLENE, REGULA, KLAUDIA, +LISLOT



SCREAMERS BY JILL/TARGET



OFFS BY CHRIS TEEN



JOHNNY THUNDERS BY BRUCE CONNER



THE PLUGZ are one of the only Chicano punk bands (with WASP bassist BARRY MC-BRIDE). Originally from Texas, they didn't form the band until they teamed up in Los Angeles about 6 months ago. Their songs are short, extreme and powerdriven by 16-year-old ex-jazz/heavy metal drummer CHARLIE QUINTANA. Most songs are written by Barry and by guitarist TITO LARRIVA, who's acted, written plays & ballets, studied bullfighting at age 13 and been divorced twice before his 24th birthday. All three are experienced mimes....

The PLUGZ have a recent 45 out on SLASH Records (where's their royalties?) -- MOVE b/w MINDLESS CONTENTMENT/LET GO. Their last set at the Mabuhay was a spontaneous combustion of knocked-over drums and mikestands -- pent-up frustration stemming from a near-cancellation caused by Tito's car breaking down in Tucson only 24 hours before....

(Intv by Vale)

S&D: Charlie, I heard you're 16 and born in Mexico City

CHARLIE: No, my parents are Mexican, but I was born and half-raised in El Paso, Texas.

S&D: How long have you known Tito?

CHARLIE: All my life -- Tito was born in Mexico City...he used to do a television show there, a children's show

BARRY: He used to do mime and, like, all 3 of us are mimes...and he performed like at the Hilton there for about a year, real big show that's all day Sundays called SIEMPRE DOMINGO (Always On Sundays) -- real "culture" kind of trip, that was about 3 or 4 years ago.

CHARLIE: I'd rather be a Mexican than an American

BARRY: Well why not be a Mexican-American?

CHARLIE: Because Mexican-Americans are, well, they're going to the wrong place

BARRY: Whaddya mean, they were here first!

CHARLIE: Well, what did they do?

I mean they're not going to DO anything here -- look at Los Angeles, those are HOMOGENIZED Mexicans -- those aren't MEXICANS -- big cultural difference

S&D: Yeah, Mexico to me means the MAYANS, the OLMECS, the TOLTECS and PANCHITO VILLA

CHARLIE: Yeah, and over there either you're extremely well educated or not -- because if you show you're lazy they won't even fuck with you at school if you don't put out -- they won't mess with you because they don't have the money...so whoever is educated is really Educated and whoever is not is not...I haven't been to Mexico City, just Juarez and border towns like Chihuahua, nothing real heavy, but fortunately my parents were VERY Mexican -- many MEXICAN ways of doing things so I kinda learned off them -- I wasn't completely syphoned into the, white culture

S&D: Both of you speak Spanish?

CHARLIE: Oh yeah! and I speak English a little worse than Tito.

S&D: You dropped out of high school in El Paso?

CHARLIE: Yeah yeah, I was out of high school completely for about 3,4 months and then I was doing real bullshit kind of Rock & Roll, outdoor gigs, and then Tito called me from LA. We had been trying to get somethin' together for a long time but it never worked...finally he just brought me up to LA, paid my way and I came here, found out what it's about and I stayed....

S&D: So Tito came to LA about 3 years ago?

CHARLIE: Yeah...In El Paso he had a couple of bands, Mexican bands, then he went to Mexico to do that mime trip and real dancing...and he picked up the guitar real quick -- before he was just a singer.

S&D: So...what kind of music did you grow up listening to? Tex-Mex or --

CHARLIE: Oh no! I never got into Santana or

S&D: No, I was thinking more of early Freddy Fender

CHARLIE: Oh No! are you kidding? I was always into straight rock & roll, with the long hair and the big boots, I guess you would call it "Heavy Metal", TUBES kinda thing. When I came to LA to join the PLUGZ I was playing jazz, I'd really got fed up with the rock & roll bullshit. I was doin' a little bit of session work an shit and, when I came to LA they told me, "Well, come for 30 days and we'll pay your way: come do this gig with us and if you don't like it you can go back in 30 days..."

TITO: Yeah, I told him, "Listen, Charlie, you're in the wrong place!...It's Your generation and you're playing with 30-year-old men!...when he got here his hair was down to here -- he's cut his hair 5 times. His mother loves me now because he cut his hair! We always wanted to get a band together --

CHARLIE: But, you know, my mom had different feelings (laughs)

TITO: She thought I was a fag!

S&D: So, how were you raised?

CHARLIE: It's like, real educated, manners and respect and shit like that -- it's not like, you give them respect and they treat you back like shit; it's, you just help each other out. Like over here, I saw this man in a car screaming, he had his kid by the hair -- he was shakin' him....

My parents were ranchers, you know, grow their own food and, it's time for dinner -- my ma would run around in back and grab a fuckin' chicken and cut its head off for dinner!

S&D: All 3 of you have some mime experience?

TITO: Just coincidence, I guess. I met Barry in Richmond Sheppard mime school, L.A.

BARRY: We were kind of into acting and performing and playing some acoustic gigs together, coffeshouses and shit a couple of times. We also studied at a primarily black institute downtown called Inner City Cultural Center.

TITO: We were in that movie, TWO MINUTE WARNING, with Charlton Heston; actually there were thousands of extras

S&D: In that colosseum.

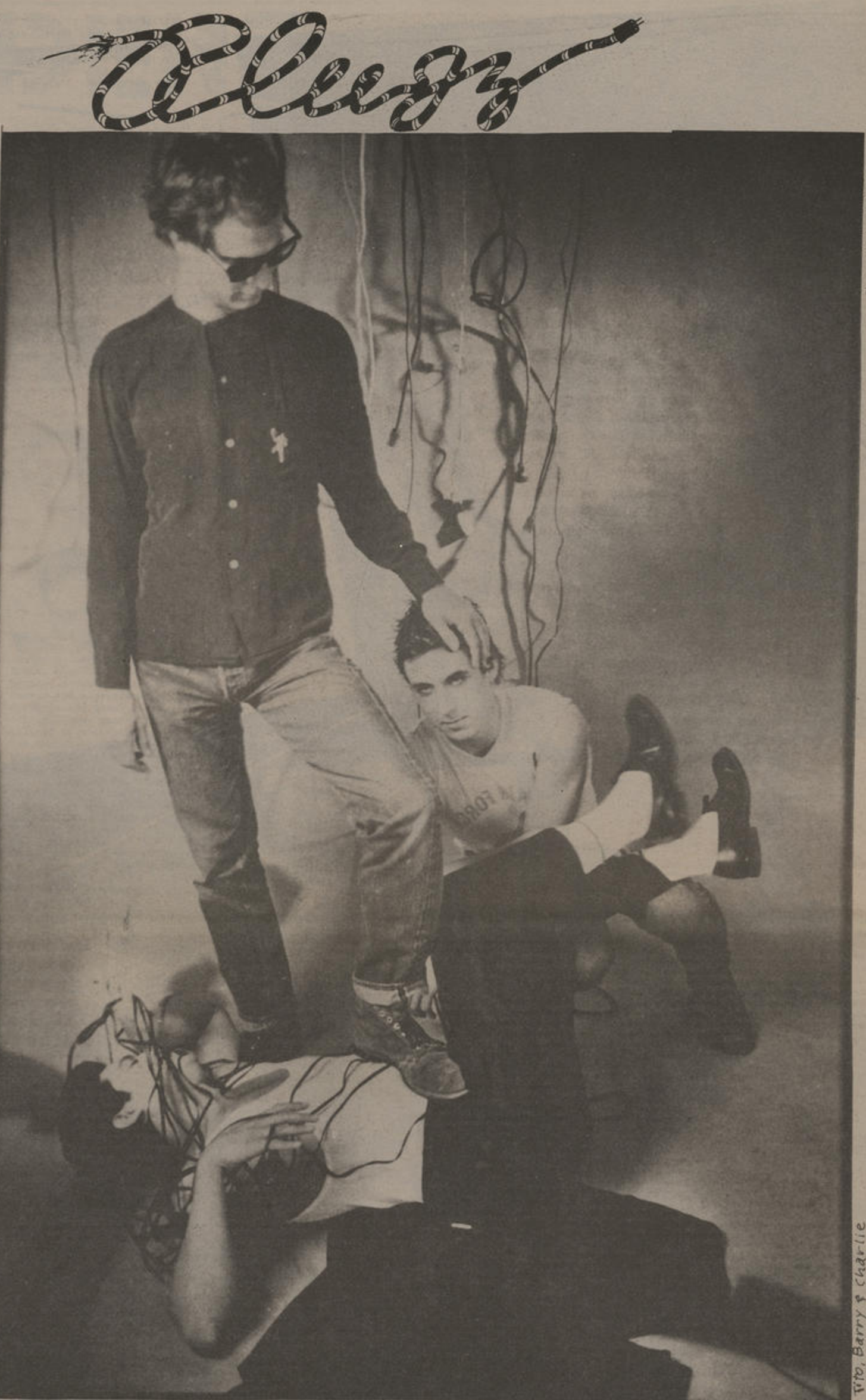


Photo: Richard Peterson

Tito, Barry & Charlie

BARRY: Tito did a pretty serious mime performance on that Diana Ross Special.

S&D: Tito, you went to Mexico City about 3 years ago, from LA?

TITO: No, from El Paso. I had just come back from New Haven, Connecticut -- I was playing acoustic guitar in clubs, singing about Richard Nixon and that shit.

CHARLIE: Yeah, Tito brought me ideas of what was going on in other cities; Tito was like, a fuckin' weirdo

TITO: I was like, the first one in jail in that circle of Chicanos -- I was the first to leave home, I ran away when I was 13 to Mexico City to be a bullfighter. I studied bullfighting for 2 years, then I joined a choir and got married when I was 15.

S&D: In Mexico City?

TITO: No, in El Paso. I have a 7-year-old daughter. I just, you know, just didn't know what I wanted

CHARLIE: He's not married now

TITO: Yeah, but I got married again right after my divorce, and divorced....

S&D: Who did you study bullfighting with?

TITO: I studied with some people in Bandera (sic) -- I can't even remember their names. I was really young. I stayed with relatives, it wasn't like I was out on my own...My father compared punk rock to bullfighting: We did a Texas tour, played Austin, Dallas, and in El Paso we played in my back yard -- my father had never heard punk rock before, and after the gig -- because of that, he's financing our album!

S&D: What was Austin like?

TITO: We played in a punk club called RAOUL'S. We had to close the place down. The day we left LA to play here we got a letter from a band there called THE HUNS -- they made a flyer saying they were going to play a gig at Raoul's -- "NO POLICE INVITED!" So the police showed up, raided the place and arrested the band --

BARRY: For inciting a riot

TITO: And they got pictures, came out in the newspaper, with the guy handcuffed, and he's still singing!

CHARLIE: And the fuckin' pig is there with a real bad face

TITO: And that picture of Manny, the guitar player -- he's like playing the guitar real hard, and the cop's going at him, and...the cop took his guitar and broke it to pieces...took em to jail...

BARRY: Raoul's is right across from the University of Texas, there's 40,000 students there

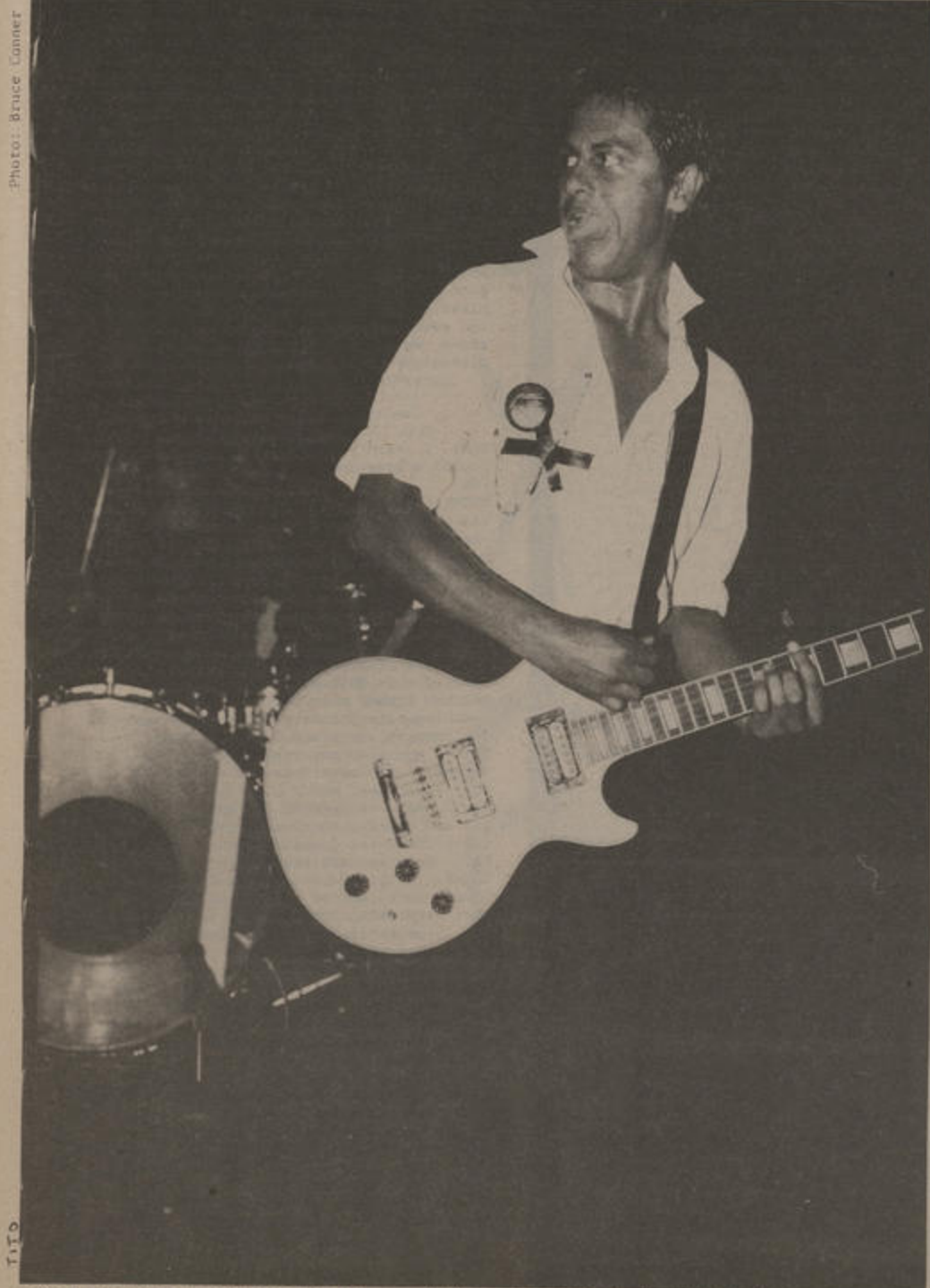
CHARLIE: When we played Raoul's, this band called THE NEXT opened for us, they're really good; coming to L.A. There's a band called THE SKUNKS....

S&D: Tito, were you in Mexico City when all those Mexican students were killed in the Plaza of the Three Cultures?

TITO: No, but when I got to Mexico City every October 13th (which is when that happened) there were cops shot in the

street everywhere, cause they celebrate the whole thing and they go out and shoot policemen -- I mean they're frightened to death every October 13th! You know, the government covered that up really well -- they burned thousands of bodies, just piled them up....Hey, I saw that film, that underground film, NOCHE DE LA LOCO. It's a film that the students made, they had equipment at the time, and man, you won't believe the stuff that's in there -- it's like worse than World War II. They're in this condominium, and the cameras like are taking a shot of all these planes flying over this church, and they come around again, and -- the people are just getting out of church, I mean old ladies, kids, and they just dive and (imitates machine gun fire) and just smother 'em. S&D: They killed old ladies?

TITO: They just shot everybody in sight. There's footage of the guys shooting each other because they're so stupid, you know, running like that and shooting and their buddies are in front -- killing their buddies, it's real clear. There's a shot of a girl they got, they grabbed her (it was raining) they ripped off all her clothes and just drove a bayonet through her...The most amazing shot though was from the University where the students all got together and they held hands -- they made a big ring -- there were tanks in the University and they held hands, and they shot them all. Students were re-



ported "missing" -- and they were all dead, thousands of them. I have a lot of friends who go to the university and they told me stories -- besides students, lots of just regular people were killed -- trolley cars were blown up in the streets -- it was just horrible. And the students were rebelling against the Americans coming in and just taking over the Olympics -- every building that was there was American, they opened like 10 DENNY'S, they opened HOLIDAY INNS everywhere, and all the money was coming back HERE, the Mexicans weren't making a fucking thing. The government had some deals going, probably.

S&D: Do the cops carry machine guns in Mexico?

TITO: Yeah! they're called GRANADEROS (sic) they're riot cops...killing their own people...well now there's guerrillas lots of people -- the government controls all of the media.

CHARLIE: But if you got money you got power

TITO: If you're rich you're in the clique -- like kids who go to jail for murder and they get out the next day cause they know somebody.

S&D: ...Tito, what performances have you staged?

TITO: In Mexico, at a huge University Theatre that stages "communist" plays, they did a ballet I wrote called LA MUERTE DE CHE (about Che Guevara)...I have a mime ballet called DESTINATIONS that was done once, and I have another ballet that me and Janet (Tito's girlfriend) did -- I need money to perform them, so soon as I get some money I'll probably start doing them again. When I was in Mexico City it was much easier, there was more cooperation, especially if it was about Che. I did all the choreography and music --

S&D: What kind of music?

TITO: Just bottles and sounds effects, acoustic guitar, flute, harmonica -- just anything I could get my hands on. It was good, it ran 3 nights and was sold out at FEDERAL CABALLERO, which is the train union theater.

S&D: Unions in Mexico?

TITO: I was in the Musicians' Union, which is a lot better than the one in California -- they'll teach you French, English and other languages free. They got a karate school -- it's like an 8-story building, got a hospital, free hospitalization -- it's cheap! to join; if you can play your instrument. They teach you music, they lend you rehearsal rooms for free, it's great! And you get into all performances free, also the ballet. I went into all ballets for free. The government supports the arts, the culture.

S&D: Ever work in film besides --

TITO: Not a lot, just the extra work I did in Hollywood, but I did a movie with my girlfriend for a school project. It was about a lesbian -- I agreed to act in it, didn't direct it or anything. I was the macho boyfriend, I beat her up etc. so she decided to become a lesbian cause she hated men. That was the plot! And it ends when she touches the hand of the other girl....There's this shot of me zipping up my zipper, I fucked her & just walk out the door with my shirt, slammed the door and she's just sitting there crying with the sheet up over her

boobs....it's kinda dumb...Barry's done a lot of film work, he studied film

S&D: You've heard of this film that's being done around the MASQUE

TITO: Yeah, supposedly we're going to be in it. Don't know much about it, I do know it's supposed to be a well-budgeted film, not a rinky-dink....

S&D: I want to ask you guys if you want to crack East L.A., the Chicano ghetto?

CHARLIE: I've been telling these guys that we should play in East L.A. schools for sure!

BARRY: Playing at the Whisky is a buncha shit -- it was all right, but....

TITO: I was standing at a corner on Sun set, hitch-hiking -- there were some cholos, 2 chicks and a guy, REAL cholos, they had their hair just right, in the back, standing there with cigarettes, real Young Kids, and one of them came up to me, a girl, and said, "You're a punk, huh?" And I go "Yeah." She says, "You want some money for the bus?" They gave me 50¢ and sat down and talked to me like THAT, you know, heavy accent, "Yah, man, we see you guys walkin around Hollywood Boulevard" -- I mean, they're so close to us, really -- I mean, they're Ready for it!

CHARLIE: And we played this gig, and this guy from LOW RIDER magazine

TITO: He wanted us to play for a LOW RIDER thing.

S&D: Hey, tell me about the low rider "culture".

TITO: My brother was a low rider. It's just -- your car is everything!

CHARLIE: Your car, and how much beer you can drink, and how good you can fight. Yeah!

BARRY: A lot of the Mexican culture is still in the fifties.

TITO: But you know what's happening to the low rider thing? They started listening to Led Zeppelin for some reason, and it's kinda fucked em up. But not all of them. The real old low riders --

S&D: What did they used to listen to?

TITO: Yeah, a lot of Elvis, a lot of SUNNY & THE SUNLINES

CHARLIE: And a lot of Mexican rock & roll bands

TITO: Freddy Fender type things. LOS FREDDIES do a version of that song YOU REALLY GOT ME

CHARLIE: In Spanish, yeah.

TITO: It's great! But, these guys they get into their cars, their cars are painted

CHARLIE: You know, "the lowest car" --

TITO: My uncle owns a body shop in Artesia

CHARLIE: -- the coolest walk --

TITO: They make all those cars with the custom paint jobs

S&D: How do they dress?

TITO: Straight legs, for sure, khaki-colored, kinda darker, white undershirts and real short hair, it's razor cut

CHARLIE: And hats, of course sittin' real low in the seats -- that's universal.

TITO: This guy, an editor from LOW RIDER, has a square beard, real square -- KING TUT or something

CHARLIE: And all this real cool slang Mexican

S&D: "Cholo" refers to low riders?

TITO: A cholo is kind of a Mexi -- American-Mexican, but -- it means punk, really. A pachuko is someone who

shoots and carries a knife -- he's bad, you don't fuck with him. "Pachuko" comes from El Paso because the nickname for El Paso was "Pachuko", so the real pachuko comes from there, because on the border there was always like killings, knife fights

CHARLIE: A lotta drug killings

TITO: So these Mexicans were hard-core cholos so they named them "pachukos" cause they all came from El Paso, and they always had big tattoos -- women, snakes, skulls, and they had like Half a moustache, and they always carried a knife or chains or something.

CHARLIE: I mean like to them, the perfect evening is getting into a real customized car and lookin' real cool, getting really fucked up with a nice Mexican girl on their side, gettin' in a fight, winning! Brag about it, and they go home and they're really like, All right -- "I did my part tonight, I went down, got drunk, got in a fight, got a compliment on my car --"

S&D: What do they fight about?

CHARLIE: Oh, petty bullshit -- if you look at them the wrong way some of them will jump you, man

TITO: "Whadda you lookin at?"

CHARLIE: Usually they have friends, and you've got friends, and...it never ends, y'know

TITO: Just like any other gang, you know, they just like to hang out, get drunk

CHARLIE: But they don't really want to do that, that's like the only thing they can do -- what are they going to do, are they going to go to a fuckin' disco?

TITO: They can't afford 'em. Anyway, the pachuko's are mostly gone, most of 'em are 38, 40, and they're still 'chukos, you know. I've got an uncle who is a 'chuko, he's about 45 and he's still a 'chuko -- wears a t-shirt and khaki pants, and he's got 6, 7 kids -- some of em are in the Marines, some graduated from college -- and he's still a chuko. He works at Farrah Pants (imitates his slang). He doesn't get into fights anymore but he still shoots up

CHARLIE: That's a really fucked thing, I mean needles are like really fuckin' bad. It's really fuckin up a lot of people....

S&D: Do you know much about the East LA gang scene -- I saw a lotta graffiti there --

CHARLIE: R 13 -- R 13 is the rebels from 13th Street and like, their fuckin' graffiti is all over the place

S&D: Do you know any other gang names?

CHARLIE: From El Paso I do. The biggest one is SAN JUAN and then it's like LOS DIAZLOS (devils) and

TITO: VAL VERDE PROGS

CHARLIE: THE KING COBRAS...LOS MUERTOS were the best! They had jackets with coffins on the back

CHARLIE: And when they fight, they'd go out to kill -- there'd be people

dead.

S&D: You were in Mexico during the Day of the Dead --

TITO: Yeah. Everyone wears skullmasks, there's parties out on the street. But the Muertos thing is just like Halloween, they drink a lot, eat a lot, and they sell this bread with little plastic skeletons inside and you eat the bread-- whoever gets the skeleton (there's 3 of them inside) has to throw a party next year...just a tradition. They do it New Years Eve too, only with little babies baked in the bread....

PLUGZ SONGS

BRAINTIME

BESERK TIME

(WHERE'S THE) REVOLUTION

ALLEY LOVE

STRANGE LOVE

WORDLESS

MINDLESS CONTENTMENT

MOVE

LET'S GO

THIRTEEN

ADOLESCENT

INFECTION

AGAIN A LOSS

SATISFIED DIE

LA BAMBA (by Ritchie Valens)

WHERE'S THE REVOLUTION?

I got revolution exploding in my veins
And if you don't believe me/just get in my way

REVOLUTION, WHERE IS THE REVOLUTION? (2)

I've got inflation, you got inflated
I'm running from the immigration
imagination but what happened to you?
We're looking for a Revo --
where is it, man?
Don't give me that look/No look
We're not lost, we're just desperate
Revolution -- That's the Solution

LA BAMBA insert:

Surados capitalistas	Shitface capitalist
mas bein facistas	better yet fascist
yo no soy facista	I'm not fascist
soy anarquista!	I'm an anarchist!
LA BAMBA:	LA BAMBA:

SATISFIED DIE

Satisfied with life

Satisfied with Rule

Satisfied with God

Satisfied Tool

Satisfied with work

Right

Left

Satisfied Fool

You're looking for Nothing
Got no inspiration
You're looking for your Sole
Brainwashed & don't know it (3).

SATISFIED SATISFIED

*all songs copyright PLUGZ MUSIC



S&D

PHOTO Mindy



Photo: Ruby Ray

EXENE, small-boned dynamo, lead singer for the L.A. based band X, reclines on a torn leather couch in her tiny West Hollywood bungalow. The TV is tuned to the afternoon cartoons. A black and white kitten meows around the room. The day of the interview is typically hot and suffocating. Suspended from the fireplace, a satin pillow asks, "What Is Home Without A Mother?" On the mantelpiece, a clutter of thrift store treasures -- a green ceramic lamb, a plastic cheeseburger in a skillet, red and beige plastic guitars, a toy monkey, sock ragdolls, a pot of gold-tipped plastic flowers, a bottle of water floating plastic eyes and a baby's head. Hung above the fireplace, a quilt of Egyptian hieroglyphs....

Interview by Annex....

S&D: I heard you and some friends disrupted a President Ford rally in Florida

EXENE: Oh, that was the most fun! That was me and my sister and her husband -- she dressed up like a little girl in a cowboy outfit...and he dressed up like a big retarded guy -- he can look retarded. He's got this thick Georgia accent and wore these smeared little glitter mirror sunglasses, really too small for him. And I was dressed up like white trash in an old dress, kind of retarded, and carried this doll with me. We started walking around this park and Ford was speaking...in St. Petersburg; everybody was staring at us and I was saying, "Don't you have any respect? he's retarded!" And then I turned around and they were gone, and I didn't find them for 2 hours -- the FBI had carried them off and questioned them. Asked them all these insulting questions.

S&D: Just because they looked weird?

EXENE: Well, she had on guns, little cowboy guns, and he had on this shirt... that said "KILL FORD!" They asked them really personal questions about sex, not too much to do with Ford.

S&D: Are you from Florida?

EXENE: From when I was 15. St. Petersburg is the best place because all the old people go there and die and it makes for an interesting culture and an interesting assortment of thrift stores with all their stuff -- all of it good and all of it cheap -- and Florida souvenirs from the west of Florida and the South -- little Southern towns where black people can't go in through the front door.

S&D: They still can't...?

EXENE: I've been to a lot of places like that -- bars and restaurants. One restaurant we went to, we went through this door and there were these black people sitting at the counter, it looked like they were sitting in the kitchen. It turned out we had gone through the wrong way...we went back around through the front, and there was the better side of it.

S&D: The white side...have you done any other disruptions?

EXENE: Well, if you go outside with hair like this and this lipstick on; if you were wearing a polyester pantsuit you would cause a disruption in this town. That's what people don't realize about Los Angeles. People in New York and London, like the people who reviewed our record in London, say, "Well, what do THEY have to be desperate about?"... Everytime I leave the house everyone makes fun of me, gives me a hard time -- people on the bus, all these kids going to school, all these people in Beverly Hills. And they stop on the street and they go, "Oh, my God!" and then they just look at each other and walk on like I wasn't even a human being that had

EXENE, DON BILLY TOWN



JUDY NYLON, formerly associated with PAT PALLADIN in SNATCH -- their R.A.F. single is a 1978 classic -- is now performing in New York prior to a European tour.

The JUDY NYLON BAND includes: JUDY NYLON vocals, synthesizer, PAT PLACE (slide) guitar, PAAVO ROWE bass, HARRY STICKSMAN drums, and ALEJANDRO guitar (formerly of the NUNS)....

SOME NYLON SONGS

SLEEPLESS
RENDEZVOUS
AMPUTEE
LIVE IN A LIFT
FLA.
I DON'T DO NUTHIN'
JAILHOUSE ROCK
CREDIT
TRIAL BY FIRE



PHOTO: MARTEN

EXXENE

EN

E

JOHNDOE
EXENE CERVERDA

© JUDY NYLON 1978



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STEVE JONES



KAMERA ZIE

STEVE JONES w/ AVENGERS: DAN, PENNY, JIMMY, & GREG

STEVE JONES, the (S)ex-PISTOLS guitarist/songwriter and former drummer & vocalist, was in town recently to produce the AVENGERS at Different Fur. In five days the AVENGERS recorded WHITE NIGGER, THE AMERICAN IN ME, UH-OH (with "Phil Spector" backing vocals) and a new song they wrote in the studio with Steve -- 1-2-3 BABY which they subsequently retitled SECOND TO NONE. Jones put up his own money to pay for the \$1200 sessions; Malcolm McLaren's in charge of marketing the tapes....

On an 80° afternoon, STEVE came over shirtless to Jones Street, sporting a recent \$19 Black Panther tattoo he'd received in LA a few midnights ago -- "I was drunk -- Fuuuck, didn't know it would hurt!" We went up on the roof and the rest of the AVENGERS came over and drank up everything in the refrigerator (DAN even made a quart of lemonade from a can of frozen concentrate). The interview quickly became a drunken exchange of "wit" in any number of accents -- you should hear his Johnny Rotten and Rastafari imitations -- as MAD DOG put it, "Too bad you couldn't include a copy of the tape in each issue!" The problem is, it doesn't translate so well into cold type, so -- here's just an excerpt.

(Intv by Vale)

S&D: What happened when you and Paul first met Ronald Biggs in Brazil?
STEVE: Rio...I got off the plane, and I was nearly fuckin sick, it was HOT -- coming from Los Angeles to there, it was about 110. We'd never bean in such weather like that. He gave us a lift from the airport to where we were staying -- I was in the back of the car and I thought I was going to heave up -- it was so fucking hot. I went into a cold sweat....Some nights I couldn't even lie on the bed, cuz I fell asleep in the sun -- it burnt the bollocks off me...I came back burned like a darkie.

We had a crash in the car -- I was driving his Volkswagen. It was really late and I was really tired. It was around Biggs' house, when he was just leaving to go on and he was all pissed. And Malcolm was sittin in front, and I said, "I don't want to drive." And he said, "Come on, we gotta get home." So I start driving home and I took a wrong turn, cuz I'm all turned around (in England you drive on the outside road, so I was driving on the wrong side of the road) and this fuckin car comes straight at me -- next thing I know there's a fuckin lamppost -- and Malcolm went --dung! the window screen caught his fucking nose. Paul was asleep in the back seat, he didn't even fucking know!
S&D: So you met Ronald Biggs -- was it

hard to talk to him at first?

STEVE: I really expected some hardened villain, but we got out there and he's really calm. He smokes pot and snorts coke. He's fuckin' great!

S&D: What did he say?

STEVE: We first met and he says, "Hello, how's it going?" We said, "Don't you get bored here?" and he says, "Yeah, all the time -- I wish I was in a pub"

S&D: He still misses England?

STEVE: He says he don't, but he does.

S&D: He can't go back --

STEVE: No. That's why we got recorded over there...Just the written track, with his voice on, because we couldn't fuck about, they were so stupid in the fuckin studio, these fuckheads couldn't speak nothin but Brazilian.

S&D: No guitar tracks?

STEVE: Well, I put one guitar on.

S&D: Did he say Anything about his past?

STEVE: He didn't say much of anything about his past. We didn't ask him anyway, because he must of been asked fuckin' millions of times.

S&D: What are the lyrics to PUNK PRAYER? He wrote them --

STEVE (through sips of alcohol):

God save the Sex Pistols
they're a bunch of wholesome blokes
They just like wearing filthy clothes
and swappin' filthy jokes
God save Television, keep your program pure

God save William Grundy from

Fallin in manure

God save Martin Boormann

and Nazis on the Run

They wasn't being wicked god

that was their idea of fun

God save Myra Hindley, God save Ian

Brady

Even though he's 'orrible, and she ain't what you call a lady

(chorus)

RONNIE BIGGS WAS DOING TIME, UNTIL HE

DONE A BUNK

NOW HE SAYS HE'S SEEN THE LIGHT, AND

HE'S SOLD HIS SOUL FOR PUNK

God save politicians, God save

our friends the pigs

God save Idi Amin, and God save Ronald

Biggs

God save all us sinners, god save your

blackest sheep

God save the good Samaritans, god save

the worthless sheep...."

S&D: You ever been in jail?

STEVE: Yeah, I been in Borstal, for stealing cars. 16. I used to nick 'em all the time.

S&D: How'd you do it?

STEVE: I nicked a lotta keys out of a garage once, loads of different sets of keys. Just used to go around cars and try 'em on different ones. We nicked a Rolls Royce one night! It was a right fuckin' laugh, down Kings Road we went, in London. We were fuckin really going fast -- and no one goes fast in a Rolls Royce -- we were skiddin' round corners. We didn't realize what we were fuckin' doing, cuz we used to drop a couple mandrax, and we was really out there. I don't hardly do anything now....

S&D: Where's Borstal?

STEVE: It's the name of a place -- a

"Young Man's Prison" --

PENELOPE: -- "Young Man's Prison", hah!



KAMERA ZIE

The SEX PISTOLS movie featuring live concert footage should be out in February, concurrent with a live soundtrack album featuring a studio version of STEPPIN' STONE, The Who's SUBSTITUTE, NO LIP (the Dave Berry song) and....

Russ Meyer



RUSS MEYER, legendary American filmmaker, was interviewed in LA by Kent Beyda at Musso & Frank's Grill on Hollywood Boulevard across from the Masque, October 12, 1978 at 10 pm, after a showing of Meyer's *FASTER PUSSYCAT! KILL! KILL!* and *BEYOND THE VALLEY OF THE DOLLS* at the NUART Theatre.

At the grill he launched right into the *SEX PISTOLS* movie, *WHO KILLED BAMBI*, so the tape recorder was quickly turned on....

S&D: Tell me about the *SEX PISTOLS* film.
RM: We only worked 3 days and it folded. It's kind of sad because I think those guys could have done something *CONCRETE*. It was an unpleasant thing to have happen to one -- to set out to make a film; even though you're paid well, you don't have an end product....I'm still in litigation over it.

S&D: It was completely scripted?
RM: The sets were all built on a number of stages. Fully casted. We even photographed for 3 days -- went up to Wales, shot a sequence. It didn't include the *PISTOLS* but it was relevant to the story, of course. Then their manager just folded it, I think he just got in over his head.

S&D: Financially?
RM: Yeah, I think he just spent too damn much money. I really can't tell you for sure because I don't know -- sounds weird. When you've always been your own boss, knowing *EXACTLY* where every dollar is gonna go and where it comes from, and then you're put in the position of just the so-called "artistic" control, and not being aware of what the financial circumstances are -- if everything goes out from under you -- what can you say? You can only conclude that there was some mismanagement.

The sad part is that 2 of the *PISTOLS* were really very pleasant guys -- realistic and reasonable -- COOK and JONES. And the other 2 I got along well with, in a begrudging kind of thing -- ROTTEN & VICIOUS. Nevertheless, they really wanted very much to make a film and they all seemed to test their manager. They'd call me in the middle of the night, ask for advice.

S&D: There was antagonism between them and McLaren?

RM: McLaren held a very tight reign which I think they resented. I won't put McLaren down for that because I think you know -- if Rotten had had his way and had an unrealistic amount of money -- he'd have blown it overnight. It's just that I think McLaren got into water way over his head. The sad thing is that the film we might have made could have really launched them on an international level.

S&D: Sounded like a fascinating idea --
RM: Yeah, it was good, well scripted, and it kind of was a *BEYOND THE VALLEY OF THE DOLLS*, only with 3 guys, y'know. It wasn't say a copy of the Beatles' thing. It was irreverent, fast moving. I think very funny, sexy, within the scope of being R Rated, a necessary thing. Again, all I can talk in is riddles....

S&D: They're suing?
RM: No, I have a lawsuit against them and they made an offer just the other day, in fact, to settle....What they're doing, from what I've been able to gather, is bring out some sort of docu-

mentary on existing footage of the *PISTOLS*. Seems to me that it's kind of after the fact, but who knows?

S&D: They're still getting money out of the whole thing?

RM: They did get a lot of money to begin with, because Warner Bros. came in for a very very healthy chunk of dough as I understand -- an advance against their record sales....We're talking about *WHO KILLED BAMBI* -- it was financed by 20th Century Fox of England. There was some money from Warner Bros. -- not as an investment in the film but as an advance against royalties.

S&D: Why did you agree to do the movie in the first place?

RM: I'd just finished the film that I'm now editing, *BENEATH THE VALLEY OF THE ULTRA-VIXENS*. I thought it would be a nice thing to go over and do something like that, particularly if I could have the same writer -- ROGER EBERT -- and they were agreeable to that. In fact, the script was written here in the US beforehand, then Roger went over and did a lot of cleanup work. It just seemed like a nice idea -- a challenging thing to do, y'know -- a musical, something that was irreverent -- and they asked me. They saw *SUPER VIXENS* and liked it.

I like making films without any really NAME people. The only name people would've been the *PISTOLS*. The idea, too, of living in England was kind of exciting, together with a substantial amount of money that was being offered. Nothing quite compares to being asked to do something!

S&D: How did you come to make your last feature -- 1958, wasn't it?

RM: An interesting friend of mine, who was one of the last burlesque entrepreneurs on the West Coast, had a theater in Emeryville. He introduced a number of people to burlesque that in those days were insignificant -- LILY ST. CYR, TEMPEST STORM. Bright man -- he fell into some sort of problems with the city. They wanted to build a freeway where his theater was, and he fought it unsuccessfully. I'd known him for a number of years and with his encouragement and financial participation we made a film. It was kind of like doing a very costly home movie, with no idea that it would ever be a commercial success -- like where the hell are you going to show it?

S&D: And it was a success?

RM: It was spectacular in those days.

S&D: Did you write the film?

RM: Well, like a W.C. Fields script on the back of a laundry ticket! I just read of an idea. I've never been too heavy on the "story" but I wouldn't be too surprised if that isn't the basis of my success, cause I never really paid too much attention to story -- you know, a lot of dialogue, exposition, and so on.

S&D: Your films are extremely visual.

RM: It's like *NEWSWEEK* said -- you know where you're at in the first 15 seconds.

S&D: Exactly. *BEYOND THE VALLEY OF THE DOLLS* has always been a big favorite on campuses.

RM: FOX is ashamed of the film.

S&D: Ashamed? It was a success, wasn't it?

RM: Yes, but it was part of a regime that was ousted. Zanuck was there, and when the new San Marino bunch (sic) came in, they wanted no connection with that film because it was X-Rated. Today an

X-rated film is a deterrent to the success of the film, because it's always associated with "hardcore." And the novelty of hardcore has worn off. People won't go even out of curiosity, except for hardcore addicts.

BEYOND THE VALLEY OF THE DOLLS has become a successful cult film in spite of -- the prints are in terrible condition (even Fox's library print)....

S&D: Is *BEYOND THE VALLEY* your favorite?

RM: Well, everything is relative. The last 2 weeks I found myself looking at my films in 16mm form at night -- like boning up for an exam. I was thinking, "I must reacquaint myself," and must say I was entertained with all of them.

S&D: They're still contemporary. Have you always done the editing?

RM: Yes, it's the most rewarding and yet nerve-wracking part of making films. S&D: I think that's what makes them so exciting -- the editing. It's like a machine gun -- never stops.

RM: You hone something so fine and so fine and you still go back and you do more and more -- a frame here and a frame there -- and it blows the mind of the sound effects editor and dialogue -- lot of out-of-synch film. But if you don't do it, it's not going to be quite as good....But it's the sum total of all those cuts that make it a little bit better....The only really pleasurable time I find in making a film is when I shoot it!

S&D: Since *BEYOND THE VALLEY* you did *SEVEN MINUTES* and *SUPER VIXENS*.

RM: And *UP* and *BLACK SNAKE*.

S&D: And now, *BENEATH THE VALLEY OF THE ULTRA-VIXENS* -- your most ambitious work to date?

RM: Two times in my life I made a film because I thought it was something I SHOULD do -- something else besides T&A (tits & ass). You establish a reputation for a particular kind of film and you better damn well stick to it -- your public expects a certain kind of thing from you.

S&D: Kinda restricting, huh?

RM: So the new film is in the genre of something I'm most comfortable with -- *SHITKICKER*. Beautiful people driving terrible cars and living in squalor. They're all oversexed, the men are stupid, the women are aggressive -- very pneumatic. It's kind of a steeple chase of sex -- nonstop!

S&D: No violence this time?

RM: No, none at all. I gotta stay away from that.

S&D: How come?

RM: Well, *UP* was not a successful film because of too many chainsaws and axes. The audience just took it very seriously....

S&D: Do you want to reveal any of the plot of your new film?

RM: Well, you never let the story get in the way of the action....It's about a young man who's into anal intercourse exclusively, and this woman sets out to straighten him out. She does it in such a way as to appear that she's very promiscuous, and she is. But we will find that through religion, vandalism, faith-healing -- his problem is solved. Except everything goes full circle and we find them fucking on top of the mountain (and I love to have people fucking on top of a mountain) and he's in this position and asks her, "Whatcha gonna give

me for my birthday?" and she replies, "You're getting it right now." He says, "Seems like old times" but she says, "Only on your birthday." I hope it works!

It's got Charles Atlas kicking sand in the face (Mr. Peterbuilt, the big muscular giant) -- the only real straight fucker in the movie. The only violence is the old One-Two punch. I have my people bleed in colors -- the black man bleeds in white, the coward bleeds yellow, the envious bleed green, the fag-got in lavender and Mr. Peterbuilt, the heavy, bleeds red because he's the only straight fuck in the whole bunch.

S&D: He's All-American.

RM: The girl puts her pussy in his face and he says: "I don't eat pussy -- it's not AMERICAN!" Anyway, I'm really pleased with this film.

S&D: Did Roger Ebert write it?

RM: He and I wrote it. It's a combination of *OUR TOWN* and *LORNA*, a rustic version of *BEYOND THE VALLEY OF THE DOLLS* without the music. It has elements of *PUSSYCAT* and *MOTORCYCLES*. I think it's a compilation of all my films in a sense.

I've got a sequence that runs about 9 minutes with no dialogue. It's about a girl lying in bed who's very disturbed because her old man won't fuck her -- he's trying to pass his correspondence school course! The incongruity of this monumental chick, and the guy just smiles at her....

S&D: How do you feel about casting?

RM: It's a monster -- always a fucking problem. The girls are not that easy to find. I got a good bunch. The girl that plays the lead is a Mexican girl by birth -- an American citizen, her name is KITTEN NATIVIDAD. She was a Miss Nude Universe, really spectacular figure. She does a good job. We hired a voice coach because she spoke not with a Mexican accent but strictly Yankee. He's given her the ability to speak kind of Oklahoma, without the "you all." She plays 2 roles -- "I never met a man that couldn't get it up" and she plays Lola Longaza (sic) "hotter'n a Mexican's lunch" -- whose forte is to fuck a man when he's unconscious and get him up, and when he comes to, to re-put him under with some chloroform, and as a final coup de grace, the amyl nitrate -- while he's tied to a bed!

S&D: Do you use the same women from film to film?

RM: No, not as a rule. KITTEN was in *UP*, she played the Greek chorus of *One!*

S&D: So the film takes place in --

RM: Texas, Rio Dale. Shot a lot of it around the Colorado River....

S&D: Do you use union crews?

RM: *BENEATH THE VALLEY* was made with only five people. I wanted once again to do a film that was very personal, like *VIXEN*. *VIXEN* was made in a very desperate financial situation so I needed to make a film that was a winner. I made it and I PHOTOGRAPHED it myself.

There is an umbilical cord that exists between the man who looks through the camera and the picture itself. You can't do that with a big ambitious picture like *BEYOND THE VALLEY OF THE DOLLS* (a "high" budget, union crew production). You can't be the camera operator, kind of referee the action, and keep everyone happy. You *CAN* do it if you have it scaled properly -- never any extras ex-

Russ Meyer cont'd

cept for crew that might walk through. Generally never more than 2 people in the scene. Then I feel comfortable -- it's the scale...And I was the last one to observe in the finder what the hell it was getting....

The best time I had making a film was during SUPER VIXENS. I did something different -- I fucked throughout the film -- I fucked at lunchtime, we would go in and fuck for about 10 minutes, come out and it felt great -- there's a lot of inventive stuff that came out of it. I've always kind of steered clear of that before because I thought it would lead me off. But this time I thought -- "Why not?" And out of it came a nice communion between me and the girl. She had a quality about her. She fucked 60 mph -- she starts at 60 and goes on from there. And she's very knowledgeable -- that's the problem with a lot of women -- they don't know how to fuck, they don't have any imagination. And she's very knowledgeable, she's the kind of girl that can keep a guy going for 32 days because she's got imagination, together with all this -- outrageous equipment! She makes it very clear that as far as she is concerned -- she came to fuck. She'll fuck until she collapses in the heat and says, "I'm tired -- that's it." And we have that quality on the screen.

S&D: Did Ebert work with you on VIXEN?
RM: No. I didn't know him at the time. I knew him but we'd never collaborated. Bob Ruddenelson had something to do with it -- he wrote the script in about 1-3/4 days. The thing was actually put together by me and a friend in a laundry down at Santa Monica and Kings Road. We said, "Let's set out to make a picture that has more screwing than anyone has had before. We'll put a little communism in, get a black guy, a lot of social redeeming significance." We were very fortunate to find Erica Gavin. Totally aggressive, but she had a healing quality -- she healed people by screwing them!

S&D: Are your films X-rated?
RM: I don't go for the rating. I just say "Adult Entertainment" and if a theater has to put an "X" on it -- I let them do it.

S&D: So you don't go through the Rating Board?
RM: I used to but I'm not going to. I'm going to vigorously oppose their whole business of determining if films that encompass a tremendous area -- softcore, hardcore -- all should have the same rating. It's a deterrent to business to have that "X" in there. It drives away a lot of people.

S&D: I'm against it myself. During your career, have you been pressured to go hardcore?

RM: Not pressured, but the question always arises -- "Why don't you?" It's strictly economic to begin with. I wouldn't be as successful if I went hardcore -- hardcore is very much on the wane, it's found its level. I don't mean that it's going to disappear, but until we find Steve McQueen in bed with Jacquelyn Kennedy or something, we won't find the interest that DEEP THROAT had. I wouldn't play the vast circuits that we do play if I had a hardcore film. And I wouldn't find the pneumatic women that I do find. The idea of being in a real fuck film is not that appealing to the kind of women that I deal with, who are all well cared-for, provided for, their rent is paid -- flowers, the Cadillac, a credit card here and there. What are

they going to get out of a regular fuck film -- except for a lot of people looking up their asshole? So, look at the fuck films and how many women that are in them that would qualify for an R.M. film...And, I don't think that the joke would work for that explicit thing...Not trying to make an alibi -- those are my reasons for not doing it.

S&D: I think a comic book type project could have wide appeal.

RM: Well...I think Ebert's going to do a book on me, I think he's best suited and knows me well...He's a real tit man, everytime he gets out here he gets Kitten (she knows a lot of strippers) and gets 2 or 3 big-titted broads and writes like a cock -- every night he gets a big steak, a little booze and a big pair of tits! Gets up at 7 and he's ready to go. And it's always a memorable experience for him!

S&D: ...what films have you liked?

RM: I'm into the Nazi thing, I think it's very interesting. I've seen THE BOYS FROM BRAZIL, it's OK...I've liked most of the Clint Eastwood films and particularly the ones Siegel did. And Martin Ritt, one of the best films I think I've seen is THE SPY WHO CAME IN FROM THE COLD. The second best war film I've ever seen was called ATTACK...a tank ran over his arm...

S&D: ...I just read a synopsis of WHO KILLED BAMBI in BOMF magazine. They had excerpts of dialogue and --

RM: I'd love to get a copy

S&D: Did you go to South America?

RM: No, I didn't. McLaren tried to hook me onto it because it would have made my case less persuasive in the English courts....This man -- I could never really put it together. There's some people you meet you can't really be friendly with. And I'm gregarious, I get along with most everybody, except a wife or so.

S&D: He was cold?

RM: The director called him "the ferret." He's small...He was very intelligent, well spoken. He had some good ideas. There's some managers, whether it's a baseball team or football -- they're a little too smart, they don't let the quarterback really run the game as much as he might be able to. They want to call all the plays, second-guess everything and so on. I can't fault a man whose money is behind it all, but...

S&D: It wasn't his money

RM: Well aside from that, he still had the power and the control. All I can say is that it was a shame for those 4 guys that it wasn't made, because it really would have done something for them, and established them on an international level which is what they needed.

I've been able to really investigate their music -- got to know it pretty well because I listened to enough of it. What they're saying is something very foreign to the young people here in the US. The business of revolt, anarchy, take exception to the Monarchy -- we don't have that here. Most young people today are all through revolting -- out making a buck, or at least being passed on to them. Whereas it was timely because of the dole line and so many people on the take in England. It's more advantageous for an unskilled young person to take the dole -- to line up every week and get their 37 pounds -- than working at Harrods which would make 72 pounds but have 40 pounds taken in withholding tax. It's a matter of economics and arithmetic....So you have a situation there where their kind of preachment works -- God Save The Queen, Fuck

"She'll fuck until she collapses in the heat..."



Russ Meyer's **Beneath the Valley of the Ultravixens** STARRING Francesca Kitten Natividad

The Queen! But that kind of message over here really falls onto deaf ears. They would have to have a whole new kind of repertory to really make it work. I think that was one of their weaknesses. But I think the film would have, in spite of that, at least exposed their so-called "art" to the American audience, and they would have accepted it & said, "That's what it is in England. It's an English movie." But then they really needed new material. I'm no real student of music, I like it, what I hear. It's too bad, not for my sake but -- theirs, that they didn't make the film. We were right for it -- Ebert and I and the script. We had Marianne Faithfull, she was perfect to be Vicious' mother. I liked her. We said, "You know, you have to fuck your son?" "Fine, fine, good." "And you gotta shoot heroin." "Fine, fine." When I approached Vicious he said, "I don't know about that", and all that Cockney bullshit. He didn't object to fucking his mother -- he objected to (shooting up) on screen. It

was really incongruous....

And then Rotten was like -- anytime you went with him, the police were there. You'd go to the supermarket -- immediately a cop would show up watching this guy! He just drew police like hell y'know!

S&D: What did he do?

RM: Well, he was always creating some sort of disturbance, I understand. And the PISTOLS themselves were always at odds with the Teddies. They had an art director -- the Ted broke both his legs & put him in the gutter and jumped up & down on his legs.

S&D: What about Vicious?

RM: He was a bright guy -- all those guys were really bright. They'd challenge you on history and anything. Rotten had a lot of ideals about the IRA and that the Irish were the only really smart people. Proud about his heritage. We had a good scene with his mother defending him in a pub.

S&D: His real mother?

RM: No, we had this wonderful woman who

was 4 feet tall, square jaw -- great actress, 70 years old -- come up with that Irish shit. I always admired British casting -- we had some fantastic people, they would just do 2 or 3 lines, and they were so enthusiastic about working even if they only had 2 or 3 lines.

S&D: So the script was basically a comedy?

RM: A satirical comedy. We had some great locations -- burned out old gas works, decayed brick. We had a thing of parody on Mick Jagger supposedly. He was an aging rock star being threatened by the PISTOLS. He drives a Rolls Royce convertible. His chauffeur is Little John -- Giant Darth Vader, a buddy of mine. I used him before he was Darth Vader, in BLACK SNAKE....

And they do a Robin Hood thing. Jagger (we don't call him Jagger) goes out in hunting garb and crossbow and shoots a deer on the Queen's reserve. He straps it on the middle of the Rolls Corniche and drives careening through the countryside. He picks a suitable thatched roof cottage -- to give it to the poor, you know. He runs across with the deer on his back and throws it down on the porch, and a little girl, pretty little girl, comes out and says, "Oh Mommy -- they've just killed Bambi!" At the end of the show, she's the 8-year-old girl who murders ROTTEN. She has a magnum, there's a big party and Rotten is impersonating Jagger, and she says, "THAT's for Bambi!" -- WHAM! right in the head. There's that kind of inventive stuff -- it really works -- a 7-year-old girl shooting some guy with a magnum.

We had O, which was a very voluptuous girl who was a Scotland Yard Operator who supposedly ran a whorehouse. And we had the "Laughing Policeman" with a great lantern jaw, and the main guy who was supposed to be the entrepreneur -- we called him Proby.

S&D: The McLaren figure?

RM: Yeah, McLaren once wanted to play. We tried to get Napier to do it, he was supposed to be the eclectic Elton John kind of manager-type. He was the one who discovered the PISTOLS and pushed 'em into prominence. We wanted to reshoot that "God Save The Queen" signing autographs in front of Buckingham Palace. The rednecks over there, they have their Nashville Bar and they're the opposition -- rednecks, checked shirts, really great fans of country music.

Then we had the stripper, and where they got their start in Soho. And we had Percy Herbert -- he plays the barber. The stripper shows up, she strips while the rock band is playing -- they ridicule her, she's in tears. She can't believe that she's being ridiculed -- "Why does my flesh be so rejected, whereas they listen to this ridiculous music?"

The film should have been made. I would have taken considerable satisfaction. Fox was very much for it. The head of Fox told me at one time that Grace Kelly severely objected to my participation. She's a big stockholder at Fox!

S&D: Do you have any anecdotes to add concerning any of your films?

RM: All the anecdotes are really kind of current -- oh fuck, let me see, I can't think of anything really riotous. I don't know -- if anything, I have to pay homage to the women in my films and the success they've given me. Erica Gavin above anybody else. I really owe her for her performance in VIXENS....

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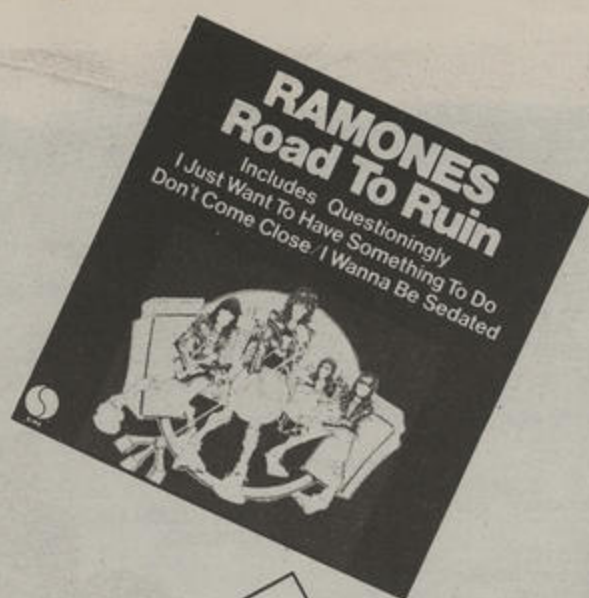




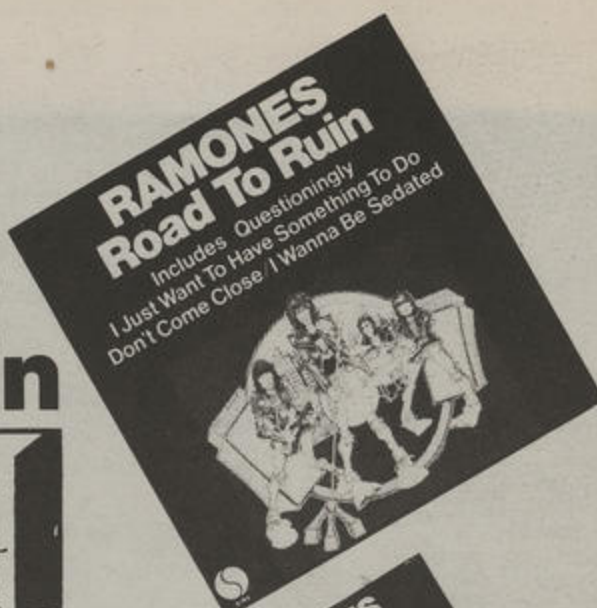
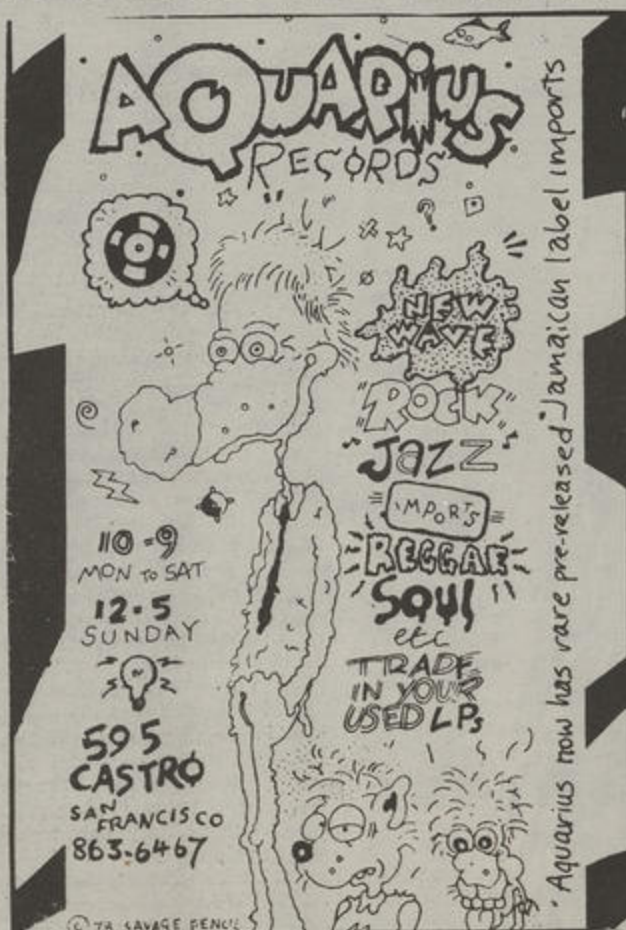
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101	AVENGERS	Jan 14, 1978*	Winterland, San Francisco, CA
102		Jul 21, 1978	The Branch, Berkeley, CA
103		Aug 22, 1978	Mabuhay Gardens, San Francisco, CA
104	BLONDIE	Apr 29, 1978*	Zellerbach Hall, UC Berkeley, Berkeley, CA
105	CARS	Sep 15, 1978	Prerecorded
106	CRAMPS	Jun 13, 1978	Napa State Hospital, Napa, CA
107	CRIME	Jul 3, 1978	The Stardust Ballroom, Los Angeles, CA
108		Sep 4, 1978	San Quentin Prison, San Rafael, CA
109	DEAD KENNEDYS ..	Aug 20, 1978	Sproul Plaza, UC Berkeley, Berkeley, CA
110		Sep 2, 1978	Mabuhay Gardens, San Francisco, CA
111	DEVO BY BRUCE		
112	CONNER	Aug 13, 1978	Studio Recording at Target, Oakland, CA
113	DICKIES	Sep 15, 1978	Mabuhay Gardens, San Francisco, CA
114	DILS	Sep 30, 1978	Geary Theater, San Francisco, CA
115	FEEDERZ	Oct 7, 1978	Mabuhay Gardens, San Francisco, CA
116	FLESHEATERS	Aug 23, 1978	Mabuhay Gardens, San Francisco, CA
117	LIARS	Mar 21, 1978*	Mabuhay Gardens, San Francisco, CA
118		Jul 26, 1978	Mabuhay Gardens, San Francisco, CA
119	MUTANTS	Jun 9, 1978*	Barrington Hall, Berkeley, CA
120		Jun 13, 1978	Napa State Hospital, Napa, CA
121		Jun 26, 1978	Mabuhay Gardens, San Francisco, CA
122		Jul 29, 1978	Rio Theater, Rodeo, CA
123	NEGATIVE TREND ..	Sep 2, 1978	Mabuhay Gardens, San Francisco, CA
124		Jun 24, 1978	The Whiskey, Los Angeles, CA
125		Jul 23, 1978	Rio Theater, Rodeo, CA
126	NUNS	Aug 22, 1978	Music Hall, San Francisco, CA
127		Jan 14, 1978*	Mabuhay Gardens, San Francisco, CA
128	OFFS	Jun 24, 1978	Winterland, San Francisco, CA
129		Jun 26, 1978	The Whiskey, Los Angeles, CA
130	PLUGZ	Sep 23, 1978	The Whiskey, Los Angeles, CA
131		Sep 30, 1978	Mabuhay Gardens, San Francisco, CA
132	RAD COMMAND	Jul 29, 1978	Geary Theater, San Francisco, CA
133		Aug 12, 1978	Rio Theater, Rodeo, CA
134	RAMONES	Dec 6, 1978	Music Hall, San Francisco, CA
135	READYMADES	Jul 20, 1978	Prerecorded
136	SST	Mar 21, 1978*	The Waldorf, San Francisco, CA
137	SCREAMERS	Jul 3, 1978	Mabuhay Gardens, San Francisco, CA
138		Aug 29-Sep 3, 1978	The Stardust Ballroom, Los Angeles, CA
139	SEX PISTOLS	Jan 14, 1978*	Studio Recordings at Target, Oakland, CA
140	PATTI SMITH	Jul 2, 1978	Mabuhay Gardens, San Francisco, CA
141	STRANGLERS	Jul 20, 1978	Winterland, San Francisco, CA
142	TALKING HEADS ..	Sep 18, 1978	Prerecorded
143	TEENAGE FAKES ..	Aug 12, 1978	The Waldorf, San Francisco, CA
144	TUBES	Oct 30, 1977*	Sproul Plaza, UC Berkeley, Berkeley, CA
145	UXA	Jun 9, 1978*	Music Hall, San Francisco, CA
146	WEIRDOS	Jul 3, 1978	Concord Pavilion, Concord, CA
147		Sep 8, 1978	Barrington Hall, Berkeley, CA
148	X	Sep 10, 1978	The Stardust Ballroom, Los Angeles, CA
149	YOEL	Sep 2, 1978	Mabuhay Gardens, San Francisco, CA
150	ZEROS	Sep 30, 1978	The Branch, Berkeley, CA
			Mabuhay Gardens, San Francisco, CA
			Geary Theater, San Francisco, CA

PLUS

* Also available in Super 8. A complete listing of works in Super 8 available upon request.

149	BLONDIE INTERVIEW, April 1978, Prerecorded
150	BOLOGNA (ITALIAN TAPE), June 5, 1977, Bologna, ITALY
151	JOSEPH BUEYS/DOKUMENTA 6, June 24, 1977, Kassel, GERMANY
152	CHRISTO/RUNNING FENCE PROJECT, September 7, 1976, Marin County, CA
153	BOB DYLAN INTERVIEW, 1970's, Prerecorded
154	LIARS INTERVIEW WITH THE DILS, 1978, Prerecorded
155	HERMANN NITSCH'S "LAMB," June 6, 1977, Bologna, ITALY
156	JOE REES
157 "BELL," 1975
158 "CAT," 1977
159 "CFAT," 1977
160 "CHICKEN RE PAIR," 1975*
161 "FOOD," 1976
162 "HANDFIRE," 1976
163 "HEATING--LAKE MERRIT," 1976
164 "MASTURBATION/MANTRA," 1975
165 "SALTING FOR A NEW DONUT," 1976
166 "SILENT PRAYERS (BARBECUED CHICKENS)," 1976
167 "SLOW BURN," 1976*
168 "SPLASH," 1975
169 "WALKING WITH THE COLONEL," 1976
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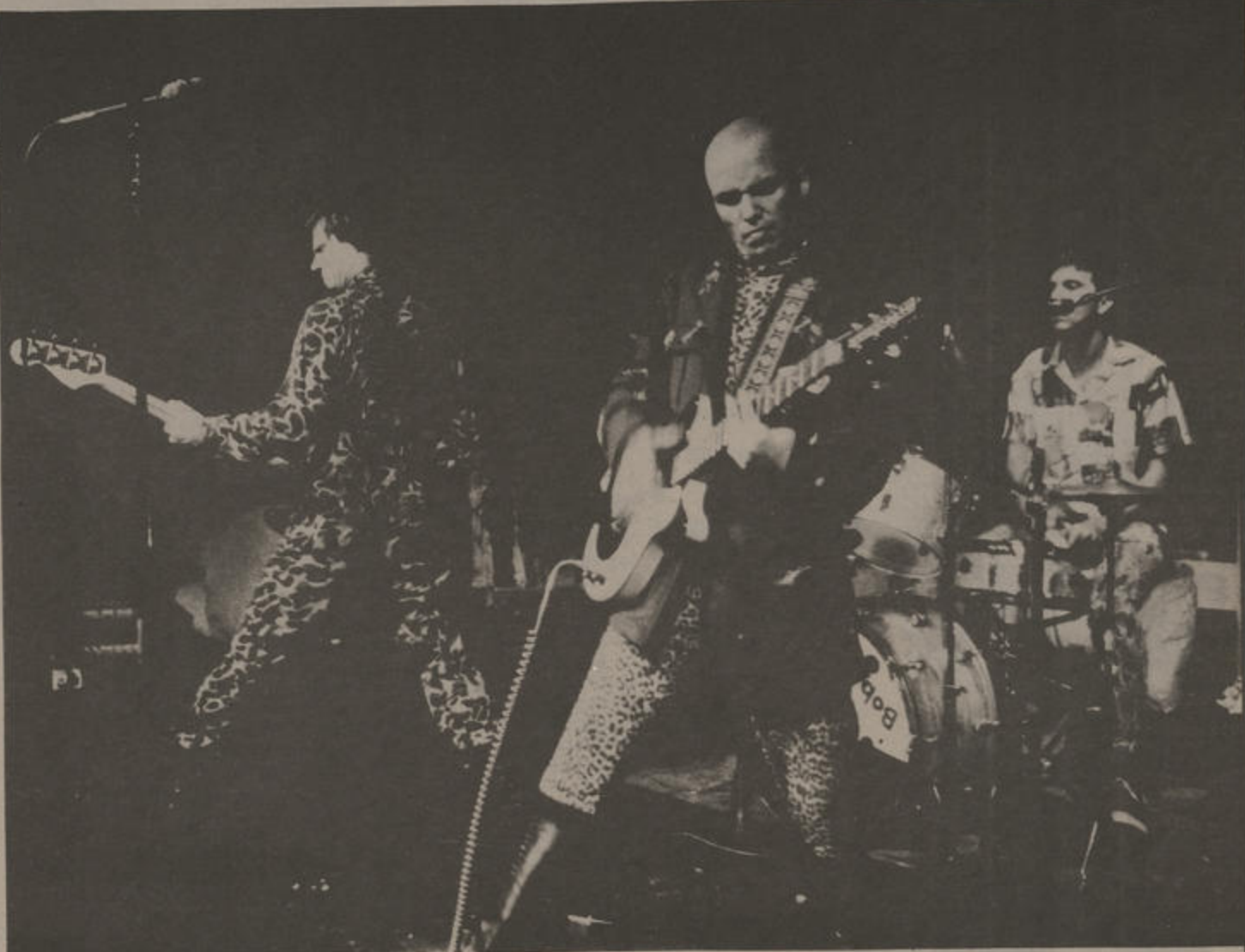
A man who appeared in court with his head shaved and who described himself as an "anarchist and surrealist" was excused from jury duty.

Superior Court Judge A. Melvin McDonald asked the man Wednesday if he advocated the overthrow of the United States government. He said, "Yes." Then the judge said, "I assume I would be included."

The prospective juror answered, "yes."

The questioning was part of jury selection in a criminal case before McDonald. The judge said that based on the man's answers, he must be excused from service.

The prospective juror's name — Frank Discussion.



CLEAR BOB, FRANK, ART AT MABUHAY

GOD IS AN UNCLEAN THING!
(On the Appointment of a New Pope)

IT IS APPALLING TO THE SURREALIST COMMUNITY AS WELL AS TO ANY RESPONSIBLE THINKERS THAT THE WORSHIP OF A CORPSE CAN REMAIN SUCH AN OPPRESSIVE, EVEN MURDEROUS PRACTICE FOR SUCH AN EXTENDED TIME. WE FIND IT OFFENSIVE THAT ALL THE POPES THROUGHOUT HISTORY ARE GUILTY OF THE RAPE, SODOMY AND MURDER OF THE HUMAN MIND AND OFTEN THE BODY AS WELL.

ALL THIS TIME CHRISTIANITY IN GENERAL AND THE CATHOLIC CHURCH IN PARTICULAR HAS BEEN RESPONSIBLE FOR AN IMMENSE WASTE OF HUMAN FORCE AND LABOR, NOT TO MENTION A VIRTUALLY ENDLESS LIST OF ATROCITIES COMMITTED AGAINST MANKIND IN ITS ENTIRETY, UNLESS YOU CONSIDER THE AMPUTATION OF THE FEET OF YOUNG INDIANS TO INSURE THEIR CONVERSION TO CHRISTIANITY (OR AT LEAST PROVIDING PRIESTS WITH "CAPTIVE" AUDIENCES) HUMANE.

WITH THEIR REPRESSION OF IMAGINATION

AND CREATIVE THOUGHT, CHRISTIANITY PROPERLY DESERVES ANY HARM THAT HAS BEFALL-EN IT.

CHRISTIANITY IS A MALIGNANT CANCER ON THE BREAST OF HUMANITY AND AS SUCH SHOULD BE REMOVED WITHOUT FURTHER DELAY.

THEREFORE WE CALL FOR THE UNCEREMONIOUS ASSASSINATION OF THE NEW POPE AS WELL AS THE BURNING OF THE CHURCHES AND THE PRIESTS PROPAGATING THEM. MAY THEIR ROTTING CORPSES PUTREFY IN THEIR OWN HELL. AMEN.



Rottbe Gray

Call me... BURROUGHS

WILLIAM SEWARD BURROUGHS (Feb 5, 1914) has been mentioned by more bands interviewed in SEARCH & DESTROY than any other thinking writer -- to punk rock, he is something of a major provocateur. Just read THE JOB, NAKED LUNCH, THE WILD BOYS -- or his newest, THE THIRD MIND (Viking Press, \$12.95, co-authored with Brian Gysin).

BURROUGHS was in town recently to give several readings -- thanks to his secretary, James Grauerholz (who published WSB's THE RETREAT DIARIES) for arranging this interview, which was conducted the day before we went to press, in a bare storefront studio on Upper Grant Avenue in North Beach. Mr. Burroughs was impeccably dressed in a glen plaid sportcoat, khaki trousers and crepe-soled shoes, his green thick-felt hat resting on the table....By the way, "El Hombre Invisible" no longer chainsmokes Senior Service cigarettes -- a recent interest has been physical health....

(Intv by RAY RUMOR)

S&D: I'd like to run down some of the major ideas first proposed in your books 15 or 20 years ago, and ask how we stand as a society in relation to certain problems today -- what are our gains and losses: 1) the idea of Addiction as expressed in NAKED LUNCH (1959), 2) the technological nightmare in NOVA EXPRESS (1964), and 3) the manipulation on the part of the media as explicated in the TICKET THAT EXPLODED (1962) --

BURROUGHS: -- Uh, just a minute! First place, society is Not an entity. You can never say that society has Gained. Society consists of individuals and groups, many of whom have quite divergent interests. There is no such thing as something that benefits society or is detrimental to society. In other words, what is beneficial to the Whites in Rhodesia may not be at all beneficial to the Blacks, and so on and so forth. Particularly if you are dealing with a highly heterogeneous society like America. WE MUST AVOID ANY GENERALIZATIONS.

S&D: Obviously drug addiction has increased in its numbers....

BURROUGHS: I wouldn't say this is so obvious. (He ponders the thought).... Ah, hm. It's very hard to get statistics....Yes, I think it probably HAS increased. You're talking about heroin addiction?

S&D: Yeah.

WSB: Yeah. Although the evidence is that it's levelling off. That heroin is pricing itself off the market in New York City. And lots of people are either quitting or going on methadone, which is worse. But it certainly isn't a steady increase.

S&D: Younger children are getting it today, children 12 or 13....

BURROUGHS: They have been in the past. That's been going on for 15 years or so. As to what extent this is still going on or whether it's levelling off, I don't know. But I do know that there is a definite trend for heroin use and availability to decline. For one thing, as I say, it's become so expensive, there's hardly anyone who can get the money to pay for it. There just isn't all that much heroin around....

S&D: Do you think the problem will reduce itself or even go away?

WSB: The PROBLEM as such is created by LAWS. That is, they had a great deal of drug addiction in the Nineteenth Century but they didn't have any problem because there was no law against it. We don't know the statistics. I would imagine there were more addicts a hundred years ago in America than there are now!

S&D: Are we eliminating the point of view that the addict is a "criminal"?

WSB: Well, we certainly have come a long way towards that. Of course, the big "proponent" of that whole attitude was Harry J. Anslinger, who has now gone to his glory, thank god. And his department. But now we're beginning to see, and I think it's recognized in official quarters, that this was a completely erroneous concept, and also a very costly one -- from the point of view of money, and every other point of view. Yes, I think there's a definite reversal of that attitude. And there's very definitely talk about heroin maintenance.

S&D: You said at a recent press conference that there were some drugs that you thought should be stopped being manufactured altogether -- such as speed.

WSB: Sure. There's no use for it.

S&D: No medical use.

WSB: Almost none -- I would say none. There's almost none. I've talked to doctors about this, they say there are very few cases where there's a medical indication --

S&D: You support a ban on the manufacturing of it?

S&D: How about the statistics that the average American watches over seven hours of television a day -- isn't that an argument against television?

WSB: I don't know how accurate these statistics are. If they spend that much time watching television, what else do they do? (laughter)

S&D: Probably nothing.

WSB: When do they work? Uh, no, I don't know. If someone wants to sit around watching television I suppose that's their business.

S&D: How about the link between violence and television violence?

WSB: Some link, probably.

S&D: And the ill effect of television advertising on children?

WSB: I wonder....I don't know about that. Then there's talk about actual harmful radiation from color television.

As just to how serious that is I don't know. But, as for producing violence, I think that the newspapers produce more violence than any other media -- than the television media.

S&D: Do you have any ideas on radio?

WSB: No. Radio seems to have become kind of subservient to television. It isn't hardly a separate entity anymore.

S&D: What are some of the impressions you get from the newspapers about the world situation economically and politically -- are we approaching a crisis situation?

WSB: Is WHO approaching a crisis situation? God knows they've had crisis situations in the Middle East -- they live in a continual crisis there.

There are crisis situations in various parts all over the world. Rhodesia's in a crisis situation. America does not seem to be in a crisis situation at the present time, comparable to other people's crisis.

S&D: It seems that lately, within the past 5 years, we have a rise in things like "terrorist" armies, where "terrorism" seems to be moving from personal, individual acts of outrages, to being calculated acts on the part of groups of people --

WSB: Yes, well, that hasn't been too much of a problem in America. God knows, it's been a problem in Europe: in Italy and West Germany, Ireland and to some extent England. We have, so far, not had much terrorist acts in America. The WEATHERMEN didn't amount to anything.

S&D: How do you feel about terrorist armies taking action against the established government?

BURROUGHS: Well, I think it's rather pointless. Perhaps they're not even trying to Accomplish anything, specifically.



S&D: So you really don't think they're doing any good?

WSB: Good for who? Do you mean whether they're taking any responsible or, should we say, valid revolutionary action? IF you consider the "revolution" a desirable end in itself -- No, they're not conducive to revolution at all.

They are conducive in the other direction, obviously.

S&D: Counter-revolutionary?

WSB: Well, no. Their action is resulting in more reactionary governments -- to give us a counter. But remember that most of these people are NOT what we would call "Marxists" -- old time Marxist revolutionaries at all -- they're interested in creating chaos, and many of the more extreme terrorist groups are working for the Palestinians.

There's an interesting book called CARLOS: THE PORTRAIT OF A TERRORIST that I read recently. He came from a wealthy

Venezuelan Marxist family, and then he became a terrorist -- he was thrown out of the University in Moscow. They didn't want any part of him. And then he joined up with one group of Palestinian terrorists -- they've got about 5 or 6.

One of the more radical groups. His big coup was taking over an Oil Conference, in Austria. They had to fly them out, all this kind of thing -- but this has very little to do with changing the government in the country in which it occurs.

S&D: Do you find, then, non-violent action to be a more appropriate course of action?

WSB: No. I'm not saying that AT ALL. I'm saying that these terrorists, what they're doing, is not going to change the government. It isn't meant to, in the countries in which they occur. You see, they are working for the Palestinian "cause." They're not concerned about the government in say, Austria, or England, in the countries in which they may commit their terrorist acts.

Of course, I think terrorists are losing ground, slowly. Many of them have been apprehended lately, and they're apparently few in number. It seems to me that they are sort of on the way out. Nobody wants them.

S&D: In terms of America, do you think that an economic, a monetary collapse, is a real possibility?

WSB: Yes, it's a worldwide possibility. You couldn't have a collapse of a major currency now that wouldn't be a worldwide thing. That's why they rush around propping up ANY currency. You remember they had such a collapse in Germany after World War I, and that was confined to Germany. But such a collapse would not be confined to such a country in which it occurred. It would bring down the whole monetary system.

S&D: The ramifications of that are immense --

WSB: Yeah. There's no doubt about it. Inflation is worldwide and it's probably going to get worse. And there's something wrong with the whole NATURE of money. This is implicit in the nature of money which is purely quantitative. It takes more and more to buy less and less. And presumably, unless something is done, eventually no amount of money will buy anything!

S&D: If we were to see a major economic collapse, this would in turn produce a political instability in America that might have grave implications --

WSB: Worldwide. It would be worldwide. That's the point -- it would not be confined to America. Now of course, you had the inflation in Germany, which led, more or less -- well, not immediately, but did lead to Hitler and the Nazi takeover. Incidentally, in industrialized countries, if there's any revolution, it's almost always a fascist revolution. No industrialized country has EVER gone Communist.

But it would be worldwide. It would not be a domestic problem. And whether they can find any viable alternative, or any way of getting around that, I don't know.

S&D: At this point, it looks rather inevitable

BURROUGHS: Yes, well, bankers consider that it is inevitable. They're trying to stave it off for as long as possible, and hope to come up with some way of dealing with it.

S&D: If economic solutions can't be found, I take it police solutions will?

WSB: Not necessarily. There's no way of knowing what will happen. Inflation gets to the point precisely where No amount of money buys anything. Then we've got to find some other way of regulating the economy. Now you CAN regulate the economy by the Chinese system with food coupons, where the government simply says "this is worth so much, in food or services." That can be done.

It does require, as you say, a government that is in a position to impose this. Otherwise people won't accept it.

S&D: Do you think we can expect to see any kind of class war in America in the next 20 years?

BURROUGHS: As I say, industrial countries, if they go anywhere, go fascist. We don't HAVE any classes here in that sense. We haven't got a working class in America. The working class is the middle class. They're one of the most conservative peoples in America -- the so-called "working class." The hard-hats. They make more money than a college professor. So they're not potentially revolutionary.

S&D: Do you find young people at all conservative or complacent?

WSB: No, I don't think so. I think they're fairly politically active now. They're quite a voting bloc.

S&D: You're in favor of young people registering to vote and going to the polls?

WSB: Oh yes, sure.

S&D: Are you a registered voter?

WSB: No. But I live in Colorado. I could easily become a registered voter there. We haven't had any real issues like (Propositions) 5, 6 or 7 there. They've got quite a liberal governor. There doesn't seem to be any such legislation pending that would require such action.

S&D: If the situation presented itself, you would not, on a matter of principle, refuse to register to vote?

WSB: Oh, no. Of course not.

S&D: What are your feelings about "punk rock," politically, or musically, or

visually?

WSB: Well, I think it's an interesting important phenomenon. I am very much a fan of Patti Smith.

S&D: Richard Hell?

WSB: Not so well, no. I'm not really too conversant with the individual groups. Of course the SEX PISTOLS....

S&D: Do you listen to their records or are you more aware of just a general sense of what they're saying?

BURROUGHS: Yeah, I listen to some of their records, yes. But it's always been my feeling that you get much more if you're there, than you ever can with a record, because I can't get the real impact of Patti Smith and the vitality that she produces in the audience, and the whole electrical energy that's in a performance doesn't always come through on a record.

S&D: Do you feel there are important political implications to the music?

WSB: I don't see it as too important politically. It seems more often Apolitical.

S&D: So it would be more an expression of urban feeling....

WSB: Definitely urban. It's decidedly not a rustic or rural phenomenon.

S&D: Do you think it's making a dent in the establishment?

WSB: Well, the establishment is full of dents! I don't think there IS an establishment anymore. I mean, who is the "Establishment" in America? There IS an establishment still in England. Which is sort of an anachronism, but it still exists, as people still do want the queen and the royal family. And there are still these five or six hundred very rich and powerful people who really control England. That's why they can't pay anyone a living wage. By the time the people at the top get through splitting it up there isn't enough to go around. But in this country, I don't know what you'd say was the establishment.

S&D: Do you have any opinions on the SID VICIOUS murder?

WSB: No, except that he's got his ass in a hell of a jam, is all I can say. He's damn lucky it didn't happen in England. He's damn lucky it happened in America instead of somewhere else. They'd have buried him.

Legally, it looks bad. They've got him charged with second-degree murder. He may be able to cop a plea for first-degree manslaughter and get out in a few years, but it will take some doing to get him out entirely.

Apparently, his story, as I understand it, was that he'd taken some -- either alcohol or barbiturates, or something like that. Of course, that you don't know what you were doing because you were too drunk or under the influence of some other drug is no excuse, legally, whatever.

S&D: What have been your most recent literary concerns, subject-wise?

BURROUGHS: I've just finished a long novel called CITIES OF THE RED NIGHT, which has been my concern for the last 5 years. I don't like to talk too much about it. It involves time-travel. It is a book of retroactively changing history by introducing the possibility of a simple invention -- namely the cartridge gun -- back in the late 18th century. That has been very much my concern recently. I've always been very much interested in the whole development of Weaponry. And interested in the extraordinary fact, for example, (that) it was five-hundred years of cannonballs before someone gets the idea that a cannonball can explode On Contact. Just the simple idea of the explosion on contact, which is the shell, of course.

S&D: You own guns?

WSB: Yes.

S&D: You fire them?

WSB: Yes, oh yes. I was brought up upon guns.

S&D: You're in favor of personal ownership of firearms?

WSB: Yes. I am opposed to gun control.

S&D: How about carrying a weapon?

BURROUGHS: I think it's a good idea myself. (pause, smiles) People will get shot, undoubtedly.

S&D: Do you have any recent ideas on space travel?

WSB: Well, no, uh...I mean, I do feel the future is in space. If there IS a future. I agree with Dr. Leary very much there. And that's one expenditure I thought was very well spent -- it cost us \$23 billion (or however much it cost) to get us to the moon. I think it was well spent.

S&D: So do I.

WSB: Yes.

S&D: I think we should go all over.

WSB: Yeah, I do too. Just the fact of another focus, just the fact that people can get off the earth, is very important.

S&D: Here's one last question -- do you have any advice for young people?

WSB: Well, in the first place, I'm not much of a believer in giving advice unless it is specifically asked for. And then the more specific the advice the better.

S&D: You don't have any overall --

WSB: "No, I don't have any "overall", shall we say, advice....

WILLIAM BURROUGHS books available from CITY LIGHTS MAIL ORDERS, 261 Columbus, San Francisco CA 94133:

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It's easy to point yourself in the direction of Shepperton: you follow the line of the incoming jets from Central London. Out on the new M3 — reservoirs, the motion sculpture of the motorway and its slip roads, modern light industrial buildings — a landscape at first non-descript, later compelling. Heathrow Airport isn't far away; its influence is subtle but all-pervasive: the feeling of transience, man-made landscape, isolation in limbo from a strict sense of time....

Naturally, I get trapped on the motorway and am shot 15 miles beyond where I wish to go. Unable to turn off, cross and claustrophobic in a sudden heat wave, I find the cool sweep of the motorway insolent and malevolent. Once off, it takes me another 20 minutes to travel in effect a mile — the road system has abandoned any logic to the needs of the motorway. BALLARD lives in a semi-detached — 30's at a guess — quite close to the centre of Shepperton: the street is quiet and residential. He is ebullient, intense, a rapid talker (with an inflection reminiscent of George Sanders at times)....

Interview by Jon Savage....

S&D: I've just been reading HIGH-RISE — what interested me was the idea of a modern sort of barbarism in the midst of technology — or the fact that maybe the technology is creating the situation FOR that —

JGB: Right, that was the idea

S&D: It seemed to be very much what's happening now, in microcosm, because coming on the way here on the M3, I noticed it was all very beautiful — all these beautiful new gleaming buildings, despoiled by graffiti — very strange. JGB: Yes, apparently the events I described in that novel HAVE taken place — high rises all over the world've been so vandalized, that in some cases they've had to be blown up! — they've shown on TV many times the dynamiting of these things. Same thing's happening over here, there's a cluster of blocks near Manchester which are scheduled for demolition because — they're just not viable social structures. But I wasn't trying just to make that point — I was trying to point out that people discover there's some dubious pleasures of life in advanced technology TAPPED — they canalize & tame & make TOLERABLE perverse impulses that in previous societies would've been nipped in the bud — the body on the beach — the prowl cars would've been around in no time at all. MODERN TECHNOLOGY MAKES POSSIBLE THE EXPRESSION OF A GUILT-FREE PSYCHOPATHOLOGY — I really feel we're moving towards that — I don't know whether you've read a novel of mine called CRASH

S&D: Yes I have, I actually couldn't finish it —

JGB: In which I tried to show the first signs of a sort of institutionalized, morally free psychopathology emerging, in which people will be able to, almost ENCOURAGED by the nature of the societies in which they live, to give vent to all sorts of perverse impulses which won't be socially damaging!

S&D: Like those places in New York, sort of gay bars, the ANVIL and the TOILET, where you get everything possible... an interesting thing I noticed in the book: it was much more of an AMERICAN high-rise situation — in England the high-rises are usually council

JGB: They're usually municipal —

S&D: I presumed that was sort of a vehicle, a way of doing it —

JGB: Funny enough, years & years ago the idea of HIGH-RISE came to me, way back 15 years ago — my parents had a flat in the Red Lion Square, Victoria. There's a little complex of office blocks, & there's one block of flats, mostly rich business people live there... There were always rich people over with Rolls Royces — immodestly appointed flats, huge rents. These rich tenants (rich & successful tenants) — the women (they were the ones at home) spent all their time bickering with one another, complaining about small things constantly — "Who's going to pay for the maintenance of the potted plant display on the 17th floor landing" — all that sort of thing — and "So-and-so's curtains do not match" — the most incredible triviality.

Then, about 5 years ago, I was in Spain. I rented a flat for a month, close to Costa Brava; really it's a French resort, near Dali's place. Most of the people were French middle-class professional people — they all had their bloody boats

S&D: which they used once —

JGB: And they spent an enormous amount of time bickering about things. I remember once — I was in a ground-floor flat, looking out over — the sea's sort of there, straight below beyond the beach — and one of the residents who also lived in a ground floor flat, was standing with his back to the sea, looking up at this big block, about 12 stories high, with a camera. I thought, "What is this — This man's a peeping tom!" 'cause my girlfriend was walking around in the nude. But what he was doing was — there was an enormous amount of antagonism between the people in the lower floors and the people at the top. Because there was this constant onshore windflow, cigarette ends in particular, flung down into the flats, & also water (some child would kick over a bucket of water) — the whole damn lot would come down over everybody else's balconies. A notice went up saying: RESIDENTS ARE ASKED NOT TO THROW CIGARETTE ENDS OVER THEIR BALCONIES. This chap said in his notice, I AM TAKING PHOTOGRAPHS OF ANY OFFENDERS, AND THESE PHOTOGRAPHS WILL BE PINNED UP ON THIS NOTICE BOARD. I remember thinking, "This is Unbelievable, I think I'll keep this — who would believe it?" A holiday, this expensive block — and here's this guy so upset with the misbehavior of those people on the 12th floor that he stands with his back to the sea with his camera, waiting to catch somebody in the act! some guy who's probably a dentist, so obsessed...with the sort of hostilities that are easily provoked....

S&D: ...I like the fact that all these hidden & delicious urges are being released — that people would pee in the swimming pool....

JGB: Want any more tea? half a cup?

S&D: ...you were talking earlier about this sort of new class —

JGB: A new professional class, right. If you take a 35-year-old working-class dentist from Lyons — he has more in common with another 35-year-old dentist of whatever class, than he has with someone who grew up in the same street — members of a professional caste (whatever you like to call them, social group) have played in an elaborately signalled landscape where they understand

all the codes that govern — and once they've mastered the system of codes, they become sort of a separate social group. The old class criteria, Marxist criteria, don't apply...Marxism is a social philosophy for the poor, whereas what we need nowadays is a social philosophy for the rich, which is what most people are...Having been brought up in the Far East, I know what POVERTY's about.

(Ballard describes an old "Communist" wearing a tattered brown shirt saying "I'm poor!" who had an annual income, 5000 pounds, probably in excess of the life income of someone in the Far East, or in Africa)

S&D: Another thing about HIGH-RISE... was a new tribalism, barbarism — even that professional class got broken down to the actual floor, so it's right down to TERRITORY — basics. So that it all got basic and barbaric, but in a very perverse way.

JGB: Well, that was the whole object — they were embracing the "Original Sin", not fleeing —

S&D: ...Do you see that happening now in England generally?

JGB: Yeah, I think it is happening, rather less dramatically than it takes place in that book. The rate of change is so slow that it's imperceptible, but by god change is taking place....

S&D: ...I think the media accelerate change, and...a lot of people are beginning not to be able to cope with that and are actually going to go psychotic or catatonic

JGB: Yeah — every now and then people seem to wake up, look around them and decide that they've had too much — more change than they can stand, so the pendulum appears to swing in the direction of Conservatism — I mean people like Mary Whitehouse do express, the kind of half-conscious need by people to slam on the brakes — most people can't take too much change; most people aren't happy with change, that's why science fiction actually isn't THAT popular. That's why it's most popular with the young, who embrace change, and need it and are eager for change.

S&D: Also, (science fiction's) not particularly respectable —

JGB: It's less UNrespectable than it used to be — it's changing, particularly in the 'States — you can bloody nearly take a degree in SF. It's cutting in slowly — you can probably find the DAY OF THE TRIFFIDS on some (University) reading list. I even find my own output being chased, particularly in France, also in Italy — people writing M.A. theses on my stuff, y'know — I got one up there (points to wall) I don't want you to read it....Look at these charts. THAT strikes me as hilariously funny... People are getting M.A.'s on this sort of stuff — that side of it I don't like.

I like fiction that is free, vulgar even, noisy, not worrying about dropping its "H's" — VITALITY is the most important thing where the imagination is concerned. I don't care about the rough edges.

S&D: One of my favorite science fiction authors is Olaf Stapledon

JGB: FIRST AND LAST MEN

S&D: STARMAN — I love ODD JOHN, SIRIUS as well....

JGB: The time charts in FIRST AND LAST MEN — they haven't dated at all, they are still mind-blowing. I've stared at those over the years, thinking, "Well, I've got a strong imagination, maybe I can do better" — but for once I can't see how you can do that better.

S&D: ...One of the things I like about science fiction is — for me, it isn't Future fiction, it's an Alternative Present —

JGB: Well it's become that. When I started writing it was very much future-oriented, 20 years ago. It was very difficult then to write, really, science fiction set in the present — editors — readers were very nervous....

S&D: How did that break down?

JGB: By persistence, I may say, on my own part — a lot of rejection slips, slowly getting your message through. Also for internal reasons. SF, rather like Hollywood, was sort of a one-generation business...The modern cinema, let's say from 1935 to 1960, was one generation of cameramen, one generation of lighting men, writers, producers, directors, stars even — once this generation grew old, there was no new generation to take its place. And this happened in SF too, once the Asimov-Poul (sic)-Heinlein Bradbury & Co stopped writing — once they had established conventions of a modern literature, there was nobody else to take its place, so it was decided to start establishing conventions of another, even More Modern literature, and this has happened — sort of new wavey....

S&D: I don't find various ones you're talking about — Heinlein, Asimov — very readable.

JGB: I'm not too keen on Asimov and Heinlein — I think BRADBURY's a great writer, I'm very keen on Bradbury.

S&D: I do like PHILIP K. DICK when he's ON — I think MAN IN THE HIGH CASTLE and TIME OUT OF JOINT are brilliant. And I like the fact that he writes them very quickly.

JGB: Yes, that's something in their favor, I agree.

S&D: ...Be interesting to find out whether there'll be another generation

JGB: I think there are the first signs of it taking place. What you're going

to get is — the first generation of writers to whom SF is part of the Normal Landscape, rather than something separate. Rather than an alternative to the present day, we're going to get a generation to whom SF is the present.

Obviously WILLIAM BURROUGHS — the greatest Post-war writer, I think — the most important writer to emerge since World War II. I first read 15 years ago THE FOUR — well, then there were three: NAKED LUNCH, THE TICKET and SOFT MACHINE — I stood up and cheered (I was in this room) — and I cheered because I thought, "God, this man's a genius, he's changed EVERYTHING."

There're elements of SF in all Burroughs because they're part of the landscape, part of the air one breathes.

S&D: I really like Burroughs' magazine, a small magazine like TIME

JGB: Yeah, I remember TIME.

S&D: I like magazines very much

JGB: Me too

S&D: I like ephemera, and I very much like the way he mixes text and pictures. I'm fairly visually oriented....

Some of the things he said are very important — technological control, the

PACE of his books. I remember one day I was reading MALDOROR and I was reading NAKED LUNCH and I couldn't read MALDOROR — the pace was so slow

JGB: Brilliant ideas...where as Burroughs reads like Rimbaud, full of drive.

S&D: ...These days, I think people's attention-time spans are a bit less

JGB: I think the FORM is part of the reason the novel has been losing ground for the last half century — the FORM is wrong — the form of the extended narrative, the long story, doesn't Accord. It may accord with the way people lived or

thought they lived in the 19th Century, but it doesn't accord with the way people see themselves in the 20th, certainly not the Late Twentieth. Whereas Burroughs got rid of, he jettisons, the long scale of narrative and action and drama and all the rest are sort of subsumed within each paragraph...the trouble is — does it take a writer of genius to write like that? maybe it does, because there've been so many bad imitations of Burroughs...the hazards of that sort of thing.

S&D: I find that very rarely I can sit down and read a book — I often speed read them very quickly.

JGB: I like stylized narratives where there's a great deal of form and flow, like a good RAYMOND CHANDLER or a good B movie, a hard-driving thriller in fact where you know there's a plot, you know there's a story, but you don't need to follow the detailed ramifications... Probably going to see this one called THE DRIVER that's just come out, sounds good. Like VANISHING POINT, which I loved.

S&D: Did you see DUEL?

JGB: Yes I did, on TV — was a bit disappointed possibly because it'd been built up. The first half-hour was great, but then it didn't develop that way.

S&D: Did you see TWO-LANE BLACKTOP?

JGB: Started to, I got a little bored with that...this was about the "race", wasn't it? I prefer VANISHING POINT. I thought that was a colossal film....

S&D: Did you see STAR WARS?

JGB: Yes...I did.

S&D: I liked it. I was very uncritical, I accepted the fact that it was a sort of trend.

JGB: It was — all right. It could have been so much more interesting, it had no stories...the space technology was impressive

S&D: It was like Starsky & Hutch on a big screen —

JGB: Beautifully.

S&D: The science fiction films I really like are the English ones between about 1958 and 1963.

JGB: Which are those?

S&D: Stuff like, VILLAGE OF THE DAMNED

JGB: — That was a lovely film

S&D: THE DAY THE EARTH CAUGHT FIRE

JGB: That was a good movie too

S&D: CHILDREN OF THE DAMNED is one of my favorite

JGB: That was a sequel to VILLAGE OF THE DAMNED?

S&D: I think so, it's sort of after the MIDWICH CUCKOO (by John Wyndham)

JGB: The VILLAGE OF THE DAMNED was based on the MIDWICH CUCKOO.

S&D: It's a theme I like very much, the theme that Stapledon has in ODD JOHN: the extraordinary child, and the ways they can go. I think it's very educational, almost like laying down guidelines for your own behavior...I was going to ask you about CRASH — were you showing films of car crashes at an exhibition?

JGB: No, this was at the New Arts Lab — I just put 3 crashed cars on display. Just there, in their gallery. I did it as a sort of test, actually, because I'd written my book THE ATROCITY EXHIBITION in which I'd had a character who'd put on a display of crashed cars, and I was thinking at the time of getting ready to write CRASH. I put on the exhibition in a way to Test my hunches. And that was interesting because, I had



Ballard at Shepperton

Photo: Lesley Evans

an opening party. I sent out invitations to art critics, invited a lot of people along. I've been to a lot of parties, but I've never been to one where everybody got drunk so quickly... A crashed Pontiac and a couple of English cars that had been in massive collisions. As we were setting up the show, where people'd walk into the gallery without realizing what was going on they'd see these crashed cars. And you'd get a kind of hysterical laugh. At the actual opening party, I've never seen people getting drunk socially with so much more aggression and belligerence -- I got nearly attacked physically by a reporter from the NEW SOCIETY. I had a topless girl interviewing people, and Moppy, the old TVX man connected with the Velox Lab, he had a closed-circuit TV going so people could see themselves being interviewed around these crashed cars by this topless girl -- it was all too much. Everybody got over-excited, the girl nearly got raped in the back of the crashed Pontiac -- it confirmed all my hunches, that show. During the month that the cars were on display, they were continually attacked -- they were rolled over, splashed with white paint by communists men, windows that weren't broken were broken, wing mirrors ripped off these wrecks -- it's absolutely amazing the amount of hostility.

SAD: Why is that?
JGB: Something about putting these crashed vehicles on display focused, pointed obviously a finger, at certain areas that most people kept quietly concealed. Their ambiguous feelings about cars and car crashes, obviously were released.
SAD: All the JAMES BOND films up the ante with car crashes.
JGB: That was interesting -- once I'd put on that show I knew I had to write CRASH -- that was all the confirmation I needed. Funny thing was -- the topless girl, she was originally going to interview people nude (I hired her to interview everybody nude) but once she saw the cars (I don't know what was going on in her mind) she refused to be nude, she would only be topless. So that the proprietries would be maintained -- you "had to hold the line somewhere" in the face of all this latent sexuality and perversion and all the rest of it. And (unknown to me) she later wrote a review, a very critical review of me at the exhibition, in French. Certainly the wheels were coming full circle -- rather like opening a topless restaurant and having one of the waiters review your "restaurant" in the local newspaper.

SAD: ...Did you ever see the MAN WHO FELL TO EARTH?
JGB: Yes I did...I guess it was a brave failure, the accent on the "brave" and not the "failure." Again, it needed a slightly stronger story line. I know the screenwriter cause he actually has written a film script of HIGH RISE, and he has a tendency to sacrifice the overall story line in order to follow up his own little (obsessions) which is a shame. I mean, NICK ROEG is so good a filmmaker, director, but he too actually needs a stronger story line.

SAD: WALKABOUT --
JGB: An amazing film, lovely film.
SAD: Always remember the scene at the end with the housewife.
JGB: Back at the flat -- was never quite sure what was going on there actually. This was years later -- was the idea that the whole walkabout thing was a fantasy of this bored housewife?
SAD: Or that it happened but it was so distant -- that's how I saw it.

JGB: I assumed, yes, that.
SAD: And I loved that bit of the awful unhealthiness of the cigarette as she was cooking this elaborate food -- so claustrophobic with the cigarette, and everything was so artificial -- it was brilliantly done.

JGB: Marvelous film. I loved the landscape too -- apparently a desert, but every 20 yards there's a wreck of an old car or something, like Shaperton.
SAD: The landscapes around here ARE extraordinary --
JGB: But people aren't aware of it -- you know most people see the world thru very traditional focus, through a very traditional lens. Just as to somebody reared on, say, Renaissance and post-Renaissance painting, with formal perspectives and all the rest of it, who are absolutely unable to take, say Cubism or any form of Non-representational painting, or any distortions of representation. It's difficult now to realize just how, say the Impressionists, who strike us as damn nearly Chocolate in sweetness...at the time, in the 1870's-80's -- Impressionism was virtually described as a Criminal Conspiracy to destroy a civilisation!

SAD: Which it was.
JGB: Well it was IN A WAY, it merely offered an alternative viewing hole... This is why people drive around, live in a landscape like this or like the landscape around Heathrow, without realizing what's going on...What I'm interested in is the sort of -- you see it coming in London, that type of inner-urban development which is not designed certainly for pedestrians, but also not really designed for motorists as well. You get it, say in Paris around the Montparnasse Tower, the DeVoras (sic) complex in Paris -- you drive to a place like that, & you HAVE to know your destination. You want to go to such-and-such a building, you go into the carpark of THAT building and that's IT baby, you don't walk around. You don't DRIVE around...you've got to have a SPECIFIC TARGET (like, to the Festival Hall or the Shell Complex) you don't have any options.

SAD: That's another thing very noticeable in HIGH-RISE and CONCRETE ISLAND -- that modern isolation -- because of all that, as in the case of the guy on the Concrete Island, you can actually be on the road trying to hitch a ride -- you might as well be light years away.

JGB: You can't stop here and you can't stop there -- well even if you wanted to if you were driving along, say the Westway near Shepherd's Bush at 60 miles an hour, and you saw somebody bleeding by the roadside -- you try to stop, you'll be in a multi-car pile-up, you'd be DEAD -- you'd be hit by about 15 or 20 cars. And of course you don't WANT to stop -- the whole system is engineered around the assumption that Nobody is going to express any IMPULSIVE CHARITY -- or do ANYTHING impulsive, for that matter! You no more can express some original impulse than somebody riding a rollercoaster who suddenly decided to get off -- once the rollercoaster begins you have to ride it to the end!

Many of these modern roads are beautifully landscaped, actually. The old people who've lived around are complaining like mad -- they're not complaining about the noise, but the destruction of

the visual amenities -- "We remember what the Harran road was like, and look at it now!" -- but the Motorway's the most elegant structure in that part of London, the houses are all decaying wrecks.

SAD: A group called THE CLASH did a song called LONDON'S BURNING -- the guy who wrote it lived in one of those flats by the Harran road with a view down the Westway, he was saying, "What a lovely way to spend the night/It's so great/driving in the red and yellow lights (on the Westway)."

JGB: Someone told me that HAMMIND based a song on my novel HIGH-RISE, but I doubt that myself.

SAD: Well, I think...high-rise blocks are very compelling pieces of architecture, and when you look from Archway toward Hampstead Heath, the City of London looks like a graveyard, the tall office buildings look like tombstones -- very frightening. An interesting thing: the top things you see are flat; it used to be the churches would rise, ever upward, and now you've got this "flat" which keeps you down on the ground.

JGB: A couple of years ago, when I drove back from Sussex...and I passed Croydon, about a mile away, suddenly I looked to my right, and there was this cluster of high-rise blocks like a mini-Manhattan that had just sort of come up from nowhere -- it was weird.

SAD: Have you been to Manhattan?
JGB: No...I haven't been to the 'States in about 25 years. (bored tone) I must go again. Also, people who've been there tell me frightening stories about all the violence, which I'm afraid rather puts me off.

SAD: I think London's pretty violent, some places --

JGB: ...The notion of a completely random event as the result of just some sort of meaningless attack lasting 10

of the weather, you'll be able to dial a visual input of say, all the newsreel material filmed yesterday in Los Angeles -- I'm talking about somebody living in a London suburb.

SAD: There was that story in LOW-FLYING AIRCRAFT about Re-creating History on TV --

JGB: Oh yes -- "The Greatest TV Show On Earth." But I can see that happening -- that one will have access to vast amounts of filmed information of every conceivable kind. One will be able to sort of Merge one's own identity with a huge flux of images of various kinds being generated everywhere else.

SAD: But how will that fit in socially -- will that mean people will spend less time working?...I think the 4-Day Work Week is already around the corner.

JGB: Well, most people are already working a 3-day week without realizing it. They're GOING to work on a 3-day-a-week basis, but they're probably WORKING a 3-day week. It's just a social convention to work Monday through Friday.

SAD: I'm very pessimistic about the likelihood of natural man-made catastrophes over the next 20 years --

JGB: I don't see Western Europe or the United States, societies there, DERAILING themselves -- quite practically, I don't think that's likely to happen. I think the reason why it won't happen is that the rate of Change itself is going to be so great, positively exponential, particularly when there's a whole development at present of what I call an INVISIBLE TECHNOLOGY -- mostly computers, processing devices, etc, etc, etc, which is going on around us -- which we don't know about. I mean I think the rate of change is a sort of PAUSE SUPPRESSANT -- 20 years from now, one will begin to realize the extent to which the applications of the computer in a thousand and one ways, will really create a state of

structure which is far too limited -- limiting.

SAD: Do you think there'll be enormous social changes which...a lot of people severely will not be able to cope with?

JGB: I don't know about that -- I think people are far more flexible than they realize...Take somebody with a fairly sort of limited social background in this country today, without any advantages of birth, education, intelligence or, special talent, let's say. Say some factory worker in the Midlands. He takes for granted a range of possibilities in his life -- an average holiday in the Bahamas, or if not the Bahamas the Seychelles...a Cortina, a fairly high standard of medical care in absolute terms, etc etc etc...TV, records, a vast range of goods hygienically presented in supermarkets. His local Hyde Street offers a range of fabrics, styles, furnishings, you name it -- a staggering diversity of possibilities, of a kind that say, his father in the 1930's would have been amazed at. But this is the average sort of working class (man) taking it in stride....I think this applies on all levels. My father took for granted things that would've amazed HIS father -- I look at my own life or the lives of my friends, people in their 40's -- we take for granted, we make a whole huge list of assumptions about things, say that my mother (if she were still alive, in her mid-70's) would really be rather shocked by. I mean, kind of built-in tolerance, for example, of a huge range of what to my mother would be regarded as rather deviant interests -- I mean something like being interested in abstract painting. I think TOLERANCES are something that's increasing...

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SAD: Right, and a lot of them take cocaine.

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SAD: It took JOHNNY ROTTEN a year and a half!

JGB: In the future (this is part of the problem in the "arts" as well) you'll get some radical new ideas, but within 3 minutes it's totally accepted, and it's coming out in sort of your local supermarket....

SAD: ANDY WARHOL has been so perceptive about this --

JGB: Absolutely, everything Warhol's said is so right about -- he's terribly, a genius

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PERPETUAL CHANGE which will be a tide that will just sweep everybody along without

SAD: being able to do anything about it
JGB: Right! they'll be happy to go along with the tide. I think you'll get an inflammation, a rate of information flow, and a sort of rate of change, in the last 2 decades of this century and the first 2 of the Next, equal to the enormous rate of viable, enormous rate of change, that took place in the first 30 years of this century...let's say from 1880 to 1920. In Everything!

Auto's are obvious things, I mean things you can see, like houses, electric lights, cars, radios, telephones, bridges, ships -- everything! The Creation Of The Twentieth Century took place. What we may see, I think, in

seconds: one may be not necessarily killed, but profoundly traumatized, even severely physically disabled for years. I mean, I can walk around parts of London -- those parts of London that I visit, let's say -- or I can walk around those parts of Paris I visit, or Rome, with complete confidence that a meaningless attack is not going to happen, any more than say, an engine is going to fall off an aircraft and land on my head!

...Well, you're getting a certain element of political violence now, aren't you? If one had scripted an episode five years ago, and had a scene where passengers in an airline bus were machine-gunned as they got out of their hotel in Grosvenor Square (sic) of broad daylight by an Arab terrorist -- I mean it would be put down as a ludicrous fantasy, you know -- one just wouldn't have believed something like that.

SAD: Do you watch television?
JGB: All the time. I watch a lot of TV when my eyes are tired and weeping -- also I enjoy it. I think it's terribly important to watch TV. I think there's a sort of minimum number of hours of TV you ought to watch every day, and unless you're watching 3 or 4 hours of TV a day you're just closing your eyes to some of the most -- synthesis of reality, & the CREATION of reality that TV achieves.

It's the most important sort of stream-of-consciousness that's going on! I mean, NOT watching TV is even worse than say, never reading a book...I think the biggest developments over the next 20,30 years are going to be through the introduction of VHS systems...and I don't just mean the cassette thing -- playback gadgets -- that in itself would be quite revolutionary -- but when, say, every room in everybody's house or flat's got a camera recording what's going on -- the transformation of the home into the TV Studio -- is the creation of a new kind of reality. I mean reality is electronic.

SAD: But what's it going to do -- it's going to make people so introverted, self-conscious, is it not?
JGB: I think only in the short term -- in exactly the same way as when you list get a camera, you spend your time photographing children playing in a paddling pool. But after awhile, you get more ambitious, and you start taking an interest in the world at large. I think the same thing will happen -- beginning with endlessly photographing themselves, shaving, having dinner together, having domestic rows -- of course the bedroom applications are obvious. But I think they'll go beyond that, to the point where each of us will be at the center of a sort of non-stop serial, with all KINDS of possibilities built in. You may be able to splice in bits of KEY LARGO and CASABLANCA into the daily record of your life, to the point where you literally DO become a character in a Bogey movie, or what have you.

SAD: But they always say that people fantasize...making love with somebody else -- this is just a logical extension of that
JGB: I can see that coming. But I can see a sort of huge extension of video Live material which will be accessible at the press of a button, so that just as now you can dial a poem or a record

the years 1980 to 2020, will be the Creation of the Twenty-first Century. It could be done in terms of Information Systems, TV, the Video World.

SAD: The whole thing now is Access to Information
JGB: Yeah, but that'll end. Once everybody's got a computer terminal in their home, to satisfy all the needs, all the domestic needs, there'll be a dismantling of the present broadcasting

structure which is far too limited -- limiting.

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Photo: LESLEY EVANS

politics of Punk by NO

"Workers are boring!" says DEBBIE DUB, editor of STARTING FIRES. This was one of several responses heard among punks around the DILS' Labor Day concert to support railroad workers during their recent national strike, a walkout described by the RR employers as an illegal, industry-wide wildcat. Work IS boring, and workers who submit to it without rebelling are worse than boring....they are also getting HADER. Young workers HATE work because it's boring -- this is why productivity is down so low in the US, why absenteeism is up so high, and why workers go from job to job, unsatisfied. It's why workers are striking. The coal strike and the summer wave of strikes culminating in the September national railroad strike, have posed WORK & WORKERS as issues in the US for the first time in decades. Is it really necessary to alienate one's self from young workers because they are not yet rebellious enough? Rebels should deepen revolts, not dismiss them for their weaknesses.

The Labor Day railroad workers' benefit at the Mahoney, with the DILS, MUTANTS and DEAD KENNEDYS, collected over \$400 for strikers in Bellevue, Ohio, who had been attacked by railroad company police. A criticism of that event by Debbie Dub & her friends was that "by supporting striking workers you're actually supporting corrupt unions." But today, in 1978, workers on the railroads and elsewhere are not going out on strike because the union officials tell them to. They are striking to confront their bosses. In the coal strike, the railroad strike, and many others (more below on that!), the union officials have acted on the side of the EMPLOYERS, and the workers know it. Most workers DESPISE union officials -- they know better than anyone else how corrupt union officials are. They know union officials are the company's agents -- that's why most workers don't go to union meetings. But workers do not HESITATE to go out on strike. When they do, it is COWARDLY to attack them for not having fully broken with the unions, especially now when a new MOVEMENT of workers is just beginning. Workers on strike MUST be supported -- they are humans struggling for freedom, and not merely union members' cards!

Another example of political shortsightedness comes to us from M. Dagley of the Boston band THE GIRLS. In a "Trotskyite" critique of an earlier NO column ("Civil War in Europe," S&D #7), Dagley writes, "...the party paper is a must. This is the means to get the truth out to the workers. There is nothing that can take the place of the party organ. Nothing!" This is an example of another direction of misunderstanding of worker politics: extreme Marxist dogmatism. Here everything is dismissed if it doesn't fit into a preconceived ideal form of "the Revolution" derived from a quasi-religious reading of old texts: Marx, Lenin, Trotsky etc. Dagley's critique, titled "Against Individual Terrorism," deals not with strikes but with the so-called "Baader-Meinhof gang" and the Red Brigades, who Dagley attacks from the perspective of the US Socialist Workers Party. Dagley dismisses the European urban guerrillas because they are not orthodox-Marxist enough -- they are not acting through the correct Party organs -- which are read by virtually no workers and even fewer of the "masses".

What the Dubs and Dagleys have in common is that they dismiss the actual revolt of oppressed people because it doesn't fit in with their preconceptions. Their rejection of REAL LIFE rebellions reflects their distance from REAL WORKERS. They do not PARTICIPATE. Their "revolt" is for themselves alone.

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To their credit, TONY KINMAN & the DILS PARTICIPATE. The strike of Norfolk & Western Railway clerks began on July 10. In the middle of August, Tony was approached by a group of railroad clerks with the proposal for an NW Ry strike-relief benefit. The DILS conferred and said Yes. The Labor Day Benefit was the ONLY support action for the NW Railway strikers launched outside the rail workers themselves. Within 3 weeks of the benefit (September 27) the strike was National, and within another 2 days the press was in a panic, screaming about the DEVASTATING effect of the strike on the nation's economy. In the words of TIME magazine (10/9/78): "(The strike) threatened to derail much of the economy. If nothing else, the four-day ruckus showed just how dependent the U.S. still is on its rail system -- and how quickly it can be disrupted by a single union."

The DILS demonstrated their support for the railroad workers as soon as the national strike began. Tony Kinman, Dils' manager Peter Urban, roadie Stacey Means (a 17-year-old Oakland black) and Sadie Deeks visited the struck Bay Area rail facilities and strike headquarters each day of the conflict. Late on the night of September 29, Tony, Peter and Sadie drove with a striker to a railyard in the South Bay. The striking clerks were encamped at the yard gate, with a fire burning. However, a generation gap in the ranks of the pickets was spotlighted by the punk rockers' visit. Tony and friends were invited to stay at the picket line and hang out with some of the younger clerks, refreshments were served & passed around. Some younger strikers expressed their surprise and real thanks when told of the DILS' benefit for the NW strikers.

But the late night air was tense. When the DILS came around the fire a couple of older workers made a show of moving away, mumbling cracks about people who dress weird. The situation was made more difficult because at the moment the punks showed up the picketers were awaiting the arrival of merchandise hauled to the struck yard by scabs. Railway police were patrolling, watching for "illegal" actions.

The day before, a scab driver entering the yard almost killed a picketing clerk; on the first night of the strike a railroad official attempted to run over a picketer. The pickets were under a severe battle strain -- tempers were short.

Suddenly some of the older workers were muttering angrily among themselves. A young redneck-hippie clerk came over and said, "Your friends will have to leave. We don't want no outsiders here in the strike zone."

Some of the younger picketers protested, but the Dils' friends left. Later someone apologized. But this incident shows how backward -- what racist, sexist, conformist assholes -- many workers, young & old, still are. The new workers revolt has just begun, and open-minded, radical elements are still a minority.

The national railroad strike ended on September 30, when union chief F.J. KRULL of the Railway Clerks ordered the workers back. This brings up, again, the question of the unions. In the coal strike, the union officials FOUGHT to break the strike. In the rail strike the union officials effectively BROKE the strike.

In Northern California, warehousemen are fighting a desperate battle against SAFEWAY. The issue is Saffway's "M-T-M": Man Turned Machine. A computerized warehouse workplan in which everyone who doesn't fulfill his daily quota is fired! The strike against Saffway is a direct revolt against the boring, increasingly totalitarian character of work, and is now the most important strike in the country. The Saffway strike is being openly broken by the union officials.

Today, workers are under attack. Employers everywhere are cutting wages, closing plants, and automating. A lot of people think automation is fine -- Let the machines do it! Who could disagree? People SHOULD be liberated from the boredom of work, and machines should do as much as

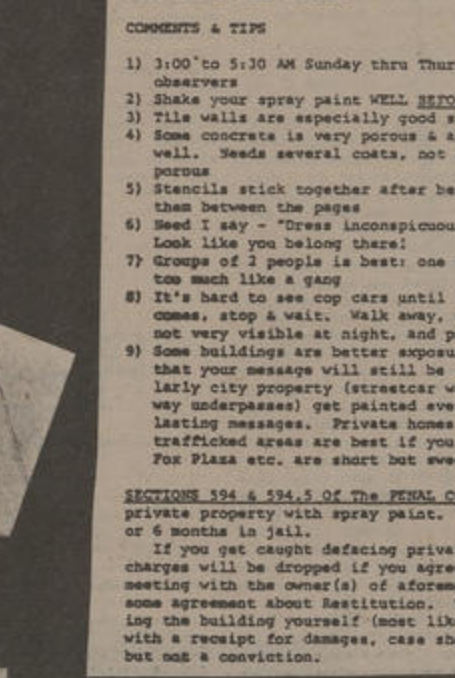
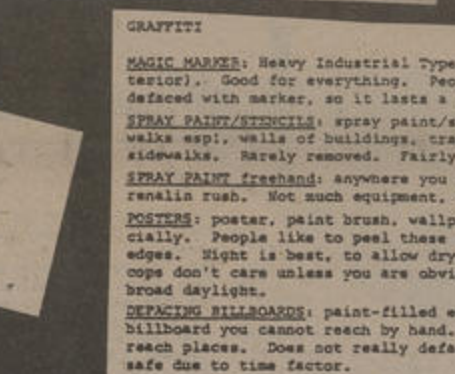
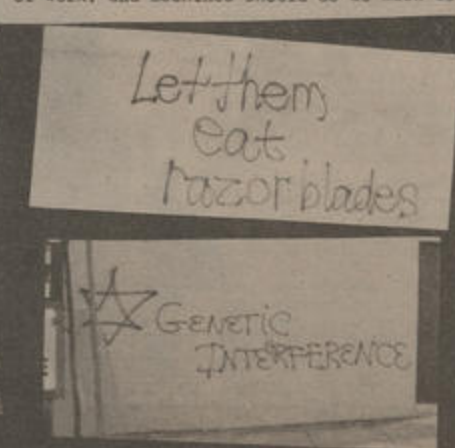
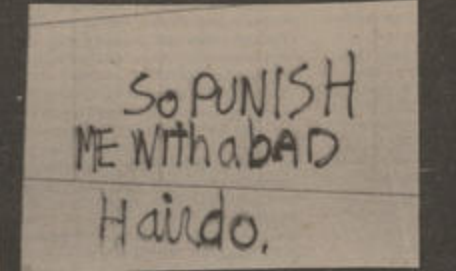
possible. A liberated technology liberates: the electric guitar. But the aim of employers who introduce computers is NOT to make life easier for people -- it is in order to extend their control over the lives of workers that employers introduce computers. Machines now serve to TEND humans. The workers at Saffway don't want to be tended!

The role of unions & union officials is to restrain and repress the REVOLT of workers. The unions exist to POLICE the workers. The unions are arms of the government acting in the service of the employers. When strikes take place they block them or take them over and betray them.

But that 'system' must be dynamited! It is escapist to think that workers can reform unions by simply getting rid of corrupt union officials. The unions are far too deeply integrated into the state structure for one to think that they can be REFORMED. They and the state they serve must be totally REJECTED. As for the mirage of a new, independent union, organized against the old unions & the state; the truth is that the union as a weapon of workers is long obsolete. Its methods and principles correspond to a long dead time -- pathetic nostalgia.

Workers are sick of their OPPRESSION. A total change in the organization of work in society is on the agenda; such a transformation requires the overthrow of the corporate tyranny presently in power, which cannot be carried out through UNIONISM. Workers now need an arsenal of totally NEW weapons: WORKERS NEED IMAGINATION. And the cause of freedom needs workers AND punks!

Recommended reading: UNIONS AGAINST REVOLUTION, a pamphlet by G. Munis and J. Zerzan, available for \$1 from Nico Ordway, or send \$1.25 postpaid to N.O., 2436 Jones, San Francisco CA 94133.



GRAFFITI

MAGIC MARKER: Heavy Industrial Type. Buses, restrooms, walls (interior & exterior). Good for everything. People seldom bother to paint out small areas defaced with marker, so it lasts a long time. Very safe.

SPRAY PAINT/STENCILS: spray paint/stencils made of thin-glossy cardboard. Sidewalks, walls of buildings, traffic signs. Fast, Catchy - Lasts forever on sidewalks. Rarely removed. Fairly safe, but a lot of equipment to handle.

SPRAY PAINT freshhand: anywhere you can get away with it. Versatile - heavy ad-repellent. Not such equipment, but time factor makes it not so safe.

POSTERS: poster, paint brush, wallpaper paste. Telephone & Light Poles especially. People like to peel these off. Make sure they are pasted down on edges. Night is best, to allow drying time before viewing. Relatively safe, cops don't care unless you are obviously defacing property. Can be done in broad daylight.

DEFACING BILLBOARDS: paint-filled eggs (plastic bags don't always burst). Any billboard you cannot reach by hand. Nice effect, long range for those hard-to-reach places. Does not really deface billboards unless you throw a lot. Fairly safe due to time factor.

COMMENTS & TIPS

- 1) 1:00 to 5:30 AM Sunday thru Thursday is best time, least amount of potential observers
- 2) Shake your spray paint WELL BEFORE leaving the house
- 3) Tile walls are especially good surfaces/hard to remove graffiti from
- 4) Some concrete is very porous & absorbs paint quickly without showing up well. Needs several coats, not always worth it. Painted concrete is less porous
- 5) Stencils stick together after being used once. Carry a newspaper & stick them between the pages
- 6) Seed I say - "Dress inconspicuous." A good drag is hippie street person. Look like you belong there!
- 7) Groups of 2 people is best: one to paint & one to look-out. 3 or more looks too much like a gang
- 8) It's hard to see cop cars until it's too late. A good rule is, if a car comes, stop & wait. Walk away, or just stand there & be cool. Graffiti is not very visible at night, and probably no one will notice
- 9) Some buildings are better exposure -- pre-existing graffiti is a good sign that your message will still be there tomorrow. Some locations, particularly city property (streetcar waiting stations, blue BART stations, freeway underpasses) get painted every few months and are prime spots for long-lasting messages. Private homes are not a good idea. Non-residential well-trafficked areas are best if you want it to last, although Bank of America & Fox Plaza etc. are short but sweet....

SECTIONS 394 & 394.5 OF THE PENAL CODE relate to vandalism & defacing of private property with spray paint. Both carry a maximum penalty of \$500 and/or 6 months in jail.

If you get caught defacing private property, it is often likely that the charges will be dropped if you agree to make Civil Restitution. This entails meeting with the owner(s) of aforementioned defaced building, and coming to some agreement about Restitution. This could be in the form of cash or painting the building yourself (most likely cash). When you appear again in court with a receipt for damages, case should be dismissed. You will have an arrest but not a conviction.



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PETER URBAN

Photo: Richard Peterson

PETER URBAN manages the DILS....

S&D: What difference do you see between the scenes politically here in the US and in England?

URBAN: I seriously question nowadays how political the situation was in England and how much was a media over-reaction. I find it very disappointing that the punk scene in America is not very political, just as I find it very disappointing that the working class internationally is not very political. Because to me, in this historical epoch, it is basically inexcusable not to be political since we are being crushed by the system of capitalism, and it's time to throw it off! I'd like to see everybody political! I'd like to see everybody a communist, and those who weren't should get a bullet in the head.

S&D: What is your reaction to the rejection of punk rock by the "Left" in the US?

URBAN: The American Left today is a bunch of pristine thinkers in their little ivory towers, who try to formulate revolutionary principles without any feedback from the working class. The problem with the organized Left is that they have no faith in the working class. One of the points that Marx makes very clear, which people tend to forget, is that the point is not to raise the standard of living of the working class — that is not sufficient. What you have to do is obliterate their alienation in society. Which means not raising wages, but obliterating the wage system that turns them into wage slaves. The owner is only allowing the worker to make a high wage because he is making such a huge percentage of profit.

S&D: Marx says that the aberration in society is not that workers are low paid but that work is bought and sold.

URBAN: Exactly, and that is what has to be overturned.

S&D: Let's get back to what you've said about the US being a fascist state — URBAN: People tend to see fascism in terms of B-grade war movies, where fascists are portrayed as sadists whose only reason for living is so they can torture people. There's this whole mythology. What fascism is, is an economic system which occurs when capitalism goes into crisis. It is the only way for the bourgeoisie to maintain their position in society and insure their profits.

America has used Nazi Germany as a cover for American fascism. I think one reason we have seen Nazi Germany held up so much more than fascist Italy or fascist Spain is precisely because it's much easier to exploit the violent horrors that occurred in Nazi Germany. You didn't have in the early days of Italian or Spanish fascism the concentration camps and the wholesale slaughter of Jews. People have come to associate fascism with racism. In the example of Nazi Germany anti-Semitism and fascism become so synonymous that it becomes very difficult for the American public to understand fascism when there is no anti-Semitism attached, or at least when that is not a key characteristic. The state of Israel today is an extreme fascist state, but nobody recognizes it because it is composed of Jews.

Why I consider America fascist is that capitalism has reached its period of crisis and necessitated the develop-

ment of a military economy and a corporate state. In a military economy your chief consumer is the state which basically has unlimited funds through its power to tax, unlike the private citizen who's dependent on wages. So you basically set up a commodity society where the consumer is the state, and what is purchased must be a very short-lived commodity — and nothing is as short-lived as a bomb which can only be used once!

URBAN: Exactly — fire it once and you can't fire it again. Where it was really shown wasn't so much in WWII but in Korea. Basically 2 things: the cold war period was actually very important because of the buildup of tactical weapons even though they were not employed, and the Viet-Indo-Chinese conflict where we fought a no-win war deliberately so that we could have 15 years to dump our armaments in rice paddies repeatedly & senselessly so there would be a continued market. And it's very interesting to note that the First major depression or recession in America since the Great Depression occurred immediately after our final military intervention in that same period of history. If you look at it from the mid-30's to the present, we've been involved in some form of war whether it's a build-up of strategic weapons or actual warfare, for some sort of foreign policy action. We've been involved continuously in warfare for the past 40 years and immediately following that period when we no longer (because of the American public being unsupportive) — because PATRIOTISM which is also a very fundamental thing in fascism because it takes the workers' minds away from their repression, had ceased to be powerful after the late 60's. It's now being redeveloped but for a short period it was not a major influence and therefore, they did not get popular support for a war. And in that period when we were not involved in any outer conflict and could not also get support for strategic arms, we had the first major recession since the Great Depression. That's why we were in the Cold War and why we'll end up in a war soon. It's interesting to note that the US might even align with, say Rhodesian guerrillas against the white Ian Smith regime which we've traditionally supported, because they can, at this point in time, get easier popular support for it and they need to employ the weaponry, and it's not really very important to us who wins that conflict as long as we can secure our domestic interest.

S&D: That explains the change in foreign policy.

URBAN: By supporting them we can ensure US holdings in Rhodesia or Southern Africa; we support the right side & are victorious. It's much easier to stir up popular support in America for the rebels than for the Smith regime and therefore it's quite profitable to support the guerrillas, because we can arouse popular support and dump our armaments.

There was an interesting article by this liberal journalist on why we should not support Somalia to stop the spread of "communism." It basically said that communism can only occur in areas where there is no other hope aside from the communist revolution. Get Somalia out so we can temporarily raise the standard of living to basically subvert the rebels.

If we can get Somalia out it'll defeat the rebels because what we can do then is have the electoral process continue and they can get someone somewhat more liberal, however still basically in the US interest, and the people will be sedated and they won't feel the need for guerrilla warfare.

S&D: Who do you think would be an emergent symbolic figure for that role?

URBAN: I'm really not familiar enough with internal politics of Nicaragua to say. I imagine it would be a Social Democrat of some sort — that has been the tendency recently, to support Social Democrats because we know they'll be a buffer against the Soviets and against the Euro-communists, but at the same time, they will give at least the outward guise of working in the interest of the population of the masses, and therefore they can get into office, maintain the office for a long period of time and be basically supporting our interests. That's why the US can't support fascists anymore. In Chile we can still support the fascists because they have strong enough control. Portugal, for example — we can no longer support a fascist; in Spain we cannot support an admitted fascist. We're supporting the "Centrist" forces that are more "democratic" although it's quite obvious that in the Spanish conflict, if the CP had not won the election, the king would have declared it null and void. So we supported the "moderate" forces and they were able to give the guise of democratic reforms, therefore keeping popular support to some degree without basically altering the economic and political policies toward America, and in fact internally. I think that'll be a real strong trend in American foreign policy. Unlike the 50's or early 60's when we were very quick to support fascists of one sort or another like Thieu in Saigon. We find that that is no longer a valid policy because we no longer can maintain popular support for those people, so we now switch to the more liberal forces to avoid the radical forces getting in.

S&D: That's a major tactical shift — I'm not sure if it's really been noticed.

URBAN: No, I don't think it has — the left keeps stupidly talking about US support of fascism and they're beginning to look absurd because it's harder and harder to substantiate. Even in Chile, if we could push for moderation so as to avoid the possibility of another insurrection occurring there. Although I think we feel a little safer in Chile because the fascists have been so successful — they're destroying the Left and the workers' movements. If they weren't such a strong group, then we'd probably feel very unsafe in supporting them. Same in Marcos' case — Marcos is sufficiently strong to keep down the masses so we feel secure in supporting him. But there may be a shift in those policies. Basically, a domestically conservative line and a foreign progressive line is the true policy development. There's definitely a return Right domestically but as far as our foreign policy, at least at face value it is more liberal...I'm sure they'd like to see a black leader in South Africa, but a "moderate" black leader.

S&D: Sort of an Andrew Young type URBAN: Or I was thinking, a Mobutu, or we'd like to see a Jomo Kenyatta in So. Africa.

S&D: That was interesting — when Kenyatta died, he was eulogized in all the bourgeois press.

URBAN: I can even envision the day that in certain situations we would support CP's (communist parties). But the Spanish CP has probably taken the strongest line against the Soviets. As far as the Euro-Communists, the Spanish CP has been real hard line against the Soviets and I can see the possibility of the US supporting it in some point in time. Not right now, but at some point in time basically against the Ultra Left. Because that was the problem in Portugal — the Ultra Left — you know, the Trotskyite parties and the Communist/Anarchists were very strong, and when the CP took over, the Ultra Left set up Workers' Councils against the government. THAT was very threatening to us. Because the CP in most countries is far less threatening than the Ultra Left. And Portugal was a very rare situation where the Ultra Left actually had sufficient power — that doesn't exist anywhere else in Europe, but in Portugal it did. The reason we wouldn't support the CP there is that they were very strong Anti-Soviets. It is very interesting that the Spanish aren't as Anti-Soviet, because I'm sure you know, when they were in exile, they were in the Soviet Union and just returned very recently. Had they expressed any anti-Soviet sentiments while in the Soviet Union, I doubt if they would've ever returned to Spain....

S&D: Do you ever have dreams?

URBAN: No, not that I remember. S&D: You don't remember ANY dreams? PETER: I haven't remembered a dream in years. I actually have a recurring nightmare but it only lasts a few seconds.

S&D: What is it?

URBAN: Have you ever seen that picture of dead communards in their caskets, from the Paris Commune? I have these short flashes that recur all the time, where I see the dead communards and hear screams.

S&D: Do you think that the human being is an animal?

URBAN: Yeah, but I think human beings are separated from animals because they work.

S&D: You mean they KNOW that they work? PETER: No, in that they DO work. S&D: Don't you think that, if you're a mammal, that has a great determination on what you do — that you do a lot of things because you're an animal?

URBAN: I think manual labor actually is a whole lot of fun. In fact it's very interesting to note that laborers do with their free time. It's a myth that working people just sit at home in front of the television — they also do things like painting and —

S&D: You know the average child watches 4 or 5 hours of TV a day —

URBAN: Yeah, I know. There's really no options; but I also know that there are thousands of amateur carpenters and people that paint by numbers and people that re-do their houses 12 times a year or their super-vans, people that tune up their cars as a hobby. The point is — even people who work 8 hours a day, in their leisure time take part in Labor Activity, but since they're not alienated from that labor by the wage system, they find it enjoyable. And therefore, if the wage system was abolished, labor could mean fun!....

S&D: I want to ask you a question for the SLASH clique. Why did you have a "doadectomy"?

URBAN: I don't want to talk about sex — actually, I will. Some people consider me a modern puritan. I go around telling people I'm an eunuch, and that I've had what the DILS and I kiddingly refer to as a "doadectomy". I really think too much is made of sex. Sexuality in modern society is used to sedate the working class. Sex has become an escapist thing. What I care about is that people do not become obsessed by it, & are not so wrapped up in it that it makes it possible for them to forget everyday life.

S&D: Do you think punk fans live vicariously through their bands?

URBAN: People shouldn't be forced to live vicariously through a band. That was one of the original ideals of punk — the audience should come into a realization of themselves, recognizing their own self-worth. There should be a mutual respect going on so that you can feel you're a fan of this band and the band respects you for that. Not manipulates you, not exploits you, not takes your money and runs, but has an honest respect for you and appreciates your support. I think it's really despicable for a band to hold their audience in contempt.

S&D: What do you look forward to?

URBAN: I look forward to the day the International Working Class takes its rightful lead over society.

S&D: How do you think we should respond to Nazism?

URBAN: If it's at all possible to do so without anyone knowing, so that you can't be arrested, I think you should kill them. I think all fascists should be killed. I think the bourgeoisie should be killed too. I go a little more moderately on then. I don't go for indiscriminate violence. Fascists are another matter. They're leeches. More than that, they're our enemy and they're armed.

I believe in the general strike and in workers mobilizing. Not just going on strike, but arming themselves and preparing for revolution. I think every worker should have a gun. They should use them wisely. Everyone who's not a worker should be unarmed.

When I was with the Spartacist League I had gone to do support picketing for a group that had been on strike for some time. The police were there for the purpose of clearing us out of the driveway so when a scab drove up, he could get through. The police were there to break the strike. At one point we were yelling at the scabs and this guy just touched a scab's car so that he could lean over to say something. Immediately some cops grabbed this guy, wrestled with him, and started to put handcuffs on him. Luckily there were enough of us there — thirty or so — that we could surround these cops and say, "You're not taking him! He's with us, and you're not taking him!" Then they released him. I got to see right in front of me that the police were on the side of the bosses, they were on the side of the scabs, and they were against the working class. But it also taught me, that when we've got the numbers, we can stand up to them....

(Interview by Vale & Nico Ordway)



NUNS 1976-1978

PHOTOS: SUE BRISK



HECTOR (ZEROS) + BLANCHE



BIAFRA (DEAD KENNEDYS): I open a NEWSWEEK. There in the back of the International section is a picture of a sinister Bokassa-like character with long black Indian hair wearing a black graduate's cap & robe & standing behind a podium looking pissed. The accompanying article brings up black & white images in my mind of wild dockside parties & hungry sharks feeding furiously on human flesh. I then see this map (a fictional map of TOGO).

I am now in Togo, approaching Dahomey the capital city (sic). There are 3 of us; me, a white guide and the boat operator floating down the river toward Dahomey. The boat is rectangular, painted white & yellow like a garden fence. Paddled with a long bamboo pole. Oh shit -- it tipped over. Pull yourself along the vines & tip the boat back. There are lots of freshwater sharks in Togo, the water is a very muddy brown.

Dahomey. Two of us now. The boatman enters a 4-story black building no wider than a file cabinet. Inside he gets my "papers" while I follow instructions, climbing up the "handles" to the roof, and wait. God, what a wobbly building! There are narrow unpaved streets & brown dirt buildings around me. Robed people push carts to and fro and say nothing to each other. A police state.

I traverse from the roof of this cabinet to the window of a peeling tan stucco house next door. Inside, it reminds me of 8th & Howard. But this is an adventurers' palace, not a punk place. Another brown-haired man in a striped t-shirt and captain's coat beckons me to follow.

(later) I return to prison from an unauthorized walk. After scrambling over 4-foot adobe walls with an azure velvet t-shirted redhead man, I sneak back INTO prison. After ducking under a low doorway I find myself in a black cement "zoo" room. I am down in a moat where white people on either side dressed in white or orange neo/Aztec loin-cloths are playing handball with several white balls. OW! quit aiming them at me! Awright! Awright! I'll get over to the other side. I crawl up over the left side of the moat onto an open air fenced-in sandy area to join my fellow prisoners. I make conversation with the tattered robed mostly white weathered losers as the hot desert sun beats down on the gravel we sit on.

Silence as the Shadows-of-Knight-haired handballers halt and stand at attention. We all fearfully face the Commandant as he enters. He is an Arabic man with a long crimson priest's robe and a white and olive Hawaiian shirt turbaned on his head like an oblong vase. "Which ones of you went out last night?!" Tell me or I'll tell you." I cower inside and try not to look guilty. Somehow I know he will not find me out. But a quick look over my shoulder reveals a tightly bound human stretcher 4-prisoners wide and 8-long, being nonchalantly carried off by black guards. These human rafts will shortly be fed to the sharks. The Commandant isn't kidding....

TONY DIL' You know about the White Power gangs beating the shit out of punks-- OK, I dreamt -- apparently one of the guys has a big Nazi emblem, swastika with an eagle on it, with WHITE POWER tattooed on his body. Now I dreamt that me and him got in a deadly fight, just us two, in the back of that parking area behind the Mabuhay. Nobody was around, just us. And it was a really bad fight-- we both were getting beat up pretty bad. And at the end of it we had pieces of lumber -- we were trying to kill each other. I ended up killing him by bashing his brains in with that, and I was pretty badly fucked up myself. And I was walkin' out of the alley, and all the punks were hangin' out out front. Also in this gang -- it's half made up of older assholes and young assholes -- anyway, as I was walkin' out of the alley 3 of the young ones (they were all about 5' tall, young, and were all holding big knives) -- and I was dead tired, and I looked, and thought, "Shit, these guys are going to kill me unless I get some help, I just can't fight anymore." So I started yelling for some of the punks to come and help me, cause I didn't want to die. And a couple of em came around, lookin' in the alley, & saw what was going on, but none of em would help me out. And as the dream was ending I was being like stabbed to death by all 3 of these kids swarming around me just like the assassination of Caesar -- well, I didn't mean it like that. And when I woke up from that dream I was really pissed off -- I didn't wake up frightened or anything, I just woke up really frustrated....

KARLA "MAD DOG" (CONTROLLERS): I used to have this dream all the time, 8 years ago, when I was living in Oceanside. I had my own room and you could see the ocean from my room, so I woke up every morning and checked the surf. And all of the sudden the ocean started coming right up to the house, and I'd stand there and go, "Oh great, I don't have to walk 50 miles to the beach!" All of a sudden you could see like, smoke coming out of the ocean, and the Merrill-Lynch bulls were coming, and you know how they section off and go like that when they come right up to the screen? Well they went off except one came and crashed in to my bedroom window and, my room was like small but it was real big for this bull, and it went around and trashed up my room and I was like standing outside screaming. And I used to have the dream like every other night -- same dream -- for like 8 months....My other dreams I won't talk about -- they're too erotic!

SALLY (MUTANTS): i dreamt that someone carved me a pair of shoes made out of apples. they were just beginning to ripen....

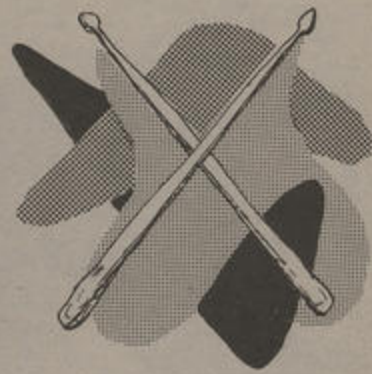
PENELOPE (AVENGERS): Last night I dreamed I was looking for Q-tips and I found a box and they were all used.... what else? Oh! I had this dream that I went to play this concert in Los Angeles, and the CONTROLLERS opened the show, and it was Karla singing with a real long cord, this girl playing a grand piano and this guy playing pots & pans. And Karla started climbing up this, 60-foot pine tree and she was climbing really fast, like 10 feet per second and singing at the same time. I was going, "Oh God I'll have to try that some time, it looks great." And then I started trying to make a people avalanche on this hill, it was covered with snow and all these people were sitting on it, festival seating -- they sat and watched Karla climbing up this tree. Me and Jimmy were trying to start a people avalanche, and no one else would roll down the hill with us....

DREAM #2: I was at this deli and I was eating a roast beef sandwich and you know how roast beef sandwiches sometimes are really tough, won't break. I was eating and it was really stringy, kept coming out -- these long strings, I was pulling further & further & further & they just wouldn't rip off. Then this friend of mine said, "Try one of these" -- it was a pigfoot sandwich with the toe sticking out -- I woke up.

DREAM #3: I had this dream I was flying -- I was in this town that was being attacked by some troops, sort of like robots, they didn't have personalities. I was in the guerrillas, the natives, and we were digging all these tunnels in this ridge that stuck way out into the ocean, because we knew they were going to land. And they landed & I was running through the tunnels like mazes, trying to lose them & they were chasing me. Finally I came out the other side of the ridge and they were still right behind me and I was running straight toward this cliff. And I just said, "I have to fly" and I jumped off the cliff and started flying. And they were shooting at me, the bullets were in the air and I was swimming over to the side so I wouldn't get hit by the bullets, dodging them. And then I flew away, met up with this other girl and we decided to call ourselves The Flying Tigers. And we just kept flying -- it was the longest I've ever flew in a dream, seemed like half an hour or something. And I was going, "I'll never have to take the bus again!" It was great, just flying over all these cities.



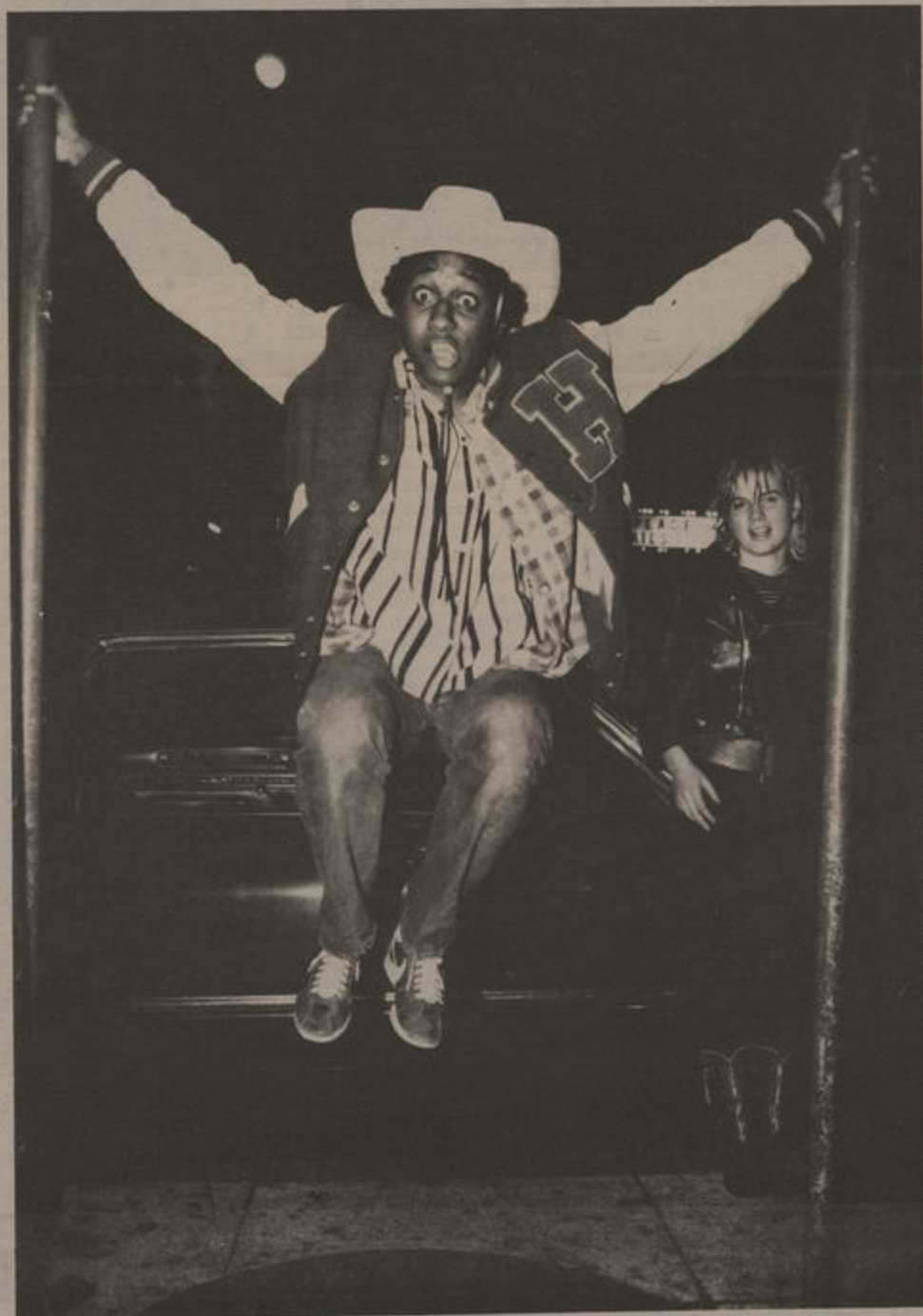
The baddest Mad Dog drummer on the West Coast is KARLA MICHELLE DU PLANTIER the only black girl in punk rock, and undoubtedly the best girl drummer. She drums for LA's THE CONTROLLERS, with MIDDSPINE on guitar (he broke one the last time they played the Mabuhay) and multi-talented JOHNNY STINGRAY playing Fender Mustang Bass. They've got a recent 45 out: DO THE UGANDA/SUBURBAN SUICIDE/SLOW BOY, available from Siamese Records, 1214 Clark St. West Hollywood, CA 90069 (\$2). And they're even better live -- they may move to San Francisco... (Intv by Vale)



up!" And they used to beat him up all the time -- take his board and smash it. S&D: Do you have a surfboard? KARLA: No, I used to. I haven't surfed in about 4 years, because my asthma got real bad, and my doctor told me to stay out of the water. I was born with it, my mom has it. I was really into surfing ALL THE TIME -- I was getting pretty good at it. I was paddling out at the Santa Monica Pier, it was in the winter, there were 6-foot waves. I was having a hard time breathing, and my chest started hurting. I thought, "I'm getting a little tired, I'll go out on a couple

CONTROLLER: KARLA MAD DOG

S&D: What's the difference between a junior dyke and a senior dyke? KARLA: I already explained that in NO Magazine! S&D: Yeah, but I want it restated. KARLA: OK, you have men and you have boys, right? There's really no in between. You're a boy and suddenly you're a man. So a junior dyke acts like a boy and a senior dyke acts like a man. S&D: Thanks...where were you born? KARLA: I was born in L.A. but I lived all over the country because my dad was a Marine. S&D: You lived on military bases? KARLA: Yeah, except in Philadelphia we sort of lived off base...I've lived in all kinds of places, down south, up north, in between, around... S&D: Name a place. KARLA: Oh, Hawaii, Death Valley, Texas, Arizona, Louisiana. S&D: Were you in New Orleans? KARLA: Lafayette, about 80, 90 miles inland -- no, not that far. S&D: Did you ever hear any of those accordion bands from around Lake Charles? KARLA: You mean Cajun music? That's real raunchy! They have these weird things like washboards and jugs, banjo. They used to make all kinds of weird music. It's neat to see them play that shit, to make noises sound coherent. Just to sit and listen to it is pretty weird unless you've lived there all your life. S&D: Your father played CHARLIE PARKER records? KARLA: Yeah, my uncle too, he's into jazz. S&D: Did they see him live? KARLA: I know my uncle did, because he's pretty old. I don't think my father ever did, he just listened to him because his father was into jazz. Well, you know, southern Texas and New Orleans -- live traditional jazz experience, jazz is real big there and then they have that country rock shit -- it's weird though because there's lots of punks down in Texas, Austin. They had a punk riot a couple of weeks ago in Austin -- cops and punks! S&D: ...When did you start playing drums? KARLA: It starts a long time ago. When you go to high school you have required courses, ugh, and at L.A. High you have to have some kind of "Fine Arts" in order to graduate, and I've had everything -- it's my last year of high school and I've had geometry, algebra I, algebra 2, calculus, and I'm like -- I don't want to take anything! I wanted to take Creative Writing, Journalism, all that shit but they're going, "You have to take Fine Arts!" So they give me ART -- Eek! I Hate Art! They put me in this art class and I'm bored the whole time -- they give you a paper and they say, "Draw a fish." So I'm scribbling on the paper, writing FUCK YOU! He says, "You're going to fail this class!" So I went to my counselor and I said, "I refuse to take art. You better give me something else. How about music -- music is a Fine Art. Maybe I can play saxophone or something." I went into the class, and the teacher goes, "What do you want to play?" So I sort of looked around and I said, "What's easy?" He goes, "NOTHING'S EASY!" I sort of looked back and there's this girl standing by the drums -- Oh, there's a girl playing the drums! So I said, "Drums seem to be pretty easy, I'll play the drums" because I don't really want to fuck around with the notes and stuff. I went out and bought some 3-S snare sticks, and started beating and it was like -- WOW, this is fun! And I just kept playing them and the teacher went, "You can Really play!" So, one day the Jazz Workshop was learning a song for this parade, and their drummer wasn't there, so they said to me, "Have you ever played a drumset before?" and I said, "No." So this one guy played the song on the drums (it was real easy stuff) and said, "Let's see if you can play it." So I sat down and I started playing, and he just freaked out totally -- "You lied to me, you played drums before!" So I was playing drums all over the place, we had to do a lot of marching. After that he told me I should keep playing drums, that I would be good. And I got a job in a restaurant, a shit job, and I started working and I bought a drum set, and I took a



All Controllers Photos: Bruce Comer

few lessons from this one guy.

S&D: Who was he? KARLA: Some Jewish old man. He was a pervert. He kept trying to feel my legs while I was taking my lessons. You know how you get old. So I stopped taking lessons for a while. And I said, "Well, I'll never be in a rock group, because you have to look like Led Zeppelin." So I just said FUCK IT. And then I heard the Sex Pistols... S&D: When was that? KARLA: '76. S&D: Hey, wait a minute -- you're supposed to be black! How'd you get into all this? KARLA: What? Punk Rock? S&D: Yeah. KARLA: I fuckin' grew up around white people all my life. I used to listen to the Beach Boys and all that kind of stuff. S&D: You never were into "soul"? KARLA: I hate that. My mom used to listen a lot to GENE VINCENT, BUDDY HOLLY. She grew up in a small town in Arkansas. There was nothing there, all you could do was just be poor. So when she came to Los Angeles she started listening to rock music, because it was the fifties, she graduated from high school in '52. And she moved here and Rock &

Roll was just starting and it was a big thing because most of the rock musicians were black, and naturally she listened to rock music. So when I was growing up I heard all this rock music. She bought Beatles records and Rolling Stones.... She's always, you know, "Punk rock...." She calls me MAD DOG sometimes. S&D: Who gave you that name? KARLA: My little brother. S&D: It fits you perfect! KARLA: Oh, that's what everybody says. My little brother's great. I have 2 brothers, one that's 17 and one that's 11. The one that's 11 gave me the nickname. He called me MAD DOG because I was always doing some crazy thing, getting in trouble, smashing my car. S&D: What kind of a car do you have? KARLA: A MUSTANG. That's the first love of my life, it's a '71. That's a good one -- that car KICKS ASS! It's great. I went out there and I drove it around the block and I was hooked. I knew I had to have it. It's metallic green, and I've got these real good B.F. Goodrich tires on it. There's nothing capitalist about having a car. I love cars! S&D: ...Isn't the black culture pretty male-dominated? KARLA: Not really, it's more female-

dominant. Because the fuckin' black male -- in the old days they always used to take the fathers away and the mothers would take care of the kids. Why do you think they have so many young black gays in like the Watts area? S&D: Really? KARLA: Yeah. When I went to school, 26 guys would always bug me to carry my books to class and they're all homo's now. They all hang out on Hollywood Boulevard. My mom, she's going to turn my brothers into fags -- if it wasn't for me! S&D: What are the black gays like? KARLA: They're faggots! They're mostly effeminate. S&D: How do the straight black guys relate to them? KARLA: It's usually a "Hey, Brother" type of thing. It's never real vicious, like "Hey, let's go beat up some faggots!" They look at 'em and go, "Faggot!" and laugh. It really doesn't affect them because their own brother's probably one. It's not like they go around beating them. Like in Oceanside there was this gay guy, he was like a surfer but he was gay, he was white. And all the surfers used to sit around, "Ugh, he's a faggot! Let's beat him

more waves and then I'm gonna come in." I dropped in, and...fell off and went under, and started getting all these pains, and I came up and I was having an asthma attack -- and I hadn't had one in years, since I was 6 years old...Asthma is -- too much air in your lungs, instead of having not enough, so it's the pressure, y'know...and when you see me play it'll sort of happen too, so I'll sort of (Karla pants) -- I have to breathe real fast in order to keep too much air from getting in, because if you breathe slow you have more time to get air.

I was pretty good like that, because I did long distance running in junior high school. You have to pace yourself, and I had a real fast pace.

S&D: Did you run the mile? KARLA: Yeah, mile, 440 relay. I was real skinny. S&D: ...What happened in Philadelphia? KARLA: After I moved to Philadelphia -- I just hated that place. It was so intense with the gangs and the fights. The first week I went to school there -- the L.A. schools are so far ahead it's ridiculous -- so I was real smart when I got over there, because they're all stupid.

S&D: Was it a black school? KARLA: No, it was mixed, black and Italian. You don't say "white", you say "Italian", or else you get your ass kicked! ("I'm not white, man, I'm ITALIAN!") It was kind of racial. The blacks lived on this side, and the Italians were over here. I was going to South Philadelphia H.S., it was a real tough school. It was ridiculous, there was a fight every day. Knives, chains, everything. There was never any guns -- there was a gun ONCE. There were a lot of gangs. There was this gang called the FURIES, which I joined.

S&D: For survival.

KARLA: Yeah.

S&D: Were you real different because you were from California?

KARLA: Yes. So mellowed out, California surfer. And I got tough in one week. I went to school, and there was this guy and he was real slow, so I was helping him with his homework. And I guess his girlfriend was real pissed. So after school I was at my locker and all these girls came up. They said, "You think you're pretty cool because you're from California, huh?" -- they slam my locker with my hand almost in there. "You been messin' with my nigger."

I said, "I'm just helping the guy with his homework, I don't even like him." "Oh, you say that, bitch..." I was real scared. They roughed me up a little. I went home, and I was sitting in my room and I was staring out the window, and you know how you start getting mad, and I started getting REAL MAD. So the next morning I went up to my dad and I said, "Dad, have you got an old hunting knife?" and he goes, "Yeah, an old hunting knife, sure." So I put it on, and I put my coat on, and I went to school and I was at my locker and they come back, "Oh, there's Miss Southern California! blah blah, cuz y'know, I talked so different from the way they do. So I'm putting my books away, and they go, "Yeah, bitch, you wanna say something to me?" And I closed my locker, and I opened my jacket, and I just went like this (motions). And I said, "I don't have anything to say to you." And they sort of went, "Hey man, it's cool, I mean my man's my man." I said, "I don't like the stupid motherfucker anyhow, he's dumb. You slam my locker one more time you're gonna taste this. It's going to be for your breakfast!"

S&D: How'd you join the FURIES?

KARLA: I was there for 3 months before I joined. It wasn't really an all-black gang, it was like outcast kids, kinda like weirdos. Weird like real light-skinned blacks, a couple of Puerto Ricans and some Italians, just like the most degenerate. So low -- scumbags, worse than punks! When they wanted something they got it.

S&D: What did they want?

KARLA: Girls, drugs, the usual. Color TV's. They were horrible -- they were

POKE. They lived on South Street or 17th Street. They were real tough, and I lived Near South Street. So you'd have to walk through the Italian neighborhood to get to school or to the movies. And they're like, "Niggers, nig-

gaga!" The whole time. So you had to be in a gang in order to keep from getting your brains blown out. So, I was just walking around, and I was going to the movies, and all these Italian guys, a gang, were just sitting around, and they thought I was a boy because I had all these coats on. One guy that was the leader (of the Furies) was hassling me for any reason....he said, "You're pretty cool, y'know. You wanna join up with us? We'll take care of you. You wanna have drugs, you wanna have fun, we'll take care of you." I figured I might as well join, because it was either the Furies or the Skulls. There were some girl gangs....

S&D: Girl gangs?
KARLA: Yeah, all these black chicks, they were real racist. They hated Italians and whites.

S&D: Did your parents know you joined a gang?

KARLA: Yeah, kind of. They were just: "Well, she has to survive." I just said, "It's a club to keep from getting your ass kicked." It was like -- "she has to be in this to stay alive." They didn't really know too much about it, I just sort of mentioned it.

S&D: Did you have a clubhouse?
KARLA: Not really, it was more like a hangout. We used to hang out at Gino's all the time. It was a fucked hamburger place that served rat meat. One time this man ate a hamburger there and he got real sick and they analyzed what he ate and it was a dead rat. I guess when they were grinding the meat a rat fell in....

It was hard to get guns then, cuz Rizzo was putting all these clamps on guns. That was like his first term in Philadelphia -- he brought back mounted police and horses. You'd have to walk in horseshit to go to the market -- and "don't drop the bread cuz the shit go through the plastic and get to the bread!" We used to intimidate the horses because horses are real scared --

S&D: You're supposed to scatter marbles.
KARLA: We used to throw ball-bearings. We used to take our skates apart -- the cops would be pissed -- GOD DAMMIT! And some of them didn't have guns, like the traffic patrol, and you could just go out and snarl up just back-to-back traffic, cause all kinds of trouble. It was kind of like punks going out and starting trouble but it was more on a serious level -- you didn't have a choice, y'know!

My parents would go, "Be home at 10" and I'd be home at 1 -- I used to have a ladder that I hid in the shed, so I'd climb up to my room. I put all kinds of shit in the bed to make it look like I was in there....I got busted once, they went and checked and they found all these pillows....

S&D: You got busted?
KARLA: I got arrested...for having stuff like morphine

S&D: You've done up that?
KARLA: I never shot up -- that was one thing I wouldn't do, because (to join the gang) you had to shoot up something to prove you were tough. I said, "I WILL NOT SHOOT UP" -- I got into an argument with the leader. So they didn't make me do that -- they just figured I was cool anyway.

S&D: Were there other girls in the gang?

KARLA: Yeah, there were 2 other girls, black girls. They weren't as tough as me -- I ended up being the toughest, because I was so freaked. You know -- from Oceanside Calif. to Philadelphia -- I just went crazy in one week. Next thing you know I'm in the subway trying to mug some old man. My parents were all screwed up, my little brothers and sisters were always crying, and I just said, "Fuck it. We were living right in the middle of this mass confusion so I just had to fit in. Like I didn't have to worry about getting raped, cuz if some guy was going to rape me, he sees this red handkerchief in my pocket, he starts walking backwards."

But to join the FURIES I had to rob a store. It was really weird because I robbed a doughnut store -- doesn't matter as long as it's a store that has money in the cash register. I just walked in there and said, "Hey, how ya doing?" and I looked at the tray and it was empty. "You got any more fresh coconut doughnuts, those look kind of stale." This one Jewish guy who works there goes to the back and I just start wrecking the place, getting my hands in the cash register -- "STOPI!" (ricochet noises made by Karla) and I was gone. It was horrible, I had all this money, I had like 55 dollars, and I got off at this station and this cop's there and I'm going like Pant! Pant! and I go, "Um-hummm."

The next thing I had to do was beat up someone in North Philadelphia, some girl that was in another gang. The North Philadelphians were really tough, you go to North Philadelphia and it's instant murder, murder in the subways. It's like -- "I don't like the way you look." So....I got out of the subway in No. Philly and went to her house. "Hi, is Nancy here?" "No, she's down where they hang out." Because, everybody in the Furies had beat up someone from North Philadelphia -- that was real important.

S&D: So what happened with Nancy?
KARLA: I went up there and she was hanging out with all the other girls, and they were playing pool. I walked in there and she was just getting ready to make a shot and she hit the ball, and I grabbed it right away. She sort of looked at me -- "Who are you, bitch? Fuck you!" Everything stops, the jukebox just goes off, it's just like in the movies, only everything's more intense (y'know, "Mom! help!"). I go, "Are you Nancy Smith?" "I'm Nancy Smith, nigger what do you want?"

S&D: Was she Italian?
KARLA: Yeah, I go, "Fuck you, go eat some fuckin' spaghetti for dinner." And I just took the whole pool table & turned it over -- it's one of those portable kinds with the wheels -- and I went, "You wanna die, bitch, you really wanna die!" And they all went, "No, YOU wanna die." And I started beatin' the shit out of her, nobody even jumped in. They saw the red handkerchief and they went, "Oh god, it's one of the Furies." She was the leader I found out later. I just beat the shit out of her, she didn't even have a chance. I got up and I said, "This is from the FURIES!"

S&D: How'd you get away?
KARLA: I just walked out. They were so shocked that I had the nerve to come in and beat the shit out of their leader, they all stood there like....I turned around and I said, "Does anybody else want to try?" And I took the balls and the cue stick and I broke it, and I walk out of there and...I started running down the street. And I went back to



South Philadelphia to see the leader, & I went in there and they were playing cards, and he looked at me, "Let me see your hands" and my hands were bleeding from the cops....

Now this is the last thing I did. This is the worst. You gotta go up to a cop car with cops sitting in it and spit on 'em, and run like hell. If they catch you, you've had it!

S&D: Especially if you're black....
KARLA: Well, I spit on black cops. This is great, the police are so fuckin' lame! They're just sitting there, right -- Dahhh. It's early in the morning. I took the subway up to Center City -- Center City cops are a little stupid -- it's downtown where all the big business is.

S&D: What did you wear?
KARLA: Street clothes, the usual shirt, bomber jacket, levis. And this little cap I used to wear, this little cool cap, it was like a Philadelphia Flyer cap. So I walked up, and the cop was sitting there, it was wintertime. I look at him, and you're trying to build up all this spit, trying to get all the spit in my nose to go in my mouth, and you develop it until it's so gross you can no longer hold it in your mouth. So I walk over there, and the guy sorta leans his head out the window and says, "Can I help you?" Ka-whop! right in his face! And you just go -- Phewwww! Then the siren! The guy was driving on the fuckin' sidewalk, and I just ran down the subway, and hopped on a "C" train and ended up somewhere out in fuckin' Germantown. I never got caught.

It's the weirdest shit. You could fake all this shit, but they send somebody to watch you. I found out when I got a few steps up in the regime that they send a scout to make sure you do it.

S&D: So what did they do after you'd made it?

KARLA: They gave me my real handkerchief, and I got all the cool stuff, like you get to have buttons....

S&D: What did the buttons say?

KARLA: THE FURIES. Real neat stuff. Headbands, and hats and jackets. I left in December, '72, and the whole summer was so much fun because we'd go

kinds of trouble.

S&D: What kind of music were they into?
KARLA: Rock, hard rock, Iggy Pop. Some of them were into soul....We had 3 run-bles, one with the SKULLS that was real hilarious. There was like 20 of us, and the Skulls were like 40 or 50. The Skulls were like...biker types. There were also homosexuals in Philadelphia, and they were real tough, you don't fuck with them. The kind that carry knives & shit. We had a couple friends that were gays, and they were our drug connections

S&D: Did you ever steal cars?

KARLA: Yeah. That's lots of fun. In Philadelphia the people are nuts -- they leave the keys in the car, they double-park -- sometimes they even leave the engines running. You just walk up, get in -- Vroooooom! They never catch you cause it's so confusing, there's so many one-way streets.

S&D: Did you wipe off the fingerprints?

KARLA: We wore gloves, it's cold there. We used to have a lot of fun stealing cars. The greatest thing we ever did was, we went up to this suburb, real ritzy, real upper class white area, they all had these rich cars. We had baseball bats, we were walking down the streets smashing the windows out of all these cars....There was no "Brotherly Love" in Philadelphia -- you're from this side and they're from that side. So you just say, FUCK THE WHOLE SYSTEM, DESTROY IT! Smash all these car windows! That's the best. Twenty-five cars were smashed, Mercedes, Cadillacs, Rolls, Lincolns. We got this cherry red Jag. There was one car that had those black-out type windows, presidential limousine type, it had like 65 windows in it -- we got up on the roof and kicked the windows in, demolished the car!

S&D: How'd you get away?

KARLA: We were FURIES! You couldn't fuck with us -- the cops never fucked

with us. They were afraid -- "Those guys are crazy!" The cops are on their horses, and they're afraid we're going to do something to scare their horses. Like I had a motorcycle and we used to ride around and shoot snow into their faces, just drive the horses crazy. One time this guy got a rattlesnake... and let it loose right by this horse -- that horse freaked out, threw the cop 20 feet away, was running over fences, through people's lawns. The only problem was, the snake went down the sewer, and some guy that was working in the sewer got bit. What was weird was -- it was an older brother of one of the Furies that got bit!

S&D: How'd you get morphine, wasn't it expensive?

KARLA: There was all kinds of junkies there. You pretend like you're going to score -- "Oh, we'll meet you at the corner", and a whole bunch of us would.... beat up someone and take it.

S&D: You had fights after school --

KARLA: Right after school there'd always be a fight between 2 guys or 2 girls, and all the gangs would come with their chains, and they'd be out on the street blocking traffic -- "Come on, motherfucker, sit on my face!" all that kind of shit -- "Well, YOU sit on MY face!" We saw this guy get killed, a big fight with another guy (I guess he screwed the other guy's girl, all this dumb stuff), and the guy took this knife and just (Karla makes stabbing noises).

S&D: He killed him?

KARLA: Yeah. Just right there.

S&D: Did he get thrown in jail?

KARLA: No, he got away. He just didn't come to school anymore!

S&D: Was this between 2 black guys?

KARLA: Yeah. A lot of hostility between blacks -- you've got just a little more money than he's got so he hates you because of it. It was real sick. And they can't help it.

When I look back I feel really bad, I can't believe I did all that bad stuff.

S&D: Well, breaking limousine windows is OK --

KARLA: The weird thing is my mom thought I was just hanging out with friends. She never knew!

S&D: What was the average age of the FURIES?

KARLA: Fifteen. Most of them were between 14 and 18.

S&D: What happened when they got busted?

KARLA: What could they do? Just send you to your parents, and the parents are all fucked up, alcoholics and prostitutes and pimps and faggots.

S&D: What were the drugs?

KARLA: Morphine, speed, amyl nitrates, lots of downers, uppers....

S&D: I hope you didn't do morphine much

KARLA: No, I didn't like it at all. I never took heroin. A lot of speed -- you get all hyper and be crazy. Lots of alcohol -- vodka, whiskey, Jack Daniels....

S&D: So, you just worked between '72 and '76?

KARLA: I went to high school, then I graduated. I didn't want to go to college -- there was nothing I wanted to take. Then I took drums, and I said, "I want to be a musician." When punk came, I just knew I was going to be in a band, I just HAD to be. I just practiced all the time -- this is IT...All this power and energy! White Riot!

you?

KARLA: Yeah, at the Azteca Club (LA). Real hot and miserable. The DILS got called back for a couple encores -- the band was back onstage, and there's no John. And everyone's like, DILS, DILS, DILS! That was the night the cops came and threatened to mace everybody, and everyone's going "Siege Mail! and "White Riot!" I was standing up front, and Tony goes, "Anybody know how to play drums?" And I go, "I do! I do!" So I got up there all excited, and then they did a slow version of IT'S NOT WORST IT.

S&D: What's your favorite record right now?

KARLA: MUSIC FROM A DIFFERENT KITCHEN (Burrcocks). I'm just totally hooked on that. And the Clash single I listen to a lot.

S&D: Do you listen to reggae?

KARLA: I'm sick of reggae! I'm American, I was born in Los Angeles, California. I lived in this country all my life. I'm a fuckin' American citizen. I can't relate to Jamaica. We used to always complain about the Jamaicans that would move on our street when I lived on Highland Avenue in LA: "Goddam Jamaicans, they play music real loud all night, weird Jamaican music, they talk funny, get on my nerves."

S&D: I don't go for all that Jah stuff

KARLA: It's a religion. These people just try to capitalize on it. And the people that are really down, and just really believe that "whatever is going to happen is going to happen" -- it's bad for them, because they have to put up with all this shit. I listen to all the local records. I think our bands are just as good as English bands. I taped the AVENGERS live -- I listen to that a lot, cuz I like the AVENGERS a whole lot. All their songs just sort of tell a little life story -- WHITE NIGGER -- just the way I was a year and a half ago, 9 to 5, working in a restaurant, except I'm not white -- I'm a Real nigger! I'd rather listen to the AVENGERS than some English band. They sing about things that are happening over here, not about what happened in Lewisham in '77...

CONTROLLERS SONGS

EXXON THERE
DO THE OGANDA
BOOTS (ARE MADE FOR WALKING)
SUBURBAN SUICIDE
SLOW BOY
I'M DESTRUCTIVE
ELECTRIC CHURCH
WHITE LIGHT, WHITE HEAT
HOT STAMPS
KILLER QUEERS
ATTACK OF THE HUMANOIDS
JEZEBEL
I WILL, I WON'T
PLEEZUS TREZUS
BURN IT DOWN
YOUR WORLD

KARLA: VITAL STATISTICS

born: Oct 17, 1956, L.A. CA
ht & wt: 5'6, 125 lbs
fav hobby: drive fast & terrorize people
fav writer: "I never read anything!"
fav TV show: "Yecchi...Twilight Zone."
fav movie: PHANTOM OF THE OPERA
fav person: "Al Capone cause he was a gangster. He was great, he died of syphilis...."
fav graffiti: "Venice Shoreline Crips."
fav food & drink: hamburgers & Chinese beef rice. Bubble-up.



POLICE TRUCK (words & music by Biafra)
 Tonight's the night that we got the truck
 Goin' downtown gonna beat up drunks
 Your turn to drive I'll bring the beer
 It's the late late shift, no one to fear
 AND RIDE, RIDE -- HOW WE RIDE
 AND RIDE, LOWRIDE
 It's round-up time where the good whores meet
 Gonna drag one screaming off the street...
 Got a black uniform and a silver badge
 I love my power and my weekly thanks
 Pull down your dress, here's a kick in the ass
 Let's beat you blue til you shit in your pants
 It's your choice, babe, got a big black stick
 There's six of us, child, suck on my dick
 The left newspapers might whine a bit
 But the guys at the station they don't give a shit
 Dispatch calls, "Are you doin something wicked?"
 No siree, Jack, we're just givin tickets
 AS WE RIDE, RIDE, HOW WE RIDE
 AND RIDE, LOWRIDE

CAUTION
 5 MILES PER HOUR



DEAD KENNEDYS

Robbe-Gray

PER 10633

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SEARCH & DESTROYS



FRANK DISCUSSION