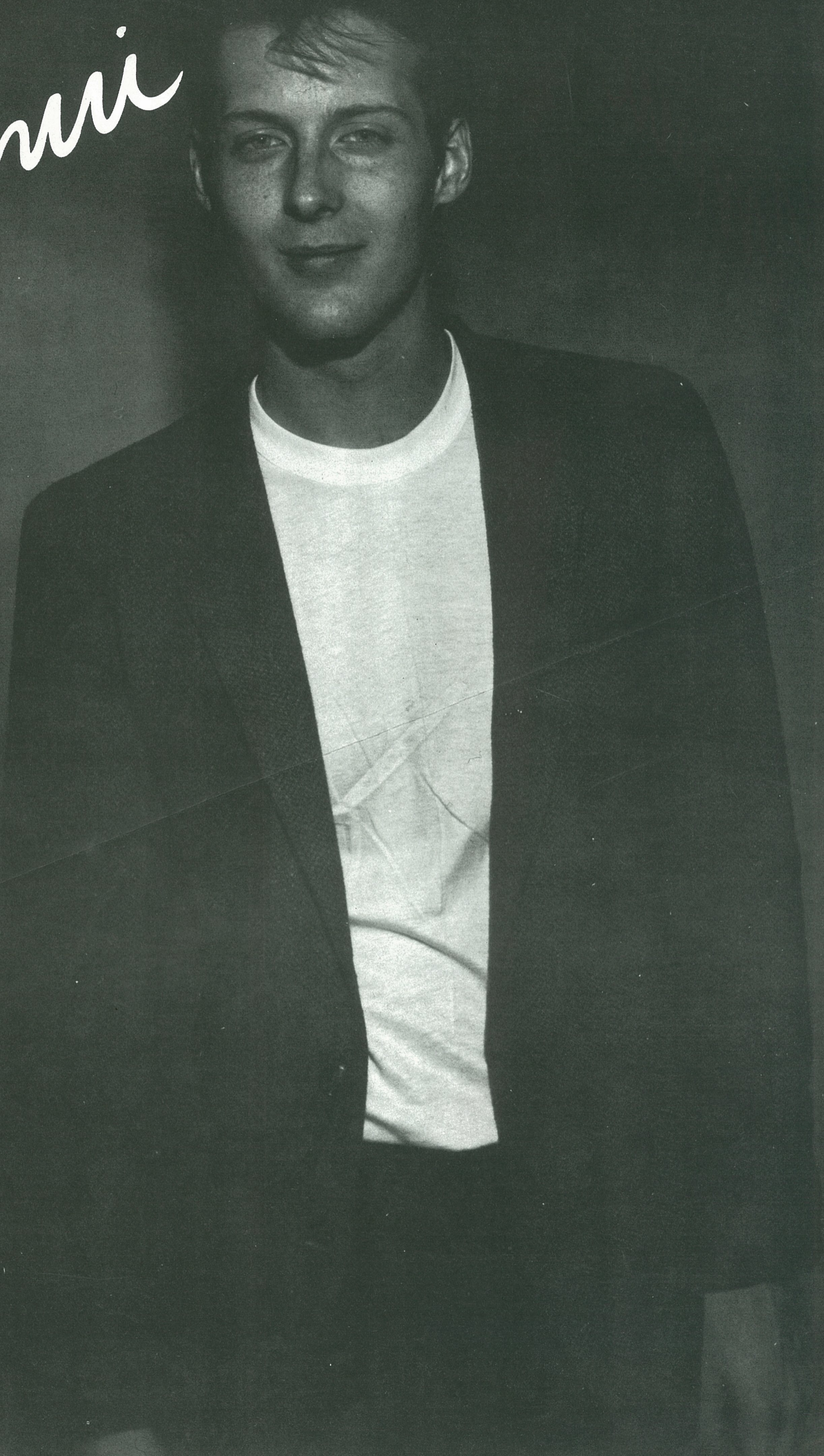
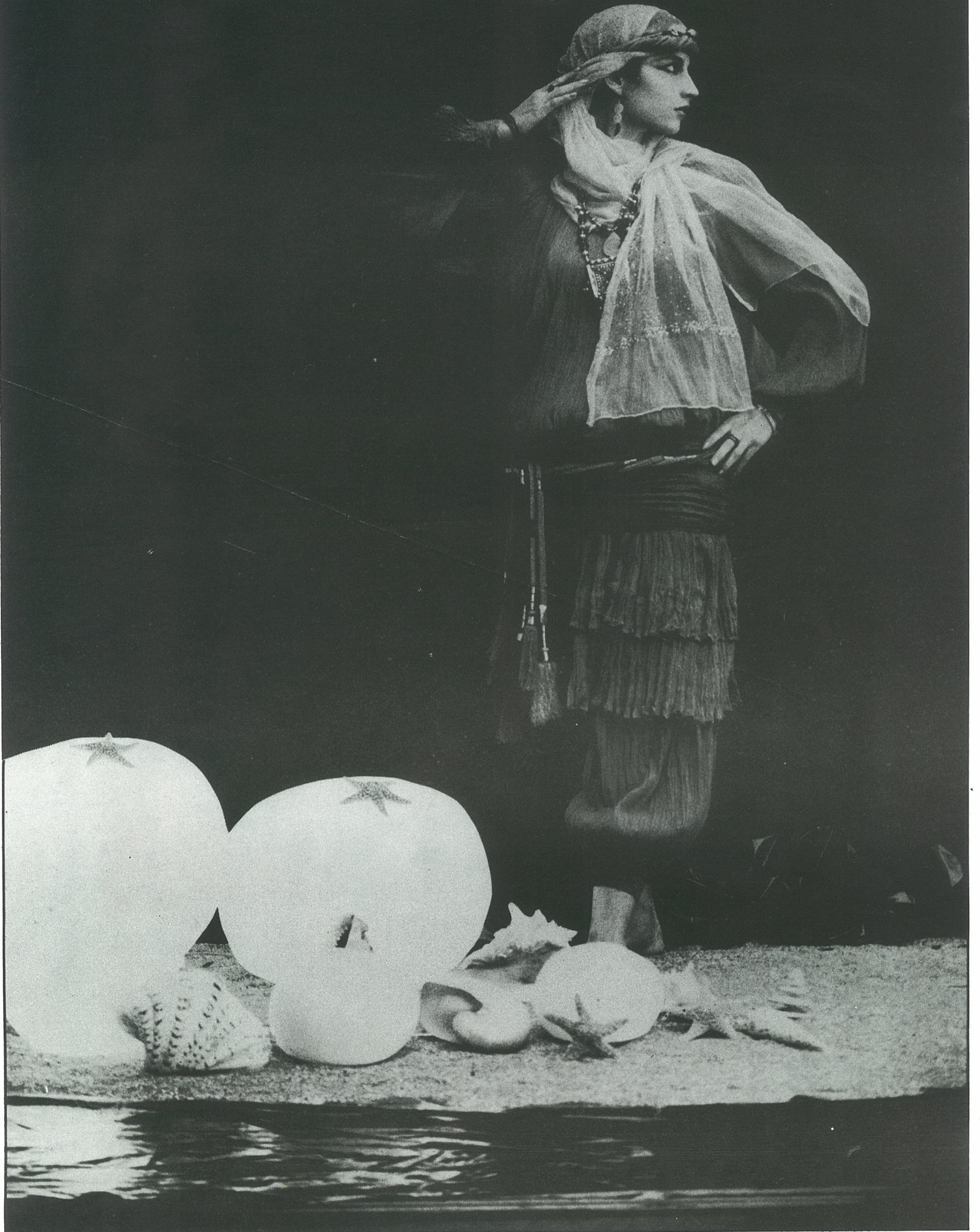


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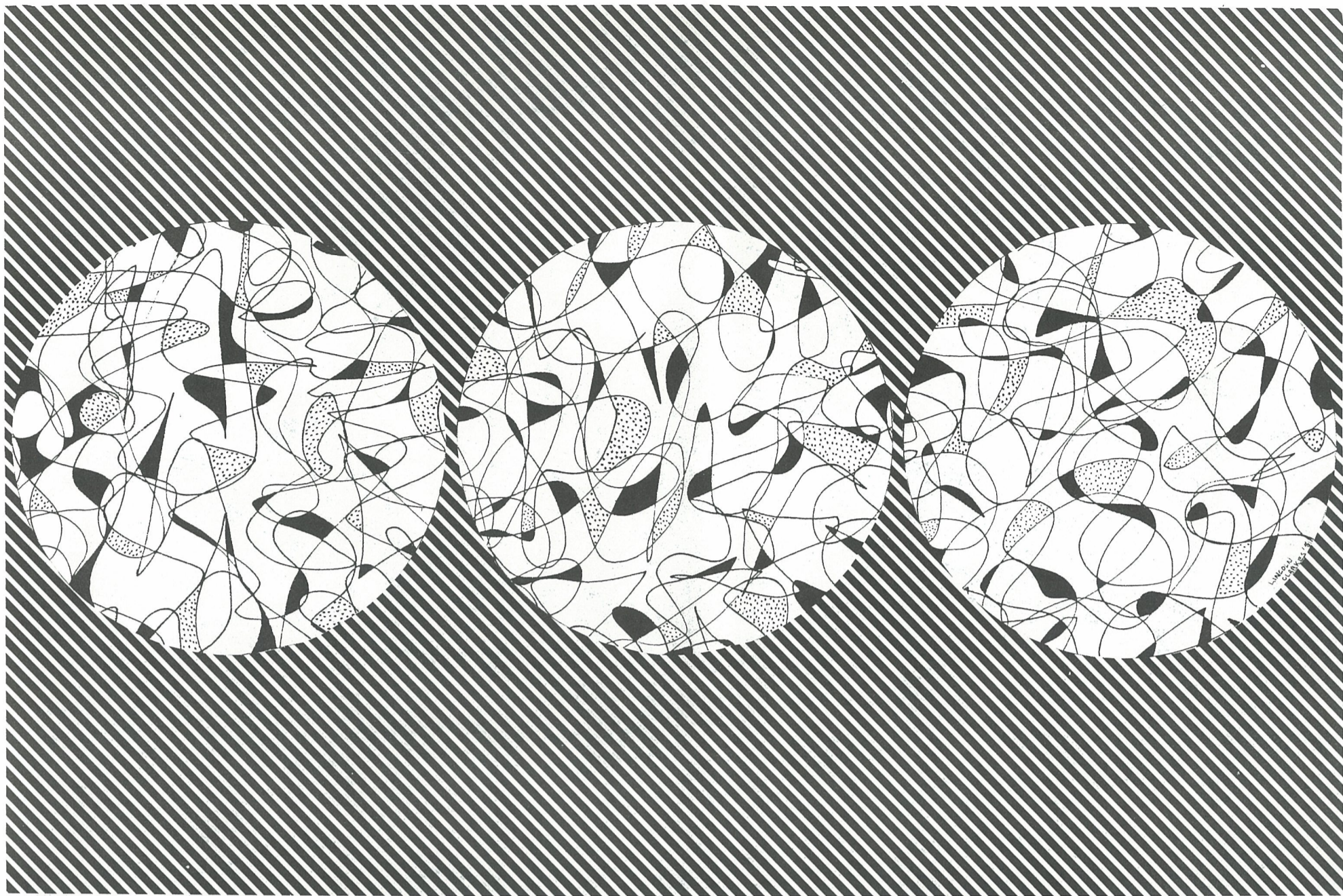
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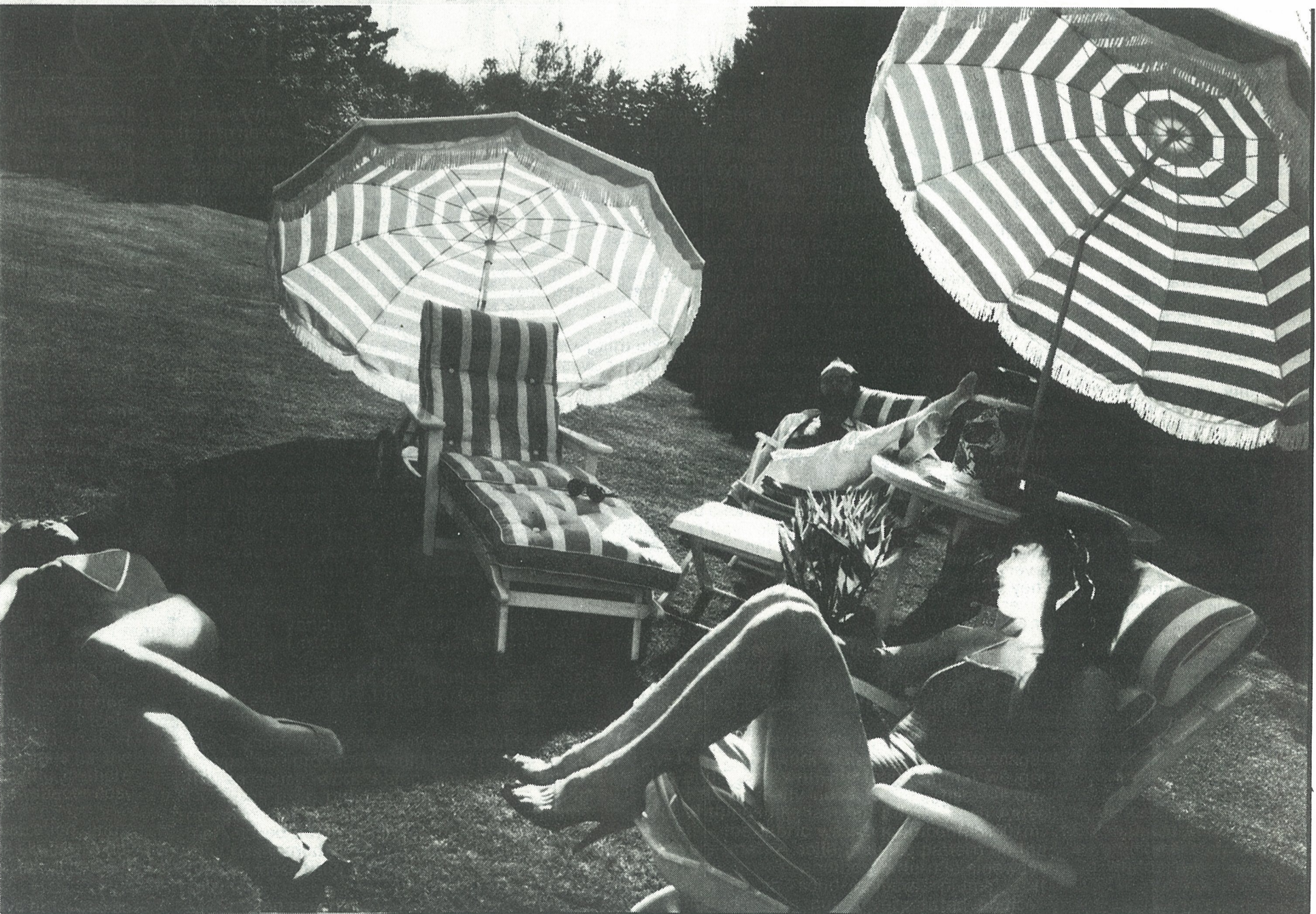
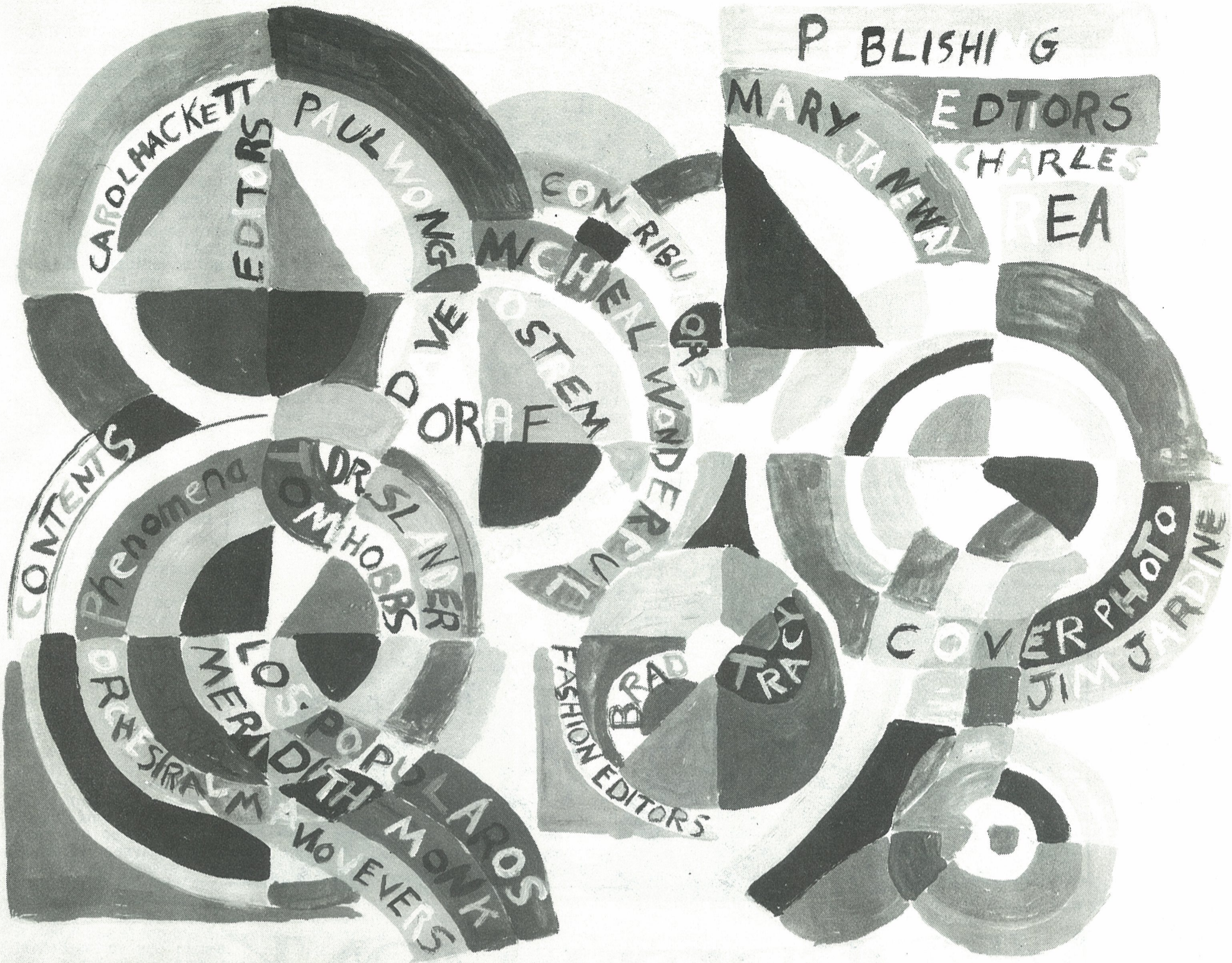
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MEREDITH MONK

MEREDITH MONK is a 2nd generation New Yorker, she is a highly acclaimed 'Performance Artist' who has been working professionally for the past 15 years. She most recently appeared in concert at the Simon Fraser University, Center for the Arts.

Interviewed by Paul Wong, February/81.

P. W. Tell me about your past?

M.M. My parents were eastern European Jews, my grandfather was a Russian, he was a wonderful singer, he was the only Jewish singer to appear at the last Czar's court, he was a bass at the turn of the century before the revolution. That's on my mother's side of the family, he somehow had an easy time coming over, he had some sort of music scholarship. He had a reason for coming over, he changed his name, he lived with some German family in Moscow and then came over to the United States but my father's family were very poor Polish Jews who lived right on the border of Germany. I have no idea how they ever made it, can you imagine the journey over, in those boats starting out healthy and being real sick. You had to be very strong to make it through the ordeals. They were very typical Jews who lived on the lower east side. I was born in Peru but grew up in New York.

How did that occur?

My mother was a singer and was on tour.

What kind of singer?

She did big shows with TALLULAH BANKHEAD, did show albums like GUYS N DOLLS, in the 30's and 40's they had like singers in musical shows on the radio, she was an ingenue singer singing the song of the week or something. I have a lot of transcriptions of that, tapes that were made from acetate from radio. She was a real singer of that period, that style. She worked like crazy, I grew up in recording studios, radio stations. I used to see the soap operas being done on radio, The Love of Life....

When did you start to work professionally?

I went to Sarah Lawrence college, I started to do pieces when I was still there. I graduated in 66. In the 65/66 season I did some pieces with people like DICK HIGGINS....

I read in AL HANSEN'S 'PRIMER OF HAPPENINGS' that you stuck your hair into an electric fan?

That's a lie, that was my first slander, I never did stick my head in a fan, that's just AL HANSEN trying to be funny and to make his book entertaining. Really it's so ridiculous, - if you ever saw what those things were like... What else or rather who else was there. I never saw any of ALLEN KAPROW'S work, I saw one of OLDENBURG'S, I saw one of WHITMAN'S, it was very nice, I think it was called POON'S FLAT, THE Oldenburg piece was in a swimming pool....

Oh that's a real monumental piece...with barbed wire, smoke bombs..

No, I think you're thinking of ALLAN KAPROW, the Oldenburg thing was in an indoor swimming pool at AL'S BATHS. I also saw a piece of JIM DINE'S....

As a young child were you singing, tap dancing that sort of thing?

Yeah I was, I didn't tap dance, I was ballet dancing. I started writing music when I was real young, 15 or so, real funny things, I still have them, they sound a little GERSH-WINISH, little piano things, they were very funny, already a little bit twisted, not conventional at all for a 15 year old. I was singing a lot in those days, and I was dancing. The 'happenings' for me were a nice apprenticeship, coming in just as a performer cause in those pieces you could do just about anything, you could incorporate, there was structure but you could sing, I could dance, I could speak, you could use any of your resources and for me as a person that was interested in doing more than one thing, integrating different

elements, that was a very good place to be, it gave a good look at what those people were doing, the way they used visual material, a whole different way of working.

My quarrel with that work was/is that there was not really a good sense of time, because they were people who did not come from a performance discipline, they didn't know how to use time well, time is another element to be sculpted, time is a very important element of performance. and it has to be dealt with in a conscious way. Since they were coming from a more plastic arts background they weren't that aware of time passing. That's what wasn't effective about that work.

How do you compare that work as predecessor to the Performance Art work occurring now? Which in fact a lot is very polished, very structured...

The work now is very refined and a lot of people in performance now have learned a lot from people in theatre and people in dance, it's gone the other direction.

My background really wasn't from the visual arts. When I came to New York my work wasn't received in that context, my background was in music and dance and in theatre but I think that somehow coming to New York at that particular time and in that community that existed, I did. it in galleries and I was very aware of what was going on in the visual arts background and knew that in school, I would read all these art history books to educate myself and I did, I was much more interested in what they were doing than say in dance or in music at that time. I think that around the early seventies I became disinterested in what was happening in sculpture and painting.....

Is that when you became more or less known as a dancer/choreographer? I've always been confused about that category, except when applied to real traditional dance - ballet or modern.

When I first came to New York, you could say that with my specific backgrounds, but really early on it was clear that I was trying to work in another form, much like what people are doing now in what is called performance art. I should have been called a Performance Artist back in those days and I've suffered a lot from this sort of category thing, I didn't really fit into a category, I really wasn't a dancer, I really wasn't a choreographer because my work has never really been that interested in pure movement, the continuity has not been in motion, it has been musical rather than choreographic. I was never interested in modern dance, never, to me it's a boring tradition, the only thing that I think was valuable about that tradition is the thing that's always been in visual art. It's crazy that in dance there always has been a separation in the creative process and the performers, you can be a person that just performs someone else's work and not really create the work, there is a split whereas in the visual arts the same person is always creating. When you do a painting you're creating, that's what I always felt I was doing so I didn't feel close to that tradition at all.....I was always more interested in trying to figure out new hybrid forms, I'm a real hybrid type, real mix the pickles artist.

When did you go from that more movement period into this period of more voice and sound? Your use of gestures is obviously related to dance?

In 1967 I was already trying to do a more, I hate to say mixed-media, like a more poetic, more theatrical, performance presentation of images and sound. By 67 I was already with my voice. I went up to EXPO 67 and I have a tape of a voice piece that I did with an echo plex, it was a duet that I did with a cousin that was an engineer, I did this voice thing and he did the echo plex. I think the first time I did a concert of just music was 1970 at WHITNEY MUSEUM, and people just didn't know what to do with it. To this day I go to places and they do this big poster that I'm a dancer/choreographer, it's so absurd. I really haven't dance on a certain level in years, so I come and do a voice concert and everyone goes I'm so dissappointed that you didn't dance. I'm saying you're seeing the best of what I do, you're not missing anything, everything I am, you're seeing in this concert, in it's most essential form. You might come and see a piece of mine that has 30 people in it, I still like doing big monumental theatrical tapestries, collage pieces, I still like doing that, but I don't think there's anything in simple voice concert - you're getting the essence of everything that I do. I've never understood the category thing that people have to make these distinctions and for me I've always found if I've ever discovered anything it's always in between categories, it's always in the cracks, where I say I'll take a music concert and put some movement into it and I wonder what would happen if you take a

theatre piece and start it with music, its always those types of things that I'm always thinking of.....I'm always trying to find new balances and new forms between mediums. Different ways of putting things together, that's what my work is about.

Do you ever do exploration while in concert?

I'm thinking of how I sing these things SONGS FROM THE HILL' like when I first started to sing those things I did a concert at Town Hall of that music, I basically sang in front of a microphone, I moved a little bit but I just sang the songs. I started to put gesture in was at a concert in Italy in the summer, that I had to do in this gigantic amphitheatre. I sang a capella without microphone, that's how incredible the acoustics were, it was a Greek amphitheatre, but all these tourists were coming to see like some sort of big spectacle, they thought that elephants or something were coming on stage, and there was just little me in this gigantic space, it was there that I started to work with movement, I knew I couldn't just stand there and so I started to sing them differently.

A lot of your songs are not concerned with story line per se, most of them are not concerned with word, there are sounds that sound like words, but obviously you have content.....

There's a certain freedom you can get in music because it's abstract that in a way you don't have to deal with meaning in the same way that you have to with other forms. People can hear the voice and they can listen to the music and they don't have to say I didn't understand the way they have said about my theatre things, because when you're looking, when you use visual perception there's always this, because we've been taught to look in a certain way, there's a certain part of the mind that always seems to be analytic but with music it's definitely a heart to heart experience, so in that way you can say the abstraction in music gives you freedom but at the same time I've never been that abstract an artist. I'm much more interested in a human aspect of the voice, I think that it is a very evocative instrument, it was the first instrument, the earliest instrument and is really powerful, it can go directly to emotion that you can't articulate. Certain emotions have been lost, shades of emotions that are lost in contemporary life and there is something about the voice that can articulate shadings of emotions like little shades of grey in between the black and white, that's what I like to deal with in the songs. I like it that you can have music that is imagistic, music that you can close your eyes and perhaps see the picture, it leaves the audience free so they can each see their own picture. It has more human content.

When I see you live....

It's a very direct emotional hookup, the voice is, not all of the songs are, some or them, they have different levels. When I'm working

on a piece, I'm working. I don't really know what the content is, I'm usually working from the technical end, like I wonder what happens when the voice is doing this, can I us vibratto, I wonder what happens when you widen the vibratto, or you take it out or you do this or do that, that's usually how I'm starting, or I might sit down at the piano and play a melody or a pattern and then work on it, I don't know the content, but as I'm singing things come up, I start to discover what they are, some of them have almost characters within them....

What's the range of your voice?

It's over three octaves....There's one guy with me JULLIAM SEESMAN, he's an incredible singer, he's a bass, he goes to at least a low, F, he has 4, wait no I guess he has over 3, the 2 women that I sing with also have a really wide range, you have to, to do my stuff..

You've just talked about performing in front of live audiences. How do you feel about how your work is transformed, do you like the idea of records?

I have such ambivalent feelings about it, because I'm a live kind of performer and I've had lots of trouble in studio's. I think that the record that I've just made for ECM, Warner Brother, thats with Manfred Iffers, a genius at ECM, this record has some of the immediacy of a live performance. He didn't let me have enough time to get neurotic about it, I was in the studio singing before I even knew it and there's mistakes in it, that's what part of a live thing is, he didn't try to edit it to perfection, you know how in a studio you can edit something to perfection to the point where it no longer has any more life in it. He went for the life quality and that's how I've always felt about recording, it's very hard to capture that and I don't know if that has to do with an audience. Sometimes I think that maybe my best recordings would be if someone recorded a really good performance. When we get into a studio we get real cautious, it's such a death medium, you're going for the ultimate form, this is it, it's going to be on that plastic so you're trying to....

There's more accessibility on plastic....

In that way, I love it, it's just how you get that immediacy on the disc.

How many albums do you have?

This will be my 4th, its such a great opportunity, it's true that people can really hear that and may never get a chance to see you. I like the idea that people can have it in their homes and wash the dishes to the music.



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'hob nobbing'
Tom Hobbs



Thomas Hobbs, florist, not to be confused with flower children, he is blunt and outspoken and if this does not warrant enough merit he has established himself through deed as well. At twenty seven he has one of the most prestigious stores in Vancouver, recipient of several Orchid Society awards, and he has managed as the title would seem to suggest: to have landed his first screen role, 'by design'.

tom- Tracy you just look wonderful.

Tracy- Thankyou.

Tom- It's that headband and gold makeup. What do people think, do they know it's a 60's flashback.

tracy- You really know how to flatter.

tom- Whenever I read Andy Warhol he always tape records what I'm wearing, not that he's interviewed me, but you're supposed to ask what I'm wearing.

charles- I would normally, but you're rather down dressed compared to your surroundings today...it's like the House of Usher, strange and beautiful.

tom- Well it's all I have.

c- If it's all you have, it's enough.

t- It's theatrical, but it's also haunted. The person who lived here before me knew it and he was semi-psychic. He said 'watch out there is a ghost cat that leaps across the door in the living room,'...that's great because I hate cats more than anything. And there is something in the bed room. I saw a vision of a head, briefly, anyway it was so normal, I said, 'give me my closet back!'

c- So it's not menacing?

t- Not so far, but it's true, so I weirded it up on purpose to please it.

c- Did you paint this place black?

t- It's pre Fernando dark blue. I painted it four years ago, before I met him. Though that's not taking anything away from him, he has a good eye as well.

c- I've just seen his portfolio and I was impressed, though he wasn't pleased with the photographs that documented his work.

t- Oh well, look at how we suffer. Diane Arbus, the photographer killed herself.

c- Look at the life she chose to surround herself in.

t- That's what I do unfortunately. I love strange things as you may have gathered, so strange it has frazzled my mother.

tracy- Yes I think she phoned here once, when I was here.

t- Screaming at me to throw out the Diane Arbus book again.

tracy- (pointing to picture in D.A. book) Look at this picture (laughs).

t- Now Tracy, Diane killed herself, her best work is in that book.

tracy- But this photograph!

t- Yes those poor children, I know. Every picture is phenomenal...even that one in the living room...do they live there?

tracy- With the star clock, which are usually hung above the kitchen tables.

t- But look at their Christmas tree, they've cut off it's top instead of the bottom, their really dumb

c- Where are you from?

t- Regina, but I got out in time.

c- Were you accompanied by your mother?

t- No.

c- She didn't get out.

t- Is that what's wrong...no Regina is a cute place, it's better than Calgary. I was just in Calgary doing some work. It is a boom town, but there is something wrong with the light there, the colour green does not exist...their spectrum only goes so far, leaving out the green...horrible.

tracy- What were you doing there?

t- Numo feto dos jet set...actually I did the floral arrangement for the Bow Valley Hotel for their huge opening, which was apparently a mob scene. I was supposed to stay two and a half days but I couldn't take it. So I worked got everything done and came back the next day.

tracy- You have to tell Charles about Chez Wig.

t- Chez Wig was the name of a club we wanted to open with a total eggplant interior, huge blowups of wigs and framed leisure suits on the walls. It would not be a dance club, but more of a coffee bar, restaurant with fashion tips posted, that would be open to five A.M. Chez Wig would be the perfect name. Of course artists are welcome too, but no Gandy Dancer freaks, none, and no tank tops or micro hair...that would be the admittance code.

c- I'm sorry but I missed why Chez Wig would be the perfect name.

t- It just means nuts, you know wigged out. It also stems from a fascination Averum and I

had with wigs last summer, you know a lot of people wear wigs. So we told everyone last year we were going to go to the clubs wearing pathetic ABBA wigs. After we told everybody we just forgot about wigs.

c- Wigs is an interesting connection because I was mentioning to Tracy that your place sounds like a drop in for the ladies..where I get the impression they treat you like they would their hairdresser.

t- Poor me, I hate hairdressers but I really like my customers, their a good group otherwise forget it. We know all the dirt before Denny Boyd.

c- He doesn't get it all.

t- He avoids anything that interesting, all the little show business stuff we know it all before he does.

tracy- How long is Bernice going to be in London and when is she leaving?

t- They are going to a variety club big event, and Lady Di is going to be there and a platoon from Vancouver are going...like half a plane-load

c- Is that for the wedding?

t- No it's before the wedding...it's a fund-

...funeral flowers are very out of style... they'd rather give their money to the Cancer Society...

raiser for a charity...Princess Grace is going, as will be Elizabeth Taylor, Frank Sinatra, Maureen Cohen, Bernice Schneer.

c- I should think that Lady Di will be the patron saint of charity, after her much publicized work with children.

t- I understand she likes to be called Lady Diana not Lady Di.

c- And certainly not Shy Di.

t- Or Dorothy Hamil.

c- Prince Charles got off a plane in New Zealand and was met with a bevy of identical hairdos.

t- Really, how tacky why did they do that?

c- I guess everyone wants to please their prince.

c- This shop of your's is a

t- Melting pot.

c- So you get all sorts, how do you keep it all under your green thumb?

t- I don't know, they are the most status conscious group. There are different levels, some of them have their own power spheres and don't need any advice and some are willing to pay for anything to gain points for appearances sake, that is the biggest group. They could be taken advantage of and are by certain unsaid parties.

c- Well one must have either money or money to shop in the Kerrisdale neighbourhood.

t- Yes, the little Rodeo Drive of Vancouver.

Though I wish it would become more so.

tracy- Ill just bring Madame Weiners' shop a little closer to you and you'll be all set up.

c- Kerrisdale is still a little too quaint to be cosmopolitan.

t- I've had the store on Forty First for six years, since I was twenty-one, which was wild and everyone was furious.

c- Because you were so young.

t- Yes.

tracy- And because what he did to that bank.

t- Yes, my building was a bank and it was very screwed up inside and nobody wanted it. It was a white elephant, but having psychic powers I knew it could be fabulous...now the store is very popular.

c- Is that a pitch for your store?

t- No, but I have an anti-pitch for other stores.. I was in an anonymous supermarket yesterday and they have a flower shop and I could not believe their prices. People think I'm expensive, if I tried to charge what they do in my store, people would stomp out! Well they already do that; but they had arrangements for twenty-nine dollars that had eight dollars worth of flowers in them. So ugly and so unimagingative, we'd never make them to start with - it went all the way down to their \$21.99 special, which would have cost us \$4.50 if we had to make them and only if we were forced. So I've had it with people who think my store is expensive....it's a bargain basement. Lets talk about the end of the world.

c- That would go over big with you...one big funeral arrangement.

t- Funeral flowers are very out of style, no

one orders them anymore, they'd rather give the money to the Cancer society. Now weddings are big, very big....I try to warn them but they never listen.

c- It's good for business.

t- Oh yes.

tracy- Do they order unusual arrangements from you?

t- If they don't we tell them to get out.

c- Easter must have filled the till.

t- Yes, Easter lilies are one of the most beautiful flowers, period. It's very biblical.

c- They always' remind me of the Madonna.

t- Very, to smell and to look at they're the ultimate. But the supermarkets have taken over and they have become cheap and affordable, but actually they're very beautiful.

c- Are they the most sought after flowers around Easter?

t- And Calla lilies, which are the very 'in' flower right now. Unfortunately they're being overdone for us who have always loved them.

c- I suppose you're given flowers to popularize.

t- Definitely. Right now its Calla lilies unfortunately, a couple of years ago it was Birds

of Paradise, which everyone is totally sick of. I also like Rubrum lilies, also a very in flower, always in 'Architectural Digest,' in every issue.

tracy- What were the name of those flowers that Sheila bought for Fernando?

t- Oh proteum, they're from Africa and they weigh a ton.

c. it's amazing what you can get in a florist shop. every kind of exotic flower.

t- Can you?

c- Well you can go up to the Conservatorium and see some exotic flowers just brought out of deepest Africa and the following week you will be able to get them in a florist shop.

t- Orchids are my entire life.

c- I noticed you had won quite a few ribbons.

t- Not as many as some people, but I know everything about orchids. All I have left is orchids, which is horrible because they're 'in' right now and everyone is going 'orchids, orchids'. But they have nothing to do with travelling and entering shows, and becoming an orchid society judge which takes nine years. But when people do, they become human computers - because I've read there are seventy odd thousand subspecies, but in my own mind there must be many more, and there are twenty thousand species. It's all in Latin and every one has an unpronounceable name with twenty to fifty letters each.

They are the highest evolved plantgroup and I can talk about this, because it is my whole life. There is a theory that orchids actually came from outer space because they are unlike anything on earth. When I heard that I said 'give me orchids'. It's believable because they have the smallest seeds in the world.

c- Smaller than poppy seeds.

t- Oh God you can't even see orchid seeds, their invisible. For fifteen years they've been cloning orchids, so now you can have a valuable orchid cloned. They do it all under microscopes in airflow chambers, it's all sterile all put in test tubes and you can get millions of exact vegetated cuttings, instead of growing them from seeds where they would all turn out different. It's all big business.

c- And you have a collection?

t- Yes, but I don't do that lab work. Orchids are the most challenging and if you're into plants you end up either giving up plants or going to orchids. They are the most beautiful and fascinating, plus costly and prestigious....but who's a snob....

c- You seem to also cultivate either peoples wrath or confidence, you don't seem to have normal relations with people.

t- Yes it seems so, especially in clubs, Oh well. Yes I used to try to make money and be complacent and now it is just more fun to do what I like. Well I guess, I'll be out of business tomorrow - all I have is, not to care anymore.

HOBBS CON'T

c - What brought on such an attitude?

t- I see too much, I always see ugly, which is getting on my nerves. I see the very good and the very bad. Now I've got to wear dark glasses if I go out because I can see too much and they block out quite a bit. I saw someone wearing a peace symbol around his neck, a drop-out from ABBA, wearing dowdy long bell bottoms, that were ironed and bright white, blue alligator shoes that he bought in some boring store on Broadway....and a silvery yellow shiny disco-shirt, like from four years ago, that I would never have worn even then.

I never intended to be a florist it was a weird twist of fate. I don't see myself remaining one either. I'm intent on either being a recluse in Europe which means I'll have to win a lottery or become a major, major film star. I'm not kidding, if John Ritter can be on TV, I can be on TV.

tracy- That's true.

t- Well look at how much money they make.

(enter Mary and Donna)

mary- And look at how miserable it becomes when it breaks down to fighting on the set!

t- Poor Crissy, she's a freak, one of my most hated.

c- I've heard you have a part in the movie, BY DESIGN.

t- Yes. Of course it was at the Gandy Dancer. Oh well...I didn't have a speaking part, I was just mingling. Poor Patty Duke, I'm taller than her. Poor Patty Duke standing on phone books.

c- How did she dance on phone books?

t- She didn't, she was just having a fight with her girlfriend in the disco. It's going to be a blockbuster, but why should you believe me, see for yourself when it is released this summer.

c- Who was the director?

t- Claude Jutra, he's Canada's hottest film director.

c- You said you were in every scene.....

t- That they filmed at the Gandy, why there?

c- How did you land the part, did you just happen to be there?

t- Actually I prostituted myself to get in the movie.

c- Did you give them a bouquet of flowers?

t- They asked me for some stuff for the movie, and I said if I can be in it they could have it for free, so they went, 'YOUR IN'. You've

got to start somewhere.

c- Is that more pleasing than being a recluse?

t Yes, but I need complete artistic control.

c- Like Robert De Niro, he can pick and choose.

m- But he always picks the same kind of movie donna- Where is that furniture from, it's amazing?

t We sell that too.

d- I've never seen anything like that.

t It figures, no one appreciates willow furniture...yet, they're still into RAT-tan.

d- The Arts Club was looking for something like that for a play.

c- Here's a chance for a command performance.

t- Forget it, it has to be a movie.

c- What about Brando, Dean....

t- Montgomery Clift...What happened to him and poor James Dean look what happened to him.

m- Which fate do yo prefer, James Dean-fast death, Monty Clift - slow suicide or Marlon Brando - overeating?

t- I'll take Brando, I want my own tropical island and a huge fat face.

c- You seem as if you could put it on.

t- I know, I have eleven bakeries in my neighbourhood, it's revolting.

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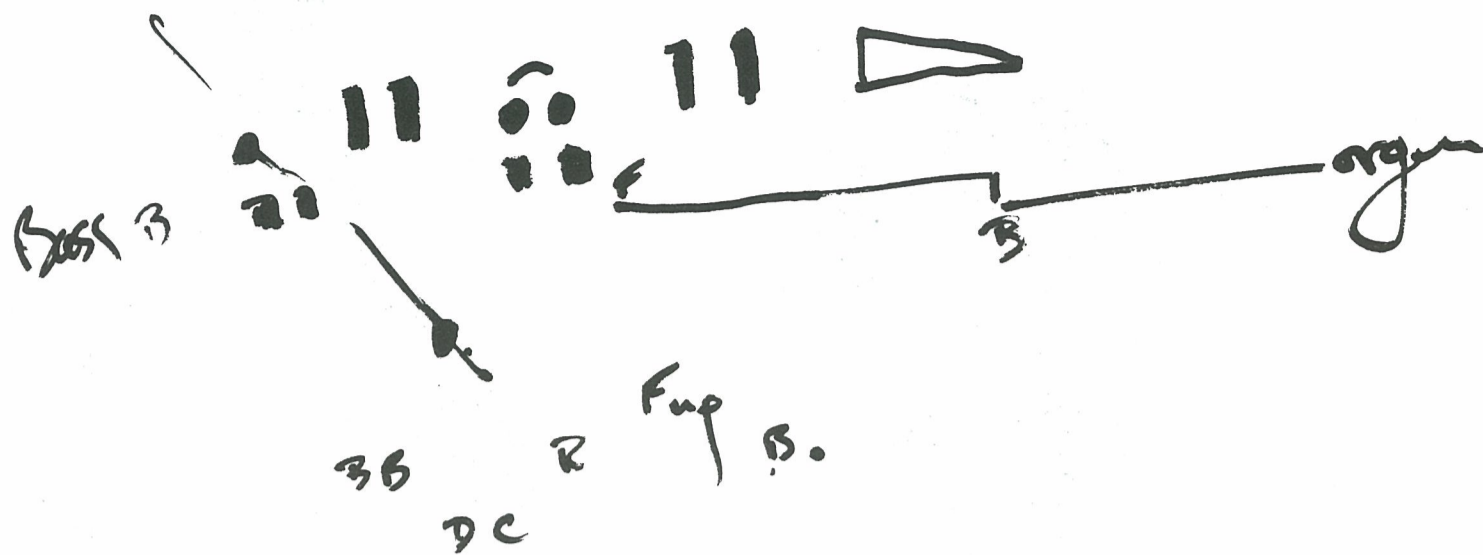
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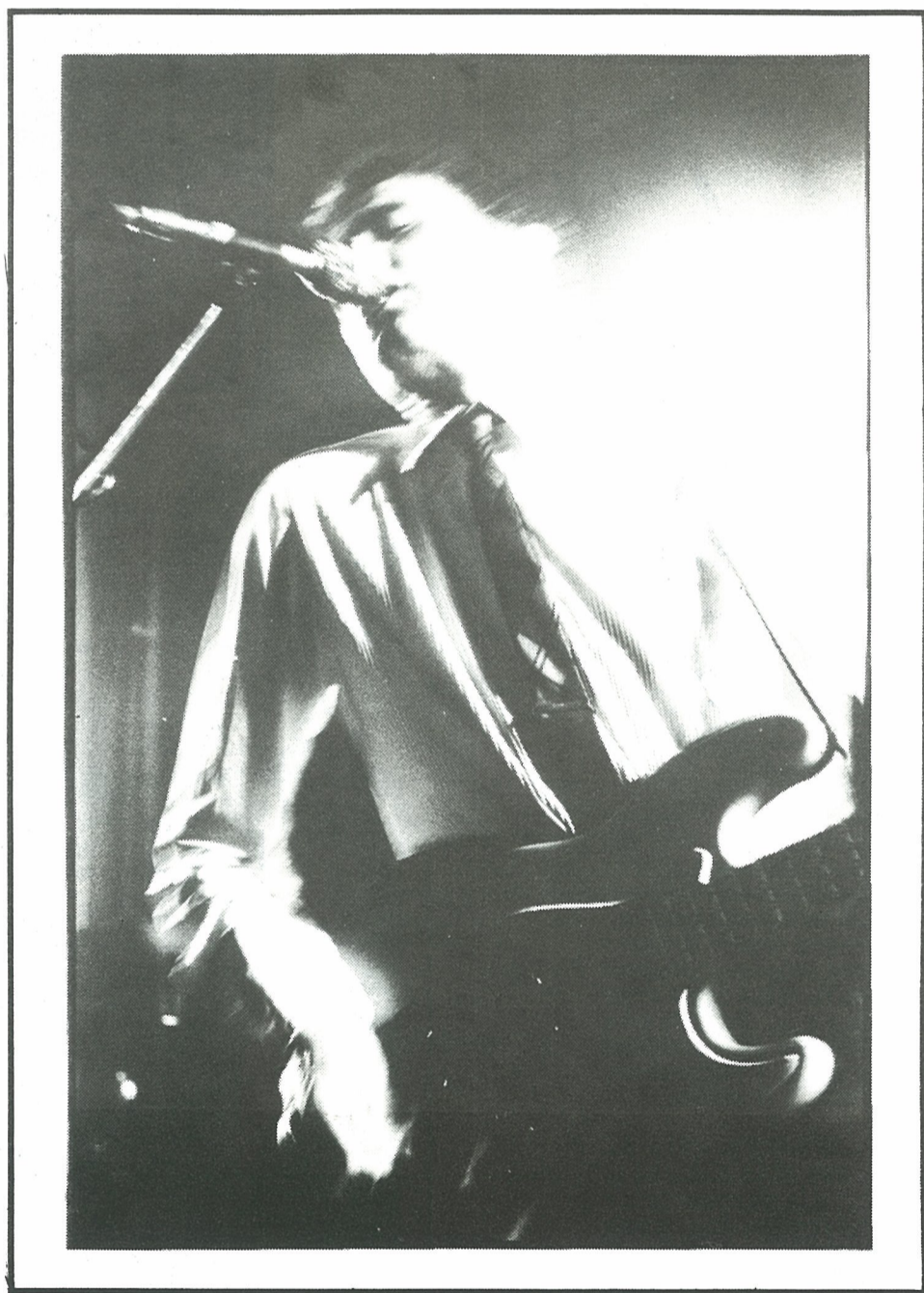
how they do it.

when they started several years ago, OMITD gained slight recognition due to the fact that they wrote parts of their music on paper, a thing that seldom happens now in modern music. they have a book published (unavailable here) that includes mostly rough sketches such as the examples here, and a sprinkling of complete scores. these sketches are more representative of their purpose in thinking of music as a written form: a method of preserving ideas (mostly rhythmic) for future songwriting development, as opposed to fully scoring a piece for posterity.

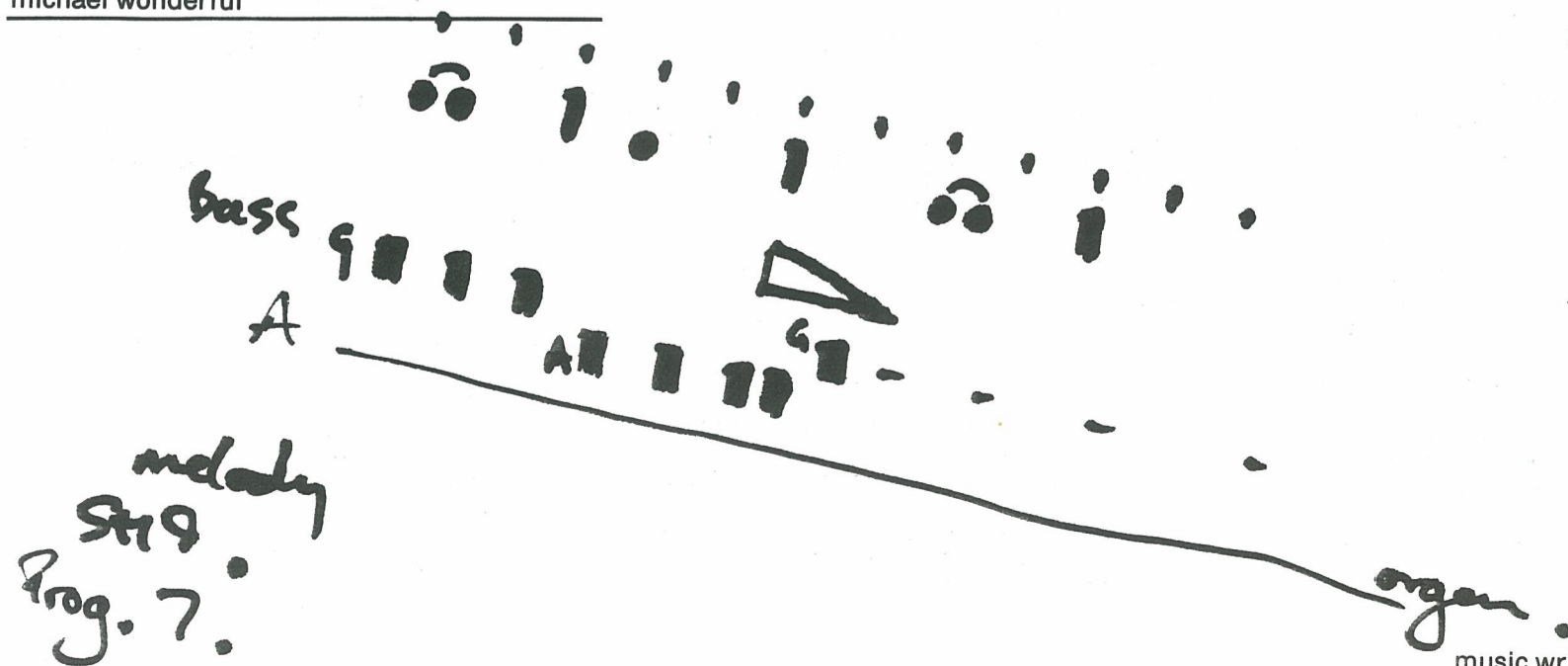
utilizing this technique, an average piece starts as a percussion track written first, plus a simple bass line and organ chord. each individual note's occurrence is marked by its distance from the others, in a graph form, without precise indication of the duration of the notes. technicalities such as melody and vocals are usually added during the working/reworking process, along with the settings for the particular organs and synthesizers being used, plus a myriad of connecting lines, corrections, and clarifications.

this relatively simple technique never developed further, and was abandoned long ago in favour of the more convenient method of composing step by step on tape. yet another loss for those who enjoy music in its visual form.

michael wonderful



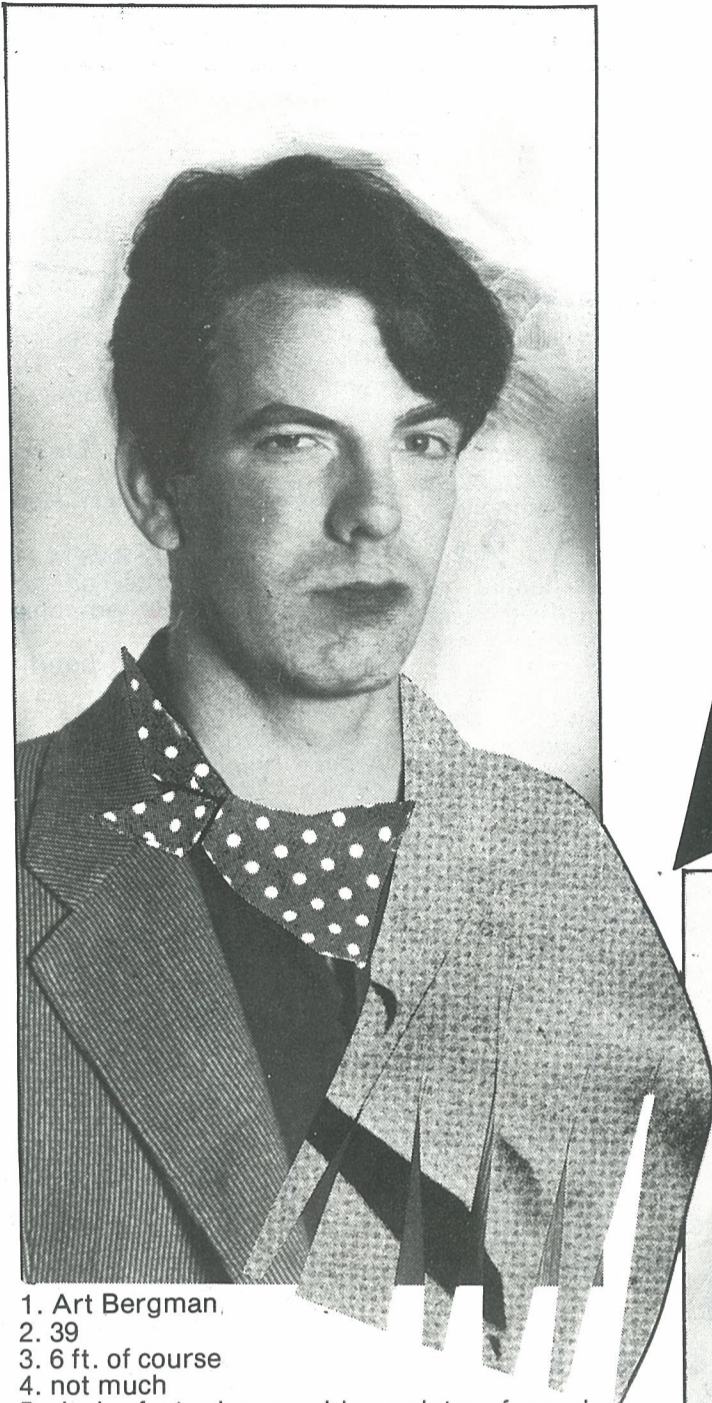
photograph by bev davies



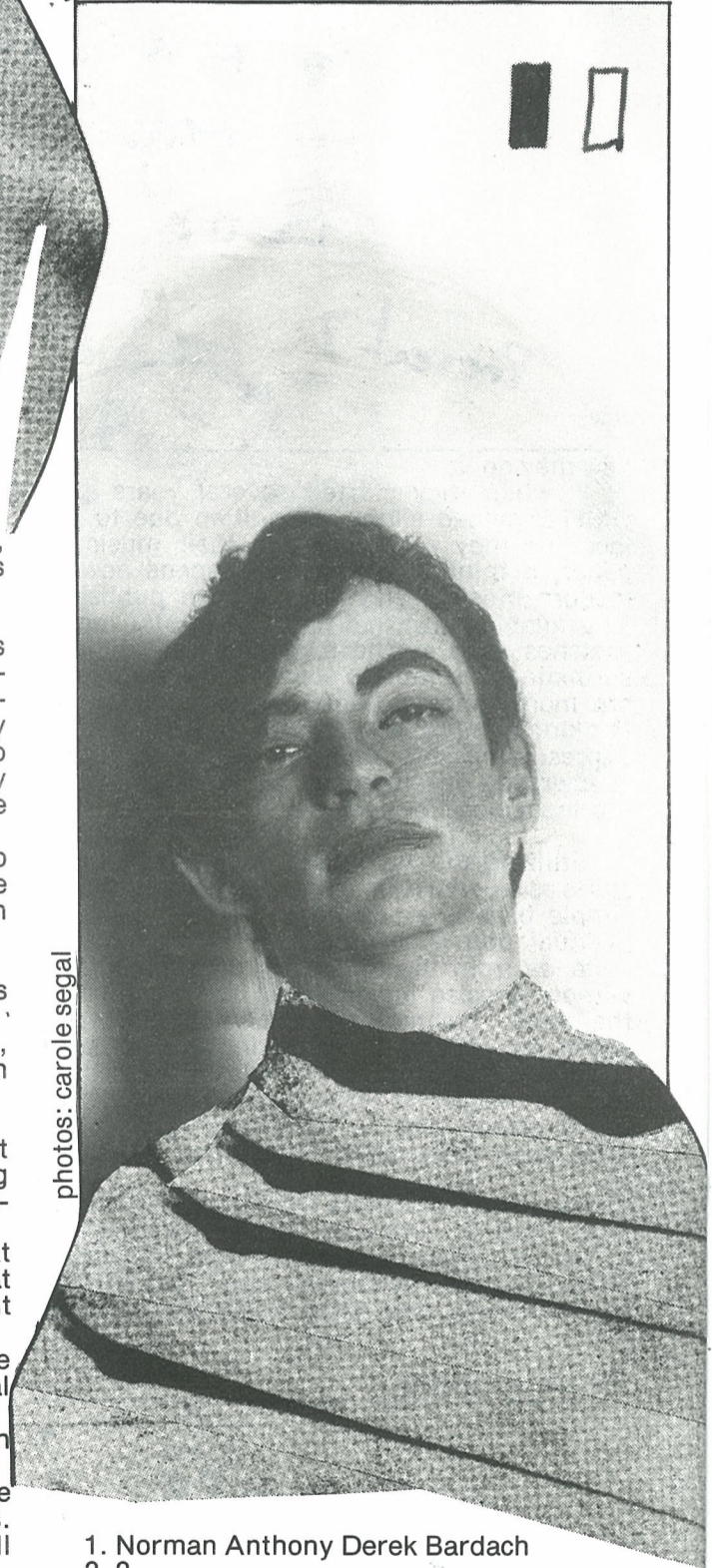
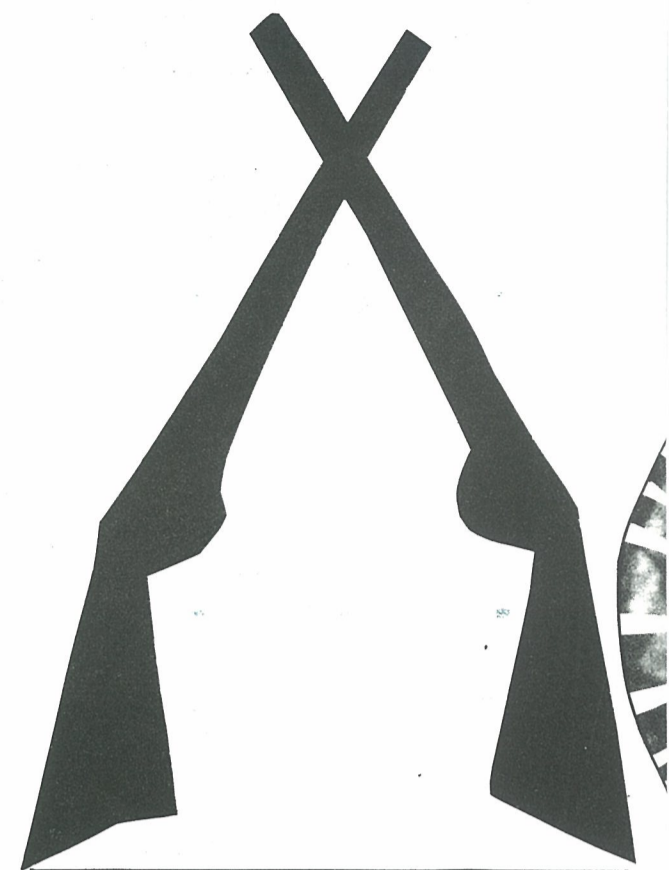
LOS POPULAROS

Thank goodness they were given guitars instead of guns. In this country one does not have to hide in the hills to be a hero. As it is 'Los Popularos' have managed to start an if not revolutionary, at least a popular movement in the Vancouver music scene.

1. Name
2. Age
3. Height
4. Weight
5. What kind of music do you play?
6. What sort of music do you listen to?
7. What kind of music do you recommend to impressionable audiences?
8. What other bands have you played with?
9. Are you presently compatible with each other?
10. Can we expect to live to see you play with other groups?
11. Playing as often as you do (recently 5 different places in one month) is that to make up for the loss of so many bands that occurred when you formed, or are you just media hungry?
12. When do you find time to produce new material?
13. Distilled from other bands, do you think you banded for you looks or your talent?
14. Is your music as good as your stage presence?
15. Can you maintain your integrity and still crack the top ten?
16. Just why are you so popular?



1. Art Bergman.
2. 39
3. 6 ft. of course
4. not much
5. I, in fact play a wide variety of music, ranging from my legendary snoozy bloos stylings to my ear-splitting attempts at country rock.
6. Not owning any records, including the ones I've made, or a stereo, TV or radio I am continually forced to listen to the incessant hammering and sawing in my brain. I usually try to blot this out by riding in cars and turning up any crap that comes on full blast thereby allowing me to sing along and enjoy life like everyone else.
7. If they're impressionable they'll listen to bloody anything won't they!!!! therefore I recommend they listen to us, Mt. Lehman Grease Band, Shmorgs, Shits, Oscar Wild, Frantic Technicians, Fuckwads, Braineaters, Doomster, K-Tels, Young Canadians, Los Popularos.
9. Only as much as our seething hatred, disgust, envy and jealousy for and of each other will allow.
10. You can expect to out-live me.
11. Silly, silly, silly. Who needs to play to get media attention? We love what we're doing and want to do it as much as possible p.s. Invite me over for a media dinner.
12. When baby? Today? Tomorrow? Next week? No, seriously, we live, breathe and eat new material every sickening waking moment of the day.
13. Neither, we were thrown together into the same shit-pot by financial and philosophical factors beyond our control.
14. Really? We don't spend much time on either.
15. Integrity is not at stake here. I think it's the wrong term. I don't even know what it means. I never doubt what I do(sure). Anyway 'we'll be our own pimps' c Bill Shirt March 1978
16. Because
 - A. we sit around and whine a lot
 - B. we're insecure and think we're tortured artists
 - C. won't take anything under \$10,000 for a gig
 - D we let someone else take care of everything
 - E. we haven't the energy to pull ourselves out of the scum we presently find ourselves surrounded with
 - F. we don't care about our brains and whether we should use them or not
 - G. come off it, I don't have any friends!



photos: carole segal

1. Norman Anthony Derek Bardach
2. 2
3. 5'6"
4. 125 (mmm) (I'm trying, really I am)
5. Easy
6. Everything
7. Punk rock, Motorhead, Tuneyloons, Victorian Pork, Private School, Pointed Sticks.
9. Yes
10. No
11. No just hungry
12. Often enough
13. Neither
14. Thank-you
15. Yes
16. Our ~~extreme~~ ~~inane~~ foolish affection for others



1. Bill Shirt
2. 23
3. 6'1 "
4. 161lbs.
5. I don't play music, I sing. Oh, the band you mean! Well, I think everything we've ever listened to and liked, as well as things we despise, lurk in our subconscious and conspire when the time comes to write a tune..it spews out. But fortunately we try to confine the tunes to good rhythms, melodies and intelligent lyrics.
6. I listen to whatever is available actually except fusion crapola, music to iron by or shit that passes as music but is really a plot to subjugate and ultimately destroy our will to create.
7. The voice of Anne Murray, Mills Brothers, Sex Pistols, Abba, Disco, Elvis, the Beatles, Ruby and the Romantics, Steve and Eydie, in other word, music that would confuse impressionable audiences enough so that they might later realize anything goes and not get locked into listening to only one brand of hackneyed drivel.
8. The amazing Shits. Oscar Wild, Monitors, Active Dog, Frantic Technicians, Modernettes
9. In the morning, not usually, late afternoon, it depends if everyone's been fed, in the evening, yes, if everyone has done their job well and hasn't bitched at the others for rings in the bathtub and other conspicuous stains.
10. I doubt it.
11. I am hungry. period. Seriously 5 different places in one month? We want to play 7 nights a week. How else is the band going to get better and better? Another arm of our organization slavers after media attention, with tearful pleas, threats of physical discomfort and none-too-subtle come-ons.
12. I go for walks, do dishes, get pissed off, ripped off by fickle flames, go to work, lock the door, sing, walk in the rain, start up out of bed in the middle of the night. It hits me at anytime. Then I collar another member and make them translate my ideas.
13. Fuck off, what do you think?
14. There is a constant battle for superiority between these two aspects of our band.
15. The rest tell me it's possible, but history has another lesson.
16. Choose one of the following:
 - A. Crass Manipulation of the Media.
 - B. A warm and generous respect for the better nature of audiences
 - C. A total inability to be flatulent, posturing or conceited
 - D. A quicksilver-like attraction to the best in popular music
 - E. A sick need to be admired and respected as musicians, songwriters, performers, and all round good guys.



1. Buck Cherry aka Cheese Edwards
2. Twenty three years, subjective time.
3. not as tall as Bill
4. larger than Tony
5. fairly popular music, outright crap when the occasion warrants.
6. I am not what you could describe as a fan of music.
7. I don't usually bother.
8. Shits, Monitors, Oscar Wild , Frantic Technicians, Active Dog, Braineaters, Modernettes Melody Pimps (I played drums with DOA once when I was really drunk, does that count?)
9. Intermittently, on occasion. Too often so, yes
10. Yes, the life span of the West Coast Martinet is 17-20 years.
11. Neither, just hungry.
12. Soon.
13. We banded together because we feel a rare camaraderie brought on by our corresponding physical/mental problems.
14. Once in a while.
- Cracking the top ten is the only way I will ever achieve ANY integrity. My only fear is maintaining my looks while cracking the top ten.
16. You tell me



1. Zippy (the lip) Pinhed
2. 19
3. 6'3 '
4. 185
5. Extremely popular music, with a cheese twist here and there.
6. Prog. rock, heavy metal rock, light listening rock, torch rock, punk rock, Bob Rock.
7. Frankly, the fucking Dire Straits
8. (In Canada) the Stiffs, Rabid, DOA, Sgt. Nick Penis, Sick ones, Los Popularos, Young Canadians...(In USA) KGB, VS, Mutants, Dils, Belfast Cowboys.
9. Yes, sometimes, except when I wake up, and when I'm hungry.
10. Can you expect to live. Period.
11. Neither, we play a lot because, it's FUN!!!
12. Inbetween playing, practicing, eating, sleeping and hangovers
13. We banded because of talent, originally, but when we saw pictures of us together it was only obvious that we had a look no one could copy
14. In my opinion, both music and stage presence are finely honed to popular perfection
15. If, we can crack the top ten, questions like this will be quite trivial!!!
16. Quite a few reasons, my unending energy my charming smile and manners, and my undying alcoholism.



Cave outfit designed and styled by Janet Dundas. Modeled by Patricia at Ramona Beauchamp.
Special effects makeup by Yvon Bourgeois for Yvon Bourgeois Makeup.
Concept by Brad Gough. Photo by Carol Leflufy.
Shot on location at Flintstones Bedrock City, 10 min. east of Chilliwack on Hwy. 1.

At 28, GERALD FRANKLIN is the toast of the Toronto fashion world. Among the country's top designers, Franklin went to Toronto 5 years ago from Vancouver. Using the 'I'm the new burst of energy in town' to his advantage, he continued his training in design to freelancing his own HOT COUTURE label into a Yorkville boutique, to opening his own design house which rapidly known for its unique personal service. Bursting at the seams, he left the confines of established uptown to chic downtown within falling range of the CN Tower.

As recently proven by his SPRING & SUMMER 81 COLLECTION, Gerald Franklin is HOT COUTURE. This new collection shown at St. Paul's Church in Toronto was also shown in New York at the prestigious 49th Parallel Gallery in Soho, this event was Franklin's New York debut. The collection exhibits all his design innovativeness, his flare for detail, his knowledge in the handling of elegant fabrics and his new trust in conservatism. Once recognized for his trendiness, the collection abounds with matured confidence, and staying power.

NOTES AND QUOTES GERALD ON FASHION IN GENERAL

"I'm one of only two or three true couturier houses in Canada. I do two complete collections a year—couturier and ready-to-wear."

BUYING TRENDS

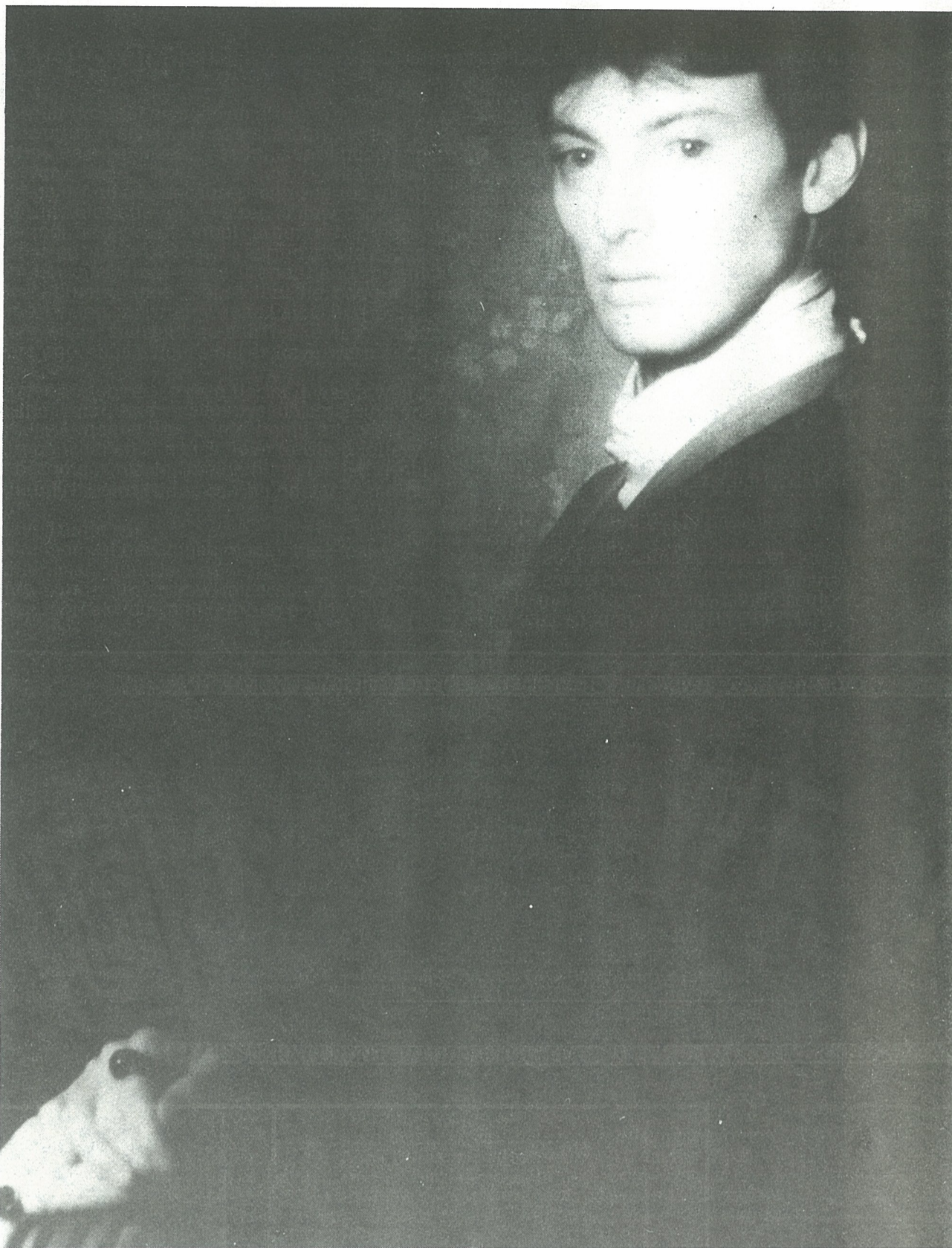
"Good clothes are expensive. I see women in Canada becoming much more like the women of Paris who'll skip lunch and only eat a brioche so that they can both save for and starve to get into, that dress."

GERALD'S HAREM

"The people who make my clothes and all my staff are women. The bottom line is that I am a man designing clothes for women and as such will never know how the garments feel when they're worn. The women surrounding me constantly give me the critical feedback I need to properly design clothing for women."

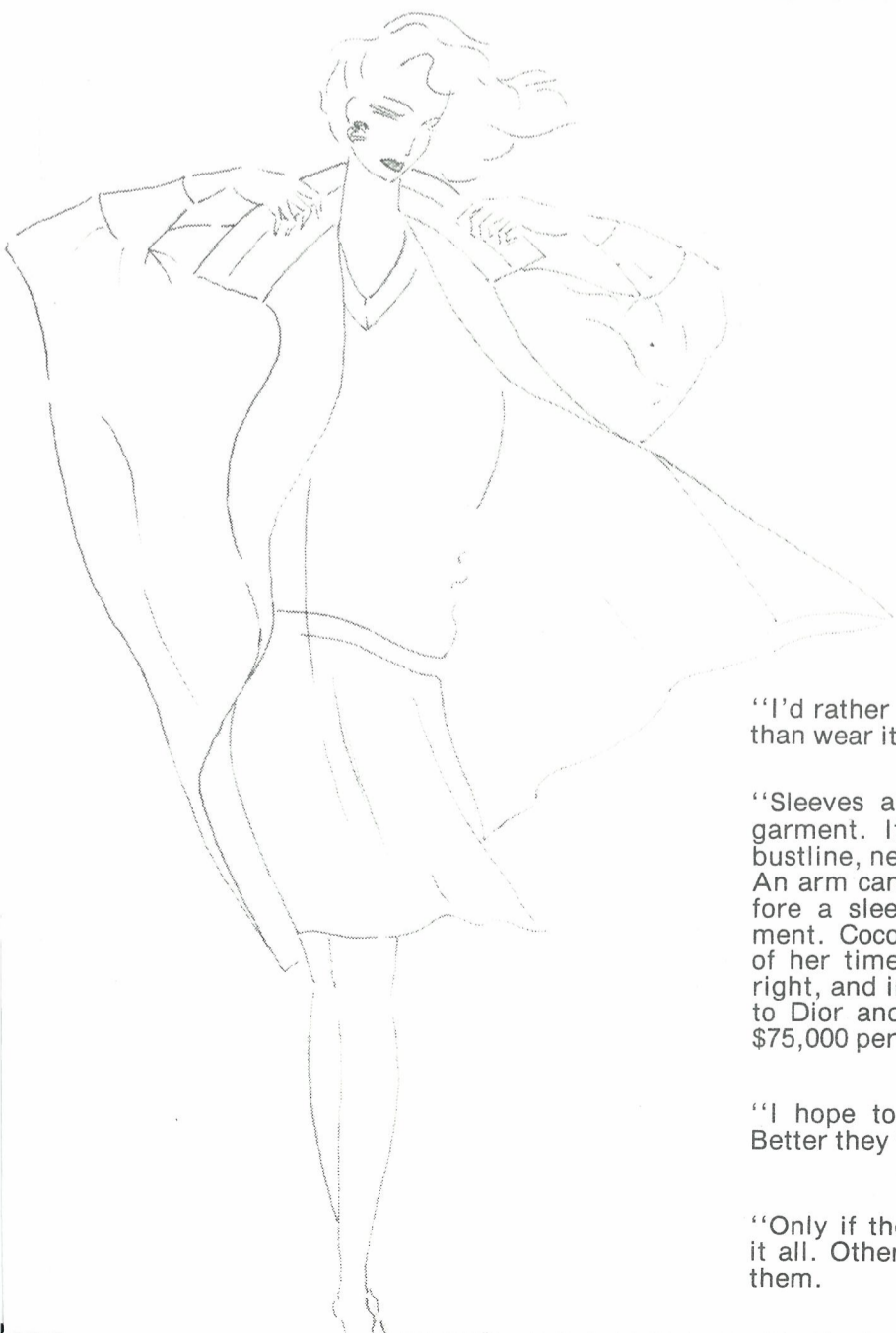
MEN'S WEAR

"Approximately 45% of my collection is men's fashions, however, I design my men's line for myself. If other men like the clothes, that's wonderful, if not—tough. At this point in time I don't have the energy to devote to breaking through the three-piece suite mentality."



GERALD FRANKLIN

HOT COUTURE



FABRICS

"I'd rather see people burn oil in their homes than wear it."

SLEEVES

"Sleeves are the most important part of a garment. If they're not right it affects the bustline, neckline, and total look of a garment. An arm can move in a complete circle, therefore a sleeve must accommodate total movement. Coco Chanel knew it and spent most of her time ripping sleeves out that weren't right, and in 1950, Charles James, inspiration to Dior and Balenciaga among others, spent \$75,000 perfecting the sleeve."

SHOES

"I hope to never see another ankle strap. Better they wear hockey boots..."

ZIPPERS

"Only if they're put in by hand—which says it all. Otherwise I don't want to know about them."

WINTER COATS

"Canadians lead the world in winter coats. We understand winters and their exacting variable outerwear demands."

HEM LENGTHS

"Hems are controversial because people usually have nothing new to talk about."

BUTTONS

"There aren't any in Canada."

BRAS

"I see bras for daywear and none in the evening. I try to provide support in my evening-wear."

"As far as bra designs, I don't really know as I never wear them."

CUFFS

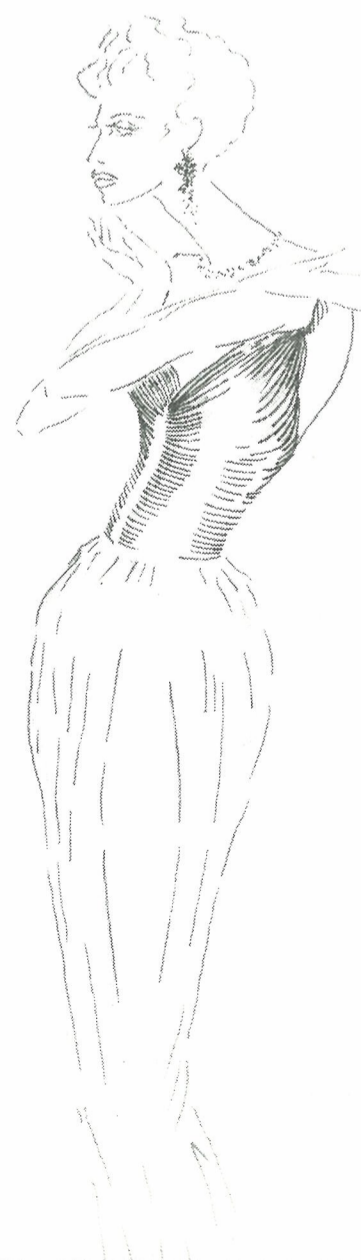
"Cuffs only serve to define the length of the garment. They are 'fru-fru', you don't need them, but sometimes they're fun. I'm showing cuffs on my 'second skin' leather skirts."



Kid—Suede dress-coats with big stand collars. Model at left is in khaki. Model at right in cayenne suede with diamonds of cut suede in two colors, one in burgandy, one in earth brown. Both dress-coats have choir robe type sleeve details and french button holes.

Dress-coats — \$1,100.

At Gerald Franklin's Hot Couture
71 McCaul Street, Toronto.



Both modes in layers of pure silk chiffon.

Left model — \$1,800
Right model — \$2,200

PHOTOGRAPHY: ANDREE GAGNE
FASHION: GERALD FRANKLIN
HAIR AND MAKE-UP: STEVE MARINO
MODELS: DANELLE AND RENE
from PENNY NOBLE TALENT
SKETCHES: GEORGE KARKOULAS



Makeup: Yvon Bourgeois for Yvon Bourgeois Cosmetics Photo: Bob Morfex



designs by Cydney Marr Styled by Brad and Tracy Modeled by Maggie Robertson



Cydney Marr

Cydney Marr is just 22! That maybe means nothing out of context...but up until 4 years ago the only clothes she sewed were for skating competitions. Since a skating accident she has gone on to win awards in N. Y. and establish herself as one of Vancouver's top designers. She still enjoys making costumes which shows a very good sense of showmanship, though her own marketable line demonstrates her classic nature as the following pages will point out.

Charles- So how old are you anyway?

Cydney- Oh i'm very old. I'm 22.
C- You won an award in New York a couple of years ago. You must have been only 19? How did you win that?

Cy- I went to Blanche Mc Donald school and took the merchandising course and then continued doing free lance shows for about 6 months or so, so I was going in and out of the school - so they said there was a convention happening in New York..would I like to go. So I went.

There were competitions going on, models mostly, competing in ramp, make-up and commercials but they also had a new division for merchandising because modelling schools also have merchandising divisions. So I entered the two categories, one being a sales promotion campaign where I had to set up a promotion for a new junior wear boutique in a major department store. I had to decide what kind of clothes to sell, the interior design, fashion shows and floor plans. I took two months off work and just worked on it, I did the research and then I did designs for the type of woman who would be buying in there and then I did window display, newspaper ads, ...anyway that was one category.

The other was fashion illustration and design and I had to draw an 11x14 sketch. You could work in black and white, ink, charcoal whatever.

I was only in New York for 8 days but I was so busy with the competition I didn't get to have that much fun. I won both categories.

22

Mary- What kind of woman are you appealing to now?

Cy- Age wise the age ranges from 18 to 55 - because I design more for a style and an attitude. It's the way they are going to wear their clothes rather than a price point. Also my clothes are a little bit more expensive so I have to be more careful.

C- You're not a dancer right?

Cy- Well I was a dancer. I was a competitive figure skater for 12 years so I was into training and discipline.

C- And sewing your own costumes. Your clothes now are very classic, they could be from any decade.

Cy- Well I do have to watch it, because being in the price point we are we can't do too trendy stuff.

M- Whose in your company, you keep saying 'we'.

Cy- I have an assistant, a finisher, a cutter, 3 full time seamstresses and I also work with a lot of home sewers so they come and get their work and take it home.

M- Where are your outlets, do you sell completely privately like you are doing today or do you have specific stores you sell to.

Cy- I work with the retailers, I do have stores I sell to in Vancouver, Calgary, Toronto and Montreal. I tried using an agent but I didn't like it very much - he didn't like it very much - he didn't understand what he was selling...why I used certain colours, or a certain cut.

M- If you found somebody who could do that for you, you probably would have them around. It's so much work being your own agent.

Cy- Yeah it is, but right now being a young designer it's better for me to be out on the market looking at the stores - finding out what they're selling. The important thing is will my type of designing fit into the market, will it sell.

M- Finding a niche.

Cy- It means that there are certain things that I can't sell - for instance I can't sell raw silk -

because there is another big company called 'Irca' and they do fashionable enough things. I might think I have just as good styling or better styling, each designer thinks what they are putting out is good, but market wise there is already a price-point saturation in raw silk.

For instance there are certain things that if I do I have to find out more about the fit and the cut - they have to fit all kinds of bodies. We have been doing really well with our patterns so far. Sometimes a lot of people you think that shouldn't fit into something, will.

C- Is there much competition being young and breaking into the market?

Cy- I think so but I probably have a case of tunnel vision. I have so much work to do. I have three lines every year, I have a sale, my custom couturier work..I don't concern myself with the competition too much but I want to know are they selling, are the colours right - I just worry about my own work.

C- Do you still do a lot of illustration?

Cy- When I do a line now - it's pared down to sketches and construction, and we make all the corrections on muslin and then recut the pattern. The drawings are really rough and technical.

C- Good enough that the seamstresses can decipher them?

Cy- Well they don't need to, I have an assistant who does the pattern making.

C- Do you advertise at all?

Cy- I do a little work with the Take Five magazine and I find with the features that we get that I don't really need to advertise. I do special things like last fall I did French Aztec jackets - the fabric was magnificent, \$100/m. and very fine. A solid metallic pattern on the warp and another pattern in sideways...the weft, in solid colours...plums. It shimmered. We put a very fitted bodice and very full skirt. We show these things just to show we do couturier.

cont.

CYDNEY MARR

I have this one white sequined gown. Suzanne modelled it and she's so sexy. She's got long black hair that goes on forever and big almond eyes and she wore this solid white opalescent sequined gown, one strap and entirely bare back. We used a discontinued aurora borealis bead all over the dress so you could hear her walking. It was split up to the hip and over all the curves and the split there were these lengths of crystal.

She came out on to the stage and when the spotlights hit her it looked like fire was going up her dress and the photographers were falling over each other for the stage.

C- That was more or less your showpiece.

Cy- I was a figure skater in the beginning and did a lot of circus work...so I have to know what the clothes do on the stage in that environment- like are the walls blue...everything is going to be affected. What's the lighting like. You put one red on and instead of being an orange red it's a blue red. I did a lot of national competitors outfits too, who went into national competitions.

C- In the last issue we did Clyde Dubois - burlesque and costume designer.

Cy- Gisella's dance shop once asked me to do some burlesque outfits. I couldn't I was so busy, but I would have loved to because we do a lot of hand beading and no one does it in the city anymore.

C- Could I ask you the prices of your stuff.

Cy- Blouses range from \$80-150 retail, pants \$120-150, dresses are about the \$200 mark, jackets \$150-400, coats about \$350, I think I have tried to be very competitive. It's not that important to me to make a lot of money right now. There are so many designers and we all have the same influences. 'W', Womens Wear Daily, and there are only so many fabric resources, so we're lucky if we can get something really great. So I must be specific, so when people buy my clothes they are not just buying a label but a theme, a feeling, a specific elegance.

Phenomena, continued:

will wipe out miles of life and create rampant fires. The radioactive byproducts and gamma rays are carried for miles, with heavy rainfalls bringing the particles to earth where they may be ingested by someone on the other side of the globe.

In 1954 the U.S. detonated the first hydrogen bomb using Uranium-235 fissioning as a trigger. The intense heat strips hydrogen of its electrons and the nuclei collapse together. This man-made sun made the atom bomb seem small. Another design is the fff (fission fusion fission) which is a hydrogen bomb with a coating of uranium. Extra deadly fallout at low cost.

Nuclear reactors work on the fusion principle where the amount of uranium is kept at just below critical level by rods of metal which absorb neutrons. Each commercial nuclear reactor produces tons of radioactive wastes a year, including 400-500 lbs of plutonium. Thirteen pounds are needed to make a Nagasaki-type bomb. Each reactor daily leaks carcinogenic and mutagenic effluent. Even if a nuclear plant never has an accident such as the disaster at Three Mile Island and recently in Japan at Tsuruga Bay, it becomes too 'hot' to handle after 20-30 years and must be dismantled by remote control.

Some of the especially harmful byproducts are similar chemically to substances in our body and are readily absorbed and stored. Iodine-131 has a half-life of 8.1 days, releases beta and gamma rays and is absorbed in the thyroid. Strontium-90, has a 1/2 life of 29 years and is chemically similar to calcium. It concentrates in the skeleton causing bone cancer, in the marrow destroying blood producing cells. Cesium 137 has a half life of 30 years and affects the muscles and gonads. The list goes on.

As the stockpiles of nuclear weapons and the mountains of wastes increase with ineffectual long-term storage (indeed, some buried wastes have been misplaced or used for landfill causing sharp increases in cancer, especially in children) one wonders about the sanity of the power lusting governments and avaricious monopolies.



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5. **No Nukes** Anna Gyorgy & Friends. Black Rose Books. Montreal 1979.

EIGHTY'S O-D.

113 COLUMBIA
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80' supplies

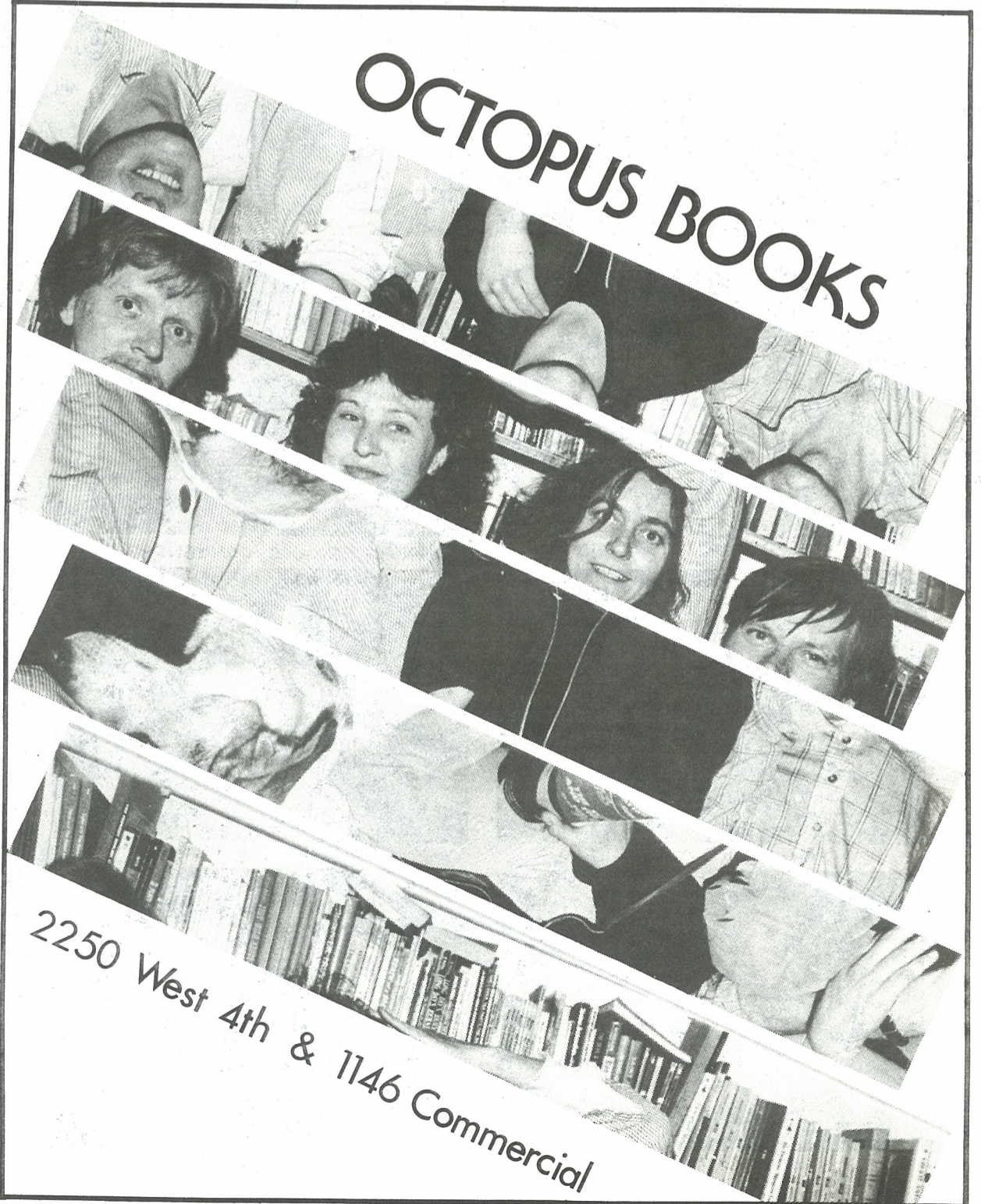
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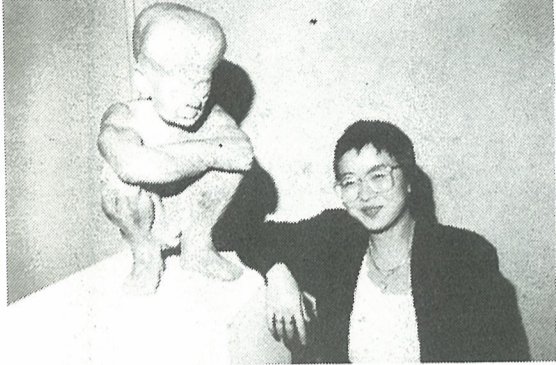
no place to go

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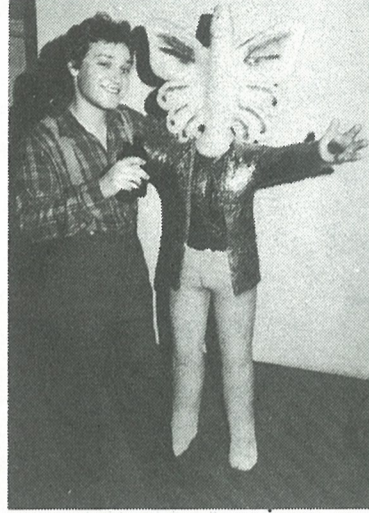


BEHIND ART

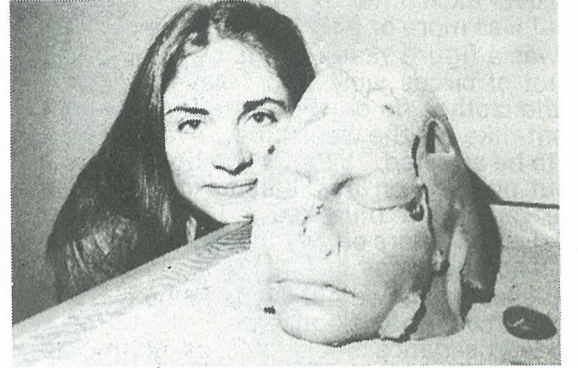
rain \$ landlords



CHINA PEOPLE



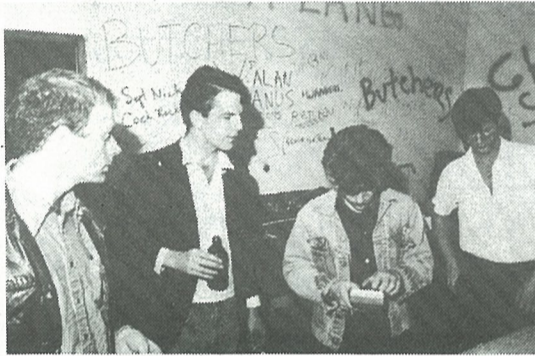
2 COUPLES OUT



ART HEAD



PULL TWIGS



THE BOYS IN LOS BAND



SLASH NOT SLANDER



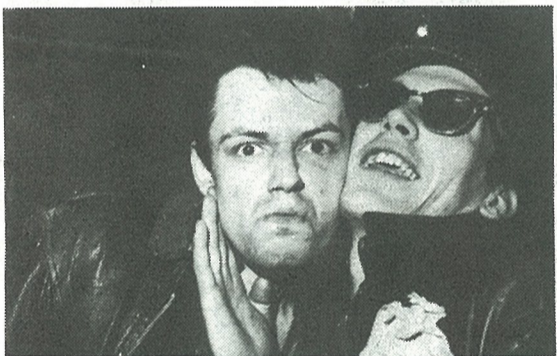
FASHIONABLE TALKING



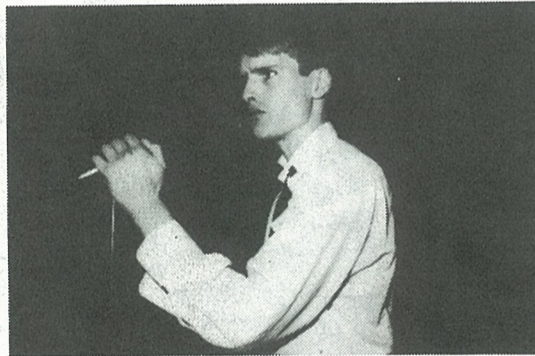
FASHION VIA SATELLITE



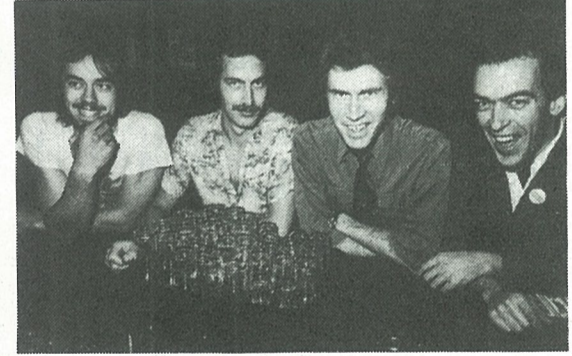
TALKING FASHION



NEW TILES FOR OLD BRAIN



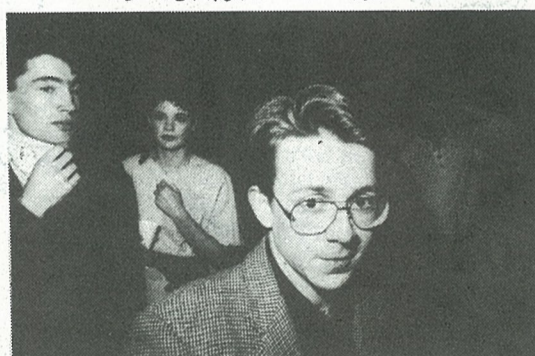
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WE'RE ONLY WARTS



HOW MANY WALLS ARE THERE?



BICYCLE FETISHISTS



WORLD'S SHORTEST PUBLISHER



LOOKING AT YOU



MODEL LOOKS



LOOKS THAT KILL

"Spare me the details"

TRENDCOVER



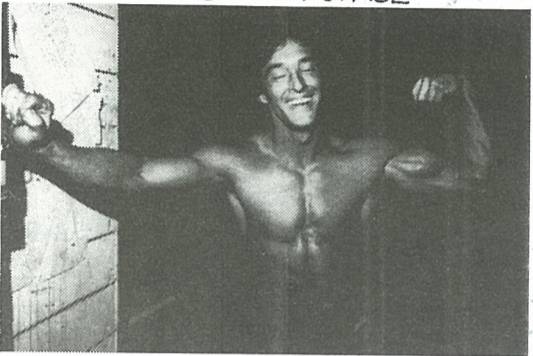
SNAPS



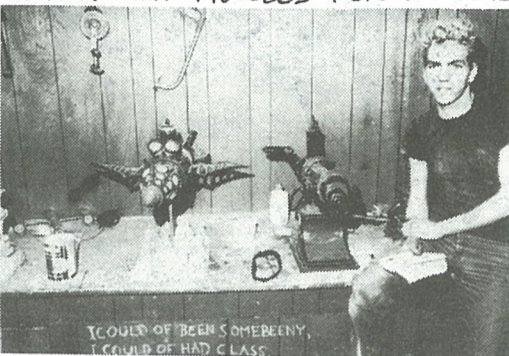
MUSCLING BACKSTAGE



WOMEN SHOW MUSCLES FOR 1ST TIME



NEW MR. B.C. SHOWS ARM



TREVOR HITS LIGHTS IN 1991



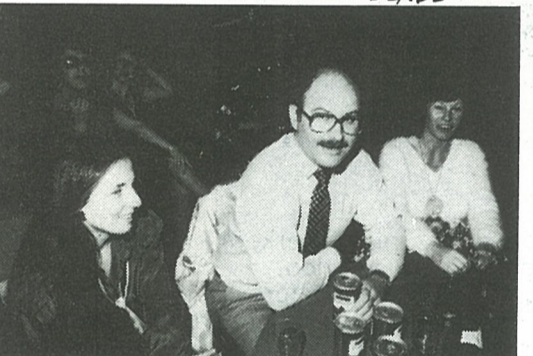
ENTERTAINER OF THE DECADE



1ST ANNUAL TOUGH DRAG SHOW



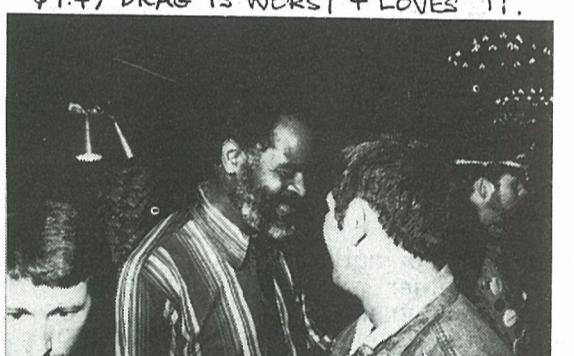
\$1.49 DRAG IS WORST + LOVES IT.



MAYOR HARCOURT OUT OF DRAG



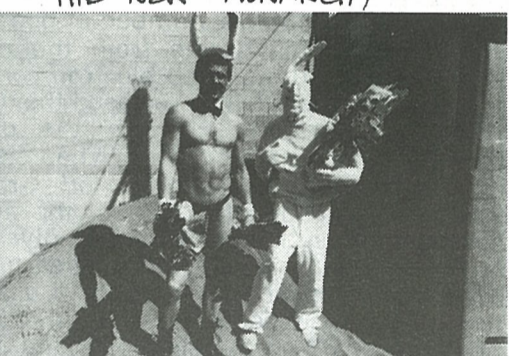
THE NEW MONARCHY



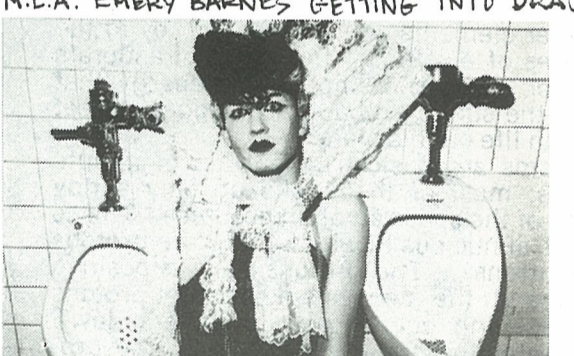
M.L.A. EMERY BARNES GETTING INTO DRAG



BABY DOLL LOVES TO DANCE



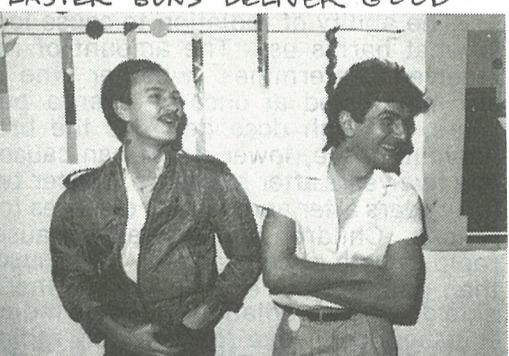
EASTER BUNS DELIVER GOOD



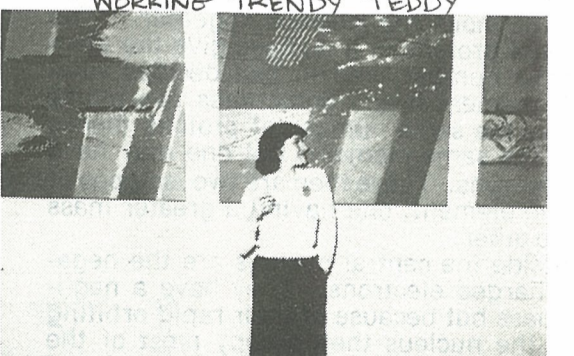
WORKING TRENDY TEDDY



RINGSIDE ARTIST AT NEW SHOW



DALE DOESN'T PEDDLE ART



ROSE SWAZTIKAS AT WESTERN FRONT



ARTIST ART TALK

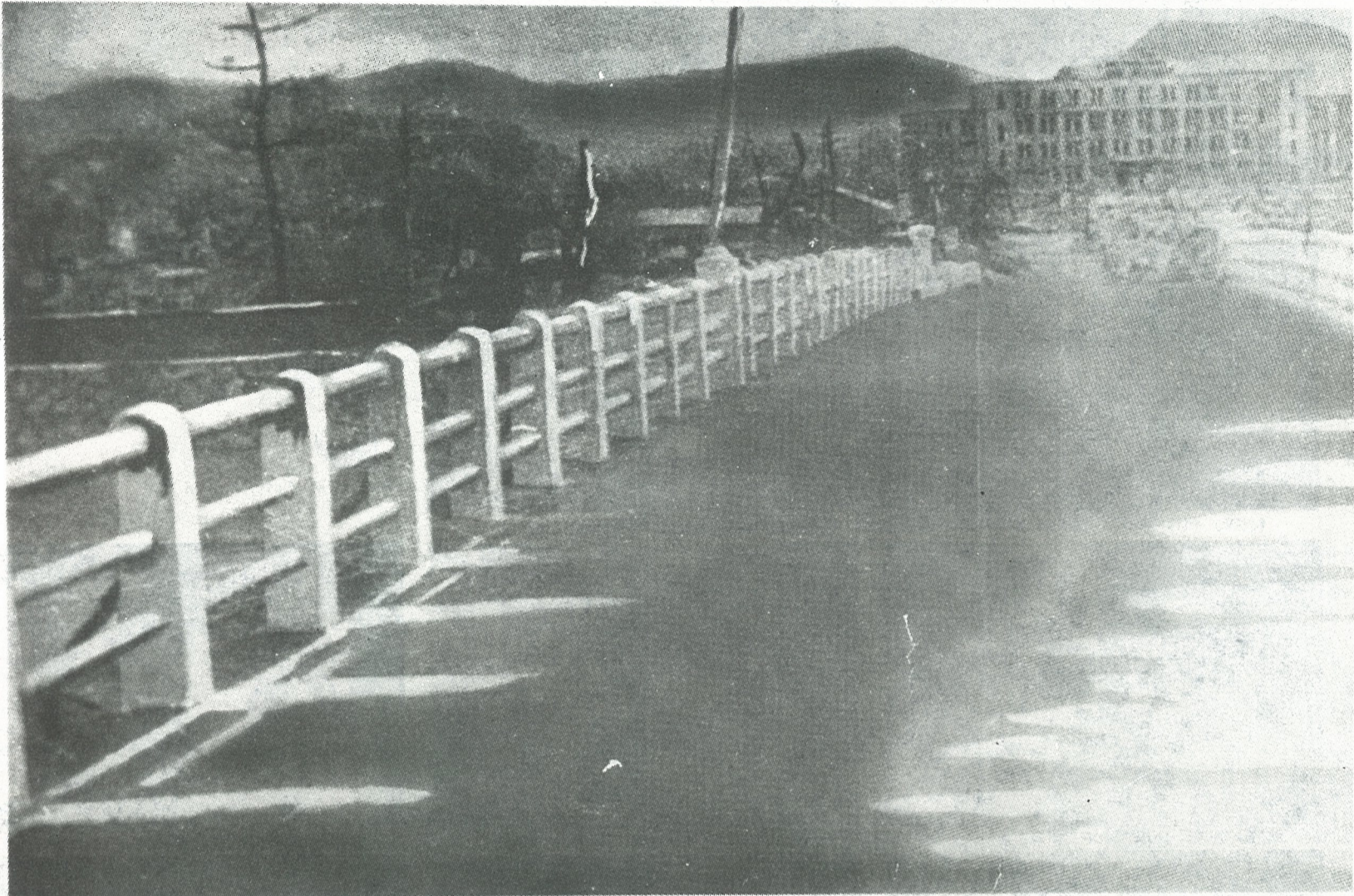


SCENE WITH ART

DRAGGYCOVER

Phenomena

Carol Hackett



Shadows left by nine pedestrians on Yotsubashi Bridge.
910 meters from hypocenter.

万代橋に残った九人の影
(爆心地より910米)

Hiroshima. Author Shogo Nagaoka, Peace Memorial Museum, Hiroshima.

'Radioactivity, it's in the air for you and me' Kraftwerk

Transmutation of matter, (the change of one element into another) was thought to be a pipe dream of the alchemists until radioactivity was discovered at the end of the nineteenth century. This emission of energy as the atomic structure of an element breaks down into other elements was an exciting key to the mysteries of existence; the key to Pandora's box. For the harnessing of this energy that powers the sun is probably the biggest threat to human life on this planet.

Atoms are basically made up of minute particles; most of them take up only a tiny fraction of the space an atom occupies. This is the central nucleus in which there are protons and neutrons. The protons have a positive charge and the neutrons keep the protons from repelling one another (magnetic law). The greater the number of protons, the proportionately higher number of neutrons are needed to hold the nucleus together. The number of protons in a nucleus give the atom its atomic number, and in fact decides what type of element it is. Sometimes two atoms will have the same number of protons (hence will be the same element) but one may have more neutrons. These then are two isotopes of the same element, one having a greater mass than the other.

Outside the central nucleus are the negatively charged electrons. They have a negligible mass but because of their rapid orbiting around the nucleus they occupy most of the space of the atom. They keep the nuclei of atoms separated. When the number of electrons balance the number of protons the atom is neutral. Sometimes an electron will be knocked out of orbit giving the atom a positive charge, or an extra electron will be picked up giving the atom a negative charge. These atoms will move with an electric current and are called ions.

Any nucleus with more than 82 protons can not be stable. These atoms break down over time and form new elements. During this process, subatomic particles (radiation) are given off, and energy is released. Alpha particles are two protons and two neutrons (helium nuclei) compacted together and move at 1/10 the speed of light. Although, because of their

comparatively great size they can be stopped by a piece of paper, they are very energetic and can burst through a cell wall and do great damage before losing their energy. Beta particles are electrons and have very little mass but travel at 9/10 the speed of light. They can easily pass through a number of body cells. Beta particles may come from the nucleus (a neutron is a proton and electron combined so when a beta particle is released the neutron becomes a proton) or from the orbiting particles outside the nucleus. When electrons outside the nucleus are thrown off X-rays are emitted. With disintegration of the nucleus, the dangerous gamma rays are given off. X-rays and gamma rays (also called photons) travel at the speed of light and in a straight line. They can penetrate right through the body knocking loose electrons and leaving a wake of ionized particles behind.

The ability of radiation to cause ionization is what harms us. The amount of radiation received determines whether the effects are manifested at once or over a period of years. A high dose destroys the brain and nervous tissue, lower doses can cause leukemia five years after exposure, cancer twelve to forty years after and genetic diseases for generations. Children and fetuses, because of the rapid growth of cells are far more susceptible than adults. But even in adults there is no safe dosage of radiation. Studies indicate that it takes only one particle of radiation to damage a crucial DNA molecule. The DNA contains the genetic code which controls the functioning and reproduction of the cell. The changed DNA causes the cell to divide into diseased cells and cancer is the rampant growth of these diseased cells over healthy ones.

Another frightening characteristic of radiation is that it has a cumulative effect in the body. Receiving small doses over a period of time may have the same biological consequences as a large dose all at once. With the passage of time statistics have been mounting: the early scientists and researchers, the people of Hiroshima and Nagasaki, thousands exposed to fall-out from atomic bomb testing, uranium miners and nuclear

plant workers - victims of the devastation of radiation.

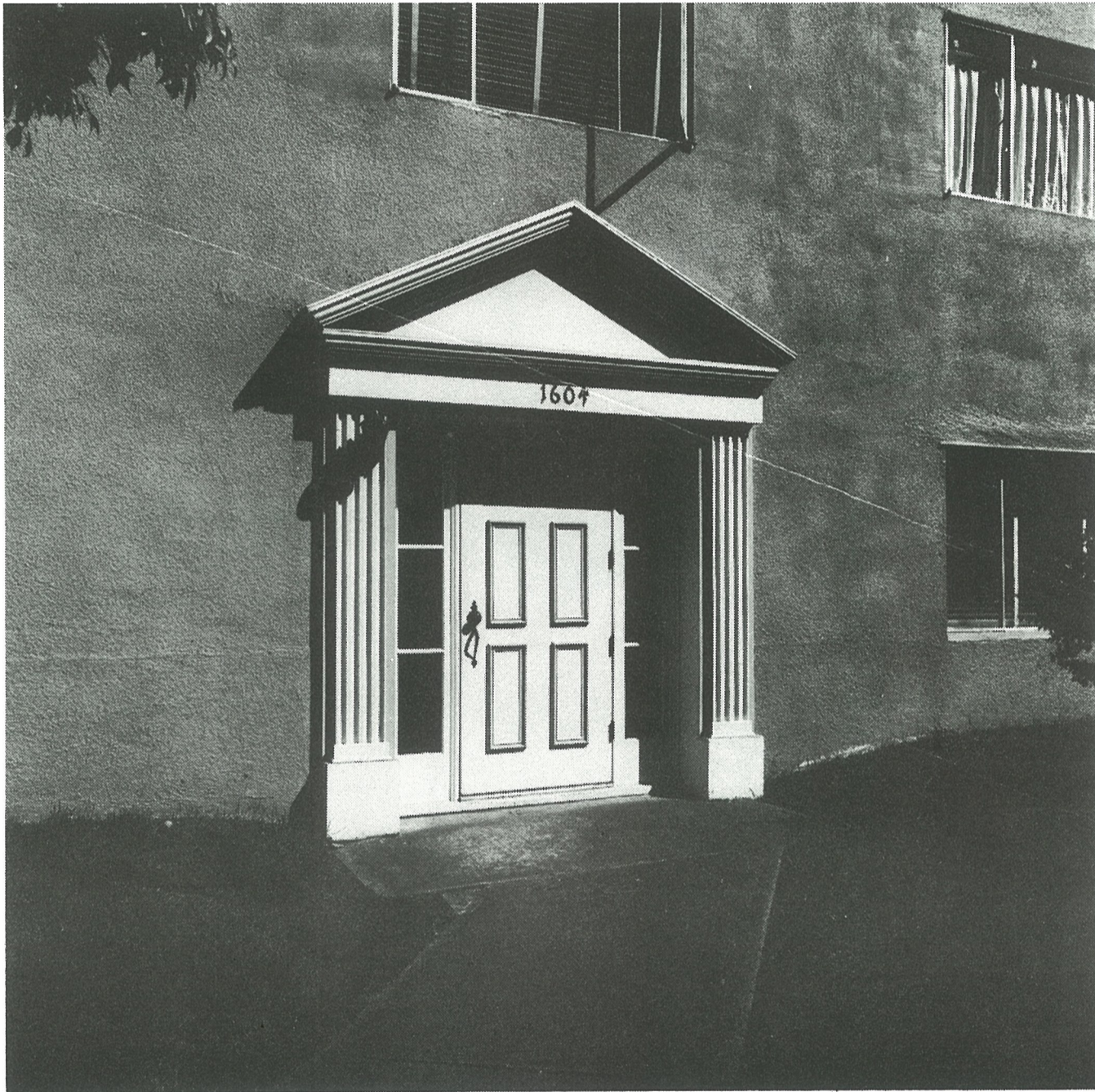
Before W.W. II the only radiation was natural background radiation from cosmic rays and the few radioactive elements that have a half-life (the time it takes for any given quantity to lose one-half of its radioactivity) long enough to exist today. Uranium - 238 (92 protons and 146 neutrons) has a half life of 4½ billion years, Uranium -235 (92 protons and 143 neutrons - it is much more volatile) has a half-life of 700,000,000 years and thorium-232 has a half life of 14 billion years. Each isotope breaks down into its own series of radioactive elements (U-238 decays into @ 15 different elements until it is stable) until they reach lead-206, 207, and 208 respectively. Some elements have a very short half-life but as long as the parent element exists, all the others must also. This low level of background radiation contributes to cancer and birth defects.

In the last 40 years the background radiation is increasing because man is manufacturing thousands of radioactive isotopes with shorter half-lives (consequently more active radiation). When U-239 was artificially produced it broke down to form the first new element neptunium. This in turn breaks down to form plutonium, one of the most toxic materials known. One millionth of a gram can cause cancer 10-30 years after being inhaled. The half-life of plutonium is 24,000 years so it takes 500,000 years to any given quantity harmless. The ten or so man-made elements exist along with all the breakdown products of each.

Plutonium and uranium-235 are fissionable; hit by a neutron their atomic nuclei will pull apart releasing a couple of neutrons which will in turn cause fission in two more nuclei and a chain reaction can start. In nature the neutrons usually diffuse away but when two relatively large amounts are brought together the chain reaction will accelerate causing a tremendous explosion and millions of degrees of heat. The U-235 bomb was dropped on Hiroshima and the plutonium bomb was dropped on Nagasaki. The power of the blast

cont. p. 23

OBOLENSKYS



MCMLXXXI

Fernando
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