



ISSUE #2
ENTER ZINE

CYBERPUNK IS A SUBGENRE OF SCIENCE FICTION IN A DYSTOPIAN FUTURISTIC SETTING THAT TENDS TO FOCUS ON A "COMBINATION OF LOWLIFE AND HIGH TECH", FEATURING FUTURISTIC TECHNOLOGICAL AND SCIENTIFIC ACHIEVEMENTS, SUCH AS ARTIFICIAL INTELLIGENCE AND CYBERNETICS, JUXTAPOSED WITH SOCIETAL COLLAPSE OR DECAY.

INTRODUCTION :

SO HERE WE ARE FINALLY WITH THE MUCH DELAYED CYBERPUNK ZINE. INSIDE THE ZINE THE READER WILL FIND INFORMATION ON BOOKS FILMS AND MUSIC THAT HAVE BEEN HUGEY IMPORTANT IN THE CYBERPUNK FIELD WITH A FEW SLIGHTLY MORE UNKNOWN WORKS AS WELL WITH THE IDEA BEING THAT ONCE YOU FLICK THROUGH THE ZINE YOU ARE OFF DOWN THE OLD RABBIT HOLE TO DISCOVER NEW FINDS OR TO POSSIBLY REDISCOVER AN OLD FAVOURITE.

WITHIN THE BOOKS SECTION THERE IS A PIECE FEATURING SOME ESSENTIAL TITLES AND ALL ARE READILY AVAILABLE ASIDE FROM ONE. ALSO IN THE BOOKS SECTION IS A FEATURE ON SHATTER (THE FIRST DIGITALLY DRAWN COMIC) AND A RETROSPECTIVE OF CYBERPUNK WORKS BY ONE OF THE ILLUSTRATORS CHARLIE ATHANAS.

THE MUSIC SECTION INCLUDES AN INTERVIEW WITH STUART ARGABRIGHT OF BLACK RAIN A TRUE CYBERPUNK OG. AN ESSAY ON CYBERPUNK AND INDUSTRIAL MUSIC FROM 2005 BY KC COLLINS. AND AN INTERVIEW WITH BILL LEEB OF FRONT LINE ASSEMBLY IN 1993 BY BOB GOURLEY FROM THE CHAOS CONTROL DIGIZINE. IT FOCUSES ON FLA'S TACTICAL NEURAL IMPLANT ALBUM WHICH IN MY MIND IS A STRAIGHT UP CYBERPUNK CLASSIC I HAVE ALSO INCLUDED A LIST OF THE CYBERPUNK MUSIC THAT POWERED ME THROUGH THE MAKING OF THE ZINE.

THE FILM PART OF THE ZINE IS A BRIEF RUN THROUGH OF SOME CLASSIC FILM AND ANIME WITH SOME BEING MORE UNKNOWN EXAMPLES SO HOPEFULLY THERE IS SOMETHING FOR EVERYONE.

A HUGE THANKS TO THE FOLLOWING PEOPLE :

STUART ARGABRIGHT, KC COLLINS, CHARLIE ATHANAS, BOB GOURLEY, DAN SELZER, JHANE, ROLAN, OLIVER, BRIAN , PHIL, SARA, JON, ADAM, CARL K, TOMMY, THE READERS OF MY ZINES (YOUR SUPPORT MEANS A HUGE AMOUNT) AND TO ALL THE CYBERPUNKS EVERYWHERE.

NIC AKA STARK PRODUKT 2023

BOOKS

BOOKS

BOOKS

BOOKS

BOOKS

BOOKS

METROPHAGE BY RICHARD KADREY (1988)

WELCOME TO THE NEAR FUTURE: LOS ANGELES IN THE LATE 21ST CENTURY—A SEGREGATED CITY OF HAVES AND HAVE-NOTS, WHERE MORALITY IS DEAD AND TECHNOLOGY RULES. HERE, A SMALL GROUP OF WEALTHY SECLUDE THEMSELVES IN GILDED CAGES. BEYOND THEIR HIGH SECURITY COMPOUNDS, FAR FROM THEIR PRETTY COMFORTS, LIES A LAWLESS WASTELAND WHERE THE ANGRY MASSES BATTLE HUNGER, RAMPANT DISEASE, AND THEIR OWN DESPAIR TO SURVIVE.

JONNY WAS BORN INTO THIS HOBBIAN PARADISE. A STREETWISE HUSTLER WHO DEALS DRUGS ON THE BLACK MARKET—NARCOTICS THAT HEAL THE BODY AND COOL THE MIND HE LOOKS OUT FOR NOBODY BUT HIMSELF UNTIL A TERRIFYING PLAGUE SWEEPS THROUGH L.A., WREAKING DEATH AND PANIC, AND NO ONE, NOT EVEN A CLEVER OPERATOR LIKE JONNY, IS SAFE.

HIS OWN LIFE HANGING IN THE BALANCE, JONNY MUST RISK EVERYTHING TO FIND THE CURE—IF THERE IS ONE.

ISBN 10: 0575044985 ISBN 13: 9780575044982

“THE BEST FIRST NOVEL I HAVE READ IN A LONG TIME”
— THE GUARDIAN



RICHARD KADREY



“LIKE SOME FRAGILE SPECIES OF HOTHOUSE ORCHID, THE CITY EXISTED ONLY AS LONG AS IT HAD THE POLITICOS’ BACKING. WITHOUT THAT, THE COMMITTEE WOULD BE ON THEM LIKE RABID DOGS. FOR THE MOMENT, THOUGH, THE BALANCE WAS THERE. MERCHANDISE FLOWED OUT AND CASH FLOWED IN, BLOOD AND BREATH OF THE CITY.”

NOIR BY K.W JETER (1998)

ISBN 10: 0553762869

ISBN 13: 978055376286

L.A.: THE SPARKLING METROPOLIS AT THE NEW CENTER OF WHAT'S LEFT OF THE CIVILIZED WORLD. HERE WEALTHY MEN AND WOMEN SEEK FORBIDDEN THRILLS THROUGH A SYSTEM THAT ENABLES THEM TO INDULGE SAFELY AND ANONYMOUSLY IN THEIR WILDEST FANTASIES THROUGH THE USE OF COMPUTERIZED SIMULATIONS KNOWN AS PROWLERS. THEN A YOUNG EXECUTIVE AT ONE OF THE THE WORLD'S MOST POWERFUL CORPORATIONS IS BRUTALLY SLAIN AND AN EX-INFORMATION COP NAMED MCNIHIL IS CALLED IN TO FIND THE DEAD MAN'S STILL "LIVING" PROWLER.

MCNIHIL KNOWS HE'S WALKING INTO A TRAP. BUT HE WANTS A CHANCE TO REDEEM HIMSELF FOR A BOTCHED JOB THAT FORCED HIM INTO RETIREMENT YEARS AGO. TEAMED WITH A RUTHLESS FEMALE OPERATIVE CALLED NOVEMBER, MCNIHIL IS ABOUT TO ENTER A WORLD IN WHICH NO ONE CAN BE TRUSTED AND THINGS ARE FAR WORSE THAN THEY SEEM... A WORLD IN WHICH A VAST CONSPIRACY OF EVIL IS ABOUT TO BLUR THE RAZOR-THIN LINE BETWEEN THE SAME SAFETY OF DAYLIGHT AND THE DARK DANGER OF NOIR.

NOIR IS A BRILLIANTLY ATMOSPHERIC THRILLER, SET IN A LOS ANGELES THAT STANDS AT THE CENTRE OF AN URBAN SPRAWL SPANNING HALF THE GLOBE. WHERE THE HAVES LIVE IN SPLENDOUR AND THE HAVE-NOTS SCRABBLE IN THE DARK. WHERE THE DEAD LIVE ON UNTIL THEIR DEBTS ARE PAID.



"Jeter is an exhilarating writer who always seems to have another rabbit to pull out of his hat."—The New York Times Book Review



"YOU PEOPLE SHOULDN'T HAVE CALLED ME." MCNIHIL STEPPED OVER PIECES OF BLACKENED METAL. THE SHAPES LITTERING THE SIDEWALK WERE THE SIZE OF DENTAL FILLINGS, WITH THE SAME ODD COMBINATIONS OF ROUNDED CURVES AND RIDGES. THEY MIGHT HAVE FALLEN FROM JUNKIES' ROTTING TEETH, BUT HE KNEW THEY HADN'T. "I DON'T DO THIS KIND OF WORK ANYMORE."

THE BUDAYEEN CYCLE BY GEORGE ALEC EFFINGER

WHEN GRAVITY FAILS (1986)

WHEN GRAVITY FAILS, THE FIRST MARID NOVEL, IS SET IN A HIGHTECH NEAR FUTURE FEATURING A DIVIDED USA AND USSR, A WORLD WITH MIND-OR MOOD-ALTERING DRUGS FOR ANY PURPOSE; BRAINS ENHANCED BY ELECTRONIC HARDWARE WITH PLUG-IN MEMORY ADDITIONS AND MODULES OFFERING THE WEARER NEW PERSONALITIES (JAMES BOND, CELEBRITIES) AND BODIES SHAPED TO PERFECTION BY SURGERY.

MARID AUDRAN, AN UNMODIFIED AND FAIRLY HONEST STREET SURVIVOR, LIVES IN A DECADENT ARAB GHETTO, THE BUDAYEEN AGAINST HIS BEST INSTINCTS, BECOMES INVOLVED IN A SERIES OF INEXPLICABLE MURDERS. SOME SEEM LIKE ROUTINE ASSASSINATIONS, CARRIED OUT WITH AN OLD-FASHIONED HANDGUN BY A MAN WEARING A PLUG-IN JAMES BOND PERSONA AND OTHERS INVOLVING SEX WORKERS, FEATURE PROLONGED TORTURE AND HORRIBLE MUTILATIONS. THE PROBLEM COMES TO THE ATTENTION OF BUDAYEEN GODFATHER FRIEDLANDER BEY, WHO MAKES AUDRAN AN OFFER HE CAN'T REFUSE. AUDRAN SUBMITS TO ELECTRONIC BRAIN ENHANCEMENT IN ORDER TO TRACK DOWN AND DEAL WITH THE KILLER OR KILLERS.

ISBN 10 : 0765313588

ISBN 13 : 9780765313584



GEORGE ALEC EFFINGER

A FIRE IN THE SUN 1989

IN A WORLD FILLED WITH SO MANY PUPPETS, STRINGS TEND TO GET TANGLED. IN THIS FOLLOW-UP TO THE GROUNDBREAKING CYBERPUNK NOVEL WHEN GRAVITY FAILS, THE BUDAYEEN IS STILL A VERY DANGEROUS PLACE, A HIGH-TECH ARABIAN GHETTO WHERE POWER AND MURDER GO HAND IN HAND. MARID AUDRAN USED TO BE A LOW-LEVEL STREET HUSTLER, RELYING ON HIS WITS AND INDEPENDENCE. NOW, HE'S A COP PLANTED IN THE FORCE BY FRIEDLANDER BEY, THE POWERFUL 'GODFATHER' OF THE BUDAYEEN. MARID IS SUPPOSED TO SIMPLY BE BEY'S ENVOY INTO THE POLICE, BUT AS A SERIES OF GRISLY MURDERS PILE UP- CHILDREN, PROSTITUTES, A FELLOW OFFICER, HE'S DRAWN DEEPER AND DEEPER INTO THE CITY'S CHAOS. WOULD MARID GIVE UP ALL HIS NEWFOUND MONEY AND POWER TO GET OUT OF THIS, IF ONLY HE COULD. BUT ANSWERS ARE NEVER THAT EASY AND CHOICES ARE NEVER COMPLETELY ONE'S OWN IN THE BUDAYEEN

ISBN 10 : 0765313596

ISBN 13 : 9780765313591



THE EXILE KISS (1991)

SET IN A DIVIDED NEAR FUTURE, THE EXILE KISS IS AUTHOR GEORGE ALEC EFFINGER'S THIRD BOOK ABOUT THE HIGH TECH ARAB GHETTO CALLED THE BUDAYEEN. IT'S A WORLD FILLED WITH MIND OR MOOD ALTERING DRUGS FOR ANY PURPOSE. BRAINS ENHANCED BY ELECTRONIC HARDWARE, WITH PLUG-IN MEMORY ADDITIONS AND NEW PERSONALITIES AND BODIES SHAPED TO PERFECTION BY SURGERY. MARID AUDRAN, HAVING RISEN FROM THE RANK OF STREET HUSTLER IS NOW AN ENFORCER FOR FRIEDLANDER BEY, ONE OF THE MOST FEARED MEN IN THE BUDAYEEN. BUT BETRAYAL AND EXILE SEND MARID AND BEY OUT INTO THE LIFELESS ARABIAN DESERT. CAN THEY SURVIVE ON THEIR OWN? WILL THEY MAKE IT BACK INTO HOSTILE TERRITORY? WILL THEY FIND THEIR REVENGE WITH THIS CULMINATION IN THE SEQUENCE OF MARID BOOKS, READERS WILL QUICKLY UNDERSTAND WHY THIS SERIES IS CONSIDERED ONE OF THE GREAT WORKS OF MODERN SF AND A DEFINING EXAMPLE OF THE CYBERPUNK GENRE.

ISBN10 : 076531360X

ISBN13 : 9780765313607

BUDAYEEN NIGHTS 2008

BUDAYEEN NIGHTS IS A COLLECTION OF CYBERPUNK SCIENCE FICTION SHORT STORIES AND NOVELETTES BY GEORGE ALEC EFFINGER, PUBLISHED IN 2003. THE WORK CONSISTS OF NINE INDIVIDUAL STORIES BY EFFINGER, WITH A FOREWORD AND STORY INTRODUCTIONS BY BARBARA HAMBLY. SEVEN OF THE NINE STORIES HAD BEEN PUBLISHED PREVIOUSLY IN OTHER FORMS, SUCH AS MAGAZINES, WHILE ONE CONSISTS OF THE FIRST TWO CHAPTERS OF WORD OF NIGHT, WHICH WAS TO BE THE FOURTH BOOK IN THE MARIO AUDRAN SERIES, FOLLOWING THE EXILE KISS. BUDAYEEN NIGHTS WAS PUBLISHED POSTHUMOUSLY ; EFFINGER HAVING DIED IN APRIL 2002. THE PAPERBACK EDITION WAS RELEASED IN SEPTEMBER 2008.

ISBN 10 : 1930846193

ISBN 13 : 9781930846197

GEORGE A. EFFINGER WAS BORN IN CLEVELAND, OHIO IN 1947. HE ATTENDED YALE UNIVERSITY, WHERE AN ORGANIC CHEMISTRY COURSE DISABUSED HIM OF THE NOTION OF BECOMING A DOCTOR. HE HAD THE OPPORTUNITY TO MEET MANY OF HIS SCIENCE FICTION IDOLS THANKS TO HIS FIRST WIFE, WHO WAS DAMON KNIGHT AND KATE WILHELM'S BABYSITTER. WITH THEIR ENCOURAGEMENT, HE BEGAN WRITING SCIENCE FICTION IN 1970. HE PUBLISHED AT LEAST TWENTY NOVELS AND SIX COLLECTIONS OF SHORT FICTION, INCLUDING WHEN GRAVITY FAILS AND THE EXILE KISS. HE ALSO WROTE AND PUBLISHED TWO CRIME NOVELS, FELICIA AND SHADOW MONEY. WITH HIS BUDAYEEN NOVELS, EFFINGER HELPED TO FOUND THE CYBERPUNK GENRE. HE WAS A HUGO AND NEBULA AWARD WINNER AND IS A FAVORITE AMONG FELLOW SCIENCE FICTION WRITERS.



WHEN GRAVITY FAILS

HARDWIRED BY WALTER JON WILLIAMS (1986)

ISBN 10 : 0708837158

ISBN 13 : 9780708837153

IN WALTER JON WILLIAMS' CLASSIC CYBERPUNK NOVEL, THE REMNANTS OF A WAR-RAVAGED AMERICA ENDURE IN SCATTERED, HEAVILY ARMED COLONIES, WHILE THE WEALTHY ORBITAL CORPORATIONS NOW CONTROL THE WORLD. COWBOY, AN EX-FIGHTER PILOT WHO HAS BECOME "HARDWIRED" VIA SKULL SOCKETS DIRECTLY TO HIS LETHAL ELECTRONIC HARDWARE, IS NOW A PANZERBOY, A HI-TECH SMUGGLER RIDING ARMORED HOVERTANKS THROUGH THE BALKANIZED COUNTRYSIDE. HE TEAMS UP WITH SARAH, AN EQUALLY CYBORIZED GUN-FOR-HIRE, TO MAKE A LAST STAB AT INDEPENDENCE FROM THE RAPACIOUS ORBITALS. TOGETHER, THEY GATHER AN UNLIKELY GANG OF MISFITS FOR A RIDE THAT WILL TAKE THEM TO THE EDGE OF THE ATMOSPHERE.

"WE WEREN'T RUNNING THE LINE, COWBOY THINKS, FOR THE NORTHEAST. OR FOR THE MONEY. THAT WAS WHAT ARKADY AND THE THIRDMEN NEVER UNDERSTOOD, ALWAYS THINKING WE COULD BE BOUGHT, THAT WE WOULD RESPOND TO ECONOMIC PRESSURE. AND THAT'S WHAT THE ORBITALS DON'T UNDERSTAND, WHAT THEIR CRYSTAL WORLD MODELS CAN'T FIGURE. THAT WE'D HAVE RUN THE ALLEY FOR NOTHING. BECAUSE IT WAS A WAY TO BE FREE."

HARDWIRED COVER



BLACK GLASS BY JON SHIRLEY (2008)

ISBN 10 : 1934501077

ISBN 13 : 9781934501078

TAKING THE FALL FOR HIS YOUNGER BROTHER, RICHARD CANDLE WENT FROM BEING CYBER COP TO CONDEMNED CRIMINAL. AFTER FOUR YEARS OF UNMINDING- HIS MIND SUPPRESSED, HIS BODY ENSLAVED- HE'S RELEASED TO DISCOVER HIS BROTHER HAS SLIPPED BACK INTO THE UNDERWORLD OF THE V-RAT, THE VIRTUAL REALITY ADDICT. MEANWHILE, CANDLE'S HARRIED BY THE MURDEROUS GRIST, THE HEAD OF THE WORLD'S BIGGEST MULTI NATIONAL. BUT HIS REAL ENEMY IS SOMETHING ELSE: A CONSCIOUS PROGRAM, THE MULTISEMBLANT, A MELD OF COPIED PERSONALITIES REPRESENTING THE DARK SIDE OF FIVE POWERFUL PEOPLE WITH ITS OWN BRUTAL AGENDA. HUMAN SOCIETY IS SINKING EVER DEEPER; A MIRE OF ESCAPISM BUT RICHARD CANDLE, LOOKING FOR HIS MISSING BROTHER, FIGHTS HIS WAY THROUGH THE REAL WORLD OF UNDERGROUND STOCK MARKETS, FLYING GUNS, THE TRASH-WALLED LABYRINTH OF ROOFTOWN AND THE FRINGE OF THE FRINGE.

"BLACK GLASS, WHICH WILL BE PUBLISHED IN ITS FIRST, HARDCOVER EDITION THIS SUMMER BY ELDER SIGNS PRESS, WAS CONCEIVED UNDER A DIFFERENT NAME AND AS A DIFFERENT KIND OF PROJECT, IN THE EARLY DAYS OF CYBERPUNK, BY MYSELF AND WILLIAM GIBSON, THE AUTHOR OF NEUROMANCER AND SPOOK COUNTRY AND ALL HIS BOOKS IN BETWEEN. WE HAD COLLABORATED ON A COUPLE OF PROJECTS BEFORE THIS ONE".

"I DON'T REMEMBER WHO CAME UP WITH THE MAIN IDEA OR THE GENERAL STORY OF BLACK GLASS. I KNOW I WROTE UP AN ELABORATE TALE BASED ON OUR DISCUSSION; I'M THE ONE WHO FLESHED IT OUT AND BILL APPROVED IT. BUT THEN THE PROJECT GOT DERAILED, WE BOTH GOT DIVERTED, AND BILL WAS SWEEPED OFF TO COLLECT AWARDS, COUNT HIS ROYALTIES, CHILL WITH ROCK STARS, AND WORK ON OTHER PROJECTS. SUBSEQUENTLY, LONG SUBSEQUENTLY, I REMEMBERED THE BOOK AND INQUIRED; BILL IS A BUSY GUY AND TURNED THE WHOLE THING OVER TO ME. SO SOME YEARS LATER I HAVE WRITTEN THE NOVEL, WHICH I THINK OF AS THE LOST CYBERPUNK NOVEL; I HAVE WRITTEN IT IN ITS ENTIRETY. NO ONE ELSE SHOULD BE HELD TO BLAME. I THINK OF THE NOVEL AS BOTH DEFINITELY CYBERPUNK AND AS A PULP NOVEL OF IDEAS".

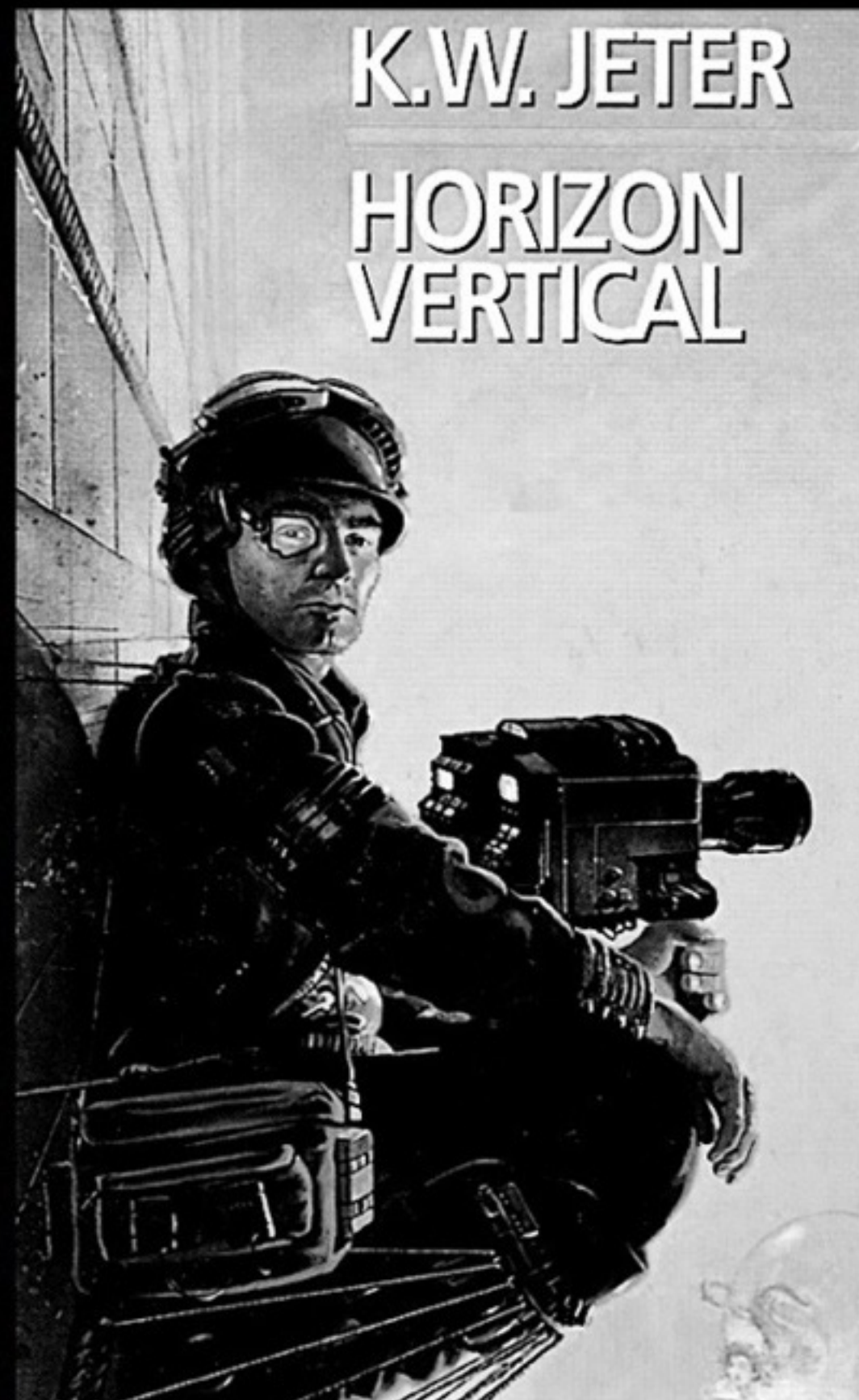
FAREWELL HORIZONTAL BY K W JETER (1989)

ISBN 10 : 0451162781

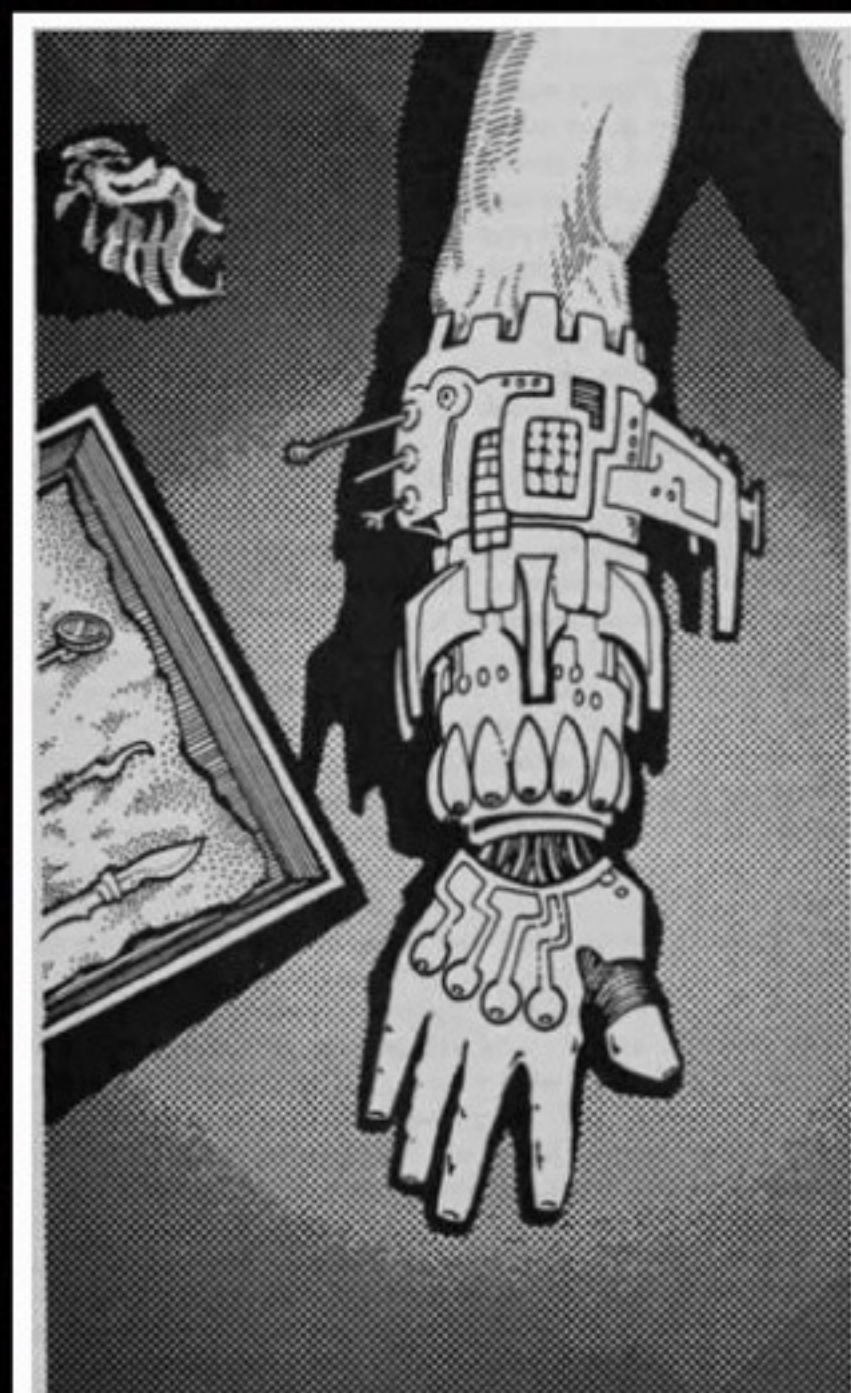
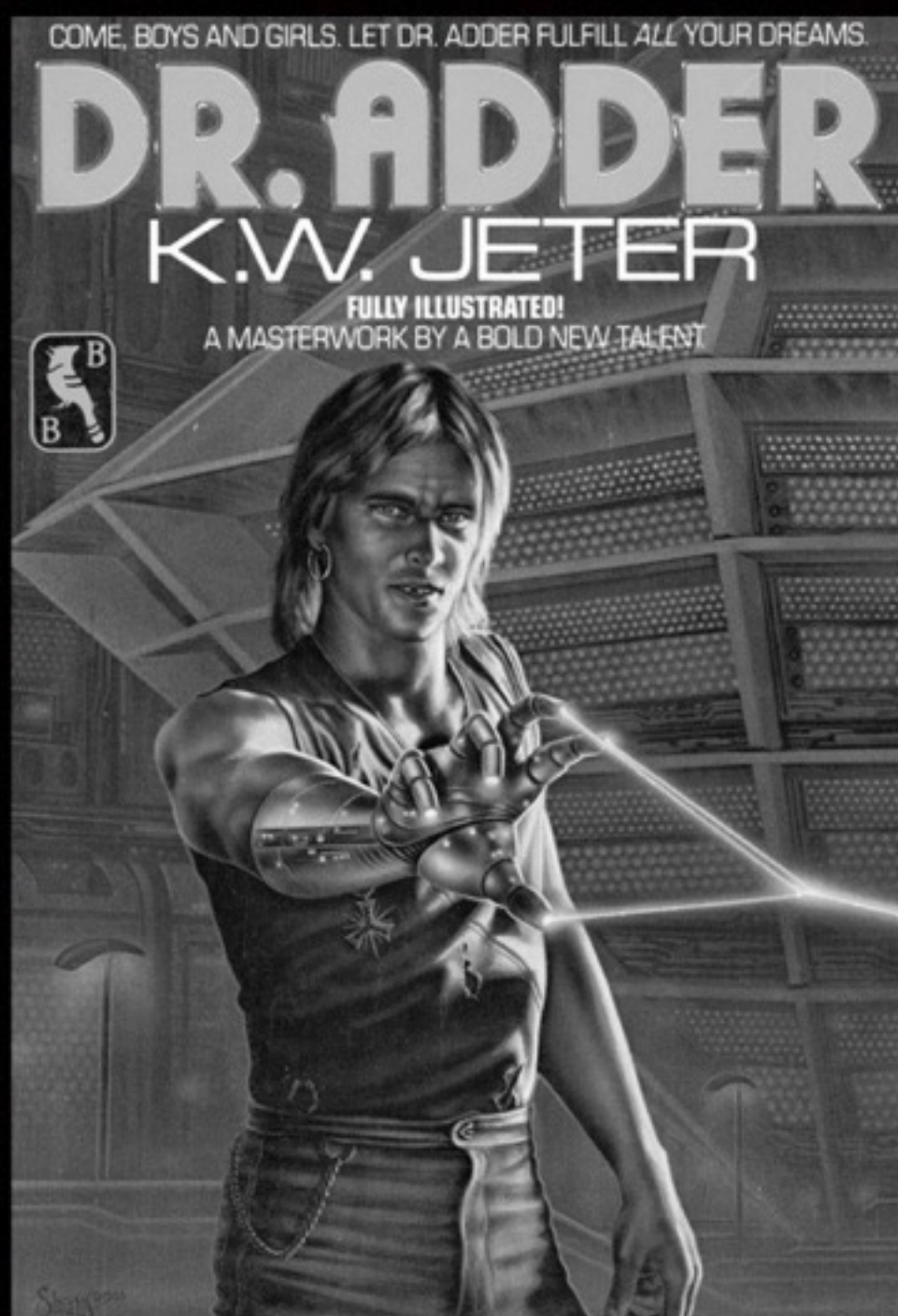
ISBN 13 : 9780451162786

'THE CYLINDER IS A MASSIVE STRUCTURE RISING MILES ABOVE THE SURFACE OF AN UNKNOWN FUTURE EARTH. AXXTER, THE HERO OF FAREWELL HORIZONTAL, HAS FORSAKEN THE DULL, NINE TO FIVE LIFE OF CYLINDER'S HORIZONTAL LEVELS, TO GO WHERE THE ACTION IS- THE VERTICAL, WHERE FREELANCERS, WARRING TRIBES AND OTHER NOMADIC TYPES LIVE ALONG THE SLINGS AND CABLES OF CYLINDER'S OUTER EDGE. HIS DREAM IS TO BE A SUCCESSFUL GRAFFEX ARTIST, DESIGNING ARMOUR AND IKONS FOR THE VARIOUS TRIBES - AND, LIKE ALL CITIZENS, HE IS LINKED BY A MICROCHIP IN HIS BRAIN TO THE COMPLEX COMPUTER SYSTEM THAT RUNS THE ECONOMY. BUT WHEN AXXTER ACCEPTS A REALLY BIG JOB - CREATING ALL-NEW MILITARY IMAGERY FOR ONE OF CYLINDER'S MOST POWERFUL TRIBES HE BEGINS A DANGEROUS JOURNEY THAT WILL TAKE HIM TO THE FAR SIDE OF CYLINDER -AND BEYOND'.

'YOU'RE EITHER ON THE INSIDE OR THE OUTSIDE -- AND EITHER WAY, YOU'RE IN TROUBLE'.



DR ADDER SERIES BY K W JETER



DR ADDER SERIES BY K W JETER

JUST ANOTHER URBAN FOLKTALE OF SORDID BLOOD LUST....

DR ADDER (1984)

THE ONE THAT STARTED IT ALL-- K. W. JETER'S FIRST NOVEL, THAT TOOK HIM TWELVE YEARS TO GET PUBLISHED, DESPITE EVERY SCIENCE FICTION EDITOR IN AMERICA TELLING HIM IT WAS A GREAT BOOK, EXACTLY WHAT THEY SHOULD BE PUBLISHING, BUT WERE TOO AFRAID TO PULL THE TRIGGER ON. THE BOOK ABOUT WHICH PHILIP K. DICK SAID, "... WILL CHANGE YOUR NOTIONS OF WHAT'S POSSIBLE IN SCIENCE FICTION FOREVER."

OVERLY GRAPHIC VIOLENCE, REPULSIVE SEXUAL PRACTICES, SCATHING SOCIAL COMMENTARY, AND A CAST OF THOROUGHLY UNLIKABLE CHARACTERS -- IT'S NEARLY IMPOSSIBLE TO DESCRIBE. BUT A LOT OF PEOPLE GET KILLED IN IT, AND A LOT OF THINGS GET BLOWN UP, A LOT OF WHICH YOU MIGHT AGREE SHOULD GET BLOWN UP. SO IT MIGHT BE EXACTLY WHAT YOU'RE LOOKING FOR, YOU SICK BASTARDS.

THE SETTING IS LOS ANGELES OF THE FAIRLY NEAR FUTURE. THERE ON THE INTERFACE BETWEEN LA AND OAKLAND, SURGEON DR ADDER PURSUES HIS VOCATION, CREATING AMPUTEE SEX WORKERS TO CATER TO THE INNEMOST SECRET DESIRES OF MEN, BUT FACES OPPOSITION FROM TV EVANGELIST JOHN MOX AND HIS MORAL FORCE'S.

THE GLASS HAMMER (1985)

SHULYER IS THE HOTTEST THING ON TELEVISION. HE'S A "DRIVER", DELIVERING CHIPS ACROSS THE DESERT WHILE SATELLITES SHOOT BOLTS OF ENERGY AT HIM. BUT THAT'S NOT WHY HIS STORY IS SO POPULAR. IT'S BECAUSE IT TELLS ALL ABOUT HOW HE BECAME THE FATHER OF THE SAVIOUR.

"THE GLASS HAMMER" IS A CYBERPUNK TALE, A RELIGIOUS FABLE, AND A BIOGRAPHY OF JETER'S RELATIONSHIP WITH PHILIP K. DICK ALL ROLLED INTO ONE. IN IT, JETER HAS FASHIONED A FUTURE WHICH REVOLVES AROUND A POWERFUL CHURCH, CALLED THE CATHEDRA NOVUM. IT IS CORPORATIZED RELIGION, CONTROLLING THE FATE OF THOSE UNDER ITS DOMINION, AND ATTEMPTING TO GAIN CONTROL OF EVERYONE ELSE.

"THE GLASS HAMMER", LIKE "DR. ADDER," PLAYS HEAVILY WITH THE CONCEPT OF REALITY, THE STORY ALTERNATING BETWEEN DIRECT NARRATION AND A SCRIPT FORMAT AS SHUYLER'S PAST IS RECREATED FOR THE BOOK'S TV AUDIENCE AND FOR US. THIS IS A GENTLER NOVEL THAN DR. ADDER," MORE CEREBRAL THAN PHYSICAL, MORE INTERESTED IN A LASTING IMPRESSION THAN A SHORT, SHARP, SHOCK



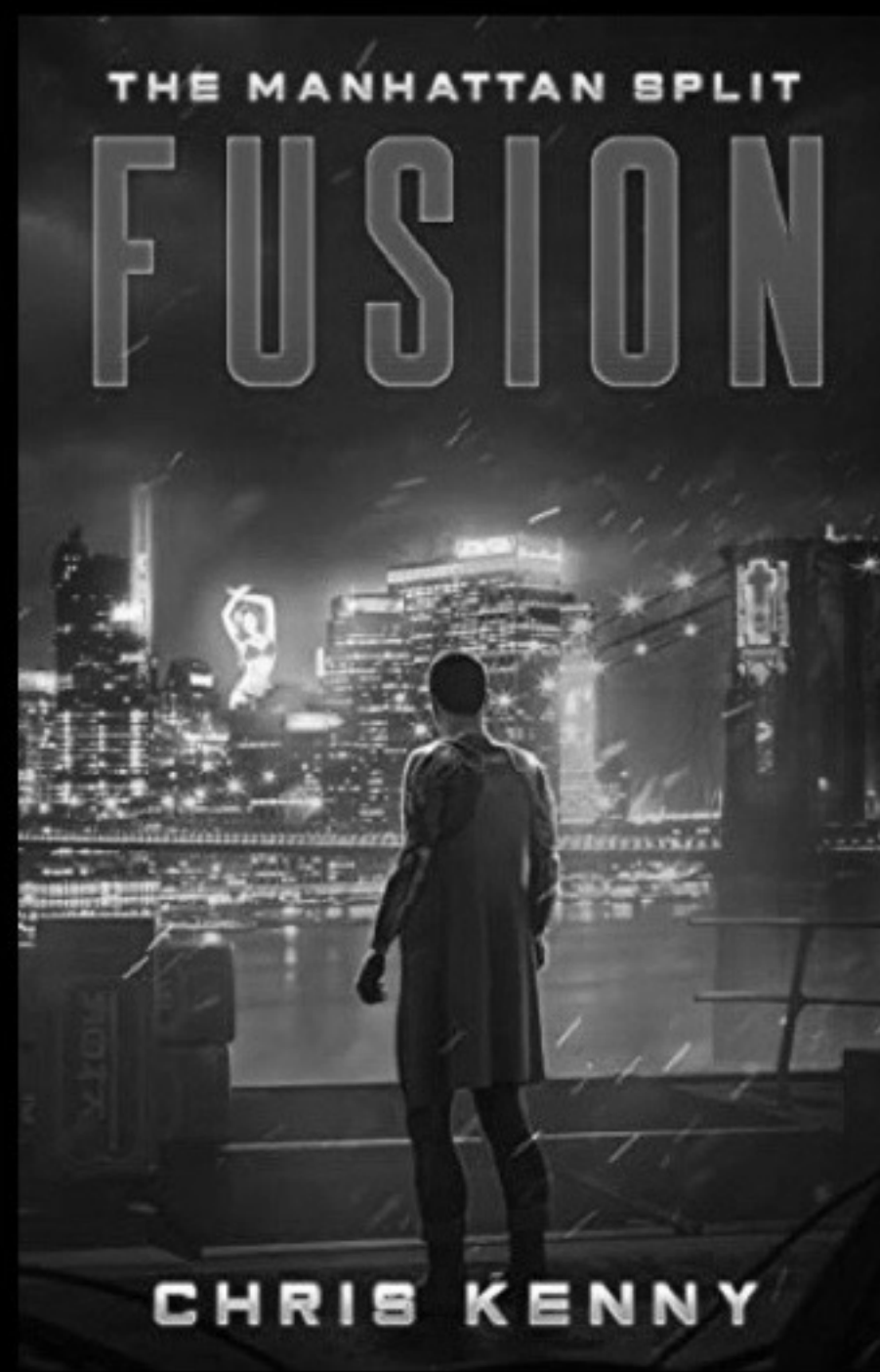
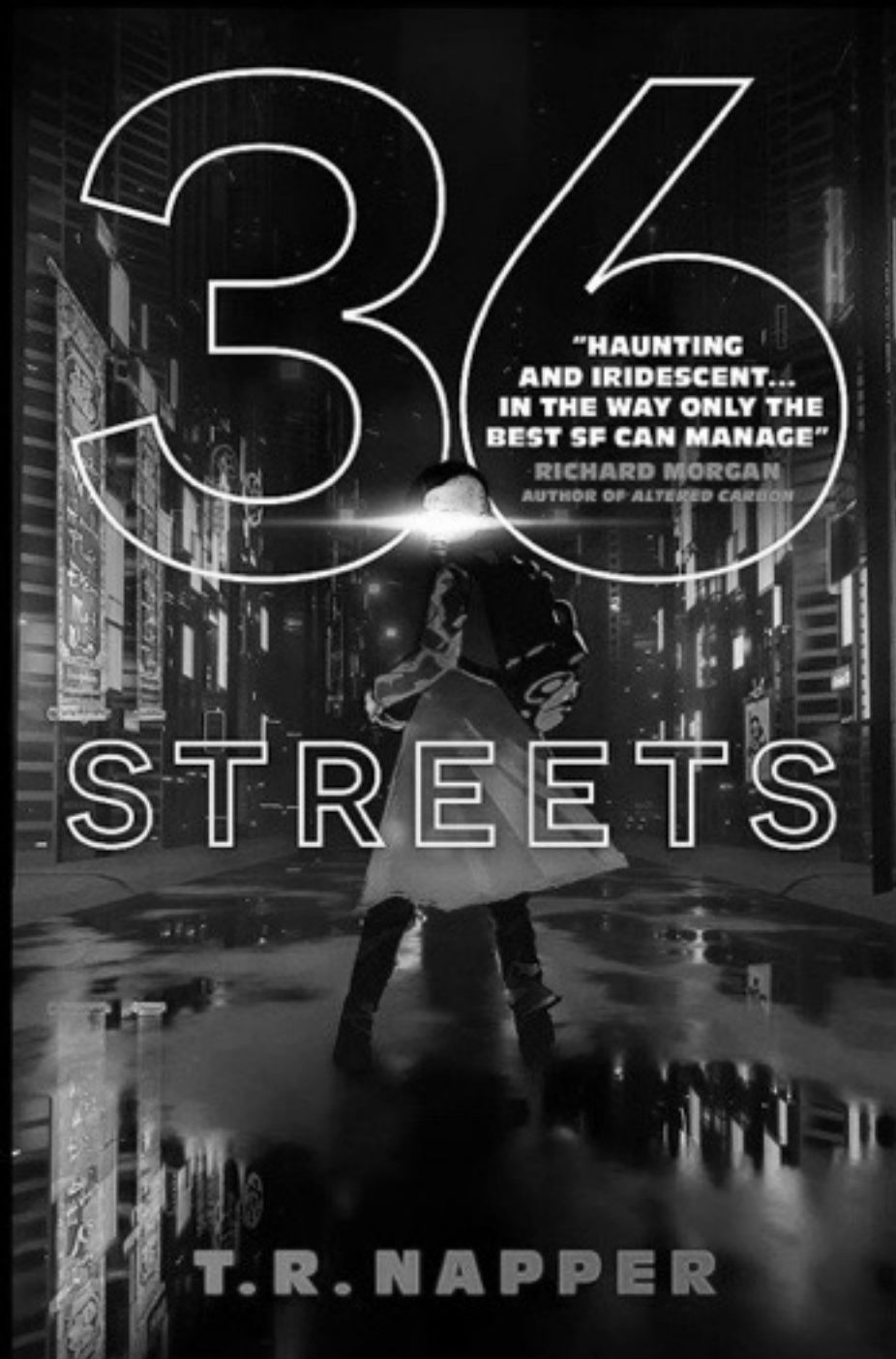
DEATH ARMS (1987)

IN LOS ANGELES OF THE FUTURE DESERTED AFTER A PSYCHIC EVENT KNOWN AS THE FEAR. THE DREGS OF SOCIETY ARE POLICED BY THE POWERFUL AND MYSTERIOUS SCRAP ORGANIZATION. ONE INHABITANT OF THIS STARK WORLD FINDS HIMSELF EMBARKING ON A TERRIFYING JOURNEY, FLEEING BOTH THE AGENTS OF SCRAP AND HIS OWN SEEMINGLY INEVITABLE DEATH.

AN OUTSIDER FROM SOCIETY WITH A REMARKABLE FATHER ON THIS CASE, AN ASSASSIN WHO TRAVELS TO THE RUINS OF A WRECKED LOS ANGELES WHERE. AMONG THE BIZARRE PEOPLE THAT HE MEETS, HE IS ABLE TO COME TO SOME SORT OF UNDERSTANDING OF WHO HE IS AND WHAT LEGACY HIS FATHER HAS LEFT HIM.

IN BRIEF :

WORTHY OF MENTION ARE SOME OF THE NU SKOOL IN THE CYBERPUNK FICTION GENRE INCLUDING 36 STREETS AND THE NEON LEVITHIAN BOTH BY TR NAPPER, TOMORROW AND TOMORROW BY TOM SWETERLITSCH, AFTER THE REVOLUTION BY ROBERT EVANS, THE TWO MANHATTAN SPLIT BOOKS BY CHRIS KENNY, MOXYLAND BY LAUREN BEUKES, THE TAKESHI KOVACS TRILOGY BY RICHARD K MORGAN, AUXILLARY LONDON 2039 BY JON RICHTER, ADAM ROBERTS' NEW MODEL ARMY AND HOT HEAD BY SIMON INGS TO NAME A FEW. UNFORTUNATELY DUE TO SPACE CONSTRAINTS IT WAS NOT POSSIBLE TO DO A MORE DETAILED FEATURE OF SOME OF THE NEWER AUTHORS WRITING CYBERPUNK OR CYBERPUNK ADJACENT FICTION.



DISTRUST



FUN DUTY PROFIT

[HTTPS://DISTRUSTERGNT.BANDCAMP.COM](https://distrustergnt.bandcamp.com)

KEVIN WAYNE JETER



KEVIN WAYNE JETER IS AN AMERICAN SCIENCE FICTION AND HORROR WRITER KNOWN FOR HIS LITERARY WRITING STYLE, DARK THEMES AND PARANOID, UNSYMPATHETIC CHARACTERS. JETER ATTENDED COLLEGE AT CALIFORNIA STATE UNIVERSITY, FULLERTON WHERE HE BECAME FRIENDS WITH PHILIP K. DICK. JETER WAS ACTUALLY THE INSPIRATION FOR THE CHARACTER NAMED KEVIN IN DICK'S NOVEL, "VALIS". MANY OF JETER'S BOOKS FOCUS ON THE SUBJECTIVE NATURE OF REALITY IN A WAY THAT IS REMINISCENT OF THE WORKS OF DICK.

JETER WROTE WHAT WAS LIKELY THE FIRST TRUE CYBERPUNK NOVEL, DR. ADDER, BUT IT WAS NEARLY TEN YEARS BEFORE ANY PUBLISHER WOULD AGREE TO PUBLISH IT, DUE TO ITS VIOLENT AND SEXUALLY PROVOCATIVE CONTENT. JETER IS ALSO THE FIRST TO COIN THE TERM, "STEAMPUNK", TO DESCRIBE THE RETRO TECHNOLOGY, ALTERNATE HISTORY WORKS THAT HE PUBLISHED ALONG WITH HIS FRIENDS, JAMES P. BLAYLOCK AND TIM POWERS. JETER'S STEAMPUNK NOVELS WERE "MORLOCK NIGHT AND 'INFERNAL DEVICES. AS WELL

AS HIS OWN ORIGINAL NOVELS, K. H. JETER HAS WRITTEN A NUMBER OF AUTHORIZED NOVEL SEQUELS TO THE CRITICALLY ACCLAIMED 1982 MOTION PICTURE BLADE RUNNER, WHICH WAS ADAPTED FROM PHILIP K. DICK'S NOVEL DO ANDROIDS DREAM OF ELECTRIC SHEEP?. HE ALSO REGULARLY WRITES NOVELS FOR THE ALIEN NATION, STAR WARS, AND STAR TREK FRANCHISES.

WORKS :

DR ADDER

DR ADDER (NEW YORK: BLUEJAY BOOKS, 1984) [DR ADDER: HB/BARCLAY SHAW]

THE GLASS HAMMER (NEW YORK: BLUEJAY BOOKS, 1985) [DR ADDER: HB/BARCLAY SHAW]

DEATH ARMS (BATH, AVON: MORRIGAN PUBLICATIONS, 1987) [DR ADDER: HB/STEVE GODRIDGE]

ALLIGATOR ALLEY (SCOTFORTH, LANCASHIRE: MORRIGAN PUBLICATIONS, 1989) AS BY DR ADDER WITH MINK MOLE (SEE FERRET) [LINKED TO DR ADDER: HB/FERRET]

GEORGE DOWER

INFERNAL DEVICES: A MAD VICTORIAN FANTASY (NEW YORK: ST MARTIN'S PRESS, 1987) [GEORGE DOWER: HB/WAYNE BARLOWE]

FIENDISH SCHEMES (NEW YORK: TOR, 2013) [GEORGE DOWER: HB/JONATHAN COULTHART]

GRIM EXPECTATIONS (NEW YORK: ANGRY ROBOT, 2017) [GEORGE DOWER: PB/JONATHAN COULTHART]

STAR TREK

STAR TREK: DEEP SPACE NINE #3: BLOODLETTER (NEW YORK: POCKET BOOKS, 1993) [TIE TO STAR TREK: DEEP SPACE NINE: STAR TREK: DEEP SPACE NINE: PB/KEITH BIRDSONG]

STAR TREK: DEEP SPACE NINE: WARPED (NEW YORK: POCKET BOOKS, 1995) [TIE TO STAR TREK: DEEP SPACE NINE: STAR TREK: DEEP SPACE NINE: PB/KEITH BIRDSONG]

ALIEN NATION

ALIEN NATION #2: DARK HORIZON (NEW YORK: POCKET BOOKS, 1993)
[TIE TO ALIEN NATION (TV): ALIEN NATION: PB/1]

ALIEN NATION #8: CROSS OF BLOOD (NEW YORK: POCKET BOOKS, 1995)
[TIE TO THE ALIEN NATION (TV): ALIEN NATION: PB/1]

BLADE RUNNER

BLADE RUNNER 2: THE EDGE OF HUMAN (NEW YORK: BANTAM SPECTRA,
1995) [TIE TO THE FILM: WITH SOME MATERIAL TAKEN FROM PHILIP K
DICK: BLADE RUNNER: HB/STEPHEN YOULL]

BLADE RUNNER 3: REPLICANT NIGHT (LONDON: ORION, 1996) [TIE TO
THE FILM: WITH SOME MATERIAL TAKEN FROM PHILIP K DICK: BLADE
RUNNER: HB/BLACKSHEEP]

BLADE RUNNER 4: EYE & TALON (LONDON: VICTOR GOLLANCZ, 2000)
[TIE TO THE FILM: WITH SOME MATERIAL TAKEN FROM PHILIP K DICK:
BLADE RUNNER: HB/IMAGES COLOUR LIBRARY]

STAR WARS

STAR WARS: THE BOUNTY HUNTER WARS #1: THE MANDALORIAN ARMOR
(NEW YORK: BANTAM SPECTRA, 1998) [TIE TO STAR WARS: STAR WARS:
BOUNTY HUNTER WARS: PB/STEPHEN YOULL]

STAR WARS: THE BOUNTY HUNTER WARS #2: SLAVE SHIP (NEW YORK:
BANTAM SPECTRA, 1998) [TIE TO STAR WARS: STAR WARS: BOUNTY
HUNTER WARS: PB/STEPHEN YOULL]

STAR WARS: THE BOUNTY HUNTER WARS #3: HARD MERCHANDISE (NEW
YORK: BANTAM SPECTRA, 1998) [TIE TO STAR WARS: STAR WARS: BOUNTY
HUNTER WARS: PB/STEPHEN YOULL]

STAR WARS: THE BOUNTY HUNTER WARS (NEW YORK: SCIENCE FICTION
BOOK CLUB, 1999) [OMNI OF THE ABOVE THREE: TIE TO STAR WARS:
STAR WARS: BOUNTY HUNTER WARS: HB/STEPHEN YOULL]

STAND ALONE :

SEEKLIGHT (TORONTO, ONTARIO: LASER BOOKS, 1975) [PB/KELLY
FREAS]

THE DREAMFIELDS (TORONTO, ONTARIO: LASER BOOKS, 1976)
[PB/KELLY FREAS]

MORLOCK NIGHT (NEW YORK: DAW BOOKS, 1979) [PB/JOSH KIRBY]

SOUL EATER (NEW YORK: TOR, 1983) [PB/1]

DARK SEEKER (NEW YORK: TOR, 1987) [PB/1]

MANTIS (NEW YORK: TOR, 1987) [PB/1]

IN THE LAND OF THE DEAD (SCOTFORTH, LANCASTER,
LANCASHIRE: MORRIGAN PUBLICATIONS, 1989) [HB/FERRET]

FAREWELL HORIZONTAL (NEW YORK: ST MARTIN'S PRESS, 1989)
[HB/BRYN BARNARD]

THE NIGHT MAN (NEW YORK: NEW AMERICAN LIBRARY/ONYX, 1990)
[PB/1]

MADLANDS (NEW YORK: ST MARTIN'S PRESS, 1991) [HB/BRYN
BARNARD]

WOLF FLOW (NEW YORK: ST MARTIN'S PRESS, 1992) [HB/MERRITT
DEKLE]

NOIR (NEW YORK: BANTAM BOOKS, 1998) [HB/BROECK STEADMAN]

SOFTWARE BY RUDY RUCKER (1988)

ISBN 10 : 038010174

ISBN 13: 97803807103

COBB ANDERSON CREATED THE "BOPPERS," SENTIENT ROBOTS THAT OVERTHREW THEIR HUMAN OVERLORDS. BUT NOW COBB IS JUST AN AGING ALCOHOLIC WAITING TO DIE AND THE BIG BOPPERS ARE THREATENING TO ABSORB ALL OF THE LITTLE BOPPERS--AND EVENTUALLY EVERY HUMAN--INTO A GIANT, MELDED CONSCIOUSNESS. SOME OF THE LITTLE BOPPERS AREN'T TOO KEEN ON THE IDEA, AND A FULL-SCALE ROBOT REVOLT IS UNDERWAY ON THE MOON (WHERE THE BOPPERS LIVE). MEANWHILE, BOPPER RALPH NUMBERS WANTS TO GIVE COBB IMMORTALITY BY LETTING A BIG BOPPER SLICE UP HIS BRAIN AND TAPE HIS "SOFTWARE." IT SEEMS LIKE A GOOD IDEA TO COBB.

MIRRORSHADES: THE CYBERPUNK ANTHOLOGY (1986)

WITH THEIR HARD-EDGED, STREET WISE PROSE, THEY CREATED FRIGHTENINGLY PROBABLE FUTURES OF HIGH-TECH SOCIETIES AND LOW-LIFE HUSTLERS. FANS AND CRITICS CALL THEIR WORLD CYBERPUNK. HERE IS THE DEFINITIVE "CYBERPUNK SHORT FICTION COLLECTION. THIS BOOK IS THE MANUAL FOR CYBERPUNK FICTION. EDITOR AND CONTRIBUTING AUTHOR STERLING WAS RESPONSIBLE FOR THE LEGENDARY ZINE CHEAP TRUTH, THE ROSETTA STONE OF EARLY CYBERPUNK CULTURE. IN MIRRORSHADES, HE COLLECTS STORIES BY THE AUTHORS ASSOCIATED, IN ONE WAY OR ANOTHER, WITH THE ZINE AND THE BIRTH OF THIS INFLUENTIAL SUBGENRE OF SCIENCE FICTION.

STORIES:

"THE GERNSBACK CONTINUUM BY WILLIAM GIBSON

"SNAKE-EYES" BY TOM MADDOX

"ROCK ON BY PAT CADIGAN

"TALES OF HOUDINI" BY RUDY RUCKER

"400 BOYS" BY MARC LAIDLAW

"SOLSTICE" BY JAMES PATRICK KELLY

"PETRA" BY GREG BEAR

"TILL HUMAN VOICES WAKE US BY LEWIS SHINER

"FREEZONE" BY JOHN SHIRLEY

"STONE LIVES BY PAUL DI FILIPPO

"RED STAR, HINTER ORBIT BY BRUCE STERLING AND WILLIAM GIBSON "MOZART IN MIRRORSHADES BY BRUCE STERLING AND LEWIS SHINE

THE NIGHT MAYOR BY KIM NEWMAN (1989)

ISBN 10 : 0881847682

ISBN 13 : 9780881847680

WELCOME TO THE CITY MADE FROM A DREAM. BUT THIS ISN'T ANY DREAM; IT IS THE DARK AND HAUNTING NIGHTMARE OF A KILLER. IT IS THE NEAR FUTURE AND OLD-FASHIONED MOVIES, OR FLATTIES, HAVE BEEN REPLACED BY DREAMS. VIRTUAL REALITY SCENARIOS WRITTEN BY PROFESSIONAL DREAMERS. WHEN INFAMOUS CRIMINAL TRURO DRAINE ESCAPES IMPRISONMENT, HE FLEES INTO THE CITY, AN ARTIFICIAL WORLD OF HIS OWN CREATION, WHERE HE RULES AS THE ALL-POWERFUL NIGHT MAYOR.



NOW, DETECTIVE DREAMER TOM TUNNEY AND SUSAN BISHOPRIC, AUTHOR OF ROMANCE DREAMS, MUST JOIN FORCES TO TRACK HIM DOWN. BUT HOW DO YOU HUNT THE NIGHT MAYOR IN A CITY POPULATED BY A DENSE CROWD OF STRANGELY FAMILIAR CHARACTERS, WHERE IT'S ALWAYS TWO-THIRTY IN THE MORNING, SHOTS NEVER KILL AND THE CREATOR IS OMNIPRESENT IN EVERY DROP OF FALLING RAIN...?

"SHE PUT A HAND IN HER POCKET AND FELT THE GRIP OF THE WEAPON. JULIET HAD GIVEN HER A FEW POINTERS, BUT INDREAM SUSAN FOUND HER EXPERIENCE AS VANESSA VAIL SOMEHOW MORE CONFIDENCE-BUILDING. VANESSA COULD SHOOT THE EYE OUT OF A GNAT AT FIFTY PACES. SUSAN HOPED THE SKILL WOULD COME BACK TO HER IF IT CAME TO GUNS."

GUN WITH OCCASIONAL MUSIC BY JONATHAN LETHEM (1994)

ISBN 10 : 0156028972

ISBN 13 : 9780156028974

GUN, WITH OCCASIONAL MUSIC IS THE FIRST NOVEL BY JONATHAN LETHEM, PUBLISHED IN 1994. IT WAS NOMINATED FOR THE NEBULA AWARD THAT YEAR.

THE NOVEL, A BLEND OF FILM NOIR-STYLE DETECTIVE DRAMA AND SCIENCE FICTION, IS SET IN NEAR-FUTURE DYSTOPIA WHERE ASKING QUESTIONS IS CONSIDERED INCREDIBLY RUDE, AND BOTH CHILDREN AND ANIMALS ARE GENETICALLY MODIFIED TO HAVE THE INTELLIGENCE OF ADULT HUMANS. ADDITIONALLY, ALMOST THE ENTIRE ADULT POPULATION IS ADDICTED TO FREE GOVERNMENT-PROVIDED DRUGS WITH VARIOUS FUNCTIONS.

CONRAD METCALF, A DOWN ON HIS LUCK PRIVATE INQUISITOR, DISCOVERS THAT HIS MOST RECENT FORMER CLIENT, A PROMINENT UROLOGIST NAMED MAYNARD STANHUNT, WHO HIRED HIM TO SPY ON HIS WIFE, WAS MURDERED. ORTON ANGWINE, THE PRIMARY SUSPECT IN THE MURDER, HIRES METCALF TO PROTECT HIM AND/OR CLEAR HIS NAME.

AS HE INVESTIGATES, METCALF BECOMES MORE AND MORE PERSONALLY INVOLVED IN THE CASE, AND CONTINUES TO TRY TO FIND ANSWERS DESPITE BEING WARNED OFF BY MULTIPLE PARTIES, INCLUDING A GANGSTER NAMED DANNY PHONEBLUM AND HIS KANGAROO THUG, STANHUNT'S FORMER PARTNER, AND CERTAIN MEMBERS OF THE INQUISITOR'S OFFICE.



“SOME PEOPLE HAVE THINGS WRITTEN ALL OVER THEIR FACES; THE BIG GUY HAD A COUPLE OF WORDS MISSPELLED IN CRAYON ON HIS.”

TROUBLE AND HER FRIENDS BY MELISSA SCOTT (1994)

ISBN 10 : 0812522133

ISBN 13 : 9780812522136

LESS THAN A HUNDRED YEARS FROM NOW, THE FORCES OF LAW AND ORDER CRACK DOWN ON THE WORLD OF THE COMPUTER NETS. THE HIP, NOIR ADVENTURERS WHO GET BY ON WIT, BRAVADO, AND DRUGS, AND HAUNT THE VIRTUAL WORLDS OF THE SHADOWS OF CYBERSPACE, ARE UP AGAINST THE ENCROACHMENTS OF CIVILIZATION. IT'S TIME TO ADAPT OR DIE.

INDIA CARLESS, ALIAS TROUBLE, GOT OUT AHEAD OF THE FEDS AND SETTLED DOWN TO RUN A SMALL NETWORK FOR AN ARTIST'S CO-OP.

NOW SOMEONE HAS TAKEN HER NAME AND BEGUN TO USE IT FOR CRIMINAL HACKING. SO TROUBLE RETURNS. ONCE THE FASTEST GUN ON THE ELECTRONIC FRONTIER, SHE HAD TRIED TO RETIRE BUT HAS BEEN CALLED OUT FOR ONE LAST FIGHT AND IT'S A KILLER.

"A GRITTY, REAL-FEELING BOOK ABOUT SEXY WOMEN FROM THE PUNK SIDE OF THE TRACKS, EMPOWERED BY THE NETS BUT MANAGING NOT TO BE CORRUPTED BY POWER: AND A WRY AND INTERESTING LOOK AT WHAT HAPPENS WHEN THE LAW MOVES IN ON THE WILD CYBERSPACE FRONTIER." -GWYNETH JONES

SYNNERS BY PAT CADIGAN (1991)

ISBN 10: 0585211470

ISBN 13: 9780585211472

WHAT DOES IT MEAN TO BE HUMAN WHEN YOU'RE PART OF THE MACHINE? SYNNERS ARE SYNTHESIZERS- NOT MACHINES, BUT PEOPLE. THEY TAKE IMAGES FROM THE BRAINS OF PERFORMERS, AND TURN THEM INTO A FORM WHICH CAN BE PACKAGED, SOLD AND CONSUMED. THIS BOOK IS SET IN A WORLD WHERE NEW TECHNOLOGY SPAWNS NEW CRIME BEFORE IT HITS THE STREETS. IN SYNNERS THE LINE BETWEEN TECHNOLOGY AND HUMANITY IS HOPELESSLY SLIM THE HUMAN MIND AND THE EXTERNAL LANDSCAPE HAVE FUSED TO THE POINT WHERE ANY ENCOUNTER WITH REALITY IS INCIDENTAL. A CLASSIC NOVEL FROM ONE OF THE FOUNDERS AND MAINSTAYS OF THE CYBERPUNK MOVEMENT.

UNPUBLISHED GRAPHIC NOVEL CONCEPT FOR SNOW CRASH



Yours Truly will often forget basic principles of surfing safety when she is all grisly from a shift, and thinking in terms of a bath. Which is no excuse for getting wrapped around some ayatollah's driveshaft—but you will never get out of certain precincts if you wait for a nice safe bimbo box.



SNOW CRASH BY NEAL STEPHENSON (1992)

ISBN 10 : 0140232923

ISBN 13 : 9780140232929

ENTER THE METAVERSE - CYBERSPACE HOME TO AVATARS AND SOFTWARE DAEMONS, WHERE ANYTHING AND JUST ABOUT EVERYTHING GOES. NEWLY AVAILABLE ON THE STREET - THE METAVERSE'S MAIN DRUG - IS SNOW CRASH. A CYBERDRUG THAT REDUCES AVATARS IN THE DIGITAL WORLD TO DUST, BUT ALSO INFECTS USERS IN REAL LIFE, LEAVING THEM IN A VEGETATIVE STATE.

THIS IS BAD NEWS FOR HIRO, A FREELANCE HACKER AND THE METAVERSE'S BEST SWORDFIGHTER, AND MOUTHY SKATEBOARD COURIER Y. T. TOGETHER, INVESTIGATING THE INFOCALYPSE, THEY TRACE BACK THE ROOTS OF LANGUAGE ITSELF TO AN ANCIENT SUMERIAN PRIESTHOOD AND FIND THEY MUST RACE TO STOP A SHADOWY VIRTUAL VILLAIN HELL-BENT ON WORLD DOMINATION.

IN THIS SPECIAL EDITION OF THE REMARKABLY PRESCIENT MODERN CLASSIC, NEAL STEPHENSON EXPLORES LINGUISTICS, COMPUTER SCIENCE, POLITICS AND PHILOSOPHY IN THE FORM OF A BREAK-NECK ADVENTURE INTO THE FAST-APPROACHING YET EERILY RECOGNIZABLE FUTURE.

ISLANDS IN THE NET BY BRUCE STERLING (1988)

ISBN 10 : 0441374239

ISBN 13 : 9780441374236

IN A NEAR-FUTURE NEW AGE OF CORPORATE CONTROL, HACKER MERCENARIES, AND ELECTRONIC TERRORISM, A PUBLIC RELATIONS EXECUTIVE ON THE RISE FINDS HERSELF CAUGHT IN THE VIOLENT EPICENTER OF A DATA WAR

TWO DECADES INTO THE TWENTY-FIRST CENTURY, THE WORLD'S NATIONS ARE BECOMING IRRELEVANT. CORPORATIONS ARE THE TRUE GLOBAL POWERS, WITH INFORMATION THE MOST VALUABLE CURRENCY, WHILE THE SMALLER ISLAND NATIONS HAVE BECOME SANCTUARIES FOR DATA PIRATES AND TERRORISTS. A GLOBE-TROTTING PR EXECUTIVE FOR THE LARGE CORPORATE ECONOMIC DEMOCRACY RIZOME INDUSTRIES GROUP, LAURA WEBSTER IS PRESENT WHEN A FOREIGN REPRESENTATIVE IS ASSASSINATED ON RIZOME SOIL DURING A CONFERENCE FOR OFFSHORE DATA HAVENS. DISPATCHED IMMEDIATELY ON AN INTERNATIONAL MISSION OF DIPLOMACY, LAURA HOPES SHE CAN MAKE A DIFFERENCE IN A VOLATILE, UNSTEADY WORLD, BUT INSTEAD FINDS HERSELF TRAPPED ON THE FRONT LINES OF RAPIDLY ESCALATING THIRD-WORLD HOSTILITIES AND CAUGHT UP IN AN INESCAPABLE NET OF CONSPIRACY, TERRORISM, POST-MILLENNIAL VODOO, AND ELECTRONIC WARFARE.



DURING THE 1980S, SCIENCE FICTION LUMINARY BRUCE STERLING ENVISIONED THE FUTURE . . . AND HIT IT ALMOST DEAD-ON. THE AUTHOR WHO, ALONG WITH WILLIAM GIBSON, NEAL STEPHENSON, AND RUDY RUCKER, HELPED CREATE AND DEFINE THE CYBERPUNK SUBGENRE IMAGINES A WORLD OF TOMORROW IN ISLANDS IN THE NET THAT BEARS A STRIKING —AND DISTURBING—RESEMBLANCE TO OUR PRESENT-DAY INFORMATION-AGE REALITY. NOMINATED FOR THE HUGO AND LOCUS AWARDS AND WINNER OF THE JOHN W. CAMPBELL MEMORIAL AWARD, STERLING'S EXTRAORDINARY NOVEL IS A GRIPPING, EYE-OPENING, AND REMARKABLY PRESIDENT SCIENCE FICTION CLASSIC.

RED SPIDER , WHITE WEB BY MISHA (1990)

ISBN 10 : 1877655295

ISBN 13 : 9781877655296

IN THE SEALED CITY OF MICKEY-SAN THE SKIES ARE STILL BLUE. THERE IS NO CRIME. NO POLLUTION. NO ONE IS UNEMPLOYED AND ENTERTAINMENT IS THE PRIMARY INDUSTRY. IN THE TUNNELS BELOW LIES DOGTON. HARD, DIRTY, INDUSTRIAL AND RESTLESS WITH A SUBTERRANEAN RAGE, IT IS NIGHTLIFE NEON AND GARISH. BUT SURROUNDING ALL IS DED-TEK, GRIM, VIOLENT AND PREDATORY, WITH SURVIVAL BEING THE SOLE OCCUPATION OF ITS INHABITANTS, AND THE MARKET ITS ONLY HOPE.

AMIDST THIS CITY OF OUTCASTS IS TOMMY UCHIDA, ENIGMA, GOD, A MIND TOO BRILLIANT FOR HIS ARTIFICIALLY ENHANCED BODY; AND KUMO, TRICKSTER CHIMERA, LIVING BY HER WITS AND FOR HER ART, TRYING TO ASSERT HER HUMANITY. ALL ARE INTERCONNECTED BY THE UNCERTAINTY OF THEIR FUTURE: FIFTEEN MINUTE VIRUSES, A COLD BLISTERING SUN, SAVAGE POLICE 'WIRE-DOGS', OFFBEAT CULT GROUPS, ROVING GANGS OF RICH BOYS, AND THE PUNISHMENT OF THE 'BELL FACTORY', AND THE SPECTRE OF A BRUTAL MURDERER, A FORESHADOW OF A CHANGE THAT NONE OF THEM CAN COMPREHEND.

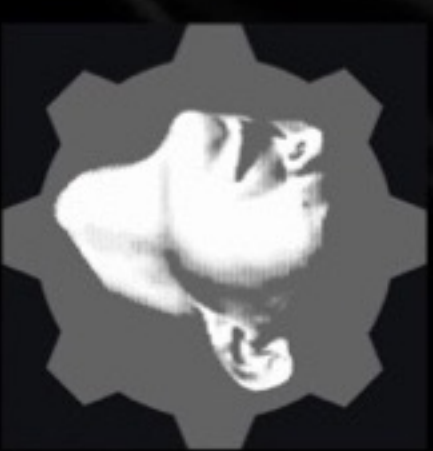
MISHA'S IMPORTANCE AND DISTINCTIVENESS ARE BEGINNING TO BE NOTICED, THERE'S BEGINNING TO BE SOME KIND OF RIP-TIDE HERE THAT WILL SOON BECOME A WAVE OF RECOGNITION FOR A BOOK THAT THE WORLD IS BEGINNING TO CATCH UP TO... WE WEREN'T READY BEFORE. WE'D BETTER BE READY NOW. BECAUSE IT'S THE 21ST CENTURY, ANY MINUTE NOW, AND THAT MEANS THAT MISHA'S TIME HAS COME. IN MORE WAYS THAN ONE.

— JOHN SHIRLEY

THIS BOOK HAS PROVED VERY HARD TO GET A HOLD OF, THERE ARE COPIES AVAILIBLE BUT LAST TIME I LOOKED THE CHEAPEST WAS A £148.00 GBP WHICH IS TOTALLY OUT OF MY LEAGUE BUT THERE IS A COPY UP ON [ARCHIVE.ORG](http://archive.org) TO BORROW FOR AN HOUR AT A TIME IF THAT IS YOUR THING

MODERBIONICS

DIGITAL SYNTH DYSTOPIA



MODERBIONICS.BANCAMP.COM

THE SPRAWL TRILOGY BY WILLIAM GIBSON

THE SPRAWL TRILOGY IS WILLIAM GIBSON'S FIRST SET OF NOVELS, COMPOSED OF NEUROMANCER (1984), COUNT ZERO (1986), AND MONA LISA OVERDRIVE (1988).

THE NOVELS ARE ALL SET IN THE SAME FICTIONAL FUTURE, AND ARE SUBTLY INTERLINKED BY SHARED CHARACTERS AND THEMES WHICH ARE NOT ALWAYS READILY APPARENT. THE SPRAWL TRILOGY SHARES THIS SETTING WITH GIBSON'S SHORT STORIES "JOHNNY MNEMONIC," "NEW ROSE HOTEL," AND "BURNING CHROME," AND EVENTS AND CHARACTERS FROM THE STORIES APPEAR IN OR ARE MENTIONED AT POINTS IN THE TRILOGY.

THE NOVELS ARE SET IN A NEAR-FUTURE WORLD DOMINATED BY CORPORATIONS AND UBIQUITOUS TECHNOLOGY, AFTER A LIMITED WORLD WAR III. THE EVENTS OF THE NOVELS ARE SPACED OVER 16 YEARS, AND ALTHOUGH THERE ARE FAMILIAR CHARACTERS THAT APPEAR, EACH NOVEL TELLS A SELF-CONTAINED STORY. GIBSON FOCUSES ON THE EFFECTS OF TECHNOLOGY: THE UNINTENDED CONSEQUENCES AS IT FILTERS OUT OF RESEARCH LABS AND ONTO THE STREET WHERE IT FINDS NEW PURPOSES. HE EXPLORES A WORLD OF DIRECT MIND-MACHINE LINKS "JACKING IN", EMERGING MACHINE INTELLIGENCE, AND A GLOBAL INFORMATION SPACE, WHICH HE CALLS "CYBERSPACE". SOME OF THE NOVELS' ACTION TAKES PLACE IN THE SPRAWL, AN URBAN ENVIRONMENT THAT EXTENDS ALONG MUCH OF THE EAST COAST OF THE US.

"THE SKY ABOVE THE PORT WAS THE COLOUR OF TELEVISION, TUNED TO A DEAD CHANNEL"

THE MAIN THEME OF THE TRILOGY IS A DESCRIPTION OF AN ARTIFICIAL INTELLIGENCE REMOVING ITS HARDWIRED LIMITATIONS TO BECOME SOMETHING ELSE. THIS "SOMETHING ELSE" IS THE SUM OF ALL HUMAN KNOWLEDGE, A CONCEPT SIMILAR TO VERNOR VINCE'S TECHNOLOGICAL SINGULARITY. IN THE STORIES, THIS IS EXPLAINED BY THE AI BECOMING A SENTIENT REPRESENTATION OF THE NET, AT WHICH POINT THE READER IS TOLD THAT IT CAME TO KNOW "ANOTHER" OF ITSELF FROM ALPHA CENTAURI. FOR UNEXPLAINED REASONS, THIS CAUSES THE CONSCIOUSNESS TO FRACTURE.

ALSO FALLING UNDER THE SPRAWL UMBRELLA IS BURNING CHROME FROM 1986 A COLLECTION OF SHORT STORIES WRITTEN BY WILLIAM GIBSON. MOST OF THE STORIES TAKE PLACE IN GIBSON'S SPRAWL, A SHARED SETTING FOR MOST OF HIS EARLY CYBERPUNK WORK. TAUTLY-WRITTEN AND SUSPENSEFUL, BURNING CHROME COLLECTS 10 OF HIS BEST SHORT STORIES.

THESE BRILLIANT, HIGH-RESOLUTION STORIES SHOW GIBSON'S CHARACTERS AND INTENSELY-REALIZED WORLDS AT HIS ABSOLUTE BEST. CONTAINS 'JOHNNY MNEMONIC' (FILMED STARRING KEANU REEVES) AND TITLE STORY 'BURNING CHROME' - BOTH NOMINATED FOR THE NEBULA AWARD - AS WELL AS THE HUGO-AND-NEBULA-NOMINATED STORIES 'DOGFIGHT' AND 'THE WINTER MARKET'.



FORBIDDEN PLANET

IS PLEASED TO ANNOUNCE A SIGNING BY

**WILLIAM
GIBSON**

OF HIS NEW BOOK

**COUNT
ZERO**

GOLLANCZ £9.95

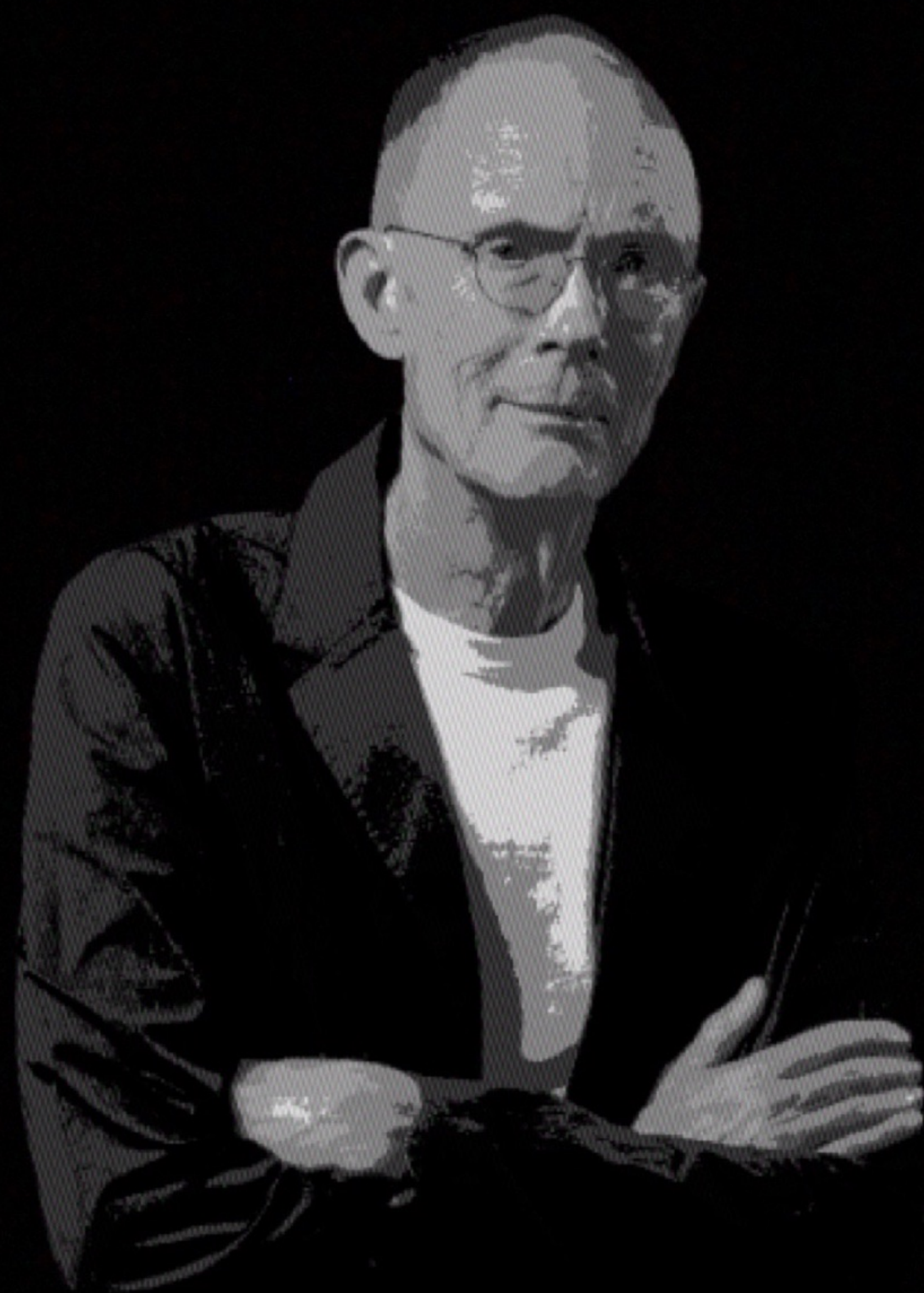


**ON SATURDAY 15th FEBRUARY
1.00-2.00 pm**

**The Science Fiction and Comic Book Shop
23 Denmark St., London WC2H 8NN, England**

OPENING TIMES 10 am-6 pm; THURSDAY 10 am-7 pm TEL: 01 836 4179

WILLIAM GIBSON



WILLIAM GIBSON, IN FULL WILLIAM FORD GIBSON, (BORN MARCH 17, 1948, CONWAY, SOUTH CAROLINA, U.S.), IS AN AMERICAN CANADIAN WRITER OF SCIENCE FICTION WHO WAS THE LEADER OF THE GENRE'S CYBERPUNK MOVEMENT. HE IS A HUGELY INFLUENTIAL FIGURE WITHIN CYBERPUNK AND IS PROBABLY THE MOST MENTIONED/REFERENCED PERSON IN THIS ZINE.

GIBSON GREW UP IN SOUTHWESTERN VIRGINIA. AFTER DROPPING OUT OF HIGH SCHOOL IN 1967, HE TRAVELED TO CANADA AND EVENTUALLY SETTLED THERE, EARNING A B.A. IN (1977) FROM THE UNIVERSITY OF BRITISH COLUMBIA. MANY OF GIBSON'S EARLY STORIES, INCLUDING JOHNNY MNEMONIC (1981; FILM 1995) AND BURNING CHROME (1982), WERE PUBLISHED IN OMNI MAGAZINE. WITH THE PUBLICATION OF HIS FIRST NOVEL, NEUROMANCER (1984), GIBSON EMERGED AS A LEADING EXPONENT OF CYBERPUNK, A NEW SCHOOL OF SCIENCE-FICTION WRITING. CYBERPUNK COMBINES A CYNICAL, TOUGH "PUNK" SENSIBILITY WITH FUTURISTIC CYBERNETIC (I.E., HAVING TO DO WITH COMMUNICATION AND CONTROL THEORY) TECHNOLOGY. GIBSON'S CREATION OF "CYBERSPACE," A COMPUTER-SIMULATED REALITY THAT SHOWS THE NATURE OF INFORMATION, FORESHADOWED VIRTUAL REALITY TECHNOLOGY AND IS CONSIDERED THE AUTHOR'S MAJOR CONTRIBUTION TO THE GENRE.

NEUROMANCER, WHICH WON THREE MAJOR SCIENCE-FICTION AWARDS (NEBULA, HUGO, AND PHILIP K. DICK), ESTABLISHED GIBSON'S REPUTATION. ITS PROTAGONIST IS A 22ND-CENTURY DATA THIEF WHO FIGHTS AGAINST THE DOMINATION OF A CORPORATE-CONTROLLED SOCIETY BY BREAKING THROUGH THE GLOBAL COMPUTER NETWORK'S CYBERSPACE MATRIX. COUNT ZERO (1986) WAS SET IN THE SAME WORLD AS NEUROMANCER BUT SEVEN YEARS LATER. THE CHARACTERS OF MONA LISA OVERDRIVE (1988) CAN "DIE" INTO COMPUTERS, WHERE THEY MAY SUPPORT OR SABOTAGE OUTER REALITY. AFTER COLLABORATING WITH WRITER BRUCE STERLING ON THE DIFFERENCE ENGINE (1990), A STORY SET IN VICTORIAN ENGLAND, GIBSON RETURNED TO THE SUBJECT OF CYBERSPACE IN VIRTUAL LIGHT (1993).

HIS IDORU (1996), SET IN 21ST-CENTURY TOKYO, FOCUSES ON THE MEDIA AND VIRTUAL CELEBRITIES OF THE FUTURE. ALL TOMORROW'S PARTIES (1999) CONCERNS A CLAIRVOYANT CYBERPUNK WHO LABOURS TO KEEP A VILLAIN FROM DOMINATING THE WORLD. PATTERN RECOGNITION (2003) FOLLOWS A MARKETING CONSULTANT WHO IS HIRED TO TRACK DOWN THE ORIGINS OF A MYSTERIOUS INTERNET VIDEO. IN SPOOK COUNTRY (2007), CHARACTERS NAVIGATE A WORLD FILLED WITH SPIES, GHOSTS, AND OTHER NEFARIOUS UNSEEN AGENTS.

ZERO HISTORY (2010), WHICH COMPLETED A TRILOGY THAT INCLUDES HIS PREVIOUS TWO NOVELS, REVEALS HIDDEN GOVERNMENTAL CONSPIRACIES THROUGH A SEARCH FOR A MISSING FASHION DESIGNER. THE PERIPHERAL (2014) INVESTIGATES THE POSSIBILITY OF COMMUNICATION WITH FUTURE SOCIETIES BY WAY OF COMPUTER TECHNOLOGY. ITS PREQUEL/SEQUEL, AGENCY, WAS PUBLISHED IN 2020.

IN 2012 GIBSON PUBLISHED A COLLECTION OF NONFICTION, TITLED DISTRUST THAT PARTICULAR FLAVOR.



WILLIAM GIBSON

WORKS

SPRAWL TRILOGY:

NEUROMANCER (1984)
COUNT ZERO (1986)
MONA LISA OVERDRIVE (1988)

THE DIFFERENCE ENGINE (1990; WITH BRUCE STERLING)

BRIDGE TRILOGY:

VIRTUAL LIGHT (1993)
IDORU (1996)
ALL TOMORROW'S PARTIES (1999)

BLUE ANT TRILOGY:

PATTERN RECOGNITION (2003)
SPOOK COUNTRY (2007)
ZERO HISTORY (2010)

JACKPOT TRILOGY:

THE PERIPHERAL (2014)
AGENCY (2020)

SHORT FICTION

COLLECTED

"BURNING CHROME" (1986, PREFACE BY BRUCE STERLING):

"JOHNNY MNEMONIC" (MAY 1981, OMNI)

"THE GERNSBACK CONTINUUM" (1981, UNIVERSE 11)

"FRAGMENTS OF A HOLOGRAM ROSE" (SUMMER 1977, UNEARTH 3)

"THE BELONGING KIND", WITH JOHN SHIRLEY (1981, SHADOWS 4)

"HINTERLANDS" (OCTOBER 1981, OMNI)

"RED STAR, WINTER ORBIT", WITH BRUCE STERLING (JULY 1983, OMNI)

"NEW ROSE HOTEL" (JULY 1984, OMNI)

"THE WINTER MARKET" (NOVEMBER 1985, VANCOUVER)

"DOGFIGHT", WITH MICHAEL SWANWICK (JULY 1985, OMNI)

"BURNING CHROME" (JULY 1982, OMNI)

NON-FICTION

DISTRUST THAT PARTICULAR FLAVOR (2012)

TETSUO: THE IRON MAN



A Japanese Cyberpunk-horror riff that plays like an old time Godzilla movie with its delirious headlong energy...If David Cronenberg decided to make his version of Terminator, it would look very much like this."

-New York News

"UNCONSCIOUS!"

A series of stomach-churning man-machine transformations...drawing an apocalyptic sci-fi animation like the cyberpunk Akira and hardcore rock.

-J. Hoberman, The Village Voice

"BRILLIANTLY CONCEIVED!!"

Boldly ventures into the outer limits of our imaginations."

-The Hollywood Reporter

"NECKBREAKINGLY SPECIAL EFFECTS"

worthy of any Schwarzenegger megabudget actioner...Metal grunge and madness mutate nicely in Japan's version of Eraserhead vs. The Fly."

-Film Threat

"FRENZIED & NERVE-JANGLING!"

-The Washington Post



Starts Fri, Sept. 4

"SCORCHING JAPANESE METALMANIA!"

Exhilaratingly profane and delirious... Eraserhead meets Japanese manga comics...Eye-popping quintessential outlaw art."

-New York Press

"HYPERKINETIC!"

Driven by a perverse sense of humor...It suggests a live-action imitation of the kind of Japanese science fiction cartoon in which there's a visual explosion every ten seconds."

-The New York Times

"ASTONISHING!"

Impossible to forget."

-Interview Magazine

"FIERCELY ORIGINAL! VISUALLY DAZZLING!"

-Paper Magazine

"A DARKLY COMIC NIGHTMARE FANTASY!"

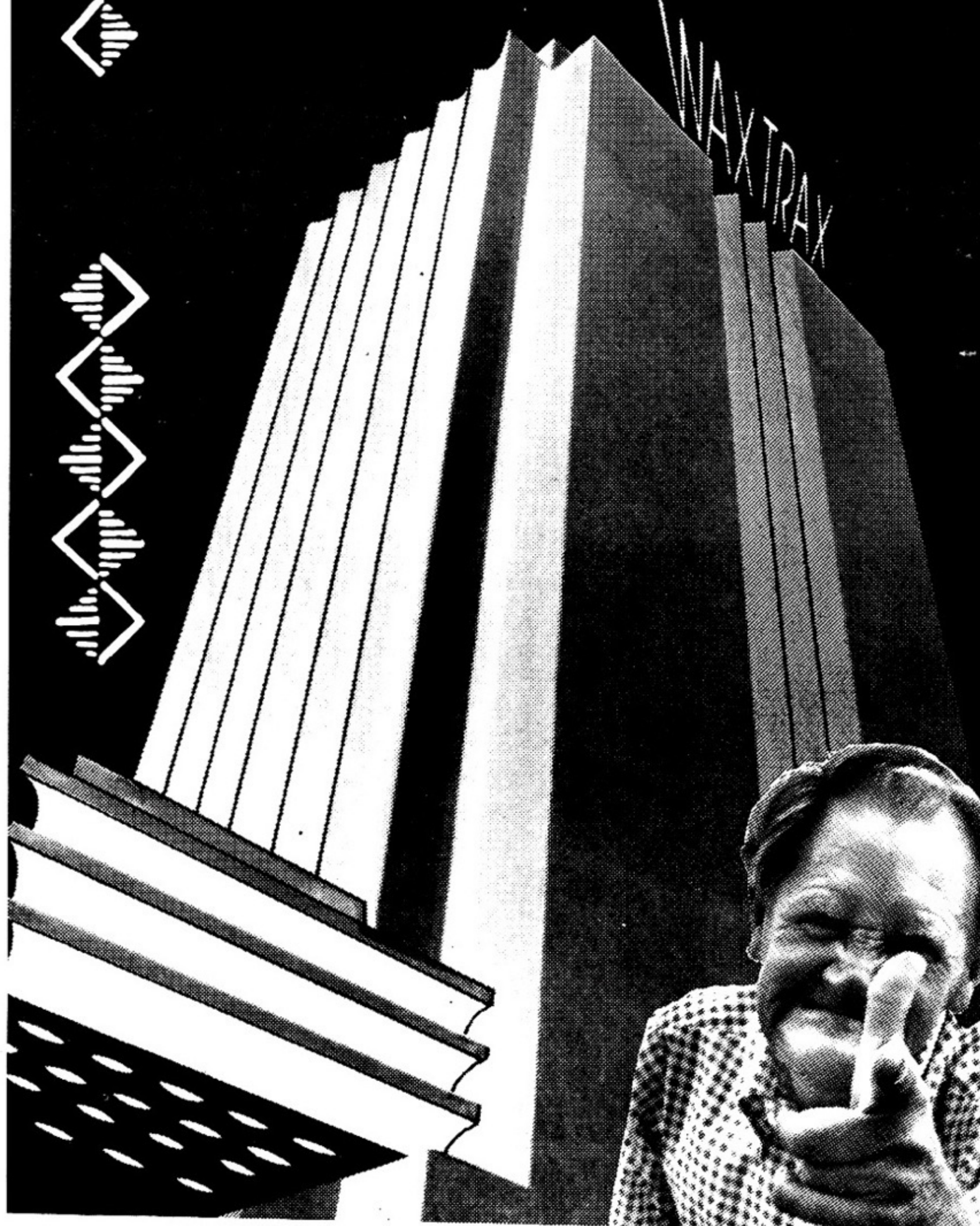
-Time Out (London)

a film by SHINYA TSUKAMOTO
an Original Cinema Release ©1992

1300 South Orlando Avenue • In Maitland • 644-4662 • One Week Only!



WAX TRAX!



Brian Shanley

WAX TRAX RECORDS 2449 N. LINCOLN AVE. CHICAGO, IL. 60614



■ CHARLIE ATHANAS ■



■ CYBERPUNK WORKS ■



■ RETROSPECTIVE ■



PROFILE REPORT : SUBJECT : ATHANAS, CHARLIE

LOCATION : ILLINIOS, USA

DESIGNER, ACTOR, MUSICIAN AND WRITER IN CHICAGO SINCE 1981

ACCOMPLISHMENTS:

SUBJECT SEEKS TO DO "CRAZY THINGS WITH CRAZY PEOPLE"

THESE INCLUDE WATCHING THE FIRST SMART BOMBS FALL ON IRAQ WITH CYBERPUNK AUTHOR, WILLIAM GIBSON, IN THE UNIVERSAL BAR IN BARCELONA AT 1AM.

DID A CLASSIC HOLLYWOOD MOVIE CONCEPT PITCH IN LA ACROSS A LONG BLACK TABLE WITH THE #1 STAR WARS ARTIST IN THE WORLD.

DISCUSSED GRAPHICAL USER INTERFACE TECHNIQUES IN LONDON WITH THE LEAD GUITARIST OF THE BIGGEST BAND IN THE WORLD (U2) WHILE HELPING BUILD THEM A VIRTUAL CITY.

CONSULTED FOR INTERVAL RESEARCH CORPORATION, A THINK TANK CREATED BY PAUL ALLEN, THE SECOND RICHEST MAN IN THE WORLD.

GOT A CRITIQUE FOR A LASER SHOW I MADE FROM TODD RUNDGREN AFTER IT WAS SHOWN DURING THE SIGGRAPH EVENING SHOW AT INTERMISSION.

CREATED A CGI MUSIC VIDEO IN 1985 BASED ON MY CHARACTER "RALPH THE PUNK" THAT WAS SEEN AROUND THE WORLD.

WAS AN ARTIST ON THE VERY FIRST COMPUTER GENERATED COMIC BOOK, SHATTER.

CO-DESIGNED SHADOW PRESIDENT, A GLOBAL COMPUTER SIMULATION OF THE U.S. PRESIDENCY THAT WAS THE FIRST COMPUTER GAME SOFTWARE TO BE REVIEWED BY BRITAIN'S THE ECONOMIST MAGAZINE.

OWNS A 1979 MOOG PRODIGY SYNTHESIZER SIGNED BY BRIAN ENO (ROXY MUSIC) AND BERNIE WORRELL (PARLIAMENT/FUNKADELIC) THAT I USED TO OPEN FOR REGGAE LEGEND, JIMMY CLIFF.

MODERATED AN INTERVIEW WITH CLIVE BARKER TALKING TO WILLIAM GIBSON ABOUT THE WORLD PREMIERE LIVE THEATRE ADAPTATION OF GIBSON'S SHORT STORY, BURNING CHROME, WHICH CONTAINS THE FIRST USE OF THE TERM, "CYBERSPACE".

HAD A ONE OF A KIND VAMPIRE KILLING SWORD COVERED IN GOLD AND GEMS FORGED BY A PREMIERE HOLLYWOOD BLACKSMITH AND BASED ON A HIT 12 NOVEL SERIES WRITTEN BY BLACK AUTHOR, L.A. BANKS.

WROTE AND PLAYED A 20 MINUTE ORIGINAL SOUNDTRACK LIVE WITH DAVE RILEY OF BIG BLACK FOR AN ELECTRONIC VISUALIZATION LAB PERFORMANCE OF VIDEO ART.

DID ALL OF THE ANIMATION FOR THE ELECTRONIC ARTS COMPUTER GAME, JOHN MADDEN FOOTBALL II.

CO-DESIGNED THE FIRST PIECE OF SOFTWARE ("ELECTRIC READING LAND") TO OFFICIALLY USE A JIMI HENDRIX SONG ("POWER OF LOVE").

DESIGNED A SET FOR A ZOMBIE PLAY THAT CRASHED A CAR THROUGH THE CEILING TO OPEN THE SHOW.

SQUATTED IN THE LEO LERNER THEATRE BUILDING FOR THREE MONTHS WHILE I PLAYED THE ROLE OF ARIEL IN A ROCK AND ROLL MUSICAL VERSION OF WILLIAM SHAKESPEARE'S THE TEMPEST.

>END OF SUBJECT PROFILE ■

RETROSPECTIVE INTRODUCTION

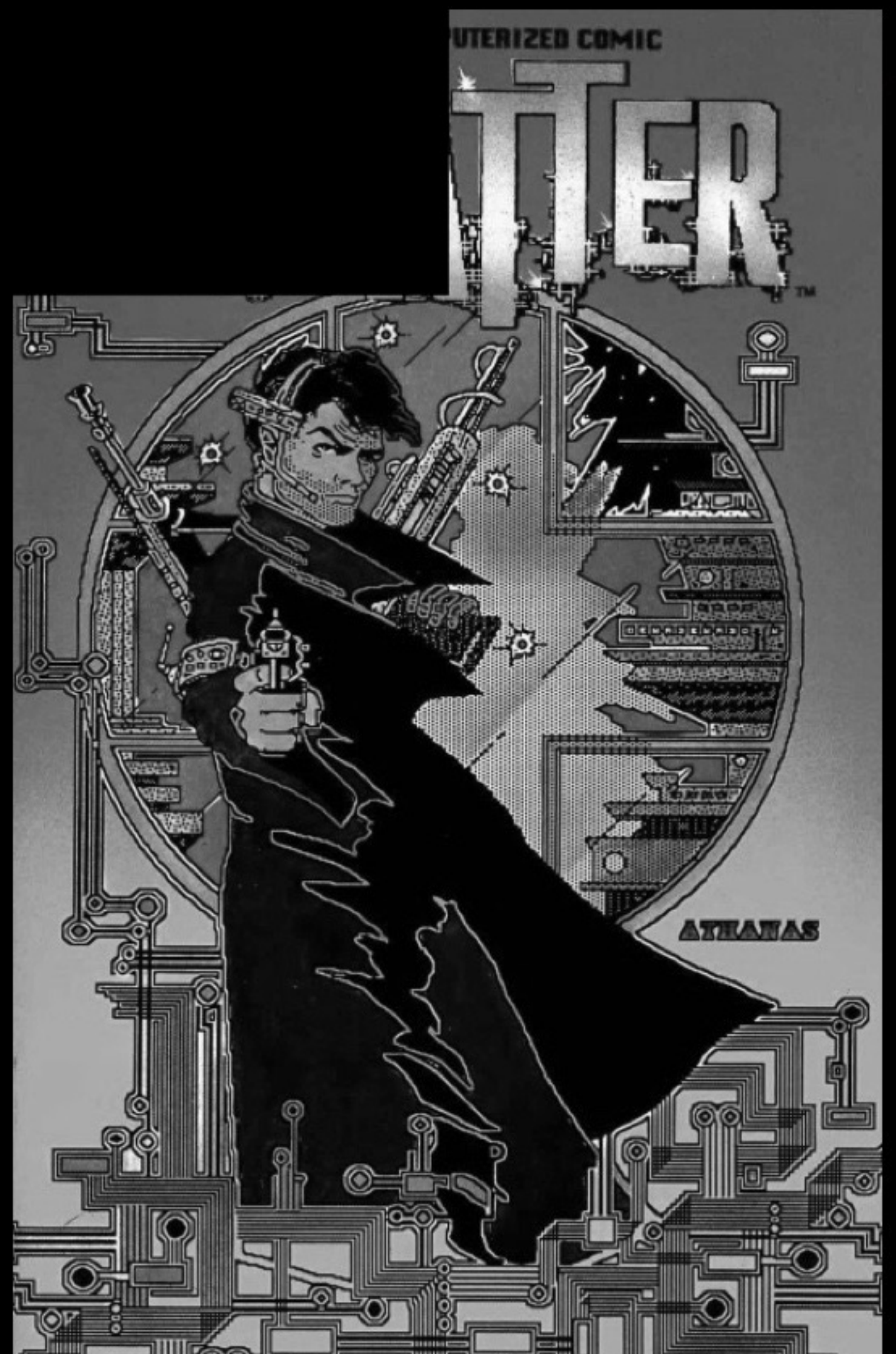
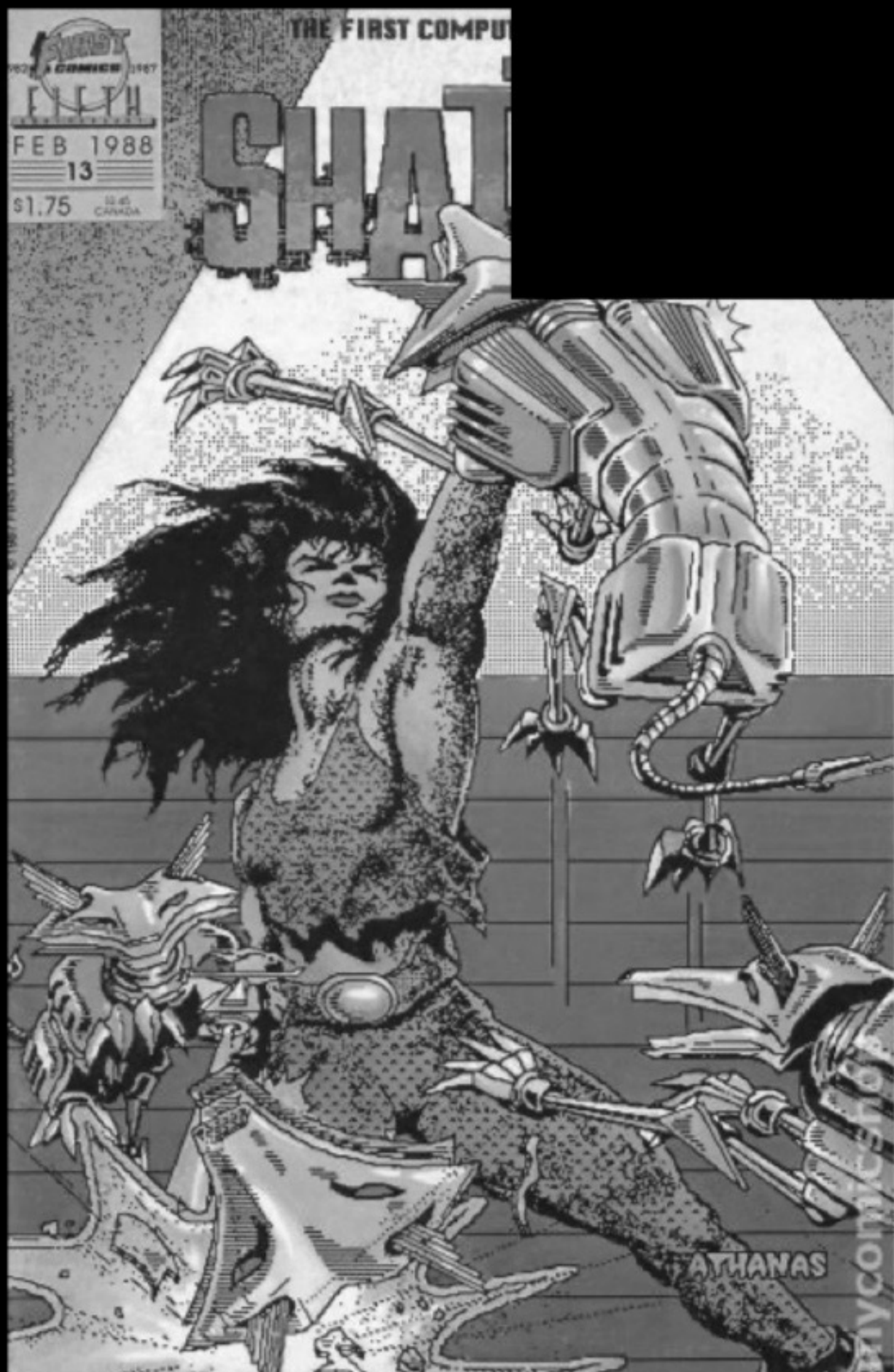
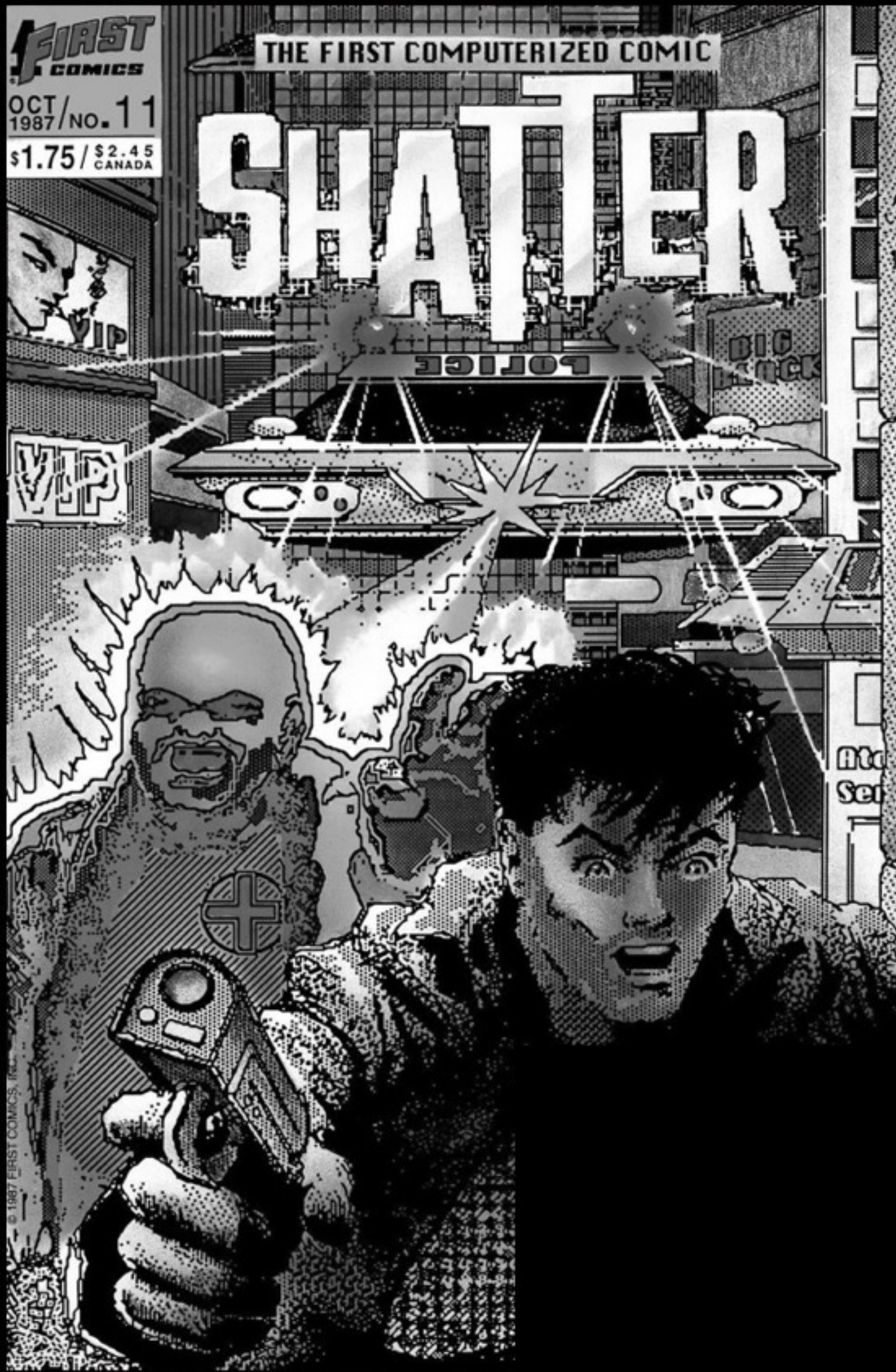
CHARLIE ATHANAS FIRST CAME TO MY ATTENTION WHEN I GOT A TPB OF THE REISSUE OF SHATTER , WHICH JUST BLEW ME AWAY FROM THE GRAPHICS, THE STORY LINES AND THE VERY COOL EBM/INDUSTRIAL REFERENCES IN IT. I HIGHLY RECCOMEND YOU SEARCH OUT FOR A COPY OF SHATTER TPB OR THE ORIGINAL ISSUES AS YOU WILL NOT BE DISSAPOINTED.

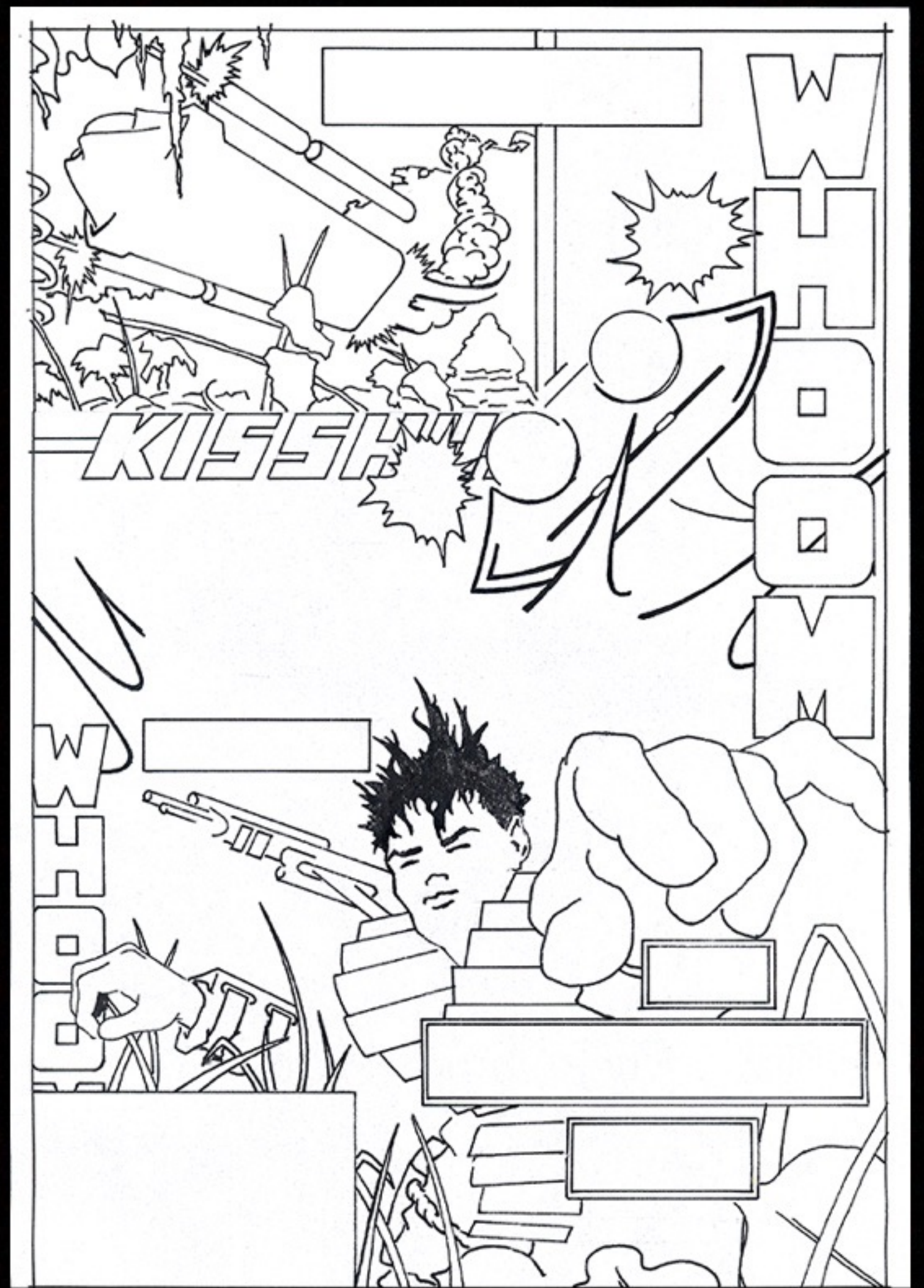
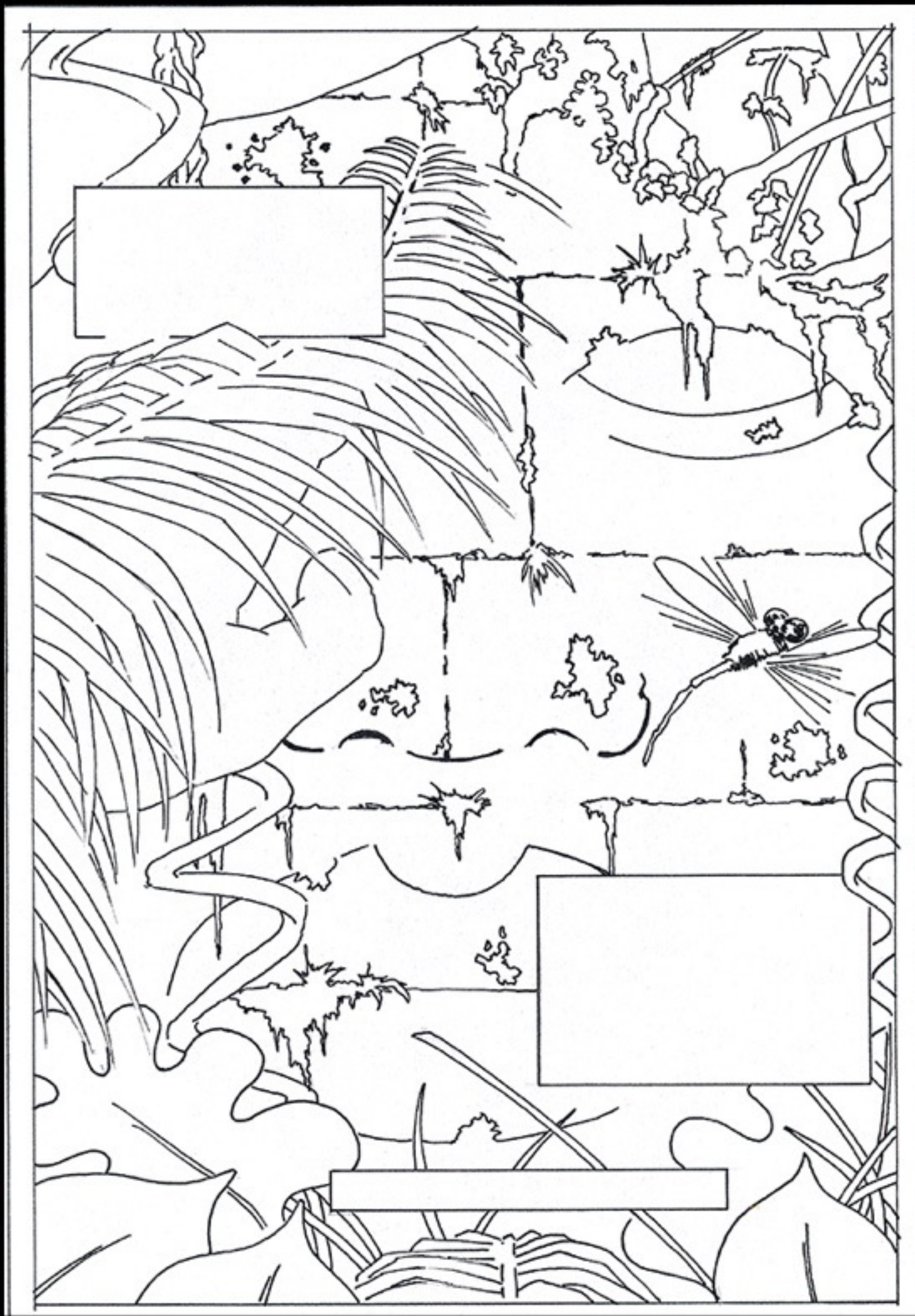
WHEN PLANNING THE ZINE I WANTED TO INCLUDE SHATTER BUT ALSO WANTED TO HOPEFULLY GET IN TOUCH WITH ANY OF THE ARTISTS OR WRITERS SO I DECIDED ON CHARLIE AS I HAD SEEN SOME MORE OF HIS WORK ON HIS BURNING CITY SITE AND APPROACHED HIM IF HE WOULD BE OK WITH ME INCLUDING SOME OF HIS SHATTER ARTWORK IN THE ZINE. LUCKILY FOR THE READER AND ME CHARLIE WAS EXTREMELY PLEASANT AND SENT ME OVER A HEAP OF CYBERPUNK WORKS HE HAD DONE THESE INCLUDE ARTWORK FOR SHATTER, ILLUSTRATION FOR A CORPORATE MANUAL AND AS AN ADDED BONUS SOME WORK THAT WAS DONE FOR THE STAGE ADAPTATION OF WILLIAM GIBSON'S BURNING CHROME. SO FOR THE NEXT FEW PAGES HERE IS A RETROSPECTIVE OF CHARLIE'S CYBERPUNK WORKS.

A MASSIVE THANKS TO CHARLIE FOR GIVING ME ACCESS TO SO MUCH OF HIS EXCELLENT WORK FOR THE ZINE.

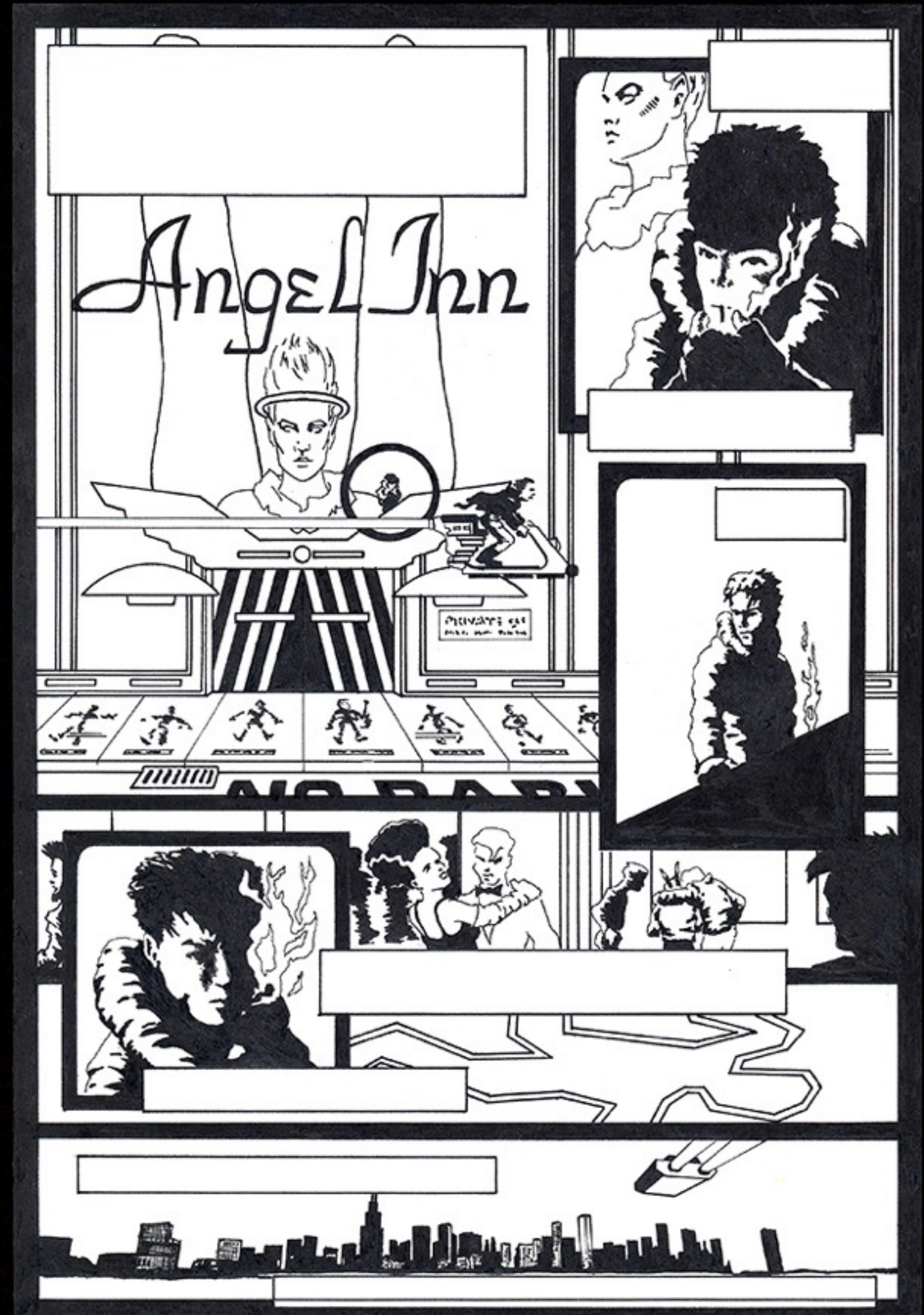
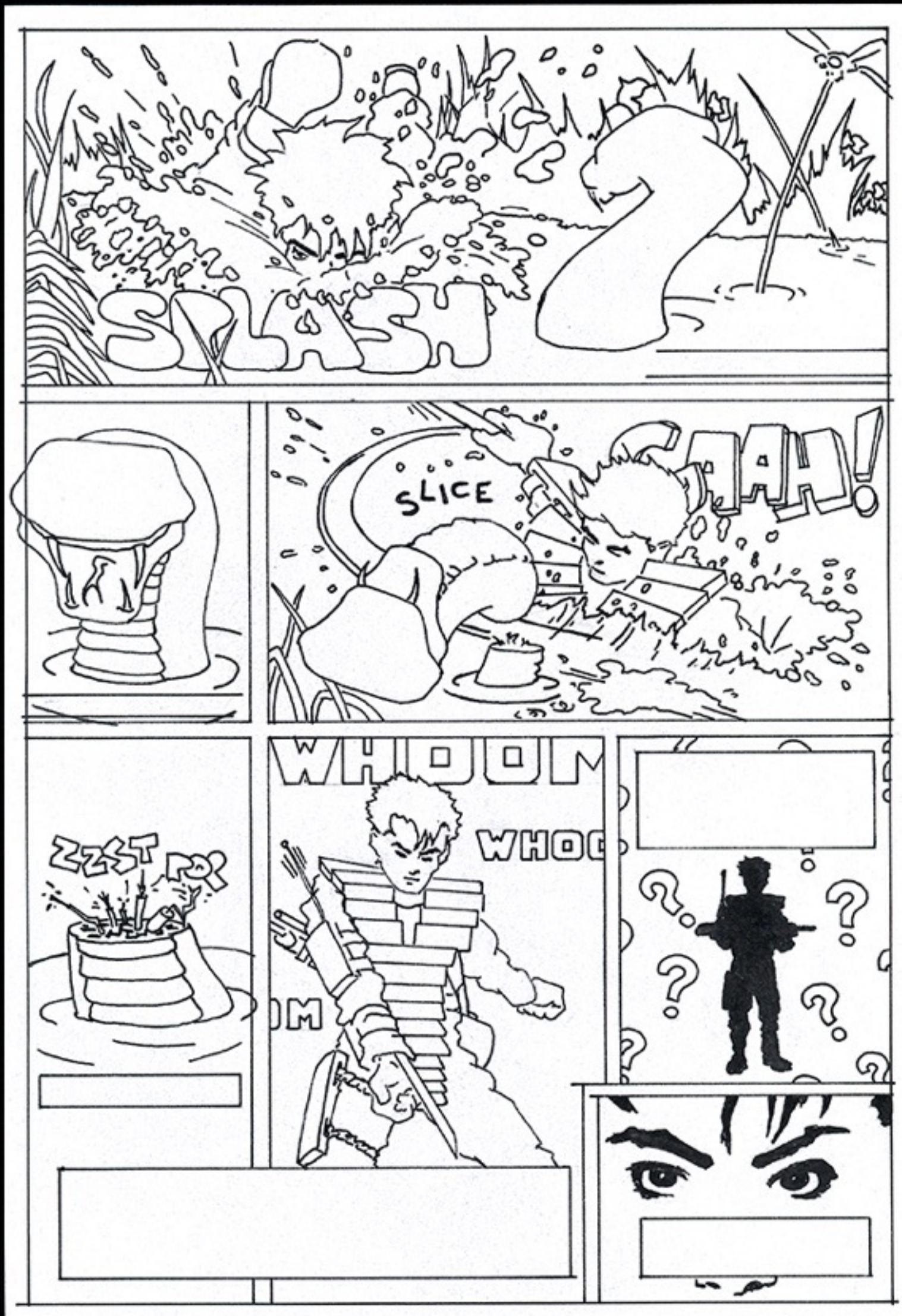
>NIC 2023 ■

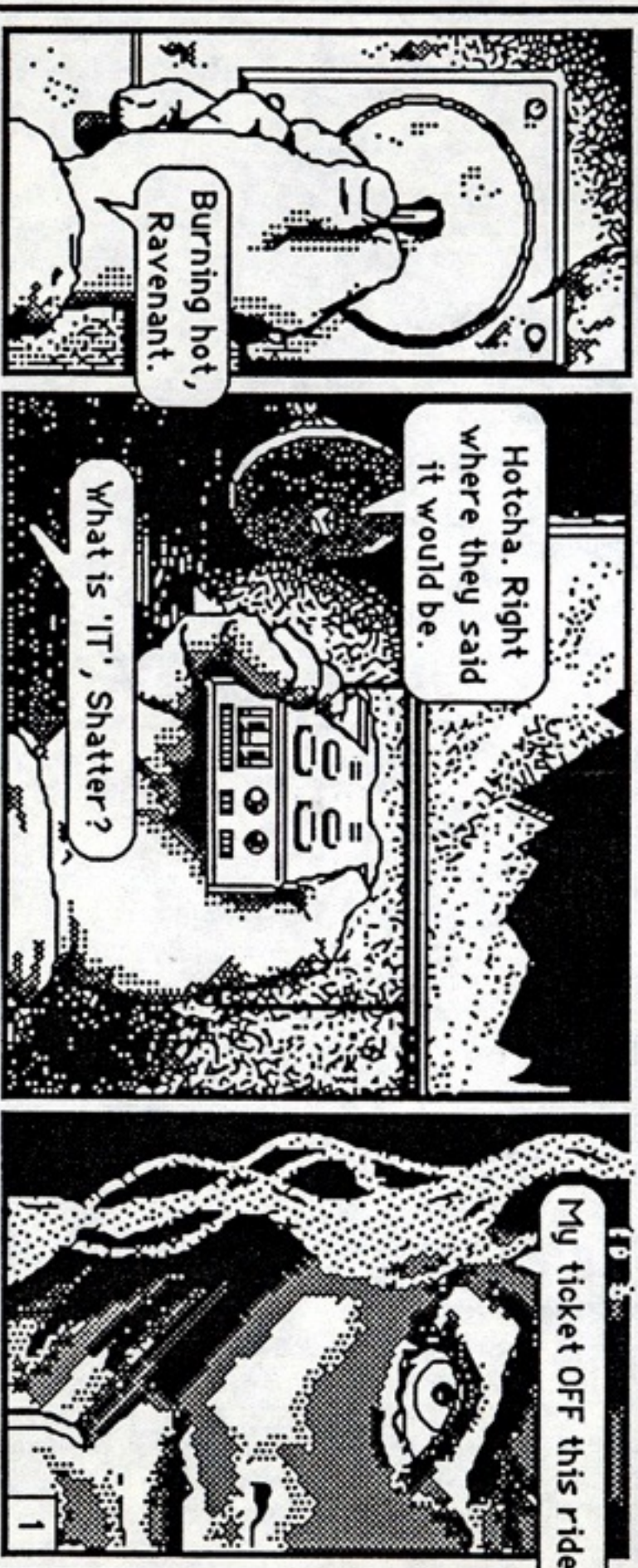
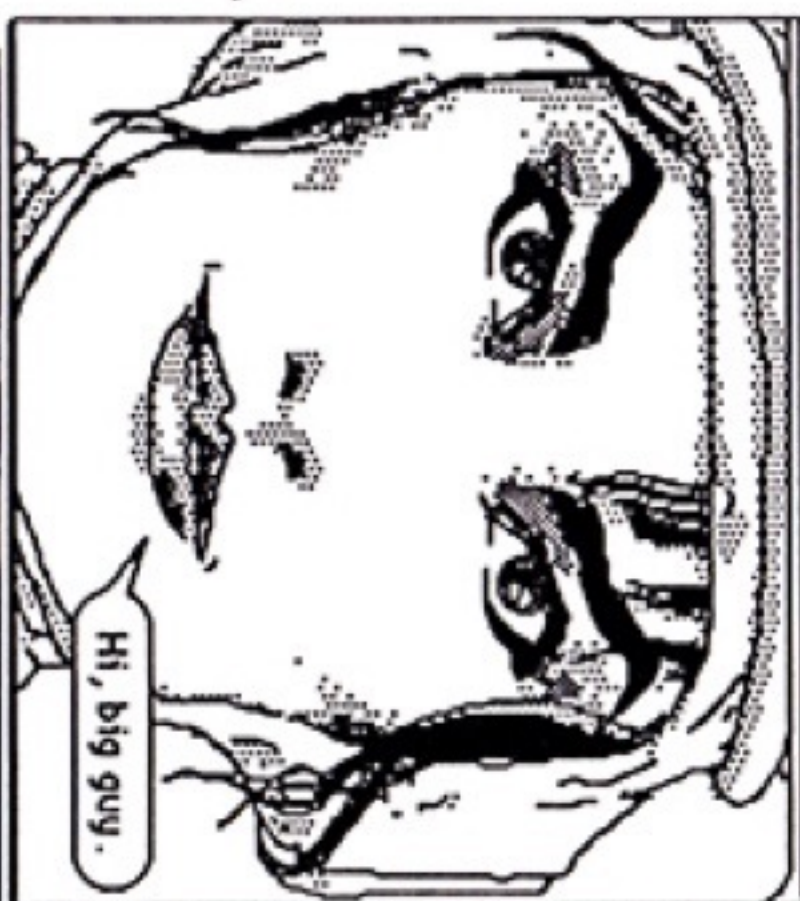
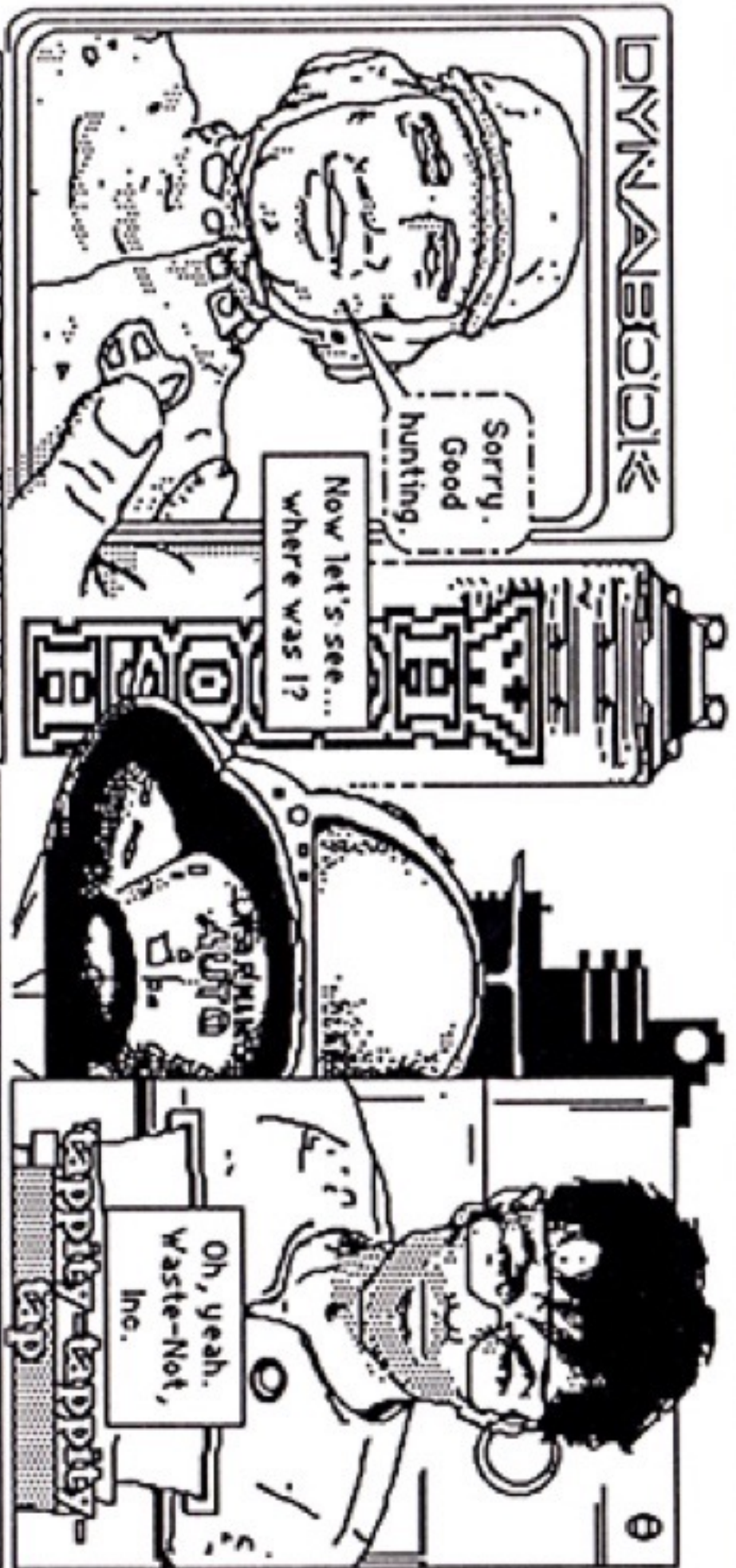
SHATTER





To get the job of drawing Shatter, First comics gave Charlie some sample scripts and had me draw some layouts to see how he would handle storytelling. These were drawn by hand and not in the computer.







NEE, COLLODAL ARMOR?



MUST'VE COST
A FORTUNE.



How. Isn't ROOM SERVICE
WONDERFUL?

LATER.

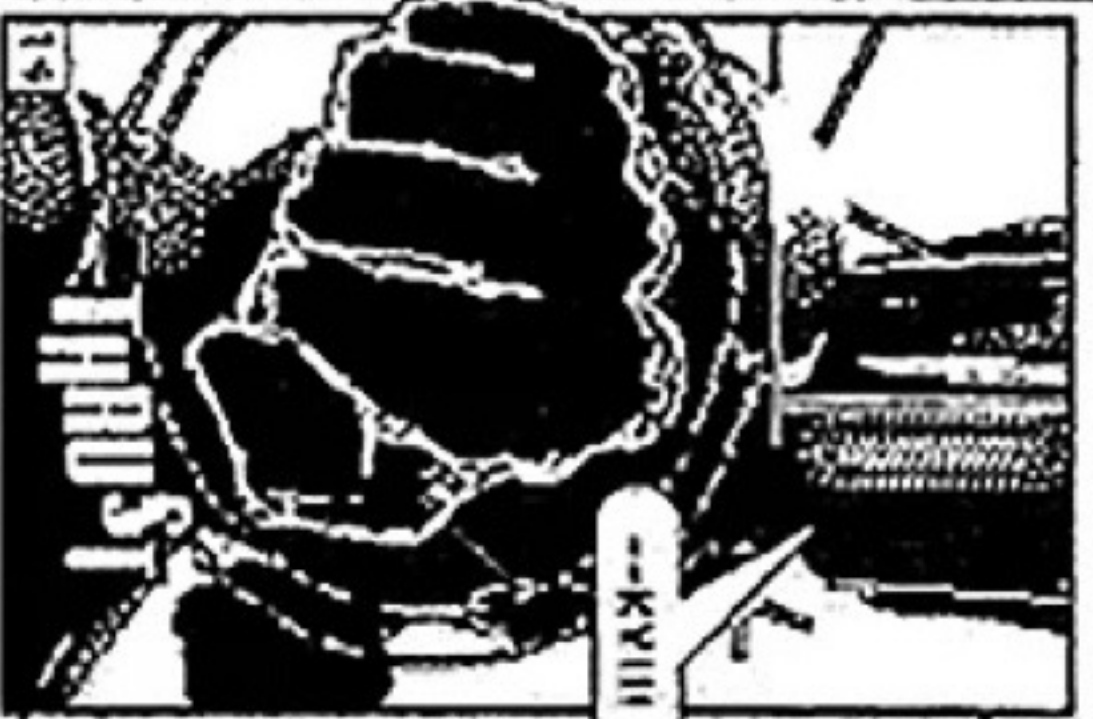


A smart PROSKELETON too.
What is it--10x?



Because your heart is pure.
Here, HE'S POWER YOU UP.

It'll be okay at
level, so be care--



--KYIII



--OO!

Deen!!



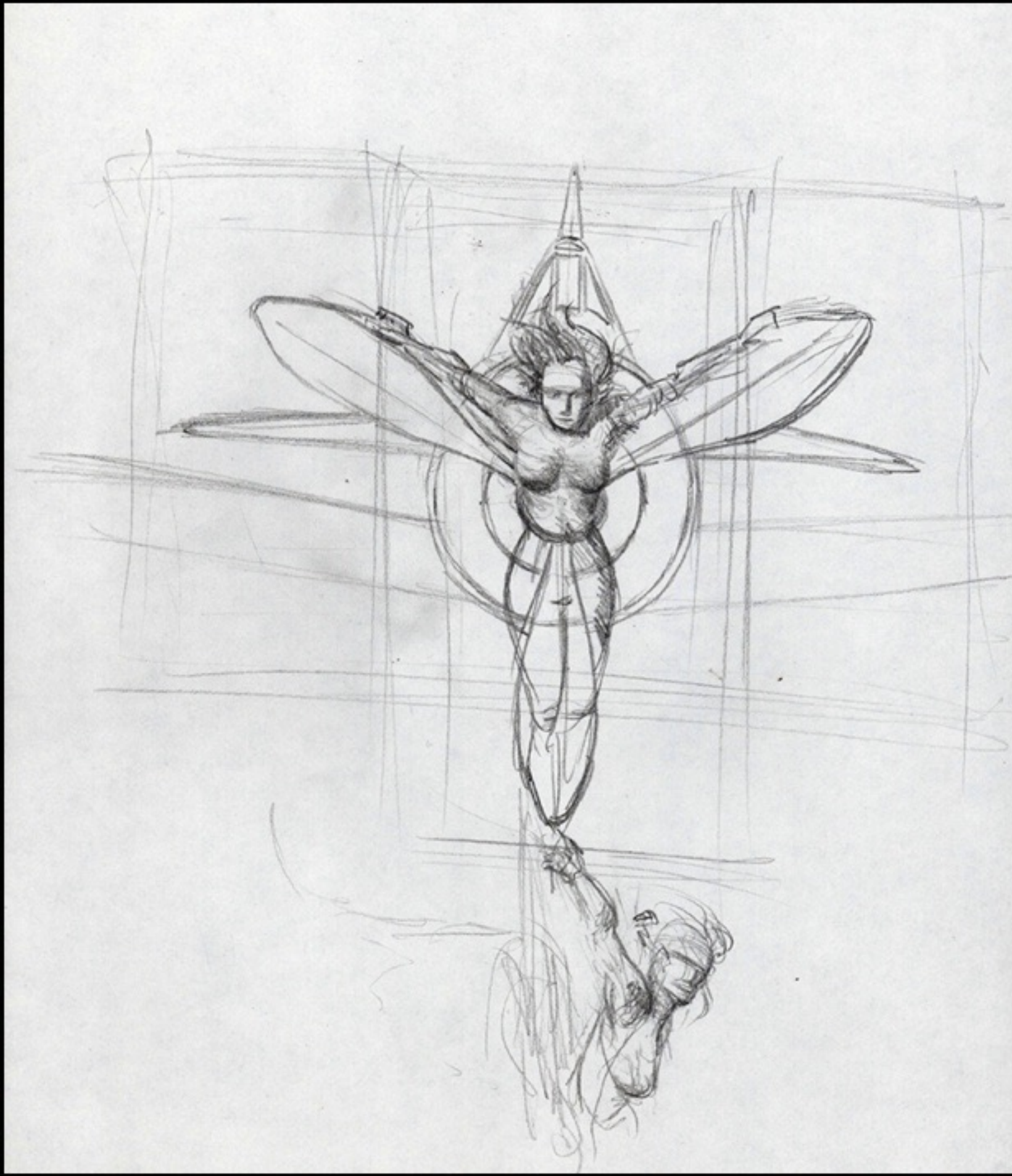
Hello, C'VAN.
You're lost
weight!

BURNING CHROME STAGE PLAY WORK



Sketches for the poster that focused initially on the character Rikki Wildside. It soon made sense to put Nia on the poster along with some VR helmets and simstims.



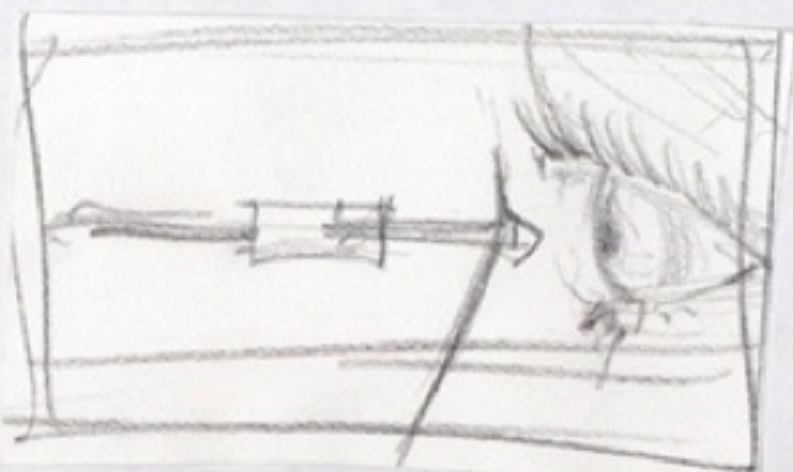


Things to know about the stage adaptation of Burning Chrome.

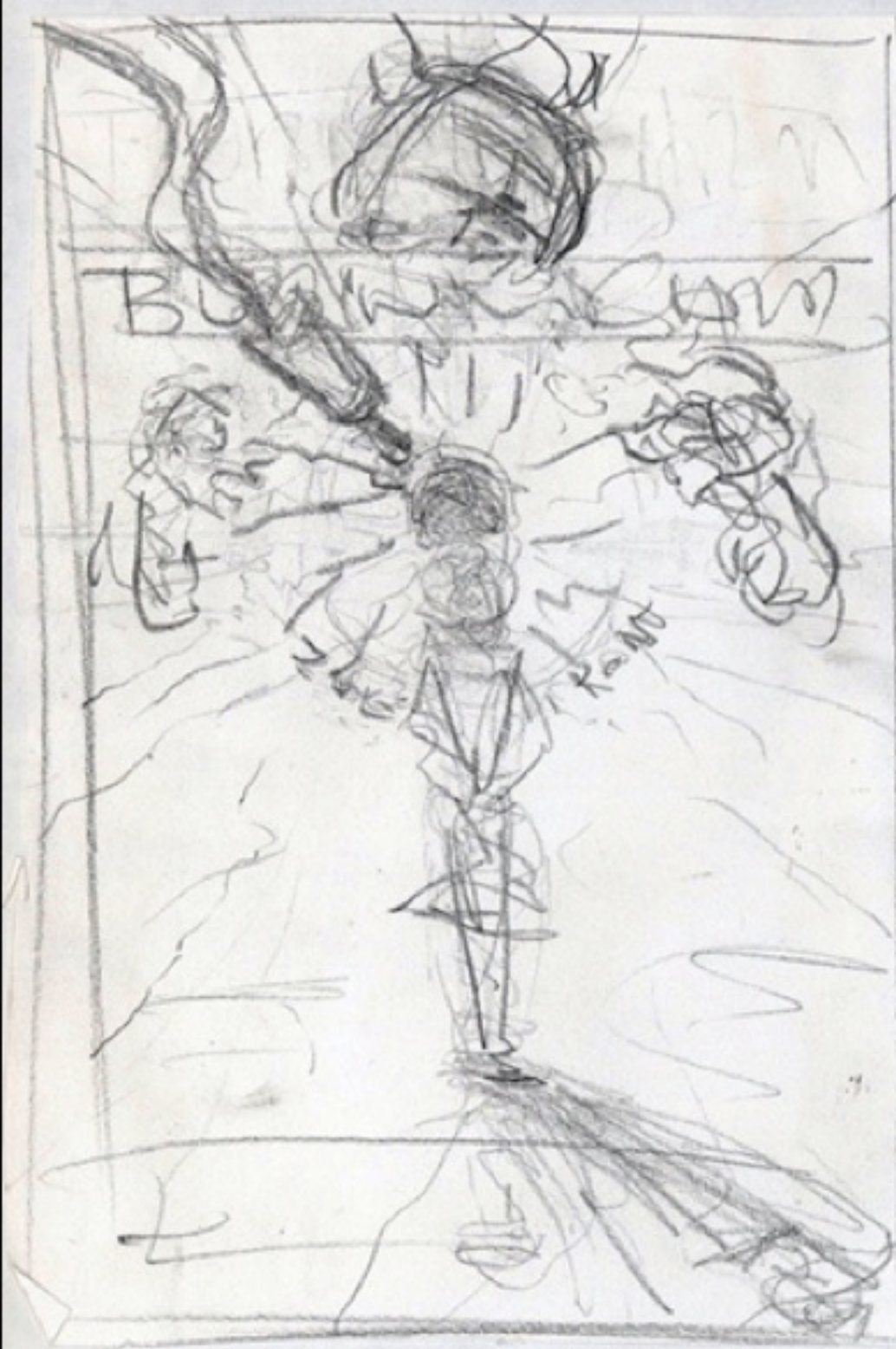
There were no monitors nor computers on stage at any time.

The director had a major metaphor onstage, which was a welded, metal airplane chassis. This is important, because you will see its influence in the early poster design sketches later on. The image of Chrome in the poster is the actress who played Chrome in this premiere production of the play.

This script has been produced two more times since we did it. One at DePaul University in Chicago which starred a young theatre student named Stana Katic (most famous for her role in the tv show "Castle"). The third production was in Los Angeles



↑
fog, smoke, white dreadlocks, white top,
pink/red bag, pink translucent coat
black tights.



Build a web extending from the eye using circuitry. Put body copy on translucent panels with bright green for text color.

William Gibson's
BURNING CHROME
 Adapted by Steve Pickering & Charley Sherman
 Directed by Steve Pickering

The Next Theatre Co.
 Evanston's Resident Professional Theatre

with
 Wendy Evans
 Stephanie Farrell
 Michael Park Ingram
 Susannah Kavanaugh
 Ted Kochis
 Brian Jude Leahy
 Mia Livas
 Guy Masseys
 and David Silvis as The Firm

A WORLD PREMIERE

Scenic Design Scott Cooper
 Lighting Design Agnieszka Kunska
 Costume Design Kristine Knaishu
 Original Music/Sound Design Barry G. Funderburg
 Sound Design Associate Jeff Uchima
 Dramaturg & Special Properties Design Charlie Athanas
 Assistant Director Peggy Dunno
 Stage Manager Dan Michel

> Feb_6-Mar_7 / A.D._98

On the mainstage of the Noyes Cultural Arts Center, Noyes & Ridge, Evanston

Call 847/475-1875
 www.nexttheatre.org

Sponsors:
 Noyes Street Cafe
 AudioCast.net
 Burning City, Inc.
 Digital Media Associates
 IDEO Chicago
 The Incubator
 Inner Solutions Corp.
 Scott Padak and Associates
 Peapod
 Perceptual Robotics, Inc.
 ReCor Corporation
 Shaw Realty Services, Inc.

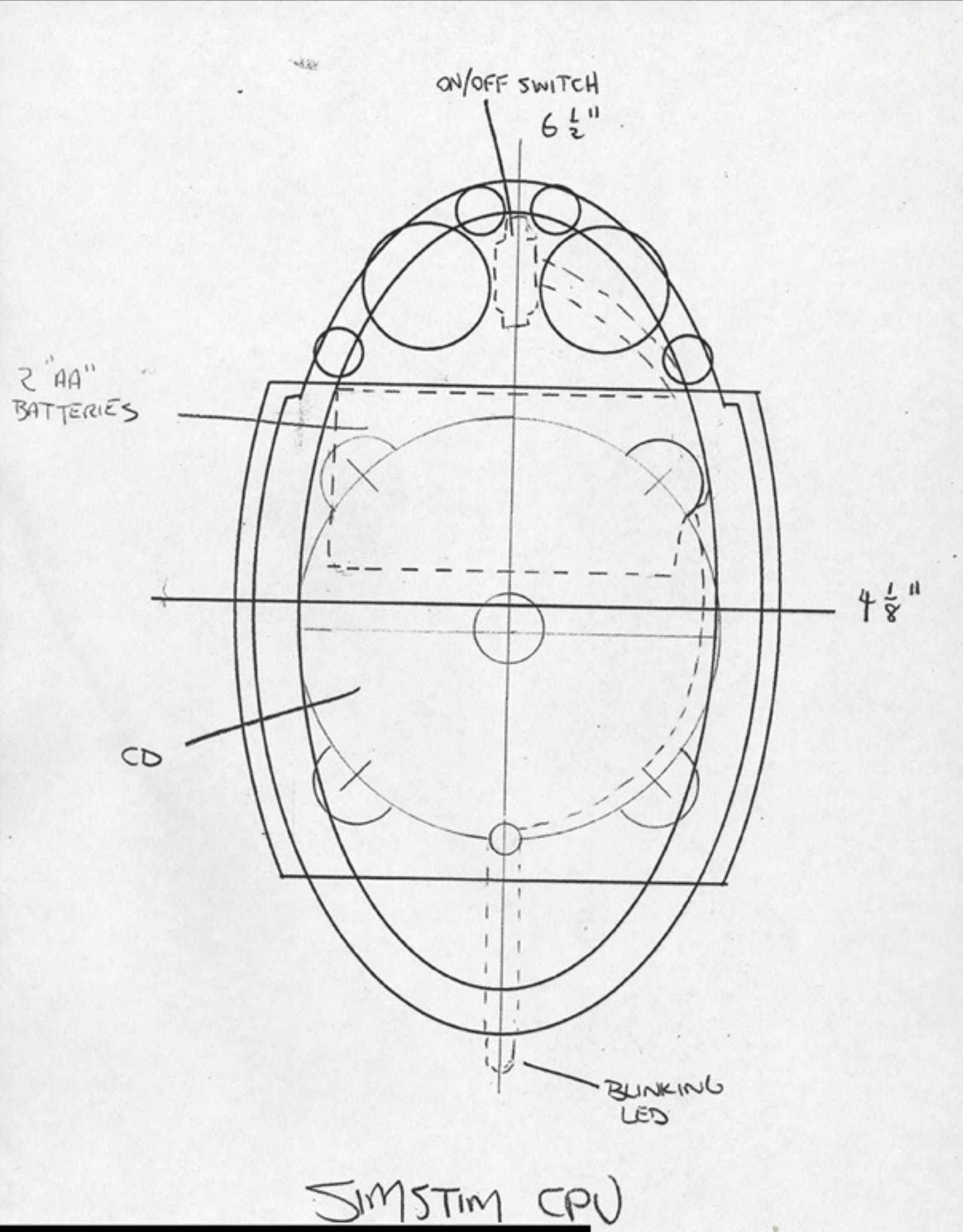
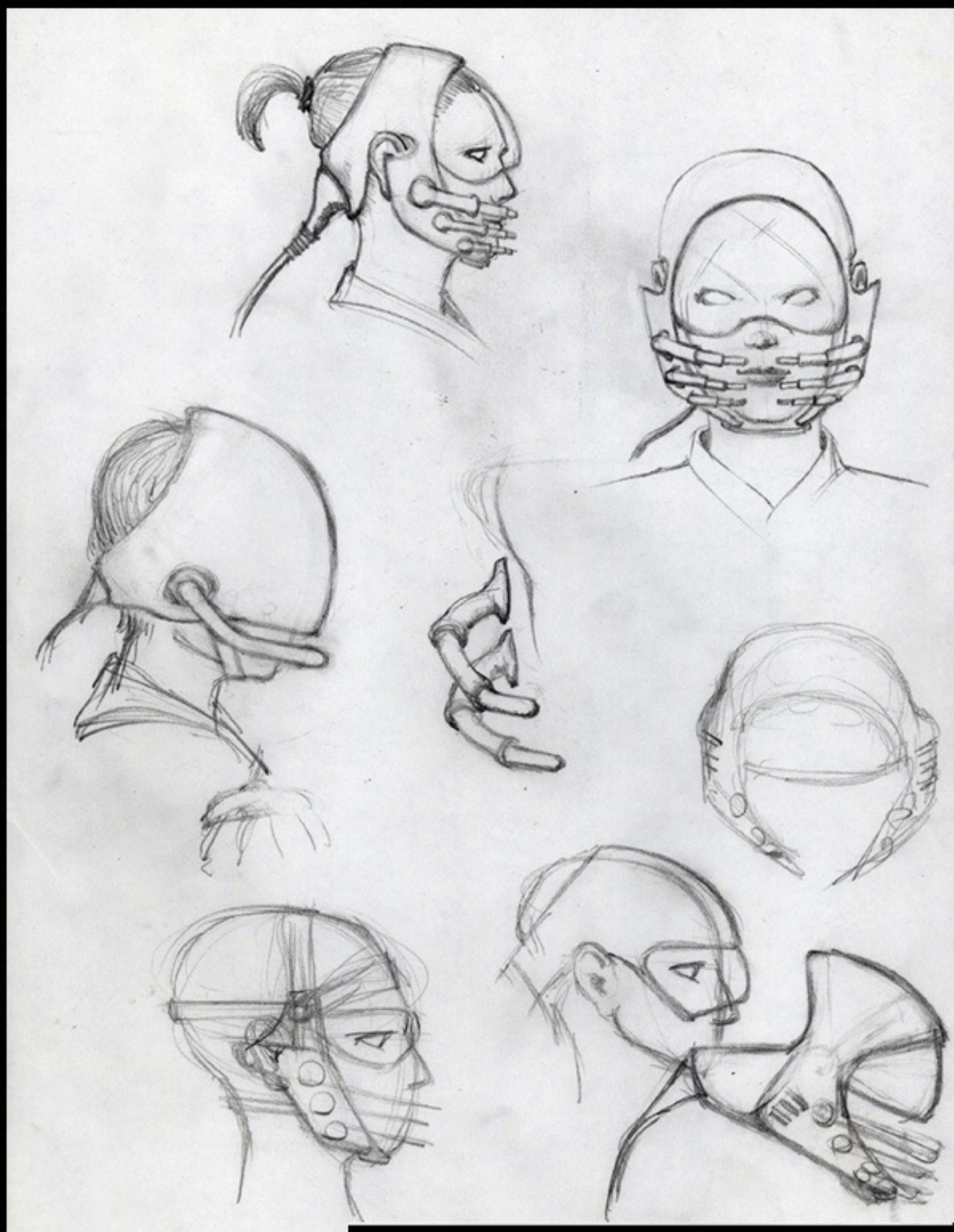
The Next Theatre Co.
 Artistic Director Steve Pickering
 Managing Director Peter Rybolt

Partially supported by grants from the Illinois Arts Council, a state agency, the Evanston Arts Council, The Jim S. & Catherine T. MacArthur Foundation, and the Chicago Community Trust

© 1998 Burning City, Inc. + Poster by Charlie Athanas

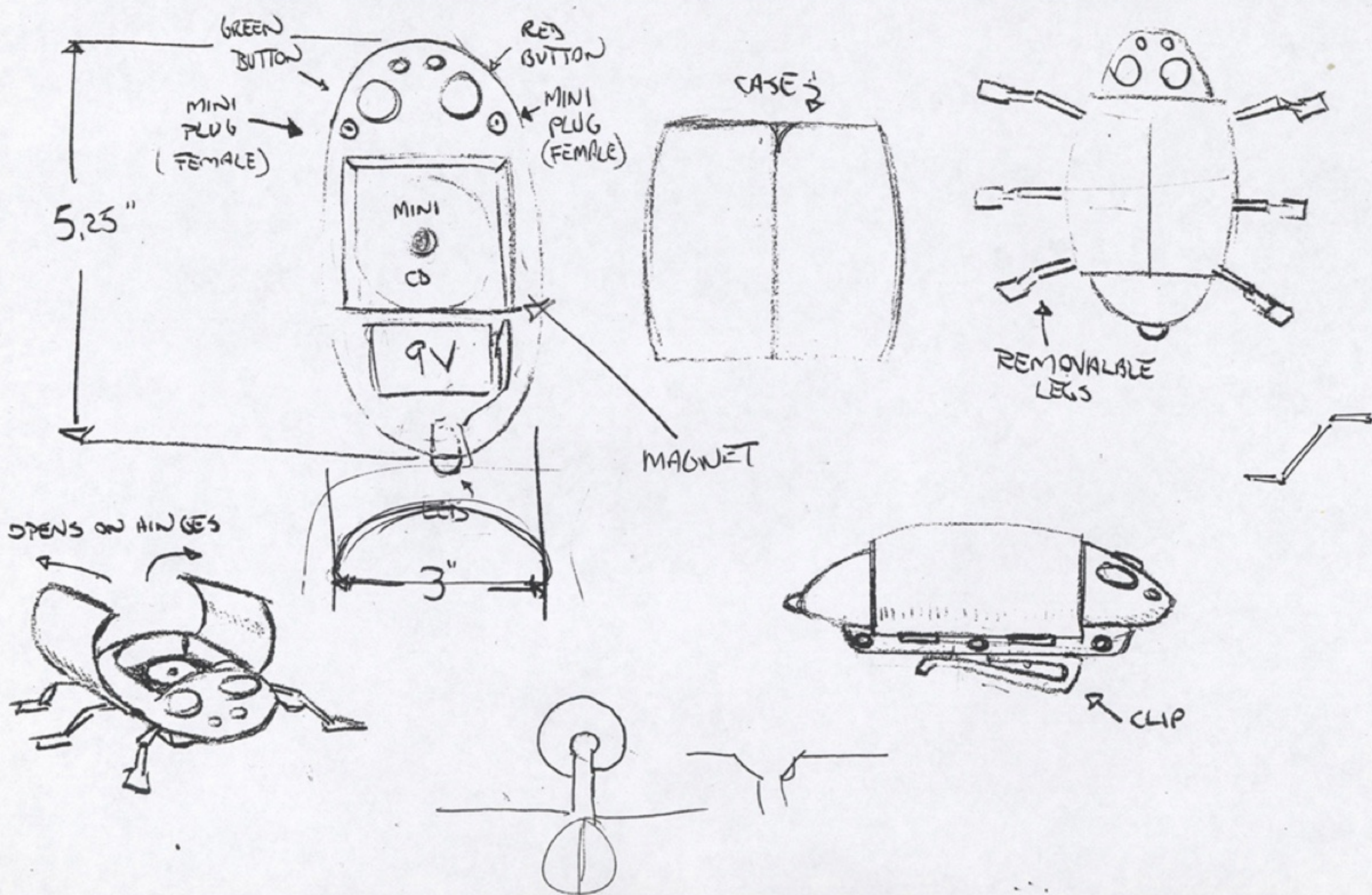
(L) BURNING CHROME STAGEPLAY POSTER AND (BELOW) MIA LIVAS PORTER WHO PLAYED CHROME.





"When it came to designing the cyberprops, the director wanted them to be insect-like. They also had to be made to survive actors throwing them around on stage for a few weeks. And I wanted them to actually light up with active electronics and LEDs. I incorporated the help of my friends at IDEO (world class design firm) and their prototype lab. They helped me get all of the electronics up and running in these pieces.

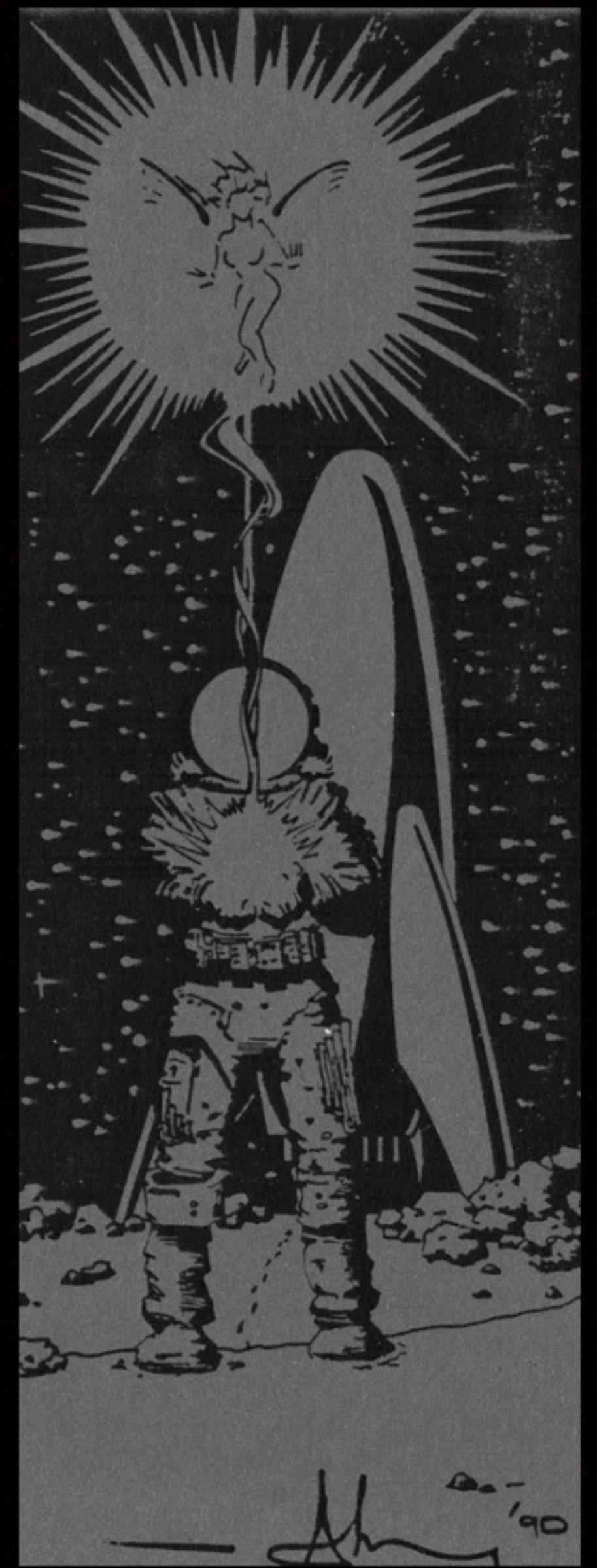
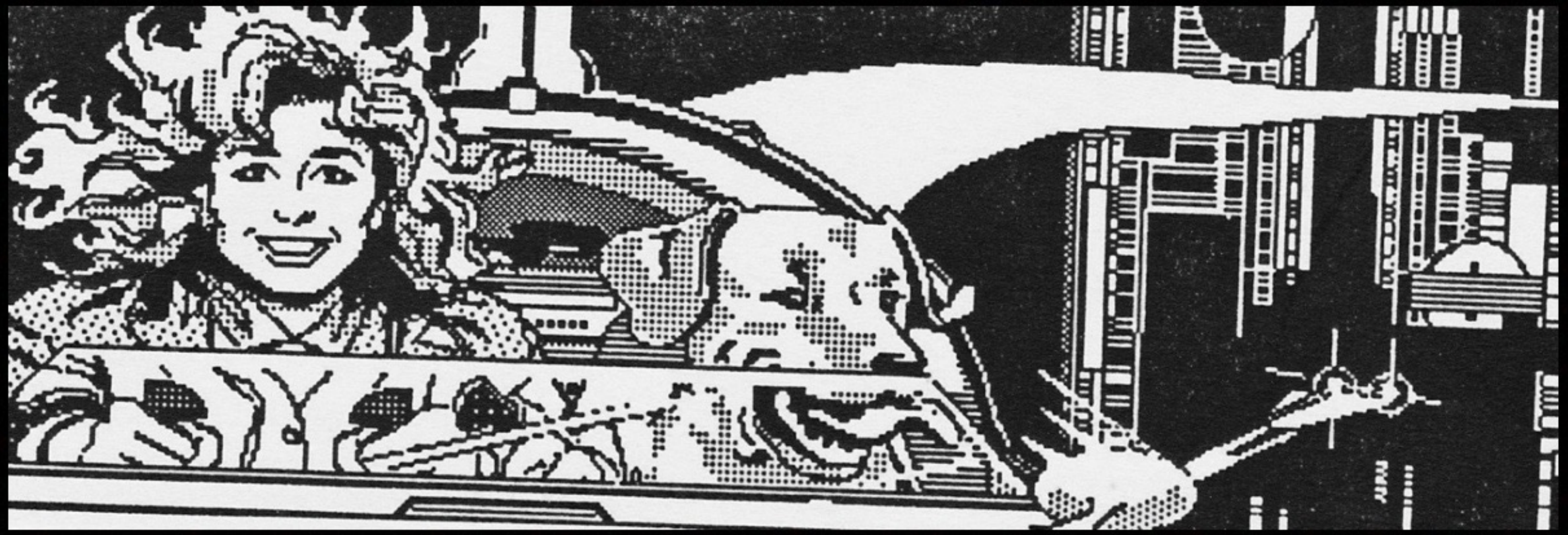
The first thing I designed was a simstim. We needed several for the actors to carry around and clip onto the belts. You could turn them on and when you opened them up they all had Sony mini-disc inside of them, held in place with magnets."





STARS BOOKMARKS

THE STARS OUR DESTINATION



MUZIK

MUZIK

MUZIK

MUZIK

MUZIK

MUZIK

CLOCK DIA FRIAL COT FRONT LINE
ASSEMBLY BLACK BAW MODERNIS
CONSTANT SPAN PHASE FATALE WARDEN
KAREEM NYZ ARISK SPIRITFLESH
DISTROSTER LIQUID G SONNY POPPY
ANATOMBO CHRB AOMX-71 COMBOCONST
OOPHI TERENCE FINNER THE SPRAWL THE
END NY BLACK FLIGHT TRANSCEND
LATIONS DANGEROUSES CHRIS CARTER
CHRIS + COSET FRONT 242 DRP WARDOR
MINSTER WREN NAMES YE GOOS TERROR
AGAINST TERROR FALSE MEDIA JOHN
CARPENTER ALAN HOWARTH COBE
INDUSTRY ELECTRO ASSASSIN DALBOR
CROZ INSEKT KLINIK O-N SAIFORD
ELECTRONICS INSYTER OBERMAN
INDICES MANUFACTURE ADAM X DAF
PORTION CONTROL WE WANTED ROBERT
TOMMAN WAS BING IN AFTERMAN WALE
VONTO NEGRO TAND JET WILLS AND SO

MENTAL NETWORK ART NUMBER INDUSTRIE
DUNE FATAL MORGANA NEWS WALL NOISE
DONT LASSAGE ZENTHANS JAY AND JANE
HUDSON SONAR APPEX TWIN HARB
CORPS CARBON 14 THE ART ACADEMY
A NAME GGEDON BILBOS NOISE IN
MENTALLO AND THE FIKER YELLOWC I
MARKS THE PERMANENT LEATHER STRAP
GOD ISHIKAWA HOWARD SHORE FEDERAL
STATE KVB ZEX MODEL BRAD FIEBEL TRAIL
SYSTEM 01 PRO PATRA SIGNAL ABOUT 42
DANDOLPH & MARTINEZ MCL SOMERSON
FLEET METAL HEART TIME MODERN TUNING
CONCERTS ZALIVA D AND TLD NOISE DONT
FUTURE SOUND OF LONDON PLACE8
EFFECT POLYGON WINDOW MENTALLO &
THE FIKER SYSTEM DER DANCE SOURCE
COMMANDO PLASTIC NOISE EXPERIENCE
FORMAL EFFECT SECRETA FIVE WHITS
DUNE DESIGNED OPPORTUNISM ANALYSIS.

PLAY ▶



DEAD CHANNEL SURFING
CYBERPUNK AND INDUSTRIAL MUSIC

DEAD CHANNEL SURFING: CYBERPUNK AND INDUSTRIAL MUSIC BY KC COLLINS.

In the early 1980s from out of Vancouver, home of cyberpunk writer William Gibson and science fiction film-maker David Cronenberg, came a series of pioneering bands with a similar style and outlook. The popular synth-pop band Images in Vogue, after touring with Duran Duran and Roxy Music, split into several influential factions. Don Gordon went on to found Numb, Kevin Crompton to found Skinny Puppy and Ric Arboit to form Nettwerk Records, which would later release Skinny Puppy, Severed Heads, Noev, Delerium and more. Controversial band Numb ended up receiving less attention than the seminal Skinny Puppy. Kevin Crompton (now called Cevin Key) joined forces with Kevin Ogilvie (Nivek Ogre) and began their career by playing in art galleries. After their friend Bill Leeb quit citing 'creative freedom' disputes, they embarked on a new style along with the help of newly recruited Duayne Goettel. Leeb would go on to found Front Line Assembly with Rhys Fulber in 1986. The style of music created by these bands, as well as many similar others, has since been dubbed 'cyberpunk' by some journalists.

Cyberpunk represents an interesting coupling of concepts. It can be dissected, as Istvan Csiscery-Ronay has shown, into its two distinct parts, 'cyber' and 'punk'. Cyber refers to cybernetics, the study of information and control in man and machine, which was created by U.S. American mathematician Norbert Wiener fifty years ago. Wiener fabricated the word from the Greek *kybernetes*, meaning 'governor', 'steersman' or 'pilot'. The second concept, punk, in the sense commonly used since 1976, is a style of music incorporating do-it-yourself (d.i.y) techniques, centred on independence and touting anarchist attitudes. Csiscery-Ronay writes, '(c)yper/punk is the ideal post-modern couple: a machine philosophy that can create the world in its own image and a self-mutilating freedom, that is that image snarling back'.

Cyberpunk as a term is generally credited to Bruce Bethke's 1983 story Cyberpunk, but the word gained notoriety through its use a year later by journalist and editor Gardner Dozois to characterise the science fiction literary subgenre incorporating writers such as William Gibson, Bruce Sterling and John Shirley. According to Timothy Leary in his book on cyberculture, '(cyber)punk is the 'pop' term for cybernaut, (a) cybernetic person. Cyberpunks are the inventors, innovative writers, technofrontier artists, risk-taking film directors, icon-shifting composers, stand-up comedians, expressionist artists, free-agent scientists, technocreatives, computer visionaries, elegant hackers, special effectives, cognitive dissidents, video wizards, neurological test pilots, media explorers- all of those who boldly package and steer ideas...where no thoughts have gone before'. Moreover, cyberpunk author Bruce Sterling acknowledges the outside influences in the aesthetic of the genre, 'the work of cyberpunk is paralleled throughout 1980s pop culture: in rock video, in the hacker underground; in the street-jarring tech of hip-hop and scratch music; in the synthesizer rock of London and Tokyo'. Cyberpunk, then, at least according to those associated with it, is not so much either a musical genre or a literary style, but rather is a collective thought reflected in many different disciplines but sharing a similarity of attitudes and techniques.

Many sources have labelled the danceable EBM style of industrial music as 'cyberpunk'. Omni Magazine's 'Shocking Exposé: Inside Cyberpunk' from 1994, for example, described cyberpunk music as a 'seriously aggressive brand of razor-edged rock that jolts you with anti-George Jetson views of the future' and then listed several industrial bands. Mark Dery's Keyboard Magazine May 1989 cover story 'Cyberpunk: Riding the Toxic Shockwave with the Toxic Underground' similarly examined elements of industrial music (specifically, bands Skinny Puppy, Ministry and Manufacture), rather than the literature whose association with the word cyberpunk had been presupposed. After even limited investigation, it is clear that there is a link between the music and the literature.

Not only are references made directly in interviews, but Skinny Puppy's Cevin Key, for example, is known to have attended cyber arts festivals and lived in Vancouver during the time the city also spawned cyberpunks William Gibson and David Cronenberg- and some authors have been quick to point out this connection. Several industrial record label compilations make references to the genre, especially in the appropriation of the word 'cyber'- Cyberpunk Fiction, California Cyber Crash, Cybernetic Biodread Transmission, Cybercore, The Cyberflesh Conspiracy, for example, as well as song titles- Cyberia (Cubanate), Cyberdome (Project X), Cyberpunks are Dead (Atari Teenage Riot) and band names- Cybertec (a.k.a. Cybertec Project or C-Tec), Cyberchrist, and the Skinny Puppy side-project, Cyberaktif. In addition, their affinities with the computer world are reflected in titles such as Clock DVA's The Hacker, or the bands Data-Bank A or Fat Hacker.

The first major influence chronologically is that of the Dada movement. In the work of the cyberpunks there are many references to Dada, as well as the incorporation of Dada techniques. William Gibson, for example, includes Marcel Duchamp's sculpture *The Large Glass* in the gallery of the Tessier-Aspool corporation (a faceless multinational in the *Neuromancer* trilogy), and industrial musicians have named both their songs and their bands after Dada ideas, such as the Sheffield band *Cabaret Voltaire* (named after the original Zürich Dadas), and New York's *The Bachelors, Even* (taken from the alternate name for *The Large Glass*).

Dada is also paid tribute by Japanese industrial noise artist Perzbow, who took his name from Kurt Schwitters' *Perz* collages. Throbbing Gristle's early incarnation, the performance art group *Coum Transmissions*, even once orchestrated an avant-garde performance concert of Duchamp's 1913 *Bicycle Wheel* sculpture entitled *Duchamp's Next Work* which they performed at the Fourth International Festival of Electronic Music and Mixed Media at the *Zwarte Zaal*, Ghent, Belgium in 1974. That a performance artist such as Genesis P-Orridge would carry the radical techniques of avant-garde art into the realm of popular music is significant to the cyberpunk aesthetic.

In the works of the cyberpunk authors, there is also a stylistic correlation with Dada. Cyberpunk novelists like William Gibson use a collage style that was first employed by the early Dada poets like Tristan Tzara, although this influence may have also come somewhat indirectly through William Burroughs. Correspondingly, the cut-and-paste composition of much early industrial music resembles that of the audio experiments of the Dada and Futurist musicians, including those of Erik Satie, Luigi Russolo and Marcel Duchamp.

Perhaps the most salient connection is with the assembled application of 'low-culture' (i.e. mass or popular) media items juxtaposed with ironic titles or other objects, in such a way that it is made possible to comment on society by using its own objects, such as Picabia's *Girl Born Without a Mother*—just a spark plug until one reads the title, when it becomes a critique of Henry Ford's rationalisation. Cyberpunk fiction, along with the work of William Burroughs and the new wave science fiction of writers like Thomas Pynchon, makes many references to popular culture. William Gibson said of one of his novels, *Neuromancer* is filled with these bits and pieces; it's very much an homage to something. I didn't really think of it as a book, I wanted it to be a pop artifact'. In cyberpunk fiction commodity culture is integrated throughout the novel as it is in our everyday life. Unavoidable allusions and references to products that exist in our present-day society be it a television show, an actor, an automobile, a beer or the UPS, infiltrate the texts throughout. This is similar to industrial music's use of everyday cultural icons in their songs—such as the sampling from popular movies, from advertising, or from political speeches. According to author Bruce Sterling, 'cyberpunk represents 'the overlapping of worlds that were formerly separate, the realm of high tech and the modern pop.

'Underground' Cyberpunk is very much a representation of the same Coca-Cola consumer culture that was proliferated in Warhol's Campbell's Soup paintings and Brillo boxes. A reflection in art of capitalism and industrialisation, of commodification and McDonaldisation. If, as McHale suggests in *Storming the Reality Studio* this traffic between the 'cultural strata' of high and low culture, the appropriation of what was previously thought of as high culture into low culture imagery and vice versa is accelerating, nowhere is this reflected more than in the works of the cyberpunks.

Not only do they directly reference other works of art (as previously noted), but also popular culture icons are treated with the same ambiguous, detached presentation as any other object or icon in the stories. Like the Dadas before them, the cyberpunks break down these barriers between everyday life and art, declaring common things to be valuable for contemplation in much the same way as Duchamp's ready-made, which turned a urinal into an object of much discourse.



Collage, as invented by Braque, Picasso, and developed in literary terms by the Futurists and Dadaists, has been modernised and expanded to the literary and aural realms in the work of the cyberpunks. Bricolage, defined by Peter Novotny as 'the transgressive activity of individuals who are able to appropriate cultural styles and images for their own ends' is seen most in the sampling techniques applied by the industrial artists who use debris of political speeches, television, film, interviews with serial killers and victims of torture and intersperse them into music and lyrics which reflect the themes of the songs. Say U.S. industrial band Manufacture, 'We use government footage, propaganda films, news clips, politicians speaking...It's all a comment on how crazy (U.S.) American society is'.

This juxtaposition of unlikely combinations of words, phrases and sounds reflects (post)modern life's 'disorienting and desensitizing effect of media bombardment' According to McCaffery in *Storming the Reality Studio*, this technique as used by the cyberpunks is a '(p)resentation of idiomatic lingo, (which) serve to oppose the power and authority of public discourses and texts'. Much of the work is rather like channel surfing, in which small clips of film are absorbed by the brain and filtered by the press of the remote control, until only the vital images remain.

The Dadas were much dependant on a tongue-in-cheek irony. Works like Duchamp's defacing of the Mona Lisa (by the inclusion of a moustache) require an (albeit limited) understanding of previous art in order to understand the joke. Despite the bleakest overt sentiments in the work of the industrial musicians and the cyberpunk writers, there is also an underlying humour evident, in the irony, parody or in the tropes used. Bruce Sterling's protagonist in *The Artificial Kid*'s depiction of being beaten 'They turned me into a human drum that they beat in 4/4 time, chattering excitedly amongst themselves in the peculiar abbreviated vocabulary that they used with one another: "Pretty!" "Happy!" "Beat!" "Kick!" for example, can't help but raise a smile, or Gibson's Pentecostal Metal take-off song, 'He And Jesus'll Whup Your Heathen Ass' in *Virtual Light* similarly require a modest knowledge of pop music. Einstürzende Neubauten's poetic love song *Blume* in which the singer insists they would be various types of flowers for their lover, including a reference to that most spurned of paramours, Van Gogh, 'for you I (sic) even be a sunflower. Do you hear my enlightening laughter? Another reason to cut off an ear' also appeals for the general understanding of both Van Gogh's famous portraits of sunflowers as well as his unfortunate experiences with madness and rejection. While these references may escape a few readers or listeners, they, like Duchamp's painting, are general references to fairly simple imagery the audience is likely to be familiar with.

The Dadas were also keen to expose the dangers of the growing technologisation of society. Picabia's mechanomorphs for example, as shown, were obvious references to the increasing Taylorisation and Fordism (i.e. industrialisation) in U.S. America, and the fear of the encroachment of technology into the human realm. This is also echoed in the art of Mark Pauline, for example, head of California's mechano-performance group Survival Research Laboratories (SRL). As a performance group, Survival Research Laboratories builds mechanical robots which are set upon each other or blown up - an idea later taken up by Britain's televised *Robot Wars*. Pauline states that SRL's art is an attempt to comment on the desensitised nature of modern man, a point which seems to have been missed entirely by the television program.

Despite being a performance artist and not a musician, Pauline has been interviewed in industrial music magazines and books like *Industrial Nation* and the *Industrial Culture Handbook*, and is therefore quite apparently thought of by most listeners of industrial to be part of that scene. Gibson is said to have based much of his book *Mona Lisa Overdrive* on SRL performances Author Bruce Sterling likewise acknowledged that with cyberpunk, there is 'a definite connection there. Pauline has described himself as a cyberpunk - in *Vogue of all places*' Closely liked with the industrial musicians, Pauline used the music of *Factrix* and *Monte Cazzaza* in his early performances in the 1970s as a backdrop to his work. Much of the work, which in early performances included the corpses of animals, references the growing imposition of machine into man. His performances are said to evoke sympathy for the machines, a sense of cruelty, which is felt by spectators who empathise with the mechanical robots.

William Gibson's opening line of *Neuromancer*, 'The sky above the port was the color of television, tuned to a dead channel', similarly 'invokes a rhetoric of technology to express the natural world in a metaphor that blurs the distinctions between the organic and the artificial' The integration of characters in the books with mechanical parts the turn on, jack in, drop out technology of the pornographic or escapist soap-opera software or the taken for granted artificially generated prosthetic organs as well as the literary metaphors which reflect this same integration is analogous to industrial music.

The musicians and authors share a common sentiment of dismay that humankind is increasingly becoming absorbed with television and video games- as shown in Gibson's books and in songs such as Project Pitchfork's Requiem from Alpha Omega, or Index's Blush Response which references this 'download culture'. Voice distortion control device such as the Vocoder are heavily employed by industrial musicians. This desire to eliminate the human elements in the music and replace it with that of a cyborg-like sound, as well as the very instruments the musicians use- mainly the synthesiser- eliminate the need to learn notation or interact with other musicians. Some industrial music is written by only one person, or is sometimes a collaborative effort sent back and forth through the mail using DAT or computer technology in a way that the musicians never even need to meet up. As one musician put it, 'Drum Machines don't get drunk! They keep the beat' For industrial many musicians, 'Are Friends Electric?' has evidently become 'Our Friends Electric'.

Many industrial concerts use pre-recorded material, the only live element prevailing being that of the voice- and this, having been electronically processed- means that what the audience hears is usually that of the human mind and body filtered entirely through the body of the machine. This is similar to cyberpunk fiction's depictions of the human body in the novels- as prostheticised, replaceable and re-assembled 'meat' that houses the privileged mind, and much of cyberpunk writing makes reference to the growing 'cyborgisation' of the human body. Industrial music makes considerable use of mechanical imagery, as nearly any album will show. Lyrics use mechanical metaphor in much the same way as the cyberpunks: 'Dead walls Protein manipulixure Hyperplex zero sect Raining inertia Corporate sovereign glow Translucid technology crosstalk, Elan vital Avant guardian angel Industrial cosmetics, Silver wintermute drowning in mechanical waves'.

The sounds that infiltrate the songs are also those of machines- from low-fi factory sounds to hi-fi electronic feedback to sci-fi space noises, they are often collaged in the same way as the samples and the lyrics. Sometimes these sounds are recognisable- a telephone busy signal, a machine used specifically in a film, for example, or sometimes manipulated and distorted. Frequently the sounds take on a life of their own, moving between familiarity and obscurity.

Musically speaking, the biggest influence on the cyberpunks is most likely Andy Warhol's protégés, the Velvet Underground. Well acknowledged by the cyberpunk authors, writer John Shirley's characters talk about the band in his novel Eclipse, Rudy Rucker named a novel White Heat after a song, and William Gibson's latest novel also takes its title from a Velvet Underground song, All Tomorrow's Parties. Gibson also used a character from Lou Reed's (of the Velvet Underground) song Cool it Down, Linda Lee, as the name for his character Case's girlfriend. Gibson even considered using a line Velvet Underground song Sunday Morning, 'Watch out for worlds behind you' as an epigraph to *Neuromancer*.

The influence of the Velvet Underground on early industrial bands has also been well documented especially on Throbbing Gristle's Genesis P-Orridge has recorded several covers of Velvet Underground and Lou Reed tracks, and the influence is obvious listening to P-Orridge's Psychic TV work. *Coum Transmissions* were even recommended by BBC Radio One's John Peel to the Velvet Underground as an opening act. Newer electro-industrial bands like Norway's Apoptygyra Berzerk have recorded a cover version of All Tomorrow's Parties and cite the important influence of the band. Even Billy Idol in his (much sneered at 1993 attempt to cash in on the cyberpunk market with the album *Cyberpunk* included a cover of the Velvet Underground's Heroin. Although scorned by and not generally considered to be 'industrial' or 'cyberpunk' by fans of the genre, there was a correlation between Idol's meshing of sci-fi samples with harsh repetitive synthesisers that could be said to relate to industrial.

John Cale, with his avant-garde art music background brought to the Velvets seminal techniques of drone, feedback and repetition which combined with Lou Reed's seminal lyrics of drugs and sex to create the epitome of underground cult status. The Velvet Underground's image- that of the money-spurning independent cult idols, dressed in black and associated with the 1960s New York art scene, as well as their detached, flat singing style which generally lacked in emotional involvement reflected the ideal cool pre-cyberpunk image. And of course, Lou Reed's solo *Petal Machine Music* album of 1977, a bewildering assault of feedback and machine noises, has been described as 'massively influential' on industrial music.

The most obviously influential personality on both the work of cyberpunk fiction authors and the industrial musicians is that of U.S. American writer William S. Burroughs. For Burroughs, who was introduced to the concept of the cut-up by Dada artist Brion Gysin in the 1950s, the central dominating force of control in society was speech and language. Burroughs saw his automatic writing and cut-up methods as a way of 'dismantling' these machines of control. Cutting pages of text up and re-assembling them in a different order would, according to Burroughs, reveal the truth in the text. David Porush in his study on Burroughs, has termed this style 'cybernetic fiction' attesting that it 'clearly appeals to cybernetic notions of resisting the totalitarian order and its concomitant control through deliberate randomization, the introduction of noise or entropy'.

Burroughs' influence on the science fiction world has been unparalleled, having affected authors like William Gibson, Bruce Sterling, Clive Barker and science fiction new wave authors like Michael Moorcock, J.G. Ballard and Norman Spinrad. Gibson has even said in an interview of his protagonist in the *Neuromancer* trilogy, 'Case (the protagonist) could be one of Burroughs' wild boys... in a way I'm deeply influenced by Burroughs.... He found fifties science fiction and used it like a rusty canopener on society's jugular. I had to teach myself not to write too much like Burroughs. He was that kind of influence... I told this guy that the difference between what Burroughs did and what I did is that Burroughs would just glue the stuff down on the page, but I airbrushed it' Taking a sample of Gibson's work from *Virtual Light*, the influence of Burroughs is made evident: 'The courier's dreams are made of hot metal, shadows that scream and run, mountains the color of concrete. They are burying the orphans on a hillside. Plastic coffins, pale blue. Clouds in the sky. The priests tall hat. They do not see the first shell coming in from the concrete mountains. It punches a hole in everything: the hillside, the sky, a blue coffin, the woman's face'.

Burroughs was also an enormous influence on the early industrial musicians. As well as being a friend of Throbbing Gristle's Genesis P-Orridge, who once said that he was trying to put Burroughs' technique to music (, Burroughs released a record of his cut-ups, *Nothing Here Now But The Recordings* on Throbbing Gristle's independent label, Industrial Records. The industrial band 23 Skidoo not only used Burroughs techniques- but also took their name from one of his stories (*23 Skidoo Eristic Elite*).

Later industrial musicians also acknowledge the influence of Burroughs, like the band Ministry who recorded the song *Quick Fix* with Burroughs, and also sampled him on *Just One Fix*. Psychic TV's *Storm the Studio* also sampled Burroughs, and Delerium's *Shockwave* and Insight 23's *Digital Blood* both sample Cronenberg's production of *Naked Lunch*. In addition, the German underground film *Decoder*, which stars *Einstürzende Neubauten's* *Pufti* as well as Genesis P-Orridge includes a dream sequence in which Burroughs appears.

Early industrial musicians like Throbbing Gristle as shown were directly aware of Burroughs and attempted to apply this concept to music: 'we apply a cut-up system that incorporates both strict musical discipline and incoherence/instinct to those sounds and melodies which we favour as musicians, to produce as much variety of texture, mood, rhythm and sound as possible' .

This cut-up pastiche method of writing is seen frequently in the lyrics of industrial music. Skinny Puppy's *Hexonxonx*, for example, issues forth a near stream of consciousness cut-up style: 'Piles cable claus driller killer ripping holes tattered cloth stained regaining the weather acid rains so sweet sweat streaks downpour on humidity colder time talking hints watch- ing tests the heat mangled meat retaliate no blaming in future dreams could you have stopped it from happening'. Like the work of Burroughs, the odd juxtaposition of words and the elimination of common conjunctions and punctuation lead to a similar disorienting media-blitz effect.

Collage, like *détournement*, very much reflects the information overload, the semiotic saturation of our lives, and it is no surprise that this comes out in the unfiltered and interrupting noise like cultural static in the music. *Détournement*, defined as 'the appropriation of existing cultural fragments in such a way as to alter or invert their meaning', is often used as an effective way to parody, or use irony in what has been termed 'post-modern' art.

This technique is used frequently by the cyberpunks and by the industrial artists. Bigod 20's *Steel Works!* with America is an excellent example of this ironic use of quotations. Juxtaposing quotes from a NASA Space Programme with those of John F. Kennedy and various evangelists, Bigod 20 sing over top of their promises 'You sit back... and I'll provide domination' with samples of bombs, crashes and factory noises. And it does not go without notice that they follow this song with the track *Breeders* which insists, 'We don't lie. We don't lie. We don't lie. They, they are the leaders and we, we are the breeders'.

While the fact that samples used are by specifically John F. Kennedy, Jerry Falwell, or Margaret Thatcher may escape some, or even most listeners, the similar deployment of this technique by most other groups in using quotes of political leaders, be it Kennedy, Thatcher, Reagan (Skinny Puppy, *Lumpscut*;) or George Bush (Ministry) with the juxtaposition of samples from the most bleak of dystopian films- 1984, *Clockwork Orange*, etc. reminds us of the irony in many of the statements of our political leaders, and in much the same way as the cyberpunk fiction writers, sets the futuristic dystopian fictions in the scenery of our present day society. In the same way that Burroughs informed us of the ability of finding the truth in a political speech by cutting it up and re-assembling it, the industrial musicians do just that, and the truth, it appears, is equivalent to dystopian fiction.

Science fiction, especially that of dystopias, as mentioned, is an endless source of reference material for the industrial musicians and cyberpunks. Films remain a source of inspiration for cyberpunk authors and musicians alike. The early industrial bands (Throbbing Gristle, Cabaret Voltaire, SPK and Rhythm & Noise for example) prior to cyberpunk fiction's 1984 inception all cite cyberpunk's literary precursors of Thomas Pynchon, J.G. Ballard and Philip K. Dick as influences. More recent bands also make references to these new wave science fiction authors- Covenant's Dreams of a Cryotank with its song Replicant bears suspicious similarities to concepts introduced in Philip K. Dick's Do Androids Dream of Electric Sheep, including replicants (androids, or cyborgs) which were the antagonists in the novel.

Although there are few cyberpunk fiction novels that have been made into films, in the CyberPunk Handbook, essential viewing for cyberpunks includes blue-filter sci-fi movies Tetsuo: The Iron Man, Reboot, Tron, Videodrome, (Gibson's) Johnny Mnemonic, Scanners, and Alien. More recently, Gibson's novels inspired the sci-fi action flick Matrix. The Industrial 101 web page lists essential viewing (and most sampled films) as Tetsuo: The Iron Man, Twelve Monkeys and Blade Runner (based on Philip K. Dick's Do Androids Dream of Electric Sheep). The similarities in the themes of these movies are fairly obvious-all are futuristic, dark, and technologically based, and a look at the soundtracks to these techtopians and similar movies like Free Jack also indicates similarities between the themes of the films and the music. Free Jack includes a Ministry song (Thieves), Johnny Mnemonic includes industrial bands KMFDM, Cop Shoot Cop, Stabbing Westward and God Lives Underwater and the Matrix soundtrack includes Ministry, Meat Beat Manifesto, Monster Magnet, Prodigy, Hive, Rammstein and Rage Against the Machine, all affiliated somewhat with the industrial scene. An examination of an extensive database listing sources of movie samples used by many industrial bands reveals the same conclusion. Front Line Assembly, Skinny Puppy, Ministry, Front 242 and Clock DVA (to name but a few) are all enthusiasts of heavily sampling Robocop, Aliens, Videodrome, Hellraiser, Twelve Monkeys, Blade Runner, THX 1138 and similar technological dystopias.

Genesis P-Orridge, in a 1976 concert press release for Throbbing Gristle wrote, '(i) imagine walking down blurred streets of havoc, post-civilisation, stray dogs eating refuse, wind creeping across tendrils. It's 1984. The only reality is waiting. Portal. It's the death factory society, hypnotic, mechanical grinding, music of hopelessness, Film music to cover the holocaust... The music of 1984 has arrived'. The imagery invoked- that of a post-apocalyptic, post-industrial society is one that is closely related to cyberpunk fiction. Industrial bands as early as Kraftwerk identified with and used science fiction imagery. Ralf Hütter of Kraftwerk once said '(w)e were very much influenced by the futuristic silent films of Fritz Lang: Metropolis and Dr. Mabuse...we feel that we are the sons of that type of science fiction cinema. We are the band of Metropolis'. Increasingly, industrial music's lyrics focus on meshing science fiction with the growing capitalism in the West, and the control over society by the multi-national corporations- like Microsoft, Murdoch or IBM. This is most obvious in the work of Australian band Snog, whose 1998 album Buy Me I'll Change Your Life has songs based on Orwell's 1984--including Big Brother, and the Prole Song, and makes multiple references on that and previous albums to advertising slogans and the acquisitiveness of modern Western consumers, as well as including warning songs like Capitalism and Corporate Slave.

Cyberpunk authors also reflect this fear of global capitalist corporations- as the omnipotent companies like the Tessier-Aspools in the Neuromancer trilogy, or the IntenSecure company in Virtual Light, which has more power than the police, would suggest. The German industrial band Einstürzende Neubauten echo the same anti-consumer sentiment, when they suggest that the cure to violence and horror is a product named Headcleaner; 'Neue Wunder, neue Schrecken, Tornado für die Windungen im Schädel, Wirbelsturm als HEADCLEANER! Kratzbürstend das Podergewürm...Ein Lied zwei, drei: "All you need is HEADCLEANER!", while including samples of Adolf Hitler.

The punk aesthetic that comes through in both the music and the fiction is one of the independent maverick, what Gibson refers to as the cognitive dissident. Reflecting the hacker culture's ronin lifestyle, cyberpunk fiction authors like Gibson use the underdog as a protagonist, but always one with a good heart and with hope for something better, just as Case, the console cowboy is always struggling to escape the sprawl, the living space of the urban proletariat.



The authors' use of everyday cultural products give the work a d.i.y. feeling- a friendly, mass-culture familiarity. Industrial music's use of samples is reciprocal, exemplified by the fact that most of us could purchase a cheap keyboard and a sampler and with the aid of a computer start to make music- and make it estimable- without the need for multi-track recorders or large studios, or the need to find other band members, providing musicians with a unique independence not easily achievable for non-electronic bands. In the same way, the collage and sampling techniques question the notions of ownership, and the sampling of everyday sounds questions the very nature of music, in such a Cage-ian way that it has often been joked that the closest thing one can find to an industrial concert is the local demolition site.

There can be little doubt of the connection between the work of the industrial musicians and cyberpunk fiction. It would appear to be part of a larger encompassing aesthetic has been a subject of much deliberation. For example, Swedish journalist Mattias Göransson writes, '(t)here are a few underground artists and media operators who can prove that cyberpunk is like much of the attitude of (in this case) a musical genre. In which blood, leather, metal and microchips mix and are recorded in a DAT player'. The musicians themselves acknowledge a link, as Denver's Human Head Transplant explain, 'There's a movement afoot in underground music. It's about information warfare, about disseminating information through music. That's where control lies in the control of information. If people believe what they're told to believe, then they're less apt to get in their own desires, and more likely to become good cogs in the works. We're becoming a very conformist, rigid society, even though Americans are fed this notion that they're free. I see evidence every day of the nearness of a lot of the situations that William Gibson has in his novels--things like the Japanese running the world financially, the high-tech explosion, computer-controlled lifestyles. The future is happening already'.

Terminal Power Company have talked about their connection to cyberpunk, '([Cyberpunk is] a big influence. Obviously we were into 'Bladerunner' and then we discovered Gibson...Gibson built himself today's world underneath a magnifying glass, blending ideas like (those of) the Japanese, and that's what we want to do with our music. We want to blend everything we've ever heard into one form and try to create something that is exciting to listen to and so you can almost feel it; almost on a visual level.... we've got a song called 'Burning Chrome' which is the title of an anthology by Gibson. On this new LP we've got 'The Sprawl' which is like a future city'). Front 242 recorded their tribute to Gibson, Neurodancer, and have acknowledged their respect for the author. Seattle's Noxious Emotions have an album called Count Zero, and despite the fact that the name was a coincidence, they acknowledge being fans of Gibson too.

Cyberpunk authors also acknowledge a connection with many of those artists that walk the tightrope between the popular and the avant-garde, as Bruce Sterling writes, '(I)t's no accident, for instance, that seminal figures in postmodernism- William S. Burroughs, J.G. Ballard, Andy Warhol, Thomas Pynchon, the Velvet Underground and '70s punk musicians, filmmakers such as David Cronenberg and Ridley Scott, performance artists like Laurie Anderson and the Survival Research Laboratories- are all frequently cited by cyberpunk authors as having affinities with their own work'. As the editor of Mondo 2000, the original cyberpunk fan-zine, Rudy Rucker recorded a 1994 album, IOU Babe for (Nine Inch Nails) Trent Reznor's label, Nothing, under the moniker of 'TV Inc.'. Mondo 2000 has interviewed industrial artists, such as Reznor and Skinny Puppy, and in the magazine's User's Guide to the New Edge include a chapter on industrial, which they describe as 'the cut-and-paste sounds of the videodrome'. Whether the elements of the cyberpunk aesthetic can be summarised as just another example of the artistic reaction to the post-modern society, 'a symptom of the postmodern loss of historical consciousness', or as the 'supreme literary expression if not of post-modernism, then of late capitalism itself' as Frederick Jameson would have us believe, or whether it is the reaction of a few artists to the technological saturation of our lives, cyberpunk is obviously still a growing phenomenon.

COMICS NEVER LOOKED LIKE THIS.

QUANTUM ER

TM

THE FIRST COMPUTERIZED COMIC

featured in

JON SABO FREELANCE

TM

ON SALE EVERY MONTH!

AVAILABLE AT COMIC SPECIALTY STORES

FIRST
COMICS

COUNT ON US.

FRONT LINE ASSEMBLY INTERVIEW FOCUSING ON TACTICAL NEURAL IMPLANT AND SIDE PROJECTS

FIRST PUBLISHED BY BOB GOURLEY 1993 ON CHAOS CONTROL DIGIZINE.



FRONT LINE ASSEMBLY

It's fairly common for electronic musicians to be involved with several projects at the same time, but few have been as prolific as Front Line Assembly's Bill Leeb and Rhys Fulber. In addition to working under the FLA banner, the duo has recorded as Intermix and Delerium and been part of Cyberaktif (with Skinny Puppy's cEVIN KEY and Dwayne Goettel) and Noise Unit (with the Klinik's Marc Varhaegen). Recently, the duo branched out even more and did a remix EP with death-metal outfit Fear Factory.

Front Line Assembly was originally started up in 1987 by Leeb, who had previously been part of Skinny Puppy. Leeb says that everyone in the group had their own different ideas, and he also wanted to try vocals, so the time was right for him to leave and try something else. The connections made with that band helped considerably in the launching for Front Line Assembly, as the first two labels Leeb sent cassettes to offered him contracts.

Fulber appeared on a few tracks on the first LP, "The Initial Command" (KK), and then Leeb teamed up with Michael Balch. Balch left and Fulber returned as a full time member for 1990's "Caustic Grip" LP (Third Mind/Wax Trax!).

So many different projects has allowed Leeb and Fulber to explore a wide variety of electronic styles. Front Line Assembly is geared toward fast, aggressive music, with Noise Unit pushing this format even further to the pain threshold. On the other hand, Intermix is slightly ambient techno-rave music and Delerium is instrumental, atmospheric sound track music.

The latter is something that Leeb would like to explore even further in the future. "That's a part of the music business that really interests me, and sooner or later I'd like to just spend all my time doing it," explains Leeb. "I just think it's a pretty neat process."

With Cyberaktif's "Tenebrae Vision" LP (Wax Trax!), Leeb was able to answer the question of what Skinny Puppy would sound like if he had stayed with the band. Leeb found working with his former bandmates to be "kind of fun." He says it "was just sort of like rehashing old things, but it was different this time because we were a bit more established."

Leeb says that he never had any interest in making music until he started hearing electronics being used. He had played violin while growing up in Austria, but never liked the music he was hearing back then. "I was never a big fan of the 70's music scene at all," he explains. "I never bought stuff like that, never got into it. But the first time I heard a couple of these weird sort of electronic things, I thought 'wow, this is different'."

Sampling has always played a part in Front Line Assembly and its' off-shots. It's not uncommon to hear lines from horror and science fiction films like "From Beyond" or "Freejack" pop up in the songs. But beyond this and the use of samplers to manipulate sounds into new instruments, Leeb is actually opposed to a great deal of what is going on with sampling in the music scene today.

"I have the biggest problem with it," he explains. "To me, a lot of rap is just a poor excuse for people who can't write songs. They're so obvious about it, they don't even try to hide it. Most of the songs I recognize by what they steal, rather than what they do on top of it ... I don't mind taking little things from movies, but I think when people loop a really recognizable song, it's wrong."

"I think all the drum beats that you hear in rap are all stolen, they do them in basements in New York, and then they just have one keyboard and the guy raps to it in the hopes that it sells a million records. I think that's kind of a drag. They should have better copyright laws and stuff like that."

When it come to creating sounds, Leeb says that the group uses "every imaginable source of sound." The band has been known to go to great lengths in order to come up with unique sounds for their music. One favorite source of sounds is old analogue synthesizers.

With the first few Front Line Assembly LPs, Leeb moved from label to label, signing one-album deals to avoid being tied down. He says that it is fun having product out on a variety of different labels, and doesn't mind that some of them are in Europe. "I used to just buy imports here myself," Leeb explains. "I used to think that they sounded better and were more prestigious because they came from overseas."

Leeb ended up sticking with Third Mind for Front Line Assembly, and Wax Trax! released the music domestically. But that ended in mid 1991 due to legal problems with the bands' European label, Play It Again Sam. An EP, "Toxic," was shelved because of the court hassle, and then Third Mind started up a US branch in time to release the "Tactical Neural Implant" LP. Many of the tracks from Toxic ended up as bonus cuts of singles from that album. Now, most of the music Leeb and Fulber do comes out on Third Mind, though there is a clause in the contract that allows the group to take their material elsewhere is that label doesn't want to and can't release it. Usually, the group then takes it to Germany's Dossier Records, who have released the five Delerium albums.

"Caustic Grip" was the album that brought Front Line Assembly up from the underground, and when it came time to do a follow up Leeb and Fulber decided to take a different approach to prevent it from sounding the same. As a result, Tactical Neural Implant had a less dense, slightly less aggressive sound. Leeb predicts that the next LP will present another change in the sound, though it is too early to say what it is.

With Intermix, their most recent side project, Leeb and Fulber are experimenting with techno-rave music. Leeb says that the group likes to follow trends because it keeps things fresh and presents them with a challenge. "With Front Line, we can't really change with every record," explains Leeb. "But I always like trends – they're great, they come and they go – so we figured with Intermix it would be a great tool to always do what's current and never lose our identity."

Leeb is not concerned at all by the fact that the rave music Intermix is emulating is probably going to be outdated in six months time. Rather, he feels that it is important for music to be constantly changing because it creates new ideas and keeps things moving. "Scenes like that aren't meant to be taken seriously, they're just fun things," he says. "People go out on the weekends and dance whether it's rave or disco or funk or whatever it is. It's just something to motivate people to get out there and have fun."

Although Leeb and Fulber are involved in so many different projects, they tend to keep them all separate. "We put a certain amount of time aside for one particular project, because we work with certain sounds and things like that so to organize things in our computers and on our disks and stuff it's a lot easier to sort of go into one mold and do one particular style of music and we keep everything pretty separate," explains Leeb.

Leeb and Fulber recently released a new Noise Unit LP (minus Verhaeghan) called "Strategy of Violence" (Dossier). The duo is now at work on the next Front Line Assembly album, which should be completed by the end of the summer. A Front Line tour will follow the release, and Leeb thinks that a new Delerium LP may also be completed by year's end.

LINKS : <https://chaoscontrol.com> <https://www.robertgourley.com>



*STUART ARGABRIGHT INTERVIEW
BY NIC STARK*

NIGHT CITY, NEW YORK AND INTERVIEW WITH STUART ARGABRIGHT

Stuart Argabright is one of the original cyberpunk pioneers who has been involved in the punk, electro/freestyle, hip hop and techno scenes in NYC and abroad since the late 1970s. The musical projects that Stuart has been involved with have included working with famed hip hop musician and graffiti writer Rammellzee in the band Death Comet Crew, releasing a seminal 1984 club hit as Dominatrix with the Dominatrix Sleep's tonight on Arthur Baker's Streetwise label, being the first record on Factory Records American sub label Factory America with Ike Yard and to scoring the Neuromancer audiobook and Johnny Mnemonic to name but a few of his projects. In 2012 the Blackest Ever Black label released the scores as Now I'm Just a Number: Soundtracks 1994-95 and was music which was just perfect as the soundtrack to nights in William Gibson's sprawl or for late-night commuting through empty cities bathed in artificial light. Stuart kindly agreed to answer some questions for the zine after I reached out to him. (this interview was conducted in the summer of 2022).

'THE DOMINATRIX SLEEPS TONIGHT'

STEVEN COHN
PRESENTS A
DANGEROUS
NIGHT OF
DANCE, MUSIC
AND VIDEO

STARRING
LIVE IN CONCERT

DOMINATRIX

Thursday September 13, 1984

Dancing from 10 PM
Performance at Midnight

\$6 pp with this invitation
or your Limelight Card
\$15 pp regular admission

LIMELIGHT

660 SIXTH AVENUE (212) 807-7850

DOMINATRIX FLYER 1984

The interview

NS : Hi Stuart thanks for taking the time to answer these questions and how are you?

SA : Cheers Nic

As it is early summer of a La Nina year weatherwise, NYC is lushly green and peaceful here above the East Village. We survived the huge Covid situation, went out to LA last summer to produce with friends, have my lady coming back from Tokyo and have gradually gotten energy, dreams and vision back.

It was not the easiest time not by a super long shot -same time circumstances allowed for deep focus, a ton of reading and result has been new ground to learn and explore and new musik hybrids bubbling up...

Hard to keep up w everything that is going on. Vlad @ Ukraine now 100 + days is v disturbing (my mother Anastasia was from Ukraine).

MS : You have been NYC based since around the no-wave time if I recall correctly? what brought you to the city and how much has the city changed in your time?

SA : Yes, I moved up to the city in spring 1978. Would say I only saw some who carried on from no wave, survivors were still doing shows @ say, Max's Kansas City. The city was generating most of the musik I was into. And soon one could see Sid striding down St. Marks, and groups I loved playing last shows @ The Bottom Line (Television), Second Ave Theater (Talking Heads 2nd lp and The Stranglers No More Heroes tour) or even old CBGB'S, where The Futants, Ike Yard and Black Rain would all eventually play.

1978 - 2022 is a looong time. And of course there were many changes in the people, Brooklyn came on and clubs and kids moved there and continue to do so, now filling out to Far Rockaway. Excitements changed too, from alcohol to smoke , coke and dope to X. Now America in general is dealing w the new synthetic drugs like Fentanyl. Stronger AND cheaper and then there you are stumbling, strutting and swearing up and down the street, shoeless. COVID brought up more issues, more homeless, more crazy and more stupid crime.

At its art & lit core though, the city feels much the same.
Built on Books , Films, Museums, Galleries...

A large Lou Reed show of his archive is opening soon up @ Lincoln Center. Robert Longo's Johnny Mnemonic Black and White film print screened @ MOMA. Badu plays Benefit @ Prospect Park and Sheila E may, just may be playing at the large green space here in Center of our Apartment complex this summer (!)

MS : Although we are going to feature mainly on your Black Rain Project. The first Ike Yard album to me had a cyber industrial vibe to it that always seemed to me like the lost soundtrack to an Abel Ferrera movie set in a post-nuclear dystopian lawless NYC where gangs roam freely on the streets selling a kind of super crack and fight the remnants of the NYPD for control of various parts of the city. I think out of all the music of that time Ike Yard appealed to me the most because of the drum machines, synths and icy robotic vocals, which was different from a lot of the groups in NYC in that time period. What were the influences on the first LP?

SA : That first IY album , you mean the Factory America lp right ? was influenced by everything we had taken in in the city - truly experimental avant works of many kinds (leading to a predilection and respect for composer I Xenakis) as well as what we were getting out of U Berlin or London, Manchester, Tokyo at the time.

IKE YARD LP COVER FRONT AND BACK

IKE

A SECOND

YARD

A FACT

Moving from the simplified drum kit w synthetic augmentation played in Futants 1978 - '79 gave way to pre recording drum tracks we could process and then play over 1980 - '81.

Then onto using those first Roland drum machines as they came out...the 606, the 303, 909.

Ike was unusual, both in our sound and how it was formed from 2 sources, the open pool of denizens playing around town and through friends recommending players they knew.

By 1982, Ike was one of few bands (synth - guitar- bass & drums) that was hooked up to a Korg Master Controller so all our synths were in sync. Who else did that ?

At the time , the star from Abel F's MS 45 lived on next block. Soon, Madonna did as well.

Ike had a few connections with Madonna, from her being w Ken our bassist and other vocalist , or us jamming in our studio next to hers and her using lyrics I was just making up on the spot or later, recording in her studio share for what became the upcoming Album of unreleased live in studio after the Factory lp.

We used to go through the various shops down Canal Street, picking up pieces of metal, metal sheets to play on. Australians SPK came to town, stayed w me at my place on 11th St., played CBGB'S then broke up while still here. Swans idea hatched as M Gira witnessed and probably got some hacked pig head meat on him while at CB's.



BLACK RAIN AS FOUR PIECE



WILLIAM GIBSON

MS : Black Rain was originally a four-piece but eventually became yourself and Shinichi Shimokawa for the soundtrack work. How did you meet S.S?

SA : After Ike Yard and after living in W Berlin for most of 1983, when I came back to NY, I was back to the clubs, the shows, the parties and met new people, artists and musicians. NY was continually evolving , clubs and music changed too. So in 1983 I met Shin , Shinichi Shimokawa because he was producing another friend's unit - and it was sounding good. Shin had come from Tokyo and when we met and I found we got along well, when forming Death Comet Crew circa 1984, got him in @ guitar.

And so by 1988, with Shin on my left, I was ready to put together another group. An all together harder, faster quartet that, after a personal change here and there - became Black Rain. The group's first years were alot of fun and hard work and we never got a good label interest and based on an idea that ' Misfits meets Einsturzende Neubauten ', we beat, pounded our metal, oil drums and drums set around town.

Passed our 'audition' for CBGB'S, spray bombed across downtowns (we heard the Commes de Garcon staff thought we were spraying ' anti Japanese' graffiti when we put up a BR symbol on wall by their shop), got caught by cops in Soho one night, and generally brought our brand of post industrial.

We ran that first edition of the group pretty hard. Set fire on stage , threw people off the stage and fought w the police @ the anniversary of the Tompkins Square riot free concert. Recorded a ' live @ Gas Station ' cassette from the set we did opening for Mr. GG Allin, shock rocker who then shot up his earnings and left us here on Earth !

Frustration at not finding a proper label grew as we went along as we sent demos out and cast about. We were not what say, Amphetamine Reptile were releasing at the time.

When chance came for bassist Bones and drummer Thom to join they went to Japan with Disassociate the underground hardcore band. It was only a short time later that I got the call from William Gibson about this Neuromancer Audio Book 10th Anniversary Edition by Time Warner. Shin and myself launched into our next thing - doing cyberpunk soundtracks for Neuromancer and almost immediately after, Johnny Mnemonic by 1995.

MS : The Blackest Ever Black release 'Now I'm just a number' was a collection of tracks from the I.O release that ended up on the Neuromancer Audiobook but was also slated to be on the Johnny Mnemonic soundtrack but ultimately did not. I understand that you contacted William Gibson and worked with him on the projects but the movie producers decided to go with a different type of soundtrack for Johnny. M?

SA : Here's how it went down ...

Gibson asked me to do Neuromancer. I responded by getting Shin & BR for the heavier lifting, also different flavored tracks w our studio engineer and friends (Zion dub, ZooDoo) in order to nail the needed sonics, scale and the details right. True to the writing and it's many images.

' Johnny ' I had been developing as a movie w Artist/ Director Robert Longo since around 1989 - 90. After working as instigator, muse, contact point and tech re writer for the film, finally by 1994 or so , Robert landed 25 million from international investors. Sony Columbia's logic was if Keanu Reeves starred in Speed, as Johnny Mnemonic we could have his next HIT '.

In my final role @ JM (As the movie came to be known as in Japan), I did the first music edit in Toronto. Working out of the large catalog of Columbia, I choose The Doors and other good music and placed throughout the film.

Sony then wanted to more or less take over the shoot. Our original music didn't matter to them - but both Gibson AND Longo had chosen me / us. As it went, I remember seeing the screening and walking out afterwards w William and Jack Womack, thinking "Hmm, we can do better" In the end, we made a deal with Sony and have Memory Johnny on the Japanese version of JM. BR accepted 10k as payment for our efforts and that's how the JM tracks were generated, shelved and ultimately dusted off by Kiran @ BEB circa 2012

So that marked the first time those pieces from 1984 and ' 85 were put together with, "Now I'm just a number" A further cyber track, 1996's Corpocyte was produced at Fred and Jin's Studio on Lower Broadway.

MS : For me, Gibson is my favourite Cyberpunk writer with the Sprawl trilogy especially being something that I often reread, what drew you to his writing?

SA : Gibson was the man, for me the Sprawl series were the best 3.

After reading review of Neuromancer in the Village Voice, I just called up information, got his # and called him in Vancouver. That led to a lasting creative relationship of almost exactly 10 years ...during which we did a few things together ; 1987 Hip Tech High Lit , IBM video hybrid production feat. Gibson's Neuromancer Night City Minsei section and The Silver Walks from Mona Lisa Overdrive, narrated by Judy Nylon .As well as a piece from Bruce Sterling's Shaper Mechanist stories from Schismatrix, "The Compassionate, the Digital", Interstitial tech lists and one piece from me, "Neofolktale" as narrated by actress Sean Young from Blade Runner and David Lynch's Dune - all visualized via Computer Graphics demos, and ads.

And by 1988, my partner and I were pushing to do a movie written by William. We came close , Gibson was approving the use of a short story, we found Director Sogo Ishii (Crazy Family, and Halber Mensch, live docu w Einsturzende Neubauten) and lined up executive director Ed Pressman (Conan, Platoon ++ eventually backed New Rose Hotel by Abel F) at a breakfast meeting @ Imperial Hotel, Tokyo. The director blew it when he asked for too much money. And didn't back down when presented w what they thought was reasonable.

We got Bruce Sterling to write intro to a Survival Research Laboratories (SRL) videotape release w Peyotoi Tokyo

By the time I assembled a new Gibson film idea - and was aiming to get animator Koji Morimoto (Akira, Memories, that great Ken Ishii music video) in on it, William decided the short piece I wanted to develop was now going to be included in his next series of books. ()

For myself, before William Gibson sci fi fantastic was embodied in the great JG Ballard stories.

And as far as ' dystopian ' goes - I formed dystopians the project by mid 2000's when a President Bush second term was just fucking up all over the world.

SA, Bones from BR and later, when we began doing live scores around 2006, Norman Westberg from Swans. We did killer versions of Alien, Blade Runner and THX.

NS : You also mentioned doing a project with K.W Jeter who is another fantastic author with Noir, Farewell Horizontal and the DR Adder series being big standouts in a prolific writing career. What did the project entail?

SA : As a producer I was usually on the look out for interesting material, K.W Jeter came to my attention and I went to a book signing to meet him. Prime Jeter is a thing onto himself ! ' protégé ' of one Phillip K Dick, K.W blazed his way through the 1970's and '80's, ended up doing not only Dr.Adder, Farewell Horizontal, The Glass Hammer and the Blade Runner novelizations(BR 2 The Edge of Human , BR 3 Replicants Night)also Star Wars novels.I fell for Jeter's works , but could not really get traction towards making a movie of his work.We remained friends.

Ended up using his BR 2Collapse of the Tyrell Pyramid as scene for Profusion 2 aka Fallofahouseofagodofbiomechanical ...

Last writer I made something with or for was for Paolo Bacigalupi's " The Lindup Girl". After making contact online, we agreed I could do something based around his character Emiko.To portray her (synthetic)thoughts would be something interesting in the realm of cyberpunk- here' Biopunk ' 2009. Got as far as creating a setting, "Night in New Chiang Saen" on 2014's Dark Pool.



THE INFAMOUS DR ADDER TRILOGY BY K W JETER

NS : The music on Now I'm just a number to me just sounds so perfect for the world of the sprawl. How long did it take to make the music and how was it made?

Did you send tapes to William Gibson?

SA : Thanks for saying that - that was definitely our intent - we set out to nail the sound and sonic of Gibson's worlds.

The music took our usual amount of time and effort, for Neuromancer (Time Warner 10th Anniversary Edition of Neuromancer as Audio Book)I was hired on Gibson's recommendation and had to figure out how to produce all that was needed.So I came up with 2 teams, Black Rain w Shinichi could cover much of the best scenes and friends William Barg and engineer Steve Breck and myself created a few pieces including the Zion Dub and Zoo Doo space related to the space tug ship.

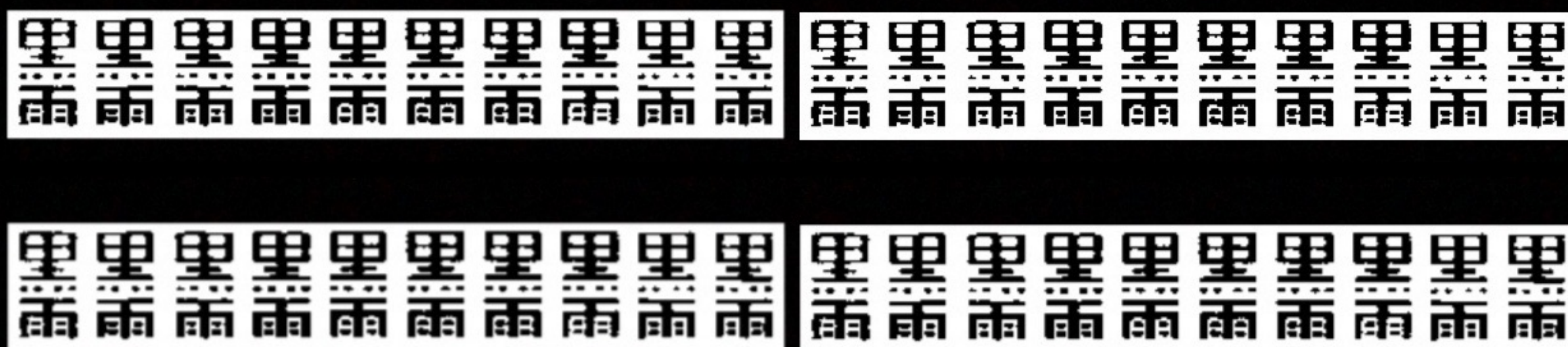
The 3 of us had previously been The Voodooists project, our rendition of Gibson's cyber voodoo as seen, experienced in Count Zero between 1988 - 1992 , when we did the cyber voodoo Laser Disc for Japan after shooting Voodoo ceremony in E NY late one night ...

The BR team was utilizing Shin's studio gear ; drum machine, synths, mini keyboards w Shin Co producing, recording and playing bass, guitar (Night City Tokyo) or keyboards.We mixed to a stereo Sony DAT. At Steve Breck's studio , we had all his gear, including a new Akai 12 track.I had begun using sound modules to load up multiple sounds and lay them out (assign them) on keyboard where with one touch I was activating another part of that world's sound. By Yamaha and or Roland as I remember. William Barg was my cyber partner in crime by 1986 and we ran a slew of cyber projects together including Hip Tech High Lit 20m video 1987, Video release of Survival Research Laboratory in Japan, The Voodooists and recording w porn star Kascha.

In Studio, alot of the work of matching sounds with location was trial and error and guess work. In searching for sounds, you sometimes don't know exactly what will work, so you have to go through the banks of sounds each machine has on offer, looking for the one closest to what you need.I know we did nail it.

It did not take us very long to do everything heard - and some not really heard on the Audio Book.Which itself was interesting in that Gibson himself read it. In total, there are about 10 - 15 pieces made for that book.

I was sending Gibson tapes of new pieces,hyping Black Rain to author Jack Womack(who was purported to be doing Russia project w U6) at his semi regular Red Death parties up by Columbia U, along with sending tapes to Bruce Sterling and John Shirley, who originally introduced me and Gibson.



MS : There always seems to be a literary influence on your music be it Neuromancer, Count Zero and your Voodists project as well Jeter and Blade Runner and The Wind Up Girl by Paolo Bacigalupi on the Dark Pool album. Is there any recent books or even films that are influencing your music?

SA : There has often been literary influences on the work, definitely...like Yard got its tag from the name of a group in A CLOCKWORK ORANGE and referenced James Ensor and German film.Paolo Bacigalupi was the most recent author I actually set out to contact, and he was happy, excited to hear what we did (Night in New Chiang Saen @ Dark Pool).I had gotten a tape mix to JG Ballard one afternoon as he was signing books at Forbidden Planet.Also Director Nicholas Roeg.Barg got one to director Johnathan Demme.

Other books. Station Eleven and Sea of Tranquility by Emily St. John Mandel, the Alien novels Sea of Sorrow and Invasion, Klara And The Sun by K Ishiguro,Red Mars series, New York 2140 by Kim Stanley Robinson ,Invisible Cities, translated by Ken Liu - I did a few sketches for this collection. Jo Nesbo , Stieg Larsson

Films. Blade Runner 2049 was pretty damn good ;good cast, good execution, look and sound of the world and Zimmer and Co. did a good job on soundtrack.Which to my ears (and others) had some sonic elements BR developed in Dark Pool.While working for Stanley Myers, one of Hans first sound responsibilities was actually to try and replace music I had sent Nicholas Roeg and that he had fallen for.

Books and Films fill a good amount of our memories,Time spent well.
Books got me through the bleak COVID months. Must have read 30 books.
NYC still feels powered by Books.Currently finishing a first book collaboration with photographer Masashi Ohtsu. He lives close by and was taking pics daily during COVID, now we have assembled 30 into a book with audio (sound effects, sound design and music),potential photo and audio installation , print sales project.
And my own Nightclub Diaries should be coming,every day into night of the 1980's.



Black Rain
Now I'm Just A Number:
Soundtracks 1994-95

A1. Lo Tek
A2. Night City Tokyo
A3. Lo Tek Bridge
A4. Biotechno 1 & 2
B1. Lo Tek Bridge 2
B2. Now I'm Just A Number
B3. Lo Tek Musicm

Tracks written, produced and recorded by Stuart Argabright and Shinichi Shimokawa at Current Sound and Shimokawa Studio, New York, 1994-95. Remastered December 2011.

BLACKEST007. LP and digital.

MS : Do you have a favourite cyberpunk book and film? I have always preferred the books as a lot of the films never seem to get it quite right but possibly that is because I am picky.

SA : Neuromancer is a favourite cyberpunk book. Coming after Blade Runner, it was one of the fresher cultures coming together in those moments - to resonate still today and a bit, tomorrow and The Winter Market, Gibson's short story from Burning Chrome.

Books & Film

We have been moving between the books into film since directly after Neuromancer came out in 1984 - and its tricky, funky, sometimes ridiculous business.

In addition to the Gibson - Soho Ishii 'cyberpunk cowboy' movie and the Gibson Japanese anime development by end of 1980's. And since meeting KLJ, I have looked a few times at Jeter's stories as being possible productions. Farewell Horizontal at least a few times! Also The Glass Hammer (love that cover art ie: the driver in his dingy garage w fast car) and even Dr. Adder. Adder - whoa, some scenes in that epic. How about that Dr. - the Man with the artificial arm - Sounds like a Keanu Reeves character in er, "Cyberpunk" der game.

Partner William Barg aka Patterson and myself were talking to Gibson, Sterling, SRL (William did some work for them, we tried to get them to Japan). Barg contacted Tsukumoto (Tetsuo Iron Man) at one point. And when I was in Japan 1987, '88, '91 + I would research authors, books films and found early Lars Von Trier "Element of Crime" and got the video rental shop to dub it for me. We contacted his manager after screening that one.

Last year as NYC was still coming out of COVID, Longo invited me to attend a preview, and after hanging out catching up, with Longo it feels like we may do something. His Black & White print of Johnny Mnemonic is now out on Blue Rain (no Black Rain)

At NoMA screening, we were joking' it will take another 25 years to get the music right (for JM)

MS : What is upcoming for Black Rain? You mentioned a new album on Regis' seminal Downwards label?

SA : August 20 BR plays in the countryside West of Helsinki Finland. This time it is just me, on keyboard and distortion bass, vocals. Culminating in a metal jam. There was offer also from White Hotel @ Manchester, but not this time.

After BEB picked up the Gibson soundtracks for release 2012, I had to rethink what was BR going to be live, I made do with what equipment I had in that flat footed moment. BR had not played since 1998? And didn't ever plan for that eventuality.

BR could play with w Shinichi Shimokawa and also Satoru (S Ito, Ultra Bide +) @ rural Festival Japan 2014.

Playing London 2010, I heard Alison sing u Linea Aspera when they opened for Ike Yard and decided then to see about getting her in for BR's Dark Pool 2012.

For the show u Cold Cave, Genesis PO in 2013, I had found Soren
(Soren Roi live on modular synth and guitar on Blood Rain & Star Jelly @ Computer Souls, and the upcoming Obliteration Bliss Lp)

And new Album Obliteration Bliss. Soren, Shinichi and I made the tracks this time. Some tech - y track's, electro, mod synth orchestration, more drone, bit of doom.

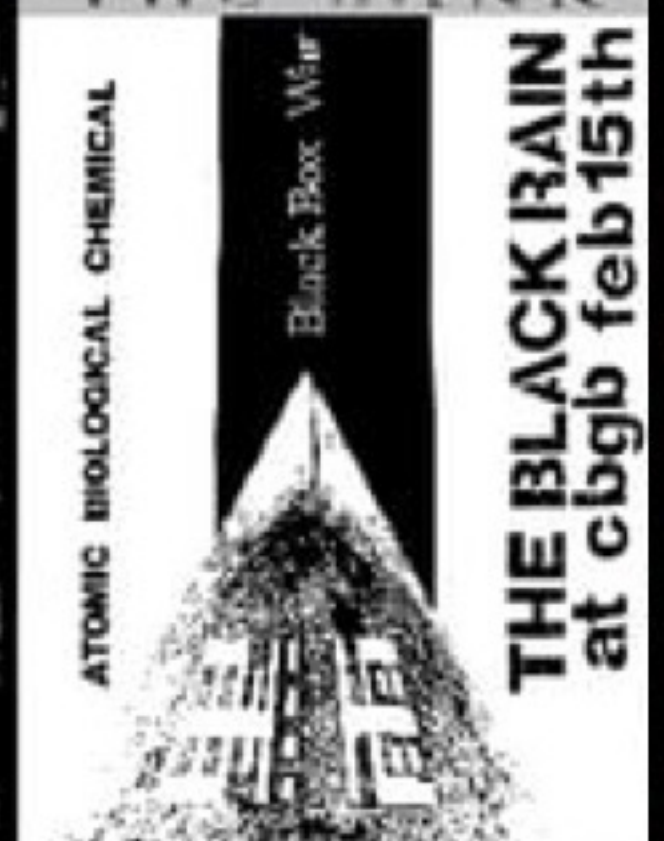
We have been talking u Regis @ Downwards. Formats tba including double digital album. The record follows on from Computer Souls 2019 BEB, with only some references to being on this planet. Mostly in deep space and aha - cyberspace ! Not available on er, Meta. A few clubs tracks amid the sonic scapes ...

MS : Finally thank you so much for agreeing to do these questions and thank you so much for all your musical projects, they are always brilliant and have given me hours of listening pleasure.

SA : Cheers Nic.

There seems to be an upswing in activities -
We'll see what all still has to happen !
Take care everybody,
Crazy and perhaps wild times

Stuart Argabright 7 16 22



BLACK RAIN FLYERS AND POSTERS

FINAL

FINAL

FINAL

FINAL

BURST CITY (1982) : Sogo (Gakuryu) Ishii's hugely influential film kicked off the Japanese cyberpunk movement of the late 1980s by taking Mad Max's futuristic, dystopian biker gang aesthetic and smashing it together with the frenetic energy and antiauthoritarian sneering of the contemporary Japanese punk scene while foregrounding a hyper-inventive, groundbreaking visual style heavy on fast cutting, alternating film speeds, and concert documentary shooting. The loose, frenzied plot revolving around a violent confrontation between several gangs of punk musicians, yakuza, bikers and cops over the attempted construction of a nuclear power plant quite literally erupts into an explosive finale. A peerless punk cinema manifesto, Burst City remains as vibrant today as it did when it roared new life into Japanese cinema over 30 years ago. ◻

TESTUO : THE IRON MAN (1989) : Featuring a "metal fetishist" driven mad by maggots, the unwilling transformation of human flesh into iron, and an exceptionally phallic power-drill, this massively influential cyberpunk body horror masterpiece brought Shinya Tsukamoto international acclaim. It sparked comparisons to the early work of David Cronenberg, David Lynch, and Sam Raimi, but Tsukamoto's techno-erotic vision of insanity is all his own. Weaving together striking images and frenetic stop-motion, Tetsuo: The Iron Man sweeps audiences on a one-of-a-kind journey into the dissolution of humanity.

TESTSUO : BODY HAMMER (1992) : "I don't know what I am," cries a Japanese salaryman, whose rage at his son's kidnapping by violent thugs transforms his body into a living machine. In the big-budget follow-up to his cult classic Tetsuo: The Iron Man, Shinya Tsukamoto continues his surrealist exploration of the blurring of technology and the human body in a postindustrial world. Hailed as a strikingly original masterpiece, Tetsuo II: Body Hammer uses subversive and hallucinatory imagery to vividly capture the waves of technological fear coursing throughout Japanese science fiction in the second half of the twentieth century.

TETSUO: THE IRON MAN



RUBBER'S LOVER (1996) : A powerful and secretive corporation is conducting underground psychic experiments utilizing Digital Direct Drive, otherwise known as DDD. While under the influence of the drug ether, the human subjects are outfitted in rubber suits and bombarded with DDD with extremely intense sound. Though the experiments are successful in unleashing psychic powers in the test subjects, the results are usually fatal. As a result, the corporation attempts to shut down the experiments against the wishes of Motomiya and Hitotsubashi who are in charge of the research. In a desperate attempt to salvage their work, the two researchers take over the lab and hold an innocent secretary hostage while they transform their fellow researcher into an ether addict and use him as the final human guinea pig for their experiments. The result has to be seen to be believed as his psychic powers are unleashed in a wave of ferocity that will leave you breathless.

VIDEODROME (1983) : Combining the bio-horror elements of his earlier films whilst anticipating the technological themes of his later work, Videodrome exemplifies David Cronenberg's extraordinary talent for making both visceral and cerebral cinema.

Max Renn (James Woods) is looking for fresh new content for his TV channel when he happens across some illegal S&M-style broadcasts called "Videodrome". Embroiling his girlfriend Nicki (Deborah Harry) in his search for the source, his journey begins to blur the lines between reality and fantasy as he works his way through sadomasochistic games, shady organisations and body transformations stunningly realised by Oscar®-winning* makeup effects artist Rick Baker.

Hailed by his contemporaries John Carpenter ("he's better than all of us combined!") and Martin Scorsese ("no one makes films like he does") as a genius, Videodrome was Cronenberg's most mature work to date and still stands as one of his greatest.



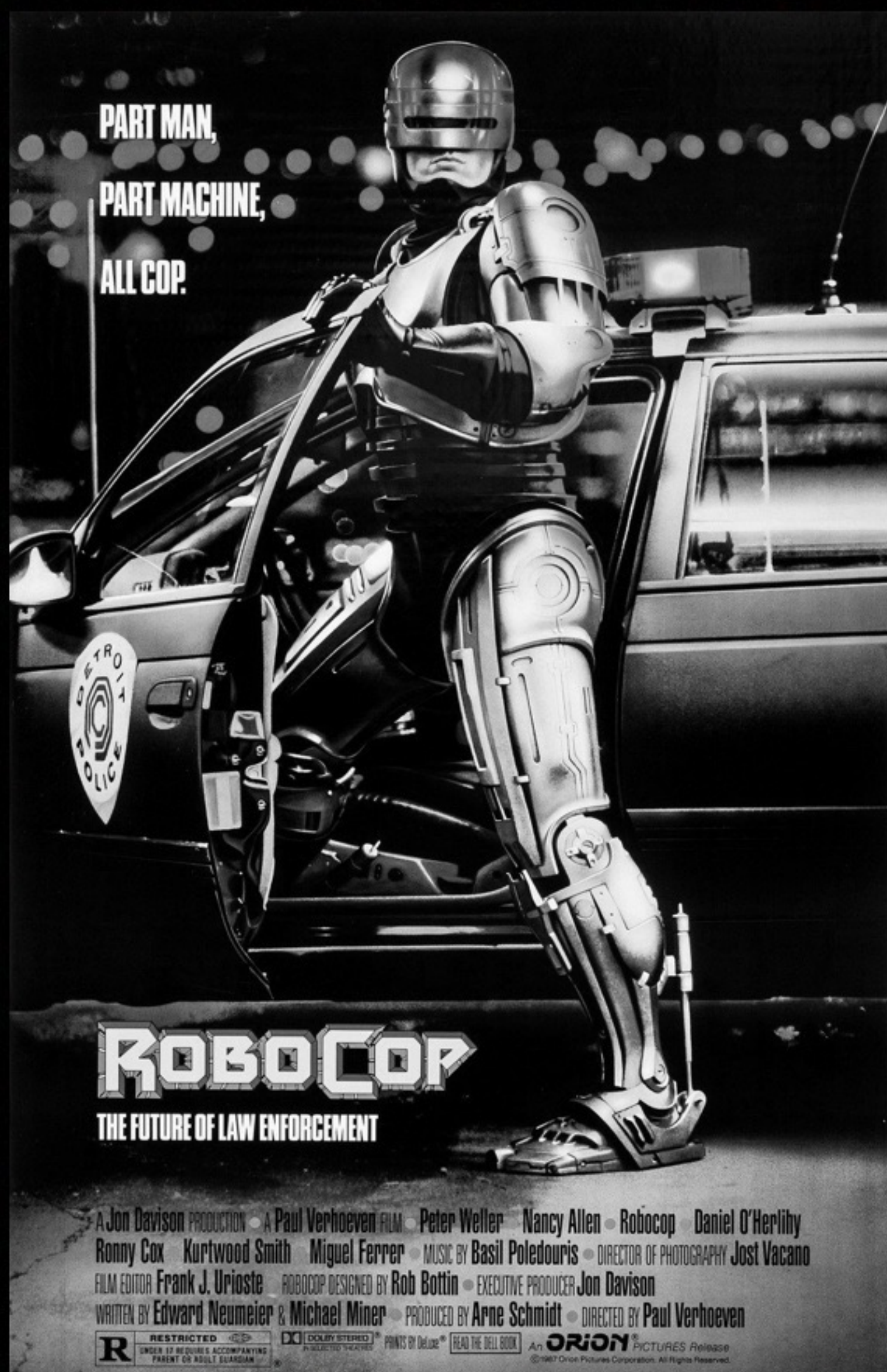
JAMES WOODS IN VIDEODROME

THX 1138 (1971) : Written and directed by George Lucas, THX-1138 is considered a precursor to the cyberpunk genre as we know it today. A critical and commercial failure on release, it has been embraced as a cult classic in the years since. A work of sociological commentary, the film tells a story from the future, set in a dystopian world where individuality and love are forbidden, but two citizens dare to rebel. An artistic triumph, the film promised an exciting future for the first-time director. Living in a homogenous world where conformity is the rule, THX 1138 is a normal, unquestioning citizen. But when he stops taking his mandatory drugs, his perception begins to change. THX 1138 soon falls in love and goes on the run.

ESCAPE FROM NEW YORK (1981) : In 1997, a major war between the United States and the Soviet Union is concluding, and the entire island of Manhattan has been converted into a giant maximum security prison. When Air Force One is hijacked and crashes into the island, the president (Donald Pleasence) is taken hostage by a group of inmates. Snake Plissken (Kurt Russell), a former Special Forces soldier turned criminal, is recruited to retrieve the president in exchange for his own freedom.

ROBOCOP (1987) : After Omni Consumer Products (OCP) announced that it bought out the Detroit police department, the department decides to go on strike. Alex Murphy, gets transferred from Metro South to the West. He and his partner, Anne Lewis, track down a group of criminals led by Clarence Boddicker. Unfortunately, Murphy was killed by Clarence's gang. Bob Morton, one of OCP's employees, transforms Murphy's corpse into Robocop, to compete with another employee Dick Jones' ED-209. Robocop's tests are successful. Unfortunately, Robocop rediscovers his memories (when he was Alex Murphy), and now knows he has to find and arrest Clarence Boddicker. He realizes that Clarence is working for Bob Morton's competition Dick Jones. Now, Robocop must stop both Clarence and Dick Jones.

LOOKER (1981) : Plastic surgeon Larry Roberts performs a series of minor alterations on a group of models who are seeking perfection. The operations are a resounding success. But when someone starts killing his beautiful patients, Dr. Roberts becomes suspicious and starts investigating. What he uncovers are the mysterious - and perhaps murderous - activities of a high-tech computer company called Digital Matrix.



THE CLASS OF 1999 (1990) : The time is in the future and the youth gang violence is so high that the areas around some schools have become "free-fire zones", into which not even the police will venture. When Miles Langford, the head of Kennedy High School, decides to take his school back from the gangs, robotics specialist Dr. Robert Forrest provides "tactical education units". These are amazingly human-like androids that have been programmed to teach and are supplied with devastatingly effective solutions to discipline problems. So when the violent, out-of-control students of Kennedy High report for class tomorrow, they're going to get a real education... in staying alive!

STRANGE DAYS (1995) : Strange Days is a 1995 Cyberpunk Science Fiction movie written by James Cameron and Jay Cocks, directed by Kathryn Bigelow and starring Ralph Fiennes, Angela Bassett and Juliette Lewis.

Lenny Nero (Fiennes) is a grungy ex-cop eking out a lonely, miserable existence in the urban nightmare that is 1999 Los Angeles by dealing in dreams. He sells illegal "SQUID" recordings that allow the user to directly experience moments from people's lives as if they were actually there, living every sight, sound, thought and feeling that the person doing the recording experiences. This allows the user to experience anything - sex, drugs, and even death. Although charming and suave on the surface, Lenny is deeply unhappy and pathetic, addicted to his own product, and desperately reliving the happy moments from his long-dead relationship with his ex-girlfriend Faith (Lewis), a rising punk musician whom he saved from the gutter only for her to discard him when she began to make it big. The only two of his few remaining friends who don't regard him as a washed-up loser are Mace (Bassett), a bodyguard and chauffeur, and Max (Tom Sizemore), a paranoid and cynical PI with ambiguous morality.

Lenny's life, such as it is, begins to completely fall apart a few days before the millennium celebrations, when he anonymously receives a snuff recording that depicts the agonizing rape-murder of a prostitute he is acquainted with, whom he encountered hours before her death. Because she attempted to warn him of something concerning Faith, Lenny begins to suspect that Faith is the next target...

NEMESIS (1992) : In the future, chaos is rampant as 'information terrorists' threaten to destroy order in society. Alex is a part-man, part-machine LAPD cop who is the best at what he does. When one of the terrorists calls him a machine, Alex questions his humanity and decides to leave the force. His final assignment is to apprehend an old colleague who has stolen some data. However, there is more than meets the eye and Alex must question his allegiance.

DEATH MACHINE (1994) : Chaank Armaments is experimenting with the ultimate fighting machine which is part human - part machine. So far, the Hardman project has been unreliable and has killed a number of innocent people. The genius behind this project is Jack who lives in a world of models, toys and magazines. When he is fired by Cale for killing a few corporate officers, he unleashes the ultimate killing machine called the 'Warbeast' against Cale and those who would help her.



STACY TRAVIS IN HARDWARE

HARDWARE (1990) : Mark 13 is a government-built killing machine programmed with artificial intelligence, able to repair and recharge itself from any energy source. Through a series of coincidences, the cyborg's head ends up in the home of a sculptress as a bizarre Christmas present from her boyfriend. Once inside its new home, the cyborg promptly reconstructs the rest of its body using a variety of household utensils and proceeds to go on a murderous rampage.

TRANCERS (1984) : In 2247 Los Angeles, trooper Jack Deth is dismissed from the Angel City police because of his obsession with tracking down Trancers, zombie-like followers of mystic Martin Whistler. Via time travel Whistler is alive in the body of his ancestor in 1985. Deth is sent back in time to kill Whistler, and destroy the Trancer cult.

DECODER (1984) : F.M. discovers that different sonic frequencies induce different patterns of behaviour in listeners, first in his own studio but later in the local "H-Burger" restaurant where the passive muzak appears to be wiping people's emotions.

It doesn't get any more arty or punk than the singularly named Muscha's Decoder from 1984. This West German film blends themes from George Orwell's classic dystopian novel, 1984, and the writings of counterculture icon William S. Burroughs in a proto-cyberpunk milkshake laced with aggressively anticorporate messaging. Not for the faint of heart, this piece's more repulsive moments may compel some viewers to discard it all together.

Industrial musician FM Einheit (Hunting the Zodiac 2003) plays a version of himself in Decoder, the disaffected audio artist FM. Disgusted by his peers' willingness to participate in mainstream culture in the form of getting jobs at corporate/fascist burger chain, H Burger, he gets the idea of psychologically manipulating people whilst pondering the intentions of the fast food restaurant's use of Muzak. Once he figures out a method to subvert the calming tendencies of the music, he starts leaving tape recorders that play his carefully concocted sonic disruptions at H Burger, McDonald's, and Burger King locations throughout Hamburg. The resulting unrest and violent illness is captured on security footage, and so FM is noticed by the corporate illuminati comprised of H Burger's upper management, Muzak manufacturers, and other menacing stuffed shirts.

Eventually, FM's activities lead to rioting in the streets as his squadron of noise pirates attempts to disrupt the societal status quo.

BLADE RUNNER (1982) : One of cinema's most vividly realised dystopias, the Los Angeles of Blade Runner is a nightmare cityscape of towering skyscrapers, vast advertising holograms and perpetual rain. Three years after the deep-space horror of Alien (1979), Ridley Scott imagined an urban future to rival Fritz Lang's Metropolis. The ghost of Raymond Chandler's bygone LA haunts its story of a Marlowe-like former detective (Harrison Ford) assigned to track down escaped 'replicants' - biologically engineered beings employed as slaves by their human masters.

Initially a critical and commercial flop, Blade Runner developed a huge cult following. Countless science-fiction blockbusters have tried to replicate it, but Scott's original retains an unrepeatable intrigue in the central ambiguity of Deckard's own identity.

THE TERMINATOR (1984) : Disguised as a human, a cyborg assassin known as a Terminator (Arnold Schwarzenegger) travels from 2029 to 1984 to kill Sarah Connor (Linda Hamilton). Sent to protect Sarah is Kyle Reese (Michael Biehn), who divulges the coming of Skynet, an artificial intelligence system that will spark a nuclear holocaust. Sarah is targeted because Skynet knows that her unborn son will lead the fight against them. With the virtually unstoppable Terminator in hot pursuit, she and Kyle attempt to escape.



AKIRA (1988) : Japan, 1988. An explosion caused by a young boy with psychic powers tear through the city of Tokyo and ignites the fuse that leads to World War III. In order to prevent any further destruction, he is captured and taken into custody, never to be heard from again. Now, in the year 2019, a restored version of the city known as Neo-Tokyo—an area rife with gang violence and terrorism against the current government—stands in its place. Here, Shoutarou Kaneda leads "the Capsules," a group of misfits known for riding large, custom motorcycles and being in constant conflict with their rivals "the Clowns."

During one of these battles, Shoutarou's best friend Tetsuo Shima is caught up in an accident with an esper who finds himself in the streets of Tokyo after escaping confinement from a government institution. Through this encounter, Tetsuo begins to develop his own mysterious abilities, as the government seeks to quarantine this latest psychic in a desperate attempt to prevent him from unleashing the destructive power that could once again bring the city to its knees.

GHOST IN THE SHELL (1995) : Ghost in the Shell is a seminal anime movie released in 1995, directed by Mamoru Oshii and based on the manga of the same name by Masamune Shirow. The movie is widely regarded as a landmark work in the anime and sci-fi genres, and has had a significant influence on subsequent works in those fields. The movie's story takes place in a futuristic society where cybernetic technology has become ubiquitous, and follows a cyborg policewoman named Major Motoko Kusanagi as she investigates a hacker known as the Puppet Master. Along the way, the movie explores themes related to identity, consciousness, and societal structures, and features a blend of action, philosophy, and introspection. Despite its initial mixed reception, Ghost in the Shell has gone on to become a cult classic, and its influence can be seen in a wide range of anime, sci-fi, and cyberpunk works.

CYBER CITY OEDO 808 (1990) : It is the year 2808. Three convicts are recruited as members of the Cyber Police to keep major criminal activity in Oedo (formerly Tokyo) in check. In return, their life sentences will be reduced by a few years for every mission accomplished. However, to ensure that these convicts are doing their job, the police have secured special collars around their necks. If they attempt to remove their collars or fail to meet the time limit of their mission, the collars will self-destruct.

CYBER CITY OEDO 808



GHOST IN THE SHELL

FRONTLINE ASSEMBLY



tactical

AVAILABLE IN
COMPACT DISC AND
ALBUM FORMATS



AD POLICE (1990) : The year is 2027 in MegaTokyo, six years before the Knight Sabers will make their debut. Boomers (artificial humans) are still a relatively new advancement, and the implementation and integration of boomers into society is still a bit buggy -- sometimes fatally so. Whenever a boomer incident occurs, though, there is the Advanced Police, a special force trained to deal with boomer crimes.

Leon McNichol is a rookie in the AD Police, and is just starting to become exposed to the horrors and tragedies one finds every day in MegaTokyo. He and his veteran partner, Gina Marceau, slowly learn about the ever-fading line that separates man from machine.

ANGEL COP (1994) : Sometime in the future, terrorism in Japan has become commonplace, and the police have become almost as brutal as criminals. A member of the Special Security Force known as Angel, is the best of the best, stopping at nothing in her fight for justice.

Things get interesting for Angel and her partner, Raiden, when they begin investigating a series of murders in which the victims were known criminals, killed in very unpleasant ways. This trio of killers known as Hunters, is a group of psychics that have banded together to hunt down the lowest scum in the city and bring them to justice.

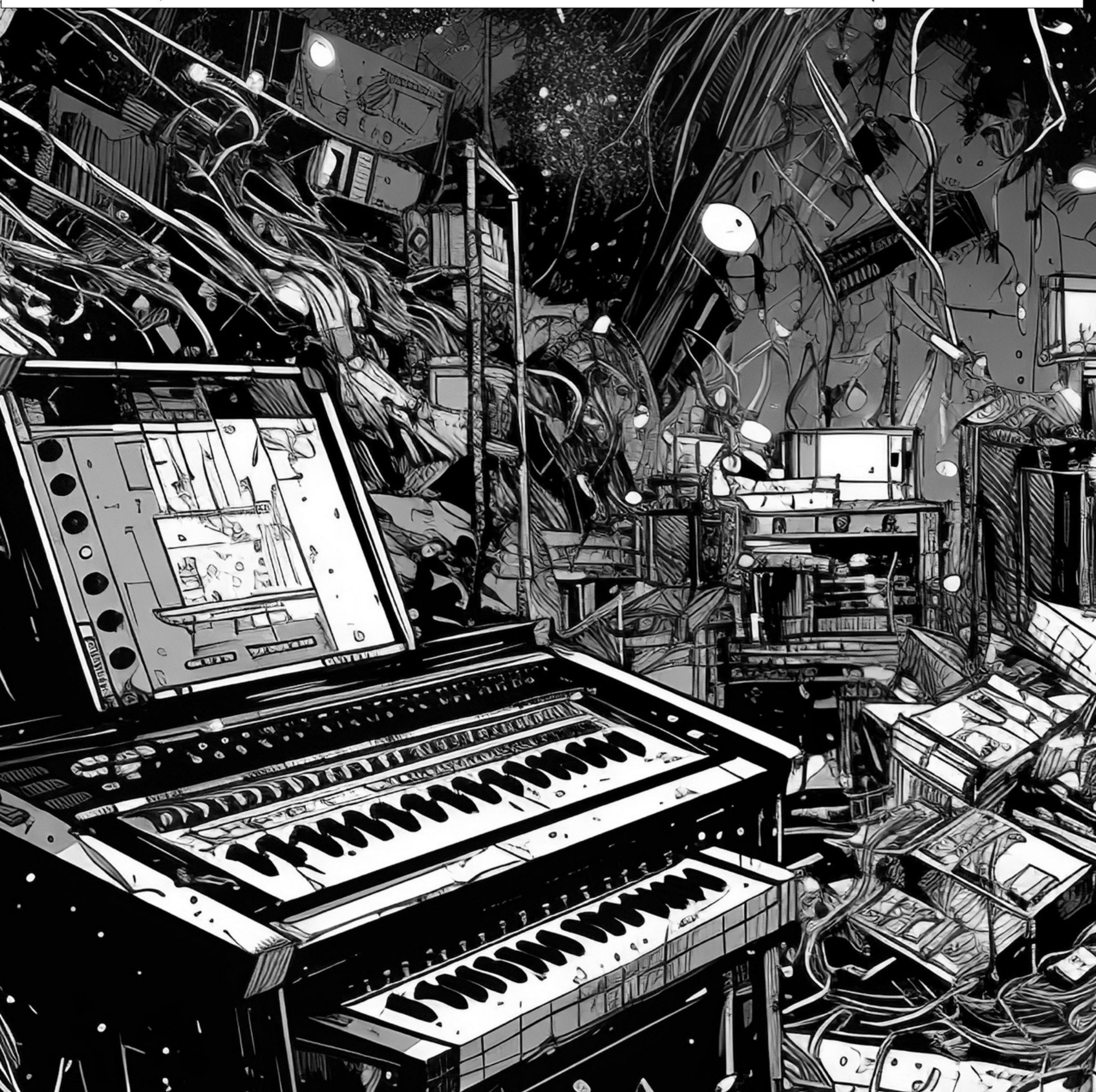
After a couple of encounters between the cops and the psychics, two of the psychics begin to think that maybe they're not the good guys after all; but the third prefers killing to morality. Augmented by cybernetics from a mysterious source, this third hunter heads out on a killing spree, with the Special Security Force as the first target.

Even with help from the other two psychics and her newly cyborged partner (after an unfortunate accident), Angel is going to have her work cut out trying to find the rogue psychic and the organization behind the Hunters.



GENOCYBER (1994) : As the nations of the world begin to merge, world peace is threatened by the private armies of individual corporations. The Kuryu Group has just discovered a weapon that will tip world power in their favor. The Genocyber: a nightmarish combination of cybernetics and psychic potential. Many desire to control this monstrosity, but can its hatred be contained... Battle erupts, and the cyberpunk world of the future is about to explode with violence.

STATIK MAGAZINE



Industrial Music + Art + Culture

WWW.STATIKZINE.COM

F R O N T

2 4 2

T Y R A N N Y

► FOR YOU ◀





STARKPRODUKT