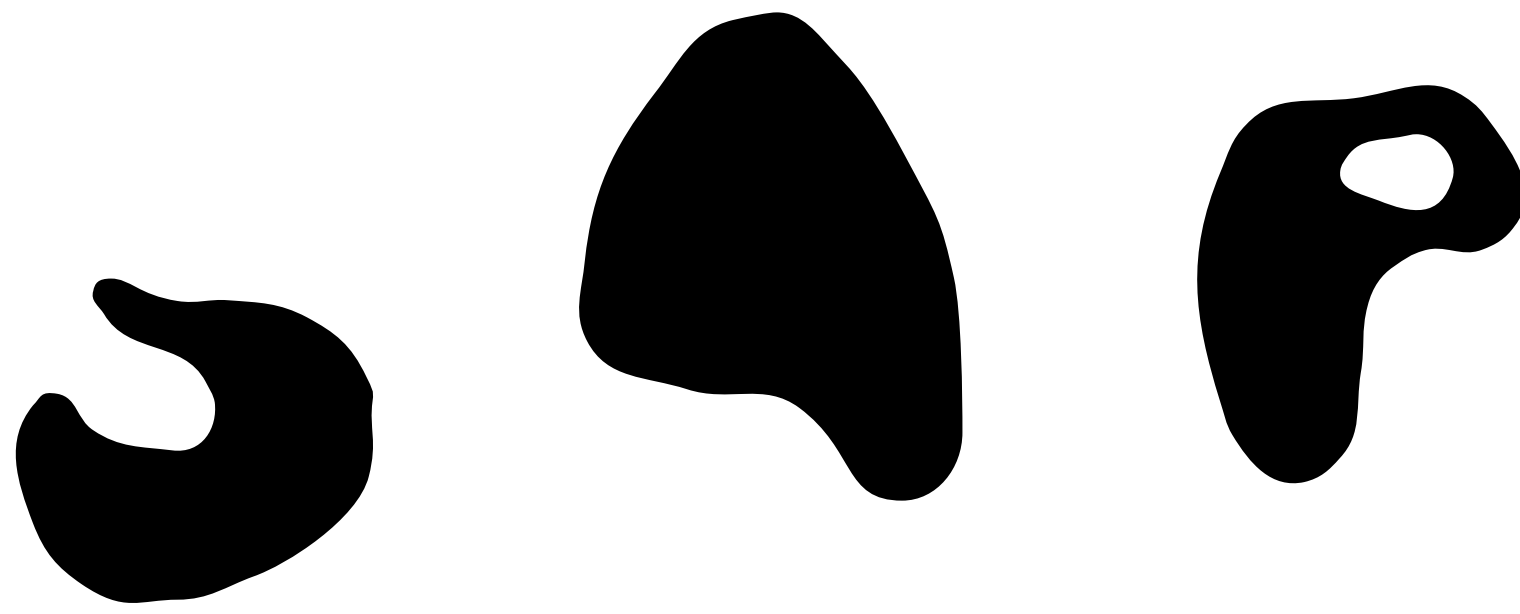




Issue 002: winter 2021

erik foss / kitty craft / LES cactus & succulent society  
independent record label spotlight / the climate disparity / fighting tattoo shop culture



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text by patrick no

No, we're not talking about the Big 3, (Universal, Sony, Warner) nor are we talking about some other great indie labels like Mexican Summer or Stones Throw, or maybe even a Sacred Bones. We're talking about some underground labels that definitely deserve more recognition for their great music catalogs.

Before we even get into that, lets take a look at those mega-labels. A lot of people, including myself, didn't really realize that if you get a \$300k advance from, let's say Sony, that you actually have to pay that back. You would typically use that as studio time, traveling, artist features, etc etc. You're seen as an investment from these corporations that rake in literal billions and billions of dollars a year.

You've probably heard of contracts like 360 deals in the music business, as they're seen as extremely bad and controversial. Basically, a percentage of all the money you'll make when you're signed with them will go back to the label, and that includes merch, digital sales, endorsement deals, appearances in TV/Movies, and tours. An artist you may know that is in one is none other than Houston's own, Megan Thee Stallion. According to her contract, she's entitled to 40% of her recording profits while the label gets the other 60%. Seems pretty fucked right? But wait! Her lawsuit is claiming that after a distribution fee, her recording profit cut is twenty-six percent. 26%. Yup. In this case, her label takes a 50% share of Megan's publishing (somehow dif-

ferent than recording profit?), 30% of her touring income, 30% of her merch, control of her merchandising rights, and a cut of such "passive income" as sponsorships and endorsement deals. This all came about due to the fact that Megan was telling the world via social media that her label was restricting her to release her finished album. To this day, she's still on that same record label even after absolutely massive global hits and success in the past 2 years. Even more recently, news broke out that R&B star Summer Walker signed a terrible deal as well. From a report from Rolling Stone, Walker gets ¢15 per dollar she makes. Yes, *Fifteen cents per dollar*. And doesn't own her masters.

A lot of the time, artist's don't even own their masters, the company owns them. They'll own the rights to your songs for years and that's why recently, you've seen huge artists fight and try to buy back their masters. The label will still technically own your tracks after a set amount of time or until the copyright runs out. The thing that annoys me about this is that if you're a musician who's like in their late teens or early twenties and gets a deal, the contract will read like gibberish to the average person. This is pretty much what happened to Megan and Summer. Like who can afford to get a lawyer to basically transcribe a contract that the label offers you, at that age?!!!! NO ONE!

*"Put this in the interview: Do not sign a 360 deal. I don't care how much money they're offering you, don't*

*[take it]. It's an awful, awful idea. It's a long time, a really long time. And they own your image. They take money from your merch on tour -- nobody should touch that. I didn't know that some bands don't own their merch, which to me is like -- straight up, you're being robbed. You can make money selling merch at shows, so it's good if you own it. Thumbs up, bonus for you. Do not give anybody that merch money, or your show money. They're not on the stage, and they're probably not even in the city [you're playing]. Forget about it."* - Mac Demarco via Billboard in April 2019.

Alright, alright, alright... I get it, maybe you already know this mumbo jumbo, or maybe you just didn't know the extent of it via percentages or whatever, but what I want you to know that many artists are in fact signed to good deals to independent labels out in the world. Not all of them are bad! The main topic of discussion is to talk about some real good independent labels with some smexy rosters. Out of the hundreds of small labels that are around today, I chose only 5 to talk about. After hours and hours and HOURS of listening to music the final selection will consist of: Berlin's **International Chrome**, Oakland's **Smoking Room**, St. Louis's **Lumpy Records**, South LA's **L.A. Club Resource**, and LA's **100% Silk**. Yeah, okay, I know a lot of California shit but shut the fuck up let me do me, they all consist of different music.





# International Chrome

## Berlin, Germany

internationalchrome.bandcamp.com  
 soundcloud.com/internationalchrome  
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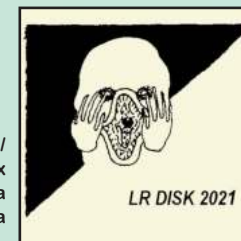


First up, Berlin based record label International Chrome. I stumbled upon this record label after trying to do more research on the Venezuelan artist, Dagga. International Chrome was founded by Mikey Melas (stage name as Jensen Interceptor) and was founded in 2018. They really hold up the "International" part in their name with artists coming from England, France, Georgia (country), Iceland, USA, Germany (of course), and more. As of right now, International Chrome has 19 releases, and most of them are quick 4-6 track compilations with a handful of different artists on them. These compilations are known as *International Chromies* and consist of mostly all techno, rave, breakbeat, dance tracks that you would love to hear in the club or in a Bushwick warehouse. The International Chromies compilations are now on their 9th release which was put out earlier this year in May. The best part about these compilation albums is that when you buy them on BandCamp, they will always donate the money to charity or an organization revolving around a current event. For example, the proceeds from vol. 8 went towards a London laptop drive for kids and vol. 2 went towards the IRC for the crisis in Yemen. I feel like we don't really hear a lot these days about record labels donating money to charity, I mean this is the first for me, so I find this to be wonderful! On these compilations, you can find some heavy hitters on them like Mall Grab, SALOME, DJ MELL G, or LUZIE. Most of the other artists are a bit smaller but I would definitely encourage you to take a listen. Besides the compilations IC puts out, they've released a couple of EP's from various artists like the before mentioned Dagga with his "Nasty" EP, Luzie with her first ever EP called "Cybernetic Movements," and most recently the frenchman known as Djedjotronic dropped a 12" named "The Great Red Spot." Another great track that I didn't list is Macaroni in a Pot by Schuro off Vol. 6. It's literally a Cardi B WAP flip, it's so fucking funny.

# Lumpy Records

## St. Louis, MO

https://lrdisk.bandcamp.com/  
 https://soundcloud.com/lumpyrex  
 email n/a  
 instagram n/a



Lumpy Records is a label based out of St. Louis, Missouri and run by Lumpy and the Dumpers' Martin Meyer. Meyer started the label in 2012 and initially just put out Lumpy and the Dumpers tapes, until he eventually started to get other people in the St. Louis scene on the label. If you listened to last mag's band feature, Snööper, you'll really like the bands on this label. Most sound like some lost tape from the DEVO era, or maybe if you gave the B-52's some bad speed and said: "Fuck it. Go make a tape *right now*." There's this moment that I think is happening right now with this so-called "egg punk" or "bedroom punk" that sounds so incredibly different from what people are doing. If you haven't really listened to anything in this subgenre of a subgenre, I'd describe it as punk music with an emphasis on using a synthesizer or xylophone, that's definitely all recorded through a tape, and is a bit noisy and loud. Seriously, this shit is hard to describe. There's a couple Spotify playlists that have a bunch of tracks from this genre on them so if you like this type of stuff, I'd recommend to check those out. It's also fascinating that most of the music from this genre isn't coming from major cities, with it originating from Northwest Indiana with The Coneheads. A lot of bands off Lumpy do not come from a particularly music scene savvy city, like a NYC or LA, but instead hail from: Cleveland, Illinois suburbs, cities in Indiana, and of course around Missouri. And lets be honest... when's the last time you heard anything cool come out of fucking Missouri?! Lately though, Lumpy Records has found success overseas getting bands on the label from London and Japan. I'm really looking forward to see what this label comes out with next! If you like this type of music, you should look at releases on Computer Human Records (AUS), Under the Gun Records



### International Chromies Vol. 9

#### Salome & Unklevon - Telepathic Dance

Released 5/14/21

This 5 minute track is probably my favorite on any IC release yet. It's a classic dance track with some heavy hitting bass with an xylophone-esque jingle behind it. Eventually, it really starts once the drill-like pattern overlays everything.

This track seriously is so good. SALOME is a real head and has DJ'd Berghain.

*Listen if you like: the label Lobster Theremin, you listened to HOR sets during the pandemic.*



### International Chromies Vol. 7

#### Mall Grab - Back 2 Back

Released 1/26/21

Look if you're into electronic music you know who Mall Grab is, I don't need to explain. This track is on the higher BPM side of Mall Grab's discography. If you enjoyed his S.C.D.D. EP, you'll probably enjoy this. This song is another techno banger

that really has no break, it's full speed off the jump.

*Listen if you like: Mall Grab, Mall Grab, or maybe Mall Grab.*



### International Chromies Vol. 3

#### Raw Takes - Glock Tight Smoked Out

Released 9/4/20

This dirty south flip is nasty, truly.

*Listen if you like: A nasty dirty south flip.*



### M.A.Z.E.

#### II

Released 3/20/21

M.A.Z.E. is a all-girl postpunk/new wave band hailing from Japan. With this EP, it clocks in with 9 tracks that are pretty much not longer than two minutes each. This album is... well, it's pretty weird. Tracks contain a shrieking, noisy, female

vocal with high speed guitar riffs. I really like this album, it's cool to see a group from another country give their take on this sound. I like Spread the Germicide and Zipper Back the most on this album.

*Listen if you like: Amyl & the Sniffers, Powerplant, Uranium Club, enjoys synths.*



### BB Eye

#### Headcheese Heartthrob

Released 12/4/17

These guys have a beyond unique sound. Vocally comparing to M.A.Z.E., we still have shrieking but this time it's high pitched, but the overall sound is faster. I think they do a good job with balancing the vocals with the rest of the song so it

doesn't get like annoying. Favorite tracks include the intro *Headcheese Heartthrob*, *Dating a Fly*, and *Cherry Cola*. I think this could be what happens when you somehow od on poppers?

*Listen if you like: Landline, Prison Affair, or if you're really into this egg punk sound lol.*



### Living in a Chemical World with the Natural Man Band

#### Natural Man Band

Released 6/21/19

Now, say you listened to both of the above bands and were like, "nah this is too much for me." ok well this is a great median. Not noisy/loud vocals, great instrumentation with some additions like a sax and more brass, but still keeping that

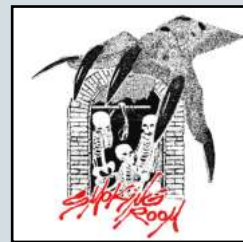
punk intensity and speed. My personal favorite songs include *The Hammer*, *Holes in the Crust*, and *Knife Sharpener*. This album is one you can definitely listen on a day2day.

*Listen if you like: Viagra Boys, Stereolab off a bad trip, Jay Reatard, Chronophage.*



# Smoking Room Oakland, CA

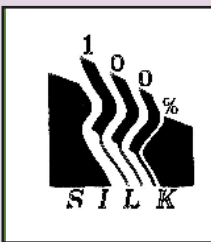
smokingroom-label.bandcamp.com  
smokingroom.bigcartel.com  
smokingroom510@gmail.com  
@smoking\_\_room on Instagram



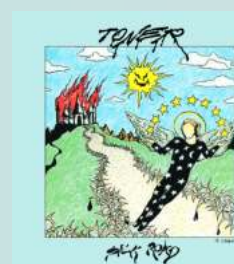
I found Smoking Room sometime last year while trying to find a vintage Duster tee shirt, only to no avail. But, what I did find was a bigcartel that had a sick bootleg and that bigcartel was also a label, well label first then shirt site, and they were called Smoking Room. Based out of Oakland, Smoking Room was created in 2016 by Samuelito Cruz initially as just a way to put out and make tapes of his own and friends' projects. As of today, they have made over 50 releases consisting of tapes, 7", and LPs. The sounds you'll hear while listening to albums on this label comprise of: shoegaze, emo, slowcore, punk, indie rock, garage rock and more. There's so many good releases on this album that I'm bummed that I can only talk about three. Some other REALLY good releases on this label consist of: Wyatt Smith with "Full Circle" (an Alex G clone that's still good), Tony Molina with "Songs from San Mateo County" (a modern take on Teenage Fanclub), and GLO with "The Collection" (if Dean Blunt and ABRA had a baby who smoked a lot of weed). Another band that I'd recommend checking out are Hotline TNT, (about to go on tour with Snail Mail) which comprises of some bandmates from the band WEED. Along with the label and t-shirt printing combo, they also create some pretty sick graphics and fonts. They've created flyers for London's Dry Cleaning, merch for Portland's Soft Kill, and some people have gotten tattoos with the Smoking Room font. I would highly recommend checking ANYONE out on this label, they literally haven't missed. Most of the bands do a Norcal / PNW circuit, although I'm looking forward to whenever they end up on the east coast. I'm looking at YOU TONER. GET OUT HERE.

# 100% Silk Los Angeles, CA

100percentsilk.bandcamp.com  
listentosilk.com  
listentosilk@gmail.com  
@listentosilk on Twitter



The next label on the list is LA's 100% Silk. 100% Silk was founded by Amanda Brown in 2011 and has over 100 releases to date. Before she founded 100% Silk, she founded label Not Not Fun in 2004, which has over 300 releases. It's safe to say that Brown has had her head in the game for the past 15 years regarding music. If you don't believe me, she opened for Sonic Youth in 2007 in Berkeley with her drone band, Pocaunted (also with Best Coast's Bethany Cosentino). 100% Silk is a bigger label than some of the previous recommendations, big enough to actually make a documentary of the label in 2013 [Silk]. The music that consists on this label is house music, but with an atmospheric/experimental/ambient and balearic twist. The 100% Silk lineup has dozens of artists across the world, although most are headquartered in Los Angeles. Brown's label perfectly encapsulates the house music (and house subgenres) trend that occurred in the late 2000's-2010's and has the extensive catalog to add as proof. Compared to most of the other labels that I've talked about, most (if not all) songs that appear on this label are way more purposely polished and clear sounding. Among the three artists I've chose to talk about, here are some other songs that I'd highly recommend to listen to if you enjoy underground house music: Living With Yourself by Cammi, House of Regalia by Sir Stephen, and International Geographic by Pleasure Model. If anything, Octo Octa is the label's best alumni.



## Silk Road Toner

Released 4/17/20

Toner has released everything they've done off Smoking Room and it's some real good noisys-hoegazeygaragy rock. Toner is a band from Oakland, CA and has been releasing music since 2015. This album has some of their most popular tracks

like the opener, '95 Slow or Dark Ecstasy. This album flows so incredibly well and would be a great crowd pleaser on a September's day driving down to Big Sur from your apartment in the Outer Sunset.

*Listen if you like: Ovlov, SPIRIT OF THE BEEHIVE, Whirr, Tanukichan.*



## Rough, Rugged, And Raw Octo Octa

Released 12/19/11

100% Silk has been had Octo Octa with them releasing her first full length album and her first 3 EP's. This here is her first record and it has some real fun techno and self described "rapture-house" sounds on it. Standout tracks include: Shower

*Nights (Second Chance Mix), Memories, and Repping -> T.T.O.*

*Listen if you like: Jacques Green, Actress, Avalon Emerson, or if you have DJ-Kicks mixes downloaded to your phone.*



## Back in the Tall Grass Shikoswe

Re-released 1/8/21

Hailing all the way from Norway, Smoking Room presents Shikoswe's Back in the Tall Grass with its first ever vinyl & cassette release. I feel like this is a european take on the very popular bedroom-indie pop sound of the late 2010's. Some

of the standout tracks on this record are: *Eyes on You, Back in the Tall Grass, and Swimming.* Her vocals really do her justice on this album and Smoking Room said that this was their favorite album of 2019.

*Listen if you like: the slower Faye Webster tracks, Frankie Cosmos, indie pop music.*



## Rainbow Eucalyptus Etari

Released 3/19/21

Rainbow Eucalyptus is Etari's first album and has some relaxing electronic music on it. This record starts with a 5 minute ambient mix then heads into some relaxing house music. I feel like this is music you'd hear in your favor-

ite boutique or high end clothing store. Some standout tracks include: *Funky Fuchsia, Euphoric Disclaimer, and Rainbow Eucalyptus.*

*Listen if you like: Vegyn, Baltra, DJ BORING, honestly this is like a lofi-house-ambient album so if you like that shit take a listen.*



## 5824 MOP

Released 3/29/19

MOP made this 6 track EP that initially came out on cassette in 2019. This is a great lo-fi indie rock album that I really wish was longer! This has the feeling of an Emily Yacina album with some angsty lyrics like: "He doesn't

have the fucking baaaallsss" on the opening track, *Leroy.* My favorite tracks on this EP are: *<3, Sun Song, and Leroy.* I really hope MOP releases some new songs in the future!!!

*Listen if you like: Emily Yacina, waveform\*, Starry Cat, that lo-fi sad indie rock sound.*



## The Integration LP LA Vampires & Maria Minerva

Released 10/30/12

This album is actually off the parent label Not Not Fun but I think it deserves attention. A 10 track album that has some real groovy tracks that feel like they were left in the sun too long, along with some heavy reverb on the vocals. Some

standout tracks include: *Supercool, Intergration, and I Fear Thy Kisses.*

*Listen if you like: Inga Copeland, Dean Blunt, that chillwave era from the early 2010's, hypnagogic pop (whatever that means idfk).*



# L.A. Club Resource Los Angeles, CA

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@delroy.edwards on Instagram



Label number five consists of Delroy Edwards' label L.A. Club Resource. If you follow him on Instagram, you've probably heard of this one. Edwards first started making music in middle school and eventually started messing around with electronic music when he was a teenager. He moved to NYC when he was 18 and started working at the East Village institution known as A1 Records alongside Ron Morelli [Long Island Electrical Systems]. Edwards put out music on L.I.E.S., and eventually started putting out his own music on his own label once he created it in 2014. L.A. Club Resource consists of genres ranging from Memphis rap, retro 80's dance, Chicago house, experimental electronic, & more. L.A.C.R as of right now has released 30 records. Something that I find fascinating about these records is the simple album artwork on most of them. They're mostly just black and white with a bold lettering and that's it, with maybe an illustration or image. It feels very "cut-the-fat, no-bullshit-here" esque, which I particularly enjoy. The music that's released on here is interesting considering the fact that you really could either listen to this in the club, at a dinner party, or when you're cleaning your apartment. Some standout hits from the L.A.C.R catalog include: the reissued 1995 Lil Noid album "Paranoid Funk", Delroy Edwards & Dean Blunt's "Desert Sessions", Earth to Mickey's "Brace & Bit" EP, and another 1995 reissue of "Comin' Real Wit It" by Shawty Pimp ft. Reddog. BTW, if anyone reading this has a shirt or hoodie by L.A.C.R, plz bang my line.

# Lower East Side Cactus and Succulent Society

text by marco zanghi  
photos courtesy of lescss

The inception of the Lower East Side Cactus and Succulent Society came about in 2019 as a response to the lack of groups focused on cacti and succulents within New York City. Many of the societies that existed within the city tend to have an older crowd and are not focused on xerophilic<sup>1</sup> species that exist on the fringe. Having worked at The Cactus Store in LA, a few of the founders became increasingly aware of the community that was built around the store.

We began meeting as a small group of close friends to discuss the cultivation of these plants in often limited spaces. Within these meetings is when we began to put a name and mission behind the group that had been formed. We began putting all we had discussed into a tangible object, with the creation of our website which was populated with resources that included everything from identification to lighting [for plants]. Along with this, we created our Instagram which regularly posts photos of plants within our personal collections and weekly readings. Our social media presence resulted in magnet for collectors within the city to meet others. As this network grew, the need for funding became ever more evident to grow the group and its resources. With help from group members, we got in contact with Dover Street Market to put up a temporary install within their New York store. For the install, we worked with friends of the group to design shirts that would be sold at the store, and we also sourced plants to be sold as well. To coincide with the DSMNY install, LESCSS hosted three lectures over Zoom with both members and friends. The



## Paranoid Funk Lil Noid

Released c. 1995

The Lil Noid record might ring a bell, or maybe the artwork will. I remember seeing the track "Load My Clip" on my Spotify Discover Weekly sometime earlier this year and being like, "damn this is pretty good." It's some fan-

tastic lofi memphis rap that sounds so smooth and scary at the same time. Some noteworthy tracks include *Death Row* and *Load My Clip*.

*Listen if you like: Memphis rap, that one cowbell sound effect, Three 6 Mafia.*



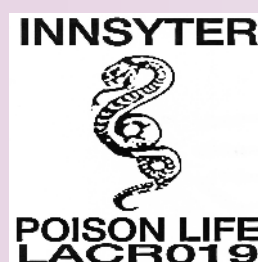
## Brace & Bit Earth To Mickey

Released 4/17/20

Vocals by Mickey Van Seenus and produced by Edwards, this 80's inspired EP is something you can groove to at any time of day, or night. The first song *Brace & Bit* is a dance banger, the 2nd song is basically like a 1 minute interlude, and the

final track *Pleasure Comes, Pleasure Goes* it's a calmer, soft spoken track that is great as an outro. Mickey Van Seenus also makes music under their name and just released an album this April.

*Listen if you like: Disco-adjacent tunes, Openheimer Analysis, some juicy synth keys.*



## Poison Life Innsyter

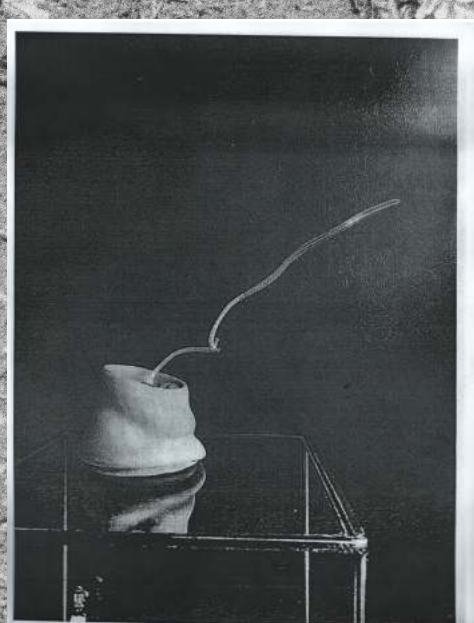
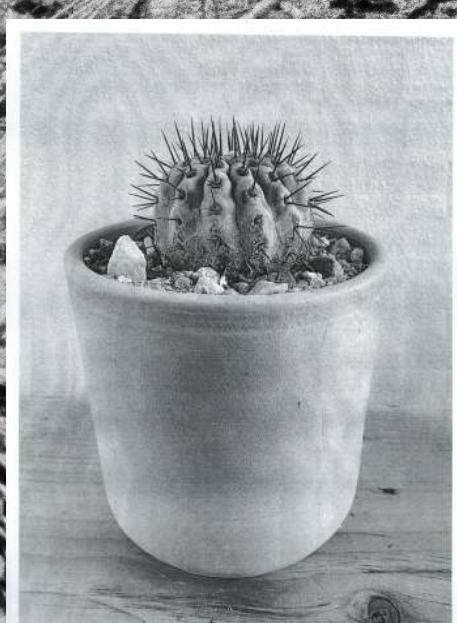
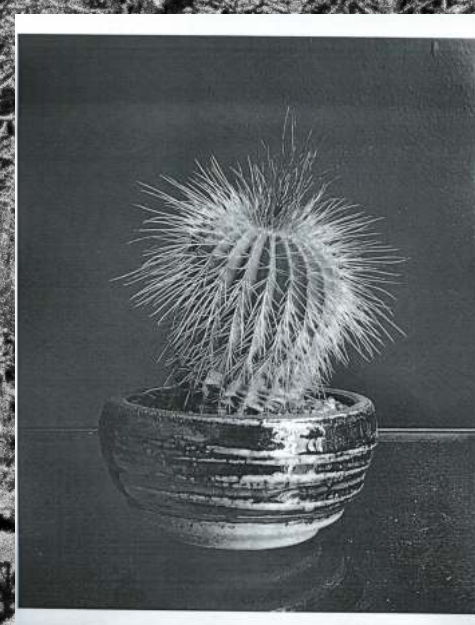
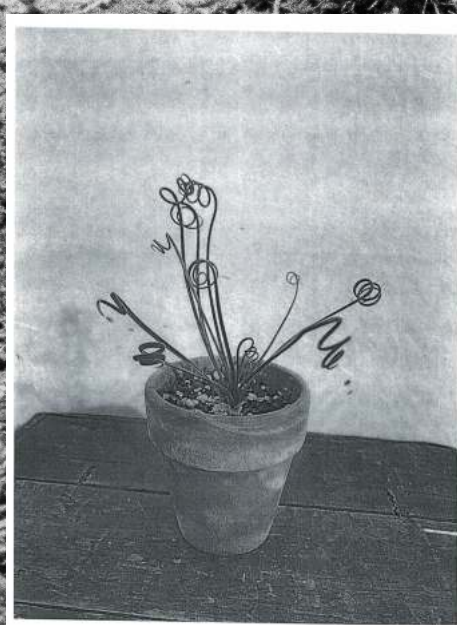
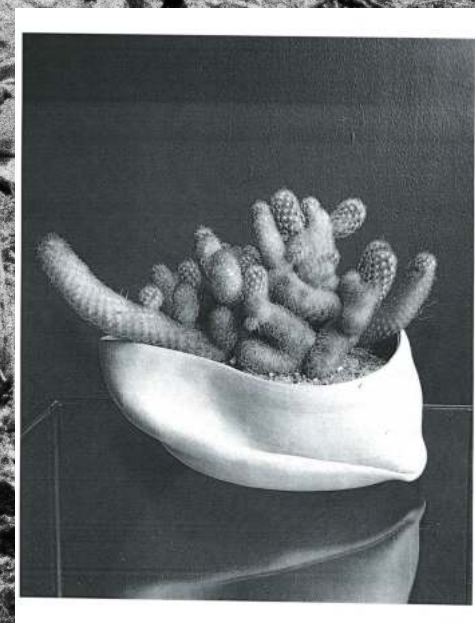
Released 4/16/20

Innsyter is a project by Brazilian born, now Berlin based Fernando Seixlack. In April of last year, he dropped "Poison Life", a 9 track album that consists of mostly lofi house tracks that really emulate the feel of being in a dark, musty concrete ware-

house. To be point blank, this album just sounds like if vampires did ketamine and released a gritty house album. The notable tracks on this album are *Fat Fetish*, *Spider Bar*, and the intro, *Cut Eleven*.

*Listen if you like: VÅR / WAR, you want a stripped down LFO.*





# Lower East Side Cactus & Succulent Society

Lecture Series - January 2021

## Part I: A Cactus Grows in Brooklyn



lectures covered the topics of care of xerophilic plants in NYC, the history and cultivation of *Welwitschia mirabilis*<sup>2</sup> and a field report of the Atacama Desert. This install not only allowed for the society to gain a wider audience but exemplified the interdisciplinary interest and reach of plants.

With the success of these lectures, we began to hold public meetings once a month with a similar format alongside various experts and members of the community. We covered the subjects of conophytum, a small succulent native to South Africa, all the way to the ethnoecology of the Sonoran Desert. The broadness of subjects covered will still stay focused on xerophilic species, ecology,





and cultivation that shows the public the versatility of this subject matter. Many of our members come from different backgrounds which allow for everyone to have a unique perspective on the same subjects. Some of us take more artistic approaches, such as focusing on staging, while others may focus more on seed production and conservation. This ability to view plants through different lenses allows for an osmosis that being a part of LESCSS has facilitated. One of the major ways that this communication has occurred has been through the creation of the LESCSS Discord. The Discord arose from the need for communication because of the lack of face-to-face interactions due to COVID. It became a space that facilitated the needs of the community, from asking questions on cultivation or identification to trading plants with one another.

With the creation of the Discord,<sup>3</sup> the group began to grow even more as members started to add others. New members joined not only from NYC, but from cities around the world. A mass network of people from different backgrounds and walks of life all came together with the same focus and passion. During the time of COVID, this sense of community was something that everyone was yearning for. This group allowed people to explore new avenues, and see that we are greater than the sum of our parts. Just like the plants we cultivate, we are part of their greater ecosystem. By collecting and cultivating these species our life begins to mimic that of the plants that surround us. We begin to learn lessons about survival, patience, and cooperation. Many of the plants that we all love have stories of survival hanging onto what little the earth provides and living on the fringes where only the most well adapted survive. This meditation on the relationship between the human experience and the plants we choose to cultivate poses the question of: where do we fit in in the greater scheme of things? Not just as people but as this group and as a society.



<sup>3</sup> LESCSS DISCORD

LESCSS fits into a unique role within the global plant community. It is a group that was started by young people from a place that doesn't have much of a history of cultivating xerophilic plants. This group of individuals represents the next generation of enthusiasts and allows for new growth within this community. As many of the master growers and collectors begin to age and die, someone

must carry on the legacy that they will leave behind. We must cultivate these relations as well as change for the future to come. Our community faces new challenges that were overlooked by the older generation, such as the decreasing population of the plant species we love and the destruction of their habitat due to poaching and climate change. However like the plants we adore we will adapt and create a pocket for ourselves relying on the little that we have.



<sup>1</sup> A xerophile is an extremophilic organism that can grow and reproduce in conditions with a low availability of water, also known as water activity. Water activity is measured as the humidity above a substance relative to the humidity above pure water. Xerophiles are "xerotolerant", meaning tolerant of dry conditions.

<sup>2</sup> A *Welwitschia* is a monotypic gymnosperm genus, comprising solely the distinctive *Welwitschia mirabilis*, endemic to the Namib desert within Namibia and Angola. Informal sources commonly refer to the plant as a "living fossil".

<sup>3</sup> [www.discord.com/invite/vMtHYS8MM9](https://www.discord.com/invite/vMtHYS8MM9)





text by sophie cobb  
photos by kristina koseva

*You may have noticed the name Kitty Craft popping up recently on your local music streaming platform. Multidisciplinary artist, Pamela Valfer, created this project in the 90s, picking up obscure vinyls from neighborhood record stores, sampling them, and layering her delicate vocals overtop. Kitty Craft released two albums back in the day, 'Beats and Breaks from the Flower Patch' on Kindercore in 1998 and 'Catskills' on March Records in 2000. As of 2019, the two albums are now under Takotsubo Records, with a third album 'Lost Tapes' released in 2020. I spoke with Pamela about her time as Kitty Craft, balancing art practices, being a woman in the music scene, and more.*

# KITTY CRAFT

**Sophie Cobb:** I love the hanging carpet you have behind you!

Pamela Valfer: Thanks!! It's a Tibetan prayer rug that I got in Berlin.

**SC:** Could you tell me a little bit about the origin of your band? I'd also love to hear about your personal relationship with music. As a kid, were you influenced by what your parents were playing around the house?

PV: A lot to unpack there! Growing up, my parents listened to... I guess what normal parents listened to in the '70s. A lot of yacht rock, Simon and Garfunkel, Carol King—specifically the harmonies in the music. I've always had a very deep love for harmonies and layered vocals. I guess I walked out of the '70s with a real attachment to multi-part harmonies. I remember when I was a little kid I loved Simon and Garfunkel. They got back together in

the '80s for some sort of tour and I begged my parents to let me go to their reunion show. They went, "No, you'll get high just by breathing the air."

**SC:** Oh nooo!!

PV: I think the melodic sensibility brought all that stuff. It really had an impression on me. At the same time, I was moving through my teenage years and I got into punk rock—Cocteau Twins, Sonic Youth, those dissident chords. There was a lot of that same melodicism to it. I really like early Sonic Youth.

**SC:** Cool! I covered a Simon and Garfunkel song with my dad once at this open mic that he used to frequent. The song was "April Come She Will."

PV: Awwww, I love that!

**SC:** What was the first instrument you picked up and how old were you?

PV: I got a bass guitar when I was 15 and the first song I learned was "Bela Lugosi's Dead."(Laughs)

**SC:** Oh my goodness... I got my first bass when I was 19 and my first song was "Disorder" by Joy Division.

PV: Wow, parallel! Parallel!

**SC:** I came across an old Kitty Craft interview in which you mention a band that you were in before called Saucer. You talked about noise pop and I'm wondering how that experience contributed to your musicianship and trajectory?

PV: I was in that band for a few years. It was all guys. I was the lead singer and guitar player. It was me, another singer, and two guitar players. The other singer had a very different singing style than me, so it was an interesting mesh. My favorite part of that band was when we got into these self indulgent atonal, Sonic Youth ripoff jams. I'd have a baby head and I'd use it as a slide.

**SC:** (Laughs) That sounds awesome!

PV: I put that band together when I was in art school and if anything I think that it gave me the sensibility of when to move on. When things don't

feel like the direction you want to go and having the sense to trust that. So, I left not knowing what I wanted to do and I had been puttering around with some four track stuff on my own, and that's where Kitty Craft grew from. My first tape release on Toy Town Records and my first 7" release on Soda Girl Records was all stuff from my four track that I did from my bedroom.

**SC:** What kind of four track was it? In my band we use a Tascam Portastudio.

PV: I believe that's what it was, yes.

**SC:** (Chuckles) That's the OG one. It's great.

**SC:** So you started with the bass. When did you start getting into analog hardware, sampling, beat making?

PV: I was experimenting with some sampling when I was doing my four track stuff. I would experiment with record skipping. I was really into Lou Barlow, Sentridoh. I remember this band that moved to Minneapolis called Sukpatch and seeing them on "New Band Night." They were using samplers and beats and it blew me away. It was this organized puttering around these different aspects. It was a big inspiration and I ended up having a very long and fruitful relationship with that band. I think it was a coming together of hearing the current sound as well as trying to figure stuff out on my own.

**SC:** Right so that was during the "Saucer" era?

PV: Yeah, I think 1995 or 1996. I had a four track for a while. I remember on the 7" I played drums on an old Yellow Pages phone book. Then I started experimenting with playing guitar. When you listen to early Kitty Craft, it's kind of guitar based. I had this amazing drummer named Danny Sigelman. I would have him play then loop his drums behind my guitar tracks. So, that was my first organized entry into the game of beats.

**SC:** So you grew up in Minneapolis or did you just go to school there?

PV: My family moved to Minnesota when I was around seven years old and I stayed there until 2014.

**SC:** How was the music scene there when you



were younger and did it contribute to you growing into the musician that you are?

PV: I definitely was heavily involved in the music scene. I remember the first time I played First Avenue on the main stage playing Prince's *Purple Rain*. I remember being like "YEAH! FUCK YEAH!!!" Minneapolis is an interesting place in that it's very creative but it's also very isolated. There's this influence happening but at the same time since it's almost isolated, it develops in its own little world. The town is very Germany-esque or northern European so there's always a lot of attention towards the arts. There's always a lot of art funding like the Walker Art Center. Even though we're in the middle of the country I felt like there was a lot of exposure to what was happening, both globally and nationally in Minneapolis. The art scene and the music scene is pretty good. It's just a little bubble though, which is good and bad. It was a very guitar rock town. I was good friends with Kat from Babes in Toyland. It was a small but large community. I remember the embracing of an alternate, more electronic DJ style. The move to that was roughly accepted. I remember a show where the sound guy was insulting a band saying, "Why aren't you playing guitar. Who do you think you are?" I think that transition shocked some people.

SC: Would you say that you were one of the first people doing this or were there other people in the scene also moving that direction or inspired by you maybe?

PV: I wouldn't say I was the first. I think there was some pushback to begin with. I mean there's other bands like Triangle, Busy Signals. I'd give credit to Sukpatch. They were a college band from Colorado and they brought with them a different sensibility and I think it did inspire a lot of people.

SC: That leads me to another question. There's a video on YouTube of you and Danny playing at the Coffman Memorial Union Terrace in 1997 on guitar and drums. What determined the set up for your shows? I saw pictures of you performing where you have



the samplers and other hardware.

PV: My first sampler was a Gemini DS-1224 8 bit sampler, which is basically this black box. It's the lowest sound quality you can get. You have to press a button whenever you want it to loop. When we played live, it had some obvious differences compared to my very simple four tracks that would loop. It rolled off of that and that was the first iteration of Kitty Craft. For the live show, I always wanted multi-part harmonies so I would have another female playing an instrument, like keys, and another doing background vocals, so we could harmonize. That was really important. For one of my favorite shows, we played in New York at The Fez for CMJ and we brought a cellist with me.

SC: That's awesome yeah. Stripped down sense. So you're playing with people, but Kitty Craft seems like it was mostly just you right?

PV: I'd have different people when we'd play live. Towards the final record, I was working with this bass player Susan Lidel and she was amazing. She played on most of the songs on *Lost Tapes* which just came out and I think she might have done some stuff on *Catskills*.

SC: Speaking of *Lost Tapes*, how did that release come about?

PV: So that record was recorded from 2001 to 2003 and it never came out. I never released it. You know it's kind of a joke like the "lost tapes." (Laughs)

SC: How did you come to the decision that you wanted to release it?

PV: I was dating a guy and he said, "You know, you should put this out digitally." It's my legacy and I thought that it'd be really nice to put it out digitally and just

get it out there.

SC: That's so fun! So it says that it's released by Takotsubo Records. Is that an alias or...?





PV: (*Nods head*) Yup, that's my label. It's the Japanese word for when somebody dies from heart break.

**SC: That's a perfect segway into talking about the time you spent in Japan, with Tower Records and touring. How long were you there for? Were you expecting that to happen? It seems like it was fun!**

PV: It definitely was fun! I was in my late twenties, all the clothes fit me, it was so good. (*Laughs*) I had licensed my record to Rock Records in Japan and they brought me over on some publicity tours, twice. I remember when I was about to go for the

would do publicity, I'd go to Tower Records, I'd do live shows, I'd do record signings. They did one for Beats and Breaks and one for Catskills and I was there for a week. I also played in Fukuoka. I also met Yoshinori Aoki (アキヨシノリ), at the time HARCO, and we played a show together. We ended up collaborating and made a side project band known as Octocube, along with the guy from Sukpatch.

**SC: Is there stuff out there digitally?**

PV: One CD.

**SC: So you opened for Cibbo Motto. Was that a one time thing? Did you guys ever talk or do**

**SC: Where did the name Kitty Craft come from?**

PV: I started making the cover for the Toytown tape while doing some collaging and I had a real "hostage-murderer-killer-cut out the letters" type aesthetic. I just found these two words, Kitty Craft, and I put them together and they just stuck.

**SC: Did you usually make all the album artwork?**

PV: I did all the artwork for the two 7" that are out and the tape. I didn't do the artwork for Beats and Breaks nor for Catskills. For Lost Tapes, I actually drew that cover but I think I might have done too good of a job because it looks like a Xerox. (*laughs*)

**SC: So, who did the one for Catskills and Beats and Breaks?**

PV: I found the Breaks and Beats artwork at a thrift store. It's like a front cover from a 1960's sketchbook. For Catskills, at the time I was working at an advertising agency and I was cleaning out their closets one day and they had these awesome stashes of 1970's clip art for menus or restaurants. I took some of that stuff, clipped it up, and made that cover.

**SC: That's sweet! So these days, you mainly do fine art. Let's talk about that.**

PV: I always joked that fine art and music were my two children, and I could not love them at the same time. I was in Graduate school getting my masters when Kitty Craft started getting some attention, especially in Japan. I was mostly working with painting and drawing, then back to Kitty Craft, so my visual art was placed on the back burner. Post Kitty Craft, around 2002-2003, is when I switched gears to my other "child" and started to focus more on fine art. I progressively got more conceptual in the execution of my ideas [art]. So, when I moved to California I was really rethinking what kind of art I was making. I was always very interested in the notion of propaganda in the media and the notion of reality and how we intake and create memories based on these experiences that are really for the most part, not lived. They come through these movies and other mediated platforms. Once I got to Los Angeles, I felt like, "Well shit baby! I'm in the simulation!" So, I decided to do a project performance where I used the medium of the simulation.

I decided to try to go on TV and use that as the platform. So with that, I went and auditioned for game shows, and I got on Wheel of Fortune, then I got a green screen tattoo...

**SC: Oh my gosh, no way.**

PV: My hope was that on live TV that they'd use a green screen while I would spin the wheel and you would be able to see the palm trees through my arm. So, it was either going to be like a live performance or it was going to be something that I can use in a post-edit. I then realized once I arrived that they don't use greenscreen but the post-edit did work. So in the Wheel of Fortune video you can see my hands are always out.

**SC: I forgot the premise of the show. Is there one winner or is everybody able to leave with winnings?**

PV: Everyone leaves with some winnings. I didn't go to the final round because the guy next to me won a trip and beat me out by like a few hundred bucks. I think if you don't win anything you still get \$1,000 in result of a "Thanks for playin'." I



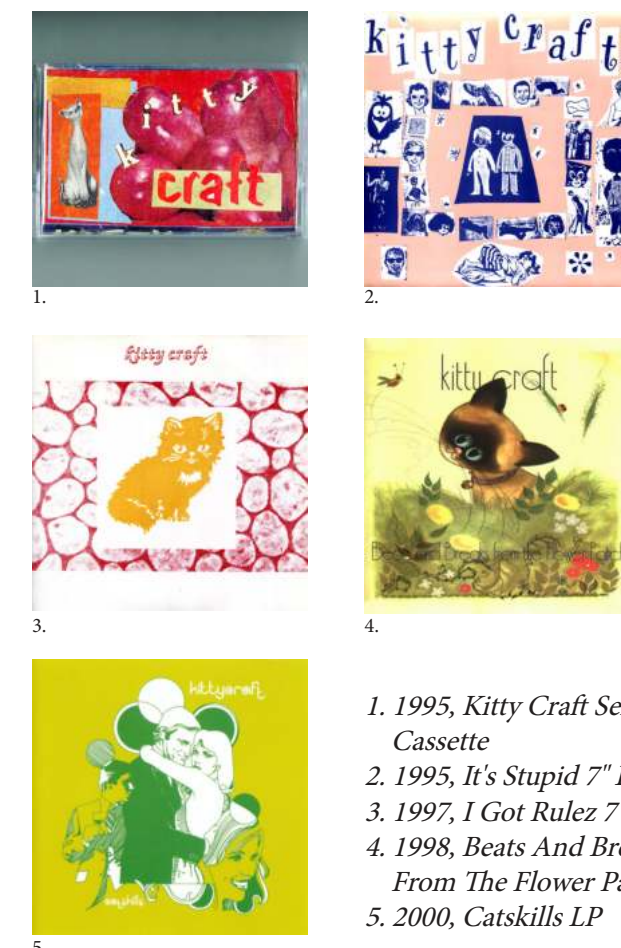
first time, I really thought, "I'm just some Minneapolis band." I remember being at a party [in Minneapolis] and talking to a friend about playing in Japan at Akasaka Blitz and they were like, "What?! That's like a huge auditorium!" That's also the first time I found out I was playing with Cibbo Matto.

**SC: That's so cool! How long were you there for?**

PV: They would send me out for about a week. I

**anything together?**

PV: Yeah, we hung out. It was when Sean Lennon was playing with them. It was kind of cool and weird to go eat sushi with the band. It felt like a true rock star moment. I kept in contact with the drummer for a while and did a remix for one of his songs. I also produced and made a track for a girl hip-hop band from New York called Northern State.



1. 1995, Kitty Craft Self Titled Cassette
2. 1995, It's Stupid 7" EP
3. 1997, I Got Rulez 7" EP
4. 1998, Beats And Breaks From The Flower Patch LP
5. 2000, Catskills LP



thought of it as a win-win. I'll get footage and I'll get \$1,000. And, well, I ended up winning \$11,000. It was like an art grant.

**SC: Definitely like an art grant.**

PV: That was the basis for my first show in LA at the Elephant Gallery in 2016. It was an installation with a video sort of based on the Wheel of Fortune. It was all about the nature and politics of the entertainment industry. I produced the audio through a text to sound musical generator using Theodore Adorno's writings.

**SC: Are you working on anything right now?**

PV: The latest project I'm working on is the Obelisk project.

**SC: Yes! I saw that during my research. Super cool!**

PV: So a couple years ago I was in Kassel, Germany for documenta [contemporary art exhibition]. Olu Oguibe [Nigerian born artist & professor] created an obelisk with Bible passages on all four sides in the languages of the residents and immigrants of Kassel. The passages were written in Arabic, Turkish, English and German. Then the AFD (German nationalist & right wing political party) protested because the city was going to buy it and keep it. Then, in the middle of the night, the city came in and dismantled and hid the obelisk. I felt that act of it being dismantled was performing its message. The piece had turned into something else and it actually was becoming more strongly aligned with its intention and meaning.

**SC: Performance art.**

PV: Yeah! It performed itself in a way that nobody had expected or wanted. It was in this sort of flux state. I reached out to Olu and asked him if he'd be okay if I went and did frottage rubbings of the text while it was in pieces. He said absolutely. I had to find this secret location in Kassel to find the remaining parts. So while it was in pieces in some salvage yard, I sat there and did rubbings for a week. The whole point being is that I wanted to take these drawings and put them around Germany as a reminder of how the anti-immigrant sentiment doesn't turn out well. I thought it would be a good idea since my family escaped Germany from the

war and that it should be from somebody that had ties to that experience. I posted them all around Berlin and across the street from the AFD headquarters. So... Thank you Pat Sajak!

**SC: (Laughs) Thank you Pat Sajak. It's funny to think about getting this money from Wheel of Fortune and when you unpack it, Wheel of Fortune is so embedded in the American-capitalist-imperialist structure and funnelling that money into something that's the antithesis is so cool.**

PV: Absolutely, mhhm.

**SC: So, I guess Kitty Craft is no longer an active project right?**

PV: Yeah, not active. I've been doing soundwork for videos and such, but it's not Kitty Craft. I enter soundwork from a very different place now.

**SC: So streaming service algorithms have boosted a lot of musicians who are either no longer practicing or their old stuff is resurfacing and gaining attention. Kitty Craft is one of those projects where my friends and I talk about it like, "Oh yeah, this was just on my Discover Weekly on Spotify."**

PV: OH COOL!!! That makes me happy!

**SC: Apparently, it was on a lot of other people's Discover Weekly. Par 5 was the one on my Discover Weekly. I'm curious if you were aware of this and how Kitty Craft is getting this new found appreciation from a younger generation.**

PV: It's a bit of a surprise, a pleasant surprise. I put my music out there just to kind of release it to the world. I'm really touched and honored that people are still finding some connection with it. There's something about the music that has a particular warmth to it, maybe like a reminder of your childhood. But if you listen to the lyrics it's quite dark.

**SC: Being a female musician & DJ, did you ever encounter misogyny in life or like dudes being annoying? Any incidents of downplaying your musical accomplishments?**

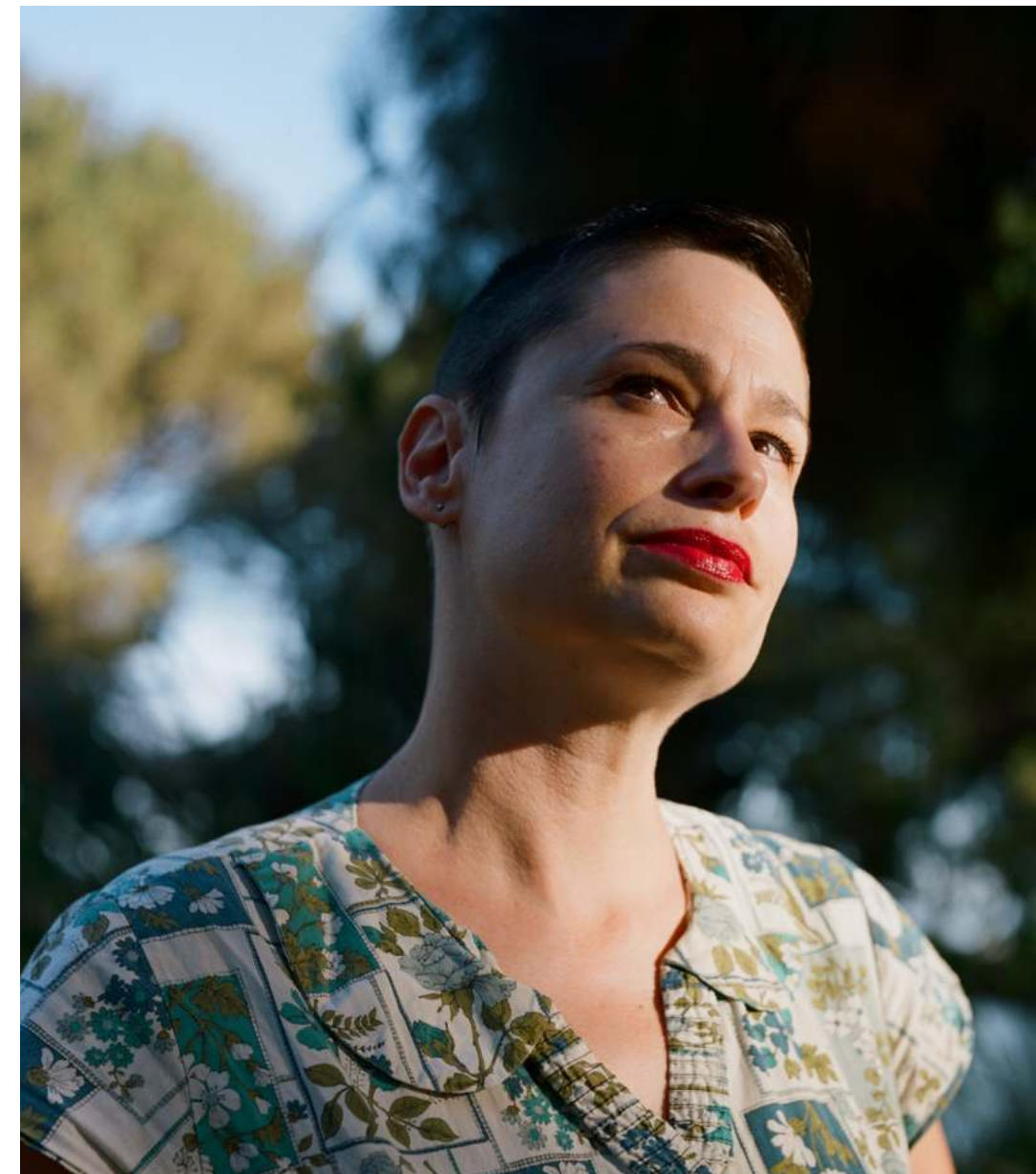
PV: Yes, quite a bit. There's a glass ceiling there and I've bumped my head on it quite a few times.

During the Kitty Craft Japan tour, I've had interviews where they'd ask if I had other creative pursuits like sewing and knitting. I was like, "Well, I'm getting my master's degree." There was this expectation of domesticity. What REALLY bugged me were interviews we did when Octocube and I toured Japan. They'd look at the guys and ask them about the technical side of things, though I pretty much made all the tracks, including the writing. At times I was really sensitive about it. When I was invited to produce that Northern State track, I basically pushed the engineer out of the seat and took over the board. It was probably a little bit of, "I need to be taken seriously." One thing I learned as an artist and a woman is to be very curated with how and who you work with and make sure that you get your props. Sometimes you have to fight to make yourself be seen in a crew. They just assume things about you. I run into that in the art world

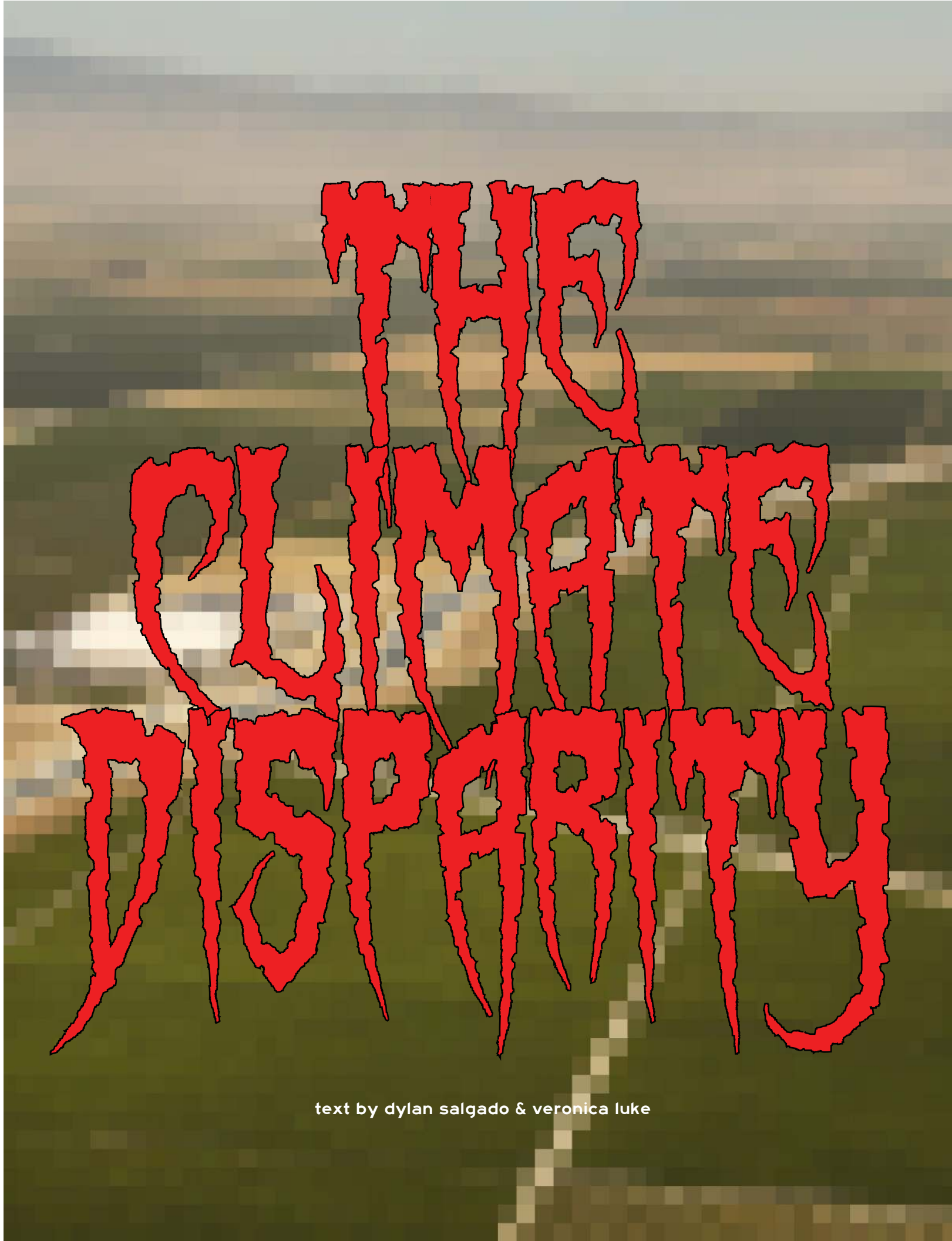
and the music world.

**SC: Yeah, it's universal. Any last comments?**

PV: I'm tickled. I appreciate the appreciation. I'm looking at releasing some vinyls, so keep an eye out for that.







text by dylan salgado & veronica luke

Often, I fight feelings of dejection. I am familiar with this malaise, creeping into the back of my head, having carved out its own place to rest. For many reasons, I know my peers have the same subconscious dread, a knowledge that all is not right in the world. As connected as the world is now, it is just as easy as it is to feel detached from everything as it is to feel overwhelmed by it all. One particular driver of this dread, which I see shaping the psyche of our generation, is climate anxiety. As the world turns, heats, and dies, endless patterns are altered as time seems to come to a tipping point. With each increase in intensity every fire season, each natural disaster, and each instagram infographic, we are becoming both eerily desensitized and disillusioned. We are being pulled in opposite directions, as the disparities in our material realities cause us to manage our constant worsening cognitive dissonance in the face of impending doom. Our promised future, a collective dream, is slipping out of our reach, and our climate anxiety transforms into climate grief. As we cope with a doom forecasted not by angered gods but by forsaken science, a more objective apocalypse, we reject our stolen future for an idyllic past. We've been sold out, our hopes sacrificed in the name of capital, fueling maniacs who want to colonize Mars instead of building a utopia on Earth. For much of the world now and for much of history still, a connection to the "natural" world has been a constant. Industrialization has wreaked havoc on our planets, our bodies, and our politics, but it has also freed many from grueling work as subsistence farmers. Now though, with our newfound freedom, we must come to grips with how this machine works. As climate change enters our modern lives, introducing an existential threat that we have actively created, ignored, or been paralyzed by, we must remember that it is with great privilege we watch the literal and metaphorical fires rather than be burnt by them.

As I woke-scold and doom post, I think it is more important to analyze the ways we cope with this dread than it is to wallow in it. Maybe then something can be learned, and maybe then something can be done, and only then can things get better. Living in what can technically be called the most connected time in human history, the range of perspectives available is wider than ever before. With this extended vision, offered by technology, we can see the absurdity of our current situation. As consistently spoiled and

immensely vile tech bros have a dick measuring contest in space, at the expense of vast others and their labor, we are left to handle a now almost certain apocalypse, one whose conclusion and validity is in part owed to our own advancement. Essentially, we are sitting in our graves with our colloquial dicks in our hands as we watch billionaires burn our future away. This thought is ridiculous, and not in the least bit comforting, and this is where our reaction comes into play. When faced with such absurd and imminent doom, something very hard to ignore at this point, what are we to do? Politically and actively, there are many things which can be done. But psychologically, what the fuck is going on? From my perspective, a relatively privileged yet still doomed one, I see coping mechanisms and age old class politics taking hold. As politicians actively ignore and contribute to the crisis, either at the behest of oil companies or for upholding dogmatic conservative optics, the public is reeling in ways we may not even be aware of. I see it in predatory instagram ads, in the vocabulary of my peers, in the overpriced grocery store in my neighborhood. We're greenwashing our future, or turning to an idyllic past, anything to avoid coming to terms with our future.

For centuries now, ownership and cultivation of land has been a flex (for lack of a better term) for the wealthy and powerful. Bountiful crops, large swathes of land, and even leaving fields open (lawns) to show that you could provide for yourself, all were signs of favor and fortune. Just as then, now the mantra "health is wealth" reigns true. As we come to grips with our untimely end, we obsess over preserving our health and what dignity our planet has left. Again, this is where the western view of the world is staunchly different from that of those less fortunate. Preservation of land, care for the natural world, sustainability, all of these things were not trends but literally done to sustain life. Now, we look back to these practices and long for a time where care was taken to preserve the land for the next generation. Many of my peers have turned to rural aesthetics, fetishizing a past they were never a part of, trying to change their present actions in hopes it'll save their future. Some have even gone to the extent of living and working on boutique farms, slang for beautiful and quaint agricultural establishments which seek to fulfill a niche both in our society as well as the market. Though well intentioned, I fear that many people will fall for

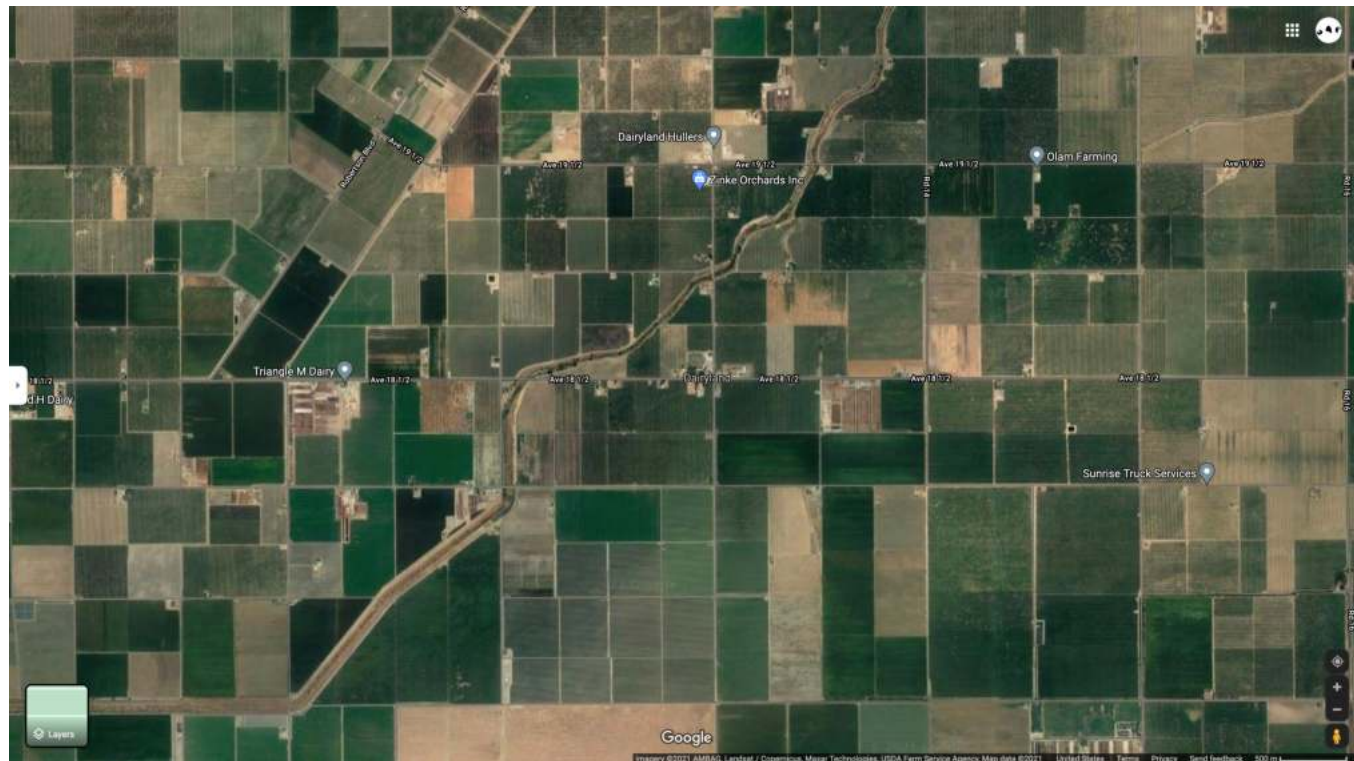


the aesthetic trappings of these experiences- as they yearn and try to fulfill this sustainable lifestyle, they don't realize that what they are reaching for is in itself unsustainable without further action. For example, there are the thousands of undocumented agricultural workers in America alone who risk their bodies consistently, struggling to make a living. These very same communities are those who are lost in the mix; as well off and disillusioned college students spend their summers living out their idealized part in the green revolution, those who consistently toil in the same system cannot afford the produce from these farms. The infrastructure, the support, the finances, they all simply do not exist for these

of middle class dreams, ecovillages which offer respite from the hustle of city life, but look just as Caucasian and detached as any other suburb. Decades of "sustainable" design, devolutions into smaller yet gross communities, and still no significant change back on the doomsday clock. The lackluster efforts of downsizing by a dwindling middle class to save themselves forgets to address the people who truly sustain their lifestyle and their planet. Too little too late, as the institutions which perpetuate ravenous and infinite growth remain unscathed.

I should stop now with the pessimism and reiterate this: there is nothing wrong with caring about the planet, and in fact many of these farms

they feel like it, and oftentimes struggle much harder for much less compensation. This obsession with recycling, house plants, farmer's markets, upcycling and sustainability is leaning much towards ideation than action, where these loose concepts are being sold back to us rather than being investigated at the root of the issue. Though jaded, I feel like I have fair reason to be, and we all do- so many people are fearful, trying to build a utopia out of the mess of a world we inherited, that we forget that many people still very much live in a dystopia. The history of agricultural labor and its ongoing consequences have left blood on the leaves, and we reap what we sow. Though well intentioned, I am concerned there may not be enough substance behind our current reaction to climate change and my generation's obsession with aesthetics over content. As with work wear, cottagecore, or whatever shit we make up next, there is a desire to have contact with our environment and our labor, *we want the appearance of being worn without the effort of wear.* The enjoyment of these aesthetics is not the issue, it is the lack of commitment to the histories which have informed them. I am grateful enough to be watching the world burn from a distance, but I am not dumb enough to believe those fires will be put out themselves. I am also not dumb enough to forget that someone, somewhere, started those metaphorical and literal fires. We cannot pretend any longer that recycling a bottle or buying only thrifted clothes will save us, and honestly our reaction is disrespectful to those with more to lose and less to give. I have hope in the future, not because of some fever dream that overpriced produce and recycling will restore my chances for a clean future for generations after me, but because I see the seeds of something already being sown. Generations before have fought for us, and we owe the same and more for those after us. A better world is possible, but a better world needs to be built.

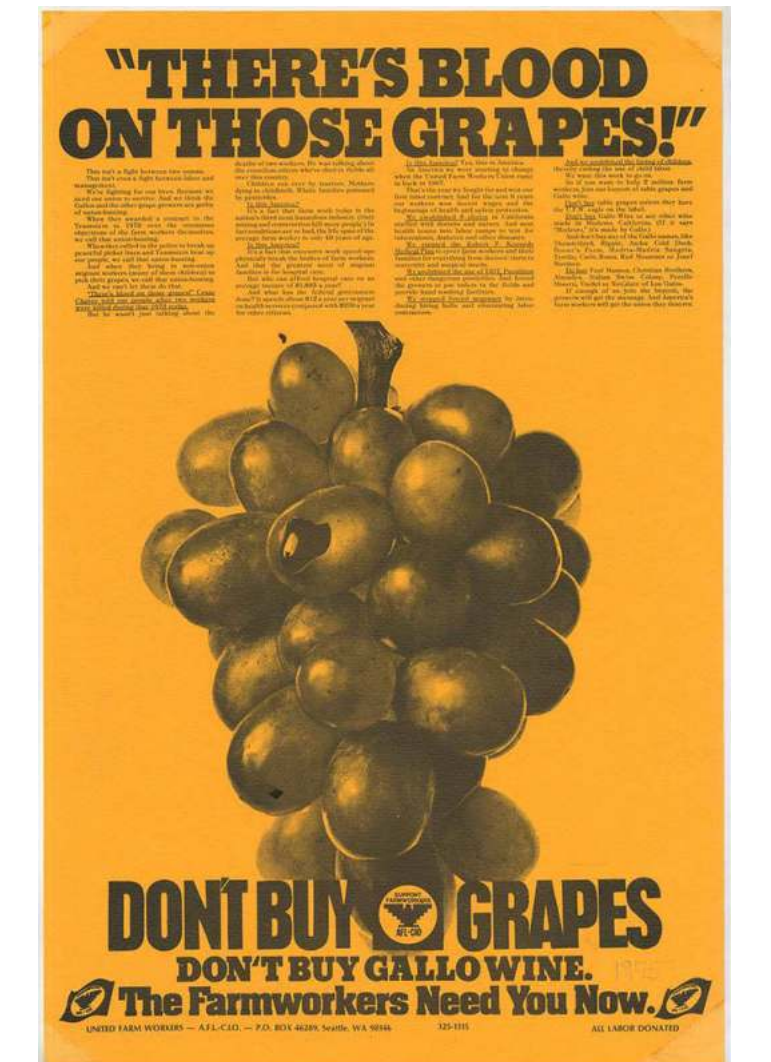
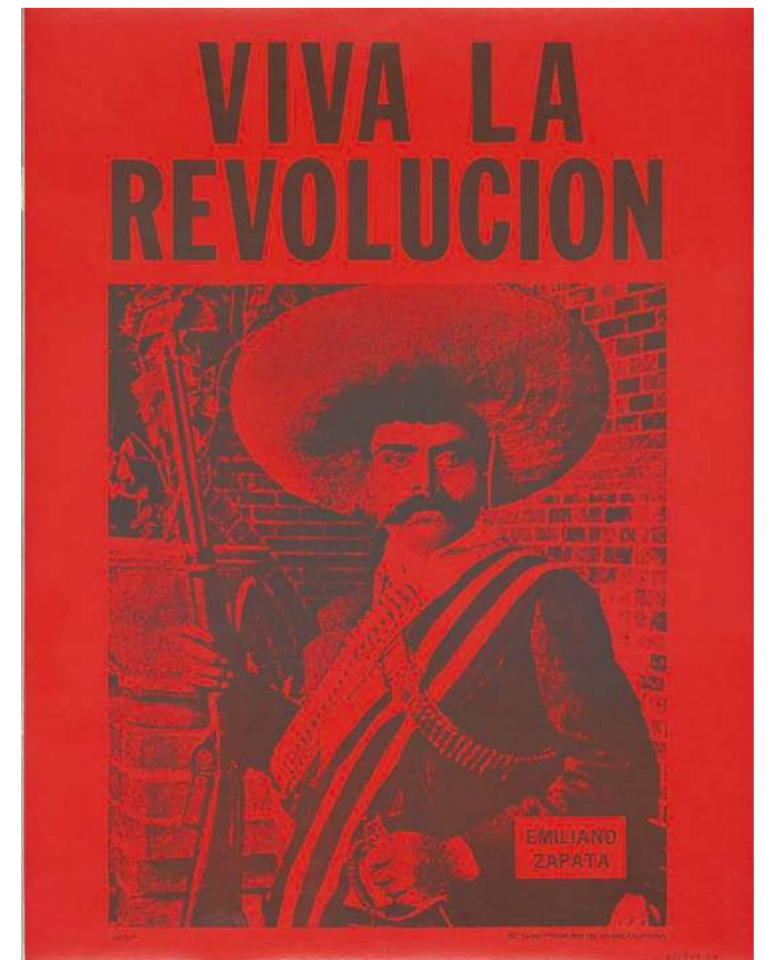


welcome to dairyland, california baby

people.

To this day, there remains a dichotomy between the working class and the American dream; a stark contrast between the aesthetic sensibilities of the rich and the grueling reality of the poor. We see history repeat itself, as United Farm Workers just this month march from Tulare county to Sacramento, through lush vineyards and expansive crops to seek counsel with Governor Newsom over their right to vote from home. Disfranchised, underpaid, and dispossessed, people have to walk through the very fields they toil on to reach a rich man living on a hill who controls their lives to a grim extent. It sounds damn near medieval. In parts of New York remain fragments

ARE very well thought out ecologically speaking. However, I believe the forest is lost for the trees when looking at this issue. What I see as the overarching theme is this: people have relied on subsistence and sustainable practices for so long, and to this day still do. The collective understanding of what climate change means for us, which is an end for us, is making people turn back to something almost anachronistic, and that is skewing our perspective towards the future. While those with the choice choose to toil to fulfill some kind of sensory deprivation, to relate to some natural order that they have been disconnected from for so long, many simply do not have that same luxury to just pick up and drop farming whenever







cartoons.  
guns.  
porn.  
as  
american  
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apple  
pie.

# ERIK FOSS

TEXT AND PHOTOGRAPHS BY MAX BURKEMAN



erik foss is a night creature. it's not the first time i've been to his studio, but it is my first when he's in his work mode, 6pm - 3am. his new studio located deep in tribeca is scattered with kitschy american pop culture, a whole lot of airbrush paint, and twisted representations of the looney toons characters he grew up loving. foss has been an artist in new york for the past 30 odd years, he's owned a bar, a gallery, and seems to know just about everyone and their mother. he's not an artist who wants the spotlight, in fact, he hates it; his work is what he wants to represent himself and his mindset.

**Max Burkeman:** So I'm guessing that you're a night person?

Erik Foss: Yes, definitely.

**MB:** What about night attracts you to it?

EF: Oh, that's easy. I had to work for a living before I was just selling art. And that was all night stuff because I grew up in Phoenix skateboarding. If anyone knows anything about Phoenix, it's really hot. So half the year, you either skate early in the morning or when the sun goes down, because it's just too hot. So that carried over when I started working in New York bars, I made most of my money at night and still had enough time and energy to make art. I choose to paint at night because I can be here [studio] earlier. I'll wake up and I'll do all that socializing with collectors during the day, and at nighttime, I'll do the painting.

**MB:** So you say you grew up in Arizona? How do you feel about it now? And is there anything that you miss about it?



EF: I was born in Illinois but grew up in Arizona. Just my mom really. There's a couple friends that are still there. It's nice in the wintertime. Arizona is kind of like any other small town, that's not a major city, it's a good place to grow up, it's a good place to grow old, it's not a good place to be in the middle. That's why we live in the cities.

**MB:** You said that it's a good place to grow up. What would you say defined or was a defining aspect of your childhood in Arizona?

EF: Discovering the community of skateboarding. That's where the music and the art came from. Skateboarding was always a bridge to other things. It was the introduction to culture.

**MB:** Do you think that has helped develop your style?

EF: Kind of, 100%. All the art that I was turned on to were on T-shirts and the bottom of skateboards. I taught myself how to draw by copying that, then eventually copy record covers and eventually, I found art books. I was more attracted to figurative art, and it all spurred from skateboarding, and then eventually underground music.

**MB:** You use a lot of cartoon characters in your work, especially Looney Tunes. What attracts you to them?

EF : The cartoon characters are the way I talk about America. It's all kind of a concept. I was kind of drawing and painting cartoons before any other contemporary artists I ever saw. I kind of thought that I had invented the wheel. I wasn't aware of artists like Joyce Pensato or Kenny Scharf. Right? In the 90's they just weren't on my radar. They weren't part of my community, until I met Carlo McCormick, who was an editor in New York. That's the person who showed me like, "Oh, you're not alone in this." There's other people that are using these images to talk about life.

EF: I would put cartoons right up there with guns, war, and pornography. I like to mix the three. You can see that as early as the work that I've done all the way back to high school. I was mixing the three because, for me, they were as American as apple pie. Like Mickey Mouse. It doesn't get more American than Mickey Mouse, right? So you put a gun in his hands and you put tits on him. That's the American flag.



**MB: How do you choose the next character that you're going to draw?**

EF: It's random. I try to abuse all of them equally.

**MB: As a child, what was your favorite toy?**

EF: Favorite toy? Well, I remember a stuffed koala bear that had real koala bear hair, which is kind of grotesque if you think about it now. Especially with me being vegan. But this is the 70's. My grandparents, who went to Australia, brought it back for me. That was the first doll that I coveted. I was always into Mickey Mouse and Pluto, anything that was Looney Tunes, or Walt Disney, I loved it. I loved all of it. And then eventually that evolved into GI Joe's and Transformers and He-Man. That was all my generation.

**MB: I was super into GI Joe!**

EF: Yeah, they're the fucking best.

EF: I loved toy guns. I was always fascinated by war, because my Dad was a marine. So he had his guns. He had his uniform. He had his medals. My grandfather was in World War Two. He drove a tank, he blew up Nazis. So I heard all those stories. Well, I heard the stories he told, there were so many more. Then I discovered skateboarding and that was it, no more toys.

**MB: So when did you start to realize that art was going to become your life and how did your parents react?**

EF: I told my mom when I was 12. She reminds me of this. I said "I'm going to move to New York and be an artist" And it was a real "Okay, whatever makes you happy". She was supportive but she was reluc-



tant. She would always compliment, but they were always kinda backhanded compliments, like "Oh, whatever makes you happy, honey. But, you would have made a great bus driver, like your grandfather." So, it was always that subtle reminder of like, "Yeah, great, whatever makes you happy, but you're probably going to be fucking poor the rest of your life". But, now that I'm buying her things, renovating her home and paying for certain things, she's like, "Whoa, you really did it!" She was more supportive than a lot of parents are, especially back then.

shit." He was not supportive at all, to the point where I couldn't even fuck with him after. The last time I talked to my father was in 1996 when I first moved to New York, and then at some point, I heard about him dying. I was like, "Yeah, whatever... yeah."

**MB: So when did you first move to New York?**

EF: I moved here on Halloween in 1996. Halloween's the best

**MB: What's up with Halloween?**

EF: I think it's obvious. It's the theatrics. You know? There's such a creative side to it. I was Where's Waldo. I was the dude from Powder. I was all sorts of crazy shit. It's fun. I still dress up on Halloween. I'm not a dude who goes out regularly, I've been sober for many years. The older I get, the less I want to go out, but I go out on Halloween. You can find me marching in the Halloween Day Parade. I go to Halloween parties. I fucking love Halloween. My second favorite day is the Fourth of July simply because you get to blow shit up.

**MB: What's your opinion on the city now compared to then? Especially in the art community?**

EF: I mean most artists that live in New York probably have some help from family. When you figure that out, it's a bitter pill to swallow. It's very rare that I meet people that have similar stories to mine. You need space, you need supplies, you need money. When I moved here, you could actually get a bartending job, and make \$600 in one night without being taxed on it, it was all cash. Now, if you make that kind of money behind the bar, you have to give 30% immediately, and then your tips can be taxed. It's very different now.

**MB: So it seems like it's a much harder environment to deal with now, but there are a lot of people who already have the financial stability to do so.**

EF: Oh, 100%. Yeah, absolutely. I mean, this is Manhattan, the island of trust funds. It's funny, I will meet collectors for the first time in person, and they'll be like, "You're a lot older than we thought." They're used to buying art from super young artists. When I moved to New York, I was in my early 20's and the only artists selling work and having careers were aged 50 and above. It was a joke.

EF: I chose to stay in Manhattan. I kind of still think it's important to be here. I don't know, I'm just kind of institutionalized. Like, I'm kind of afraid to leave, to be honest. Institutionalized but in a good way.

**MB: Best neighborhood in the city?**

EF: Where I've always been: Downtown. Where else would you go? Where else would you want to be? I've lived in the East Village and the Lower East Side because I had to be close to my nightclub and my old gallery. That went away in 2016. It was already completely gentrified at that point. I was living across the street from that luxury condo where the tech bro got hacked up by his assistant. Remember that? Yeah, my bedroom window looked into his apartment. It was awful. I mean, I haven't heard of anyone being hacked up. Ever. I read about it happening in the 80's, but not like this. So, that neighborhood just got too fucking weird man. It started fucking with my head. I was going to find an apartment in Chinatown. Very, very hard to find apartments in Chinatown up until now because they didn't like renting to white

boys. They want to keep it to themselves, because we fucking ruin everything and I don't blame 'em. But when they met me, it was the owner's son, who was a cool kid, and he was wearing a Supreme shirt. I was like, "I'm making a T-shirt for Supreme right now." He was like, "No shit, dude! I love Supreme." I told the landlord, "Listen, man, I'm doing very well right now. I've got three years worth of rent saved. I just want an apartment to live on my own. No one fucks with me. I'm sober. I'm quiet. Don't even smoke cigarettes. I'm clean. I'm never late on my rent. I just want to be left alone." So, eventually I got it and that's where I'm living now.

**MB: So, you have a new photo book coming out?**

EF: Well, no, it's actually a collection of all the photos I took, all the art that I made, all the screen grabs I took from the ridiculous headlines on the news, and all the cell phone



drawings that I did during 2020.

**MB: Ah, so it's a book that represents you. It's a little of everything.**

EF: Yeah, it's just called "2020 A







Year in Pictures”.

**MB: Where did the snakes in your artwork come from?**

EF: I created the snake during lockdown. I've always been drawn specifically to King Cobras just because they're the most fascinating, interesting thing. It's like the octopus out of all the creatures under the sea. It's so smart, it's so unique, it's so beautiful. I also think it's a part of pop culture, that sort of fringe white trash, whatever word you want to use, and how I grew up. It's skateboarding, punk rock, big county fairs, parking lots, and mall culture. All of it has to do with that.

**MB: You're an artist that has definitely undertaken lots of mediums, now doing sculpture and collage. How has the transition been between these? Are there any certain mediums that feel like you've really locked into creatively more than others?**

EF: I'm technically almost a middle-aged man, 50, if I lived to 100. I've got another at least 20 to 30 more years of making this shit. So, I'm sure I'm going to get better at it... or worse. Maybe at some point, I leave all the illustrative figurative work behind and I'm just focusing on big sloppy paintings, which are kind of the jazz of art, it's the most freeing and most fun. When I'm doing more of the technical stuff where there's a lot more room for error, it's a little stressful. If you're doing abstract work and you make a mistake, no one knows.

EF: As far as varying mediums, I think I try different ones because I see other people doing them. I kind of get FOMO, right, where you're sort of like, “Oh man, I want to do something like that”. I can't wait till I can have enough space to get a

studio setup that's got like, a whole compound. I love the idea of having a whole area where I can develop my ideas. Fill a section where I can make pots, or clay sculptures with the big kiln, yanno? A facility for my brain to really have freedom, that would be awesome. I mean, to sit around and just make abstract paintings for the rest of my life, I'd kill myself. I would be bored. I would be so bored. I love exploring every medium, it's the best way to keep active as an artist.

**MB: Totally, can't keep it the same. What's your favorite movie by the way?**

EF: The first Alien movie, or Close Encounters, because Close Encounters is supposedly a reenactment of real events from start to finish. Yeah, there's the dude, Allen Hynek, who was the scientist that was hired by the US Air Force to study unidentified flying objects and phenomena in the United States in the 1950's, or maybe the 60's. It was called Project Bluebook. There's a TV show on cable. If you have not seen the series,



there are two seasons, you need to watch this shit. So yeah, I kind of believe in the little green creatures and the different government projects.

**MB: You said that you can draw fine art. Were you professionally trained? What's your opinion on art school?**

EF: I was from a place where art school was not physically possible when you grew up with the financial restrictions I had, unless you are so academically advanced, that you could choose to go to any school. Most artists really aren't advanced like that. I was actually accepted to go to Cooper Union. My teacher made that happen in high school, and I was just too poor to go, even to visit New York. I was barely making ends meet. I'll put it this way: I was living at home. My mom was barely making ends meet, raising two boys in a row. So, for me to fly to New York to meet with this school was completely out of the possibility.

EF: I went to a community college. I

had a horrible experience there with a teacher who was a sexual predator who was preying on the young girls in my class, and I got the fuck out of there. I'm like, “This is not for me. I'm being taught by these bittered failed artists who are not helping me get to where I want to get”, which was New York. So, I worked my ass off and I saved money. I did as much as I could do, then I moved to New York. How do I feel about art school? If you have the funds? If you have the means? If you have the interest? Yeah, that's great. I mean, I look at it as a vacation with art supplies. I wanted to go to art school, I was jealous. You'd sit around and like make art and hang out with a bunch of artists and do drugs and have sex with all these really cool kids. Sounds awesome.

**MB: Often artists have a certain type of clientele. I know your stuff gets bought by all walks of life. Why do you think that is particular for you?**

EF: Because of how I was raised. I do not look down on young working-class collectors. Due to the internet, artists now have the choice to communicate. I could choose to work with a gallery and never speak to collectors. I choose to talk to the collectors because I'm actually interested in meeting the people that are buying my work. I like to make connections like that. I want to know where this thing that I spent hours of my life on is going to live. I just want to know that the people I'm selling my work to aren't gun runners and pedophiles, yanno?

**MB: I'm sure everybody's on your ass trying to talk about this, but I want to hear about your experience collabing with Supreme.**

EF: Fucking terrible! No, just kidding. They were great. My friend

Leo Fitzpatrick, who was in the movie Kids and who DJ'd at my bar for a decade, is someone I've been close friends with since the 90's and is an art director for them. One day he approached me and asked me if I wanted to put some of my art on a T-shirt. I was like, “Holy fuck, I just won the lottery.” Because they have worked with the biggest artists in the world. Right?

**MB: Is this something that you ever thought could ever be on your horizon?**

EF: Once I saw Raymond Pettibon and then Mark Gonzales and all my heroes do it, I was like “Oh man, that'd be fucking cool”. So, he asked me and immediately I was so stoked, like, “This is going to be so good in so many ways.”

**MB: How do you feel about your artwork becoming a marketable thing? Could you see yourself working with other brands?**

EF: Well, actually I had already worked with brands. Yeah, my first commercial job was redrawing Puff the Magic Dragon for an art director who was working with, well, whoever owns Puff the Magic Dragon. I think it's Walt Disney. The drawings were stolen by another art director. I redrew the dragon like 10 times. Got paid \$2,500 bucks which paid for me and my girlfriend's first trip to Europe in the 90's. What I was told by the dude, and this might not be true, I have no idea, was that those drawings were stolen and then turned into Dragon Tales. So, that cartoon on FOX, that's my dragon. I still have the drawings, although I haven't seen them in years. The first time I saw that fucking dragon, I was like dude, that's my fucking dragon. I made him short and chunky, kind of like how I do my snake. It was like early 90's hip hop, everything was chunky

and fat, just like the shoes and shit.

EF: I realized corporate America is not for me. I can't stomach the idea of creating something and someone



making millions of dollars off of it. Now, I'm going to do a whole season of Deathwish Skateboards. I'm friends with Eric Ellington as well.

**MB: Oh, that dudes the best!**

EF: Eric Ellington was an Arizona guy. Eric Ellington, not only married my dear friend Amy Gunther, who owns KCDC skateboards in Brooklyn, but he also was the last person I talked to before I boarded the plane to move to New York. I was buying a Thrasher in a grocery store. He was standing right next to me buying the same Thrasher. We were both flipping through it. I'm like, “I'm moving to New York. Tonight.” He's like, “Fucking awesome, man. Good luck.” Fast forward 26 years later, our paths crossed again and he asked me to do a season of skateboards for Deathwish.

EF: I told myself I should always try everything first, as long as it's not going to ruin my career, or hurt anyone or myself. Do I want to be the skateboard artist? No. Do I want my artwork on coffee mugs? Not necessarily, but you know, down the road, it would be kind of fun to have a snake



on a coffee mug that I can look at in the cupboard.

**MB: When was the last time you rode a board? How'd it go?**

EF: Oh, I think the last time I rode, I literally just rode my board from Houston Street to Tompkins Square Park. I didn't fall. I was skating on the basketball court. I will doing little pop shove it and 180's, ollies you know. I didn't really hit any ramps or rails. So it wasn't crazy and that was maybe years ago. I'm in the process of getting stem cell treatment for my knees. The only reason I stopped skating is because my knees were so fucked up. I was terrified. So if this stem cell shit works and if I feel the pain goes away, and my knees are completely regenerated, I'm probably gonna start skating again. I miss it. Skateboarding is fucking awesome exercise and I got that skatepark half a block from my house, so it would be crazy not to roll around. I don't have to go nuts. I'm too old for that shit. I was never that good of a skater anyways. I think seven stairs was the biggest set of stairs I ever ollied down. I just wasn't built for it. I was so skinny. When tall guys like me fall it's different than a skater that's five foot six. It's fucking brutal. We're breaking bones like it's nothing. I broke seven bones skating and I'm paying for it. Once I get the knees done, I'm going for the shoulder and neck.

**MB: So you mentioned the bar that you owned, Lit Lounge, along with FUSE the gallery that was connected to it. You have made it a point to have people and art there be as genuine as possible. Could you see yourself doing anything similar again? Or is it just too much of a pain in the ass?**

EF: I mean, it was. I guess you know, think of it like you climb Mount Ev-

erest, and you get to the top. What else is after that? Going to the moon? You know? I think there are other things I could do. I would curate a museum show. It was great, but I don't think I could do it again. But I will say nightlife did give me a very special unique excitement. It checked a thing off my bucket list. To own a gallery with a bar, it was a miracle, the fact no one died in that bar? A miracle. The fact no one sued me and took everything? A miracle. The fact I didn't go to jail? To not have a prison record? A miracle. I mean it's mere proof of a higher power, the fact that I'm sitting in front of you alive. So yeah don't think I could do it again.

**MB: How do you feel about social media in relation to art, specifically Instagram? I know you've really been using it. Do you feel like the social element almost takes us away from the genuineness of art because it's so easy to share?**

EF: I think it's amazing. I'm blasting my artwork everyday. And once they introduced stories, it was even better, because younger people already have extreme ADD due to computers. You add stories you don't even have to read. You're basically just watching videos. And we're all naturally voyeurs. It's like driving down the highway and seeing a big car crash, you're gonna stop and look, right? Social media is a tool, especially for artists. I don't think that's what they invented it for. I think there's probably more nefarious reasons why they invited social media, but I have benefited greatly from it. There are rules to the game: 1. Don't post on Sundays. 2. Don't get too personal. 3. Don't attack people. 4. Don't be an asshole. 5. Be appreciative of everyone who gives you attention. 6. Don't buy followers because then people will eventually find out. 7. Don't do too many selfies because who wants

to look at a middle aged white man on the internet. I certainly don't.

EF: I treat it with great respect. I learned how to make a living from it, you know? I learned how to respond to people, to get to know them, sell them a product and deliver that product and do it in honesty. In turn your reputation then therefore spreads, right? It's like that movie Avatar with the blue people. All the trees talk to each other. That's the internet, they're all communicating. All of a sudden, one collector tells his friend who's a collector, that friend tells his friend and then those friends. Instagram lets me have collectors in every major continent in the world. I just sold a piece to a guy somewhere in Malaysia. I hope to go someday, but most likely, I'm not going to go to every continent in every major city in the world. But you know what? My artworks are gonna live in them. That's fucking cool, though. That's so fucking cool. I'm kinda waiting for the day where no one is on Instagram anymore, or they announce it's like 50 bucks a month or whatever. I honestly can't believe it's been going this long and allowing people like myself to make a living through it. It allowed people like myself who grew up with nothing in the middle of nowhere to forge a living in the most expensive city in the world doing what I love to do. That's the beauty of it. I've tried to convince so many of my older friends that they gotta use it. Not socially but as a tool. It's so powerful. I mean the second I got a computer I started using Friendster which I think was like 2002.

**MB: As an artist that has been working passionately for so long, do you feel that age has granted you wisdom or was youth where you really developed?**

EF: Sure. I mean, that's the beauty of being an artist. The older you

get the better your art gets. It's collecting and telling stories in your work, whether it's literal, or abstracted. Practice makes perfect. A fine wine. You know, the older it gets, the better it is. There is a shelf life, because half of it is the way you look. Banksy is a great example. No one knows who is or what he looks like, so who cares. He's one of the highest selling artists alive, right? It's a beautiful thing. You know, I mean that's why when I see a kid who is 23 and they're from Harvard or Yale, and boom, they're in the Whitney Biennial. Come on, what the fuck do you have to make art about? My childhood was heavy. It was beaten into me, you know? Now, does good art have to come from trauma? No, not necessarily. There's good art that comes from just straight up geniuses being fucking geniusus, you know? So, yeah, the older you get the better it's gonna get. The hardest part is not turning into a bitter, jaded, asshole. I try to keep it light. Just be appreciative and try to keep it as humble as

possible. The more success, the bigger and bigger heads are gonna get. I get to do it now for a living and, fuck, thank God. Hopefully I get to live long enough to really enjoy it. Also for my friends around me, the people who have supported me, my family and my closest friends, I want them to prosper from it as well.

**MB: Amazing. That's a wrap.**

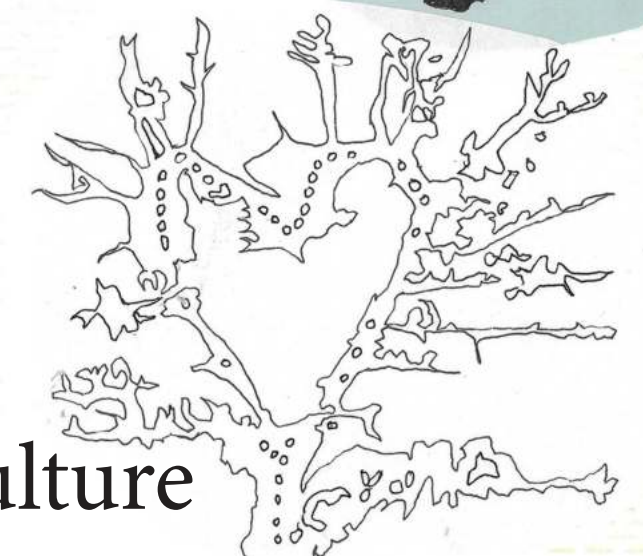
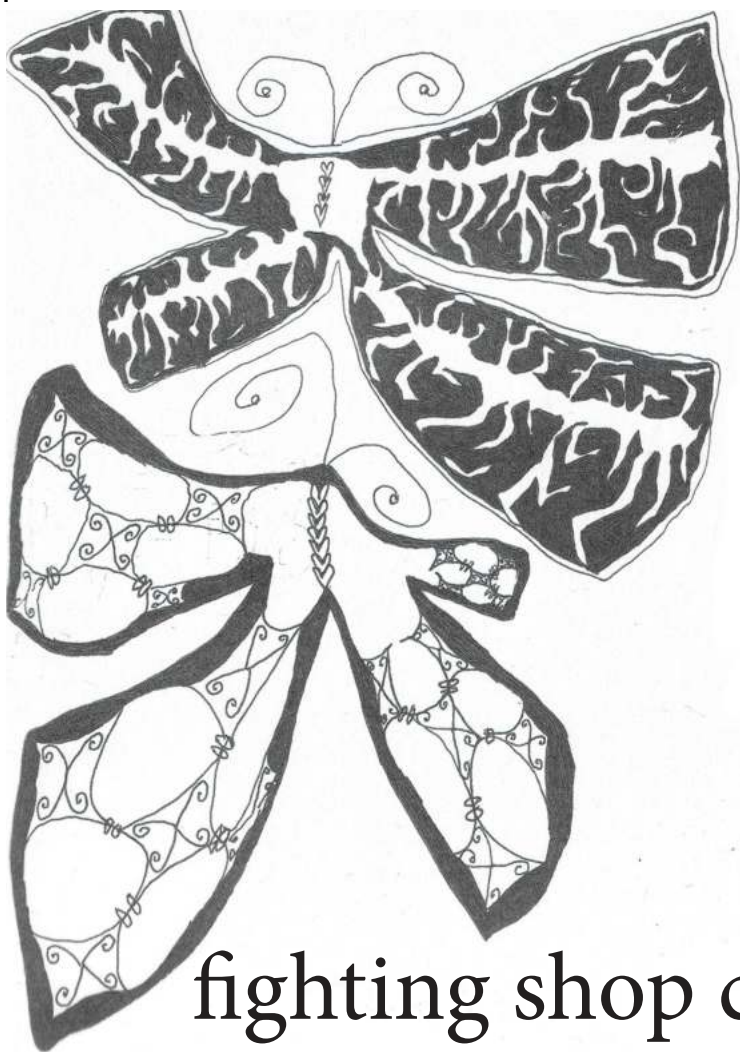
EF: Sweet, How long was that?

**MB: Hour thirteen.**

EF: Damn, I can talk man.







# fighting shop culture

text by sally pfeiffer  
illustrations by sally pfeiffer (left pages)  
illustrations by eve van rens (right pages)

At last, we have entered an era where physical expression is finally welcomed, specifically regarding body art, including tattooing and piercing. However, with every surge in progression, comes its crash under the reins of capitalism. Tattooing for one, has finally started to turn the corner of social acceptance; to a degree where the aesthetic of individuality is actually desired. In fact, Harvard Business Review even published an article stating a study showed that men with tattoos were slightly more likely to have a job opposed to men without. Yet given all this, American culture is right on cue with the development of the branding of something as individual as body art. Tattooing has become a victim to this cycle, with the growth of its commercialization and the infiltration of "shop culture."

To understand the supremacy of shop culture, it is important to acknowledge the history of tattooing within America. The growth of tattooing in the U.S. began between the 1940's-1960's, a craft inspired solely

by indigenous cultures as markings of religion, class, and the ceremonial descending of roles. Around this time, in port central towns, non-indigenous practices of tattooing began to increase with clients such as sailors, circus travelers, and criminals. It remained a very hostile community, gate-keeping the practice, until a rise in the late 1960's-1980's, where the style became very European; inkings would be of random photos, objects, and portraiture. While the general public eye has finally crossed the bridge of acceptance, the past of tattooing in America haunts the industry today. Many shops, specifically specializing in the American Traditional style, have held onto the exclusive attitude with a lack of recognition for the undeniable cultural influence.

Speaking from my own experience in the "tattoo world", I have only had uncomfortable ex-



periences in conventional parlors. I will admit I have always had a large bias when it comes to shops, where I much prefer the support of independent and self-taught artists. However, within the time that I have spent in professional shops, I have felt a very elitist energy and a presence of god-like egos from the artists. There feels to be an obsessive effort of the preservation of masculinity within tattooing, with a disregard to the physical pain and discomfort a session can induce on a client. There is an attitude that is so weighted it begins to feel tangible, that there is only one correct approach to tattooing. This "correct" approach, leads to a supremacy in tattoo styles, that shops are desperate to preserve to remain on top financially. Referring especially to male dominated tattoo environments with American traditional designs, there is the idea that the only tattoos to be considered credible, are achieved by a person of a highly technical background. This excludes many people from joining the community of licensed tattooing, and permits an unpleasant experience for clients.

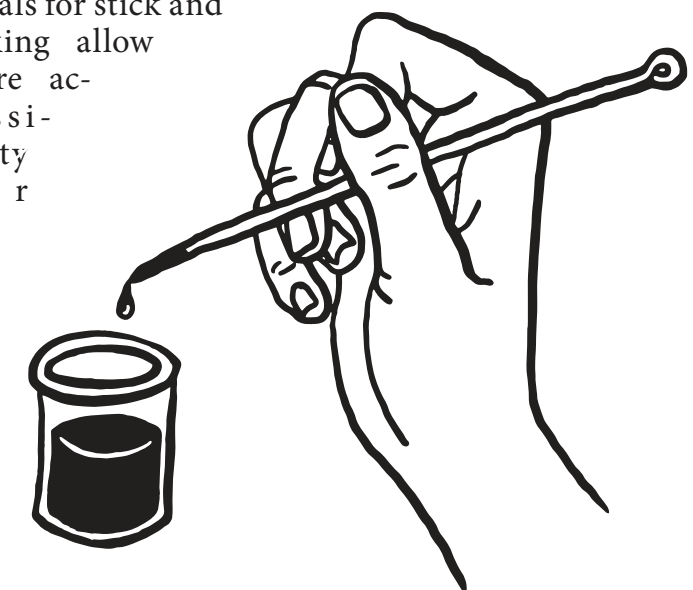
I have had artists at these style shops make passive comments about my stick and pokes, and ignorant style pieces, while trying to prod a ridiculous minimum. Tattooing can be an abrasive and intimidating world to jump into, thus it is the responsibility of the artist to maximize your comfortability. Generally speaking, the tattoo shop culture in America works with a financial objective, rather than prioritizing the clients' ease.

While not everyone has the same ideals regarding the sentiment of tattooing, there is a light at the end of the tunnel for those valuing a more sacred experience. Shops in concentrated tattoo cities such as Richmond, Austin, Portland, San Diego, and NYC, that have been popularized in receiving ample foot traffic, have a stamp-type approach that strips the experience of its intimacy. The new influx of DIY independent artists making waves on Ins-

tagram, has restored the intimacy between the exchange. Regarding hand poking specifically, many of these artists have revived the roots of tattooing, embracing it as a tedious and time intensive practice. Solely the dedication hand poking requires, weeds out the space for those who truly respect the properties of the practice. It is equally exciting to see such an approach gaining support, so much so that more independent shops have taken on artists who strictly stick and poke. Furthermore, many of these artists have created policies where they will not repeat flash; so every design is one of a kind, completely personalized for your body.

The DIY tattoo community is working to preserve the passion of body decor, with care and a drive for further connecting one to their own body. This anti-traditional attitude has been adapted by many independent artists, and has offered a more genuine involvement to your modification experience.

I find it important to further address hand poking, aligning with its ancient origins, it has become a loved process in the realm of modern independent artists for many reasons. For starters, the supplies required for successful hand poke tattoos cost immensely less than those of a professional machine; a quality coil machine can cost an upwards of \$500. The materials for stick and poking allow more accessibility for





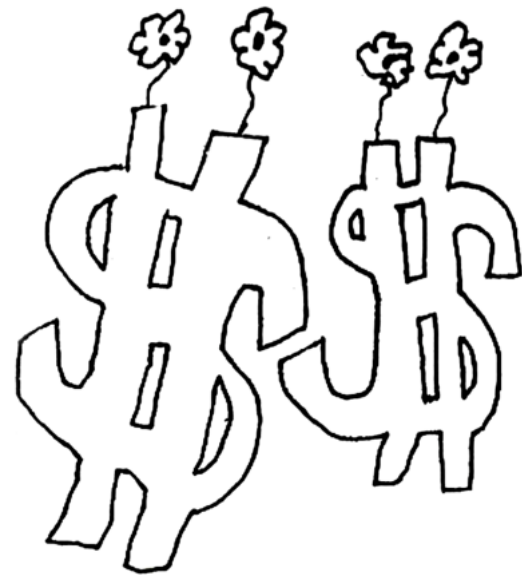


artists entering the DIY, self taught world. On top of the cost efficiency, I have found there is a more tender transaction between the needle and the skin. The sound coming from the single needle plucking is less harsh than the zing of a vibrating machine; making the receiving experience less daunting regardless of experience with being tattooed. Many people gravitate towards hand poking, for it is much gentler on the skin, including throughout the healing process. Stick and pokes tend to scab more mildly, along with less itchiness and irritation. Acknowledging this as a personal preference, hand pokes have an unreplicable delicacy to the way they become part of the skin. It is a form where you can see the methodology and process of the piece, a style that is impossible to mimic with a machine.

From my own experience, as well as speaking to other fellow hand poke artists, this technique enables a certain extent of control. Every poke into the skin has its own intention, marrying together to create a larger body of work. For artists new to tattooing, hand poking is a wonderful introduction, for this practice presents itself as much more forgiving. It is easier to correct little mistakes. For artists who chose to stick with hand poking, like myself, the option of said control creates a new level of precision. The added time it takes to accomplish the precision of every individual dot uniting into linework grants the artist more time with the client, often contributing to greater personability.

Finally, unlike the parlor industry, the DIY community is actively working to build a stronger platform for POC and queer artists, whose work is often trampled over by the field's white male domination. Social media has been a very helpful platform to promote these

artists, and give them the rightful recognition. While there tends to be some tension, as shop culture frowns upon this community because of the nontraditional training; the efforts of inclusivity and client safety/comfortability are absolutely unmatched. This is just the beginning, a rise and rebirth of the practices' origin and holiness. Tattooing should be an inclusive experience for everyone, and the DIY community is fighting against the abrasive prevalence in shops. There is now a space where there is true value in the craft, led by those who take care in the interconnectedness of the body and art.



*Below is a list of some notable hand poke artists active on Instagram to keep an eye out for, helping to run the DIY tattoo community.*

- @greta.berckmueller (Brooklyn, NYC)
- @spiral.mountain (Brooklyn, NYC)
- @wr4th.co (Brooklyn, NYC)
- @flowerpunk666 (Brooklyn, NYC)
- @hidden\_object\_\_ (Brooklyn, NYC)
- @iwilltellanything (Queens, NYC)
- @mommygfwithbiggiemilky (NYC)
- @coolfriendtattoos.png (NYC)
- @voicesinmyhead\_\_ (NYC)
- @stabs\_bylili (NYC)
- @jonah\_porter (NYC)
- @zoe\_\_noarms (NYC)
- @drivelikeyourkids (Baltimore, MD)
- @\_\_mediatrix (Baltimore, MD)
- @customcharacter\_ (Richmond, VA)
- @rust\_ganged (Richmond, VA)
- @ovunk (Richmond, VA)
- @from\_me\_2\_u\_4ever (Chicago, IL)
- @soft\_coder (Chicago, IL)
- @cavedrawing (Tusla, OK)
- @\_warmearthword\_ (Asheville, NC)
- @sacredunruly (Durham, NC)
- @restraint.release (Los Angeles, CA)
- @faggy\_tats (San Francisco, CA)





# MAD LIBS™

## A NIGHT OUT. PT 1

Its Friday night and you and \_\_\_\_\_ are going out.

PERSON

You start off with a pregame at their apartment in \_\_\_\_\_, but the only

PLACE

chaser they've got for the \_\_\_\_\_ that you've brought is \_\_\_\_\_.

TYPE OF ALCH

TYPE OF LIQUID

You decide to down a couple shots with it and feel you're ready to start heading

to the \_\_\_\_\_ function. You take the subway down to the bar called the

TYPE OF MUSIC

\_\_\_\_\_. You stop at a bodega to sneak in some tall boys and

ADJECTIVE

NOUN

pet the \_\_\_\_\_ deli cat. You walk \_\_\_\_\_ blocks in the cold before

ADJECTIVE

NUMBER

arriving to the bar. Security asks for your ID which you hand him, it says your

NUMBER

like old \_\_\_\_\_. While dancing you spot a cute blonde and they come

TYPE OF LIQUID

over to you. They grind their \_\_\_\_\_ on your \_\_\_\_\_. They lead you

PART OF BODY

PART OF BODY

to the bathroom where you both start \_\_\_\_\_. Its hot, but the \_\_\_\_\_

VERB

TYPE OF LIQUID

in the toilet turns you off. They suggest you go back to their apartment but

your friend is about to leave with a strange \_\_\_\_\_ man! Time to make a

EUROPEAN COUNTRY

choice...

From SAP MAGAZINE. A Night Out, Part 1 by Bob-E 2021

We asked everyone involved in this issue to provide 1. Their favorite contemporary album at the moment and 2. Their favorite "oldie" whatever that means to them.

These are their picks

<p>Dijon - Absolutely (2021)</p> 	<p>HIM - Razorblade Romance (1999)</p> 	<p>Alice Coltrane - Journey In Satchidananda (1971)</p> 	<p>Nora Brown - Cinnamon Tree (2019)</p> 
<p>Death Grips - The Money Store (2012)</p> 	<p>"Anything by Miles Davis"</p>	<p>Arthur Russell - World of Echo (1986)</p> 	<p>Okay Kaya - The Incompatible (2021)</p> 
<p>t.A.T.u. - 200 km/h in the Wrong Lane (2002)</p> 	<p>Kraftwerk - The Man Machine (1978)</p> 	<p>Arthur Russell - Another Thought (1994)</p> 	<p>Wet - Letter Blue (2021)</p> 
<p>Waka Flocka Flame - Du Flocka Rant 2 (2018)</p> 	<p>Agent Orange - Living in Darkness (1989)</p> 	<p>Brainbombs - Fucking Mess (2008)</p> 	<p>Kim Gordon - No Home Record (2019)</p> 
<p>No Party for Cao Dong - The Servile (2016)</p> 	<p>Neil Young - After the Gold Rush (1970)</p> 	<p>Spiritualized - Royal Albert Hall October 10 (1997)</p> 	<p>HTRK - Psychic 9-5 Club (2014)</p> 
<p>@ - Mind Palace Music (2021)</p> 	<p>Dahlia Seed - Survived By (1995)</p> 	<p>Cocteau Twins/Harold Budd - The Moon and the Melodies (1986)</p> 	<p>Arca - Kick I (2020)</p> 

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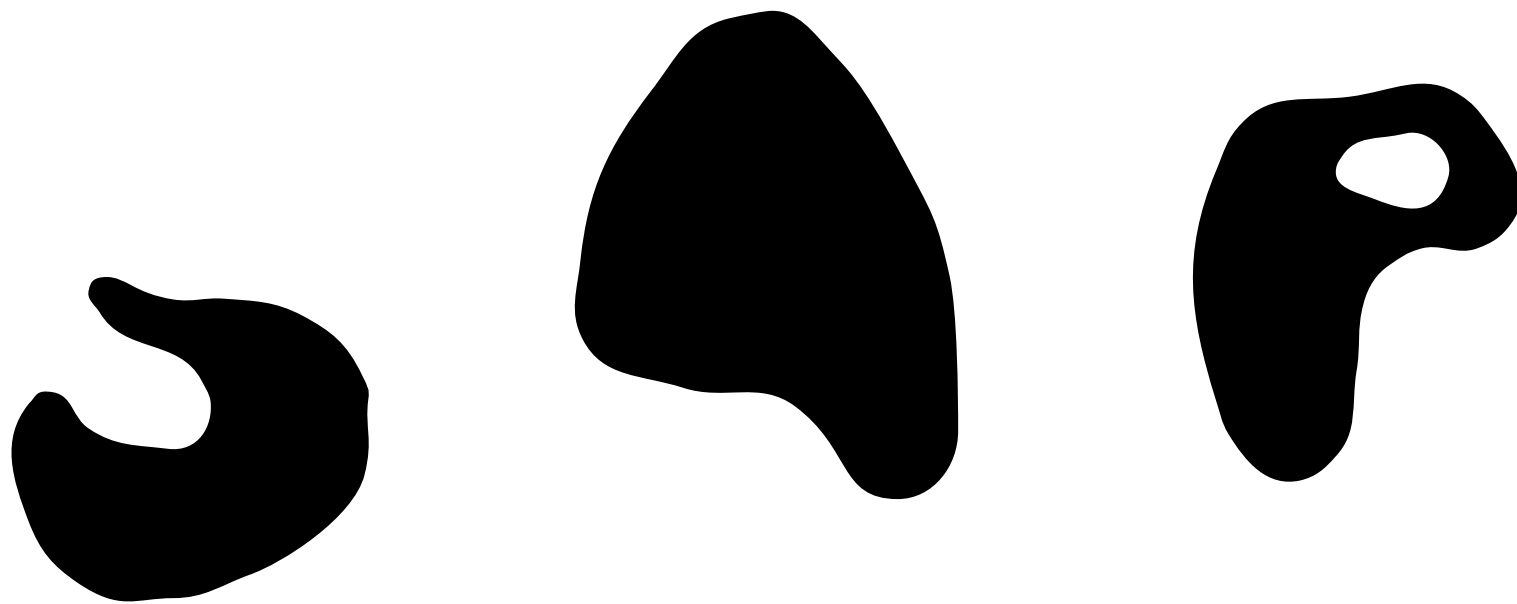
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