

WIRED SHOW

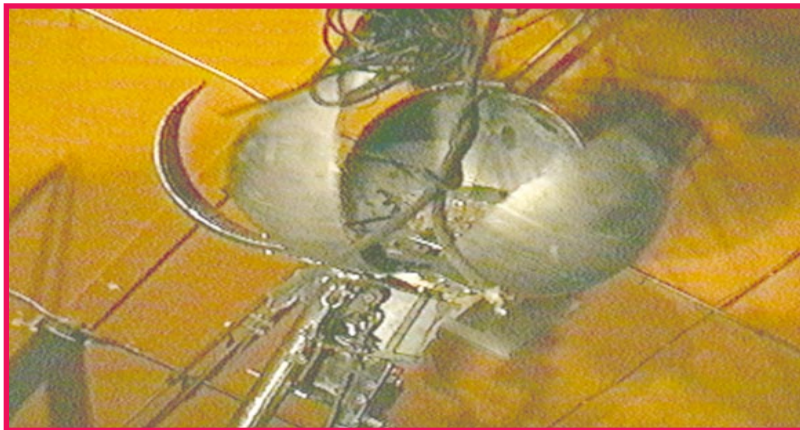


Earlier that month, on Jan. 9th, SRL staged a small indoor event in SF which was sponsored by Wired Magazine. It was held in conjunction with their Macworld party and took place in the Red Room at the Sound Factory.

An assortment of stationary devices, such as the Finger, with its spinning-split titanium sphere, the Air Launcher, Christians pneumatic Claw, People Hater's Dual Picture Slamming Machines, etc. assaulted each other and whomever in the audience cared (or dared) to venture into the bulletproof plastic-covered parlor room. On the floor, a Swarmer with a spinning mummified dog head paraded about,



as a mechanized survivalist hermit occasionally burst from his shack and sprayed the room with automatic gun fire, responding violently to disturbances such as the Rail Gun which showered his abode with molten metal. Greg Leyh operated his electrostatic discharge machine, to the annoyance of much of the viewing public, and the Spinner bellowed from various points around the basement. Eventually, the police arrived and threatened to arrest Kevin Binkert and Mark Pauline if the dread noise making device was not turned off. In the end, the parlor room was shattered and a propane fire was narrowly averted during the operation of the Jet Car. The action was broadcast live over via ISDN to an Mbone connection and onto the internet, thanks to Eric Paulos. Due to his tireless efforts, several hundred users were able to view the event remotely.



SRL "CRIME WAVE" SHOW

On November 28th, SRL staged the "Crime Wave" show in a lot at 500 Beale St. in San Francisco. In order to avoid regulatory interference, this show was discreetly promoted. No information regarding the location of the event was given to the public or even to most SRL members until 24 hours prior to show time. Notification was either via the SRL internet site at www.srl.org or by voice mail. Even so, approximately 2500 people showed up for SRL's first event in SF in over a year. And what an event it was, staged under the balconies of some of SF's finest condominiums, adjacent to the Bay bridge, the setting was spectacular. The props used in the show were based on images of crime culled from the popular imagination. The centerpiece of the show was a huge hydraulically activated victim figure, bound and gagged, and writhing helplessly as the chaos surrounding it was played out. A triad of ridiculous, life size animatronic criminal figures moved on a track around a revolving-

