





AXIOMS

FASHION

IMPACT

MESSAGE
ets.



GIULIANOT:
BLUE-BALLING THE FIRST AMENDMENT
One man's tales of bureaucratic cock-blocking



ALPANA BAWA:
SPRING'S NEW WINGS
Style swami refreshes SoHo palette



KEIVA LOGAN:
WINTER'S SOULSTRESS
Sonic storyteller in her own words

arts circuit



CONFESSIONS
OF A PLEASURE BROKER
Recovering lust junkie waxes poetic



STATEMENT
Runways & catwalks



COLDCUTS
Sounds around town: dj's
monthly top ten picks

your screen size to 1024x768 pixels if possible (at least 800x600). 3)Please have Java activated on your browser. 4)Get and install the FLASH plug-in from Macromedia. 5)Put your ears on! 6) You can navigate to a different section at any time by rolling your mouse pointer over the barcod



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FASHION

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INTERVIEWS



ALPANA BAWA:
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KEIVA LOGAN:
WINTER'S SOULSTRESS
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JAMES DE LA VEGA:
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Streetscape artist's gospel according to James



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CAROLYN NEFF:
NEFFERVESCE
Soap star comes clean

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THE WALL STREET JOURNAL.
Thursday, June 24, 1999

Bikini

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IMNYC welcomes you to a new state of mind.



1999 has arrived, and with it grows a need for media to engage the senses in ways never before experienced. To satisfy this thirst, IMNYC is pleased to introduce this electronic magazine for the digitally aware and culturally connected. Each month, **imnyc.com** will feature talented individuals whose crafts and contributions are the threads that collectively weave the rich tapestry of this metropolis called New York.

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ARTS



PAUL RICHARD: THE MEDIUM IS THE MESSAGE
Brooklyn artist revives DADA on city streets.



EXHIBIT A
Cross section of contemporaries on NY arts circuit

AXION



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alpana bawa

Spring's new Wings

For alpana bawa designing is about "decorating to invite otherworldly encounters." alpana uses an intoxicating mix of the patterns, colors and fabrics of India, combining them with modern silhouettes.

With boutiques in NY and lines in Barney's New York, Fred Segal and other top stores, she serves as an inspiration for young, aspiring designers and has emerged as an internationally renowned designer with cutting edge style. Born and educated in India, alpana moved to NY in 1983 to study fashion at The Parsons School of Design. Within only a few years, her first collection was sold at the Susan Bartsch store in SoHo, along with several other young experimental designers including the then lesser known Vivienne Westwood and John Galliano. From there alpana went on to open her first store and her SoHo boutique.

-1-





imnyc





For spring 1999, in addition to designing her women's collections, alpana has expanded and included her men's shirt line by infusing it with both exuberant and subtle stylistic options. alpana bawa has also been invited to design a number of artistically veined projects including a line of silk garments for the Indian government, which will promote Indian silk on the international market.

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Buzzing my way down avenue A till just short of the corner at 4th street, I fly easily through the doors of a coffee shop located in the refreshing L.E.S. As I pitch from place to place in the small blue studio of this coffeeteria, I notice that she is not here..... or at least no one that fits the description I was given of Audrey Bernstein. Looking for a slender woman with blonde hair, I stopped several candidates as they passed by. None were she.

I ordered a house coffee with a double espresso dropped in it. It had been an all together blurry week. I do remember Monday very clearly however. That was the night of Flyers first year anniversary party held at Bowery Bar. The co-sponsor of the event was our momentarily missing Audrey. The party had been amusing and had an outdoor patio as well, which makes it clutch in the summer months.

But I digress. I then began to wonder if I should ring her line, when I was stopped short by wonderful blue eyes. She has a certain relaxed glow. Audrey is definitely the one you might find at the center of the hive; unquestionably Queen Bee material in a city filled with Drones and Workers.

Classy and clever Audrey Bernstein sit down with IMNYC columnist Chef for the making of Mothra and other parties night spots around New York City.

The following is an excerpt from their conversation.

IMNYC (IM): So tell me a little bit about what you do and when?

Audrey Berstein (AB): I haven't actually done anything yet. I am not really a party promoter or party creator.... I create a party or situation and then I go to it.

[She eyes me to see if I can feel where she is.]

And I started two years ago when I used to have parties at my house; like Birthday parties, Thanksgiving parties and huge parties all the time.

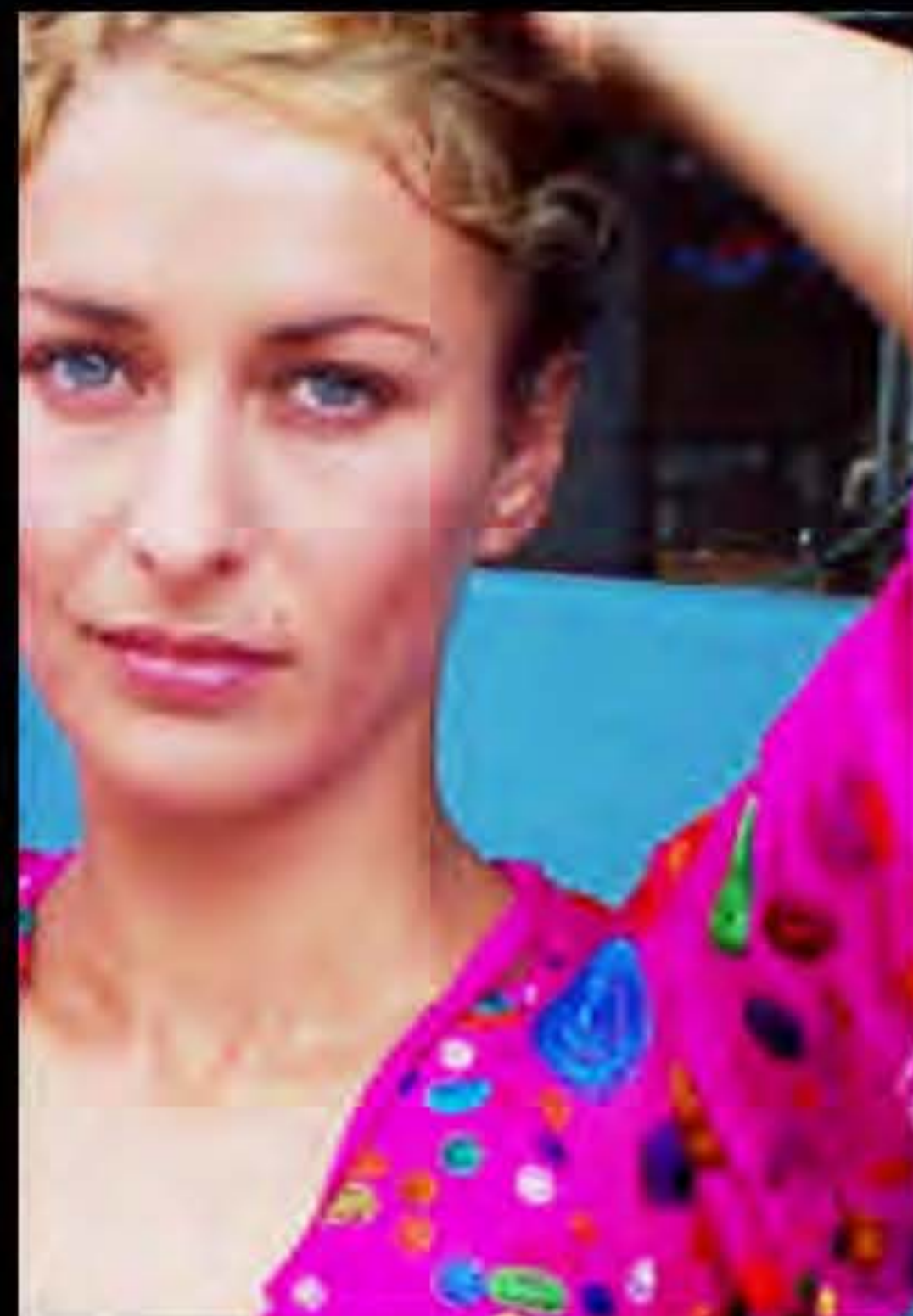


I searched around and found this place called "E & O" and that's where I had my Birthday party. That night the owner was there and he said that, "it was the best party we ever had here. There are so many different types of people here..... do you what to do a weekly party?" So then I thought, well that might be fun. Two weeks later I started Mothra.

IM: At "E & O"?

AB: At "E & O". And it was basically a dance party. It is not called E & O anymore, but it was on Houston St. and it's now called Harmony. [We chat a bit about what is currently going on at that night spot. Consult *NYtimeout.com]

IM: I was at the party you held last week at Bowery Bar co-sponsored by Flyer magazine. [I wondered about how these affiliations take shape and arrive at an impressive gathering like it was]. So how did you guys get together over there?



AB: Well.....so I started Mothra and and it was a dance party and every week we would have guest DJs on for an hour. Usually some indie rock star, like Elliot Smith, or Alec Empire from Atari Teen Age Riot or Mark Sweeny from Chavez, Cibo Matto, and it became incredibly popular. I don't know I think it was due to the fact that I have really great [and she says that in a way that flutters your heart] Friends. I have really great friends. I know a lot of celebrities, artists and writers, actors and things. They're just a really great crowd and they would all get excited and they would all come down. And that was basically what that party was. When I moved it over to Bowery, it's such a big place that I wanted to bring other elements into it. I wanted to get more people involved. So I am doing parties with other peoples parties involved. NYLON Magazine had their launch party with me or Flyer magazine had their one year anniversary with me or I am doing a party with Playboy in June. So it is kind of like bringing people together which makes it fun.

IM: I'm curious about the people side of things. Like do these things come about formally or through friends?



as slightly concerned that no one would want to come out I was talking with some of my other friends and they you talking about? All of our friends are ego-maniacs of a want to go on stage every week and sing". So it just ng and everybody got so in to it. It was really fun and age and sing. And pretty soon there would be people off, getting up in big groups and singing, and celebrities sing and everybody got excited about it. Everyone Michael Stipe was getting on stage and singing. And it



at a lot of the L.E.S has gone the way of Karaoke Bars. a once held jewel of Chinatown has now surrendered Lower East Side. I mean, on my way over here I must e Drag Karaoke bars that just sprouted out of nowhere?

AB: Well anyway I threw Karaoke on Wednesday and Mothra on Mondays. And from the Karaoke these people from VH-1 came down, just to check it out, and they sort of fell in love with it. And decided to make a show out of it. Luckily they want Russell and I to be in it. [She floats on that one for a second] and all of my friends. We have been working with their team over the last six months.

Hi [She waves and smiles at someone entering the Pink Pony]. Where was I.

IM: The show.

AB: Right! So anyways, We're booking the show, we're shooting it on June 22nd at the Kit Kat Club and it is going to be a Celebrity Karaoke show.

IM: Is it a one time event or taped?



AB: Tap so if it is

IM: Brill in the f singing Audrey talking f

Audrey,

AB: We Everybo or to se anymore Karaoke

IM: is m



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The reason why he photographs politically sensitive issues like police brutality is so that people understand what is happening in our communities today. He doesn't want anyone to forget the victims and the families of those who suffer injustices at the hand of the State so he documents their sorrows with photos. Azim's life after prison is making a difference. His moment of truth and realization came to him while he was locked up away from everyone, but himself.



"I started developing myself, A
tremble, "re-scripting, I destroy
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drugs, poverty and despair...ha
feet under right now." One wou
a journey in order to acquire so
integrity that Azim Nadir exude
would want to spend 7 _ years



Carolyn Neff has the kind of presence you'd expect to see winking at you from a glossy page, lighting up the TV or even shining down from the 'big screen'. In fact, maybe you have. She's been in VIBE, COSMOPOLITAN, NEW YORK & MADEMOISELLE magazines and done endorsements for COCA-COLA, THE WIZ and AVENA SKIN CARE on TV. Carolyn has delighted wide-eyed popcorn enthusiasts as a young assistant DA in the film HIGH AMBITIONS, and as one of the witches in Plus Film's MACBETH IN MANHATTAN. Not a witch of the old & warty variety, but rather "a very sultry witch" as she clarified in a hoarse whisper. Very sultry indeed.





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...rather "a very sultry witch"
...very sultry indeed.



Most recently, this Texas native casts spells on millions of concerned daytime voyeurs daily, earning the title of "home wrecker" on ABC's longstanding soap ALL MY CHILDREN. It hasn't always been all glitz, glamour & dressing rooms for Carolyn. As a young girl in Iowa she remembers "breaking eggs in the chicken coop" on a farm so far removed from our TV dinner society that her family had to stockpile gasoline for the car. She rose through grade school entering beauty pageants and wanting to model, but when her uncooperative genes refused to put her over the 'you must be this tall to ride' sign on most modeling agency doors, she went on to work a succession of jobs in retail. "Retail was not my friend I have to tell you" she laughed. " Those polyester uniforms at Foot Locker?"



going to get along." Next
nal / management positions at
. ft. megaplex in Dallas
in entertainment. Co-hosting
ub, she accustomed herself to
nd interviewed such
hn Henton and George

a recent rainy Saturday
s high on her "favorites" list.

IM: Do you have an expansive imagination?

CN: At times, but sometimes all I want to do is soak in a hot bath and be left alone. Sometimes I want to be my own boss. Sometimes I want to drive 110 mph. Sometimes I want to ride roller coasters and go really fast and get scared. Sometimes I want to be on TV. And sometimes I just want to float in water and have the sun hit my face and not feel or have to think anything else.

IM: What's your sign?

CN: Pisces. That's probably why I like water so much. I love rain. Love, love, love, love, love rain, thunderstorms, lightning, waves crashing. And blue is my favorite color.

IM: What is an issue of personal depth for you, something you like to think about?

CN: Human behavior. I wonder what makes people tick. I wonder why they dress like they do, make the choices they make, settle for things that they settle for. I wonder why people don't strive for more, why they have this 'why me?' attitude. Instead of 'why me?' How about 'why not me'? You know it's not 'oh, I can't because..'; it's 'I can because I know I can.'

IM: Self-empowerment

CN: Right. People sh
up with a father, I am
Or 'I don't have to ho
know what? A lot of
one, and if I sat arou
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Louisiana. Not that t
there, but still...

IM: What do you thi
New York of today?

CN: It's definitely no
imagine being killed



I: Self-empowerment?

N: Right. People shouldn't just say 'well, because I didn't grow with a father, I am never going to have a healthy relationship'. 'I don't have to hold a job because I was abandoned'. You know what? A lot of us didn't grow up with fathers. I didn't have one, and if I sat around and said I can't because I didn't have the support', then where would I be now? I'd be slingin' hash at some waffle house on interstate whatever, in some backward ass part of Louisiana. Not that that's bad, because I really like the waffles here, but still...

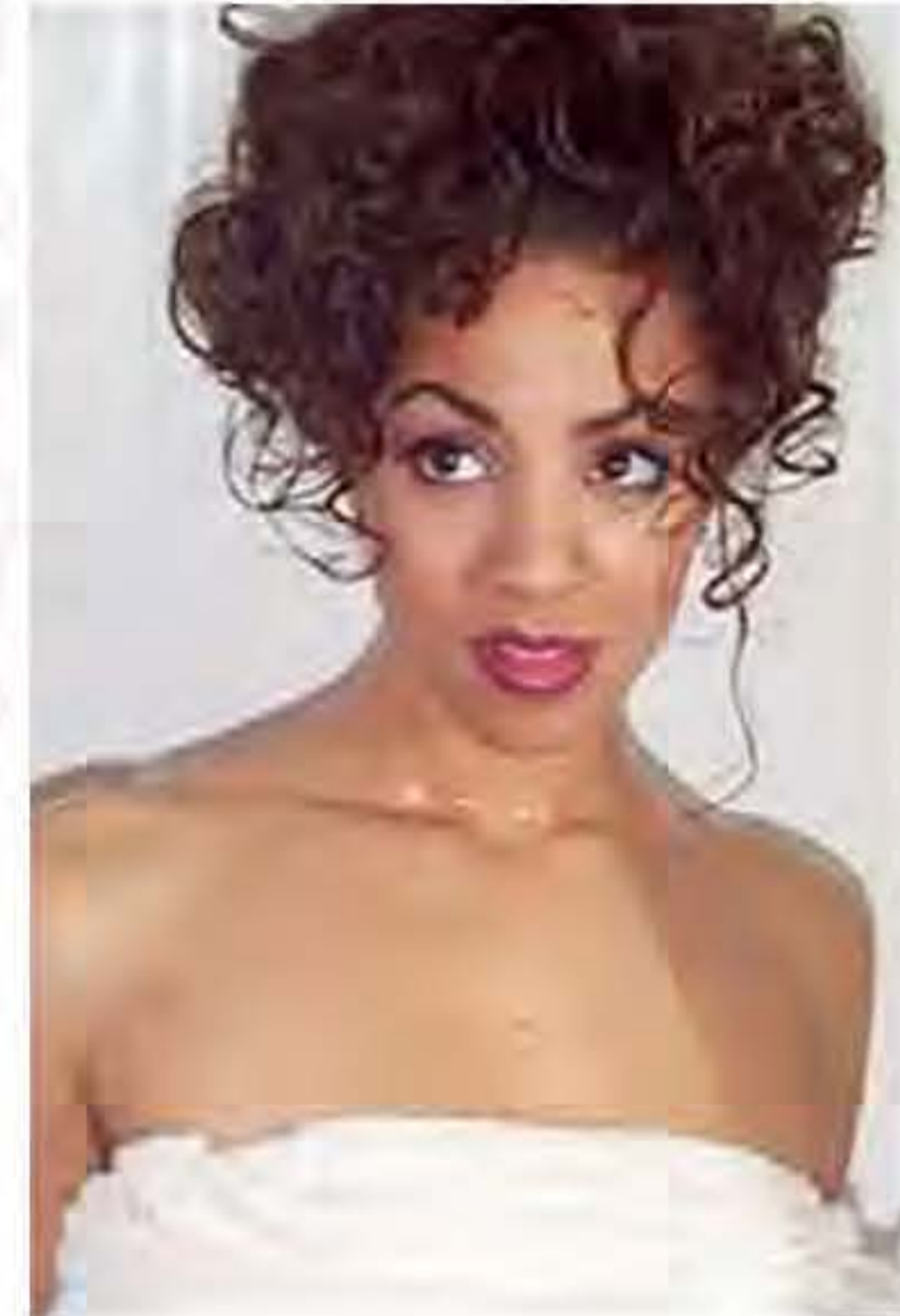
I: What do you think of the new & improved "Giulianized" New York of today?

N: It's definitely not the scary, seedy New York I used to imagine being killed in.

IM: So tell me how your journey brought you from Texas to NYC?

CN: I got myself an agent in Dallas and I did a film and some national commercials. Then they told me I couldn't model and that the market just wasn't that great for me, but I didn't believe them. (laughs) so I just kept doing workshops until I got introduced to two commercial agents, one from LA and one from NY. I just decided that New York was the place I wanted to be. Up until '92, I'd never been to New York and used to say I would never go. I was scared 'til I came here for a visit and told myself I loved it. Well, so now I'm here. I think the variety is good for me.

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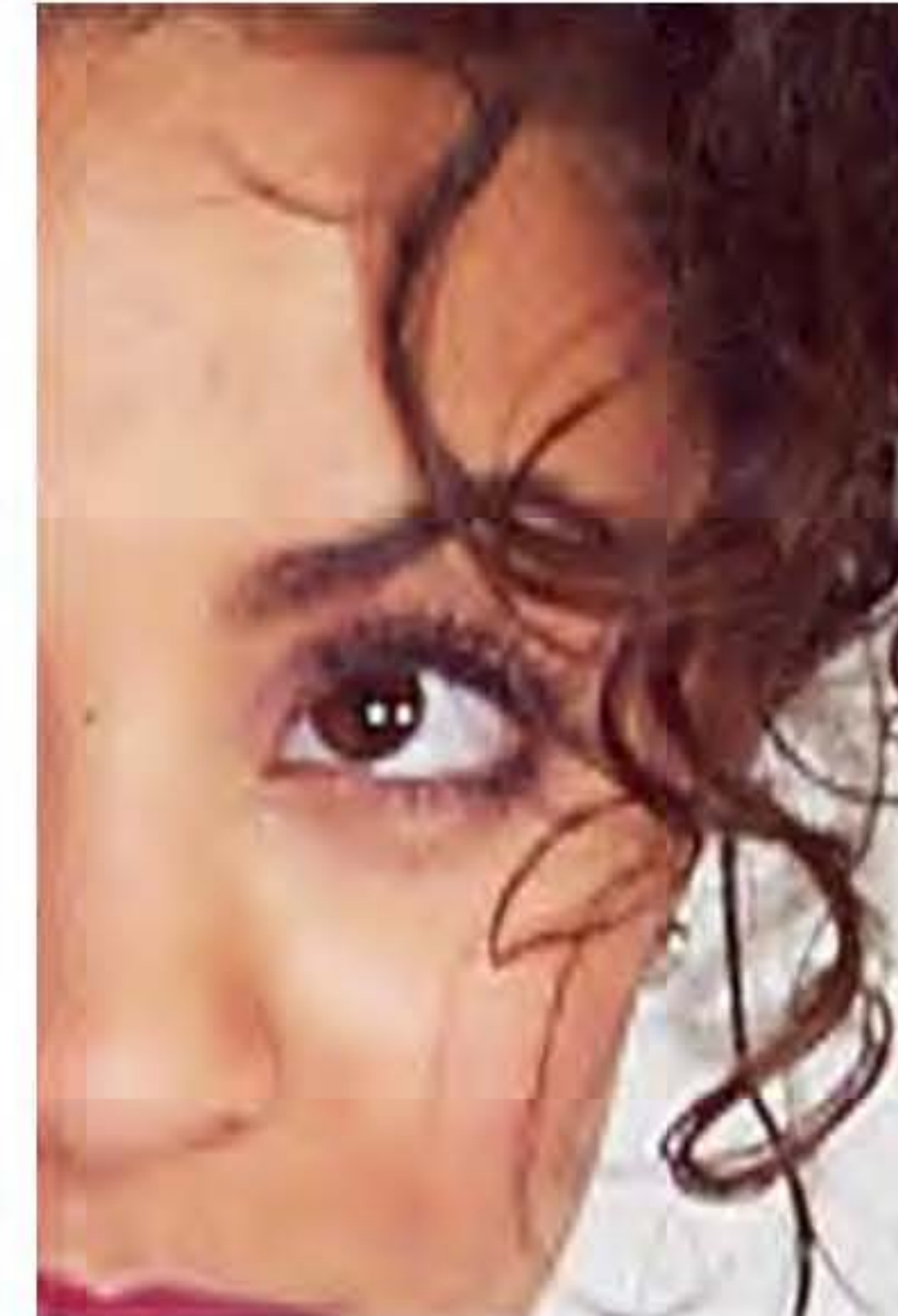


IM: And that's in short supply among the people that you meet these days?

CN: Definitely in short supply. People can't even be honest with themselves these days, let alone with someone else. That's the problem. (laughs),. I honestly think that some people make a genuine effort. Then you have the ones that are completely pathological. They may think they're being honest in the fantasy world they've concocted for themselves to live in, and that probably is as honest as they can be, but that's not honest enough for me.

IM: Are the majority of your interactions with people in the acting industry?

CN: Umm...(she rolls her chestnut brown eyes) that does describe a lot of the people I run into at events right now, but I don't date them. I had an experience with an actor that I dated...umm...let's just say 'pathological'.





IM: All right, it's said. " Pathological".

CN: A very confused person.

IM: Who would you like to work with most given the opportunity?

CN: Goldie Hawn. I love that woman. She's got such energy and she keeps herself whole in all the work that she does. This woman's got it all. She doesn't have to make apologies for her work, she's had longevity in her career, she has a family, and she has it all...since LAUGH IN, I mean come on! She doesn't look like she's aged more than five years the whole time. She seems to love life.

-17-

IM: How do you decompress from your busy schedule? When you need to get away from it all.

CN: If I could do what I wanted, I'd go for a really long drive playing the music that I like with the windows rolled down, but I can't do that here. So I'll go down and watch the water at Battery Park City and imagine that I'm floating on a sea of pillows. (She holds her arms out and slowly rotates her head and shoulders back until I too, have visions of pillows in my head.)

IM: What turns you on about this city?

CN: There's always something to do if you have enough money to pay for it. (laughs)

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Damasa Perry Gibson
speaks her mind



Part 1-MP3 audio

["From the military to the runway"](#)



Part 1-WAV audio

["From the military to the runway"](#)



Part 2-MP3 audio

["New York and Beyond"](#)



Part 2-WAV audio

["New York and Beyond"](#)



This month during fashion week IMNYC speaks with Damasa, a Wilhelmina Model who is centered on more than just herself. We thought it appropriate that she give the fashion statement during the week of glitz and glam, fashion shows and freak walks. Damasa is a sigh of relief in the midst of an industry focused on the outer beauty bucks. She dignifies the pages of IMNYC.COM with her downloadable words of wisdom, hopes and dreams.



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asa, a Wilhelmina Model who is
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Ivy Supersonic

the method to the madness of the Mad hatter

written by Rebecca Pietri



The Mad hatter: the method to the Marketing of Ivy Supersonic, a.k.a. the marketing of sex and fashion in New York

One of the things that are universal about New Yorkers is our ability to survive and to thrive where others, well ... fail. Fashion, like New York, is about survival. No where else can you find the daily blends of people, fumes, food, and depravity. Some say in that chaos, those who do, do, and those who don't, get fucked.

Then there are those who think fucking is the way it gets done (politicians and supermodels aside). Sex, as a marketing tool, is not original, but hell it works in everything from ads to soap to jeans. Sex, some say, is the most effective marketing tool.



No one has mastered designer of fashion, art, or designing the aforementioned told me about this woman Ivy outrageous, feathered hats v in body paint or vegetables.

It was only a few days ago about this woman now called Naked Wedding Party (desc and an impending deadline phone number of Ms. Supers



ze of her press books rivals that of my Bell Atlantic phone book. She everyone from celebrities like Malcolm Jamal Warner, to Anthony Kedis Red Hot Chili Peppers participate in her events. The fashion shows are solely by sponsors including Camel cigarettes, CMJ, Krispy Kreme, (yes, Hooters), Details magazine, Kodak and others. Ivy has even to barter with her messenger company.

ested that perhaps Ivy should consider writing about her exploits in sponsorship for her events.

going to write the book on how to get everything for free. It's like a nstinct. I am a survivor. I just know how to do these things." Ivy was of a show she did in L.A last year. She had committed to putting a show and wasn't leaving until she "fucked up LA. She explained, I did I had to do to pull the show off. I didn't know anyone when I got there I left, I knew every agent, every actor." At the end of this, she reels off er list of celebrities which I, for editing purposes, will leave out (hint.... gh space).



In addition, to her other endeavors, Ms. Supersonic assembled The Groovy Gals, a roaming tribe of models. The Groovy Gals gathered together initially so that Ivy would have a core set of models to work with. They are now part of Supersonic Media Force. She sends these girls out in droves to participate in various events and cause chaos in their wake. They have represented her on everything from the Playboy channel to the Maury Povich Show. The theory behind Supersonic Media is part talent management, part public relations. Then, of course, there is the Feathered Hat store opening soon in SoHo.

At the end of our interview, I suggested that I arrange a suitable time to watch Ms. Supersonic at work. As she flicked her hand in the air, she suggested, "we can do it when my team is here and we will be missioning together." When I asked her what missioning is, she coolly stated, "It means whatever the fuck I want!" As the door closes I hear her laughing, perhaps because this girl gets exactly what she wants.





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UPTOWN MESSIAH

AN INTERVIEW WITH STREETScape ARTIST

James De La Vega

I light a cigarette cause I want the train to come. Standing outside of the Astor Place subway station, I feel the sidewalk rumble with the approach of the number 6 local. "Works like a charm". I toss the smoke and double time it down the steps, cross the turn-style and hop through the closing doors of the subway train that will take me to see East Harlem muralist, James De La Vega.



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e La Vega.



Something about these rides uptown make me feel reflective somehow. May be it has to do with the rattling and battling of the subway cars or maybe it's the florescent lights. Or maybe it is the rush and flow of the average New Yorker as he gets on and get off at his respective stops. Whatever the reason, I think back to the first time I met James at his art show opening held at the Caribbean Arts Center, this past October. I remember being overcome by the way that his paintings drew me close to their warmth. There is something unsettling, yet familiar about his work. Like smoke they permeate and quietly invade every crease of your sensibilities. That is why I was thrilled that he would be sitting for an interview with IMNYC.

-2-

I lean against a pole, while visions of ABSOLUT bottles and crucifixes fill my head like the smoky plumes of distant fire. I inhale deeply. I envision the figures of angels and devils laying stenciled over the cobble stone alleyways of SoHo. The images of poisonous asps and fallen saints are permanent graffiti in my mind, all according to the gospel of artist James. Reaching the 103 rd street station, the voice on the intercom tells me to watch my step then quickly fades into the familiar bing-bong door slide tunnel hum, which signifies my time to get out.

-3-



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I am in Spanish Harlem once again. Where plantains and yucca root are sold on street corners. Where old men smoke tobacco, drink white rum and sing songs as the livery cab line makes its way down the avenues. When walking to De La Vega's Fish Tank studio, I can't help but stumble over the spray painted murals that stain the sidewalks here. James manifested these larger than life stenciled figures on the concrete. Generally they are inked in reds and black, the colors of revolution.

-4-

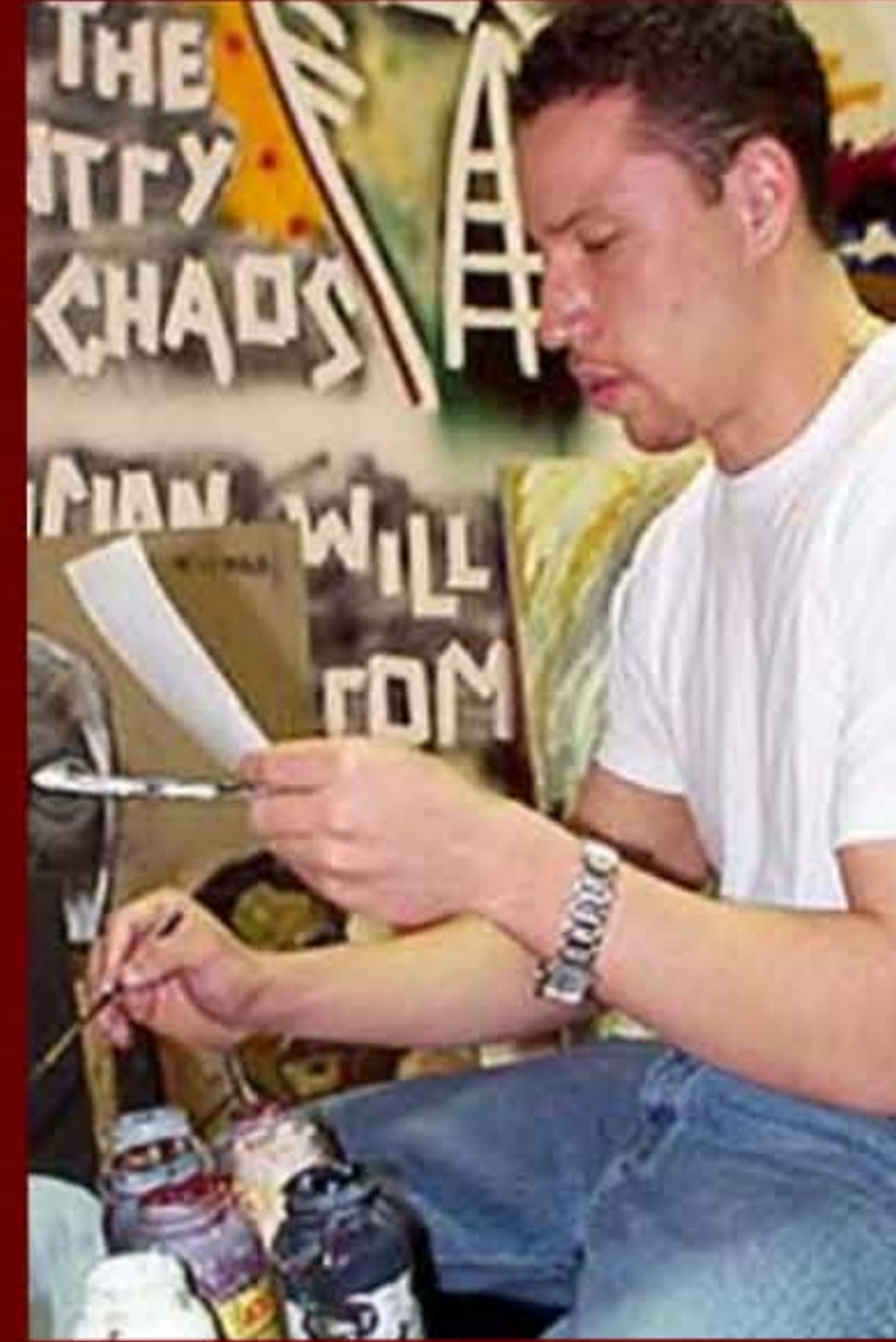
Turning a corner I walk past streets dotted with street vendors and small Dominican shops. Looking through the inviting windows of the Fish Tank Studio I see James with his back to me concentrating on another painting. The studio walls are spray paint stenciled. Stacks of portraits everywhere. The studio is small making the scene all the more colorful and abundant. His hair is cut close, a casual man of medium build and unassuming style. His boots carry him here and there around the single room gallery and his jeans are clean of any paint splatters. I knock on the pane of glass and greet his attention with a smile. He does the same and motions for me to enter through the side door.

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"We're like slaves out here".

making it pop and crackle that certain

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ything. People don't care and they want to
ll just like slavery."

Among slaves, James De La Vega is still searching for freedom of expression and for the community. His mother smiles up from her portrait. He cuts a stencil of his letters out of loose card stock and an unsharpened 'Xacto' blade. And held it up to his still wet canvas then using spray paint he finishes the portrait. The can begins to hiss and with it, James signs De La Vega.

Fish Tank Studios
is located between
Lexington and 3rd
at
159E 103rd St
in east harlem.

CREDITS

Interview : Sean O'Connor

Location : Fish Tank Studios
of Harlem

Photo : IMNYC





With three MODE covers, a clothing contract with Liz Claiborne, a cosmetic contract with Isabella Rossellini's Manifesto line and speaking engagements at forums such as Harvard University, Kate Dillon is one of New York's top plus-size models. At size 14, she has what most fashion models don't - a voice.

Groomed to be the next Cindy Crawford, Kate once took drastic measures to be what she thought was the ideal of perfection. At 5' 11" and a bony size six, she lived many young girls' dream. Contracted with New York Elite Models at age 16, she appeared on a succession of covers, such as Mademoiselle, Australian Vogue and Italian Glamour. Nearly every fashion magazine featured Kate in its editorial pages. She had prestige, but it foreshadowed a more dramatic story.

While she appeared normal and healthy, by her own admission she was anorexic. She ate less in one day than most people eat in one meal. "Starving myself was how I dealt with wanting to be perfect. I desperately wanted to fulfill what I believed to be the socially accepted size and presence."



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Repeatedly falling ill, she sought advice from a nutritionist who guided her to eat properly. Kate quickly gained 15 pounds and went from size 6 to size 8. Her clients started to complain. "That's when I began thinking this is a hunk of crap. I was finally starting to feel physically better and instead of people saying, 'great, I'm glad you're healthier' they instead suggested I go to a fat spa."

Kate tried to lose the weight but with little success. When her agent accused her of not trying hard enough, she had a simple, but life-altering realization. "I don't have to do this." She quit modeling and moved back to San Diego where she blossomed to a size 14. "One minute I was working in Paris, New York, Milan and the next I was this big nobody - or that was the perception - and I felt horrible. Every pore of my body was filled with fear. I had been so worried about what other people thought of me that I had no freedom of movement, no freedom of thought."



It was during this period she struggled against self hatred for the way she looked. Once at the crossroads of fame, she found herself working at a fashion magazine. For nearly two years, Kate avoided fashion magazines. She sought therapy for her eating disorder and won the battle. The healthier Kate discovered the truth. She didn't have to please others. Her newly adapted attitude probably was a major turning point in her life. "I allowed myself the freedom to be who I was, to be smart, goofy or whatever - the freedom to just be myself."

Moving back to New York, a rejuvenated Kate took the advice of her agent and explored plus-size modeling. Signed on the spot at Wilhelmina, she quickly became their top plus model. Within 18 months of her new contract, she dominated the pages of MODE's premier issue, landed a Playtex commercial and was featured on a Times Square billboard for Claiborne's Elisabeth label. "It became instantly clear to me that the relationship between plus modeling and me was perfect. I can make some money and have a voice. I could express all these thoughts of fear and body image I've been thinking and ideally affect some kind of social change towards plus body image." Signifying a major shift in the plus-size industry, Kate was recently photographed by Richard Avedon for Avenue's national advertisement. Kate is the first plus model to work with him.



Seeing photographers she once worked with, Kate is confronted with some unpleasant responses. "One photographer who I knew when I was a skinny model said to me, 'what happened, did you just keep eating and eating?' And the American in me - who is socially conditioned to think gaining weight was bad - felt a pit in my stomach. Then I realized this person is a fool. He knows nothing of freedom, nothing of life because he is so heavily immersed in the social construct that it is sad and he deserves my pity."

Kate knows of freedom. Earlier this year, she shared her battle with anorexia at Harvard University's Eating Disorder Center. She then traveled to San Diego to speak to her high school and to a troop of Girl Scouts about positive body image. "This country is bent on making people feel bad whether it is size, race or religion. My message to our youth is don't buy into it. Listen to who you are and be yourself," advises Kate. Her work allows young girls and women to see themselves as part of our culture's standard of beauty. "The other day a girl with a similar body type to me stopped on the street and told me that she feels more beautiful because of my work. It felt wonderful to hear." Kate has been invited to speak again at Harvard University in the fall.



Continuing to conquer fears and grow spiritually, Kate is nearly a black belt in karate. Two years ago martial arts became one of her passions. Dealing with fear, pride and ego in a physical form, forces her to deal with these issues emotionally. "Martial arts is about moving away from worrying about what others think and instead getting in touch with your own rhythm." She's quick to establish that she isn't someone who has life figured out, but instead is someone who faces its challenges. "I allow myself to change my perception and thoughts and not become stagnant. Earning my black belt is a baby step in a life-long journey and I think it's a lesson in commitment for me because I haven't often completed things that I've started. [Karate] is about discipline."

Although plus-size modeling is increasingly accepted in the fashion and advertising world, it's still riddled with ridicule. Kate reaches out for strength. Seeking wisdom from others who have fought oppression, she is inspired by Maya Angelou. According to Kate, women should embrace their differences rather than struggle to be alike. "Maya Angelou is someone who I have always loved. I find her courageous. Her poem Phenomenal Woman changed my life. I heard it and thought, that's it! That is absolute truth. The first lines read:





imnyc



"WHY TRY TO SEE BLUE WHEN WHAT YOU SEE IS GREEN."

The four buttons you see to the right are .wav & MP3 audio files.

To play the MP3 file, you'll need to get a free MP3 player.



Keiva Logan's "Bubble Zone" pt. 1 (384K-wav)



Keiva Logan's "Bubble Zone" pt. 2 (516K-wav)



Keiva Logan's "Bubble Zone" pt. 3 (488K-wav)



Keiva Logan's "Bubble Zone" -complete- (3.8MB-mp3)





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Keiva Logan's "Bubble Zone"
pt. 1 (384K-wav)

Keiva Logan's "Bubble Zone"
pt. 2 (516K-wav)

Keiva Logan's "Bubble Zone"
pt. 3 (488K-wav)

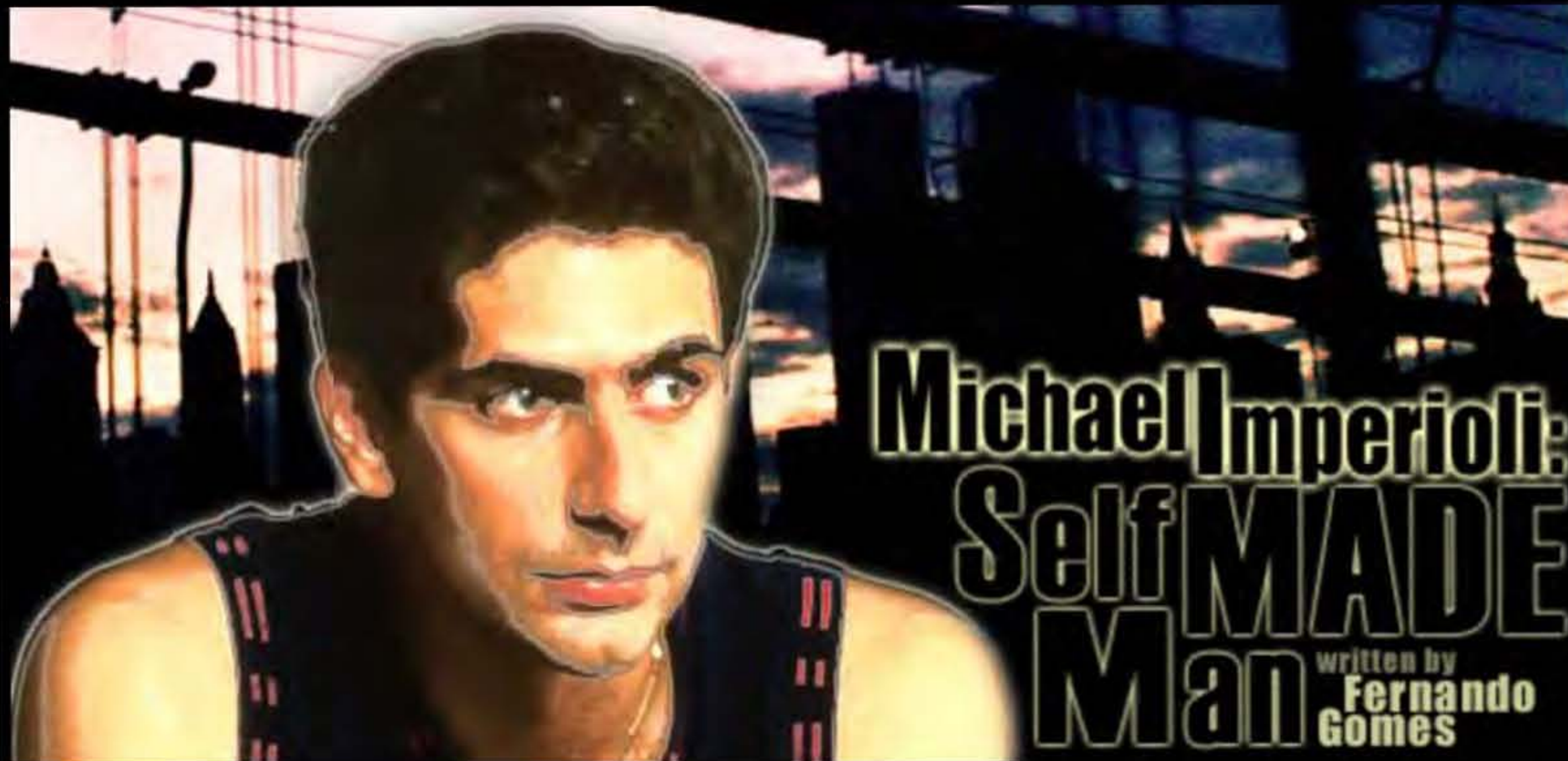
Keiva Logan's "Bubble Zone"
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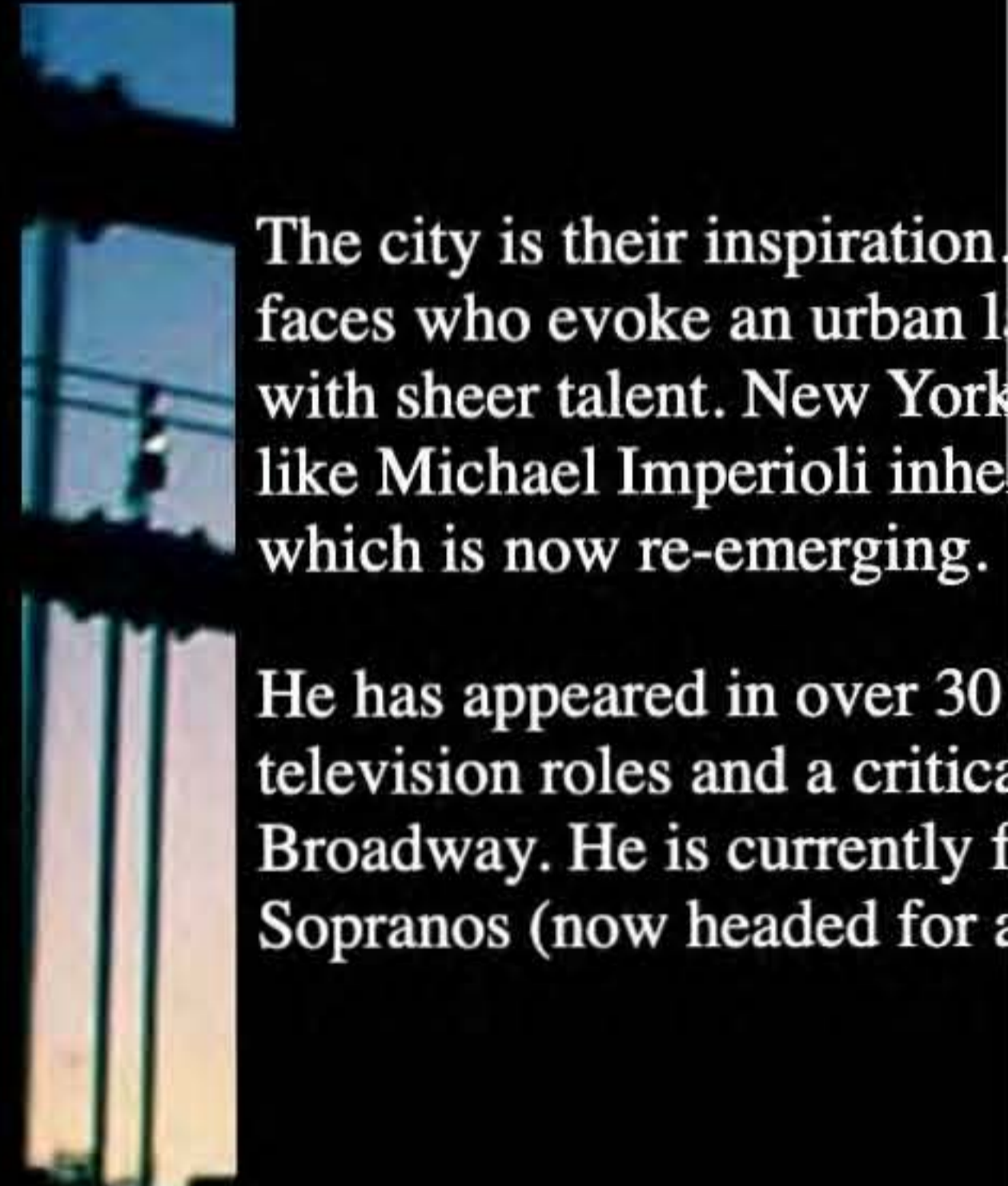
imnyc





Did you ever wonder what happened to the character actor? The "everyman" with the interesting face, a real personality, and enough talent to mark a film indelibly. Where would you look today if you were casting the next *Midnight Cowboy*, *Serpico*, or a *Taxi Driver*? Where do you find the kind of talent with the teeth sharp enough and the credits to prove it?

Populating several weekly series and an ever-growing list of local film production companies are the New York actors whose presence add realism to any project.




The city is their inspiration. Faces who evoke an urban life with sheer talent. New York like Michael Imperioli inherits which is now re-emerging.

He has appeared in over 30 television roles and a critical Broadway. He is currently for Sopranos (now headed for a



IM: Michael, right now you have The Sopranos going on, tell me a little about working on that project.

MI: Well, I think it provided an opportunity for a lot of actors in New York who normally wouldn't do a series, wouldn't invest their energies in something that's episodic, week after week. To me, it kind of reminded me of the old 50's and 60's golden age thing in New York

 [New York and the HBO series The Sopranos \(348k wav\)](#)



IM: Which ones?

MI: Oh...Rod Serling, or something like Clifford Odetts', teleplays because they had a lot of interesting actors who you never usually saw on TV and they had a lot of interesting guest spots. The scripts had that certain dramatic nature to them which was unpredictable and relied strongly on the writing. The Sopranos is similar and it was a lot of fun.



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IM: So it's the cable industry that's really leading this movement out here -

MI: For TV it is ... They've expanded, because, you know, most of the networks don't shoot their stuff (here) only a few shows like Law and Order, I know that Spin City shoots here. I don't know what else, there are not that many.

IM: What is it about New York that makes you ..

MI: Like to live here or like to work here -

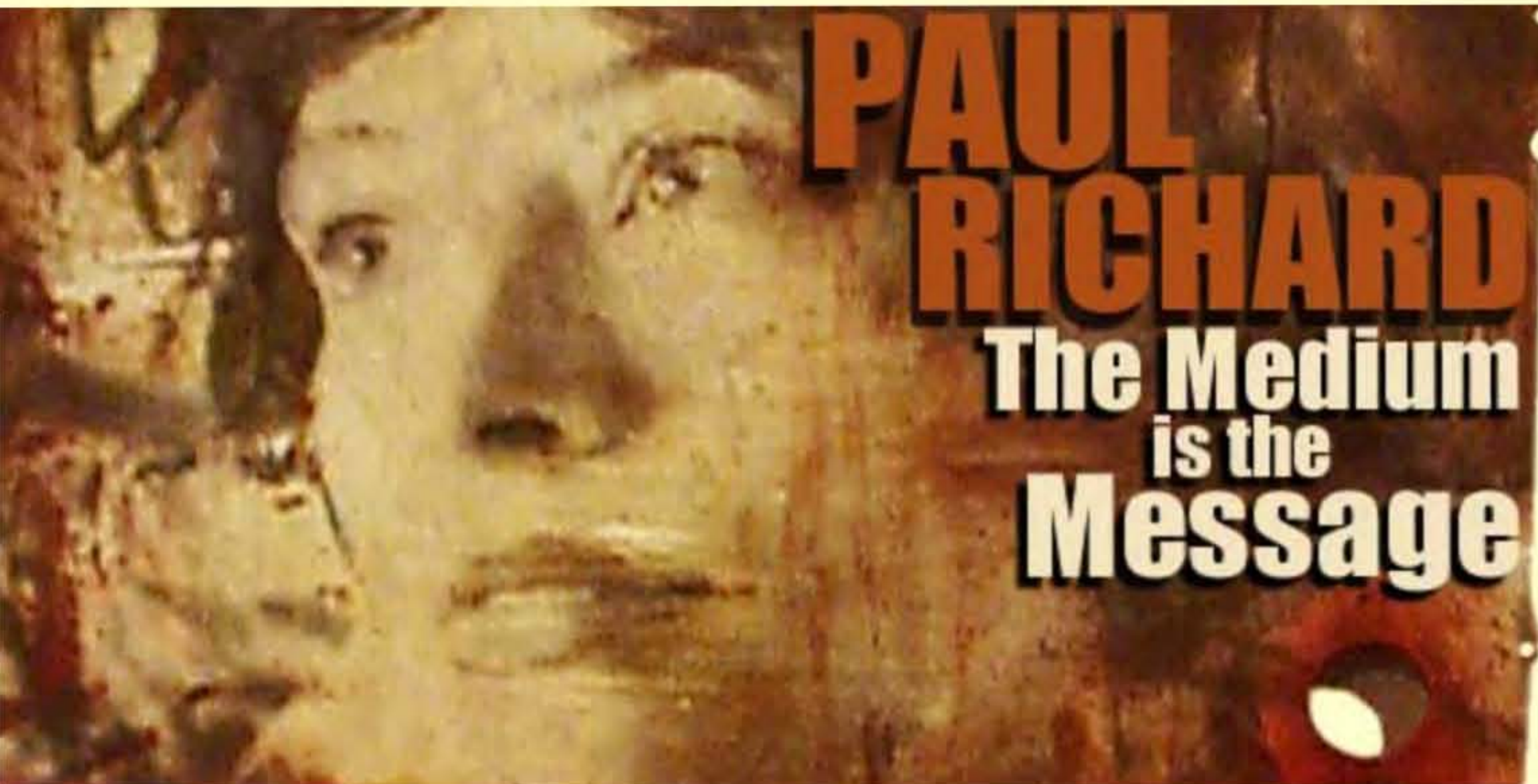


IM: Both ...

MI: I think it's, for one, the constant push and pull and outflux of energy which happens between the people here. It's a confrontational city. You're always involved with people. You know, you leave your door, you're on the street, and you're confronted with 8 million New Yorkers, who you interact and rub shoulders with on the subway, on a day to day basis ... it's a lot less lonely than a lot of other cities.



[What is it about New York? \(378k way\)](#)



There's always something missing from a [Paul Richard](#) opening reception. Sometimes it's the authorization to display, sometimes it's the artwork and sometimes it's the sense of humor of the viewers. This time, it's the artist himself.

Searching through the trademark ambiguity which surrounds the art of Brooklyn's Paul Richard, I eventually notice a sign reading 'PRIVATE, NO ADMITTANCE' a befitting mantra for this man of mystery.

I deduce that Paul cannot be too far away.

Ducking past the sign, when I'm relatively sure no one is watching, I catch sight of the shadow of a man wearing a fedora against the far, dimly lit wall. Following it to its point of origin, I can make out the slim silhouette of the man casting it. "Paul?" I inquire into the darkness. "Paul Richard?" He emerges from the corner depths, hand outstretched to greet me. It's a scene straight out of a film noir set, complete with a single, swaying light bulb, and a half-full bottle of Merlot (it is, after all an art gallery) atop a wooden packing crate. All the while I think to myself 'this guy is too much'.





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hing, I catch sight of all. Following it to its casting it. "Paul?" I corner depths, hand set, complete with a (er all an art gallery) uy is too much'.



The 'too much' assessment, is one that is shared with a great deal of Richard enthusiasts and dissenters alike. But more often than not, they share the same sense of amusement I felt, as I dove deeper into the enigma of this Genesco, NY native and art school dropout. Unsanctioned shows & controversial works define Paul Richard whose publicity stunts denote either a "visionary genius or a shameless self-promoter".

The question is "Can the way an artist hypes himself become the art?"

He has been called "a pre-eminent young art-world star" and has appeared in such publications as The New York Times, The Boston Globe and The Brooklyn Bridge. These publications spin the elusive tale of the artist whose work is readily seen, yet rarely interpreted. Keeping with this art forward notion, Mr. Richard tends to leave conceptual remnants in public view to evoke delight or dismay from the average pedestrian. The buzz created is not confined to the whitewashed walls of the art community. These expressly current displays of public relating help to signify and also convolute the artistic intent.



For example, after moving to Williamsburg, Brooklyn this past year, I immediately began spreading the Paul Richard brand of Post Dada Propaganda.

Dada, which identifies Richard's attitude towards art and life, began as a group phenomenon in turn of the century Europe. Before, art concerned itself with God, nature or the interrelationships of human drama. It was not until the concepts of mechanized warfare and the industrialized society developed, that man-made objects became frequent subjects of art.

For in the most common of mass produced artifacts, crass materialism and universal continuity cohabit. Intrinsic to this re-evaluation of popularly held notions is a kind of cultural terrorism and political subversion methodology. Preeminent Dadaist, Marcel Duchamp, called Dada "a metaphysical attitude... a sort of nihilism... a way to get out of a state of mind - to avoid being influenced by one's immediate environment, or by the past; to get away from clichés - to get away free."



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Seeking to be creator as well as product of his environment, Paul creates 5 by 7 inch museum style plaques, which he affixes to sidewalk paraphernalia such as fire hydrants, standpipes and street signs.

These plaques bear the artist's name, and materials of construction; such as cast iron, cement and paint. All of his works are "Untitled" and include a "Special thanks to the city of New York". Placing these upon everyday objects he adds another facet to their existence, energizing the ordinary and giving the commonplace a new identity. In this way he becomes the carnival side show of the art world, beckoning people to come one, come all and see the amazing, stupendous, incredible object that you've seen a million times before, but never noticed



These yet this form with objects perceived in favor of be used the role

Paul himself for an proliferation "Usually and the way it w



Roy Ayers
 2000
 BLACK
 THE EVOLUTION OF REVOLUTION
 interview by shaun o'rourke



"Just bees and things and flowers..." You should know the rest, but in case you haven't heard the whole story behind the Acid-Jazz-Funk godfather...

The day was set in 1940 when brought into this world was a prodigy child of soul. Twenty years later, Roy Ayers was gigging through the '60's with such pros as Gerald Wilson, Chico Hamilton, and pianist Jack Wilson. In '63, Ayers led West Coast Vibes (United Artists). In '66 he gigged with Herbie Mann which led to a 4 year stint here in New York recording such LP's as 'Memphis Underground', as well as 3 solo albums on Atlantic (Daddy Bug, Virgo Red, and Stoned Soul Picnic). In the '70's, he recorded the soundtrack for Pam Grier's sexy Blaxploitation flick "Coffy", and his band Ubiquity helped add more musical inspiration to the future strains of Funk, Salsa, Jazz, Rock, Soul, and Hip-Hop.

Now, in 1999, over 20 hit albums later, IMNYC caught up with the 'Icon Man' at his Manhattan home to rap about the evolution of music and marketing, his legacy, and the meaning of '2000 black'.



IMNYC (IM): Ok, so you're happens to be equipped with you like to have with you?

Roy Ayers (RA): It has to be the epitome of coolness], *Marv* to the human spirit and relating be so honored to do an album spirituality had to be on another most of us don't even go.

And the last album would be The old cats are the ones that paid heavier dues than us.

IM: How long have you been in

RA: Quite a little while, but no interesting industry, and as an



MIND OVER MATTER
SHAO-LIN STYLE
SHI YAN MING
BREAKS IT DOWN

article by F.F.G.Jr.

I'd never met a Buddhist Monk before. My knowledge about Shaolin Buddhist Monks came from watching Channel 5 Kung-Fu Theater on Saturday afternoons when I was a kid. By the time I was a teenager I'd seen every Kung-Fu movie ever aired. I had always been fascinated by martial arts. Bruce Lee is not only my idol, he shares my birthday, and weapon of choice, and first fighting style (Kung Fu).

When I first learned that I was going to interview a Shaolin Buddhist Monk I was very excited. I had this weird feeling that my destiny was unfolding. A while ago it was revealed to me that on my-twenty-eighth year I would be meeting my master. The prophecy was unfolding as it was told and so I went with it. We met at the Shaolin Temple on Broadway. When you walk in you can't help but feel the powerful aura of the huge Buddha that is resting on a shrine table. Everyone is exceptionally nice, and waiting for the Sifu, as he is referred to, becomes a delightful experience.

When Shi Yan-Ming appears he is wearing a Nike pullover and looks quite relaxed.



championships. Today, Sifu Shi Yan-Ming is located at 678 Broadway. His objective is to learn authentic Shaolin martial arts as well as mental and spiritual training using the exact methods of the Shaolin Temple in China.

Shi Yan-Ming has a long study of martial arts 25 years in Henan. After his arrival in New York, he has been featured in Shaolin magazine, a TV program on Channel 5, and the BBC national



The National Arts Club

31st Annual Gold Medal Award Winner

Toni Morrison

A Video Documentary



Fran Lebowitz
675k QT video



Pres. A James
1.1MBQT video



T. Morrison [1]
1.2 MB QT video



T. Morrison [2]
1.1 MB QT video

