Wired

Spew on This

The aesthetics and politics of genderfuck will reign at the third coming of Spew (April 1-4, The Kitchen). The basic personnel—Toronto's Bruce LaBruce and Candy Parker (of Candyland productions), cable stars Brenda and Glennda, producers Glenn Belverio and Chris Teen, California diva Vaginal Cream Davis, pixelvisionary Sadie Benning—will show up live or on tape at the infamous queercore convention.

If most of the programming seems, looks, and often is culled from public access, there are just enough knockouts to keep you watching the screen (though partying might be more to the point). Bruce LaBruce, whose influences run the gamut from Paul Sharits (surprise) to Jack Smith and Warhol (no kidding), matches tenderly degraded images and shriekingly degenerated sound in his throwaway *Home Movies*. Tighter and tougher, his *Slam* collages hardcore gay porn (the unsafe kind) in furious evocation of desire and loss. (Chris Teen's eagerly awaited *Catfight* was not available for preview.)

In Jonathan Reiss's shocker video for Nine Inch Nails' "Happiness in Slavery," the top is made of metal and the bottom ends up hamburger. I managed to maintain my aesthetic distance, but most males feel this tape cuts much too close to the quick.

Spew elevates the trailer to the status of genre. Candyland's zippy *The Girls in the Band* introduces the stars of a proposed feature-length lesbian satire of the famous Off-Broadway play. Sadie Benning's heart-stopping 12-minute *Girl Power* shows the youngest Rockefeller grant recipient ever looking backward via childhood home movies shot off the TV screen.

Channel surfing the other night, I caught Benning on Channel 69's *The Brenda and Glennda Show*, discussing her plans for the *Girl Power* feature. Speaking from a Lower East Side Riot Grrrls event (contrary to what the *Times* might have you believe, there *are* Riot Grrrls in New York), Benning explained that in Olympia, Washington, Riot Grrrls are followed about by a contingent of "boytoys." Are the boytoys, whom Benning described as wearing "you know, barrettes in their hair," gendered male or female? Are they motivated by desire for, or identification with, the Riot Grrrls? On such slippery ground, Spew makes its stand.
—**Amy Taubin**

Happiness is a pretty hate machine

ANDRÉ LAMBERTSON