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Hello Wanda,

Here's the information about Cacophony that I said I would get for you. Since I talked with you last Tuesday I have given some thought to the questions you asked me. I looked into my files and found the notes for an essay on why I do events. This, I think, will your questions better than my rambling monologue.

Why I Do Events

I can only speak for myself and not as a spokesman for the SFCS. After giving some thought to the question I have found that there several reasons that I do events:

- 1) Creating imaginative events grew out of a profound dissatisfaction with mediated experience. Too much of modern life is lived second hand by way of words and images that are provided to us by the information and entertainment media. One begins to think other's thoughts, dream other's dreams and live other's lives. This crowds out one's real life and attempts to substitute for it. One ends up as a spectator to the world and to one's life. This is boring and ultimately robs one of initiative, imagination, originality and any sense of self as a causative and creative of one's own life.
- 2) I have a sincere desire to emulate, in my own way, those people I see as creative and adventurous.
- 3) I enjoy losing myself in intense experiences with a particular desire for novelty and the sublime.
- 4) I enjoy initiating other people into those realms of experience that enlarge their and my sense of life and it's nearly unlimited and unexplored (and sadly often unimagined and unimaginable) possibilities.

Creating events allows me to explore certain unarticulated desires, dreams and obsessions that have manifested themselves in a latent and limited way in my daily life. New ideas and roles can be acted out in events and their results seen in the reaction to the participants. The event becomes a sort of laboratory where the mind can interact with the world in a playful way. Archetypal roles and situations can be acted out, examined, modified, burlesqued, challenged, destroyed; pleasures and dreams amplified; obsessions artistically indulged; rebellions carried out. Knowledge, pleasure, and freedom are the goals; their limits the enemy.

An event should embody some of these ideas and feelings. It is not necessarily safe. Some sort of risk should be inherent. The game must be worth the candle. Moreover it must have a certain integrity of motive. To do an event just to do an event, just for something to do, is a pain and is often boring to both it's creator and to the participants. The same goes double for copying events and trying to be clever. Good events should be rooted in one's life and desires and the results should further these.

An event should also get an authentic reaction out of people. I don't care if people love my events or hate them. I want to do something that gets a real reaction and not just a lukewarm "Well it was ok, but I'd just as soon go to a club."

As such an event is not just an entertainment, it has a meaning for the person putting it on and should convey some of that meaning to the participants. This is not to deny the social aspects of the event, merely to say that these should not be their only reason for existing. If that's what you want to do maybe you should throw a party...

Finally, allowing myself one historical touchstone, here is a quote from André Breton that sheds some light on why I do events.

If he still retains a certain lucidity, all he can do is turn back toward his childhood which, however his mentors may have botched it, still strikes him as somehow charming. There, the absence of any known restrictions allows him the perspective of several lives lived at once; this illusion becomes firmly rooted within him; now he is only interested in the fleeting; the extreme facility of everything. Children set off each day without a worry in the world. Everything is near at hand, the worst material conditions are fine. The woods are white or black, one will never sleep.

But it is true that we would not dare venture so far. It is not merely a question of distance. Threat is piled upon threat, one yields, abandons a portion of the terrain to be conquered. This imagination which knows no bounds is henceforth allowed to be exercised only in strict accordance with the laws of an arbitrary utility; it is incapable of assuming this inferior role for long and, in the vicinity of the twentieth year, generally prefers to abandon man to his lusterless fate.

This state of mind and being, this lusterless fate, is what I am fighting against. Events should liberate the imagination, desires, dreams and spirit of both the creators and the participants. The type of person attracted to Cacophony then is one that feels this same need to recapture those portions of their mind and life that have been suppressed and appropriated and sold back to them in a comodified, mediated form. To participate in Cacophony is to demand the return of your dreams, and desires and nothing less.

I hope this serves to both clarify and amplify my previous remarks, and I hope that you enjoy reading the enclosed materials. Among them are a copy of the querulous essay I wrote when we first met to found the society in '86 and a copy of a part the first newsletter which has the founding members thoughts on what the SFCS should be.

Sincerely,

