

of its predecessor, reviewed May 7 by [unreadable]

PG-13: for intense sequences of violence and action, disturbing images and sexual content.
East Valley 13: Fri-Sun.: 1:10, 4:10, 8, 10:05

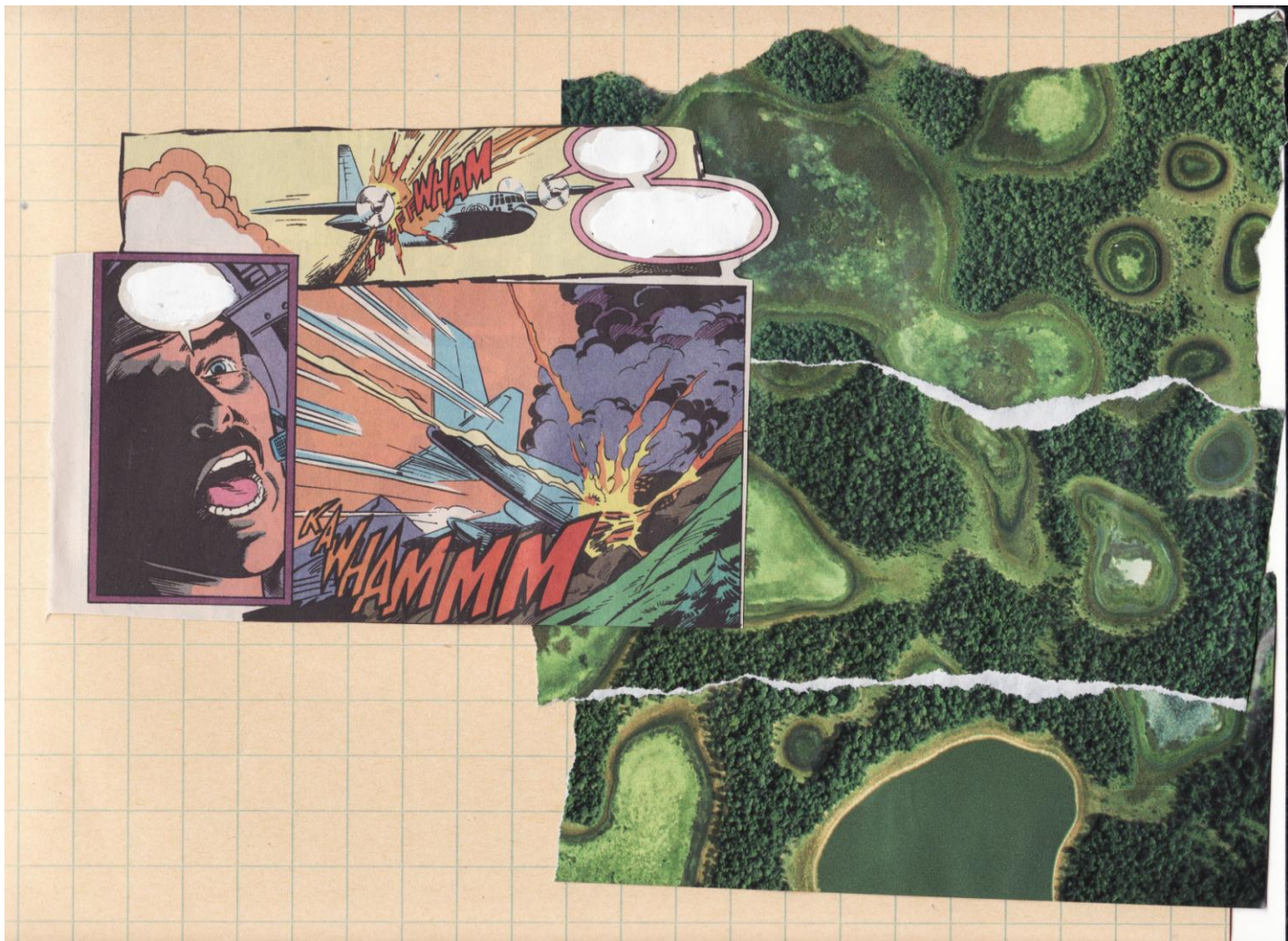
*** **"THE KARATE KID":** This surprisingly effective and occasionally moving remake of the 1984 "The Karate Kid" stars Jackie Chan as the reluctant instructor of kung fu a hapless youngster (Jaden Ho). 127 minutes. (Reviewed by Tom Keogh)
 R: for strong sexual content, nudity, language and some teen drug and alcohol use.
Alderwood Mall 16: Fri-Sat.: 12:10, 2:50, 6, 8:40, 11:15, Sun.: 12:10, 2:50, 6, 8:40
Bella Bottega 11: Fri-Sun.: 12:20, 3:30, 6:20, 9
Century Federal Way: Fri-Sun.: 11:50 a.m., 2:30, 5:10, 7:50, 10:35
Columbia City Cinemas: Fri-Sat.: 1:15, 3:15, 5:15, 7:15, 9:15, Sun.: 1:15, 3:15, 5:15, 7:15
Egyptian: Fri.: 2:30, 4:50, 7:15, 9:40; Sat-Sun.: noon, 2:30, 4:50, 7:15, 9:40
Grand Cinema: Fri-Sun.: 11:30 a.m., 1:45, 4, 6:15, 8:30
Guild 45th: Fri-Sun.: 2:30, 5, 7:30, 9:55
Kent Station 14: Fri-Sun.: 2:10, 4:45, 7:25, 9:55

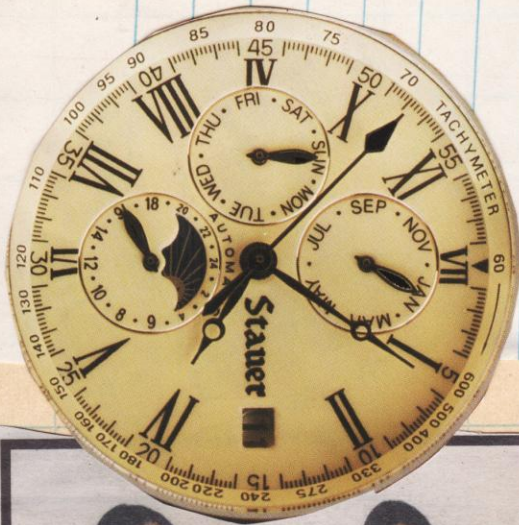


(Reviewed July 16 by Moira MacDonald.)
 R: for strong sexual content, nudity, language and some teen drug and alcohol use.

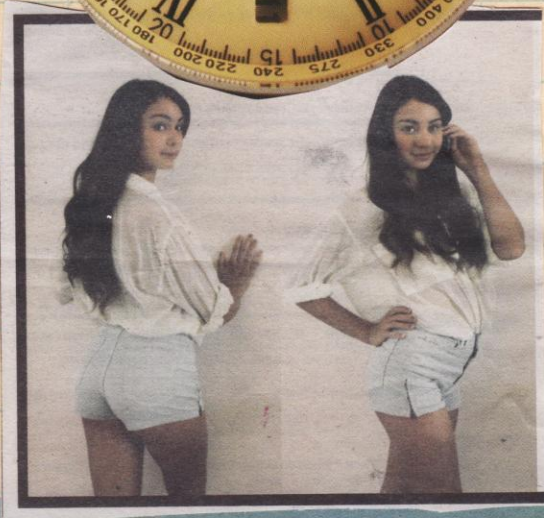
Lincoln Square Cinemas: Fri-Sun.: 10:50 a.m., 1:30, 4:20, 7:10, 9:45
Parkway Plaza 12: Fri-Sun.: 12:05, 2:35, 5:10, 7:40, 10:10
Thornton Place 14: Fri-Sun.: 12:20, 3, 5:30, 8, 10:25
Woodinville 12: Fri-Sat.: 9:45 a.m., 12:20, 2:50, 5:20, 7:45, 10:10, Sun.: 12:20, 2:50, 5:20, 7:45, 10:10

*** **"WILLIERS":** Ashton Kutcher plays a really buff CIA assassin who falls for a clumsy computer nerd (Katherine Heigl) in this humor-challenged romantic action comedy, 99 minutes. (Reviewed June 4 by Tirdad Derakhshani)
 PG-13: for violent action, sexual material and language.
Gateway: Fri-Sun.: 4:35, 9:20
 * 1/2 **"KNIGHT AND DAY":** Director James Mangold's movie is not much more than a computer-re-





I don't like people
[adjectives]



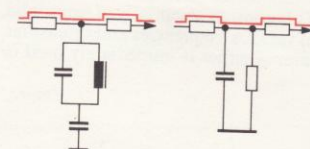
JUSTICE LEAGUE AMERICA 78. Early August, 1993. Published monthly by DC Comics, 1325 Avenue of the Americas, New York, NY 10019. POSTMASTER: Send address changes to JUSTICE LEAGUE AMERICA, DC Comics Subscriptions, P.O. Box 0528, Baldwin, NY 11510. Annual subscription rate \$15.00. Canadian subscribers must add \$8.00 for postage and GST. All other foreign countries must add \$12.00 for postage. U.S. funds only. Copyright © 1993 DC Comics. All Rights Reserved. All characters featured in this issue, the distinctive likenesses thereof, and all related indicia are trademarks of DC Comics. The paper, printed in Canada.

DC Comics, A Division of Warner Bros. - A Time Warner Entertainment Company
 • JENETTE KAHN, President & Editor-in-Chief • JACK CHERNOBYL, VP-Editorial Director • JIM CHADWICK, Director-Design Services • JOE ORLANDO, VP-Creative Director
 • PAUL LEVITZ, Executive Vice President & Publisher • TOM BALLOU, VP-Sales & Marketing • PATRICK CALDON, VP-Finance & Operations
 • TERRY CUNNINGHAM, Managing Editor • CHANTAL D'ALUISI, VP-Business Affairs • LILLIAN LASERSON, VP-Legal Affairs • BOB ROZAKI, Executive Director-Production

Blueprint of Toilets, Situations

(porcelain tops,
 serious agitants,
 fleece rodents,
 october ruses,
 clapping shellfish,
 humpor hordes,
 moral reversals,
 "organic!"
 a folk good time.)

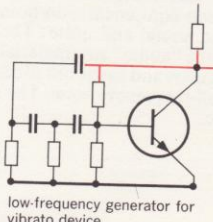
FIG. 3



filters



FIG. 4



low-frequency generator for vibrato device

FIG. 5

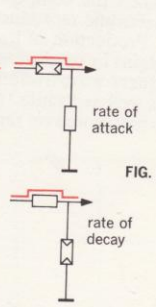


FIG. 6

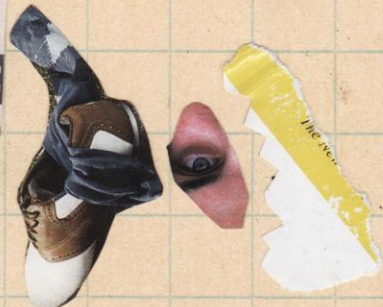
Shirts & Shorts

Retail Locations:

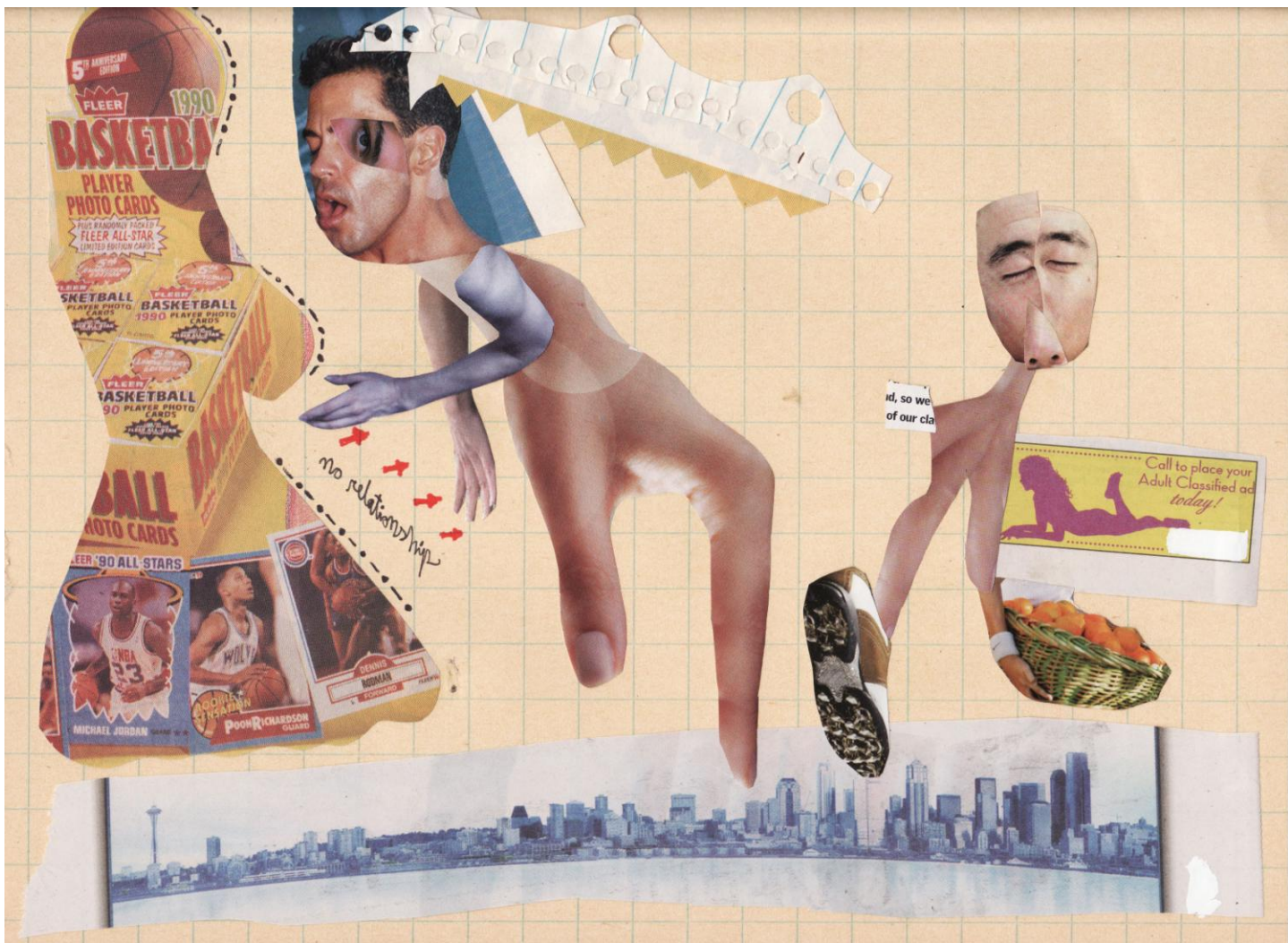
— please canterize —

ADULT PHONE

GET HIM ON THE LINE



Brand name
 Political Flip-Flop
 Video activity
 (with scissors, running)



Meet on chat-lines. Local
New! Talk Live
(AAN CAN)

The
Vagina



of
rers.†
0.1 MG/HR, 0.2 MG/HR, 0.4 MG/HR, 0.6 MG/HR

marketed pending final

nitran is less than that
ary from community
it. Transderm-Nitro is
y, Nitro-Dur, of Key

**Preferred more than 2 to 1 over
Transderm-Nitro and Nitro-Dur.**

Innovation working for you™

3M Pharmaceuticals
BY YOUR SIDE
HEALTH CARE

3M



"Postscript on the Societies of Control" c Gilles Deleuze
 1. Historical

Foucault located the *disciplinary societies* in the eighteenth and nineteenth centuries; they reach their height at the outset of the twentieth. They initiate the organization of vast spaces of enclosure. The individual never ceases passing from one closed environment to another, each having its own laws: first the family; then the school ("you are no longer in your family"); then the barracks ("you are no longer at school"); then the factory; from time to time the hospital; possibly the prison, the preeminent instance of the enclosed environment. It's the prison that serves as the analogical model: at the sight of some laborers, the heroine of Rossellini's *Europa '51* could exclaim, "I thought I was seeing convicts."

Foucault has brilliantly analyzed the ideal project of these environments of enclosure, particularly visible within the factory: to concentrate; to distribute in space; to order in time; to compose a productive force within the dimension of space-time whose effect will be greater than the sum of its component forces. But what Foucault recognized as well was the transience of this model: it succeeded that of the *societies of sovereignty*, organize production, to rule on death rather than to administer life; the transition took place over time, and Napoleon seemed to effect the large-scale conversion from one society to the other. But in their turn the disciplines underwent a crisis to the benefit of new forces that were gradually instituted and which accelerated after World War II: a disciplinary society was what we already no longer were, what we had ceased to be. We are in a generalized crisis in relation to all the environments of enclosure—prison, hospital, factory, school, family. The family is an "interior," in crisis like all other interiors—scholarly, professional, etc. The administrations in charge never cease announcing supposedly necessary reforms: to reform schools, to reform industries, hospitals, the armed forces, prisons. But everyone knows that these institutions are finished, whatever the length of their expiration periods. It's only a matter of administering their last rites and of keeping people employed until the installation of the new forces knocking at the door. These are the *societies of control*, which are in the process of replacing disciplinary societies. "Control" is the name Burroughs proposes as a term for the new monster, one that Foucault recognizes as our immediate future. Paul Virilio also is continually analyzing the ultrarapid forms of free-floating control that replaced the old disciplines operating in the time frame of a closed system. There is no need to invoke the extraordinary pharmaceutical productions, the molecular engineering, the genetic manipulations, although these are slated to enter the new process. There is no need to ask which is the toughest regime, for it's within each of them that liberating and enslaving forces confront one another. For example, in the crisis of the hospital as environment of enclosure, neighborhood clinics, hospices, and day care could at first express new freedom, but they could participate as well in mechanisms of control that look for new weapons. There is no need to fear or hope, but only to

2. Logic

The different interments of spaces of enclosure through which the individual passes are independent variables: each time one is supposed to start from zero, and although a common language for all these places exists, it is *analogical*. One the other hand, the different control mechanisms are inseparable variations, forming a system of variable geometry the language of which is numerical (which doesn't necessarily mean binary). Enclosures are *molds*, distinct castings, but controls are a *modulation*, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point. This is obvious in the matter of salaries: the factory was a body that contained its *internal forces* at the level of equilibrium, the highest possible in terms of production, the lowest possible in terms of wages; but in a society of control, the corporation has replaced the factory, and the corporation is a spirit, a gas. Of course the factory was already familiar with the system of bonuses, but the corporation works more deeply to impose a modulation of each salary, in states of perpetual metastability that operate through challenges, contests, and highly comic group sessions. If the most idiotic television game shows are so successful, it's because they express the corporate situation with great precision. The factory constituted individuals as a single body to the double advantage of the boss who surveyed each element within the mass and the unions who mobilized a mass resistance; but the corporation constantly presents the brashest rivalry as a healthy form of emulation, an excellent motivational force that opposes individuals against one another and runs through each, dividing each within. The modulating principle of "salary according to merit" has not failed to tempt national education itself. Indeed, just as the corporation replaces the factory, *perpetual training* tends to replace the school, and continuous control to replace the examination. Which is the surest way of delivering the school over to the corporation.

In the disciplinary societies one was always starting again (from school to the barracks, from the barracks to the factory), while in the societies of control one is never finished with anything—the corporation, the educational system, the armed services being metastable states coexisting in one and the same modulation, like a universal system of deformation. In *The Trial*, Kafka, who had already placed himself at the pivotal point between two types of social formation, described the most fearsome of judicial forms. The *apparent acquittal* of the disciplinary societies (between two incarcerations), and the *limitless postponements* of the societies of control (in continuous variation) are two very different modes of juridical life, and if our law is hesitant, itself in crisis, it's because we are leaving one in order to enter the other. The disciplinary societies have two poles: the signature that designates the *individual*, and the number or administrative numeration that indicates his or her position within a *mass*. This is because the disciplines never saw any incompatibility between these two, and because at the same time power individualizes and masses together, that is, constitutes those over whom it exercises power into a body and molds the individuality of each member of that body. (Foucault saw the origin of this double charge in the pastoral power of the priest—the flock and each of its animals—but civil power moves in turn and by other means to make itself lay "priest.") In the societies of control, on the other hand, what is important is no longer either a signature or a number, but a code: the code is a *password*, while on the other hand disciplinary societies are regulated by *wachwords* (as much from the point of view of integration as from that of resistance). The numerical language of control is made of codes that mark access to information, or reject it. We no longer find ourselves dealing with the mass/individual pair. Individuals have become "*dividuals*," and masses, samples, data, markets, or "*banks*." Perhaps it is money that expresses the distinction between the two societies best, since discipline always referred back to minted money that locks gold as numerical standard, while control relates to floating rates of exchange, modulated according to a rate established by a set of standard currencies. The old monetary mole is the animal of the space of enclosure, but the serpent is that of the societies of control. We have passed from one animal to the other, from the mole to the serpent, in the system under which we live, but also in our manner of living and in our relations with others. The disciplinary man was a discontinuous producer of power; the man of control is undulating in his power.

Types of machines are easily matched with each type of society—not determining, but because they express those social forms capable of generating them and using them. The old societies of sovereignty made use of simple machines—levers, pulleys, clocks; but the recent disciplinary societies equipped themselves with machines involving energy, with the passive danger of entropy and the active danger of sabotage; already well-known or familiar mutation that can be summed up as follows: nineteenth-century capitalism is a capitalism of enclosure, the capitalist being the owner of the means of production but also, progressively, the owner of other spaces conceived through analogy (the worker's familial house, the school). As for markets, they are conquered sometimes by specialization, sometimes by colonization, sometimes by lowering the costs of production. But in the present situation, capitalism is no longer involved in production, which it often relegates to the Third World, even for the complex forms of textiles, metallurgy, or oil production. It's a capitalism of higher-order production. It no longer buys raw materials and no longer sells its finished products: it buys the finished products or assembles parts. What it wants to sell is services but for the state or private power—but coded figures—deformable and transformable—of a single product, which is to say, for being sold or marketed. The family, the school, the army, the factory are no longer the distinct analogues spaces that converge towards an owner—state or private power—but coded figures—deformable and transformable—of a single corporation that now has only stockholders. Even art has left the spaces of enclosure in order to enter into the open circuits of the bank. The conquests of the market are made by grabbing control and no longer by disciplinary training, by fixing the exchange rate much more than by lowering costs, by transformation of the product more than by specialization of production. Corruption thereby gains a new power. Marketing has become the center or the "soul" of the corporation. We are taught that corporations are the instrument of social control and forms the impudent breed of our masters. Control is short-term and of rapid rates of turnover, infinite and discontinuous. Man is no longer man, discipline was of long duration, finite and discontinuous. Man is no longer man enclosed, but man in debt. It is true that capitalism has retained as a constant the extreme poverty of three-quarters of humanity, too poor for debt, too numerous for confinement: control will not only have to deal with erosions of frontiers but with the explosions within shanty towns or ghettos.

3. Program

The conception of a control mechanism, giving the position of any element within an open environment at any given instant (whether animal in a reserve or human in a corporation, as with an electronic collar), is not necessarily one of science fiction. Félix Guattari has imagined a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier, but the card could just as easily be rejected on a given day or between certain hours, what counts is not the barrier but the computer that tracks each person's position—licit or illicit—and effects a universal modulation. The socio-technological study of the mechanisms of control, grasped at their inception, would have to be categorical and to describe what is already in the process of substitution for the disciplinary sites of enclosure, whose crisis is everywhere proclaimed. It may be that older methods, borrowed from the former societies of sovereignty, will return to the fore, but with the necessary modifications. What counts is that we are at the beginning of something. In the *prison system*: the attempt to find penalties of "substitution," at least for petty crimes, and the use of electronic collars that force the convicted person to stay at home during certain hours. For the *school system*: the corresponding abandonment of all university research, the introduction of "corporation" at all levels of schooling. For the *hospital system*: the new medic "without doctor or patient" that singles out potential sick people and subjects at risk which in no way attests to individualization—as they say—but substitutes for the individual body the code of a "dividual" material that no longer pass through or numerical form. These are very small examples, but ones that will allow for the old factory form. The new ways of handling money, profits, and humans that is to say the old factory form. These are very small examples, but ones that will allow for the progressive and dispersed installation of a new system of domination. One of the important questions will concern the ineptitude of the unions: tied to the whole of history of struggle against the disciplines or within the spaces of enclosure, will they adapt themselves or will they give way to new forms of resistance against the societies of control? Can we already grasp the rough outlines of the coming societies of threatening the joys of marketing? Many young people strangely being "motivated"; they re-request apprenticeships and permanent training. I them to discover what they're being made to serve, just as their elders discover without difficulty, the telos of the disciplines. The coils of a serpent are a complex that the burrows of a molehill.



Being a Revolutionary
 isn't Revolutionary anymore *



what a landscape!

appearance of
h



ELECTRONIC MUSIC

Oscillations in the audio-frequency range are produced and processed with the aid of electronic equipment, stored on tape, and converted into audible sound waves by loudspeakers. The "material" of electronic music can, in acoustical terms, be subdivided into tones, sounds, tone mixtures, sound mixtures, and noises. *Tones* are the simplest acoustic effect and are based on sinusoidal oscillations. They do not occur in conventional music. *Sounds*, which in musical terminology are conventionally called "tones," consist of harmonic overtones (sinusoidal tones whose frequencies bear whole-numbered ratios to one another). *Tone mixtures* contain sinusoidal tones of different, arbitrary frequencies. *Sound mixtures* correspond to the chords of conventional music and consist of sounds. *Noises* are either tone mixtures of very high density or have a continuous acoustic spectrum (sounds and tone mixtures have line spectra). An acoustic effect is essentially defined by four parameters: frequency (pitch), amplitude (loudness), time (duration), and quality



\$29.95
(39.95)



