



GOD SAVE
PRESIDENT
TRUMP



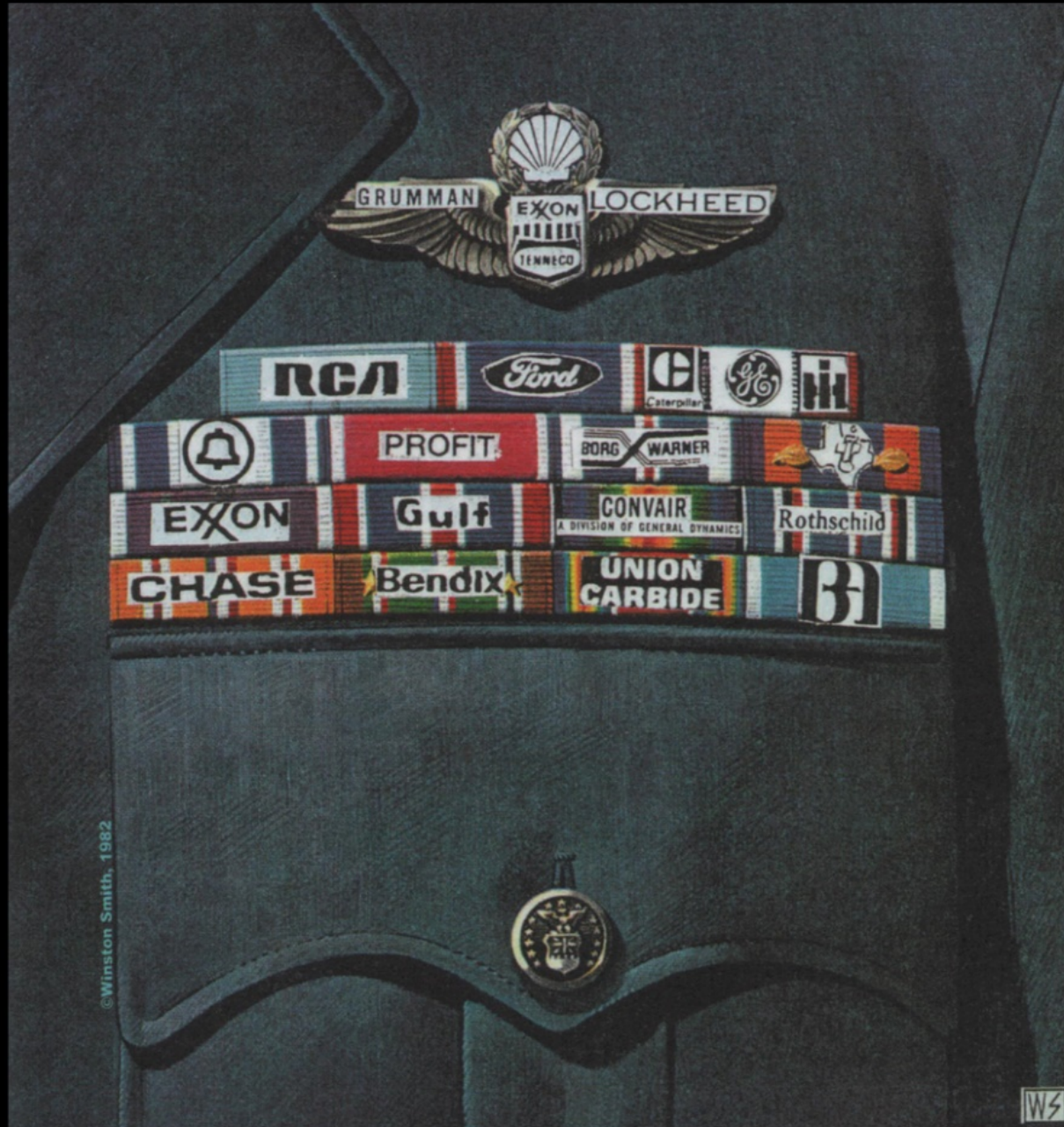
God

Save

US

ALL





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WS

IN GOD WE TRUST, INC.



DEAD KENNEDYS





VIRUS 45

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FRANKENCHRIST



AMERICAN



BIBLE BELT

DEMOCRACY



WE DELIVER

DWARVES



MAXIMUM ROCKNROLL

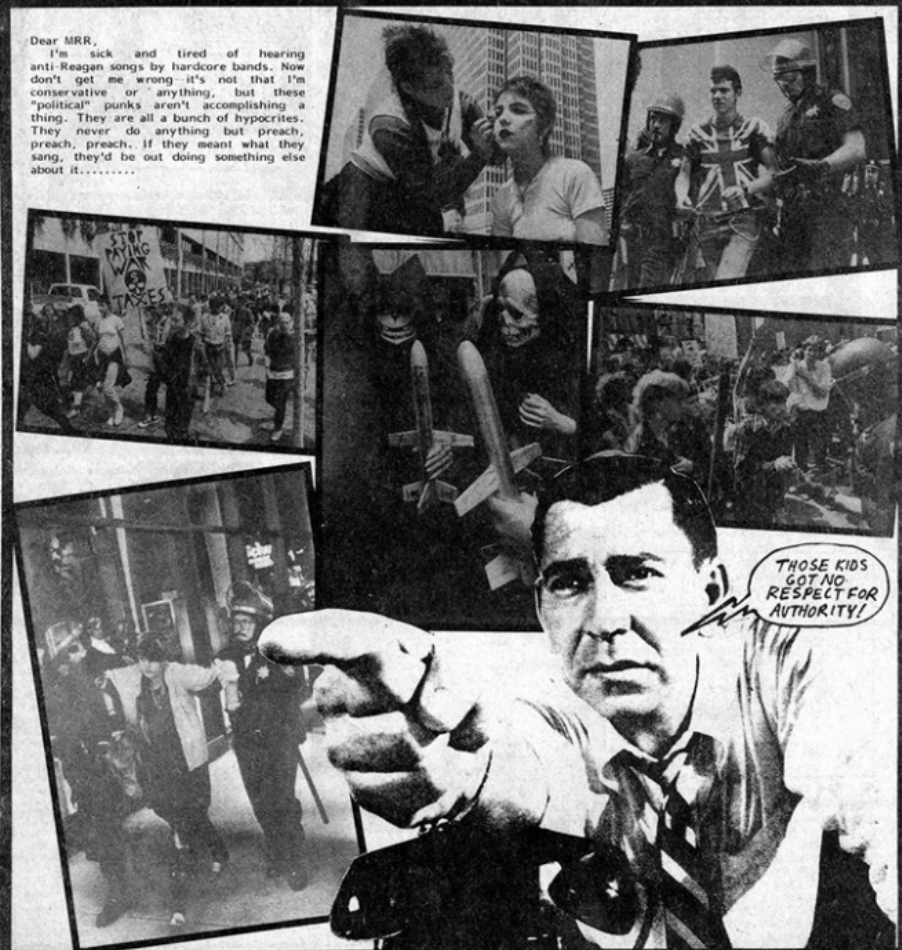
NO. 14

JUNE '84

\$1.00

Dear MRR,

I'm sick and tired of hearing anti-Reagan songs by hardcore bands. Now don't get me wrong—it's not that I'm conservative or anything, but these "political" punks aren't accomplishing a thing. They are all a bunch of hypocrites. They never do anything but preach, preach, preach. If they meant what they sang, they'd be out doing something else about it.....



ALSO INSIDE: METAL MIKE/@ STATE OF MIND/PSYCHO/UPRIGHT
CITIZENS/ICONOCLAST-ARMISTICE-BODY COUNT/THINK TANK/
PAX FAX/MDC SQUAT TOUR/KKK/LOTS OF SCENE REPORTS/+++

RAY GUN

\$3.50 US \$4.50 CAN
CELESTIAL
ANNIVERSARY ISSUE

portishead
fanny daniel
and the "bunnyMEN"
photik
fu manchu
whiskeytown

soundbite print

50

COASTS





photos: Peter Morello stylist: Jill Spector

[illegible]

sonic youth william s burroughs oasis blur boss hoo
joe strummer interview black crane

Rainygun

3 2

sonic youth

william s burroughs



MIS -	DON'T
LEGI -	TAKE
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ICATION.	COMMUN

There are few names in the Design world that cause a reaction like the handle "David Carson". Whether you are cursing his name aloud for thrashing the modern print landscape or lugging around a battered over studied copy of "End of Print" it is recognized by both factions that the man is a gamechanger of the industry. There's not a single design produced today that doesn't have elements of his work slipping into the cracks of the image. Camp Bottleneck get's a chance to pick the brain of the guy who wall-papered my teenage bedroom in the early nineties.

the rules before you can break them. Not knowing them gives you amazing freedom few students, or professionals, ever find. I never started out to break rules, I was just doing what made sense to me in interpreting different topics visually, and trying to evoke emotion and interest in the viewer.

Was the Transworld experience crucial experimentation for the David Carson style of today? ...or was Beach culture the right mix of freedom and demo-graph?

Transworld skateboarding was in many ways my schooling. I had to figure out this thing called graphic design, but also how to physically make it happen, as it was all pre-computer and pasted down on art boards,

Much to the gleaming smiles of the future of visual communicators you've been labeled a "rule breaker" is that a true statement?

DC: Not from my perspective. I have no formal training in design, so I never learned all the things I'm not supposed to do ...all the "rules". My degree is in sociology and I taught it for 5 years before discovering graphic design. So, other people have looked at the work, and said, 'ohhhh he broke the rules...' but for me I was always just doing what made sense to me. It helped that I didn't know someone else's' so called RULES! ...and I think it silly that people 'say, 'ohhh, no you must first know

which I had had zero training in. After 3 years I felt I was getting known too much as 'the skate designer', when in fact I wasn't some old frustrated skater trying to stay close to the sport, I was a graphic design student, on my own, and Transworld was my canvas and schooling, self taught, kinda home schooling thing.

Anyway, after three years at TWS, and starting TWSnow I took a job on the east coast designing and art directing a very conservative "serious" music magazine from billboard publications called Musician. for the first time I had a budget to work with and was able to hire outside, world renowned photographers and illustrators.

amazing freedom and a topic I enjoyed and knew. I still consider the 6 issues of "Beach Culture" some of my best and favorite work.

"Raygun" set a standard for matching the excitement of the info it contained. Instead of reading very blah pages about something, that if you saw live, would be adrenaline inducing, you managed to capture it in the pages. What is your favorite layout from those 30 issues & why?

Well, I hope it did that, to mirror the subject, or as you say match the excitement, though sometimes I think we outdid the excitement of some pretty boring articles. That was my goal, to capture the toe, feeling and emotion of the writing of the piece I was working on, through the layout. Music was changing dramatically in the early 90's and the magazine, I felt, needed to reflect that change, not just be another predictable, procession and ultimately forgettable format kind thing like rolling stone or spin music magazines were/are. I don't have a favorite layout, there were pages that when I look back I love, and a lot I don't. Some critic, Ralph Caplan, once said I was "experimenting in public-the most dangerous kind of experimenting" and he was right. I tried a lot of different stuff, tried never to repeat myself, and some of it worked and some of it didn't. ...but when I finished an issue, no one had to approve it. I sent it directly to the printer. I enjoyed the set up of a monthly magazine because I could try all these different things based on the music or the article I was reading, then, in two weeks I would be working on

an entirely different issue. I'd go out and buy a bunch of new cds for each issue, and that group of music would become part of the experience of that issue. By the time the printed edition of the previous issue arrive, I was already on to something else, and it usually seemed kinda anti-climatic....

Online, last year I stumbled upon a feed claiming there was talk/plans between yourself & Marvin Scott Jarrett about a possible Raygun resurrection, is there any truth to this rumor?

Nope. Though I'd love to try a tablet form of it.

You've worked for so many different companies large and small over last decade, what is your first line of defense (or perhaps offense) Do you pre-conceive ideas, do & don't and dive into the construction of a piece? ...or is it an extensive research process before a mark is made?

The answer or solution to any design problem is always within the information you are given in the brief or otherwise. I read any info I've been given, look at any art or images, listen to the music (if its part of it,) and then begin. I try to evoke an emotion that the words try to talk about, before someone starts to read, it's important for the design to make someone want to read something, want to walk across the street

if i do something today that looks like in the early nineties, I've probably failed. in part because it's not the early 90s & whatever i'm working on is not raygun.

and read the small type on a poster, etc. People who are afraid of my work don't contact me, so I've been fortunate to work with lot of very good clients, clients more open to experimenting, and really trying different things.

Favorite font?

Design is sooo much more than just the font. If you dont have an innate design sense or sensibility, a certain font isn't going to help you. Pick one that feels right for the specific thing, and audience and mood your working on....

What's more full filling the work or the audience response?

For sure the work. I'm still perfectly happy, and in the moment, working on some project I'm into, music on, coffee. I'm in my zone. The time flies by, besides surfing, I think it's one of the few times I'm truly in the moment. The audience response is kinda the icing on the cake. Nice, but not what drives me, kinda fun to sign autographs, take pictures with people, get flown around the world to show my work ...all nice perks and some fun stuff, but not the reason to get into a particular profession. It's still nice to get kind emails, from around the world, students to old folks, like me, saying I had inspired them or influenced their lives in some positive way. It's nice. It doesn't however, comfort you much at 3 am in the morning after a rough night or life event.

As a graphic artist myself, I usually get a new client by work I've done for someone else so I feel they should have a good grasp

if you don't have an innate design sense no program will give it to you. ...and im not sure it's something that can be taught. anyone can buy the same software as everyone else and learn to do a reasonable newsletter or business card or whatever.

on my style... it's fair to say I've lost quite a few jobs bringing my individuality into my work. Is this something you deal with still in the corporate sector?

Well I hope people like my approach, not what they perceive as a "style", the approach is to analyze each projects' individuality then try to solve it visually through design. There's a saying "what is the shape of your problem?" and I think a designers job is partly to answer that. If I do something today that looks like "Raygun", in the early 90's, I've probably failed, in part because its NOT the early 1990s and whatever I'm working on is not Raygun. It is own unique problem or brief, and it need is it own unique solution. But I'm sure I've lost some work I never even knew about because someone was afraid they would only get that "Raygun look" but my work for Armani, or Audi or Quiksilver or who ever DOES not look like "Raygun" from the 90's, because it isn't. Hopefully I've progressed as a designer.

What's your design program of choice? ...or is it an analog route in the early stages?

Mostly all my work is done in Quark Express. good design isn't about the software or programs you acquire. If you don't have an innate design sense, no program will give it to you. ...and I'm not sure it's something that can be taught anyone can buy the same software as everyone else and learn to do a reasonable newsletter, or business card or whatever, but its not the area