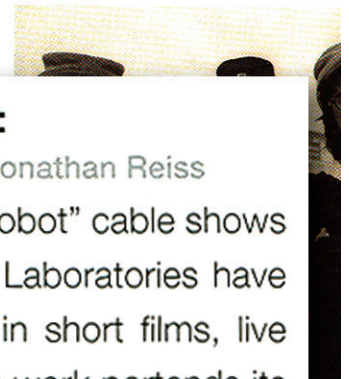
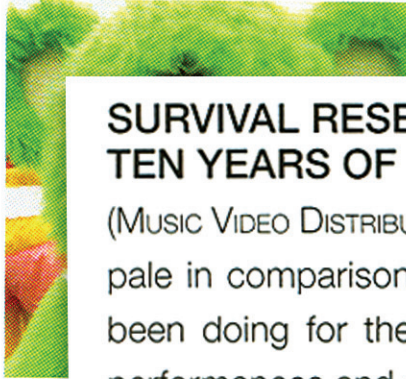


WATCH THIS

Visual treats from Civil War music journalists to fire-spewing robots

Resonance
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**SURVIVAL RESEARCH LABORATORIES:
TEN YEARS OF ROBOTIC MAYHEM** by Jonathan Reiss

(MUSIC VIDEO DISTRIBUTORS) The wash of “battling robot” cable shows pale in comparison to what Survival Research Laboratories have been doing for the past 25 years. Preserved in short films, live performances and documentary formats, SRL’s work portends its creators apocalyptic visions through construction of robots culled from scraps of farm equipment, animal carcasses, pyrotechnic fallout and god knows what else. The end result is remote-controlled robots gnashing each other to bits. Live performances are built purely on the kind of confrontation that keeps the audience squirming in their seats, cringing from explosions or running for cover when faced with a snapping metal monster. This documentation captures the method of madness and brilliant theories of SRL founder Mark Pauline, chopped with the SRL crew during construction of the inevitable destruction. The images are shit-heavy and nihilism never seemed more beautiful. **BRYAN RAMIREZ**

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3 WOMEN by Robert Altman

(CRITERION COLLECTION) Robert Altman was one of the most
ing American filmmakers of the 1970s, but his work hasn
well on home video. Luckily, that’s changing thanks to th
explosion, and recently one of his most elusive films has
on disc in a superb release from Criterion. In 1977’s 3 V
vapid Millie Lammeroux (Shelley Duvall) slowly has her per-
stolen by the cheerful but desperately blank Pinky Rose
Spacek), while both dally with macho buffoon Edgar (Rob
tier) under the gaze of his wife Willie (Janice Rule). As ad
ous a film as a major American studio ever financed, 3 W
is a subtly disquieting meditation on feminism, identity a
unconscious, and Shelley Duvall gives the finest performe
her career as Millie, with Spacek’s work not far behind. As
Criterion gives the movie the royal treatment on DVD, v

