

Peacock colored mohawks not for normaloids

by Maureen Medved and Erin Childs
Reprinted from the Manitoban
by Canadian University Press

"At the heart, punk was a haircut revolution," — Peter Young, Rolling Stone, 1983.

A British immigrant, Lawrence Levy sits in his basement dwelling, perched demurely, legs crossed and smoking a foreign cigaret. Levy's blond hair, his own creation, stands screaming at attention. His eyes peer from under heavily mascaraed lids as he chats about his favorite topic. Haircutting.

"The first time I wanted to do it was when I wanted my hair like Bowie on Pinup. And I went to all these places and listened to people saying 'No, can't be done, can't be done.' So I went home and grabbed a pair of me mum's scissors, sewing scissors and just hacked it." Lawrence decided he was a gifted individual.

"So after I cut my own hair, I went back to those places and said, 'I THOUGHT YOU SAID IT COULDN'T BE DONE!!' They were really shocked and then I decided well, if I had the talent to do it, might as well do it, so I kept on cutting my friends' hair."

Levy is not your average haircutter. He does weird things to the top of your head, which is the desired effect. For beer, cigarets, drugs or pocket change he will turn you into a Levy original. His style is his signature.

Hair as art is Levy's passion. He calls it "doing abstract." He cuts shapes in people's heads. You can spot his creations walking down the street. They are still shocking, not the trendy electro-pop cuts. Levy's cuts are brandished defiantly, mocking the trendies. The cuts are beautiful and precision perfect.

"I'll take a square," says Levy, "and cut it a certain length and usually it looks like someone just stuck their head in a Moulinex."

Martin Chochinov is also rooted in the late seventies punk hair revolution.

He is engagingly animated when he talks about haircutting. Chochinov is not a stereotype: Attractive without fastening himself to a label, well dressed without a hairmaker's affected style. Like Levy, he rebels against orthodox haircutting. Chochinov began as a poet and a sculptor,

and hair was a natural progression.

"It was an interesting medium. I had done some sculpting before, so it was dimensional. It was more a conceptualization for sculpture."

But for Chochinov, haircutting is not a high art form; it is commercial and dexterous. It is instant art.

He says he draws inspiration from street freaks, like old men who get wild haircuts from decrepit barbers. Chochinov likes to recycle the old, such as the bean shave and the 30's pompadour, into the new.

"There is a haircut I figured out where it is literally two haircuts in one: Shaved on the sides and back, sort of a mohawk, really severe. It's the most exciting thing in the world to be able to cut the way you want."

Chochinov feels guilty about charging people for haircuts.

"What the hell am I doing, working in a salon and charging \$25 a cut, when, as cornball as it sounds, I should be helping people out? Why aren't I working for CUSO?"

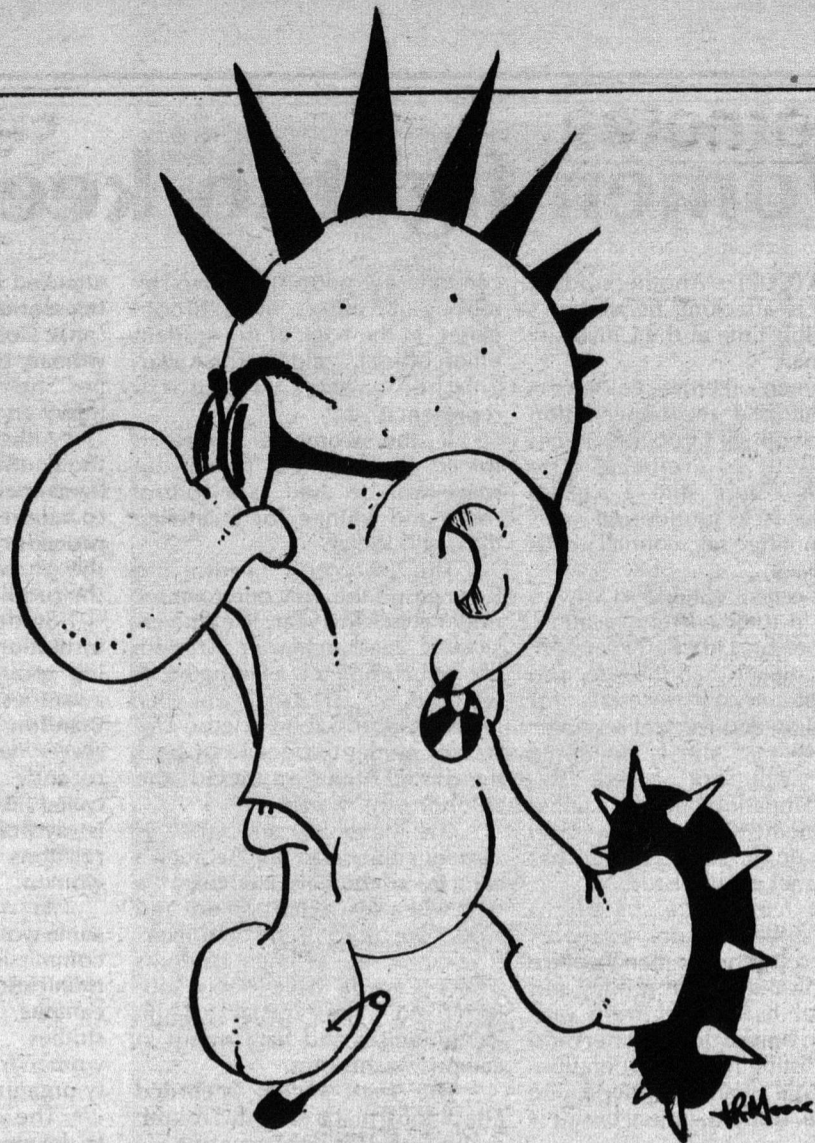
"The hardest part for me to get away from, because I guess I always did think that it was an art form, was the capitalism and the bullshit and the policy behind it. The sales, the money, and the products. The bullshit! I didn't necessarily want to make money off it."

Sitting back in his basement, Levy, mesmerized by the tip of his cigaret, describes his ultimate job.

"I enjoy doing anyone's hair. But what I really like doing is when people come in and say 'Okay, do what you want.' I love doing that!"

These two cultural rebels are integral to the punk scene. They give a style to the angry young punks who walk the streets, starvation slim, wielding their violent looks like truncheons. It is their wild haircuts — peacock colored mohawks, razored skin cuts, anarchic spokes — that distinguish them from the normaloids.

"It makes me wonder where hair is going to go," says Chochinov. "Four or five years ago, I was making peoples' hair stand up, and now I'm still doing it. Where is it going to go from here? We've gone so far with it, in absolutely every direction. There's nothing left."



No nuke-free zone

CALGARY (CUP) — The University of Calgary student association rejected a plebiscite proposal to make the campus a nuclear weapon free zone. Disarmament Association spokesperson Karen Wylie said making the campus a nuclear weapons free zone would prevent not only the deployment, but the manufacture, testing and research of nuclear weapons. The gesture would be "largely symbolic," she said.

Vice-president finance Myles McDougall opposed the motion. "A yes vote on this issue could be misunderstood and used to say students support a position that they actually might not," he said. McDougall submitted another motion asking that "the peoples of the world live in love and harmony." Insisting the motion was not a joke, he said he wanted to show the motherhood nature of the proposal.

Wylie said the plebiscite would fit into a larger effort by disarmament activists to make zones and eventually countries nuclear-free.

But a motion to put the non-binding question on the 1984 general election ballot was defeated Feb. 7.

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- Graduate Students' Association Executive
- Graduate Faculties Council
- General Faculties Council

Please plan to attend the Graduate Students' Association Annual Election on **March 13, 1984, at 7:30 p.m.** in the backroom of the North Power Plant. For more information call the GSA Office at 432-2175.